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**UNIVERSITI TEKNOLOGI MARA**

**ARTICULATION IN THE CONCERTO FOR HORN NO 3 K447**

**BY WOLFGANG AMADEUS MOZART:**

**CASE STUDY THE ANALYSIS OF THE SOLO HORN PART**

**IN THE FIRST MOVEMENT**

**MUF655**

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## DECLARATION OF AUTHORSHIP

I, **Mohd Faris bin Romzy**, declare that '**Articulation in the Concerto for Horn No. 3 K447 by Wolfgang Amadeus Mozart: Case Study the Analysis of the Solo Horn Part in the First Movement**' and the work presented herein is my own. I hereby confirm that:

1. This work had not been previously submitted for any degree or such qualification.
2. This work was done entirely while in candidature for a bachelor's degree at this university.
3. Where I have consulted the published works of others, this is clearly attributed.
4. Where I have quoted the work of others, the source is always given with the exception of such quotations; this thesis is entirely my own work.
5. I have acknowledged all main sources for help.

A handwritten signature in black ink, appearing to read 'Mohd Faris bin Romzy', is written over a horizontal dotted line.

(MOHD FARIS BIN ROMZY)

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## CHAPTER 1

### INTRODUCTION

#### 1.1 Background of the Study

*Mozart's prolific contribution to the concerto genre includes twenty-seven works for piano, five for violin, four for horn, two for flute, and one each for bassoon, oboe, clarinet and flute and harp. Admired from the late eighteenth century onwards for their musical intricacies, expressive subtleties and dramatic force, Mozart's concertos remain among his most popular works and landmarks in the history of the genre. (Eisen & Keefe, 2006)*

The excerpt was taken from the Cambridge Mozart Encyclopedia. Mozart's contribution in the concerto repertoires is really well known, and almost all musicians know Mozart. His concertos are good representatives for the late eighteenth-century concerto.

Wolfgang Amadeus Mozart was born in Salzburg on the 27<sup>th</sup> of January 1756 and died in Vienna on the 5<sup>th</sup> of December 1791. He was baptized with the name Johannes Chrysostomus Wolfgangus Theophilus Mozart. Soon after that, Theophilus (beloved of God) was changed to Amadé. As a child prodigy he started to play at the age of four. He started to play games in music, sitting with his sister at the keyboard, playing on the keys. (Melograni, 2007) He really started to play the harpsichord seriously at the age of four, composing at five and playing the violin and the organ at the age of six. His earliest education was provided by his father, Leopold Mozart.

*As far as is known, Leopold was entirely responsible for Wolfgang's early education, which included mathematics, reading, writing, literature, languages, dancing and moral and religious training. But it was his musical talent that manifested itself early and won him lasting fame. By the age of four he had learned to play simple keyboard pieces. And his earliest compositions, the Andante and Allegro, K1a and K1b, were written in 1761, when he was five. (Eisen & Keefe, 2006)*

During his early life he travelled and performed a lot along with his sister, Nannerl. Leopold did almost everything to expose both of them to the world, to give them something more which was not available in Salzburg (Eisen & Keefe, 2006). Nannerl was an exceptional keyboardist, but Wolfgang had a lot more to offer. Since young, with his wonderful musical talent, the young Mozart had the ability to sight read, transpose, and improvise at the first sight. He could memorize music after the first time hearing it. As a young prodigy, he was loved by a lot of royal and noble family. Even his first trip to Munich was a success. The young Mozart was also a very studious person; he did his studies on compositional techniques and counterpoint, mathematics and also languages as he needed to master English, Italian and French to give him better access to many places.

Leopold Mozart was very keen in educating his children. He is well known as the father of Wolfgang and his treatise on violin playing *Versuch einer gründlichen Violinschule* (A Treatise on the Fundamental Principles of Violin Playing). He provided early lessons for the young Mozart, exposing him to the world by the European trip and arranged some lessons for Wolfgang and several teachers. Wolfgang took singing lesson with Giovanni Manzuoli in 1764, and counterpoint lesson with Padre Martini in 1770. (Eisen & Keefe, 2006)