Diatonic Sequences in Middles

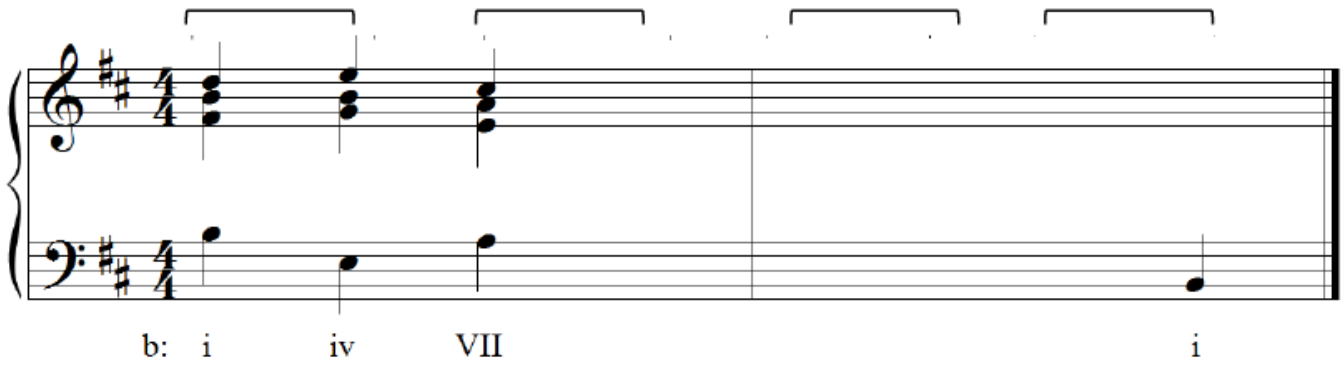
Name: _____

PART 1: Part Writing Sequences

For each excerpt below, complete the following:

1. Continue the sequence pattern initiated.
   - Note: The brackets indicate how many times each model should be copied.
2. Analyze the progression with Roman numerals.
3. Identify the sequence type.

Example #1 – Sequence Type: _____



Example #2 – Sequence Type: _____

PART 2: Analyzing Sequences

Excerpt #1: Mozart, Mass in Cm, K. 427, "Et incarnatus est," mm. 37–41 (score on next page)

1. Listen to the following excerpt several times.
   - Recording: https://youtu.be/t551jbBw-p4?feature=shared&t=2358 (excerpt at 39:18)
2. A sequence appears in this excerpt. Bracket the sequence model and its copies above the staff.

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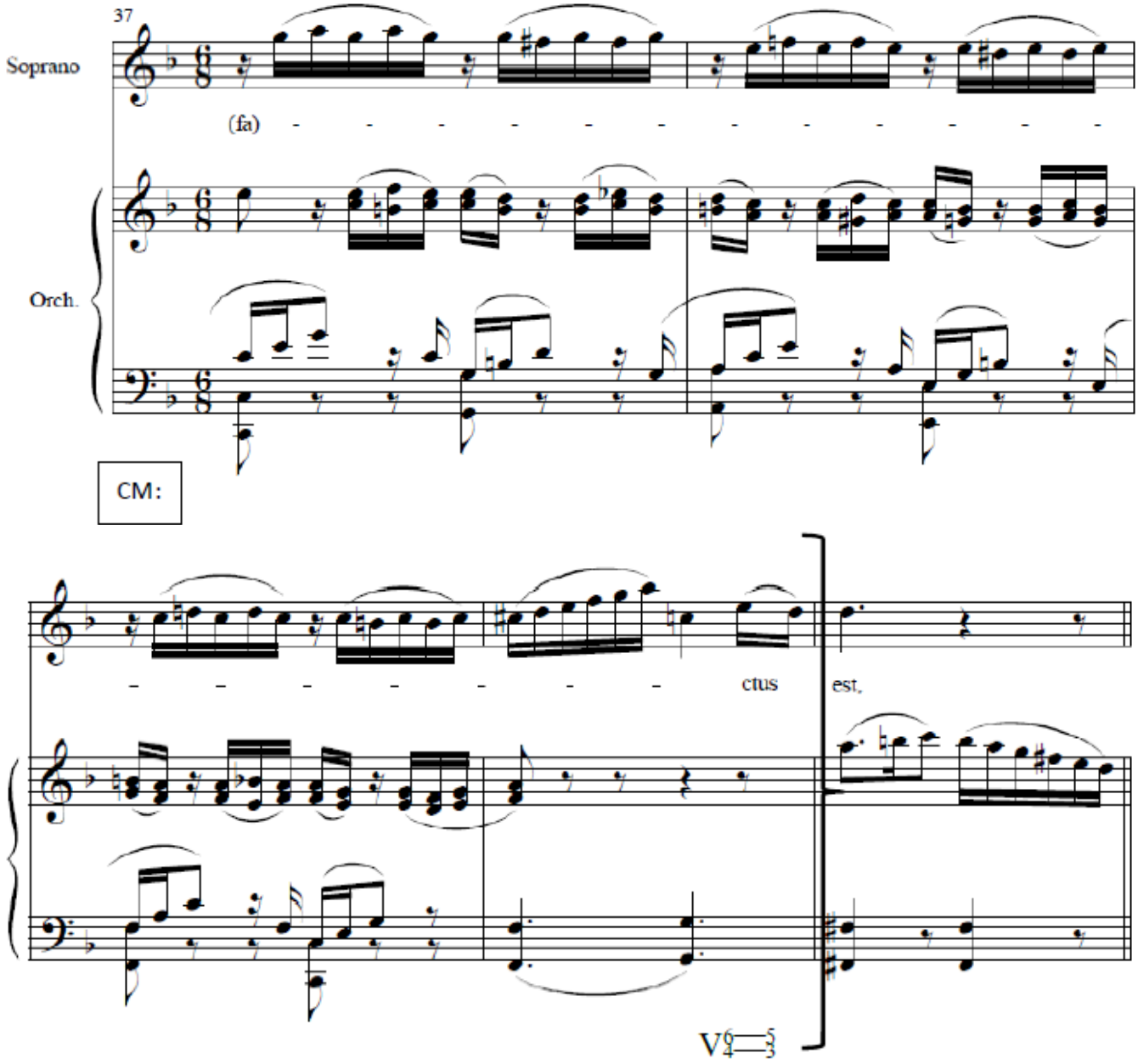
3. Label the sequence type.
4. Provide a harmonic analysis with Roman numerals of the *first four measures* in the given key.
   - Note: the given key does *not* match the key signature.

Sequence Type: _____



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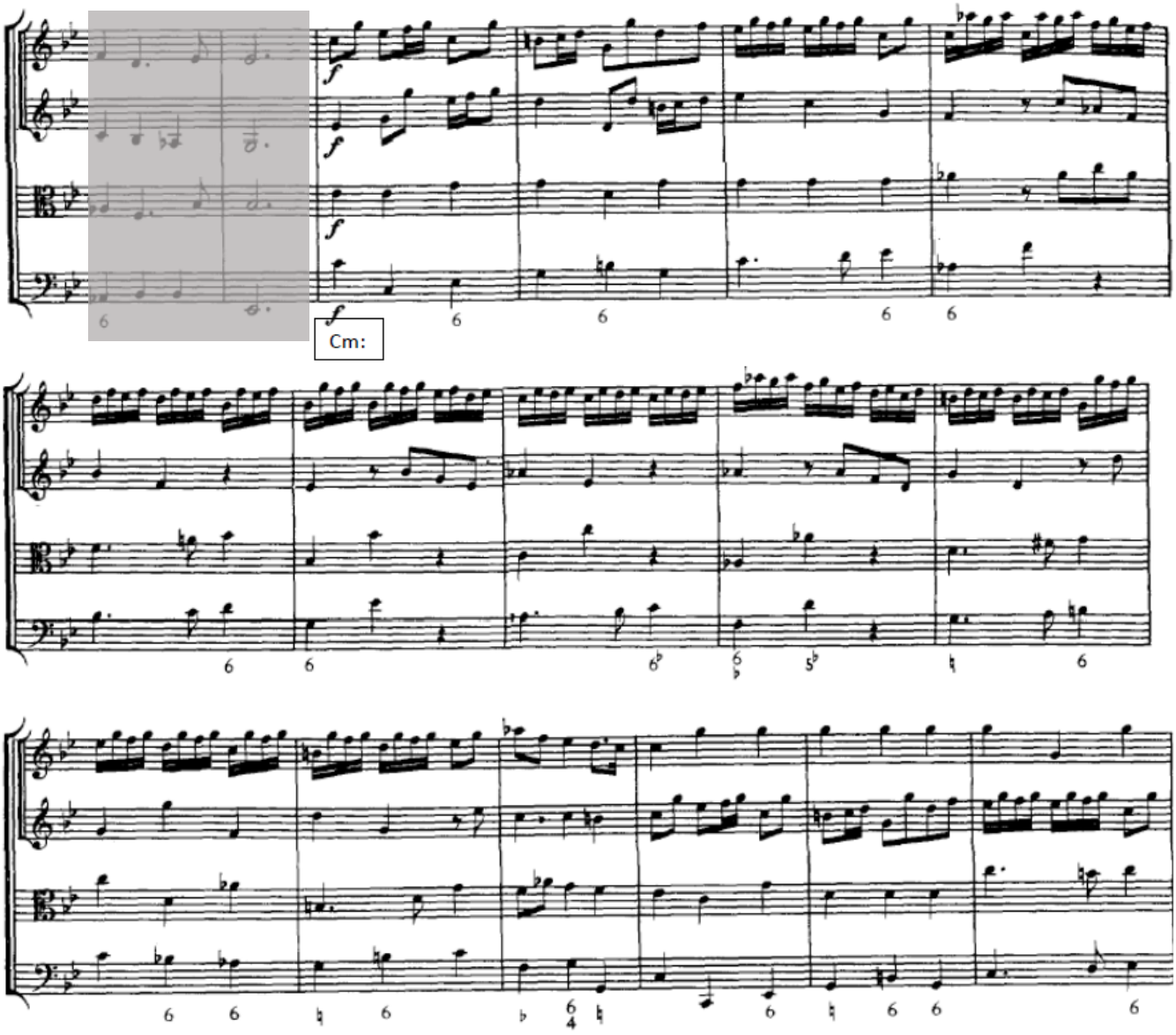
Excerpt #2: Handel, Concerto Grosso Op. 6, No. 6, III, mm. 81–95

1. Listen to the following excerpt several times.
   - Recording: https://youtu.be/Qlss-UrbK8w?si=fgW-UB9QUbe_3H4i&t=572 (excerpt at 9:32)
2. A sequence appears in this excerpt. Bracket the sequence model and its copies above the staff.
   - Note: some copies are slightly embellished.
3. Label the sequence type.

Sequence Type: _____



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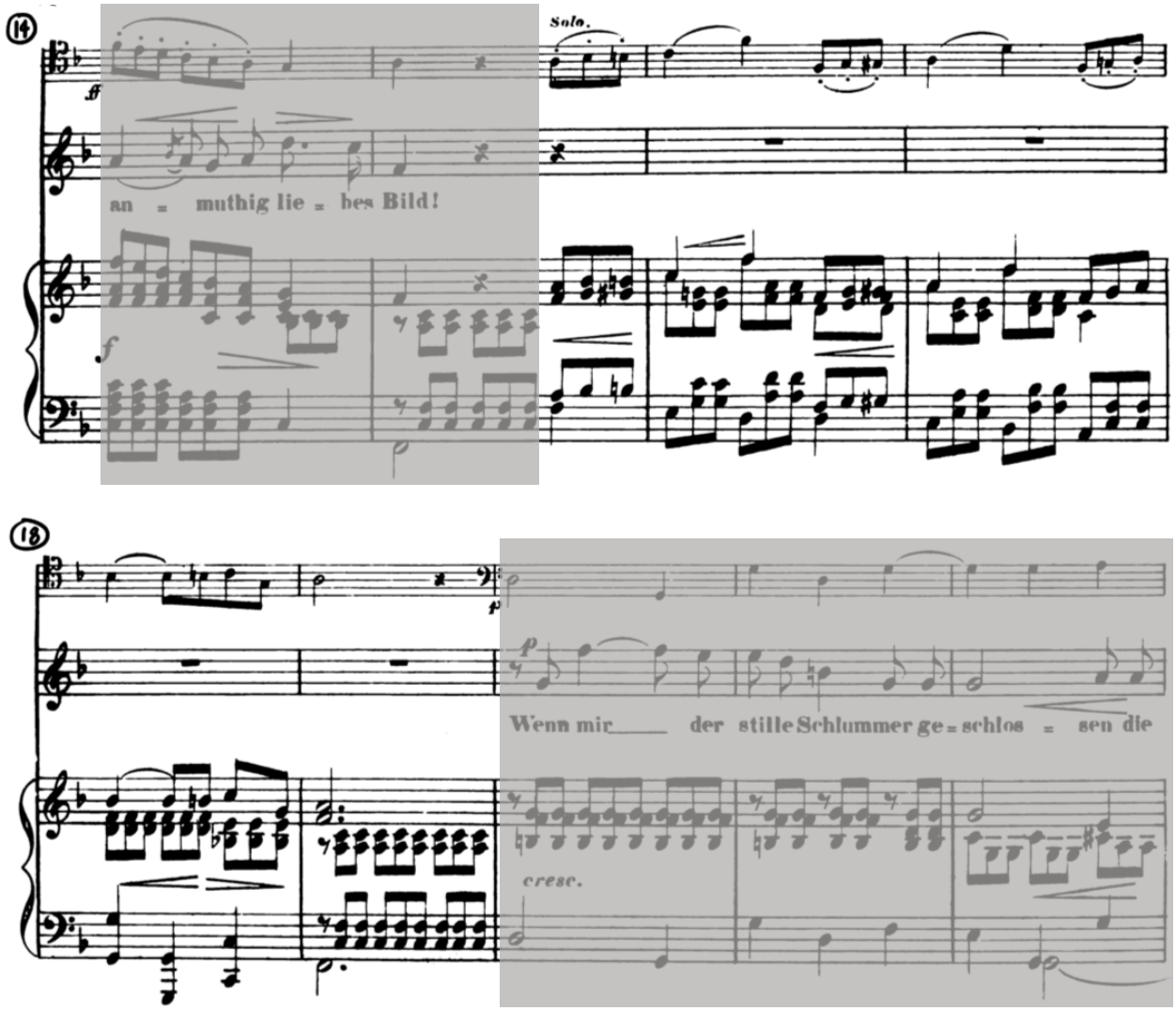
Excerpt #3: Josephine Lang, "Traumbild," mm. 15–19

1. Listen to the following excerpt several times.
   - Recording: https://youtu.be/PGCabovlOkw?si=C18lAzMhprltVOBS&t=47 (excerpt at 0:47)
2. Below is a list of features. Circle any that appear in this excerpt.

Ascending 5–6 Sequence	Descending Thirds Sequence
Descending Fifths Sequence	Deceptive motion
Plagal motion immediately after a cadence	Phrygian HC

3. Label all cadences in the excerpt. (Harmonic analysis is not required for this excerpt.)
4. If a sequence appears in the excerpt, brackets its model and copies.



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