Analysis: Mozart, Piano Sonatas K. 545 & K. 332

K. 545

We'll now look at some actual music to illustrate some of the progressions we've been studying. We'll start with an excerpt from the first movement of Mozart's piano sonata K. 545 in C major:

The bottom two staves show the textural reduction. Bar 2 is actually the same harmony as bar 1, except moved down a step, except the last treble note in bar 2 is raised an octave. This shift by an octave allows Mozart to raise the voicing in general, which shows up in bars 3 and 4.

The same pattern shows up in bars 3 and 4. The first chord in bar 3 is one step down from the first chord in bar 2, then raised an octave, and the second chord in bar 3 is the second chord in bar 2 lowered by one step.

The harmonic analysis shows alternating first inversions and root-position chords. As a reminder, here's the circle of fifths chart again:
We see that the progression of chords in the sonata follows the circle of fifths exactly, with the addition of the alternation between first inversions and roots.

K. 332

Now another Mozart sonata, this time in F minor, using seventh chords:

We start in i, then go to iv\(^7\), omitting the fifth in this chord (recall that if you omit a note from a seventh chord, it should be the fifth). Then we move to a VII\(^7\), again omitting the fifth. This is a major seventh as opposed to a diminished (still awaiting clarification on why this is needed to ensure a transition to the following III\(^7\)). In bar 2, the top note is the third and next note down is the seventh. These two notes switch roles in the VII\(^7\), then switch back again for the III\(^7\). This pattern continues all the way through the progression.

From the VII\(^7\), the circle of fifths continues using seventh chords until we reach the V\(^7\). At this point, he uses a deceptive progression, which we'll get to later.