

A Brief Analysis of Mozart Violin Sonata No.17 K.329

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Abstract: Mozart and Beethoven have achieved an important milestone in the history of western music; the two masters' works by later generations are defined as the model of classical music period; most of their works are celebrated by future generations; Mozart's opera, symphony, piano, ensemble are a contemporary palace concert hits. Mozart's violin concerto is a series of works that must be mastered by today's violinists in the process of learning, and it is also a set of pieces that must be played in today's major international music competitions. As a professional violinist, it is very important to show Mozart's ingenious music route completely in the performance. Mozart's violin sonatas are not as well known as his violin concertos. Many of his violin sonatas were composed at different ages. Mastering the style of Mozart's works is crucial. Each of these works has a true and moving story behind it, just like the twenty-first violin sonata.

Keywords: Mozart, Beethoven, opera symphony, classical period music

1. Introduction

Every Western classical music master's music style is very different, even when compared with Mozart and Beethoven Haydn, who were in the same music period. Mozart's music is relaxed and lively, different from Beethoven's strong and weak contrast, different from Brahms's deep and introverted, affectionate and shy in expression, and different from Tchaikovsky's magnificent and varied harmony. Mozart's music is always such a relaxed and free, and therefore it bring us a happy emotional experience. We can forget all the troubles around us.

2. Review of Research Background

2.1 Music characteristics of the classical music period

The outstanding representatives of the classical music period are the outstanding musicians of Mozart, Beethoven and Haydn. Their musical era and their excellent works are collectively referred to as the classical music school by later generations. Mozart's musical works and his composers of the same period follow the size and the main chords, this period and the Baroque period, more added "human" personal music style, no longer too much emphasis on the dedication to God. The venue for music performances moved from the Baroque church music to the court. The audience expanded from the powerful to the middle class, and the ordinary people could buy tickets into the concert hall.

The overall music of the classical music period is characterized by the main tone of music, and the musical language is concise, simple and cordial, with a clear and symmetrical form structure. The melody pursues a beautiful and moving temperament, and tends to the neat and symmetrical square musical phrase structure, which is closely related to the public dance and dance rhythm. Tonal and harmonic arrangements rise to an important factor in the work, and the passages and movements have a more explicit termination, concise harmonic style. The common themes of this period were sonatas, concertos, symphonies, and recutets, which used to express the composer's more detailed feelings about the instrument. Compared with the later romantic music, the classical music period is more like a black and white picture scroll, more simple, simple and closer to life.

The definition of the classical music period is marked by Mozart's musical works, that is, from the beginning of the work of the Baroque music era and the beginning of the period of classical music. His unique composition style of marching with large and small tuning scale is the important style of this era.

2.2 Introduction to Mozart Violin Sonata No.17

Mozart wrote thirty-five violin sonatas in his life, There is a story behind each song, But in writing these song, Young Mozart was very devoted, Upled by the fans of Aloicia, You can feel the strong happiness of Mozart in love in his work.

The work consists of three movements, -the first movement- -an Allegro, a sonata in C major; the second movement- -a soft panel, three paragraphs in F major; and the third movement- -a rondo in C major. Since this song, every song of Mozart is as sweet as the apple pie, showing how powerful the power of love is.

3. Research Objectives, Content, and Research Methods

3.1 Research Objectives

The research goal of this article is to analyze the seventeen Mozart violin sonata, so as to help violin learners better master the style and characteristics of the work, more thoroughly understand the composer's artistic conception and creative background, also by learning the sonata performance, have more understanding of Mozart's music characteristics, to play Mozart's music works have more thorough study, for the music period of music characteristics have a better grasp.

3.2 Research Content

3.2.1 Mozart Violin Sonata No.17 first movement

The first movement is the Allegro, a sonata-style song in C major. When we play a few sections, we must pay attention to the use of kneading of strings and the control of the bow length and bow speed. The kneading of strings should be neither too strong nor too light. Too strong will highlight too subjective personality, which will easily play turn into the Brahms style. If the bow is too much force, highlight the accent, special edges and corners, the volume is too big and too wide will play into Tchaikovsky's style. See Figure 1.



Figure 1. a sonata-style song in C major

When we play Mozart's work, we should pay special attention connect with the bow should be properly disconnected, but not completely disconnected.

3.2.2 Mozart Violin Sonata No.17 second movement

The second movement is a three-paragraph verse in F major.



Figure 2. Three-paragraph verse in F major



Figure 3. Three-paragraph verse in F major

From the last section of the second page of Figure 2, the melody produced a great change, symbolizing the appearance of Mozart's father, blocking them from being together, while Mozart in love aroused a strong struggle to maintain the sweet

love he has just gained, unwilling to give up. The melody of Figure 3 returns to the main department, which is a reproduction of the main theme, as if Mozart broke free from his father's control and returned to the arms of his lover, with a successful ending.

3.2.3 Mozart Violin Sonata No.17 third movement

The third movement is a rondo in C major.



Figure 4. The c major cyclotron

In Figure 4, the movement is very fast, and the melody is cheerful and smooth, just like Mozart is getting rid of his father and playing with his lover again. Like the second movement, the violin appears in the form of accompaniment decomposition and selection, while the piano appears in the form of the main melody. Mozart is only 22 years old, and he is really young, like a young child, never so lively, happy in mind, not feeling very bad because of any bad living environment around him. That's exactly the biggest difference between Mozart and Beethoven. Beethoven's music is full of fighting spirit, profound ideological struggle everywhere, and Mozart's work of joy is everywhere, even how not happy, his music will always be so happy, can say Mozart's music works is the embodiment of joy, so relaxed, pleasure, also can only be found in Mozart's work.

3.3 Research methods and steps

3.3.1 Analyze the characteristics of Mozart in the classical music period

Mozart would use three or four movements in his sonata-style layout, which is similar to the masters of Beethoven and Haydn of his same time. But Mozart has also written sonatas with only one movement, which has something to do with his lively and immature character. Mozart, Mozart and Beethoven are more tactful than the layout of the sonata, unlike Beethoven, who often has a huge musical contrast in his works, but Mozart's works will also have dramatic changes, but more elegant. Mozart's sonata layout sometimes changes some phrases of the first movement in the third movement, as shown in Figure 5.

Mozart
Sonata in C Major, K. 296

Violin. *Allegro vivace.*

Piano. *Allegro vivace.*

f *p* *legato* *f* *p* *f*

Mozart – Sonata in C Major, K. 296

Figure 5. Sonata layout

The first picture in Figure 5 is the first movement of Mozart's seventeenth violin Sonata, while the second picture is its third movement. We can see that some of the phrases in the third movement are somewhat similar to the first movement, but not exactly the same, with some variation.

3.3.2 Analysis of the characteristics of Mozart in classical music from the way of expression

Mozart in his sonata technique many times will put his opera creation inspiration into them, he will be two or three kinds of opera image into his works, usually in the form of questions and answers, the former short melody asked, the latter with the same length of the sentence to answer the previous sentence, at the same time with a tone, usually the two sides will have the corresponding strength on the strength (Figure 6).

Mozart
Sonata in C Major, K. 296

Allegro vivace.

Violin.

Piano.

Allegro vivace.

The musical score is for the first movement of Mozart's Sonata in C Major, K. 296. It is written for Violin and Piano. The tempo is marked 'Allegro vivace.' and the key signature has one sharp (F#). The time signature is 3/4. The score is presented in four systems. The first system shows the beginning of the piece with a forte (f) dynamic. The second system continues the melody with various ornaments and dynamics. The third system features a 'legato' marking and more complex ornamentation. The fourth system concludes the excerpt with a forte (f) dynamic and a final flourish. The piano part provides a steady accompaniment with various rhythmic patterns and dynamics.

Figure 6. Mozart's seventeenth Violin Sonata



Figure 7. Mozart's seventeenth Violin Sonata

Figure 6 is the first movement of Mozart seventeenth violin sonata, we can clearly see the third line of the second section of the second section of the weak bar formed a dialogue, and the third section of the second section of the right section of the piano and the violin part and formed a mutual imitation dialogue, the third section of the line is the same piano and violin and a different melody of imitative dialogue. Each section of that next page is an imitation dialogue between the two instruments and a strength-to-weakness dialogue between each two bars of the same instrument itself. When we play this piece of music, we should pay special attention to emphasize the first tone of the weak note part. In Figure 7, we should pay attention to highlight the first note in every three eight notes. When doing these prominent notes, we should pay attention to the soft and natural pronunciation, not affectation, and slightly highlight a little bit.

3.3.3 Analysis of Mozart's performance in the classical music period from the melodic characteristics

From the point of big art category, Mozart sonata works melody line can see the shadow of his opera works, can also see the shadow of art sculpture, he cleverly put the music aesthetic melody lines and art sculpture aesthetics, in his sonata can carefully appreciate the art sculpture image of the face than dark, the shape and the beauty of the lines, lifelike, different

forms. The characters also vary, but most of the characters behave in elegant melodic lines in his pen (Figure 8).

Mozart—Sonata in C Major, K. 296—Violin



Figure 8. Mozart's seventeenth Violin Sonata

Figure 8 is the second half of the first movement of Mozart's seventeenth Violin Sonata, The first line of the melody from the high G after a long turn into the bass double, This was immediately followed by a bass double note, Next is a very clever string of the first sixteen and after eight points of the rhythm type, Then came two sets of double tones and a set of sixteen and eight points, The two groups used the same rhythmic-type analogy, It paints a vivid figure for us, We can imagine in our minds: a beautiful and fickle opera, Or it can be imagined as depicting a beautiful piece of sculpture work, The contrast between the light and shade surface, The elegance of the character lines is all outlined by the composer in this work.

4. The Specific Application of Classicism in Mozart Violin Sonata No.17

4.1 Application and performance of regular scale melodies

Mozart's works and his Baroque era before the biggest difference is the size of tuning scale melody back widely used in works, this characteristic in the later classical music period other composers works are everywhere, such as Beethoven's works on this point there are a lot of and Mozart's common creation characteristics. When playing Mozart's scale-like marching phrases, we

should also follow some of Mozart's unique musical style and playing techniques, as shown in Figure 9

Mozart—Sonata in C Major, K. 296—Violin



Figure 9. Mozart's unique musical style and playing skills

Figure 9 in the fifth line of the third section and the four bars the two strings of short scale is behind a section of the theme reproduction prelude and bedding, when playing the two string scale we should play in the bow part. And we should must pay attention to the volume control, sound to light, this with the theme of a section of large volume reproduction sound form a strong contrast, as if to prepare a huge surprise, when the theme of surprise suddenly came. In the penultimate five lines of the last section to the penultimate line of the penultimate bar, the three sound a group of three degree march scale, we should pay attention to the connection between notes is particularly close, to have staccato, like a cavity soprano singing colorful music, sound is very elastic, in the feeling between the coherent and staccato.

4.2 Application and playing of the master chords

In Mozart works, for example, classical music period and later romantic period of the biggest difference is that the harmony of classical music period is simple and simple, mostly using the main three chord, although no romantic music harmony is colorful, but simple reveals the philosophy of life, the light of grace is not in other works, we play Mozart this main chord paragraph also pay attention to some playing technique, as shown in figure 10

Mozart
Sonata in C Major, K. 296
Violin



Figure 10. Mozart's seventeenth Violin Sonata

Figure 10 shows the first half of Mozart's seventeenth Violin Sonata, We can see the main triple chords used in the opening first and second bars and the fifth and sixth bars and its decomposition chords, When we play this music, we should pay attention to the energy, but the sound should not be too full, If you knead the strings too full, you play as Brahms, Small, dense kneading of strings is always a common way of playing Mozart's work, With the ato of the bow, But it cannot be played into a real bow, But a little dragonfly, The sound is to be broken, It's a drawing, not a bow, This is also a technique used in playing almost all subjects of Mozart's work, Live wave and do not lose grace. At the end of Figure 9, the main chord is applied to the chord and its decomposition once again. In playing the last two chords, we should pay attention to the full sound. The volume should not be too loud. The two chords should be played the same sound, and the latter chord should play a little longer than the previous one.

4.3 Application and playing of accessory chords and passing tones

In this work of Mozart, we can also see the application of some accessory chords and the application of passing sound and decorative sounds. These notes naturally flowing out can reflect the vivid musical characteristics of Mozart's music, making his works more dynamic and lifelike. Figure 11

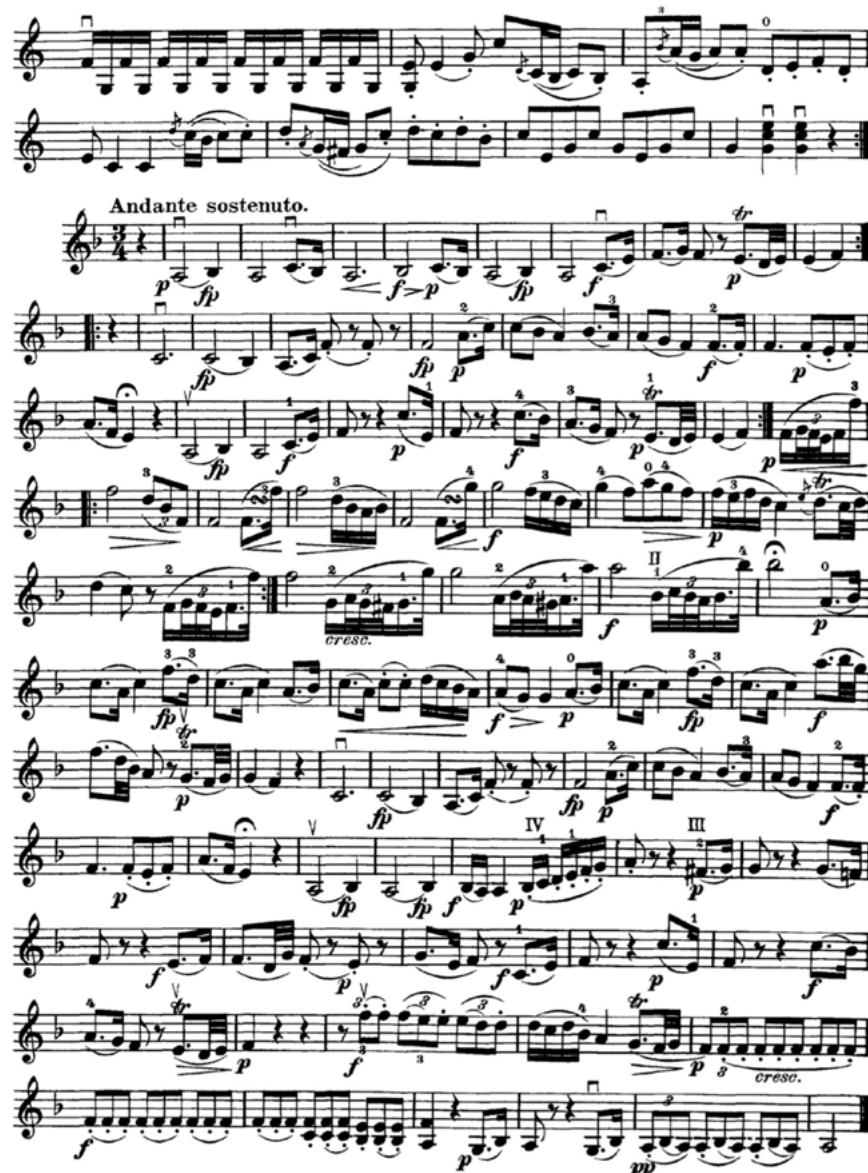


Figure 11. the second movement of Mozart's seventeenth Violin Sonata

Figure 11 is the second movement of Mozart's seventeenth Violin Sonata. We can see the expansion from the last section of the third line to the end of the fifth line. The application of a large number of through the sound, the swing sound type of decorative sound at the same time with a series of large two degrees toward the high sound direction of the motive of the mold into. These natural decorative sounds vividly depict the vivid image of Mozart's heart who wants to get rid of his father's bondage. The feeling of this struggle is very sad. When we play this music segment, we should try to restore the author's thoughts at that time. Note that the rhythm is played is very standard. At the same time, strengthen the volume to show the author's emotions.

5. Conclusion-Mozart's seventeenth Violin Sonata K.329

Mozart's seventeenth violin sonata in Mozart's life only three times in love, has played a very important role in promoting his artistic creation, is one of the sources of many excellent works inspiration, including his later piano sonata, violin concerto, symphony and opera, the inspiration of these works from the love story of the romantic in his life. Mozart, as one of the founders of the classical music school, is a school of his own, which is completely different from the previous Baroque music. His scale marching of size, the abandonment of Baroque notes, and the simplicity of his personal style. This work presents a perfect sense of balance, the piano and the violin echo and answer, extremely smooth. The violin is woven very

closely, unlike earlier works which had plenty of dispensable accompaniment patterns.

Violin players need to as a violin player, Need to learn the musical works representing people in different musical periods, Master their stylistic characteristics, From the period of Baroque music represented by Bach, Handel, and Vivaldi, To the period of classical music, represented by Mozart, Beethoven, and Haydn, To the romantic period represented by Paganini, Brahms, Sibelius, Tchaikovsky and other composers, In the later period of modern music, represented by composers like Shostakovich and Debussy, These are the only way for violin learners to learn western music, And the formation of the main works of these masters, And one of the most influential works, It is more worth our deeper understanding and learning, Master their creative essence and the musical soul of each age.

This work is a very complete embodiment of Mozart's various playing techniques, including continuous playing skills, broken sound, quick and short bow, Mozart's style of strength contrast, not exaggerated, elegant, smooth sense of dialogue between musical phrases. These are the common techniques of expression in Mozart's music, which is a very suitable learning work, and you can fully master the various playing skills of Mozart's works. After learning this work, and then playing Mozart's other works will help a lot, and it will also have a corresponding influence on the works of other eras.

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