Stylistic Composition
2017-18

Seminar 5 – 13 December 2017

Some more on melody, transitions & suspensions

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Assignment 3: Mozart

Assignment 2

Compose the first subject of the exposition from the first movement of a violin sonata (violin and piano) in the style of Mozart.

The assignment should be 16 bars long. 2 x 8 bars of melody, one with the melody in the piano, one with the melody in the violin.

It is up to you to create stylistically-appropriate melodic and harmonic structures, based upon principles covered in class.

The assignment should be typeset using notational software. It should be uploaded to Grade Centre by 11:59 pm on **Monday 15 January 2018**.

You should aim to submit a draft of this assignment in class on **Monday 6 December** for formative feedback. If you have any queries regarding this assignment, contact david.pocknee@hud.ac.uk.

Musikalisches Würfelspiel

K. 516f *Musikalisches Würfelspiel*

http://imslp.org/wiki/Musikalisches_W%C3%BCrfelspiel,_K.516f_(Mozart,_Wolfgang_Amadeus)

Also K. 294d

https://mozart.qvwx.de/index.en.html?

"To find the total number of distinct waltzes that can be generated from these 156 measures, we multiply 11 x 11 x 11 x 11 x 11 x 11 x 11 x 11 x 11 x 11 x 11 x 11 x 11 x 11 x 2.

That works out to precisely **759,499,667,166,482** (760 trillion) unique waltzes."

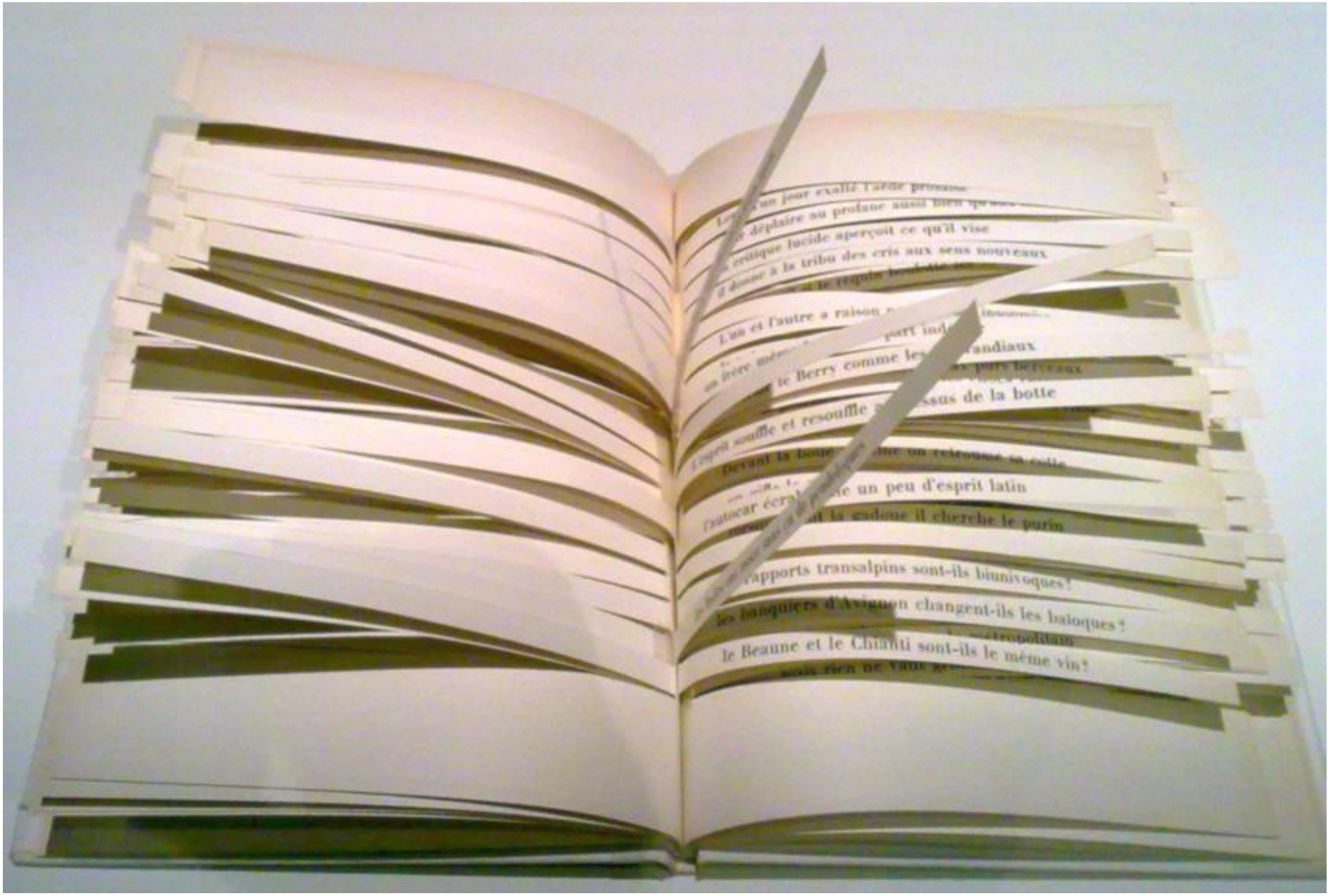
http://donaldsauter.com/mozart-dice-game.htm

Musikalisches Würfelspiel

Raymond Queneau - *Cent mille milliards de poèmes* (*A Hundred Thousand Billion Poems* or *One hundred million million poems)* (1961)

“The book is a set of ten sonnets printed on card with each line on a separate strip. As all ten sonnets have not just the same rhyme scheme but the same rhyme sounds, any lines from a sonnet can be combined with any from the nine others, allowing for 10^{14} (= 100,000,000,000,000) different poems. When Queneau ran into trouble creating the book, he solicited the help of mathematician Francois Le Lionnais, and in the process they initiated Oulipo.”

https://en.wikipedia.org/wiki/Hundred_Thousand_Billion_Poems



From: http://wordsworthsounding.co.uk/noun-then/

Zahlentafel.

Table de Chiffres.

Erster Theil.

Premiere Partie.

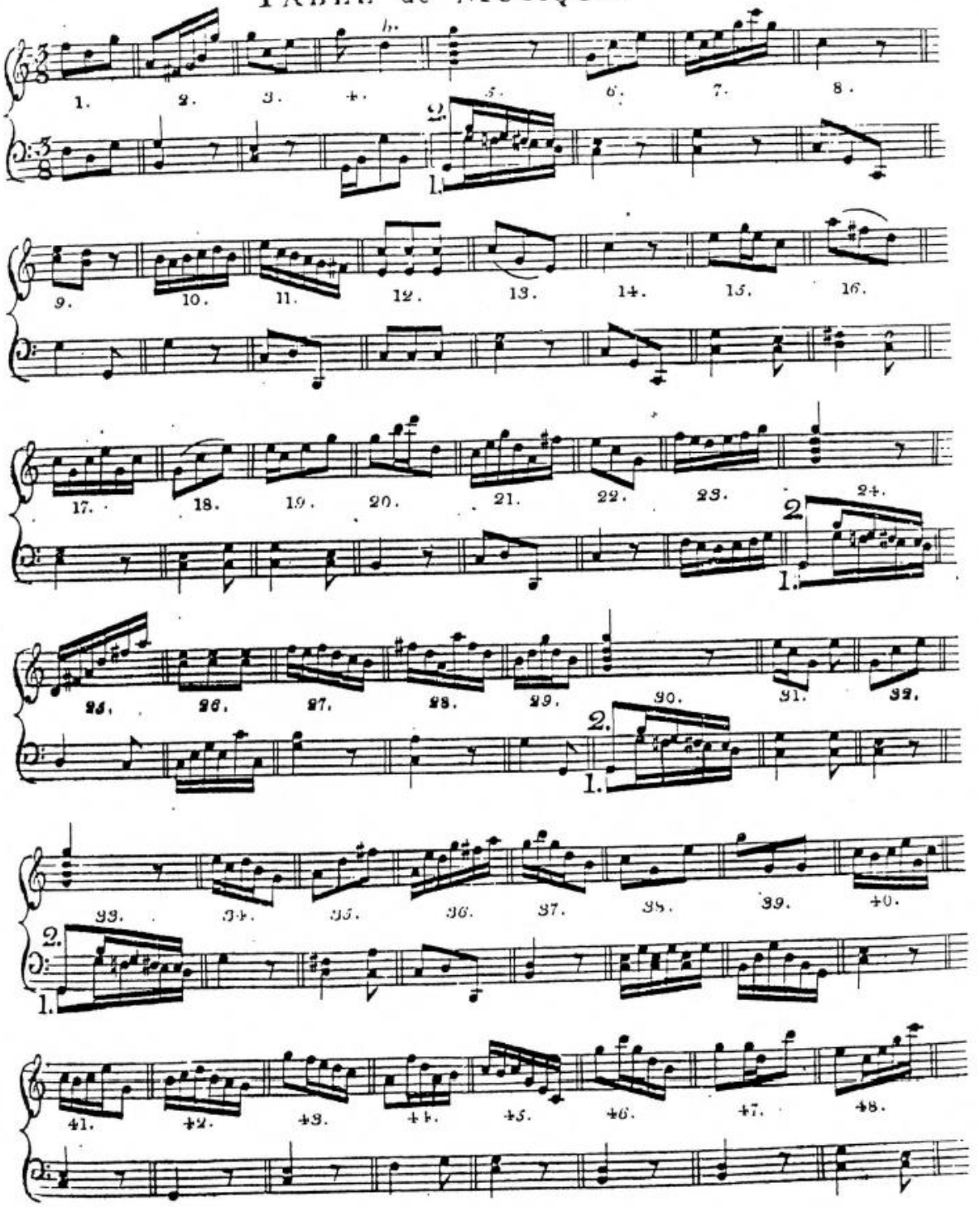
	A	B	C	D	E	F	G	H
2	96	22	141	41	105	122	11	30
3	32	6	128	63	146	46	134	81
4	69	95	158	13	153	55	110	24
5	40	17	113	85	161	2	159	100
6	148	74	163	45	80	97	36	107
7	104	157	27	167	154	68	118	91
8	152	60	171	53	99	133	21	127
9	119	84	114	50	140	86	169	94
10	98	142	42	156	75	129	62	123
11	3	87	165	61	135	47	147	33
12	54	130	10	103	28	37	106	5

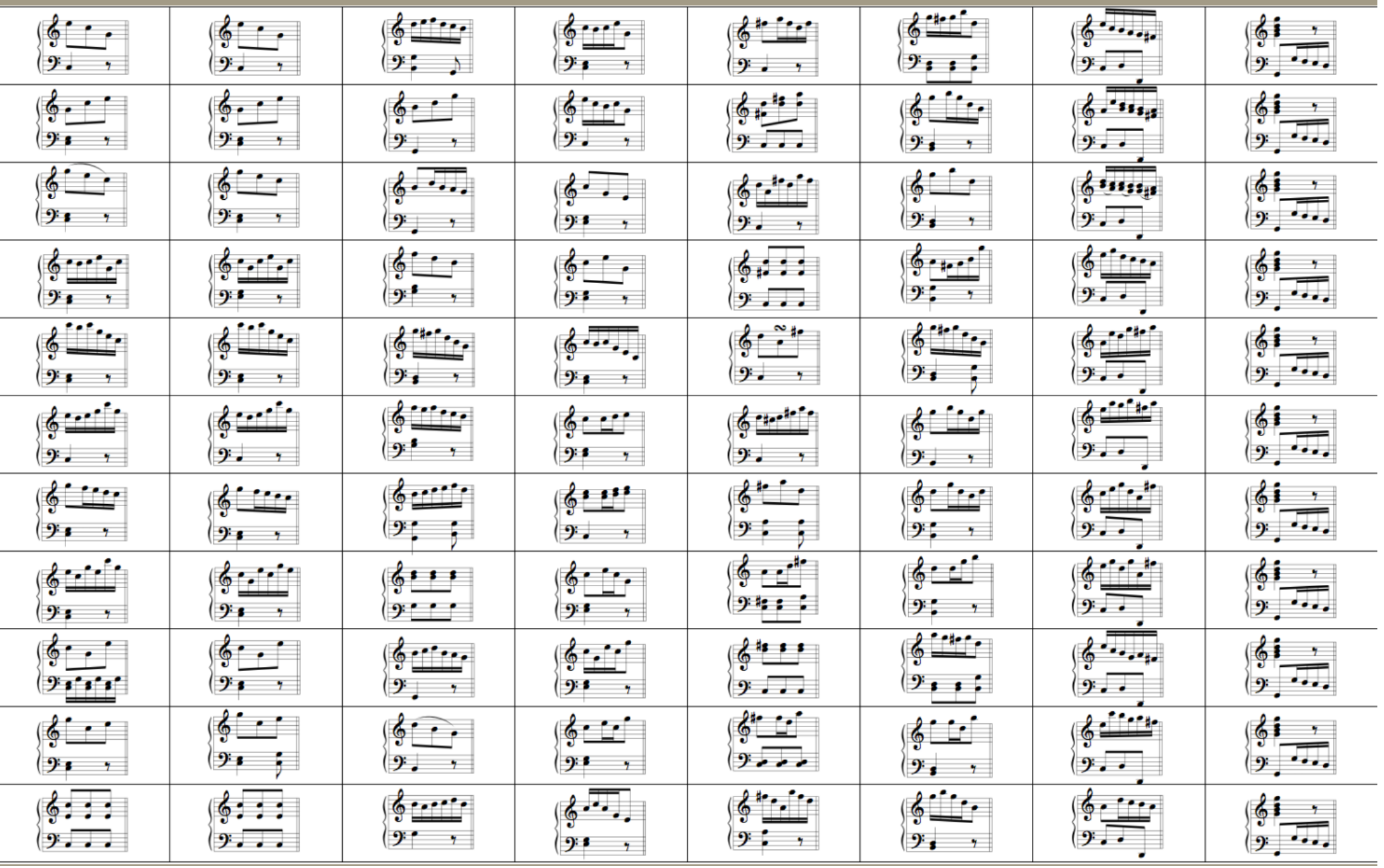
Zweiter Theil.

Seconde Partie.

	A	B	C	D	E	F	G	H
2	70	121	26	9	112	49	109	14
3	117	39	126	56	174	18	116	83
4	66	139	15	132	73	58	145	79
5	90	176	7	34	67	160	52	170
6	25	143	64	125	76	136	1	93
7	138	71	150	29	101	162	23	151
8	16	155	87	175	43	168	89	172
9	120	88	45	166	51	115	72	111
10	63	77	19	82	137	38	149	8
11	102	4	31	164	144	59	173	78
12	35	20	108	92	12	124	44	131

Table de Musique.





From http://composingmusic.net/Figure/Molti/MozartDice/dice.html

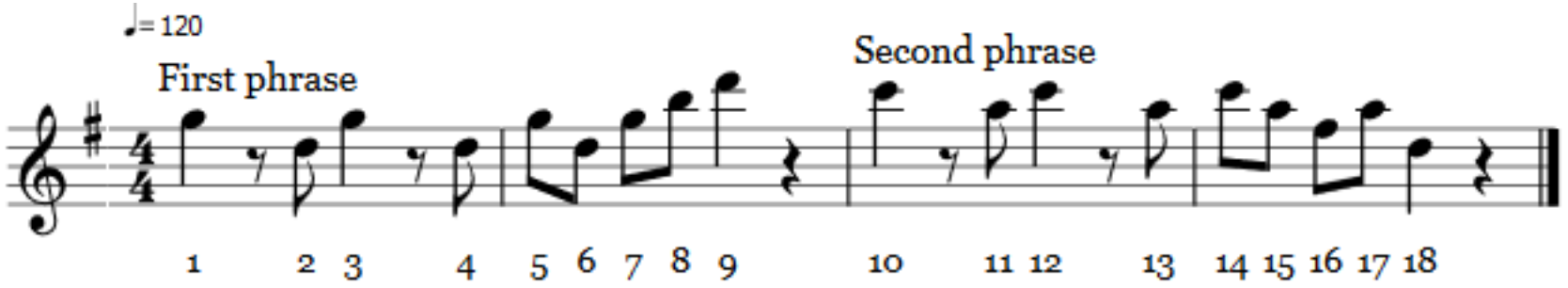
See also: https://www.youtube.com/watch?v=9Zdg6Ec4mVw

https://mozart.qvwx.de/index.en.html

“Eine Kleine Nachtmusik” K. 525

http://www.ethanhein.com/wp/2017/four-bars-of-mozart-explains-everything-humans-like-in-music/

Recording:



The harmony of this melody is implicit without accompaniment.
A good way of telling whether your own melodies are effective is listening to them without accompaniment and seeing whether your intended harmony is implied.

K. 380

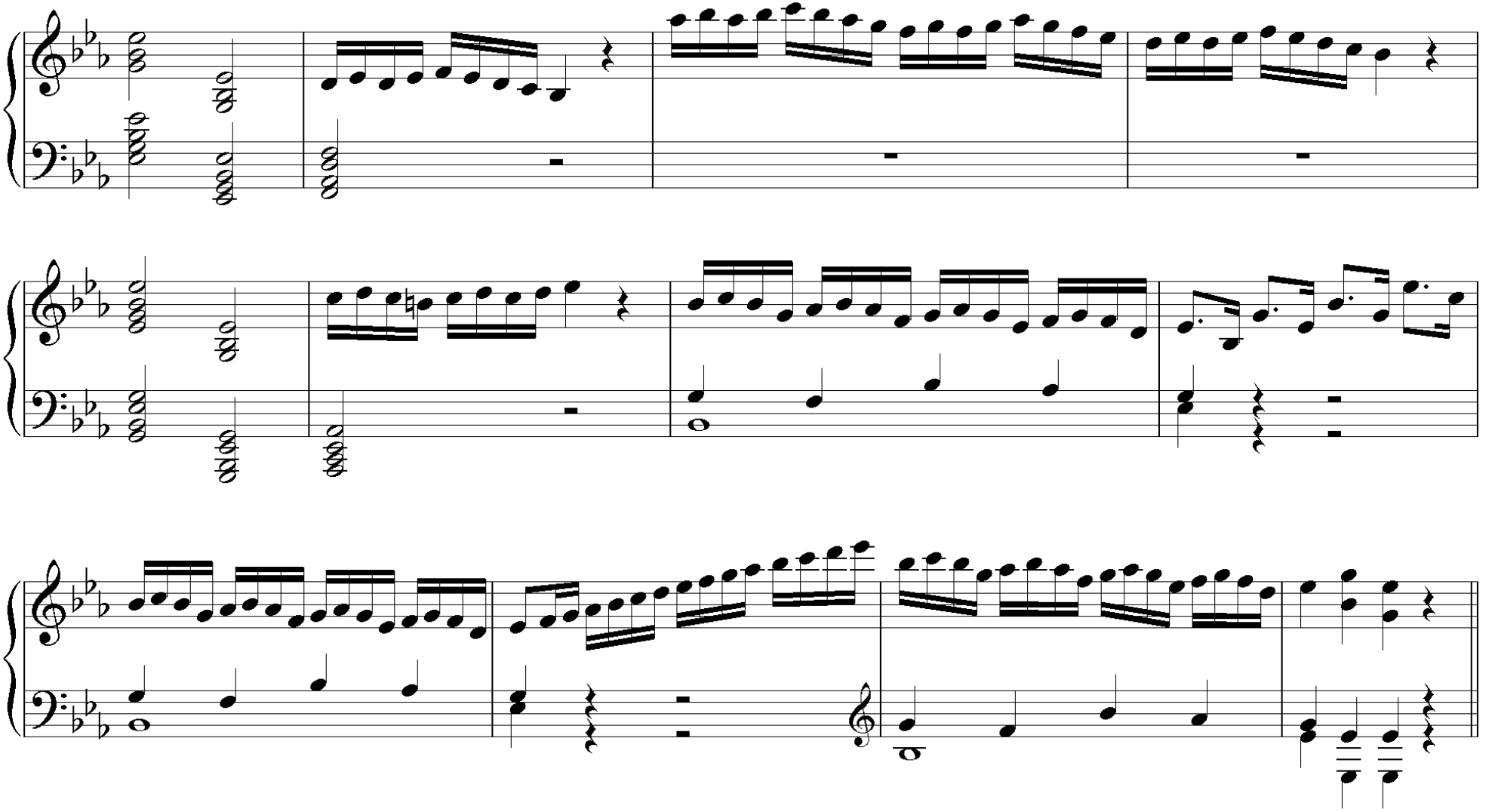
Recording:

https://www.youtube.com/watch?v=x4GwvROsMB8

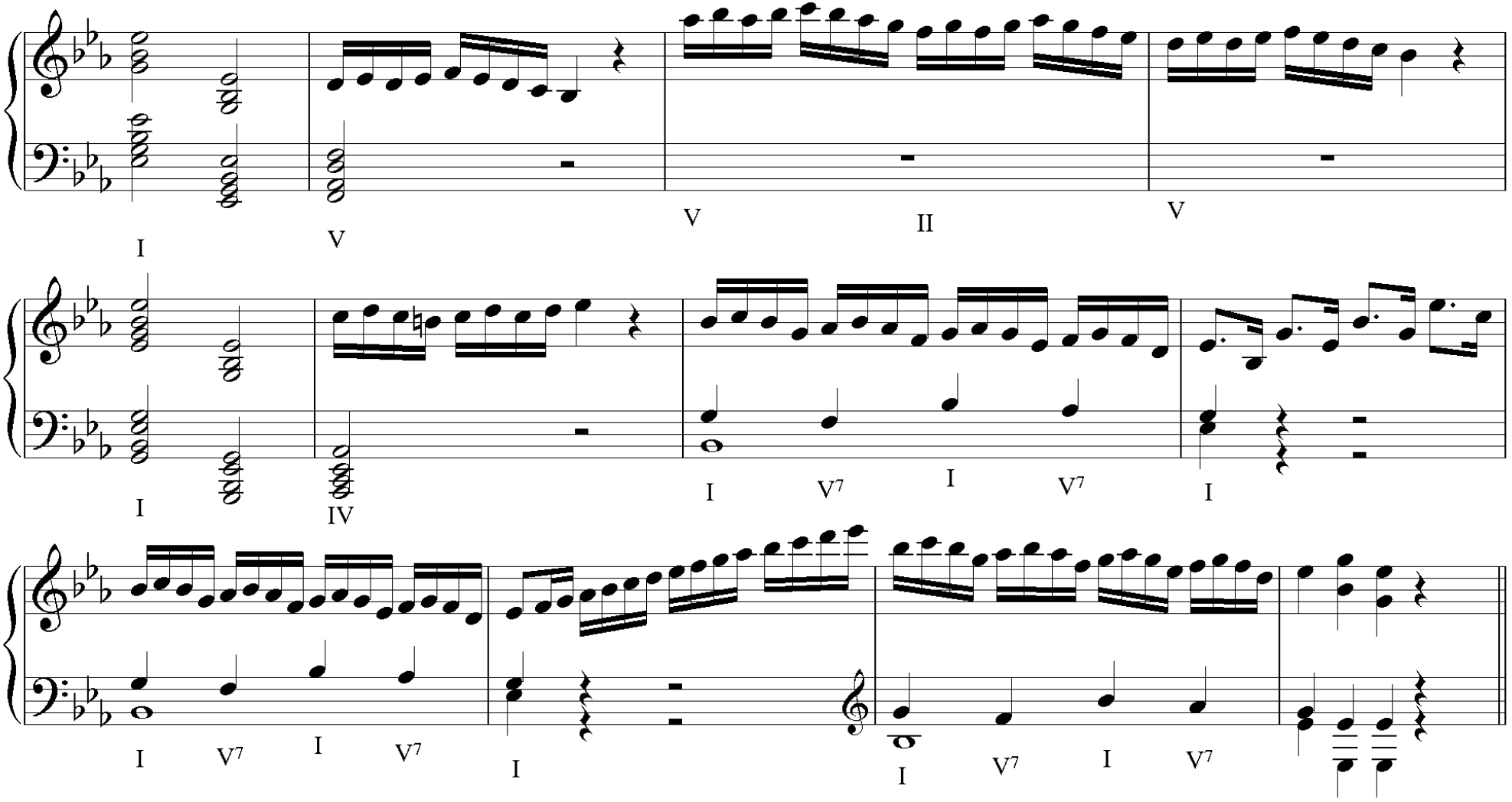
Score:

http://imslp.org/wiki/Violin_Sonata_in_E-flat_major,_K.380/374f_(Mozart,_Wolfgang_Amadeus)

K. 380



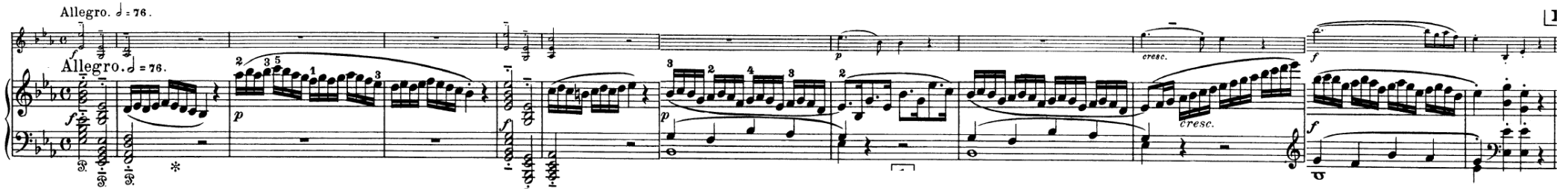
K. 380



Transitions: Cadential Extension

Cadential Extension:

K. 380



Transitions: Cadential Extension

Cadential Extension:

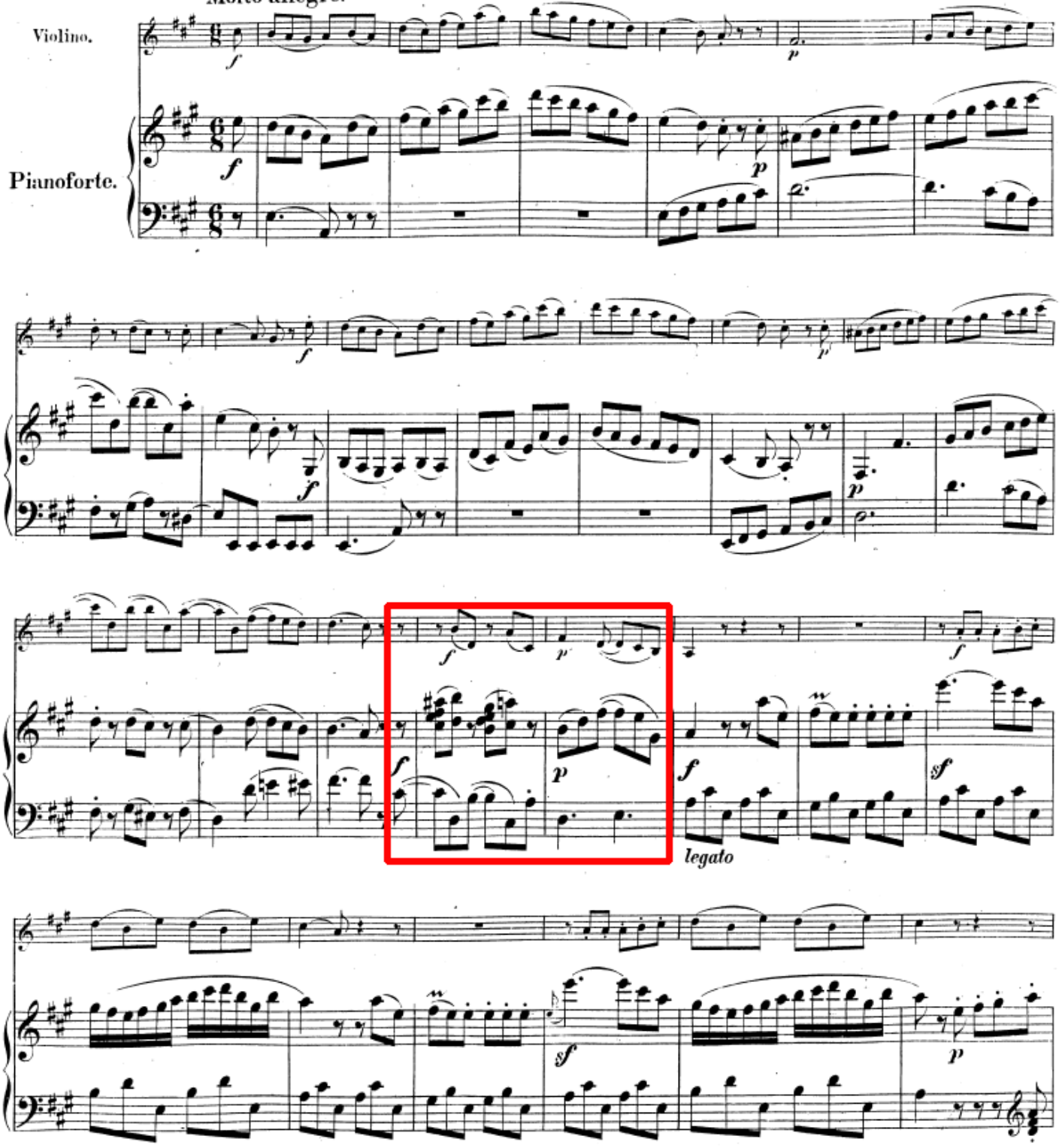
K. 526

https://www.youtube.com/watch?v=jF8gJCXgoEo

Molto allegro.

Violino.

Pianoforte.



Transitions

Getting between one theme and another.

- Hard cut
- Cadential Extension

Transitions: Hard Cut

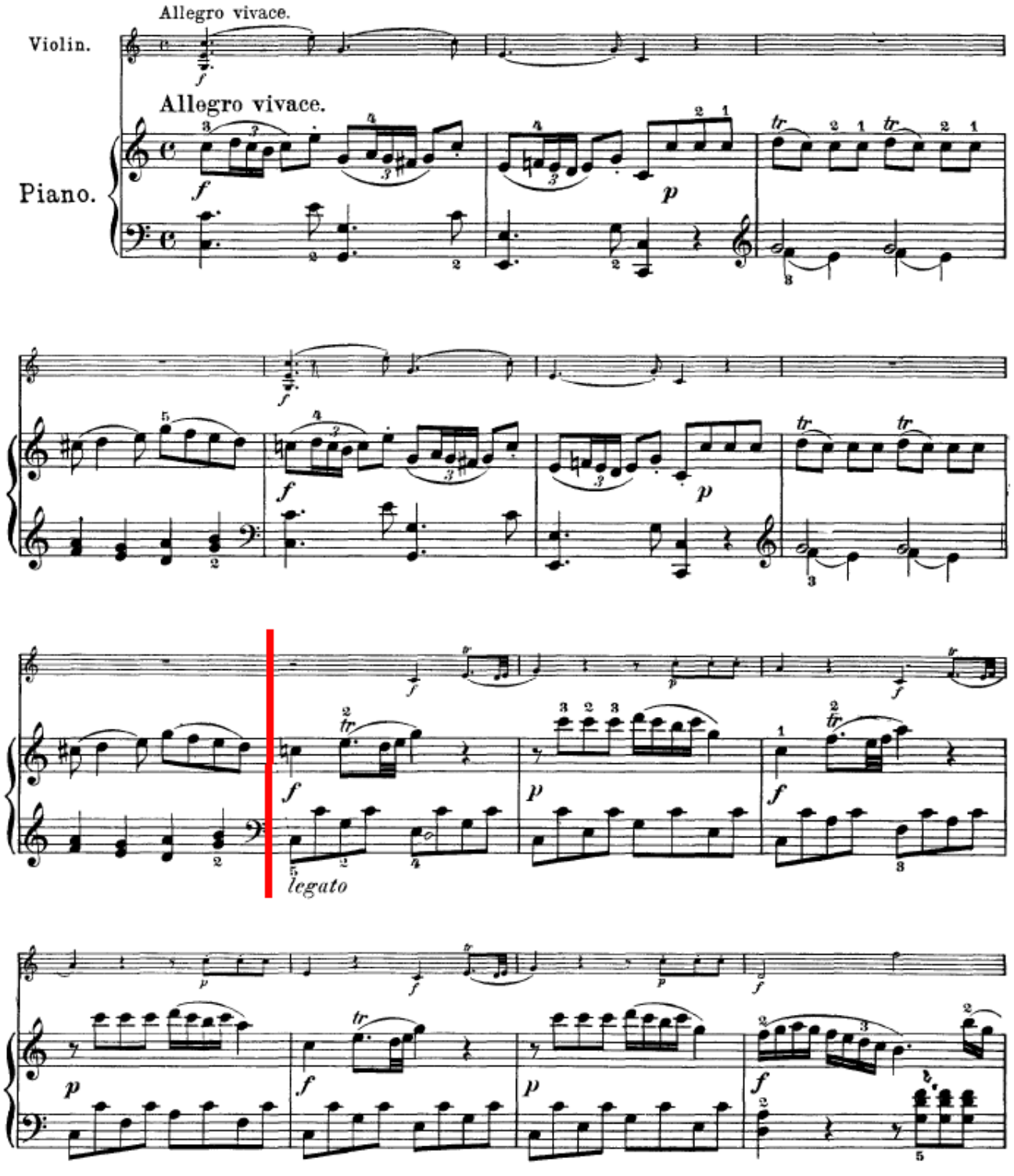
Getting between one theme and another.

K. 296

K. 305

K. 306

Sonata in C Major, K. 296



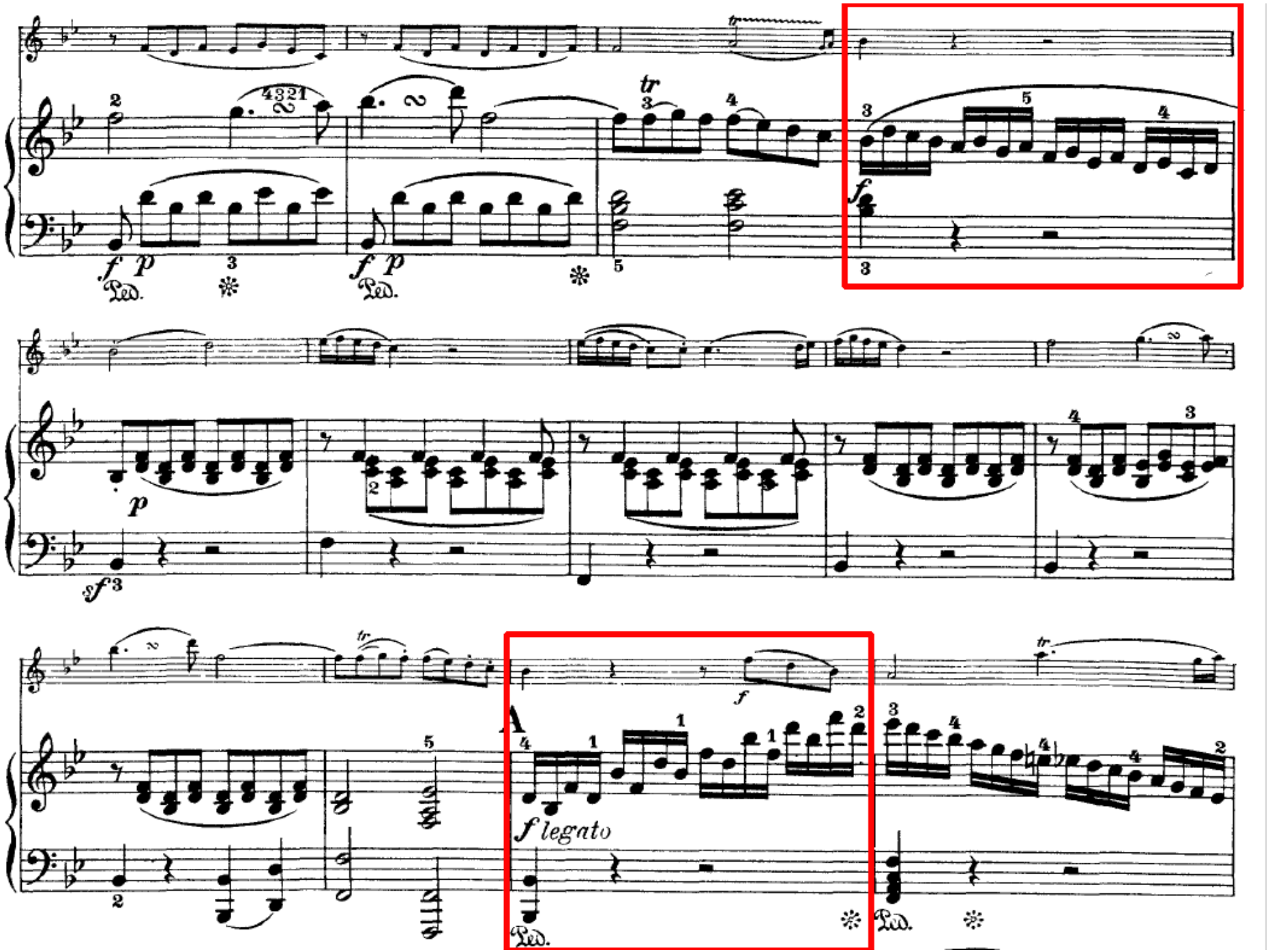
Connecting Themes Together

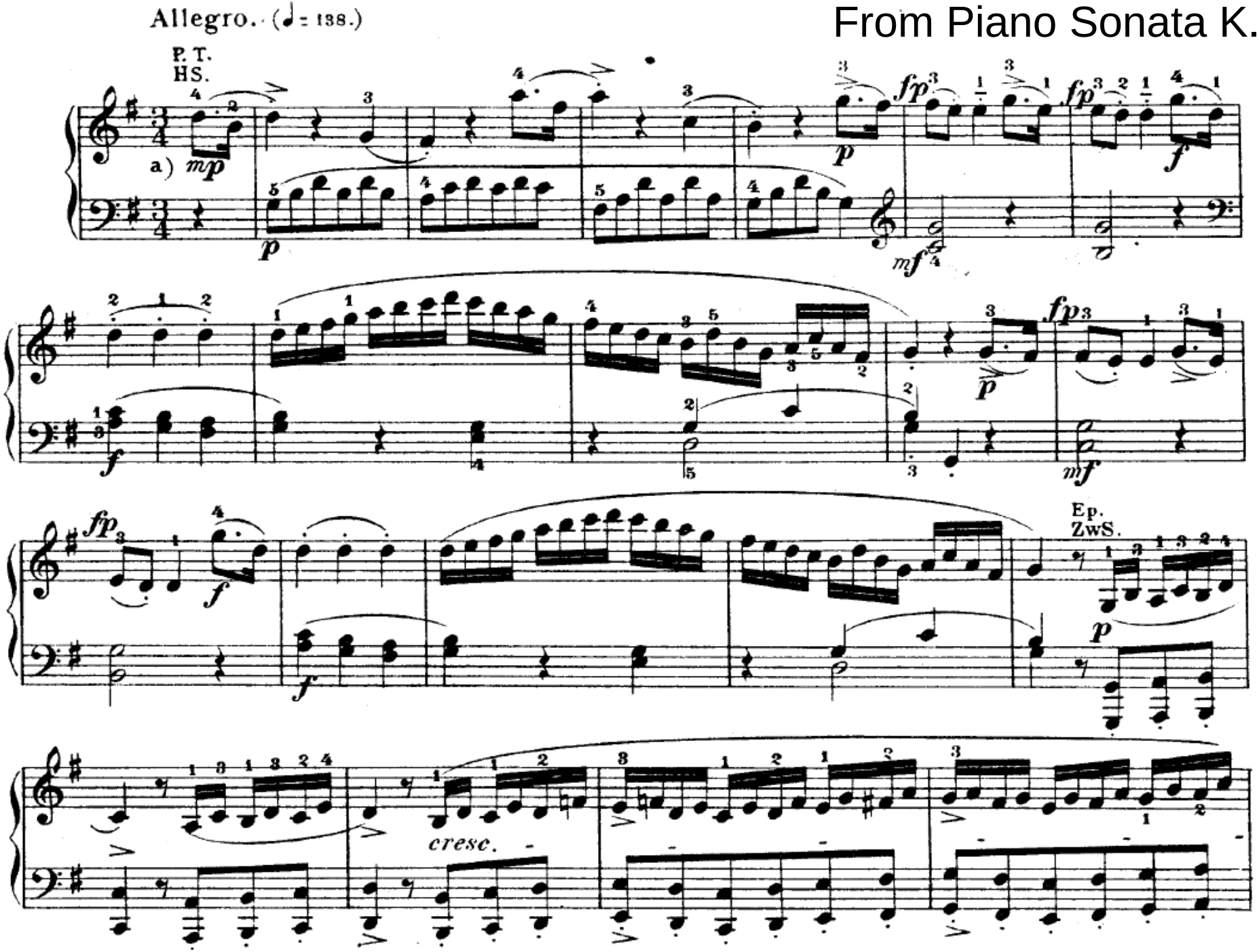
Ways of connecting themes include:

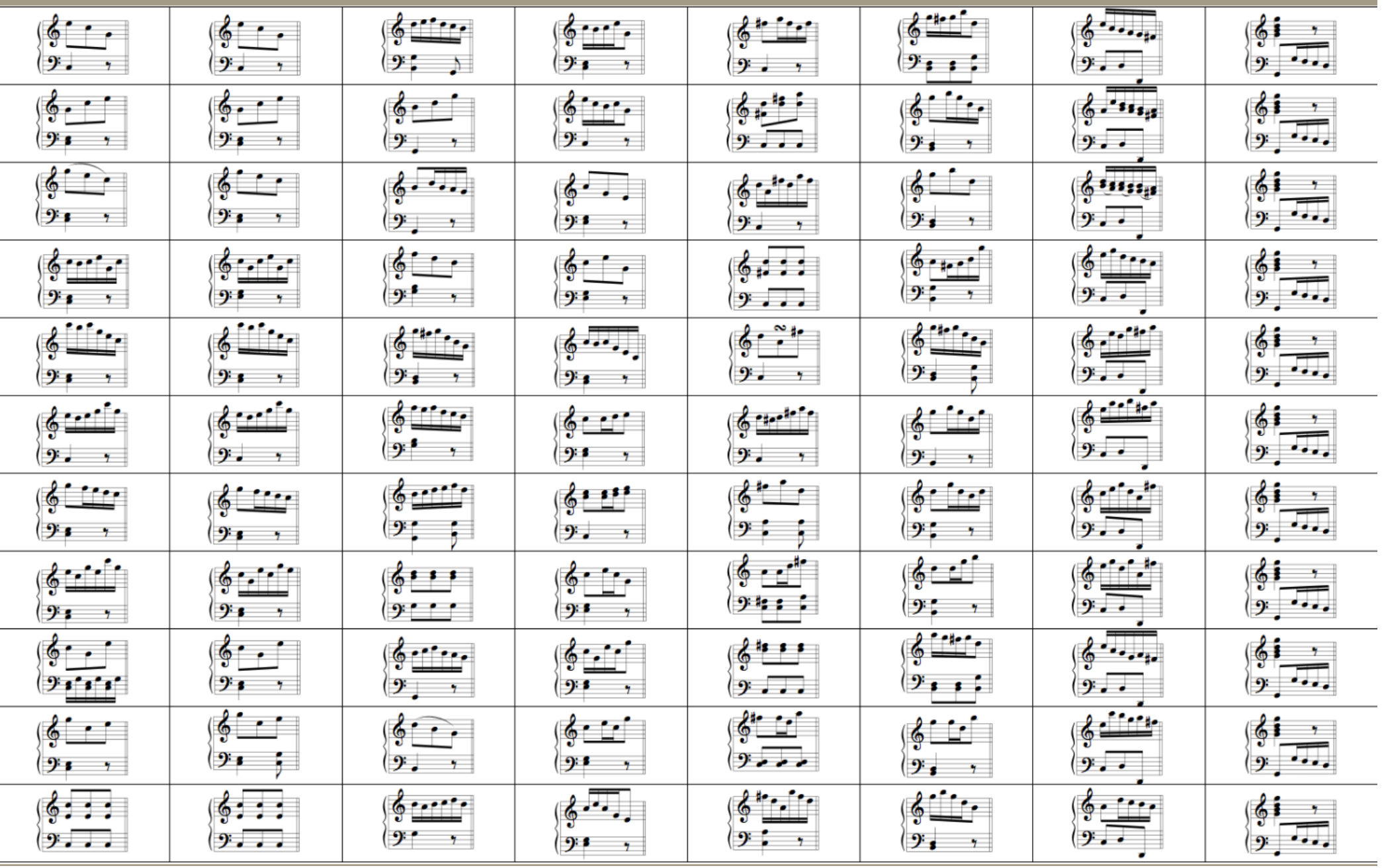
- Scales
- Arpeggiation
- Motivic sequences

K. 378

https://www.youtube.com/watch?v=7XoB72n4JB0


A
f legato


Allegro. (♩ = 138.)
P. T.
HS.
a)
Ep.
ZwS.
cresc.



From http://composingmusic.net/Figure/Molti/MozartDice/dice.html

See also: https://www.youtube.com/watch?v=9Zdg6Ec4mVw

Another Cadential Ending

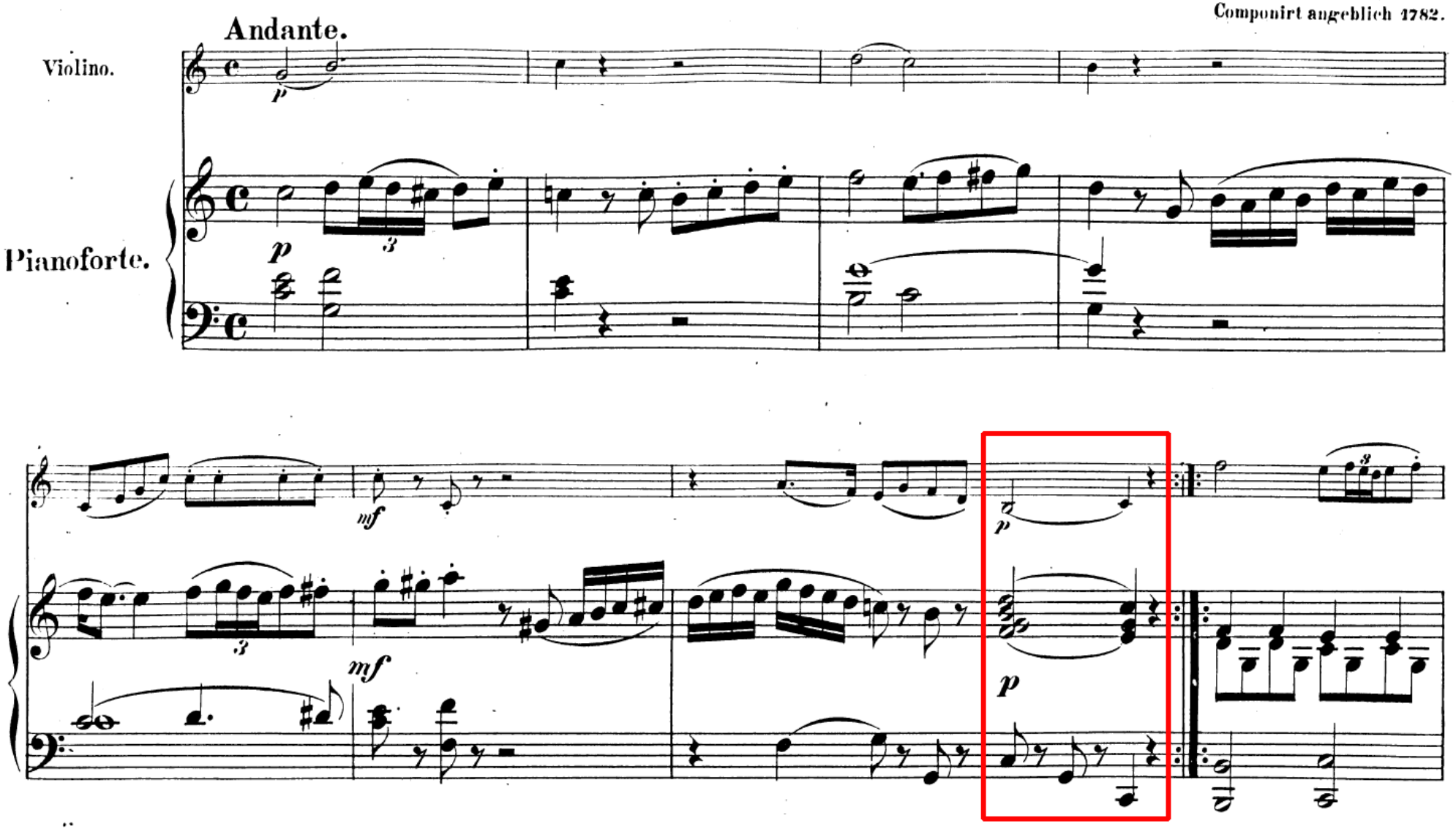
K. 404

https://www.youtube.com/watch?v=F0xFPwvn8JY

Score:

http://imslp.org/wiki/Violin_Sonata_in_C_major,_K.404/385d_(Mozart,_Wolfgang_Amadeus)

Componirt angeblich 1782.

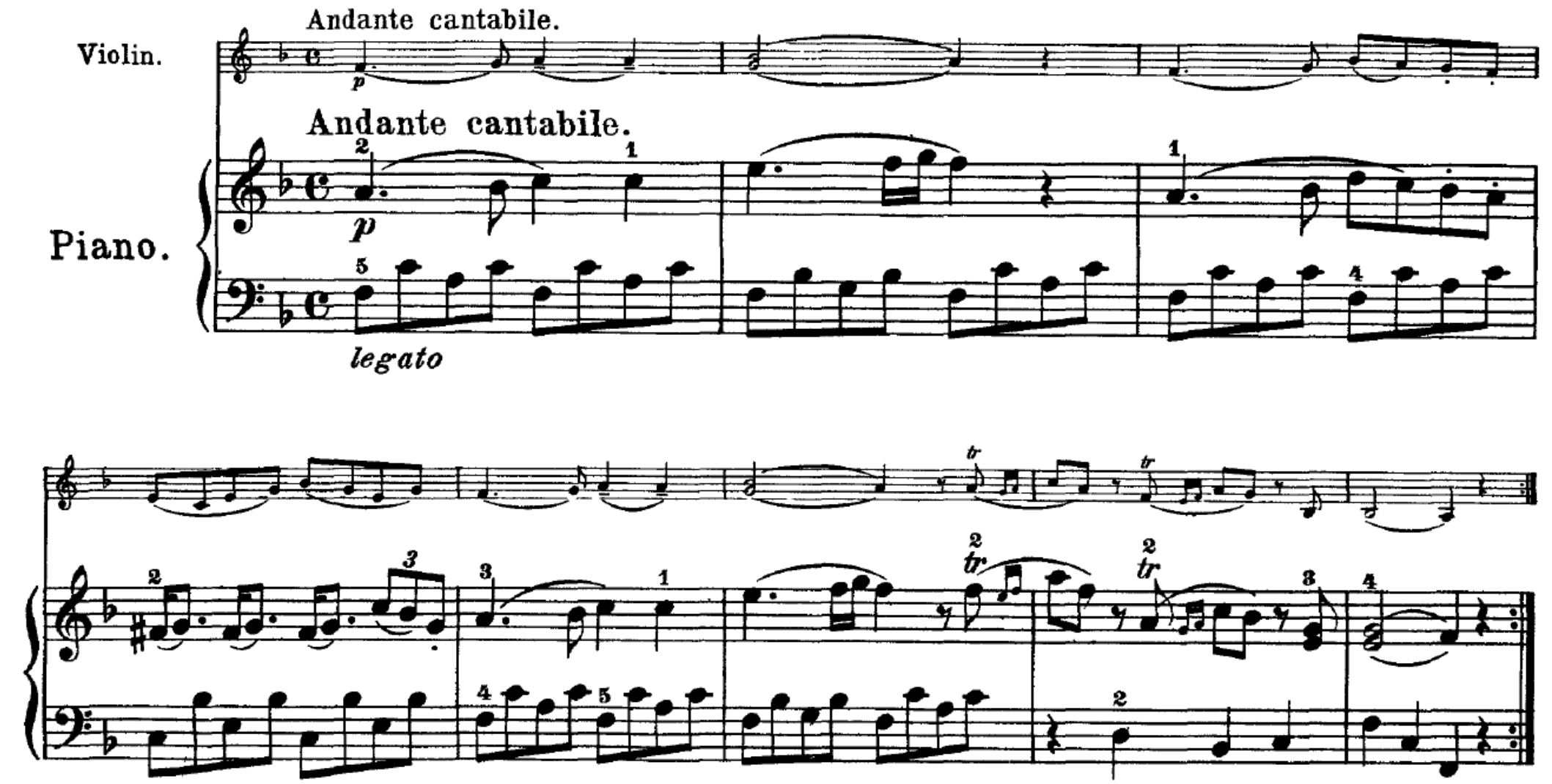


4-3 Suspension in K. 481

https://www.youtube.com/watch?v=Tji4OS5Uqxg

Mozart

Sonata in F Major, K. 547



Another Cadential Ending

Place notes of V7 in all voices apart from the bass.

Place the tonic in the bass.

The chord then resolves as in a normal Perfect Cadence.

This is a weak cadence, as the V7 occurs on a stronger beat of the bar than the I.

This is a “Double Suspension”

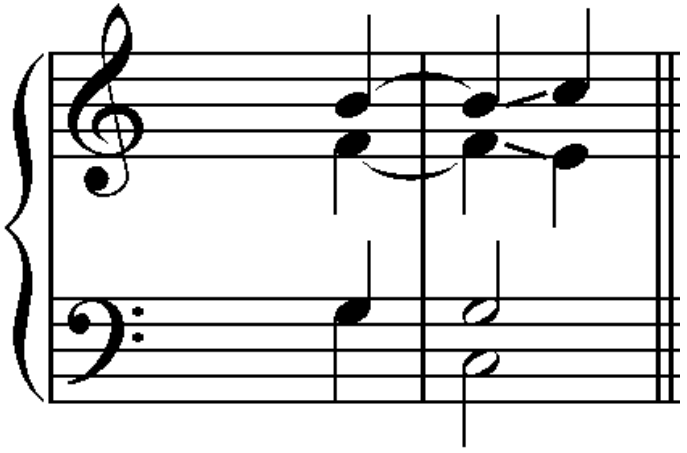
Suspensions

A suspension consists of 3 parts:

1. Preparation – the sounding of the note to be suspended as a harmony note in the same part, in the first chord
2. Percussion – the actual sounding or striking of the discord
3. Resolution – the progression of the discord to a concord, by falling one step.

In the example on the right:

- The F and E form a "4-3" suspension
- The leading note resolves to the tonic



Things To Consider