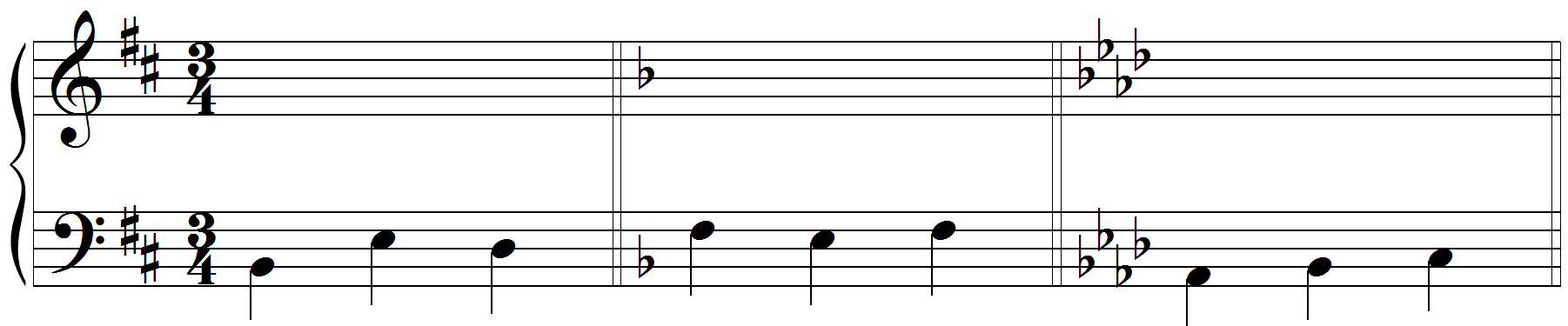
Chords as Forms of Prolongation (and Review!)

**Part I**. Review: writing tonic expansions from figures.

* Provide a harmonic analysis of the given figures.
* Realize each progression in four parts.

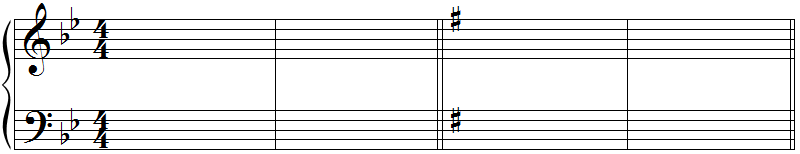


6 6

b: F: A:

**Part II**. Review: strong predominants and the cadential .

* For each of the two progressions below, add a ***different* strong predominant** in the blank, then
* Realize each progression in four parts



g: i \_\_\_\_\_ V i e: i \_\_\_\_\_ V i

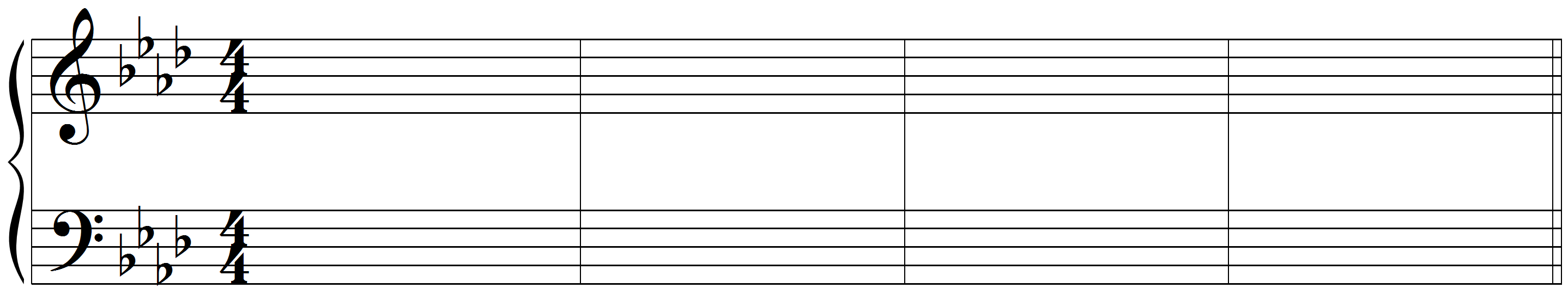
**Part III**. Writing chords from figures.

* Provide a harmonic analysis of the figures
* Realize each progression in four parts

|  |  |
| --- | --- |
| 6  g: | E: |

**Part IV.** Putting it all together.

* Identify how the phrase model operates using the labels Tb-PD-D-Te
* Realize the progression in four parts
* Label the cadence with which the excerpt ends



A: I viio I6 P I ii6 V I

**Part V.** Analysis: Mozart, 6 Variations K. 398 (Theme)

* Listen to the passage several times: https://open.spotify.com/track/3QtPJYQ0T3UQVhYcUQUIDZ?si=86da13b2291b4b26Label the key.
* Label any cadences in the passage.
* Provide a harmonic numeral analysis of the passage. Ignore the circled notes, which are embellishing tones.
* Identify how the phrase model operates using the labels Tb-PD-D-Te





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**Part VI.** Analysis: Mozart, Violin Concerto No. 3, K. 216, III, mm. 1–16

* Listen to the following passage several times: https://open.spotify.com/track/3WYlr5cBiumjseqYlWTG2d?si=f6aecf13c3e14630
* Label the key
* Label any cadences directly above the final chord of the cadence.
* Provide a harmonic analysis. Although there are embellishing tones in the passage, they have not been circled for you.
* Identify how the phrase model operates using the labels Tb-PD-D-Te

