Chapter 15 Practice: Harmonic Sequences

Name _____

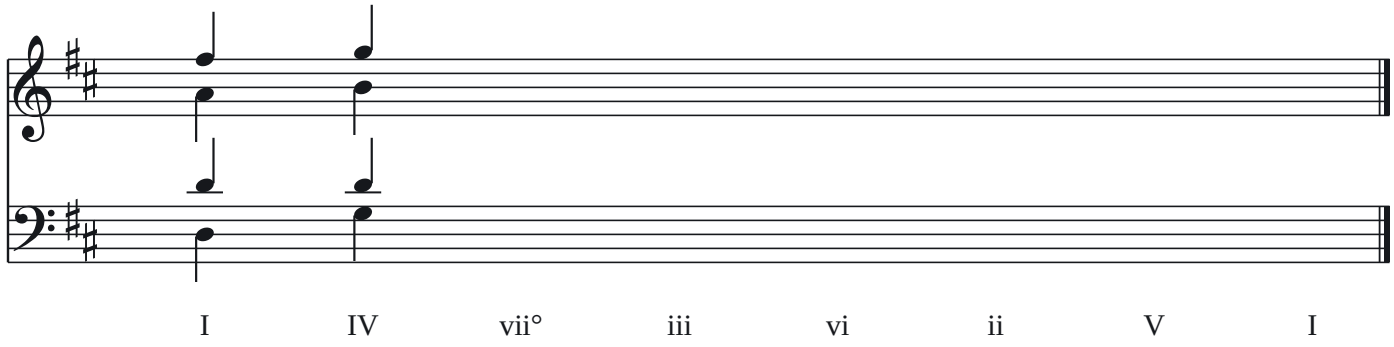
1 NAME THE SEQUENCE

Name the sequence type for each progression.

1. I – IV – vii° – iii – vi – ii – V – I _____
2. I – vi^6 – ii – $vii°^6$ – iii – I^6 _____
3. I – V^6 – vi – iii^6 – IV – I^6 _____
4. i – iv^7 – VII^7 – III^7 – VI^7 – ii^7 – V^7 – i _____
5. I^6 – $vii°^6$ – vi^6 – V^6 – IV^6 _____
6. I – V – vi – iii – IV – I – IV – V _____

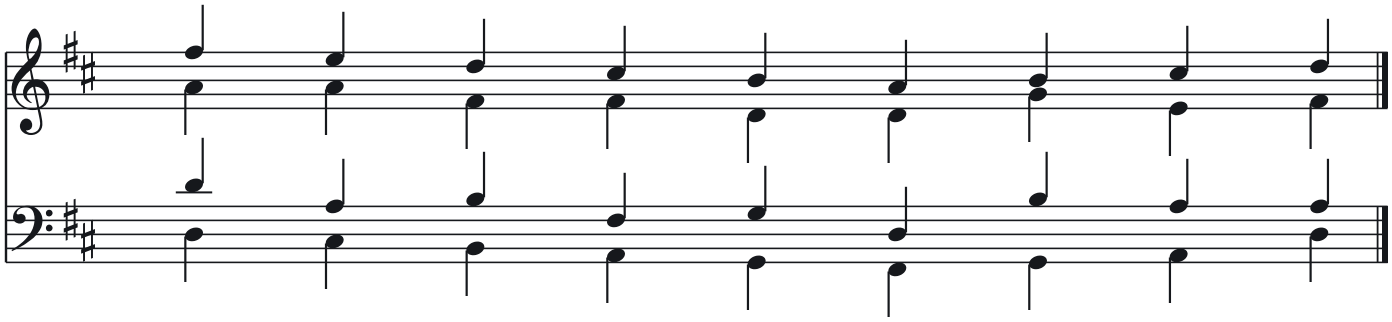
2 CONTINUE THE SEQUENCE

The model (the first two chords) of a descending-fifths sequence in D major is given. Copy it exactly a step lower each time, following the Roman numerals. Mark any voice-leading rule that the sequence lets you break.



3 ANALYZE

Write Roman numerals under each chord. Bracket the model and each copy, and name the sequence. Circle the chord where the sequence breaks off for the cadence.



4 ROOT MOTION

Fill in the missing chord(s) in each sequence.

1. Descending fifths in G major: G – C – F♯° – ___ – ___ – A – D – G _____
2. Ascending 5–6 in F major: F – Dm^{6} – Gm – ___ – Am _____
3. Descending thirds in D major: D – A^{6} – ___ – F♯m^{6} – G – D^{6} _____
4. Descending fifths in A minor: Am – Dm – G – C – ___ – B° – E – Am _____

Why do you think composers allow a doubled leading tone or a root-position diminished triad inside a sequence, but not at a cadence?