

Spotify playlist (link on textbook website)

Hybrid Phrase-level Forms – Analyzing Hybrid Forms

Name:

INTRODUCTION / INSTRUCTIONS

- I. First, review the traits of hybrid forms on this page: <u>https://viva.pressbooks.pub/openmusictheory/chapter/hybrid-phrase-level-forms/</u>
- 2. For each excerpt on the following pages, on the score itself, do the following:
 - a. Label the key of the excerpt.
 - b. Label all cadences.
 - c. Perform a segmentation analysis that shows the idea level only, above the score.
 - d. 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

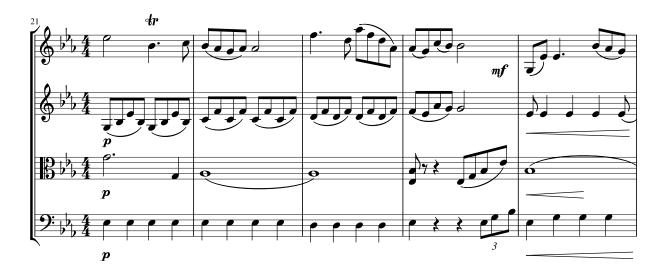
Excerpt #1: Joseph Bologne, String Quartet No. 4, I, mm. 21–28. Runs 0:41–0:57.

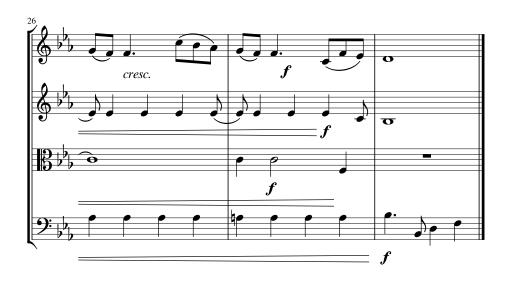
Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

5	0 2
First half	Second half
 Antecedent Presentation Compound Basic Idea 	 Continuation Consequent Cadential

Select one from each category:

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





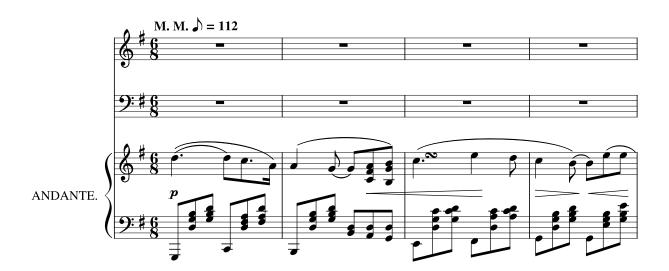
Excerpt #2: Clara Schumann, Piano Trio, III, mm. 1–8.

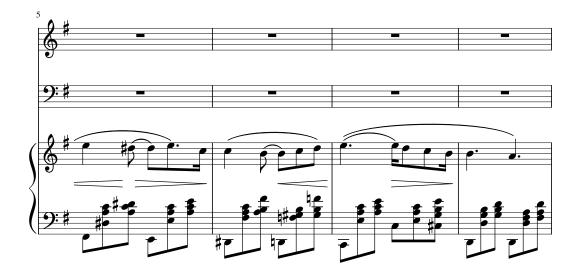
Label the key and all cadences. Then perform a segmentation analysis that shows the idea level only, above the score.

First half	Second half
 Antecedent Presentation Compound Basic Idea 	 Continuation Consequent Cadential

Select one from each category:

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





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Excerpt #3: Mozart, "Sehnsucht nach dem Fruhlinge," mm. I-8.

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

First half	Second half
□ Antecedent	Continuation
Presentation	Consequent
Compound Basic Idea	Cadential

Select one from each category:



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.

First half	Second half
 Antecedent Presentation Compound Basic Idea 	 Continuation Consequent Cadential

Select one from each category:

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:

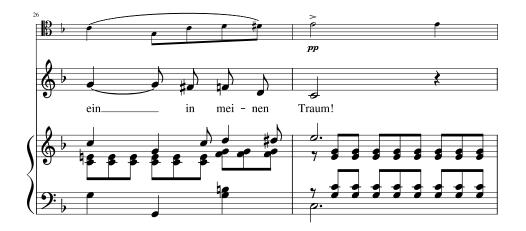
First half	Second half
 Antecedent Presentation Compound Basic Idea 	ContinuationConsequentCadential

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.)



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

First half	Second half	
 Antecedent Presentation Compound Basic Idea 	 Continuation Consequent Cadential 	

Select one from each category:

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

Andante cantabile e grazioso.



(End of worksheet.)

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