

“Parenthetical Aside in a 1789 analysis of Mozart’s K. 284”

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This file includes the abstract, and extensive keyword list, acknowledgements, and bibliography for the video essay, “Parenthetical 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 and Quynh Nguyen, *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.

- L. Poundie Burstein (author, narrator)
- Quynh Nguyen (piano)

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,” relaunches 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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