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Spotify playlist

(link on textbook

website)

**Expansion and Contraction at the Phrase Level – Analyzing Expansion Techniques**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**INTRODUCTION / INSTRUCTIONS**

1. First, review phrase expansions and contractions on this page:

<https://viva.pressbooks.pub/openmusictheory/chapter/expansion-and-contraction/>

1. For each excerpt on the following pages, on the score itself, do the following:
   1. Identify the key and all cadences.
   2. Perform a segmentation analysis that shows the idea level, including appropriate labels.
   3. Identify the archetype (including hybrids) of the excerpt in the given blank, or if the excerpt does not represent an archetype, identify it as “unique.”
   4. Identify the location—using measure numbers—of any expansion technique(s) in the given blank, and name the expansion technique(s) being used.
2. *Only for those excerpts that request it*, provide a harmonic analysis on the score itself.

(Excerpts begin on the following page.)

**ANALYSIS**

**Excerpt #1:** Joseph Bologne, String Quartet No. 4, I, mm. 29–40. Runs 0:56–1:19.

**Archetype** (or hybrid, or unique): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (diatonic)





(Excerpt continues on the following page.)



**Excerpt #2:** Joseph Bologne, String Quartet No. 4, I, mm. 10–20. Runs 0:19–0:39.

Note: This excerpt uses the same playlist track as the previous excerpt.

**Archetype** (or hybrid, or unique): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

(No harmonic analysis needed.)



(Excerpt continues on the following page.)





(Worksheet continues on the following page.)

**Excerpt #3:** Oskar Böhme, Trumpet Concerto, Op. 18, III, mm. 7–16. Runs 0:07–0:22.

**Archetype** (or hybrid, or unique): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (contains mixture)





(Worksheet continues on the following page.)

**Excerpt #4:** Tchaikovsky, Souvenir d’un lieu cher, Op. 42, No. 3, “Melodie,” mm. 1–18

**Archetype** (or hybrid, or unique): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (modulates, contains chromaticism)





(Excerpt continues on the following page.)





(Worksheet continues on the following page.)

**Excerpt #5:** Mozart, Symphony No. 41 (Jupiter), II, mm. 1–11

**Archetype** (or hybrid, or unique): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (contains tonicization)



(Excerpt continues on the following page.)



(Worksheet continues on the following page.)

**Excerpt #6:** Fanny Hensel, 6 Lieder Op. 7, No. 4, “Du bist die ruh,” mm. 10–16. Runs 0:31–0:57.

**Archetype** (or hybrid, or unique): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Expansion technique(s)** (location and type): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Provide a **harmonic analysis** of this excerpt as directed by your teacher. (diatonic)





*(End of worksheet.)*