

Name: _____

For each sequence below,

- first, write a note-against-note version of each sequence in two parts.
 - next, write an embellished version.
1. (40 points) Write two (or more) descending-fifths sequences, and two (or more) other two-chord model sequences. These sequences should all be non-modulating.
 - each sequence should be in a different key; half of the keys should be major, the other half should be minor.
 - each sequence should be of a type found on this week's handout.
 - you can vary the descending-fifths sequences through the use of inversions, 7th suspensions, and applied chords.
 - once each sequence has gone on for at least two repetitions, break it off and finish the phrase with an **authentic cadence**. The best place to break the sequence off will probably be on a I, IV, or V chord—use your ear!
 2. (30 points) Write three (or more) *modulating* descending-fifths sequences.
 - one sequence, in a minor key, modulates to the dominant.
 - one sequence, in a major key, modulates to the dominant.
 - one sequence, in either a major or minor key, modulates to its relative minor/major key.
 - you can vary the sequences through the use of inversions, 7th suspensions, and applied chords.
 - once each sequence has gone on for at least two repetitions, break it off and finish the phrase with a **half cadence** in the new key. Again, the best place to break the sequence off will probably be on a I, IV, or V chord—use your ear!