

ABSTRACT

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EVALUATING PAUL HINDEMITH'S MUSICAL LANGUAGE IN HIS THREE PIANO SONATAS

(xii + 61 pages: 47 images; 12 tables; 3 appendices)

Paul Hindemith (1895-1963) was acknowledged as a prolific German composer at the time when composers were seeking the “new sound” of the twentieth century, particularly after Wagner’s death. His musical style has gradually evolved through several phases, with experimentation on different musical styles using late Romantic and anti-Romantic languages to neoclassicism. His mature-musical phase is marked by three solo piano sonatas written in 1936 while he took refuge in Turkey during the Nazi regime. The three sonatas are written based on the musical ideas from his writings: *A Composer’s World* and *The Craft of Musical Composition*. Hindemith used several compositional devices based on his own philosophy and musical language within his three piano sonatas, such as the classical formal structure, ground basses, lyrical melodies with sudden changes, abrupt modulations, his new approach to functional tonality and linear counterpoint, the use of medieval and non-European scales, and ancient Greek tetrachords. Conventional methods of musical analysis and understanding of his principles are used to examine his musical language.

Keywords: Paul Hindemith, composition, solo piano works, sonata, musical language, philosophy, overtone series, linear counterpoint, functional tonality, degree-progression

References: 41 (1932-2017)