

NAME: _____

Theory II- HW 4
Sequences

Watch lecture video, refer to Chapter 17, refer to your handout from class!

I. Analysis

- Label the excerpts with CHORD ROOTS, as indicated by the blanks provided.
- Identify the type of sequence using the names we discussed in class

Ex: F B^b E^b A^b ...
D2 (-5/+4) descending fifths
falling fifths

A. Telemann, Sonata in C minor for Flute, Oboe, and Basso Continuo, TV 41; no. 2, *Adagio*

One might say that the sevenths of the sequence in the continuo do not resolve correctly. Is this really true?

Adagio

Flauto dolce

Oboe (Violino)

Basso continuo
Cemb., Vc
(Fg., Vla da gamba)

(key) : C G C etc.

C E^b G G B^b D

type of

Sequence

C. Marcello, Trio Sonata in B \flat major, op. 2, no. 2, *Largo* (continuo realization only)

g minor (Key): \underline{g} (\underline{g}^6) — $\underline{9} \underline{6} \underline{5}$ — $\underline{9} \underline{6} \underline{5}$ — $\underline{9} \underline{6} \underline{5}$ — $\underline{9} \underline{8}$ — $\underline{7} \underline{4} \underline{\#}$ — \underline{b}

chord roots

type of sequence

II. Part-writing

Realize the following figured bass example and label the type of sequence

B \flat : $\underline{I} \underline{6}$ — $\underline{6}$ — $\underline{6}$ — \underline{VI} — \underline{I}

type of sequence