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The Artistic Nature of the First Movement of Beethoven's Piano Sonata in C Major, Op. 2 No. 3

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Abstract. Beethoven's creative journey exhibits distinct phases: his early works bear the profound influence of Classicism, his middle period gradually reveals unique individuality and emotional depth, while his late works explore philosophical and spiritual dimensions. As an outstanding representative of his early compositions, the Piano Sonata in C major, Op. 2 No. 3, bridges the stylistic transition by synthesising classical style with romantic sentiment, serving as a crucial exemplar for studying Beethoven's stylistic evolution. This paper adopts a comprehensive artistic research perspective to explore how the first movement of this sonata combines classical sonata form with Romantic artistic qualities, employing melodic, harmonic, rhythmic, and dynamic techniques to create powerful artistic impact. The research aims to clarify the work's stylistic positioning within music history, determining whether it belongs to the Classical or Romantic period, or possesses transitional characteristics, while analysing how it constructs a musical narrative rich in drama and heroism. This work represents a bold innovation within the piano sonata genre. Its groundbreaking developments in harmonic colour and motivic progression transcend the limitations of traditional sonata form. Unique in its thematic development, harmonic application, and structural organisation, it provided fresh perspectives for subsequent piano sonata composition, propelling the genre's transition and evolution from classical to romantic styles. Conversely, performance practice can inform and validate theory, fostering a constructive interaction between music theory and performance practice. Drawing upon personal performance experience, this paper will also explore the technical demands of this work, aiming to provide reference for subsequent related research.

Keywords: Beethoven, Piano Sonatas, Artistry, Compositional Technique, Performance Practice

1. Introduction

Distinct phases of formal development in the evolution of Beethoven's musical style across separate creative periods are evident in the design, harmony, and expressive Intended in each period. His early compositions reflect the influence of Classicism, but in his middle period he already exhibits individuality and pathos. His late works are suffused with philosophical and spiritual qualities. The C major Piano Sonata, Op. 2 No. 3 of this intermediate stage combines elements of classical style and romantic emotion, providing a typical sample on analyzing the modality in Beethoven's

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composition at that time. Significantly this work is inspired by Beethoven's 1785 Youth Piano Quartet in C major. This era is often seen as "marked the transition" from the classical period of 18th-century music to the romantic period of 19th century music,as an observation by anologist Wang He [1]. At this time, Beethoven was experiencing a dual revolution in his life and in his art. His emotional life deepened as his hearing slowly failed. In this context, this sonata came into being, departing from the Scandinavian tradition, but also revealing the framework of Classicism with strong personal feelings. Accordingly it may be said to mark a turning point in his style.

What follows is a surprising variety of contrasts in rhythm, register, and motivic treatment. The principal theme is lively and dynamic, the second theme is melodious and tender. Formally, it is sonata: exposition introduces the themes clearly, the development creatively develops the themes,and the recapitulation both recapitulates the themes and also raises the emotional level of the piece. This formal pattern is quite strict and quite logical. a stable framework for emotional expression. The piece displays a novelty in emotional expression, going beyond the restraint and subtlety of typical Classical music. Through rich harmonic variations, stark Together with dynamic contrasts and nimble rhythmic treatment, it goes through many diverse emotions from joy to sorrow to yearning, painting a vivid picture that allows audiences to deeply feel the richness and multi-dimensionality of Beethoven's inner world. This is the beginning of a new era of the emotional expression of the Romantics.

Beethoven's unique methods of composition are exemplified in this work with the piano sonata form, comprising both his life and his artistic creed. It needs more advanced musical interpretation and tonal dominance from the players, is reflected by scholar Xu Yi [2]. Advances in harmonic colouring and motivic elaboration went beyond the limitations of sonata form, having implications for thematic elaboration, harmonic treatment and formal procedure. These innovations gave rise to new techniques and patterns for future piano sonata writing, and bridging the gap between the Classical and Romantic styles of the piano sonata.

Theoretical study makes it possible to achieve a more precise understanding of the stylistic and structural outline of a work and thus fosters a better understanding of its individuality and character on the part of the analyst; on the other hand performance provides the means for testing theory and lends more substance to theory from the practical side. This interaction promotes more profound developments in music scholarship, fostering mutual enrichment of music theory and music performance.

An artistic exegesis of the first movement of Beethoven's Piano Sonata in C major allows for an enlightening understanding of the compositional procedures regarding melody, harmony, and rhythm. By means of the development of motion as well as of harmonic structure he heightens musical images and passions more and more, moves in and out of established molds to forge a musical language that is unmistakably his own - a style that was a rich source of inspiration for later generations of composers. The study further investigates the aesthetic merits of the work from a particular eyes a, explaining how melodic, harmonic, rhythmic, and dynamic processes are strategically applied to create a strong aesthetic experience and thus what genre of musical style they identify: to locate the work in the Classical or Romantic style, or to have transitory attributes.

The strict principles, melodiousness and emotional richness, free harmonic motions, brilliant rhythmic manipulation of Beethoven's Piano Sonata in C major Op. 2 No. 3 are one of manifestation of his novelties and researches in this instrumenttion in piano writing is the assessment by scholar Zhang Wanting [3].

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2. Terminologies

Beethoven: Ludwig van Beethoven was a renowned German composer and pianist, widely regarded as one of the most influential composers in Classical music history. He created numerous works in his lifetime, including 9 symphonies, 32 piano sonatas and many other masterpieces. Despite losing his hearing in his later years, he persisted in artistic creation. His iconic works such as Symphony No.5 (Fate) and Moonlight Sonata exerted far-reaching influence, earning him the honorific title of "Saint of Music".

Piano Sonatas (Op.2 No.3): This work is in C major sonata form with Allegro tempo, famous for its grand momentum and superb technique, representing Beethoven's early compositional style. Composed in 1795, it is the most profound and technically brilliant work among his early creations, foreshadowing his middle-period style. The first movement integrates Clementi's double-note techniques and toccata-like rhythms, with tight structure and vivid dynamics, and is regarded as one of the cornerstones of Beethoven's early piano sonatas.

Artistry: In this paper, artistry mainly includes structural design, emotional expression and interpretative presentation. The core criterion for judging the artistry of a work lies in its unique charm (including sensory, emotional and intellectual artistry), which is reflected in the depth and clarity of ideas and emotions in content, as well as the creativity, professionalism and expressive force in form. Ultimately, it achieves the harmonious unity of content and form, bringing aesthetic pleasure and spiritual enlightenment to audiences. This paper aims to interpret the first movement of Beethoven's Piano Sonata in C Major, Op.2 No.3 from an artistic perspective to guide its high-quality performance. The artistic value of the work is embodied in compositional techniques, musical analysis and performance practice, hoping this paper can help readers appreciate the charm of this masterpiece.

Compositional Technique: It refers to composers' application of basic musical elements (melody, harmony, rhythm, timbre) and their innovative breakthroughs based on traditional techniques. It is the core tool for musical expression and image shaping, determining the stylistic characteristics, emotional tension and artistic appeal of the work, and runs through structural processing, harmonic collocation, thematic development and presentation. In learning, we should not only inherit traditional compositional norms but also explore personalized paths in musical performance.

Performance Practice: Based on personal performance experience, the author has progressed from simple sight-reading to learning performance skills, and finally to enjoying performance, exploring musical effects and processing musical details. Rhythm, dynamics and articulation are the core elements shaping performance style. This paper will discuss the key points of interpretation from these three aspects.

3. Literature review

Current status of domestic research: Domestic research on Beethoven's piano sonatas mainly focuses on aspects such as musical analysis, performance analysis, and the exploration of symphonic style.

In her study of the musical style and performance of Beethoven's Piano Sonata Op. 2 No. 3, Sun Yuwei provides an in-depth introduction to the piece itself and its background. Her textual analysis details the musical style and formal structure of each of the four movements, and she also shares valuable technical insights and experiences based on her own performance practice [4].

In her study on the dynamic symphonic qualities of Beethoven's Piano Sonata Op. 2 No. 3, First Movement, Chen Yuanyuan discusses how these dynamic symphonic qualities are manifested in the

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piece, and how teaching performance techniques related to these qualities provides learners with a deeper understanding of the piece and methods for interpreting it [5].

Through a literature review, it was found that foreign researchers Liu H. and Liang X. have conducted more in-depth studies from an aesthetic and interdisciplinary perspective [6,7]. Most of their work focuses on comparative analysis, performance analysis, and artistic appreciation of Beethoven's other works, and involves various aspects such as musical aesthetics and creative background. However, some of these studies lack a connection to actual performance practice.

Through a review of the literature, one gains a preliminary understanding of the first movement of Beethoven's piano sonatas. However, theoretical understanding often needs to be combined with practical application. A comprehensive review of domestic and international research reveals some shortcomings. Addressing these shortcomings, this paper aims to solve the following key problems:First, this paper will further verify the applicability of the first movement of Beethoven's Piano Sonata No. 3 in C major in different contexts and explore its universality; secondly, this paper will evaluate the artistic merit of the first movement of Beethoven's Piano Sonata No. 3 in C major through practical experience, providing more specific and practical guidance; finally, this paper will innovatively propose new research on its artistic aspects, aiming to help more people clearly understand the compositional techniques of this piece.

4. Research methods

This research paper on the first movement of Beethoven's Piano Sonata in C major, Op. 2 No. 3, primarily employs three research methods: literature review, musical score analysis, and performance analysis.

Literature Review Method: By collecting Chinese and English literature, newspapers and journals from Xi'an Conservatory of Music Library, CNKI, Google Scholar and other databases under available network resources, this method sorts out the domestic and foreign research status of the artistic nature of the first movement of Beethoven's Piano Sonata in C Major, Op.2 No.3, clarifies the academic research status and trend of this topic, provides theoretical basis and practical reference for this research, and points out the gaps in existing literature.

Musical Score Analysis Method: This method focuses on artistic research and practice of the first movement of Beethoven's Piano Sonata in C Major, Op.2 No.3, with musical score as the basic medium. It achieves research goals through detailed analysis of score content and its interpretation, focuses on investigating the performance interpretations of tempo, dynamics, phrasing, fingering and pedaling by pianists and music editors of different eras, and tries to reconstruct Beethoven's original compositional intention and artistic vision, thus providing important academic reference for the research conclusion.

Performance Analysis Method: This method sorts out the technical points that performers need to pay attention to when playing this work, and conducts research combined with personal performance experience. It aims to promote the application of theoretical knowledge in performance practice and provide useful information for relevant participatory research.

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5. The first movement of Beethoven's Piano Sonata in C Major: an instrumental analysis from an artistic standpoint

5.1. The compositional structure

The first movement follows a sonata-form structure, and the music brims with vitality and energy which leads the listener into a warm environment (Xu Ziyuan). The design of the work consists of four sections: exposition (measures 1-91), development (measures 92-139), recapitulation (measures 140-218), and coda. Exposition has these components: the main section, the bridge, the first sub-section, the connect, the second sub-section, and the ending section; Development has these components: the introduction, the focal point of the development, and the retrospection transition; Recapitulation has these components: the main section, the bridge, and the sub-section.

The introduction itself is divided into 91 sequences, each containing in turn the main theme, the connecting passage, two variations, and the coda. Among them, the main theme is shown in Figure 1 below.

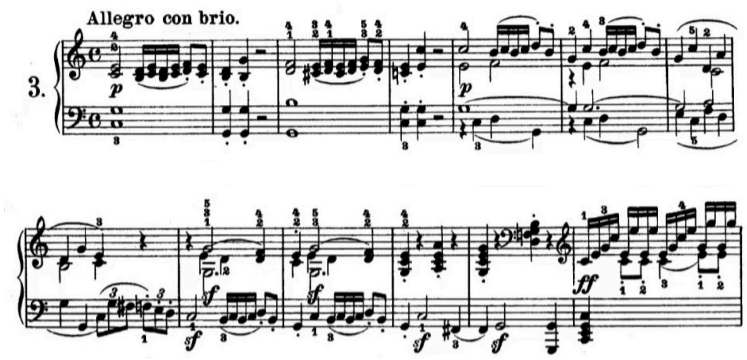

Figure 1. The main theme of the presentation department

The main part begins with the I chord of C major, and the clear and distinct toccata rhythm emerges gradually. There are two motives with lively emotions. The opening melody is simple and lively, laying the foundation for the development of the whole movement. As shown in Example 1, the first measure begins with a steady beat paired with the major triad chord in C major, with a 4/4 time signature. The first 1-8 measures are the basic part of the musical section. The first and second measures and the third and fourth measures have the same rhythmic pattern and are performed in the classical regular form of tonic-dominant-tonic. The theme is straightforward, and the soft dynamic given at the beginning creates a quiet and mysterious atmosphere. In measures 5-8, the four voices are superimposed to make the sound fuller, presenting an ensemble effect similar to that of a small band. The melody is in the high voice, and in measures 9-12, the melody moves to the bass to enhance the thickness and stability of the paragraph, and at the end of the main part, it uses K46-dominant seventh-tonic with a perfect ending of the terminal four-six and the development of the conventional musical thought.

In the 13th measure, the original bass seventh chord of the left hand expands and enriches the sound effect, creating a speed contrast between the theme melody and the previous one, then turning into a rapid run of sixteenth notes . The octave and arpeggio techniques in the 13th-20th measures forms a flowing sound tension, enhancing the driving force of the paragraph. The intensity of ff, combined with the crescendo and diminuendo, makes the music sound like a series of thunderous roars, bursting freely in the howling wind and rain again and again, shocking people and pushing the

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music to a climax. When playing, you need to use your right thumb to tap out the accents to emphasize the direction of the melody, and at the same time make a noticeable crescendo to highlight the fiery atmosphere of the music to its extreme, as shown in Figure 2.

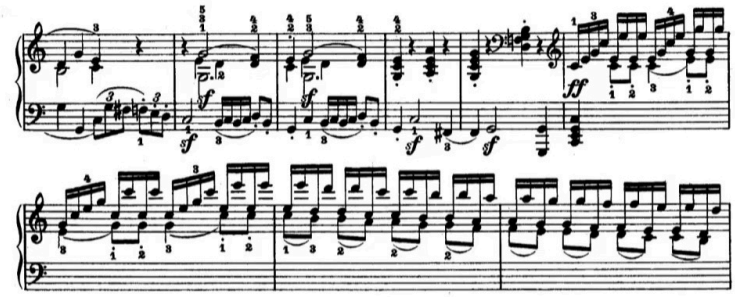

Figure 2. Thematic melody and playing techniques

The theme of the first sub-section is 27-38 bars. This theme is an independent passage, which contrasts with the main section in structure. The melody is smooth and coherent, with singing characteristics, conveying warm emotions, and adopts a Haydn-style solo. When the main part is in major, the subpart is in the major scale of the fifth degree above (most common) or the major scale of the third degree, followed by the tonality of the third degree below the tonic. When the main part is in minor, the subpart is generally in the parallel major, followed by the supertonic minor and sometimes the supertonic major, as shown in Figure 3

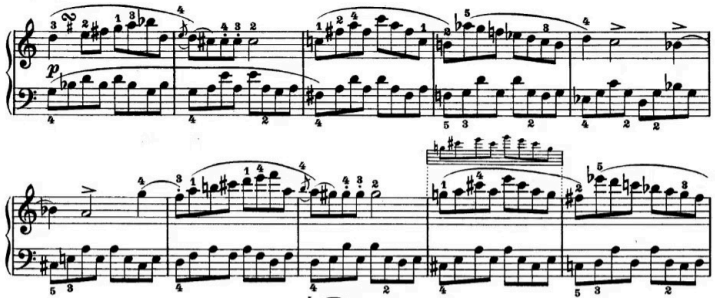

Figure 3. The theme of the tender and soothing vice-ministerial section

The 39th to 46th measures are the connecting part, which adopts the sound effect of a chamber orchestra. The music is performed in A minor with lively and powerful sixteenth notes, alternating with chords played with strong intensity by the sforzando. This short paragraph ends on D major (the subordinate sound), shifting from A minor to G major, forming a 4-measure dominant chord progression in measures 43-46, thus introducing the second sub-part theme. Measures 47-60 are the second sub-part theme, with the key of G major. Here, the real sub-part theme begins, with a beautiful melody and the use of chamber orchestra sound effects. The two sub-part theme materials are quoted from the first movement of the Piano Quartet in C Major, as they share the same tonic.

The structure of the second movement's theme is an open phrase (as shown in Figure 4), which forms a complete cadence at measure 54, a modified half-cadence at measure 61, and a supplement to the modified half-cadence at measures 61-77.

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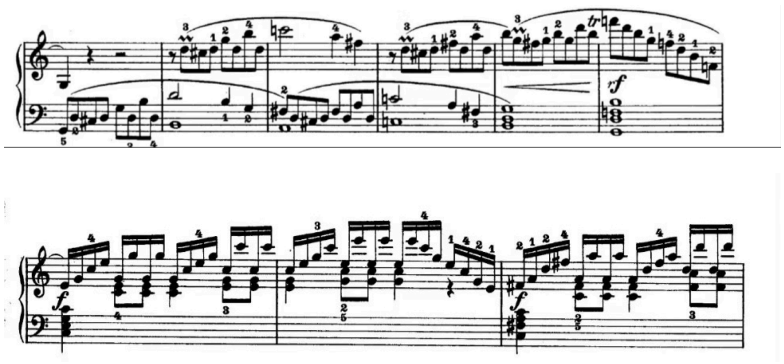

Figure 4. Open second vice-ministerial theme

The 77th to 91st measures are the end of the exposition section, and the 85th to 90th measures are the second part of the end section, which is a preparation part for looking back and repeating. It gives people the feeling that it is a full performance of the band with a heroic character image, ending with a complete cadence. The exposition section uses Mozartian texture and Haydn-style solo alternately, giving the work a concerto-like feeling and an unique atmosphere.

Typically the development in sonata form is divided into three parts: an introductory passage, the body of the development itself, and a passage that functions as a retransition to the recapitulation. The tonality of the development is far more elaborate; it rarely uses the keys presented in the exposition, and it frequently moves away from these keys in a series of modulations typically moving by fifth toward the subdominant. The development, first of whose two main sections is introduced by the closing motif of the coda, uses material from the final part of the exposition, bars 92 to 139. A sixteenth-note arpeggios passage of transition between measures 98 and 109 is now connecting with Development Center I. Development Center I is a 'pseudo-recapitulation' of the main theme in D major, which expands its material. This segment serves as a virtuosic section, changing modes from D major to G minor, C minor, F minor, and C minor. It ends up at measure 130 with a V chord of the main key C (The V chord of the main key) just as more extended dominant chords are used in the authentic recapitulation.

The reproduction section is 140-218 bars which is as the presentation section. The main theme has been modified, and the first eight episodes (148-151) remain unchanged (see Figure 5), but the complement to episodes 148-151 is no longer based on the main theme, but on the second theme with tonal transformation. The second theme is taken up in the low voice, its high voice portion syncopated.

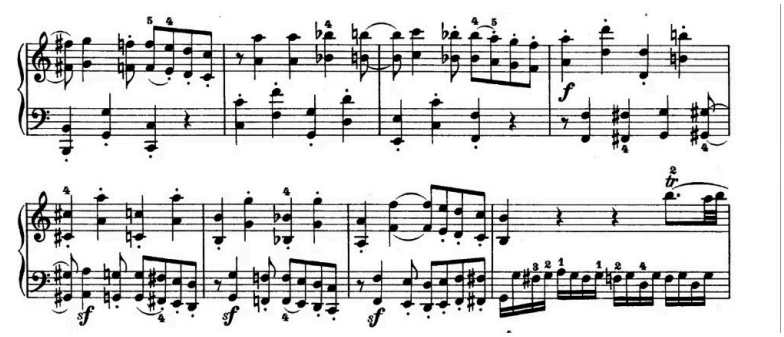

Figure 5. Theme of reproduction department

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5.2. Harmonic and melodic analysis

5.2.1. Use of harmony

In the first movement of the Beethoven's Piano Sonata in C major, Op. 2, No. 3, harmonic analysis is indispensable. Based on firm tonality, the expressiveness and dramatic strength of the music are intensified by way of daring modulations, rich harmonic colors, and unceasing dynamic treatment. It enables people to penetratively analyze the harmonic strategies used by the composer in composition and to know to what extent it influenced the total of the work.

In the development researchers have two methods: one, distantly related key: we have two modulations by step from C major to the dominant key (G major), and then the second theme does not stay in G major after the transition, it modulates to E major. This is the III degree of C major, a distant key, and its introduction brings a sudden brightness and warmth which contrasts beautifully with the tonal landscape; two, the introduction of the flat VI degree: in the bridge and development sections Beethoven introduces A-flat major (which is) C major's fl at VI degree. Such tonality, paired with sombre tones and emotionally remote characters, can immediately set up a stark contrast and tension, a frequently used device in the Romantic era of music which Beethoven anticipated in his era. In the development section, modulations are more numerous and bolder.

The music may change suddenly between C minor, F major, A-flat major, and other keys; this uncertainty is a fundamental instrument in forging musical dramatic opposition.

The decoration of sustained tones and the drone notes in the bass also reinforces the rhythm in the music. The application of sustained notes gives an even ground amid complicated harmonic arrangements as well as produces certain sound special effects. Sustained tonic note: In the intro and outro, a low registed sustained tonic note (C) serves as the harmonic base for the higher harmonies. Dominant sustained note: In the build up to the climax or recapitulation, the unbroken presence of the dominant pitch (G) generates tremendous anticipation and suspense, with an exceptional feeling of release when at last it is resolved to the tonic chord.

Beethoven's treatment of harmony in his Piano Sonata Op. 2 No. 3 may be referred to as a "manifesto of the extension of classical harmony," in which he expresses this extension through remote keys and novel dominant functions. First Movement (Allegro con brio) - the foremost phase of this harmonic "adventure", where all previously mentioned distant modulations, enharmonic shifting and "tonal daring" (especially in the development) culminate, proving that harmony is indeed the impetus mouthing the expression and style of music. It is these very fine forward-looking techniques of harmony that transport this sonata out of the elegant world of Haydn and Mozart into a new one that is more individual, dramatic and symphonic, and which paves the way for the harmonic revolution of the Romantic.

5.2.2. Melody analysis

Beethoven's earlier melodies contain fewer longer phrases in the mode of Mozart, but more so in the direction of motivic development. His melodic lines are traditionally examined from the motivic, thematic and structural levels. They arise from concise, emphatic motivic notions, and the statement, contrast, and elaboration of his melodies are the fundamental means by which he develops dramatic tension in music. For one thing, a simple bright theme,that consists of a succession of quintuplet notes forms the opening part of the work. The halting and continuous patterns interchanged between the notes bring people a lively and light sound. Yet a melody-like bad second theme is introduced in the work, and a rhythmically attractive third theme is heard. This

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secondary material is performed with a gentle tact, caressing and enchantingly delightful. This paragraph is the view of scholar Lü Hongjie [8].

The work is a sonata for C major with allegro tempo. This movement is in sonata form and bristling with heroism and unbounded motion. It mainly consists of the principal theme "Hero's Declaration" (as shown in Figure. 6) and the secondary theme "Contrast between elegance and wit'" (as illustrated in Figure7)

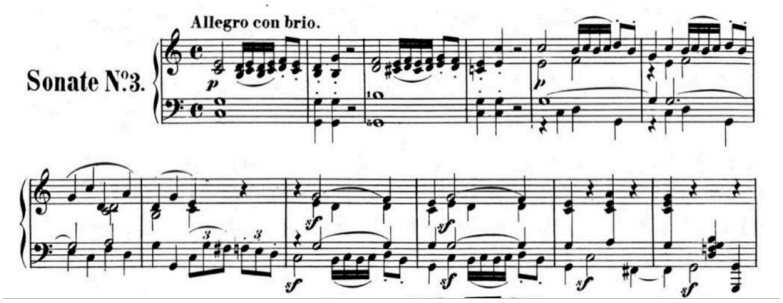

Figure 6. Hero's Declaration

As has been noted, the opening arpeggio of the C major chord in its forward rush is not simply a tour de force but also contains a strong melodic idea. The entire movement is saturated with a rising arpeggio motif, to which Beethoven almost immediately responds in "conversation": to the emphatic statement is a gentle, hesitant short phrase; this dramatic change of dynamics (f-p) is itself a component of the melodic drama. In a symphonic way the crisp opening fortissimo can be directly imagined to lead to full orchestral playing, and then the hollow, metallic pianissimo leads to the woodwinds.

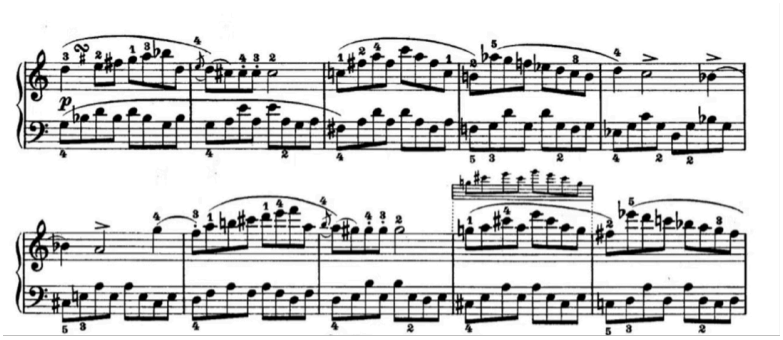

Figure 7. A comparison of elegance and wit

This passage from the main theme is in G major and is quite different from the exposition's main theme. It's then not anymore a chordal arpeggiation, but a more airy melody with appoggiaturas and trills which is more elegant and graceful. But this is riddled very soon by Beethoven with his power, in the theme's very grace period, and in the development part it is fragmented and combined again with the main theme's motif. This interplay of motifs generates tension, as the sonata's development section is known for, underscoring its dramatic possibilities.

5.3. Analysis of music

Beethoven's Piano Sonata Op. 2 No. 3 is a sonata that is brimming with emotional energy and originality. As its first movement, written in 1795, is not one of Beethoven's mature works and he

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was still struggling with his own style in those days, the piece nevertheless exhibits his individual musical language, as well as his own take on the classical sonata form.

In the first movement we already see that Beethoven places this concerto (third movement) at an Allegro con brio pace in C major shining with positive energy. From the start the music is built on massive chords and rhythms, and Beethoven has created a grand and powerful ambiance, like the birth of a new age. For instance, the opening figure is played decisively, as if shaping the mood for this entire movement.

After this, the main motif is lovely and expressive. Beethoven makes use of melodic contours and rhythmic changes to make the music consist both smooth and lively. This figure is iterated at least half a dozen times in different octaves and chords, so do not loose interest! After the theme has been stated, Beethoven decides to start include more ornamentations variations, such as appoggiaturas and trills, to the melody to make it more emotive and intricate. In the development section of the movement, Beethoven explores his technique of counterpoint and harmonic treatment. He alters and expands the thematic ideas, driving the music to a climax through highly chromatic sequences and rhythmic contrasts. This climax becomes the high point of the emotional tension in the work and finishes the emotional journey. In this part, Beethoven's trailblazing impatience comes out clearly, as he uses augmented and diminished chords, and relations of keys much more distant than those usual at the time, making the music more tensive and more dramatic than ever before. The restatement of the first subject when the recapitulation arrives gives a sense of symmetry and completeness; yet Beethoven also inserts further new ornamentations and transformations that enable the music to take on new looks while keeping the original thematic profile. So we can see from the analysis that the first movement's whole structure is strict and orderly.

Through the ingenious use of musical designs and forms Beethoven achieves that rare combination: the movement is not only superbly articulate but profoundly stirring. In this way, the movement provides a rewarding musical feast and fruitful artistic experience for both the novice and the experienced listener. In addition, it provides access to a fuller comprehension of Beethoven's musical language and his developments in the art of musical form.

6. Realizing the first movement of Beethoven's Piano Sonata in C major in performance

Beethoven's Piano Sonata in C was the godfather of virtuosic repertoire. The first movement's lyricism, beautiful melodies, strict and elaborate form, and plentiful symphonic effects make it one of the most dynamic masterpieces in music. This paragraph constitutes the opinion of the scholarsLi Jingyan and Huang Hongyan [9]. In addition, there are also many musical components in the piece and to play them one must be technically skilled, thus the performance become extremely expressive. We usually perform this piece knowing it was composed when Beethoven was young, and in doing so we should be careful to observe a balance between freedom and restraint in the playing, so as not to fall into "rhythmic looseness" and to bring out the smallest nuance of each note. Its noble artistic qualities are perfectly compatible with these musicians extraordinary performance. The incredible technical demands, the lyricism and the grand symphonic nature of the work make it extremely difficult to give a good performance and many more things are required to be able to perform it well. This paragraph constitutes the opinion of scholar Xu Ziyuan [10]. Here This study will outline some of my own experiences and conclusions from my practice.

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6.1. Rapidly played scales running

The performance in measures 13-26 is also marked by the presence of fast runs and octave notes. The scales in the auxiliary part have two different melodic feelings. It is this introduction of the eighth notes, in combination with a soft melody, in bars 27-38 that plays out in such a beautiful way in this piece, immediately calming the mood of the listen from the heat of anger. It should be played with a light touch;The fingertips must be kept close to the keys The Feel This is what you want to achieve; a smooth, continuous feeling, where you can feel a closer connection between your finger and the keys. But you should also make sure that your fingers aren't spaghetti and that your wrists are moving fluidly.

Descending scales are a very common emotional device in music. After 39, the style changes drastically; the sixteenth-note runs become less leisurely and more rapid, with drastic changes in dynamics and rhythm serving to increase "dramatic" singing. This change isn't just in the tempo (up to now, all the changes were in tempo); making a striking difference in timbre within the general expression of music. The former tone was more comforting and soft-spoken, whereas the latter style is more prone to tears. This exchange of expressions is like a kind of rapid switch between two climatic weather conditions: "bright sunshine" and "raging storm". with its rhythm and dynamics producing a contrast so blatant as to even seem to accentuate the depth.

6.2. Continuously decomposed octaves

The first octave appears in measure 13, a double-force opening octave technique. The artist must be thoroughly on the inside, infusing all their emotions into the art. While working through this passage, This study focused especially on controlling tempo, following a strong-weak-secondary-weak rhythm pattern of stepping on the pedal on the 1st and 3rd beats to set the mood of the phrase and to let it sing to draw out its heroic spirit. Playing with elegance and musicality is the goal. When playing the left hand, the fingertips should be well settled and the knuckles are a bit more active. The pedal is to be depressed on the 1st and 3rd beats of each bar, and raised at the end of the beat is which da pedal is so to be pressed. This accents the main melody and gives a majestic feel to the whole thing, we can get F in dynamics without muddying the sound. You can play subsequent tone octave arpeggios similarly.

To play music well, a musician must be relaxed as well as strong. Playing with too much force may cause stiffness and soreness in the arms and wrists. Tension stiffens the flexibility of touch and the expressive potential of tone. So, it is the most is necessary to play when relaxed.

7. Conclusion

The formal design of the first movement in Beethoven's C major Piano Sonata, Op. 2 No. 3 is the embodiment of the dialectical restoration "adhering newstylistic elements to past tradition" in his earlier works. In this movement classical rigor of structure is planted into Romantic emocional tension—a strong indicator of period-transition from Classic to Romantic. Especially notable is the simple but relentless basic motif—all through the piece like a "genetic cell"—the motif is the driving force of the entire form. In addition, with his use of strong dynamic contrasts, symphonic texture and virtuosic writing, Beethoven takes the piano out of the genteel Classical period and into a medium for expressing personal will and feeling.

We conduct a full-length series of form, harmonie and mo-dulationanalysis on the work. Based on the author's own performance experience, relevant artistic treatment and interpretation of the

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work are summarized, hoping to provide some help for later performers and researchers.

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