

Mozart's Clarinet Concerto in A major: Analysis

	USUAL Features: 'Typical' 'Unity' 'Balance' 'Classical' 'Combine elements' 'Work together'	UNUSUAL Features: 'Variety' 'Interest' 'Colour' 'Development' 'Change' 'Innovative'
1. Form	<ul style="list-style-type: none"> ● The 3rd movement is in Rondo form: ABACA ● The rondo themes alternate with contrasting episodes to create balance and symmetry 	<ul style="list-style-type: none"> ● The rondo themes contrast with the episodes ● The rondo theme returns with different lengths. ● There is variation in each section apart from the final return of the rondo theme
2. Texture	<ul style="list-style-type: none"> ● Mostly melody and accompaniment texture throughout, allowing the clarinet to stand out from the accompaniment 	<p>Although the texture is mostly melody and accompaniment:</p> <ul style="list-style-type: none"> ● There are polyphonic textures in the 2nd episode ● There are some homophonic textures in the returning rondo themes to emphasise cadences at the end of sections
3. Rhythm & Metre	<ul style="list-style-type: none"> ● The metre is 6/8 throughout, making the music feel light and playful ● The speed is allegro throughout ● The 2 semiquavers of the anacrusis in each rondo melody drives the rhythm forward with a sense of momentum 	<ul style="list-style-type: none"> ● All melodies have an anacrusis apart from the 2nd episode that starts on beat 1 ● There is a hemiola in the 2nd rondo theme ● Near the end of the 2nd episode, there are pauses which create a sense of instability as the regular pulse is interrupted
4. Melody	<ul style="list-style-type: none"> ● The melodies are lively and springy, featuring staccato chromatic notes and lively semiquavers ● All themes are chromatic ● The clarinet plays an exciting virtuoso part, with fast scale and arpeggio passages, a large range of over 3 octaves, large leaps and ornaments which balances with the simple melodies and accompaniment of the orchestra 	<ul style="list-style-type: none"> ● The rondo melody is mainly conjunct contrasted by the episode melodies which are more disjunct ● The rondo melody has 2-bar phrases, and the episodes have 4-bar phrases ● The melodies have contrasting staccato and legato sections ● The clarinet plays a lyrical, expressive melody in the 2nd episode ● The clarinet contrasts the different registers in the 2nd episode
5. Harmony	<ul style="list-style-type: none"> ● The orchestra plays mainly simple diatonic chords. ● The orchestra plays strong, clear harmonies and cadences 	<ul style="list-style-type: none"> ● There are Neapolitan 6th chords in the 1st episode ● There are diminished 7th chords in the coda ● Some chords are chromatic just before cadences, to strengthen them
6. Tonality	<ul style="list-style-type: none"> ● Each rondo section is in A major, with typical modulations to E major (1st episode) and F[#] minor (2nd episode). 	<ul style="list-style-type: none"> ● The episodes use different key signatures for variety such as B minor and A minor ● The 2nd episode has a circle of 5ths modulation using more unusual keys
7. Instruments / Timbre	<ul style="list-style-type: none"> ● The orchestra is typically Classical with a large string section, balanced by 2 each of woodwind and brass ● The solo clarinet mostly plays the melody. ● The flutes occasionally play the melody ● The strings play the accompaniment with an occasional violin melody ● The horns play pedal notes and strengthen cadences 	<ul style="list-style-type: none"> ● The orchestra is quite small with no oboes, trumpets or timpani to allow the clarinet to be heard ● The melody features contrasting legato and staccato articulations. ● There are trills in the coda melody
8. Dynamics	<ul style="list-style-type: none"> ● There is not much variation in dynamics ● Terraced dynamics are used rather than gradual dynamics ● The episodes are all quiet except for <i>sfp</i> markings 	<ul style="list-style-type: none"> ● <i>Sfp</i> is used in the episode: the notes are played loud, but quickly go quiet. ● The piece ends triumphantly with a loud section played tutti (by all) in the coda. ● Loud dynamics are used to emphasise cadences in the rondo themes