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Spotify playlist

(link on textbook

website)

**Hybrid Phrase-level Forms –
Analyzing Hybrid Forms**

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

**INTRODUCTION / INSTRUCTIONS**

1. First, review the traits of hybrid forms on this page:
<https://viva.pressbooks.pub/openmusictheory/chapter/hybrid-phrase-level-forms/>
2. For each excerpt on the following pages, on the score itself, do the following:
	1. Label the key of the excerpt.
	2. Label all cadences.
	3. Perform a segmentation analysis that shows the idea level only, above the score.
	4. Circle the pair of terms that *most accurately* describes each half (one from each category)
3. *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. 21–28. Runs 0:41–0:57.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

*Select one from each category:*

|  |  |
| --- | --- |
| **First half** | **Second half** |
| * Antecedent
* Presentation
* Compound Basic Idea
 | * Continuation
* Consequent
* Cadential
 |

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





**Excerpt #2:** Clara Schumann, Piano Trio, III, mm. 1–8.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

*Select one from each category:*

|  |  |
| --- | --- |
| **First half** | **Second half** |
| * Antecedent
* Presentation
* Compound Basic Idea
 | * Continuation
* Consequent
* Cadential
 |

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



**Excerpt #3:** Mozart, “Sehnsucht nach dem Fruhlinge,” mm. 1–8.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

*Select one from each category:*

|  |  |
| --- | --- |
| **First half** | **Second half** |
| * Antecedent
* Presentation
* Compound Basic Idea
 | * Continuation
* Consequent
* Cadential
 |



**Excerpt #4:** Bernhard Henrik Crusell, Clarinet Quartet No. 3 in D Major, Op. 7, III, mm. 53–60.

Runs 1:52–2:03.

Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

*Select one from each category:*

|  |  |
| --- | --- |
| **First half** | **Second half** |
| * Antecedent
* Presentation
* Compound Basic Idea
 | * Continuation
* Consequent
* Cadential
 |

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



**Excerpt #5:** Josephine Lang, “Traumbild,” mm. 20–27. Runs 1:01–1:26.

*Select one from each category:*

|  |  |
| --- | --- |
| **First half** | **Second half** |
| * Antecedent
* Presentation
* Compound Basic Idea
 | * Continuation
* Consequent
* Cadential
 |

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

(Excerpt begins on the following page.)

(**Excerpt #5 continued:** Josephine Lang, “Traumbild,” mm. 20–27. Runs 1:01–1:26.)



**Excerpt #6:** Beethoven, Rondo Op. 51, No. 2, mm. 1–8.

*Select one from each category:*

|  |  |
| --- | --- |
| **First half** | **Second half** |
| * Antecedent
* Presentation
* Compound Basic Idea
 | * Continuation
* Consequent
* Cadential
 |

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



*(End of worksheet.)*