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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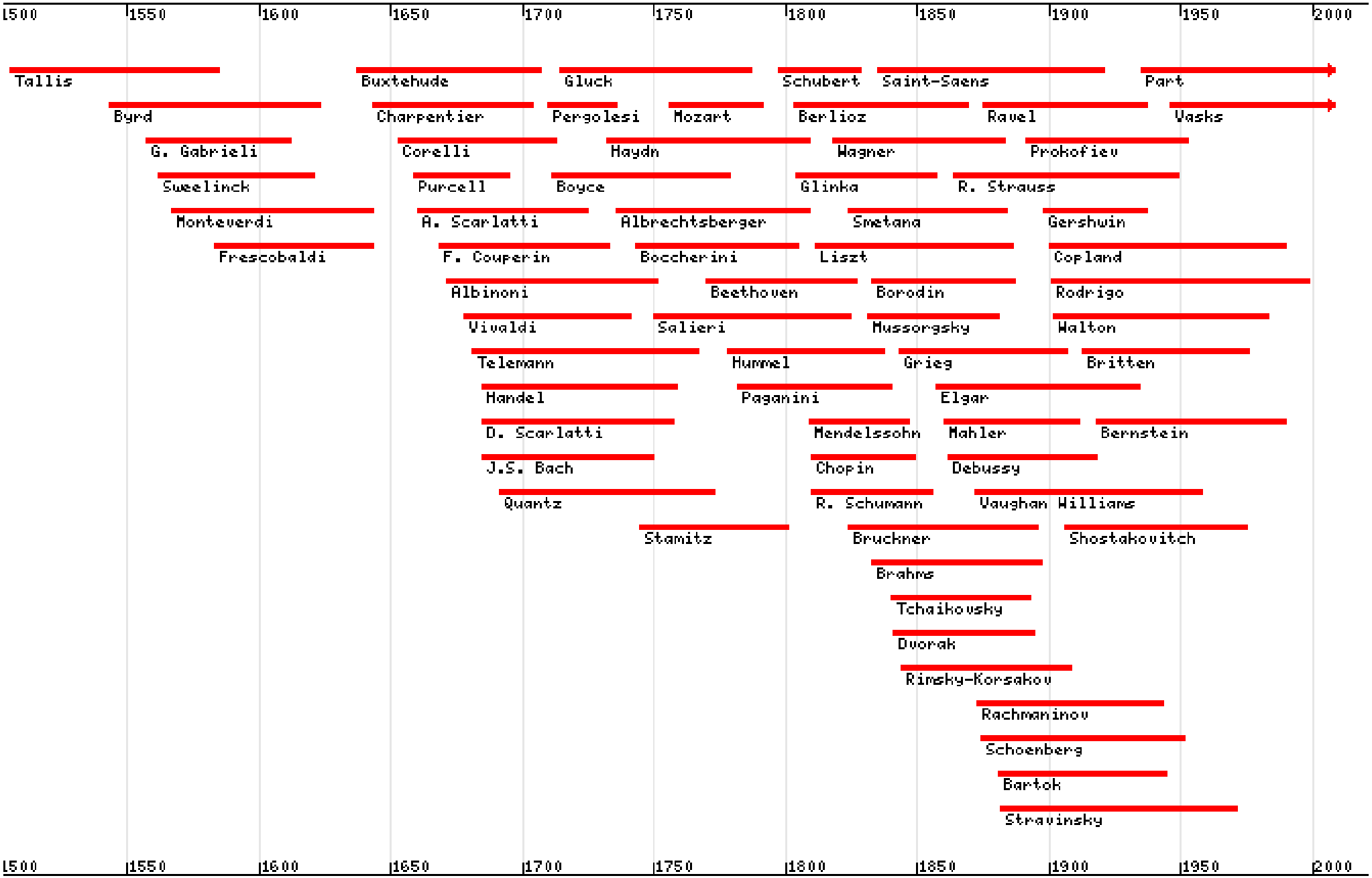
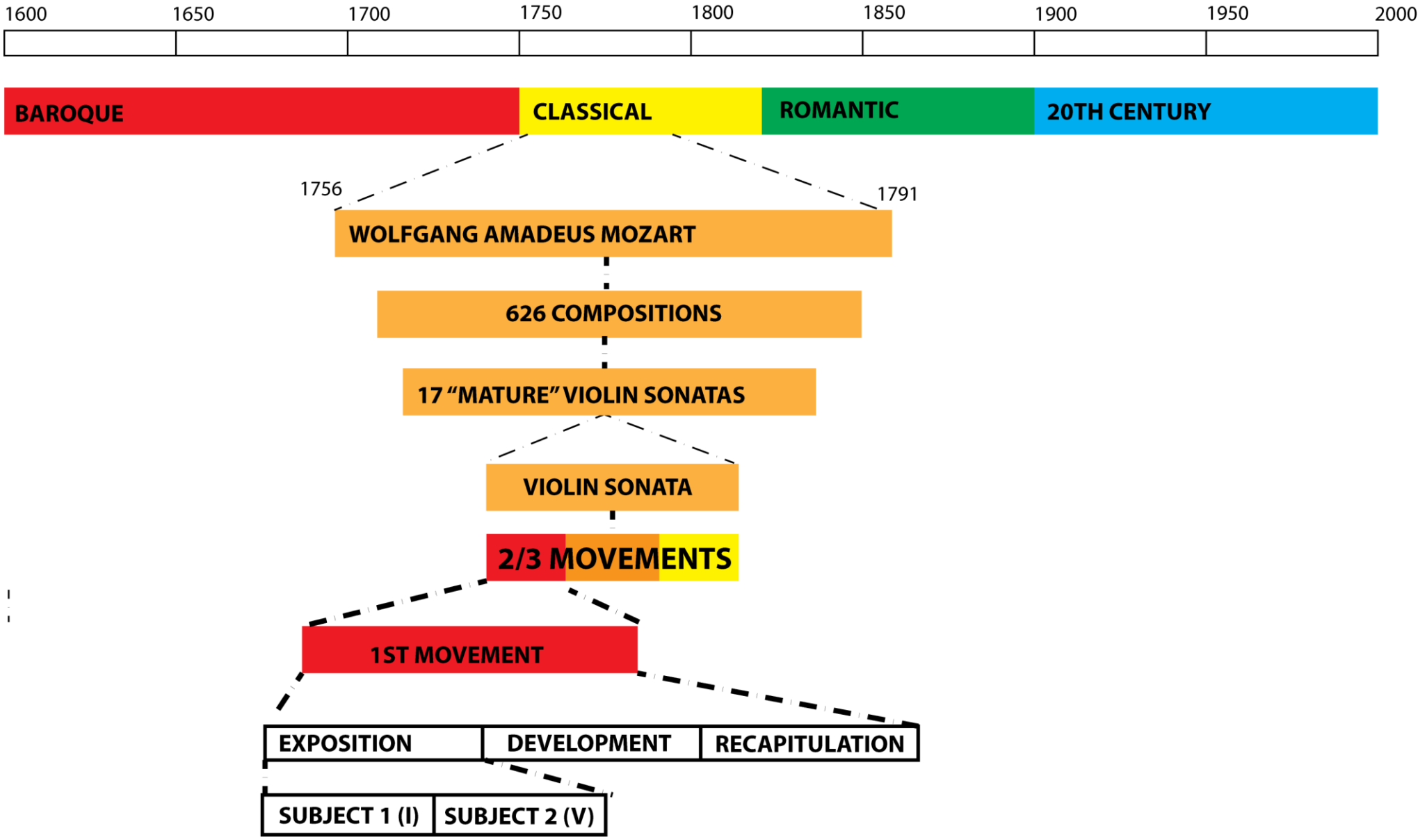
Assignment 2: Mozart

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**


1500
1550
1600
1650
1700
1750
1800
1850
1900
1950
2000
Tallis
Buxtehude
Gluck
Schubert
Saint-Saens
Part
Byrd
Charpentier
Pergolesi
Mozart
Berlioz
Ravel
Vasks
G. Gabrieli
Corelli
Haydn
Wagner
Prokofiev
Sweelinck
Purcell
Boyce
Glinka
R. Strauss
Monteverdi
A. Scarlatti
Albrechtsberger
Smetana
Gershwin
Frescobaldi
F. Couperin
Boccherini
Liszt
Copland
Albinoni
Beethoven
Borodin
Rodrigo
Vivaldi
Salieri
Mussorgsky
Walton
Telemann
Hummel
Grieg
Britten
Handel
Paganini
Elgar
D. Scarlatti
Mendelssohn
Mahler
Bernstein
J.S. Bach
Chopin
Debussy
Quantz
R. Schumann
Vaughan Williams
Stamitz
Bruckner
Shostakovitch
Brahms
Tchaikovsky
Dvorak
Rimsky-Korsakov
Rachmaninov
Schoenberg
Bartok
Stravinsky


1600
1650
1700
1750
1800
1850
1900
1950
2000
BAROQUE
CLASSICAL
ROMANTIC
20TH CENTURY
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

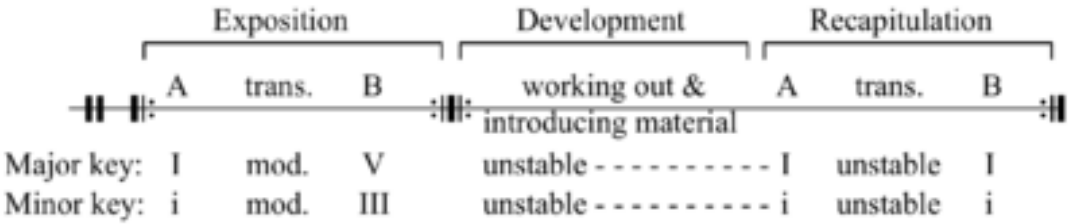
Mozart Violin Sonatas

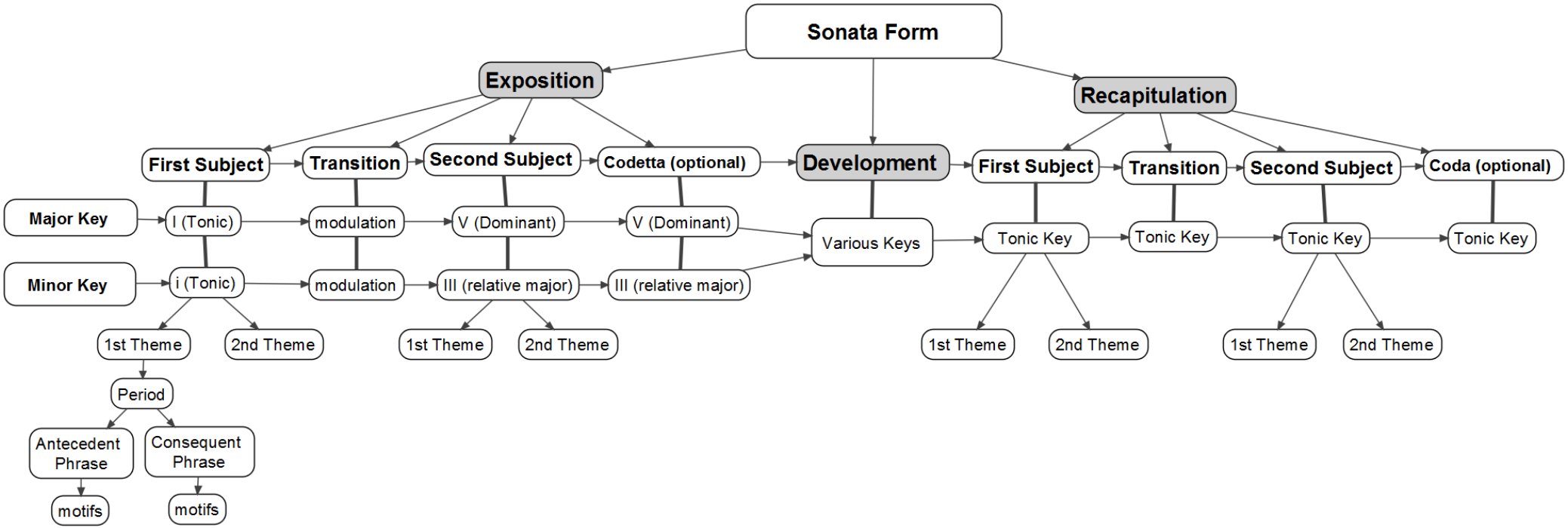
Date	Köchel Number	Key	Tempo	Time Signature
1778	301	G Major	Allegro con spirito	4/4
1778	302	Eb Major	Allegro	3/4
1778	303	C Major	Adagio	4/4
1778	305	E Minor	Allegro	4/4
1778	296	C Major	Allegro vivace	4/4
1778	304	A Major	Allegro di molto	6/8
1778	306	D Major	Allegro con spirito	4/4
1781	376	F Major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


Exposition
Development
Recapitulation
A
trans.
B
working out &
introducing material
A
trans.
B
Major key: I mod. V unstable - - - - - - - - - - I unstable I
Minor key: i mod. III unstable - - - - - - - - - - i unstable i


Sonata Form
Exposition
Development
Recapitulation
First Subject
Transition
Second Subject
Codetta (optional)
First Subject
Transition
Second Subject
Coda (optional)
Major Key
I (Tonic)
modulation
V (Dominant)
V (Dominant)
Various Keys
Tonic Key
Tonic Key
Tonic Key
Tonic Key
Minor Key
i (Tonic)
modulation
III (relative major)
III (relative major)
1st Theme
2nd Theme
1st Theme
2nd Theme
1st Theme
2nd Theme
1st Theme
2nd Theme
Period
Antecedent Phrase
Consequent Phrase
motifs
motifs

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

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

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

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

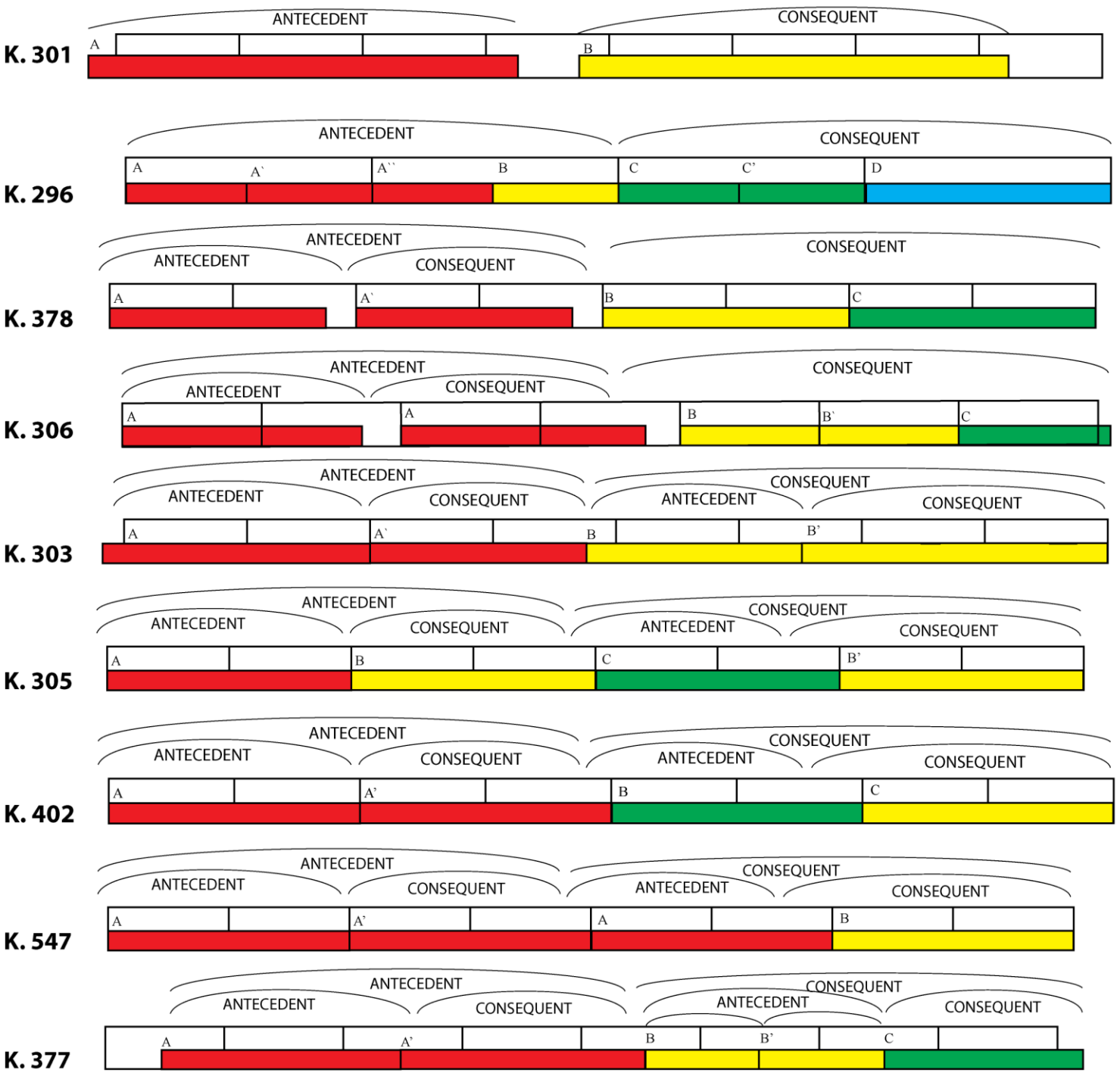
Periods and Phrases

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.


K. 301
ANTECEDENT
CONSEQUENT
A
B
K. 296
ANTECEDENT
CONSEQUENT
A
A`
A``
B
C
C'
D
K. 378
ANTECEDENT
ANTECEDENT
CONSEQUENT
CONSEQUENT
A
A`
B
C
K. 306
ANTECEDENT
ANTECEDENT
CONSEQUENT
CONSEQUENT
A
A
B
B`
C
K. 303
ANTECEDENT
ANTECEDENT
CONSEQUENT
CONSEQUENT
ANTECEDENT
CONSEQUENT
A
A`
B
B'
K. 305
ANTECEDENT
ANTECEDENT
CONSEQUENT
CONSEQUENT
ANTECEDENT
CONSEQUENT
A
B
C
B'
K. 402
ANTECEDENT
ANTECEDENT
CONSEQUENT
CONSEQUENT
ANTECEDENT
CONSEQUENT
A
A'
B
C
K. 547
ANTECEDENT
ANTECEDENT
CONSEQUENT
CONSEQUENT
ANTECEDENT
CONSEQUENT
A
A'
A
B
K. 377
ANTECEDENT
ANTECEDENT
CONSEQUENT
CONSEQUENT
ANTECEDENT
CONSEQUENT
A
A'
B
B'
C

Violin Sonata in C Major K. 296

Form:

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

Recording:

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

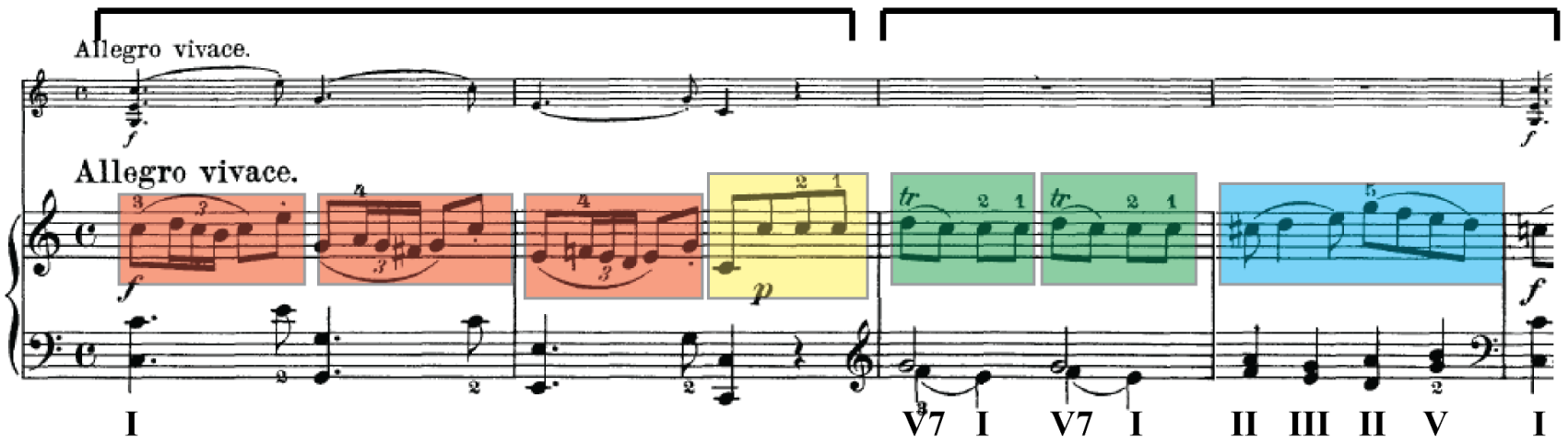
(starts from the start of the 2nd repetition of the exposition)

Score:

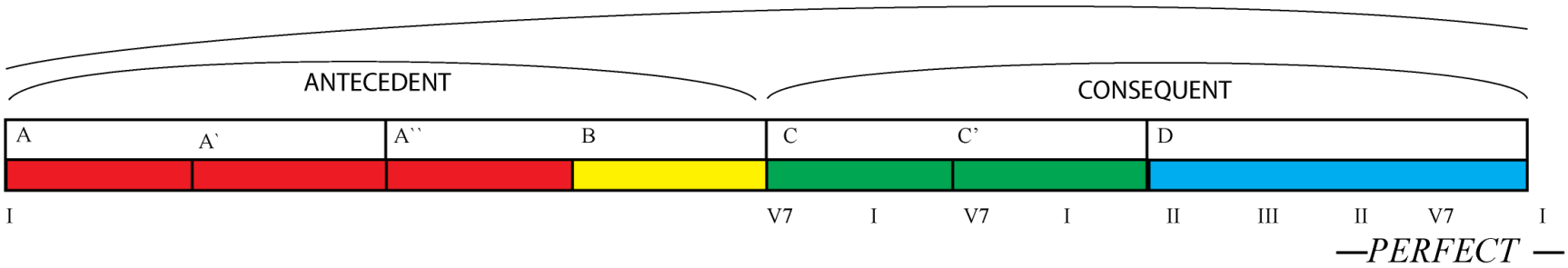
http://imslp.org/wiki/Violin_Sonata_in_C_major,_K.296_(Mozart,_Wolfgang_Amadeus)

The First Theme of K. 296

K. 296 C Major



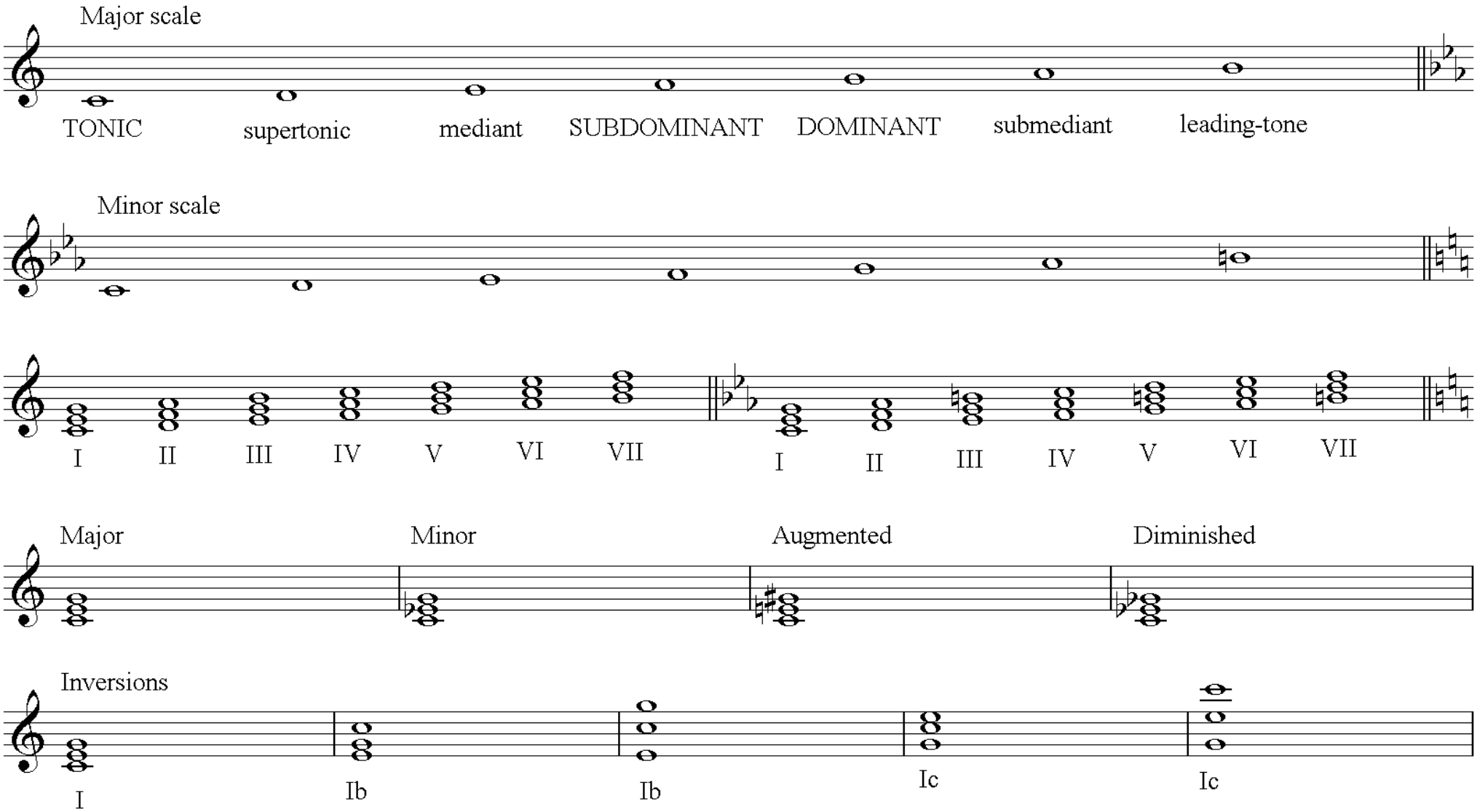
K. 296



—PERFECT —

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)

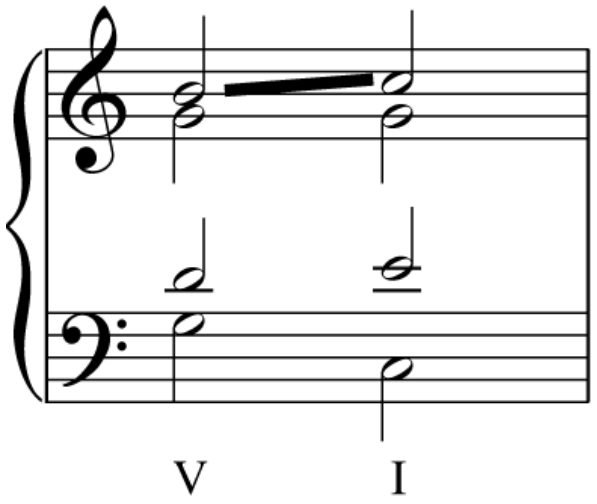

Major scale
TONIC
supertonic
mediant
SUBDOMINANT
DOMINANT
submediant
leading-tone
Minor scale
I
II
III
IV
V
VI
VII
I
II
III
IV
V
VI
VII
Major
Minor
Augmented
Diminished
Inversions
I
Ib
Ib
Ic
Ic

Cadences

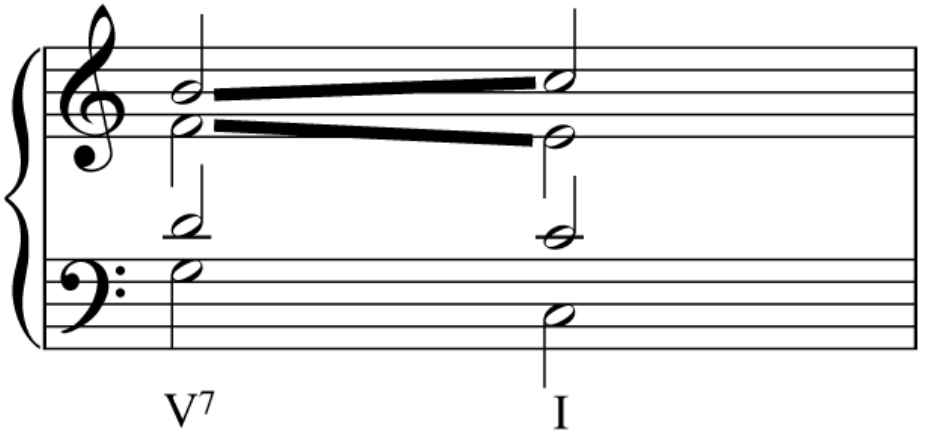
- Four Types Of Cadence
  - Perfect
    - V – I
  - Plagal
    - IV – I
  - Imperfect
    - I – V / II – V / IV – V / VI – V
  - Interrupted
    - V – VI

Cadences

Perfect Cadence

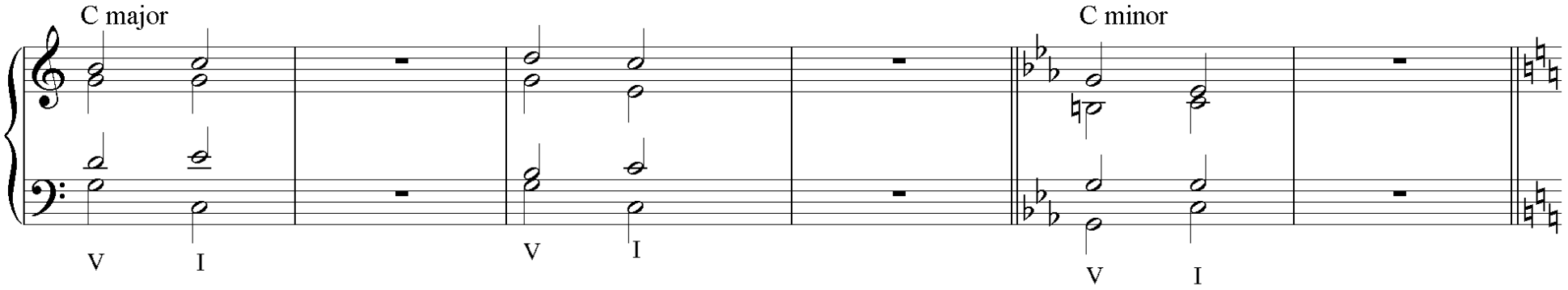


Perfect Cadence (Dominant 7ths)

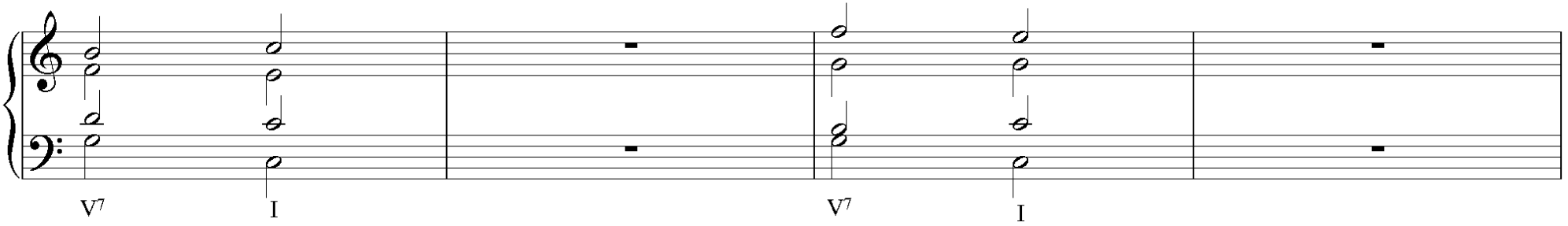


Cadences

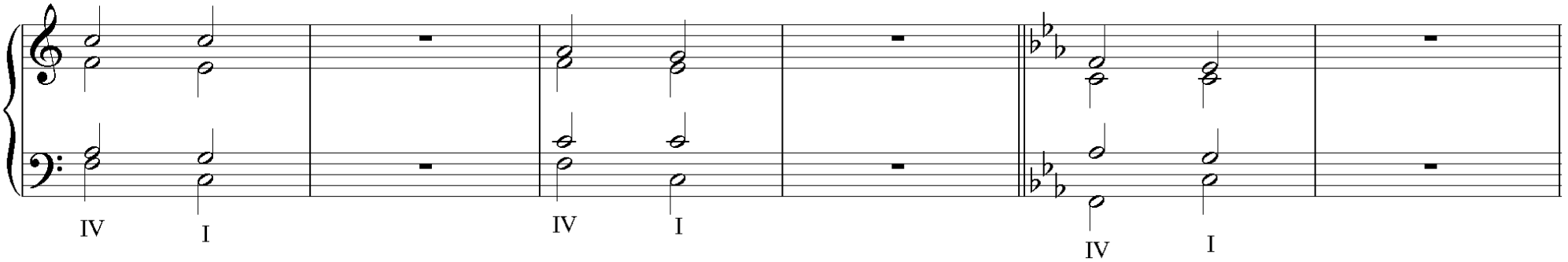
Perfect Cadences



Perfect Cadences (Dominant 7ths)



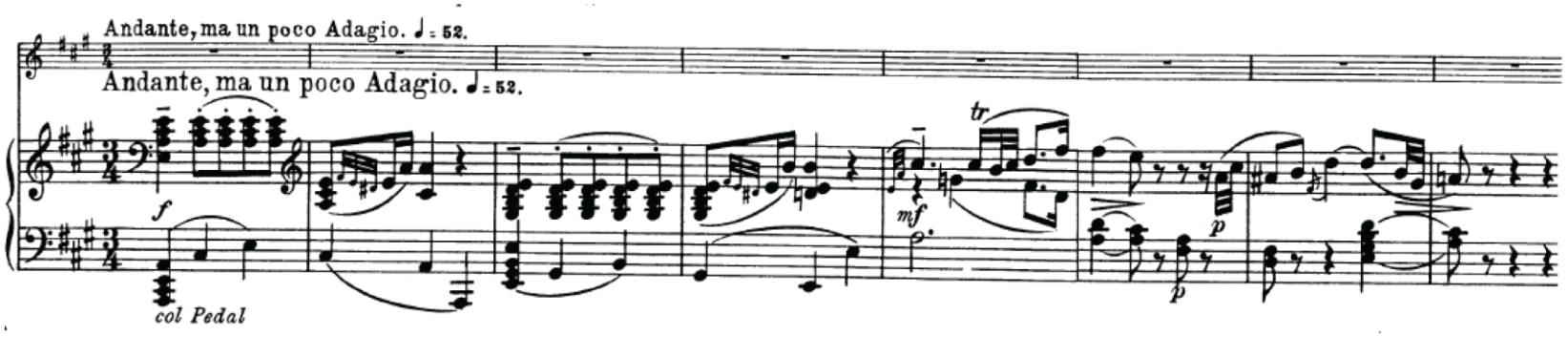
Plagal Cadences



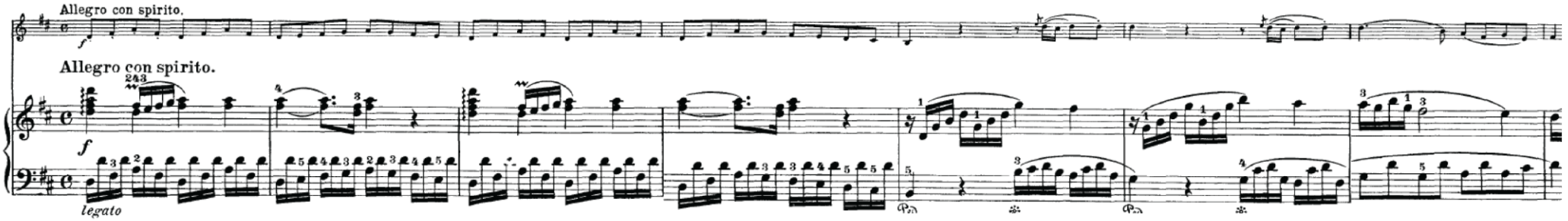
- K. 402 (A Major):
  - Score:
    - http://imslp.org/wiki/Violin_Sonata_in_A_major,_K.402/385e_(Mozart,_Wolfgang_Amadeus)
  - Music:
    - https://www.youtube.com/watch?v=UBVcMzv_P0w
- K. 306 (D Major)
  - Score:
    - http://imslp.org/wiki/Violin_Sonata_in_D_major,_K.306/300l_(Mozart,_Wolfgang_Amadeus)
    - 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)
  - Music:
    - https://www.youtube.com/watch?v=PKRuTls8onY

Mozart - Seminar 1 - Analyzing Phrases

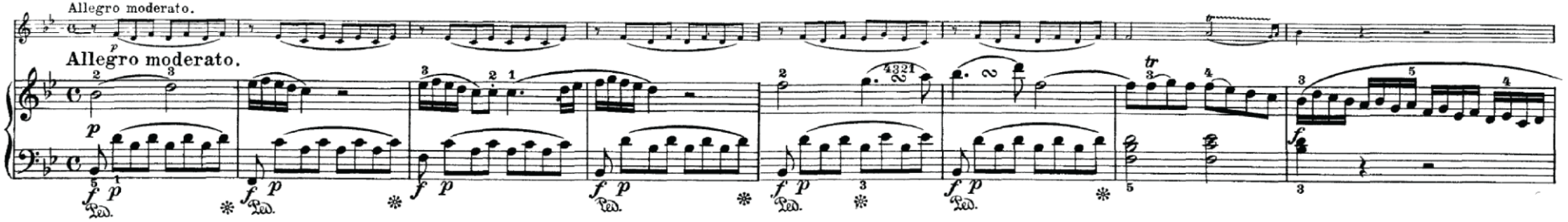
K. 402 A Major



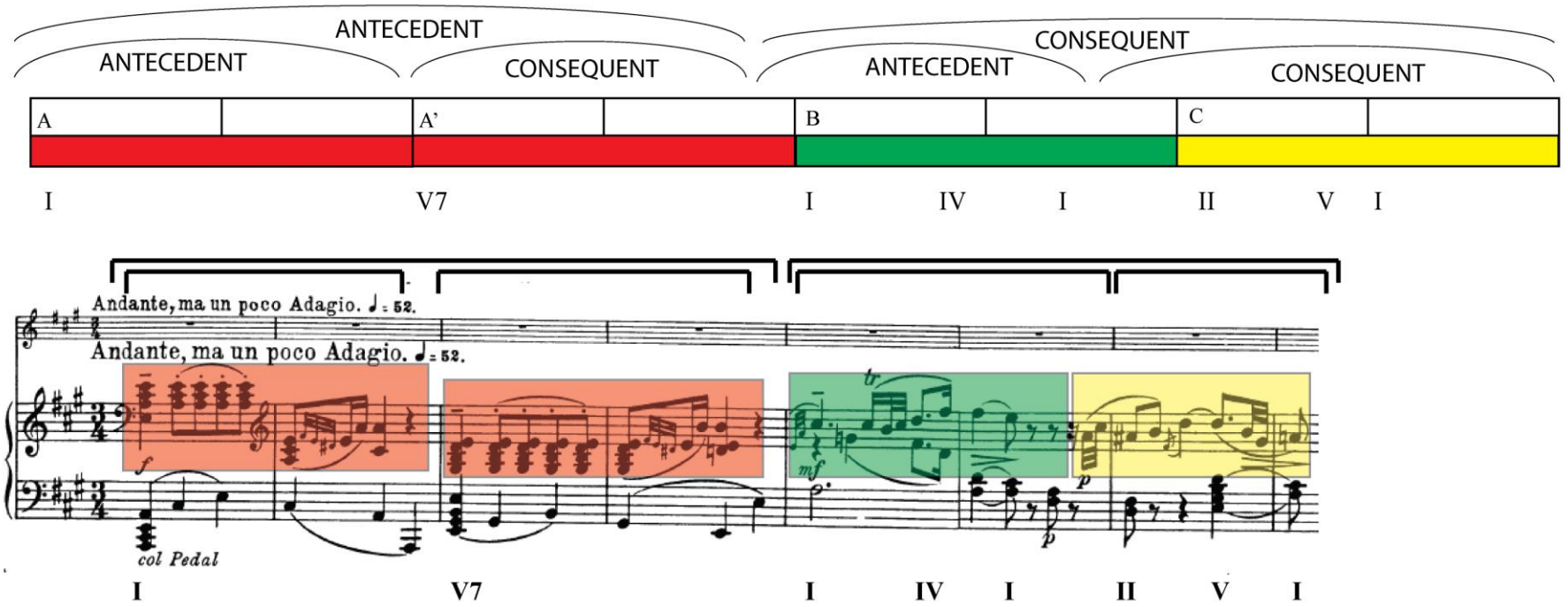
K. 306 D Major



K. 378 Bb Major

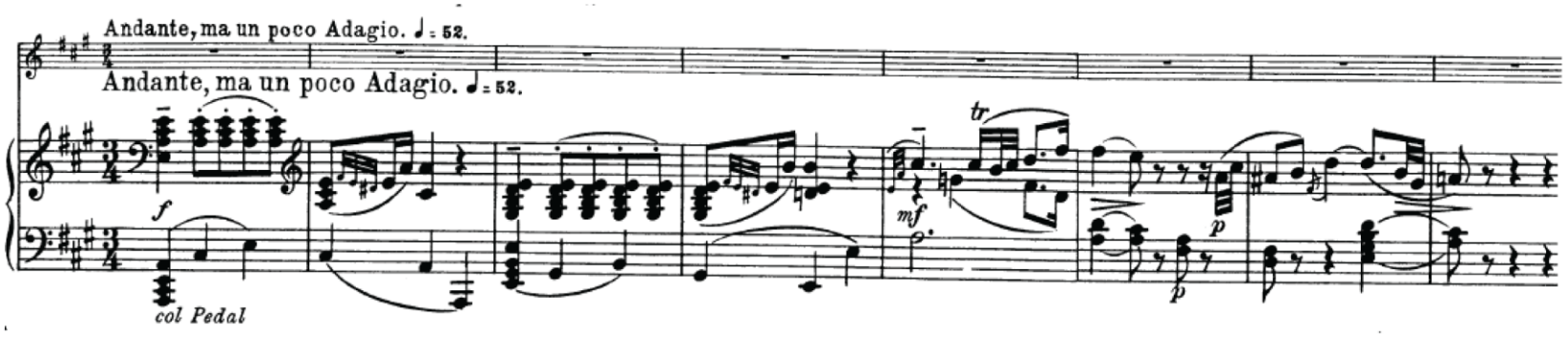


K. 402

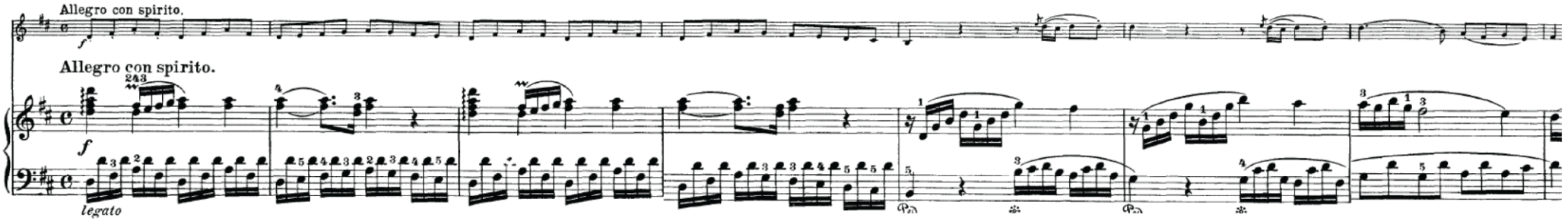

ANTECEDENT
ANTECEDENT
CONSEQUENT
CONSEQUENT
ANTECEDENT
CONSEQUENT
A
A'
B
C
I
V7
I
IV
I
II
V
I
Andante, ma un poco Adagio. ♩ = 52.
Andante, ma un poco Adagio. ♩ = 52.
col Pedal
I
V7
I
IV
I
II
V
I

Mozart - Seminar 1 - Analyzing Phrases

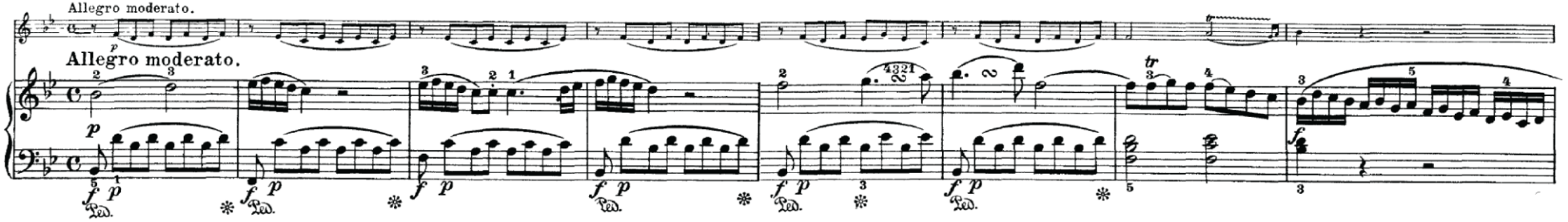
K. 402 A Major



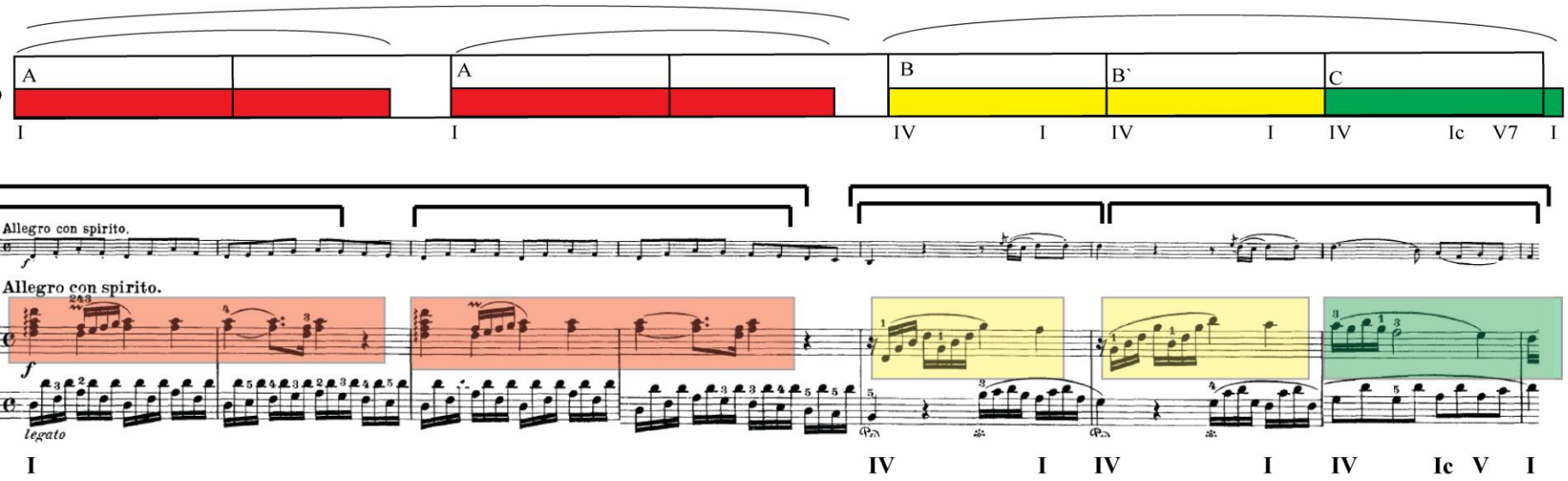
K. 306 D Major



K. 378 Bb Major

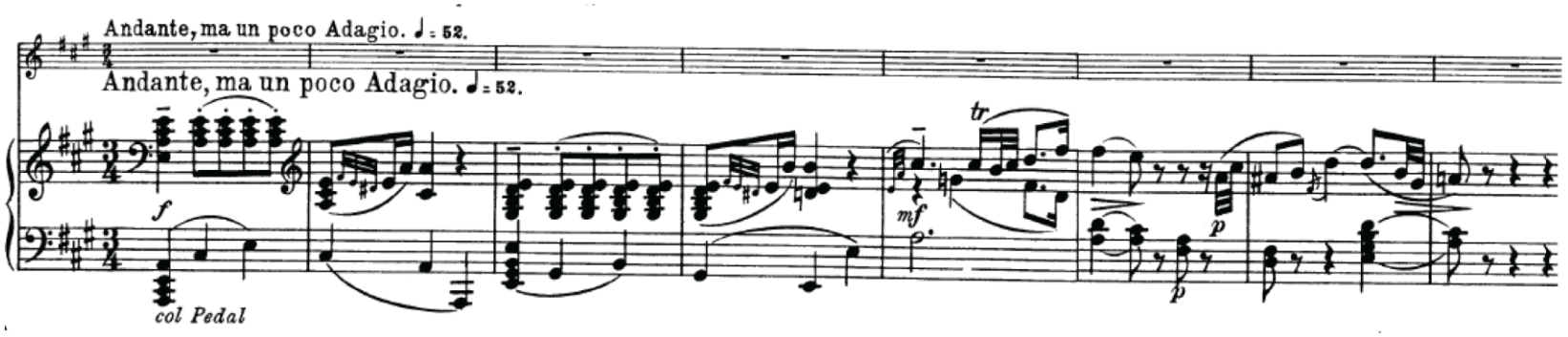


K. 306

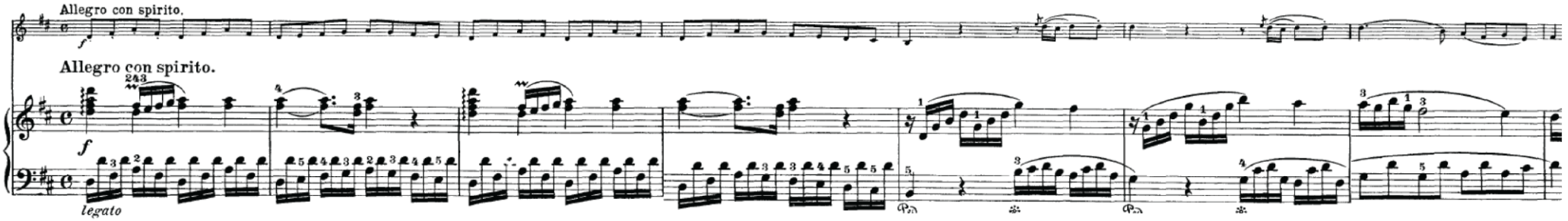

A
A
B
B`
C
I
I
IV
I
IV
I
IV
Ic
V7
I
Allegro con spirito.
Allegro con spirito.
f
legato
I
IV
I
IV
I
IV
Ic
V
I

Mozart - Seminar 1 - Analyzing Phrases

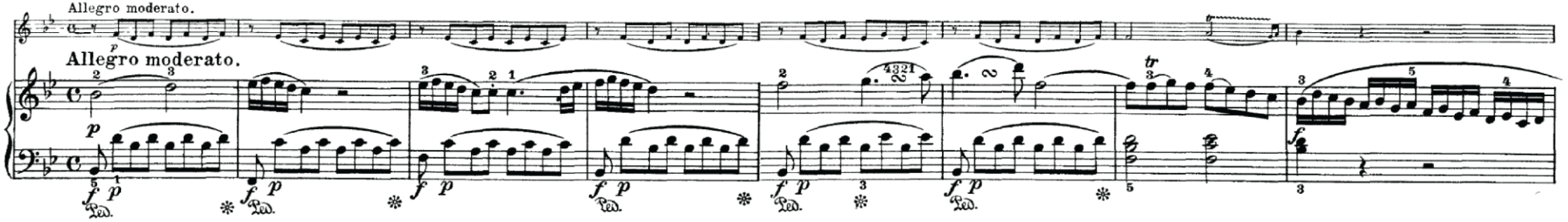
K. 402 A Major



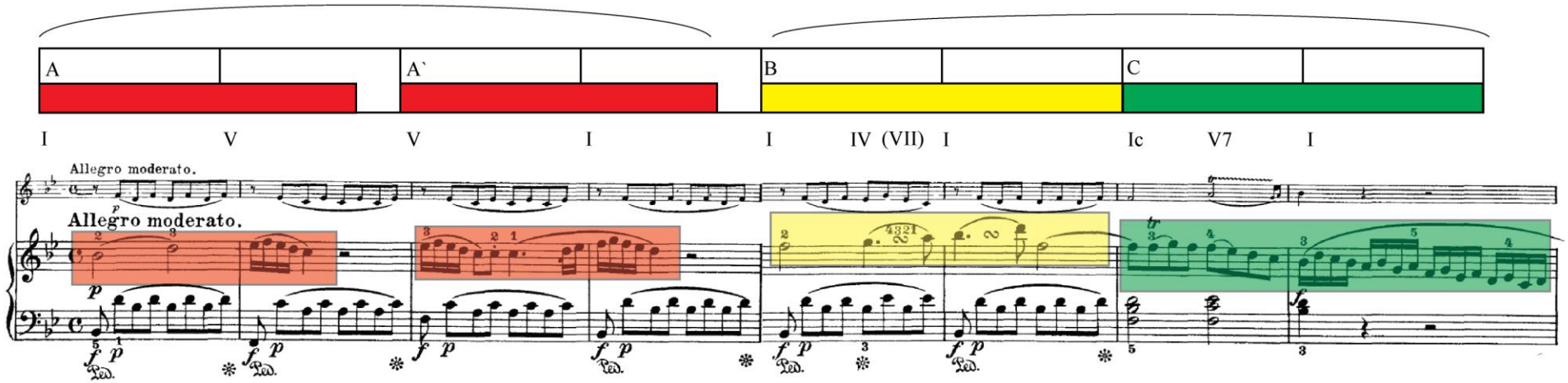
K. 306 D Major



K. 378 Bb Major



K. 378


A
A`
B
C
I V V I I IV (VII) I Ic V7 I
Allegro moderato.
Allegro moderato.

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=4noy3KlE7Bs
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-x16GjIwok
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_lZWD8Lg
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=PKRuTls8onY
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-KDzAYOroI
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