

File Type PDF
Haydn Sonata Hob
Xvi 34 Analysis
Haydn
Sonata Hob
Xvi 34
Analysis

This edition of
Haydn's Sonata in
E minor, Hob.
XVI:34, includes
two versions - the

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URTEX, based on the original text, published by Karl Psler in 1918, and the edited version, in which the editor added fingerings, recommended articulations and some dynamic marks provided in

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small print. While students usually need editor's recommendations they will also benefit from referring to the original score reproduced by the URTEXT.

This research guide is an

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Haydn Sonata Hob
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annotated

bibliography of
primary and
secondary sources
and catalogue of
Bartók's
compositions.
Since the
publication of the
second edition, a
wealth of
information has

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been proliferating
in the field of
Bartók research.

The third edition of
this research guide
provides an
update in this field
and represents the
multidisciplinary
research areas in
the growing Bartók
literature.

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These three volumes, in practical urtext-pedagogical editions, are designed with the idea that these precious works will be performed on the modern piano. With respect to the original text, Dr.

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Hinson offers many valuable, stylistically faithful suggestions for interpretation.

Volume I is appropriate for progressing intermediate students, and provides a most effective

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introduction to the
great Viennese
Classical style.

The comb binding
creates a lay-flat
book that is perfect
for study and
performance.

Details the
excerpts, complete
pieces, and
movements

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contained in the
various

anthologies for
musical analysis--a
benefit to teachers
and students of
music theory.

Complete Piano
Sonatas, Volume I
Pianists Guide to
Standard Teaching
and Performance

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Literature

Guide to the
Pianist's
Repertoire, Fourth
Edition

Musical
Anthologies for
Analytical Study
Intermediate to
Early Advanced
Works by 36
Composers

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Do, Re, Mi, ...

Notation

Mozart, Haydn and

Early Beethoven,

1781-1802

By the 1840s

Joseph Haydn,

who died in 1809

as the most

celebrated

composer of his

generation, had

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**degenerated into
the bewigged
"Papa Haydn," a
shallow
placeholder in
music history
who merely
invented the
forms used by
Beethoven. In a
remarkable
reversal, Haydn
swiftly regained**

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**his former
stature within the
opening decades
of the twentieth
century. Reviving
Haydn: New
Appreciations in
the Twentieth
Century examines
both the decline
and the
subsequent
resurgence of**

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Haydn's reputation in an effort to better understand the forces that shape critical reception on a broad scale. No single person or event marked the turning point for Haydn's reputation. Instead a broad

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resurgence

**reshaped opinion
in Europe and the
United States in
short order. The
Haydn revival
engaged many of
the music world's
leading figures --
composers
(Vincent d'Indy
and Arnold
Schoenberg),**

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**conductors
(Arturo
Toscanini),
performers
(Wanda
Landowska),
critics (Lawrence
Gilman), and
scholars
(Heinrich
Schenker and
Donald Tovey) --
each of whom**

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**valued Haydn's
music for specific
reasons and used
it to advance
particular goals.
Yet each
advocated for a
rehearing and
rereading of the
composer's
works, calling for
a new
appreciation of**

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Haydn's music.

Bryan Proksch is

Assistant

Professor of

Music History at

Lamar University.

Joseph Haydn's

"Piano Sonata

No. 34 in E

major",

Hob.XVI:22, L. 37

Reprinted from

the excellent C.F.

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Peters edition.

**" . . . a most
precious book
which every
serious pianist
and teacher must
own." —Journal of
the American
Liszt Society
Joseph Banowetz
and four
distinguished
contributors**

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provide practical suggestions and musicological insights on the pedaling of keyboard works from the 18th to the 20th century. The keyboard music of such composers as Haydn, Mozart, and Beethoven is

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among the most popular ever written, yet surprisingly little is known about the instruments for which it was composed. This book fills that gap. Based on new evidence from surviving instruments and

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many

contemporary

newspaper

advertisements, it

traces the history

and development

of Viennese

harpsichords,

clavichords, and

pianos in the

eighteenth

century, and their

use by composers

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**and performers of
the time.**

Piano Sonata No.

34 in E Major,

Hob.xvi:22

The Penguin

Guide to

Recorded Music

For Violin and

Piano

The Virtual

Haydn

Hob XVI/34

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Notes Become Music

The Music Forum

Works by 27

composers are

included in this

248-page

comprehensive

survey of piano

music written

between 1750 and

1820. The pieces

in this

collection range

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in difficulty
from
intermediate
through early-
advanced levels
and cover the
widest range of
styles and
idioms of the
Classical
period.

Historical and
biographical
background,

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performance
notes and
suggested
realizations of
ornaments are
also provided by
Dr. Hinson.

This book is a
2nd edition of
"Modulation in
Classical Music
for Young
Musicians"

(April 2017): It

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adds a new chapter on string quartets by Haydn and Mozart. The book uses the Do, Re, Mi, Fa, Sol, La, Si notation.

(Another identical book using the A, B, C, D, E, F, G notation is also available.) Its

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intended
audience is
teenagers
attending Middle
and High School
and students in
their first two
years of
college.

Following an
introductory
chapter that
explains the
grammar of

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classical music,
the rest of the
book uses
numerous
examples taken
from the
Preludes by Bach
and the piano
sonatas and
string quartets
by Haydn and
Mozart,
demonstrating
how they applied

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the grammar principles in their works. The book is intended both for piano students and for students playing any other "classical" instrument, like the violin or the clarinet. If you know what a "scale" is and

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you play scales
on your
instrument -
then you are
ready to read
and understand
this book. The
book can be used
in two modes: It
can be used to
understand "how
classical music
works". An
understanding of

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the grammar of classical music will provide the young musician with basic tools for use in the field of the Arts. But, going beyond the level of understanding, it can also be used to develop the creativity

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and writing skills of the young musician. Every explained example in the book - and there are many - is like a good short story from which the student can take the theme and be asked to elaborate on it,

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write a few variations on the theme. This is exactly how students at school acquire their writing and creativity skills in a common language: they are asked ("homework") to write short compositions

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about the stories discussed or books read at school or at home. One good short story at a time, day after day.

These three volumes, in practical urtext-pedagogical editions, are

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designed with
the idea that
these precious
works will be
performed on the
modern piano.
With respect to
the original
text, Dr. Hinson
offers many
valuable,
stylistically
faithful
suggestions for

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interpretation.

Volume I is

especially

appropriate for

progressing

intermediate

students, and

provides a most

effective

introduction to

the great

Viennese

Classical style.

Haydn -- The

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Complete Piano
Sonatas
Time, Pattern,
Proportion
Early Advanced
to Advanced
Piano Collection
Elements of
Sonata Theory
Sonata in G
Major
Reviving Haydn
Béla Bartók

A vivid

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**portrait of
Mozart and
Haydn's
greatest
achievements
and young
Beethoven's
works under
their
influence.
Volume four of
Joseph**

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**Haydn's
excellent
Keyboard
Sonata's. This
edition
contains the
following
seven sonatas:
Haydn: Piano
Sonata No. 28
in F major,
Hob.XVI:47**

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Haydn Sonata Hob

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**Haydn: Piano
Sonata No. 29
in E-flat major,
Hob.XVI:38**

**Haydn: Piano
Sonata No. 30
in A major,
Hob.XVI:30**

**Haydn: Piano
Sonata No. 31
in G major,
Hob.XVI:6**

File Type PDF

Haydn Sonata Hob

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**Haydn: Piano
Sonata No. 32
in D major,
Hob.XVI:51**

**Haydn: Piano
Sonata No. 33
in B minor,
Hob.XVI:32**

**Haydn: Piano
Sonata No. 34
in E major,
Hob.XVI:22**

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**Reprinted
from the
excellent C.F.
Peters edition.
These three
volumes, in
practical urtex
t-pedagogical
editions, are
designed with
the idea that
these precious**

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**works will be
performed on
the modern
piano. With
respect to the
original text,
Dr. Hinson
offers many
valuable,
stylistically
faithful
suggestions**

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**for
interpretation.
Volume I is
appropriate
for
progressing
intermediate
students, and
provides a
most effective
introduction to
the great**

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Viennese

Classical style.

This collection

features the

most famous

of the

composer's 32

piano sonatas.

Includes

"Pathétique,"

"Moonlight,"

"Waldstein," "

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**Appassionata,
" "Les Adieux."**

**New
introduction
by Carl
Schachter, and
performance
notes by
Anton Kuerti.
Lessons from
Great
Composers**

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**Culture,
Context, and
Criticism
Engaging
Haydn
Piano Sonata
No. 2 in E
Minor, Hob.xvi
34
A Theory of
Formal
Functions for**

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**the
Instrumental
Music of
Haydn,
Mozart, and
Beethoven
Paradox of a T
wenty-First-
Century
Keyboardist
Selected
Sonatas**

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**Mathematics and
Music:
Composition,
Perception, and
Performance,
Second Edition
includes many
new sections and
more consistent
expectations of
a student's
experience. The
new edition of
this popular**

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*text is more
accessible for
students with
limited musical
backgrounds and
only high school
mathematics is
required. The
new edition
includes more
illustrations
than the
previous one and
the added*

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*sections deal
with the
XronoMorph
rhythm
generator,
musical
composition, and
analyzing
personal
performance. The
text teaches the
basics of
reading music,
explaining how*

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*various patterns
in music can be
described with
mathematics,
providing
mathematical
explanations for
musical scales,
harmony, and
rhythm. The book
gives students a
deeper
appreciation
showing how*

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music is

*informed by both
its mathematical
and aesthetic
structures.*

*Highlights of
the Second*

Edition: Now

*updated for more
consistent
expectations of
students'*

*backgrounds More
accessible for*

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*students with
limited musical
backgrounds Full-
color*

presentation

*Includes more
thorough*

*coverage of
spectrograms for
analyzing*

recorded music

*Provides a basic
introduction to
reading music*

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*Features new
coverage of
building and
evaluating
rhythms*

*Joseph Haydn's
"Piano Sonata
No. 2 in E
minor,"
Hob.XVI:34, L.
53 Reprinted
from the
excellent C.F.
Peters edition.*

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*A collection of
all eight
sonatas for
Violin and Piano
by Haydn. Both
parts are
included. Kalmus
Editions are
primarily
reprints of
Urtext Editions,
reasonably
priced and
readily*

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*available. They
are a must for
students,
teachers, and
performers.
Building on
ideas first
advanced by
Arnold
Schoenberg and
later developed
by Erwin Ratz,
this book
introduces a new*

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*theory of form
for instrumental
music in the
classical style.
The theory
provides a broad
set of
principles and a
comprehensive
methodology for
the analysis of
classical form,
from individual
ideas, phrases,*

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and themes to
the large-scale
organization of
complete
movements. It
emphasizes the
notion of formal
function, that
is, the specific
role a given
formal unit
plays in the
structural
organization of

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*a classical
work.*

*The Complete
Piano Sonatas,
Volume 2
Modulation for
Young Musicians
Mathematics and
Music*

*Keyboard
Instruments in E
ighteenth-
century Vienna
For Late*

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*Intermediate to
Advanced Piano
A Guidebook from
the Viennese
Piano Tradition
Hungarian
Pianist, Texas
Teacher, and
Personality
Extraordinaire
Reviews
thousands of
British,*

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American, and
European
classical
recordings on
CD and DVD.

A Flute solo
with Piano
Accompaniment
composed by
Franz Joseph
Haydn.

This reference

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book is an invaluable resource for teachers, students and performers for evaluating and selecting piano solo literature. Concise and thoroughly

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researched,
thousands of
works, from
the Baroque
through the
Contemporary
periods, have
been graded
and evaluated
in detail.

Includes an
alphabetical

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list of
composers,
explanations
of works and
much more.

This
publication of
Haydn's piano
sonata in E
minor Hob.

XVI:34

reproduces the

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original music
text based on
the urtext
edition
published by
Karl Päsler in
1918. It also
contains
editor's
fingerings,
some
articulation

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signs, added only by a comparison with authentic indications that Haydn used in similar passages or phrases, and suggested dynamic marks,

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which are

provided in

small print.

Piano Sonata,

No.2 in E

Minor

A Bibliography

Haydn

The Complete

Piano Sonatas,

Volume 3

New

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Appreciations
in the
Twentieth
Century
Musical Form
and Analysis
Masterwork
classics

*Haydn's music has
been performed
continuously for more
than two hundred*

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Xvi.34 Analysis

years. But what do we play, and what do we listen to, when it comes to Haydn? Can we still appreciate the rich rhetorical nuances of this music, which from its earliest days was meant to be played by professionals and amateurs alike? With The Virtual Haydn,

Tom Beghin—himself a

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professional keyboard player—delves deeply into eighteenth-century history and musicology to help us hear a properly complex Haydn.

Unusually for a scholarly work, the book is presented in the first person, as Beghin takes us on what is clearly a very personal journey into

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the past. When a discussion of a group of Viennese sonatas, for example, leads him into an analysis of the contemporary interest in physiognomy, Beghin applies what he learns about the role of facial expressions during his own performance of the music. Elsewhere, he

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analyzes gesture and gender, changes in keyboard technology, and the role of amateurs in eighteenth-century musical culture. The resulting book is itself a fascinating, bravura performance, one that partakes of eighteenth-century idiosyncrasy while drawing on a panoply of twenty-first-

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century knowledge.

Elements of Sonata

Theory is a

comprehensive, richly

detailed rethinking of

the basic principles of

sonata form in the

decades around

1800. This

foundational study

draws upon the joint

strengths of current

music history and

music theory to

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outline a new, up-to-date paradigm for understanding the compositional choices found in the instrumental works of Haydn, Mozart, Beethoven, and their contemporaries: sonatas, chamber music, symphonies, overtures, and concertos. In so doing, it also lays out

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*the indispensable
groundwork for
anyone wishing to
confront the later
adaptations and
deformations of these
basic structures in the
nineteenth and earlier
twentieth centuries.
Combining insightful
music analysis,
contemporary genre
theory, and
provocative*

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*hermeneutic turns,
the book brims over
with original ideas,
bold and fresh ways
of awakening the
potential meanings
within a familiar
musical repertory.
Sonata Theory grasps
individual
compositions-and
each of the individual
moments within them-
as creative dialogues*

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with an implicit conceptual background of flexible, ever-changing historical norms and patterns. These norms may be recreated as constellations "compositional defaults," any of which, however, may be stretched, strained, or overridden

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altogether for individualized structural or expressive purposes. This book maps out the terrain of that conceptual background, against which what actually happens-or does not happen-in any given piece may be assessed and measured. The

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Elements guides the reader through the standard (and less-than-standard) formatting possibilities within each compositional space in sonata form, while also emphasizing the fundamental role played by processes of large-scale circularity, or "rotation," in the

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*crucially important
ordering of musical
modules over an
entire movement. The
book also illuminates
new ways of
understanding codas
and introductions, of
confronting the
generating processes
of minor-mode
sonatas, and of
grasping the arcs of
multimovement cycles*

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as wholes. Its final chapters provide individual studies of alternative sonata types, including "binary" sonata structures, sonata-rondos, and the "first-movement form" of Mozart's concertos. Understanding the way music unfolds to the listener is a major key for unlocking the

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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

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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

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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

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*carefully selected
works.*

*Notes Become Music:
A Guidebook from the
Viennese Piano
Tradition addresses
the many unwritten
nuances of dynamics,
articulation and
agogics as an
expression of
fundamental
principles of a
common European*

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musical language. It treats the score as an incomplete musical shorthand that outlines the compositional and interpretive imperatives implicit within it, drawing on historical records from the eighteenth and nineteenth centuries and detailed comparisons of works

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to underline the author's presentation of Viennese tradition. This book is not primarily concerned with questions of style or interpretation. Rather, it explains the many facets of musical notation that were taken for granted by composers who assumed a knowledge of the

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piano tradition of their day. Notes Become Music informs not only those students in countries where the central European music tradition is still unfamiliar, but also a younger generation of Europeans who have grown up without a living connection to their musical past.

Classical Form

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Woodwind - Flute

Solo

Level 10

*Five great piano
sonatas*

*A Research and
Information Guide*

*Norms, Types, and
Deformations in the L*

*ate-Eighteenth-
Century Sonata*

*Strategies and
Patterns for Ear*

Training

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For students learning the principles of music theory, it can often seem as though the tradition of tonal harmony is governed by immutable rules that define which chords, tones, and intervals can be used where. Yet even within the classical canon, there are innumerable examples of

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Xvi 34 Analysis

composers diverging
from these
foundational "rules."
Drawing on examples
from composers
including J.S. Bach,
Mozart, Beethoven,
Schubert,
Mendelssohn, Chopin,
Brahms, and more,
Bending the Rules of
Music Theory seeks to
take readers beyond
the basics of music

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Xvi 34 Analysis

theory and help them to understand the inherent flexibility in the system of tonal music. Chapters explore the use of different rule-breaking elements in practice and why they work, introducing students to a more nuanced understanding of music theory.

Haydn Piano Sonata

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No. 2 in E Minor,

Hob.xvi

34CreateSpace

Guide to the Pianist's

Repertoire continues

to be the go-to source

for piano performers,

teachers, and

students. Newly

updated and

expanded with over

250 new composers,

this incomparable

resource expertly

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guides readers to solo piano literature. What did a given composer write? What interesting work have I never heard of? How difficult is it? What are its special musical features? How can I reach the publisher? It's all here. Featuring information for more than 2,000 composers, the fourth

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edition includes
enhanced indexes.
The new "Hinson" will
be an indispensable
guide for many years
to come.

A progressive
repertoire series
designed to motivate
students while
allowing them to
progress evenly and
smoothly from the
earliest classics

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Xvi.34 Analysis

toward intermediate literature. These pieces are from the standard classical literature, chosen to appeal both to teacher and student. Each volume comes with a corresponding CD. Scott Price is the chair of the Piano Department at the University of South Carolina and holds a

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doctorate in piano performance from the University of Oklahoma. He has given master classes and recitals throughout the United States and Southeast Asia. His recordings are featured in Alfred's Premier Piano Course. Urtext and Edited Versions

Haydn. Sonata in E

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Minor Hob. 34

Haydn Sonatas

(Complete)

The Music Forum

The Complete Piano

Sonatas, Volume 1

Lili Kraus

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