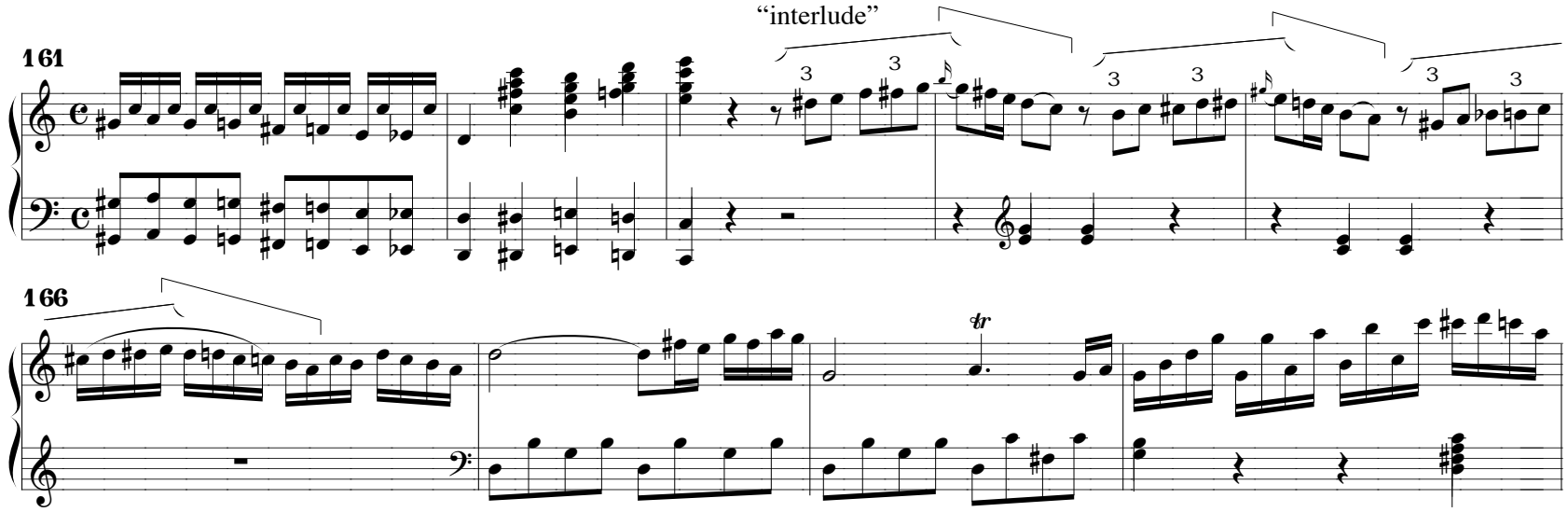
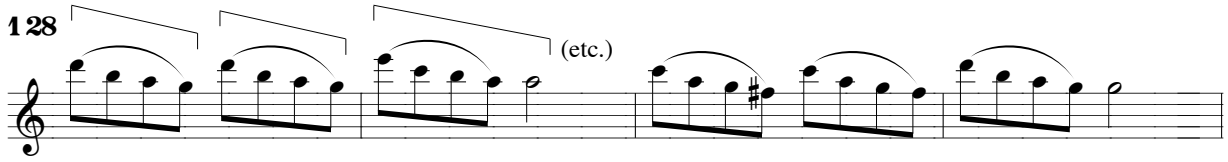
Example 1

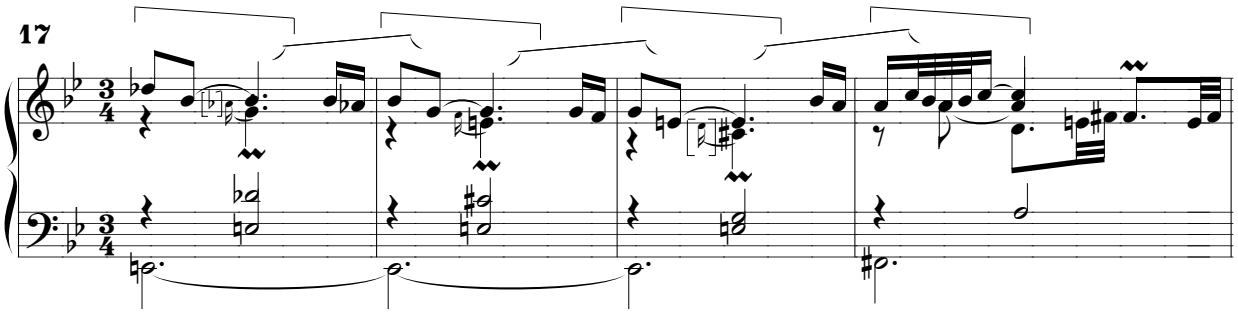
a) Mozart, Piano Concerto in C, K.467, I, bars 161–69



b) Mozart, K.467, I, bars 128ff. (the second theme)



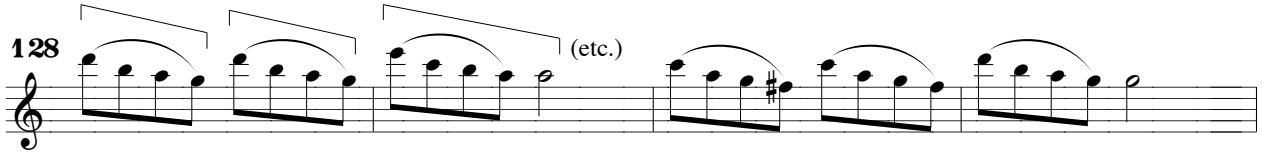
c) Bach, G minor English Suite, Sarabande, bars 17–20



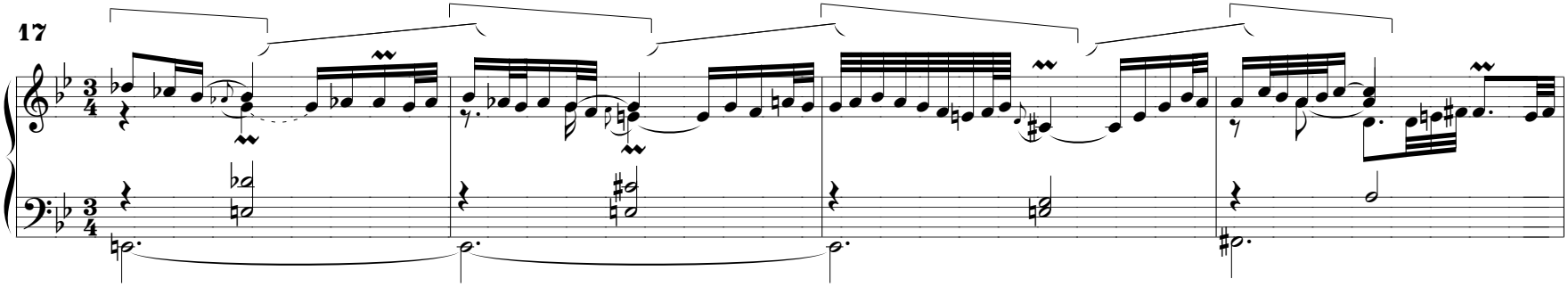
(cf. also Ex. 2b)

Example 2

a) Mozart, K.467, bars 128ff. (the second theme)

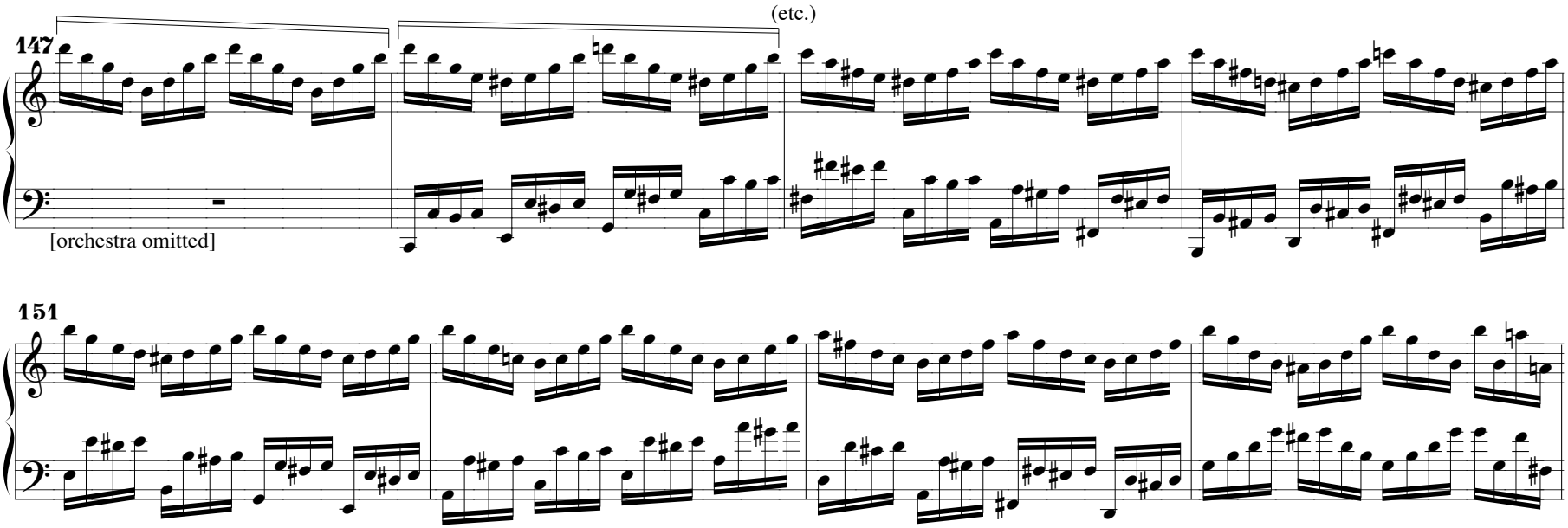


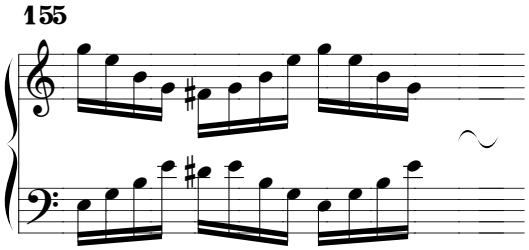
b) Bach, Sarabande (with *agréments*), bars 17–20



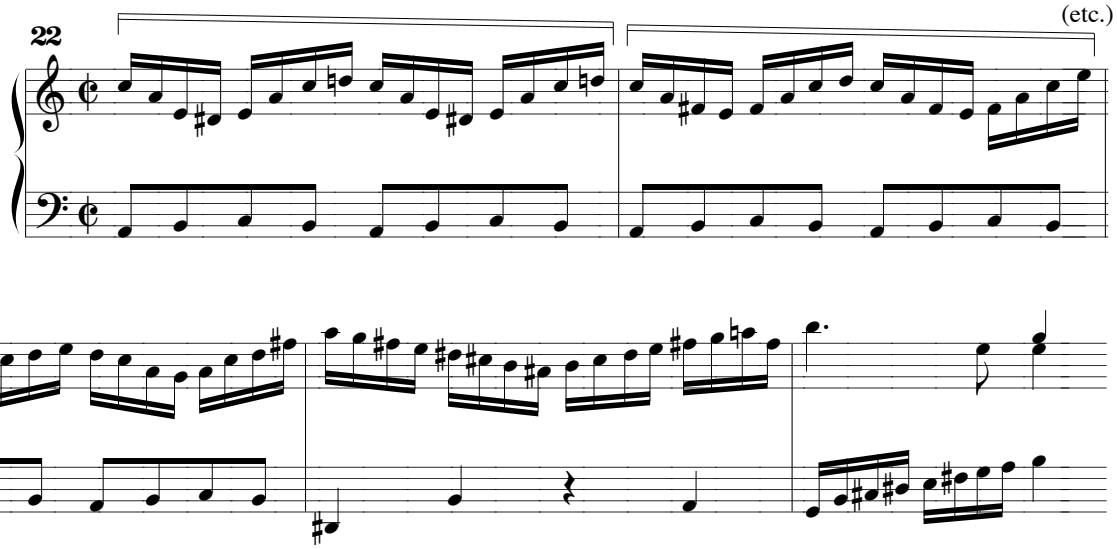
Example 3

a) Mozart, K.467, I, bars 147–55 (the first sequence)



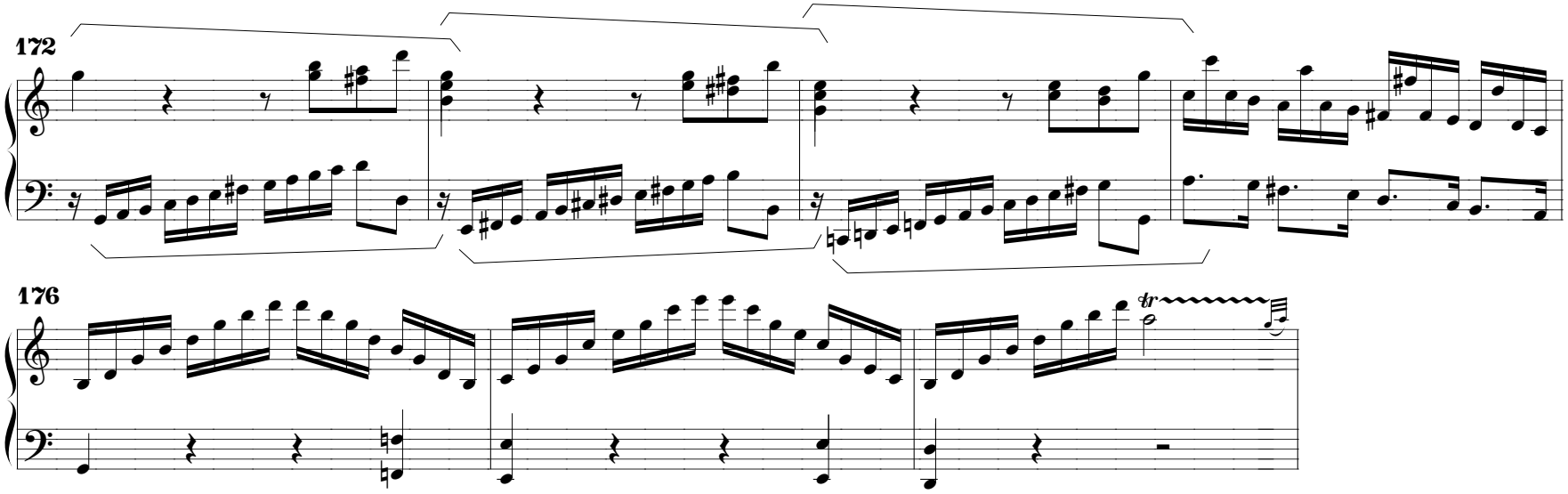


b) Bach, Suite in A minor, BWV 818a, Prélude (“Fort gai”), bars 22–26

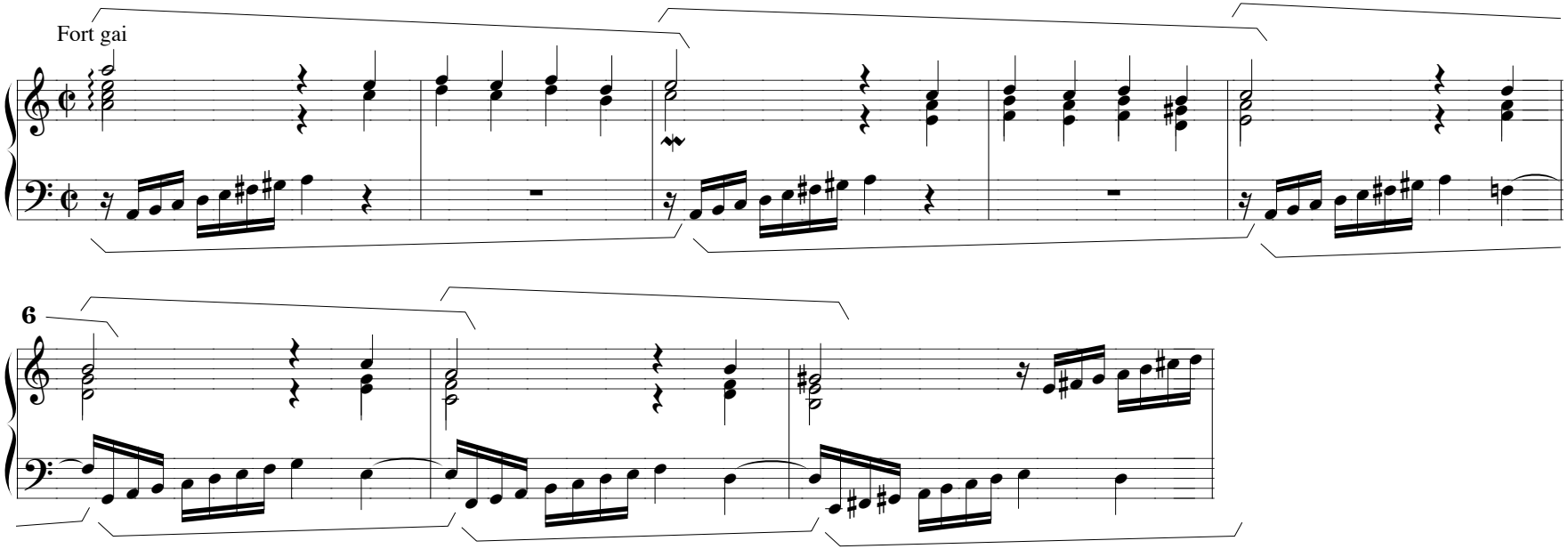


Example 4

a) Mozart, K.467, I, bars 172–78 (the second sequence)

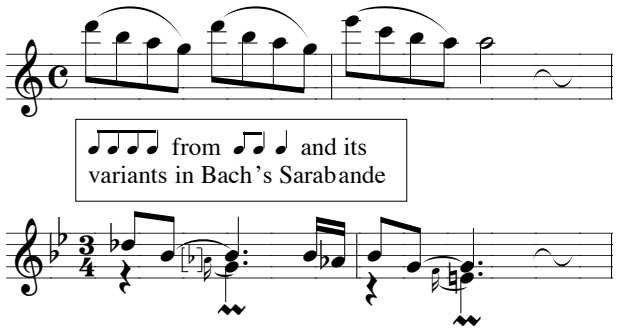


b) Bach, Prélude, bars 1–8

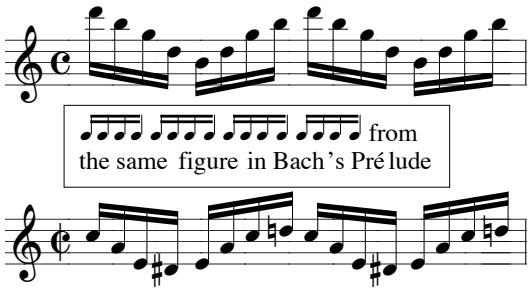


Example 5: Summary of borrowings, sources, and shared figural isorhythms

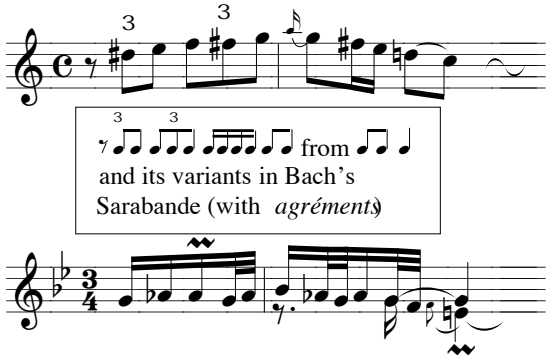
a) Mozart, K.467, the second theme



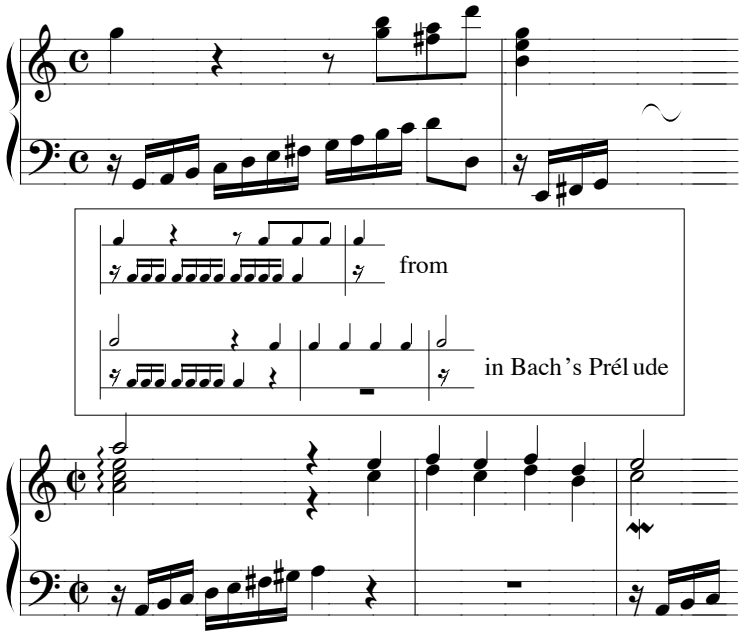
b) K.467, the first sequence



c) K.467, the interlude

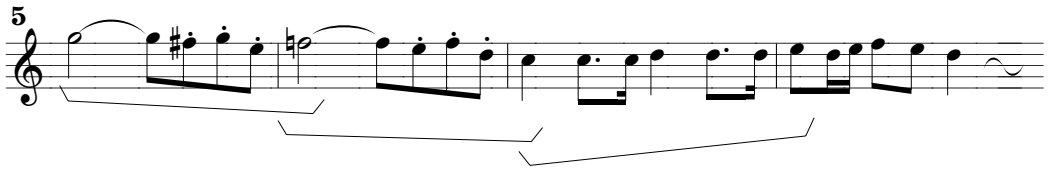


d) K.467, the second sequence

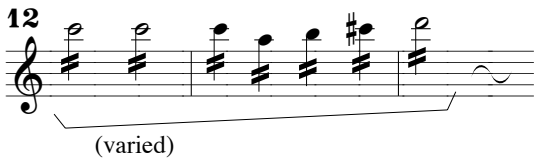


Example 6

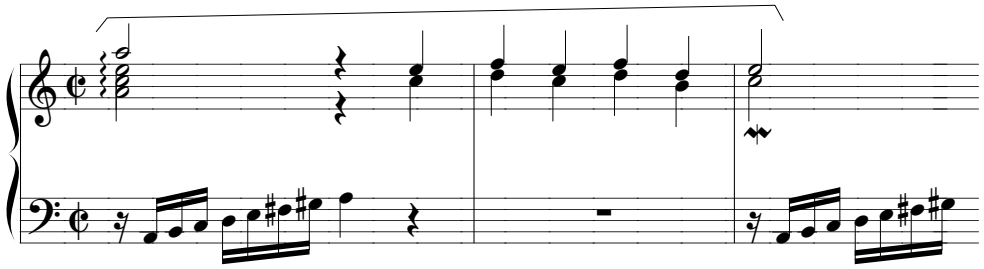
a) Mozart, K.467, I, bars 5–8



b) Mozart, K.467, bars 12–14

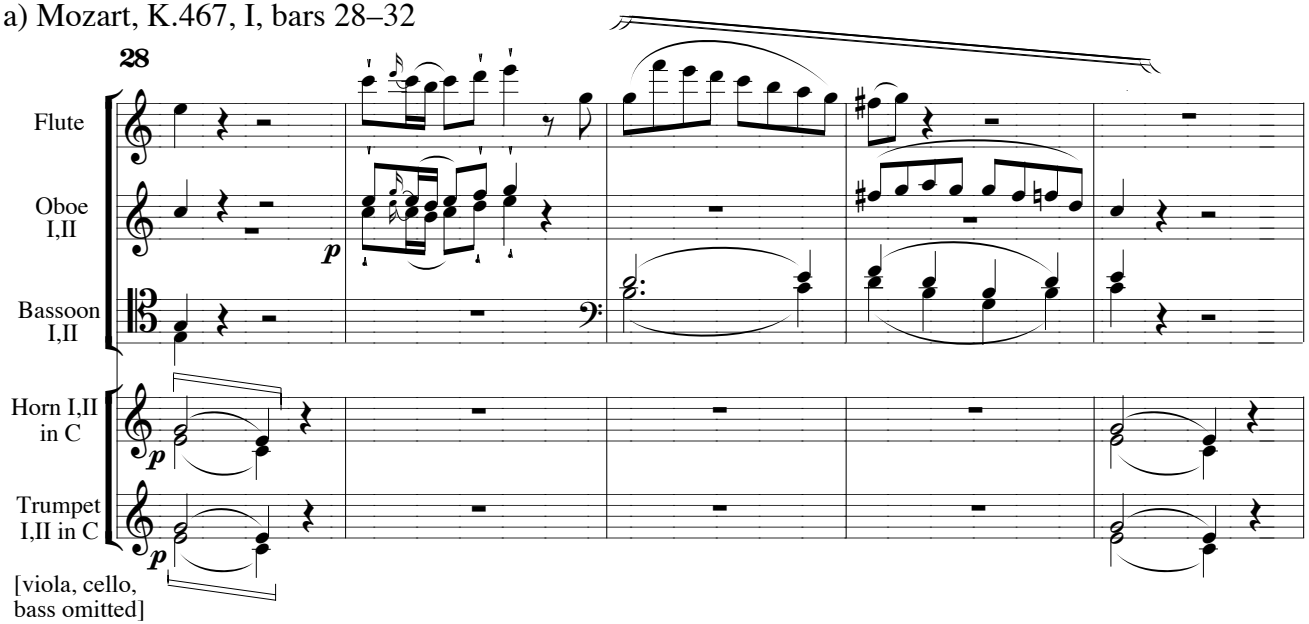


c) Bach, Prélude, bars 1–3

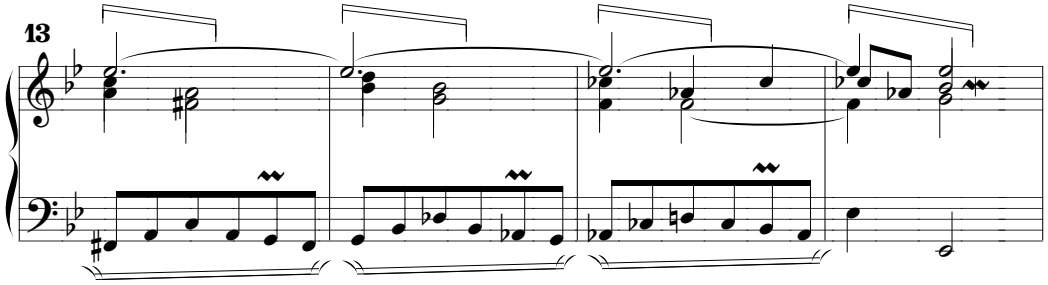


Example 7

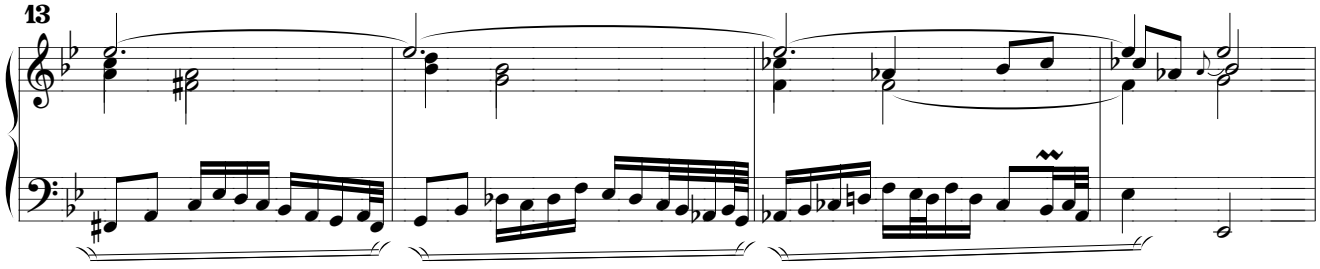
a) Mozart, K.467, I, bars 28–32



b) Bach, Sarabande, bars 13–16

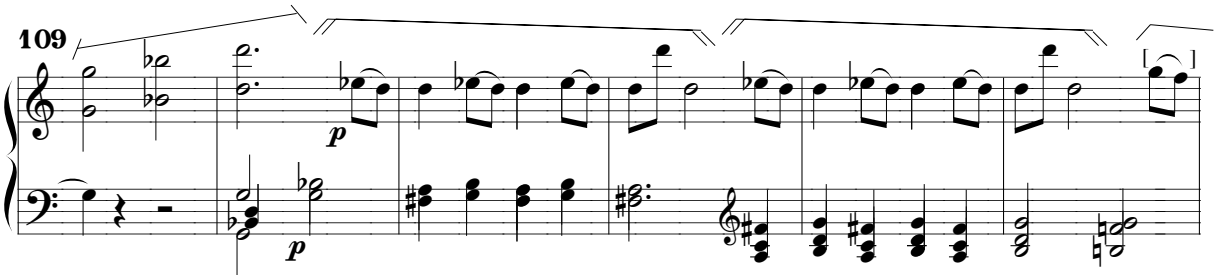


c) Bach, Sarabande, bars 13–16 (with *agréments*)

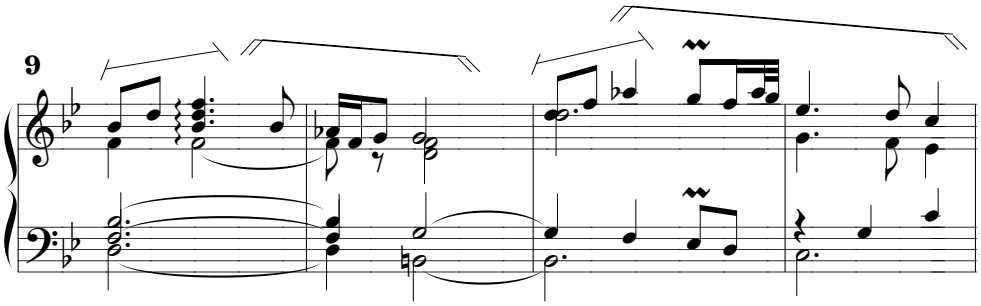


Example 8

a) Mozart, K.467, I, bars 109–14

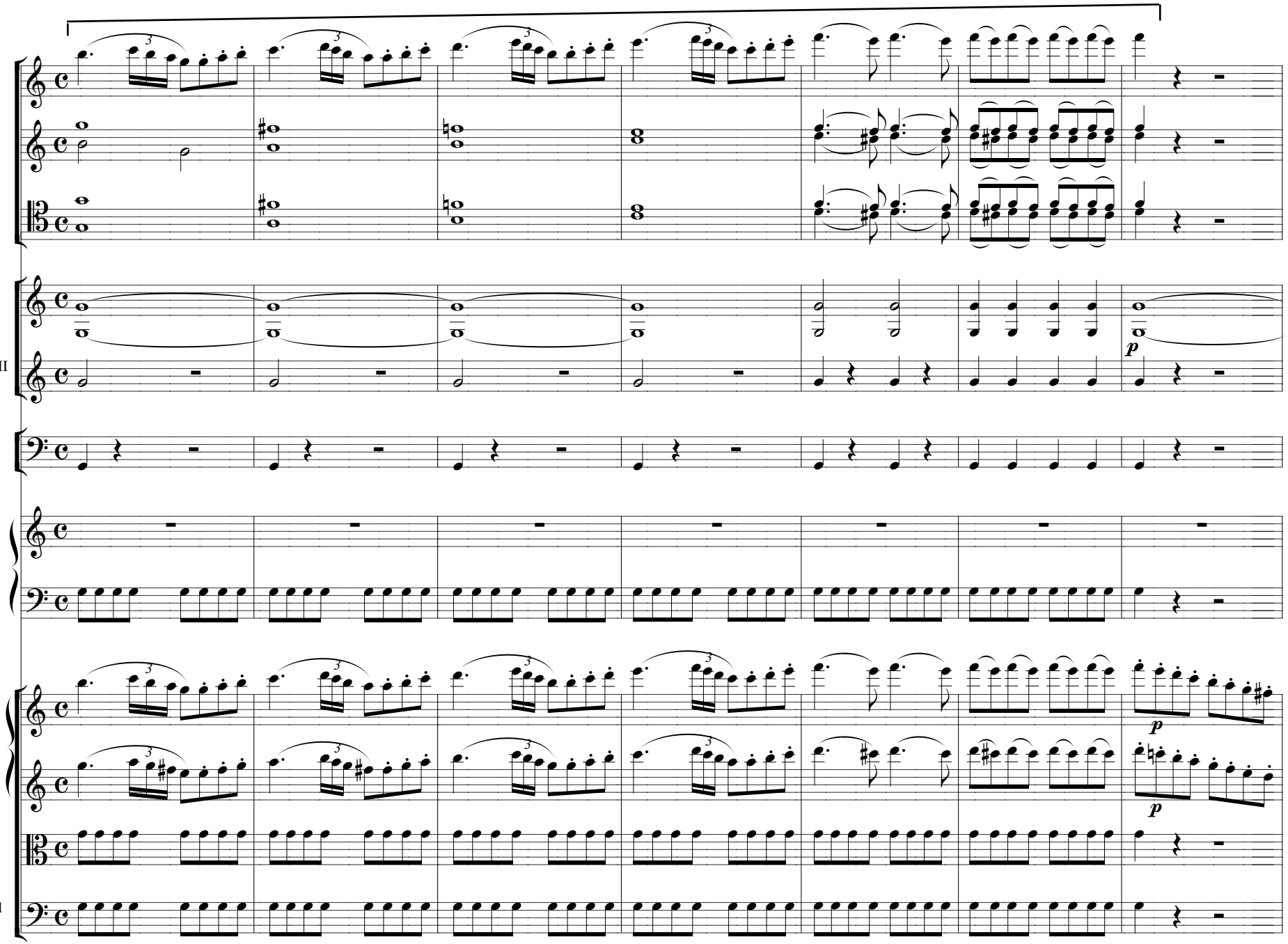


b) Bach, Sarabande, bars 9–12



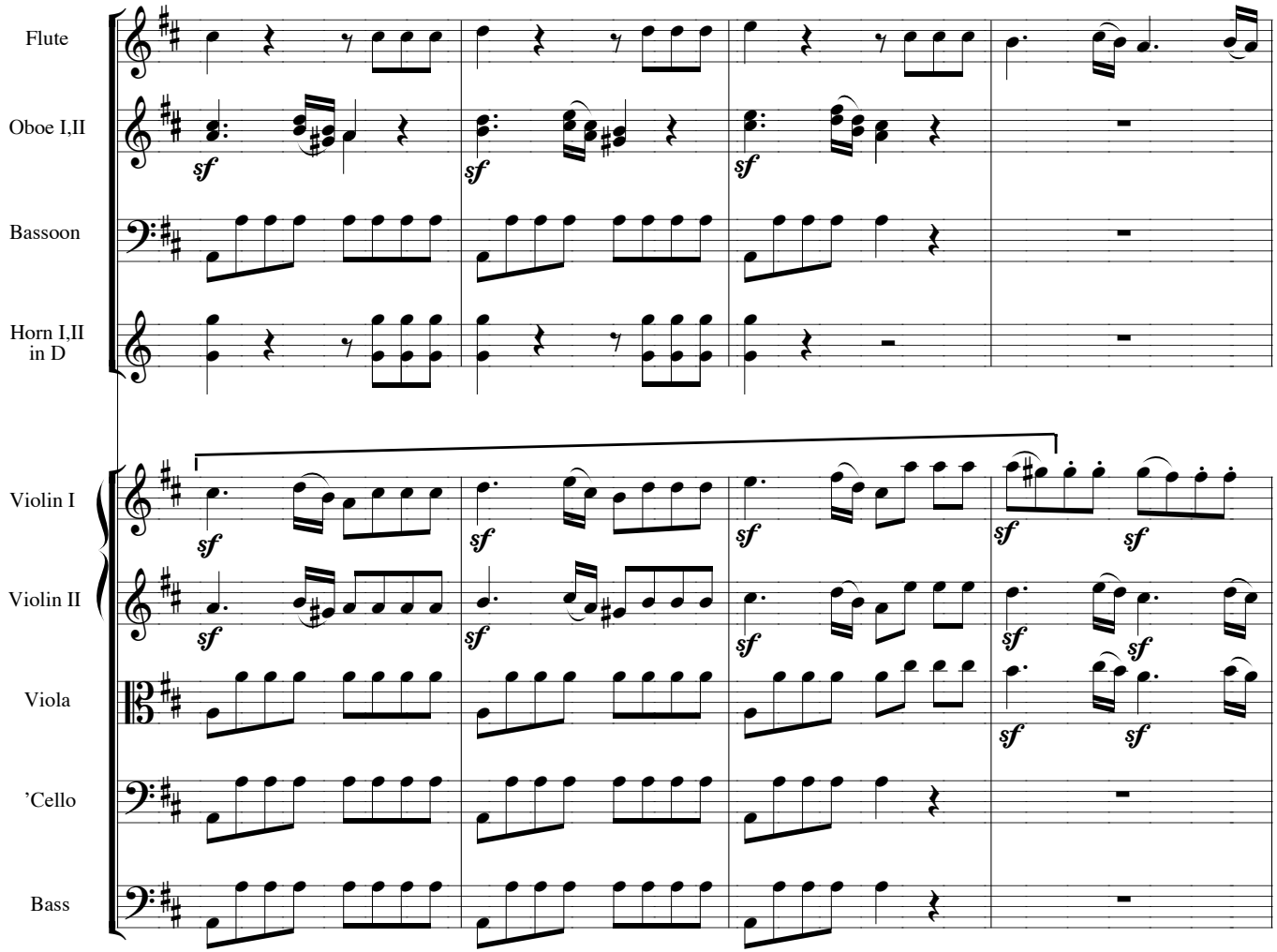
Example 9: A Haydn borrowing in Mozart's exposition

a) Mozart, K.467, I, bars 20–26



(continued)

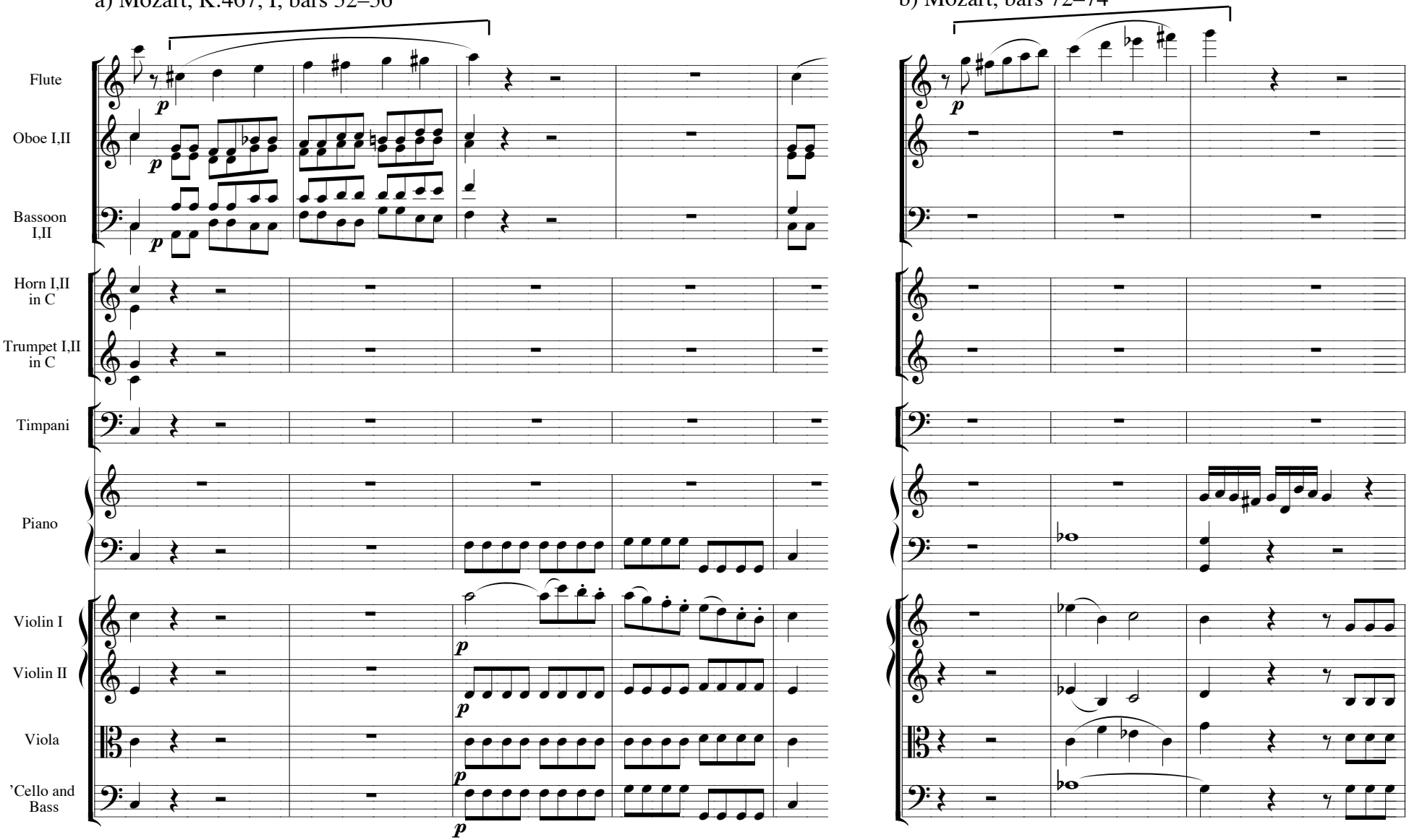
b) Haydn, Symphony No. 73 in D, “La Chasse,” I, bars 54–57



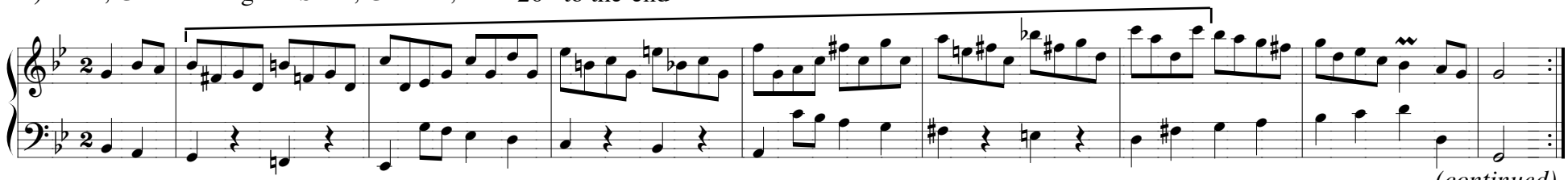
Example 10: A rising line in Mozart's concerto and Bach's gavotte

a) Mozart, K.467, I, bars 52–56

b) Mozart, bars 72–74

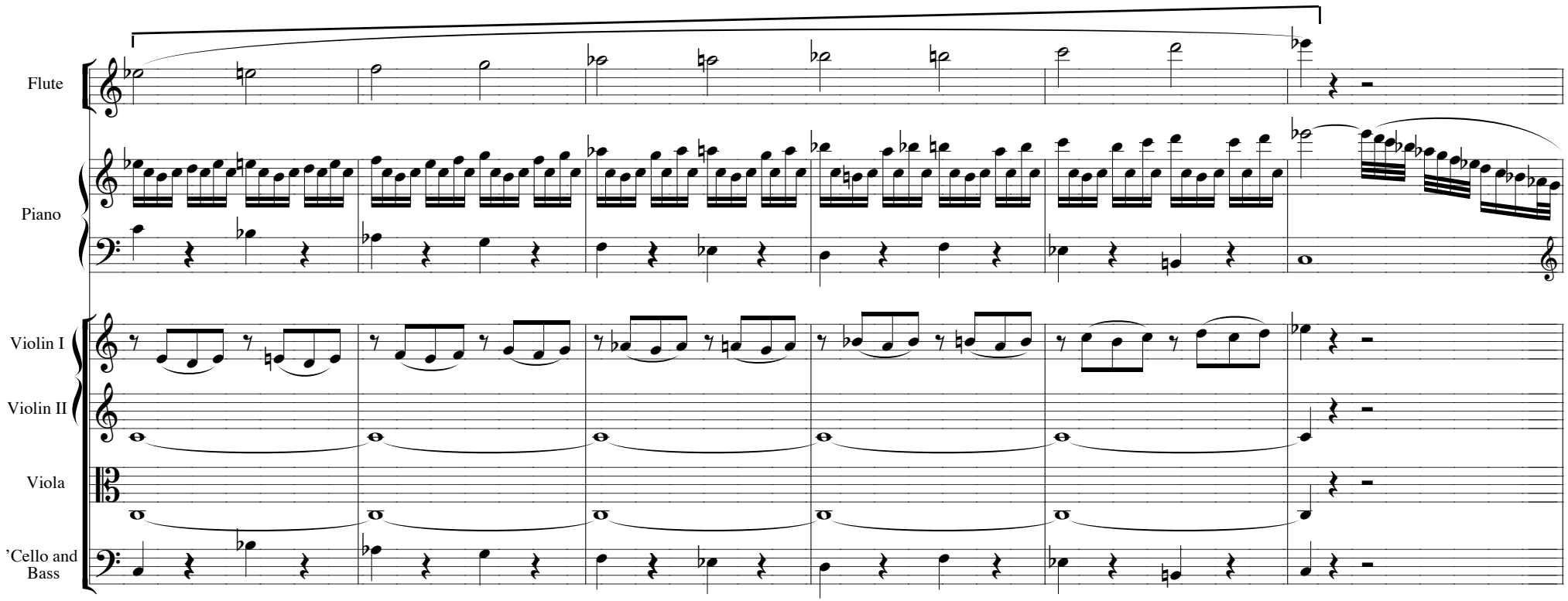


c) Bach, G minor English Suite, Gavotte, bars 26[b] to the end

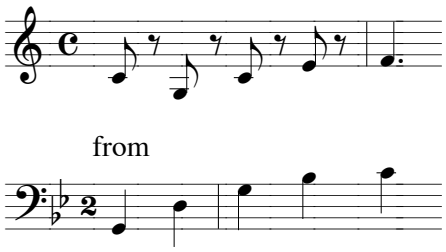


(continued)

d) Mozart, Concerto, bars 259–64



e) A speculative observation

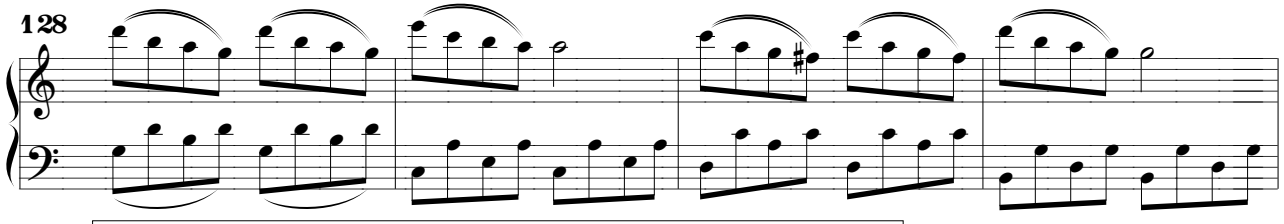


Example 11

a) Mozart, K.467, I, the second theme: Figural isorhythms

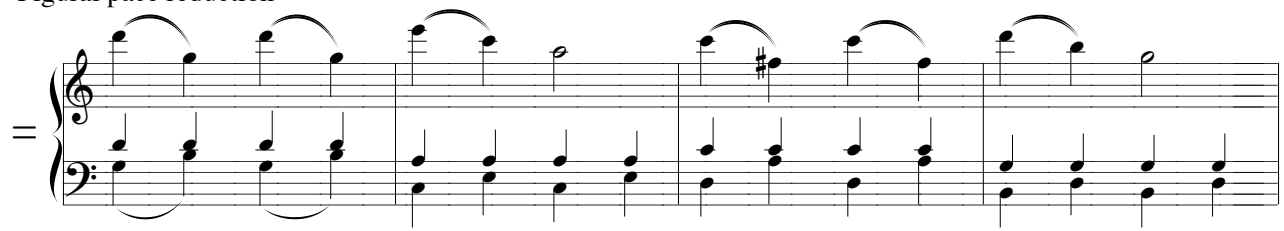
The heavy slurs show the isorhythmic groups and repetitions

Score



Figural isorhythm: ♪♪♪♪ (from Bach, ♪♪ 𝅗𝅥 and variants, Exs. 1c and 2b)

Figural pace reduction

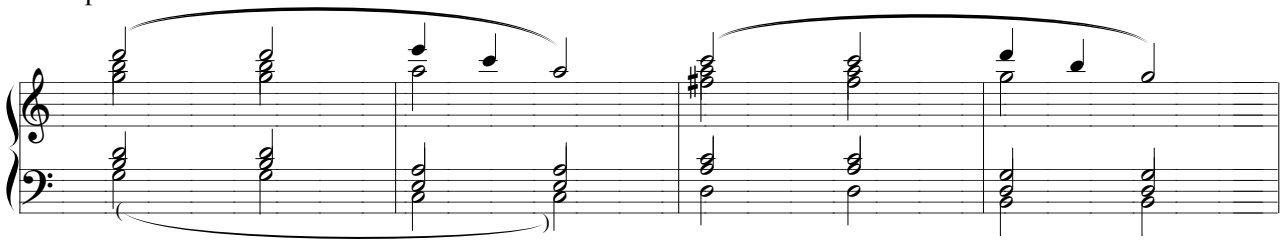


Figural isorhythm: 𝅗𝅥 𝅗𝅥

Figural paces: ♪, 𝅗𝅥

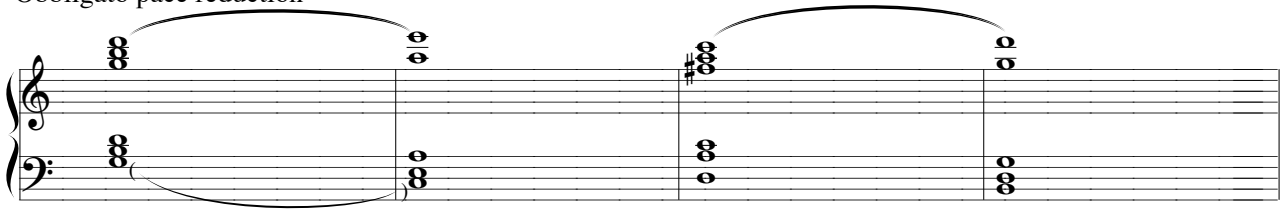
b) The second theme: Structural isorhythms

Basic pace reduction



Structural isorhythm: 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥

Obbligato pace reduction



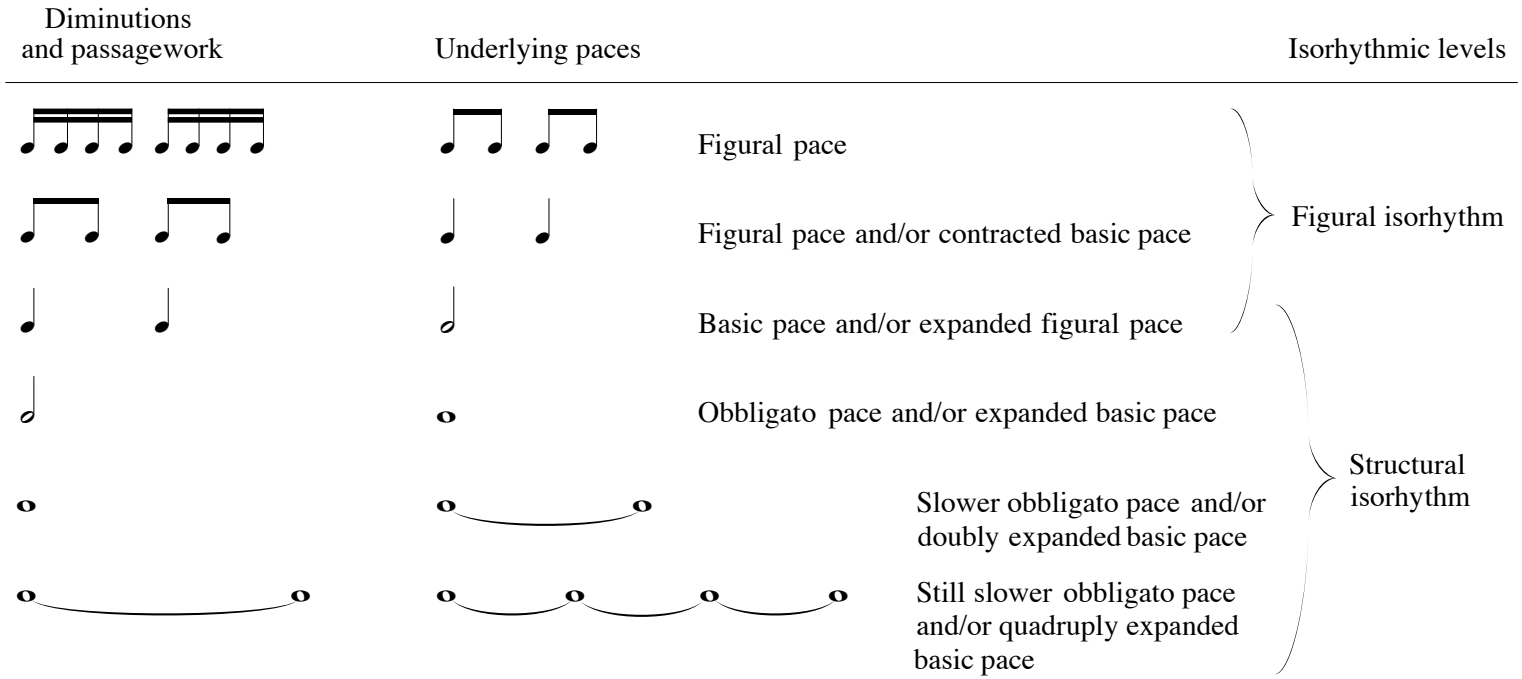
Structural isorhythm: 𝅝 𝅝

Figural pace: 𝅗𝅥

Basic pace: 𝅗𝅥

Obbligato pace: 𝅝

Example 12: Pace and isorhythm summary

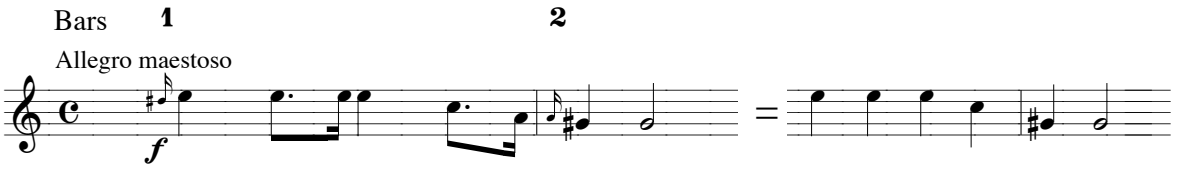


NB: Figural and structural isorhythms overlap at the level of the quarter note; quarter notes can belong to either level.

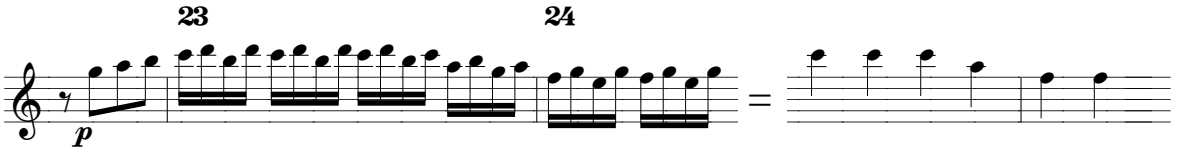
Example 13: Hidden repetitions and structural isorhythm

a) Mozart, Sonata in A minor, K.310 (after Schachter)

First theme

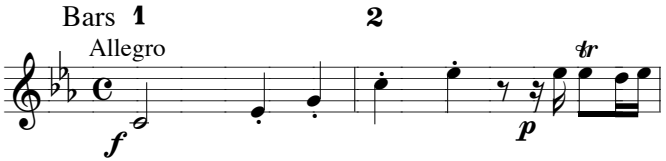


Second theme

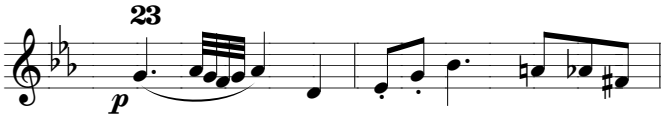


b) Mozart, Sonata in C minor, K.457, I (after Kamien and Nolan)

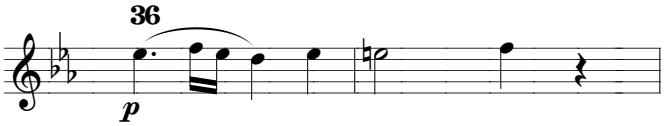
First theme



Intermediate theme

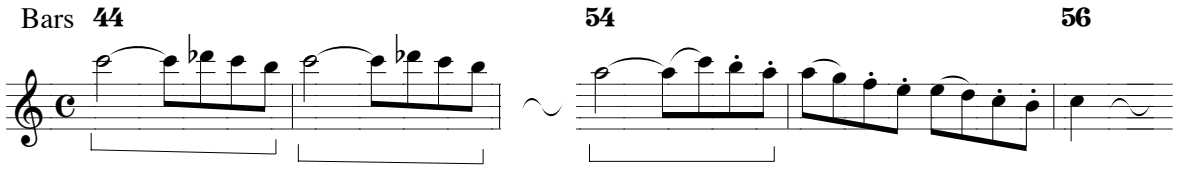


Second theme



Example 14: Isorhythmic melody

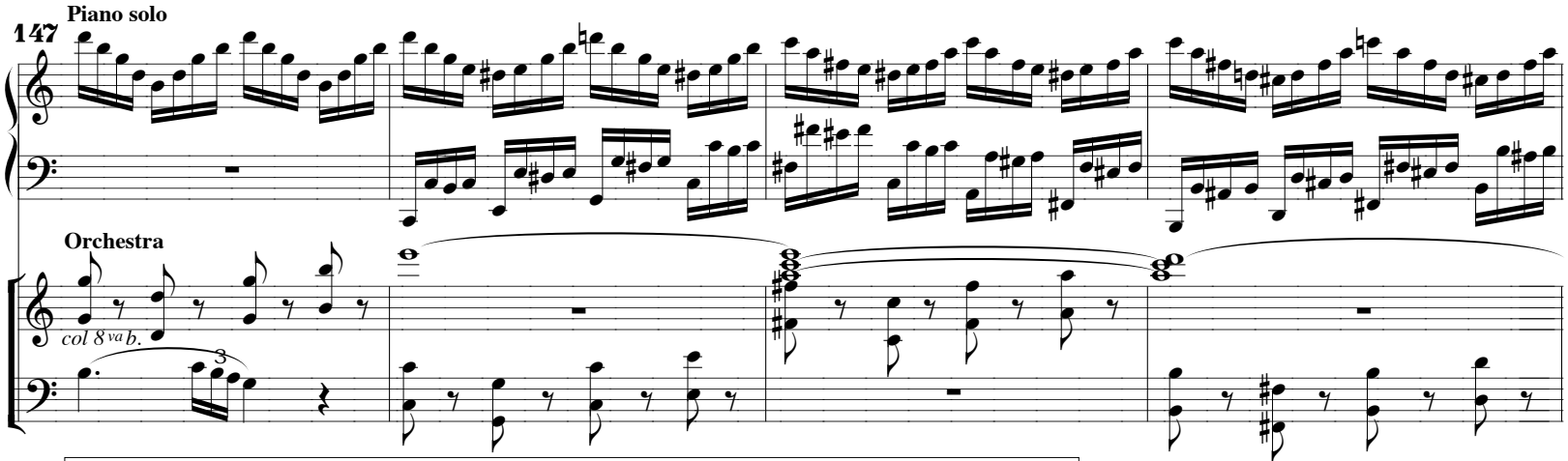
Mozart, K.467, I (after Block)

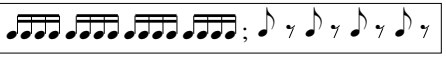


Example 15: Mozart, K.467, I, the first sequence (bars 147ff.)

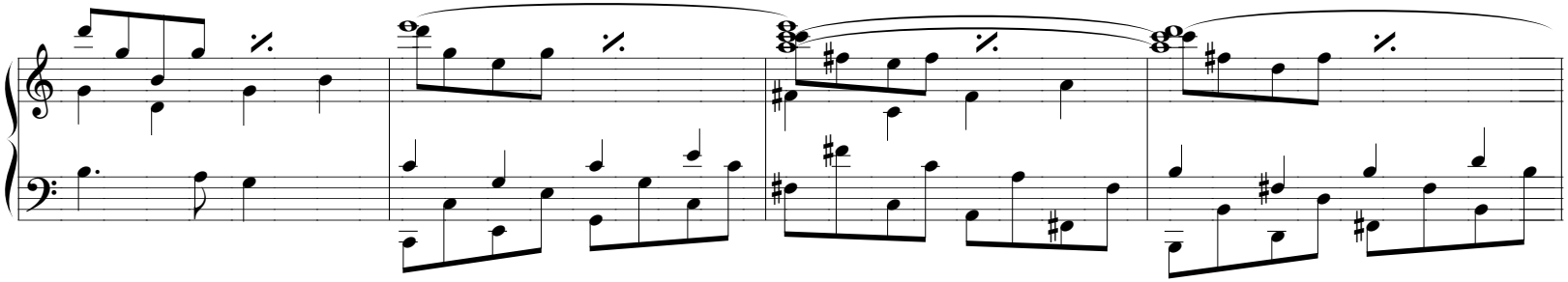
a) Figural isorhythms

Score



Figural isorhythms (the first from Bach, Prélude, Ex. 3b): 

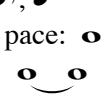
Figural pace reduction



Figural isorhythms:

Figural paces:

Expanded basic pace:

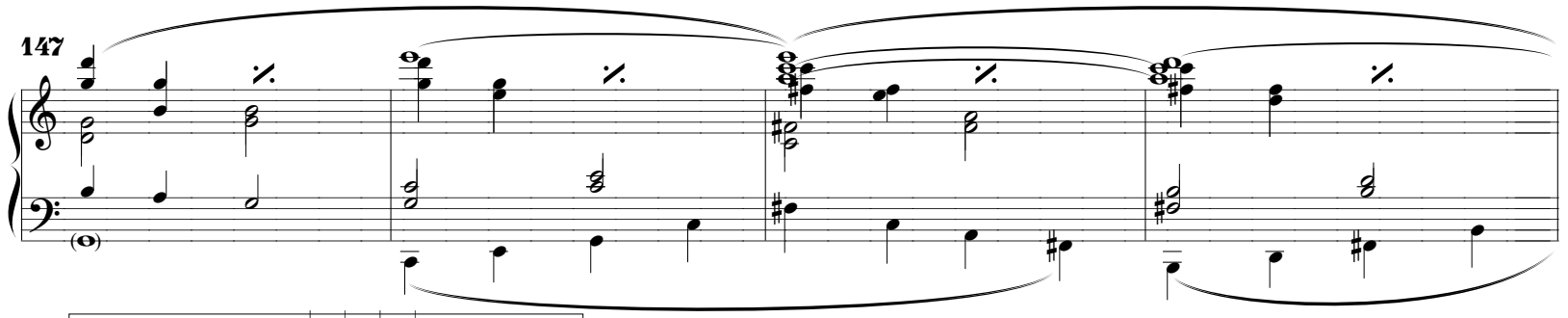
Obbligato pace: 

continued

b) Figural and structural isorhythms

Figural pace and basic pace reduction

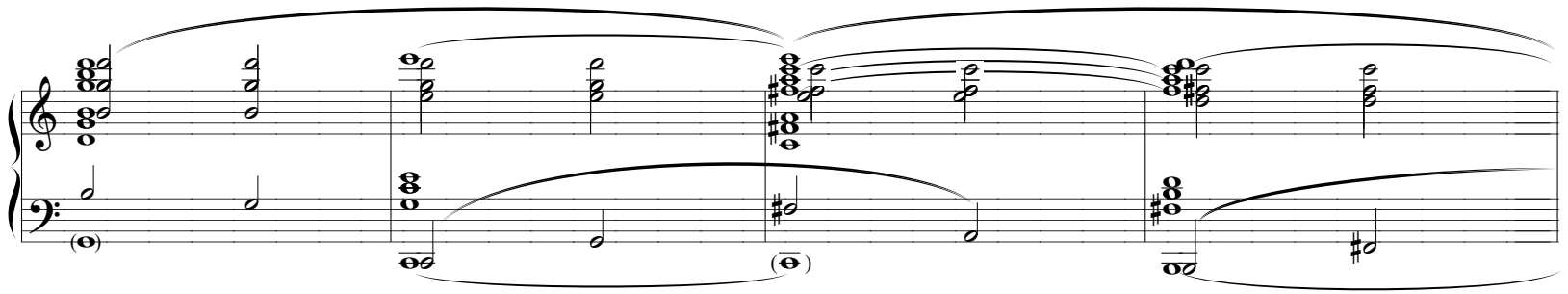
The heavy slurs show the 2-bar isorhythmic groups



Structural isorhythm:

Underlying figural isorhythm:

Basic pace reduction (NB: The reduction shows a *double sequential expansion*, after Willner 1999, pp. 195–96)



Structural isorhythms:

Figural pace:

Expanded figural paces: ,

Doubly expanded basic pace:

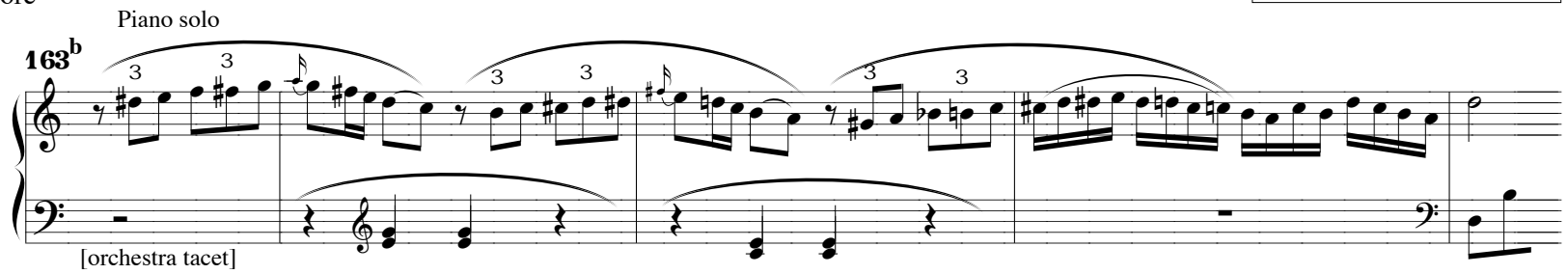
Obbligato pace drops out

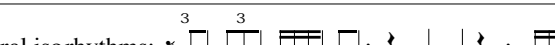
Example 16: Mozart, K.467, I, the interlude (bars 163ff.)

a) Figural isorhythms

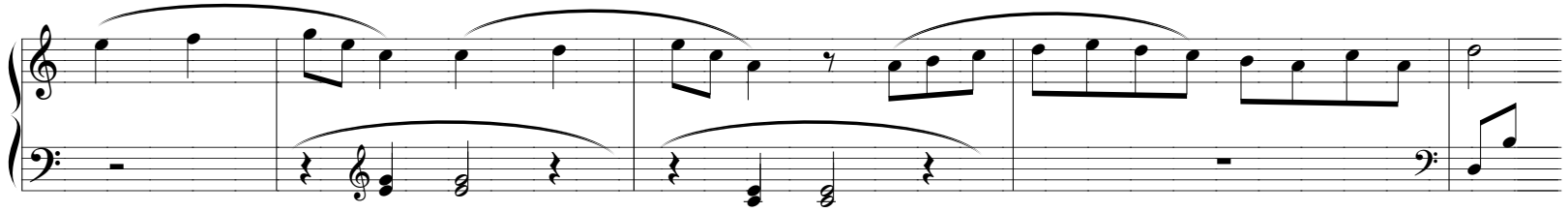
The heavy slurs show the isorhythmic groups

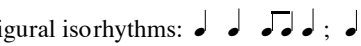
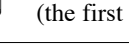
Score



Principal figural isorhythms:  (the first and third from Bach, and variants, Exs. 1c and 2b)

Figural pace reduction



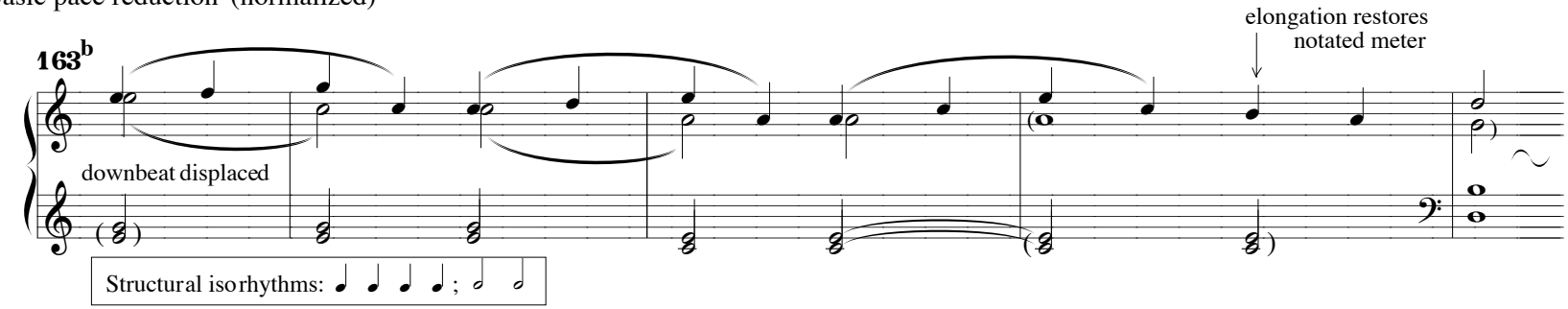
Underlying figural isorhythms:  (the first from Bach,  and variants, Exs. 1c and 2b)

Figural paces:

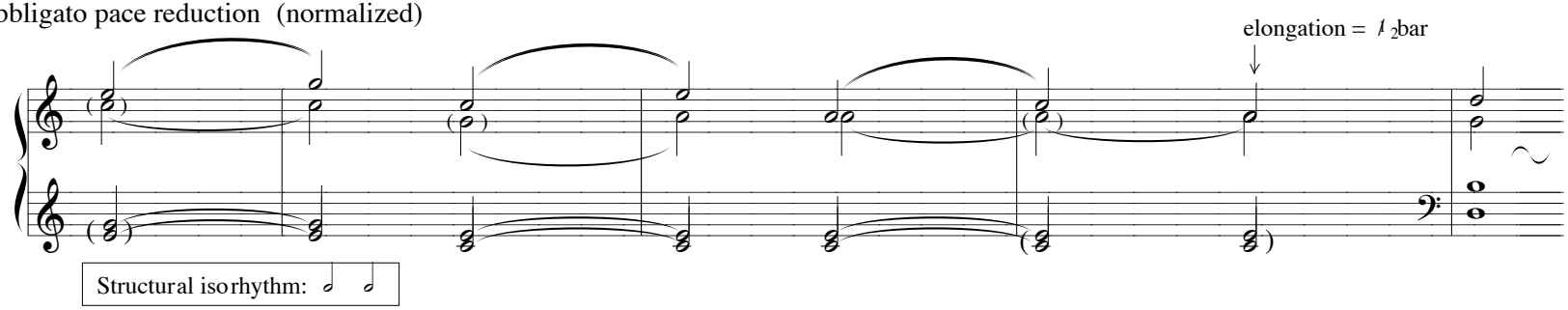
continued

b) Structural isorhythm

Basic pace reduction (normalized)



Obbligato pace reduction (normalized)



Figural pace:

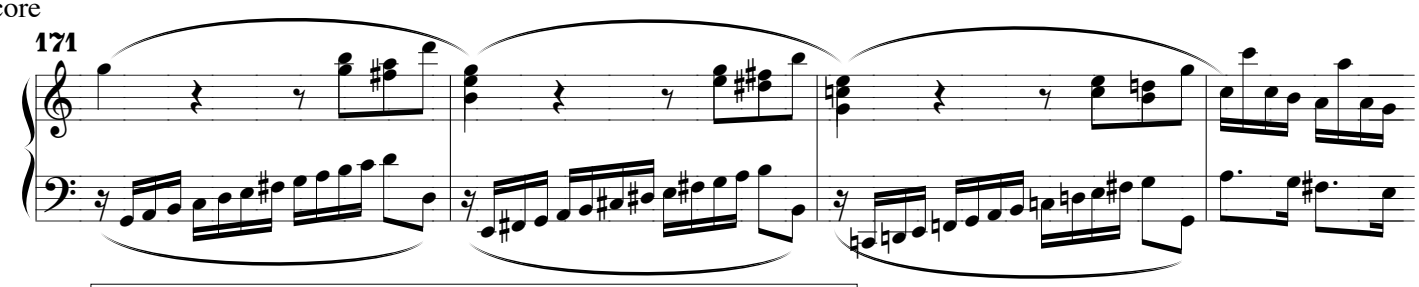
Basic pace:

Obbligato pace: (displaced)

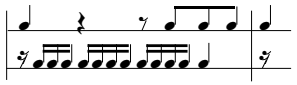
Example 17: Mozart, K.467, I, the second sequence (bars 171ff.)

a) Figural isorhythms

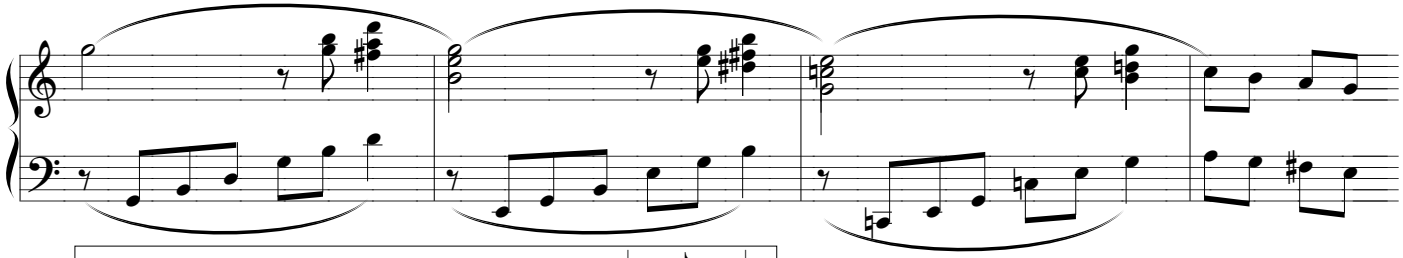
Score

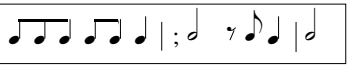


The heavy slurs show isorhythmic groups

Figural isorhythmic constellation:  (from Bach, Prélude, Ex. 4b)

Figural pace reduction



Underlying figural isorhythms: 

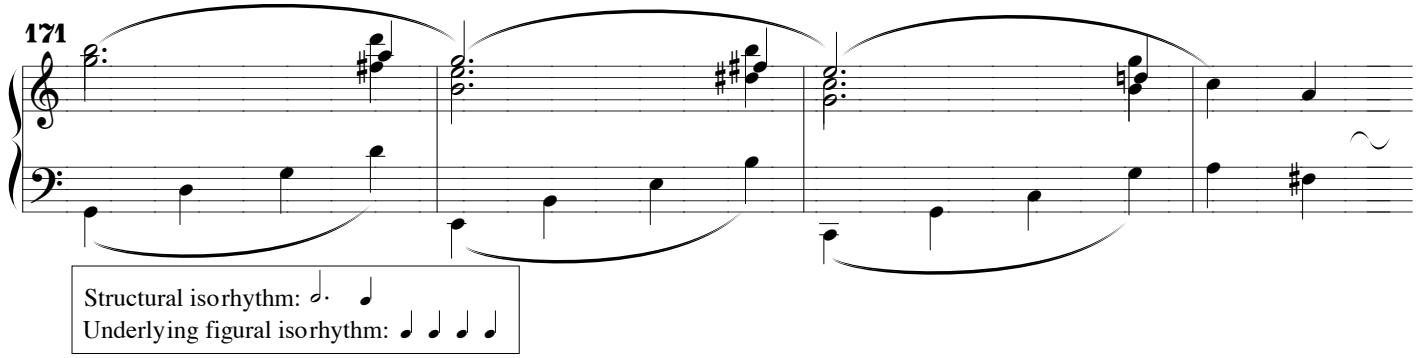
Figural paces:

Basic pace:

continued

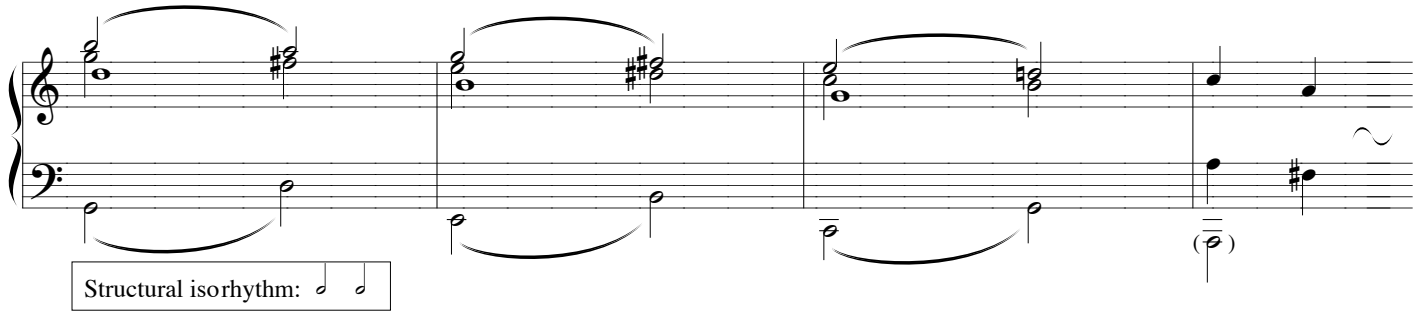
b) Figural and structural isorhythms

Figural pace and basic pace reduction



The heavy slurs show isorhythmic groups

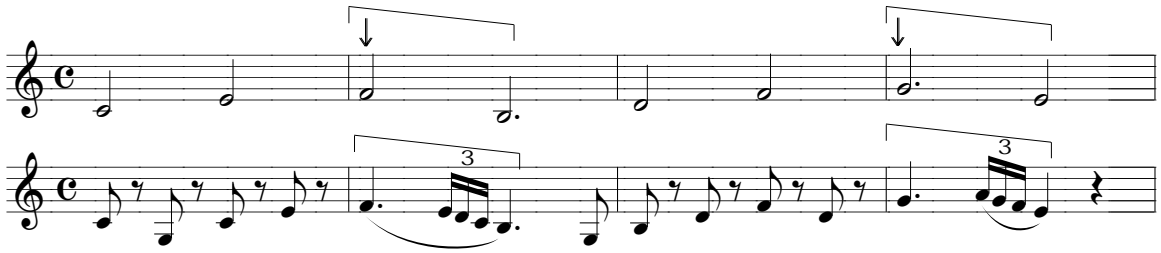
Basic pace reduction



Figural pace:
Basic pace:
Obbligato pace:

Example 18: Temporal and isorhythmic plasticity

a) Mozart, K.467, I, the first theme

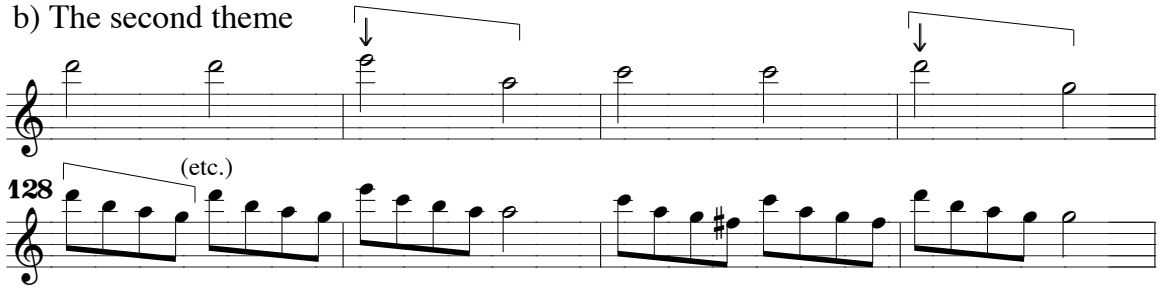


Legend

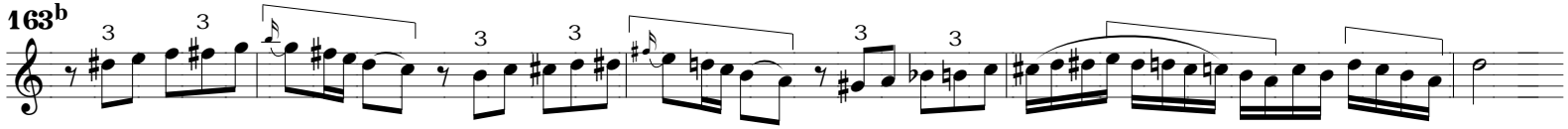
↓ isorhythmically plastic parallelisms

temporally plastic parallelisms

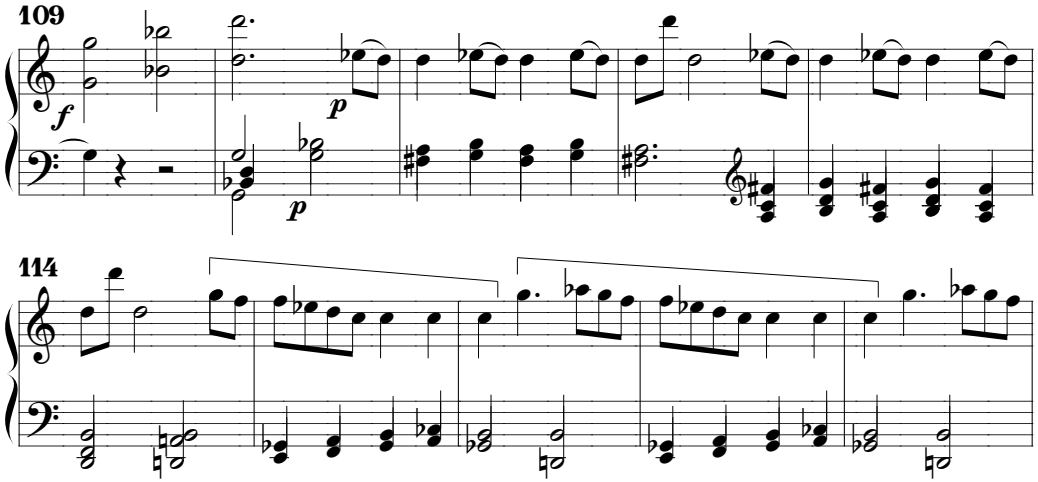
b) The second theme



c) The interlude

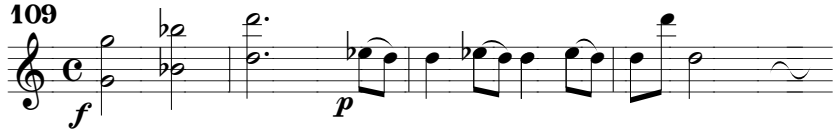


d) The second theme's preparation

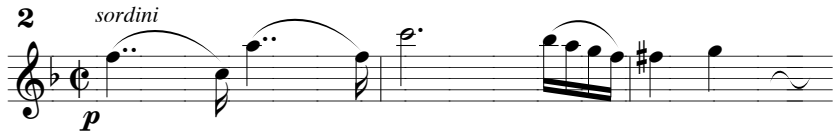


Example 19: Mozart, K.467, intermovement relationships

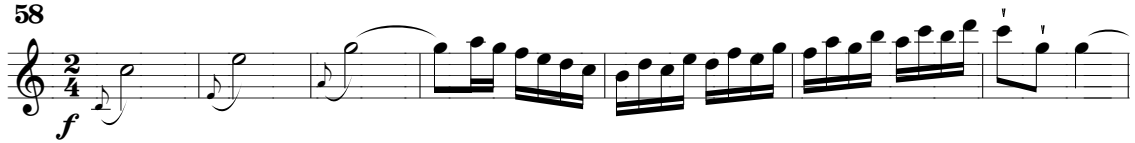
a) Allegro maestoso, bars 109ff. (opening of transition)



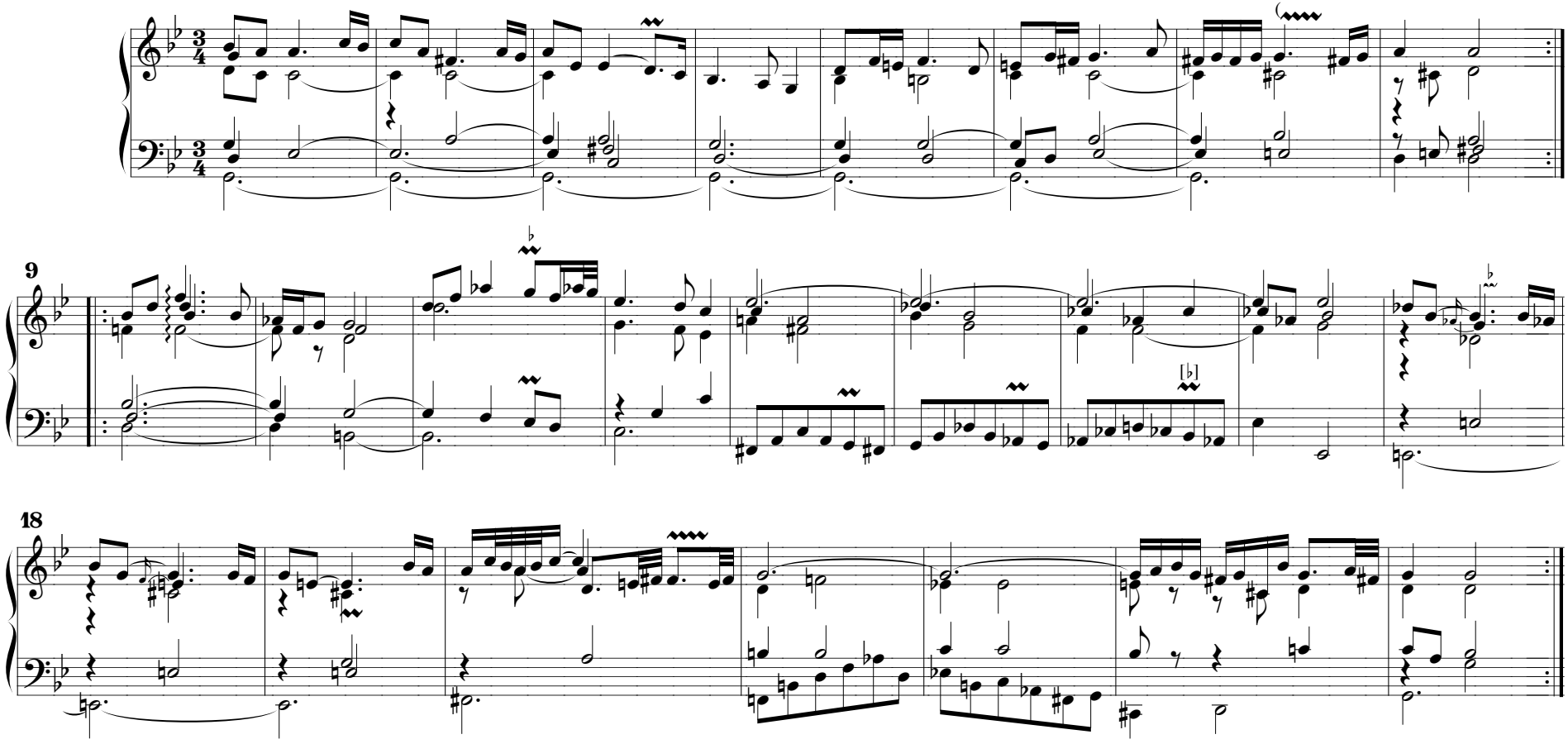
b) Andante, bars 2ff. (principal theme)



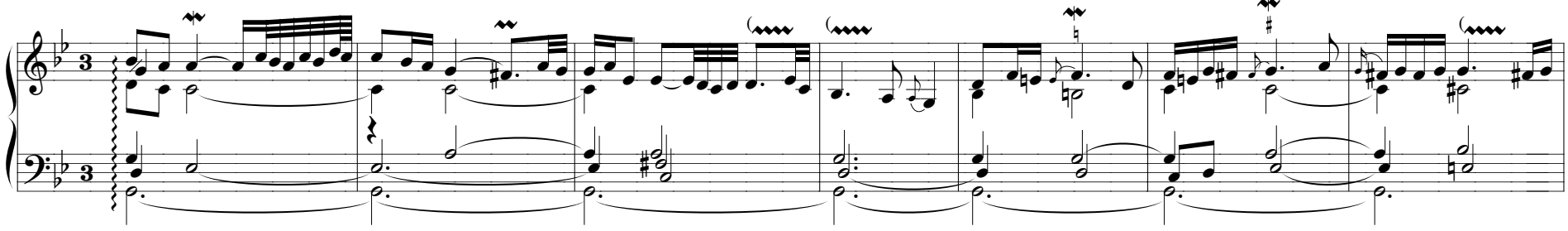
c) Rondo: Allegro assai vivace, bars 58ff. (opening of B section)



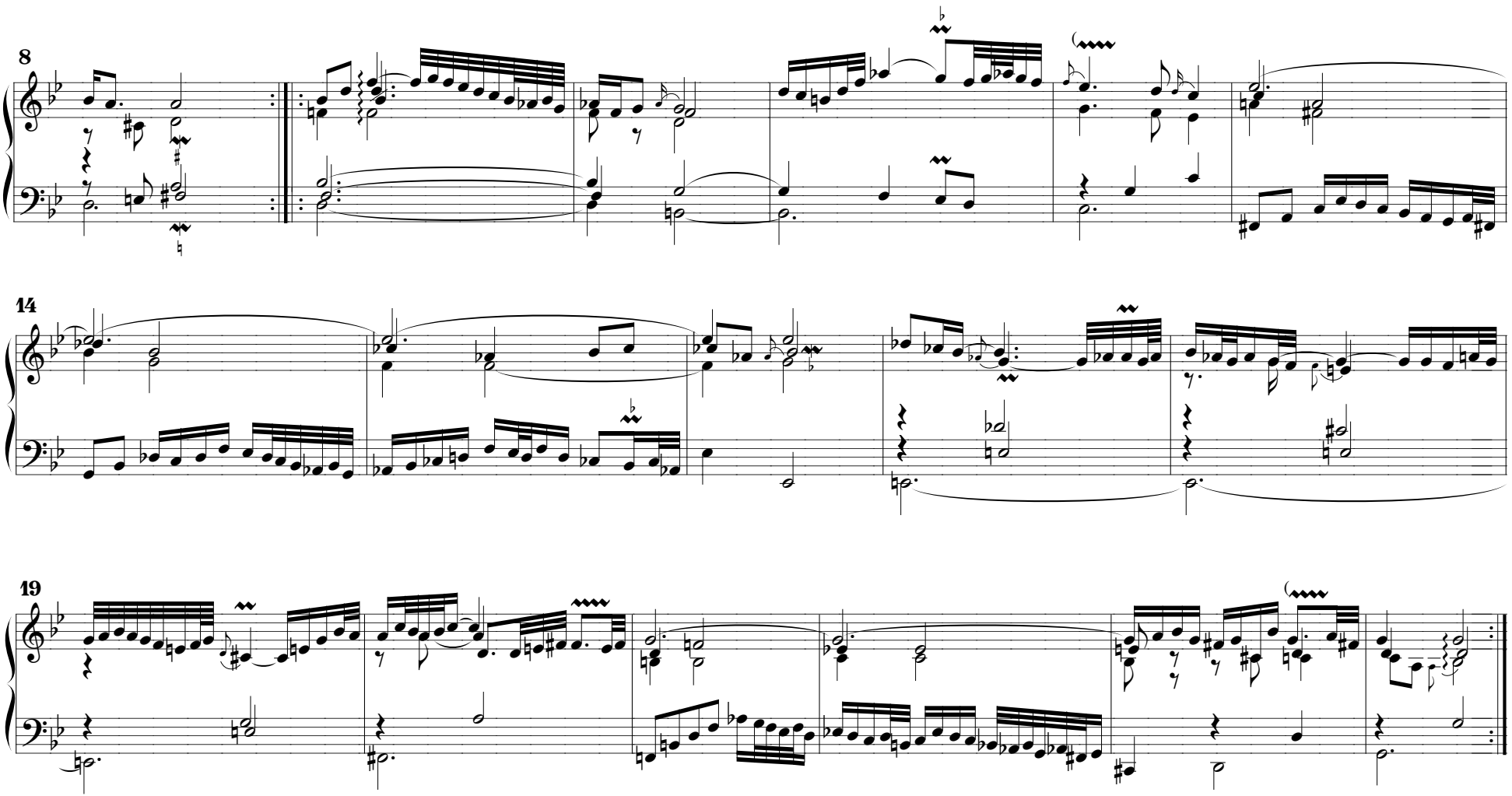
Example 20: Bach, G minor English Suite, Sarabande



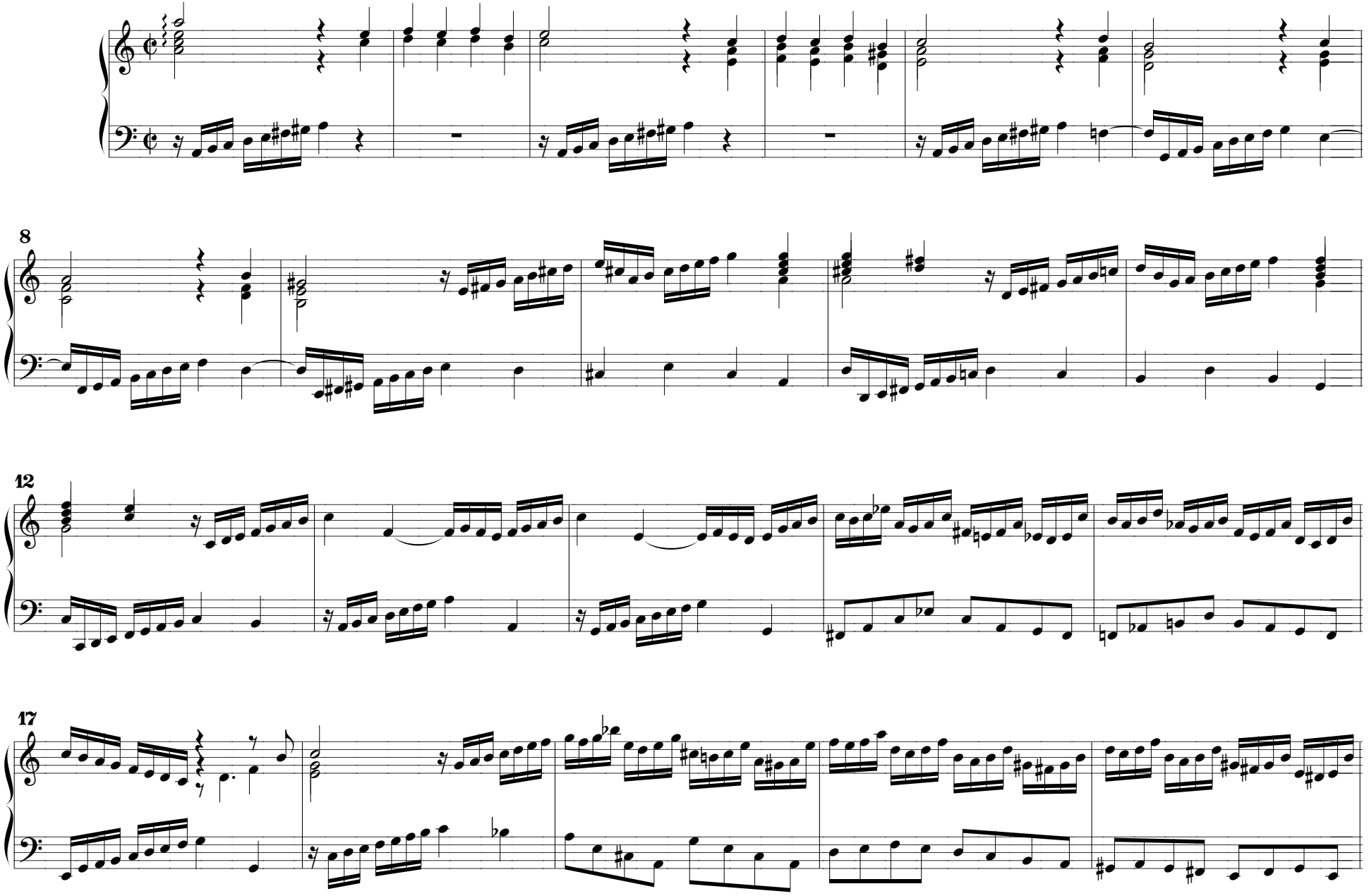
Les agréments de la mème Sarabande.



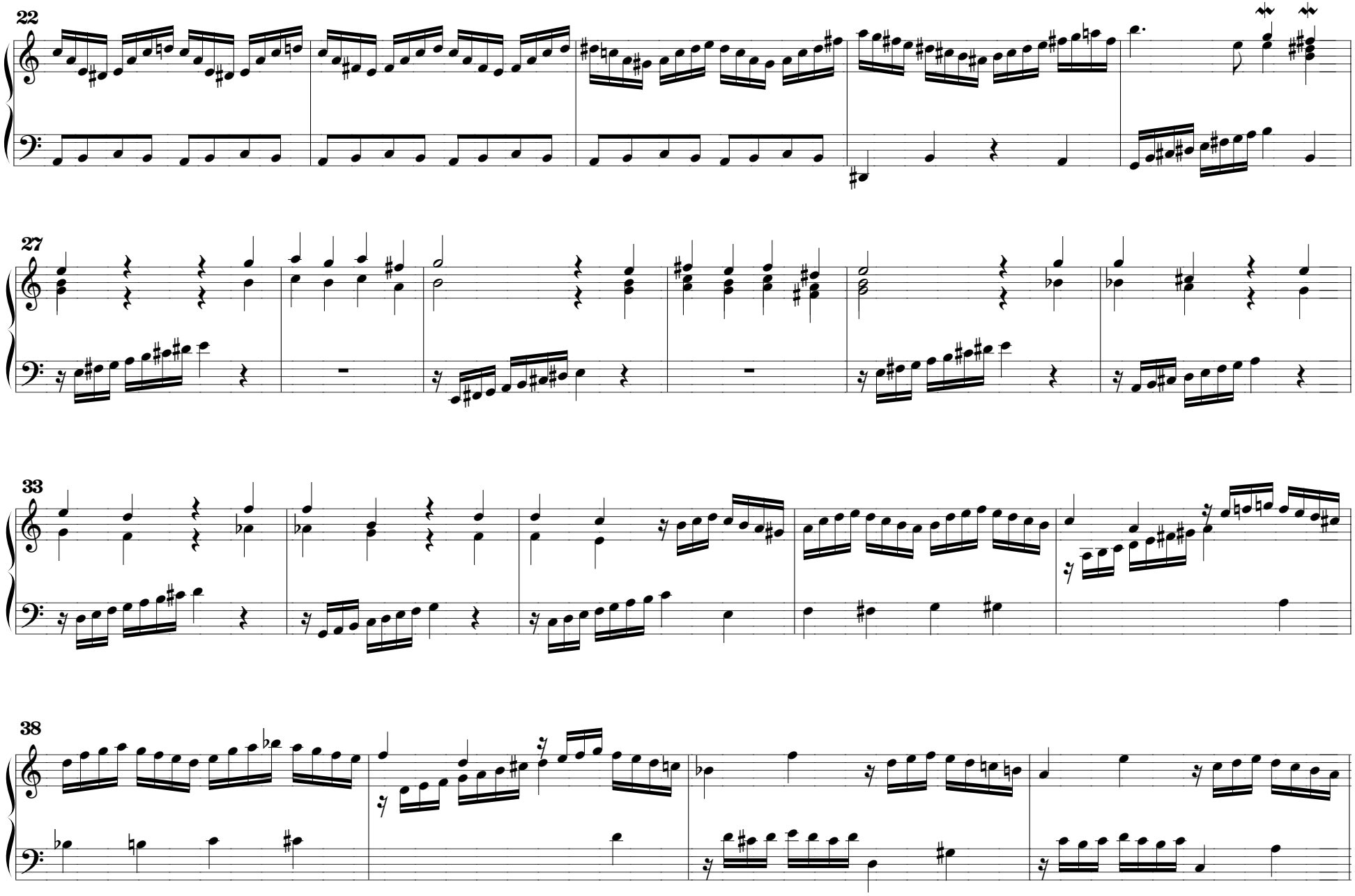
(continued)


8
14
19

Example 21: Bach, Suite in A minor, BWV 818a, I [Prélude]: fort gai



(continued)



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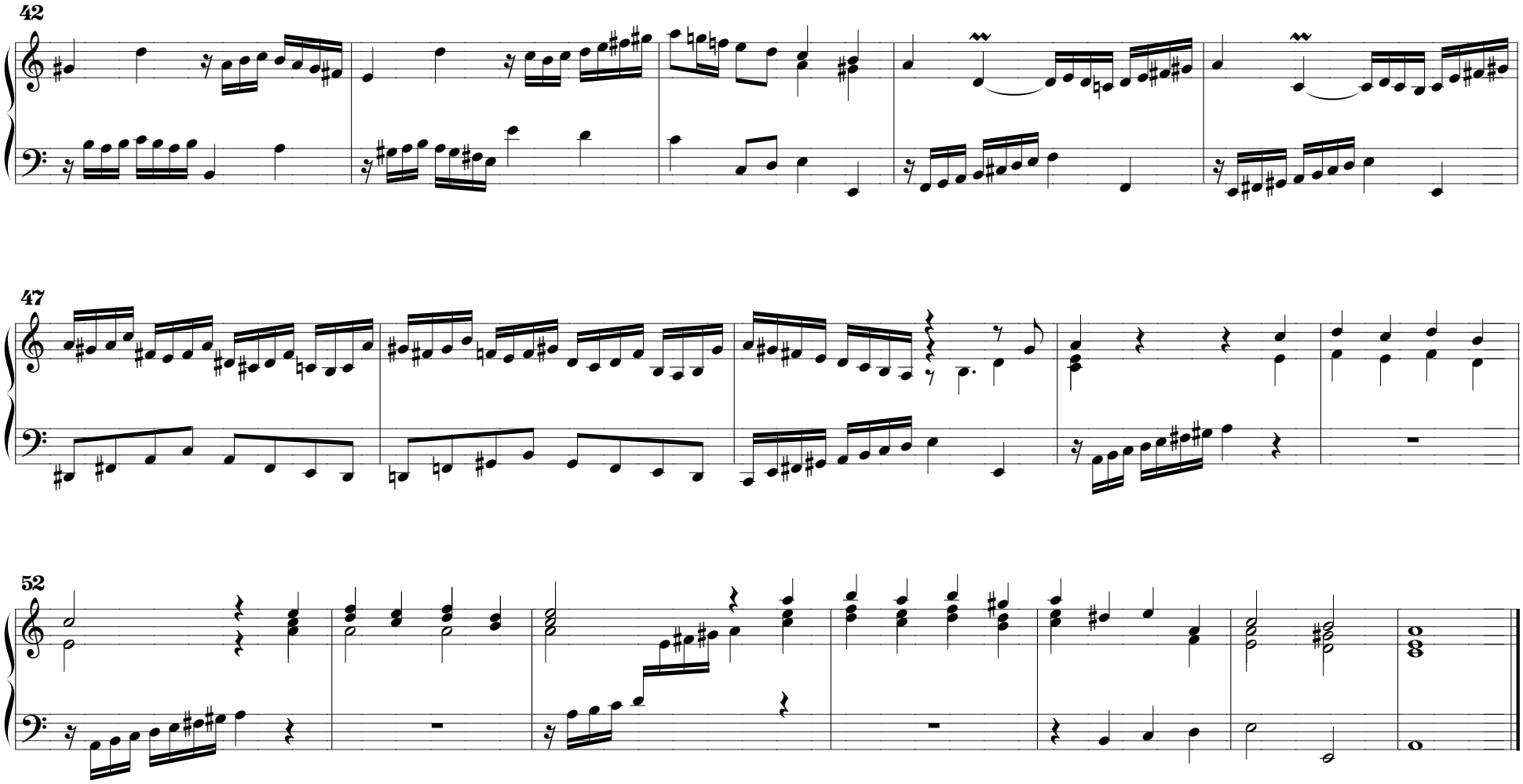
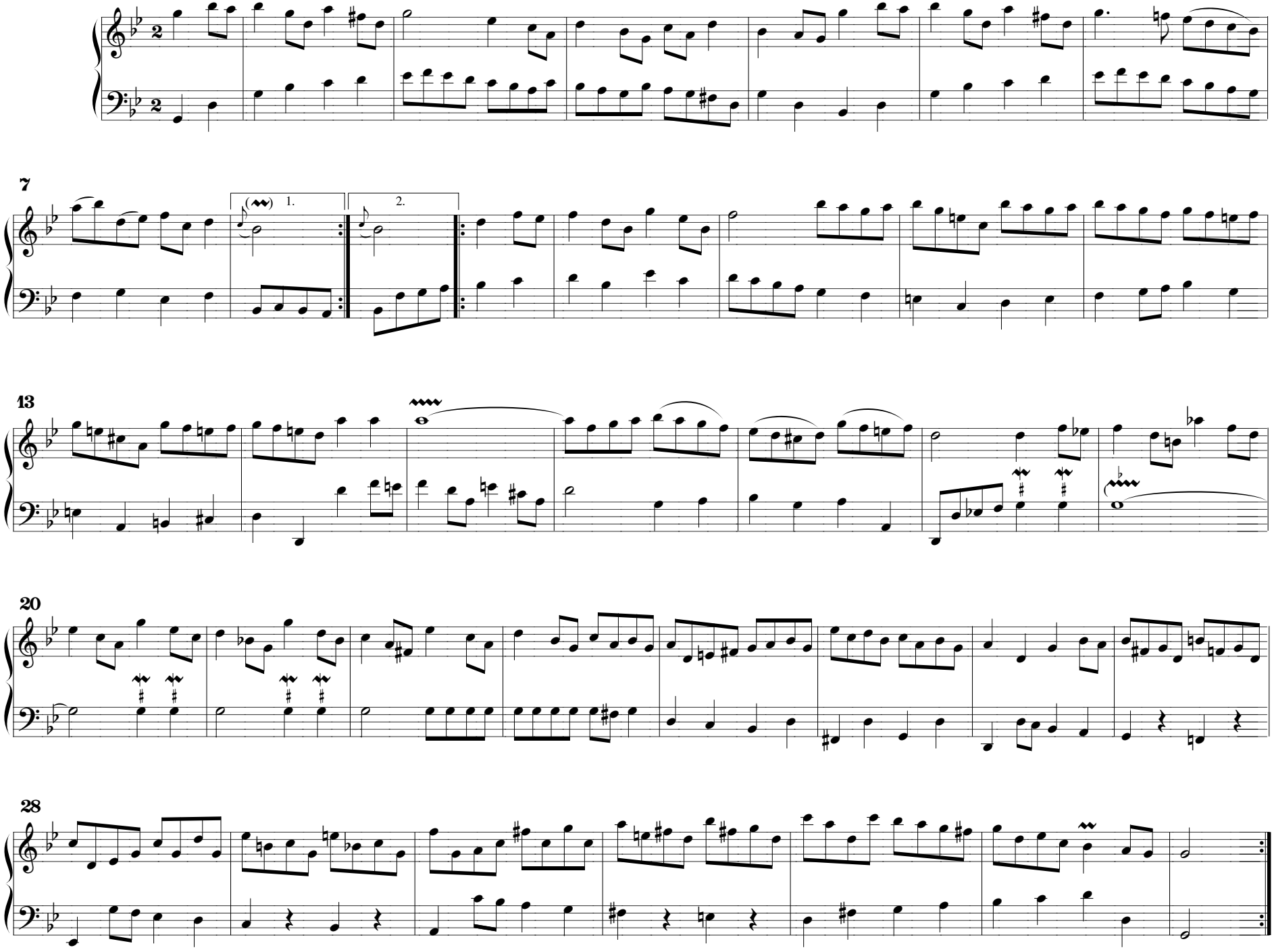

42
47
52


7
1.
2.
13
20
28