

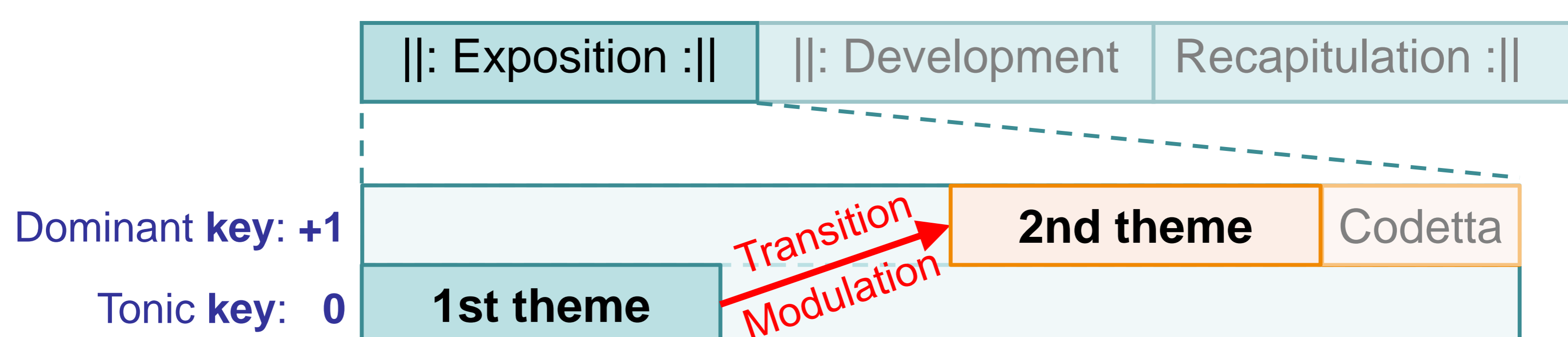
# Discourse Not Dualism: An Interdisciplinary Dialogue on Sonata Form in Beethoven's Early Piano Sonatas

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## 1. Introduction: Sonata form

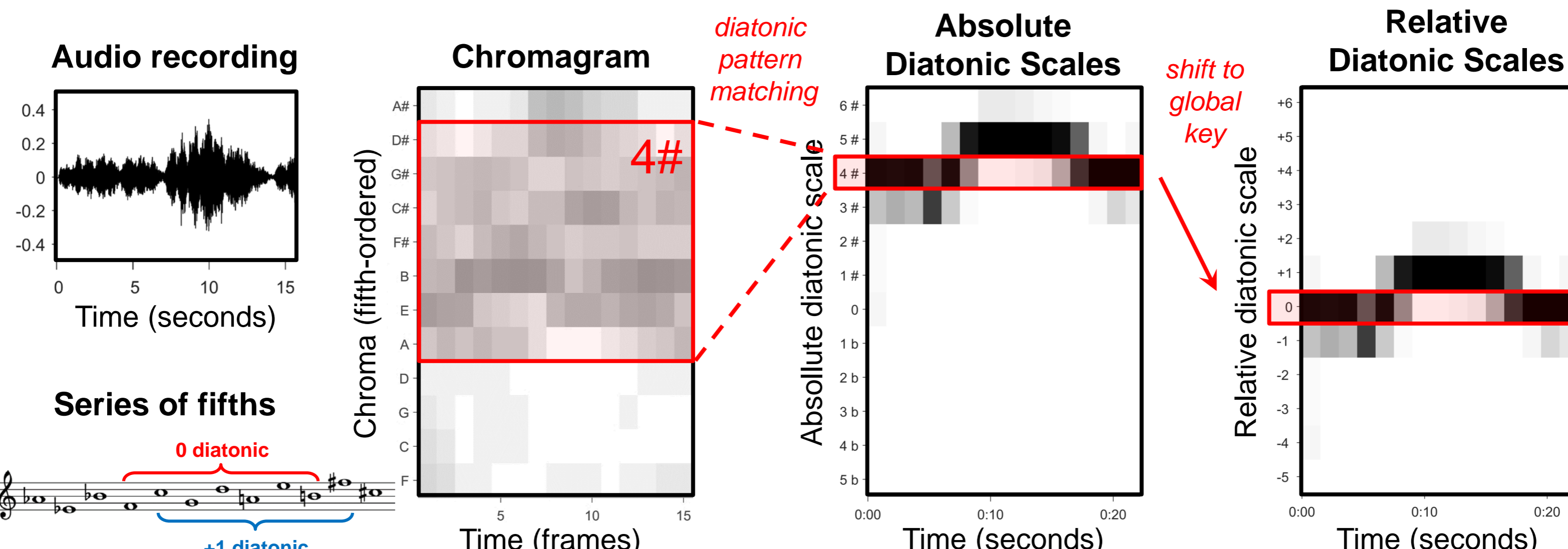
- Sonata form: **traditional, prototypical model** (A.B. Marx, 1837), major keys



- **Dualism** between themes:
  - Contrast in **theme** (melody) – „spirited“ vs. „lyrical“
  - Contrast in **key** (tonality) – fifth relationship
- **Musicological question:** Is this model appropriate for Beethoven's music?

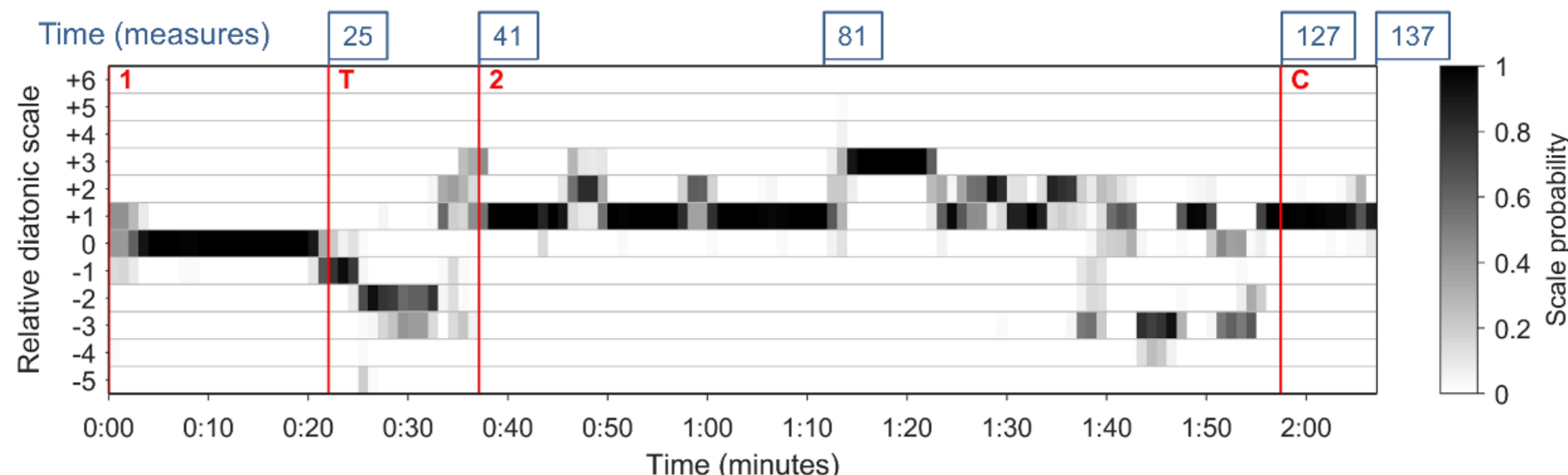
## 2. Method: Visualizing Diatonic Scales from Audio Recordings

- **Visualization** of diatonic scale probabilities (Weiss/Habryka, CIM 2014)

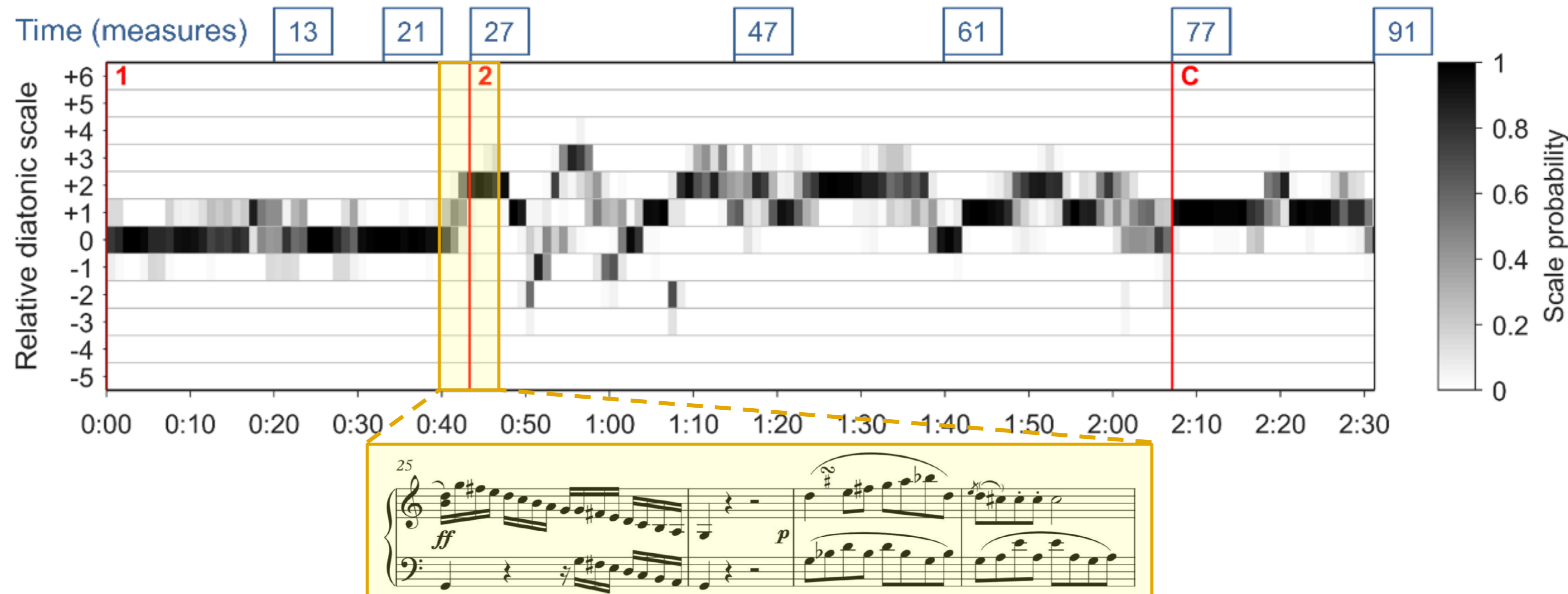


## 3. Results: Tonality & Form in Beethoven's Early Piano Sonatas

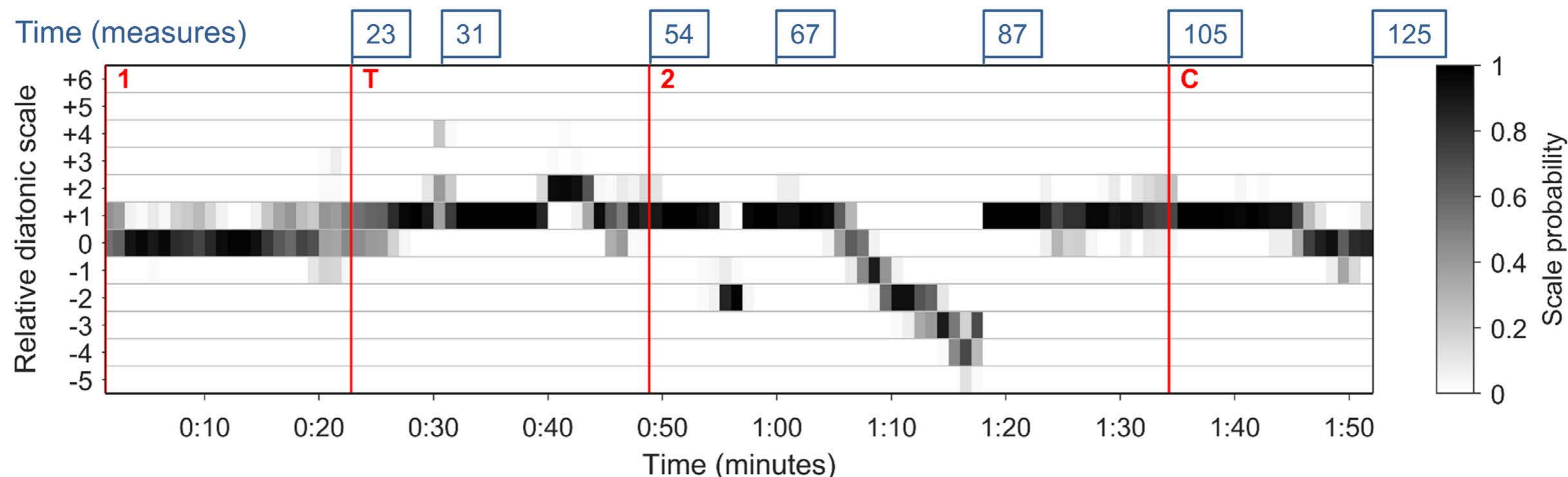
- **Audio-based** analysis of Beethoven's sonata expositions (Barenboim)
- **Sonata op. 7** in Eb major, 1st movement, exposition



- **Sonata op. 2 No. 3** in C major



- **Sonata op. 10 No. 3** in D major



- A sonata model of Beethoven's time: Francesco Galeazzi 1796

1. Prelude
2. Principal theme
3. Second motive
4. Departure to related keys
5. Characteristic passage / middle passage (= traditional lyrical second theme)
6. Cadential period
7. Codetta (*Schlussgruppe*)

- **Discursive** model: parts **not** opposed in a dualism but form a **series**
- Visualizations **support this observation** for Beethoven's early sonatas

## References

- [1] A. B. Marx, *Die Lehre von der musikalischen Komposition*. Leipzig, Germany 1837–1847.
- [2] F. Galeazzi, *Theoretical-Practical Elements of Music*, Ed. Burton/Harwood, University of Illinois Press, 2012.
- [3] C. Weiß and J. Habryka, *Chroma-based scale matching for audio tonality analysis*. Proc. CIM 2014.
- [4] S. Klauk and R. Kleinertz, *Mozart's italianate response to Haydn's opus 33*. Music & Letters 2016.

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