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# Beethoven

## Waldstein Sonata

### Harmonic Analysis

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Beethoven's Piano Sonatas  
Perspectives of Analysis and Performance  
Twelve Lessons in Schenkerian Theory  
A Rosetta Stone  
Musical Experiments, Experimental Sounds,  
1840-1910  
Sonata No. 3 in C Major  
In the Process of Becoming  
The Universal Harmonic Language Model  
Beethoven  
Pieces of Tradition  
Music Theory and Analysis in the Writings of  
Arnold Schoenberg (1874-1951)  
Elements of Sonata Theory  
Ludwig Van Beethoven  
An Analysis of Beethoven's Piano Sonata in E $\flat$   
Major, Opus 81a  
Context and Content in Nineteenth-century Music  
Analysis of 18th- and 19th-century Musical Works  
in the Classical Tradition  
Semiotic Adventures in Romantic Music  
The Cambridge History of Western Music Theory  
Beethoven's Piano Sonatas  
Musicology and Sister Disciplines

Histories and Narratives of Music Analysis  
The Definitive Guide to Classical Music  
The Piece as a Whole  
Music as Discourse  
Harvard Dictionary of Music  
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Waldstein  
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## **MOODY CHEN**

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Beethoven's Piano  
Sonatas Hal Leonard  
Corporation  
In this comprehensive

and authoritative  
guide, Rosen places  
Beethoven's sonatas in  
context and provides  
an understanding of  
the formal principles  
involved in interpreting  
and performing this  
unique repertoire.

Includes a CD of the author performing extracts from several of the works.

Perspectives of Analysis and Performance Yale University Press  
Introducing a new theory of musical form for the analysis of instrumental music of the classical style. The book provides a broad set of principles and a comprehensive methodology for analysing phrases and themes to complete movements. Illustrated with over 250 annotated musical examples by Haydn, Mozart and Beethoven.

Twelve Lessons in Schenkerian Theory Oxford University Press  
This extremely practical introduction to musical analysis explores the factors that give unity and

coherence to musical masterpieces. Having first identified and explained the most important analytical methods, Nicholas Cook examines given compositions from the last two hundred years to show how different analytical procedures suit different types of music.

*A Rosetta Stone* Virtuoso Publishing  
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.

*Musical Experiments, Experimental Sounds, 1840-1910* Oxford University Press  
In recent years neo-Riemannian theory has established itself as the leading approach of our time, and has proven particularly adept at explaining features of chromatic music. The Oxford Handbook of Neo-Riemannian Music Theories assembles an international group of leading music theory scholars in an exploration of the music-analytical, theoretical, and historical aspects of this new field.

**Sonata No. 3 in C Major** Yale University Press

The late Carl Dahlhaus combines interpretations of individual works and excursions into the

musical aesthetics of the period around 1800 in order to reconstruct Beethoven's 'musical thinking' from the evidence in the works themselves and their context in the history of ideas.

**In the Process of Becoming** Routledge  
Our image of Beethoven has been transformed by the research generated by a succession of scholars and theorists who blazed new trails from the 1960s onwards. This collection of articles written by leading Beethoven scholars brings together strands of this mainly Anglo-American research over the last fifty years and addresses a range of key issues. The volume places Beethoven scholarship within a historical and

contemporary context and considers the future of Beethoven studies.

The Universal Harmonic Language Model Pendragon Press  
Winner of the Wallace Berry Award, Society for Music Theory  
Winner, ASCAP Deems Taylor Award  
With their insistence that form is a dialectical process in the music of Beethoven, Theodor Adorno and Carl Dahlhaus emerge as the guardians of a long-standing critical tradition in which Hegelian concepts have been brought to bear on the question of musical form. Janet Schmalfeldt's groundbreaking account of the development of this Beethoven-Hegelian tradition restores to the term "form" some of its philosophical

associations in the early nineteenth century, when profound cultural changes were yielding new relationships between composers and their listeners, and when music itself - in particular, instrumental music - became a topic for renewed philosophical investigation. Precedents for Adorno's and Dahlhaus's concept of form as process arise in the *Athenaum* Fragments of Friedrich Schlegel and in the *Encyclopaedia Logica* of Hegel. The metaphor common to all these sources is the notion of becoming; it is the idea of form coming into being that this study explores in respect to music by Beethoven, Schubert, Mendelssohn, Chopin,

and Schumann. A critical assessment of Dahlhaus's preoccupation with the opening of Beethoven's "Tempest" Sonata serves as the author's starting point for the translation of philosophical ideas into music-analytical terms - ones that encourage listening "both forward and backward," as Adorno has recommended. Thanks to the ever-growing familiarity of late eighteenth-century audiences with formal conventions, composers could increasingly trust that performers and listeners would be responsive to striking formal transformations. The author's analytic method strives to capture the dynamic, quasi-narrative nature of such

transformations, rather than only their end results. This experiential approach to the perception of form invites listeners and especially performers to participate in the interpretation of processes by which, for example, a brooding introduction-like opening must inevitably become the essential main theme in Schubert's Sonata, Op. 42, or in which tremendous formal expansions in movements by Mendelssohn offer a dazzling opportunity for multiple retrospective reinterpretations. Above all, In the Process of Becoming proposes new ways of hearing beloved works of the romantic generation as

representative of their striving for novel, intensely self-reflective modes of communication. Beethoven W. W. Norton & Company Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis. Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life, including material only published well after his death. The book discusses Schoenberg's rejection

of his German music theory heritage and past approaches to music-theory pedagogy, the need for looking at musical structures differently and to avoid aesthetic and stylistic issues. Dudeque provides a unique understanding of the systematization of Schoenberg's tonal-harmonic theory, thematic/motivic-development theory and the links with contemporary and past music theories. The book is complemented by a special section that explores the practical application of the theoretical material already discussed. The focus of this section is on Schoenberg's analytical practice, and the author's response to it. Norton Dudeque therefore provides a comprehensive

understanding of Schoenberg's thinking on tonal harmony, motive and form that has hitherto not been attempted.

*Pieces of Tradition*

Harmony in TimeMemory, Consciousness, and Expectation in Beethoven's Waldstein Sonata, Op. 53Harmonic expectations in Western tonal music are formed throughout an individual's lifetime, created by the encounter of commonly recurring patterns of relationships of chords within music. The recognition and identification of these patterns, particularly when the anticipated patterns are denied, are expressed on a conscious level. Although identified and



articulated from the conscious experience, a listener's attention may not be actively engaged in harmonic processing; moreover, the identification of deviations may arise from nonconscious processing of harmonic events. This paper identifies the processes in formulating and expressing harmonic expectation and its subsequent denial, as well as the nonconscious processing which influences this recognition. Additionally, this paper theorizes that expectations on a larger scale, beyond the chordal level, may be generated and fulfilled nonconsciously. This paper concludes with an analysis of Beethoven's Waldstein

Sonata, identifying moments of conflict between small-scale denials of expectations within the fulfillment of large-scale processes. Classical Form A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven  
An annual of international Beethoven studies, Beethoven Forum promotes and sustains the high level of scholarship inspired by Beethoven's extraordinary works. Volume 5 presents studies on Beethoven's Fidelio, his piano sonatas, and his uses of form and dynamics, along with reviews of Theodor Adorno's Beethoven's Philosophie der Musik and of recent writings on the Ninth

Symphony. The contributors are Michael C. Tusa, Lee Rothfarb, Miriam Sheer, Michael Spitzer, William Kinderman, Stephen Hinton, and Scott Burnham.

*Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)* Museum

Tusculanum Press

Sonata no. 3 in C major

is one of the first three

Beethoven's sonatas

(opus 2) written in

1795 and dedicated to

Joseph Haydn. This

UTEXT edition is based

on early original

editions, which

Beethoven personally

supervised. The

fingerings are provided

by the editor.

**Elements of Sonata**

**Theory** Cambridge

University Press

Building on the

foundation of Lerdahl

and Jackendoff's

influential *A Generative Theory of Tonal Music*,

this volume presents a

multidimensional

model of diatonic and

chromatic spaces that

quantifies listeners'

intuitions of the

relative distances of

itches, chords, and

keys from a given

tonic. The model is

employed to assign

prolongational

structure, represent

paths through the

space, and compute

patterns of tension and

attraction as musical

events unfold, thereby

providing a partial

basis for understanding

musical narration,

expectation, and

expression. Conceived

as both a music-

theoretic treatise and a

contribution to the

cognitive science of

music, this book will be

of interest to music

theorists,

musicologists,  
composers, computer  
musicians, and  
cognitive  
psychologists.

**Ludwig Van**

**Beethoven** Oxford  
University Press

This book is about how  
music "in a key" is  
composed. Further, it is  
about how such music  
was composed when it  
was no longer  
compulsory to do so,  
starting a few years  
before the First World  
War. In an eclectic  
journey through the  
history of  
compositional  
technique, Daniel  
Harrison contends that  
the tonal system did  
not simply die out with  
the dawn of twentieth  
century, but continued  
to supplement newer  
techniques as a  
compelling means of  
musical organization,  
even into current

times. Well-known art  
music composers such  
as Bartok, Hindemith,  
Prokofiev, and  
Messiaen are  
represented alongside  
composers whose work  
moves outside the  
standard boundaries of  
art music: Leonard  
Bernstein, Maurice  
Duruflé, Frank Martin,  
Xiaoyong Chen. Along  
the way, the book  
attends to military  
bugle calls, a trailer  
before a movie feature,  
a recomposition of a  
famous piece by Arnold  
Schoenberg, and the  
music of Neil Diamond,  
David Shire, and Brian  
Wilson. A celebration of  
the awesome variety of  
musical expressions  
encompassed in what  
is called tonal music,  
Pieces of Tradition is a  
book for composers  
seeking ideas and  
effects, music theorists  
interested in its

innovations, and all those who practice the analysis of composition in all its modern and traditional variations.

**An Analysis of Beethoven's Piano Sonata in E<sub>b</sub> Major, Opus 81a** Cambridge Scholars Publishing

The aim of this series is to present scholarly work on Beethoven, broad in range as well as meticulous in method.

**Context and Content in Nineteenth-century Music**

Harvard University Press

The Cambridge History of Western Music Theory is the first comprehensive history of Western music theory to be published in the English language. A collaborative project by leading music theorists and historians, the

volume traces the rich panorama of music-theoretical thought from the Ancient Greeks to the present day. Recognizing the variety and complexity of music theory as an historical subject, the volume has been organized within a flexible framework. Some chapters are defined chronologically within a restricted historical domain, whilst others are defined conceptually and span longer historical periods. Together the thirty-one chapters present a synthetic overview of the fascinating and complex subject that is historical music theory. Richly enhanced with illustrations, graphics, examples and cross-citations as well as being thoroughly indexed and

supplemented by comprehensive bibliographies of the most important primary and secondary literature, this book will be an invaluable resource for students and scholars alike.

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

Offering comprehensive coverage of classical music, this guide surveys more than eleven thousand albums and presents biographies of five hundred composers and eight hundred performers, as well as twenty-three essays on forms, eras, and genres of classical music. Original.

**Semiotic Adventures in Romantic Music** U

of Nebraska Press  
Beethoven's piano

sonatas form one of the most important collections of works in the whole history of music. Spanning several decades of his life as a composer, the sonatas soon came to be seen as the first body of substantial serious works for piano suited to performance in large concert halls seating hundreds of people. In this comprehensive and authoritative guide, Charles Rosen places the works in context and provides an understanding of the formal principles involved in interpreting and performing this unique repertoire, covering such aspects as sonata form, phrasing, and tempo, as well as the use of pedal and trills. In the second part of his book, he looks at the

sonatas individually, from the earliest works of the 1790s through the sonatas of Beethoven's youthful popularity of the early 1800s, the subsequent years of mastery, the years of stress (1812†“1817), and the last three sonatas of the 1820s. Composed as much for private music-making as public recital, Beethoven's sonatas have long formed a bridge between the worlds of the salon and the concert hall. For today's audience, Rosen has written a guide that brings out the gravity, passion, and humor of these works and will enrich the appreciation of a wide range of readers, whether listeners, amateur musicians, or professional pianists. The book includes a CD

of Rosen performing extracts from several of the sonatas, illustrating points made in the text.

**The Cambridge History of Western Music Theory** Oxford University Press

Contains nearly 1000 pages of precise and accessible information on all musical subjects.

Beethoven's Piano Sonatas Taylor & Francis

Reynolds identifies specific borrowings or allusions in a wide range of 19th-century music. He shows the kinds of things composers do with borrowed musical ideas and clarifies what it can mean when one piece of music invokes or refers to another.

**Musicology and Sister Disciplines**

Cambridge University Press

David Damschroder's fresh light on  
new analytical Beethoven's harmonic  
perspective sheds structures.

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