

Master of Form

Module 8 of *Music: Under the Hood*

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Osher Course
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Outline

- Biography of W. A. Mozart
- Analysis of *Piano Sonata No. 12* (K. 332),
Adagio

Biography

- Wolfgang Amadeus Mozart, 1756-1791
 - Fits Western concept of child prodigy
 - His father Leopold (a violinist) decided he had unusual talent.
 - Leopold was a slave driver, making his son (age 5) perform and improvise on the piano across Europe.



Mozart as a child

Biography

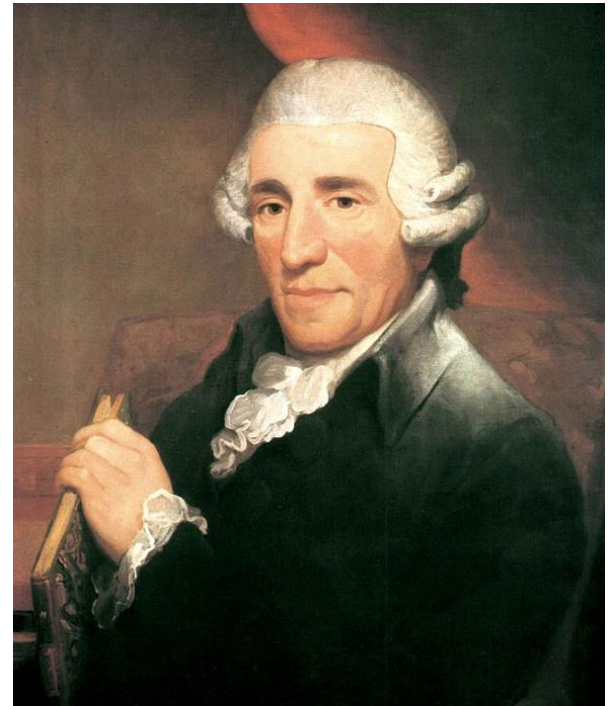
- Wolfgang Amadeus Mozart, 1756-1791
 - Fits Western concept of child prodigy
 - His father Leopold (a violinist) decided he had unusual talent.
 - Leopold was a slave driver, making his son (age 5) perform and improvise on the piano across Europe.
 - Yet Mozart became very adept at composing in the “classical” style of the day.
 - He was exploited, but this made him the composer he was.



Mozart as a child

Biography

- Musical contributions
 - A perfector, not an innovator (except in opera)
 - “Classical” style was largely developed by Joseph Haydn.
 - Total mastery of the craft.



Joseph Haydn

Biography

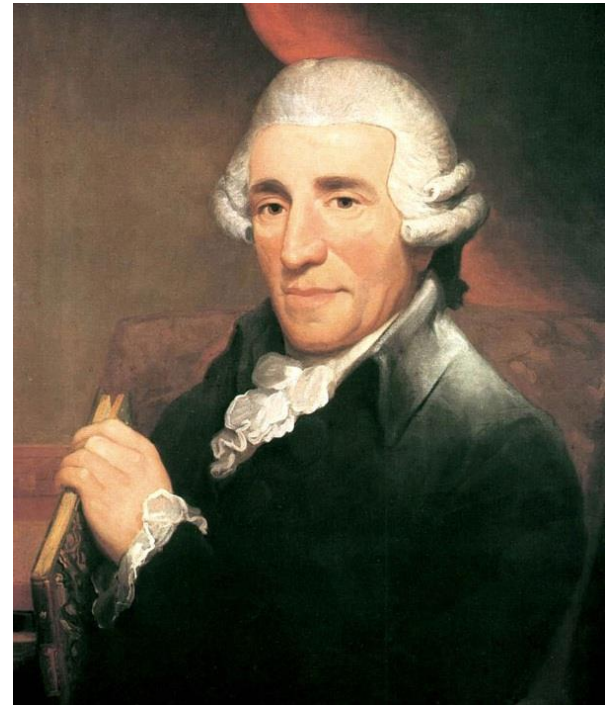
- Musical contributions

- A perfector, not an innovator (except in opera)

- “Classical” style was largely developed by Joseph Haydn.
- Total mastery of the craft.

- Known for freshness and originality

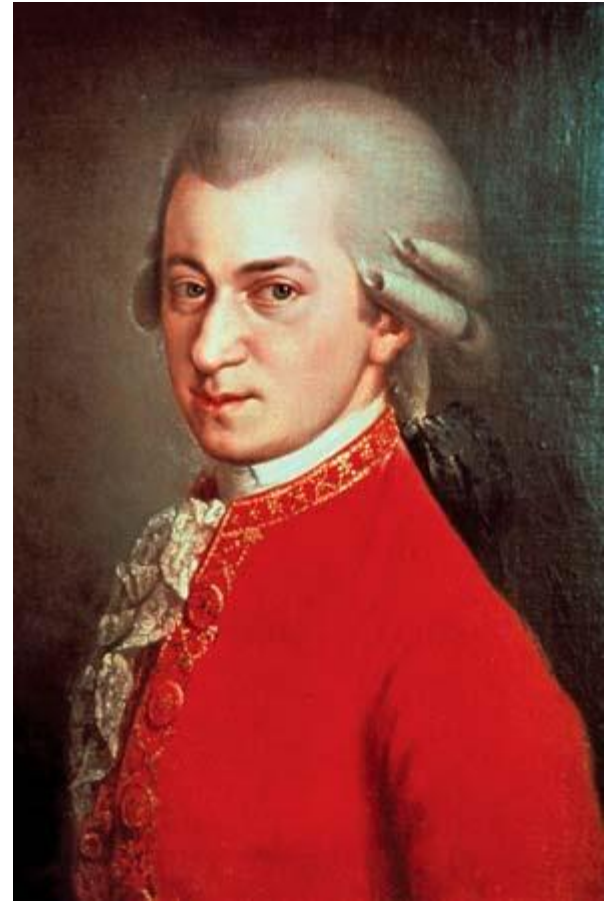
- Much of his work was “background music” for parties.
- But sonatas, concertos, operas are full of delightful ideas.
- Learned from Haydn the importance of a catchy tune.



Joseph Haydn

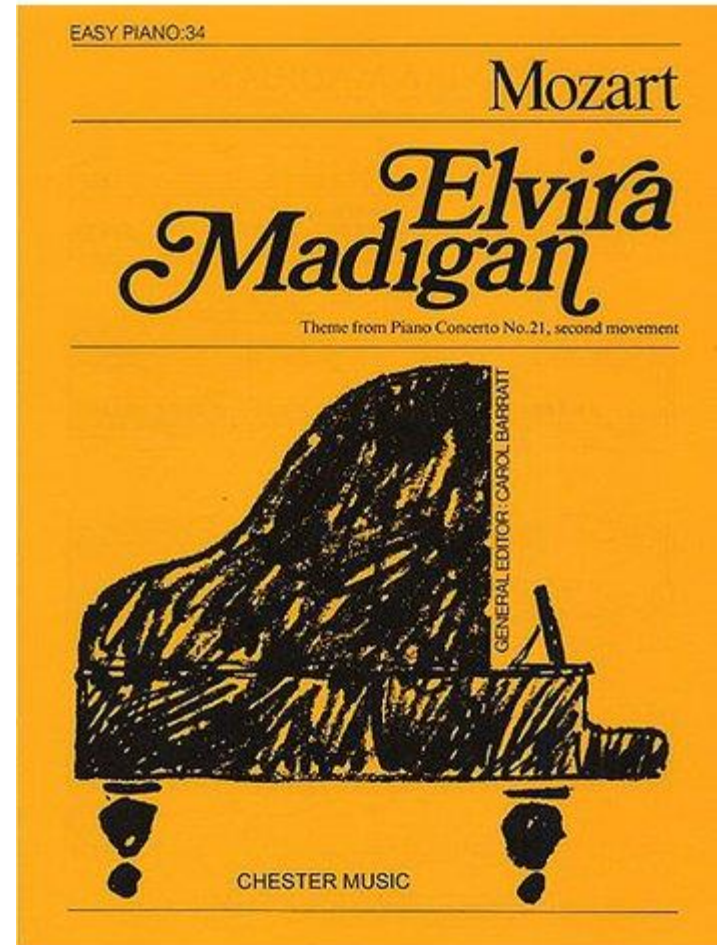
Biography

- **Musical contributions**
 - Proficient in practically all genres of the day
 - Piano sonatas, chamber music, concertos, operas, symphonies, even a few religious works.
 - **Best work at end of his short life**
 - 3 symphonies composed in his last summer are music for the ages.
 - Died of unknown illness at age 35.



Biography

- Popularity today
 - Mozart became a phenomenon after a mediocre Swedish film used his music (1967).
 - Slow movement of *Piano Concerto No. 21*, K. 467.
 - Contains remarkable dissonance, seldom noticed (e.g., 3:21-3:45).

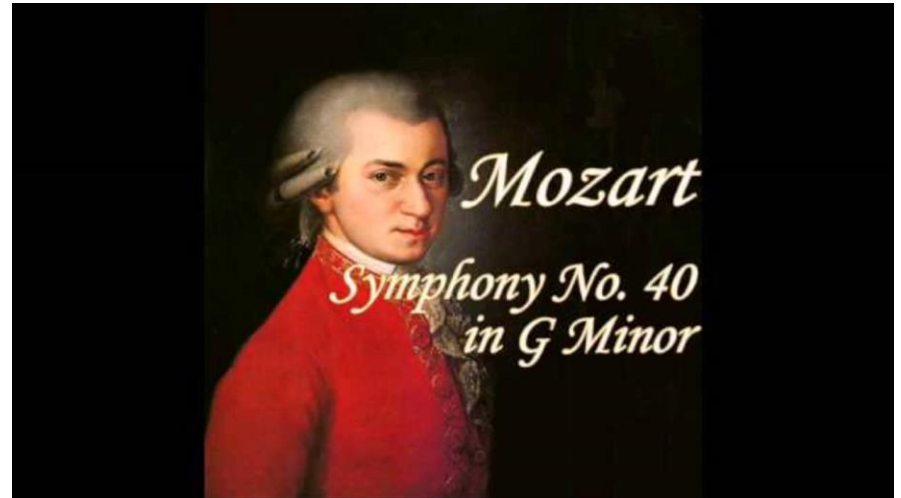


Biography

- Popularity today

- Penultimate symphony (No. 40) is popular.

- Deservedly so, perhaps his best work.
 - Known for catchy tune in the first movement.
 - But its distinction lies in powerful and sophisticated development throughout the work (development starts at 4:40 in first movement).



Piano Sonata No. 12, Adagio

- Illustrates mastery of form.
- Simple structure (or so it seems)
 - ABAB
 - First theme (A) in **tonic**
 - Second theme (B) in **dominant**
 - Repeat A,B
 - But how do we **end** the piece in the **tonic** key, if B is in the dominant?
 - Mozart has a trick!

[Audio file \(4:54\)](#)

First theme
in tonic key (I)

Adagio

Alberti bass

Second theme,
In dominant key (V)

53 tr

Second theme,
in dominant key (V)

Musical score for measures 15-18. The score is in 3/4 time and features a second theme in the dominant key (V). The music is characterized by dynamic markings such as *sfp*, *f*, and *p*, and includes trills and slurs. The right hand plays a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment. The key signature has one flat (B-flat).

Modulate to tonic (I)

Musical score for measures 19-20. The score shows a modulation to the tonic key (I). The music features dynamic markings such as *p* and includes trills and slurs. The right hand plays a melodic line with trills and slurs, while the left hand provides a rhythmic accompaniment. The key signature has one flat (B-flat).

First theme, repeat,
in tonic key (I)

Musical score for measures 21-23. The score shows a repeat of the first theme in the tonic key (I). The music features dynamic markings such as *p* and *sfp*, and includes slurs and fingerings. The right hand plays a melodic line with slurs and fingerings, while the left hand provides a rhythmic accompaniment. The key signature has one flat (B-flat). The score includes the text "Nach Autograph" and "Nach der Erstausgabe *)".

First theme, repeat,
in tonic key (I)

Musical score for the first theme repeat, measures 1-4. The score is in G major (one sharp) and 4/4 time. It features a treble and bass clef. The right hand has a melodic line with triplets and slurs, while the left hand has a rhythmic accompaniment. Handwritten annotations include '3' above the first measure, '3 1 2 3' and '3 1 2 3 1 3' above the second measure, and '5 2 4' and '1 2' below the second measure.

Musical score for the first theme repeat, measures 5-8. The score is in G major (one sharp) and 4/4 time. It features a treble and bass clef. The right hand has a melodic line with slurs and triplets, while the left hand has a rhythmic accompaniment. Handwritten annotations include '4' above the first measure, '5 4 3 2 1' above the second measure, and '4' above the third measure. The dynamic markings *sf* and *p* are present. A red box highlights measures 7 and 8.

Second theme, repeat,
in **tonic** key (I)

Musical score for the second theme repeat, measures 9-12. The score is in G major (one sharp) and 4/4 time. It features a treble and bass clef. The right hand has a melodic line with slurs and triplets, while the left hand has a rhythmic accompaniment. Handwritten annotations include 'hard low' above the first measure. The dynamic marking *sfp* is present. A red box highlights measures 9-12.

How did we get to
the tonic? Magic!

Second theme, repeat,
in **tonic** key (I)

How do we put the
second theme in
the tonic, if we are
repeating the first
section?

The image displays a musical score for piano, consisting of five systems of staves. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The score includes various musical notations such as dynamics (*sfp*, *p*, *f*), articulation (*tr*), and fingerings. The first system (measures 31-34) shows the beginning of the second theme with dynamics *sfp* and *p*. The second system (measures 35-38) continues the theme with dynamics *sfp* and *(p)*. The third system (measures 39-42) features a repeat sign and dynamics *f* and *p*. The fourth system (measures 43-46) shows further development of the theme with dynamics *p* and *f*. The fifth system (measures 47-52) concludes the section with dynamics *f* and *p*. The score is annotated with numerous fingerings and trills, indicating technical requirements for the performer.

First time thru,
2nd theme
starts in V.
Later modulates
to tonic for
2nd time thru.

[Audio file](#)

Piano

Leading tone to F (V) is omitted in repeat!

Second time thru,
2nd theme
starts in I.
Barely perceptible
change!
Keeps music
in tonic until end.

[Audio file](#)

Piano