

## **Music Theory III**

### **Class Preparation Worksheet for 4-4-18**

See Music Sources, pp. 387-390, Mozart, K. 152, “Ridente la calma”. Listen to this ternary form piece several times (a recording will be linked to the Day 19 page), then answer the following questions in preparation for Wednesdays class.

1. In the space below, diagram the large-scale form of this piece using upper case letters, inclusive measure numbers and primary key areas;

Section:

Measure No.:

Key:

2. On the score, mark each phrase and label all cadence types. Be prepared to support why you made those particular choices.
3. Two modulations occur in this aria. On the music, identify where they occur, what type of modulations are used, and provide a roman numeral analysis for the measure preceding each modulation, the measure containing the modulation, and the measure following each modulation.
4. In the space below, compare large A with the return of large A. Be very specific in noting any differences in the score (not differences in the recorded performance, since it is common practice to embellish repeated material).
5. One important aspect of ternary form is contrast. After carefully studying the music, discuss how large B provides contrast to large A (other than key). Be specific in pointing out what musical parameters are different, as well as any elements that may provide a sense of unity or connection with the first section.