***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 18  Written 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 |
| *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 - Symmetry  Exam 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! |
| 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 |
| *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 79  Another 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 159  Then 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** |