Music at King Ed's

Coda models

Mozart Quintet for Strings in G minor, K516, first movement

The coda for this movement starts with fairly standard cadential material (basically **i-iv-V-I**). Note the following

- the second time around this progression Mozart spices up the harmony with a V7-I progression borrowed from C major (a secondary dominant)
- he also adds an augmented sixth chord on Eb that resolves to the dominant back in G minor.
- Alternating **i** and **vii7** over a tonic pedal is a common way of repeating cadential progressions in a coda

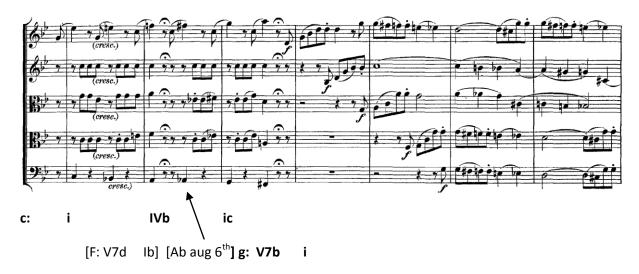
At the end of the first section of the coda Mozart modulates more strongly to C minor – this move to the subdominant is a very common way of beginning codas that will then go on to reinforce the home tonic.





Coda models

In the second section of the coda, Mozart basically repeats progression from the first section (including secondary dominant and augmented sixth) but this time in C minor. A dominant seventh in G minor pulls it back to the tonic for the final section.



The rest of the coda is much more standard, with some nice call and response towards the end, which involves alternating **i** and **vii7** (diminished seventh) chords as before but this time over a dominant pedal in the viola.

