



Spotify playlist  
(link on textbook  
website)

# Hybrid Phrase-level Forms – Analyzing Forms with Multiple Interpretive Possibilities

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

## PART 1

1. First, review the traits of archetypes (sentences and periods) and hybrid forms on these pages:  
<https://viva.pressbooks.pub/openmusictheory/chapter/phrase-archetypes-unique-forms/>  
<https://viva.pressbooks.pub/openmusictheory/chapter/hybrid-phrase-level-forms/>

Each of the excerpts in this part can be interpreted in two possible ways. You are asked to determine your preferred (most defensible) interpretation, as well as an alternative interpretation.

(Excerpts begin on the following page.)

**Excerpt #1:** Louise Farrenc, Nonet, Op. 38, II, mm. 1–8.

- I. Indicate your **preferred interpretation** by completing the following:
  - a. Circle the pair of terms that *most accurately* describes each half (one from each category).
  - b. Perform a segmentation analysis that shows the idea level only, above the score.
  - c. Label the key of the excerpt, and label all cadences.
  - d. Provide a harmonic analysis on the score itself as directed by your teacher. (modulates)

**Preferred Interpretation** – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

Andante con moto ♩ = 69

The musical score consists of nine staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl Bb.), Cor Anglais (Cor B.), and Bassoon (Bsn.). The bottom four staves are for strings: Violin (Vln.), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Bc.). The key signature has two flats (B-flat major), and the time signature is 2/4. The tempo is marked 'Andante con moto' with a quarter note equal to 69 beats per minute. The score begins with a rest for the woodwinds and a melodic entry for the strings. The violin and viola parts are marked with a piano (*p*) dynamic. The piece concludes with a repeat sign and a double bar line.

2. Indicate a plausible **alternative interpretation** of the excerpt above by completing the following:
  - a. Circle the pair of terms that *next most accurately* describes each half (one from each category; this must be different from your preferred interpretation above).

**Alternative Interpretation** – *Select one from each category:*

<b>First half</b>	<b>Second half</b>
<input type="checkbox"/> Antecedent <input type="checkbox"/> Presentation <input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Continuation <input type="checkbox"/> Consequent <input type="checkbox"/> Cadential

3. Write one or two paragraphs discussing the merits of your **preferred interpretation** of the excerpt above, in comparison to the plausible **alternative**:

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(Worksheet continues on the following page.)

**Excerpt #2:** Beethoven, Piano Sonata Op. 31, No. 3, III, mm. 1–8.

- I. Indicate your **preferred interpretation** by completing the following:
  - a. Circle the pair of terms that *most accurately* describes each half (one from each category).
  - b. Perform a segmentation analysis that shows the idea level only, above the score.
  - c. Label the key of the excerpt, and label all cadences.
  - d. Provide a harmonic analysis on the score itself as directed by your teacher. (diatonic)

**Preferred Interpretation** – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

2. Indicate a plausible **alternative interpretation** of the excerpt above by completing the following:
  - a. Circle the pair of terms that *next most accurately* describes each half (one from each category; this must be different from your preferred interpretation above).

**Alternative Interpretation** – *Select one from each category:*

First half	Second half
<input type="checkbox"/> Antecedent	<input type="checkbox"/> Continuation
<input type="checkbox"/> Presentation	<input type="checkbox"/> Consequent
<input type="checkbox"/> Compound Basic Idea	<input type="checkbox"/> Cadential

3. Write one or two paragraphs discussing the merits of your **preferred interpretation** of the excerpt above, in comparison to the plausible **alternative**:

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(Worksheet continues on the following page.)

## PART 2

The passages below are representative of common approaches to thematic form in concert band music.

**Excerpt #1:** Randall D. Standridge, *Impact*, mm. 25–40 in the horns.

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

<https://youtu.be/LwzXenzrniM?t=35> (track time 0:35–1:00)

1. Perform a segmentation analysis that shows the idea level only, above the score. Be sure to include appropriate labels.

The image shows two systems of musical notation for a concert band horn section. The first system covers measures 25 to 32, and the second system covers measures 33 to 40. The instruments listed are Bb Trumpet 1, Bb Trumpet 2 & 3, F Horn 1 & 2, Trombone 1, Trombone 2 & 3, Baritone / Euphonium, and Tuba. The music is in 4/4 time. Dynamics include *mp* (mezzo-piano) and *p* (piano). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests.

2. Does your analysis of the excerpt above correspond to one of the archetypal forms (including hybrids)? Is it a unique form? Or is it “like” one of the archetypes except in certain ways? Explain your reasoning in the blank space below.

**Excerpt #2:** Randall D. Standridge, *Impact*, mm. 49–66 in the trumpets.

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

<https://youtu.be/LwzXenzrniM?t=72> (track time 1:12–1:36)

- I. Perform a segmentation analysis that shows the idea level only, above the score. Be sure to include appropriate labels.

2. Does your analysis of the excerpt above correspond to one of the archetypal forms (including hybrids)? Is it a unique form? Or is it “like” one of the archetypes except in certain ways? Explain your reasoning in the blank space below.

*(End of worksheet.)*