

## Mozart Sonata K 279 Analysis

*Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition* is a textbook for upper-level undergraduate and graduate courses in music analysis. It outlines a process of analyzing works in the Classical tradition by uncovering the construction of a piece of music—the formal, harmonic, rhythmic, and voice-leading organizations—as well as its unique features. It develops an in-depth approach that is applied to works by composers including Haydn, Mozart, Beethoven, Schubert, Schumann, and Brahms. The book begins with foundational chapters in music theory, starting with basic diatonic harmony and progressing rapidly to more advanced topics, such as phrase design, phrase expansion, and chromatic harmony. The second part contains analyses of complete musical works and movements. The text features over 150 musical examples, including numerous complete annotated scores. Suggested assignments at the end of each chapter guide students in their own musical analysis.

*Virtual Music* is about artificial creativity. Focusing on the author's Experiments in Musical Intelligence computer music composing program, the author and a distinguished group of experts discuss many of the issues surrounding the program, including artificial intelligence, music cognition, and aesthetics. The book is divided into four parts. The first part provides a historical background to Experiments in Musical Intelligence, including examples of historical antecedents, followed by an overview of the program by Douglas Hofstadter. The second part follows the composition of an Experiments in Musical Intelligence work, from the creation of a database to the completion of a new work in the style of Mozart. It includes, in sophisticated lay terms, relatively detailed explanations of how each step in the process contributes to the final composition. The third part consists of perspectives and analyses by Jonathan Berger, Daniel Dennett, Bernard Greenberg, Douglas R. Hofstadter, Steve Larson, and Eleanor Selfridge-Field. The fourth part presents the author's responses to these commentaries, as well as his thoughts on the implications of artificial creativity. The book (and corresponding Web site) includes an appendix providing extended musical examples referred to and discussed in the book, including composers such as Scarlatti, Bach, Mozart, Beethoven, Schubert, Chopin, Puccini, Rachmaninoff, Prokofiev, Debussy, Bartok, and others. It is also accompanied by a CD containing performances of the music in the text.

*Displays the range and diversity of Schenkerian studies today in fifteen essays covering music from Bach through Debussy and Strauss.*

*Understanding the way music unfolds to the listener is a major key for unlocking the secrets of the composer's art. Musical Form and Analysis, highly regarded and widely used for two decades, provides a balanced theoretical and philosophical approach that helps upper-level undergraduate music majors understand the structures and constructions of major musical forms. Spring and Hutcheson present all of the standard topics expected in such a text, but their approach offers a unique conceptual thrust that takes readers beyond mere analytical terminology and facts. Evocative rather than encyclopedic, the text is organized around three elements at work at all levels of music: time, pattern, and proportion. Well-chosen examples and direct, well-crafted assignments reinforce techniques. A 140-page anthology of music for in-depth analysis provides a wide range of carefully selected works.*

*Harmony and Counterpoint in the Extended Common Practice*

*Engaging Haydn*

*Mozart's Piano Music*

*Culture, Context, and Criticism*

*Understanding Mozart's Piano Sonatas*

*Case-Based Reasoning Research and Development*

*Mozart*

**Content analysis is one of the most important but complex research methodologies in the social sciences. In this thoroughly updated Second Edition of *The Content Analysis Guidebook*, author Kimberly Neuendorf provides an accessible core text for upper-level undergraduates and graduate students across the social sciences. Comprising step-by-step instructions and practical advice, this text unravels the complicated aspects of content analysis.**

**An examination of Mozart's piano sonatas, showing them to be a microcosm of the composer's changing style.**

**Interdisciplinarity is increasingly viewed as a necessary ingredient in the training of future oriented 21st century disciplines that rely on both analytic and synthetic abilities across disciplines. Nearly every curricular document or vision statement of schools and universities include a call for promoting creativity in students. Yet the construct of creativity and giftedness across disciplines remains elusive in the sense that the prototypical examples of such work come from eminent scientists, artists and mathematicians, and little if any work has been conducted with non-eminent individuals. This monograph is an attempt to fill this gap by putting forth the view that interdisciplinarity and creativity are related constructs, and that the cultivation of domain general creativity is possible.**

**Mathematics has historically been anchored to numerous disciplines like theology, natural philosophy, culture and art, allowing for a flexibility of thought that is difficult to cultivate in other disciplines. In this monograph, the numerous chapters from Australia, U.S.A., Canada, Cyprus, Denmark and Japan provide a compelling illustration of the intricate connection of mathematics with literature, paradoxes, history, technology and modeling, thus serving as a conduit for interdisciplinarity, creativity and learning to occur.**

**Music informatics is an interdisciplinary research area that encompasses data driven approaches to the analysis, generation, and retrieval of music. In the era of big data, two goals weigh heavily on many research agendas in this area: (a) the identification of better features and (b) the acquisition of better training data. To this end, researchers have started to incorporate findings and methods from music cognition, a related but historically distinct research area that is concerned with elucidating the underlying mental processes involved in music-related behavior.**

**For Solo Piano**

**Virtual Music**

**The Art of Tonal Analysis**

**Time, Pattern, Proportion**

**Music Analysis Using Computers**

**An Approach for the Classroom**

**Bridging Music Informatics with Music Cognition**

**Advanced Schenkerian Analysis: Perspectives on Phrase Rhythm, Motive, and Form** is a textbook for students with some background in Schenkerian theory. It begins with an overview of Schenker's theories, then progresses systematically from the phrase and their various combinations to longer and more complex works. Unlike other texts on this subject, **Advanced Schenkerian Analysis** combines the study of multi-level pitch organization with that of phrase rhythm (the interaction of phrase and hypermeter), motivic repetition at different structural levels, and form. It also contains analytic graphs of several extended movements, separate works, and songs. A separate **Instructor's Manual** provides additional advice and solutions (graphs) of all recommended assignments. **Analyzing Classical Form** offers an approach to the analysis of musical form that is especially suited for classroom use at both undergraduate and graduate levels. Students will learn how to make complete harmonic and formal analyses of music drawn from the instrumental works of Haydn, Mozart, and Beethoven.

The **International Conference on Case-Based Reasoning (ICCBR)** is the preeminent international meeting on case-based reasoning (CBR). **ICCBR 2003** (<http://www.iccbr.org/iccbr03/>) is the fifth in this series of biennial international conferences highlighting the most significant contributions to the field of CBR. The conference took place from June 23 through June 26, 2003 at the Norwegian University of Science and Technology in Trondheim, Norway. Previous ICCBR conferences have been held in Vancouver, Canada (2001), Seon, Germany (1999), Providence, Rhode Island, USA (1997), and Sesimbra, Portugal (1995). Day 1 of ICCBR 2003, **Industry Day**, provided hands-on experiences utilizing CBR in cutting-edge knowledge-management applications (e.g., help-desks, business, and diagnostics). Day 2 featured topical workshops on CBR in the healthsciences, the impact of life-cycle model on CBR systems, mixed-initiative CBR, predicting time series with cases, and providing assistance with structured vs. unstructured cases. Days 3 and 4 comprised presentations and posters on theoretical and applied CBR research and deployed CBR applications, as well as invited talks from three distinguished scholars: David Leake, Indiana University, Hector Munoz-Avila, Lehigh University, and Ellen Rilov, University of Utah. The presentations and posters covered a wide range of CBR topics of interest both to practitioners and researchers, including case representation, similarity, retrieval, adaptation, case library maintenance, multi-agent collaborative systems, data mining, soft computing, recommender systems, knowledge management, legal reasoning, software reuse and music.

In this groundbreaking book, Tymoczko uses contemporary geometry to provide a new framework for thinking about music, one that emphasizes the commonalities among styles from Medieval polyphony to contemporary jazz.

**Analysis of 18th- and 19th-Century Musical Works in the Classical Tradition**

**Advanced Schenkerian Analysis**

**Analysis of Tonal Music**

**The Interaction of Tonal Structure and Phrase Structure as an Aspect of Form in Tonal Music**

**A Descriptive Analysis**

**Guide to the Pianist's Repertoire, third edition**

**Voice-leading analysis of music 1: the foreground**

Mozart's orchestral-inspired Sonata in D Major, K. 311 contains elaborate pianistic treatment and an exciting sonata-rondo finale with a cadenza worthy of one of Mozart's concertos. The flashy third movement is full of many contrasts involving dynamics, mood and texture. Throughout the sonata, the left hand becomes a true partner in all aspects of the composition, and thematic material is spread over different registers of the keyboard.

Accompanying disc contains Melody Predictor (a program), Compose (a program), Fun, Déjà vu (a program), Backtalk, some tutorials, Alice (an interactive program), recorded performances of many of the works presented in the text, and MIDI performances of most of the music in the figures.

This first volume of Mozart sonatas makes its 2006 debut in the 250th anniversary year of Mozart's birth. This first of four volumes of sonatas contains the best beloved

keyboard sonatas of Mozart - those most often studied by advancing pianists: The Sonatas in C Major, KV 545; F Major; G Major; C Minor; and the Fanasie in C Minor. Newly engraved with editorial suggestions and fingering by the editor. The CD recording included with the book by artist/editor Enrique Graf provides an authoritative, stylistic performance model.

The volume includes twenty-five research papers presented as gifts to John L. Bell to celebrate his 60th birthday by colleagues, former students, friends and admirers. Like Bell's own work, the contributions cross boundaries into several inter-related fields. The contributions are new work by highly respected figures, several of whom are among the key figures in their fields. Some examples: in foundations of maths and logic (William Lawvere, Peter Aczel, Graham Priest, Giovanni Sambin); analytical philosophy (Michael Dummett, William Demopoulos), philosophy of science (Michael Redhead, Frank Arntzenius), philosophy of mathematics (Michael Hallett, John Mayberry, Daniel Isaacson) and decision theory and foundations of economics (Ken Bimore). Most articles are contributions to current philosophical debates, but contributions also include some new mathematical results, important historical surveys, and a translation by Wilfrid Hodges of a key work of arabic logic.

Interpreting Mozart's Piano Sonatas

The Sonata, Its Form and Meaning as Exemplified in the Piano Sonatas by Mozart

Interdisciplinarity, Creativity, and Learning

Mozart's Piano Sonatas

The Content Analysis Guidebook

Sonatas

A Geometry of Music

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.

This book demonstrates, in fascinating diversity, how musicians in the nineteenth century thought about and described music. The analysis of music took many forms (verbal, diagrammatic, tabular, notational, graphic), was pursued for many different purposes (educational, scholarly, theoretical, promotional) and embodied very different approaches. This, the first volume, is concerned with writing on fugue, form and questions of style in the music of Palestrina, Handel, Bach, Mozart, Beethoven and Wagner and presents analyses of complete works or movements by the most significant theorists and critics of the century. The analyses are newly translated into English and are introduced and thoroughly annotated by Ian Bent, making this a volume of enormous importance to our understanding of the nature of music reception in the nineteenth century.

Essential to the library of every pianist, this two-volume critical edition from Dr. Stewart Gordon, a world-renowned professor of keyboard studies at the University of Southern California's Thornton School of Music, provides all the tools necessary for stylistic performance. Dr. Gordon's thorough research of the earliest available sources, as well as careful study of all modern editions, has captured the most accurate reflection of the composer's intent. This newly engraved edition contains helpful fingering suggestions and performance recommendations, including possible realizations for all ornamentation. Also included is a discussion of Mozart and the early piano, as well as considerations for tempos and for period-appropriate ornamentation and improvisation. These volumes also present a useful list of recordings of the complete Mozart piano sonatas, an extensive bibliography, a reference chart of autographs and early editions, and detailed analysis of the form of each sonata movement. The sonatas in each volume are organized by Köchel (K.) number. Volume I contains nine sonatas, K. 279--284 and 309--311. 188 pages. Comb-bound.

Carl Schachter is the world's leading practitioner of Schenkerian theory and analysis. His articles and books have been broadly influential, and are seen by many as models of musical insight and lucid prose. Yet, perhaps his greatest impact has been felt in the classroom. At the Mannes College of Music, the Juilliard School of Music, Queens College and the Graduate Center of the City University of New York, and at special pedagogical events around the world, he has taught generations of musical performers, composers, historians, and theorists over the course of his long career. In Fall 2012, Schachter taught a doctoral seminar at the CUNY Graduate Center in which he talked about the music and the musical issues that have concerned him most deeply; the course was in essence a summation of his extensive and renowned teaching. In *The Art of Tonal Analysis*, music theorist Joseph Straus presents edited transcripts of those lectures. Accompanied by abundant music examples, including analytical examples transcribed from the classroom blackboard, Straus's own visualizations of material that Schachter presented aurally at the piano, and Schachter's own extended Schenkerian graphs and sketches, this book offers a vivid account of Schachter's masterful pedagogy and his deep insight into the central works of the tonal canon. In making

the lectures of one of the world's most extraordinary musicians and musical thinkers available to a wide audience, *The Art of Tonal Analysis* is an invaluable resource for students and scholars of music.

**Analysis of 18th- and 19th-century Musical Works in the Classical Tradition**

**Explorations in Schenkerian Analysis**

**Perspectives on Phrase Rhythm, Motive, and Form**

**Musical Expression, Meter, and the Body**

**Sonata in D Major, K. 311**

**Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire**

**Piano Concerto No. 23 in A, K. 488**

Introduces the fundamental principles of Schenkerian analysis within the context of the music itself.

This 20-hour free course introduced 'voice-leading' or 'Schenkerian' analysis of tonal music, focusing on the 'foreground level' of voice leading.

Music is surrounded by movement, from the arching back of the guitarist to the violinist swaying with each bow stroke. To John Paul Ito, these actions are not just a visual display; rather, they reveal what it really means for musicians to move with the beat, organizing the flow of notes from beat to beat and shaping the sound produced. By developing "focal impulse theory," Ito shows how a performer's choices of how to move with the meter can transform the music's expressive contours. Change the dance of the performer's body, and you change the dance of the notes. As Focal Impulse Theory deftly illustrates, bodily movements carry musical meaning and, in a very real sense, are meaning.

*Machine Models of Music* brings together representative models and current research to illustrate the rich impact that artificial intelligence has had on the understanding and composition of traditional music and to demonstrate the ways in which music can push the boundaries of traditional AI research. *Machine Models of Music* brings together representative models ranging from Mozart's "Musical Dice Game" to a classic article by Marvin Minsky and current research to illustrate the rich impact that artificial intelligence has had on the understanding and composition of traditional music and to demonstrate the ways in which music can push the boundaries of traditional AI research. Major sections of the book take up pioneering research in generate-and-test composition (Lejaren Hiller, Barry Brooks, Jr., Stanley Gill); composition parsing (Allen Forte, Herbert Simon, Terry Winograd); heuristic composition (John Rothgeb, James Moorer, Steven Smoliar); generative grammars (Otto Laske, Gary Rader, Johan Sundberg, Fred Lerdahl); alternative theories (Marvin Minsky, James Meehan); composition tools (Charles Ames, Kemal Ebcioglu, David Cope, C. Fry); and new directions (David Levitt, Christopher Longuet-Higgins, Jamshed Bharucha, Stephan Schwanauer). Stephan Schwanauer is President of Mediasoft Corporation. David Levitt is the founder of HIP Software and head of audio products at VPL Research.

The Sonata, Vol. 2

Machine Models of Music

Music Analysis in the Nineteenth Century: Volume 1, Fugue, Form and Style

The Musical quarterly

What Is a Cadence?

A Schenkerian Approach

K. 279--284; K. 309--311

*Mozart's emergence as a mature artist coincides with the rise to prominence of the piano, an instrument that came alive under his fingers and served as medium for many of his finest compositions. In Mozart's Piano Music, William Kinderman reconsiders common assumptions about Mozart's life and art while offering comprehensive and incisive commentary on the solo music and concertos. After placing Mozart's pianistic legacy in its larger biographical and cultural context, Kinderman addresses the lively gestural and structural aspects of Mozart's musical language and explores the nature of his creative process. Incorporating the most recent research throughout this encompassing study, Kinderman expertly surveys each of the major genres of the keyboard music, including the four-hand and two-piano works. Beyond examining issues such as Mozart's earliest childhood compositions, his musical rhetoric and expression, the social context of his Viennese concertos, and affinities between his piano works and operas, Kinderman's main emphasis falls on detailed discussion of selected individual compositions.*

*This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of*

*the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.*

*Integrating Schenkerian tools and an innovative approach to harmony, David Damschroder provides numerous penetrating analyses of works by Haydn and Mozart. A series of introductory chapters assist readers in developing their analytical capacity. Beginning with short excerpts from string quartets, the study proceeds by assessing the inner workings of twelve expositions from Haydn piano sonatas, six arias in G minor from Mozart operas, and three rondos in D major from piano concertos by Haydn and Mozart. In the Masterworks section that follows, Damschroder presents detailed analyses of six movements from symphonies, string quartets and opera by Haydn and Mozart, and compares his outcomes with those of other analysts, including Kofi Agawu, Robert O. Gjerdingen, James Hepokoski and Warren Darcy, Carl Schachter and James Webster. The book represents an important contribution to modern analytical discourse on a treasured body of music and an assessment of recent accomplishments within that realm.*

*The variety and complexity of cadenceThe concept of closure is crucial to understanding music from the "classical" style. This volume focuses on the primary means of achieving closure in tonal music: the cadence. Written by leading North American and European scholars, the nine essays assembled in this volume seek to account for the great variety and complexity inherent in the cadence by approaching it from different (sub)disciplinary angles, including music-analytical, theoretical, historical, psychological (experimental), as well as linguistic. Each of these essays challenges, in one way or another, our common notion of cadence. Controversial viewpoints between the essays are highlighted by numerous cross-references. Given the ubiquity of cadences in tonal music in general, this volume is aimed not only at a broad portion of the academic community, scholars and students alike, but also at music performers. Contributors Pieter Bergé (KU Leuven), Poundie Burstein (City University of New York), Vasili Byros (Northwestern University), William Caplin (McGill University), Felix Diergarten (Schola Cantorum Basiliensis), Nathan John Martin (Yale University / KU Leuven), Danuta Mirka (University of Southampton), Markus Neuwirth (KU Leuven), Julie Pedneault-Deslauriers (University of Ottawa), Martin Rohrmeier (Massachusetts Institute of Technology), and David Sears (McGill University)*

*Harmony in Haydn and Mozart*

*The Algorithmic Composer*

*Its Form and Meaning as Exemplified in the Piano Sonatas by Mozart; A Descriptive Analysis (Classic Reprint)*

*Focal Impulse Theory*

*Analyzing Classical Form*

*Musical Form and Analysis*

*Handbook of Harmonic Analysis*

A duet, for Piano, composed by Wolfgang Amadeus Mozart for two pianos and four hands.

Excerpt from The Sonata, Vol. 2: Its Form and Meaning as Exemplified in the Piano Sonatas by Mozart; A Descriptive Analysis Preface Bibliography Note to the Reader Comparative Table of various Editions of Mozart's Pianoforte Sonatas, giving their respective Modes of Numbering Table of Contents Introductory Chapter xvii Sonata No. I in C major (ii. 279) no. 2 in F major (k. 280) no. 3 in B flat major (k. 281) no. 4 in E flat major (k. 282) no. 5 in G major (k. 283) no. 6 in D major (ii. 284) no. 7 in C major (k. 309) No. 8 in A minor (k. 310) no. 9 in D major (k. 311) About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at [www.forgottenbooks.com](http://www.forgottenbooks.com) This book is a reproduction of an important historical work.

Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

"The Hinson" has been indispensable for performers, teachers, and students. Now updated and expanded, it's better than ever, with 120 more composers, expertly guiding pianists to solo literature and answering the vital questions: What's available? How difficult is it? What are its special features? How does one reach the publisher? The "new Hinson" includes solo compositions of nearly 2,000 composers, with biographical sketches of major composers. Every entry offers description, publisher, number of pages, performance time, style and characteristics, and level of difficulty. Extensively revised, this new edition is destined to become a trusted guide for years to come.

Haydn is enjoying renewed appreciation: this book explores fresh approaches to his music and the cultural forces affecting it.

Mathematics with Literature, Paradoxes, History, Technology, and Modeling

Twelve Lessons in Schenkerian Theory

Mozart -- Piano Sonatas, Vol 1

Proceedings

5th International Conference on Case-Based Reasoning, ICCBR 2003, Trondheim, Norway, June 23-26, 2003, Proceedings

Contexts, Sources, Style

Essays in Honour of John L. Bell

Today's computers provide music theorists with unprecedented opportunities to analyze music more quickly and accurately than ever before. Where analysis once required several weeks or even months to complete; often replete with human errors, computers now provide the means to accomplish these same analyses in a fraction of the time and with far more accuracy. However, while such computer music analyses represent significant improvements in

the field, computational analyses using traditional approaches by themselves do not constitute the true innovations in music theory that computers offer. In *Hidden Structure: Music Analysis Using Computers* David Cope introduces a series of analytical processes that, by virtue of their concept and design, can be better, and in some cases, only accomplished by computer programs, thereby presenting unique opportunities for music theorists to understand more thoroughly the various kinds of music they study. Following the introductory chapter that covers several important premises, *Hidden Structure* focuses on several unique approaches to music analysis offered by computer programs. While these unique approaches do not represent an all-encompassing and integrated global theory of music analysis, they do represent significantly more than a compilation of loosely related computer program descriptions. For example, Chapter 5 on function in post-tonal music, firmly depends on the scalar foundations presented in chapter 4. Likewise, chapter 7 presents a multi-tiered approach to musical analysis that builds on the material found in all of the preceding chapters. In short, *Hidden Structure* uniquely offers an integrated view of computer music analysis for today's musicians.

Machine Learning, ECML- ...

Teachers College Studies in Education

Logic, Mathematics, Philosophy, Vintage Enthusiasms

Hidden Structure

Computer Synthesis of Musical Style