



Spotify playlist  
(link on textbook  
website)

# Foundational Concepts for Phrase-level Forms

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

## PART 1

John Williams, “Hedwig’s Theme” from *Harry Potter*

1. Listen to the excerpt. (0:00–0:35)
2. On the score below, four points of closure have been identified using letters (A, B, C, and D). These points of closure mark the ends of phrases, and not all of them involve traditional cadences. Besides harmony, what other feature tells us that these moments can be considered points of closure?  
  
\_\_\_\_\_
3. A segmentation analysis and motivic analysis have been started for you on the score below. The first idea has been bracketed, and two motives have been circled and labeled ‘X’ and ‘Y.’ Continue the analysis on the score by:
  - finishing the segmentation analysis to show the complete idea level on the score, and
  - identifying any recurrences of motives ‘X’ and ‘Y’ and labeling them appropriately.
4. In the blank space immediately below, please draw a phrase diagram in which you show:
  - the idea level,
  - the phrase level, and
  - the points of closure. (Use boxed C’s to indicate these instead of a cadence label.)

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5. Pick two of the motivic recurrences you have identified and explain what transformations have been applied to them.

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The image displays four staves of musical notation in 3/8 time. The first staff contains a sequence of notes with a red bracket spanning the first two measures. Below the first measure is a red oval labeled 'X', and below the second measure is a red oval labeled 'Y'. The subsequent three staves are labeled A, B, C, and D in red boxes. Staff A shows a variation of the first two measures. Staff B shows a variation of the first two measures. Staff C shows a variation of the first two measures. Staff D shows a variation of the first two measures.

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### PART 2

Omar Thomas, *A Mother of a Revolution!*

**Note:** This audio example is *not* on the worksheet playlist. Instead, use this URL:

<https://youtu.be/R6ieR-YZ4eY>

Performed by the Hodgson Wind Ensemble at the University of Georgia (Dr. Cynthia Johnston Turner, conductor). (Used by permission.)

1. This exercise is audio-only, with no score to reference.
2. Listen to the excerpt.
3. An important motive is introduced at the beginning of the piece in the brass section at 0:32–0:38 (although there's certainly a sense in which the motive is foreshadowed by the percussion at 0:24–0:26). Identify at least three different transformations of this motive across the work by filling in the following blanks:

	<u>Timestamp</u>	<u>Instrument(s)</u>	<u>Transformation technique(s) applied</u>
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____

### PART 3

Maria Szymanowska, *18 Dances of Different Genres*, Polonaise in E minor, Trio, mm. 1–8.

1. Listen to the excerpt. (starts at 0:54)
2. Identify all cadences directly on the score below.
3. Provide a segmentation analysis on the score that shows the idea level.
4. In the blank space immediately below, draw a phrase diagram that shows the idea level, the phrase level, and cadences:

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The image displays three systems of musical notation for piano, each consisting of a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system includes 'Ad.' markings and a fermata. The second system includes a fermata. The third system ends with repeat signs.