

Equating and Inquiring Music

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The following hypothesis was observed during the course of this study: Assuming you have a thirteen year old violin student who has had five years of private study, using a major work from the standard violin literature, how do history, melodic, thematic, harmonic, rhythmic, and compositional devices relate to a child's perception of music?

Also, I found it necessary to research existing teaching methods and interview professional musicians and educators in order to get several perspectives on this subject.

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- I. History of W. A. Mozart
- II. Mozart Concerto No.3 in G for Violin
 - A. Melodic/thematic analysis
 - B. Compositional devices
 - C. Rhythmic analysis
 - 1. Melodic rhythm
 - 2. Harmonic rhythm
 - D. Harmonic analysis
 - E. Compositional skills
- III. Teaching methods
 - A. Suzuki
 - B. Bornoff
 - C. Mangeot
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Wolfgang Amadeus Mozart was born to Leopold and Anna Maria Mozart in 1756. He was the second of seven children to survive. He had an older sister, Marianne, who later became a brilliant pianist. Mozart began clavier lessons at age three, and at age six he completed his first composition.

Mozart's first trip was to Munich, Germany in 1762. His first Italian tour was from December 13, 1769 to Maunday Thursday in 1771. It included Milan, Florence, Bologna, Rome, Parma, Cremona, Naples, Verona, and Venice. From 1773 to 1777 he stayed in Salzburg. In 1778 Mozart and his mother went to Paris. In Paris his Symphony in D Major, k.297 was performed, and in July his mother died. Mozart returned to Salzburg in 1779 and composed several instrumental and sacred pieces. He married Constance Weber in 1782, much to his father's disapproval. Mozart suffered financial troubles constantly, and in 1791 he began to compose commissioned works. In the Spring of 1791 he wrote La Clemenza di Tito, Die Zauberflöte, and the Requiem. Mozart's last Italian opera was La Clemenza di Tito, and his final completed work which was entered in his thematic notebook was entitled Little Masonic Cantata, k.623, dated November 15, 1791. Mozart died on December 5, 1791, at 12:55 a.m.

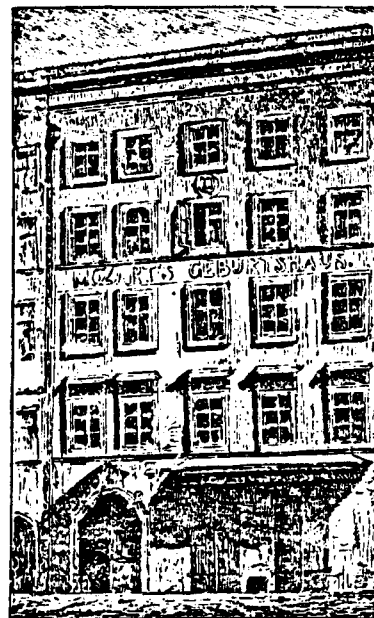
Mozart composed symphonies, operas, masses, piano pieces, concertos for various instruments, songs and arias, divertimenti, sonatas, and a variety of chamber music. In fact, by January 27, 1774, he had completed thirteen short pieces for harpsichord such as minuets, variations, and fugues; 23 sonatas for harpsichord

and violin; five concertos for harpsichord; one concerto for two violins; five sonatas for organ; sixteen quartets and two quintets; 20 pieces of sacred music such as motets, psalms, litanies, and offeratories; 23 songs, lieder, and concert arias; 81 short symphonic pieces, ten longer pieces such as divertimenti and serenades; 34 symphonies, nine masses; three oratorios, and several operatic works numbering fourteen acts in their entirety. ¹⁸

Wolfgang Amadeus Mozart's life was very productive and influential, even though it was very short. His life was full of turmoil and he was constantly exploited. It is thought that it was not Salieri or the Requiem which killed him, but rather, ¹⁹ his conditions which killed him.



*Corner of room in which Mozart was born.
From a photograph by R. Tomaselli, Salzburg.*



House in which Mozart was born at Salzburg.



Mozart in his Fifteenth Year. Painted in Verona, 1770, for Pietro Lugiaty by artist unknown. Rediscovered by Sonnleithner.

Wolfgang Amadeus Mozart.
Academia di Bologna & Roma Quartetto III

2. Wien auf einem
7. August 1779.

A manuscript page from the String Quartet Köchel 170, written when Mozart was seventeen.

19 Mozart's autograph sketches for a Piano Concerto (Köchel-Einstein 467a), c. 1785; the page is remarkable for the many calculations in the composer's own hand.

Al mio caro Amico Haydn

Un Padre, avendo risolto di mandare i suoi figli nel gran Mondo, stimò doverli affidare alla protezione, e condotta d'un Uomo molto celebre in allera, il quale per buona sorte era di più il suo migliore Amico. — Eravi dunque del pari, Uomo celebre, ed Amico mio carissimo i sei miei figli. — E si sono i miei il frutto di una lunga, e laboriosa fatica, per la speranza sostenuta da più Amici di vederla almeno in parte compenata, m'incoraggiare, e mi suscitò, che questi pezzi siano per gioirmi un giorno di qualche consolazione. — Tu sesso Amico carissimo, nell'ultimo tuo soggiorno in questa Capitale, me ne dimostrasti la tua soddisfazione. — Questo tuo suffragio mi anima sopra tutto, perché io te li raccomandandi, e mi fa sperare, che non ti sembreranno del tutto indigni del tuo favore. — Racciati dunque accigliati benignamente, ed per loro Padre, Guida, ed Amico! Da questo momento, ed ti addo i miei diviti sopra di essi: ti supplico però di guardare con indulgenza i difetti, che l'ortuo porritt di Padre mi può aver celati, e di continuar loro malgrado, la generosa tua Amicizia a chi tanto l'apprezza, mercede sono di tutto Cuore.

Amico Guisipino
Vienna il 19^{to} Settembre 1785.

Il tuo sempre Amico

W. A. Mozart



55 The unfinished portrait of Mozart, painted by his brother-in-law Joseph Lange, 1789-90; the artist's intention was to show the composer seated at the keyboard.

10 Mozart's dedication to Joseph Haydn, from the first published edition of the six String Quartets (K. 387, 421, 428, 458, 464 and 465) issued by Artaria and Co. as 'Op. X' on 19 September 1785.

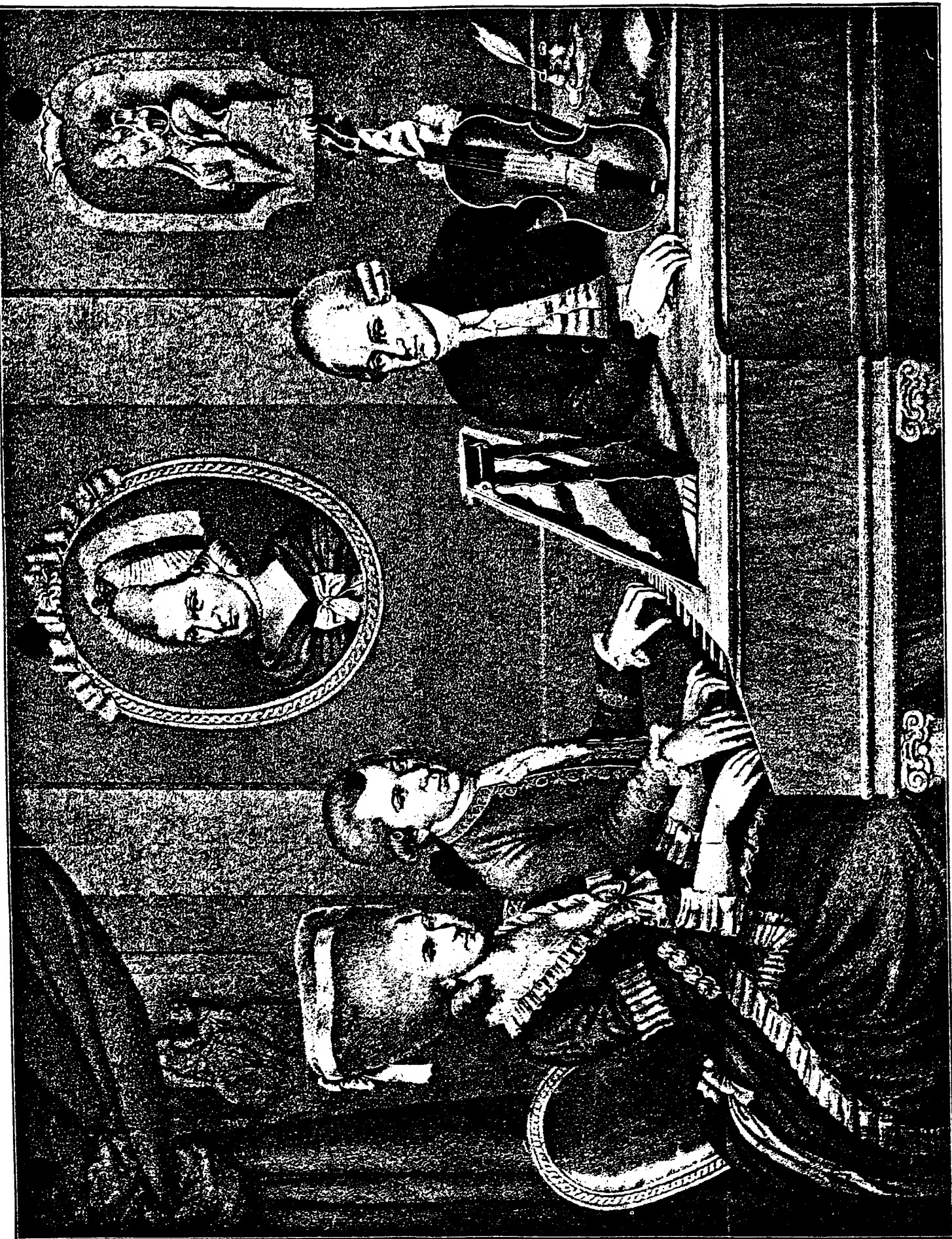


Mozart



*Constanza Mozart
geb. von Weber*

Mozart and His Wife, Constance (née Weber), with facsimile autographs.



THE MOZART FAMILY.

Melodic/thematic analysis

1. The melody in Theme 1 is very rhythmic in nature.
2. The melody in Theme 2 is more lyrical in nature.
3. In the development section, both of the themes return. However, the keys are very unstable.
4. In the recapitulation, the first theme is in the tonic (G). The second theme remains in the tonic, whereas it was in the dominant (D) in the exposition.

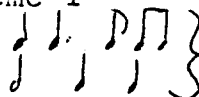
Compositional devices

1. Scalar passages, arpeggiated and stacked thirds are used.
2. Hammerstrokes and orchestral unisons are used.
3. Ornamentations such as turns, trills, and grace notes are used.
4. The chromaticism used is both melodically and harmonically.
5. The form is a strict Sonata Form.


Rhythmic analysis

Melodic rhythm

1. Theme 1


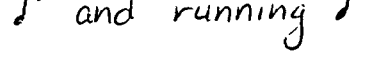
 both have ornaments

2. Theme 2

 both have ornaments

3. Unifying features

a. 

b.  Also 

c. Ornamentation

Harmonic rhythm

1. Tempo

- a. 1/bar - 157 measures=69.5%
- b. 2/bar - 52 measures=23%
- c. 3/bar - 2 measures=.9%
- d. 4/bar - 15 measures= 6.6%

2. Characteristics

- a. Transition and development sections the harmonic rhythm creases (measures 95-105 and 106-155).
- b. At certain cadence points the harmonic rhythm changes to 2/bar for strength (measures 19-23, 48-50, 71-80, 166-169, 192-199, and 223-226).

Harmonic analysis

See following sheets

Concerto in G

(K. 216)

Wolfgang Amadeus Mozart
Revision and cadenzas by Sam Franko

I

Allegro

Violin

Piano

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Printed in U. S. A.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The music features a complex texture with many beamed notes and chords. Handwritten annotations include "N.T." above the treble staff and "f" below the bass staff. Chord symbols "I", "V", and "I" are written below the bass staff.

Second system of musical notation, starting with a boxed measure number "15". It continues the complex texture from the first system. Handwritten annotations include "N.T." and "PT." above the treble staff. Chord symbols "V", "V7", "I", and "IV" are written below the bass staff.

Third system of musical notation. The texture becomes less dense, with more space between notes. A dynamic marking "p" is present. Chord symbols "V", "V", "I", and "V7" are written below the bass staff.

Fourth system of musical notation, starting with a boxed measure number "20". The texture is very dense with many beamed notes. Chord symbols "I", "V7", "I", "V7", "I", and "V7" are written below the bass staff.

