

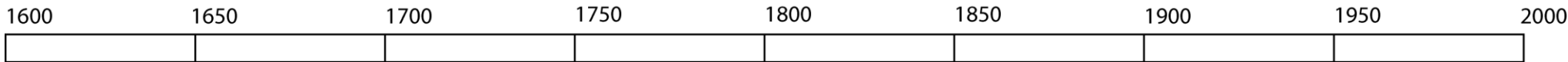
Stylistic Composition

2017-18

Seminar 2 – 1 November 2017
Harmony in Mozart I

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Assignment 2: Mozart



1756 1791

WOLFGANG AMADEUS MOZART

626 COMPOSITIONS

17 "MATURE" VIOLIN SONATAS

VIOLIN SONATA

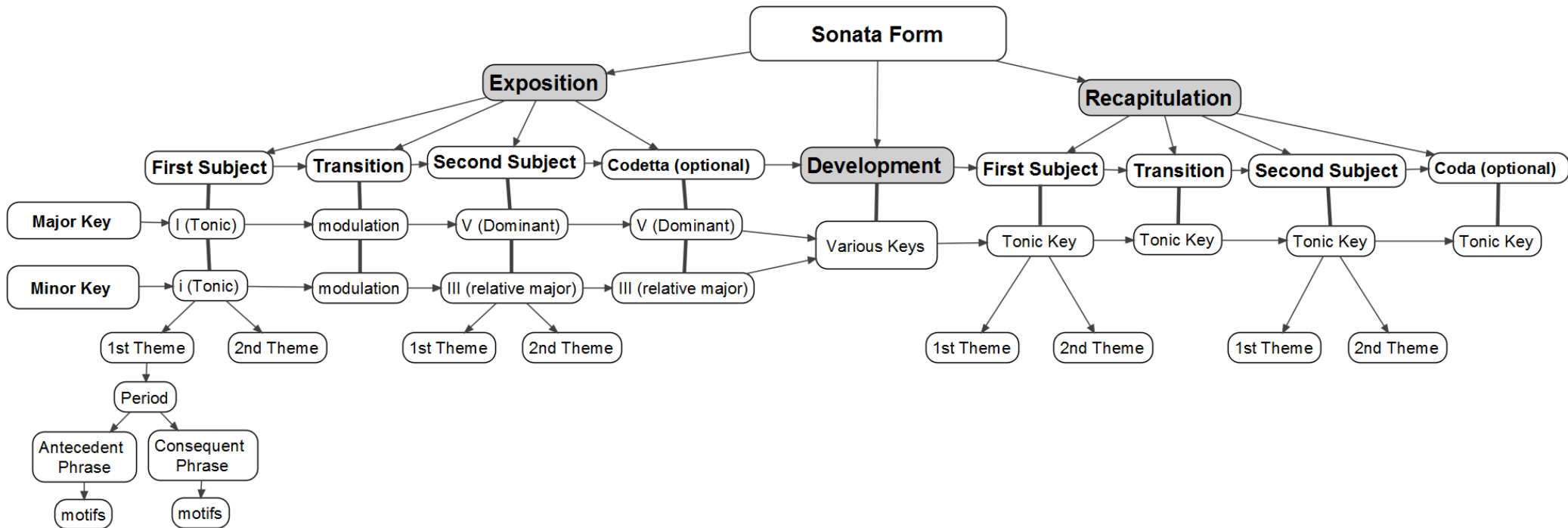
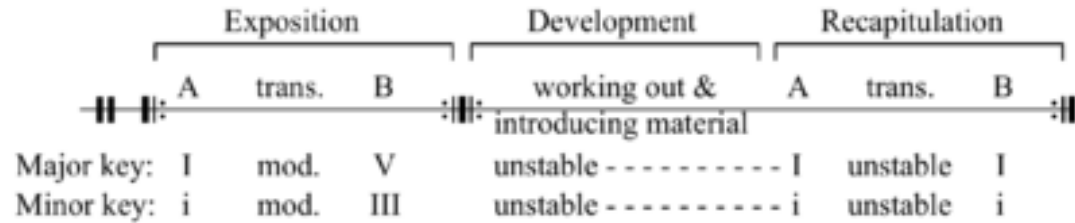
2/3 MOVEMENTS

1ST MOVEMENT

EXPOSITION DEVELOPMENT RECAPITULATION

SUBJECT 1 (I) SUBJECT 2 (V)

Recap: Sonata Form



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**.

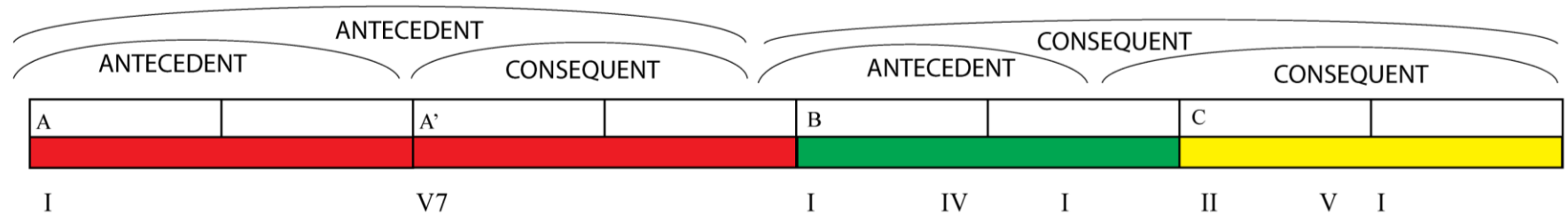
You should aim to submit a draft of this assignment in class on **Monday 6 December** for formative feedback. If you have any queries regarding this assignment, contact david.pocknee@hud.ac.uk.

Plan for this Assignment

NOVEMBER	1	Sonata Form / Instrumentation
	8	Harmony I
	15	Melody
	22	READING WEEK / HCMF
	29	Accompaniment
DECEMBER	6	FORMATIVE ASSESSMENT
	13	Harmony II
JANUARY	10	Assignment 3
	15	SUBMISSION

Recap of Last Lesson

K. 402

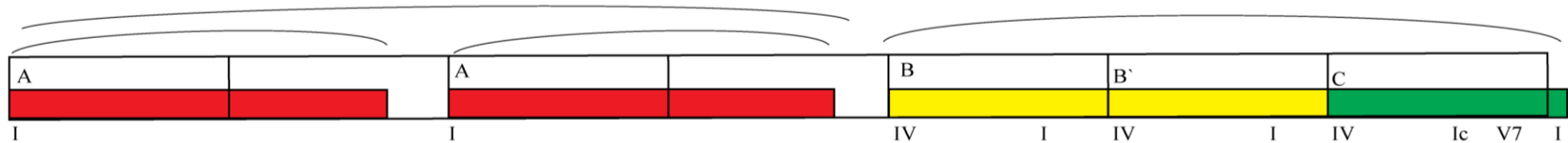


Musical score for K. 402, showing the first system. The tempo is marked "Andante, ma un poco Adagio. ♩ = 52." The score is color-coded to match the diagram above:

- Red section (A): Measures 1-4, marked "col Pedal".
- Red section (A'): Measures 5-8.
- Green section (B): Measures 9-12, marked "mf".
- Yellow section (C): Measures 13-16, marked "p".

Chord markings below the score: I V7 I IV I II V I.

K. 306



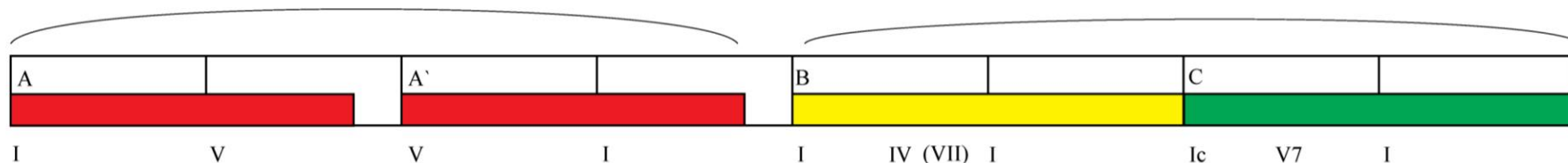
Allegro con spirito.

Allegro con spirito.

Handwritten musical score for K. 306. The score is in 2/4 time and features a piano accompaniment with a bass line that is often marked *legato*. The melody is in the right hand. The score is divided into four main sections, each with a different background color: A (red), A' (red), B (yellow), and C (green). The harmonic progression for each section is as follows:

- A:** I - I
- A':** I - I
- B:** IV - I - IV - I
- C:** IV - Ic - V - I

K. 378

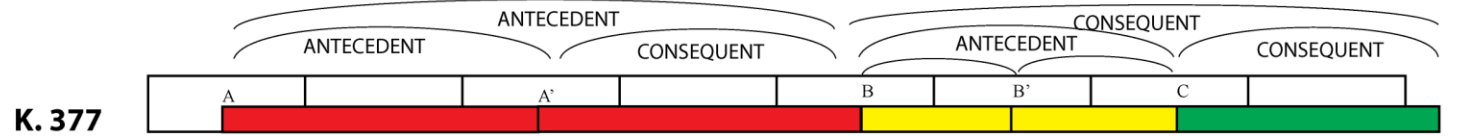
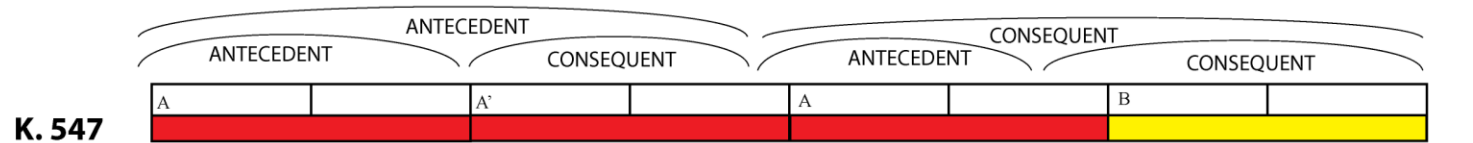
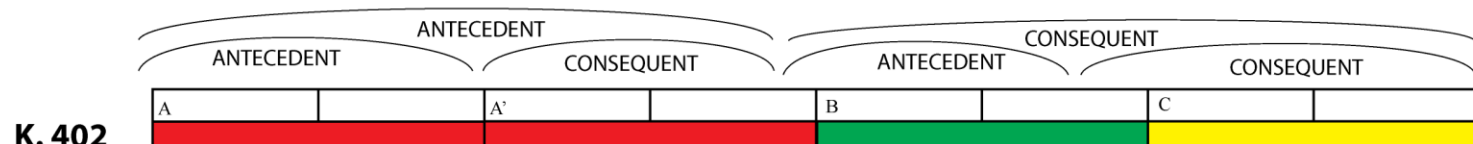
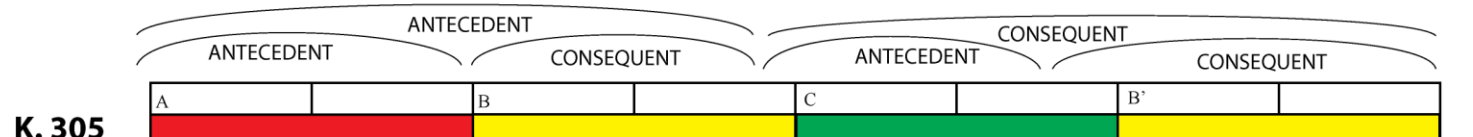
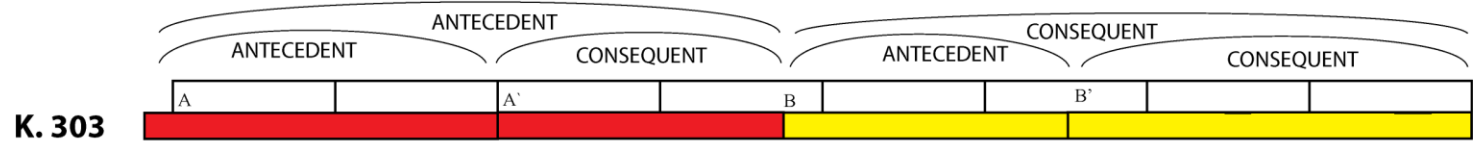
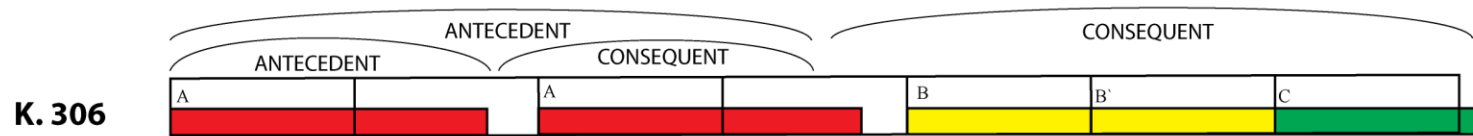
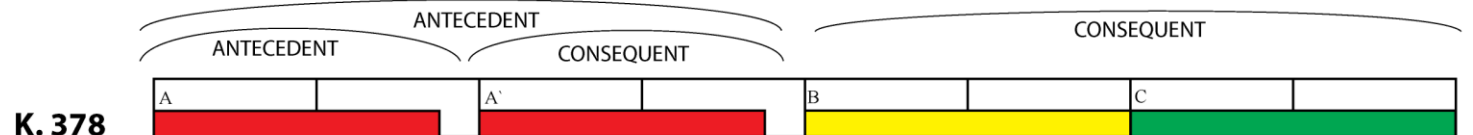
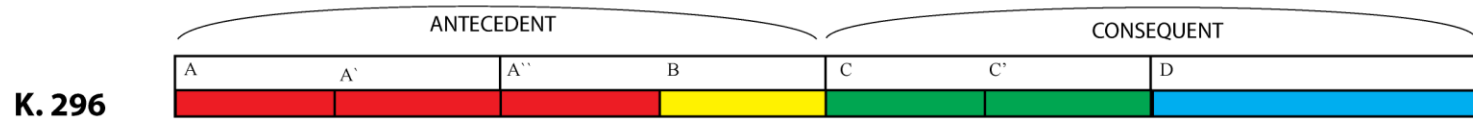
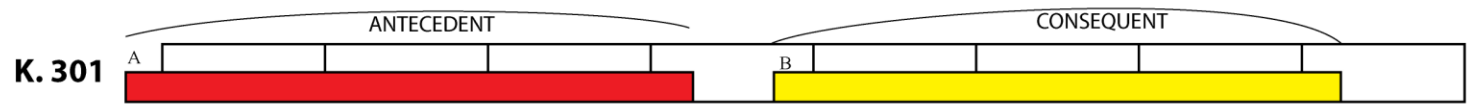


Allegro moderato.

Allegro moderato.

Handwritten musical score for K. 378. The score is in 2/4 time and features a piano accompaniment with a bass line that is often marked *legato*. The melody is in the right hand. The score is divided into four main sections, each with a different background color: A (red), A' (red), B (yellow), and C (green). The harmonic progression for each section is as follows:

- A:** I - V - V - I
- A':** I - IV (VII) - I
- B:** Ic - V7 - I
- C:** Ic - V7 - I



Period Construction

- First (antecedent) Phrase
 - Start with the tonic
 - Use the first phrase to establish the tonality
 - Slow chord changes
 - Two options:
 - Stay on I ("Tonic Prolongation")
 - End on a plagal, imperfect, or imperfect authentic cadence.
- Second (consequent) Phrase:
 - End with a Perfect Cadence
 - The speed of the harmony should accelerate in the second half of each 8 bar phrase
 - Maybe centre around the dominant or subdominant.

CHAPTER 3.

CADENCES AND SIMPLE HARMONISATION.

*Chords available: Major key: I, II, IV, V, VI.
Minor key: I, IV, V, VI.*

1. Cadences are points of rest — musical punctuation. Four kinds are to be considered, viz. Perfect, Plagal, Interrupted, and Imperfect.

2. The perfect cadence, or full close, is V followed by I, and is the musical equivalent of a full stop. It is the usual means of concluding a sentence, and should be arranged rhythmically from weak to strong.

Ex. 24.



Note that in every case the leading-note rises to the tonic (see chap. 2, para. 11 (f)).

3. The plagal cadence is IV followed by I, and is another form of final cadence. Its rhythm is also weak to strong.

Ex. 25.



This cadence is sometimes used to follow V-I at the end of a sentence, as a kind of small Coda; the "Amen" at the end of a hymn is an example.

*Occasionally the final tonic chord of a minor-key passage has its 3rd made major (as here). This produces the "Tierce de Picardie."

4. The interrupted cadence is V followed by VI, and is non-final. It is the musical equivalent of a comma, and may occur in the course of a sentence, but not at its end. Its rhythm may be strong to weak or weak to strong according to context. Refer also to chap. 2, para. 12 (g).

Ex. 26.



5. The imperfect cadence, or half-close, appears in various forms, but its second chord must be V. The following are the forms at present available:

Major keys: I-V, II-V, IV-V, VI-V.
Minor keys: I-V, IV-V, VI-V

Note that II-V is not available in the minor key.

This cadence is a musical semi-colon, and is frequently used in the course of a sentence, at the end of a subsidiary phrase. The rhythm may be weak to strong or strong to weak according to context.

Ex. 27.



Note: (a) Application of chap. 2, para. 12 (f).
(b) Application of chap. 2, para. 12 (g).

6. The above examples (24 to 27) do not exhaust the possible arrangements of the upper parts: they merely show some of the possibilities. It is left to the student to discover others. The chord-progressions forming the various cadences must be memorised.

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

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.

Minor scale

Detailed description: A musical staff in treble clef showing the minor scale. The notes are C, D, E-flat, F, G, A-flat, B-flat, each represented by a half note. The staff ends with a double bar line and a key signature change to two flats.

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

Detailed description: A musical staff showing the seven diatonic chords of the major and minor scales. The first seven chords (I-VII) are major triads, and the next seven (I-VII) are minor triads. The chords are labeled with Roman numerals I through VII. The staff ends with a double bar line and a key signature change to two flats.

Major Minor Augmented Diminished

Detailed description: A musical staff showing the four basic triads: Major (C-E-G), Minor (C-E-flat-G), Augmented (C-E-G-sharp), and Diminished (C-E-flat-G-flat). Each triad is shown as a chord of three notes. The staff ends with a double bar line and a key signature change to two flats.

Inversions

I Ib Ib Ic Ic

Detailed description: A musical staff showing the four basic triads in their first and second inversions. The first triad (I) is the root position major triad. The next two (Ib, Ib) are the first and second inversions of the major triad. The next two (Ic, Ic) are the first and second inversions of the minor triad. The staff ends with a double bar line and a key signature change to two flats.

Types of Triads

Primary Triads: I, IV, V

Secondary Triads: II, III, VI

“Discords”: VII

Think in 4 voices:

Soprano, Alto, Tenor, Bass

Four Types of Cadence

- Perfect (also known as Authentic) (V – I)
 - Perfect Authentic Cadence (PAC)
 - The melody reaches the tonic scale degree in conjunction with the onset of the final tonic harmony
 - Imperfect Authentic Cadence (IAC)
 - 1. *Root position IAC*: similar to a PAC, but the highest voice is not the tonic. The melody is left open on the third scale-degree (or very rarely, the fifth).
 - 2. *Inverted IAC*: similar to a PAC, but one or both chords is inverted.
 - 3. *Leading tone IAC*: the V chord is replaced with the viio/subV chord (but the cadence still ends on I).
- Plagal (IV – I)
- Imperfect (also Half Cadence)
 - I – V / II – V / IV – V / VI – V
- Interrupted (V – VI)
 - Not used so much in the pieces we are looking at.

Perfect Authentic Cadence (PAC)

Anatomy of a Perfect Authentic Cadence (PAC)

Minimal movement between chords

Close position

Leading-tone ascends to tonic degree of chord I

Tonic degree at top of chord I.

Tonic is doubled (if four voices)

Root of V and I at the bottom of the chords

V

I

V occurs on a weak beat/
I occurs on a strong beat

Perfect Cadences

Rules:

- Chords should be in “closed position”
 - i.e. the top of the chords should be close together
- The root of the V and the I should be in the bass
- There should be minimal movement between chords
- If the chord has 4 notes in, double the root
- Make sure leading tones resolve correctly:
 - The 3rd in V should move stepwise up to the root of I
 - In V⁷ the 7th should resolve stepwise down to the 3rd of I

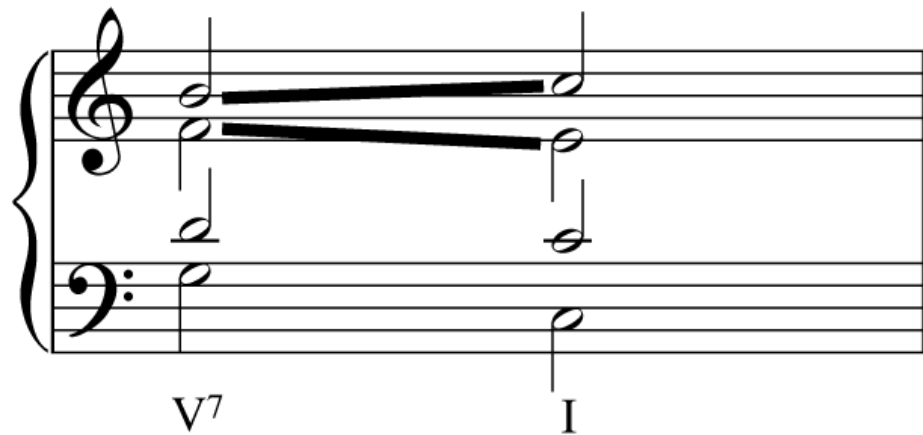
Perfect Cadences

(II/Ic/IV/VI) – V⁽⁷⁾ – I

Perfect Cadence



Perfect Cadence (Dominant 7ths)



First Phrase of Sonata in G Major

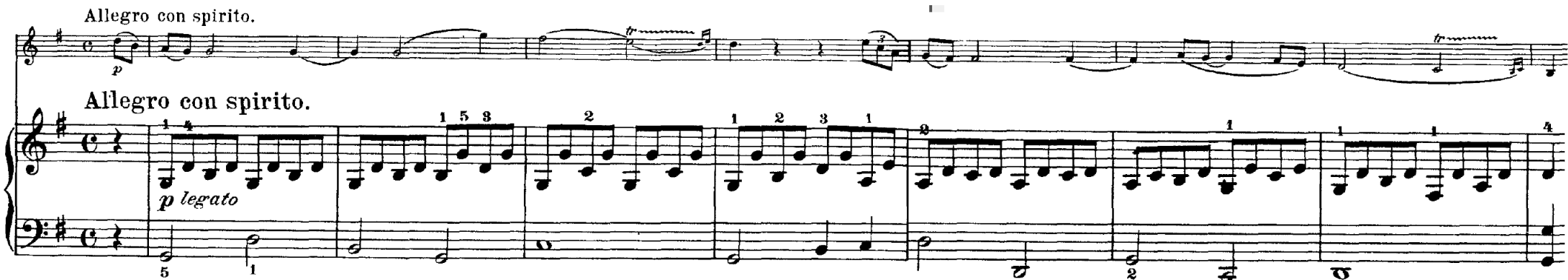
K 301

Allegro con spirito.

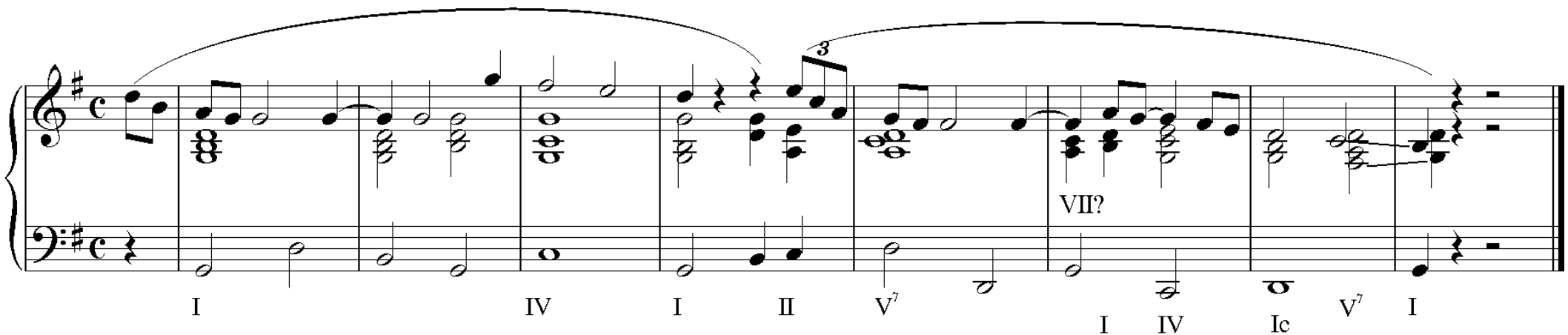
p

Allegro con spirito.

p legato



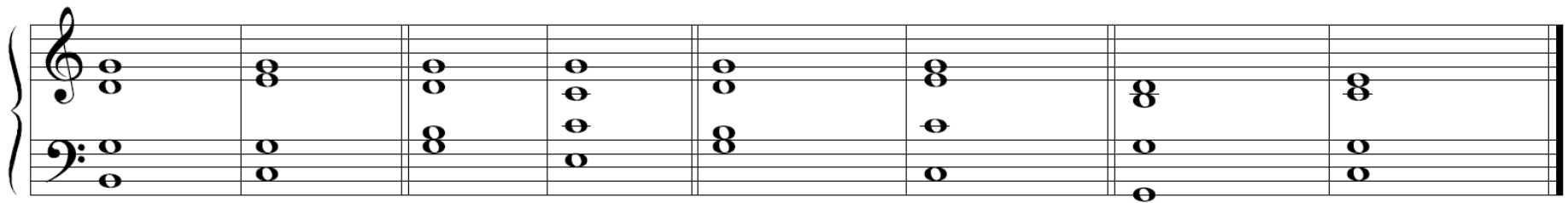
Harmonic Reduction of First Two Phrases of Mozart's Sonata in G Major, K. 301



I IV I II V⁷ I IV Ic V⁷ I

VII?

Imperfect Authentic Cadences (IAC)

V inverted.		I inverted		Scale degree 5 in sop. over I		Scale degree 3 in sop. over I	
							

K. 377

Score:

[http://imslp.org/wiki/Violin Sonata in F major, K.377/374e \(Mozart, Wolfgang Amadeus\)](http://imslp.org/wiki/Violin_Sonata_in_F_major,_K.377/374e_(Mozart,_Wolfgang_Amadeus))

Recording: <https://www.youtube.com/watch?v=ixk0MVVOyDA>

K. 547

Score:

[http://imslp.org/wiki/Violin Sonata in F major, K.547 \(Mozart, Wolfgang Amadeus\)](http://imslp.org/wiki/Violin_Sonata_in_F_major,_K.547_(Mozart,_Wolfgang_Amadeus))

Recording: <https://www.youtube.com/watch?v=oa1lc8fONes>

Harmonic Acceleration

K. 377 F Major

Allegro.

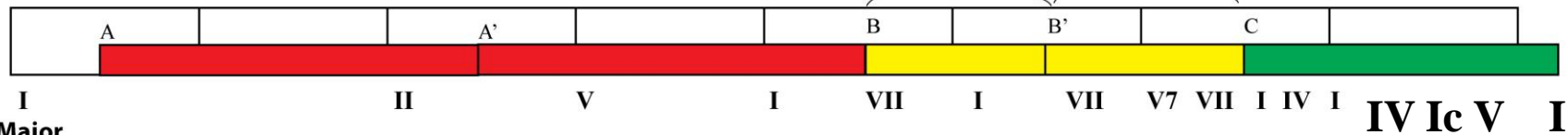
f

f

I II V I VII I VII V7 VII I IV I IV Ic V I



K. 377



K. 547 F Major

Andante cantabile.

Andante cantabile.

p

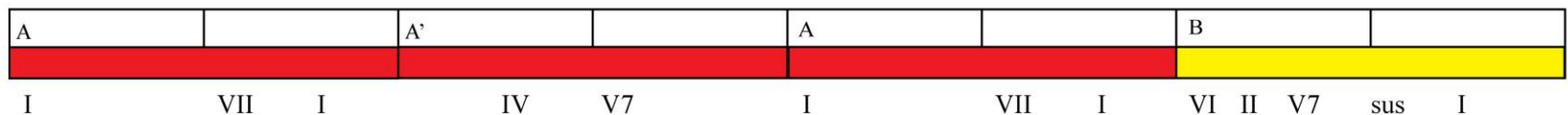
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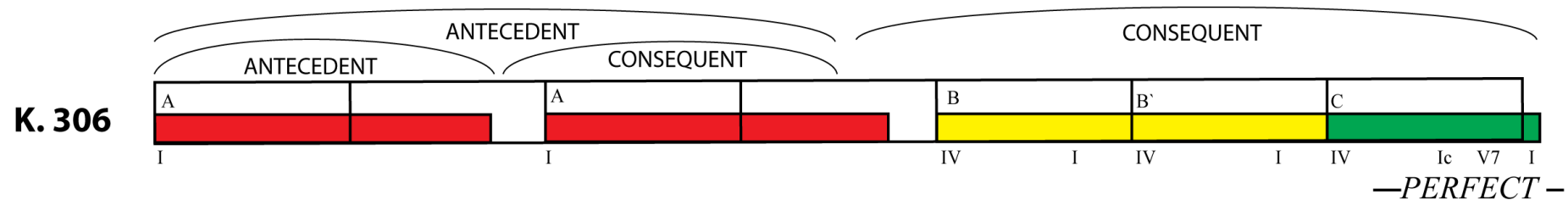
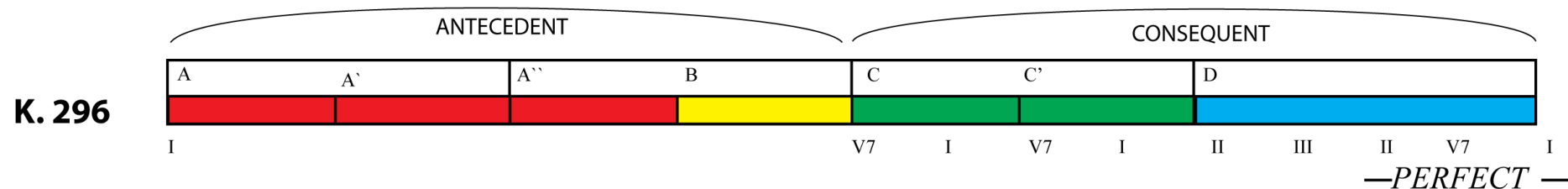
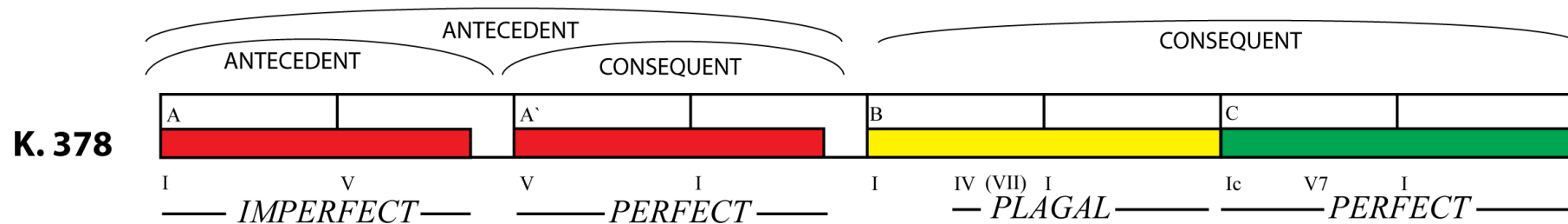
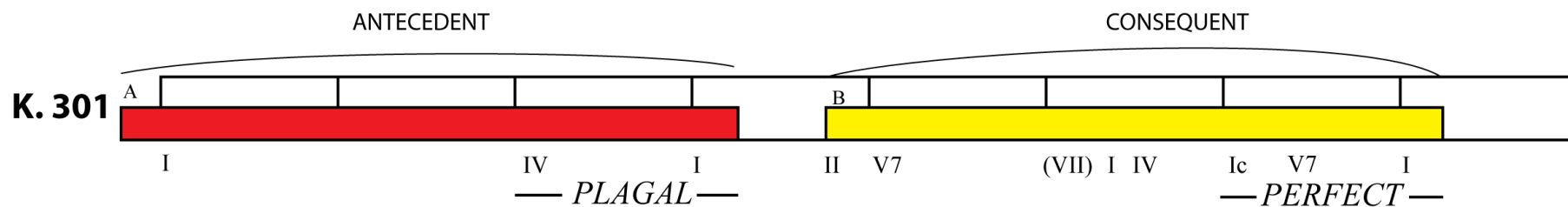
legato

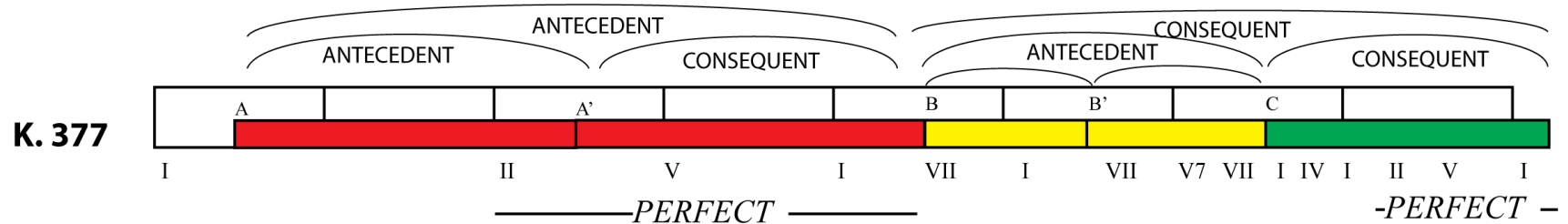
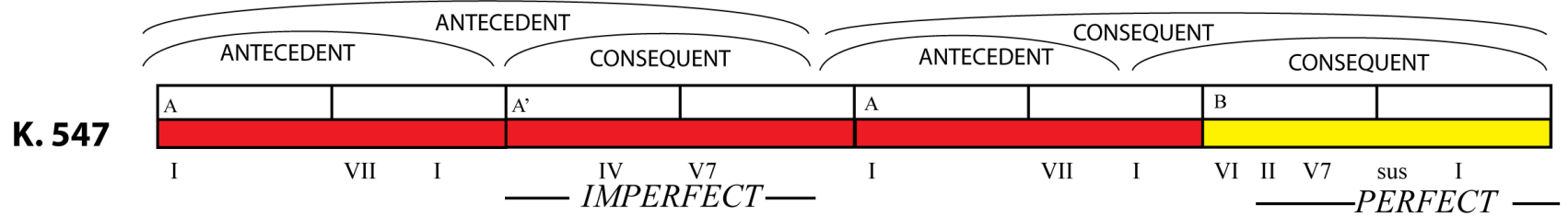
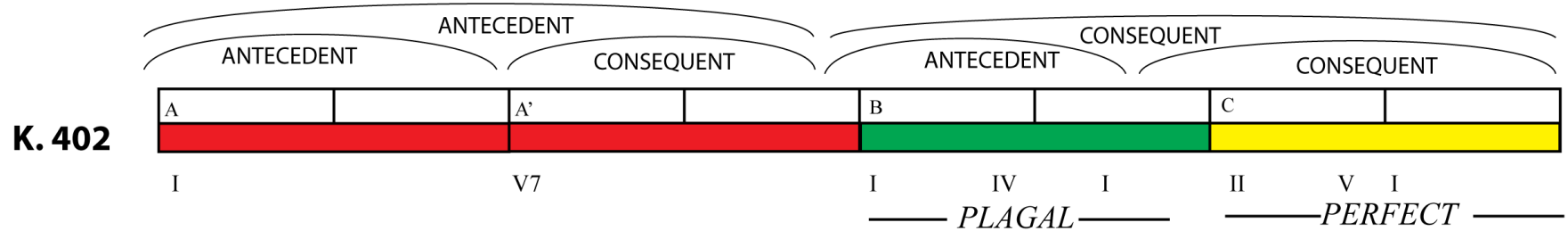
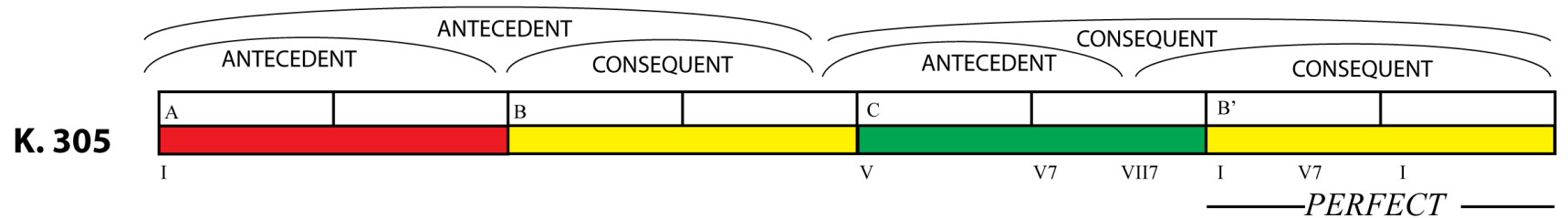
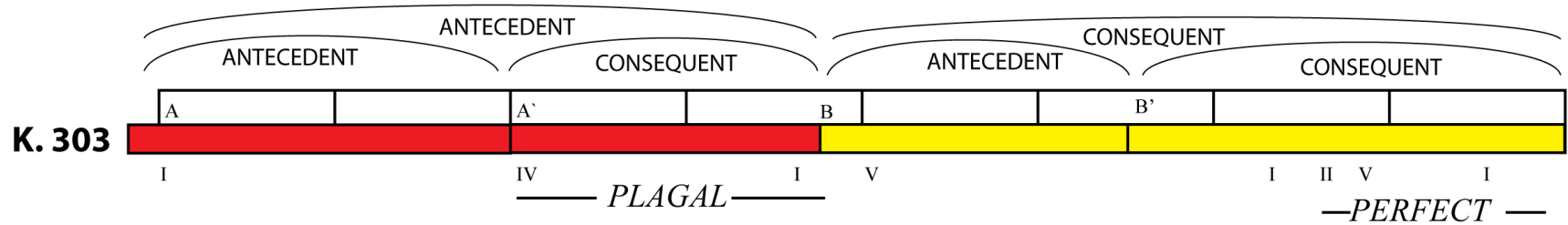
I VII I IV V7 I VII I VI II V7 sus I



K. 547







K. 301 G Major

Allegro con spirito.

Allegro con spirito.

p legato

I IV I II V7 VII I IV Ic V7 I

K. 303 C Major

Adagio.

Adagio.

p

I IV I V I II V V sus I

K. 305 A Major

Allegro di molto.

Allegro di molto.

f

p

I V V7 VII7 I V7 I

Notes with a red circle around them are notes in the chord happening in the accompaniment.

K. 296 C Major

Allegro vivace.

Allegro vivace.

f *p* *f*

I V7 I V7 I II III II V I

K. 306 D Major

Allegro con spirito.

Allegro con spirito.

f *legato*

I IV I IV I IV I V I

K. 377 F Major

Allegro.

Allegro.

f *tr*

I * II V I VII I VII V7 VII IV I II V I

K. 378 Bb Major

[illegible]

K. 402 A Major

Andante, ma un poco Adagio. ♩ = 52.

Andante, ma un poco Adagio. ♩ = 52.

col Pedal

tr

f *mf* *p*

I V7 I IV I II V I

K. 547 F Major

Andante cantabile.

Andante cantabile.

p

legato

I VII I IV V7 I VII I VI II V7 sus I