

## Master of Form

Module 8 of *Music: Under the Hood*

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## Outline

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

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## 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

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## 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

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## Biography

- Musical contributions
  - A perfecter, not an innovator
    - "Classical" style was largely developed by Joseph Haydn.
    - Total mastery of the craft.



Joseph Haydn

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## Biography

- Musical contributions
  - A perfecter, not an innovator
    - "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

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### 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.



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### 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).



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### 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.



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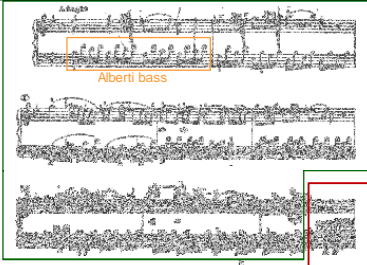
### Piano Sonata No. 12, Adagio

- **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!


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Audio file (4:54)

First theme in tonic key (I)




Second theme, in dominant key (V)



Second theme, in dominant key (V)




Modulate to tonic (I)



First theme, repeat, in tonic key (I)

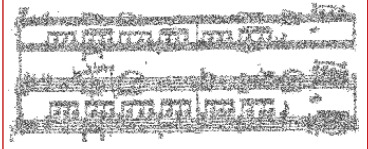


First theme, repeat, in tonic key (I)

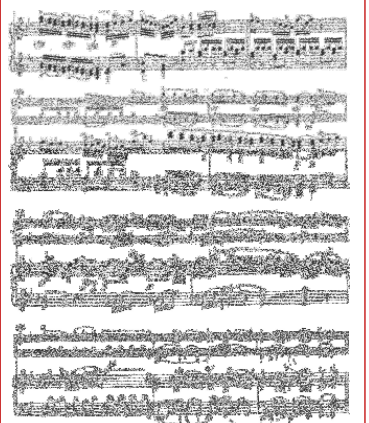


Second theme, repeat, in tonic key (I)

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?

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


[Audio file](#)



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

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

[Audio file](#)



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