

Pattern Analysis of the First Part of Beethoven Waldstein Piano Sonata in Terms of Motives

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Abstract

Sonata form, also known as sonata-allegro form, is an organizational structure based on contrasting musical ideas. It consists of three main sections - exposition, development, and recapitulation - and sometimes includes an optional coda at the end. In the exposition, the main melodic ideas, or themes, are introduced. In the development section, these themes are explored and dramatized. The recapitulation brings back and resolves the two original themes by placing them both in the tonic key, which is the main tonal center of the piece and almost always the key in which the piece begins and ends. Often, the tonic key is indicated by the title of the work. The coda, if present, is a closing section that wraps up the melodic ideas and reaffirms the tonic key with a strong cadence. It is sometimes called 'sonata-allegro form' because it was often marked to be played at a fast (allegro) tempo, as well as to distinguish it from the sonata, a specific genre of music, rather than a form. Piano Works of Ludwig van Beethoven became a guiding spirit for composers and artists all the time. Not only the piano works but all the works of Beethoven taking part in literature are the role models enlightening the paths of composers, students and artists and enabling them to see their future in the same way. This indicates that a composer such as Beethoven is a composer who is taken as a role model not only in his era but also in the following eras. Today's composers, researchers examine the sonority, pattern balance, motive developments in the works of Beethoven through the pattern and composition techniques. They differentiate their perspectives. Thirty-two piano sonatas are acknowledged as the basic milestone of the composer. C major No21 Op 53 sonata are in an example format in this version. It is called as Waldstein, as well later on. The work is full of innovations in terms of form, new structural techniques, pattern and composition.

Keywords: Beethoven, form, motive, sonority

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Beethoven Waldstein Piiano Sonatı: Birinci Bölümün Motifsel Yönleri Açısından Yapı Analizi

Öz

Sonat formu yapısı gereği zıt müzik fikirlerinin organizasyonu ile oluşturulan sonat allegrosu formu olarak da bilinir. İçinde üç ana kesit içerir. Bunlar; sergi (exp.), gelişme (dev.), yeniden sergi (re- exp.). Ancak bazı durumlarda bitirişte bir koda da bulunur. Bu kesitlerden sergi kesiti, ana melodik fikirleri ya da temaları içerir. Bu temalar sergi kesitinde sunulur. Dönüş köprüsü adı verilen kesit ise orjinal temaya dönüşü ifade eder. Sıklıkla parçanın ana tonu çalışmanın başlığında gösterilir. Bu da parçanın adı ile anılmasını sağlayan tonal çekim merkezidir. Koda kesiti kapanış grubu olarak da adlandırılır ve melodik fikirler ile yeniden atıfların ana tonda sunulduğu bölgedir. Bu bölge güçlü bir kadans etkisi ile birlikte sunulur. Bazen form yapısından ziyade Sonat Allegrosu olarak adlandırılmasının sebebi de eserin temposunu belirleyici hız ve karakterden kaynaklanmasıdır. Ludwig van Beethoven'ın piyano eserleri besteci ve sanatçılar için her zaman yol gösterici olmuştur. Beethoven'ın sadece piyano eserleri değil literatürde yer alan tüm eserleri aynı şekilde besteci, öğrenci ve sanatçıların yolunu aydınlatan ve önlerini görmelerini sağlayan örnek yapılar da eserlerdir. Bu da Beethoven gibi bir bestecinin sadece kendi döneminde değil gelecek dönemlere de örnek alınan bir besteci olduğunu gösterir. Günümüz bestecileri ve araştırmacılar Beethoven'ın eserlerini sonorite, tını, yapısal denge, motif geliştirmeleri, doku yapıları ve kompozisyon teknikleri çerçevesindeki yönüyle incelerler. Bu incelemeler sonucunda bakış açılarını farklılaştırırlar. Otuz iki piyano sonatı bestecinin bu alandaki temel kilometre taşı olarak kabul edilen eserleridir. Do majör no. 21 op. 53 sonatı da bu şekliyle örnek bir yapıdadır. Daha sonraları Waldstein adıyla da anılmaktadır. Eser, dönemin içinde form, yeni yapısal teknikler, doku ve bestecilik açısından yeniliklerle dolu bir eserdir.

Anahtar Sözcükler: Beethoven, form, motif, sonorite

Introduction

Classical music sonata patterns were present and took form in Beethoven. There are exceptions such as two-section sonatas of Haydn. This may be seen in four different phases. Early period, first transition period, mid period, second transition period and late period. First sonatas of Beethoven were in a more traditional pattern. Mid phase is livelier. Within the frame of traditional pattern, melodic expansions begin. In the third phase, fugue, theme and variations have some characteristics which have not been seen before. C major Op. 21 sonata, which was the subject of the research, was composed in 1803. This sonata was composed in the mid period of the composer.

Waldstein sonata was previously called as Grande Sonate le forte piano. Beethoven changes his focus point in the mentioned sonata. The sonata, comprised of three main sections, have section titles as follows. Allegro con brio, Adagio molto, Allegretto moderato. In this study, pattern structure of the first section of the sonata will be discussed upon. Dimensions of the motive development, tonality, motive effects of the motive expansions and long sounds will be included.

First Section *Allegro con brio* Pattern Summary

Allegro con brio, 4/4 Ölçü Birimi, Do major, Sonat Formu

Table 1

Form Summary

Exposition		
Theme 1	C Major	1-34 Beats
Theme 2	E Major	35-73 Beats
Closure Coda	E Major	74 Beat
Development		90th Beat
Re – exposition		
Theme 1	C Major	156 Beat
Theme 2	La Major	196 Beat
Closure Coda	D flat major	249 Beat

First section is in the classical sonata structure. Re-exposition sections is in the full patterns of classical sonata form with two theme groups, development section, re-exposition and coda.

Beethoven uses different techniques in the coda section. In transition to the coda and in the coda section, such ideas as rhythmic slowing, rhythmic expansions in the repetition are presented.

Image 3

Chorale section comprised of long sounds



In the example given in Image 3, reliefs which are introduced by long chord patterns after the seventh beat and long breathes pass to the triplet rhythmic patterns and this supports the short motive use of Beethoven. Pattern introduced with the triplets evokes the vocalization of the chords like arpeggio which are in the axis of E Major again.

This indicates the motive improvement. This also demonstrates a relation in the parallel of the motive developments with rhythmic and dynamic signs. Development of the nuance dynamics is put forward with the beginning with eighth note in the work, then advent of the triplets and presence of the sixteenth in the final, expansion of the dynamics from *p, f* to *ff*. Use of the nuances is understood to be planned in this beat.

Image 4

Rhythmic Developments



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In transition to the section in Image 3, transition is made with an intermediary bridge presented in image 4.

Image 5

Transition to the Choral Section



In Image 5, transition to the choral section is presented. This section is not like the tonal section selections used in the classical sonata form. In the classical sonata form patterns, a theme beginning with C major is expected to move into such tone as la minor in the second theme section. However, this section was presented as E Major. Logic of it put forwards the revolutionism of Beethoven in sonata form.

In the development section following the armature, rhythmic motives presented in the first and second theme in the exhibition section were used.

Image 6

Beginning Part of the Development Section Following the Armature



Image 7

Motive Samples



a. Use of the motive used in exhibition 1st theme in the development part with tonal difference.

b. Performance of the motive used in the exhibition 1st theme in the development part in the F clef with fractured sounds.

c. Use of the motive used in the exhibition 1st theme, motives recalled from bridge parts with tonal differences.



d. Successive use of the triplet motive used in exhibition 2nd theme with the motive in 1st theme.



e. Use of the triplet motive in the development part, which was used in the exhibition 2nd theme.

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f. Reflections of the motive used in exhibition 1st theme in the development part.

g. Diversification of the triplet motive and presentation of it in fractured arpeggio.



h. Presentation of the choral motive patterns emerging in the exhibition part.



i. Successive use of the triplet motives and choral motive in the development part.

j. Diversification of the motive with syncope and successive use of it.

It is seen in the development part that there are differences occurring due to the thematic motives presented in the exhibition section, tonal aspect and successive use of the themes. Choral part emerging in the exhibition part and comprised of long chords emerge in different sections with different tonal centres. In the work, sections in which eighth notes were basically used, vocalized in the frame of scale with sixteenth sound groups, used with triplets and motive patterns in the choral part comprised of long sounds constitute the inseparable part of the work. Nuance patterns are as much important as the motives.

Nuances specified in the work were used in the logical frame of classical sonata with a self-developing and renewing logic. The work was composed enabling the most motive development in the most minimum amount in terms of motive. This logic is obviously seen in many works of Beethoven.

Conclusion and Discussion

During the composition process, composers give more importance to finding musical phrases that will be the underlying structures for the main theme. In fact, these small phrases proved to be more important than considering the main theme in the final compositions. In that respect, Beethoven was an excellent example for other composers to follow. In the creation of musical phrases, Beethoven, within the framework of established norms and practices, materialized numerous and incredible variations and combinations in his quest to find striking musical phrases.

C major, No. 21, Op. 53 sonata is a good example for other composers of Beethoven's approach to finding phrases for larger pieces. Through such phrases, centered on rhythmic and tonal considerations, Beethoven gave life and dynamism to this sonata. The element of contrast in this sonata is evident in the composer's skillful use of musical phrases in terms of innovations and variations. C major sonata is the result of the considerations that were taken into account during the study of the entire sonata. As opposed to the tonal use in the traditional sonata form, C major sonata is the result of two basic considerations: bridging the use of contrasting different tonal elements and the use of silence as a modulation tool. Together these two tools give the sonata its dynamism.

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