

# Explore the Beauty of the Fusion of "Sound" and "Beauty" in Beethoven's Early Artistic Style —— The First Movement of the Fifth Piano Sonata is an Example

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**Abstract:** In 1995, Deron University in Sweden held an international cross-art seminar with the theme of "Cross-Art Studies: A New Perspective", which laid a good foundation for the integration of music and art. Ludwig van Beethoven is a wonderful flower in the long history of western art. It is almost difficult to find a composer who has a greater influence on music than Beethoven. In his life, he has created many themes and huge quantities, but he is most well known for the Fifth Symphony ("Fate") and the Eighth Piano Sonata ("Pathos"), both of which are in c minor. In Beethoven's hands, c minor is endowed with the characteristics of hero, struggle and epic. Listening to music "creating like an artist", using abstract painting language, such as dots, lines, faces and other modeling elements and colors to show beautiful pictures. This paper will analyze the creation background of this work, the ontology and part of the psychology of the work, so as to better explore the artistic charm of the integration of music and aesthetics of the work.

**Keywords:** Music Creation Psychology; Fusion of Sound and Beauty; Art Tonality Complex; Hero Image

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## 1. Early creation

"Beethoven Op.10No.1 Piano Sonata" is for his early artwork, written between 1796 and 1798. From this work, it is not difficult to see that Beethoven created a "Beethoven music image" on the basis of inheriting Haydn's enthusiasm, elegant style and absorbing the characteristics of Mozart's techniques. Since then, he began to explore a new path of sonata development.

The first movement of the sonata work number is marked, and the fifth, sixth and seventh piano sonatas are dedicated to the Countess Anna Margaret von Brown. In Beethoven's piano sonatas, the first three piano sonatas, Haydn's works are dedicated to Haydn. For example, you can look at the first song written by Beethoven in 1787 (at the age of 15). But, these sonatas all have four movements, not the usual three movements. Moreover, in the second and third sonatas, Beethoven replaced the minuet with a more powerful scherzo, and has done so almost always ever since. Beethoven used a lot of minor tones, and in these three sonatas boldly changed tones, all very much have his personal characteristics. For example, in the first movement of the second sonata, the secondary theme begins on the e minor of the dominant direction, it soon changed, on an ascending bass line, after G major and B major, and finally fell on the "appropriate" tone E major to complete the end of the presentation. Work No.7 Sonata in E Major (1797) features Beethoven. It is expressed in the "highly expressive wide board", and can feel and find the three basic modeling elements of music: "point, line and surface"; feel different mood works through different lines.

The first song 10 (published in 1798) and the work 13 "Sad" Sonata (published in 1799) are both c minor, the first and last two movements have a stormy, passionate nature (Beethoven's ancestors often related these properties to this tune), and a calm and deep slow movement in A major. The solemn introduction in the "Pathos" Sonata appears twice in the first movement, and the theme of the rondo-like final movement is clearly similar to the secondary theme (drop e-minor) of the first movement. These features predict "set" connections between certain movements in Beethoven's later works. The harmonic features of these early works, as well as the piano writing that Beethoven often used the octave and dense weave, may be influenced by the piano sonata of Muzio Clementi (1752-1832). Other possible influences came from the piano sonata of the Bohemian-born Young Ladislavdishek (1760-1812).

## **2. Creation background is the individuality and commonness of music and art**

Most of the piano sonatas that Beethoven wrote before World 19 were composed in the classical form left over from Haydn and Mozart. With the growth of age and experience, his unique creative style became more and more obvious. From the style and techniques, it can be seen that he continued the classical traditional concepts of Haydn. But it's still a classical music style. Beethoven's minuet was gradually replaced by a lively, random scherzo, sometimes leaving the scherzo or minuet entirely. At the same time, with the social background and the change of historical and cultural, make the Vienna classical music composers from social status, thought, circumstances, music creation has experienced from old music creation without much profound connotation of leisurely and comfortable, to Mozart music creation preliminary personalized expression, in Beethoven is full of personal subjective will and lofty spirit of fraternity ideal, the desire of a gradual process.

The concepts of music "spirit" as well as the abstract content and abstract symbols in the works are an important part of Kandinsky's abstract painting, as well as the language and inner spirit of music and painting. Wagner combined music, mythology and philosophy to give his work a new life to opera. Music itself is abstract, and painting also has some abstract art form, which makes this abstraction enable the audience to appreciate it without any music theory knowledge or interpretation of painting techniques, and feel the emotion conveyed in it. Only through that abstraction can we break this restriction and convey the emotion perfectly. Painting and music have great similarity in the principle of internal need, both of which are the best tools to express and vent emotions, so these two ways are interlinked, and even can be expressed by each other to a certain extent. "Here, the color directly affects the mind."

## **3. The motivation for artistic creation**

The so-called motivation refers to the internal psychological process or internal motivation of individual activities guided, stimulated and maintained by a target or object.

Motivation is an internal mental process, not the result of mental activity. Motivation is an internal mental process that cannot be observed directly observed, but can be inferred from behaviors such as task selection, effort, persistence of activity, and verbal representation. The motivation must have a goal, and the goal guides the direction of the individual's behavior, and provides the motive force. Motivation requires activity, and activity prompts individuals to achieve their goals. Motivation has the activation, pointing, maintenance, and adjustment functions. Motivation is a major aspect of individual initiative, it has the role of launching behavior. It can also point the behavior to a certain object or target. All the creative activities of musicians and painters are associated with a variety of motives, different types of creative behavior, of course, although each motivation series gives the creative subject a certain motivation in the brain of the creative subject to motivate, control and adjust the creative behavior of artists. Of course, although each motivation series will give a certain influence on the behavior of the creative subject, it does not work equally. They all have their own characteristics in the creative activities of music and artistic color. These include: the scene and memory in life, emotion, emotion induction, other forms of art inspiration. Between 1796 and 1798, Beethoven established himself in Vienna with the help of his employer in Bonn, the Elector of Cologne was the brother of the late Emperor Joseph II of Habsburg (1765-1780) and Emperor Leopold (1790-1780). He was also encouraged and supported by several members of the nobility of Austria, Bohemia, and Hungary.

## **4. Analysis of the color aesthetics of the work's musical notes**

After the music analysis of the first movement of the fifth piano sonata, we can clearly see that this is a work with typical sonata characteristics.

The development of melody is kept in the high part of the piano, the musical image is light and lively, a large number of musical performance and the strong contrast of the piano strength also make the musical expression more rich. The whole piece of music, the cheerful music material and the delicate harmony structure complement each other, making the music more pleasant, lingering music. Combined with the subject of our subject integration, the first thing I think of is the abstract painting in the Art Works and the Objective World in the work in high school appreciation textbook. Because abstract painting and music have some commonalities in art, and music itself is abstract art. Vasily Kandinsky, the pioneer of abstract art, attaches great importance to the connection between color and music. The more abstract the form, the clearer the direct charm, and he regards music as the peak of abstraction. In his abstract painting, one of the founders of non-concrete painting, he takes red, yellow and blue as the keynote, combines and divides the color blocks, but also creates the rhythm transformation and frequency vibration. The teaching suggestion of ordinary high school art course standard

also refers to "interdisciplinary art learning based on life". Therefore, this class is integrated with music in content, hoping to better help students understand abstract paintings.

## 5. Conclusion

Whether music or art, they are actually a kind of media, the influence and transformation between different media, especially in the western cross-media and art in the research field, is also a trend. In Beethoven's early works, he liked to express infinite emotions and thoughts with concise motives, such as Op.2.No1 the first movement, etc. In terms of tonality, he still created according to the style characteristics of Haydn, Mozart and other predecessors, which went smoothly, such as Op. 22, Op 13, etc. Most of Beethoven's early piano sonatas used the structure of four movements, rather than the three movements commonly used in the classical sonata, which is one of the big differences between Beethoven's early piano sonatas and the classical piano sonatas. For example: the Op.10.No. 3 et al. The creation technique of Beethoven's early piano sonatas is reflected in the application of heavy texture and the application of octave technology, such as: Op.2.No. 1 et al.

This paper is the analysis of the piano sonata is Beethoven piano sonata more representative works, in his piano sonata three period, the early works can see the characteristics of Beethoven piano sonata, and in the process of his growth, the technique and change, so through the analysis of the detailed study, can almost to explore the characteristics of the early Beethoven piano sonata creation techniques. The cross-artistic exploration of musical painting is not the simple combination of painting art and musical art on the surface, but uses the abstract characteristics of musical painting in the painting, focusing on whether the picture can abandon the objective image and go directly to the spiritual world, and touch the mind of the viewer.

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