

THEME *with* VARIATIONS AN INTRODUCTION TO MOZART'S SONATA KV 331 AND BEETHOVEN'S VARIATIONS WOO 77

Formen- und Strukturanalyse, 2nd Semester 2019/2020

Universität für Musik und darstellende Kunst Wien University of Music and Performing Arts Vienna Lecture date: May 26, 2020, 1:30–3:00 pm Language of instruction: English

Professor in charge of the course: Lukas Haselböck <u>haselboeck@mdw.ac.at</u> Guest Professor: Bohdan Syroyid Syroyid <u>bohdan.syroyid@uclm.es</u>

LECTURE OVERVIEW

This lecture is aimed at introducing music students to the formal concept of "Theme with Variations". Two case studies are provided, namely: Sonata in A, KV 331 (1783) by Wolfgang Amadeus Mozart (1756–1791) and Piano Variations in G, WoO 77 (ca. 1800) by Ludwig van Beethoven (1770–1827). Variation is a formal process in which there is a permanent element and an evolving one. In the common practice period, the element of permanence is harmony. Variations tend to be grounded on the elaboration upon a repeating harmonic sequence. However, there are other practices in which the concept of variations extends well beyond this initial proposition. According to Sisman (2001) the variations form is

A form founded on repetition, and as such an outgrowth of a fundamental musical and rhetorical principle, in which a discrete theme is repeated several or many times with various modifications. Identifiable as a formal type



from the 16th century, it nonetheless reflects a technique and process important in nearly all music, including music in which the improvised repetition of the strophes of song or dance forms is a part.

In the present document each measure of Mozart's KV 331/i and Beethoven's WoO 77 have been laid out in a table in order to provide a clearer overview of how the Theme is evolving across the six ensuing variations. The students are advised to conduct a harmonic analysis of both themes and examine how the harmonic progression becomes an element of permanence. Of particular interest are the minor variations in which the harmonic progression is adapted to the parallel key: variation 3 in KV 331 and variation 4 in WoO 77. Concerning the evolving element, students are encouraged to discuss rhythmic, textural, melodic, registral, and dynamic aspects.

READINGS

- DiPaolo, N. E. (2015). Variations as Thematic and Structural Analysis: A Closer Look at Mozart's K331. Malaysian Journal of Music, 4(1), 67-83.
- Giraud, M., Déguernel, K., & Cambouropoulos, E. (2013). Fragmentations with Pitch, Rhythm And Parallelism Constraints For Variation Matching. In *International Symposium on Computer Music Multidisciplinary Research* (pp. 298-312). Springer.
- O'Brien, J. P. (1966). The Theme and Variations as Used by Four Important Piano Composers in Four Periods of Music History [Bachelor's Thesis. Central Washington University].
- Ofcarcik, J. (2013). A Structural-Aesthetic Study of the Variation Movements of Beethoven's Late Period [Doctoral Dissertation. Florida State University]
- Oláh, B. (2017). Variation Form in Mozart's Piano Works. *Studia Universitatis Babes-Bolyai Musica,* 62(1), 185-202.
- Sisman, E. (2001). Variations. Grove Music Online. <u>https://www-oxfordmusiconline-</u> <u>com.kuleuven.ezproxy.kuleuven.be/grovemusic/view/10.1093/gmo/9781561592630.001.0001/o</u> mo-9781561592630-e-0000029050.



FURTHER LISTENING

Goldberg Variations, BWV 988 (1741) by Johann Sebastian Bach (1685–1750)
32 Variations in C minor, WoO 80 (1806) by Ludwig van Beethoven (1770–1827)
Piano Sonata No. 30 in E major, Op. 109/iii (1820) by Ludwig van Beethoven (1770–1827)
Diabelli Variations, Op. 120 (1823) by Ludwig van Beethoven (1770–1827)
Symphony No. 9 in D minor, Op. 125/iv (1924) by Ludwig van Beethoven (1770–1827)
Variations on "Là ci darem la mano", Op. 2 (1827) by Frédéric Chopin (1810–1849)
Variations and Fugue on a Theme by Handel, Op. 24 (1861) by Johannes Brahms (1833–1897)
Variations for Orchestra, Op. 31 (1928) by Arnold Schoenberg (1874–1951)
Rhapsody on a Theme of Paganini, Op. 43 (1934) by Sergei Rachmaninoff (1873–1943)
Variations for Orchestra, Op. 30 (1940) by Anton Webern (1883–1945)

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Composer, pianist, and musicologist. Associate Professor in Music Education at the University of Castilla-La Mancha (UCLM), Faculty of Education in Albacete (Spain). He has worked as Associate Professor in Didactic Strategies and Fundamentals of Music Education at the University of Valladolid (UVa), Faculty of Education in Soria (Spain). As Invited Professor he taught music analysis at the University of Turku (Finland) and the International University of La Rioja (Spain).

BA (Hons) in Music Composition by the Higher Conservatory of Music of Málaga (Spain), MA in Music Research by the International University of La Rioja (Spain). MFA with Distinction in Professional Composition and Orchestration by the University of Chichester (United Kingdom), MA in Management, Innovation and Leadership of Educational Centers by the University of Camilo José Cela (Spain). PhD in musicology with the dissertation "Analysis of Silences in Music: Theoretical Perspectives, Analytical Examples from Twentieth-Century Music, and In-Depth Case Study of Webern's Op. 27/iii" supervised by Mark Delaere, University of Leuven (Belgium).



WOLFGANG AMADEUS MOZART (1756–1791)





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	SECHS LEICHTE VARIATIONEN FUR DAS PIANOFORTE, WOO // (1800 CA.).								
m.	Theme	Variation 1	Variation 2	Variation 3	Variation 4	Variation 5	Variation 6		
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m.	Theme	Variation 1	Variation 2	Variation 3	Variation 3a	Variation 4	Variation 5	Variation 6
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CODA. SONATE IN A KV 331 (1783) WOLFGANG AMADEUS MOZART (1756–1791)









CODA. SECHS LEICHTE VARIATIONEN FÜR DAS PIANOFORTE, WOO 77 (1800 CA.). LUDWIG VAN BEETHOVEN (1770–1827)





