

## Mozart's Delayed Dominants, Part I

### Abstract

It has traditionally been assumed that the tonic and the dominant in sonata form project straightforward thematic opposition, the tonic underlying the main theme and the dominant supporting the subordinate theme. In this article, the first of a two-part study, I trace extended voice exchanges within the tonic in a pair of Mozart sonata and concerto expositions (K. 284/I and K. 453/I). The dominants that compose out the subordinate-theme complex and its adjacent areas in each piece are but anticipations of the structural dominants, which enter close to the end of each exposition. Far from exceptional, this type of delay in the dominant's arrival is something of a norm in Classical sonata form.