

PREFACE

This thesis is written as the requirement to fulfil the academic requirements to obtain Bachelor Degree in Arts, in the study of Music at Pelita Harapan University. The underlying thesis would be impossible to be completed without the help and support from God, family, mentors, and friends. The author would, therefore, want to extend her sincerest gratitude to the followings.

First and foremost, the author would like to thank God, Jesus Christ, for the strength, knowledge, opportunity, and encouragement given in accomplishing this thesis. Without His blessings, this achievement would not have been possible. In the author's journey towards this degree, the author also has a great pleasure in acknowledging her gratitude to Dr. Mario Santoso, as thesis advisor, major teacher, and academic advisor. Without his guidance, this thesis would not have been possible and the author will always be grateful to him for his assistance.

This acknowledgement would be incomplete without thanking the biggest source of support from the author's family: Surjadi Rimbun and Rita Kusuma as the author's parents; Dimitri, Yenny Kusuma, Halim Kusuma, Ida Kusuma, Djunita Rimbun as the author's big family members. The author would also thank the author's main support system: Jesslynd, Nadia Tumiwa, Jackson Ade, Vanessa Chen, who have, in many ways, kept the author going on her paths to success and assisted the author as per their abilities.

At this point, the author hopes that this thesis could be beneficial and helpful for the readers and future studies of the related topic. Lastly, please do not hesitate to give the author any questions, feedback, or suggestions.

Tangerang, December 2020

Tania
vi

TABLE OF CONTENTS

TITLE	
FINAL ASSIGNMENT STATEMENT AND UPLOAD AGREEMENT	
PERSETUJUAN DOSEN PEMBIMBING TUGAS AKHIR	
PERSETUJUAN TIM PENGUJI TUGAS AKHIR	
ABSTRACT	v
PREFACE	vi
TABLE OF CONTENTS	vii
LIST OF FIGURES	ix
LIST OF APPENDIX	xii
CHAPTER I INTRODUCTION	1
1.1 Background of Research	1
1.2 Statement of the Problems and Objectives	3
1.3 Purpose of the Research	4
1.4 Scope and Limitations	4
1.5 Structure of Writing	4
CHAPTER II THEORETICAL BACKGROUND	6
2.1 The application of structural coherence in Medieval era	6
2.2 The application of structural coherence in Renaissance.....	8
2.3 The application of structural coherence in Baroque era	10
2.4 Monothematic idea: Haydn’s <i>Sonata in C major</i> , Hob. XVI/50, 1 st movement	11
2.5 Monothematic idea: Mozart’s <i>Sonata in B-flat major</i> , K. 570, 1 st movement	17
2.6 Thematic transformation in Beethoven’s <i>Sonata in F minor</i> , Op.2/1 ...	23
CHAPTER III METHODOLOGY	34
3.1 Background of topic establishment	34
3.2 Sources with similar topic	35
3.2.1 Sources with the keyword “thematic transformation”	35
3.2.2 Sources with the keyword “Beethoven”	37
3.2.3 Sources with the keyword “Piano Sonata in D minor Tempest”	39
3.3 Review of sources for research.....	40

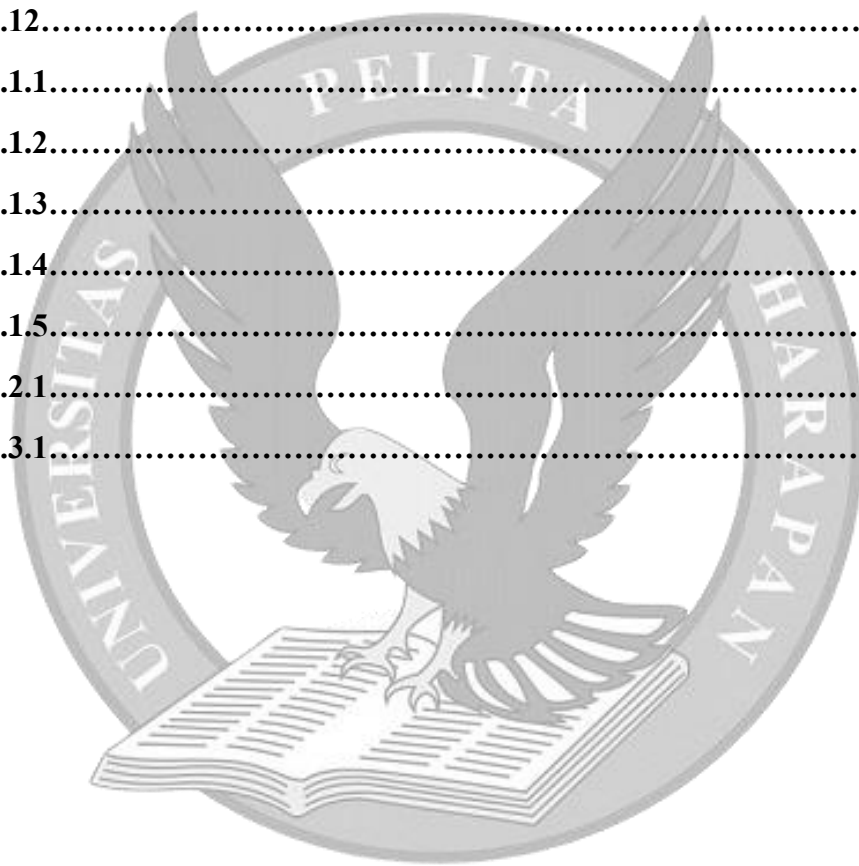
3.3.1	A Companion to Beethoven's Piano Sonata by Donald Tovey	40
3.3.2	A History to Keyboard Literature: Music for the Piano and its Forerunners by Stewart Gordon.....	43
3.3.3	Beethoven's Piano Sonata: A Short Companion by Charles Rosen	46
3.3.4	Five Centuries of Keyboard Music by John Gillespie	48
3.3.5	Beethoven: Biography of a Genius by George Marek.....	51
3.4	Research method	53
3.4.1	Research Category	53
3.4.2	Research Object	55
3.4.3	Research Procedure.....	55
3.4.4	Data Analysis	56
3.5	Research timetable	57
CHAPTER IV DATA ANALYSIS		59
4.1	First movement of Beethoven's <i>Sonata in D minor</i> , Op. 31/2.....	60
4.2	Second movement of Beethoven's <i>Sonata in D minor</i> , Op. 31/2	74
4.3	Third movement of Beethoven's <i>Sonata in D minor</i> , Op. 31/2	81
4.4	Beethoven's Structural Coherence and Its Impact on 19 th Century Composers – examples taken from selected genres and pieces as the representative.....	93
4.4.1	Schubert – “ <i>Wanderer</i> ” <i>Fantasy in C Major</i> , D. 760.....	93
4.4.2	Berlioz – <i>Symphonie Fantastique</i> Op. 14	97
4.4.3	Wagner – <i>Tristan und Isolde</i> WWV. 90	97
CHAPTER V CONCLUSION		99
BIBLIOGRAPHY		101
APPENDIX A		1

LIST OF FIGURES

Fig. 2.1.1.....	7
Fig. 2.2.1.....	8
Fig. 2.2.2.....	9
Fig. 2.3.1.....	10
Fig. 2.4.1.....	12
Fig. 2.4.2.....	13
Fig. 2.4.3.....	13
Fig. 2.4.4.....	15
Fig. 2.4.5.....	15
Fig. 2.4.6.....	16
Fig. 2.4.7.....	17
Fig. 2.5.1.....	18
Fig. 2.5.2.....	19
Fig. 2.5.3.....	20
Fig. 2.5.4.....	21
Fig. 2.5.5.....	22
Fig. 2.6.1.....	24
Fig. 2.6.2.....	25
Fig. 2.6.3.....	27
Fig. 2.6.4.....	28
Fig. 2.6.5.....	29
Fig. 2.6.6.....	30
Fig. 2.6.7.....	31
Fig. 2.6.8.....	31
Fig. 2.6.9.....	32
Fig. 2.6.10.....	33
Fig. 4.1.1.....	61

Fig. 4.1.2.....	62
Fig. 4.1.3.....	63
Fig. 4.1.4.....	64
Fig. 4.1.5.....	65
Fig. 4.1.6.....	65
Fig. 4.1.7.....	66
Fig. 4.1.8.....	66
Fig. 4.1.9.....	67
Fig. 4.1.10.....	68
Fig. 4.1.11.....	69
Fig. 4.1.12.....	69
Fig. 4.1.13.....	70
Fig. 4.1.14.....	71
Fig. 4.1.15.....	72
Fig. 4.1.16.....	73
Fig. 5.1.17.....	73
Fig. 4.1.18.....	74
Fig. 4.2.1.....	76
Fig. 4.2.2.....	77
Fig. 4.2.3.....	78
Fig. 4.2.4.....	79
Fig. 4.2.5.....	80
Fig. 4.2.6.....	80
Fig. 4.2.7.....	81
Fig. 4.3.1.....	82
Fig. 4.3.2.....	83
Fig. 4.3.3.....	83
Fog. 4.3.4.....	84

Fig. 4.3.5.....	85
Fig. 4.3.6.....	86
Fig. 4.3.7.....	87
Fig. 4.3.8.....	88
Fig. 4.3.9.....	89
Fig. 4.3.10.....	90
Fig. 4.3.11.....	91
Fig. 4.3.12.....	92
Fig. 4.4.1.1.....	93
Fig. 4.4.1.2.....	94
Fig. 4.4.1.3.....	95
Fig. 4.4.1.4.....	96
Fig. 4.4.1.5.....	96
Fig. 4.4.2.1.....	97
Fig. 4.4.3.1.....	98



LIST OF APPENDIX

APPENDIX A.....A1

Sonata in D minor Op. 31/2

