

T251 / Assignment 11

Due Wednesday, November 28

The following assignment involves brief extracts from the first movement of Mozart's Piano Concerto in G, K.453.

(1) Below is the bassline for mm. 49-57. Look at the full score on CP p. 67, and provide a corresponding harmonic analysis for the bassline below. Write your Roman numerals in terms of the home key of G major. (You'll need to invoke secondary dominants and modal mixture, but not modulation.)



(2) Below is the bassline for mm. 100-108. Look at the full score on CP p. 69, and provide a corresponding harmonic analysis for the bassline below. The excerpt modulates, and your harmonic analysis should reflect this (the location of a pivot chord's been identified for you).



(3) Look at the extract on the next page, from a later point in the concerto. The passage, beginning in m. 184, is held together by a stepwise bassline. It starts life in B flat major, begins to modulate in mm. 188-189, but then takes some unexpected turns—first via an enharmonic reinterpretation (chord 1 to chord 2), then via an irregular resolution (chord 2 to chord 3). Answer the following questions, which aim to specify the tonal implications of the chords identified. Give letter names (showing major and minor) rather than Roman numerals.

(i) Chord 1 *arrives* as V^7 of which key? _____

(ii) Chord 1 *resolves* to Chord 2 as Ger. 6/5 of which key? _____

(iii) Chord 2 is also treated irregularly from the point of view of tonal implications (bass slips down a step rather than moving by fifth, as one would expect). What key is implied—and actually realized by a cadence in the next bar—by chord 3?

Extra credit: from which part of the concerto does this extract come?

179

SOLO

SOLO

187

[1] [2] [3]