

Metlifecare  
**UNWRAP  
THE MUSIC**



# UNWRAP MOZART'S CLARINET CONCERTO

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# WOLFGANG AMADEUS MOZART CLARINET CONCERTO IN A MAJOR, K622 (MOVEMENT 1)



## INTRODUCTION AND CONTEXT

This teacher and student resource is an interactive resource which supports the film Metlifecare APO Unwrap the Music – Clarinet Concerto in A (Mvt. 1) by Wolfgang Amadeus Mozart. There are a range of activities which will see students gain an understanding of the music of Mozart, a little about his life, composers who may have influenced him and other orchestra music tropes.

This resource is designed for secondary aged students who are studying this work or the classical period in general. The type of activities include terminology questions, transposition exercises, contextual enquiries and many others. These activities can be adapted to suit the needs and abilities of many students and are designed to aid study programmes in place at schools in New Zealand.

## GENERAL INFORMATION

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3. Vienna
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5. Amazing Mr Mozart
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## CLARINET CONCERTO IN A

7. Context and Structure
8. Sonata Form
9. Anton Stadler
10. Bassett Clarinet

## RESOURCES FOR SCHOOLS

*Clickable links below*

11. Contextual Questions
14. Terminology Questions
16. Transposition Exercises
18. Structural Questions
22. Performers and Composers

## HERE IS A LINK TO THE FULL ORCHESTRA SCORE

[Full Score](#)

You may wish to print it, or alternatively download the PDF and annotate directly on to it.



WOLFGANG AMADEUS MOZART

## CLARINET CONCERTO IN A MAJOR, K622 (MOVEMENT 1)

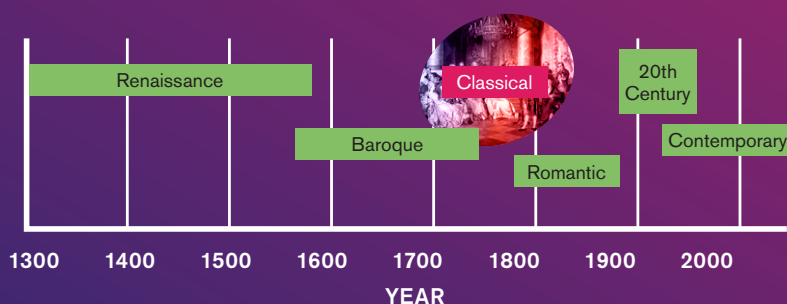
# THE CLASSICAL PERIOD AND ITS MOVERS AND SHAKERS

The time between 1750-1820s is officially known as the Classical period in European Music history. Although several musical traits emerged during this time, it is important to remember that these traits did not exist exclusively during this period.

The complex polyphonic and contrapuntal textures of the Baroque period, explored at length by Bach, gave rise to a simpler melody and chordal accompaniment (homophonic) texture, largely instigated and explored by his sons, C.P.E Bach and J.C Bach. This simplification was also mirrored in the architecture and clothing of the period.

The orchestral size during the Baroque period is generally perceived as around 30 instrumental players (including a timpani) but by 1777 the Mannheim Orchestra, under the guidance of violinist Johann Stamitz, already had 49 players. Their size, in volume and quality of playing, inspired the then seven year old, impressionable Mozart who saw the orchestra perform in 1763, while on his first European tour with his father and sister. As the Classical period progressed, the size of orchestra itself also grew, leading to an increase of symphonic and concerto works being composed.

The piano, also known as the *gravicembalo col piano and forte*, thanks to the efforts of creator Bartolomeo Cristofori, could now play both softly and loudly according to the amount of pressure exerted by the fingers on the keyboard. This modification to its sound production allowed the instrument a soloistic career when in the context of the orchestra.





The three most influential composers during the Classical period all lived in Vienna at some point in their lives, and have influenced each other's styles of composing and performing.

- Mozart, as a six year old child, transcribed three and four voiced fugues from Bach's Well-Tempered Clavier when he went on his first tour around Europe with his father and older sister. He continued to be inspired by Bach's works later on in his life.
- Bach's youngest son, J.C Bach, also had a tremendous influence on Mozart.
- Haydn's revolutionary String Quartets Op. 33 publication in 1781 were published six months later and although similar in musical treatment to Bach's fugues, introduced some new techniques which in turn inspired Mozart.
- Mozart then, in response, wrote the six "Haydn Quartets" demonstrating what he learned from Haydn's breakthroughs.
- After hearing the last three of these quartets, Haydn wrote to Mozart's father and said *"...Before God, and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition..."*
- When Mozart was 25 years old, he permanently moved to Vienna and according to some reports, played in a string quartet together with Haydn. Haydn often played the first violin and Mozart played the viola part.
- Haydn gave lessons to Beethoven and although eventually the relationship soured, Beethoven

initially revered and admired Haydn.

- There are some reports that Beethoven met Mozart in Vienna in 1787 and managed to get a few lessons from Mozart. Much of Beethoven's earlier works are modelled on or borrow thematic material from his contemporary.

## VIDEOS:

[The Baroque Period General Characteristics](#)

[The Classical Period Characteristic](#)

[The Romantic Period Characteristic](#)



# THE CONCERTO



A concerto is a large-scale work for an orchestra and a soloist, usually in three movements – *of fast, slow, fast tempo*.

In the Baroque period this genre was known as the **concerto grosso** where a smaller orchestra (*ripieno*) would have a musical conversation with a small group of soloists (*concertino*). Vivaldi, Bach and Telemann all explored and developed this genre.

*Ritornello form* was often used in the first movement of a **concerto grosso**. It is a reoccurring passage of music between alternating ideas to act as a glue and provide a recognisable structure. Antonio Vivaldi introduced the *Ritornello* for a full orchestra where, sometimes, the material was partially presented, varied or modulated into new keys which later composers followed more conventionally within the form.

The Classical period saw the technical advancements of several orchestral instruments and this helped usher in a newer, revamped version of the form where a bigger orchestra (usually around 50 players) would play off a soloist, whose virtuosic musical ability would be at the forefront over the other musicians.

*The Cadenza* section was introduced to the Classical concerto at the end of the first movement where the soloist demonstrated their technically brilliant improvisation skills, based on the thematic material in the movement, while the orchestra remained silent. A trill was often used at the end of the cadenza to signal to the orchestra that it was time for them to re-join the soloist.

The concerto was a popular musical form amongst many great composers and Mozart alone composed 21 of them for piano but he also composed concertos for the violin, French horn and clarinet and flute.

## VIDEO EXAMPLES:

[Ritornello Form in Example 1](#)

[Ritornello Form in Example 2](#)

[The Classical Concerto](#)

[What is a concerto](#)

[The concerto through time](#)

[Extension Activity](#)

# AMAZING MR MOZART



Mozart was born in Salzburg on the 27th of January 1756. At age six he began playing the violin but his introduction to the keyboard was even earlier, instigated by his insistence to push into his sister's lessons on the instrument. At age six he also wrote his earliest keyboard works and made his first public appearance at the Salzburg University. In 1763, at age seven, he embarked on a three-year tour of Germany, France, England and Italy with sister and father. They stayed in London for 18 months to give public concerts and during their travels Mozart was exposed to many court musicians, capellmeisters and court composers who would have contributed and influenced his style.



When Mozart was 13 years old he embarked on a three year tour of Italy, before being appointed as a Konzermeister at Salzburg in 1772, at the age 16. The following year he met Haydn when he visited Vienna but it wasn't until 1781 that

he moved there permanently. Although a fairly fruitful period of composing and performing followed, Mozart was very good at spending his earnings and less good at saving, so in 1789 he embarked on a tour of Germany to ease his financial rough patch. Over the next couple of years Mozart produced admirable operatic and symphonic works, as well as concerto, quintets and cantatas. He left one of his most recognisable works, the Requiem, unfinished as he died on the 5th of December 1791.

In his life time, Mozart wrote somewhere between 626 and 800 compositions (roughly around 202 hours). If one were to transfer his productivity then to modern times, it would equate to nearly 7 album releases per year, since the age of 5.







Mozart was a prolific letter writer and was well known for his potty-mouth sense of humour. His letters (to his family and friends) have been collated and published. To gain a better understanding of his frame of mind, and what was happening in the last year of his life during the writing of this concerto, complete this table by reading his letters, provided

in the link below. You are only focusing on the time period between September 29th 1790 – October 14th 1791(pages 250-284).

The first one has been started as an example to you.

[Click here](#)

### ACTIVITY:

1790-1791

Dates	Source of Stresses	Source of Happiness	Financial standing	Places he visited and when	Events/ Pieces/ Commissions/ People he has interacted with
Sept 29th 1790	His wife's health			Frankfurt to Mainz	Travelling

### ANSWERS:

[Click here](#)

### VIDEOS:

[A brief history of Mozart](#)

[Mozart Documentary](#)

[A guided tour through some of his works](#)

# CLARINET CONCERTO IN A MAJOR



The Clarinet Concerto in A Major was completed in Autumn of 1791 and premiered with Anton Stadler as its soloist, on October 16 at the National Theatre in Prague. It was the last instrumental music piece Mozart wrote before passing away two months later, on the 5th of December 1791, of unknown causes. It has since been allocated the cataloguing number of K.622, first published in 1862 by the Austrian Ludwig Ritter von Kochel.

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

- I. Allegro (in A major and in sonata form)
- II. Adagio (in D major and in ternary form)
- III. Rondo: Allegro (in A major and in rondo form)

It is scored for:

- 2 flutes
- 2 bassoons
- 2 horns and
- Strings
- Bass Clarinet (now re-written for the Clarinet)

The first movement is in a sonata (ABA) form but it also combines elements of the ritornello form, commonly used in the Baroque period.

The sonata form typically follows the following outline:

Section	Exposition				Development	Recapitulation			
Components	First Subject	Transition	Second Subject	Codetta	Modulate through many keys and introduction of new ideas	First Subject	Retransition	Second Subject	Coda
Repeats	Normally Repeated								
Keys	Tonic or 'home key'		Dominant		Many Changes	Return to 'home key'			

The Rittornello form typically follows the following outline:

Melody performed by	Tutti	Soloists	Tutti	Soloists	Tutti
Instruments	All instruments	Soloists or <i>Concertino</i>	All instruments	Soloists or <i>Concertino</i>	All Instruments
General Dynamics	Louder	Softer	Louder	Softer	Louder



# THE FIRST MOVEMENT FORM

The concerto opens with a sonata-form movement in A major, within which a Ritornello form can also be identified. The form of the movement and its construction can be broken down as the following:

SECTION	A								B		A						
	Orchestral Exposition (ritornello)			Solo exposition				Orchestral Ritornello	Development	Orchestral Ritornello	Recapitulation				Orchestral Ritornello	Codetta	
BARS	1-56			57-154				155-171	172-227	227-250	251-342				343-352	352-359	
ELEMENTS	1st subject	1st subject	Codetta	1st subject	Transition	2nd subject	1st subject	Codetta			1st subject	Transition	2nd subject	1st subject			
BARS	1-24	25-49	49-56	57-77	78-99	100-127	128-154	155-171			251-271	272-288	289-315	316-343			
KEY	A Major				a minor – C major – (V) of e minor	E Major			E Major – f sharp minor – D major – b minor – f sharp minor	f sharp minor – e minor – D major – (V) of A major	A major	a minor – C major – e minor – (V) of A	A major – f sharp minor – (V) of A major	A major			

## VIDEO:

[Scrolling score](#)

# ANTON STADLER



Anton Stadler was born on the 18th of June, 1753 in Bruck der Leitha, outside of Vienna. His father, like Mozart's, was also a musician. When he was three years old his family moved to Vienna and as he grew older he quickly gained a reputation for being "a great artist on many wind instruments", according to an article published in the *Journal des Luxus und der Moden* of 1801. His talents included the ability to play the basset horn, basset clarinet and the Classical clarinet to name a few.

Although it isn't exactly clear how or when Mozart and Stadler met each other, it is known that they became friends. Although Mozart composed for the basset horn as early as 1783, possibly inspired by Anton's performing skills on the instrument, their first known performance together was not until 1784 for Mozart's *Serenade in E-flat*, K. 375. From then followed a very prosperous relationship between the composer and the performer/ instrument developer.

## TO READ MORE ABOUT STADLER:

[Click here](#)



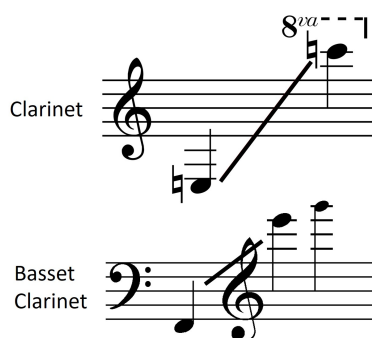


# BASSET CLARINET



The first 200 bars of the Mozart Clarinet Concerto were originally written for the Basset Horn. Mozart later on transposed it up a tone for the basset clarinet, which Staedler played at its premiere. Both the Basset Horn and the Basset Clarinet have since fallen out of favour.

## Range of modern and Basset Clarinet:



## Basset Horn



## Cor de basset de 1792

(Musée tchèque de la musique, Prague)



## Classical Clarinet

The classical clarinet had fewer keys (from five to 12) than those of today and therefore was quite limited in its range. To make up for this shortfall, clarinet performers often owned the instrument in three different keys (C, B flat and A) and used the best suited version for the key of the music they were playing.

## VIDEO RESOURCES:

[Mozart's Clarinet and Basset Clarinet](#)

[Mozart's Horn](#)

[What is a Basset Clarinet?](#)

## CONTEXTUAL QUESTIONS

1. When was the Clarinet Concerto in A written?

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2. When was it premiered?

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3. Which player was the solo part written for?

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4. What is the structure of the Sonata Form and what are the technical terms of each of the sections?

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5. What is the difference between the clarinet and the basset clarinet?

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6. What were the limitations of the clarinets in Mozart's time, in regards to range, and how did players get around this issue?

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7. How many themes are usually introduced in the Exposition?

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8. Which period was the Sonata form mostly used in?

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9. What is the structure of the Ritornello form?

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10. Which period was the Ritornello form mostly used in?

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11. What is a **Cadenza**?

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12. Where in the structure of the piece would you find a cadenza?

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13. What key is the Clarinet Concerto, Mov. 1, written in?

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14. What tonalities does Mozart most often modulate to within the 1st movement of this concerto?

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15. What is unusual about the thematic material presented in the first movement of this concerto?

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16. What is a modal shift?

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17. What is the lower register of the clarinet known as?

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18. Which instrumental family of the orchestral instruments is not used in this piece?

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19. Why are the horn parts limited to chordal accompaniment?

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20. List some of the virtuosic elements the solo clarinets displays in this concerto.

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21. List some of the ways the recapitulation is different than the exposition.

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22. What are the main differences and similarities between a concerto grosso and a concerto?

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23. There are three cadenza sections in the first movement of his work. Identify their similarities and differences.

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24. What time signature does **C** stand for?

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25. How are the 1st and 2nd subjects/ themes different?

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26. How does Mozart treat the two subjects in the Development section?

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27. Identify as many compositional devices in the Development section as you can.

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## Extension task:

In our video, Paul Dean, the clarinet soloist, discusses being able to see the different characters from the Magic Flute in parts of this work. After you view the opera, discuss in which sections you see the characters and list musical examples to support your argument.

Name of the main characters in The Magic Flute	Their characteristics/ personality traits	Musical Examples



## TERMINOLOGY QUESTIONS

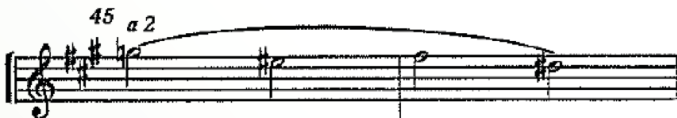
1. What does "div" stand for?



2. What does **allegro vivace** mean?

3. What does **tutti** mean and in which sections of the Concerto does this indication appear?

4. What does **a2** or **zu2** stand for, as indicated in the score example below?



5. What do the **3** above the notes in the below example mean?

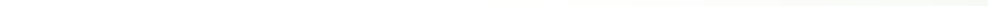


6. What does the **I** above the minim in bar 5 of this Bassoon excerpt stand for?



**Tutti Bassi**

Measures 1-4 of the 'Tutti Bassi' section. The music is in bass clef with a key signature of two sharps (F# and C#). Measure 1 starts with a forte (f) dynamic and a half note F#2. Measure 2 continues with a half note C#3. Measure 3 features a half note F#2. Measure 4 concludes with a half note C#3. A fermata is placed over the final note in measure 4.

C. 



## TRANSPPOSITION EXERCISES

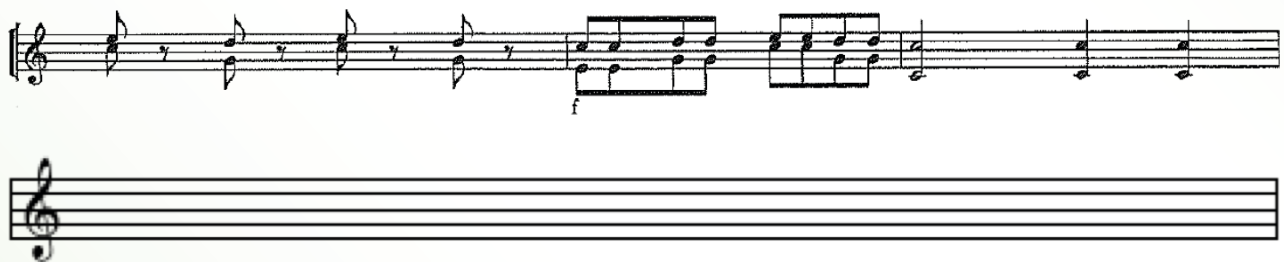
1. Write out the following viola part in the Treble stave.



2. Write out the following violin part for a viola player:



3. Transpose the following horn parts for the Violins to play.



4. Write out the following excerpt as it is intended to be played:



5. Write out the following clarinet part for the violin, with the key signature for A major at its start:



6. Translate the following instruments' names in English:

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7. Which instruments on the above list are transposing?

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## STRUCTURAL QUESTIONS

1. Work out the relationships of the keys used in the piece in relation to A major. The first one has been done for you as an example.


Key	Relationship to the Key of the Piece	Roman Numeral	Notes contained in the chord
<b>A major</b>	<i>Tonic</i>	<i>I</i>	<i>A, C# and E</i>
<b>a minor</b>			
<b>C major</b>			
<b>(V) of e minor</b>			
<b>E major</b>			
<b>f sharp minor</b>			
<b>D major</b>			
<b>b minor</b>			

2. Outline what happens in the following sections of the Sonata form.

Section	Thematic Material	Tonality
<b>Exposition</b>		
<b>Development</b>		
<b>Recapitulation</b>		















3. Connect the given term to its definition

Term		Definition
<b>Syncopation</b>	<input checked="" type="checkbox"/> 	<i>placement of rhythmic stresses or accents where they wouldn't normally occur</i>
Sequence	<input type="checkbox"/>	the repetition of a melody in a polyphonic texture shortly after its first appearance in a different voice.
Antiphony	<input type="checkbox"/>	the restatement of a motif or longer melodic (or harmonic) passage at a higher or lower pitch in the same voice.
Imitation	<input type="checkbox"/>	repetition of a melody in a polyphonic texture shortly after its first appearance in a different voice.
Alberti Bass	<input type="checkbox"/>	occur when all of the notes of a chord are played simultaneously in one solid "block"
Arpeggio	<input type="checkbox"/>	Today this term is used to describe the lower notes played on the clarinet but this was also the name of the instrument from which the clarinet developed from
Cadenza	<input type="checkbox"/>	a tone sustained through several changes of harmony that may be consonant or dissonant with it; in instrumental music it is typically in the bass
Chalumeau range	<input type="checkbox"/>	broken chord or arpeggiated accompaniment, where the notes of the chord are presented in the order lowest, highest, middle, highest.
Pedal Note	<input type="checkbox"/>	a virtuoso solo passage inserted into a movement in a concerto or other musical work, typically near the end.
Block Chords	<input type="checkbox"/>	a type of broken chord, in which the notes that compose a chord are played or sung in a rising or descending order.

4. Place the correct label in the element column, according to the example given:

- Chalumeau range
- block chords
- antiphony
- 1st subject
- alberti bass
- cadenza
- 2nd subject
- codetta theme
- tonic pedal note
- arpeggios
- syncopation
- imitation

Element	Score Example
	
	
	
	
	
	
	
	

Element	Score Example
	
	
	
	



## SOMETHING FOR THE PERFORMERS AND COMPOSERS

The following excerpt is the Violin 1 and Violoncello line transcribed for the piano, as Mozart wrote it.

Piano

5

1. Experiment with simplifying the bass line into semibreves, then minims and crotchets:

Exercise 1.

Piano

Bass Line into Semibreves

5

Exercise 2.

Piano

Bass Line into Minims

5

Exercise 3.

Piano

Bass Line into Crotchets

5

2. What is the overall effect?

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3. Identify the chords used in the first eight bars of the orchestral score. Create a bass line using an Alberti bass version of those chords underneath the above given melody.

Exercise 4

Piano

Alberti Bass

5

4. Experiment applying the following compositional devices to the 1st subject:

- Retrograde
- Inversion
- Retrograde inversion
- Diminution
- Augmentation
- Fragmentation
- Sequence



2. Rewrite the above theme in its retrograde



3. Rewrite the above theme in its inversion

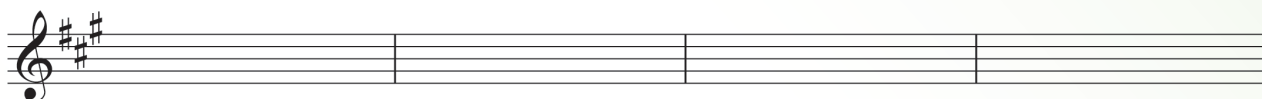




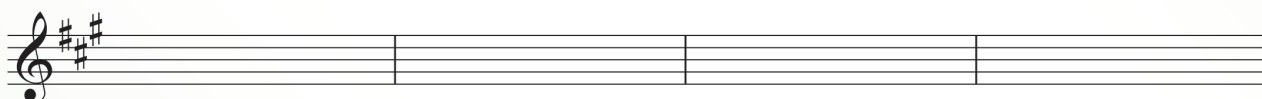
## COMPOSITIONAL DEVICES WORKSHEET



2. Rewrite the above theme in its retrograde



3. Rewrite the above theme in its inversion



4. Rewrite the above theme in its retrograde inversion and keep on working through the list...

