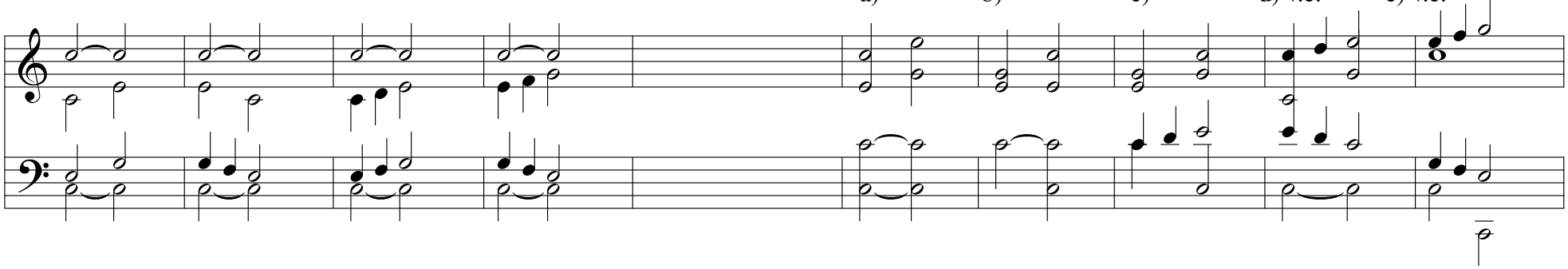
0. Prolongation within a chord

0.1 Inner voices

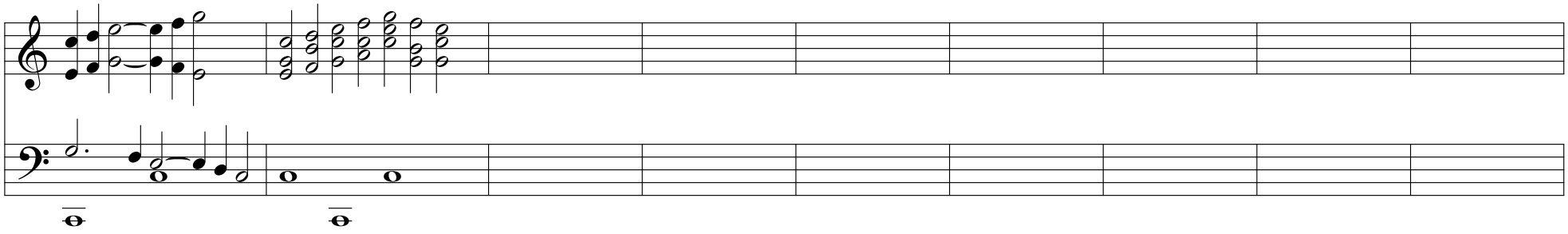
a) b) c) d) voice exchange

0.2 Outer voices

a) b) c) d) v.e. e) v.e.

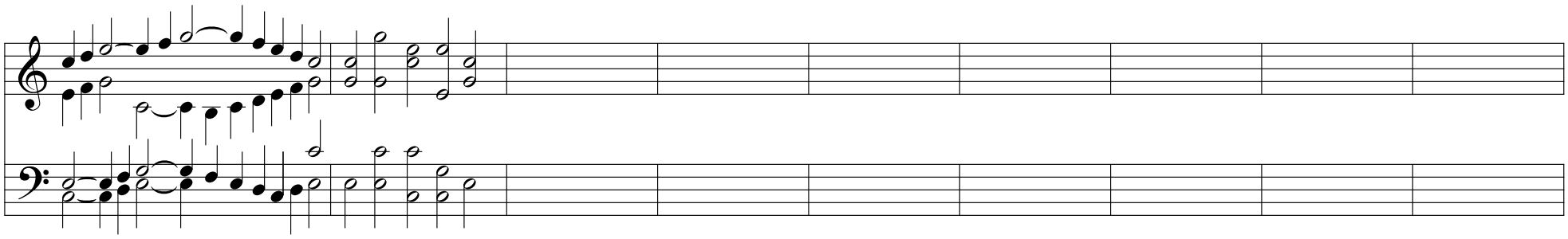


f) g)



0.3 Inversions

a) b)

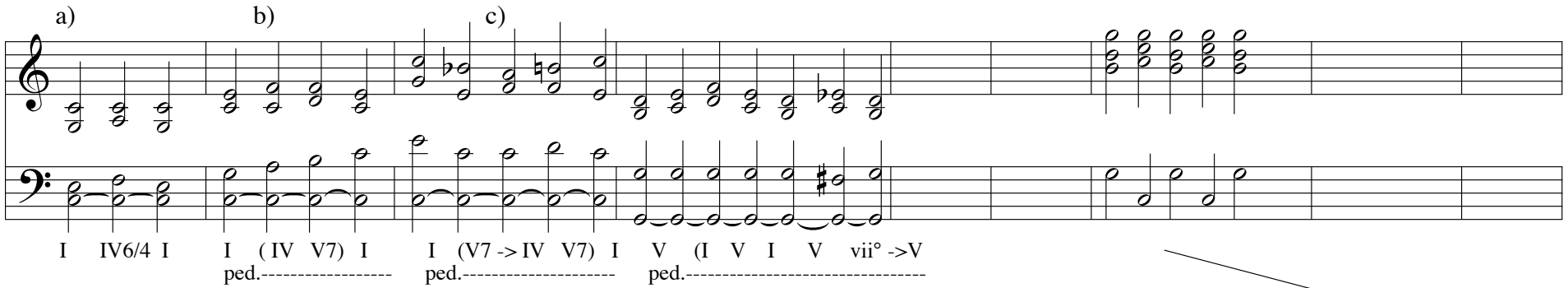


1. Prolongational progressions

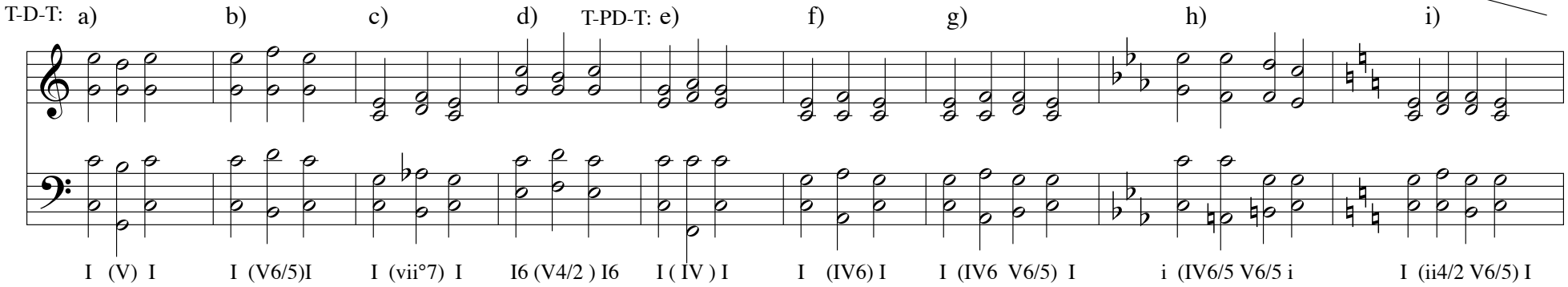
From William Caplin, *Classical Form*, pp. 24, 26, 28, 30

1.2. j) "Standing on the dominant/tonic" is a common Classical-era device for confirming a new key area

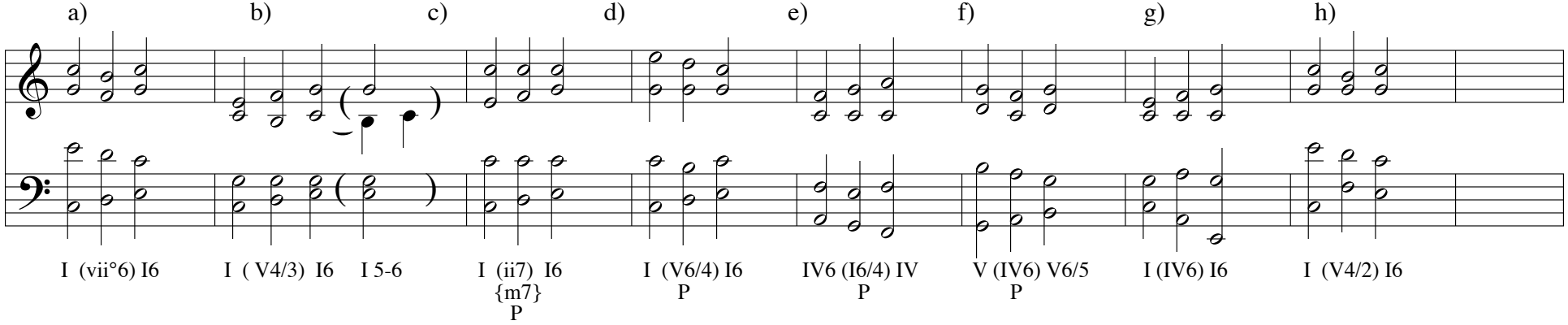
1.1 Pedal point



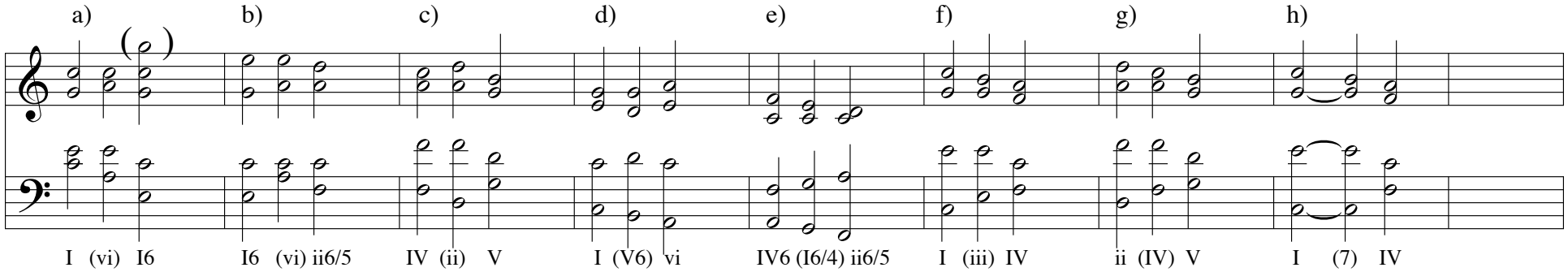
1.2 Neighboring chords



1.3 Passing chords

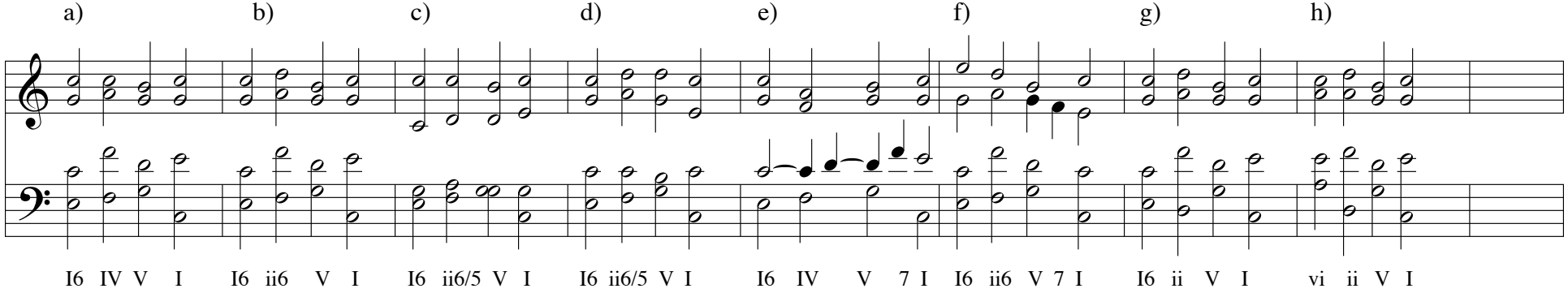


1.4 Substitute chords

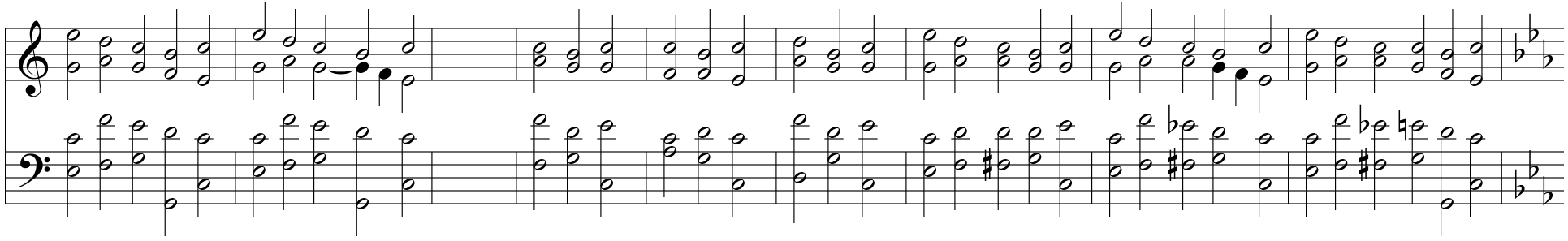


2. Authentic cadential progressions

2.1 Basic authentic progressions



2.2 Dominant embellishment

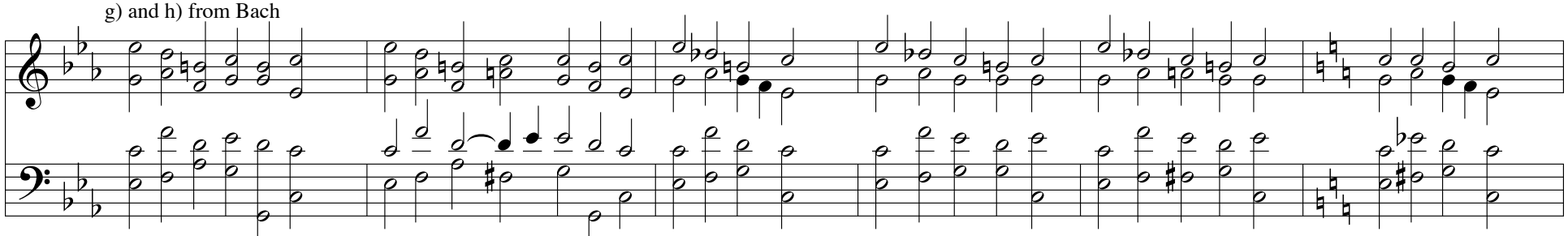


2.3 Pre-dominant embellishment

2.3 Pre-dominant embellishment (cont.)

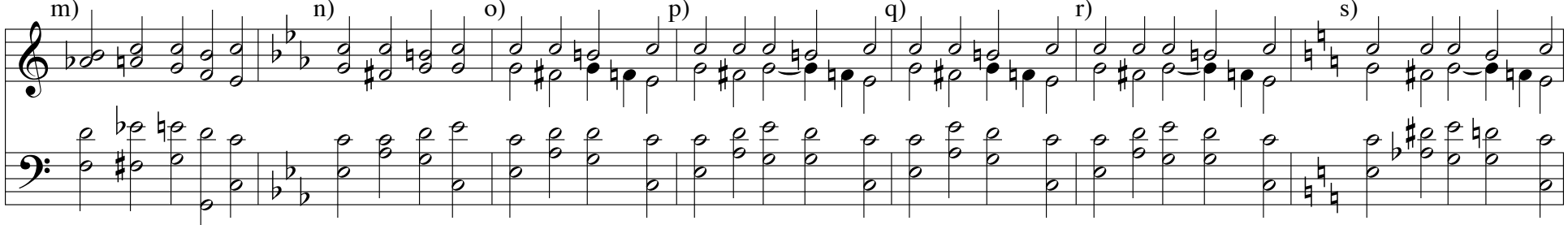
g) h) i) j) k) l)

g) and h) from Bach



Augmented 6th progressions

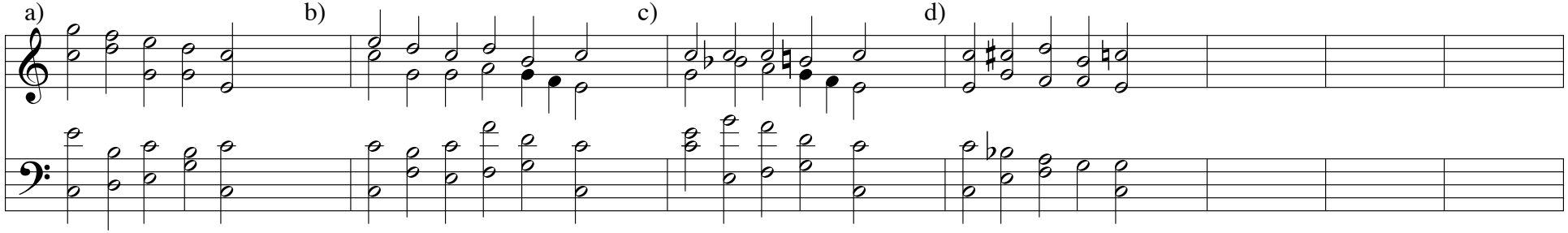
m) n) o) p) q) r) s)



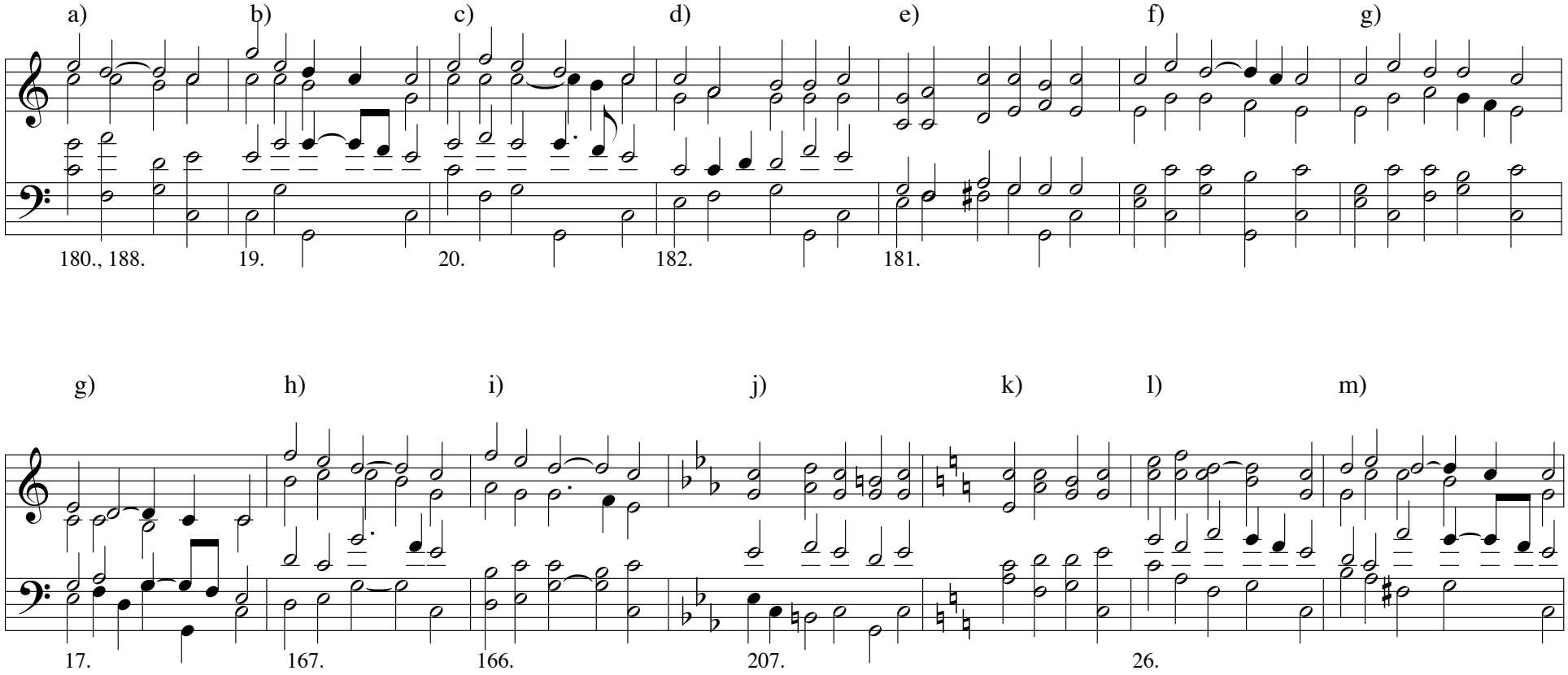
2.4 Initial tonic embellishment

N.B.: In the literature, //5th sound is occasionally exploited this way.

a) b) c) d)



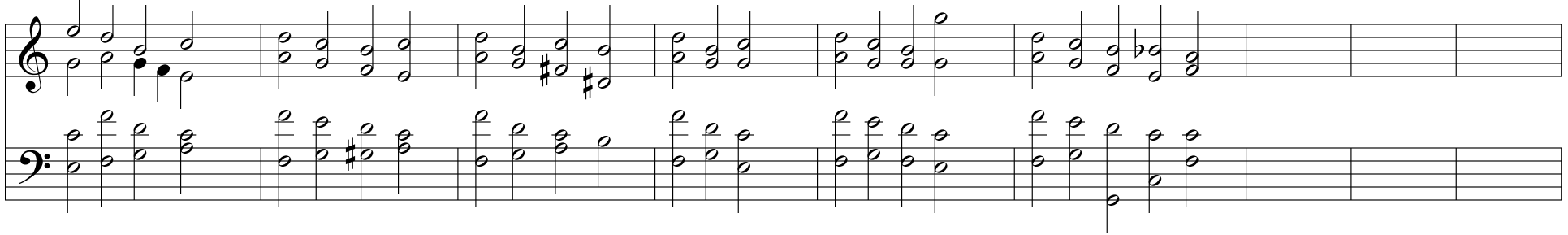
Some authentic cadence variants, as found in Bach chorales:



4. Non-authentic cadential progressions

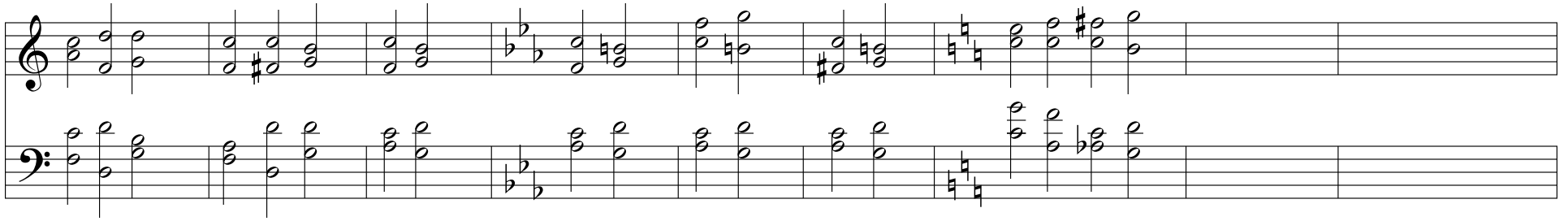
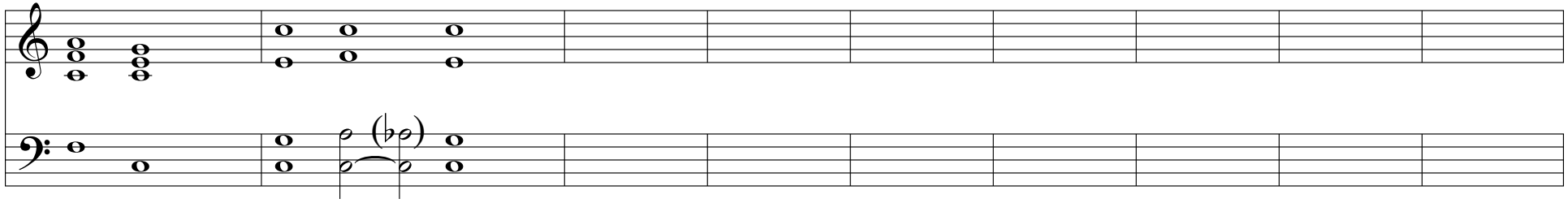
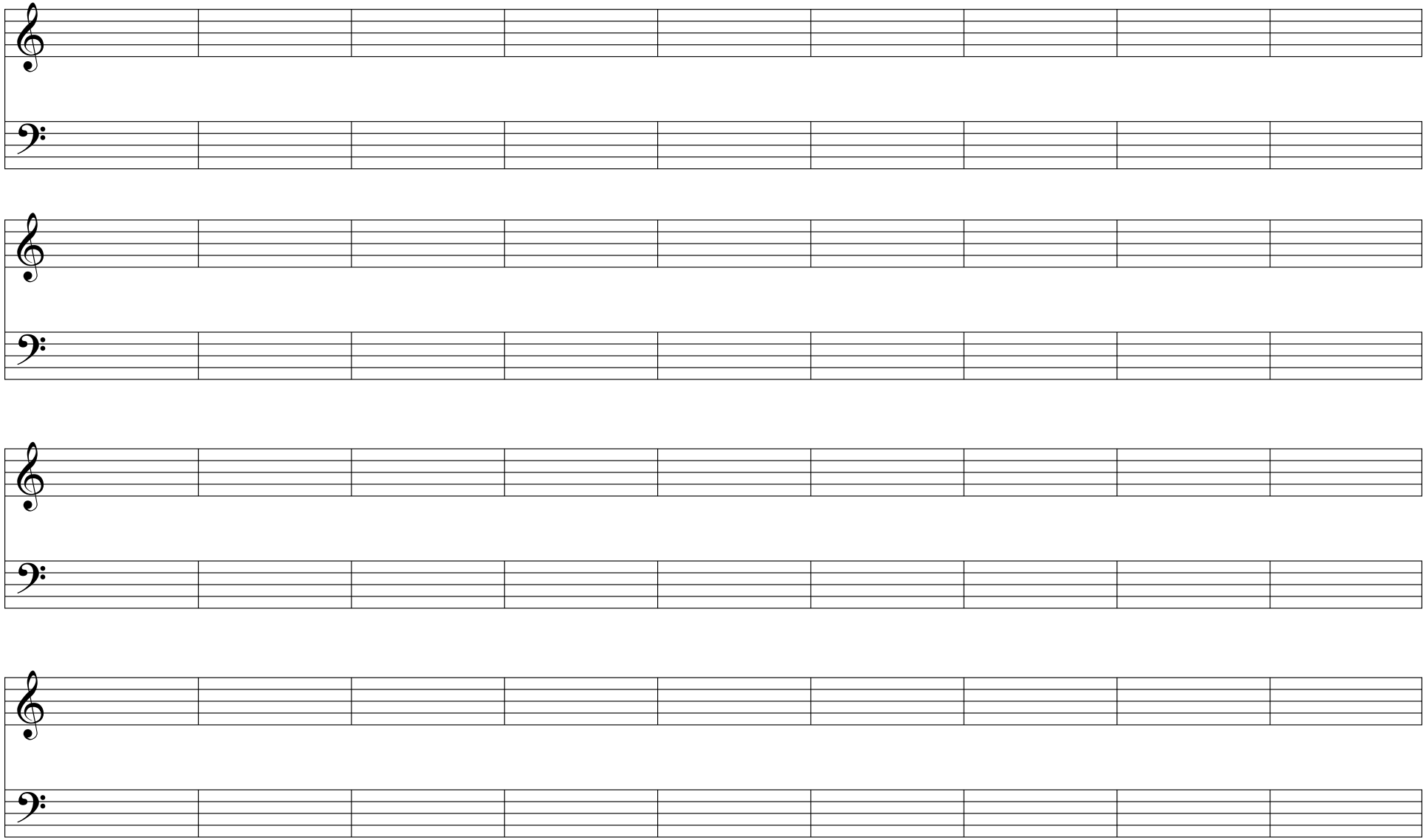
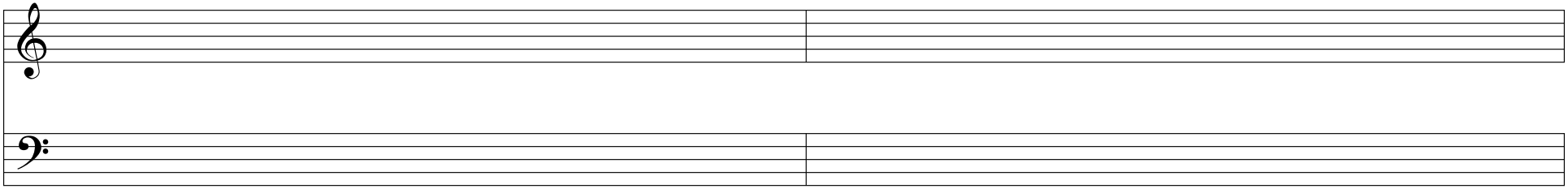
1. Deceptive cadences

a) deceptive cad. b) deceptive cad. c) evaded cad. d) evaded cad. e) evaded cad. f)



2. Half cadences

a) b) c) d) Phrygian cad. e) Phryg. cad. f) g)



3. Plagal cadence