



**CONSERVATORY OF MUSIC  
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RESEARCH PROJECT**

**A STUDY ON THE PEDALLING INTERPRETATION OF  
BEETHOVEN'S SONATA NO.14 IN C-SHARP MINOR, OP.27 NO.2,  
1ST MOVEMENT**

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## ABSTRACT

This research focus on the pedalling interpretation of the first movement of Ludwig van Beethoven's Sonata No. 14 in C# minor, Op. 27 No. 2 in the key of C# minor. Beethoven's pedalling instruction for this movement is "si deve suonare tutto questo pezzo delicatissimamente e senza sordini," which translates that the entire piece should be played with the utmost delicacy and without mutes. In this current period, is Beethoven's indication still applicable with all of these relatively modern instruments, or has it been made irrelevant? Due to the advances of the keyboard instrument and the expansion of pedalling capabilities, there have been several variations in pedalling interpretations by music score editors and performance pianists, and the number of research devoted to this subject has been restricted thus far. As a result, the purpose of this study is to observe and explore the many interpretations of pedalling. Because this research was conducted through a qualitative method, a total of three score editions and two videos of performers were chosen to be observed for this study. The score was acquired from the imslp website, while the video of the performers was downloaded from YouTube. Due to the issue of pedal interpretations, it was necessary for the score that was chosen to have the pedal indicators either the right pedal or the una corda pedal, depending on the situation. According to the data, there are significant differences between the score editions, and each of the editions has its own concept, which may be split into two categories: the most simple and the most complex. The research must be able to view the performer's foot in the clip for the video observation to be effective. The video must be recorded at a full angle so that the performer's foot can be seen in the video for the study to watch the interpretation of the pedal. Finally, there is no such thing as a right or incorrect answer when it comes to pedal interpretation. The most crucial aspect is that we must be aware of our own playing while maintaining the integrity of the piece's originality.

# TABLE OF CONTENTS

	<b>PAGE</b>
<b>AUTHOR'S DECLARATION</b>	i
<b>ACKNOWLEDGEMENT</b>	ii
<b>ABSTRACT</b>	iii
<b>TABLE OF CONTENT</b>	iv
<b>LIST OF FIGURES</b>	v
<b>CHAPTER 1: INTRODUCTION</b>	
1.1 Background of Study	1
1.2 Need of Study	4
1.3 Limitation of Study	4
1.4 Purpose of Study	5
1.5 Organization	5
<b>CHAPTER 2: LITERATURE REVIEW</b>	
2.0 Introduction	6
2.1 Beethoven's Piano Sonata	6
2.2 Sonata Allegro Form	7
2.3 Sonata No. 14 in C# minor, Op.27 No.2	8
2.3.1 First movement: Adagio Sostenuto	9
2.4 Pedal	11
2.5 Interpretation	13
<b>CHAPTER 3: METHODOLOGY</b>	
3.0 Introduction	17
3.1 Qualitative Method	17
3.2 Research Design	18
3.3 Data Acquisition	19
3.3.1 Score Analysis	20
3.3.2 Performance Analysis	21
<b>CHAPTER 4: DATA ANALYSIS &amp; FINDINGS</b>	
4.0 Introduction	22
4.1 Urtext	22
4.1.1 Score Analysis of Urtext	24
4.2 Edition Peters	25
4.2.1 Score Analysis of Edition Peters	27
4.3 G.Schirmer	29
4.3.1 Score Analysis of G. Schirmer	30
4.4 Tiffany Poon	35
4.4.1 Analysis of Performance Video	37
4.5 Lee Kwanshik	41
4.5.1 Analysis of Performance Video	42

# CHAPTER ONE

## INTRODUCTION

### 1.1 BACKGROUND OF STUDY

Ludwig van Beethoven was born in Bonn, Germany in December 1770. Coming from a musical family, he was taught to play organ, keyboard, violin, and viola at a very young age. His first public concert was at seven years of age, and he published his composition at the age of twelve. In 1792, he had his first piano lesson with Joseph Haydn in Vienna. Beethoven's life as composer can be categorized into three main periods, which are early, middle, and late periods.

The early period lasted roughly until 1800. Beethoven had a transition of composition style from Classical to Romantic era in the history of western music, where he neglected the classical forms of the previous century and set out for a more expressive writing style. According to Brian F. McCabe (1958) in his book *Beethoven's Deafness*, Beethoven wrote to Dr. Franz Wegeler in Bonn on June 29, 1801, that:

My hearing has grown steadily worse for three years. To give you some idea of my extraordinary deafness, I must tell you that in the theatre, I am obliged to lean up close against the orchestra to understand the actors, and when a little way off I hear none of the high notes. Frequently, I can hear the sounds of a low conversation, but cannot make out the words (page 192-206).

His musical imagination developed greatly after his hearing was slowly lost. It was during this period that he composed most of his great works. Beethoven died of post-hepatitis cirrhosis of the liver on March 26, 1827, at the age of 56.

Beethoven started composing at the age of nineteen years old. According to Lavinia-Nadiana Simonis in her book called "*The last Beethoven*", Beethoven