

Research on Artistic Features and Value of Mozart's Piano Sonata in C Minor

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Abstract: Mozart's keyboard music style inherited from Baroque period, and also reflected the music trend at that time, but it could establish its own unique music style. Up to now, its influence can't be ignored. From the perspective of learners and performers, the author makes an in-depth discussion on the artistic features and value of Mozart's Piano Sonata in c Minor. The author hopes that the research and demonstration in this paper will help readers provide valuable suggestions, help and inspiration in the teaching and performance of this work, enrich people's understanding of Mozart's piano sonata, and play a positive role in the research, education and performance of piano works.

1. Introduction

Mozart is in the transitional period when the harpsichord is not extinct and the piano is not fully developed and mature [1]. His keyboard works seem simple, delicate and elegant without losing romance. Although there are no dazzling notes in romantic piano works, it is actually more difficult for musicians to achieve the meticulous degree when playing [2]. It is precisely because of this that Mozart's keyboard works have been paid attention to and studied by musicians and performers.

In Mozart's sonata in c Minor, from the overall analysis, we can see that Mozart's speed in playing the first movement is Allegro, the speed in playing the second movement begins to change to Adagio, and finally the speed in playing the third movement changes to Allegro. The author makes a detailed analysis of the artistic features of Mozart's Piano Sonata in c Minor, and explores the artistic value of Mozart's Piano Sonata in c Minor, hoping to provide some reference for deeply understanding and correctly interpreting the works when playing and studying these important documents.

2. Development of sonata form

Sonata, derived from Italian Sonare, means ringing, which existed before the 16th century. Since the early 17th century, the instrumental ensemble form formed by the combination of several contrasting passages has been called sonata. To the Baroque period, there were two main forms of the triple sonata: "indoor sonata" and "church sonata".

In the first half of the 18th century, the triple sonata gradually developed into a solo sonata, and the earliest composers were salvatore and Kunao. The structure of sonata consists of four movements: the first movement sonata form, Allegro; The second movement trilogy, adagio; The third movement minuet, adagio; The fourth movement is Rondo or Rondo Sonata, Allegro. In the second half of the 18th century, that is, the classicism period, and in The Romantic Period, that is, the 19th century, sonata began to show the characteristics of The Romantic Period music, but playing by one or two instruments is still the essential feature of sonata. During this period, famous composers such as Schubert, Chopin, Liszt and Brahms also created sonata genres [3]. However, the works are characterized by romanticism such as title, variation, singing and epic, which is more colorful and unique.

In the 20th century, sonatas began to show diversified development stages with the development of different forms of music. The sonata created by Bartok has added folk traditional music elements and has the characteristics of concerto; Sonata has become an important and indispensable form of music expression in music history after the development and changes in various periods, and is an

indispensable repertoire in Chinese and foreign concerts.

3. Artistic Features of Mozart's Piano Sonata in c Minor

Mozart is one of the representatives of Vienna classical music school, and the music of this period combines French gorgeous style with German emotional style. Mozart's piano sonatas include nineteen sonatas, of which only two are sonatas in minor, one is the famous piano sonata in A minor K.310, and the other is Piano Sonata in c Minor (K.457).

3.1. Structural symmetry

In classical works, two bars and two bars, four bars and four bars often form two symmetrical phrases. For example, at the beginning of the first movement of this work, mm.1-4 and mm.5-8 form two parallel symmetrical phrases with the texture of the triad in an octave homophonic way, thus establishing a neat and symmetrical structure.

The upward "rocket-like" theme with point rhythm from the main chord is played with the strength of F, which has a strong driving force, and then there is a contrast motive with the characteristics of syncopation rhythm, which ends half on the subordinate chord. The theme of the main part is a non-square music section, which has the characteristics of inheriting and combining four sentences, and the sentence-turning has expanded. The rhythm of the triplet changes from the strength of PP-FF, and the harmony constantly changes from tension to solution and finally ends on the main chord. Then the "rocket-like" theme motivation reappears, and its tonality is emphasized again in the harmonic progression of the subject-genus.

The unfolding part uses the theme material of the main part, and the bright color of C major in the first stage is weakened by the continuous emergence of the minus seventh chord. In the second stage, it was changed to f minor, a lyrical minor melody with alberti bass, and then repeated in minor. In the third stage, the materials of the connecting part are used, and the tonality finally returns to the main tone. In the reproduction part, the tonality of the minor part returns to the main tone from F major, and the melody part superimposed by octave makes its mood more intense.

3.2. A strong contrast

The main theme materials of the first movement of this work have strong contrast, all of which start with similar scale-like arpeggios, and the left hand is supported by two tones. In Mozart's K457, the main theme of the first movement is described by the overwhelming strong motivation opposing another kind of suppressed motivation, which seems to be asking for it. The music is obviously tense, and you can feel the sadness and mysterious sense of responsibility hidden in Mozart's heart. In the sub-themes of the works, they are all lyrical and beautiful flowing melodies, with eighth notes running in the left hand and melody lines in the right hand, which are light and cheerful.

Mozart made changes in his writing. Mozart used the method of inversion, which made the sub-material appear before the main material, and made the two parts with close emotions combine together, and the connection was very natural [4]. At the same time of presentation, it has the meaning of unfolding. Mozart copied the beginning melody of the middle part to the end, and created a choppy layered sound by constantly alternating high and low sounds, finally reaching the climax of music works. These are generally difficult to see in the creative techniques of classical music school.

The whole variation suite has clear levels, diverse techniques, rich changes and sharp contrast. It has the following characteristics: First, the theme of the whole song is decorated with decorative techniques, which makes the theme melody clear and audible sometimes, and sometimes hides in various external sounds and changeable rhythms, thus obtaining changes in different tastes. Secondly, the whole song uses two decorative techniques: equal-time rhythm decoration and coloratura aria decoration, which are used alternately in various tracks (only in the third variation, coloratura aria decoration technique is used uniformly before and after). Thirdly, while each variation is in progress, the two-part structure of the theme is strictly retained, and only after the end

of the music in the sixth variation, eight sections are added to strengthen the termination.

3.3. Dynamic rhythm

Rhythm is the skeleton of melody in music, and some typical rhythms sometimes play a certain role in promoting the development of music. Accurately grasping the performance characteristics of typical rhythms in works is more conducive to the performance of dramatic conflicts in works.

In the process of playing sonata in C minor, Mozart used a dramatic technique and style in the intensity of theme. Strong and weak strength cross, and the frequency is very fast. From the beginning, the strong strength suddenly weakens, so the dramatic strength change creates a strong contrast feeling for the audience, from which you can feel the increasing and changing of the players' thoughts and feelings. The contrast is very obvious. This kind of playing technique of creating strength enhances the sound effect of music and enriches the expressive force of music.

Mozart's triplet is different from Haydn's in its form, which is based on chords, for example, the whole downward movement in the connecting part based on the major chord in $\flat E$ major. The inside of the triplet proceeds in a step like "small waves" [5]. The author thinks that the playing of this kind of continuous triplet in the works is in one go as a whole, but it is necessary to emphasize the chord backbone slightly, so as to make its music have a certain tendency.

3.4. Clear, brisk mood

In the interjections connecting the first movement mm.154-163 and the third movement of sonata in c Minor, there are often fast-playing sound groups composed of scales and arpeggios, notes with short breaks and time values and delicate phrases, showing abundant vitality. This feature is also a typical creative technique of Mozart.

Mozart used the semitone cut by the eighth rest to go up in the ending part, and the upward small motivation formed by small connecting lines in the second half of the continuous beat in the loud part. The sound of each motivation at the beat position was deeper than that in the second half of the beat when the key was pressed, thus emphasizing the tone of each small motivation. Eight-point rest reflects the phrase breathing of "the voice is dead", which makes it more compact and shows the excited emotion.

This variation is passionate and full of singing [6]. The music makes the theme melody more obvious again, and the high and low voices return to the sound area at the beginning of the music, but this variation belongs to the second half of the divertimento. According to the logic of music development, the density of decoration has increased (32 notes and 64 notes appear, making the melody more gorgeous); The combination of natural sound system and semitone system; The performance of gorgeous style has reached an unprecedented height and become the peak of divertimento decoration.

4. The artistic value of Mozart's Piano Sonata in c Minor in teaching

4.1. It is beneficial for students to understand the characteristics of music in the classical period

Mozart, as one of the main representatives in the classical period, has made great contributions to the development and maturity of piano sonatas. Mozart, with his genius musical ability, promoted the perfection of classical style on the basis of Haydn sonata form. In his piano sonata, it embodies the rigorous and logical style of music in the classical period. Through the works of this sonata, we have been able to spy out the lyrical and coherent melody used by composers in their creation, such as triplet and sixteen-point running figure; Frequent use of mode and transfer of close relation and distant relation; Rich and full chord sound, etc. are typical creative techniques in the classical period.

4.2. Help students develop their playing ability

Piano sonata has been developed and innovated by three composers, Haydn, Mozart and Beethoven, and has become a mature, important and large-scale melody music genre with three

movements as the basic form in piano instruments. In this kind of music, in order to analyze the primary and secondary parts of accompaniment and melody, and pay attention to the contrast between the two parts in playing, it is necessary for players to have strong musical knowledge and sense.

Mozart's sonata has noble and elegant temperament, and should play clean and clear granular notes, which is the natural and pure outflow of melody [7]. The difference of strength in playing; Different applications of decorative sounds and pedals, etc. In teaching, teachers should correctly grasp and strengthen the perseverance training of students in playing, so as to improve students' playing ability of large-scale main melody music genre.

4.3. It is beneficial for students to understand the works from multiple angles and improve their musical aesthetic ability

Through the analysis and comparison of the composer Mozart's writing period, social background and composing style characteristics, the students can better explain the emotion and connotation contained in the works by combining the relevant music common sense and music background knowledge when playing, which is beneficial to resonate with the audience and has a good auxiliary understanding function for playing the works of this genre. All these are beneficial to improve students' aesthetic ability and interest in music, and let students enjoy the beauty of piano classical music in the process of practicing music.

5. Conclusions

To sum up, in the process of analyzing Mozart's Piano Sonata in c Minor (K457), we can see that the piano sonatas created by Mozart's music masters in the classical period inherited the tradition of this genre form, and on this basis, they changed and innovated, reflecting their superb composing skills and musical connotation and emotion, and wrote a brilliant stroke in the development of classical music. Through the writing of this article, we can have a deeper understanding of the artistic features and artistic values of Mozart's Piano Sonata in c Minor (K457), so as to better understand the style and performance characteristics of his piano sonata, and flexibly apply it to the actual piano performance, which has a very important practical and teaching role for the new generation of musicians and lovers in China.

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