

November 28, 2007

Mozart, K. 311:

- The exposition:
  - In m. 7, soon after the piece begins, we come to a D-major perfect authentic cadence. It's somewhat strange to have a tonic perfect authentic cadence so early, but this one is still pretty weak. Further, it is more common for sonatas and concertos to have early tonic perfect authentic cadences than other forms.
  - This leads to a transitional section which ends with a half cadence in D major m. 16. Following this, the second theme simply continues on in A major (I:V becomes V:I). The second theme has a half cadence in m. 20 and a perfect authentic cadence in m. 24.
  - How should we characterize the music in m. 24? It marks the beginning of the terminative phase of the exposition. There is a short tag at the end (mm. 38-39) that becomes the basis of the development.
- The development:
  - The development uses the tag and works towards B minor. It reaches this goal with a perfect authentic cadence in m. 55. Starting in m. 58, we find the terminative music (from m. 24) in G major. G major is the key of the subdominant (IV) and is a somewhat odd destination for the development. However, we soon see that IV fulfills its pre-dominant function and leads to V.
- The recapitulation:
  - After the half cadence in m. 78, we get Theme 2 in the tonic key. This leads us to believe that the movement is a binary sonata. Then, in m. 87, we get the terminative material from m. 24 which leads to a big cadence in m. 99. But then... we get Theme 1!
- The big question:
  - Is this piece a mixed up ternary sonata or a binary sonata with a coda based on Theme 1? It is the latter, for two reasons: the structural function of the coda is strictly terminative and it makes sense in terms of register.
  - (The fact that Theme 1 doesn't appear in the development isn't evidence enough against the piece being in binary sonata form. The development section is up for grabs and doesn't necessarily have to have the first theme—although it frequently does.)

Final Paper:

- The third and final paper will be due at the final exam (December 14, 2007).
- Choose one of the following concerto-form movements:
  - Mozart, K. 415 in C major, first movement
  - Mozart, K. 450 in Bb major, first movement
- Don't just write a play-by-play of what happens in the piece. Your paper should include this, but the main focus should be your interpretations and analyses beyond this.
- Good recordings:
  - XCD 1346 (piano forte)
  - XCD 10,523 (piano)