

Stylistic Composition

2017-18

Seminar 3 – 15 November 2017

Melody, Ornamentation and Accompaniment in Mozart

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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.

Melodic Structure

- 2 bar phrases:
 - 2 x 4 bars using different material
 - e.g. K. 378, K. 296
 - 4 bar presentation and 4 bar fragmentation
 - e.g. K. 305
- Directionality

K. 301 G Major

Allegro con spirito.

p

Allegro con spirito.

p legato

I IV I II V7 VII I IV Ic V7 I

K. 303 C Major

Adagio.

p

Adagio.

I IV I V I II V V sus I

K. 305 A Major

Allegro di molto.

f

Allegro di molto.

f

p

I V V7 VII7 I V7 I

K. 296 C Major

Allegro vivace.

Allegro vivace.

f

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

f

tr

tr

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

K. 378 Bb Major

Allegro moderato.

Allegro moderato.

I V7 V7 I I IV VII I Ic V I

K. 402 A Major

Andante, ma un poco Adagio. ♩ = 52.

Andante, ma un poco Adagio. ♩ = 52.

I V7 I IV I II V I

K. 547 F Major

Andante cantabile.

Andante cantabile.

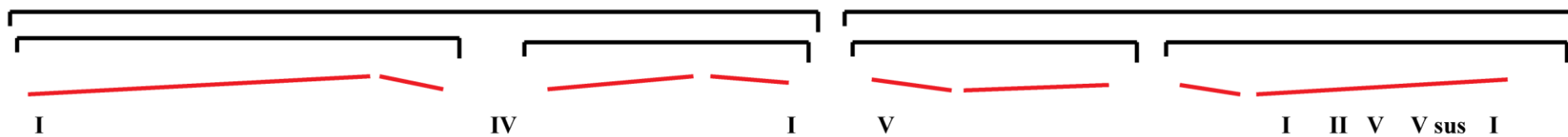
I VII I IV V7 I VII I VI II V7 sus

Melodic Contours in the Violin Sonatas

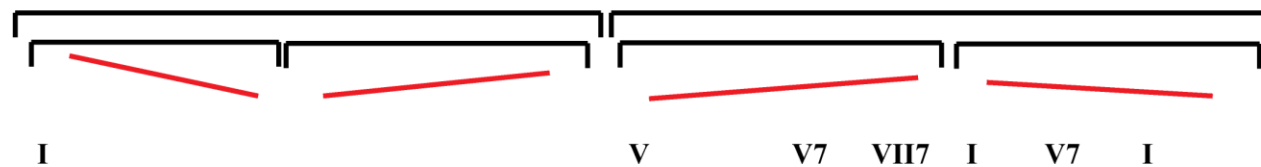
K. 301 G Major



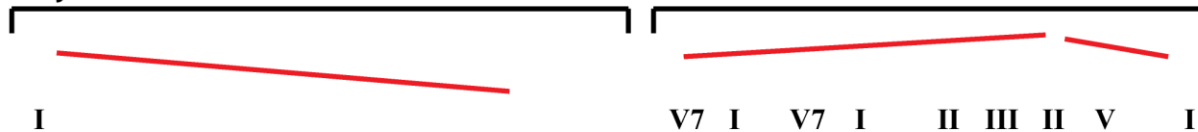
K. 303 C Major



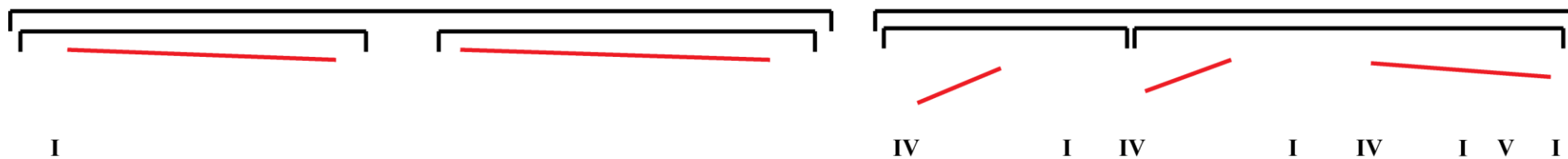
K. 305 A Major



K. 296 C Major



K. 306 D Major



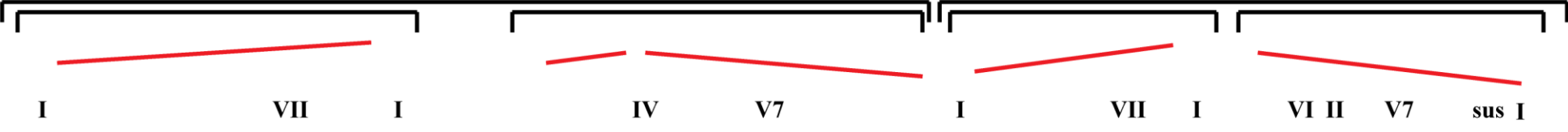
K. 377 F Major



K. 378 Bb Major



K. 547 F Major



K. 301 G Major

Allegro con spirito.

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 *Red.* *

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

[illegible]

Andante, ma un poco Adagio. ♩ = 52.

Andante, ma un poco Adagio. ♩ = 52.

f

col Pedal

mf

p

I V7 I IV I II V I

Notes of the chord

Sonata K. 305 in A Major

<https://www.youtube.com/watch?v=Wepq4qRBmU8>

Score:

[http://imslp.org/wiki/Violin Sonata in A major, K.305/293d \(Mozart, Wolfgang Amadeus\)](http://imslp.org/wiki/Violin_Sonata_in_A_major,_K.305/293d_(Mozart,_Wolfgang_Amadeus))

Passing and Neighbouring Tones

A “passing note” is a form of “unessential note”. That is, it does not form part of the chord against which it is heard.

- Neighbour Tone (auxiliary tone)
 - Stepwise movement away and back to the harmonic tone
- Passing Tone
 - Moving from one harmonic tone to another in stepwise movement

K. 306 D Major

The image displays a musical score for K. 306 in D Major, marked "Allegro con spirito." The score is written for piano and includes a right-hand melody and a left-hand accompaniment. The right-hand part features a series of eighth notes, with some notes circled in red and labeled "passing tone" in blue. The left-hand part features a series of eighth notes, with some notes circled in red and labeled "neighbour tone" in blue. The score is marked "f" (forte) and "legato".

Mozart Exercises

Invent a melody to this accompaniment

Exercise 1: A piano accompaniment in 3/4 time, key of D major. The right hand is empty. The left hand plays a rhythmic pattern of eighth and sixteenth notes, with a final chord of D major.

Invent an accompaniment for this melody

Exercise 2: A melody in 4/4 time, key of D major. The melody consists of eighth and sixteenth notes. The right hand is empty. The left hand is empty.

Exercise 3: A melody in 4/4 time, key of D major. The melody consists of eighth and sixteenth notes. The right hand is empty. The left hand is empty.

Invent an accompaniment and melody for this harmony

Exercise 4: A blank musical staff in 6/8 time, key of D major. The right hand is empty. The left hand is empty.

I

V

IV

VII⁷

I

V⁷

I

Two Melodic Examples

- Piano Sonata K. 283
 - <https://www.youtube.com/watch?v=DZwlYvalww8>
 - Score:
 - [http://imslp.org/wiki/Piano_Sonata_No.5_in_G_major%2C_K.283%2F189h_\(Mozart%2C_Wolfgang_Amadeus\)](http://imslp.org/wiki/Piano_Sonata_No.5_in_G_major%2C_K.283%2F189h_(Mozart%2C_Wolfgang_Amadeus))
- Piano Sonata K. 311
 - <https://www.youtube.com/watch?v=49oiE8Tj1UU>
 - Score:
 - [http://imslp.org/wiki/Piano_Sonata_No.9_in_D_major,_K.311/284c_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Piano_Sonata_No.9_in_D_major,_K.311/284c_(Mozart,_Wolfgang_Amadeus))

Possible Exercise Answers

From Piano Sonata K. 283 in G Major

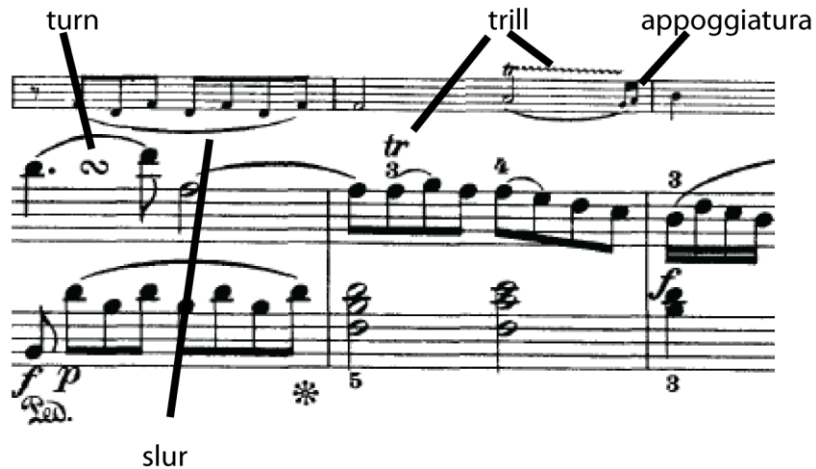
The image displays a musical score for a piano exercise, likely a harmonic exercise, in G Major. The score is written in 3/4 time and consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), indicating G Major. The exercise is divided into measures, with Roman numerals indicating the chords used in each measure. The sequence of chords and their corresponding Roman numerals is as follows:

- Measure 1: I (C major)
- Measure 2: V7 (D7)
- Measure 3: V (D)
- Measure 4: V7 (D7)
- Measure 5: I (C major)
- Measure 6: IV (F# major)
- Measure 7: I (C major)
- Measure 8: V7 (D7)
- Measure 9: I (C major)
- Measure 10: V (D)
- Measure 11: I (C major)

The notation includes various musical symbols such as notes, rests, and accidentals, which are used to represent the chords and their resolutions. The bass staff features a series of eighth notes in the first five measures, while the treble staff features a series of eighth notes in the last five measures. The final measure (Measure 11) ends with a double bar line.

Melodic Ornamentation

K. 378



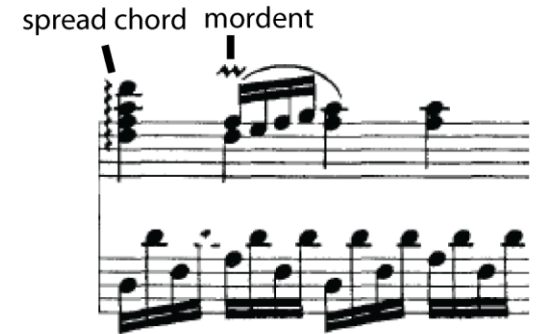
<https://www.youtube.com/watch?v=7XoB72n4JB0>

K. 377



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

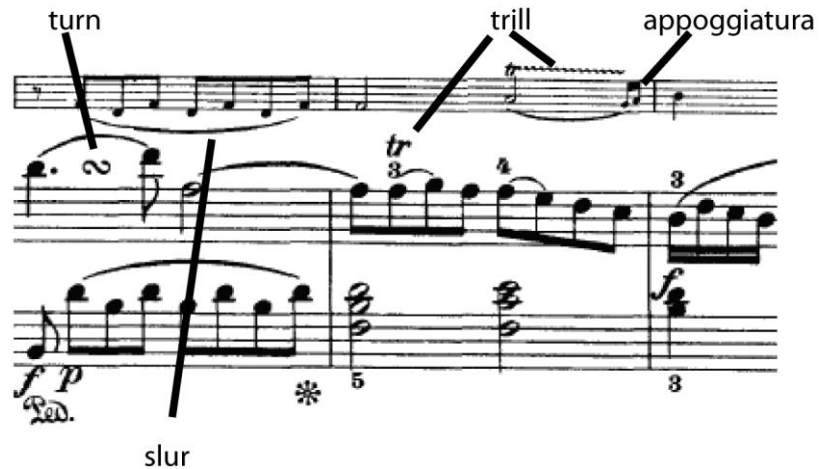
K. 306



<https://www.youtube.com/watch?v=Nq5DaLi9NKM>

Melodic Ornamentation

K. 378



Notation:



Execution:



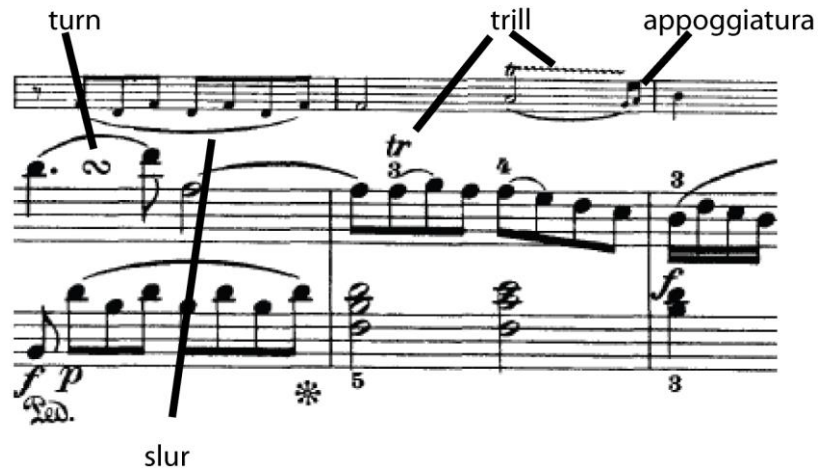
Turn

- A short figure consisting of:
 - the note above the one indicated
 - the note itself
 - the note below
 - The note itself again

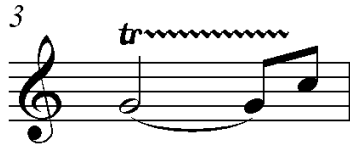
Source: [https://en.wikipedia.org/wiki/Ornament_\(music\)](https://en.wikipedia.org/wiki/Ornament_(music))

Melodic Ornamentation

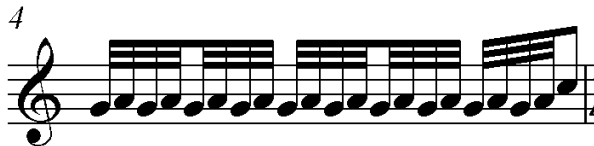
K. 378



Notation:



Execution:

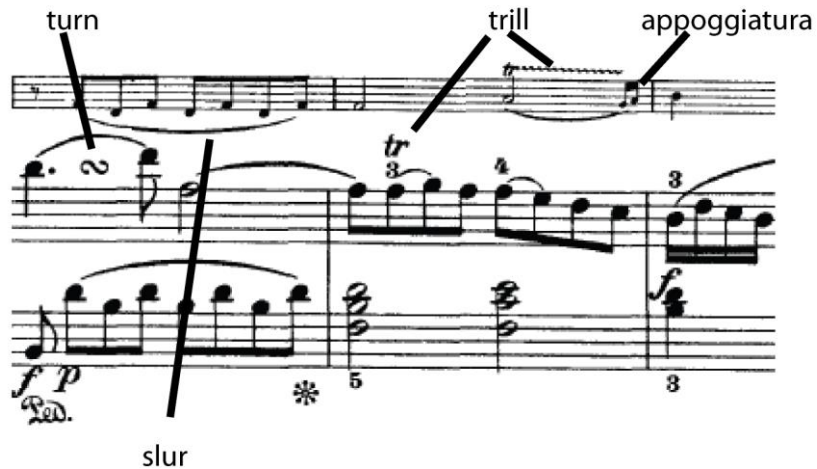


Trill

- Rapid alternation between an indicated note and the one above.
- The length of the ~ shape often indicates the length of the trill.
- the note itself
- the note below
- The note itself again

Melodic Ornamentation

K. 378

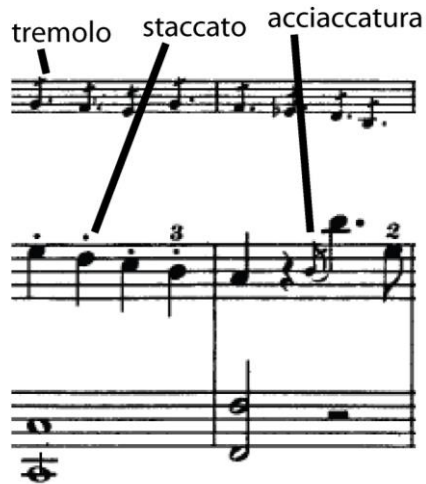


Appoggiatura

- Accented and unaccented.
- Accented: takes time from the note it precedes. Emphasis is on the appoggiatura.
- Unaccented: takes time from the note it follows.
- Shorter than if conventionally notated.

Melodic Ornamentation

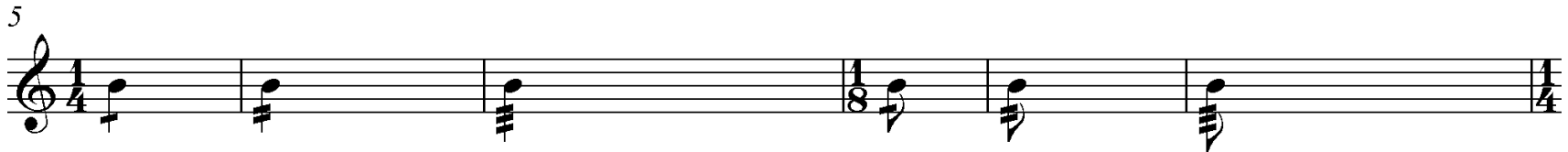
K. 377



Tremolo

- Notation: diagonal line through the stem of the note.
- Meaning: Rhythmic repeated note.

Notation:

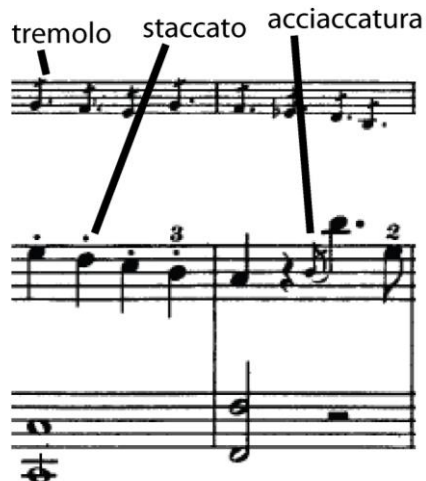


Execution:



Melodic Ornamentation

K. 377



Staccato

- Notation: dot placed above the notehead.
- Meaning: duration of note is shortened.

Acciaccatura

- Notation: diagonal line through the stem of the note and smaller note.
- Meaning:
 - Performed before the beat and the emphasis is on the main note.

Melodic Ornamentation

K. 306

spread chord mordent



Spread Chord

- Each note in the chord is slightly delayed rather than being played simultaneously. Usually played from bottom to top.
- Notation: a vertical squiggly line placed to the left of the chord.

Melodic Ornamentation

K. 306

spread chord mordent



Mordent

- Upper and Lower Mordents:
 - Upper Mordent
 - Notation: thick squiggle above the notehead
 - Meaning: Rapid alternation between a note and the note above.
 - Lower Mordent
 - Notation: thick squiggle with a line through above the notehead
 - Meaning: Rapid alternation between a note and the note above.

Notation:



Execution:



Accompaniment Options

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

Types of Accompaniment

Chords

(example from K. 402)

https://www.youtube.com/watch?v=UBVcMzv_P0w



Scales

(example from K. 306)

<https://www.youtube.com/watch?v=Nq5DaLi9NKM>



Doubling the melody

(example from K. 305)

<https://www.youtube.com/watch?v=Wepq4qRBmU8>



Arpeggios

Rhythmically regular arpeggios

(example from K. 303)

https://www.youtube.com/watch?v=l4K5Ds_zbnc



Alberti bass

[low – high – mid – high]

(example from K. 547)

<https://www.youtube.com/watch?v=o70HKggDGml>



Rhythmically irregular arpeggios

(example from K. 296)

<https://www.youtube.com/watch?v=nLRW03pV3BE>



TwoExamples

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- Piano Sonata K. 311
 - <https://www.youtube.com/watch?v=49oiE8Tj1UU>
 - Score:
 - [http://imslp.org/wiki/Piano_Sonata_No.9_in_D_major,_K.311/284c_\(Mozart,_Wolfgang_Amadeus\)](http://imslp.org/wiki/Piano_Sonata_No.9_in_D_major,_K.311/284c_(Mozart,_Wolfgang_Amadeus))

Possible Exercise Answers

Piano Sonata 13 (K. 311)

Measures 1-3 of Piano Sonata 13 (K. 311). The key signature is D major (two sharps). The score is written for piano in treble and bass staves. Measure 1 features a D major triad in the bass and a D major triad in the treble. Measure 2 features a D major triad in the bass and a D major triad in the treble. Measure 3 features a D major triad in the bass and a D major triad in the treble. The harmonic progression is labeled as I, V⁷c, I, I, V, I.

Measures 4-6 of Piano Sonata 13 (K. 311). The key signature is D major (two sharps). The score is written for piano in treble and bass staves. Measure 4 features a D major triad in the bass and a D major triad in the treble. Measure 5 features a D major triad in the bass and a D major triad in the treble. Measure 6 features a D major triad in the bass and a D major triad in the treble. The harmonic progression is labeled as V⁷c, I, V, I.