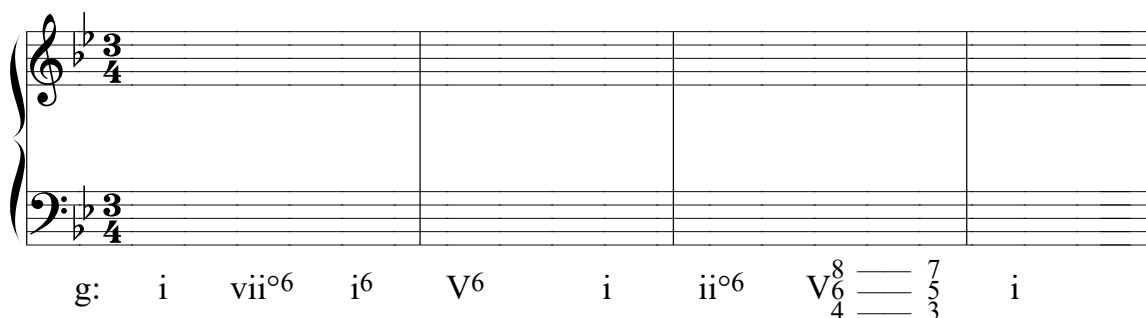


Due Wednesday, December 3

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

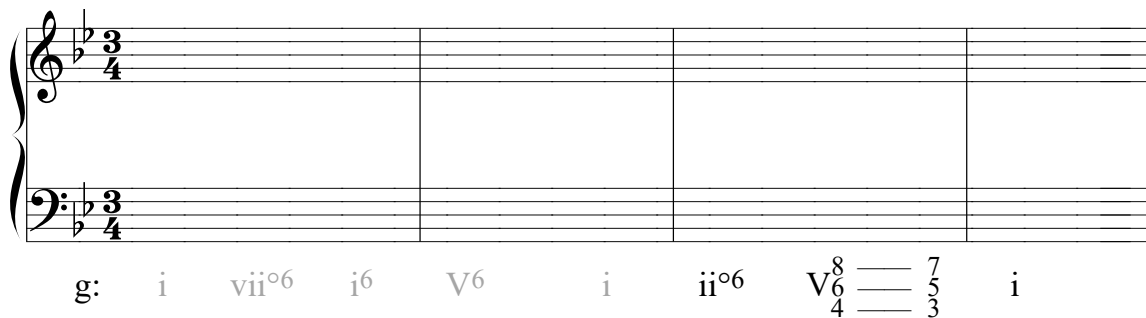
- At the final cadence, add a retardation simultaneous with at least one suspension (retardations tend to be found with suspensions rather than alone).
- Somewhere else in the progression (you have to determine the best place), add a 7-6 suspension.



g: i vii°6 i6 V6 i ii°6 V⁸₆ $\frac{7}{5}$ i

Now rewrite just the last two measures so that the final cadence includes an anticipation rather than a retardation and suspensions.

Write this portion only



g: i vii°6 i6 V6 i ii°6 V⁸₆ $\frac{7}{5}$ i

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