

Due Wednesday, December 4

Harmonize each of the melodic fragments below in vocal style using $\text{vii}^{\circ 6}$. In each case, indicate whether it would be possible to use V_3^4 in place of $\text{vii}^{\circ 6}$.



Okay with V_3^4 ? Y N



Okay with V_3^4 ? Y N



Okay with V_3^4 ? Y N

Realize the figured bass fragments below in keyboard style.



6 6



6 6



6 6

Harmonize the melody below.

- Identify any cadences by type.
- Represent your harmonic choices with appropriate Roman numerals and figures.
- Write the corresponding bass line.
- Add contextual analysis symbols.
- *Extra credit:* when you are sure your solution is correct, add inner voices (keyboard or vocal style).



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.

Allegro ♩ = 110

Violin I

Violin II

Viola

Violoncello

The coda from the second movement of Beethoven's Piano Sonata No. 31 (Op. 110) appears below. Provide both a harmonic analysis (Roman numerals and figures) and a contextual analysis.

Coda.

f 1 *sf* 1 *sf* 1 *sf* 1 *dim.* - 1 -

p poco ri - tar dan do

p

Starting on a downbeat, rewrite the poorly notated rhythm below so that it reflects notational conventions. Obviously you will need to add barlines, and you may need to add a rest at the end.