

W. A. Mozart

Sonate in C-Dur KV 545, 1. Satz, Exposition

Nordamerikanische Musiktheorie

aus der Perspektive von William E. Caplin,
James Hepokoski und Warren Darcy

Noten

Here the opening appears structured as a single phrase [...] The opening four measures suggest a normative sentence presentation, aa' (mm. 1-2, 3-4) with the characteristic harmonic oscillation around the tonic [...]

The sentence's continuation Modul begins in mm. 5-8 (b, with its typical sequential treatment of a shorter structural unit). Mm. 1-12 constitute the conclusion of the sentence with the cadential module (essentially ii⁶-V in the tonic key). But mm. 9-12 also take on the transitional features of a typical drive to a medial caesura, including a dominant lock at m. 11 and a triple-hammer-blow gesture I:HC MC at m. 12. The continuation portion of P[primary Theme] overlaps with TR[ansition], and P and TR thus merge (P⇒TR).

Aus: Hepokoski/Darrcy 2006, S. 106.

As defined here, cadential function begins with the onset of the cadential progression, which, in the case of sentence form, usually occurs around the middle of the continuation phrase.

Aus: Caplin 1998, S. 10 und S. 45.

Subordinate Theme
presentation

b. i.

introduction

Musical score for the Subordinate Theme presentation. The key signature is G major (one sharp). The time signature changes from 2/4 to 6/4. The score consists of two staves. The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff shows a continuous eighth-note pattern. Measure numbers v, 2, 1, 6, v 2 ... are indicated below the staves. The dynamic 'tr' (trill) is marked above the second staff.

continuation

model

Musical score for the Subordinate Theme continuation model. The key signature remains G major. The time signature changes from 2/4 to 6/4. The score consists of two staves. The first staff continues the eighth-note pattern. The second staff introduces a new melodic line with sixteenth-note figures. Measure numbers I, 6 seq., and IV are indicated below the staves. The dynamic 'tr' is marked above the second staff.

sequence

Musical score for the Subordinate Theme sequence. The key signature changes to A major (two sharps). The time signature changes from 6/4 to 2/4. The score consists of two staves. The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff shows a continuous eighth-note pattern. Measure numbers VII 6, III ..., V 6), and I are indicated below the staves.

cadential

Musical score for the Subordinate Theme cadential section. The key signature changes to E major (no sharps or flats). The time signature changes from 6/4 to 2/4. The score consists of two staves. The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff shows a continuous eighth-note pattern. Measure numbers II 6 and V (4) are indicated below the staves. The dynamic 'E.C.P' is marked above the first staff.

closing section

codetta

x

Musical score for the Subordinate Theme closing section codetta. The key signature changes to C major (no sharps or flats). The time signature changes from 2/4 to 6/4. The score consists of two staves. The first staff shows a rhythmic pattern of eighth and sixteenth notes. The second staff shows a continuous eighth-note pattern. Measure numbers 7), I, V, L..., and 8vb are indicated below the staves. The dynamic 'PAC' is marked in a box at the bottom center. The dynamic 'x' is marked above the second staff.

Expositionstypen (nach Hepokoski/Darcy):

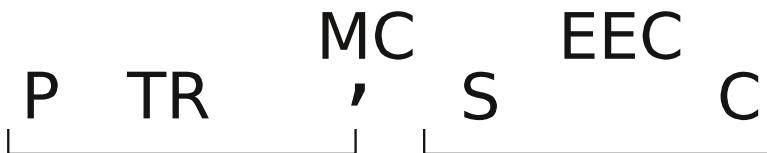


Figure 3.1 The Two-Part Exposition,
aus: Hepokoski/Darcy 2006, S. 24.

Legende:

P	= Primary Theme
TR	= Transition
MC	= Medial Caesura
S	= Secondary Theme
C	= Cadence
FS	= Fortspinnung
EEC	= Essential Expositional Closure

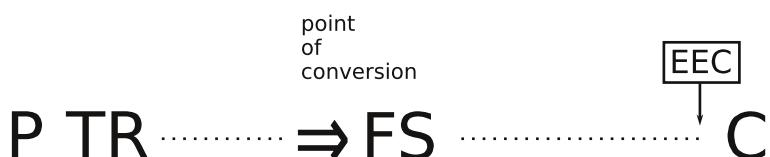


Figure 4.1 The Continuous Exposition,
aus: Hepokoski/Darcy 2006, S. 24.

Steckbriefe

William E. Caplin ist ein amerikanischer Musiktheoretiker, der in Kanada lebt und arbeitet. Er wurde an der University of Southern California sowie an der University of Chicago graduiert, bevor er in Deutschland an der Technischen Universität Berlin bei Carl Dahlhaus Musikwissenschaft studierte. Seit 1978 lehrt er an der Schulich School of Music der McGill University (Montreal) als Professor für Music Theory. Seine bekannteste Publikation in Deutschland ist das Buch: *Classical Form, A Theory of Formal Functions for the Music of Haydn, Mozart, and Beethoven*, New York 1998. Auf Basis der von A. Schönberg und Erwin Ratz entwickelten Ideen entwarf Caplin eine neue Theorie für Instrumentalmusik des >classical style<. Grundlegend für seinen Ansatz sind die >Formal Functions< (Formfunktionen) Praesentation, Continuation und Cadential.

James Hepokoski und Warren Darcy sind amerikanische Musiktheoretiker/Musikwissenschaftler und wurden in Deutschland bekannt durch ihre Publikation *Elements of Sonata Theory. Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata*, New York 2006.

James Hepokoski erlangte seinen PhD in Music History an der Harvard University und promovierte 1979 über den Falstaff von Giuseppe Verdi. Heute ist er Professor für Music/Music History an der Yale University (New Haven).

Warren Darcy ist Professor of Music Theory am Oberlin College and Conservatory (Oberlin). Er interessierte sich anfänglich für Komposition und kam erst später zur Musiktheorie. Nachdem er seiner eigenen Ansicht nach für die Entwicklung der Musiktheorie seinen Beitrag geleiste hat, widmet er sich derzeit dem Schreiben von Horror- und Science-Fiction-Romanen.