

The opening patterns of six diatonic sequences are given below. For each pattern:

1. Identify the type of sequence.
2. Bracket and label the outer-voice melodic figures.

J. S. Bach, Partita in C minor, Mvt. 6, mm. 81-83 (18th c.)

(a)

Sequence type: _____

W. A. Mozart, Sonata in D major, K. 576,
Mvt. III, mm. 145-146 (18th c.)

(b)

Sequence type:

W. A. Mozart, Piano Concerto in A major, K. 488,
Mvt. I, m. 259

(c)

Sequence type:

(continued on next page)

Assignment 21.1 (continued)

J. S. Bach, Sinfonia in F major, m. 20

(d)



Sequence type:

H. Purcell, Suite in G major, Z. 600, Mvt. I, mm.1-2 (17th c.)

(e)



Sequence type:

G. F. Handel, Chaconne from *Trois Leçons*, Var. 11, mm. 1-2

(f)



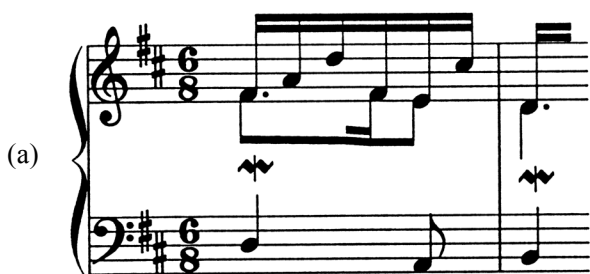
Sequence type:

The six opening patterns of diatonic sequences below are taken from keyboard works by François Couperin. For each pattern:

1. Identify the type of sequence.
2. Bracket and label the outer-voice melodic figures.

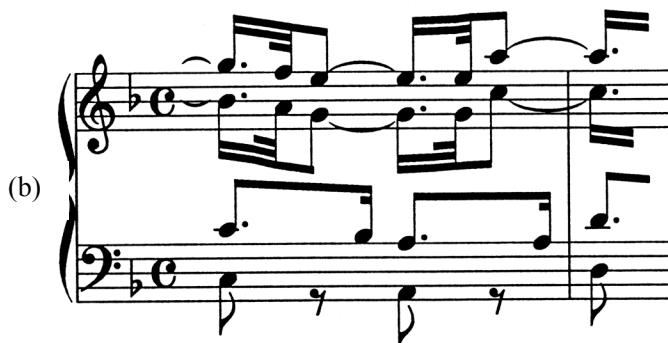
F. Couperin, *Pièces de Clavecin* (18th c.)

"L'Artiste," m. 35



Sequence type: _____

"L'Audacieuse," m. 18



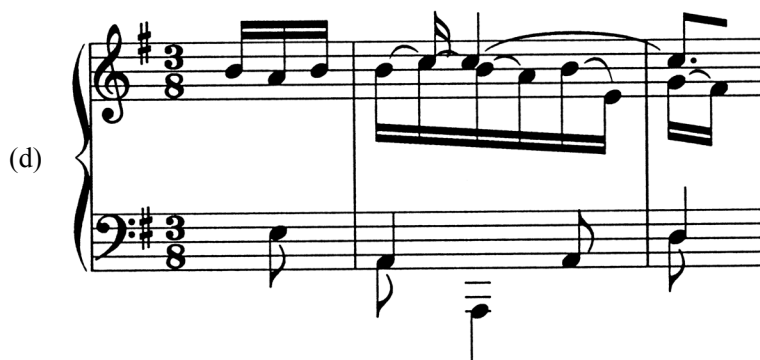
Sequence type: _____

"Le Petit-Rien," m. 49



Sequence type: _____

"La Harpée," m. 4



Sequence type: _____

"Le Rossignol vainqueur," m. 3



Sequence type: _____

"Le point du jour," m. 10

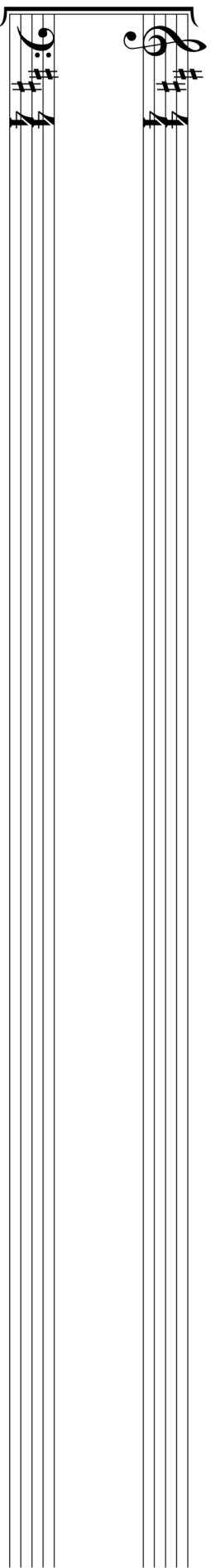
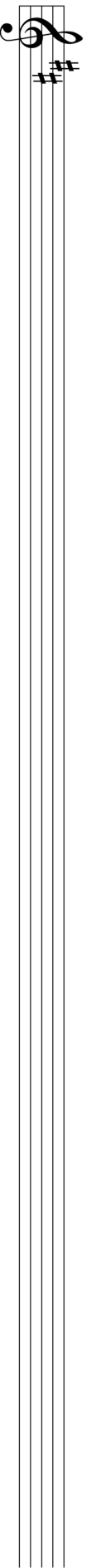


Sequence type: _____

Compose a diatonic sequence in B minor and $\frac{4}{4}$ meter, based on the descending natural succession.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your diatonic sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano



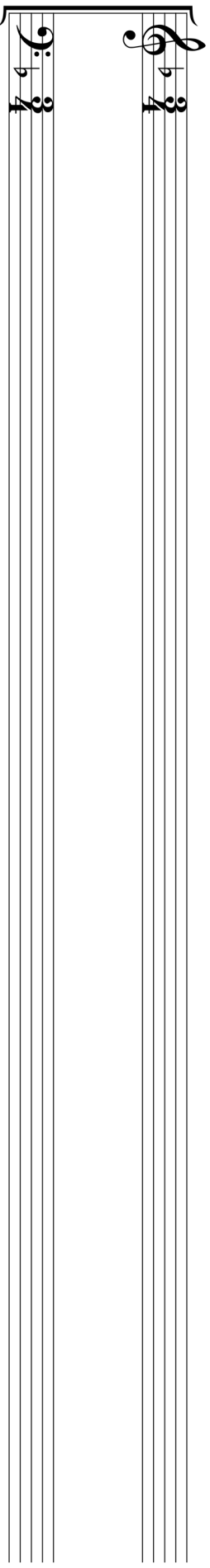
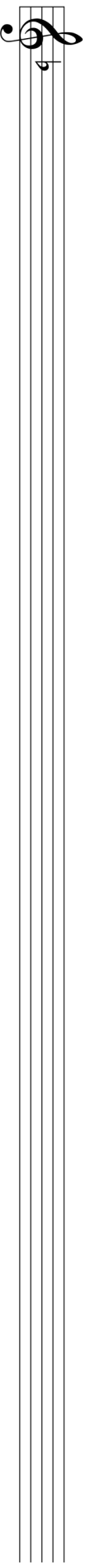
Structural bass



Compose a diatonic sequence in F major and $\frac{3}{4}$ meter, based on the descending natural succession.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your diatonic sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano



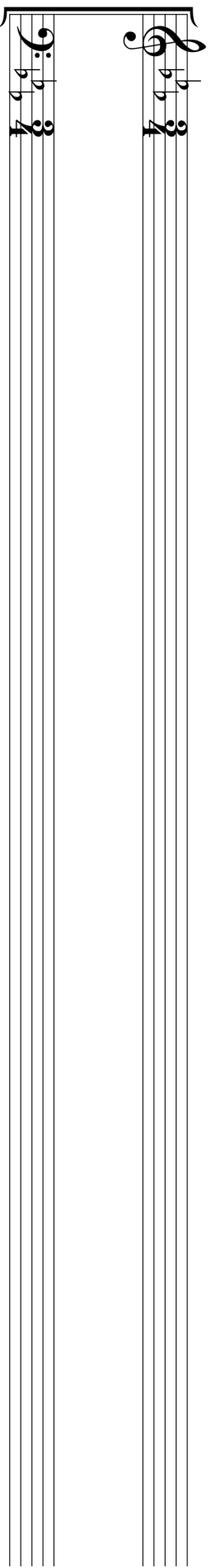
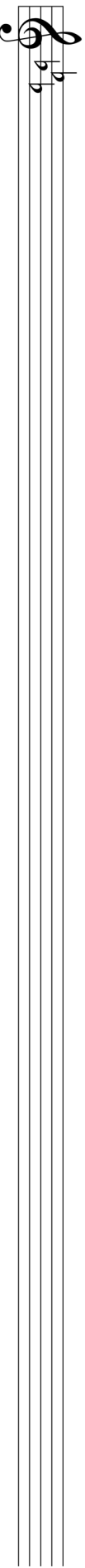
Structural bass



Compose a diatonic sequence in E-flat major and $\frac{3}{4}$ meter, based on the deceptive resolution sequence.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your diatonic sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano



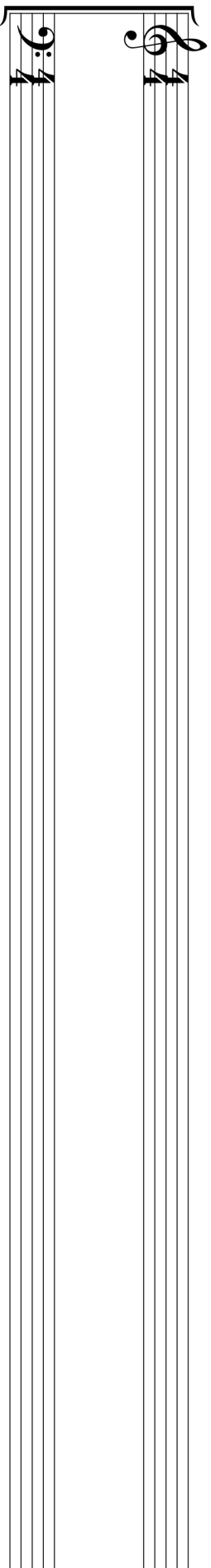
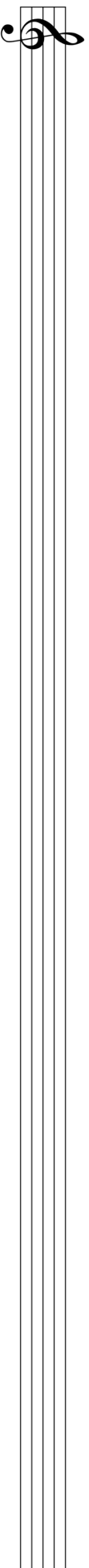
Structural bass



Compose a diatonic sequence in A minor and $\frac{4}{4}$ meter, based on the deceptive resolution sequence.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your diatonic sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano



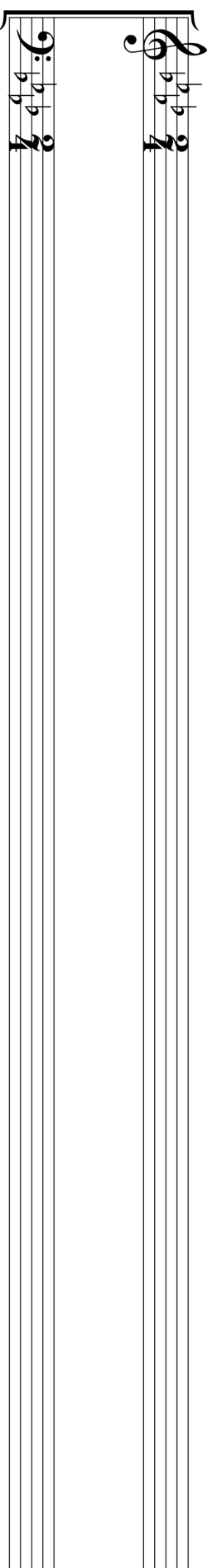
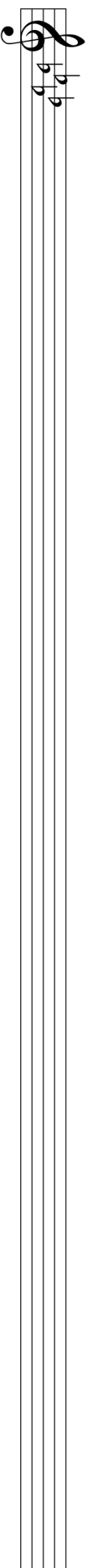
Structural bass



Compose a diatonic sequence in F minor and $\frac{2}{4}$ meter, based on the ascending 5 – 6 sequence.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your diatonic sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano

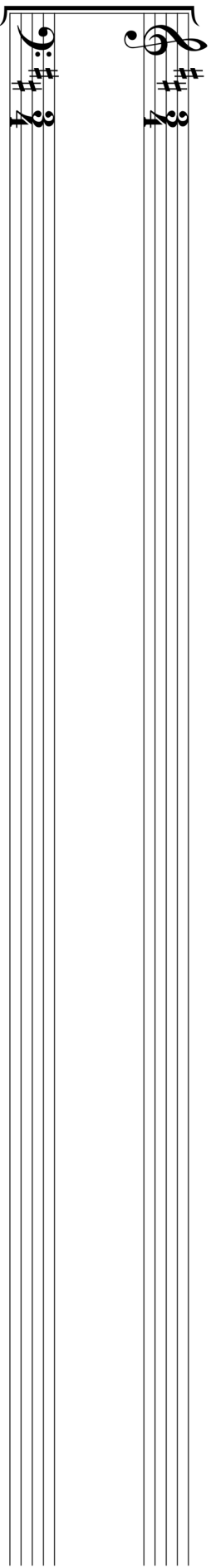
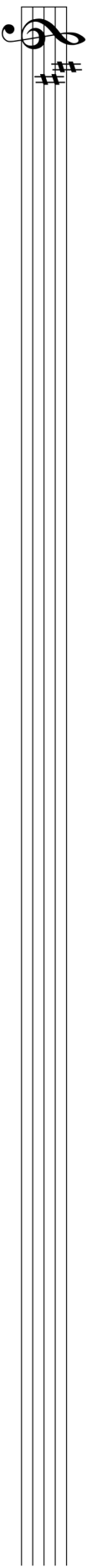


Structural bass

Compose a diatonic sequence in D major and $\frac{3}{4}$ meter, based on the ascending 5 – 6 sequence.

1. Notate the structural framework for your sequence on the outer staves, leaving room at the end for a closing cadence.
2. Based on your framework, compose a four-voice decorated sequence on the great staff.
3. Complete your diatonic sequence with a decorated authentic cadence.
4. Provide a complete harmonic analysis of your music.

Structural soprano



Structural bass