

Chapter 13: Sequences

Mozart Piano Concerto No.22 in E-flat, K.482 – I *Allegro* (bars 1-7)

Following an arpeggiated opening idea which elaborates tonic harmony in the first three bars, how is the harmonic progression from I to V elaborated in bars 4-6. What is the diatonic form of the combined-species pattern that forms the basis of these three measures?



Template 13.1

Mozart String Quartet No.15 in D minor, K.421 – III *Menuetto: Allegretto* (bars 1-10)

The opening theme of the Menuetto from Mozart's D-minor String Quartet contains a chromatically descending bass over bars 3-8. What is the diatonic sequential pattern underlying these measures? What are the principal two harmonies connected by the chromatic bass, and what change does Mozart make in the sequential pattern to make this tonal connection explicit?

Is the Kopfton of this theme $\hat{5}$ or $\hat{3}$? Give specific reasons for your choice. Also, in the autograph of this movement, the first violin and viola parts in bar 8 were originally written as follows:



Mozart's alteration may suggest something that has a bearing in deciding whether $\hat{5}$ or $\hat{3}$ is to be regarded as the main top voice tone.



Template 13.2

**Mozart String Quartet No.16 in E-flat, K.428 – II *Andante con moto*
(bars 1-6)**

The slow movement from Mozart's E-flat String Quartet begins with a bass line moving in even eighth notes supporting double suspensions in the two violin parts. Although the suspensions in the upper parts move in an even rhythm across bars 2-4, the bass line does not follow a recurring pattern. Nevertheless, these bars evolve out of a diatonic combined-species formulation. After determining what this sequential pattern is, notate the figuration, along with its many chromatic inflections, in the bass line articulated by the cello.



Template 13.3