

Musical Style and Playing Method of Mozart's Piano Sonata K332 First Movement

Xiaojing Liu

Yangtze University, Hubei Jingzhou, 434100, China

Abstract: Mozart's music reflects the style of the classical period, perfecting a variety of music genres. Taking the first movement of Mozart's sonata K332 as an example, this paper elaborates the composing techniques, performing requirements and characteristics of Mozart's piano sonata.

Keywords: Mozart; Piano sonata; Musical style

1. Introduction to Mozart's Characters and Works

Wolfgang Amadeus Mozart (1756-1791) was born in Salzburg, Austria in 1756. Influenced by his father, a court musician, he wrote his first symphony at the age of five, his first symphony at the age of eight, and his first opera, *Mithridates*, at the age of 14, so he was called a "musical genius".

Mozart's life is short and brilliant life, he is not only a great musician, but also an excellent pianist. At the age of six, Mozart went on a court tour with his father to Europe's duchies as a "musical prodigy" and was sought after by churches and royalty. Mozart became the court musician of the Archbishop of Salzburg at the age of sixteen, but because he could not stand the Archbishop's servant's harsh criticism and insult, sprouted the idea of another way. At the age of 21, Mozart went to Paris with his mother, but could not find a satisfactory job in music. During this period, his mother's death brought a heavy blow to Mozart. Two years later, Mozart returned to Salzburg as a court organist. But as the feud between Mozart and the archbishop escalated, a year later Mozart decisively resigned as a court organist and began the life of a freelance musician. He became the first openly liberated musician in European history, although it also marked the beginning of Mozart's miserable life.

Although Mozart became a free composer, he was not free from religious oppression. Mozart lost the support of his patrons and lost his steady income. In this case, Mozart had to rely on his musical talent and performance to make a living, by music creation and public performance of income. His ten years in Vienna were his finest and most significant, during which he occasionally borrowed money from friends to live his miserable life. It was not until 1791, when Mozart died of income instability and physical illness.

The optimism and positive spirit of Mozart's sonata K332 does not correspond with his life experience when he wrote it. Mozart's desire to develop well in Paris and nobody cares about him is unfortunately reflected in his sonata K332's confidence and desire for the future, which brings joy, emotion and bright anticipation.

2. Styles of Mozart's Sonata in Different Periods

Mozart's music has obvious particularity compared with other music works, that is, his works mainly express lyricism and fantasy rather than pure technique. However, through the understanding of Mozart's thoughts in different periods, we can analyze the formation of his style in different periods. Mozart wrote a total of 18 piano sonatas, each sonata has its own unique style. Mozart's style can be roughly divided into three periods.

2.1 Style of Early Mozart Sonatas (1774-1775)

Mozart's sonata of this period is K297-K284. These six piano sonatas are called "Home Sonatas" and were composed by Mozart after many trips back to his hometown of Salzburg. The six sonatas had clear melodies but vague themes, because Mozart was deeply influenced by his father when he wrote them, which made his writing immature but did not prevent him from showing his talent to the world.

2.2 Musical Style of Middle Mozart Sonata (1777-1778)

The Mozart sonata serial number is K309-K311, K330-K333. Among them, K309 and K311 sonatas are called Mannheim sonatas and K310, K330-K333 are called Paris sonatas.

K309 and K331 were composed by Mozart in Mannheim in 1777. This was also the beginning of Mozart's period. With the continuous enrichment of Mozart's life experience, contact with music genres continue to increase, at this time of Mozart would like to express their feelings with music. Mozart's writing style has obvious changes under the contrast of his previous hometown sonata. Under the influence of Mannheim school, the theme of Mozart's sonata in this period begins to have a sharp contrast.

K310, K330-K333 was composed by Mozart in Paris in 1778. At this stage, Mozart was influenced by Italian opera. His music style and composition technique were changed to a great extent. This is a great idea for the composers of the time. Life in Paris inspired Mozart, and the melodies of this period were highly vocal and theatrical. The five sonatas had a sing-like form called Allegro Vocalis.

2.3 Mozart K332 musical style

Sonata K332 First Movement Accompaniment Texture Mainly Harmony Decomposition, with Mozart's Middle Music Style

Case. Among them, decorative sound, rhythm and speed, timbre and other aspects are quite Mozart's personal creative characteristics.

The main melody of the first movement contains two kinds of musical emotions: silence and passion. In music performance, Mozart paid great attention to the unity of music style and melody color, and made great progress in composition techniques. Compared with Haydn and other contemporary works, Mozart used a more concise decorative sound, with a more flexible, lighter, more personal creative features. Melody and texture arrangement are relatively simple, musical fluidity is strong - these features and elements together constitute a lively Mozart music style, expressing the pure bright Mozart music emotion.

2.4 Musical style of late Mozart sonatas (1788-1789)

During this period Mozart composed five piano sonatas: K570, K547A, K545 and K533/494. Because he was at the peak of his creative career, these works became one of the most significant pieces of music in Mozart's life. Mozart's lack of patronage and his own lavish spending of money, coupled with the death of his family and his own serious illness, made it hard for him to make a good living as a freelance composer. The five piano sonatas created by Mozart in this period, integrating the main tone and polyphonic techniques, are of great artistic quality.

3. Playing Method of Sonata K332

The author divides the first movement of Mozart's sonata K332 into three parts, namely, the presentation part, the exhibition part and the reproduction part.

3.1 Presentation Department

Starting with the first bar, the right-handed melody plays the theme, and the left hand takes up the theme by breaking down the F major chord. Some ornamental notes were added to enrich the variation of timbre, which made the music more lively and the style more relaxed and enjoyable. The left hand dissection chord of this song is a typical classical music common accompaniment type, this type of accompaniment to use the thumb, so the thumb control requirements are very high. Because the thumb is weak in the process of playing, and the thumb itself is weaker than the other fingers, it is easy to appear the uneven performance under the influence of the thumb. That is, when a phrase requires a large number of chord-splitting patterns to connect the transition, because the thumb can not move freely keystrokes, often resulting in melody.

Unnatural lines, playing when the phenomenon of disharmony accent.



Example 1

The first is the melody F-A-D-G-C-A, which appears first in the right-handed high voice in the 5-6 bar and then in the left-handed low voice in the 7-8 bar. We should pay attention to the relationship of pitch and the unity of rhythm, the application of timbre, dynamics and speed, etc. The second is the 8th bar tremolo mark, which is also the direction of the Boeing note, when playing tremolo note to pay attention to the rhythm of the decorative notes and music lightness. So the player should pay attention to the finger flexibility and strength control.

Take the first bar to the 22nd bar as a complete phrase, this phrase has a large number of bounce patterns, fingers touch the key, the strength of a certain degree of control, while the need to relax the wrist, touch the key to the end. At the same time, we should keep the coherence and integrity of the big music sentence, and also express the music feeling of the falling sound correctly. In the process of playing, it is easy to make mistakes in the ups and downs of tone patterns. Therefore, it is necessary to consider the consistency of the whole music structure more than the ladder. Bar 23 to bar 55 for the overall paragraph, mainly reflects the scale of left-handed contrast.



Example 2

It is a common problem that how to correctly deal with the rhythm pattern of the 4th subsection “three to two” in the music example 2. Ordinary performers are lack of correct understanding and perception of the rhythm, and the left hand and the right hand often do not cooperate well to produce the rhythm pattern.

Now playing wrong. How to solve this problem? In practical learning, the player can split the beat to a minimum value and the triplet of the left hand to a sixth to two octaves of the right hand. After adapting to slow alignment, and then gradually accelerated, combined with the left and right hand exercises, from the auditory start to train the correct “three on two” rhythm. At the same time, the performer should also pay attention to the fluency of the melody when ensuring the correct coordination of the left and right hands.

Bar 56 to Bar 93 is a small piece of music. The rhythm of the lower part of the left hand combines the downward detour as the main melody. In the performance to highlight the melody of the left hand, the right hand to do similar jumping, the two make a strong contrast. The performer should pay attention to the stability of the inner beat when playing this piece. Don't be led by the rhythm of the music to make the beat unstable and faster.

3.2 Development Section

Works 94 bars to 132 bars as the opening section of the song, playing the degree of difficulty is not very large, it is necessary to pay attention to the left hand chord connection between the stability and the smooth flow of the melody. Starting with the 109th bar, the right-hand chord, which sounds like footsteps, should be played full and firm, according to the careful effect of being strong and weak, creating an atmosphere of urgency and instability with the changing functional chords and off-key chords. At the same time, we should pay attention to the division of the phrase from the overall point of view of the passage, starting with the gradual change of the arrangement of the phrase.

3.3 Reproduction Department

The 133rd subsection is the reappearance part, is the power reappearance. Performance needs to be slightly different from the presentation section, so as to form a certain contrast. Because of the dynamic reappearance, the reappearance part adopts octave texture on the rhythmic texture, which enhances the sound effect of the melody. Therefore, when playing the reappearance part, we should focus on distinguishing the difference in tone color and strength between the reappearance part and the exhibition part, and should not simply regard the reappearance part as the reappearance of the theme of the presentation part in another mode. As the classical structure of the classical sonata, the reappearance part should experience the symmetrical formal beauty, which is the legacy of the Baroque period.

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