

Mozart's Piano Sonata in B Flat, K.333
Analysis by David Mitchell

The tonic harmony is prolonged in the first measure by the use of a substitute minor sixth chord. Measure two is interesting because Mozart prolongs the tonic with neighboring chords that hint at a half cadence. Mozart suspends rhythmic activity with a rest on beat four in measure two. The rest gives the listener a sense of cadence. But the dominant is approached by the leap of a seventh in the melody and he lands on the third of the dominant propelling you into the next measure. The true half cadence comes in measure four. But Mozart obscures this cadence with increased rhythmic activity. In the contrasting idea of the consequent phrase Mozart eludes to the contrasting idea in the antecedent phrase by using a similar progression. This time, he arrives at a P.A.C. I think Mozart is having a little fun with cadences in this piece.

Motive a is measure one. Motive b is measure two. What is most interesting in this piece is Mozart's use of counterpoint. This piece was probably written after Mozart discovered Bach. He opens up the melody with an ascent to the g in measure two and a dramatic leap of a seventh. Also there is an ascending melodic line in measure three. And there is increased rhythmic activity in measure four. A sense of closing down in the melody is achieved in measure by the use of a descending line which lands on the tonic for a perfect authentic cadence in measure eight.

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