

Things To Consider When Writing 16 Bars in the Style of Mozart's Violin Sonatas

- A 16 bar piece for violin and piano in the style of Mozart's Violin Sonatas
 - 2 x 8 bars of melody, one with melody in the piano, one in the violin.

General

- What key are you writing the piece in?
- What is the tempo?
- What time signature are you using?

Structure

- 4 + 4 bar structure
- 2 + 2 / 2 + 2 bar structure
 - 2 options:
 - Presentation (4 bars) / Fragmentation (4 bars)
 - Idea 1 (4 bars) / Idea 2 (4 bars)
- Try to make the second 8 bar melody as different as possible to the first
 - Speed
 - Structure
 - Contour
 - Harmony

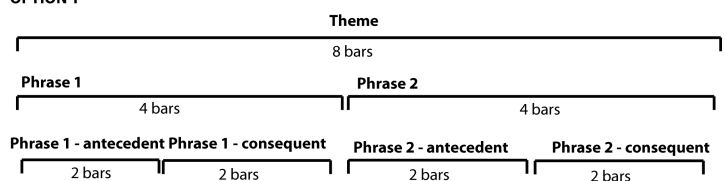
Harmony

- Start with the tonic
- Use the first phrase to establish the tonality
- End each 8 bar phrase with a perfect cadence
- The speed of the harmony should accelerate in the second half of each 8 bar phrase

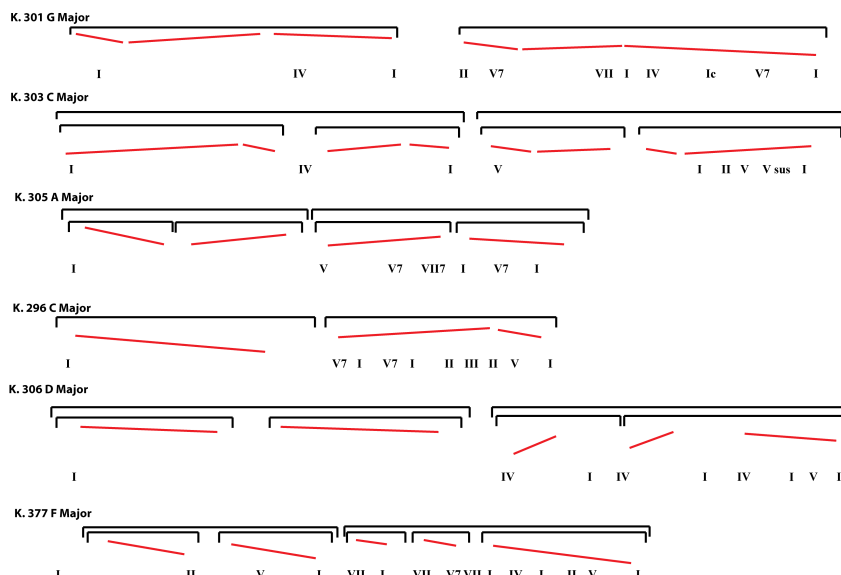
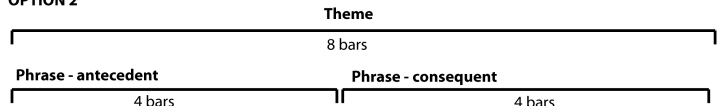
Date	Köchel Number	Key	Tempo	Time Signature
1778	301	G Major	Allegro con spirito	4/4
1778	302	Eb Major	Allegro	3/4
1778	303	C Major	Adagio	4/4
1778	305	E Minor	Allegro	4/4
1778	296	C Major	Allegro vivace	4/4
1778	304	A Major	Allegro di molto	6/8
1778	306	D Major	Allegro con spirito	4/4
1781	376	F Major	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

Possible Phrase Structures

OPTION 1



OPTION 2



Melody

- Take advantage of the differences between the violin and the piano
- Write the melody for a specific instrument
 - Don't think of an abstract melody, think of one which will suit the instrument.
- Think about the contour of the melody
- Melody is primarily diatonic
- Uses notes of the chord esp. on strong beats

- Non-harmonic tones
 - Passing notes
 - Neighbouring tones

K. 306 D Major

- Ornamentation
 - trills
 - acciaccatura
 - appoggiatura
 - mordent
 - turn
- Articulation
 - tremolo
 - staccato
 - slur

K. 378

K. 377

K. 306

Accompaniment

- Use a variety of accompaniments
- Chords
- Scales
- Double the melody
- Arpeggios
 - Rhythmically regular arpeggios
 - Alberti Bass
 - Rhythmically irregular arpeggios

Violin

- Make sure all notes are within the violin's range
- Remember: Slur Marks = Bowing
- Double Stops: Make sure they are possible

Piano

- Make sure all notes are within the piano's range
- Make sure all chords are small enough to be playable
- Think about how the piano's material is divided between the left and right hand