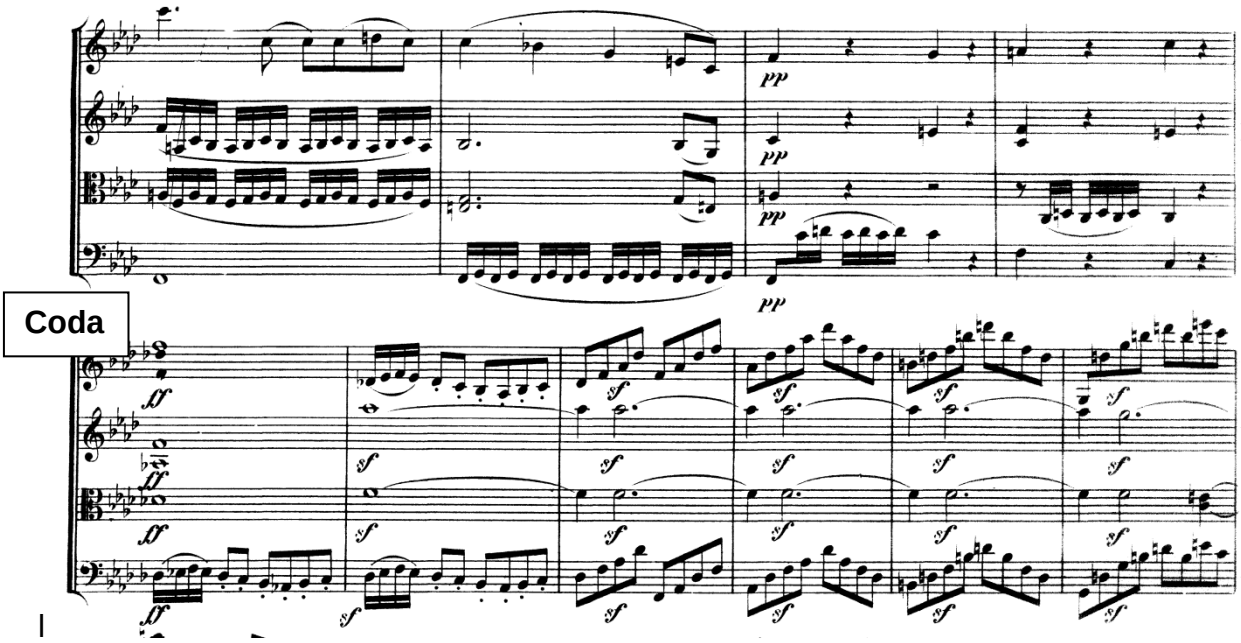
Music
at King Ed's

Coda models

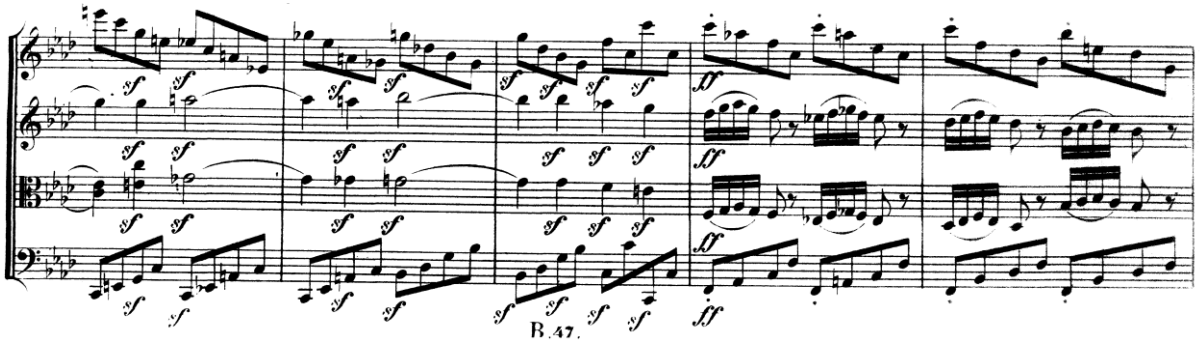
Beethoven String Quartet in F minor, Op. 95, first movement.

All this coda really does is run through an extended **vi-ii-V-I** progression, but it is dramatically effective. The first line of the extract seems to be petering on in the tonic major (F) when the **VI** (Db major chord) suddenly interrupts violently at the beginning of the second line. Beethoven spices it up with a few harmonic tricks:

- In between **VI** and **II**, Beethoven adds a B diminished seventh. This suggests resolution to C – the **V** that eventually comes after the **II**
- The **II** is made into a the dominant of C by adding a B natural (secondary dominant)
- Beethoven adds an F# diminished seventh to intensify the sense of resolution onto **II** (G)



f: VI **B dim 7th** **II (V of V)**



V (C7) **F# dim. 7th** **ii** **ic** **V** **i**

Spelt as A diminished seventh but functions as F# as it resolves to G