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(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 <i>Requiem</i> , 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.

2. 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.

3. 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

The musical score is for a string quartet in 2/4 time, key of B-flat major (two flats). It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The first staff (Violin I) starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The second staff (Violin II) starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The third staff (Viola) starts with a half note G2, followed by quarter notes A2, Bb2, and A2. The fourth staff (Cello/Double Bass) starts with a half note G2, followed by quarter notes A2, Bb2, and A2. The music continues with various rhythmic patterns and dynamics, including a piano (p) dynamic in the second staff. The excerpt ends with a double bar line and repeat dots in all staves, with the word 'fin' written above the final measure of each staff.

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

Oboe

Violin I

Violin II

Viola

Violoncello

p

p

p

p

p

f

f

f

f

f

f

f

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A musical score for piano, consisting of six staves. The top two staves are treble clef, and the bottom four are bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score shows the first nine measures of a piece. The music features a mix of eighth and sixteenth notes, with some rests and a trill in the third measure of the third staff.

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

A musical score for piano, consisting of two systems of two staves each. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked "Tempo di Minuetto. (♩ = 126)". The first system shows measures 1-4, with dynamics *f* and *sf*. The second system shows measures 5-8, with dynamics *dolce* and *f*. The music includes triplets, trills, and various articulations.

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

Andantino ingenuo ♩ = 120

O mio bab_bino ca_ro, mi pia_ce, è bel_lo

Andantino ingenuo ♩ = 120

dolce

pp

bel_lo; vo'an_da_rein Por_ta Ros_sa

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7
a com_ per_ ar fa_ nel_ lo! Si,
pp

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

Allegro assai.

Soprano
Di - es i - rae, di - es

Alto
Di - es i - rae, di - es

Tenor
Di - es i - rae, di - es

Bass
Di - es i - rae di - es

Piano
f

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S. il - la sol vet sae clum in fa - vi - la, te - ste

A. il - la sol vet sae clum in fa - vi - la, te - ste

T. il - la sol vet sae clum in fa - vi - la, te - ste

B. il - la sol vet sae clum in fa - vi - la, te - ste

Pno.

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S. Da - vid cum Sy - bil - la.

A. Da - vid cum Sy - bil - la.

T. Da - vid cum Sy - bil - la.

B. Da - vid cum Sy - bil - la.

Pno.

tr

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

The image displays a musical score for the first six measures of Maria Szymanowska's Polonaise in F major. The score is written for piano and consists of two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 6. The key signature is one flat (F major), and the time signature is 3/4. The music is characterized by a steady eighth-note bass line in the left hand and a more complex, rhythmic melody in the right hand. Dynamics include piano (*p*) and fortissimo (*ff*). The score includes various musical notations such as slurs, accents, and dynamic markings.