



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;

d: i      ii<sup>3</sup>      V<sup>7</sup>      i

C. **Allegro**

*p*

G:      I      ii<sup>2</sup>

V<sup>5</sup>      7      I      ii<sup>5</sup>      V<sup>4</sup>      5      I

PD      D      T

D.

b: i      \*      V<sup>3</sup>      \*      V<sup>7</sup>      \*      i      \*      i<sup>6</sup>      \*      ii<sup>5</sup>      \*      V<sup>4</sup>      5      i

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

E.

*f* *f* *f* *f*

$\text{F}\#:$   $i$   $ii^4$   $V^6$   $i$

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. B.

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

A. B.

$D:$   $7-6$   $C:$   $5-$   $6$   
 $2-$   $3$

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. (only)

$F:$