***Mozart Piano Sonata K333***

***Piano: Alex*** ***Tchernakova***

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| **Timings** | **Content and notes** |
| *5 mins* | Introductions and context of set work**SLIDE ONE** |
| 1784 publication - 13th piano sonata of 18Written for the fortepiano and to be played by domestic players* Fortepiano (loud-quiet)
* Delicate and subtle it enabled the player to control the weighting of the fingers and balance the melody and accompaniment
* Even quavers could be light and fluid in lh while ornaments could be beautifully weighted in the rh
* Narrow range for confined pitch range; much of lh is in treble clef
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| *8 mins* | Performance of first movement (without repeats) \* |
| Thank you |
| *8 mins* | The Context**SLIDE TWO** |
| Typical of the classical period a ‘style galant’ Elegance - Form - SymmetryExam question possibility (10 marks)* Use of fortepiano
* Melody dominated homophony
* Broken chord accompaniment at start \*
* Alberti bass bar 71 \*
* Pick a bar of Alberti bass you’d like to hear
* Clear harmonic progressions with regular cadences
* **SLIDE THREE**
* \* play bars 1-4 in

reduction then as original I VIb II V7 (dom 7) I* Functional chords and keys (related)
* Cadential 64 (Ic-V-I) in 57-59 \*
* Periodic phrasing, note opening is 4 bars then six!
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| 2 mins | Sonata Form and the subjects**SLIDE FOUR** |
| Mozart uses this to control his sections and provide perfect balance and symmetry. Brief S Form overview. Harmonically functional. * Exposition

 First and Second subject in related keys (Bb then F - functional) \***SLIDE FIVE**First subject* Starting appoggiatura
* Elegant with broken chords in lh and scalic movement in rh \* bars 1-8

Fingerprints of second subject* Announces arrival with a grand chord in F
* Syncopated

\* second sub |
| *10 mins* | The core melodies  |
| Sonata form allows Mozart to explore a range of melodic ideas, unlike some monothematic compositions of Haydn.This profusion of melodies is important and melody is the driving force behind this work* Characterised by the distinctive conjunct scales \* 6-10
* Sequences (extend melodies) \*bars 27-28
* Appoggiaturas and APNs.
* Diatonic with a little chromaticism for colour \* 39-50
* Trills, ornamental in character
* Stability provided by functional harmony: Circle of fifths \*47-48
* Pedal notes \* 57-59
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| *5 mins* | Development Section**SLIDE SIX AND SEVEN** |
| Use of chords and development of motifs from subjects. Immediately you hear the first subject extended with a sequence \*3 quavers at end of bar 1 are developed in bars 66, 67, and 69 \*  intervallic aug bar 79Another set of examples if time (on slide seven)After a perfect cadence in bar 70 there is a dramatic move to F minor (dom minor)Then an exciting move through C minor and Eb minor (dark)Bar 87 focus around F dom 7th as a dominant pedal for return to Bb  |
| *5 mins* | Recapitulation |
| Second subject returns in the tonic key to add a sense of overall balance and symmetry \*Circle of Fifths from bar 47-48 \* extended bar 143-146 \*Long pedal note bar 159Then after a little chromatic colour and an d an elegant turn it finshes with a perfect cadence |
| 20 mins | Performance of the piano sonata |
| Thank yous**SLIDE EIGHT** |