Due Wednesday, December 5

Realize the progression below in keyboard or vocal style (your choice), using suitable rhythms throughout. Include the following embellishing tones:

- at the final cadence, add a retardation simultaneous with at least one suspension (retardations tend to be found with suspensions rather than alone)
- a 4-3 suspension elsewhere in the progression (you have to determine the best place)
- a 7-6 suspension elsewhere in the progression (again, you have to find a suitable location)

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g:  i  i^6  V^4_3  i  ii^o6  V^8_4  7/3  i
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Now rewrite just the last two measures so that the final cadence includes an anticipation rather than a retardation and suspensions.

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g:  i  i^6  V^4_3  i  ii^o6  V^8_4  7/3  i
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The beginning of Beethoven’s String Quartet No. 3 appears below.

- Name the final cadence type.
- Provide a harmonic analysis. (There’s a great deal of embellishment in the first violin part, but the chords are quite clear from the remaining three parts.) What chord is implied in measures 1-2?
- Also add a contextual analysis.
- Circle and label: one suspension (name the type)
  one retardation
  one lower neighbor
  one upper neighbor
  one passing tone (indicate whether it is accented or unaccented)

Helpful hint: most but not all of these are in the first violin part.