

New View of Musical Meaning in Beethoven Piano Sonata Op. 110

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Abstract

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The interpretation of classical music has primarily focused on structuralist analysis. Previous studies have mainly addressed aspects such as form, major and minor mode, and tonal harmony. However, when an analysis takes into account the composer's intention and the expressive characteristics inherent in a work, a new perspective of interpretation can be obtained. This new perspective offers the interpreter a fresh musical experience. In this dissertation, we delve into the meaning of Beethoven's late sonata Op.110, exploring the characteristic melody gestures and rhythm. Additionally, we consider the expressive genre and markedness presented by Hatten, which provides a new perspective on the musical meaning conveyed by Op. 110.

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Introduction

The objective of this dissertation is to provide a new musical interpretation of Beethoven's Piano Sonata Op. 110. It aims thereby to offer a fresh musical experience to performers and listeners alike. Previous research has primarily focused on structural analysis, harmony, and Schenkerian analysis, emphasizing a structural approach. However, it has had limitations in exploring the meaning of the music beyond the notes, melody, rhythm, and the construction of phrases and so on.

Though, when considering music, not only its stylistic characteristics but also the composer's intent and expressive qualities should be considered, enabling the interpretation of new and diverse musical meanings. Therefore, this study aims to analyze the expressive qualities found in Beethoven's Sonata Op. 110 and focuses on what "story" Beethoven intended to convey through it. Through this "story," the study aims to convey the musical meaning inherent in Op. 110 to contemporary musicians, emphasizing that it goes beyond structural or harmonic analysis.

To achieve this goal, this study will utilize topic theory proposed by Leonard Ratner and the concepts of expressive genre and markedness suggested by Robert Hatten to interpret the musical meaning. Through this, it seeks to uncover aspects of Beethoven's work that may not have been previously discovered and to explore various facets of the music.

Beethoven's Piano Sonata Op. 110, composed in 1821, is the fourth work among his late five sonatas and consists of three movements. This composition emerged during a dark

period in Beethoven's life, approximately five years before his death. During this time, Beethoven faced not only a loss of simple inspiration, but also took on significant compositional challenges. In addition, he was entangled in custody disputes involving his nephew and struggled with health issues.¹

Beethoven's late sonatas are known for being experimental and daring works, and Op. 110 exhibits these characteristics as well. The differences from his earlier works are evident in the scale of the composition, the wide-ranging use of the piano's register, various piano techniques, and formal changes.

The first movement, in A \flat major (*Moderato cantabile molto espressivo*), starts with a beautiful four-voice melody reminiscent of a chorale. The second movement, in F minor, the relative key of the first movement (*Molto allegro*), suggests a scherzo and exhibits a contrasting, humorous character. Moreover, this movement alludes to two popular songs of the time, "Unsa Katz had Katzln ghabt" ("Our cat had kittens") and "Ich bin lüderlich, du bist lüderlich" - which means "I am lewd, you are lewd." The word "lüderlich" refers to an untidy or dissolute individual. Beethoven had a similar experience when, upon confirming his identity, a police officer remarked, 'You're a bum: Beethoven doesn't look like that.' The significance of this anecdote lies in Beethoven's ability to integrate mundane and humorous elements into his composition. Specifically, the second movement demonstrates Beethoven's artistic creativity in harmoniously combining nobility with ordinary things.²

¹ William Kindermann, *Beethoven* (Oxford University Press, 2009), 239.

² Kindermann, *Ibid.*, 247.

The third movement, (*Arioso dolente*), evokes a melancholic mood and fuga section recalls the first theme from the first movement, providing closure to the piece in a cyclic form. The combination of the two distinct styles, *Arioso dolente* and fuga, reveals the uniqueness and transcendental, religious nature of the composition. This is a characteristic seen in Beethoven's "Hammerklavier" Sonata, Op. 106 and the Ninth Symphony, where elaborate transitions are used to integrate the piece before reaching the final movement. The last movement, starting with a French overture's heavy double-dotted rhythm, flows into A minor through a recitative, prominently showcasing an operatic character. The significance of the fuga theme is emphasized from the first movement and reappears in the concluding section, emphasizing a triumphant atmosphere.

The serene opening of the first movement, Beethoven's humorous character in the second movement, and the transcendent transition from the painful aria, Beethoven conveys a story and musical meaning that we will discuss in the section. We will explore this through the lenses of topic theory, expressive genre, and markedness - delving into the topics present in Beethoven's Sonata Op. 110 and how they interconnect, forming expressive genres, while also utilizing Hatten's concept of markedness to analyze structural characteristics with expressiveness within the framework of traditional forms.

This dissertation does not delve into traditional formal analysis. Instead, it focuses on the topic theory found in Op. 110 and how these associations form expressive genres. Furthermore, it employs Hatten's concept of markedness to analyze structural characteristics within the framework of traditional forms leads to how Op. 110 can be interpreted from a fresh perspective. Topics, appearing as unique characteristics in each movement, and the expressive

genre connected to these topics together form a larger narrative. Furthermore, the characteristics revealed through structural markedness aid in creating a coherent discourse for interpreters. The tranquil opening of the first movement, the humorous character in the second movement, and the poignant aria with its transcendent transitions contribute to interpreting a richly connected narrative, rather than viewing each movement as an independent story.

Topic Theory

Although music is often considered a medium for conveying subjective emotions, it has the universality to also describe sentiments. As a non-verbal form of communication, music can be universally understood through two analytical methods: first, an internal analysis of the compositional style of composer's aspects by grasping the elements and structures of the music; second, an external analysis, which involves examining music's outward characteristics. This method involves identifying specific rhythmic patterns, intervals of pitch, gestures, and more, which symbolize certain emotions, cultural or societal features, or characteristics.

Research on classical music generally focuses on revealing the objectivity of a work by understanding harmony, form, and composition techniques through 'internal analysis'. Especially, music theorists those from the Classical era, have primarily concentrated on structural analysis, giving importance to the formal elements of a composition. This approach involves breaking down a musical piece into formal components such as exposition, development, and recapitulation and analyzing the content of each section. For example, in sonata form works, they would search for elements like the primary theme, transition, secondary theme, and closing theme in the exposition section, and in the development section, would analyze how previously presented themes were reexplored or how rhythmic features were emphasized. However, this formal analysis often falls short in attributing deeper meaning to the unique characteristics that a musical composition possesses, such as unique melodies, rhythms, and musical shapes.

But the process of reading musical meaning through external analysis offers both performers and listeners new opportunities for interpretation, moving beyond the conventional focus on formal analysis alone. By exploring the correlation between internal and external analysis, this approach suggests a novel method of analysis. This new analytical method empowers performers to convey a deeper expression of the musical work and provides listeners with a sensory ability to appreciate various aspects of the music.

Chapter I provides a brief definition of “topic theory”, the analytical tool used to analyze Op. 110, along with an explanation of the theory's development. To develop a sense of topic theory, various examples of topics found in Beethoven's other piano sonatas are explored. Then, specific examples of topics that can be found in Sonata Op. 110 are examined closely, laying the foundation for new interpretations of its meaning.

In Beethoven's “Les Adieux” (Farewell) Sonata, Op. 81a, the introduction of the first movement features a double descending passage in the right hand, which can be traced back to “hunting calls” and is meant to depict the sound of a pair of French horns. This musical topic serves the role of conveying a signal of farewell to the Archduke Rudolph. Moreover, in Mozart's Piano Concerto in C major, K. 467 a topic can be found in the first introduction. This section is composed of a melody reminiscent of the appearance of Leporello in “*Don Giovanni*,” with a pattern of alternating eighth notes and eighth rests that evokes a comically stumbling march. As a result, the music not only recalls the opera buffa but also characterizes the characters or situations in this scene, in this case, a typical lower-class character. In this way, reading the meaning conveyed by these characteristic gestures, rhythms, and styles became the starting point of topic theory, which, when combined with cultural elements, is

connected to semiotic meanings. In essence, topic theory is a methodology for analyzing and interpreting music, and it is related to semiotics in its interpretation of symbolic meanings within music analysis.

The term "topics," which was introduced by Ratner, first appeared in his book "Music: The Listener's Art" in 1957. This musical term encompasses various meanings that span a wide range of areas. Initially, he used the term "types and styles" instead of "topic," which helped illustrate how classical composers such as Haydn, Mozart, Beethoven, and others extracted and utilized their thematic material from distinctive gestures, forms, styles, and more.³

For example, in Mozart's Piano Sonatas, various motifs derived from different "types and styles" such as Italian opera, sacred polyphony, and minuet dances make up the composition. Interpreting music through these motifs went beyond structural analysis and became the starting point for discovering and interpreting the music's semiotic meanings.

Furthermore, in the second edition (1966), Ratner stated, "borrowing an expression that belongs to rhetoric, we might very well say that these materials were musical topics." In his work "Classic Music" published in 1980, he referred to the various "types" and "styles" he organized as "a thesaurus of characteristic figures." By 1991, "topics" were considered to have a rhetorical function that goes beyond mere stylistic indicators, encompassing voice, logic, persuasiveness, and rhetorical implications, and these topics were now understood as "a subject to be incorporated in a discourse."⁴

³ Stephen Rumph, *Mozart and Enlightenment Semiotics*, (Berkeley: University of California Press, 2011), 79.

⁴ Leonard Ratner, "Topical Content in Mozart's Keyboard Sonatas," *Early Music* 19

Topics were classified into three categories by Ratner: dance measures, styles, and examples of word painting. Topics serve as an index, signifying objects through causality, connection, or association. They act as signifiers that represent the target through cause-and-effect or close association, with the most crucial aspect being their ability to signify not through resemblance but by reproducing style and repertoire from elsewhere.⁵

The first category, dance measures, was further elaborated by Allanbrook. She emphasized the social status depicted in each dance form, noting that when popular dances like contredanses were used, characters from all social classes appeared and played a significant role in the drama. She also pointed out that when the elegant 3/4 time minuet dances were featured, it implied aristocrats singing arias, demonstrating that within these dance pieces, not only simple rhythms and dance characteristics but also social positions and atmospheres were conveyed.

Ratner's second category, styles, included military and hunt, French overture, the singing style, and the brilliant style, among others. These styles were used in musical works to represent specific moods or characteristics. For instance, the French overture carried a serious and elevated tone, while the military style evoked bravery and heroic imagery. The brilliant style was characterized by its ornate and decorative features.

Lastly, Ratner mentioned pictorialism and word painting, which refer to the concept of connecting pre-existing pictorial topics with musical compositions. It involves conveying or

(November 1991): 615

⁵ Rumph, *Ibid.*, 83.

expressing the meaning of images or words through music.

Starting with Ratner, scholars Kofi Agawu, Wye Allanbrook, Raymond Monelle, Robert Hatten, and others have advanced topic theory. Each of them has contributed to its development by exploring and expanding upon the concept from their unique perspectives and research directions.

Agawu, while using Ratner's terminology, primarily focused on the surface features of music. Monelle generalized topics to include all conventional musical symbols, such as landscape icons and verbal phrases. He fundamentally characterizes them as symbolic in nature. He also explored the symbols and significances of topics, paying attention to the complex and ambiguous ones. He conducted detailed research, particularly regarding the military, hunt, and pastoral topics. Allanbrook, as introduced earlier, conducted research closest to Ratner's original concept and focused on Mozart's operas. She believed that the language of music is constructed from the ordinary materials of musical life and attached significance to topics that impart social meaning in Mozart's music. Through this approach, one can gain insights into the society and culture of Mozart's era within his operas.

Robert Hatten positioned topics at the center of a semantic hierarchy that ranges from simple musical gestures and harmonies to complex tropes and expressive genres. He emphasized the interconnectedness of topics and introduced the concept of "markedness," suggesting that some topics are more important than others. Furthermore, he argued that the combination of these topics forms a new musical genre called "expressive genre." This goes beyond merely classifying topics and provides an understanding of musical meaning and genre formation.

Topics can be examined from two aspects: the “signifier” and the “signified”. The signifier consists of specific musical features or elements (the topic), and its meaning, the signified, is the associated meaning or emotion they convey. Furthermore, the diversity and flexibility of topics play a crucial role in understanding and interpreting musical topics. Overgeneralizing or defining topics too rigidly can lead to limited interpretations, ignoring context and the characteristics of the work. As Monelle illustrated with the example of "pianto," the topics used in music are diverse and multifaceted in both their meaning and their signifier.

For example, “pianto” representing the melodic shape of the falling minor second, signified weeping. The use of the minor second to express sadness is prevalent throughout classical music, and the cluster of associations evoked by this sadness is diverse. Various genres, such as opera laments and sensitive styles, serve as signifiers, and what “pianto” signified as sadness can encompass a range of sad emotions, including discomfort, disappointment, anger, and fear. As Monelle said, “The meaning of topics is primarily contextual, dynamic, and processual; for this reason, we should refrain from assigning fixed signification to topics.”⁶

Therefore, when understanding a topic within each musical composition or context, it is essential to consider its various possibilities and how it is employed within the work. Instead of generalizing or defining topics with fixed meanings, it is crucial to explore different interpretations and associations by considering the musical context and the characteristics of the composition.

Moreover, a single topic or a part of a topic can encompass various signifiers and

⁶ Raymond Monelle, *The Musical Topic*, (Bloomington: Indiana University Press, 2006), 9.

signified. This diversity enriches the music, allowing each topic to interact with different contexts within the composition, thereby enabling various interpretations. Monelle has called attention to the wide expressive possibilities of topics:

Topics, then, can resemble linguistic terms; they can be simple signs, joining a unitary signifier to a defined signification, though both signifier and signified usually have more complex associations. They can be mere stylistic traits, with only generalized significations. And they can be like literary genres; with a group of signifiers, they can embrace a complex world of fantasy and myth. ⁷

Topics can not only represent stylistic characteristics but also bear similarities to literary genres. Furthermore, signifiers may contain intricate realms of fantasy and mythology, highlighting that music is an art form deeply intertwined with emotions, storytelling, and cultural elements.

The pastoral topic, it encompasses a diverse and intricate range of signified, including the gentle shepherds, the tranquility of sunlit landscapes, peaceful scenery, tender drama, and a lyrical spirit. Dance topics, on the other hand, signified and signifier should reflect contemporary characteristics to ensure that modern audiences can understand and appreciate the piece. Therefore, when enjoying music, one should focus not only on the music itself but also on how topics reflect and mirror culture and society. Exploring these aspects has been one of the primary concerns of music theorists. As Monelle emphasizes, “All musical signification is social and cultural, and no signification is purely musical or purely linguistic because topics are paradigms, signifying in relation to culture, not in relation to syntagmatics.”⁸

⁷ Monelle, *Ibid.*, 7.

⁸ *Ibid.*, 9.

In the following section, we will explore some examples in Beethoven's Piano Sonatas to help understand the concept of topic theory. Following that, we will examine the topics that can be found in Op. 110. Finally, we will discuss Hatten's notions of expressive genres and markedness.

1.1 Examples of Topic Theory From Beethoven's Piano Sonatas

To enhance the understanding of topic theory, we will first examine examples from Beethoven's Sonatas and then discuss the details of topic theory that can be found in Op. 110. Similar examples from works by other composers will be briefly mentioned to provide a broader perspective.

Mannheim Rocket

In Beethoven's debut Piano Sonata in F minor, Op. 2, No. 1, the first movement features the "mannheim rocket" topic. This topic originated from Johann Stamitz's Symphony in Eb, Op. 11, No. 3, and is called the "rocket" due to the ascending scale and arpeggio patterns that create the sensation of a rocket taking off. The rocket topic is characterized by an upward motion with increasing dynamics. Although this sonata was an homage to Haydn, Beethoven, who was greatly influenced by Mozart, incorporated a similar motif from Mozart's Sonata KV 456 in F minor. The rhythmic pattern where the F minor tonic moves up by second inversions into an extended harmony provides a sense of urgency and direction right from the beginning of the piece, creating a feeling of tension and unease. This Mannheim rocket motif is used throughout the sonata to maintain an overall sense of tension.

Figure 1.1

Mozart Sonata KV 456 in F minor, first movement, mm. 1-6

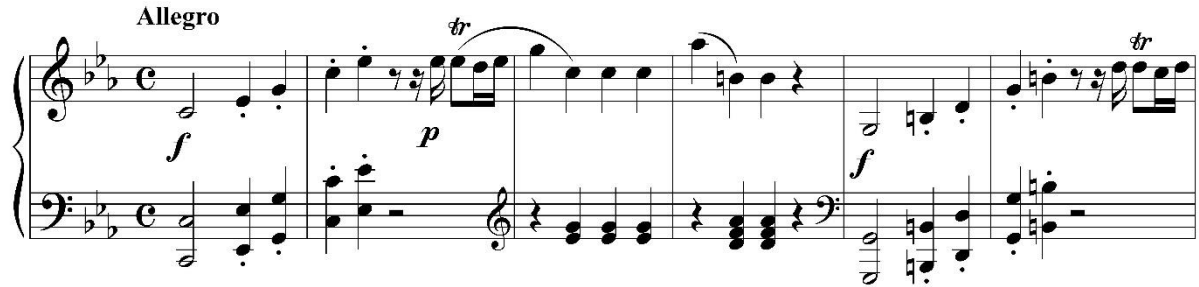
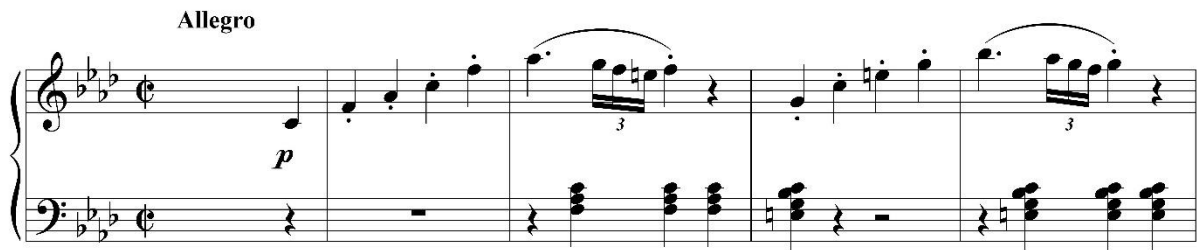


Figure 1.2

Beethoven Piano Sonata in F minor Op. 2, No.1, first movement, mm. 1-4

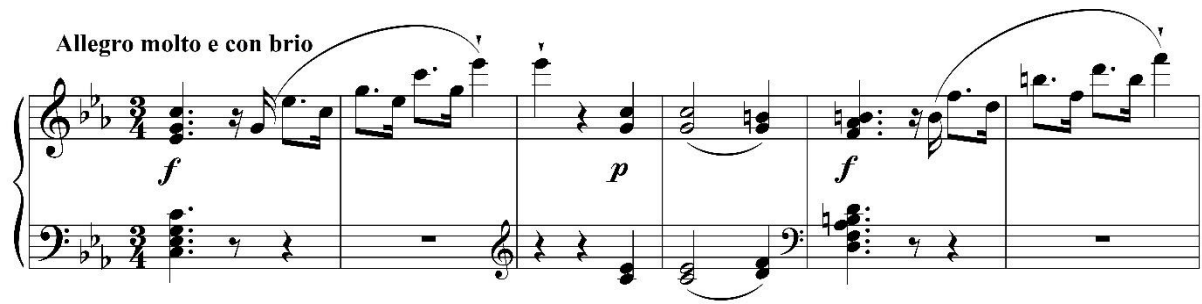


- Beethoven Piano Sonata Op. 10, No. 1

The rising arpeggio pattern can also be found in Beethoven's Sonata Op. 10, No. 1. In contrast to the first sonata mentioned earlier, this features dramatic dynamic changes between loud and soft passages. It displays a C minor tonic arpeggio that ascends with offbeat rhythms. The piece's dark mode due to its minor key and the tension from the ascending offbeat rhythmic gesture contribute to its overall energetic and intense character.

Figure 1.3

Beethoven Piano Sonata in C minor, Op. 10, No. 1, first movement, mm. 1-6



Pastoral

Originally associated with rural or pastoral landscapes, the term “pastoral” encompasses a variety of complex signifiers and signified that cannot be simply explained. This topic was initially used as a device to represent relatively lower social classes, but as it evolved to signify utopian or transcendent and sacred realms that everyone dreams of, it came to represent higher values.

Hatten explained this intricate pastoral topic "suggests no clear dramatic pattern."⁹ It also has a 6/8 or compound meter, proceeds to the pedal point of the dominant, and has a relatively simple melody outline. Parallel thirds, harmonious appoggiaturas, major and soft dynamics will be characteristic of the pastoral topic.¹⁰

In the Sonata in D Major, Op. 28 the pastoral topic is prominently featured, with the continuously repeated drone bass and sequentially descending upper melody line creating a simple and comfortable atmosphere. Furthermore, the use of 3/4 meter is typical of the pastoral topic. Also, in the opening bars of each phrase, subdominant chords demonstrate a typical

⁹ Robert Hatten, *Musical meaning in Beethoven*, (Bloomington: Indiana University Press, 1994), 92.

¹⁰ Hatten, *Ibid.*, 97-98.

pastoral quality of “relaxing”.

Figure 1.4

Beethoven Piano Sonata in D major, Op. 28 mm. 1-20

The image shows the first 20 measures of the first movement of Beethoven's Piano Sonata in D major, Op. 28. The music is in 3/4 time and D major. It is marked 'Allegro' and begins with a piano (*p*) dynamic. The right hand starts with a whole rest in measure 1, followed by a series of chords and a melodic line that begins in measure 5. The left hand plays a steady eighth-note accompaniment throughout the passage.

In addition, according to Hatten, Beethoven's Sonata Op.101 portrays the notion that "pastoral" has developed into a form that encompasses the entire movement as an expressive genre. The discussion of the pastoral topic as an expressive genre will be elaborated further in the next chapter.

Learned style

In contrast to the more liberal and ornate chamber music, learned style adheres to stricter rules and includes contrapuntal forms such as imitation and fugue.

The imitative form is a topic frequently found in Beethoven's Piano Sonatas. In his later sonatas, it appears as an independent genre called “fugue”, conveying various meanings that are tranquil, serious, and sometimes solemn within the movements.

Figure 1.5

Beethoven Sonata Op. 2, No.3, third movement, mm. 1-8



Figure 1.6

Beethoven Sonata Op. 10, No. 3, third movement, mm. 17-27



Sigh motive

The theme where two half-steps connect smoothly is a motif easily found in Mozart's Symphony in G minor. These two notes slurred together form a larger rhythmic pattern, typically used in descending passages, giving rise to its name, "sighing" because it evokes a sense of taking a breath or sighing.

Figure 1.7

Mozart Symphony in G minor, KV. 456, first movement, mm. 1-5



The "sigh motive" found continuously in Beethoven's Tempest Sonata contributes to the overall unsettled atmosphere of the piece. Rather than a series of motifs appearing as themes, the first movement primarily revolves around three main motifs: the first measure featuring arpeggios and a fermata A gesture, the descending eighth-note motif B connected by slurs, and the turning gesture C that concludes phrases.

Figure 1.8

Beethoven Sonata Op. 31, No. 2, first movement mm. 1-5



This sonata, rather than having distinct melodies that determine the themes, is characterized by ambiguity, and is led by motivic elements. It consistently features a sigh motive that creates a sense of unease, a daring chromaticism, gestures that resemble tremolos or drum rolls, and incorporates the unstable and dark “*tempesta*” topic, associated with infernal scenes in French and Italian opera. In particular, the sigh motive descends by a half step, widens the pitch range, and extends the rhythmic values, contributing to the overall mood of the piece.

Figure 1.9

Beethoven Sonata Op. 31, No. 2, first movement, mm. 8-12

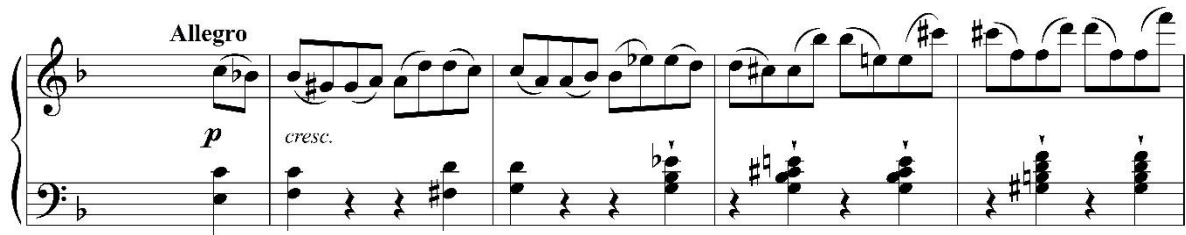


Figure 1.10

Beethoven Sonata Op. 31, No. 2, first movement, mm. 69-72

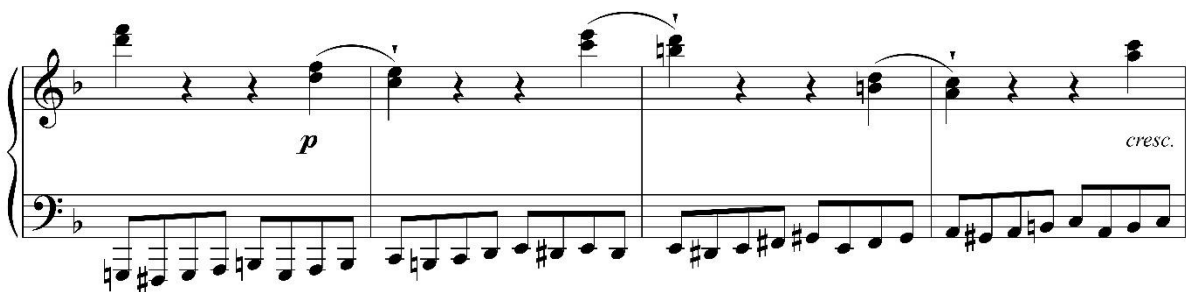


Figure 1.11

Beethoven Sonata Op. 31, No. 2, third movement, mm. 43-45



On the other hand, the poignant and complex sigh motive that previously expressed sorrow, urgency, and longing undergoes a transformation in Beethoven's Sonata in E-flat major, Op. 7 in the final movement. In contrast to its usage in works like Mozart's Symphony in G

minor or the “Tempest” Sonata, it takes on a somewhat more elegant, inward feeling, suggesting refined sensibility. While it retains the same signifier, it evokes different meanings and emotions, serving as an example of how topics with the same signifier can convey varying sentiments throughout a piece of music.

Figure 1.12

Beethoven Sonata Op. 7, last movement, mm. 1-4

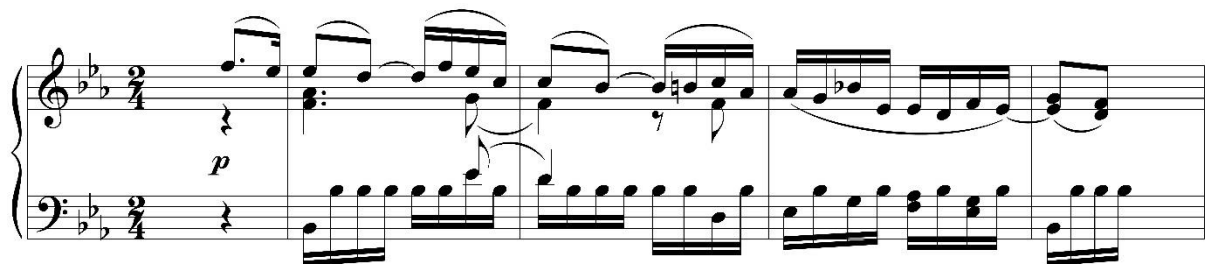


Figure 1.13

Beethoven Sonata Op. 7, last movement, mm. 18-25



Dance Types

Dance types such as gigue, minuet, passiepied, sarabande, and bourree, are primarily topics in which the conventions and gestures of the era are evoked. Topics that acquire meaning through the reproduction of style and repertoire can serve as an icon representing a possible subject or an index representing the actual subject itself. For example, the slow movement of Haydn's "Jupiter" Symphony, which is in sarabande rhythm, represents not just the imitation of sarabande rhythm but calls up the elegance and gravity of the theatrical meaning (index).¹¹

Beethoven attempted to replicate the characteristics of these dance movements by using them as separate individual movements in his compositions, aiming to reproduce the style. In Beethoven's Sonatas, the dance measures most found are the gigue and minuet.

¹¹ Rumph, *Mozart and Enlightenment Semiotics*, 83.

Gigue

Gigue, which utilizes a fast tempo and compound meter, is typically notated with time signatures like 6/8 or 3/8. Gigue, originated from dance music, initially represented a genre associated with the lower class, known as contredanse. Later on, it was used to symbolize harmony as all social classes came together. Giges were frequently used in Mozart's operas strongly associated with the lower characters. For example, it used for peasant chorus in *Don Giovanni* and *Le nozze*. Also, it is often used in last movements of Viennese classical works like the contredanse to suggest a light, upbeat ending. In Beethoven's Piano Sonata Op. 31, No. 3, the final movement prominently features a fast-paced atmosphere, characterized by the 6/8 rhythm and a continuous eighth-note bassline in the left hand.

Minuet

Minuet, a dance movement in 3/4 meter with a quarter and fourth eights, is an elegant and sociable dance that primarily represents the nobility. In Beethoven's thirty-two Piano Sonatas, one can easily find minuet movements. The use of minuet movements in his compositions itself conveys a refined and elegant sentiment, as if it were dedicated to a specific social class.

Figure 1.14

Beethoven Piano Sonta Op. 49, No. 2, second movement mm. 1-5

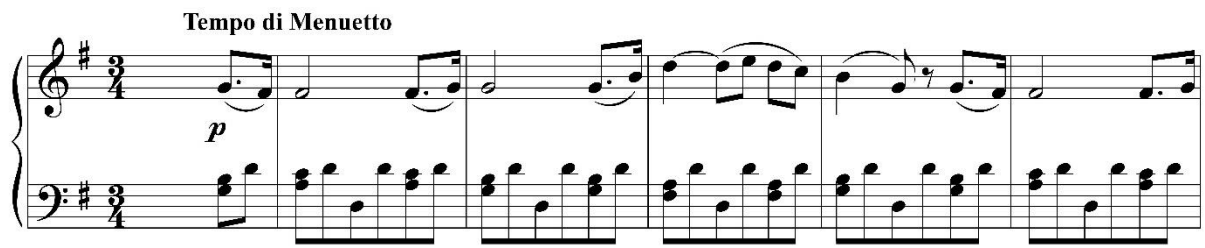


Figure 1.15

Beethoven Piano Sonata Op. 49, No. 2, second movement mm. 64-75



Beethoven Piano Sonata Op. 13 "Pathétique"

Figure 1.16

Beethoven Piano Sonata Op. 13, first movement, mm. 1-10

Grave

fp fp fp sf

This system shows the beginning of a piece in a slow, 'Grave' tempo. It features a piano introduction with a series of chords in the right hand and a melodic line in the left hand. The dynamics are marked *fp* (fortissimo piano) and *sf* (sforzando).

sf *p* *cresc.* *sf* *sf*

This system continues the piano introduction. The right hand has a series of chords, and the left hand has a melodic line. The dynamics are marked *sf* (sforzando), *p* (piano), *cresc.* (crescendo), and *sf* (sforzando).

p *ff* *p* *ff*

This system features a more complex texture with rapid sixteenth-note passages in both hands. The dynamics are marked *p* (piano), *ff* (fortissimo), *p* (piano), and *ff* (fortissimo).

p *cresc.*

This system continues the rapid sixteenth-note passages. The dynamics are marked *p* (piano) and *cresc.* (crescendo).

sfp

This system features a series of chords in the right hand and a melodic line in the left hand. The dynamic is marked *sfp* (sforzando piano).

fp *sf*

This system features a series of chords in the right hand and a melodic line in the left hand. The dynamics are marked *fp* (fortissimo piano) and *sf* (sforzando).

The first movement of Beethoven's Sonata in C minor ("Pathétique") Op. 13, which displays a dramatic contrast of the themes, contains topics such as French overture, sensibility, cadenza, *Sturm und Drang*, and aria. At least three different topics - French overture, sensibility and cadenza - are revealed in the first three measures.¹²

The French Overture was intended to evoke royal authority and originated in the court of Louis XIV, the "Sun King." Later it was used to evoke serious and elevated tones in theater music, instrumental music, and symphonies throughout Europe, and was played when royalty entered. The typical features of the French Overture include a slow tempo and dotted rhythm.

Sensibility, *Sturm und Drang*, and fantasia can be somewhat controversial to distinguish clearly, as they overlap with defining elements. These three styles, represented by C. P. E. Bach, are freely written without a bar line and are characterized by the use of decorative and flashy notes, improvisation of the right hand, the use of the minor mode, the emphasis on the diminished seventh, and the use of sustained chords to interrupt and open up the passage. Agawu states that fantasia and *Sturm und Drang* are mainly written in transitions: "Since transitions are inherently unstable, composers are likely to employ in those sections topics that are themselves inherently unstable. Both fantasia and *Sturm und Drang* are united in being characterized by the absence of stability, and this alone makes their appearance in the present context appropriate."¹³

1.2 Topics in Beethoven Sonata in Ab, Op. 110

¹² Kofi Agawu, *Playing with Signs : a Semiotic Interpretation of Classic Music* (Princeton, N.J: Princeton University Press, 1991), 42.

¹³ Agawu, *Ibid.*, 47.

Beethoven's Piano Sonata Op. 110 consists of three movements that exhibit the characteristic of direct continuity between them. Motivic material, featuring sequential upward or downward scales, spans across movements. The main theme from the first movement reemerges as the fugue theme in the final movement. The first movement, *Moderate cantabile molto espressivo*, is in A♭ major; the second movement is a scherzo; and the third movement begins with an arioso-like solo, which climaxes by bringing back the fugue theme in A♭ major.

The first movement's first theme reflects "Singing allegro" topic, contributing to the overall atmosphere of the piece. The "singing allegro" style refers to a relatively simple melodic line that resemble a singing and accompanying left-hand pattern. It doesn't feature wide vocal ranges, complex melodic shapes, or flashy characteristics but instead focuses on a straightforward rhythm and sequential progression of the right-hand melody line, making it easy to imagine singing. This characteristic can be observed not only in Sonata Op. 101, but also in Mozart's Piano Sonatas and other similar pieces.

Figure 1.17

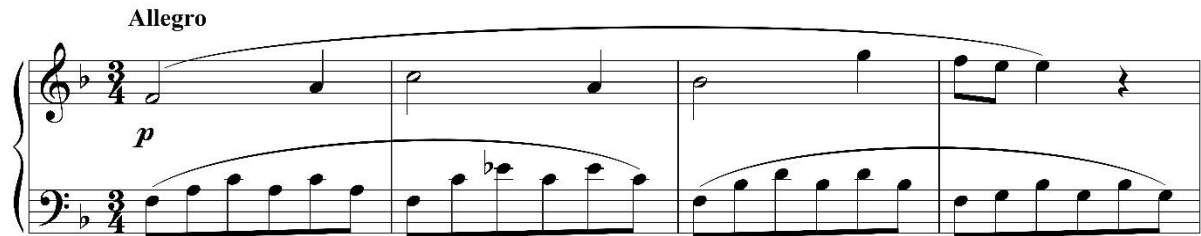
Beethoven Piano Sonata Op. 101, first movement, mm. 1-4

Etwas lebhaft und mit der innigsten Empfindung
Allegretto, ma non troppo

The musical score shows the first four measures of the piece. The right hand melody is: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter), B5 (quarter), A5 (quarter). The left hand accompaniment is: G3 (half), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).

Figure 1.18

Mozart Piano Sonata KV. 322, first movement, mm. 1-4



In addition, the first theme of Op. 110 unfolds with melodic motifs characterized by half and whole tone intervals, conjunct motion that suggests a singing quality. In particular, the repetition of the first theme over the left hand's sixteenth notes, following the initial presentation, exhibits a typical singing style, conveying a comfortable and charming sensation, adding to the expressive richness of the piece.

Figure 1.19

Beethoven Piano Sonata Op. 110, first movement, mm. 1-4



Figure 1.20

Beethoven Piano Sonta Op. 110, first movement, mm. 9-11



Another potential topic to consider is the 'pastoral topic.' While it may not encompass all the elements of a traditional pastoral topic, there are aspects that align with Hatten's broader definition of pastoral topics, and the introductory elements of Op. 110 evoke pastoral imagery. As Hatten mentioned, "any movement in a major key with a relatively simple character would qualify as pastoral"¹⁴ and in this particular case, the gentle and mellifluous musical style resonates with the sentiment of Op. 110. Additionally, relatively simple sequential melodic contours, major mode, soft dynamics, and tonic-dominant simple harmony progressions contribute to the pastoral imagery, enhancing the composition's graceful and fluid expression.

Specifically, when performing the right-hand melodies from measures 5 to 11, one can discern a melody line that doesn't adhere directly to a 6/8 or compound meter structure but implies a rhythmic pattern characteristic of 6/8. Two pulses, divided into a dotted quarter note and a quarter note followed by an eighth note, evoke the undulating, wave-like stability often associated with compound meters.

The elements that suggest pastoral topics, which are prominently displayed alongside the singing style in Op. 110, are realized in the finale, as part of the expressive trajectory of the sonata.

¹⁴ Hatten, *Musical Meaning in Beethoven*, 82.

Given its diverse signifiers, various semiotic interpretations are required based on the context. In particular, the differentiation and meaning shifts related to the pastoral implication concerning social strata, which will be elaborated on in the markedness chapter, enable a more detailed classification and interpretation of the topic.

Furthermore, the choral texture of the first movement, where can catch a glimpse of the learned style by its suspensions (mm. 101-104), reveals a clear topic of the learned style introduced by the use of Fuga in the last movement. In the first movement, the motivic material that constitutes the primary theme is used extensively and pervades the entire movement and the sublime, religious sentiment in the last movement gives a sparkle in the first movement by using the same motivic material. The four-part melodic outline, with its sequential progression, is consistently employed throughout the movement, serving as an organic element that contributes to the unity of the composition.

The four-part progression of soprano, alto, tenor, and bass creates tension with a major seventh chord at measure 4 followed by a trill with fermata. This leads to an expanded and modified form of the motif from the first four bars. Measures 1-4 can be considered as the first theme, and what should be noted here is the melodic progression of each part, each of which exhibit a sequential progression of the scale upwards. The soprano part moves stepwise from C-Db-Eb-F, and then descends Eb-D-Db-C and the bass moves upwards in parallel tenths with voice exchanges.

Figure 1.21

Beethoven Piano Sonata Op. 110, first movement, mm. 1-5

journey of "*cantabile espressivo*," with the left-hand accompaniment patterns providing further depth and expression.

The second movement, characterized by Beethoven's distinctive humor and contrast, takes on the features of a scherzo. There are elements of two popular compositions. The piece begins in the key of F minor, relative of A \flat major, and is structured in a question-and-answer format, with the first four bars represented by a piano dynamic showcasing a sequential progression involving half-step and whole-step relationships. The following four bars, resembling an answer, introduce a surprise as they start *forte* and shift to C major. After passing through a Trio section, the movement returns to the beginning and concludes with a coda.

The third movement (*Adagio ma non troppo*), commences with a double-dotted rhythm, which is a characteristic of the French overture topic, although it appears only once. The use of the double-dotted rhythm between the thirty-second notes and the subsequent downbeat of an eighth note creates a tight tension, evoking a sense of urgency and heightened emotion. The key of B \flat minor complements the weighty and mournful mood at the opening of the third movement. The melody in the soprano part, featuring frequent leaps, contributes to the dramatic effect within the tragic atmosphere.

Figure 1.23

Beethoven Piano Sonata Op. 110, last movement, mm. 1-5

The image displays three staves of musical notation for piano. The first staff is marked "Adagio ma non troppo" and "una corda". The second staff is marked "Recitativo", "piu adagio", and "andante", with a "cresc." marking. The third staff is marked "adagio", "p", "tutte le corde", "ritar", "dando", "cantabile", and "una corda".

This progression in the four-voice texture flows into a narrative-style passage, characterized by elements such as recitative and cadenza, incorporating aria topics along with vocal gestures. This introduction is similar to sonata Op. 13 first movement already discussed in the topic theory section, and here represents in the fantasia style. These topics, reminiscent of typical features in vocal music, include recitative-like gestures that convey a speaking-like quality and gestures that resemble a singer using vibrato, akin to the effect of *Bebung* in clavichord music when expressed instrumentally. In the measure marked *Adagio*, the note A is played more than ten times with trills, which might not create a significant audible effect on the piano, but it prompts contemplation about Beethoven's intentions. The repeated A, while not producing sound after a certain point, undergoes two separate finger movements due to the transition from 4 to 3 on the finger numbers. This musical gesture, which unfolds without

breaks in the measures, takes on the qualities of both recitative and *Adagio*, allowing for ample opportunities for soloist-like flourishes, conveying a sense of pain and despair. The uninterrupted flow between the recitative and *Adagio* sections provides a cadenza-like characteristic, offering sufficient freedom to showcase the soloist's artistry.

The third movement, combining the solemnity of a French overture with operatic characteristics, further intensifies its unsettled emotions through frequent tempo changes. At measure 6, the time signature changes to 12/16, marking the beginning of *Klagender Gesang* (song of lamentation) and *Arioso dolente* (sorrowful arioso). The left-hand chords persistently continue without pause, creating a sense of weightiness not achieved through simple extended chords or Alberti bass but rather through the relentless repetition of the chords. Meanwhile, the right hand, fittingly for an arioso, adds a mournful melodic line over the heavy accompaniment of the left hand, resembling the performance of a solo vocalist.

Figure 1.24

Op. 110, last movement mm. 9-12



The left-hand bassline movement follows $A_b-B_b-C_b-C-D_b-E_b-D_b-C_b-B_b-A_b$, continuing the conjunct melodic writing of the first and second movements. Particularly, the chromatic movement of this half-step-based progression can be seen as both characteristic of

the *ombra* topic and *lamento bass*. Both topics were used to depict dark scenes: the *ombra* evokes emotions of fear and terror, while *lamento bass* represents poignant sorrow, aligning with the emotional tone of the third movement.

The last $A\flat$ in the “*Klagender Gesang*” connects with the first note in the Fuga section, as well as with the initial key of $A\flat$ major. The emotional weight carried by these small elements and the suffering melody, interpreted as *dolente* (sorrowful), contribute to a fugue that explores introspection and inner reflection.

Figure 1.25

Op. 110, last movement, mm. 24-26

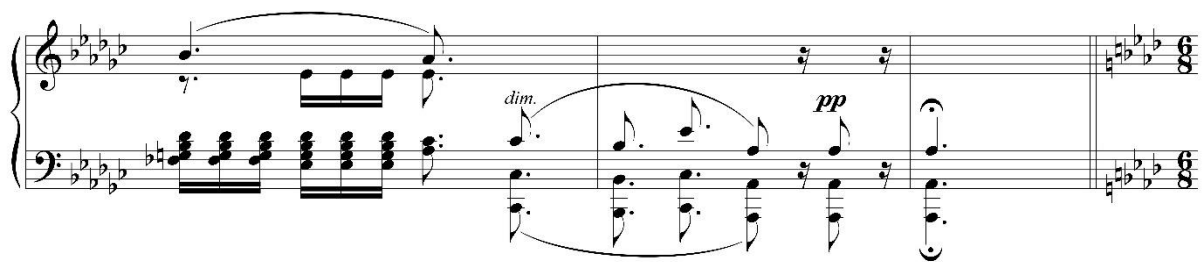
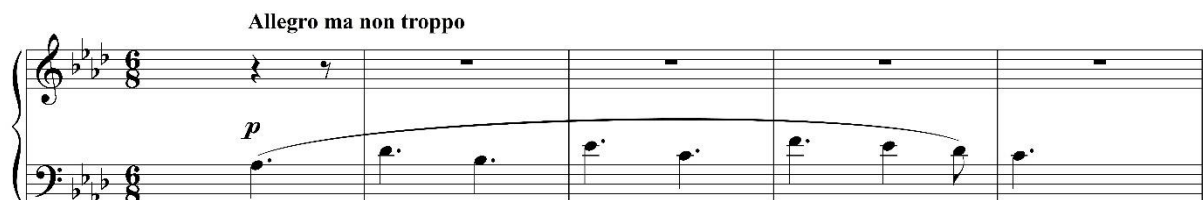


Figure 1. 26

Op. 110, last movement, mm. 27-29



The Fugue theme in the third movement, which is a reconfiguration of the main melody

from the first movement, represents an elegant and high "Learned Style" topic. The significance of this fugue theme is emphasized by Beethoven's earlier premonition in measures 1-4 of the first movement, which prefigures its precise interval content and sequence.¹⁵ In Beethoven's later works, one can find many movements that use fugue, which can be seen as a kind of experimental arena where he tests and challenges himself, trying out various approaches. Some also interpret it as Beethoven's way of returning to the old, the classical, and the traditional in response to his disappointment with Napoleon's rise to power as Emperor. It represents an effort to rediscover and carry forward the legacy of musical traditions.

Also, the 6/8 Fugue in A \flat major has a pastoral quality inherent in its time signature and major mode. The fugue realizes the latent pastoral implications of the first movement with its lilting 6/8 meter. Furthermore, it stands in stark contrast to the *Arioso dolente* and exhibits a transcendental and religious quality, and much like the "Hammerklavier" Sonata and the Ninth Symphony, serves to integrate the transitions within the composition before reaching the final movement.¹⁶ Fugue is extensively employed, including inversions, stretto, diminutions, and augmentations, serving as a means of expressive reinforcement in the later stages of the work. Additionally, the transition from G major to A \flat major, passing through a semitone relationship, imparts added strength to the conclusion.

The combination of elements such as the singing style and pastoral topic in the first movement, the humor and scherzo in the second movement, and the French overture, recitativo,

¹⁵ Kindermann, *Beethoven*, 248.

¹⁶ Kindermann, *ibid.*

cadenza, fugue, *Arioso dolente*, and other topics in the third movement come together to create a specific expressive genre. This genre, formed by the interplay of various topics, will be discussed in the next chapter, where the discourse surrounding it will be further explored and interpreted.

Markedness and Expressive Genre

2.1 Markedness

The concept of markedness, which originated in linguistics, was first described in music by Michael Shapiro in 1983 as part of the structuralist school. This theory originates from the phonological research of Roman Jakobson and is generalized across all categories of language. According to structuralist theory, language operates through binary oppositions such as open/closed, present/past, male/female.¹⁷ For instance, the term "women" is marked because it refers to a particular group with a gender of "female," whereas "men" is unmarked as it can be used to refer to everyone.

Markedness explains the distinctive organization and essential role of musical opposition in creating and specifying expressive meanings. This concept is based on the idea of "opposites," where a word with a singular form has a corresponding word without one, creating an asymmetry between the two. The markedness and unmarkedness of a word refer to

¹⁷ Rumph, *Mozart and Enlightenment Semiotics*, 98.

the degree of specificity in its meaning. Marked words have more limited and specific meanings, while unmarked words convey a more general concept.

To illustrate which musical phenomenon is the case of the markedness presented by Hatten, we can easily understand it through two examples. The first example can be found in the relationship between major and minor. Minor mode conveys a narrower range of emotions compared to major mode, typically associated with tragedy. In contrast, major mode can express a wider range of emotions, including happiness, joy, and triumph. This means that major mode has a broader spectrum of expression states than minor mode. The asymmetric relationship between major and minor modes creates markedness, which can be revealed in a piece. Regarding the second example, the Picardy third can also represent markedness in music. Major thirds and minor thirds are opposite concepts, and the Picardy third creates an opposite effect by being used at the end of a minor piece, providing a rare occurrence of a major third that prevails over the minor mode. Hatten also explained that the values of the markedness change and increase. Once the Picardy third tradition is prevailing, it can be rather marked to end in minor mode with minor third. As a new style occurs over the dominant style, the previously emphasized Picardy third becomes unmarked. Conversely, the minor third in cadence become marked, indicating a change in values in markedness.

Beyond being a simple musical phenomenon, Hatten also gives the following examples of how associated concepts are embodied in music. “One can easily imagine how “yearning” might correlate with “upward” motions, since upward motions are iconic with “reaching,” and “reaching” relates to yearning through metaphors such as “reaching for a

higher existence.”¹⁸ Here, "resignation" can sometimes be correlated with the movement of the "descending". In addition, "yearning" described above has a negative aspect in that it is a "unfulfilled yearning," and on the contrary, "resignation" can have a positive meaning in the sense of acceptance. If it is a desire in a negative sense, it can be seen as a positive acceptance of a higher power. Hatten took Beethoven's piece "*Sehnsucht*" (yearning) as a musical example of these concepts, which composed in the minor in general, but in "resignation" is written in the major.

Hatten also emphasizes the relative environment or context of the conditions in which markedness occurs. For instance, in the opposite meanings of up and down, going up is unmarked. However, once it reaches its peak, up becomes marked. Therefore, if one reverses the direction, this is also marked. In this manner, ascending in music is typically unmarked, unlike descending. However, if there is a middle point between high and low, both are marked, and ascending and descending are marked in comparison with stagnant passages. Therefore, a relative comparison of what opposition gives the markedness is required.

Additionally, there is a direct correlation between syntactically “prominent” forms and semantically “salient” elements. Topics like marches and minuets, which are not necessarily metrically salient, can function as signs or serve as the default style in intermediate-tempo movements. In contrast, the offbeat rhythms like gavottes and mazurkas highlight these topics as distinctive dances with rustic, feminine, or national connotations. “In this way,” as Michael Shapiro has explained, “markedness structure functions as an interpretant, connecting sign and

¹⁸ Hatten, *Musical meaning in Beethoven*, 57.

object.”¹⁹ Therefore, markedness structure aids in broadening the understanding of a work and contributes to the creation of new musical meaning. The markedness structure in Beethoven's Sonata Op. 110 is explained following the description of expressive genres.

2.2 Expressive Genre

In Hatten's system, the correlation between topics and the connections between topics create “tropes,” which then gather to form an “expressive genre.” The expressive genre refers to the gathering of expressive elements within a movement or the whole piece to form a larger archetype, encompassing multiple works. For instance, a minor-to-major, “tragic-to-triumphant” narrative can be traced from Beethoven's Fifth Symphony to Brahms' First Symphony, Saint-Saëns' “Organ” Symphony, Mahler's First Symphony, and countless other nineteenth-century works.

The concept of plots in music has often been focused on the structural aspects of form, neglecting the importance of expressive interpretation. However, through the narrative reinterpretation of the expressive genre, listeners can have the opportunity to create new plots, and these genres especially help them better understand Beethoven's later works. Expressive genres can be created through structural opposition, as well as markedness, leading to easier explanations of formal structure and higher-level discourse. Discourse in music may not be enough to create a story as perfect as narrative literature, but it results in a spin on the story, creating some change. -meaning that it can give characteristics and uniqueness to the work.²⁰

¹⁹ Rumph, *Mozart and Enlightenment Semiotics*, 98.

²⁰ Robert Hatten, “On Narrativity in Music: Expressive Genres and Levels of Discourse in

Hatten developed a general theory of expressive genre for Beethoven, considering the concept of genre from the perspectives of both literary theory and music theory. Expressive genre transcends distinctions between formal genres and is primarily defined by themes typically addressed in classical music styles. He particularly focused on analyzing and mapping the key themes that express significant structural oppositions in Beethoven's music to develop the theory of expressive genre.

In Western literature, genre classification has traditionally relied on formal attributes rather than considerations of content. For instance, epic and tragedy were distinguished not by their content but by their overall length and specific poetic forms. Music theorists, too, have categorized genres based on form, such as string quartets, symphonies, and piano sonatas. However, when interpreting form from a stylistic perspective, considering expressive aspects, it is possible to overcome the confusing separations implied by genre or formal classification. Expressive considerations can emerge when different styles are employed within the same format, including tempo, meter, and rhythmic feature, leading to diverse expressive outcomes. For instance, different social classes may use various types of dances to express themselves. Conversely, genres without formal restrictions can produce more flexible and diverse expressive works because they don't have to adhere to strict forms. For example, pieces like Fantasy or Romance often lack rigid structures, allowing for greater expressive flexibility. The relationship between expressive content and technical form varies depending on the genre type, with more specific genres potentially providing limited descriptions of the expressive content

Beethoven," *Indiana Theory Review* 12 (Spring and Fall 1991): 75-98.

in music, but technical forms may not strictly dictate how the expressive content is expressed. In other words, there can be negotiation between form and content, and the interplay between expressive elements and technical forms can lead to the creation of new form types or unique forms within a genre.

The definitions of expressive genres can be flexible, but their characteristics tend to remain consistent. These expressive genres share common archetypes across various styles, making it difficult to precisely understand their initial motivations or reasons for change. Therefore, instead of delving into complex historical backgrounds, it is more important to present the framework of the key expressive genres Beethoven employed and understand how he utilized these expressive genres.

One of the expressive genres that Hatten highlighted, "tragic-to-transcendent," provides a more readily understandable, dramatic model as the state change is inherent in the label, making it easier to grasp than pastoral genre. It acts as a kind of pattern or framework, guiding the interpretation of specific themes or stories in various ways. Whether they are tragic or transcendent, such genres help structure the logical progression of a narrative and function similarly to sonata form. Moreover, schemas – patterns or templates – play a role in guiding a wide range of events and their interpretations. While there may be expected characteristics within a genre, it is crucial to ensure diversity within it. As a result, not only the relationships between topics but also the thematic strategies and expressive characteristics present in works give rise to unique and diverse scenarios.

However, pastoral elements can also play a role in expressive genres, and they are crucial not just for evoking thematic emotions but for guiding the listener through a consistent

scenario in a piece with various events. When analyzing Beethoven's expressive genres, it is important to consider how each genre is characterized or distinguished within the style through contrasts. The characteristics of each expressive genre can be understood through "markedness." For instance, if a genre has a narrower expressive range, it signifies that the genre deals with specific emotions or moods in a more focused manner. This results in a stronger emphasis on certain expressive features, setting each genre apart from others.

The following outline represents a rough hierarchy of musical topics classified by Ratner, and Hatten further defined and framed the contrasts within this outline within the style.

I. Codes of feelings and passions, linked to:

- A. Pace, movement, tempo
- B. Intervals
- C. Motives used to symbolize affect

II. Styles, based on:

- A. Locale/ occasion. Situation
 - 1. Ecclesiastical/ church style
 - 2. Chamber style (*galanterie*)
 - 3. Theatrical/ operatic style (relative to chamber style)
- B. Degree of dignity
 - 1. High style
 - 2. Middle style
 - 3. Low style

III. Topics, either

A. Types (fully worked-out pieces), such as dances (minuet, contredanse, etc.) in high, middle, or low styles, or

B. Styles (figures and progressions within a piece)

1. Military, hunt
2. Singing style
3. French overture
4. Musette, pastorale
5. Turkish music
6. Storm and stress
7. Sensibility, Empfindsamkeit
8. Strict, learned style (vs. galant, or free style)
9. Fantasia style

IV. Pictorialism, word painting, and imitation of sounds in nature.

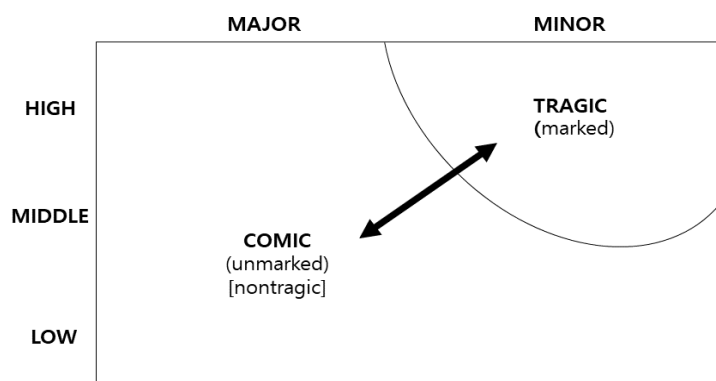
Within the broad spectrum of musical oppositions, the most widely considered styles encompass the contrast between sacred/secular and historical/current styles. As can be seen in Category 2.B, these are further embraced by high, middle, and low styles. The sacred or ecclesiastical style, due to its slow evolution in style, ultimately takes on the character of historical styles. By extension, any conservative styles, being conservative and upholding their dignity within the sacred style, eventually assume the role of the high-value style. Therefore, what can be inferred and interpreted through this high style is "not only religious sentiment but also dignity, majesty, or authoritativeness, as reflected by adherence to an older compositional

creed."²¹

Another fundamental musical opposition that assists in genre differentiation is the minor and major mode. This opposition can be easily observed in Beethoven's early piano work, WoO 54, where a piece divided into two sections indicates "*Lustig*" in the major section and "*Traurig*" in the minor section. This dramatic opposition can readily be interpreted as major keys being associated with the comic genre and minor keys with the tragic genre. The table below illustrates how minor and major are connected to the degree of dignity, forming a structural opposition in classical music:

Figure 2.1

Expressive oppositional field as defined by a matrix of structural oppositions for the classical style.



²¹ Hatten, *Musical meaning in Beethoven*, 76.

When examining classical music, it becomes evident that "tragic" is typically associated with the minor mode and represents the upper class. This "high style" possesses relative rarity, making it stand out in contrast to the common and popular "buffa style." Furthermore, the minor mode linked to specific meanings is marked, and the learned style, characterized by imitation through fugal or contrapuntal elements, can be included.

Since tragedy occupies a specific portion, comedy naturally acquires a wider field and can be linked to the non-tragic. Not only that, comic itself smoothly fits into the concept of an unmarked category, balancing out and appearing symmetrical in contrast to tragedy. As a result, in the matrix, comedy holds the middle ground, unlike tragedy. This primarily occurs because comedy tends to regain balance and proportionality after the occurrence of certain events, whereas tragedy thrusts a character into an imbalanced catastrophe beyond the realm of everyday life. Additionally, comedy, which originated in opera buffa, is a genre representing the lower class and employs popular styles to create a non-tragic effect primarily through the major mode.

However, as the importance of "middle" balance and proportionality increases, both buffa and high styles can be marked relative to this center. The middle, located at the center, can be labeled as "galant." The galant style, which can also be called freestyle, is associated with moderate style between distinct stylistic oppositions- old/new, strict/free, high/low.²²

Indeed, these genres can undergo reevaluation depending on the context, leading to fluctuation in their status.

²² Hatten, 77.

Figure 2.2

Galant as the unmarked mean between expressive extremes.

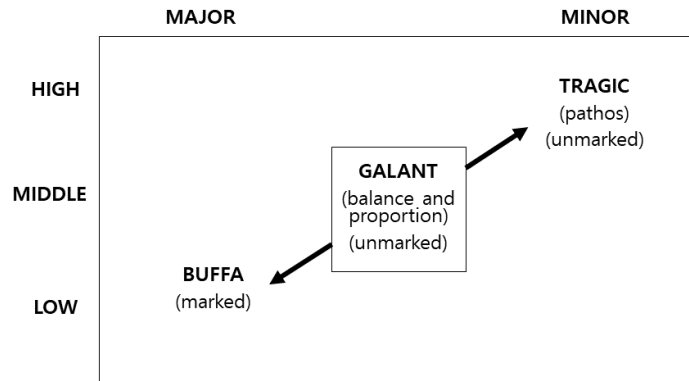
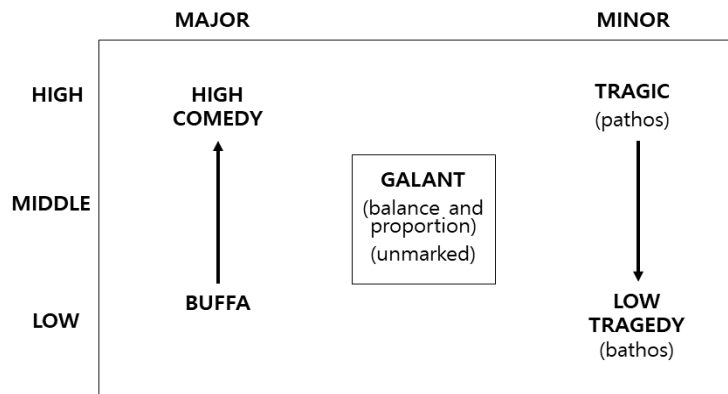


Figure 2.3

Effect of contextual revaluation.



The progression of dealing with increasingly tragic conflicts, starting with heroic stability along with the earlier division of expressive genres, can be named "heroic epic." The first movement of the "Hammerklavier" Sonata serves as an example of "heroic epic." Furthermore, the theme of "tragic-to-triumphant" demonstrated in Beethoven's later works can be defined as a religious drama, which can be compared to the category "tragedy that is transcended through sacrifice at a spiritual level."²³ The tragedy here depicts a personal and spiritual struggle, and victory is no longer an open, heroic triumph, but a victory that involves transcendence and acceptance beyond conflict. The second movement of the "Hammerklavier" Sonata perfectly fits this metaphor.

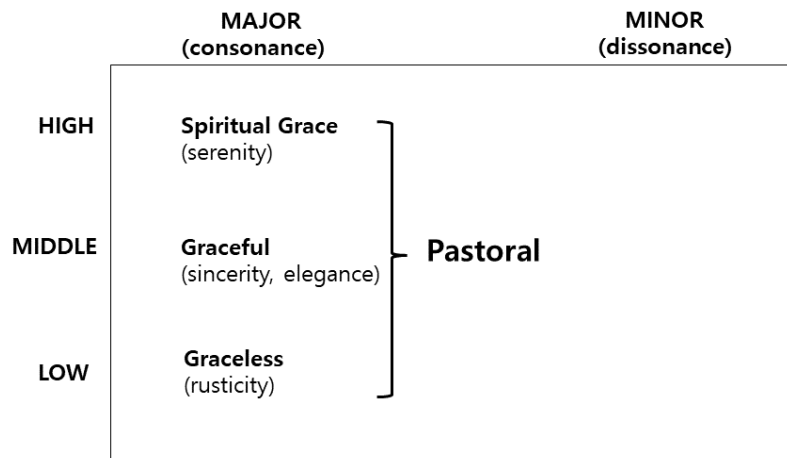
The pastoral genre, which is another expressive genre in Beethoven's later period, is characterized by simplicity, and the distinguishing opposition for this genre is complexity. As illustrated in Figure 2.4, simplicity can be defined in terms of great consonance or diatonicism, and it is positioned towards the extreme left, near the major mode. The pastoral genre is characterized by slow harmonic rhythm, the use of pedal point and drone fifth, simple harmonization using parallel thirds, and rhythmic or textual suggestions of placid stasis.²⁴

Figure 2.4

The pastoral as interpreted in high, middle, and low styles.

²³ Hatten, 79.

²⁴ Hatten, 80.



The pastoral genre spans three styles: high, middle, and low. This phenomenon can be explained by the fact that the pastoral genre itself has undergone a transformation from a rustic and inelegant low style to an elegant style with simplicity. It has been reevaluated from simple, graceless, and rustic to graceful, and later transformed into a sublime grace with a spiritual context. Examples of spiritual pastoral genre can be found in the works of Bach and Handel and spiritual grace in these works represents “God”. In Bach Choral Cantata BWV 208 “Sheep may safely graze” represents pastoral topic. The piece, which evokes the atmosphere of sheep grazing leisurely, is a hunting cantata, not a cantata written in a religious sense. However, the elegance and sublime nature of the piece, which evokes a shepherd atmosphere, elicits a religious figure.

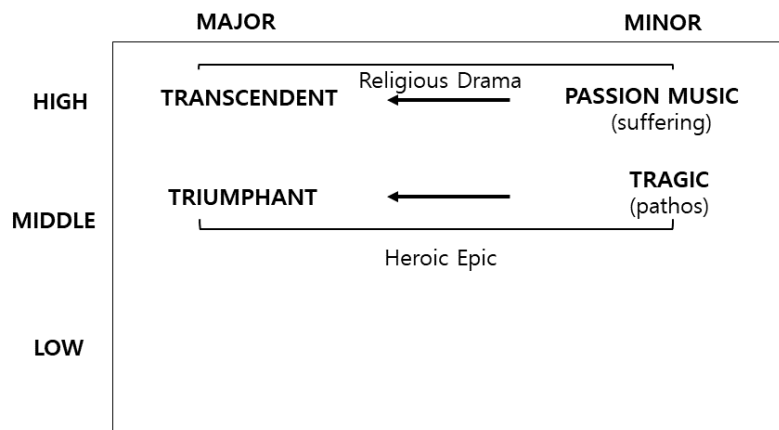
Figure 2.5

Bach Choral Cantata BWV 208



Figure 2.6

Archetypal expressive genres and their relative stylistic registers.



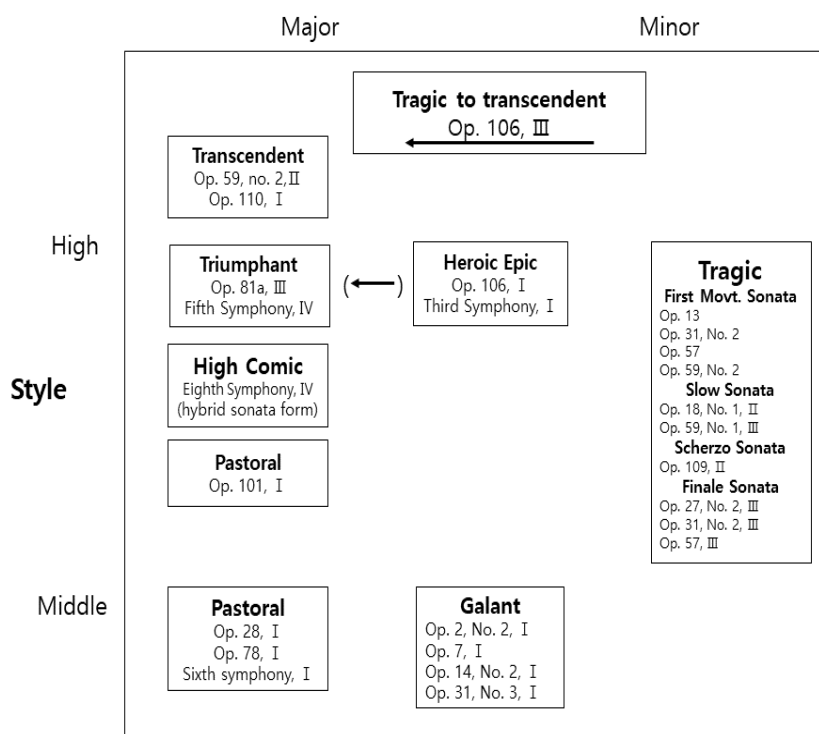
Expressive genres are rooted in fundamental opposing characteristics such as mode, high/middle/low style, texture, tempo, and more. Beethoven's later works even associate expressive genres with formal types like variations or fugues. Once these genres are recognized, they guide the listener to interpret specific attributes, enabling the creation of dramatic or expressive scenarios. Therefore, these expressive genres are marked compared to pure formal genres.

2.3 Tragedy to Transcendence in Beethoven Sonata Op. 110

In the "Tragic to transcendent" expressive genre, Sonata Op. 110 reveals hints of transformative states within its label. Expressive genres, considered independently of form and texture, can encompass various types, even in works composed with the same texture. To understand the significance of the expressive genre in Sonata Op. 110 and its relationship with its form, it is important to examine two tables provided by Hatten that classify works composed in the same form in Beethoven's Sonatas and the expressive genres attributed to them.

Figure 2.7

Placement of Beethoven sonata-form movements according to expressive genres and styles.

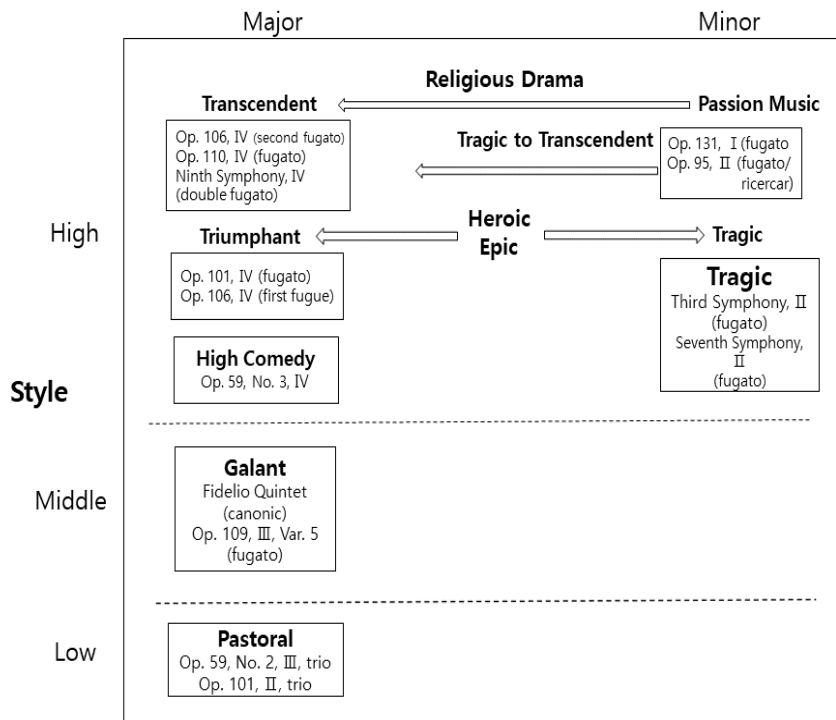


Even within works composed in the sonata form, which include minor key “tragic” compositions and more moderate “galant”, tranquil “pastoral” pieces in a major key, and lively

“high comic” works, various expressive genres can be identified.

Figure 2.8

Placement of Beethoven fugal or contrapuntal movements or sections according to expressive genres.



Furthermore, compositions that employ a fugal or contrapuntal style may still encompass various genres and emotions. Works representing tragedy often maintain a dark atmosphere in minor keys, but if some movements are tragic, others can be triumphant or transcendent, as exemplified by the final movement of the Fifth Symphony.

The genre of "tragic to transcendence," to which Op. 110 belongs, shares the characteristic of being extended over more than one movement, similar to the final movement

of Beethoven's Hammerklavier Sonata and Symphony No. 9. As an illustrative example, Beethoven's Symphony No. 5 begins with a tragic first movement but answers with a triumphant final movement, the tragic elements introduced in the "Eroica" 1st movement are concluded with a funeral march, but they are ultimately triumphantly overcome in the final movement. Furthermore, the somber and tragic moods found in the "Tempest" and "Appassionata" sonatas are contrasted by moments of transcendence and serenity in their respective slow movements.

The beautiful and serene atmosphere of the 1st movement in Ab major represents the transcendent, showcasing a transition between the tragic arioso in the 3rd movement and the gradually transcendent and triumphant fugue in the final movement. The emergence of the tragic elements in the 3rd movement, as well as the representation of the transcendent in the 1st movement, can be seen as a unique characteristic of Op. 110. Particularly, the 3rd movement, with its interplay of emotions through the *arioso dolent* and fugue's texture, raises questions about the reason for showcasing the transcendent through the "fugue." In Beethoven's late works, the contrapuntal style is commonly evident in the form of a standalone fugue or fugato movement, or it can be part of a movement. An interesting fact is that the only thematic regulation related to the fugue is associated with the first subject. Given this, the fugue is structurally more constrained in terms of musical expression genres compared to sonata form. Despite this constraint, why did Beethoven choose the fugue?

The fugal technique, which has significant relevance in classical music forms, apart from the misconception of directly associating it with liturgical music, has roots dating back to the Baroque period, particularly in conservative music within ecclesiastical contexts. Therefore,

the use of fugue texture implies a connection with the conservative style of church music, gaining a sense of "authoritative" stylistic relevance. This "authoritative" relevance becomes the subject of additional interpretation within specific emotional contexts in a movement. In other words, not every fugue is necessarily "profound" in a serious or tragic sense, but the continuous texture style of fugue contrasts with the most common texture structures in classical music. This continuous texture imparts a sense of "compulsion" that comes from the ongoing motion and shows that more than one emotion can coexist.

Therefore, despite the expressive constraints associated with the texture, Beethoven's inclusion of the fugue in Op. 110 suggests that he had a specific intention, expecting a particular effect. The work's expressive genre, a texture that must adhere to a sort of rule, gains a special function in the piece. This texture, despite its rule-based nature, imparts a sense of compulsion arising from continuous motion, as well as an authoritative quality inherited from the church style of old, which serves a distinct purpose within the composition.

The tragic elements in "*arioso dolente*" and the transcendent and religious genre of the fugue resemble compositions from the same period, Beethoven's *Missa solemnis*, particularly the "Agnus Dei" and "Dona nobis pacem." The weighty B minor of "Agnus Dei" conveys an awareness of human sin and the fallen state of worldly existence, while "Dona nobis pacem" symbolizes deliverance from endless suffering. Importantly, the D major of "Dona nobis pacem" utilizes a rising perfect fourth motif, and Op. 110's fugue subject is also constructed using three ascending perfect fourths. This motif, expressed through the rising perfect fourths, is emphasized by its mention in the first movement of op. 110, where it serves as the motto for

the entire sonata.²⁵

Figure 2.9

Beethoven Op. 110, first movement, mm. 1-4



Figure 2.10

Beethoven Op. 110, last movement, mm. 27-29



The fuga subject in Op. 110, characterized by its vocal quality and harmonic consonance, serves a functional role within the entire sonata, comparable not only to "Dona nobis pacem" but also to Beethoven's Symphony No. 9's "Joy" theme, acting as a symbolic counterpart. Furthermore, in the latter part of the composition, Op. 110's fuga employs techniques such as inversion, stretto, diminution, and augmentation. These techniques are not

²⁵ Kindermann, *Beethoven*, 248.

just technical artifices but serve as means to enhance expression. For instance, when the composition returns to the second "*Arioso dolente*" and transitions to the G major fugue, the fugue theme's inversion is used in G major, and diminution and augmentation restate the initial subject. As the composition moves towards its final transition in A \flat major, this enhances the conclusion's strength. The relationship between G and A \flat is also unique, with an unusual pitch relationship involving the leading tone leading to A \flat , creating further climactic tension and resolution within a semitone distance.²⁶

Finally, the high value attributed to the fugue is connected to the sublime, which represents a victory in the spiritual sense beyond an individual's tragic experience. The sublime is a pivotal concept within the expression genre of "tragic-to-transcendent/triumphant" and is often linked to the idea of catharsis, the purging of emotions. Beethoven's incorporation of the sublime in Op. 110 can be interpreted as a means to transcend an individual's tragedy and attain a higher spiritual realm.

Summarizing the expressive effects intended by Beethoven through the use of the fugue texture:

1. Utilizes the markedness of high dignity inherent in the fugue genre to evoke nobility and sublimity.
2. Utilizes the vocal character's narrative qualities, which can be viewed as a transcendence of human suffering and earthly pain through the introspection provided

²⁶ Kindermann, *ibid.*

by the fugue.

3. Harnesses the unique compositional rules of the fugue to create a voice of compelling expressive enhancement.
4. Serves as the motto for the entire composition, demonstrating unity, while allowing for purified emotional expression in the final movement.

2.4 Markedness in Beethoven Sonata Op. 110

The first movement of Op. 110 follows the traditional sonata form but exhibits different structural characteristics. According to Hatten's "markedness assimilation," marked values tend to get tied together between different contrasts, creating a larger marked value, or enhancing it, and they serve as clues for interpretations. The structural markedness within the first movement plays a role as an interpreter, providing possibilities for new interpretations within the piece. In this chapter, will examine what this structural markedness are in the first movement and why they are marked within Beethoven's Sonatas when comparing them across the early, middle, and late periods.

The first theme consists of a simple tonic-dominant chord progression and can be divided into two parts: the first four bars of introduction and the section in measures 5-10 after a fermata. The latter section consists of the transformation and extension of the first theme and is characterized by a lyrical right-hand melody and a left-hand sixteenth chord accompaniment. Although this deviates from the string quartet quality, the simple chord progression of tonic-dominant is still maintained. The first four bars are numbered as 1-1, while the second extended theme is numbered as 1-2.

Figure 2.11

1-1 Beethoven sonata Op. 110, mm. 1-5



Figure 2.12

1-2 Beethoven sonata Op. 110 mm. 5-11



The transition in measure 12-19 features an arpeggio consisting of thirty-second notes in the key of A \flat major, spanning three octaves on the right hand. Each measure has a centered key and summarizing them reveals a sequential tone progression similar to that in the first four measures of the opening, with A \flat -G, A \flat -B \flat , C-D-E \flat , F-G-A \flat , and A-B \flat -B. Additionally, the arpeggio progression over three beats shows a gradual acceleration of rhythmic progression at

bar 17. The left-hand chord also displays a progression of half-steps or whole-steps, including B \flat -C, G-A \flat , and F-E \flat . These progressions change into the contrary motion of F-G-A \flat -A-B \flat -B in the upper part and D-D \flat -C-C \flat -B-G in the lower part at m. 18. The appearance of the parts receding shows progress in a new direction beyond the movement in the same direction over six measures from measure 12, and these movements also reveal yearning that cannot be reached. The markedness of the direction of melody progression occurs in the transition, which is traditionally represented by repeated figuration and modulation. A modulation occurs from A \flat major of the first theme to E \flat major of the second theme, which is the dominant key of A \flat major.

Figure 2.13

Beethoven Op. 110, first movement, mm. 12-19

Musical score for piano, measures 12-20. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a complex melodic line in the right hand and a more rhythmic bass line. Dynamics include *p leggiermente* and *cresc.*. An 8va marking is present above the right hand in the final measure.

Figure 2.14

Centered key progression mm. 12-20 of figure 2.13

Musical score showing a centered key progression in measures 12-20. The score is in 3/4 time with a key signature of three flats. It consists of a single melodic line in the right hand with whole notes and a single bass line with whole notes.



After the modulation in the transition to the dominant key, the second theme is introduced. In the traditional sonata form, the second theme emphasizes the dominant key. However, there is debate as to which part of measures 20-28 should be considered as the second theme because of subdominant chord right after transition part. Here, it is important to examine the characteristics that Beethoven intended to convey.

In sonata form, the second theme area is characterized by contrasting elements such as texture or figuration that are different from the first theme. In a major key piece, the second theme is typically presented in the dominant key of the original key, while in a minor key piece, it is presented in the relative major. It is common for the second theme presented in the dominant key to start with the tonic in the dominant key. However, in Op. 110, measure 20 starts with the subdominant and not the tonic of E \flat major. Measure 28, on the other hand, starts with the tonic of E \flat major and exhibits typical characteristics with a clear melody line in the upper part and an accompaniment-type texture in the lower part. Therefore, there is some confusion about whether measure 20 should be considered an extension of the transition.

However, since C \flat appearing in measure 19 is interpreted as a borrowed chord in E \flat major, a modulation has already occurred through the E \flat tonic chord at measure 17 and the subsequent chord progression. Therefore, the emergence of a new figuration in measure 20 as the subdominant of E \flat major is valid. Furthermore, the appearance of repeated figuration in

units of two-measure sequences and a new type of figuration from the point of arrival reached through the transition provides another reason for viewing the second theme as starting from measure 20.

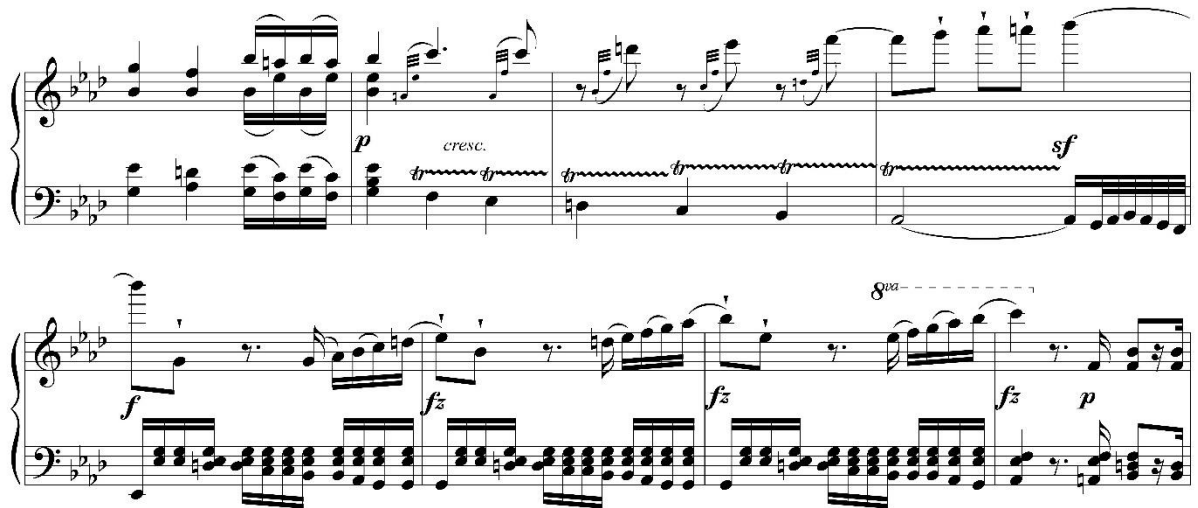
Figure 2.15

Op. 110, second theme, mm. 20-23; 2-1



Figure 2.16

Op. 110, mm. 24-31, new texture arises; 2-2



To solidify the markedness of the second theme in Op. 110 by comparing early Beethoven Sonatas, the second theme in early Beethoven Sonatas often contrasts with the first

theme in terms of rhythm and emotion. For example, the first theme in Beethoven's Sonata Op. 3, No. 2 begins with the tonic of C major and is mainly composed of parallel thirds and a lively rhythmic gesture of sixteenth notes. In contrast, the second theme in G major features a lyrical melody characterized by legato and dolce, providing a contrast to the first theme. However, in the case of Op. 110, Beethoven deviates from this traditional approach by presenting a subdominant chord instead of the expected tonic chord in the beginning of the second theme, creating a markedness that sets it apart from the typical second theme structure. The example of tonality relationships between the first and second themes in Beethoven's Piano Sonatas is presented in figure 2.19. It can be observed that, in early and middle sonatas, the second themes begin with the dominant key of the original tonality.

Figure 2.17

Beethoven Piano Sonata Op. 2, No. 3, first movement, mm. 1-13



Figure 2.18

Beethoven Piano Sonata Op. 2, No. 3, first movement, mm. 45-54



Figure 2.19

Table 1: tonality of the first theme in early Beethoven Sonatas and the first chord of the second theme.

Number	Tonality of the 1 st theme group	Tonality of the 2 nd theme group	The first chord of the 2 nd theme group
#1	F minor	A \flat Major	Dominant
#2	A Major	E minor, then E Major	Tonic
#3	C Major	G minor, then G Major	Tonic
#4	E \flat Major	B \flat Major	Dominant
#5	C minor	E \flat Major	Tonic
#6	F Major	C Major	Tonic
#7	D Major	A Major	Tonic
#8	C minor	E \flat minor, then E \flat Major	Tonic
#9	E Major	B Major	Tonic
#10	G Major	D Major	Tonic

#11	B \flat Major	F Major	Tonic
#12	This movement is not written in Sonata-allegro form. (Variation)		
#13	This movement is not written in Sonata-allegro form. (Rondo)		
#14	C# minor, then E Major	B minor	Tonic
#15	D Major	A Major	Applied chord (V/vi)

Table 2: tonality of the first theme in middle Beethoven Sonatas and the first chord of the second theme.

Number	Tonality of the 1 st theme group	Tonality of the 2 nd theme group	The first chord of the 2 nd theme group
#16	G Major	B Major	Tonic
#17	D minor	A minor	Dominant
#18	E \flat Major	B \flat Major	Tonic
#19	G minor	B \flat Major	Dominant
#20	G Major	D Major	Tonic
#21	C Major	E Major	Tonic
#22	This movement is not written in Sonata-allegro form.		
#23	F minor	A \flat Major	Tonic
#24	F# Major	C# Major	Applied chord
#25	G Major	D Major	Dominant
#26	E \flat Major	B \flat Major	Tonic
#27	E minor	B minor	Tonic

Table 3: tonality of the first theme in late Beethoven Sonatas and the first chord of the second theme.

Number	Tonality of the 1 st theme group	Tonality of the 2 nd theme group	The first chord of the 2 nd theme group
#28	A Major	E Major	Applied chord
#29	B \flat Major	G Major	Dominant
#30	E Major	B Major	Applied chord
#31	A \flat Major	E \flat Major	Sub-Dominant
#32	C minor	A \flat Major	Dominant

In addition, the sequential scale motif of the first theme is continuously used in the transitions and the second theme. The dotted rhythm sequence of two measures, which began in measure 20, appears as C-B \flat -A \flat , B \flat -A \flat -G in the upper part, and A \flat -G-F, G-F-E \flat in the lower part. From measure 25, the upper part ascends in the shape of C-D-E \flat -F-G-A \flat -A-B \flat , while the lower part reaches E \flat through F-E \flat -D-C-B \flat -A \flat -G-F, emphasizing a motivic progression with trills. The upper and lower parts, which have been descending in the same direction from measure 20, expand the register in contrary motion from measure 25. The lower part, starting at measure 28, repeats the progress of F-E \flat -D-C-B \flat -A \flat -G over three measures in the form of sixteenths, and the upper part is repeated three times in an ascending six-note structure. This motivic material can also be found in the second and third movements.

In the development section of Op. 110, there is a marked trait that gives it a unique quality, which is the absence of dominant emphasis and continuity before the return to the

recapitulation that is usually present in the sonata form. Additionally, it shows a relatively short development section, only 18 bars in length. Unlike the typical development section that explores various tonal elements and develops ideas from the first theme, Op. 110 combines the first four bars of melody (1-1) and the sixteenth note accompaniment (1-2) from the first theme into a single figuration, which forms the basis of the development section.

In Beethoven's Sonatas, the development section typically has its own introduction, multiple developing sequences, and dominant emphasis before the recapitulation returns to the original key. However, in Op. 110, there is no traditional or typical form of development. Instead, it only shows one sequence. The typical form of development is easily found in early Beethoven and features a short, iconic intro reminiscent of the theme of the exposition (mainly the first theme) before and after multiple (sometimes singular) developmental sequences, and a persistent dominant key of the recapitulation key to return to the recapitulation.

Figure 2.20

Beethoven Sonata Op. 2, No. 3, first movement, mm. 133-140

Emphasis dominant key (G7/C major) of its original key before return to the recapitulation in Op. 2, No. 3

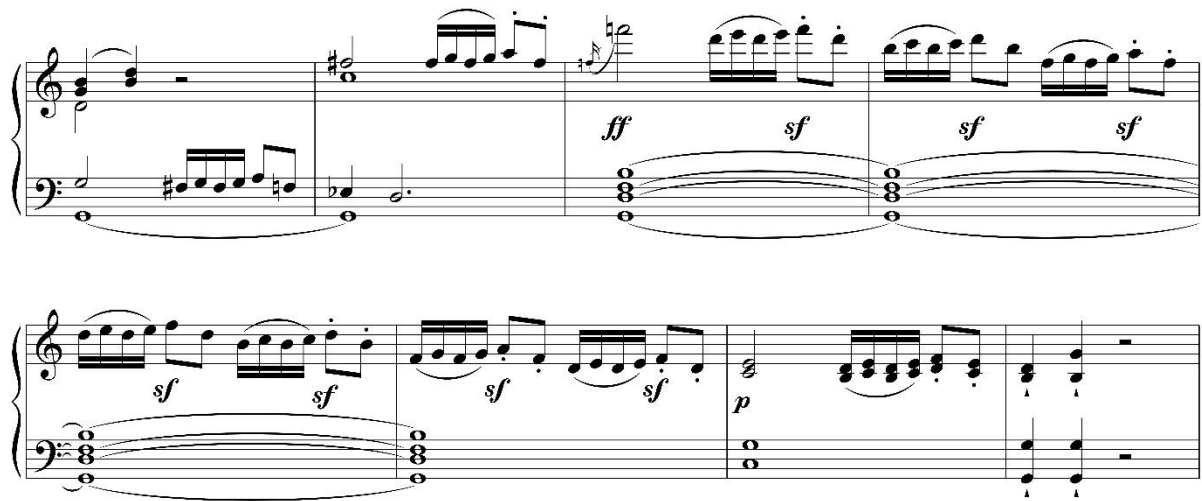


Figure 2.21

Beethoven Sonata Op. 10, No. 3, first movement, mm.179-184

Another example of persistent dominant (A7/D major) in Op. 10, No. 3

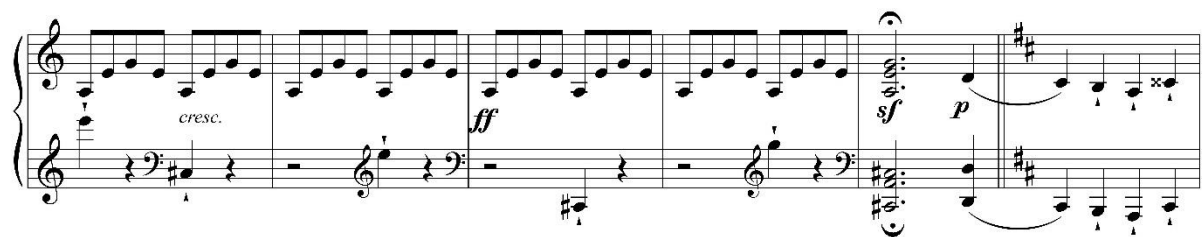


Figure 2.22

Beethoven Sonata, Op. 14, No. 2, first movement, mm. 64-79

A short transformation symbolizing the exposition and a modulated repeating sequence.



The table below summarizes the characteristics of the development section in Beethoven's piano sonatas. It is marked with an Y(Yes) if it has an introduction that deals with an exposition theme at the beginning of the development section, and an Y if there is a continuation of the dominant before returning to the recapitulation section.

Figure 2.23

Early Beethoven Sonatas

Number	Introductory exposition theme at the development section	Continuation of dominant key before returning to the recapitulation
#1	Y (1 st theme)	Y (Dominant towards C minor)
#2	Y (1 st theme)	Y (Dominant towards A Major)
#3	Y (Closing theme)	Y (Dominant towards C Major)
#4	Y (1 ST theme)	No (very short Dominant towards E \flat Major)
#5	Y (1 ST theme)	Y (Dominant towards C minor)
#6	No	Y (very short Dominant towards D Major, which is not the original key)
#7	Y (1 ST theme)	Y (Dominant towards D Major)
#8	Y (1 ST theme)	Y (Dominant towards C minor)
#9	Y (1 ST theme)	Y (Dominant towards E Major)
#10	Y (1 ST theme)	Y (Dominant towards G minor)
#11	Y (1 ST theme)	Y (Dominant towards B \flat Major)
#12	This movement is not written in Sonata-allegro form. (Variation)	
#13	This movement is not written in Sonata-allegro form. (Rondo)	
#14	No	Y (Dominant towards C \sharp minor)
#15	Y (1 ST theme)	No (very short Dominant towards D Major)

Middle Beethoven Sonatas

Number	Introductory exposition theme at the development section	Continuation of dominant key before returning to the recapitulation
#16	Y (1 ST theme)	Y (Dominant towards G Major)
#17	Y (1 ST theme)	Y (Dominant towards A minor, but the theme originally begins with Dominant chord)
#18	Y (1 ST theme)	Y (Sub-Dominant is given, and the theme originally begins with Sub-Dominant)
#19	Y (Closing theme)	Y (Dominant towards G minor)
#20	No	X (Dominant is shortly given before the recapitulation)
#21	No	Y (Dominant towards C Major)
#22	This movement is not written in Sonata-allegro form.	
#23	Y (1 st theme)	Y (Dominant towards F minor)
#24	Y (1 st theme)	No (very short Dominant towards F# Major)
#25	Y (1 st theme)	Y (Dominant towards G Major)
#26	Y (1 st theme)	No (Sub-Dominant is given, and the theme originally begins with Sub-Dominant)
#27	No	Y (Dominant towards E minor)

Late Beethoven Sonatas

Number	Introductory exposition theme at	Continuation of dominant key
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	the development section	before returning to the recapitulation
#28	No	No
#29	Y (1 st theme)	No
#30	Y (1 st theme)	Y (Dominant towards E Major)
#31	No	No
#32	Y	Y

Figure 2.24

Beethoven Sonata, Op. 110, first movement, mm. 40-57, development section.

The image displays six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music is characterized by a complex texture. The bass line is highly active, often featuring arpeggiated chords and rapid sixteenth-note passages. The treble line contains more melodic and harmonic material, including chords and single-note lines. Dynamics are indicated by 'p' (piano) and 'ff' (fortissimo). The notation includes various articulations such as slurs and ties, and some systems have fermatas or hairpins. The overall style is that of a late 19th or early 20th-century piano work.

-Without persistent use of the dominant key from the original key and a representative theme

that resembles the first theme, the repeated sequences in the development section are relatively short in length.

Next, another feature of this sonata can be found in the recapitulation. In measure 55, the recapitulation begins by returning to A \flat major through the trill in the right hand and the descending scale in the left hand. The recapitulation exhibits a combined form of return and does not completely follow the form of the exposition, as the right hand uses material from 1-1 and the left hand uses elements from the transition.

Figure 2.25

Figuration at mm. 1-2 (elements of 1-1)



Figure 2.26

Figuration at mm. 12-13 (elements in the transition)

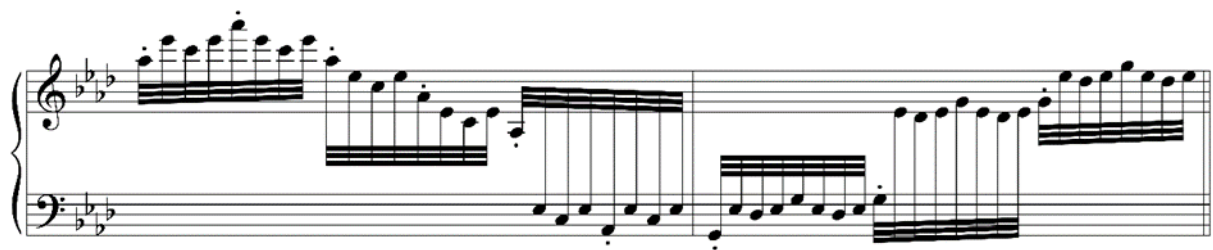


Figure 2.27

The recapitulation exhibits combined formation (1-1 + transition) at mm. 56-57



The recapitulation section of Beethoven's Sonatas shows the original reproduction of the exposition. Therefore, the recapitulation in Op. 110, which combines other elements from the upper and lower parts, has a special meaning. The following table summarizes whether the recapitulation section of Beethoven's early, middle, and late period sonatas appear in the original form of the exposition. The first movement of the sonata that appears in its original form is marked with an Y, and only three sonatas do not have the Y mark in the early and mid-term sonatas. Exceptions can mainly be found in the late sonatas. This certainly means that the recapitulation in Op. 110 is marked.

Figure 2.28

Table:1 Recapitulation theme figuration in early sonatas

Number	Is the theme of the recapitulation presented as the prototype of the first theme in the exposition?
#1	Y
#2	Y
#3	Y
#4	Y
#5	Y
#6	Y

#7	Y
#8	Y
#9	No (transformed but not combined form)
#10	Y
#11	Y
#12	This movement is not written in Sonata-allegro form. (Variation)
#13	This movement is not written in Sonata-allegro form. (Rondo)
#14	Y
#15	Y

Table:2 Recapitulation theme figuration in middle sonatas

Number	Is the theme of the recapitulation presented as the prototype of the first theme in the exposition?
#16	Y
#17	Y
#18	Y
#19	Y
#20	Y
#21	Y
#22	This movement is not written in Sonata-allegro form.
#23	No (combined)
#24	Y

#25	Y
#26	Y
#27	No

Table:3 Recapitulation theme figuration in late sonatas

Number	Is the theme of the recapitulation presented as the prototype of the first theme in the exposition?
#28	Y
#29	No (combined)
#30	No (transformed)
#31	No (combined)
#32	No (transformed)

Since this combined form was used as a feature representing the development part at least in this sonata, the listener may question whether it is part of the development or the recapitulation due to the combined form. Reproducing the exposition without deformation means making the function of the recapitulation part clearer, so through the introduction of the recapitulation part, which also sounds like an extension of this development part, we should assume that there is a cause of Beethoven's intended ambiguity which can be found in the following examples.

Figure 2.29

Beethoven Op. 110, first movement, mm. 40-42

The upper part comes from 1-1 theme and the lower part comes from 1-2 theme, combining form in the development.

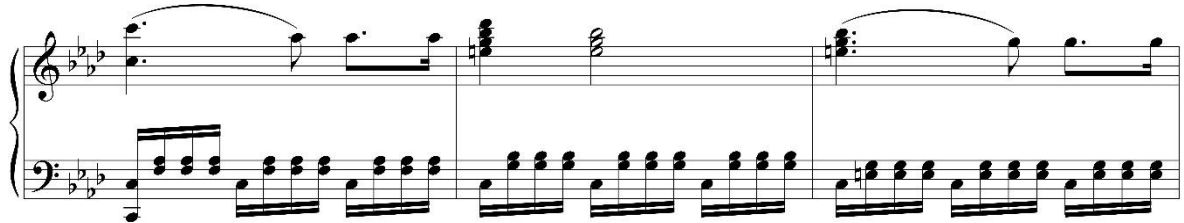


Figure 2.30

Beethoven Op. 110, first movement, mm. 60-64

Combining form in the recapitulation



Measure 63 features the expanded version of 1-2 that was presented earlier. In the exposition, 1-1 and 1-2 were presented in the same key of A \flat major, while in the recapitulation, D \flat is used instead. Ironically, 1-2 in the D \flat section is more likely to be imprinted on the listener despite of not the original A \flat key or the first theme itself. There are several reasons for this.

1. In general, the first theme of the recapitulation, which begins with its original key, is more prepared by the persistent and preliminary dominant chord. However, in Op. 110, it may not sound like 1-1 appears as a clear recapitulation part because it flows in without changing the chord pattern from the development part to the start of the recapitulation part.
2. The A \flat major of 1-1 corresponds to the dominant chord in terms of the D \flat major of 1-2.
3. In other words, since 1-1 of the recapitulation was presented like an extension of the development part in a combined form, the A \flat major tonic with 1-1 can be interpreted as functioning as a dominant chord that prepares 1-2 in D \flat major. Therefore, despite not being in the original key, 1-2 in D \flat major may sound more like a "reappearance" than the previous 1-1.

This can also be an explanation for the absence of a dominant part in the development that was previously questioned. It is possible to consider that the first part of the recapitulation was intentionally designed as a dominant continuation to emphasize the other part of the first theme (1-2) while returning to the original key (A \flat). In other words, the first part of the recapitulation serves both as a "return to the original key" and a "dominant key leading back to the first theme." It possesses ambiguity that satisfies both functions, and this can be considered the most significant markedness of this sonata.

3. New view of musical meaning

We have examined the topics, expressive genres, and formal elements of Op. 110, and how they contribute to a fresh interpretation. By combining these characteristics, the unique musical meaning of Op. 110 within the framework proposed by Hatten can be summarized as follows:

Op. 110, belonging to the expressive genre of "tragic-to -transcendent," is structured with the following topics in its first movement: singing allegro, and an implication of pastoral and learned style, all of which combine to create a transcendent atmosphere. Particularly, the serene and lovely ambiance presented in the initial quartet of the first movement harmonizes seamlessly with the singing allegro and pastoral topics.

Furthermore, the second movement, responsible for a humorous character, is strategically placed between the first and third movements, which deal with the themes of transcendence and tragedy. This placement helps modulate the shift in mood denoted by the "to" within the expression "tragic-to-transcendent."

The employment of the French overture, aria, and recitativo topics elevates the emotional intensity of the tragic aspects, while the fugue, set to a pastoral tempo, conveys a sense of both high dignity and, simultaneously, serenity with a reflective quality.

Moreover, the ascending and descending melodic structures, which serve as thematic material throughout the entire composition, imply a connected narrative that unites the movements into one coherent story. In addition to this thematic material, the melodic structure of the opening theme, characterized by the rising fourth, serves as a motto that fosters close connections between the movements.

The structural markedness within the traditional sonata form is another crucial feature

that aids in the fresh interpretation of this composition. Notably, the imperfect recapitulation of the main theme, the absence of the expected dominant emphasis before the return of the recapitulation, and the abbreviated development section all signal that this piece deviates from the conventions of traditional sonatas. These changes are, in themselves, considered unique characteristics of this work and can be interpreted as an attempt to transcend personal suffering.

To change one's long-established habits and the very form of one's life requires an effort that extends beyond the entirety of one's previous existence. This effort is seen as a transformative process that leads to a state of transcendence. For Beethoven, a musician, coping with the challenge of hearing impairment, along with impending health concerns and the suffering of his final years, this prompted a deep inner introspection and a transformative journey towards a state of transcendence.

Moreover, this journey is intertwined with the expressive genre of "tragic-to-transcendent." Through the themes of tragedy, self-examination, and the narrative of the fugue, one gets the feeling that in the arpeggiated ending in A \flat major, following the transcendent A \flat chord of the first movement, there is a sense of a new beginning.

This composition encapsulates Beethoven's contemplation of the ceaseless suffering, tragedy, human frailty, and specter of death that he faced throughout his life. It portrays a cyclical representation of the ongoing struggles of human existence, offering a nuanced understanding of life that transcends a simplistic division between tragedy and transcendence.

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L. v Beethoven Piano Sonata Op. 2, No.1, first movement.

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L. v Beethoven Piano Sonata Op. 13, first movement.

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L. v Beethoven Piano Sonata Op. 28, first movement.

L. v Beethoven Piano Sonata Op. 31, No. 2, first and last movement.

L. v Beethoven Piano Sonata Op. 49, No. 2, second movement.

L. v Beethoven Piano Sonata Op. 101, first movement.

L. v Beethoven Piano Sonata Op. 110, entire movement.

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