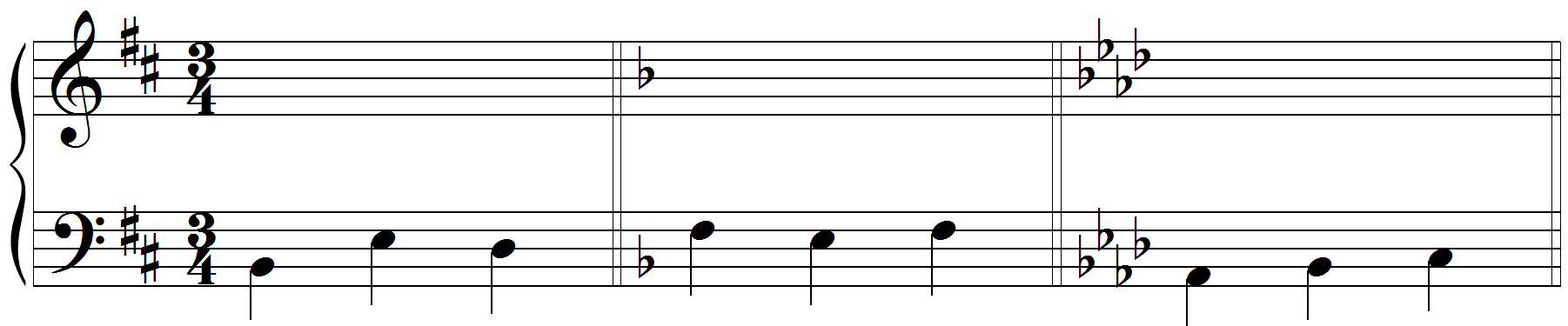
**Chords as Forms of Prolongation (and review!)**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Part 1: Review: writing tonic expansions from figures**

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

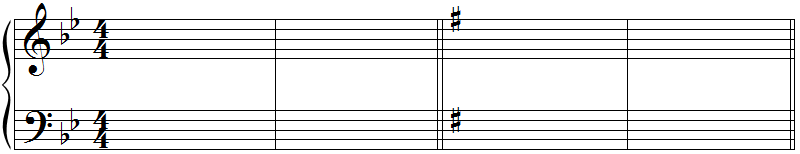


6 6

b: F: A:

**Part 2: Review: strong predominants and the cadential**

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



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

**Chords as Forms of Prolongation (and Review!)**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

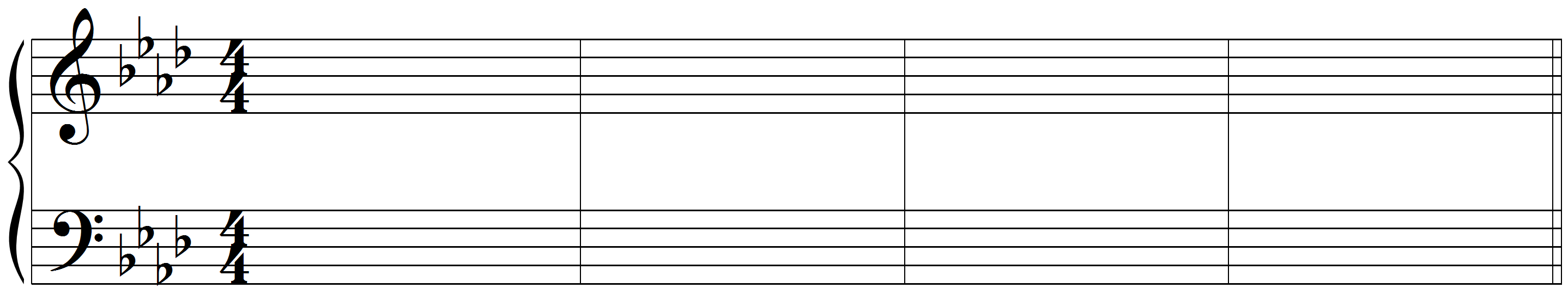
**Part 3: Writing chords from figures**

1. Provide a harmonic analysis of the figures
2. Realize each progression in four parts

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

**Part 4: Putting it all together.**

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



A: I viio I6 P I ii6 V I

**Chords as Forms of Prolongation (and Review!)**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Part 5: Analysis: Mozart, 6 Variations K. 398 (Theme)**

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





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**Chords as Forms of Prolongation (and Review!)**

**Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Part 6: Analysis: Mozart, Violin Concerto No. 3, K. 216, III, mm. 1–16**

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

