

Mus 303

Form and Analysis

Final Exam (must be turned in at the scheduled exam time)

Questions 1 and 2 pertain to the composition as a whole while questions 3-11 pertain to the first movement: *Adagio*.

1. The sonata has three movements. Note that each movement can be characterized as a compound form, that is, no movement is a song form (although a movement may contain a song form). Also, BOTH minuets of the second movement are parts of a larger compound form. What is the form of each movement?

- a) *Adagio* _____
 b) *Menuetto I & II* _____
 c) *Allegro* _____

2. Indicate for each movement whether the overall pattern is binary or ternary.

- a) *Adagio* _____
 b) *Menuetto I & II* _____
 c) *Allegro* _____

3. What would be the formal name for each of the following sections in the *Adagio*?

mm. 1-15: _____
 mm. 16-21: _____
 mm. 22-33: _____

4. With respect to section I of the first movement (mm. 1-15), identify the measure numbers and keys in which each theme begins. Note: the number of themes is greater than one and fewer than five.

Theme #	mm. #	key
1		
2		
3		
4		

5. Identify the measure numbers and keys in which each theme of section III (mm. 22-33) begins. Note: the number of themes is greater than one and fewer than five.

Theme #	mm. #	key
1		
2		
3		
4		

6. Toward the end of m. 8 there is a cadence. This cadence has an analog in m26 where it appears in another key. Identify the key and type of cadence (PAC, HC, PC, DC) in mm. 8 and 26.

meas. #	key	cadence type
8		
26		

7. In question 1-a you identified the overall form of the *Adagio*, and in question 3 you named its sections. In light of what you might expect, in terms of the academic template for this form, what essential component (not auxiliary) appears to be missing and in which section? Limit your answer to ten words.

8. Write a sentence explaining how the coda of the *Adagio* makes up for the liberties that Mozart took with section III (mm. 22-33).

9. Use the letters "a" and "b" to portray the simple form of the B-flat Major theme of the *Adagio*.

10. Regarding question 9, which type of song form does the B-flat Major theme exemplify?

11. Regarding question 9, identify the type of cadence that terminates the first statement of the "b" idea in the B-flat Major theme? (PAC, HC, PC, DC).

Questions 12-19 pertain to the second movement: *Menuetto I & Menuetto II*.

12. Thematically, mm.19-30 of the first minuet are a re-orchestration of mm. 1-12. What is the formal name for mm. 31-32?

13. Which type of song form is exemplified by BOTH minuets?

14. Identify the keys of each minuet;

Menuetto I: _____

Menuetto II: _____

15. What is the relationship of the key of *Menuetto II* to that of *Menuetto I*?

16. What is the relationship of the key of *Menuetto I* to that of the movement that precedes it (the *Adagio*)?

17. In question 1-b you identified the overall compound form of the *Menuetto I & Menuetto II*. Is this among the forms that would be considered "usual" as the second movement of a sonata? If "yes," what other form might be considered usual? If "no," what forms would be considered usual?

18. In *Menuetto II*, identify the measures subsequent to mm. 41-48 that contain analogous material. How and why is this material changed when it returns in the analogous section?
