

T658 · Spring 2013
Sonata Form: Approaches and Issues
Prof. Roman Ivanovitch

Time: Monday / Wednesday, 1.00–2.15 pm

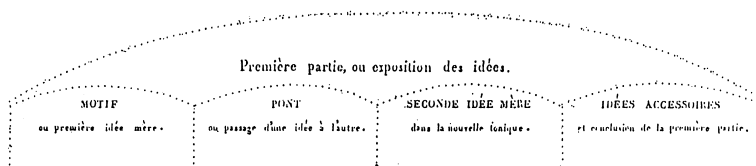
Location: M267

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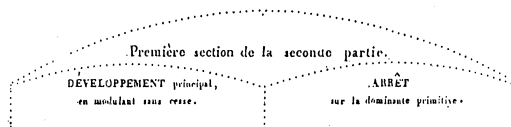
Prerequisites: T551, or permission of the instructor

Course description

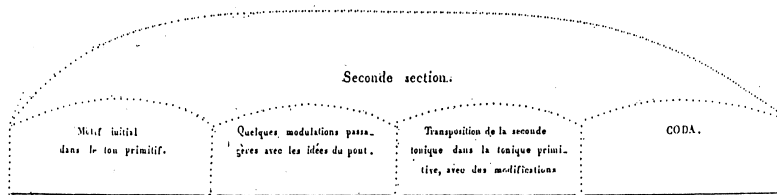
This course will offer a sustained investigation of one of the most keenly contested fields of music theory: sonata form. As the preeminent formal mode of the late eighteenth century (and for some time after), and as the subsequent proving ground for many music-theoretical constructions, sonata form is intimately tied to the way we think music “ought to go”. An account of writings about sonata form traces its shift from a vital compositional principle to a textbook paradigm, and, eventually, articulates its rise and continuance as a crucial conduit for the presentation of ideas about music.



The first part of the course will constitute a study of these ideas and writings, from the eighteenth century (Koch, Galeazzi), through the nineteenth century (Reicha, A. B. Marx), the twentieth century (Tovey, Ratner, Rosen), and on to the most current approaches (Hepokoski & Darcy, Caplin, Spitzer).



At the same time, and taking center stage during the second half of the course, there will be a strong analytical component, focussing on the music of the Classical period (principally, Haydn, Mozart, and Beethoven).



In the end, then, we shall examine sonata form eclectically, from multiple angles and vantage points, using theoretical and analytical approaches past and present to inform our understanding of the music, and, reciprocally, using specific compositions to sharpen our conceptual apparatus.