

## AN ABSTRACT OF THE DOCUMENT

JI HYUN KIM, for the Master of Music degree in Piano Performance,  
presented on November 4, 2011, at Southern Illinois University Carbondale.

TITLE: A STUDY OF LUDWIG VAN BEETHOVEN'S PIANO SONATA OP. 111, ROBERT  
SCHUMANN'S OP.6 AND MAURICE RAVEL'S JEUX D'EAU

MAJOR PROFESSOR: Dr. Junghwa Lee

### ABSTRACT:

This document examines the following repertoire: *Jeux d'eau* by Maurice Ravel, *Davidsbündertänze, Opus 6*, by Robert Schumann, and *Piano Sonata in C minor, Opus 111*, by Ludwig van Beethoven. The purpose of this paper is to enhance performers' understanding and performance of these pieces. By analyzing these works, this paper suggests that the performer delve more deeply into the structure and meaning behind this repertoire.

## TABLE OF CONTENTS

<u>CHAPTER</u>	<u>PAGE</u>
ABSTRACT .....	1
LIST OF FIGURES .....	3
CHAPTERS	
CHAPTER 1 – <i>Jeux d'eau</i> by Maurice Ravel .....	5
CHAPTER 2 – <i>Davidsbündertänze, Opus 6, by Robert Schumann</i> .....	12
CHAPTER 3 – <i>Piano Sonata in C minor, Opus 111, by Ludwig van Beethoven</i> .....	23
BIBLIOGRAPHY .....	29
VITA .....	36

## LIST OF FIGURES

<u>FIGURE FOR CHAPER 1</u>	<u>PAGE</u>
Figure 1 .....	6
Figure 2 .....	6
Figure 3 .....	7
Figure 4 .....	7
Figure 5 .....	7
Figure 6 .....	9
Figure 7 .....	10
Figure 8 .....	10
 <u>FIGURE FOR CHAPER 2</u>	
Figure 9 .....	15
Figure 10 .....	15
Figure 11 .....	15
Figure 12 .....	15
Figure 13 .....	17
Figure 14 .....	17
Figure 15 .....	19

Figure 16 .....	20
Figure 17 .....	20
Figure 18 .....	21
Figure 19 .....	21

<u>FIGURE FOR CHAPER 3</u>	<u>PAGE</u>
----------------------------	-------------

Figure 20 .....	24
Figure 21 .....	24
Figure 22 .....	25
Figure 23 .....	25
Figure 24 .....	26
Figure 25 .....	27
Figure 26 .....	28
Figure 27 .....	29
Figure 28 .....	29

## CHAPTER 1

### A STUDY OF *JEUX D'EAU* BY M. RAVEL

Ravel composed thirteen works for solo piano. Among them, there are three pieces that feature as a topic, a specific element, 'water': *Jeux d'eau* (1901), *Une barque sur l'océan* from the third piece of *Miroirs* (1905), and *Ondine* from the first piece of *Gaspard de la nuit* (1908).

These three piano works, all involving water, have certain compositional techniques in common: the use of arpeggios, glissando, tremolo, and staccatos. Compared to *Jeux d'eau*, which is the earliest composition among the three, these techniques are more boldly used in the later two pieces<sup>1</sup>; thus *Jeux d'eau* is Ravel's first work to experiment with various piano techniques that extend the sonority of a piano using the material of water. According to Ravel, he also viewed this work as the starting point for all pianistic expression.<sup>2</sup> In other words, Ravel expresses various forms of water with the piano sonorities and colors by using various techniques of the piano. In this chapter, I have examined which compositional techniques are used in the three pieces, especially in *Jeux d'eau*, in order to express various forms of water, and the significant importance of *Jeux d'eau* in the piano literature.

The most prominent feature of the three pieces is the use of arpeggios. Ravel employs arpeggios throughout the entire piece, and the arpeggio is his most common way to express water. In *Jeux d'eau*, especially, the arpeggio appears in various ways: the arpeggio as an accompaniment, the arpeggio as melody, the arpeggio based on triadic chords such as seventh, ninth, eleventh chords, short and long arpeggios of various rhythmic subdivisions, and so on.

---

<sup>1</sup> John Gillespie, *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano*. (Belmont, Calif.: Wadsworth Publishing Company, INC., 1965), 340.

<sup>2</sup> Maurice Hinson, *Guide to the Pianist's Repertoire*. (Bloomington: Indiana University Press, 2000), 633.

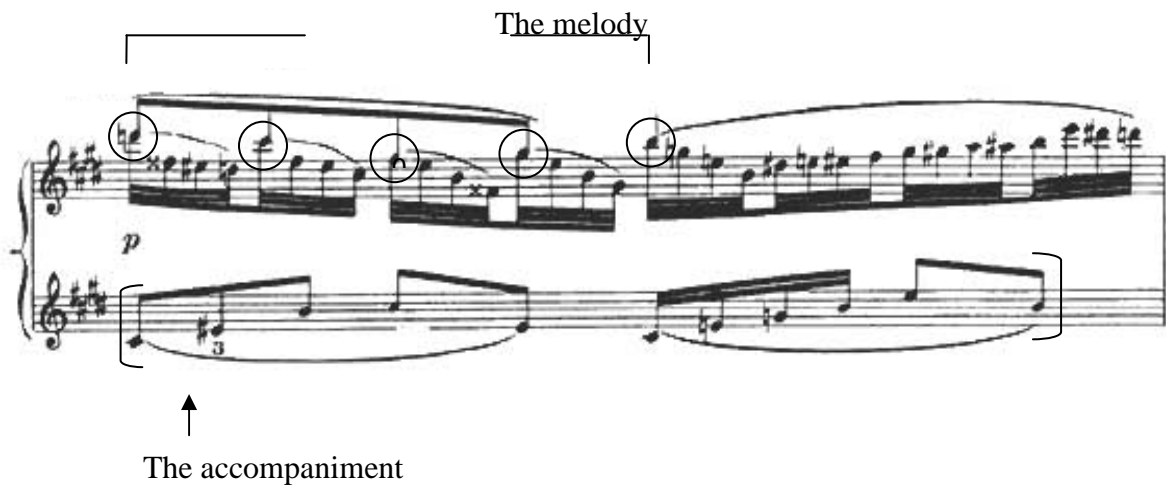
Ravel uses arpeggios as the accompaniment for the melody (See Figure 1).

(Figure 1: *Arpeggio* figuration as an accompaniment, mm. 21-23)



At measure 38, the treble line emerges as a melody from within an arpeggiated figure, and the bass line, in arpeggios of varying rhythms (triplets and sixteenths), plays the role of accompaniment (See Figure 2).

(Figure 2: *Arpeggio* figuration as melody and accompaniment, m. 38)



The arpeggio figuration in the melody contains extended triadic harmonies, again in varying rhythms (See Figures 3, 4, and 5).

(Figure 3: *Arpeggio* based on the chord of the left hand but extended, mm. 1-2)



E; I<sub>9</sub> IV<sub>7</sub>

(Figure 4: *Arpeggios* based on the seventh chords, mm. 9-10)



E; vi<sub>7</sub> ii<sub>7</sub> vi<sub>7</sub> ii<sub>7</sub> vi<sub>7</sub> ii<sub>7</sub>

(Figure 5: *Arpeggio* comprised of quintuplet and septuplet, mm. 67-68)



These rhythmic and harmonic arpeggios, which contain diverse triplets and bass chords, imitate the murmuring of a brook through their irregular numbers of five and seven. Groupings of four or eight would not show the flexible nature of water. In addition, a long arpeggio played over more than two octaves expresses not only running water, but it also allows Ravel to expand the range of the piano.

Secondly, the three pieces use glissando to express water: the descending glissando for one beat; the ascending and descending glissandi for two beats; and the ascending and descending glissandi for nine beats chronologically. Before using a glissando in *Jeux d'eau*, Ravel uses an ascending pentatonic scale (G<sup>#</sup>-A<sup>#</sup>-C<sup>#</sup>-D<sup>#</sup>-F<sup>#</sup>) over two octaves, and then employs a tremolo in the *fff* dynamic level. This is similar to *Une barque sur l'océan* in <*Miroirs*> and *Ondine* in <*Gaspard de la nuit*>; tremolo and arpeggio are used before the glissando. Those, however, appear in more various dynamic levels from *ppp* to *fff* and span a wider range of the keyboard – over six octaves. In *Jeux d'eau*, a glissando, which slides along the black keys down to the five octaves lower, expresses water flowing downward; moreover, it leads to the use of the lowest note on the piano, A (See Figure 6).



(Figure 6: *glissando*, mm. 48-50)

The image displays a musical score for piano, focusing on measures 48-50. The top system shows the right hand with a glissando effect, indicated by a large bracket and the word "glissando" above the notes. A circled note in the right hand is labeled "tremolo" and has a dynamic marking of "fff long.". The bottom system shows the left hand with a pentatonic scale, indicated by a box around the notes and the label "pentatonic scale". A circled note in the left hand is labeled "The lowest note, A".

Thirdly, Ravel employs tremolo in order to express the form of water that swirls and moves at faster speeds. While Ravel uses tremolo twice in the *ff* and *fff* dynamics at measure 26 and 48, respectively, in *Jeux d'eau*, and *Une barque sur l'océan* from *Miroirs*, he uses it more frequently for a total of nine measures and expands from *ppp* to *p*. *Ondine*, from *Gaspard de la nuit*, does not have any specific marking of tremolo; however, it is characterized by the accompanying figure that has trembling effects similar to a tremolo through the alternation of a C-sharp chord and the note A throughout the piece (See Figure 7).

(Figure 7: *Ondine*, trembling accompanying figure, mm. 1-3)



In the first tremolo of *Jeux d'eau*, the two hands cross each other and then continue crossing through a series of ascending and descending arpeggios. It creates the image of swirling and spattering water (See Figure 8).

(Figure 8: *Jeux d'eau*, tremolo followed by arpeggios, mm. 26-27)



The second tremolo, which increases tension through the use of fermata, is followed by a descending glissando of five octaves in the *fff* dynamic. It creates the image of churning and falling water (See Figure 6 on page 9).

Ravel produced the sound and images of water with the piano techniques of arpeggio, glissando, and tremolo. Arpeggios, which appear throughout *Jeux d'eau*, are used in various ways. The arpeggio is used as both accompaniment and melody, and arpeggios of various triplets and extended harmonies from the bass triads describe the variable and irregular nature of water. In addition, the arpeggios appear in long and short patterns throughout the piece, which enables Ravel to use the entire range of the piano. These arpeggios appear in an expanded range of up to six octaves with both hands, and are used in various ways such as contrary and parallel motions in his later works. A descending glissando using black keys – the pentatonic scale – in *Jeux d'eau* expresses falling water, and both black key and white key glissandos are used in a wide range of dynamic levels, and span the entire range of the keyboard in his other two works. The use of tremolo is intended to maximize the effect of glissando as a representation of swirling water. In this way, these three common techniques used in *Jeux d'eau* are employed more boldly in Ravel's later two works. In other words, Ravel was an innovator in composition of *Jeux d'eau*, and the piece is a landmark to apply various pianistic techniques in order to express a musical element, water. In addition, the use of these various techniques requires performers to have well-trained technique. Based on these three piano techniques, Ravel succeeded in the description of vivid water, and the piece also allows performers to exercise technical virtuosity through the expression of various images of water.

## CHAPTER 2

### A STUDY OF *DAVIDSBÜNDLERTÄNZE* BY R. SCHUMANN

*‘Davidsbündlertänze,’* Opus 6, one of Robert Schumann’s earliest piano compositions, is comprised of eighteen movements, and each movement, except for two, is denoted by Schumann for its own character. Despite Schumann’s classification for the character of each movement, it is difficult to determine what each movement has in common between movements and how they relate to each other. This challenge is because the eighteen movements have their specific characters and keys, and, furthermore, they are not arranged in a particular order between the movements. In order to understand the cycle, *‘Davidsbündlertänze,’* however, it is important that performers should know what relationship the eighteen movements have in this work. In this chapter, I will classify and interpret *‘Davidsbündlertänze’* based on both the points of view of characteristics by Schumann and the relationship between movements in order to enhance performers’ understanding and performance of this work.

In the original edition, Schumann emphasized the programmatic nature of *‘Davidsbündlertänze’* by listing “F”, “E”, or “F und E” at the bottom of sixteen of the movements. Schauffler states these two different personages, *‘Florestan’* and *‘Eusebius’*, are to represent respectively the active and assertive person and the shy and introverted person.<sup>3</sup> Wade-Matthews also mentions that these characteristics can be expressed in the contrasts between loud and soft, fast and slow, assertive and tentative, and agitated and sensitive sides.<sup>4</sup> According to Schumann's instructions, *‘Davidsbündlertänze’* can be classified into four categories: both the characters of

---

<sup>3</sup> Robert Haven Schauffler, *Florestan: The Life and Work of Robert Schumann*. (New York: Henry Holt and Company, 1945), 42.

<sup>4</sup> Wade-Matthews, Max and Wendy Thompson. *The Encyclopedia of Music: Instruments of the Orchestra and the Great Composers*. (London: Hermes House, 2003), 362-363.

*Florestan* and *Eusebius*, *Florestan*, *Eusebius*, and unassigned movements.

First of all, the *Florestan* and *Eusebius* characters coexist in the first, thirteenth, fifteenth, and seventeenth movements. The outstanding feature of these movements is that they have two different keys. These two characters are especially contrasted by using major and minor keys except for the fifteenth movement which uses two major keys. In addition, these four movements contain great differences in dynamic levels; while *Florestan* is expressed with loud dynamics such as *forte* and *sforzando*, *Eusebius* is expressed in a *piano* dynamic level. The expression of *Florestan* has a vertical relation mainly through the chord progression between two hands. *Eusebius*, on the other hand, has a horizontal relation in which the melodic outline is prominent.

Secondly, the movements expressing *Florestan's* musical ideas are the numbers 3, 4, 6, 8, 9, 10, and 12. The character of *Florestan* in these movements is stronger than others assigned for both the characters of *Florestan* and *Eusebius*. These movements use many *sforzandos*, accents on weak beats, octave progressions, and large intervals.

Thirdly, the movements including *Eusebius'* musical ideas are the numbers 2, 5, 7, 11, and 14. One of the most prominent features of these movements is that they are composed contrapuntally in the progression of the rhythm and melody. On the surface, the inner voices support the melodic line by playing in unison or support outer voice to come out; however, each voice has its individual lines and independent melody.

Lastly, the movements which were not assigned a specific character are the numbers 16 and 18. The sixteenth movement has a wide range of dynamics from *pp* to *ff*, and the eighteenth movement uses accents on weak beats within soft dynamic levels. They do not have their own

assigned character; however, they contain qualities of some of the movements which are assigned a character.

The eighteen movements are not arranged in a particular order; moreover, they have a different key and character individually. Schumann, however, tries an ingenious connection between the movements in his cycle, the '*Davidsbündlertänze*'.<sup>5</sup> How then are those movements having a specific character related to each other? There are, indeed, several connections between movements.

First, their opening harmonies have something in common. Each movement has a specific key, and on the surface, does not have any relationship to the others. Twelve of the eighteen movements, however, start with an incomplete measure or with an unconventional harmony in the first measure, which helps to connect two movements using different keys. For example, the first movement is written in G major and ends with the first inversion of a G major triad without the fifth note, D. The second movement, composed in B minor, starts off on the other hand, with a nonharmonic tone, D, on V<sub>7</sub> of B minor. In other words, the second movement begins with the missing fifth note of the G major triad, and delays the fifth note of V<sub>7</sub> chord of B minor, C-sharp (See Figures 9 and 10).

---

<sup>5</sup> John Daverio, *Robert Schumann: Herald of a "New Poetic Age"* (New York: Oxford University, 1997), 479.

(Figure 9: 1st Mvmt. Mm. 71-73, the ending) (Figure 10: 2nd Mvmt. Mm. 1-2, the beginning)

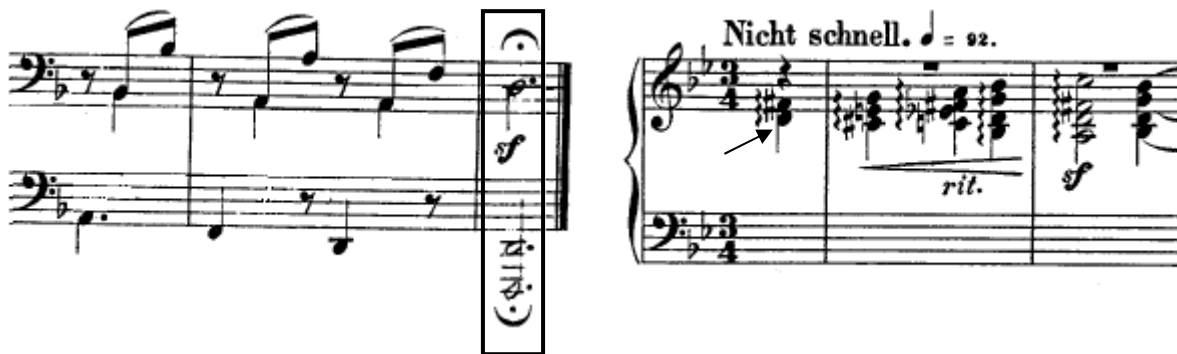


G; I

b; V<sub>7</sub>

Another example that shows this kind of harmonic relationship between two movements is the sixth and seventh movements. The sixth and seventh movements are written in D and G minors, respectively. The sixth movement ends with a D octave unison, and the seventh one begins with the V chord of G minor, which has the D as a foundation note (See Figures 11 and 12).

(Figure 11: 6th Mvmt. Mm. 98-99, D unison) (Figure 12: 7th Mvmt. Mm. 1-2, starting with D)



d; I

g; V

This kind of connection is found in the following movements even though they have different keys and characteristics: 1&2; 4&5; 6&7; 8&9; 11&12; and 14&15.

Secondly, there is a connection by an inserted section such as a *Coda* or *Trio*. Five of the eighteen movements have this structural addition: numbers 6, 13, 14, 16, and 17. Those insertions play a valuable role in the progression to the next movement. The sixteenth movement, written in G major, for example, contains a *Trio* at the end of the movement which plays the role of a bridge between the sixteenth and seventeenth movements by means of a different key, B minor. The seventeenth movement is in B major, and the parallel minor key of the previous *Trio* is a closer harmonic connection. Not all four movements including the insertion of *Coda* employ a new key. The *Trio* in the sixteenth movement, on the other hand, has a double function by using a different key from the tonic key. First of all, while the sixteenth movement, which has an expression mark of ‘*Mit gutem Humor,*’ expresses a constantly changing character with the thick texture of six voices and sudden dynamic changes, the seventeenth movement starts in *Eusebian* style with an expression mark of ‘*Wie aus der Ferne,*’ which translates into ‘as if from the distance,’ at the top of the score. Despite the difference in musical style between the two movements, the *Trio* makes the next *Eusebius* movement occur naturally by slowly fading away its character. The second role of the *Trio* is that it connects the two movements, each written in a different key, by sharing the same pedal point. At the end of the *Trio*, especially in measure 40, there is an F-sharp pedal point (the fifth note of B minor), and it overlaps with the pedal point of the seventeenth movement (the fifth note of B major). Despite the key difference, these two movements are connected smoothly by the same F-sharp pedal point (See Figures 13 and 14).



(Figure 13: The 16th Mvmt. Mm. 37-41, the F-sharp pedal point of B minor)



(Figure 14: The 17th Mvmt. Mm. 1-15, the F-sharp pedal point of B major)



In other words, the *Trio* in the sixteenth movement, which is the only one among the total five structural additions, uses a different key from the tonic key unlike most of other insertions, Codas. Although the *Trio* occurs in a different key than the sixteenth and seventeenth movements, it shares the same element, an F-sharp pedal point, between the two movements by means of the form of *Trio*. In addition, Schumann does not return to the A section after the *Trio*, which makes the mood of the *Trio* continue to the seventeenth movement which is in a different musical style. By marking not as Coda, but as *Trio* and not returning to the previous A section,

Schumann creates two movements that are contrasting in both musical style and key become linked with each other. As a result, the *Trio* acts as a bridge between two movements.

Another example of this type of structural modification is when materials from the second movement are inserted prior to the coda of the seventeenth movement. Schumann does not set up a correspondence between the first and last movements; rather, he reuses the second one.<sup>6</sup> The seventeenth movement starts with *Eusebian* style in B major, and combines this with the second movement - composed in the same musical style and in the parallel minor of B major. In spite of the difference between major and minor keys, the insertion of the second movement is a natural connection through the sharing of the V chord which has the same notes in both the B major and minor keys. Schumann reused the second movement at the end of the seventeenth one because it is the only movement that has the same musical idea and 3/4 time as the seventeenth movement. The insertion of the second movement not only guides the seventeenth movement to the next one, but it also gives a cyclic structure to the entire work (See Figure 15).

---

<sup>6</sup> John Daverio, *Robert Schumann: Herald of a "New Poetic Age"* (New York: Oxford University, 1997), 159.

(Figure 15: The 17th Mvmt., Mm. 43-58, the insertion of the second movement)



B; V<sub>9</sub>

The second movement



b; V<sub>7</sub>

Several movements involve the musical idea that represents Clara Schumann. During the 1830s, Schumann fell in love with Clara Wieck, daughter of his piano teacher, and expressed his thoughts about her in '*Davidsbündlertänze*'.<sup>7</sup> The opening of the piece shows Clara's influence because the first movement borrows the motive from Clara's composition, *Soirees musicales*, her own Opus 6 (published in 1836)<sup>8</sup> (See Figures 16 and 17).

<sup>7</sup> Robert Haven Schauffler, *Florestan: The Life and Work of Robert Schumann*. (New York: Henry Holt and Company, 1945), 122.

<sup>8</sup> Nancy Riech, *Clara Schumann: The Artist and the Woman*. (Ithaca, N.Y.: Cornell University Press, 1985), 239.

(Figure 16: Clara Wieck <Soirées Musicales, Op. 6, No. 5, Mazurka> mm. 1-4)



(Figure 17: Schumann 'Davidsbündlertänze' Op. 6, 1st Mvmt. Mm. 1-4)



There is another influence by Clara in 'Davidsbündlertänze'. According to Daverio, Schumann enciphers Clara's name in the piece, and it is expressed as the pitch configuration of B-A<sup>#</sup>-B-C<sup>#</sup>-D in several of the movements: numbers 5, 6, 7, 11, and 13.<sup>9</sup> The pitch configuration of 'B-A<sup>#</sup>-B-C<sup>#</sup>-D' is derived from its backwards order of 'D-C<sup>#</sup>-B-A<sup>#</sup>-B'. In order to get Clara's name, we can transpose it down a step 'C-B-A-G<sup>#</sup>-A', eliminate the second and fourth letters: 'C-A-A', and replace 'L' and 'R'. The eleventh movement opens with the configuration of B-A<sup>#</sup>-B-C<sup>#</sup>-D (See Figure 18), and several other movements have this figuration in the middle of the movement.

<sup>9</sup> John Daverio, *Robert Schumann: Herald of a "New Poetic Age"* (New York: Oxford University, 1997), 159.

(Figure 18: The 11th Mvmt. Mm. 1-6, the motif of B-A<sup>#</sup>-B-C<sup>#</sup>-D)



The figuration of B-A<sup>#</sup>-B-C<sup>#</sup>-D, which appears in several movements, again serves as a cyclic device that unifies the entire work (as does the reappearance of the second movement within the seventeenth movement).

In addition, some movements share the same elements such as rhythms, melodies, and dynamics. For example, the first, second, sixth, and tenth movements employ the same hemiola rhythm that contrasts the feel of 3/4 meter with that of 6/8 meter (See Figure 19).

(Figure 19: The 10th Mvmt. Mm. 1-9, the hemiola rhythm)



The canonic use of melodies through imitation between the hands appears in the third, fourth, sixth, tenth, and sixteenth movements.

Each of the eighteen movements from '*Davidsbündlertänze*' has a specific key and character, and they do not have any regular order in the use of a key and character; therefore, one may be led to view and interpret them. However, each movement is connected and related to one another. Some are connected through similar starting harmonies. Secondly, the insertion to the formal structure of a *Coda* or *Trio*, and the use of a previous movement enables the next movement, which has a new character and key, start smoothly. Finally, several movements include the musical idea for Clara, which makes these movements have a motivic connection with one another. As a result, each of the eighteen movements, though written in different keys and with different character names and attributes, is related to one another, which helps to create a sense of unity through the entire work. Based on this information, understanding of the relations between movements should take precedence in order to play each of the eighteen movements, written in different keys and characteristics, for the maximum effect in a performance.

## CHAPTER 3

### A STUDY OF *PIANO SONATA IN C MINOR, OPUS 111, BY L.V. BEETHOVEN*

Ludwig van Beethoven (1770-1827) composed six two-movement piano sonatas among his thirty-two piano sonatas: two sonatas in Opus 49, Opus 54, Opus 78, Opus 90, and Opus 111.

The two-movement sonatas have some unique features. Both movements are in the same key or in parallel keys of major and minor: three are in all major keys, and three are in parallel keys of major and minor. Among them, the C minor Sonata, Opus 111, composed between 1821 and 1822, above all, is the only work which is written in his later years.

The C minor Sonata, Opus 111, the last work of Beethoven's piano sonatas, shows a definite contrast between the two movements in its formal structures, harmonies, dynamic levels, and emotional expressions. The first movement, for example, manifests emotional turmoil in C minor, the second movement, on the other hand, depicts a stable and lyrical mood in the parallel key of C major.<sup>10</sup> But at the same time, the Sonata has some similarities between the movements by sharing some musical ideas. What then are the similarities between the movements which are in a sharp contrast? This chapter examines the characteristics that each movement has in common with each other, and how they are related within a clear contrast. By determining both the similarities and differences between the movements, I would like to help performers in approaching Beethoven's last piano sonata for in-depth expression.

First of all, the two movements share the same melodic motive. The first movement, for example, develops mainly with the first theme. The initial three-note motive (a rising minor third and a falling diminished fourth, C- E<sup>b</sup>- B) of the first theme, appears throughout the movement in

---

<sup>10</sup> Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and its Forerunners* (New York: Schirmer Books, 1996), 193.

various gestures: in the manner of contrapuntal texture, canonic texture, in double-octave motion, and in the exact original form (See Figures 20, 21, and 22).

(Figure 20: 1st Mvmt. Mm. 19-22, the initial three-note motive of the first theme, C-E<sup>b</sup>-B)

The three-note motive

The first theme

(Figure 21: 1st Mvmt. Mm. 35-43, the contrapuntal texture of the three-note motive)

*tr* *a tempo*

*f* *sf* *f*

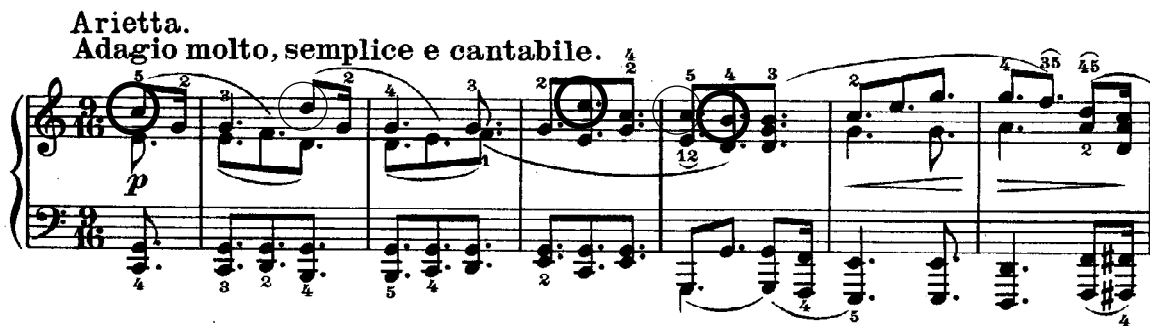


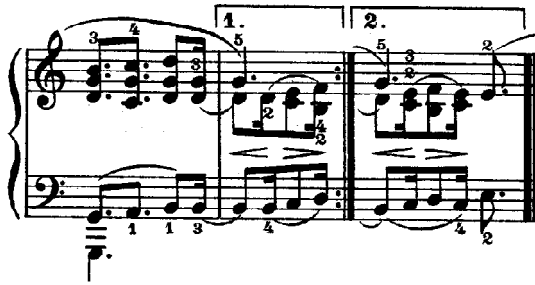
(Figure 22: 1st Mvmt. Mm. 72-81, double-octave motion and canonic and contrapuntal textures)



This three-note motive from the first movement appears within the theme of the second movement as well. In the second movement, however, the motive is modified into C- (D) - E- (C) - B; the motive in the second movement contains a major third scale tone, E (See Figure 23).

(Figure 23: 2nd Mvmt. Mm. 1-8, the three-note motive, C- (D) - E- (C) - B, in the theme)





The second movement, *Arietta*, is formed as a theme with five variations and a coda (The coda is sometimes classified as a sixth variation); thus the motive appears in each variation in varying forms (See Figure 24).

(Figure 24: 2nd Mvmt. Mm. 65-69, the three-note motive in the fourth variation)



Secondly, both movements of the sonata have something in common in the use of a key.

The two movements are written in parallel minor and major keys, C minor and major respectively; thus on the surface, they are in contrast with one another. While C minor for

Beethoven is impatient of any compromise<sup>11</sup>, C major is the key to indicate triumph, joyfulness, and happiness.<sup>12</sup> Despite the differences of the meaning of key, the first movement, especially the nine-measure Coda, ends in the same key as the second movement, C major, which makes both movements interlinked. In other words, the Coda of the first movement is one of the ideas that represent the musical continuity between two movements. Before the Coda, for example, Beethoven uses a rapid ascending sixteenth chromatic scale with *sforzando* in each beat within the *ff* dynamic. In the Coda, however, the *forte* dynamic levels dramatically diminish, making a way for the beginning of the second movement in the *piano* dynamic level. The broad melodic outline, C (m. 150) - E (m. 152) -G (m. 154), corresponds to that of the *Arietta* theme (m. 5, shown in Figure 23). In addition, the Coda mainly uses the I and V chords of F minor (with V of F minor being I of C major), and then ends with a Picardy third. This is designed to prepare the tonality of the next movement, C major (See Figure 25).

(Figure 25: 1st Mvmt. Mm. 150-158, the Coda leading to the C major cadence)

The image shows a musical score for the Coda of the first movement of Beethoven's Piano Sonata, measures 150-158. The score is in F minor and shows a chromatic scale in the bass and a melodic line in the treble. Chord symbols are provided below the bass line: f: iv, V<sup>6</sup>/<sub>5</sub>, i, V, i, V<sup>6</sup>/<sub>5</sub>. Measure 154 includes a Picardy third cadence with chord symbols V, i, V<sup>6</sup>/<sub>5</sub>, cm: iv, and CM: I. Dynamics include p, pp, and a diminuendo (dimin.).

11 Charles Rosen, *Beethoven's Piano Sonatas: A Short Companion*. (New Haven: Yale University Press, 2002), 134.

12 Theodor W Adorno, *Beethoven: the Philosophy of Music: Fragments and Texts*, ed. Rolf Tiedemann, trans. Edmund Jephcott. (Stanford, California: Stanford University Press, 1988), 56.

Consequently, this continuity enables the two contrasting movements to be connected, which helps to create a sense of unity in the whole work.

In addition, similarity in the use of a key between the movements appears in the first movement's second theme, especially in the recapitulation, where the second theme is not in C minor as would be expected, but rather in C major, the tonic key of the second movement (See Figure 26).

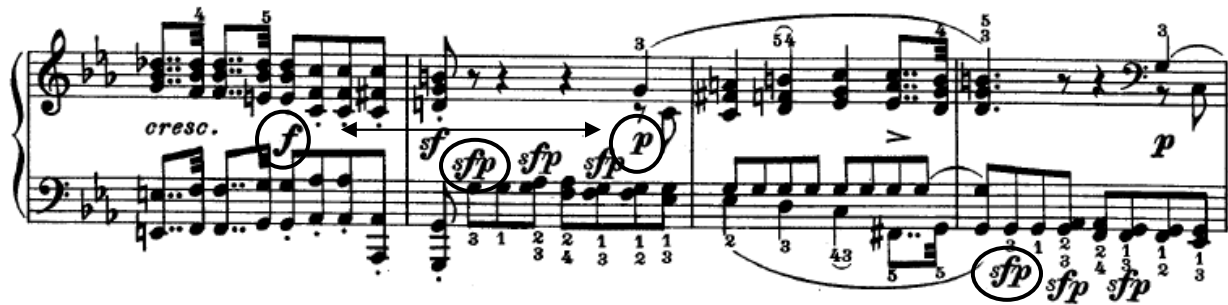
(Figure 26: 1st Mvmt. Mm. 116-121, the second theme in the recapitulation)

The image shows a musical score for the second theme in the recapitulation of the first movement, measures 116-121. The score is in C major and features a tempo change from 'meno Allegro' to 'Adagio' and 'Tempo I'. It includes dynamic markings such as 'f', 'p', 'ritard.', and 'cresc.', along with various fingering and articulation symbols.

CM: *And.* I \* V<sub>7</sub> I<sub>6</sub> V<sub>7</sub> I<sub>6</sub> *Tempo I*

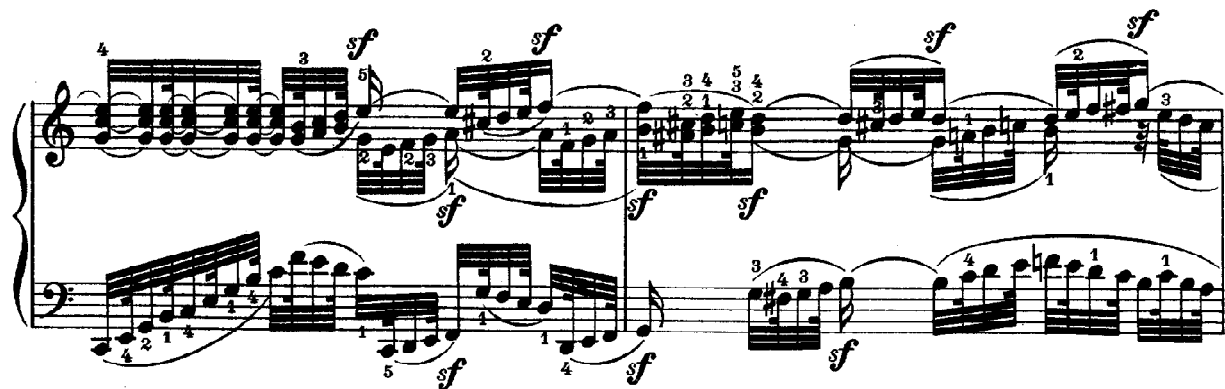
Thirdly, the two movements have some common features both dynamically and rhythmically. With regard to dynamics, the first movement applies the *forte* dynamic levels overall, while the second movement, on the other hand, except for the third variation, stays mainly in *piano* dynamic levels. Both movements, however, have in common the use of sudden dynamic changes and *sforzandos* (See Figure 27).

(Figure 27: 1st Mvmt. Mm. 10-13, sudden dynamic changes)



Rhythmically, while the first movement contains double-dotted rhythms and various rhythms in the recitative passages, the rhythms of the theme in the second movement are stable and regularly subdivided in its changing triple meters from variation to variation. The similar rhythmic feature found in the two movements involves frequently syncopations through the use of either *sforzandi* or tied notes, both of which appear frequently throughout the sonata. The first movement generally has the syncopation by *sforzando*, and the second movement contains the rhythm of tied notes. The third variation of the second movement, especially, has the syncopation rhythms by both *sforzando* and tie (See Figure 28).

(Figure 28: 2nd Mvmt. Mm. 62-63, syncopations by tie and *sforzando* in the third variation)



The two movements of the sonata, Opus 111, exist as perfect opposites to each other in several ways: minor vs. major; sonata form with fugal treatment vs. theme and variation; themes in angular shapes vs. themes with solemn, hymn-like character; diminished sevenths vs. triadic chords; spiritual instability vs. transcendental contemplation.<sup>13</sup> For this reason, this sonata is frequently regarded as a dual impression.<sup>14</sup> The sonata, however, features a unity between paired movements through sharing of common musical ideas such as melodic motive, indication of the next movement's key, dynamic expressions, and syncopations. Consequently, this continuity, which comes from the common musical ideas, enables these two contrasting movements to be connected smoothly, which results in the enhancement of the unity of the whole work. In other words, the movements communicate with and confront each other, eventually unifying the sonata as a whole. Hence, the coexistence of contrast and unity would be one of the most essential keywords to approach Beethoven's last piano sonata. In order to better understand a proper analysis of this sonata, performers should keep in mind that the sonata is not just designed as a contrast, but as a unity beyond contrast.

---

13 Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. (Bloomington: Indiana University Press, 1994), 14.

14 Alfred Brendel, *Music Sound Out: Essays, Lectures, Interviews, Afterthoughts*. (New York: Farrar Straus Giroux, 1991), 71.

## BIBLIOGRAPHY FOR CHAPTER 1

Apel, Willi. *Harvard Dictionary of Music*. Cambridge, Mass.: Belknap Press of Harvard University Press, 1969.

Cadwallader, Allen and David Gagné. *Analysis of Tonal Music: A Schenkerian Approach*. New York: Oxford University Press, 2007.

Cook, Nicholas. *A Guide to Musical Analysis*. New York: George Braziller, 1987.

Dubal, David. *The Art of the piano: its performers, literature, and recordings*. New Jersey: Amadeus Press, 2004.

Ewen, David. *The Complete Book of 20th Century Music*. Englewood Cliffs, N.J.: Prentice-Hall, 1959.

Gillespie, John. *Five Centuries of Keyboard Music: An Historical Survey of Music for Harpsichord and Piano*. Belmont, Calif.: Wadsworth Publishing Company, INC., 1965.

Goss, Madeleine. *Bolero: The Life of Maurice Ravel*. New York: Henry Holt and Company, 1940.

Hinson, Maurice. *Guide to the Pianist's Repertoire*. Bloomington: Indiana University Press, 2000.

Ivry, Benjamin. *Maurice Ravel: a Life*. New York: Welcome Rain Publishers LLC, 2000.

Kirby, F. E. *A Short History of Keyboard Music*. New York: The free Press, 1966.

Orenstein, Arbie. *A Ravel reader: correspondence, articles, interviews*. New Work:  
Columbia University Press, 1990.

———. *Ravel: man and musician*. New York: Dover Publications, 1991.

Perlemuter, Vlado and Hélène Jourdan-Morhange. *Ravel According to Ravel*. Edited by  
Harold Taylor. Translated by Frances Tanner. London: Kahn & Averill, 1988.

Stolba, K Marie. *The Development of Western Music: a History*. New York: McGraw Hill, 1998.

Stuckenschmidt, Hans Heinz. *Maurice Ravel: Variations on His Life and Work*. Translated by  
Samuel R. Rosenbaum. Philadelphia: Chilton Book Company, 1968.

Taruskin, Richard. *Stravinsky and the Russian traditions: a biography of the works through  
Mavra*. Berkeley: University of California Press, 1996.

### **MUSICAL SCORES**

Maurice Ravel. *Jeux d'eau*. Buchloe: G. Henle Verlag, 2008.

———. *Une barque sur l'océan*, from <Miroirs>. Buchloe: G. Henle Verlag, 2008.

———. *Ondine*, from <Gaspard de la Nuit>. Buchloe: G. Henle Verlag, 2010.



## BIBLIOGRAPHY FOR CHAPTER 2

- Cook, Nicholas. *A Guide to Musical Analysis*. New York: George Braziller, 1987.
- Daverio, John. *Robert Schumann: Herald of a "New Poetic Age."* New York: Oxford University, 1997.
- Dubal, David. *The Art of the piano: its performers, literature, and recordings*. New Jersey: Amadeus Press, 2004.
- Finson, Jon W. and R. Larry Todd. *Mendelssohn and Schumann: Essays on Their Music and Its Context*. Durham N.C.: Duke University Press, 1984.
- Reich, Nancy B. *Clara Schumann: The Artist and the Woman*. Ithaca, New York: Cornell University Press, 1985.
- Schauffler, Robert Haven. *Florestan: The Life and Work of Robert Schumann*. New York: Henry Holt and Company, 1945.
- Schonberg, Harold C. *The Lives of the Great Composers*. New York: W. W. Norton & Company, 1981.
- Stolba, K Marie. *The Development of Western Music: a History*. New York: McGraw Hill, 1998.
- Wade-Matthews, Max and Wendy Thompson. *The Encyclopedia of Music: Instruments of the Orchestra and the Great Composers*. London: Hermes House, 2003.

## MUSICAL SCORE

- Schumann, Robert. *Davidsbündlertänze, Opus 6*. New York: G. Schirmer, Inc., 1918.

### BIBLIOGRAPHY FOR CHAPTER 3

Adorno, Theodor W. *Beethoven: the Philosophy of Music: Fragments and Texts*.

Edited by Rolf Tiedemann. Translated by Edmund Jephcott. Stanford, California:

Stanford University Press, 1988.

Brendel, Alfred. *Music Sound Out: Essays, Lectures, Interviews, Afterthoughts*. New York:

Farrar Straus Giroux, 1991.

Bekker, Paul. *Beethoven*. Translated and adapted from the German by M.M. Bozman.

London and New York: AMS Press Inc., 1971.

Burk, N. John. *The Life and works of Beethoven*. New York: The Modern Library, 1943.

Burnham, G. Scott. *Beethoven Hero*. New Jersey: Princeton University Press, 1995.

Cooper, Barry. *Beethoven*. New York: Oxford University Press, 2000.

Dubal, David. *The Art of the piano: its performers, literature, and recordings*.

New Jersey: Amadeus Press, 2004.

Fischer, Edwin. *Beethoven's Pianoforte Sonatas*. Translated by Stanley Godman and

Paul Hamburger. London: Faber and Faber, 1959.

Goldstein, Joanna. *A Beethoven Enigma: Performance Practice and the Piano Sonata, Opus 111*.

New York; Bern; Frankfurt am Main; Paris: Lang, 1988.

Gordon, Stewart. *A History of Keyboard Literature: Music for the Piano and its Forerunners*.

New York: Schirmer Books, 1996.

Hatten, Robert S. *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*.

Bloomington: Indiana University Press, 1994.

Lockwood, Lewis. *Beethoven: The Music and the Life*. New York: W.W.Norton Company, 2003.

Mellers, Wilfrid. *Beethoven and the Voice of God*. New York: Oxford University Press, 1983.

Rosen, Charles. *Beethoven's Piano Sonatas: A Short Companion*. New Haven: Yale University

Press, 2002.

Spitzer, Michael. *Music as Philosophy: Adorno and Beethoven's Late Style*. Bloomington:

University of Indiana Press, 2006.

Tame, David. *Beethoven and the Spiritual Path*. Wheaton, IL: Theosophical Publishing House,

1994.

Wilson, Conrad. *Notes on Beethoven: 20 Crucial Works*. Michigan: William B. Eerdmans

Publishing Company, 2005.

## **MUSICAL SCORE**

Ludwig van Beethoven. *Complete Piano Sonatas Vol. II*. New York: Dover Publications, 1975.

VITA

Graduate School  
Southern Illinois University

Ji Hyun Kim

Date of Birth: April 7, 1983

209 South 29th Avenue APT 216, Hattiesburg, Mississippi 39401

2405ho 103-dong Gayabandoborabil, Gaya2-dong, Busanjin-gu, Busan, South Korea, 614-795

klavier2329@hotmail.com

Chung-Ang University, Seoul, Korea

Bachelor of Music, Piano, February 2006

Thesis Title:

A Study of Ludwig van Beethoven's Piano Sonata Op.111, Robert Schumann's Op.6 and

Maurice Ravel's Jeux d'eau

Major Professor: Dr. Junghwa Lee