

## Exercise 10

Answer the following questions on the background to Mozart's *Jupiter* Symphony.

1. Which composer from the Classical period greatly influenced Mozart?
2. What is the standard format of a late 18th century symphony?
3. List the instruments required for a performance of the *Jupiter* Symphony.
4. Why was it that the trumpets and horns in Mozart's day could play only certain notes?
5. Why is Mozart's 41st Symphony called the *Jupiter*?
6. Explain precisely what (a) the violins and (b) the lower strings are required to play in bars 273–274 of the *first movement* of the *Jupiter* Symphony.

### First movement

#### Structure

There is no slow introduction – Mozart starts the symphony by launching straight into the opening movement, which is marked *allegro vivace* (fast and lively).

This movement is in **sonata form** – the most common structure used in the Classical period for the first movement of sonatas, symphonies and other multi-movement works.

Sonata form evolved in the mid 18th century as a way to structure relatively long movements on the basis of key. There are three main sections:

**Exposition** – in the first part of which the tonic key is established and the main theme introduced. Midway through this section the music modulates to a related key (usually the dominant if the tonic key is major) and often, but not always, a contrasting theme is introduced. The section ends in this new key, giving the sense that the music has moved away from its starting point. In works of the Classical period, the exposition is usually repeated before continuing with the ...

**Development** – in which thematic material from the exposition is transformed in various ways and more distant keys are introduced, giving the sense that the music has journeyed further away from home.

**Recapitulation** – in which most of the material from the exposition returns, but now modified in order to stay centred on the tonic key throughout. This gives the sense that the musical journey has ended by returning home. The tonic key may be reinforced still further in a concluding section called the **coda**.

This simple plan of conflicting and resolving keys is sometimes called the 'sonata principle' – it is not a rigid form, and it proved to be flexible enough to accommodate many different types and styles of music throughout the Classical and Romantic periods, and even on into the early 20th century.