

Mozart Sonata K 281 Analysis

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Record GuideThe Letters of Mozart and His FamilyTheory and PracticeThe New Records John Irving John Irving Wolfgang Amadeus Mozart Eugene Narmour James E. Perone
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an examination of mozart s piano sonatas showing them to be a microcosm of the composer s changing style

mozart s piano sonatas are among the most familiar of his works and stand alongside those of haydn and beethoven as staples of the pianist s repertoire in this study john
irving looks at a wide selection of contextual situations for mozart s sonatas focusing on the variety of ways in which they assume identities and achieve meanings in particular
the book seeks to establish the provisionality of the sonatas notated texts suggesting that the texts are not so much identifiers as possibilities and that their identity resides in
the usage close attention is paid to reception matters analytical approaches organology the role of autograph manuscripts early editions and editors and aspects of historical
performance practice all of which go beyond the texts in opening windows onto mozart s sonatas treating the sonatas collectively as a repertoire rather than as individual

works the book surveys broad thematic issues such as the role of historical writing about music in defining a generic space for Mozart's sonatas their construction within pedagogical traditions the significance of sound as opposed to sight in these works and in particular their sound on fortepianos of the later eighteenth century and the creative role of the performer in their representation beyond the frame of the text drawing together and synthesizing this wealth of material Irving provides an invaluable reference source for those already familiar with this repertoire

Wolfgang Amadeus Mozart's Piano Sonata No. 3 in B-flat Major, K. 281 reprinted from the Breitkopf & Härtel edition

In this work Eugene Narmour extends the unique theories of musical perception presented in the analysis and cognition of basic melodic structures the two books together constitute the first comprehensive theory of melody founded on psychological research Narmour's earlier study dealt with cognitive relations between melodic tones at their most basic level after summarizing the formalized methodology of the theory described in that work Narmour develops an elaborate and original symbology to show how sixteen archetypes can combine to form some 200 complex structures that in turn can chain together in a theoretically infinite number of ways he then explains and speculates on the cognitive operations by which listeners assimilate and ultimately encode these complex melodic structures more than 250 musical examples from different historical periods and non-western cultures demonstrate the panstylistic scope of Narmour's model of particular importance to music theorists and music historians is Narmour's argument that melodic analysis and formal analysis though often treated separately are in fact indissolubly linked the analysis and cognition of melodic complexity will also appeal to ethnomusicologists psychologists and cognitive scientists

presenting detailed information about 14 standard anthologies this useful music reference tool lists all excerpts and complete compositions provides information concerning the type of score presented and includes an index of composers and sources as well as an index of complete compositions and movements the book is designed primarily for researchers and teachers of music theory to make the search for analytical source material easier and faster than previously possible the anthologies cited are all currently in print or are generally available in music libraries the book lists all excerpts complete compositions and movements contained in the anthologies providing information concerning the type of score full piano reduction etc employed source of the excerpt and specific theoretical topics this is the only book that details anthologies in a manner that makes a search quick and easy

this book is a unique attempt to systematize the latest research on all that music connotes musicological reflections on musically expressive content have been pursued for

some decades now in spite of the formalist prejudices that can still hinder musicians and music lovers the author organizes this body of research so that both professionals and everyday listeners can benefit from it in plain english but without giving up the level of depth required by the subject matter two criteria have guided his choice among the many ways to speak about musical meaning its relevance to performance and its suitability to the teaching context the legacy of the so called art music without an interpretive approach that links ancient traditions to our present runs the risk of missing the link to the new generations of musicians and listeners complementing the theoretical systematic content each chapter includes a wealth of examples including the so called popular music

studie over werken uit de periode 1770 1800

it is hardly necessary to point out that the main purpose of this edition is to provide a complete collection of all the extant letters of mozart himself and that these have been treated with the same reverent care as one should treat the musical autographs of this great composer

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