

Theory of Music Grade 6 (Paper 2)

Mozart's Piano Sonata in C, K. 309 – first movement (*Allegro con spirito*)

Bar and beat numbers	Analytical commentary	Key(s)
1¹ - 58⁴	Exposition	
1 ¹ - 21 ¹	First subject area/First theme area – divided into two groups: Subject/Theme 1A: Bars 1 ¹ - 14 ⁴ Subject/Theme 1B: Bars 15 ¹ - 21 ¹	C major
21 ¹ - 32 ⁴	Bridge/Transition – consists of two parts Part 1: Bars 21 ¹ - 26 ⁴ Part 2: Bars 27 ¹ - 32 ⁴	Modulates from C major to G major
33 ¹ - 54 ¹	Second subject area/Second theme area – divided into two groups: Subject/Theme 2A: Bars 33 ¹ - 42 ⁴ Subject/Theme 2B: Bars 43 ¹ - 54 ⁴	G major
54 ² - 58 ⁴	Codetta	G major
59¹ - 93⁴	Development	
59 ¹ - 82 ¹	Based on the first subject/theme Alberti bass accompaniment is used. Bar 62 is an intervallic inversion of bar 61. Bars 75 ¹ - 76 ⁴ is a sequence of bars 73 ¹ - 74 ⁴ . Bars 77 and 78 are sequences of bar 76.	G minor – D minor – A minor
82 ² - 86 ¹	Based on the codetta	A minor
86 ¹ - 93 ⁴	Retransition: The use of fragments of the first subject/theme anticipates the recapitulation. Bars 90 ¹ - 93 ⁴ is a modified sequence of bars 86 ¹ - 89 ⁴ .	A minor – C major
94¹ - 155⁴	Recapitulation	
94 ¹ - 116 ¹	First subject area/First theme area – divided into two groups: Subject/Theme 1A: Bars 94 ¹ - 109 ⁴ Subject/Theme 1B: Bars 110 ¹ - 116 ¹	C major – C minor – C major
116 ¹ - 126 ⁴	Bridge/Transition – consists of two parts Part 1: Bars 116 ¹ - 121 ⁴ Part 2: Bars 122 ¹ - 126 ⁴ Bars 116 ¹ - 121 ⁴ are identical to bars 21 ¹ - 26 ⁴ of the initial bridge/transition. The treble part of bars 122 ¹ - 123 ⁴ is similar to that of bars 29 ¹ - 30 ⁴ .	C major – G major – C major (centred on the dominant)
127 ¹ - 155 ⁴	Second subject area/Second theme area – divided into two groups: Subject/Theme 2A: Bars 127 ¹ - 136 ⁴ Subject/Theme 2B: Bars 137 ¹ - 148 ¹	C major
148 ² - 155 ⁴	Coda – in two parts Part 1: 148 ² - 152 ² Part 2: 152 ¹ - 155 ⁴ (based on the first subject/theme) The two parts of the coda overlap at bar 155 ² .	C major