

## Parsing Mozart, 1782-84

### Abstract

So-called irregular, nonquadratic phrase lengths dot the entire Mozartean landscape, increasingly after Mozart's reacquaintance with the music of Bach and Handel in 1782. I trace nonquadratic phrase lengths in the opening movements of the C minor String Quintet, K. 406 (Mozart's transcription of the earlier Serenade for winds, K. 388), and the Fortepiano Concertos in G, K. 453, and F, K. 459. I find built-in enlargements from four-bar to six-bar phrases (K. 406/388), gradually shrinking phrase, subphrase, and segment lengths from four bars to a single measure (K. 453), and tonally-driven five-bar phrases (K. 459, instances of Carl Schachter's *tonal rhythm*).