

# Tonic and Predominant Prolongation

I, IV, ii, ii6, WITH V7 inversions and vii6 chords

Jackie Leung  
(computer allows unison doubling)

Instructions: PLAY each example in the original key. LABEL functional chord symbols, and soprano scale degrees.

WRITE "TP" for tonic prolongations or "PP" for predominant prolongation under each example (Some answers are given in longer examples)

For longer progressions you may see both. TRANSPOSE and PLAY each example in major and minor keys up to two sharps and flats.

Bach chorale 26  
Incorrect in KB style (unavoidable parallels)  
Major keys only  
Raised 6 and 7 to avoid A2  
Major Keys only

Notes:  
E is a PN in IV chord alto voice)

13  
vox exchange, better in major keys predominant prolong

19  
Bass/Soprano lines from bar 19 are taken from Aldwell and Schacter *Harmony and Voice Leading*, 3rd ed. p. 144-145.

26  
prolonging II  
Tonic prolongation  
5-6 technique IV prolongation

From Bar 26, this example shows a phrase one as a long tonic prolongation and employs a vii06 to have a weaker cadential effect at the end of phrase. Second phrase leads to a predominant IV in root position and expands it using 5-6 technique and a ii chord before an PAC. (perfect authentic cadence)