



## **Definitive Comparison and Analysis of L.v. Beethoven's op. 106 Piano Sonat's First Part in terms of Piano Education**

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### **Abstract**

Beethoven's Op 106 B Flat Major piano sonata is known as "Hammerklavier". This sonat, composed in 1819 corresponds to the mature period of the composer and is believed as one of the most difficult to be played. Allegro which is the first part of the sonata starts with exhibition section (first theme group, second theme group) development section and fugato within development section, development of modulation, finishes again with exhibition (first theme group, second theme group and finally Coda). Except from ordinary sonata forms sonata form following the fugue brings an increase in volume and in addition to that presents two different composition design within one. The reason why this composition is termed as hammer-clavier sonata is because this sonata is pioneer of modern piano. In addition, "Hammerklavier" is defined in literature as Pianoforte of 1820's Vienna. Within this study, it is observed that the material used in the first part is different from other, corresponds to the maturate period of the composer and includes different composition methodologies within the frame of sonata form. Related with the topic it is stressed how sonata form is developed in terms of historically and formal until 1819.

**Keywords:** Beethoven, Sonata, op.106, Form in music.

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## INTRODUCTION

Sonata is a composition multiple parts, mainly developed, and composed for one or more instrument. For this reason it can be accepted as a type of chamber music. Sonata first appeared in Italy in the beginning of 17<sup>th</sup> century. It is a composition of Canzone and Suite. There are front classical and classical sonata types. There are 3 sections within classical sonata type which are exhibition, development and exhibition. Classical sonata is mainly composed of two themes. It consists of two themes presented in exhibition section. In the mid of 18<sup>th</sup> century, sonatas are mainly 3 parts. Beethoven is not completely indifferent from his antecedents in terms of sonata understanding. In addition to that he added sonata form further gains. With Beethoven theme gains additional manner rather than being a musical sentence. It plays the role of thinking or a personality. Thematic elements of Beethoven's sonata understandings are; A-male principle, b- Female Principle. During the sonata those principles are followed. The importance of development in Beethoven's sonatas is bigger than 18<sup>th</sup> century sonatas. There are six types development paths within Beethoven's sonatas. Rhythmic development, musical development, armonical development, accession, decrease and successive stacking are the six types. In Op. 106, Number 29 sonata in addition to that development mentality, rotational sonata technique is also used. Motif is the most distinctive among voice line that constitute a theme. Composer when structuring his composition, benefits mainly from this technique.

## ANALYSIS

### Structural Investigation of Op.106 No 29 Piano Sonata (Exposition) First Group

Between 1<sup>st</sup> and 8<sup>th</sup> measures is the region where thematic materials and processable motifs are mainly presented (Fig1). There several figures within first part under this structure. The hearing of 1<sup>st</sup> and 4<sup>th</sup> measure is cut by a fermata pause. (Fig2). This part shows the introduction structure of the sonata. Here following the theme when a TIZ voice is followed is the typical technique used both by Beethoven and his antecedents. In 16<sup>th</sup> measure, first thematic group passes by a cadence to B flat major tone.



**Figure 1.** a, b, c figures within first four measure.



**Figure 2.** Hearing of tonic chord presented as two partite measure 1<sup>st</sup> and 4<sup>th</sup> measure in 9<sup>th</sup> and 16<sup>th</sup> measures, theme comes from one octave high.



**Figure 3.** Arrival of theme one octave higher

Between 17 and 34<sup>th</sup> measures, after forte reaching to octaves by tonic pedal, there is a dramatic structure where piano nuances comes frequently.



**Figure 4.** Second theme group comes from B Flat major tone.

Transition bridge starting from 35<sup>th</sup> measure, resembles introduction part until the time to 38<sup>th</sup> measure. Following to that is modulates to a new character by Transition Bridge to second theme group. Second theme group starting at the end of 62<sup>nd</sup> measure, comes in sol major tone. Despite classical sonata forms, op 109 sonata that exhibits a modulation reflects free personality of Beethoven's sonata form.



**Figure 5.** Start of second theme group 62-64 measures.

Within development structure starting at 120<sup>th</sup> measure, there is a fugato structure composed of canonic movements starting from 138<sup>th</sup> measure to 176<sup>th</sup> measure.



**Figure 6.** Development of canonic development by including y figure.

Figures, rhythmic structures where first theme group are dominant during the development are given in fugato. The section starting with E Flat within tonal centre, continues between 177 and 226<sup>th</sup> measure with different chromatic movements and modulations. After the development new exposition in 232<sup>nd</sup> measure comes in B Flat major tone. In re-exposition starting with presentation of intro materials, it passed to G Flat major tone and this situation (re-exposition) continues until 267<sup>th</sup>

measure. In 267<sup>th</sup> measure a transition bridge starts for the preparation of second theme group and it is tied to second theme group in 300<sup>th</sup> measure. Second theme group coming in B Flat major tone is tied to coda in 358<sup>th</sup> measure and finishes at 411<sup>th</sup> measure.

### Sonata Form

Exposition	Development	Re-exposition
<i>1-17 First theme group B Flat Major</i>		<i>232-255 First theme group B Flat Major, finishes at G Flat major</i>
<i>17-63 Transition bridge</i>	<i>129 - 231</i>	<i>255-301 transition bridge</i>
<i>62-120 second theme group G major</i>		<i>300-358 second theme group B Flat major</i>
		<i>358-411 Finish (Coda)</i>

### Beethoven's Use of Motifs Consistently, Efficiently and Economically in His Compositions

The notion of frugality is a striking characteristic in both the traditional and Beethoven's structure of sonatas. That is, in general, Beethoven was able to generate colossal variations from his small cell-like structures of motifs. Particularly, it can be said that most of the structures in the latter parts of his compositions consist of motifs which are used in the first or second thematic groups. To briefly illustrate this in his Op 106 sonata, the first eight measures until the composition reaches fermata (point d'orgue), the motifs in the first two measures are reduced to one for the first two measures and then two for one measure and three half measures. In other words, the harmonic and rhythmic intensity of the first two measures at the beginning is summarized in half measure units to increase tension and intensity. Therefore, it is possible to achieve more frugal structure.

Written between 1817 and 1818, Op. 106, 29 Hammerklavier Sonata has the characteristics of the traditional structure and tonic-dominant tension relationship. The resolution to the tonic is postponed to create dramatic and expressive richness and therefore expanding the musical interpretation.

According to Charles Rosen, with Op.53, 21 Waldstein sonata, Beethoven started to use median, sub-median chords in place of dominant tones. Therefore, compared to tonic-dominant tension, this new approach opened up richer interpretation and structural possibilities in music because now it became more difficult and complicated to return to the main tone. Op. 106, 29. Hammerklavier Piyano Sonata is a good example of this new approach to music writing. According to Rosen, the bottom of the development section is structurally based on descending some of the third intervals scales and ascending some of the third sixth intervals, the idea later to be seen in Brahm's Op.98, Symphony 4.

Due to these innovations, Beethoven was able to base his sonatas on the use of minimal musical material and eventually reaching colossal musical structures. When all first parts are considered, modulation is realized with the use of descending third intervals. In the exposition part of the sonata the tension created with the clash of B flat major tone in the last part of development with the B major tone has to resolve itself in the exposition final part. This means that the interpretive richness of the sonata is amplified. Therefore, the earlier period of Beethoven's piano sonatas can be considered as the watered-down version of the traditional sonata forms. Melodies are rough and not refined. According to Rosen, in Beethoven's earlier sonatas, from the traditional perspective, it is easy to observe rough structuring with some emphasis on improvisation.

As a result, the freshness and calmness in the earlier Beethoven's sonatas compensate the incompatibilities with the traditional forms. Moreover, exchanges in motifs are evident in all Beethoven sonatas one way or another. By the same token, when observed generally, according to Rosen, in Beethoven's later sonatas, that is, the transition and later sonatas, there is return to the musical notions found in Haydn and Mozart's works despite the differences in terms of emotional and dramatic basis. For instance, in Op. 106, 29. Hammerklavier Piyano Sonata, in order to secure a traditional distribution of sonata forms equally, the "Scherzo" movement of the sonata is treated as the second movement of the sonata rather than the third movement. However, the dramas of Beethoven's later sonatas is so different that it may be more realistic to accept Rosen's explanations in terms of the structural treatment of Beethoven's sonatas. Therefore, in Beethoven's later sonatas, it is possible to see both traditional and reformist tendencies; however, in the same sonatas, Beethoven stands away from the influences of his contemporaries.

## CONCLUSION

It can be summarized that Beethoven's Piyano Sonata No: 29 with its four movements falls into the third period where he excels as a mature composer. This sonata can be seen as one of the most difficult piano sonatas in classical music repertoire. Composed between 1817 and 1818, the composition of this sonata presents originality and differences. In the execution of this sonata, the understanding of such differences will be helpful for its interpretation; also, appreciation of its structural characteristics will ease its memorization. It is also essential to take into account different techniques and structural characteristics employed by Beethoven. The Fugata style used in the composition requires a clear understanding and execution of the sonata. Because it is over 40 minutes, Beethoven named this sonata as "Große Sonate für das Hammerklavier" He also gave detailed instructions for the execution of the piano technique employing una corda pedal. **fortississimo**, not seen in most of Beethoven's compositions is noticeable after the from the part of coda. In the execution of the sonata, thematic materials intensified the thematic groups. This characteristic can be seen in Beethoven's later sonatas. Each theme introduces a different character and different execution technique.

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## **L.v. Beethoven'in op. 106 Piyano Sonatının Birinci Bölümünün Piyano Eğitimi Açısından Açıklamalı Analiz ve Karşılaştırılması**

### **Özet**

Ludwig van Beehoven Op. 106, Si Bemol Majör, piyano sonatı “Hammerklavier” olarak da adlandırılır. 1819 yılında bestelenen sonat, Beethoven'in besteciliğinin olgun dönemine denk gelir ve piyano edebiyatında icra edilmesi en zor eserlerden kabul edilir. Sonatın ilk bölümü Allegro kendi içinde Sergi kesiti (Birinci tema grubu, İkinci tema grubu), Gelişme kesiti ve Gelişmenin içinde Fugato kesit, modülasyon bölgesinin geliştirilmesi ve sürdürülmesi, yeniden sergi (Birinci tema grubu, İkinci tema grubu son olarak Koda) ile birinci bölüm biter. Alışlageldik sonat formlarının dışında gelişme bölümündeki füğ stilinde gelen kesit sonat formu içerisinde hacimsel olarak bir büyümeyi beraberinde getirmiş, aynı zamanda iki farklı besteleme şeklini bir bölüm içerisinde sunmuştur. Esere çekiç – klavye denmesinin sebebi de modern piyanonun öncüsü olmasından kaynaklıdır. Aynı zamanda Hammerklavier, 1820 Viyana'sında “Pianoforte” olarak literatüre geçmiştir. Bu çalışma içerisinde sonatın birinci bölümünde kullanılan materyalin diğer sonatlardan daha farklı olduğu, bestecinin olgunluk dönemine denk geldiği ve sonat formu çerçevesinde farklı besteleme yöntemlerini de barındırdığı görülmektedir. Konuyla ilişkili olarak sonat formunun tarihsel süreç içerisinde hem form hem de armonik yönlerden 1819'lu yıllara kadar nasıl geliştiği vurgulanmıştır.

**Anahtar Sözcükler:** Beethoven, Sonat, op.106, müzikte form.