



International
Baccalaureate

Extended essay cover

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Candidate session number

Candidate name

School number

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Examination session (May or November)

May

Year

2013

Diploma Programme subject in which this extended essay is registered: Music

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: ~~Behind the depths of Paralleling Works of Ludwig Van~~

~~Beethoven and Johannes Brahms~~

Parallelism between the works of Ludwig van Beethoven and Johannes Brahms

Candidate's declaration

This declaration must be signed by the candidate; otherwise a grade may not be issued.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

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Candidate's signature:

Date:

Supervisor's report and declaration

The supervisor must complete this report, sign the declaration and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator.

Name of supervisor (CAPITAL letters)

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

In my opinion, this candidate's EE is quite deficient in numerous categories. When I first met with the candidate, he was going to write a different paper on a Mozart Rhapsody. It was clear to me at that time that the candidate did not possess the musical background necessary to properly analyze that piece for an EE.

Unfortunately, the final draft is on a completely different topic that proves to be too great in scope and too complex a musical topic for this candidate to have pursued. The EE is poorly written and consistently displays a lack of understanding of musical terminology throughout the paper.

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I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent 3 hours with the candidate discussing the progress of the extended essay.

Supervisor's signature:

Date:

Assessment form (for examiner use only)

Achievement level

Criteria	maximum	Examiner 2	maximum	Examiner 3
A research question	2	1	2	
B introduction	2	0	2	
C investigation	4	1	4	
D knowledge and understanding	4	1	4	
E reasoned argument	4	1	4	
F analysis and evaluation	4	0	4	
G use of subject language	4	0	4	
H conclusion	2	0	2	
I formal presentation	4	2	4	
J abstract	2	1	2	
K holistic judgment	4	0	4	
Total out of 36		7		

IB Extended Essay

Subject: Music

Parallelism between the Works of Ludwig Van Beethoven and Johannes Brahms

Completed in partial fulfillment of the requirements for International Baccalaureate

Diploma Programme

Word Count: 3206

Supervisor's Name:

Abstract

Johannes Brahms, one of the most acclaimed pianists and composers of all time, has been a long time disciple of Ludwig Van Beethoven. Unless closely observed, one may not tell that Brahms obscurely delivers a message to all pianists through his written compositions that he is actually using the works of Beethoven as the basis for implementing his own variation techniques and establishing symphonies and harmonics never heard before. These similarities and differences have posed the research question: **how has the immortal nature of Ludwig Van Beethoven's musical influence impacted the musical output of Johannes Brahms, allotting an inherent parallelism between the each composer's music?**

The **scope** of the investigation is to address the similarities and differences between the two pianists/composers through the individual works of each, and signify the domineering influence of Beethoven's works upon the notes Johannes Brahms produces. Each of their techniques and styles will be interpreted in a manner of tonality, rhythm and tempo along with other variations to introduce the concept of applying one's variation upon another's work, as a basis. The degree and purpose behind each of the composer's style and technique in each of their works will be interpreted.

The **conclusion** is that there is indeed a direct comparison and existence of parallelism between Johannes Brahms and Ludwig Van Beethoven. It is explicitly determined through Beethoven's form in his compositions that he had a domineering effect upon almost every one of Johannes Brahms' works and the fact that Brahms added his own touch in terms of technique and style in a simplistic manner upon the works of Beethoven as a foundation.

Word Count: 268

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Parallelism is evident between two different works when similarities, interests or ideas are shared in a reflective attitude. Parallelism can be portrayed within the music produced and life of Johannes Brahms, who is a fanatic of Ludwig Van Beethoven's classical and romantic works. Johannes Brahms of the romantic era, a virtuoso and lasting devotee to his forefathers of the artistry of piano composition, inverts his techniques alongside composers as Schumann, Bach, and Beethoven. He had also attempted to develop his own set of lyrical and intricate dynamics, using works of Beethoven as his backbone. Brahms implements the same rhythmic similarities, structure, and central themes in his fourth symphony and trio in B-flat major in relation to the fifth symphony and B-flat major trio of Ludwig Van Beethoven, respectively. Beethoven's compositions are vividly recognized when analyzing the structure in Johannes Brahms's symphonies such as Brahms's fourth symphony, which parallels with Ludwig's fifth symphony in harmonics when played on the piano ("The Musical Influence"). Brahms is otherwise noted as a follower and developer of Beethoven's works for the duration of the romantic era.

Ludwig Van Beethoven is a center figure of the romantic era that can be pursued by later composers of the romantic era, of which some composers may work to oppose the traditions set by Beethoven to set traditions of his or her own for music's posterity. Johannes Brahms is one composer who pursued the works of Ludwig Van Beethoven, and he has served as a continuation of thoughts left behind of Ludwig Van Beethoven, continuing to create images of feelings and emotions through the writing of notes on paper ("Allegro Classical"). Robert Schumann is also a composer who pursued the ventures and reinforces the traditions set by Ludwig Van Beethoven. However, individuals as Frederic Chopin and Schubert work to resist the built fortress of piano traditions, and they attempt to renovate the works of Ludwig Van Beethoven. Their failure to

resist proves further the immortal nature of Ludwig Van Beethoven's influence upon the various opuses and compositions and the presence of Beethoven in every composer to continue creating compositions daily with the same traditional mindset.

Furthermore, Johannes Brahms is not only the one individual set forth by the influence of Ludwig Van Beethoven from the years of his childhood and youth. Franz Liszt is a mere replica of Beethoven's pursuits with music, as he is also a composer who fell under a sort of spell from the inescapable and immortal presence of Ludwig Van Beethoven. The influence of Ludwig Van Beethoven has not only given a direct consequence to the growth of compositions becoming paralleled with Ludwig Van Beethoven's works, but also the personality traits and character being evolved from Franz Liszt himself. Franz Liszt, as a child, had sought to become the same figure as Ludwig Van Beethoven in the grown-up sense and also the pianist way of thinking. This same emulation exists in Johannes Brahms's childhood as he would need to start early to understand the implications of Beethoven's works. Moreover, Franz Liszt had a lonely childhood due to the absence of his father which also led to developing an idol, particularly referring to Ludwig Van Beethoven as the prime individual for his innovation in musical composition and trend in notation. Franz Liszt may very well recall Ludwig Van Beethoven as the heroic figure of his childhood and his later years during the romantic era to come in the innovation of his works in pursuit of Beethoven's own works ("The Musical Influence"). With the intellect of a pianist, Johannes Brahms, as Liszt, had spent much deliverance in becoming an innovative thinker throughout his personal background and childhood to resemble Ludwig Van Beethoven.

Ludwig Van Beethoven is renowned as an influential composer of many romantic works and Beethoven is to be taken in consideration for his many works to many composers in the later

years of the romantic era. Many composers as Schubert, Chopin, Liszt and Brahms hand their credibility of significant works to Beethoven, in the ability to complete motley of feelings within each individual's compositions, otherwise adding on to their own dynamics. Beethoven's standards have become rules of inherent immortality of which future romantic composers are unable to resist Beethoven's traditional standards of rhythmic composition. Beethoven is seen to divide his works into three different periods of which include the early, middle and late periods. The late period is more developed than the first two periods and can be described as unorthodox ("Beethoven"). With this in hand, Brahms has attempted to resist the traditional setting and footsteps of Beethoven and falls behind in his attempt through the defiant indications of parallelism within Beethoven's symphonies. Brahms lays out the foundation of one of many composers who exemplify themselves through the contribution of another composer before one's time. Beethoven's figure as a Romantic pianist is immortal, and Brahms has consequently become a follower of this immortal nature. With Beethoven's longer version of his sonatas than Wolfgang Amadeus Mozart and Haydn and his elaboration of the development section within his sonatas, Brahms is criticized for his delivery of evident similarities all around his symphonies. Beethoven is so large of a center figure, within the beginnings of the romantic era, that his transition from the classical era has given the conclusion that a composer who attempts to exude his or her work with Beethoven's structure, would be ridiculed. One such poet, Hector Berlioz, had described Beethoven as an eagle and had envisioned him as "swiftly the indefatigable eagle flies" ("The Musical Influence"). Beethoven is the centerpiece of the romantic era and no one composer could challenge his standards of the era and his remaining presence throughout his works.

Johannes Brahms early interest in the music of the Baroque period and early on music has relayed an important impact on his musical output as a pianist and may display the same interests presented in Beethoven's life. Johannes Brahms became a classicist in the romantic era due to the interest of such early-on music and also the evident notion of taking into account of other themes from dances from the works of composers and artists within the country of Hungary. Johannes Brahms becomes culturally spread with the use of such classical music. His continuous research has led him to be undeniably paralleled with the once classical pianist Ludwig Van Beethoven who soon transitioned from the classical era to the romantic era. The newer classical pianist Johannes Brahms in the romantic era had relayed thoughts of polyphonic music within his works. Moreover, Johannes Brahms's growth of an inferiority complex due to the overshadowing of Beethoven, even after death, has furthered his intended research and influence of other composers in the effective output of his works and themes presented in his compositions. One such composer who becomes an influence or separate pathway from the over-domineering shadow of Beethoven is Wolfgang Amadeus Mozart. Johannes Brahms became quickly fond of Mozart's Jupiter Symphony and has been an admirer of Mozart's Don Giovanni since his childhood. This beginning of a growing influence signifies the kindred mind of Johannes Brahms to immerse his own compositions in the same key, such as one of Mozart's piano concertos in a same key. Moreover, Brahms has never wrote an opera, yet the influence of Mozart's piano concerto in D-minor serves as a popular model for the connection between Johannes Brahms and Wolfgang Amadeus Mozart in the future of creating Brahms's compositions ("Allegro Classical").

Brahms delivers a new handset of his music output due to the overpowering and a domineering influence from Ludwig Van Beethoven. Brahms has made it unclear to the

intentions of either imitating Beethoven and his works or being forced due to the presence of Beethoven's works and the standards set by them and their nature; however, Brahms does set clear the parallelism between his works and Beethoven's compositions with the allusions derived from his fourth symphony with Beethoven's fifth symphony. Brahms had once noted that "any fool can see that" ("Allegro Classical"). Brahms's admittance of "...you have no idea how it feels to hear behind you the tramp of a giant like Beethoven" ("Allegro Classical"), has portrayed the overbearing image of Beethoven, and the fore-coming themes, structures, and rhythmic notations to come in the works of Johannes Brahms.

Two trios present an insight into the apparent similarities between Brahms's and Beethoven's works. Beethoven's Trio in B-flat Major for Piano, Violin and Cello, op. 97 had a significant influence on the Trio in B-flat Major for the composition of Johannes Brahms. There exists parallelism with the use of steady eighth notes and alternating dynamics which portray the support the Chamber Music Society of Lincoln Center has for the fact that Johannes indeed attempt to use compositions of Beethoven as premises for his compositions throughout the romantic era. The two trios only add onto the effect of direct quotes given by select pianists. One pianist Wu Han had proclaimed that "Brahms was proclaimed by Schumann that he would be the one carrying the torch of Beethoven" ("Brahms Meets Beethoven"). Both Ludwig Van Beethoven's Trio in B-flat Major and Johannes Brahms's Trio in B-flat Major contribute to the cause of signifying a unique relationship between the two composers, and foray a decisive decision that Beethoven has heavily influenced the cause of many of Brahms's compositions. Also, a marble bust had been made in honor of Brahms and of Beethoven to signify the "rightful" heir of the follow-through of such magnificent works of composition such as the ones noted by Beethoven.

To add on, the Chamber Music Society of Lincoln Center has contributed to the support of the influence of Ludwig Van Beethoven on the works of Johannes Brahms with the performance of both trios in B-flat major for the significance of such parallelism and similarities between the works of both composers of the time of the romantic era. The voices of both Ludwig Van Beethoven and Johannes Brahms are wholly evident in the magisterial openings of the trios in the performance at Sarasota of the Chamber Music Society of Lincoln Center. The series of concerts otherwise known as “Manifest Legacy” by the Chamber Music Society of Lincoln Center continue to explore the connection between Ludwig Van Beethoven and Johannes Brahms and the influence of Beethoven on the works of Johannes Brahms (“Brahms Meets Beethoven”). A direct similarity between the two composers is effectively existent upon the live showcase performances and depicted rehearsals given by the institution.

One such parallelism displaying the musical output of Johannes Brahms due to Beethoven and his immortal influence is Johannes Brahms’s fourth symphony. The fourth symphony challenges the traditional setting of Beethoven’s symphonies, yet the use of thirds and sixths within the introduction quickly familiarizes with the popularized *Eroica* by Beethoven and works after Ludwig’s fifth symphony (“The Musical Influence”). Furthermore, Brahms uses the “Falling Thirds”, another name for the thirds used within the introduction of his fourth symphony, which has been lucidly seen throughout Beethoven and Mozart’s works including Mozart’s symphony in G minor. Moreover, Brahms hints pattern in the second movement, otherwise characterized in the section denoted as “andante” which is evident in many of

Beethoven’s works.

The opening theme as noted by the first movement above signifies the transition of Beethoven's four note phrases to mere two note phrases, set in the same rhythmic notation. This denotes the tweaking of such structure set by Johannes Brahms in an attempt to set changes to his foundation, Beethoven's fifth symphony. With such an old and repetitive structure found within several composers' pieces, Brahms has been able to unfold the same theme set by Beethoven, delivering the same free flowing melody ("Classical Notes"). Moreover, Brahms devotes a sonata form to the preceding form similar to Beethoven's work as delivered in the measures depicted below.



An allusion in Brahms's fourth symphony set by the melody present in the measures as expressed beforehand, otherwise known as an intentional reference by nature, has compared itself figuratively with Beethoven's fifth symphony. Beethoven's fifth symphony is vivid with patterns as the one Johannes Brahms portrays, and it takes place near the end of the second movement. Johannes Brahms's fourth symphony concludes with a rush of energy as presented by the notes below ("Classical Notes").



The notes do not denote a capitulation, but yet attempt to restate a theme similarly presented by the same measures as present in Beethoven's fifth symphony. As the notes become and are chromatic, there is a prevalent tonality and a showcase of defiance is well presented ("Classical Notes").

What also becomes astonishing between the comparison of Ludwig Van Beethoven and Johannes Brahms is the history behind using clarinets for the symphonies, taking place at the same segment for the exact particular melody produced by the notes composed by both pianists. Furthermore, both composers had based many of their works upon a sonata form, as all sonatas are founded upon the extended use of an exposition, development, and finalized with recapitulation. To be in tonic, the exposition delivers the initial attention and first theme of the piece and transitions into a second theme followed by the entry of a closing theme. The piece then follows a transposition of which as presented by many of Brahms and Beethoven's works alike share a development, transposing into a different key with the same theme. The piece then concludes in recapitulation to end in tonic and confirm its defiant and central themes. The composers both institute a similar theme as presented by the passages in the recapitulations or similar ends of both the fourth symphony by Johannes Brahms and the fifth symphony by Ludwig Beethoven ("Sonata Form" 1). The transition from the slower movement into the finale portrays a C- major tonality, a dynamic similar to that of a forte, and brass sonority ("The Musical Influence").

Both symphonies provide the presence of a reach for a C-major tonality of which does not meet in whole due to the impression of an ongoing struggle and flutter of notes. Also, the rhythm is very similar with the use of dotted sixteenth notes and three eighth notes. The notes add to the scenes where the tempo is situated at adagio or at allegro. The theme of the fourth symphony indicates a three-eighths time signature; meanwhile the fifth symphony delivers a sixth-eighths time signature. The second movement and finale are both characterized in both symphonies composed by Ludwig Van Beethoven and Johannes Brahms to be widely used as a

pure archetype within the romantic era and influence of the standards set by Ludwig Van Beethoven (“The Musical Influence”).

To continuously add, the unmistakable similarity between the fourth symphony of Johannes Brahms and the fifth symphony of Ludwig Van Beethoven signify one of the ongoing trends of Brahms’s work of composing and creating new symphonies for the later years of the romantic era due to his birth being five years after Beethoven’s own death. The posterity of the romantic era is made clear by Johannes Brahms, and the acknowledgment of Beethoven’s works become more lenient and forgiving in touch and timbre, as Brahms’s works become closer in resemblance to Beethoven’s works. Furthermore, the comparison of Brahms to Beethoven, due to the similarities imminent in each pianist’s compositions is unforgivable in the eyes of other composers, denoting the “apprentice of Beethoven” to be the imitator of the romantic era. However, this image is only evident in the disregard of the attempted challenges of Johannes Brahms to deviate from the form Ludwig Van Beethoven implemented. Brahms uses only the structure and rhythm as a basis for handing credibility to his forefather of musical composition. Johannes Brahms becomes an updated figure through the understanding of Ludwig Van Beethoven’s works and creates his own set of dynamics through the exhortation of his newer compositions.

Johannes Brahms, a virtuoso, had accomplished what most composers had not done other than in comparison with Ludwig Van Beethoven in collecting and favoring classical forms of sonatas and symphonies to institute into his romantic works. Moreover, Johannes Brahms had been very much like Ludwig Van Beethoven in being fond of the course of nature and the effect of the environment on the output of music. Brahms had often received tension throughout his life with the needful use of classicist improvisations into his works, and the foregoing thought of

the technological development of the piano. The development of the piano had also established a change in melody and rhythmic tempo throughout his pieces such as the use of pedals to carry out the tone and notes of keys on the piano keyboard. The ability to use bass notes, with a deeper tone, enable Brahms's pieces to sound with a more vivid depiction of the completion of a painting of only feelings set by Ludwig Van Beethoven, himself ("The Musical Influence"). Johannes Brahms, who also had been depicted by Schumann to be the next Beethoven, had intentionally delivered his pieces as the same structure as those of Ludwig Van Beethoven, to literally depict his image of a Beethoven-like figure through his works.

Johannes Brahms to this day of the contemporary era is exposed in character as the individual influenced by a non-living presence of Ludwig Van Beethoven, continuing the legacy of superior composition and piano compositions in the later years of the romantic period. Beethoven, the immortal figure whom transitioned from the classical era to the romantic era has defined a swift movement in the standard for theatrical tones, rhythmic notation, and technical structures. Moreover, Ludwig Van Beethoven has been paralleled frequently with symphonies as his fifth symphony with Johannes Brahms's fourth symphony and both composers' trios with B-flat major. All these works symbolize the evident parallelism in structure, rhythmic techniques, and allusions evident in the themes presented. Furthermore, the claim of their similarity to become a fact has been presented by the Chamber Music Society of Lincoln Center who had studied further into the connection between Ludwig Van Beethoven and Johannes Brahms in the creation of their trios in B-flat major. The affinity between the two is coherent and not hidden away as the two pianists had an influential impact during the romantic period, unlike pianists like Wolfgang Amadeus Mozart and Bach whom were existent only during the classical era. Johannes Brahms essentially grows to become the center figure of the romantic

period due to the dominant consideration of Beethoven's early romantic works and the influence set by other romantic composers such as Robert Schumann ("The Musical Influence"). Ludwig Van Beethoven is credited with much of Johannes Brahms's success as a pianist and composer in the musical world and the existence of this parallelism with Ludwig Van Beethoven's works becomes compelling to symbolize and sound the works of a once reigning romantic and classical pianist in the age of the romantic era in the nineteenth century. Such similarities between the two composers underlined in the themes presented from the exposition, development and recapitulations in sonata form, and the definite tweaking of measures used by Beethoven, only prove to indicate that Johannes Brahms directly follows the works of Ludwig Van Beethoven. Johannes Brahms cannot be forgotten as the successor to the accomplishments and compositions of Ludwig Van Beethoven, the figurative father of romantic music.

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