
Sonata In F Major K 332

The Violin

Free Composition

Piano Concerto No. 23 in A, K. 488

The Great Piano Works of Wolfgang Amadeus
Mozart

Heinrich Schenker, Oswald Jonas, Moriz Violin
Sonata Album, Volume 1

Sonata in D Major, K. 448

Sonatas for One Piano, Four Hands

Classical Listening

Developing Musicianship Through Aural Skills

Hans Von Bülow

Music for Piano

The Keyboard Sonatas of Domenico Scarlatti and
Eighteenth-Century Musical Style

Mozart

Complete Mozart

Structural Novelty and Tradition in the Early
Romantic Piano Concerto

"Ah, vous dirai-je, Maman," K. 265, 12 Variations
on

Playing Beyond the Notes

Variations on the Canon

Playing with Signs

Pianists Guide to Standard Teaching and
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Vladimir Horowitz
Haydn and the Classical Variation
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Analysis of 18th- and 19th-Century Musical Works
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Mozart's Music of Friends
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Sonata in F Major, K. 332
Selected Sonatas
Bending the Rules of Music Theory
Delphi Masterworks of Wolfgang Amadeus Mozart
(Illustrated)
Sonatas, Volume 1
Wolfgang Amadeus Mozart

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Major K 332* Downloaded from
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FELIPE HEATH

The Violin Routledge
The piano music of the
Viennese Classical
master Wolfgang
Amadeus Mozart is the
focus of this book. The

selections represent
many of his Sonatinas,
Minuets, Sonatas, and
Variations, as well as a
few shorter works from
his vast repertoire. The
pieces include
fingerings and
expression marks for a
perfect performance.

The selections cover a variety of Mozart's writing styles and feature works from his younger years to later in his life. This publication contains 36 selections.

Free Composition

PediaPress

This study analyzes chamber music from Mozart's time within its highly social salon-performance context.

Piano Concerto No. 23 in A, K. 488

Oxford University Press, USA

Split into two volumes (item 29 and 107), this edition concentrates on areas of performance practice such as dynamics, expressive character, fingering, ornamentation, phrasing, rhythmic treatment and tempo. This collection has been compiled for intermediate to

moderately advanced students, and to assist the teacher and performer, utilizes four levels of grading (early intermediate, intermediate, late intermediate and early advanced.)

The Great Piano Works of Wolfgang Amadeus Mozart

Princeton University Press

The classical record business gained a new lease on life in the 1980s when period instrument performances of baroque and classical music began to assume a place on the stage. This return to the past found its complement in the musical ascension of the American minimalists, in particular the music of Steve Reich, Philip Glass, and John Adams, and smaller specialty

labels that focused on experimental composers like John Cage. During this period of change—of classical music’s transition of looking both forward and back—Rob Haskins served as a reviewer for *The American Record Guide*, tracing these evolutions while also attending to works emerging from within the mainstream of classical music performance and composition. *Classical Listening: Two Decades of Reviews of Reviews from The American Record Guide* collects the several hundred reviews produced since Rob Haskins’s start in the mid-1990s. A performer and musicologist, Haskins writes delightful, cogent reviews that unapologetically reflect

his personal experience, musical interests, and professional background, emphasizing the value of subjectivity in music criticism. Witty, provocative, and eloquent, Haskins’s book reads like a diary of personal experience even as it addresses important topics as diverse as historical performance practice and the aesthetics of contemporary music. It is also a perfect guide to buying or listening for the classical music devotee seeking an informed opinion on the breadth of remarkable recordings available. Record collectors, students and scholars of early and contemporary music, and performers, professionals, and general music lovers

will find this collection an invaluable resource as they trace the reception of recordings in the last twenty years of classical music performance.

Heinrich Schenker, Oswald Jonas, Moriz Violin Courier

Corporation
This edition will assist piano students in achieving a better, more stylistically correct interpretation of Domenico Scarlatti's piano music. These 16 intermediate to late intermediate level sonatas include dynamics, fingering, articulation and phrasing, realization of ornaments and metronome indications in parentheses. Historical background, performance problems and performance suggestions, including pedaling, are included

in the "About Each Sonata" section.

Sonata Album, Volume 1 Indiana University Press

This sonata for two pianos, four hands was written in 1781 for performance by Mozart and Josephine von Aurnhammer, one of his finest students. The first and third movements are fast and brilliant, contrasted by a gently flowing second movement. This edition includes editorial fingering and performance suggestions.

Sonata in D Major, K. 448 Alfred Music
A Guide to the musical works of Wolfgang Amadeus Mozart. Published to coincide with the 200th anniversary of Mozart's death in 1791, this book is designed to be

a guide to the composer's works and is aimed at the music-lover who wishes to read something informative about any particular piece. Although there are many books which deal with the handful of famous operas, symphonies, concertos, or string quartets upon which Mozart's reputation rests, this collection contains in a single volume details about any work composed by Mozart and where, when and why he wrote it, what it is like, and what special significance it may have.

Sonatas for One Piano, Four Hands

Delphi Classics
This reference book is an invaluable resource for teachers, students and performers for evaluating and

selecting piano solo literature. Concise and thoroughly researched, thousands of works, from the Baroque through the Contemporary periods, have been graded and evaluated in detail. Includes an alphabetical list of composers, explanations of works and much more.

Classical Listening

Alfred Music
From his celebrated early childhood, Mozart has been caught up in myths: the superhuman prodigy, the adult who was still a child, the neglect, the pauper's grave. None of these myths are true, at least not at face value. Wolfgang Amadè Mozart is not primarily a myth-busting book, but in the process of bringing to vivid life the man

and composer absorbed in writing for his public rather than for posterity, the myths topple en route.

Swafford portrays a man who had his sorrows like everybody else, but who was a high-spirited, high-living bon vivant fond of games of skill, well-read and thoughtful if also at times playing the clown: in the end fundamentally a happy and happily married man who had a wide circle of friends.

Developing Musicianship Through

Aural Skills Alfred Masterwork Editions
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 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 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.

Hans Von Bülow

Boydell & Brewer
 Masterful essays honoring the great pianist and critic Charles Rosen, on masterpieces from Bach and Beethoven to Chopin, Verdi, and Stockhausen. Charles Rosen, the pianist and man of letters, is perhaps the single most influential writer on music of the past half-century. While Rosen's vast range as a writer and performer is encyclopedic, it has focused particularly on the living "canonical" repertory extending from Bach to Boulez. Inspired in its liveliness and variety of critical approaches by Charles Rosen's challenging work, *Variations on the Canon* offers original essays by some of the world's most eminent musical scholars.

Contributors address such issues as style and compositional technique, genre, influence and modeling, and reception history; develop insights afforded by close examination of compositional sketches; and consider what language and metaphors might most meaningfully convey insights into music. However diverse the modes of inquiry, each essay sheds new light on the works of those composers posterity has deemed central to the modern Western musical tradition.
 Contributors: Pierre Boulez, Scott Burnham, Elliott Carter, Robert Curry, Walter Frisch, David Gable, Philip Gossett, Jeffrey Kallberg, Joseph Kerman, Richard

Kramer, William
 Kinderman, Lewis
 Lockwood, Sir Charles
 Mackerras, Robert L.
 Marshall, Robert P.
 Morgan, Charles Rosen,
 Julian Rushton, David
 Schulenberg, László
 Somfai, Leo Treitler,
 James Webster, and
 Robert Winter. Robert
 Curry is principal of the
 Conservatorium High
 School and honorary
 senior lecturer in the
 Centre for Medieval
 Studies, University of
 Sydney; David Gable is
 Assistant Professor of
 Music at Clark-Atlanta
 University; Robert L.
 Marshall is Louis,
 Frances, and Jeffrey
 Sachar Professor
 Emeritus of Music at
 Brandeis University.
Music for Piano
 Cambridge University
 Press
 This scholarly edition
 by Maurice Hinson of
 Mozart's famous theme

and variations on the
 tune of "Twinkle,
 Twinkle, Little Star"
 includes historic
 material, performance
 suggestions, and other
 helpful information.
 Recommended for
 early advanced piano
 students.

**The Keyboard
 Sonatas of
 Domenico Scarlatti
 and Eighteenth-
 Century Musical
 Style** Alfred Music

The results and
 implications of Tyson's
 work on Mozart have
 had a profound impact
 on virtually every
 aspect of research on
 this composer. This
 book assembles his
 major articles,
 previously scattered
 through magazines,
 journals, and
 festschriften, plus two
 unpublished pieces,
 into a treasure trove
 for musicologists and

music lovers.

Mozart Alfred Music
Mozart's four sonatas for one piano, four hands, are the first important works in the piano duet literature.

This carefully researched edition contains historical information, in-depth notes on performing Mozart's piano music, editorial fingering and metronome marks, as well as realizations of many ornaments.

Titles: * Sonata in D Major, K. 381 (123a) * Sonata in B-flat Major, K. 358 (186c) * Sonata in F Major, K. 497 * Sonata in C Major, K. 521

Compleat Mozart Faber & Faber

A detailed study of the life of one of the most important and influential musical figures of the nineteenth century.

Structural Novelty and Tradition in the Early Romantic

Piano Concerto Alfred Music

This carefully graded, pedagogical performance edition contains 12 outstanding classical sonatas by Haydn, Mozart and Beethoven. Each sonata appears in its original form and comes complete with performance notes and clearly presented editorial markings.

"Ah, vous dirai-je, Maman," K. 265, 12 Variations on Alfred Music

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

Playing Beyond the Notes Rowman & Littlefield

Twenty-four sonatas composed between

1762 and 1781 — specifically K.6–15, K.26–31, K.296, K.301–6 and K.372 — a great musical treasury which includes such staples of the repertoire as the E Minor Sonata, K.304, with its passionate lamentation and defiant spirit, and the D Major Sonata, K.306, by contrast all sunshine and joy. Reprinted from the definitive Breitkopf & Härtel edition. Piano part only.

Variations on the Canon Alfred Music
Compiled for intermediate to early-advanced pianists, this edition includes biographical information on Scarlatti, performance notes by the editor and composer, explanations of ornamentations, and a

discussion on the influence of Spanish folk music on Scarlatti's works. Playing with Signs Pendragon Press
An award-winning account of the importance of semiotic play in Classic instrumental music, including that of Mozart, Haydn, and Beethoven Of all the repertoires of Western Art music, none is as explicitly listener-oriented as that of the late eighteenth and early nineteenth centuries. Yet few attempts to analyze the so-called Classic Style have embraced the semiotic implications of this fact. In Playing with Signs, Kofi Agawu proposes a listener-oriented theory of Classic instrumental music that

encompasses its two most fundamental communicative dimensions: expression and structure. Units of expression, defined in reference to *topoi*, are shown here to interact with, confront, and merge into units of structure, defined in terms of the rhetorical conventions of beginning, continuing, and ending. The book draws on examples

from works by Mozart, Haydn, and Beethoven to show that the explicitly referential, even theatrical, surface of Classic music derives from a play with signs. Although addressed primarily to readers interested in musical analysis, the book opens fruitful avenues for further research into musical semiotics, aesthetics, and Classicism.