

ABSTRACT

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EVALUATING THE STRUCTURAL COHERENCE IN BEETHOVEN'S *SONATA OP. 31/ 2* THROUGH SEVEN CONSTANT MOTIVIC TRANSFORMATION

(x+102 pages: 69 figures; 1 appendix)

The history of structural coherence in music composition has been the ultimate goal for composers of any historical eras with various music grammar: modal, tonal, and post-tonal harmony. Composers of tonal harmony prior to Beethoven aimed for structural coherence through *fortspinnung*, sonata form, and monothematic idea. The purpose of this research is to analyse the seven motives (introduced in the first six bars in the first movement) that Beethoven wrote in *Sonata in D minor*, Op. 31 no. 2, and evaluate their constant transformation as the tools to achieve structural coherence in the whole three movements. The author provides conclusion that this writing technique became the most crucial technique for nineteenth century composers to achieve the same goal of unity, including Schubert and Liszt with thematic transformation; Berlioz with *idée fixe*; Wagner with *leitmotif* among many others. The author also provides an analytical example of Schubert's "*Wanderer*" *Fantasy in C major*, D. 760 as evidence of thematic transformation resulting in elevation of Beethoven's writing.

Keywords: Thematic transformation, Beethoven, Piano Sonata in D minor "Tempest"

References: 5 books (1969-2001) + 4 dissertations + 2 online articles