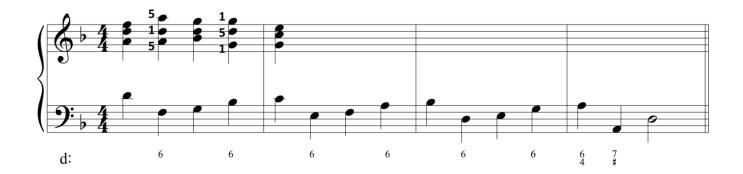
Diatonic Sequences – Homework 2

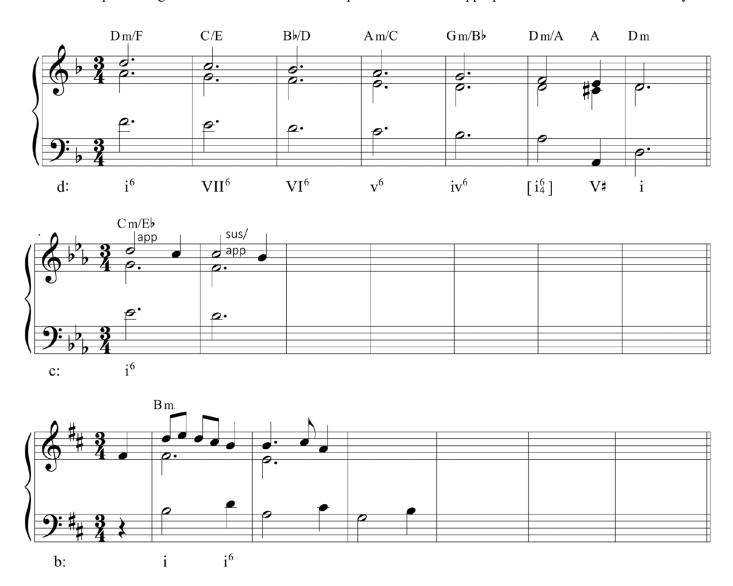
1. Complete the two-part counterpoint. The pattern provided in the first two measures descends by step. Employ root position and first inversion triads as implied by the diatonic sequence. Provide full analysis.



2. Complete the sequence. The pattern provided in the first measure descends by step. Provide full analysis.



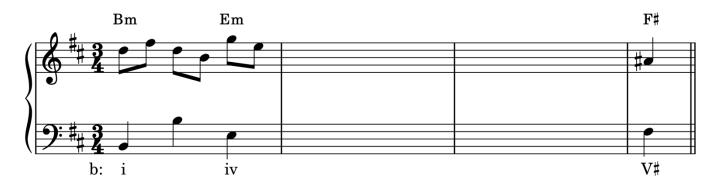
3. The three-voice (SAB) sequence employs descending first inversion chords. Use the first example as a model and continue the sequential figured bass in the next two examples. Formulate an appropriate cadence. Provide full analysis.



4. Complete the sequence in this bass line from J.S. Bach's French Suite VI. Provide full analysis.



5. Complete the sequence from J.S. Bach's French Suite III. Provide full analysis.



6. Complete the sequence from J.S. Bach's French Suite II. Provide full analysis.

