

Chapter 17 – Harmonic Sequences

Exercise 1: Analysis. The following examples from the literature present sequences within larger musical contexts. Create a formal diagram for each examples (which may include phrases, periods, and sentences). Bracket and label the following in the score: tonic expansion, sequence, and cadence. A sequence may occur at the beginning or at a later point within the tonic prolongation. Circle the bass and soprano pitches of the sequence (one bass note and one soprano note per chord). This outer-voice structure must create good two-voice counterpoint.

A.

B.

Exercise 2: Figured Bass and Sequences. Bass, figures, and soprano are given. Each example includes two or more sequences. Bracket and identify the type of sequence. (Look for intervallic pattern that repeats every two chords.) Add inner voices and provide a two-level roman numeral analysis. Do not analyze individual chords within a sequence.

7
4
2
6
6̂
4
3
6
6

8
4
7
6
5-6
5-6
5-6
6
6
4
-5
-4

Exercise 3: Analysis. Analyze the following excerpts that contain seventh-chord sequences.

A. Vivaldi, Organ Concerto in D minor

Exercise 3: Analysis. Analyze the following excerpts that contain seventh-chord sequences. Cont'd.

33

Violin I

Violin II

Viola

Violoncello

The image displays a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The score is divided into four systems, each containing four measures. The first system is labeled with the measure number '33'. The key signature is one flat (B-flat), and the time signature is 4/4. The Violin I part features a melodic line with eighth-note patterns and a final half-note chord. The Violin II, Viola, and Violoncello parts provide harmonic support with chords and rhythmic patterns. The second system shows the continuation of these parts, with the Violin I part moving to a new melodic phrase. The third system continues the development of the musical ideas. The fourth system concludes the excerpt with a final chordal structure in all parts.

B. Mozart, Symphony n G minor, "Little G minor," K. 183, Allegro

33

Violin I

Violin II

Viola

Violoncello

Exercise 4: Composition. Complete the following tasks in four-part chorale style.

- Write a D3 (-4/+2) sequence in D major that continues to ii; end with a PAC. Use $\frac{4}{4}$ meter, with two chords per measure.
- Write an A2 (-3/+4) sequence in F major that continues to IV; close with a HC. Use $\frac{3}{4}$ meter, with two chords per bar and the rhythm, “half note, quarter note.”
- Which sequence in the key of D major is implied by the bass line D-E-F#-G (the first note is tonic?) First write a progression that establishes the key (with a tonic expansion) in a meter of your choice; then begin the sequence (write the outer voices first). End the sequence, and close with an IAC.
- Which sequence is implied by the soprano line $\hat{3}-\hat{2}-\hat{1}-\hat{7}-\hat{6}$? Write a progression in B minor and in a meter of your choice whose first phrase includes a III chord and moves to a Phrygian cadence. The second phrase should include the sequence implied earlier and end with a PAC.

Exercise 5: Figured Bass. Realize the figured bass below, labeling all sequences. Analyze with two levels. Sequence choices are:

- D2 (-5/+4): five-threes, six-threes, sevenths (alternating or interlocking)
- A2 (+5/-4)
- D3 (-4/+2): five-threes or six-threes (the descending 5-6)
- A2 (-3/+4) (the ascending 5-6)

Exercise 6: Pattern continuation. Identify the harmonic sequence in each of the two exercises, then continue the given pattern that leads to a cadence.

Exercise 6, Part 1: Musical notation showing a piano score. The treble clef contains a melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef contains a harmonic line of half notes: C3, G2, F2, E2, D2, C2. The harmonic line is labeled with figured bass numbers: 6, 6, 6, 7#.

Exercise 6, Part 2: Musical notation showing a piano score. The treble clef contains a melodic line of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef contains a harmonic line of half notes: C3, G2, F2, E2, D2, C2. The harmonic line is labeled with figured bass numbers: 6, 7.