

## Chapter 21: The Parallel Period (A A')

### Mozart Piano Sonata No.12 in F, K.332 – I *Allegro* (bars 41-56)

The C-major second theme in the first movement of Mozart's F-major Piano Sonata, K.332, is cast as a parallel period with a varied statement of the consequent phrase.  $\hat{3}$  or  $\hat{5}$  could be read as the *Kopfton* at the beginning of each phrase. Which do you prefer, and why?



Template 21.1

### Mozart Violin Sonata No.14 in E minor, K.304 – II *Tempo di Menuetto* (bars 1-16)

Since scale degree  $\hat{5}$  (B5) is a very prominent note in the theme that begins the final movement of Mozart's only minor-mode violin sonata movement. Is this the *Kopfton* of the theme? If not, show how it articulates a subsidiary idea.



Template 21.2

**Mozart Piano Concerto in F, K.413 – III *Tempo di Menuetto***  
**(bars 1-16)**

Apart from their octave displacement, the opening theme from the last movement of Mozart's Piano Concerto in F, K.413, begins exactly the same in both the antecedent and consequent phrases. The harmonic support of both phrases, however, is different. Show how this difference affects the meaning of the bass lines at the start of the two phrases in the parallel period.



Template 21.3