

## Chapter 15: Implied Tones

### Mozart Piano Concerto No.24 in C minor, K.491 – I *Allegro* (bars 1-13)

The unisono theme that begins Mozart's dark C-minor Piano Concerto is one of the most mysterious and haunting melodies the composer ever wrote. What is the harmonic progression implied in bars 1-4, and where do we expect it to continue in bar 5?

Instead of continuing as expected, the F<sup>#</sup>3 in bar 4 initiates a chromatically descending bass to D3. What is the chordal motion implied over this chromatic descent, and what is its diatonic origin? What notes are elided in order to obtain the chromatic motion?

At bar 8 the winds enter, and we have for the first time a chordal sonority: VII<sup>6</sup><sub>5</sub> in C minor. How does this diminished-seventh chord connect the opening of the movement with the I<sup>6</sup> that it resolves to in bar 9?

In bar 10, an augmented-sixth chord appears. Instead of resolving directly to V, however, the bass leads up chromatically from A<sup>b</sup>2 to C3 at the end of bar 11. Where and how does the augmented-sixth chord at the beginning of bar 10 resolve? What chordal succession is implied above the chromatic motion from A<sup>b</sup>2 to B<sup>b</sup>2 in the bass over bars 10-11?



Template 15.1