Extrinsic Phrases in the Works of Domenico Scarlatti

2019 Conference of the Historic Keyboard Society of North America

13 – 15. May 2019

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The Plan

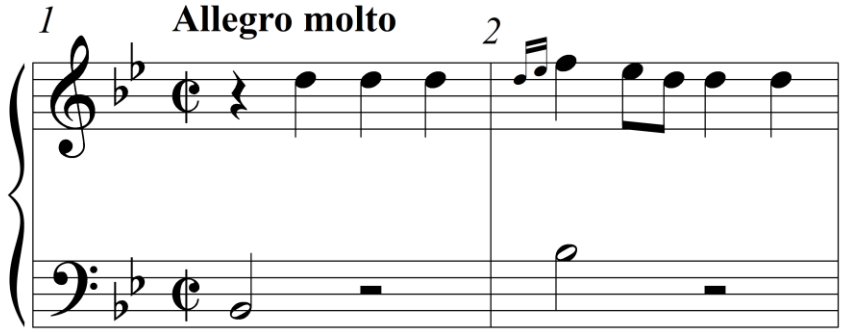
- Introducing Modally-Contrasting Extrinsic Phrases: Scarlatti's K. 473
- The Obligatory Jargon Section: Situating modally-contrasting extrinsic phrases in musical form and their advantages
- Two Contrasting Examples:
  - K. 276 – Second Theme in the (Unexpected) Minor Mode
  - K. 332 – Modally-Contrasting Extrinsic Phrase
- The Conclusion Section
  - Connections to other composers
  - Further research

Introducing Modally-Contrasting Extrinsic Phrases

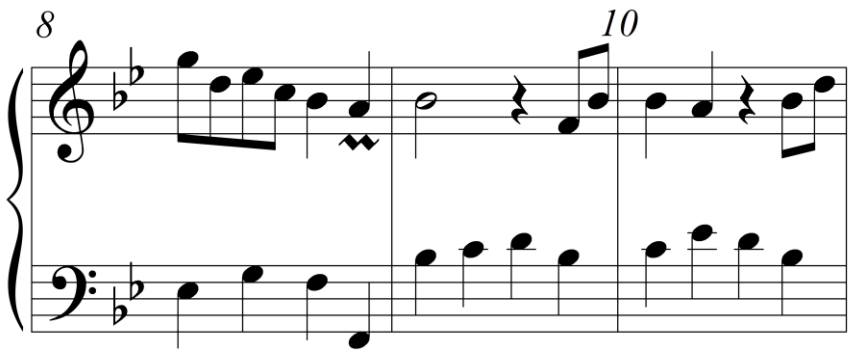
Featuring Scarlatti's K. 473

K. 473 – Exposition

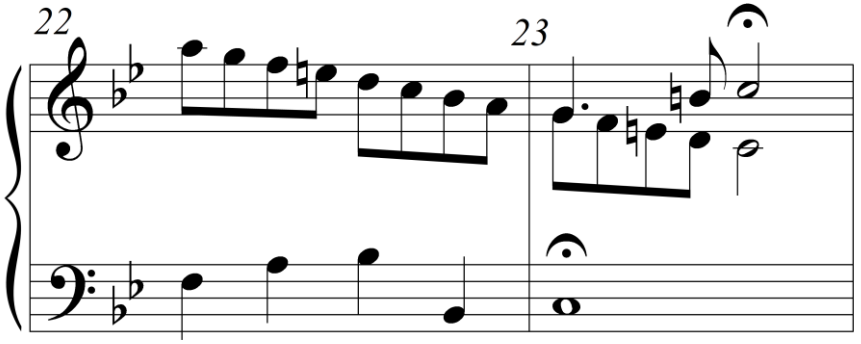
Opening Theme



Transition



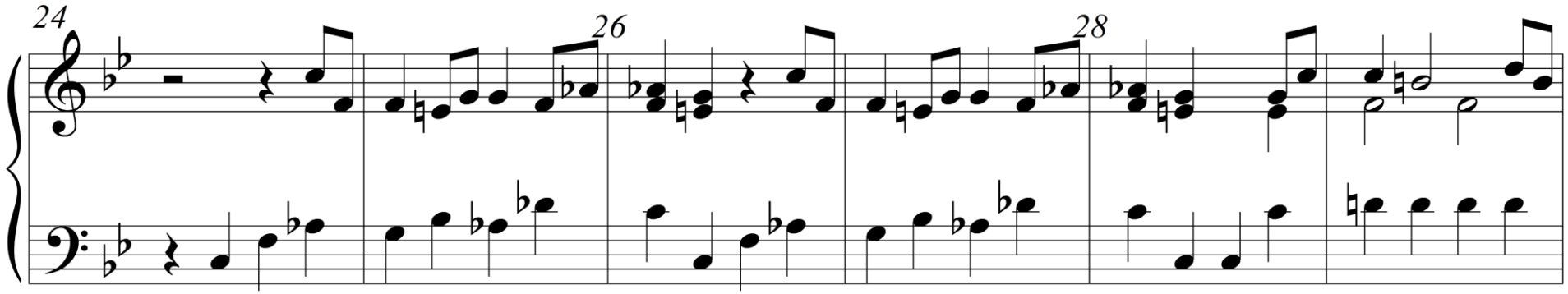
Transition Ends



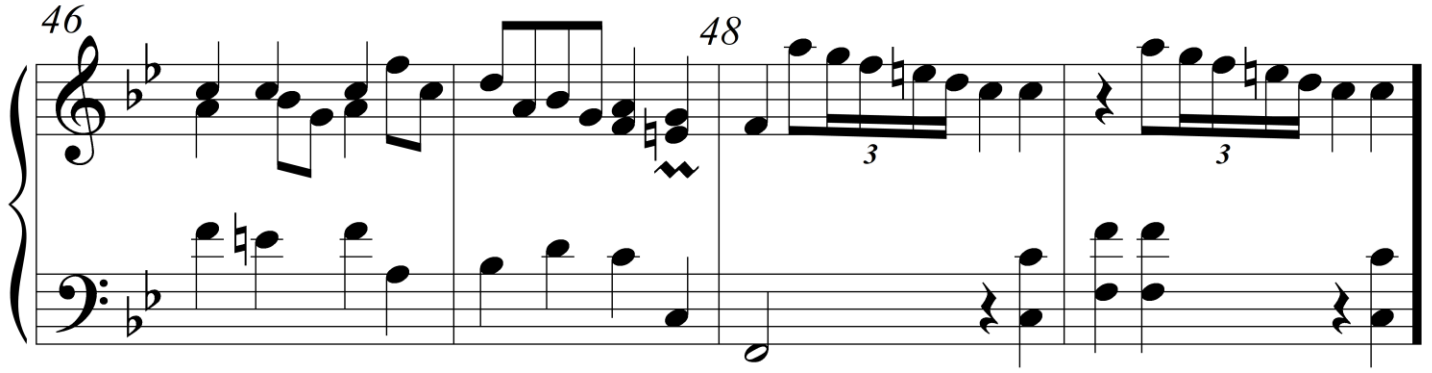
K. 473 – Exposition

Phrase in the F Minor

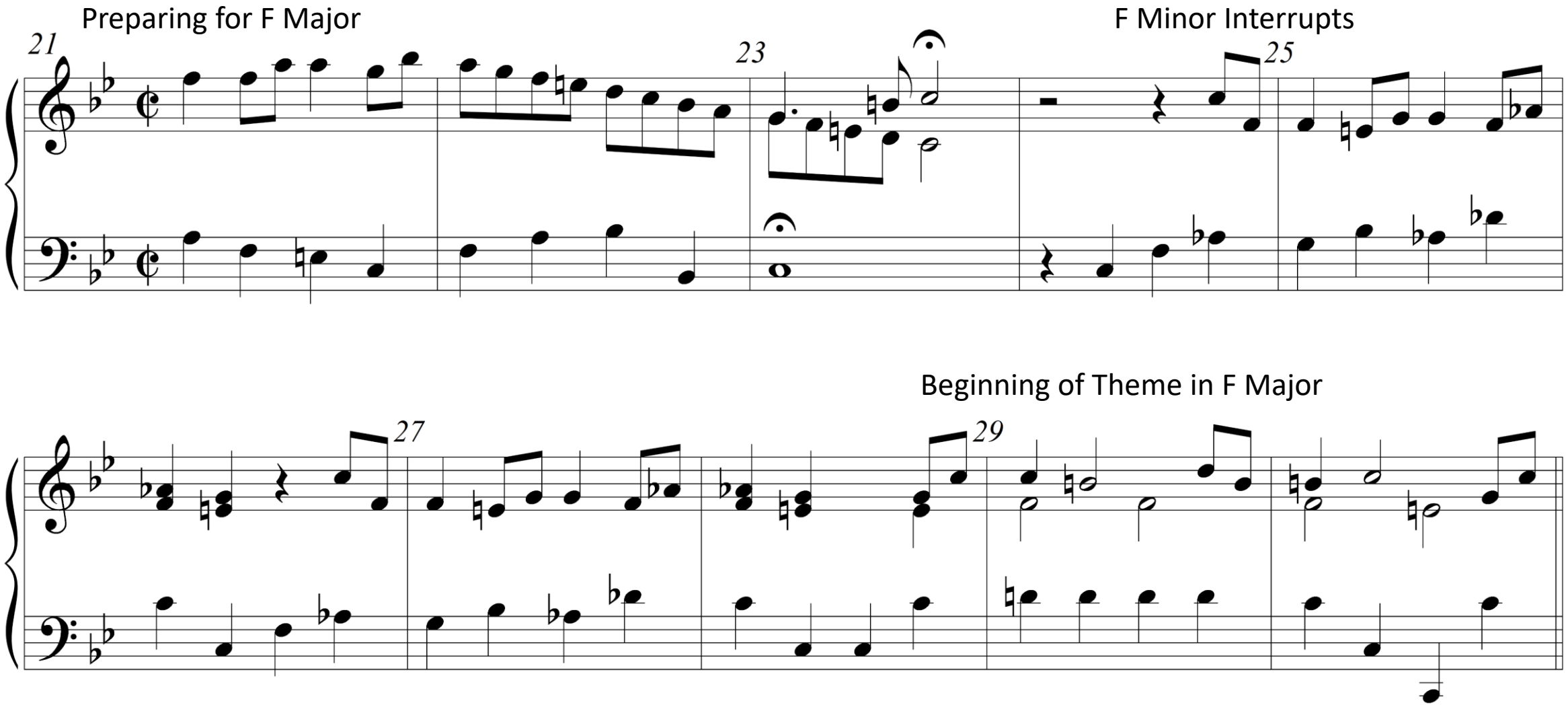
Second Theme Begins



Final Expos. Theme Begins



K. 473 – Extrinsic Phrase

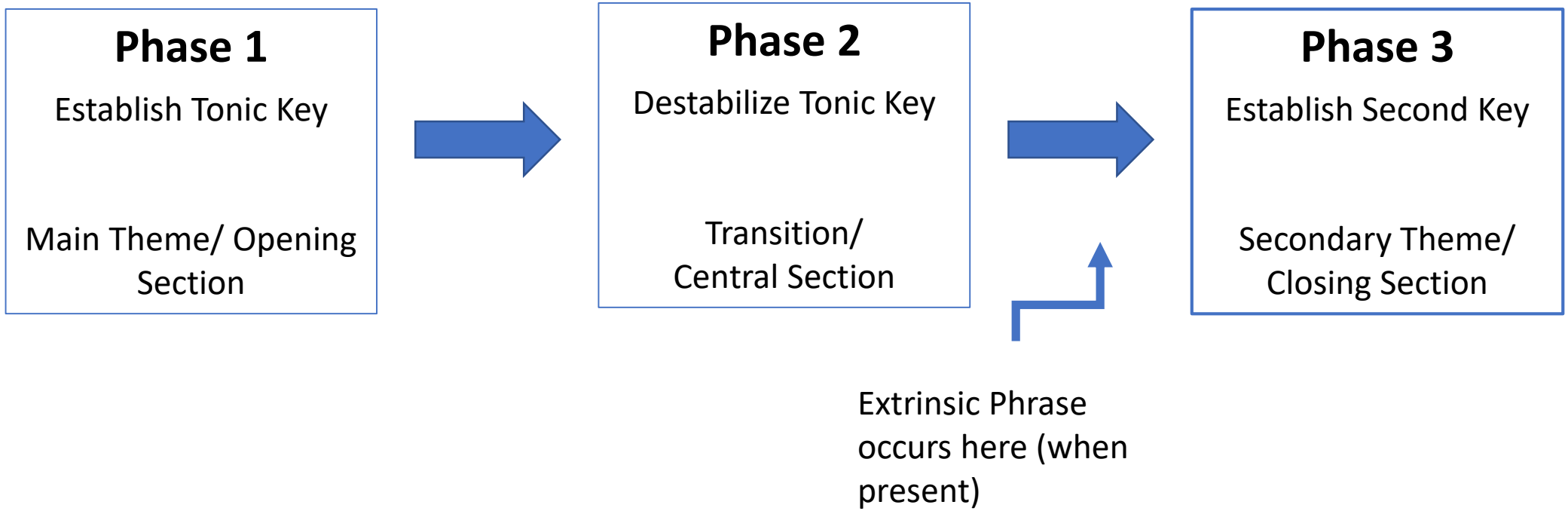


The Obligatory Jargon Section

I promise to keep it short.

Extrinsic Phrase Basics

- Location: After the transition, before the secondary theme
  - Neither a part of the transition nor the secondary theme
  - "Extrinsic" – i.e. not necessary to formal expression



Extrinsic Phrase Basics

- Phrase structures: Undefined.
  - Includes sentences, complete and incomplete phrase structures.
  - BUT, Period structure is rare
- Conclusions: Undefined
  - Everything from non-cadential endings to clear, contextually emphasized cadences
  - BUT, Perfect Authentic Cadence endings are rare

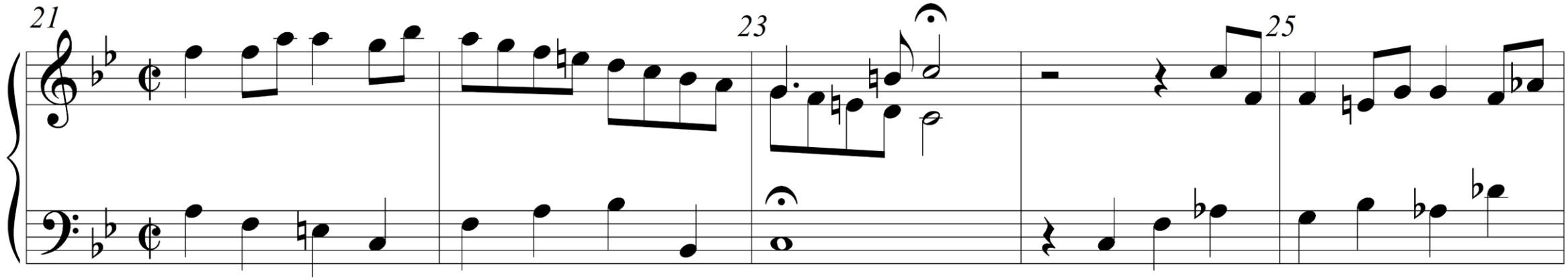
Modally-Contrasting Extrinsic Phrases

- Call attention to exposition's midpoint, primarily through the introduction of an unexpected mode
- May employ other elements of contrast (e.g. changes in dynamics, the use of new/different motives, changes in texture, etc.)
- May or may not return in later restatements of material

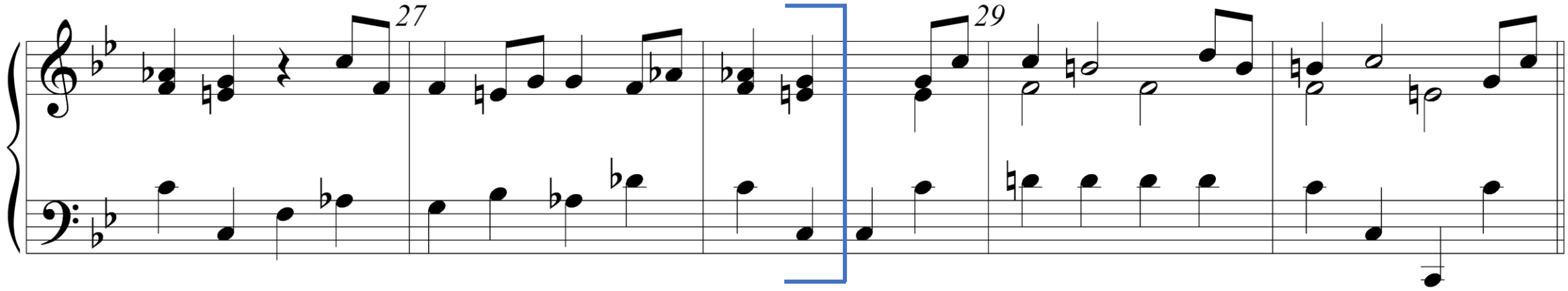
- Other extrinsic phrase types:
  - Materially-Contrasting Extrinsic Phrases – similar to the above, without the change in mode
  - Modulating Extrinsic Phrases – modulate from one secondary key option to another
  - Supporting Extrinsic Phrases – clarify the exposition's midpoint

Terminology and K. 473

Half Cad. in V (F Major)



Non-Cadential Ending



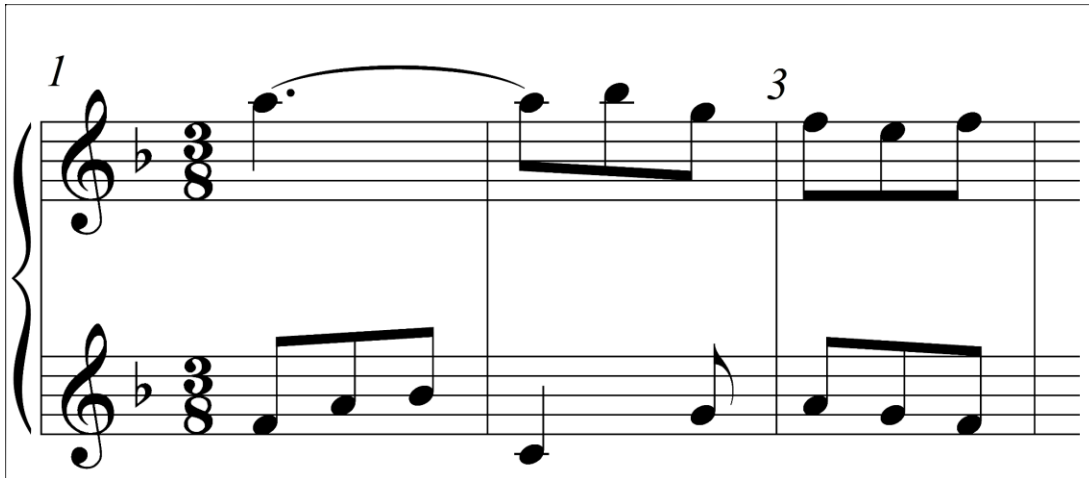
Advantages of “Extrinsic Phrase”

- No required cadences or phrase structures, provides flexibility
- Appropriate for pieces in binary form, in sonata form, or those in a grey area between the two.
- Groups extrinsic phrases by their effect on the exposition (i.e. modal contrast or modulation) and not by their structure which…
- Allows an analyst to more easily make connections between pieces of different styles or historical eras (e.g. connecting early-eighteenth century works to late-nineteenth century works).

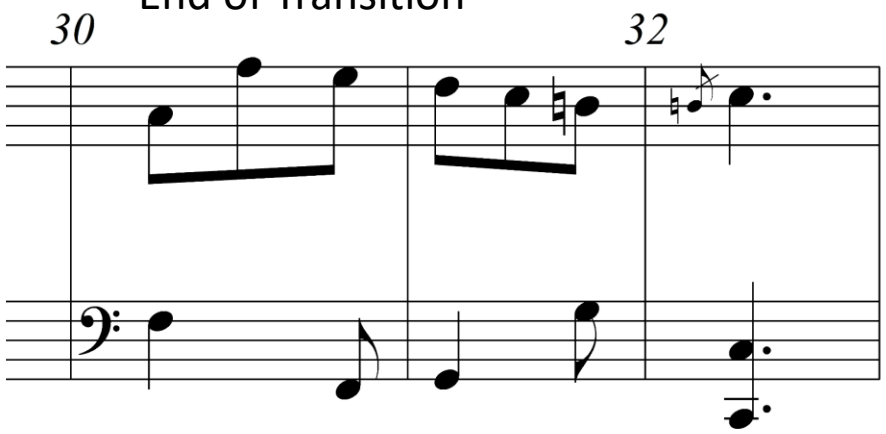
Two Contrasting Examples

Featuring Scarlatti’s K. 276 and K. 332

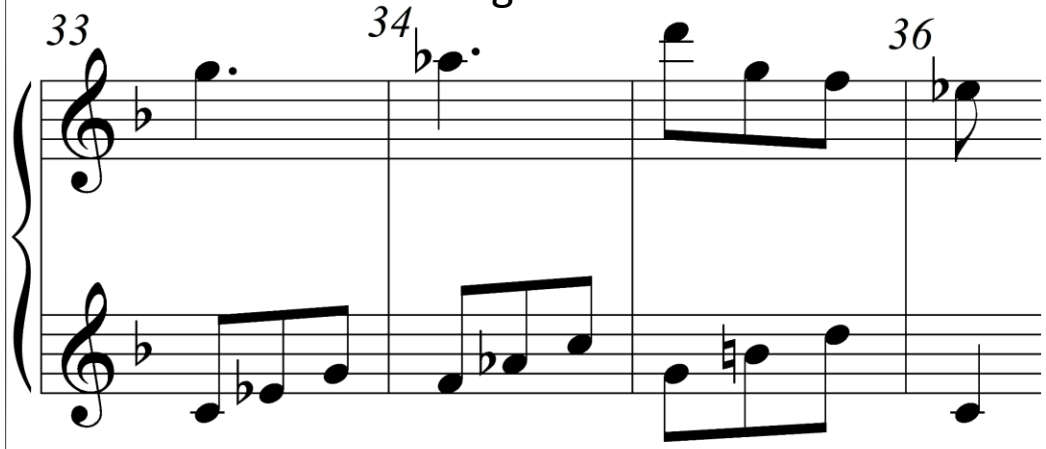
K. 276 - Secondary theme In Minor



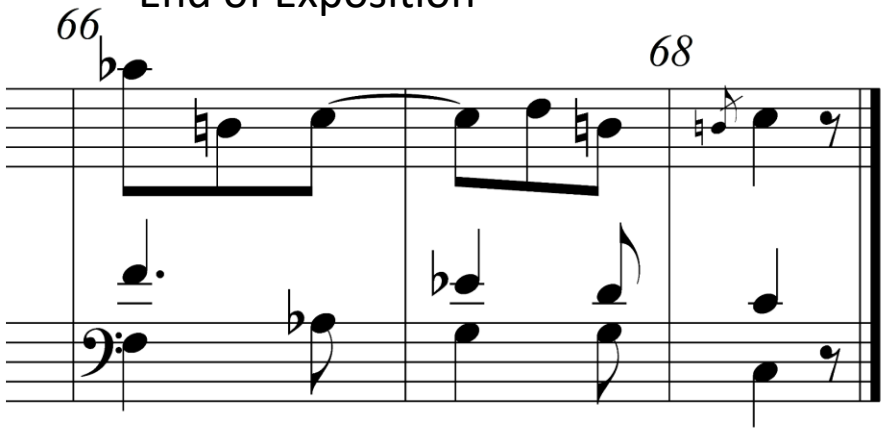
End of Transition



Second Theme Begins in C Minor

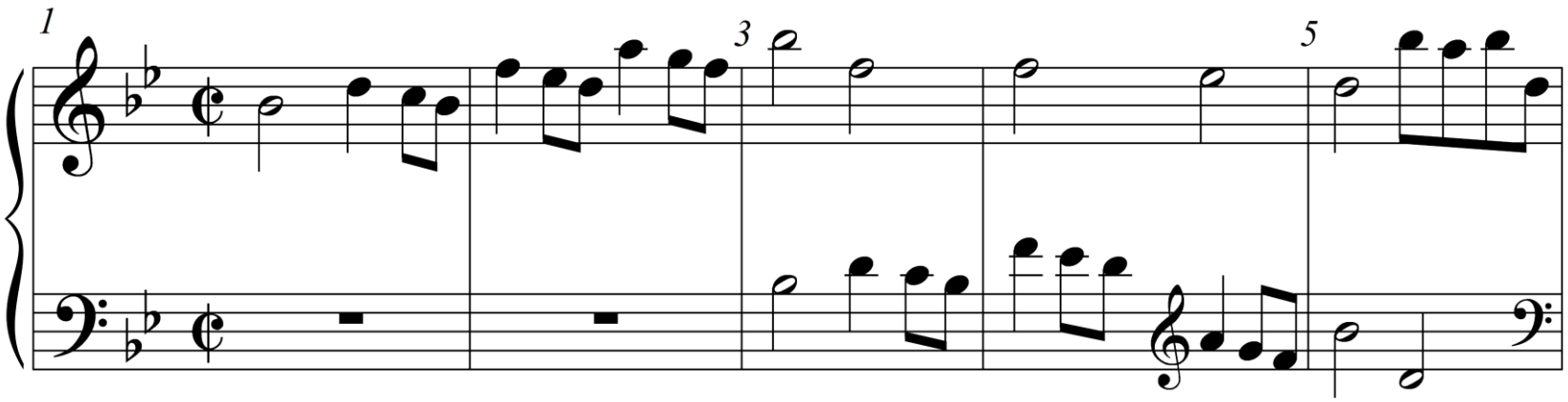


End of Exposition

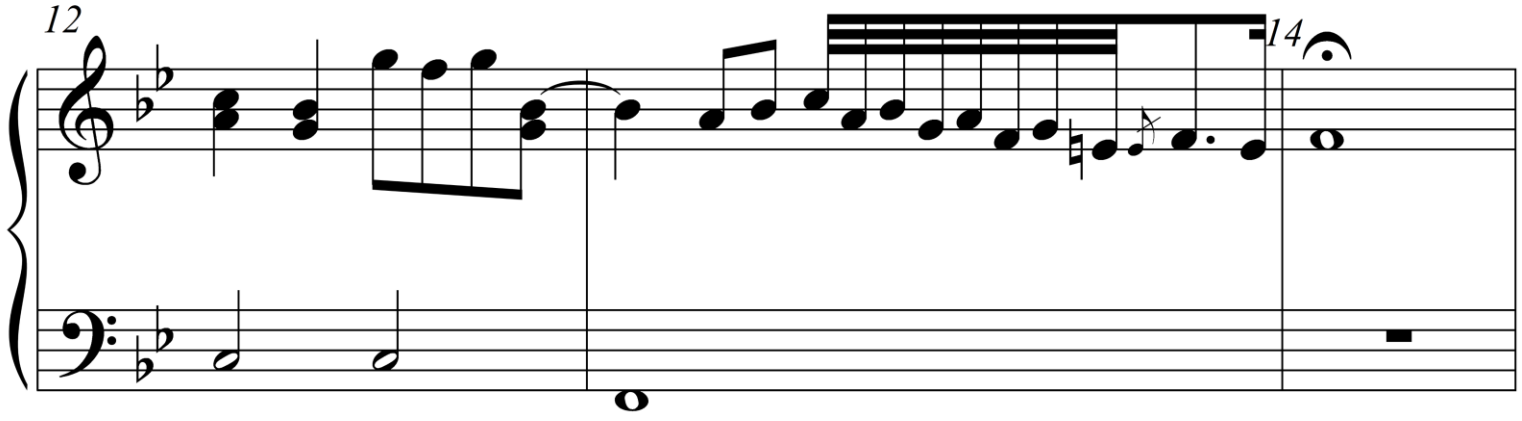


K. 332 – Modally Contrasting Extrinsic Phrase

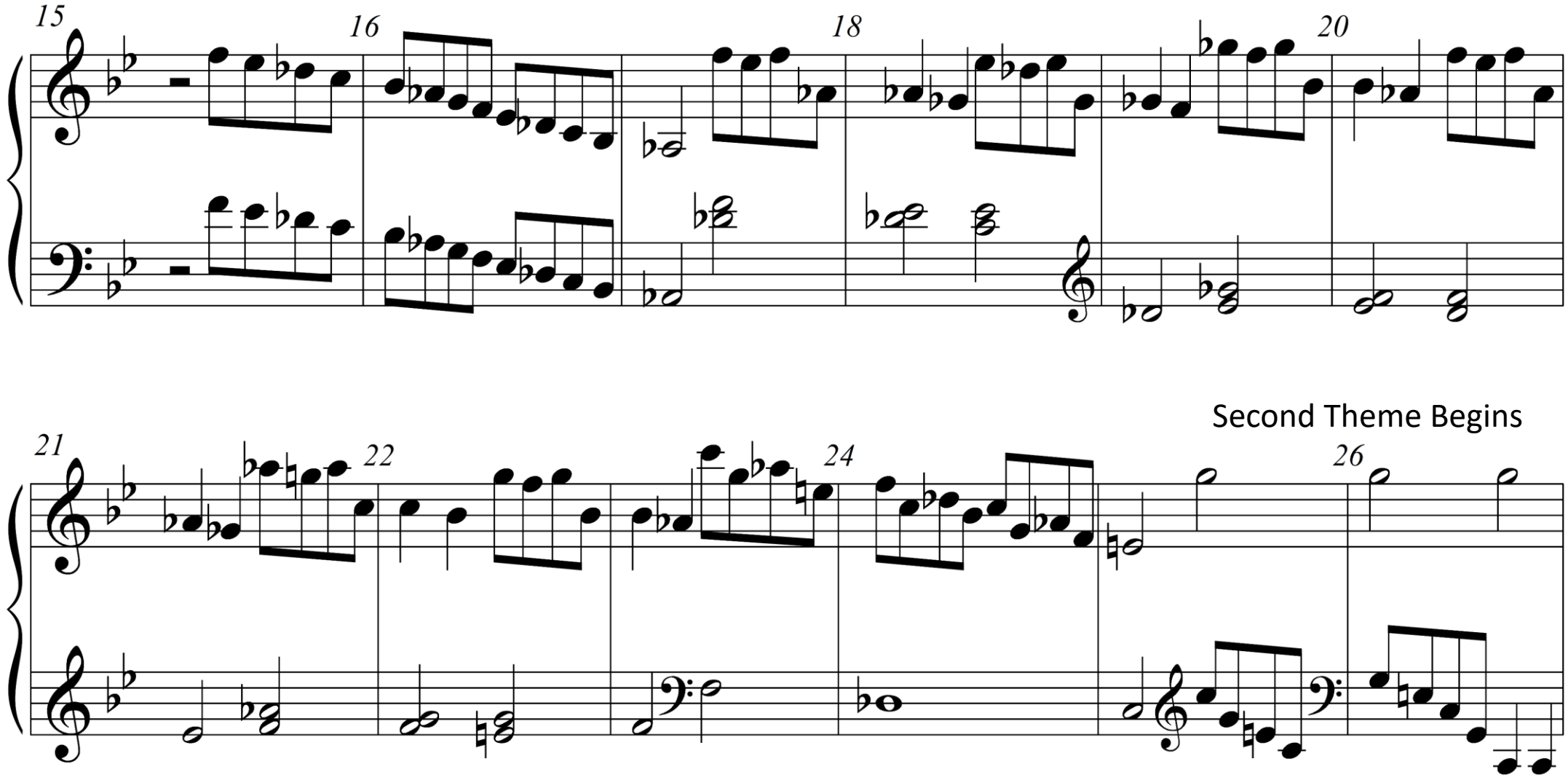
Primary Theme



End of the Transition



K. 332 – Extrinsic Phrase



Minor-Mode Second Theme vs. Modally-Contrasting Extrinsic Phrase

K. 276, Minor-Mode S

K. 332, Modally-Contrasting E.P.

- ✓ Transition prepares for major dominant
- ✓ Sudden, unexpected shift to minor dominant

- Minor dominant normalized by continued use
- Minor dominant confirmed by PAC

- Minor dominant occurs briefly
- Major dominant confirmed by PAC, following second theme

K. 473 and K. 332 as Modally Contrasting Extrinsic Phrases

- Both:
  - Preceded by clear preparation of the major dominant by the transition
  - Feature an unprepared shift to the minor mode
  - End on V/V in order to pivot to the major dominant

- Differences:
  - Endings: Stronger/Clearer in K. 332
  - Phrase Structure: Incomplete in K. 473 vs. Complete in K. 332
  - Length: ~4 measures in K. 473 and ~11 measures in K. 332

The Conclusion

Beyond Scarlatti

- Using Modally-Contrasting Extrinsic Phrases
  - Luigi Boccherini: String Trio in A Major, G. 79, i
  - Karl Ditters von Dittersdorf: Partita No. 19 in A Major, i
  - Pierre Gaviniès: Sonata for Violin in A Major, op. 3, no. 1, i
  - Joseph Haydn: String Quartet in E-flat Major, op. 1, no. 2, v
  - Gaetano Pugnani: Sonata for Two Violins and Continuo, op. 1, no. 3, ii
- Using Extrinsic Phrases (of any type)
  - Sebastián de Albero: Modulating
  - Luigi Boccherini: Contrasting, Supporting
  - Joseph Haydn: Contrasting
  - Domenico Scarlatti: Modulating, Contrasting

Where do we go from here?

- Forwards: Examining the use of similar structures during later periods of the 18th century, the 19th century, and beyond.
- Backwards: Are there earlier precedents for this practice? What can they tell us about its development?
- Laterally: What other composers used extrinsic phrases? Are there geographic- or educationally-motivated “styles” of use?

Thank You!

- Email: RebeccaJALong@gmail.com
  - (n.B. there are two middle initials in the email)
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