

CHAPTER I

INTRODUCTION

1.1 Background of Research

Although musical styles develop and evolve among historical eras, however, there is one ultimate goal that seems stable and unchanged, which is toward the concern of structural coherence. This particular concern has historically been expressed as early as fourteenth century *ars nova* (new art), when composers invented the isorhythmic writing as the tool to bind multi-sectional music by repeating/modifying/transforming two musical elements entirely: melody (*color*) and rhythm (*talea*).

The issue of structural coherence became important since then, which was followed by Guillaume Dufay (1397-1474) with his cyclic technique in writing a Mass during Renaissance era; Johann Sebastian Bach (1685-1750) with *fortspinnung* technique especially in his keyboard music; and Joseph Haydn (1732-1809) with his monothematic idea especially in his symphonic works, among many others. Arnold Schoenberg (1874-1951), a prominence music theorist of the twentieth century, explains the importance of coherence in music as follows:

“The notion of coherence is important in making music comprehensible. Coherence comes about what the various parts that make up a musical entity are connected in such a way that those that are similar to other entities become prominent. The work is most comprehensible to the listener when the arrangement

of these parts is such that their relationship to each other and to the whole manifest.”¹

The cohesive way of writing within tonal language during late-eighteenth and early-nineteenth centuries was further advanced by Ludwig van Beethoven (1770-1827), an understanding in which one can observe that his music are written with the most economic material/materials that go through constant transformation in creating a large-scale work. One can also observe that this transformation is an understanding of ways in which movements within a cycle or a set of pieces relate to each other so as to create a compelling sense of coherence. Michael C. Tusa, professor in Princeton University, also stated the importance of structural coherence in Beethoven’s works as follows:

“Cyclic integration was a persistent concern throughout Beethoven’s overall output; it is an important issue in the major instrumental works of Beethoven’s creativity.”²

This concept was expressed, for example in his *Symphony No. 5 in C minor*, Op. 67, in which the 30-minute composition of great architectural design and instrumentation is built upon one specific motive of “short-short-short-long” rhythmic figure. George Grove, the founding editor of Grove's Dictionary of Music and Musician, stated as follows:

“In the course of the first movement, this motive is stated, restated and very creatively changed while still keeping some aspects of its original melodic or

¹ Lawrence C. Zbikowski, “Musical Coherence, Motive, and Categorization: Music Perception,” *An Interdisciplinary Journal* 17, no. 1 (Fall 1999): 5-42.

² Michael C. Tusa, “Some factors for cyclic integration in Beethoven’s early music,” *An International journal of musicology* 2, no. 1 (1993): 153-192.

rhythmic form. It is heard in the other movements as well, bringing a new unity to symphonic writing.”³

As in the fifth symphony, Beethoven also showed similar craftsmanship in the realm of piano works by transforming the main materials in the most creative ways as early as the first published piano sonata, the *Sonata in F minor*, Op. 2 no. 1, as analysed in chapter two.

The purpose of this research is to explore and analyse the seven specific motives used in the *Sonata in D minor*, Op. 31 no. 2 and how these motives go through constant transformation as the basis of the whole three-movement work; as a result, the sonata is written in structurally cohesive way. The seven motives are the process of comprehension that are immediately recognized within the first six bars of the first movement, which include triadic, pedal point, ascending line, turn, chain of suspension, sequential pattern, and two-note slur.

After the analysis in, the author provides brief comparison to selected piano works in which nineteenth century composers modelled after Beethoven, that is Schubert’s *Wanderer Fantasy in C major*, D. 760.

1.2 Statement of the Problems and Objectives

How did Beethoven creatively transform the seven economic motives of the *Sonata in D minor*, Op. 31 no. 2 into a large scale three-connecting movement work?

³ George Grove, *Beethoven and His Nine Symphonies*, 2nd ed. (n.p.: ReadBooks, 2008), 230.

1.3 Purpose of the Research

1. To provide evidence of the solid structural foundation in the Beethoven's *Sonata in D minor* Op. 31 No. 2 through constant motivic transformation.
2. To convincingly state that nineteenth century composers were highly influenced by Beethoven's works; they advanced the similar writing with various terminologies.

1.4 Scope and Limitations

1. Beethoven's *Sonata in D minor*, Op. 31 No. 2, Urtext edition.⁴
2. Haydn's *Sonata in C major*, Hob. XVI No. 50, Urtext edition.⁵
3. Mozart's *Sonata in B-flat major*, K. 570, Urtext edition.⁶
4. Beethoven's *Sonata in F minor*, Op. 2 No. 1, Urtext edition.⁷
5. Schubert's *Wanderer Fantasy in C major*, D. 760, Urtext edition.⁸

1.5 Structure of Writing

Chapter I, "Introduction" includes background of research; statement of the problem and objectives; purpose of the research; scope and limitations; and structure of writing.

⁴ Ludwig van Beethoven, *Sonata in D minor, op. 31 no. 2* (Leipzig: Breitkopf und Härtel, 1862), 1-20.

⁵ Joseph Haydn, *Sonata in C major, Hob. XVI No. 50* (Leipzig: Breitkopf und Härtel, 1918), 79-93.

⁶ Wolfgang Amadeus Mozart, *Sonata in B-Flat Major, k. 570* (Leipzig: Breitkopf und Härtel, 1878), 2-13.

⁷ Ludwig van Beethoven, *Sonata in F minor, op. 2 no. 1* (Leipzig: Breitkopf und Härtel, 1862), 1-14.

⁸ Franz Schubert, *Wanderer Fantasy in C major, d. 760* (Leipzig: Breitkopf und Härtel, 1888), 2-26.

Chapter II, “Theoretical Background” includes the application of structural coherence in Medieval era; the application of structural coherence in Renaissance; the application of structural coherence in Baroque era; Monothematic idea: Haydn’s *Sonata in C major*, Hob. XVI/50, 1st movement; Monothematic idea: Mozart’s *Sonata in B-flat major*, K. 570, 1st movement; thematic transformation of Beethoven’s *Sonata in F minor*, Op. 2 no. 1.

Chapter III, “Methodology” includes background of topic establishment; sources with similar topic; review of sources for research; research method; research timetable.

Chapter IV, “Discussion” includes in depth analysis of Beethoven’s *Sonata in D minor* Op. 31 No. 2; in depth analysis of Schubert’s *Wanderer Fantasy in C Major* D. 760.

Chapter V, “Conclusion” includes result of this research as evidence of how Beethoven elevated the writing technique of thematic modification, which would be an important influence to major composers in the next era.