

Mozart, Piano Sonata in D Major, K. 284
Analysis by David Mitchell

The structure of this theme by Mozart is a small ternary. The A section is a modulating period that ends with a perfect authentic cadence in A major. The contrasting middle section modulates back to the key of D major and it ends with a half cadence. The recapitulation is compressed. It is made up of an exact repetition of the basic idea from the antecedent phrase and the cadential idea from the consequent phrase. The cadential idea in the recapitulation features tonal adjustment that allows the theme to end with a perfect authentic cadence in the tonic key.

Some unusual features in the antecedent are tonic prolongation in the basic idea that sounds like a cadential idea. But the continued eight-note motion and the fact that there is no melodic closure at the beginning of measure three, prove that measure two is tonic prolongation and not a cadential idea.

The length of the basic idea is also unusual. It is two and one half measures long. This causes the contrasting idea to be shortened to make up for the longer basic idea. The return of the basic idea in the recapitulation confirms the fact that the basic idea is actually two and one half measures long.

The contrasting idea does not have increased rhythmic activity or harmonic acceleration. But it does have fragmentation. The fragmentation is derived from motive b in the antecedent phrase.

The return of the basic idea in the consequent phrase has a forte dynamic marking that is a contrast to the piano marking in the antecedent phrase. It is also marked staccato. The accompaniment figure is also altered. It is in first inversion and in a lower register.

Motivically, the basic idea in the consequent phrase inverts the motivic material from the antecedent in measure six. In measure nine of the contrasting middle section there is a repetition of the motive in measure seven of the cadential idea. The descending eight-note motive from measure two can be found in measure ten. Measure eleven could be an augmentation of this same descending eighth note motive.

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