

Stylistic Composition

2017-18

Seminar 4 – 29 November 2017
Accompaniment and Instrumentation

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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 **Wednesday 6 December** for formative feedback. If you have any queries regarding this assignment, contact david.pocknee@hud.ac.uk.

The Basics

- Allegro
- Major Key (except for K. 304)
- Contrasting Melodies
- The first subject of the exposition from the first movement of a violin sonata (violin and piano) in the style of Mozart.
- 16 bars long.
 - 2 x 8 bars of melody
 - Melody in the piano and melody in the violin

| 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 |

Out of all 17 “Mature” sonatas:

- 16 are in a Major Key (94%)
- 11 are in 4/4 (64%)
- 1 is in 2/4
- 3 are in 3/4
- 2 are in 6/8

Writing Contrasting Themes

K. 302 in Eb Major

Video

<https://www.youtube.com/watch?v=ymaBINGLDgk>

Score

http://imslp.org/wiki/Violin_Sonata_in_E_minor,_K.304/300c (Mozart, Wolfgang Amadeus)

Allegro. $\text{♩} = 144.$

Allegro. $\text{♩} = 144.$

f *p*

D * D * D *

1

p *pp* *stacc.*

D *

pp *p* *cresc.* *crescendo*

2

f *p*

D *

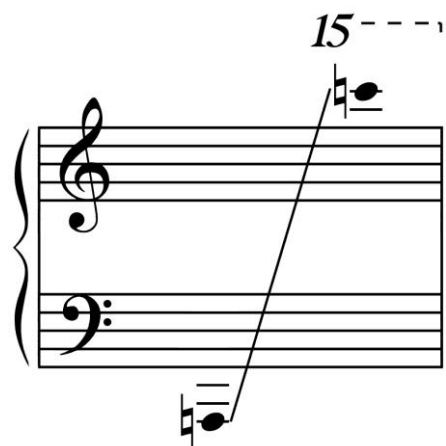
Instrumentation

Good reference books:

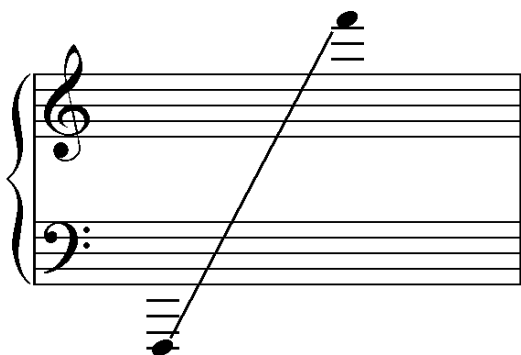
Samuel Adler- *The study of orchestration* (1st edition: 1982)

Alfred Blatter - *Instrumentation/orchestration* (1981)

Piano



8-----
Range of the modern
piano



Range of the fortepiano
around Mozart's time

This is the range of the modern piano.
However, in Mozart's time, the modern piano did not exist yet.

Instead, there was the *fortepiano* which had a much reduced dynamic range, and a range of pitches that only stretched.

The transition from fortepiano to the modern piano can be seen from looking at how the range of notes increases over Beethoven's 32 Keyboard Sonatas:

<http://cerenem.ricercata.org/articles/beethoven/page03.html>

Evolution of Keyboard Instruments Over Beethoven's Lifetime

[illegible]

Period Instruments

K. 302 in Eb Major

Modern version:

<https://www.youtube.com/watch?v=ymaBINGLDgk>

Version with fortepiano and historical violin:

<https://www.youtube.com/watch?v=4noy3KIE7Bs>

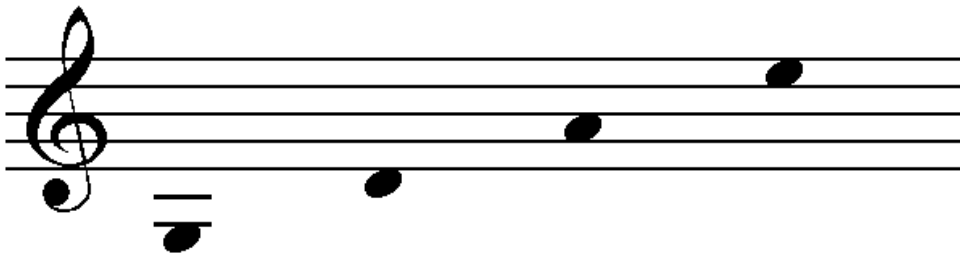
Writing for Piano

- Make sure all chords are small enough for the hands playing them.
- 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

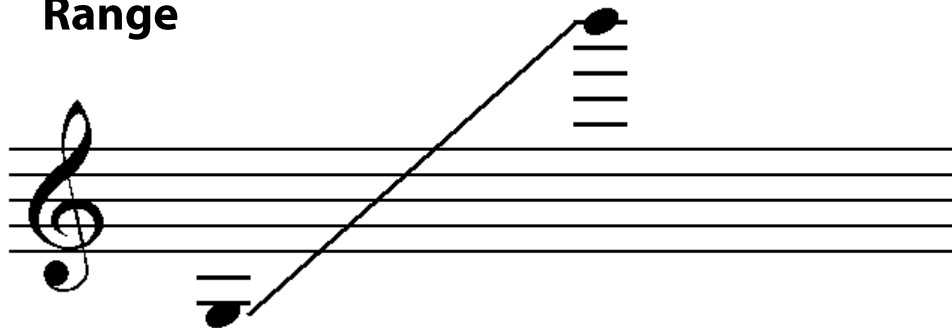
Writing for Violin

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

Open Strings



Range



Violin

Violin

VIOLIN

E
A
D
G

g# a b c# e g# b e
c# d e f# a c# e a
f# g a b d f# a d
b c d e g b d g

4 5 7 9 12 16 19 24

The diagram illustrates the violin fingerboard with four strings (E, A, D, G) and seven positions. Each position is defined by a bracket at the bottom, with its starting note on the G string: 1st (G), 2nd (A), 3rd (B), 4th (C), 5th (D), 6th (E), and 7th (F#). The fingerboard shows fingerings for each note, with black dots for natural notes and white circles for sharps and naturals. Below the fingerboard, four musical staves show the corresponding notes for each position, with accidentals indicating the correct pitch for each string.

1st position 2nd position 3rd position 4th position 5th position 6th position 7th position

Examples of Piano/Violin Interaction

- Melody/Accompaniment
- Antiphonal (call & response)
- Doubling

- K.376 (listen to the interplay of instruments):
- <https://www.youtube.com/watch?v=q9RWnhScRw0>

Accompaniment Options

- Chords
- Scales
- Doubling the melody
- Arpeggios
 - Rhythmically regular arpeggios
 - Alberti bass
 - Rhythmically irregular arpeggios

Piano Sonata No. 16 K. 545 "Facile"

Score:

[http://imslp.org/wiki/Piano Sonata No.16 in C major, K.545 \(Mozart, Wolfgang Amadeus\)](http://imslp.org/wiki/Piano_Sonata_No.16_in_C_major,_K.545_(Mozart,_Wolfgang_Amadeus))

Performance:

<https://www.youtube.com/watch?v=1vDxlnJVvW8>

Sonata "Facile"

Allegro.

The musical score is written for piano in treble and bass clefs with a common time signature (C). It consists of three systems of staves. The first system begins with a piano (*p*) dynamic and includes a trill (*tr*) in the right hand. The second system features a crescendo (*cresc.*) and an octave sign (8) in the bass line. The third system includes a forte (*f*) dynamic and concludes with a piano (*p*) dynamic and a legato marking.

p

tr

cresc.

8

f

p

legato



Chords

Accompaniment

(example from K. 402)



Scales

(example from K. 306)



Doubling the melody
(example from K. 305)

Arpeggios

Rhythmically regular arpeggios
(example from K. 303)



Alberti bass

[low – high – mid – high]
(example from K. 547)



Rhythmically irregular arpeggios
(example from K. 296)



The Exception

Minor Key Sonata: K. 304

Video

Modern instruments:

<https://www.youtube.com/watch?v=0UhnfWzOCMo>

Period instruments:

<https://www.youtube.com/watch?v=DdDBeXK5c4g>

Score

[http://imslp.org/wiki/Violin_Sonata_in_E_minor,_K.304/300c_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Violin_Sonata_in_E_minor,_K.304/300c_(Mozart,_Wolfgang_Amadeus))

Sonatas We Have Looked At

Seminar 1 – Periods and Phrases

K. 296 in C Major

K. 402 in A Major

K. 306 in D Major

K. 378 in Bb Major

Seminar 2 – Harmony and Cadences

K. 301 in G Major

K. 377 in F Major

K. 547 in F Major

Seminar 3 – Melody and Accompaniment

K. 305 in A Major

K. 378 in Bb Major

K. 377 in F Major

K. 306 in D Major

Piano Sonatas:

K. 283

K. 311

Seminar 4

K. 302 in Eb Major

K. 304 in E Minor

K. 376 in F Major

Piano Sonatas:

K. 545 *Sonata Facile*

Sonatas We Have NOT Looked At

K. 379

K. 380

K. 454

K. 481

K. 526

Things To Consider