

Stylistic Composition

2017-18

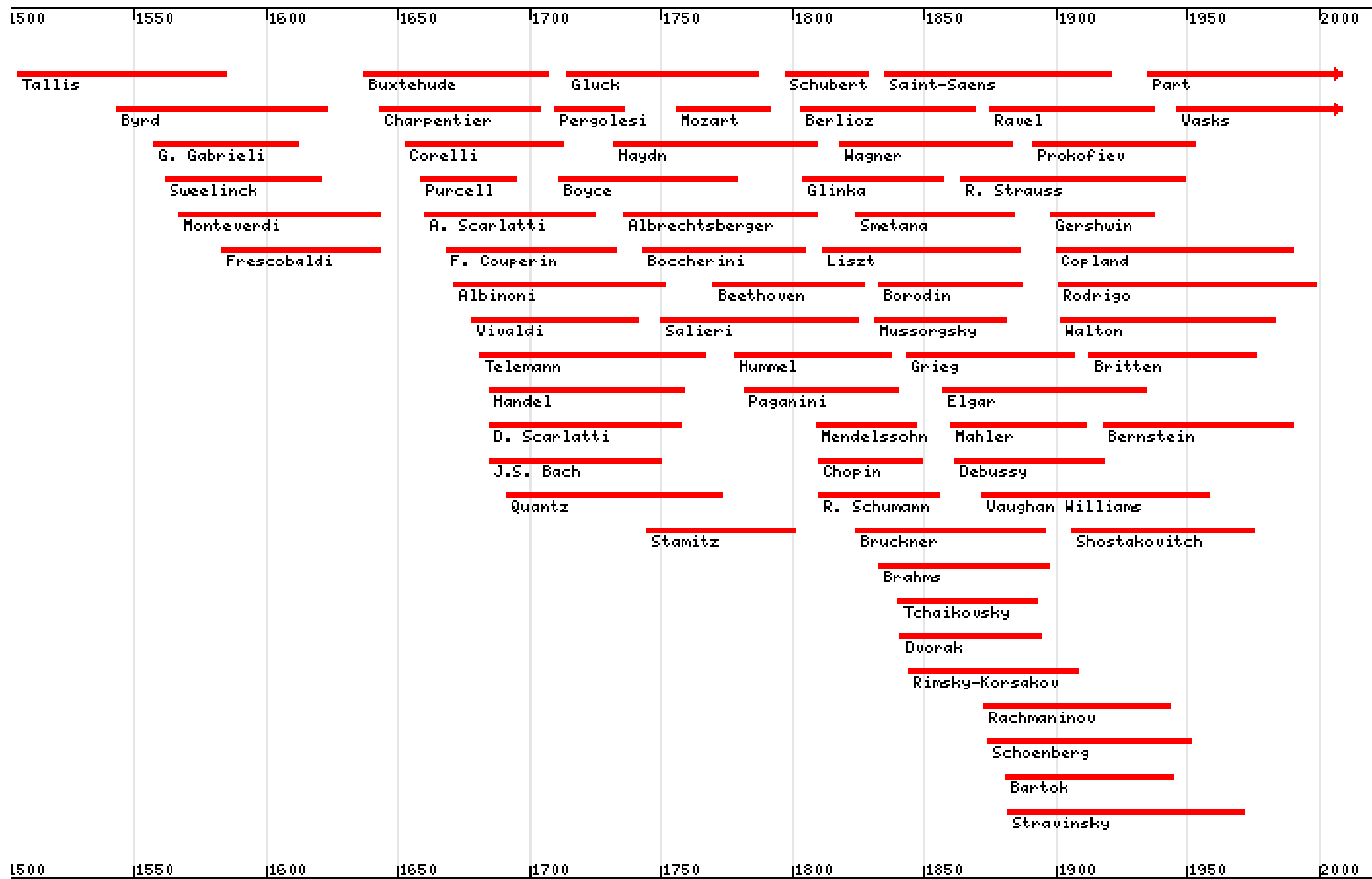
Seminar 1 – 1 November 2017
*Introduction to Mozart's Violin Sonatas,
Sonata Form, Periods, Phrases
And Cadences*

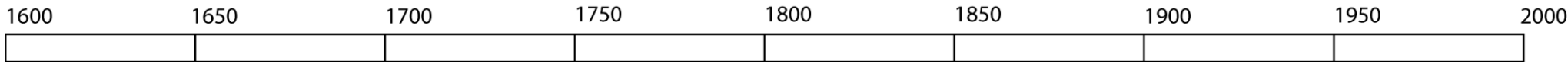
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Assignment 2: Mozart

Plan for this Assignment

NOVEMBER	1	Sonata Form and Violin Sonatas
	8	Harmony I: Harmony in Phrases and Periods
	15	Melody
	22	READING WEEK / HCMF
	29	Accompaniment/Instrumentation
DECEMBER	6	Harmony II: Modulation and Minor Keys
	13	FORMATIVE ASSESSMENT
JANUARY	10	Assignment 3
	15	SUBMISSION





1756 1791

WOLFGANG AMADEUS MOZART

626 COMPOSITIONS

17 "MATURE" VIOLIN SONATAS

VIOLIN SONATA

2/3 MOVEMENTS

1ST MOVEMENT

EXPOSITION DEVELOPMENT RECAPITULATION

SUBJECT 1 (I) SUBJECT 2 (V)

Mozart Violin Sonatas

3 Groups of Violin and Piano Sonatas

1756-1791 (Died at 35)

“Childhood” Sonatas (Age 7-9)

1764: K. 6, 7, 8, 9

1765: K. 10, 11, 12, 13, 14, 15

1766: K. 26, 27, 28, 29, 30, 31

“Mature” Sonatas (Age 22 - 25)

1778: K. 301, 302, 303, 305, 296, 304, 306

1779: K. 378

1781: K. 376, 377, 379, 380

“Late” Sonatas (Age 26 - 32)

1782: K. 402

1784: K. 454

1786: K. 481

1787: K. 526

1788: K. 547

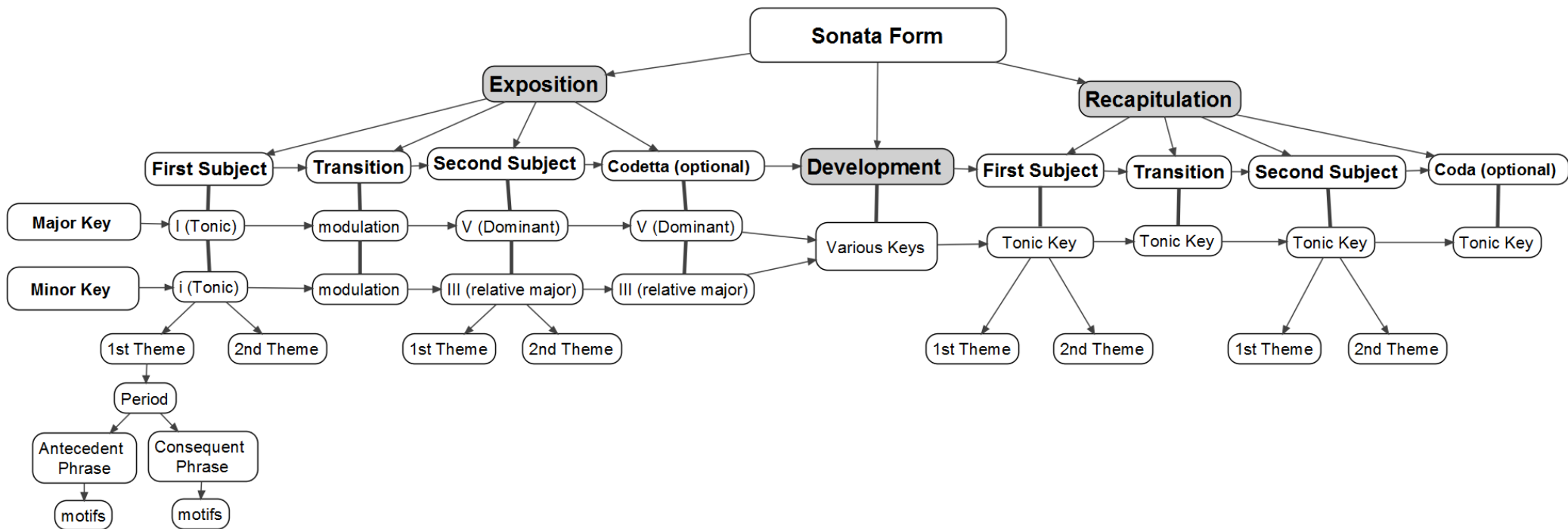
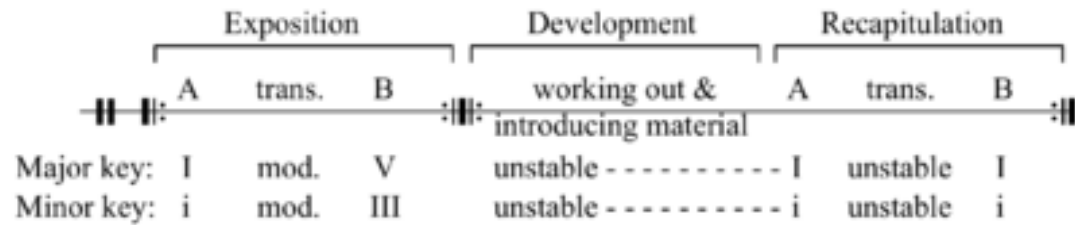
Mozart Violin Sonatas

Date	Köchel Number	Key	Tempo	Time Signature
1778	301	G Major	Allegro con spirito	4/4
1778	302	E♭ Major	Allegro	3/4
1778	303	C Major	Adagio	4/4
1778	305	E Minor	Allegro	4/4
1778	296	C Major	Allegro vivace	4/4
1778	304	A Major	Allegro di molto	6/8
1778	306	D Major	Allegro con spirito	4/4
1781	376	F Major	Allegro	4/4
1781	377	F Major	Allegro	4/4
1781	378	B♭ Major	Allegro moderato	4/4
1781	379	G Major	Adagio	2/4
1781	380	E♭ Major	Allegro	4/4
1782	402	A Major	Andante, ma un poco Adagio	3/4
1784	454	B♭ Major	Largo	4/4
1786	481	E♭ Major	Allegro molto	3/4
1787	526	A Major	Molto allegro	6/8
1788	547	F Major	Andante Cantabile	4/4

1st Movements of Mozart Violin Sonatas

- Primarily in *Sonata Form* (sometimes known as *Sonata-Allegro Form*.
 - *Exposition – Development - Recapitulation*
- The sonata forms in Mozart's violin sonatas vary in how many standard characteristics they have:
 - K. 377 recapitulates its themes in a different order.
 - K. 304, K. 305, and K.526 have no development section

Sonata Form



Sonata Form

- The success of the sonata form comes from creating an arch-shape of harmonic tension:
 - It moves from harmonic stability (exposition) ...
 - ... to harmonic instability (development) ...
 - ... back to harmonic stability (recapitulation)
- For more information, see two papers by Nori Jacoby and Roni Y. Granot:
 - *Musically puzzling I: Sensitivity to overall structure in the sonata form?* (2011)
 - *Musically puzzling II: Sensitivity to overall structure in a Haydn E-minor sonata* (2012)

SONATA FORM

EXPOSITION

First subject in tonic Often fast and rhythmic	Transition (bridge passage) Modulates to dominant or relative major if tonic is minor	Second subject in new key (dominant or relative) Contrasting theme to first subject Often lyrical and slower	Codetta: short ending section May use fragments from either subject Cadential ending
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DEVELOPMENT

Develops material from first or second subject	Thematic treatment may include: augmentation or diminution of note values, fragmentation of subject, inversion, modulation, altering rhythm or intervals, different accompaniment If sonata is written for more than 1 instrument, the subject could be played by different instruments. If sonata is written for solo piano, the subject/s could swap between hands/clefs	Final section of development should lead back to recapitulation and tonic key
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RECAPITULATION

First subject in tonic	Transition, remains in tonic key	Second subject in tonic	Coda: short ending section May use fragments of either subject Cadential ending
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Expositions In Mozart's Sonata Form

- In the sonata form a subject is a recognizable melody, upon which part of the composition is based.
- It is also known as **theme** (e.g. 1st theme (referring to the 1st subject) or 2nd theme (referring to the 2nd subject))
- Usually the 1st subject of the exposition is firmly rooted in the tonic, or main key of the work.
- In contrast to an idea or motif, a subject is usually a complete phrase or period.
- *A subject consists of periods*
 - *Periods consist of phrases*
 - *Phrases consist of motives*

Periods and Phrases

Phrases

- A relatively independent musical thought terminated by a cadence.

Periods

- A period is the combination of 2-4 phrases and consequently involves 2-4 cadences.
- The final cadence in a period is normally the strongest.
- In a two phrase period, there is typically an antecedent-consequent relationship between the phrases.
 - That relationship is established by means of a stronger cadence at the end of the second phrase.
 - This stronger cadence is referred to as a "complete" cadence.
 - A weaker cadence is referred to as an "incomplete" cadence.

<http://clt.astate.edu/tcrist/theory2/phrasesperiods.pdf>

<http://clt.astate.edu/tcrist/theory.htm>

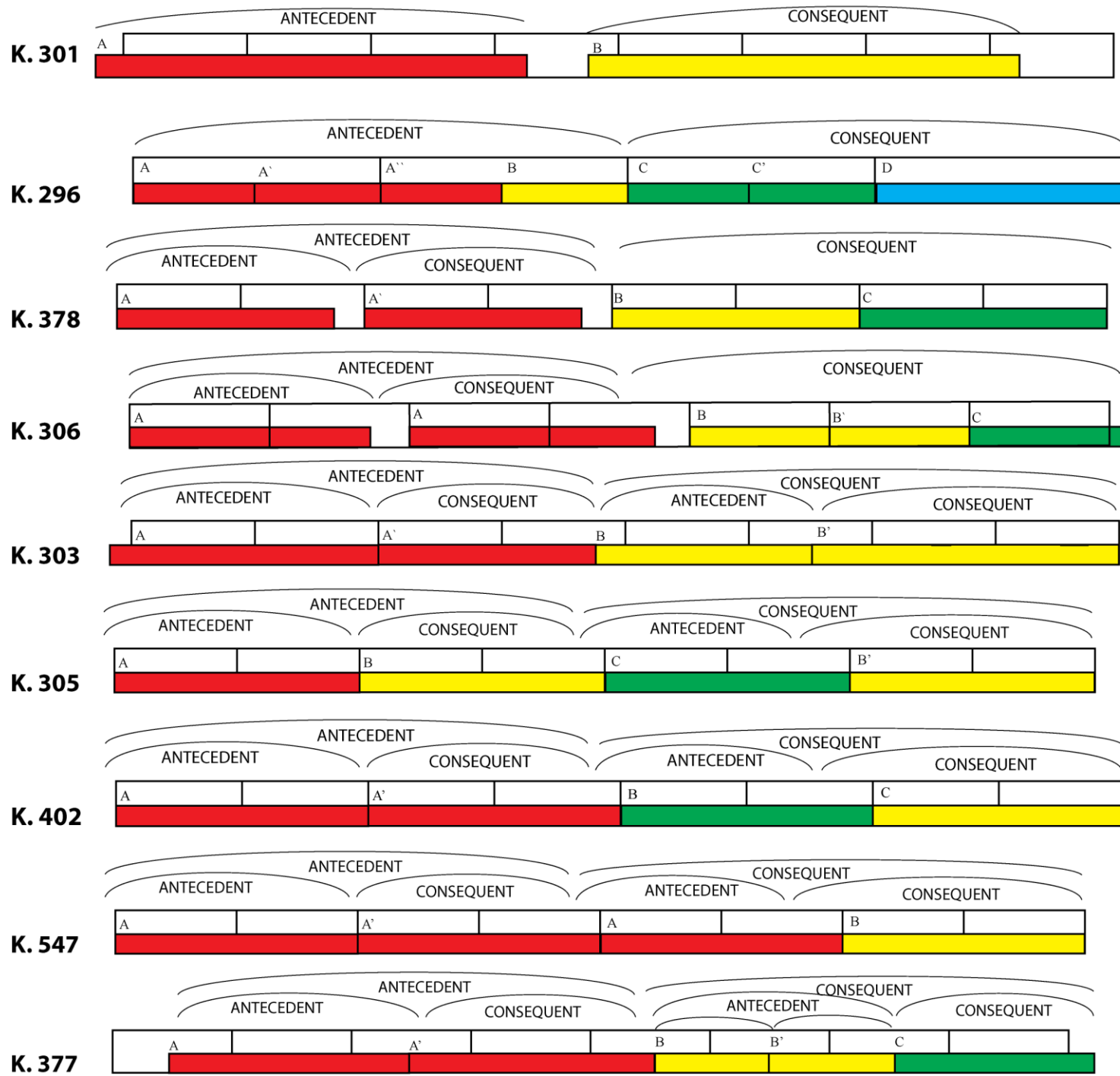
Periods and Phrases

Types of Period

- 2 options:
 - Presentation (4 bars) / Fragmentation (4 bars)
 - Idea 1 (4 bars) / Idea 2 (4 bars)

Types of Phrases

- **Parallel** Both phrases begin with similar or identical material
- **Contrasting** The phrase begins with different, unrelated material
- **Sequential** The material at the beginning of the two phrases is sequentially related.
- **Modulating** The consequent phrase begins or accomplishes a modulation.



Violin Sonata in C Major K. 296

Form:

||: Exposition :|| ||: Development | Recapitulation :||

Recording:

<https://youtu.be/nLRW03pV3BE?t=2m8s>

(starts from the start of the 2nd repetition of the exposition)

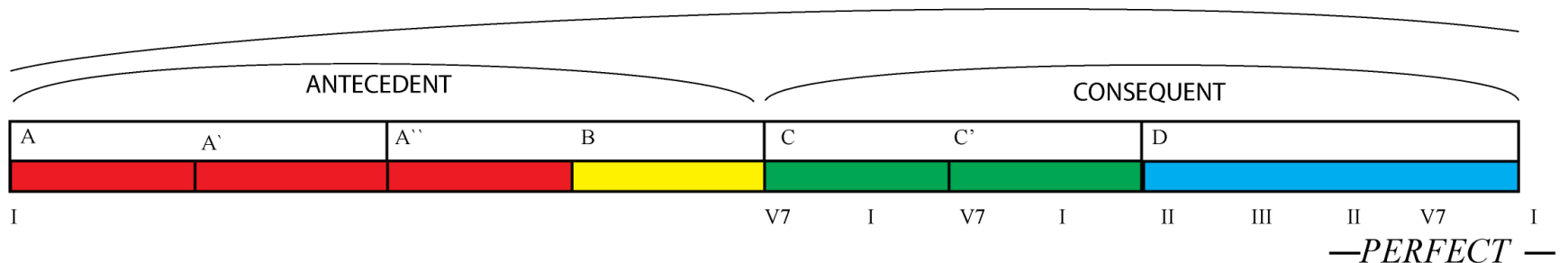
Score:

[http://imslp.org/wiki/Violin_Sonata_in_C_major,_K.296_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Violin_Sonata_in_C_major,_K.296_(Mozart,_Wolfgang_Amadeus))

The First Theme of K. 296

K. 296 C Major

The image displays a musical score for a piece titled "Allegro vivace." It consists of two staves: a piano (p) part on the bottom and a violin (v) part on the top. The tempo is marked "Allegro vivace." in both parts. The piano part begins with a forte (f) dynamic and features several measures of eighth-note triplets, some of which are highlighted with colored boxes (red, yellow, green, and blue). The violin part starts with a forte (f) dynamic and includes a trill (tr) in the second measure, followed by a series of eighth notes. The score is annotated with various musical notations, including dynamics (f, p), articulation (accents), and fingerings (e.g., 3, 4, 2, 1, 5). At the bottom, a series of chord symbols are provided: I, V7, I, V7, I, II, III, II, V, and I.



The First Theme of K. 296

- Created by repeating a 4-bar phrase twice.
- Built up from small motifs
- First half of the theme stays in the tonic
- Concludes with a perfect cadence (ii – V – I)

Major scale

TONIC supertonic mediant SUBDOMINANT DOMINANT submediant leading-tone

Detailed description: A musical staff in treble clef showing the Major scale. The notes are C, D, E, F, G, A, B, each represented by a half note. Below the staff, the functional labels are: TONIC (under C), supertonic (under D), mediant (under E), SUBDOMINANT (under F), DOMINANT (under G), submediant (under A), and leading-tone (under B). The staff ends with a double bar line and a key signature change to two flats (Bb and Eb).

Minor scale

Detailed description: A musical staff in treble clef showing the Minor scale. The notes are C, D, Eb, F, G, Ab, Bb, each represented by a half note. The staff ends with a double bar line and a key signature change to two flats (Bb and Eb).

I II III IV V VI VII I II III IV V VI VII

Detailed description: A musical staff showing the seven diatonic triads of the Major and Minor scales. The first seven triads are from the Major scale: I (C major), II (D minor), III (E minor), IV (F major), V (G major), VI (A minor), and VII (B minor). The next seven triads are from the Minor scale: I (C minor), II (D minor), III (Eb minor), IV (F minor), V (G minor), VI (Ab minor), and VII (Bb minor). Each triad is represented by three notes (root, third, fifth) in a chord. The staff ends with a double bar line and a key signature change to two flats (Bb and Eb).

Major Minor Augmented Diminished

Detailed description: A musical staff showing the four basic triad types. Major: C major triad (C, E, G). Minor: C minor triad (C, Eb, G). Augmented: C augmented triad (C, E, G#). Diminished: C diminished triad (C, Eb, Gb). Each triad is represented by three notes in a chord. The staff ends with a double bar line.

Inversions

I Ib Ib Ic Ic

Detailed description: A musical staff showing the four basic triad types in their first and second inversions. I: C major triad (C, E, G). Ib: C minor triad (C, Eb, G). Ib: C minor triad (Eb, G, C). Ic: C augmented triad (C, E, G#). Ic: C diminished triad (C, Eb, Gb). Each triad is represented by three notes in a chord. The staff ends with a double bar line.

Cadences

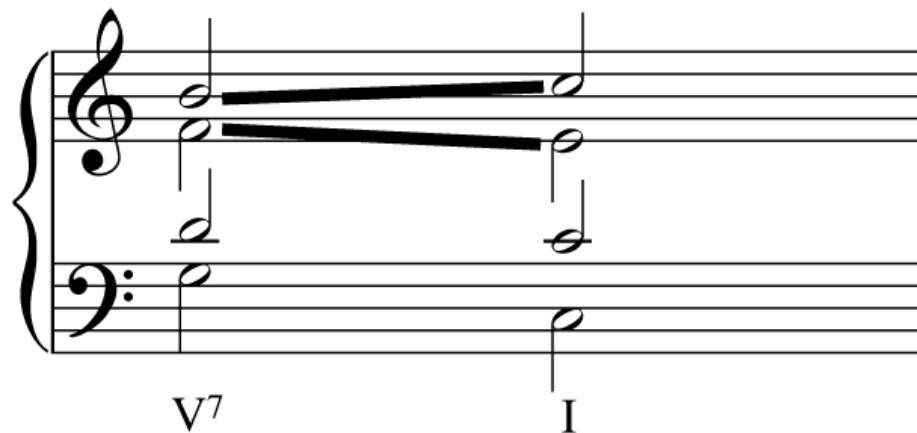
- Four Types Of Cadence
 - Perfect
 - V – I
 - Plagal
 - IV – I
 - Imperfect
 - I – V / II – V / IV – V / VI – V
 - Interrupted
 - V – VI

Cadences

Perfect Cadence



Perfect Cadence (Dominant 7ths)



Cadences

Perfect Cadences

C major

C minor

V I V I V I

Detailed description: This block shows two musical examples of perfect cadences. The first example is in C major, consisting of two measures: the first measure has a G4-G5 dyad in the treble and a C3-C4 dyad in the bass, both marked with a 'V' below; the second measure has an E4-E5 dyad in the treble and an E3-F3 dyad in the bass, both marked with an 'I' below. The second example is in C minor, also in two measures: the first measure has a Bb4-Bb5 dyad in the treble and a Cb3-Cb4 dyad in the bass, both marked with a 'V' below; the second measure has a Db4-Db5 dyad in the treble and a Db3-Eb3 dyad in the bass, both marked with an 'I' below. Both examples include repeat signs at the end of each two-measure phrase.

Perfect Cadences (Dominant 7ths)

V⁷ I V⁷ I

Detailed description: This block shows two musical examples of perfect cadences using dominant 7th chords. The first example is in C major, with two measures: the first measure has a G4-G5 dyad in the treble and a C3-C4 dyad in the bass, both marked with a 'V⁷' below; the second measure has an E4-E5 dyad in the treble and an E3-F3 dyad in the bass, both marked with an 'I' below. The second example is in C minor, with two measures: the first measure has a Bb4-Bb5 dyad in the treble and a Cb3-Cb4 dyad in the bass, both marked with a 'V⁷' below; the second measure has a Db4-Db5 dyad in the treble and a Db3-Eb3 dyad in the bass, both marked with an 'I' below.

Plagal Cadences

IV I IV I IV I

Detailed description: This block shows two musical examples of plagal cadences. The first example is in C major, consisting of two measures: the first measure has a C4-E4 dyad in the treble and a C3-E3 dyad in the bass, both marked with a 'IV' below; the second measure has a G4-G5 dyad in the treble and a C3-C4 dyad in the bass, both marked with an 'I' below. The second example is in C minor, also in two measures: the first measure has a Cb4-Eb4 dyad in the treble and a Cb3-Eb3 dyad in the bass, both marked with a 'IV' below; the second measure has a Gb4-Gb5 dyad in the treble and a Cb3-Cb4 dyad in the bass, both marked with an 'I' below. Both examples include repeat signs at the end of each two-measure phrase.

- K. 402 (A Major):
 - Score:
 - [http://imslp.org/wiki/Violin_Sonata_in_A_major,_K.402/385e_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Violin_Sonata_in_A_major,_K.402/385e_(Mozart,_Wolfgang_Amadeus))
 - Music:
 - https://www.youtube.com/watch?v=UBVcMzv_P0w
- K. 306 (D Major)
 - Score:
 - [http://imslp.org/wiki/Violin_Sonata_in_D_major,_K.306/300l_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Violin_Sonata_in_D_major,_K.306/300l_(Mozart,_Wolfgang_Amadeus))
 - Music
 - <https://www.youtube.com/watch?v=EMw4Pv--eLI>
- K. 378 (Bb Major)
 - Score:
 - [http://imslp.org/wiki/Violin_Sonata_in_B-flat_major,_K.378/317d_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Violin_Sonata_in_B-flat_major,_K.378/317d_(Mozart,_Wolfgang_Amadeus))
 - Music:
 - <https://www.youtube.com/watch?v=PKRuTIs8onY>

Mozart - Seminar 1 - Analyzing Phrases

K. 402 A Major

Andante, ma un poco Adagio. ♩ = 52.

Andante, ma un poco Adagio. ♩ = 52.

col Pedal

f

tr

mf

p

K. 306 D Major

Allegro con spirito.

Allegro con spirito.

f

legato

tr

p

K. 378 Bb Major

Allegro moderato.

Allegro moderato.

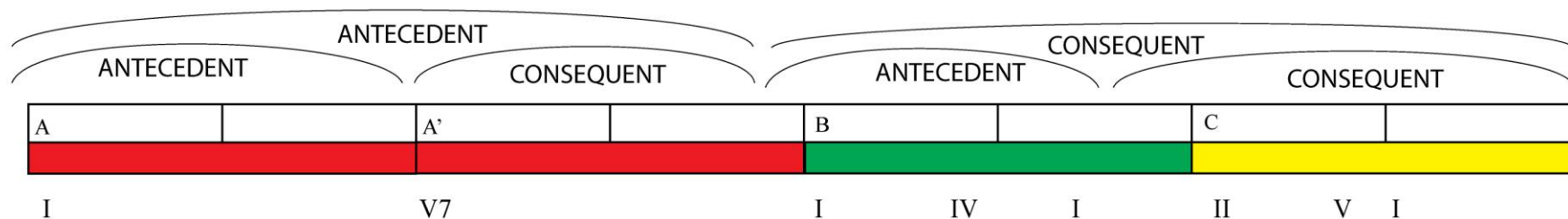
p

tr

f

p

K. 402



Andante, ma un poco Adagio. $\text{♩} = 52$.

Andante, ma un poco Adagio. $\text{♩} = 52$.

col Pedal

f

mf

p

I V7 I IV I II V I

The musical score for K. 402 is shown below the diagram. The score is in 2/4 time and features a piano accompaniment. The first two phrases are marked 'Andante, ma un poco Adagio. ♩ = 52.' The first phrase is marked 'f' (forte) and the second phrase is marked 'mf' (mezzo-forte). The third phrase is marked 'p' (piano). The Roman numerals below the score indicate the chords used in each phrase.

Mozart - Seminar 1 - Analyzing Phrases

K. 402 A Major

Andante, ma un poco Adagio. $\text{♩} = 52$.

Andante, ma un poco Adagio. $\text{♩} = 52$.

col Pedal

K. 306 D Major

Allegro con spirito.

Allegro con spirito.

f

legato

The first system of the musical score for 'Allegro con spirito.' It features a single melodic line in the treble clef and a complex bass line in the bass clef. The tempo is marked 'Allegro con spirito.' and the dynamics include 'f' (forte) and 'legato'. The key signature is one sharp (F#) and the time signature is common time (C). The bass line consists of continuous eighth-note patterns with various fingerings indicated by numbers 1-5. The melodic line includes slurs, ties, and specific fingering (2, 4, 3).

K. 378 Bb Major

[illegible]

Diagram illustrating a 12-mer DNA sequence with three binding sites. The sequence is divided into three segments: A (red), B (yellow), and C (green). The binding sites are labeled I, I, IV, I, IV, I, IV, Ic, V7, and I. The sequence is shown with arrows indicating interactions between the sites.

Mozart - Seminar 1 - Analyzing Phrases

K. 402 A Major

Andante, ma un poco Adagio. ♩ = 52.

Andante, ma un poco Adagio. ♩ = 52.

col Pedal

f

tr

mf

p

K. 306 D Major

Allegro con spirito.

Allegro con spirito.

f

legato

tr

p

K. 378 Bb Major

Allegro moderato.

Allegro moderato.

p

f

p

tr

f

p

K. 378

Allegro moderato.

Allegro moderato.

The score is divided into sections A, A', B, and C, each with a different background color (red, yellow, green). The piano introduction features a bass line with a repeating eighth-note pattern and a treble line with a melody. The main melody is in the treble clef, starting with a piano introduction and then moving to a more complex, melodic line. The score includes dynamic markings (p, f, p, f) and articulation marks (*). The piano introduction is marked 'p' and the main melody is marked 'f'.

Chord progression: I V V I I IV (VII) I Ic V7 I

Date	Köchel Number	Key	Score	Recording
1778	301	G Major	http://imslp.org/wiki/Violin Sonata in G major, K.301/293a (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=-bEDiG3_dVI
1778	302	Eb Major	http://imslp.org/wiki/Violin Sonata in E-flat major, K.302/293b (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=4noy3KIE7Bs
1778	303	C Major	http://imslp.org/wiki/Violin Sonata in C major, K.303/293c (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=9Yt97xhurk8
1778	305	E Minor	http://imslp.org/wiki/Violin Sonata in A major, K.305/293d (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=c53KbpqJxi0
1778	296	C Major	http://imslp.org/wiki/Violin Sonata in C major, K.296 (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=j-x16Gjlwok
1778	304	A Major	http://imslp.org/wiki/Violin Sonata in E minor, K.304/300c (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=DdDBeXK5c4g
1778	306	D Major	http://imslp.org/wiki/Violin Sonata in D major, K.306/300l (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=EMw4Pv--eLI
1781	376	F Major	http://imslp.org/wiki/Violin Sonata in F major, K.376/374d (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=iOq_IZWD8Lg
1781	377	F Major	http://imslp.org/wiki/Violin Sonata in F major, K.377/374e (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=07BILhOU5BQ
1781	378	Bb Major	http://imslp.org/wiki/Violin Sonata in B-flat major, K.378/317d (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=PKRuTIs8onY
1781	379	G Major	http://imslp.org/wiki/Violin Sonata in G major, K.379/373a (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=Nb0NJ9yGjW0
1781	380	Eb Major	http://imslp.org/wiki/Violin Sonata in E-flat major, K.380/374f (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=RRJmvwrb7U
1782	402	A Major	http://imslp.org/wiki/Violin Sonata in A major, K.402/385e (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=K0sW0tHm7e0
1784	454	Bb Major	http://imslp.org/wiki/Violin Sonata in B-flat major, K.454 (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=s-KDzAYOrol
1786	481	Eb Major	http://imslp.org/wiki/Violin Sonata in E-flat major, K.481 (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=UMSrLfKvewo
1787	526	A Major	http://imslp.org/wiki/Violin Sonata in A major, K.526 (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=9XI7IP5dR6o
1788	547	F Major	http://imslp.org/wiki/Violin Sonata in F major, K.547 (Mozart, Wolfgang Amadeus)	https://www.youtube.com/watch?v=oa1lc8fONes