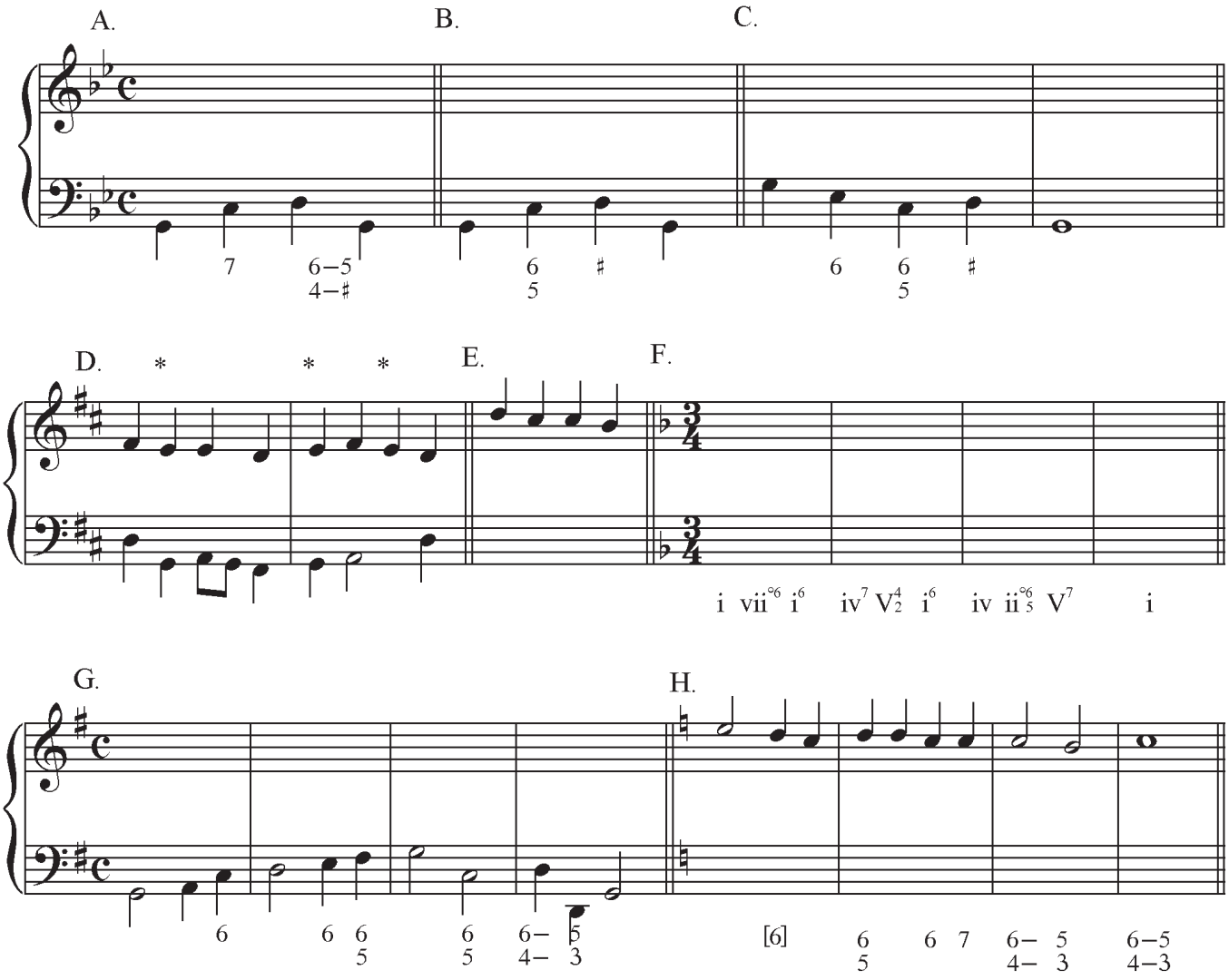
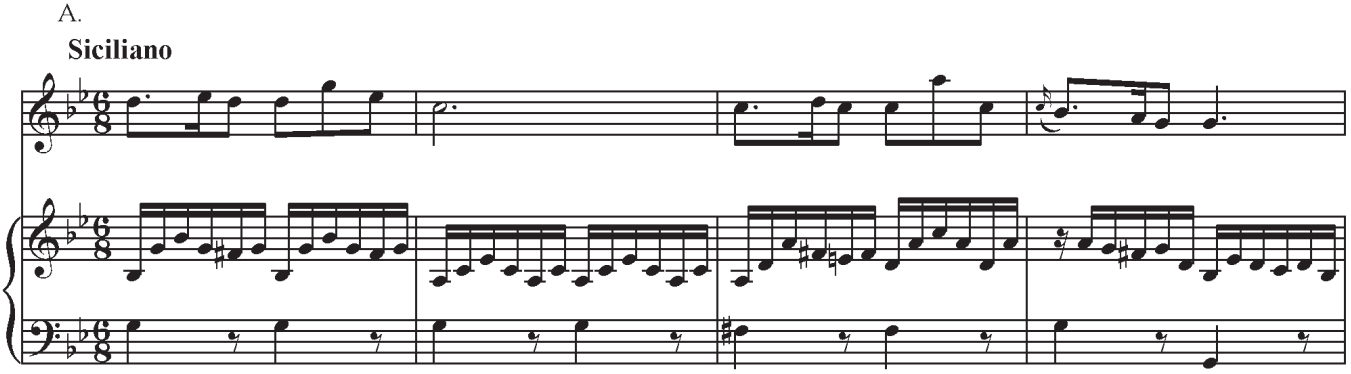
Chapter 12 – The Pre-Dominant Refines the Phrase Model

Exercise 1: Writing pre-dominant seventh chords. Complete the varied tasks below, which include figured bass, melody harmonization, and melody with given figures. Asterisks require use of a seventh chord.

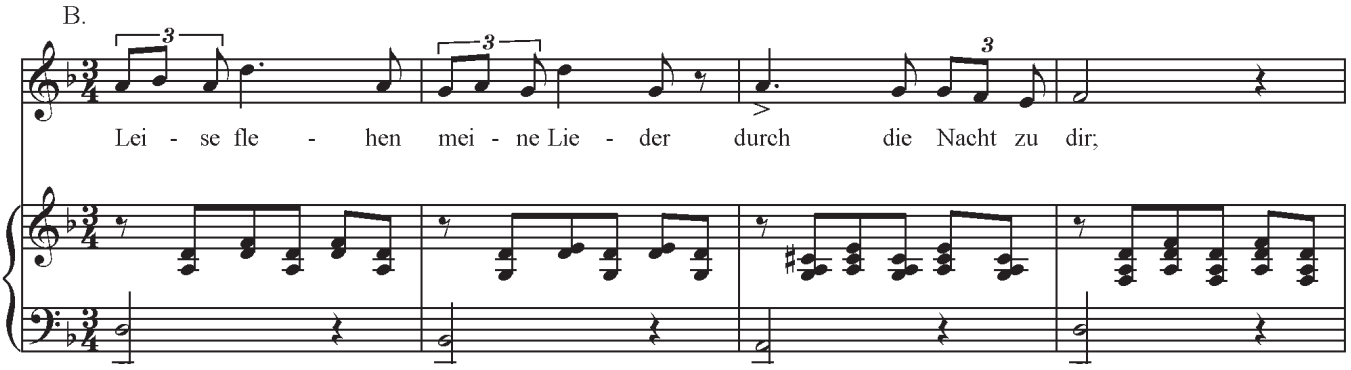


Exercise 2: Analysis. Analyze the examples that incorporate EPMs.



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

B.



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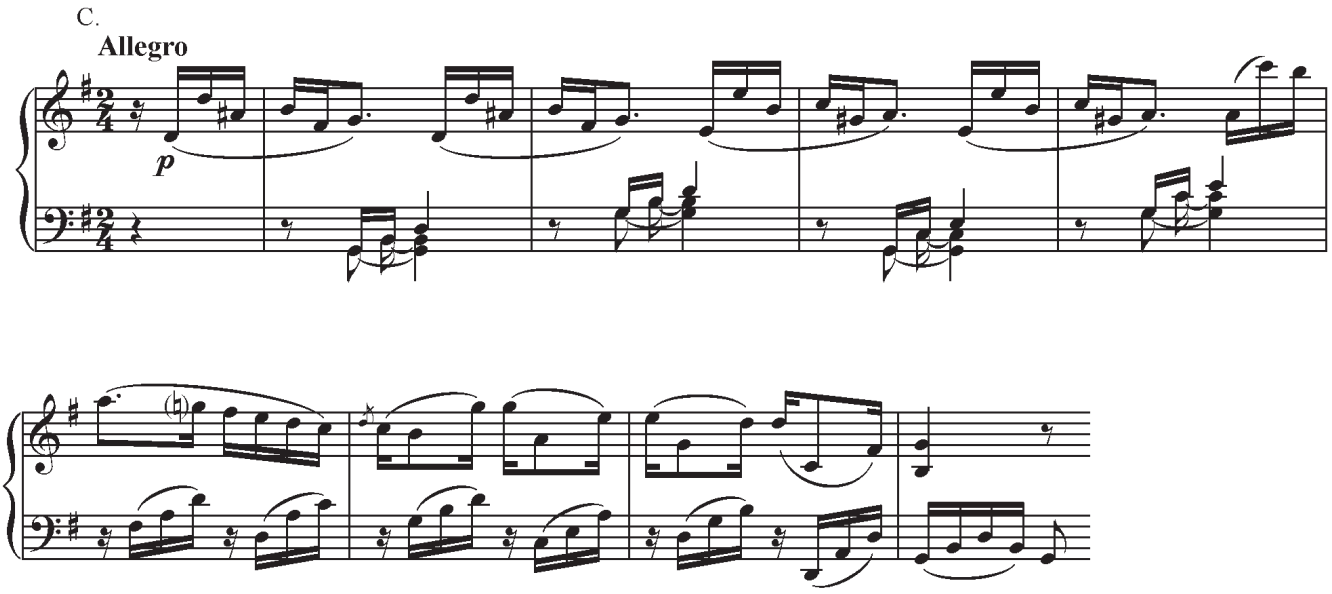

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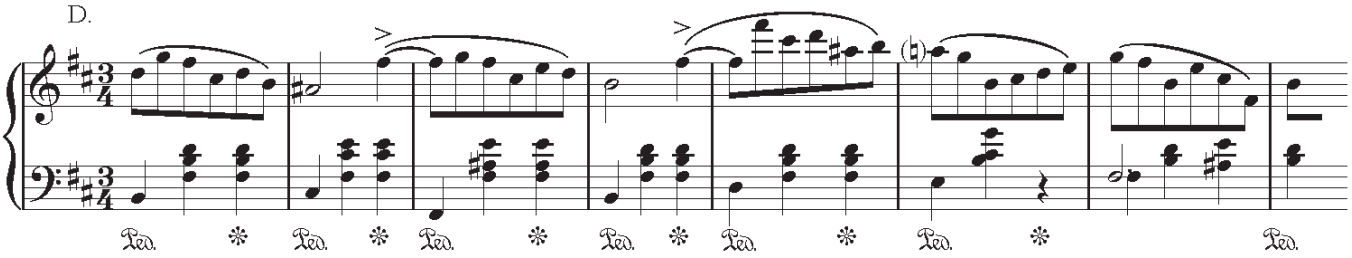
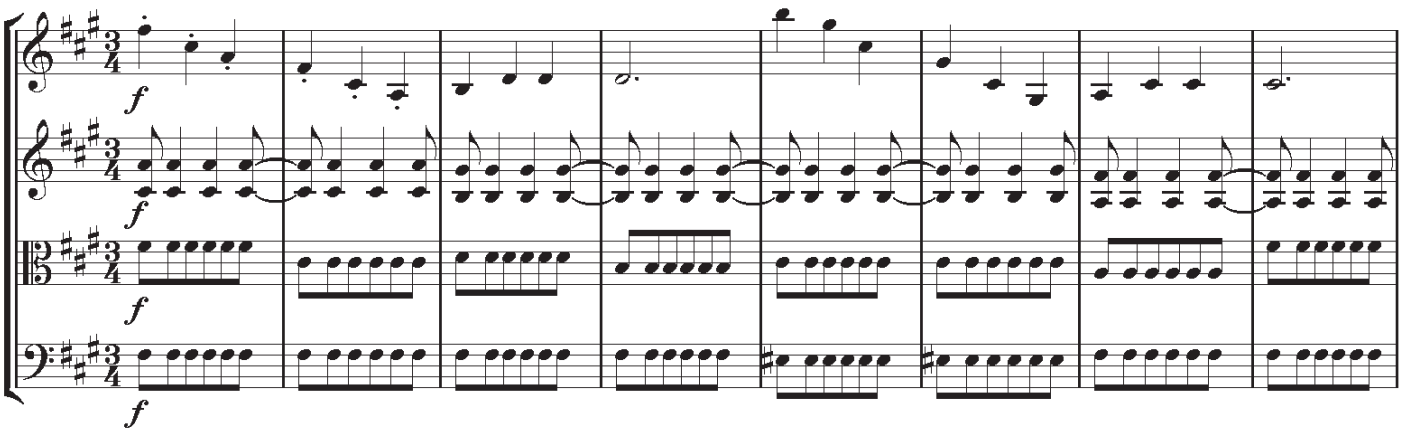


Exercise 2: Analysis. Analyze the examples that incorporate EPMs. Cont'd

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.

A. In D minor, write a short progression that contains two tonic expansions, each of which uses a different EPM.

B. Set the following soprano melody in B minor: $\hat{5}\ \hat{4}\ \hat{4}\ \hat{3}\ \hat{2}\ \hat{2}\ \hat{1}$. Include ii^4_2 and ii^6_5.

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

A. In D major, write a four-measure progression that:
1. expands the tonic with an EPM; closes with an IAC;
2. expands the PD at the cadence through voice exchange;
3. includes at least one suspension.

B. In C minor, write a four-measure progression that:
1. includes a bass suspension;
2. includes a tonic expansion with a bass that descends a sixth from 1 to 3;
3. expands the PD with a six-four chord;
4. 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.

A. 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.

B. Flesh out the texture in four voices and, if you decsire, figurate your texture.

C. Elaborate your melody with suspensions, arpeggios, passing notes, and embellishing skips.

D. 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