

**Music Theory III**  
**Assignment 13 – due Monday, April 22 at the beginning of class**

Name \_\_\_\_\_

The following questions all refer to Mozart String Quartet, K. 421, II. The score is in Music Sources, pp. 391-395. A recording will be linked to the Day 23 page.

1. Indicate the large-scale (i.e. composite ternary) form of this piece, using capital letters for the primary sections and inclusive measure numbers. Also, include any additional segments such as an Intro., transitions, Coda, etc., if applicable.

Section:

Measures:

The primary key of this movement is \_\_\_\_\_.

2. See mm. 1-26. This passage is in binary form.
  - a. Does part I (mm. 1-8) modulate to a typical key for binary form? \_\_\_\_\_.
  - b. Name the old key, new key and their specific relationship.  
old key: \_\_\_\_\_ new key: \_\_\_\_\_ relationship: \_\_\_\_\_
  - c. **Being specific**, compare/contrast mm. 1-8 with mm. 15-26

3. See mm. 27-51. This is a passage of tonal instability,, moving through several keys.
  - a. mm. 27-30 imply the key of \_\_\_\_\_.
  - b. mm. 31-34 imply the key of \_\_\_\_\_.
  - c. mm. 35-42 imply the key of \_\_\_\_\_.

The specific relationship between this last key (mm. 35-42) and the overall key of the movement is called (circle one):

Relative Keys

Chromatic Third

Parallel Keys

Enharmonic

**over...**

d. mm. 43-46 imply the key of \_\_\_\_\_.

The chord on the fourth eighth note of m. 45 may be analyzed as: \_\_\_\_\_.

e. Measures 47-51 are a prolongation of a \_\_\_\_\_ triad (supply the root and chord quality). In relation to the overall form and tonality of this movement, why is this significant?

4. Briefly compare A and A'. Does A' follow the same formal structure as A? Is it abridged, extended, embellished, etc.?

5. Aside from key, discuss how large B contrasts (or is similar to) large A.