

MOZART

Concerto in A major for Clarinet and Orchestra, K.622

Movement iii: Rondo (Allegro)

AQA GCSE MUSIC



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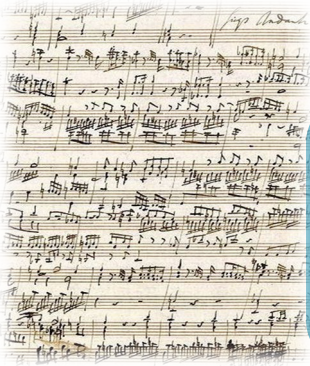
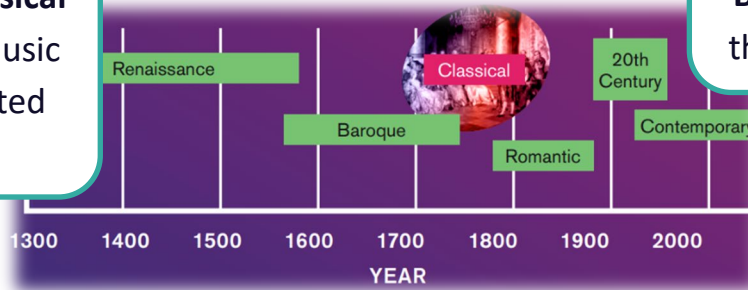
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The Classical Period

The Classical period falls between the **Baroque** period and the **Romantic** period

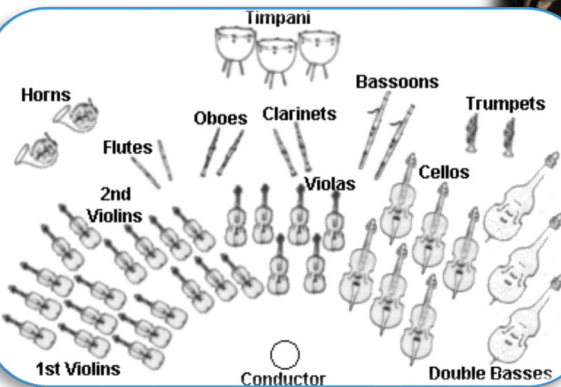
The dates of the **Classical period** in Western music are generally accepted as **1750 – c.1820**



The best-known composers from this period are **Haydn**, **Mozart** and **Beethoven**



Instrumental music became more important, with the **String Quartet** and **Symphony** becoming very popular



The standard classical orchestra had a **string section** of around 40 players, plus pairs of woodwind and brass instruments: **2 flutes**, **2 oboes**, **2 clarinets**, **2 bassoons**, **2 horns**, **2 trumpets**, & **timpani**

The Classical period was also a cultural movement in architecture, literature, and the arts. The Classical style was **formal** with an emphasis on **order** and **elegance**



Classical music is also formal in style. Order is created through **clear**, **balanced structures** and **simplicity of melody, harmony and texture**

The Concerto

A concerto is a substantial musical work for a soloist accompanied by an orchestra. Concertos are usually structured in three movements: fast-slow-fast. A concerto is a virtuosic display for the soloist – their music is much harder to play than the accompaniment and there is usually at least one cadenza (a very technical, unaccompanied section in which the soloist ‘shows off’). Several new instruments were developed or invented during the classical period, and this helped the concerto form to remain popular.



Three movements



Fast-slow-fast



Virtuosic

Mozart – life and works

Wolfgang Amadeus Mozart was born in 1756 in Salzburg, Austria, where his father Leopold was a violinist and composer. Mozart was a child prodigy. He composed his first piece of music at age five; he had his first piece published when he was seven; and he wrote his first opera when he was twelve. By the time Wolfgang was 6, he was an excellent pianist and violinist. He and his sister travelled all over Europe performing for royalty.

Mozart moved to Vienna in the early 1780s. Vienna was at the heart of Classical music culture, and there he met and worked with several important musicians and composers including Haydn, Beethoven, and Anton Stadler.

Mozart was only 35 when he died. During his short life, he composed in all different musical forms, including operas, symphonies, concertos, masses, and chamber music. He composed between 600 and 800 works in his lifetime.



1756-1791



Child prodigy



Born in Salzburg



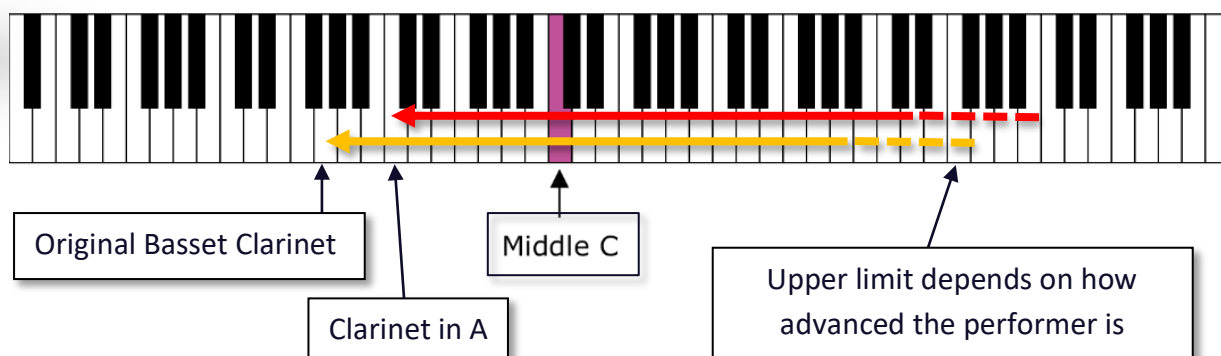
Lived in Vienna

The Clarinet

- The clarinet is part of the woodwind family
- It is a single-reed instrument
- There are a whole range of clarinets in different sizes. The bigger the clarinet, the lower in pitch
- The clarinet was invented in the early 1700s, but did not become popular until the end of the century
- In the 1700s, clarinets only had 5 or 6 keys and so they could only play a limited range of notes. To play a piece of music in a particular key, you would need to use a clarinet in the same key. So, a piece of music in A would need to be performed on a clarinet in A.
- Modern clarinets have 17 keys, allowing the performer to play all the notes of the chromatic scale.



In the early 1780s, Mozart became friends with a clarinet player called Anton Stadler. Stadler was a virtuoso performer who helped to develop the clarinet. In fact, the Clarinet Concerto was originally intended for an unusual instrument invented by Stadler called the basset clarinet. It was slightly lower in pitch and had an even bigger range than the clarinet in A.

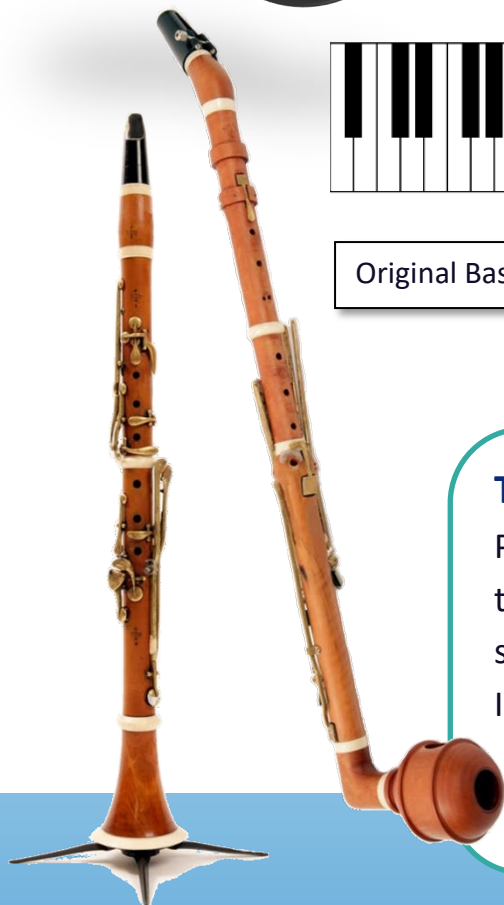


Transposing Instruments

Parts for some instruments are written in a different key from that in which they sound. This is why there can be different key signatures on a score.

In the Clarinet Concerto, the two transposing instruments are;

- clarinet in A
 - horn in A
- They sound a minor 3rd lower than written*



Overview of the Clarinet Concerto

It was the first concerto written for the clarinet.

The concerto was completed in the Autumn of 1791 and premiered on October 16th at the National Theatre in Prague.

The premiere was performed on a basset clarinet, but this instrument soon went out of favour and when the work was published in 1803 it was rewritten for clarinet in A. This is the version most often played today.



The Clarinet Concerto was the last piece of instrumental music Mozart wrote before he died.

The concerto follows the typical three movement structure of **fast-slow-fast**:

- i. Allegro (in A major and sonata form)
- ii. Adagio (in D major and ternary form)
- iii. **Rondo: Allegro (In A major and rondo form)**

The solo clarinet in A is accompanied by an **unusually small** orchestra:

- Strings (*violin I, violin II, violas, cellos, double basses*)
- 2 flutes
- 2 bassoons
- 2 horns

There are no oboes, trumpets, or timpani in this orchestra. There are also no clarinets apart from the soloist. Why?

“Never,” wrote Mozart to Stadler, “would I have thought that a clarinet could be capable of imitating the human voice as deceptively as it is imitated by you. Truly your instrument has so soft and lovely a tone that nobody with a heart could resist it.”

Clarinet Concerto: Analysis

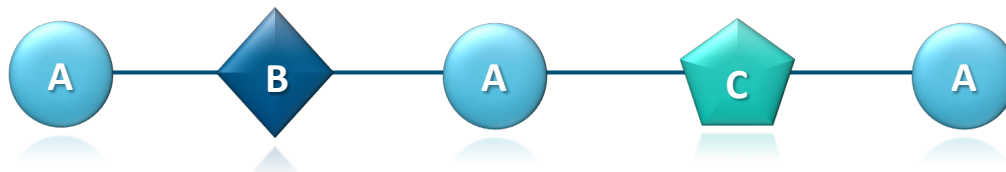
Movement iii: Rondo (Allegro)

The third movement of Mozart's Clarinet Concerto is marked **Rondo: Allegro**.

- **Allegro** is the tempo (*speed*) of the music. **Allegro** means 'fast & lively' (c.120-c.150bpm).
- **Rondo** is the structure (*shape*) of the music.
- The key of the movement is **A major**. The key signature has **three sharps**:
- The solo clarinet in A and the two horns in A are **transposing instruments**. Their music is written in the key of C major (*no sharps or flats*) but sounds in the key of A major.
- The time signature of the movement is $\frac{6}{8}$ (*compound duple time*). This means that there are **two beats in a bar**, but that each beat is divided into three.



A Rondo is a musical structure featuring repeated refrains and contrasting episodes:



Whilst the third movement does follow a Rondo structure with refrains and episodes, it contains a complex blend of **rondo form** and **sonata form** explored by Mozart in many of his concertos.

Section		Bar	Key/s
A	Refrain 1	1-56	A
B	1 st Episode	57-113	A – E
A1	Refrain 2	114-137	A
C	2 nd Episode	138-187	f# - D
D	3 rd Episode	188-246	A-a-C-d-a-E
A	Refrain 3	247-301	A
Coda	Coda	301-353	A

The following analysis goes into more detail than is required at GCSE. It will be important to remember the main features of the rondo theme, and to be able to describe ways in which the episodes are contrasting.

Refrain 1

➤ Bars 1-8:

- The solo clarinet has the main theme of the Rondo:



- The theme begins with an **anacrusis**
- The **three repeated quavers** in bar 1 are an important rhythmic feature
- There are **chromatic notes** in bar 1 and bar 4
- The theme has a balanced structure of two 4-bar **phrases**; a question phrase ending in an **imperfect cadence**, and an answer phrase ending in a **perfect cadence**.
- Another way of saying 'question and answer' is '**antecedent** and **consequent**'
- The theme is light and playful in mood with **staccato** articulation and a **piano** dynamic
- The clarinet is accompanied by violins & viola in a **chordal (homophonic)** texture
- The lack of bass (no cellos or double bass) adds to the playful feel and helps the clarinet to stand out

➤ Bars 9-16:

- The tutti orchestra repeats the theme in a **chordal** (homophonic) texture
- **Crescendos** to **forte** are added to highlight the interesting chords (V-vi) in bars 10 and 14. These chords create **interrupted** cadences.

➤ Bars 17-23:

- The solo clarinet plays virtuosic **scale** and **arpeggio** figures

➤ Bars 24-31:

- Reprise of bars 1-9 with minor rhythmic and melodic differences
- The final bar of the clarinet theme is interrupted by the **tutti** orchestra. This overlap of sections is a common feature in classical music.

➤ Bars 31-56:

- The Codetta to the refrain. Mozart uses several devices here to extend and reinforce the theme:
 - **Rising sequence**
 - **Motor rhythm** – static repeated notes that create momentum
 - **Pedal note (tonic pedal)**
 - **Dialogue** between soloist and orchestra
 - Repeated **perfect cadences**

This music has clearly been very carefully constructed and is very well balanced. The theme is heard several times to help the audience become familiar with the music, yet it already contains contrasting textures, contrasting dynamics, and opportunities for the soloist to show off their dexterity.

1st Episode



➤ Bars 57-113:

- A new, more lyrical theme is played by the solo clarinet, featuring **acciaccaturas**:
- In this episode, Mozart explores the capability of the instrument. Important examples include:
 - Bar 62 – a **three-octave arpeggio** demonstrating the clarinet's range
 - Bar 65 – a reprise of the melody in the lowest register of the instrument. This is called the **chalumeau** register
 - Bar 77 – the clarinet changes roles and becomes the accompaniment
 - Bars 84-97 – virtuosic writing with a lot of **chromaticism** and **trills**
- Other important features of this episode:
 - The flute takes the melody at bar 77
 - The music is briefly in a minor key at bar 77
 - The music modulates to the **dominant** key of **E major** at bar 84
 - There are **diminished chords** in bars 98 and 102, and **augmented 6th chords** in bars 104, 106, 108 & 110-111.

Refrain 2

➤ Bars 114-137:

- This is a condensed version of Refrain 1
- The first 8 bars reprise Refrain 1 with minor rhythmic differences
- The orchestral tutti that follows develops the material from Refrain 1 in a **modulatory passage** (the music is gradually changing key)
- Bars 131-132 feature an important rhythmic device called a **hemiola**. In these bars the beats are grouped together differently, making the music feel like it is in three beats in a bar rather than two.

2nd Episode

➤ Bars 138-187:

- The second episode is the most contrasting section of the movement, with a new **descending** theme:



- The episode begins in the **relative minor - F# minor**
- The clarinet repeats a lyrical melody in different registers, creating a sound like an operatic duet. Again, Mozart is showing off the expressive potential of the instrument.
- The music modulates to the **sub-dominant – D major** in bar 161
- This passage from bar 161 is extremely dramatic, with **spectacular leaps** in the clarinet contrasting with intricate and often highly chromatic dialogue in the strings.

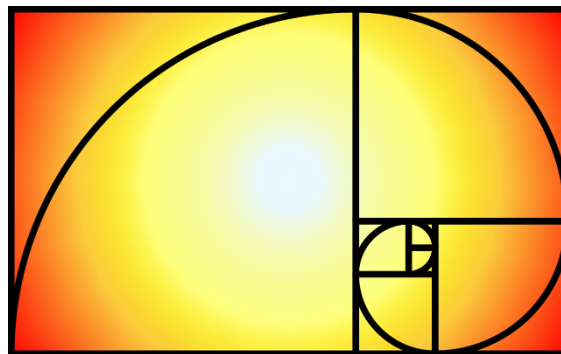
3rd Episode

➤ Bars 188-246:

- The third episode starts as a reprise (**recapitulation**) of the first episode.
- From bar 196 the music is developed further and travels through a range of more distant keys; **A minor – C major – D minor – A minor**
- **Chromaticism, sequences, and imitation** are used to develop the music

➤ Bars 218-221 are extremely important:

- There is a sudden change of mood
- In bars 218-219, upper strings play a quiet, plaintive version of the first two bars of the episode's theme
- In bars 220-221, the clarinet and lower strings echo this
- The two short phrases are separated by **pauses (fermata)**
- **This distinct, deliberate gesture happens at a mathematically extremely significant moment in the music. Bar 218 out of 353 is exactly 1.618 of the way through the movement. This is the Golden Ratio (phi) – known as the divine proportion.**



Refrain 3

➤ Bars 247-301:

- Apart from the absence of an anacrusis, this refrain is an exact repeat of bars 1-55.

Coda

➤ Bars 301-353:

- The Coda is long and incredibly virtuosic. There are more examples of how Mozart explores the full potential of the clarinet in this section, including:
 - **Trills**
 - **Arpeggios** across the full range of the instrument
 - Fast **scalic** music with **chromaticism**
 - Large **intervallic leaps**
- The rondo theme continues to be developed using **sequences** and **imitation**
- There is a final statement of the rondo theme from bar 334
- The final orchestral tutti has several **perfect cadences**, ending with **three tonic chords**

Clarinet Concerto: Elements of Music

Dynamics and Articulation

- Mozart trusted Stadler to interpret his music and so did not write many dynamics on the solo part
- The orchestra is often **piano** (*p*) when the clarinet is playing and **forte** (*f*) during tutti sections. **Crescendos** and **sfps** are added to create colour and excitement
- The mood of the music is playful, and so much of the music is **staccato** (*detached*). There is also some lyrical **legato** playing to create a contrasting mood – for example at the start of each episode

Rhythm, Tempo and Metre

- The tempo is **Allegro** and constant throughout – apart from two important pauses
- The metre is **6/8** (compound duple) which makes the music sound light and playful
- There are three key rhythms that help make this movement easily identifiable:
 - a) A two-semiquaver anacrusis
 - b) Three repeated quavers
 - c) A long-short rhythm (either dotted crotchet to quaver or crotchet to quaver)
- A rhythmic device called **hemiola** is used in the Codetta and Coda sections to build excitement towards the end of a section or the movement

Structure and Form

- The study piece is the final movement of a concerto with three movements
- The overall structure of the movement is **Rondo**, but with some aspects of **recapitulation** that reference **Sonata Form** (ABACDA-Coda)
- Phrases are generally four bars long and balanced (periodic)
- The theme is constructed of question and answer phrases (known as antecedent and consequent)

Melody

There are three musical themes in this movement:

- The Rondo theme that is developed in the A sections and Coda. It is light and playful
- The 1st episode theme featuring acciaccaturas. It returns in the 3rd episode
- The minor key 2nd episode theme

There are several features that make this music **virtuosic** for the clarinet:

- Large pitch range of over 3 octaves
- Fast **scalic** and **arpeggio** passages
- **Chromaticism**
- **Angular** melodies with very large leaps
- **Ornaments** such as **acciaccaturas** and **trills**
- Long phrases requiring stamina and breath control

Instrumentation

- The Concerto is for Clarinet in A, although it was originally intended for the Bass Clarinet. The Clarinet in A is a transposing instrument, which means that it sounds a minor 3rd lower than written and has a key signature of C major on the score.
- The orchestra is a small classical orchestra of strings (violin I, violin II, viola, cello, double bass), 2 flutes, 2 bassoons, and 2 horns.
- There are no oboes, trumpets, or timpani; Mozart leaves out the loudest, most piercing instruments so the mellow sound of the clarinet can be prominent.
- The **strings** play throughout the movement and mostly accompany in a chordal texture. The music for the cellos and double basses is very sparse, allowing the lower register of the clarinet to be heard. Violins do get the melody at times and often play in 3rds.
- The **woodwind and horns** mostly play when the clarinet rests, i.e. during the tutti sections, and when the music is loud. The woodwind pairs are often in 3rds and the horns are often in octaves. The flute does take over the melody briefly in the 1st and 3rd episodes. The horns are also transposing instruments.

Texture

- The overall texture is primarily **melody and accompaniment**
- The accompaniment often has a **chordal** (homophonic) texture
- The clarinet usually has the melody, but occasionally has an accompanying role
- The texture alternates between clarinet **solo sections** accompanied by only strings and orchestral **tutti sections**
- An imitative texture is used occasionally to further develop the musical material

Harmony & Tonality

- The movement is in A major (the key of the whole concerto). A major is the **tonic**
- There are modulations to closely related keys:
 - a) **The dominant – E major**
 - b) **The relative minor – f# minor**
 - c) **The sub-dominant – A major**
- Harmony is mostly diatonic, featuring chords I, IV and V. V7 chords are also common
- There are two key examples of chromatic harmony – the **diminished chord** and the **augmented 6th chord**. Both can be found in the 1st episode
- There is a lot of chromaticism in the melody & occasionally in the bass line and inner parts, which adds to the sense of playfulness.
- There are three main **cadences** used in the movement:
 - a) **perfect** cadences are used to finish phrases, sections, and repeated frequently in the Codetta and Coda sections
 - b) **imperfect** cadences end the question phrases in the Rondo theme
 - c) There are also **interrupted** cadences found within the Rondo theme
- Two main harmonic devices are used in this movement:
 - a) **pedal note**
 - b) **sequence**

Clarinet Concerto: Example Questions

In previous assessments, there have been three, 2-mark questions and one, 8-mark question about the AoS1 study piece. The 2-mark questions start with 'Identify two' and the 8-mark question starts with 'Explain how'

Example 2-mark Questions:

1. Identify two reasons why the movement is called Rondo: Allegro.
2. Identify two ways in which string instruments are used in this movement.
3. Identify two ways in which woodwind and brass instruments are used in this movement.
4. Identify two ways in which the orchestra in this concerto differs from a standard classical orchestra.
5. Identify two reasons why a smaller orchestra is used to accompany the soloist.
6. Identify two ways in which the clarinet's music is virtuosic.
7. Identify two ways in which Mozart explores the full potential of the clarinet.
8. Identify two reasons why Anton Stadler was important in bringing this piece about.
9. Identify two ways in which the basset clarinet is different to the clarinet in A.
10. Identify two types of ornaments used to decorate the music.
11. Identify two reasons why there are different key signatures used at the same time in this movement.
12. Identify two reasons why the music for the clarinet and horns appears differently on a score.
13. Identify two ways in which a light, playful mood is created in the opening section.
14. Identify two ways in which balance is created in this movement.
15. Identify two ways in which contrast is created in this movement.
16. Identify two ways in which the refrains are different from each other in this movement.
17. Identify two ways in which the 2nd episode creates a contrasting mood.
18. Identify two ways in which the Coda brings the music to a successful close.
19. Identify two ways in which dynamics are used in this movement.
20. Identify two ways in which articulation is used in this movement.
21. Identify two ways in which Mozart's choice of tempo and metre contribute to a playful mood.
22. Identify two ways in which rhythm is explored in this movement.
23. Identify two ways in which the structure of this movement differs from a standard Rondo.
24. Identify two ways in which the Rondo theme is developed in this movement.
25. Identify two ways in which texture is used in this movement.
26. Identify two ways in which cadences are used in this movement.
27. Identify two different keys that the music modulates to in this movement.
28. Identify two ways in which chromatic harmony is used in this movement.
29. Identify two reasons why this movement is typical of a classical concerto.
30. Identify two reasons why this movement is unusual for a classical concerto.

Example 8-mark Questions:

1. Explain how Mozart explored the full potential of the clarinet in this third movement.
2. Explain how the music of this third movement was written to show off the capability of the clarinet.
3. Explain how Mozart used musical elements in this third movement to highlight the role of the soloist.
4. Explain how Mozart used musical elements to create contrasting moods within this third movement.
5. Explain how Mozart used the musical elements to create a light and playful mood in this third movement.
6. Explain how Mozart used the Rondo form to create balance and contrast in this third movement.
7. Explain how Mozart used instrumental timbres and textures to create contrast in this third movement.
8. Explain how Mozart explored tempo, metre, rhythm, dynamics & articulation in this third movement.
9. Explain how Mozart explored melody, harmony, and tonality in this third movement.
10. Explain how this third movement is typical and/or unusual of a classical concerto movement.

8-mark questions have previously been assessed according to this holistic mark scheme:



7–8	A comprehensive response which is consistently coherent and logically structured
5–6	A wide-ranging response which is mostly coherent and well structured
3–4	A relevant response despite some inaccuracy/omission and weaknesses in terms of coherency and structure
1–2	A limited response with some significant inaccuracy/omission and a lack of clarity
0	No work submitted or worthy of credit