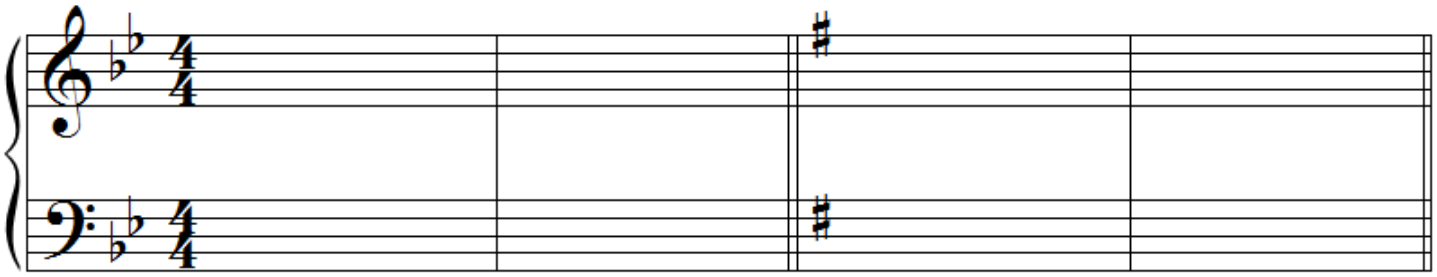
Name: _____

6-4 Chords as Forms of Prolongation

Part 1: Review: strong predominants and the cadential

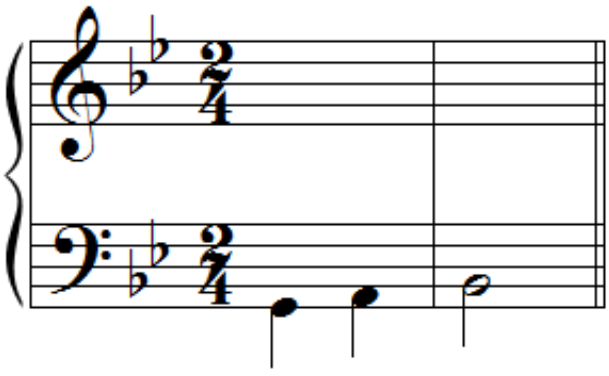
1. For each of the two progressions below, add a ***different*** **strong predominant** in the blank, then
2. Realize each progression in four parts



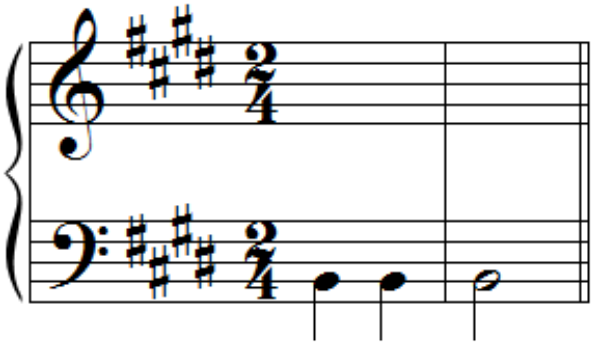
g: i _____ V i e: i _____ V i

Part 2: Writing chords from figures

1. Select Roman numerals for the given bassline. The second chord should be a 6-4 chord.
2. Realize each progression in four parts



g:



E:

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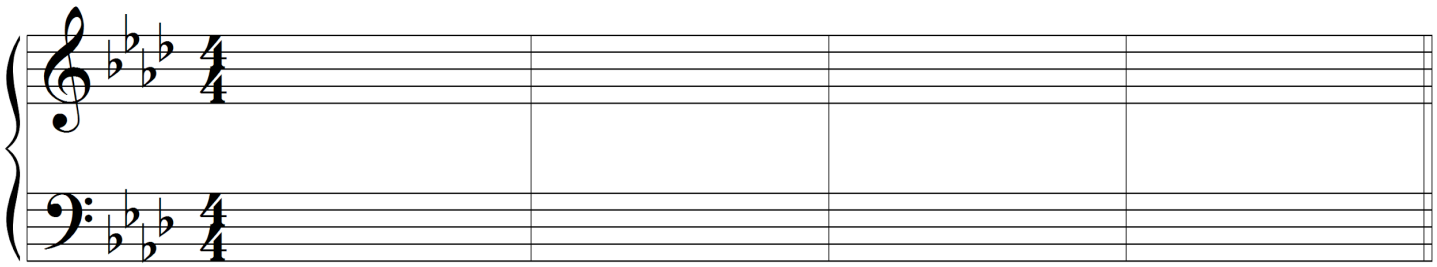
Part 3: Putting it all together.

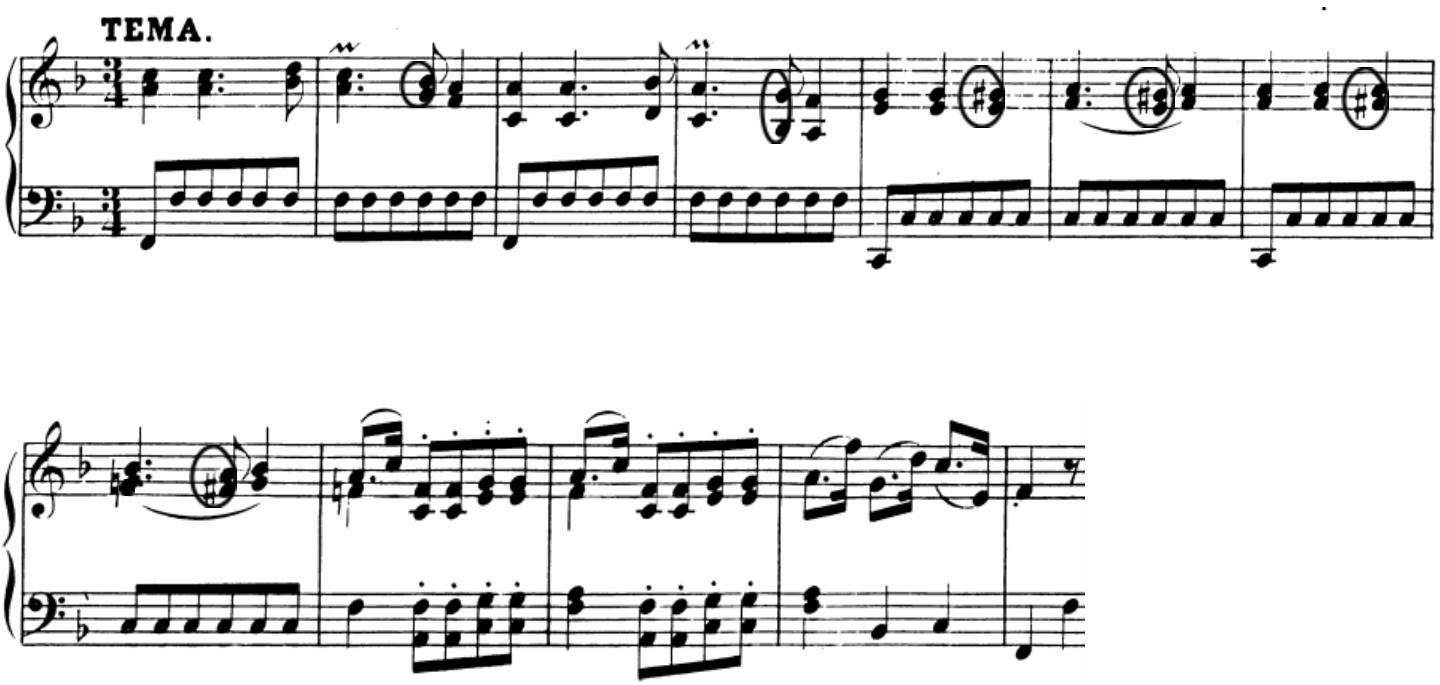
1. Identify how the phrase model operates using the labels Tb-PD-D-Te
2. Realize the progression in four parts
3. Label the cadence with which the excerpt ends



Ab🛠: I vii^{o6} I^{6} P64 I ii^{6} V I

Part 4: 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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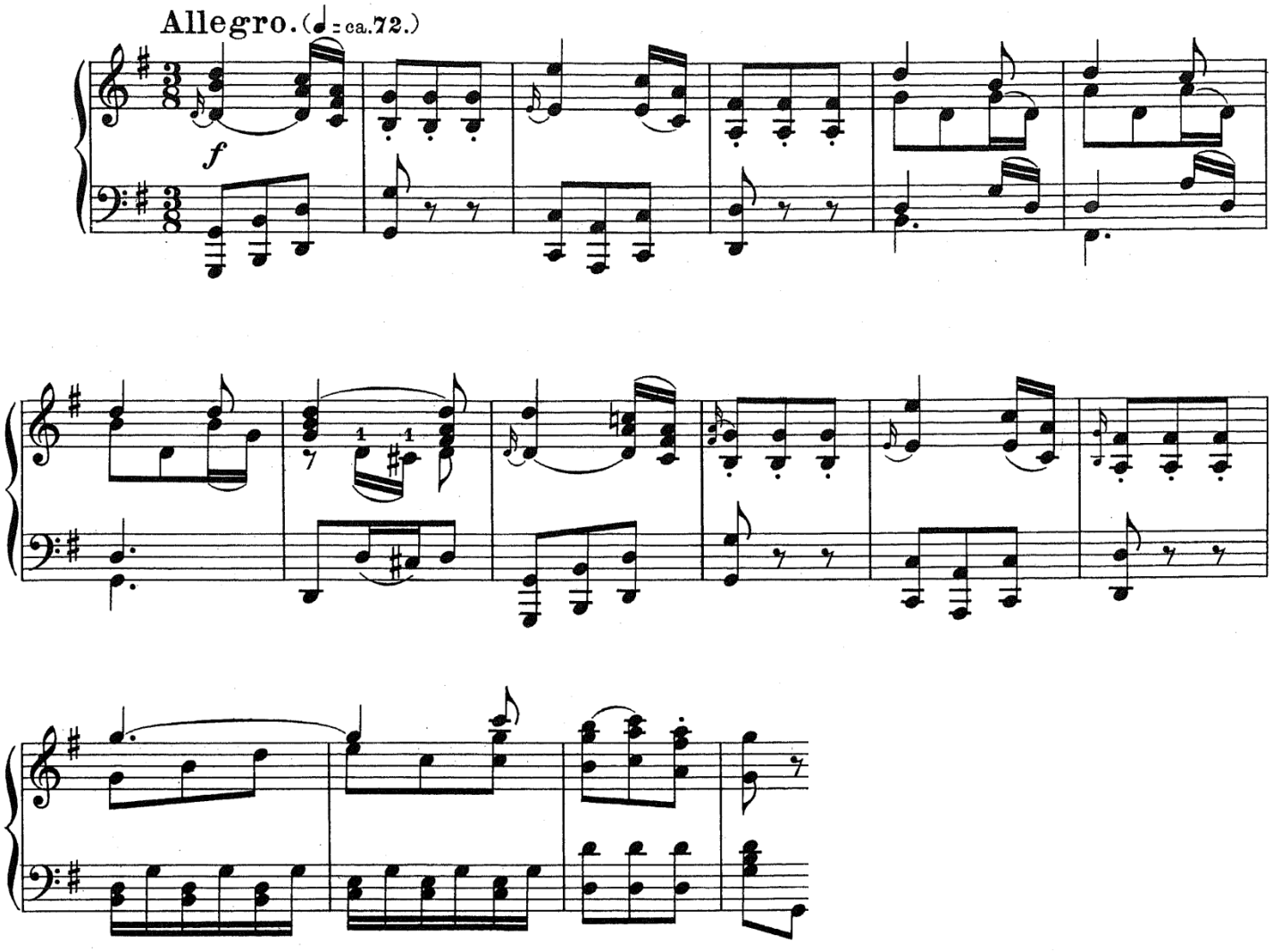
Part 5: Analysis: Mozart, Violin Concerto No. 3, K. 216, III, mm. 1–16

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



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