

Mozart Summary Notes

MELODY

Mozart composed two subjects within the theme- the masculine and feminine.

CONTRAST: Different keys (Masculine in G minor, Feminine in B Flat Major)

CONTRAST: Masculine section is diatonic and marcato whereas the feminine is chromatic and legato.

SIMILAR: These two subjects are balanced because they are the same length.

SIMILAR: The phrases are often made of scales and are in a question and answer structure.

Mozart develops the main melodies in the development section from bar 101 to bar 164.

There is sequencing from bar 103 to 113.

There is also fragmentation in bars 139-141 and this is part of dialogue between instruments.

HARMONY

Keys

Exposition

First Subject, G minor

Second Subject, Bb major

Development

Starts in F#m

Circle of fifths in the second part

E minor to A minor to D minor to G minor to C major to F major to Bb major.

Fifths instead of thirds are used in his harmonic vocabulary.

Cadence (perfect)

Bar 114, from chord V to I.

Recapitulation

Always G minor

Cadences- mostly perfect and imperfect to emphasis the different keys being used.

Chromatic sections for example in the bass, bars 247 to 249.

INSTRUMENTS

Mozart has used a classical orchestra.

- Violin
- Viola
- Violincello/Double Bass
- Flute
- Oboe
- Clarinet
- Bassoon
- Horn
- No Timpani or Trumpet which are usually present in a classical orchestra.

TEXTURE

Mostly polyphonic.

Dialogue section between individual instruments from bar 114.

Doubling between instruments

Usually between woodwind instruments.

Octaves occur in this doubling and sometimes in the theme.

Only the string instruments play in the opening up to bar 13.

STRUCTURE

Sonata Form

1. Exposition – reveals themes and the melodies.
2. Development – explores and develops the themes/melodies in 1.
3. Recapitulation – the exposition is repeated in different way (key).
4. Coda (in this particular piece) from bar 293 to the end.

Phrases are balanced in each section lasting either 4 or 8 bars.