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Spotify playlist

(link on textbook

website)

**The Phrase, Archetypes, and Unique Forms – Analyzing Sentences**

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

**Note:** All score excerpts are found in an **Excerpt Bank** at the end of this worksheet.

**PART 1: Sentences on a Continuum**

1. First, review the traits of the archetypal sentence, part way down on this page: <https://viva.pressbooks.pub/openmusictheory/chapter/phrase-archetypes-unique-forms/>
2. Listen to each of the excerpts, while following along with the scores in the Excerpt Bank.
3. Fill out the chart below by rating each excerpt on a scale from 1–3:
* 1 = the excerpt is identical or nearly identical to the archetypal sentence
* 2 = the excerpt is a sentence, but it’s not an archetypal sentence
* 3 = the excerpt is not a sentence

|  |  |  |
| --- | --- | --- |
| # | Excerpt | Rating |
| 1 | Joseph Bologne, String Quartet No. 4, II, mm. 1–8 |  |
| 2 | Joseph Haydn, Horn Concerto in DM, I, mm. 16–26 (0:28–0:46) |  |
| 3 | Marianna Martines, Piano Sonata in A, III, mm. 1–9 |  |
| 4 | Giacomo Puccini, “O mio babbino caro,” mm. 1–8 (begins at 0:22) |  |
| 5 | Wolfgang Amadeus Mozart, “Dies irae” from *Requiem*, mm. 1–8 |  |
| 6 | Maria Szymanowska, Polonaise in Fm, mm. 1–6 |  |

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**PART 2: Explanation**

1. Select one of the excerpts you rated as a “1” above. In the space below, describe how this excerpt is like the archetypal sentence by listing all of the features of a sentence that are present. Be sure to use all appropriate terminology in your description.

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1. Select one of the excerpts you rated as a “2” above. In the space below, describe the features that *are* like the archetypal sentence, as well as those that make it *not* an archetype.

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1. Select one of the excerpts you rated as a “3” above. In the space below, describe the features that convince you it’s not a sentence.

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**PART 3: Formal Analysis**

In the spaces below, draw form diagrams for each of the requested excerpts.

* Model your diagram on those found in the textbook.
* Be sure to show the idea level and above.
* For any excerpt you rated as “1” or “2” above, be sure to label all segments appropriately.
* For any excerpt you rated as “3” above, you do *not* need to label the segments of your diagram.

**Diagram Excerpt 1:** Joseph Bologne, String Quartet No. 4, II, mm. 1–8

**Diagram Excerpt 3:** Marianna Martines, Piano Sonata in A, III, mm. 1–9

**Diagram Excerpt 6:** Maria Szymanowska, Polonaise in Fm, mm. 1–6

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**PART 4: Harmonic Analysis**

Directly on the score(s) in the Excerpt Bank below, provide a harmonic analysis for one excerpt of your choosing, or for any excerpt(s) your teacher requests.

**Excerpt Bank**

**Excerpt #1:** Joseph Bologne (Chevalier de Saint-Georges), String Quartet No. 4, II (Quatuor No. 4 do mineur: Rondeau), mm. 1–8



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**Excerpt #2:** Joseph Haydn, Horn Concerto in DM, I, mm. 16–26 (0:28–0:46)





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**Excerpt #3:** Marianna Martines, Piano Sonata in A, III, mm. 1–9





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**Excerpt #4:** Giacomo Puccini, “O mio babbino caro,” mm. 1–8 (excerpt begins at 0:22, after an instrumental introduction)





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**Excerpt #5:** Wolfgang Amadeus Mozart, “Dies irae” from Requiem, mm. 1–8



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**Excerpt #6:** Maria Szymanowska, Polonaise in Fm, mm. 1–6

