

Intensive Part-Writing and Analysis
Assignment #21 – due Monday, Dec. 3rd, 10:00 am

Name:

Read pages 208-224 in GRIT.

These questions all refer to the second movement of Mozart's *Piano Sonata in B^b Major, K. 333*. The score and a recording are available on the IPWA website, Day 24.

The following is one possible way to segment this movement:

Exposition: m. 1 to m. 31 **Development:** m. 32 to m. 50 **Recapitulation:** m. 51 to m. 82

Exposition		Recapitulation
m. 1 to m. 8	P	m. 51 to m. 58
m. 9 to m. 13	T	m. 59 to m. 63
m. 14 to m. 21	S	m. 64 to m. 71
m. 22 to m. 31	K	m. 72 to m. 82

1. Do you agree/disagree with this segmentation, and why? Being as specific as possible, cite what musical parameters led you to your decision.
2. In the exposition, **S** is in the key of the dominant. This same theme (**S**) returns in the tonic in the recapitulation. What changes (if any) does Mozart make in the music in order to retain the tonic key when this theme returns?
3. Indicate the important keys either implied or established in the development section (not including the retransition), in the order they occur (with approximate measure numbers). Remember, it is possible to imply a key without the presence of the tonic chord.
4. The retransition is a means of leading back to the home key in preparation for the recapitulation. In approximately what measure does this begin? _____ This section is based on the sequencing of a V-I harmonic motion in various keys. What keys are implied by these motions and how do they relate?
5. Carefully study the development section (including the retransition). What are the primary motives being used, and where in the exposition do these motives originate?