

**Parenthetic Aside in a 1789 analysis of Mozart's K. 284
L. Poundie Burstein with Quynh Nguyen (piano)**

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This file includes the abstract, and extensive keyword list, acknowledgements, and bibliography for the video essay, "Parenthetic Aside in a 1789 analysis of Mozart's K. 284" by L. Poundie Burstein with Quynh Nguyen, *SMT-V* 3.1 (2017). This essay may be found at <https://vimeo.com/societymusictheory/videocast3-1burstein> .

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Abstract for “Parenthetical Aside in a 1789 analysis of Mozart’s K. 284” by L. Poundie Burstein with Quynh Nguyen (piano), *SMT-V* 3.1 (2017).

In a 1789 treatise, the Darmstadt musician J.G. Portmann presents what amounts to a multi-level harmonic analysis of Mozart’s Sonata for Piano in D, K. 284, I. Portmann’s interpretation of the movement's exposition is in line with concepts expressed by other eighteenth-century theorists, but suggestively differs from standard modern conceptions of the form, especially in its understanding of what nowadays is labeled as the secondary theme.

Extensive Keyword List

J.G. Portmann, Johann Gottlieb Portmann, Wolfgang Amadeus Mozart, multi-level harmonic analysis, 1789 publication, proto-Schenkerian analysis, eighteenth-century form theory, formal theory, advice on how to compose an instrumental movement, exposition, sonata form, three essential harmonies, D, E, and A, Sonata for Piano in D K. 284, first movement, large motion leading from the home key to a cadence in the secondary key, modulation from the key of I to V, standard resting points, Ruhepunkte, Grundabsatz, Quintabsatz, Schlußsatz, formal cadence, perfect authentic cadence, medial caesura, “divides the exposition into two parts,” relaunched the drive, three harmonic pillars, subordinated to a deep-level A, parenthetical passage, Joseph Riepel, Heinrich Christoph Koch, inserted passage, parenthesis, Francesco Galeazzi, *passo di mezzo*, characteristic theme, *periodo di cadenza*, *Primo Motivo*, *Secundo Motivo*, *passo caratteristico*, Joseph Haydn’s Symphony 11, Symphony 16, finale, relentless activity, incessant drive, wearisome, eighteenth-century conception, transition, second theme, secondary subordinate theme, main theme, first theme, primary theme, optional interpolation, first movement, *Allegro*, sequential, *eigescchobene Satz*, *Einschiebsel*, 1752, 1755, insertion, plan, large tonal framework, fundamental bass, sample composition.

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