

Exercise 2: Analysis. Analyze the examples that incorporate EPMs. Cont'd

B.

Lei - se fle - hen mei - ne Lie - der durch die Nacht zu dir;

This musical score is for exercise B. It consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time and features three triplet markings over the notes 'hen', 'der', and 'Nacht'. The piano accompaniment is in 3/4 time and consists of a steady eighth-note bass line and a treble line with chords and moving lines.

C.
Allegro

p

This musical score is for exercise C, titled 'Allegro'. It is a piano piece in 2/4 time with a key signature of one sharp (F#). The score is marked with a piano dynamic (*p*). It features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes various articulations such as slurs and accents.

D.

Lea * Lea * Lea * Lea * Lea * Lea *

This musical score is for exercise D. It is a piano piece in 3/4 time with a key signature of one sharp (F#). The score features a melodic line with slurs and accents, and a bass line with chords. The lyrics 'Lea * Lea * Lea * Lea * Lea * Lea *' are written below the bass line.

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E.

Exercise 3: Embedded Phrase Models (EPMs) and Contrapuntal Cadences. Complete these tasks on a separate sheet of manuscript paper and analyze using two levels.

- In D minor, write a short progression that contains two tonic expansions, each of which uses a different EPM.
- Set the following soprano melody in B minor: $\hat{5} \hat{4} \hat{4} \hat{3} \hat{2} \hat{2} \hat{1}$. Include ii_2^4 and ii_5^6 .

Exercise 4: Complete the following tasks in four voices; provide a two-level analysis.

- In D major, write a four-measure progression that:
 - expands the tonic with an EPM; closes with an IAC;
 - expands the PD at the cadence through voice exchange;
 - includes at least one suspension.
- In C minor, write a four-measure progression that:
 - includes a bass suspension;
 - includes a tonic expansion with a bass that descends a sixth from 1 to 3;
 - expands the PD with a six-four chord;
 - concludes with an IAC.

Exercise 5: Below are two models, each of which can be fleshed out into a two-phrase musical unit. Such a musical unit is called a period. We will explore periods in detail in Chapter 15.

- Choose one of the models. Begin with good outer voices in a major key of your choice and label the implied harmonies. Label tonic, pre-dominant, and dominant expansions.
- Flesh out the texture in four voices and, if you desire, figure your texture.
- Elaborate your melody with suspensions, arpeggios, passing notes, and embellishing skips.
- Along the same lines, elaborate the inner voices appropriately.

Model 1:

mm:	1	2	3	4	5	6	7	8
	I	I	PD-D	IAC	I	I	PD-D(7)	PAC

Model 2:

mm:	1	2	3	4	5	6	7	8
	I	I	I	PD-D (HC)	I	I	PD-D(7)	PAC