

## APPENDIX 3: ADDITIONAL HARMONIC- SEQUENCE TOPICS

### COMPOUND MELODY AND IMPLIED SEVENTH CHORD SEQUENCES

We have observed how composers write single melodic lines that give the impression of two or more independent voices. This compositional technique, *compound melody*, is common in sequential passages. In many cases, there is a subtle play between consonance and dissonance. The reduction in Example 3.1 shows how one might hear the treble voice split into two voices, creating an implied three-voice texture. Taken together, a D2 (-5/+4) sequence with alternating triads and  $\xi$  chords results. This is possible since (1) the two

EXAMPLE 3.1 Handel, Sonata for Flute and Continuo in A minor, op. 1, no. 4, HWV 362, *Adagio*



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Reduction:

a: i  $\frac{6}{5}$   $\frac{6}{5}$   $\frac{6}{5}$  i  
D2 (-5/+4)

voices are in separate registers, (2) each voice maintains its independence by descending in stepwise motion, and (3) the voices combine to make good counterpoint.

## PARALLEL FIRST-INVERSION TRIADS

We know that the second chord in the model for a sequence often helps voice leading by avoiding potential parallels. Sometimes composers wish to use a parallel-motion chord stream. The only way to write a series of triads that move in strict parallel motion is to employ first-inversion chords (in three voices). This is the solution that composers have used since the fifteenth century. As with sequences, a series of parallel first-inversion triads serves either to prolong a harmony or as a transition between harmonic functions (Example 3.2A).

Composers who wished to write parallel first-inversion triads in four voices were faced with the problem of parallels. The solution is to have three voices in parallel motion and an inner voice use the following pattern: double the soprano, double the bass, double the soprano, double the bass, and so forth. (You can also start by doubling the bass.) Example 3.2B presents the voice leading and doublings (shown with brackets).

Passages that are written in parallel six-three chords are not strict sequences. Yet such passages function the same as sequences, especially when embellishing tones, such as suspensions, occur on every other six-three chord. Thus, in some sense, this approximates the two-chord model necessary for true sequences. Parallel six-three chords sound more like musical insertions or interpolations than sequences. Although, like true sequences, they prolong a harmonic function or lead to a new harmonic function and create an impression

### EXAMPLE 3.2 Parallel Six-Three Chords

#### A. In Three Voices

C: I ———  $\text{par } \frac{6}{3}$  ——— IV<sup>6</sup> V<sup>7</sup> I

#### B. In Four Voices

C: I ———  $\text{par } \frac{6}{3}$  ——— IV<sup>6</sup> V<sup>7</sup> I

more of stalling for time than of goal-directed motion. Let's examine two examples of parallel first-inversion triads from Handel's keyboard works (Example 3.3).

In Example 3.3A, the parallel first-inversion triads *ascend* and are part of a tonic expansion; ascending lines occur, but descending lines are more common. In Example 3.3B, the parallel first-inversion triads contain 7–6 suspensions, a common procedure in descending lines, and it provides a remarkable link to the D2 (–5/+4) sequence with sevenths.

### EXAMPLE 3.3 Parallel Six-Three Chords in Context

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#### A. Handel, Suite IX in G minor, Gigue

Bb: V I 6 6 6 6 I ii  $\frac{6}{5}$  V I

#### B. Handel, Suite XIII in B $\flat$ major, Allemande

Bb:  $\frac{6}{4}$   $\frac{5}{3}$  I V 6 7–6 7–6 7–6 7–6 I

Consider Example 3.4A, which starts with descending parallel first-inversion triads that include 7–6 suspensions. By changing the bass notes as the suspensions resolve—as seen in Example 3.4B—the parallel first-inversion triads transform into the D2 (–5/+4) sequence with interlocking sevenths.

## SEQUENCES VERSUS SEQUENTIAL PROGRESSIONS

Composers often write passages in which the harmonic structure follows a sequential pattern but the melodic structure does not. Such passages are referred to as **sequential progressions**. Sequential progressions are common because the root motions of three of the

### EXAMPLE 3.4 Parallel First-Inversion Triads Transformed into a D2 Sequence



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#### A. Descending Six-Three Sequence with 7–6 Suspensions

5 — 6    7 — 6    7 — 6    7 — 6    7 — 6    8 — 7  
4 — 3

I ————— ii            V            I

T ————— PD ——— ——— T

#### B. D2 (–5/+4) Sequence

7    7    7    7    7    7    7    7    7 — 6    8 — 7  
4 — 3

I ————— ii<sup>6</sup>            V            I

four basic sequence types are also common, and the D2 (–5/+4) sequential progression is particularly popular. Listen to Example 3.5, which presents two D2 (–5/+4) sequential progressions. We label sequential progressions by root, for example, “D2 progression.”

### EXAMPLE 3.5 Sequential Progressions in Context



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#### A. Brahms, “Der Gang zum Liebchen” (“The Way to His Sweetheart”), op. 48, no. 1

*Con grazia*

Es glänzt der Mond nie - der, ich soll - te doch wie - der

d: (d            g            C            F)

D2 progression: i            IV            VII            III

## EXAMPLE 3.5 (continued)

## B. Bach, French Suite in D minor, BWV 812, Menuet II

D2 progression: (d) i      g iv      C VII      F) III

(B $\flat$ ) VI      e ii $^\circ$ 6      A V      d) i

## COMPOSING SEQUENCES WITHIN THE PHRASE MODEL

Sequences arise from the delicate balance that exists between counterpoint and harmony. Sequences are easily inserted into phrases. There are **prolongational** sequences (which expand one function, such as T–T) and **transitional** sequences (which move from one function to another, such as T–PD). Generally, sequences occur after a tonic expansion and before the PD and D functions, thereby extending the phrase model.

When we compose sequences within phrases, we must consider harmonic rhythm, balance, and proportion so that the sequence will fit logically within a musical context. First, we need to determine how long it will take for a sequence to unfold.

*Example:* Write a four-measure phrase that establishes tonic, contains a D2 (–5/+4) sequence, and ends with a PAC.

Given that the short tonic expansion before the sequence will occupy at least the first measure and that the PD–D–T will occupy mm. 3 and 4, the sequence must fit into the second measure—a tall order even for an accomplished composer. There are at least three solutions to the problem, albeit not necessarily equally effective.

1. You might use much faster rhythmic values for the chords of the sequence. However, this solution creates the very impression you are trying to avoid: an unmotivated insertion of chords, tightly wedged into a context in which they do not musically fit. Yet there are instances in which the acceleration of harmonic rhythm in sequential passages can be used effectively.
2. A better solution is to use only part of a sequence. For example, you might start the sequence on iii rather than on I, to reduce its length by almost half:

I(-IV-vii<sup>o</sup>)-iii-vi-ii-V-I. You can also end the sequence early, perhaps on iii, which would immediately move to a PD. How you want your sequence to function will determine whether or not the sequence begins on tonic and where the sequence ends. That is, will the sequence prolong one harmonic function (T-T, for example), or will it transition, leading to a new function?

3. A common solution is to increase the length of the phrase, perhaps to six measures. Many longer phrases, with expanded interiors, result from inserted sequences.

We will merge the first two solutions as we write sequential phrases. Let's return to our original problem: writing a four-measure phrase that contains a D2 (-5/+4) sequence. We can partially solve the space problem by using a meter that accommodates more harmonic changes per measure, such as  $\frac{3}{4}$  or  $\frac{6}{8}$ . We also can overlap the end of the tonic expansion with the beginning of the sequence, and we can end the sequence with the PD, leading to the PAC. This creates a transitional sequence, as seen in Example 3.6A.

**EXAMPLE 3.6** Incorporating Sequences Within the Phrase Model



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A.

tonic expansion      transitional  $D2(-5/+4) + \frac{6}{3}s$       PD and PAC

F: I V I  
I N I

I —————> ii V I  
T ————— PD — D ————— T

B.

tonic expansion      prolongational  $D2(-5/+4) + \frac{6}{3}s$       PD and PAC

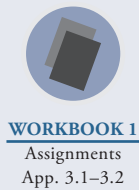
F: I V I  
I N I IV<sup>6</sup>

T ————— PD ————— ii V I  
D ————— T

Composers often blur the distinction between prolongational and transitional sequences in order to create a seamless musical structure. Consider Example 3.6B. By simply changing the rhythm of Example 3.6A, the transitional sequence (T–PD) becomes a prolongational sequence (PD–PD). The repeating pattern still begins with the I chord, but because we hear a change to PD in m. 2 due to the strong metric placement of the IV<sup>6</sup> chord, the second-level analysis shows that the sequence expands the PD.

The four-measure phrase model can contain an enormous amount of material, as demonstrated in Example 3.7: A complete D2 (–5/+4) +  $\frac{6}{3}$ s sequence prolongs the tonic, yet there is also an initial tonic expansion that precedes the sequence. Note that the first-inversion chords are used in the sequence. Also observe how the sequence leads back to the tonic in m. 3, followed by a strong cadential progression.

### EXAMPLE 3.7 Phrase Model with Sequence



D2 (–5/+4) +  $\frac{6}{3}$ s

I    IV<sup>6</sup> I<sup>6</sup>    6    6    6

I    6    5<sub>3</sub>    ii<sup>6</sup><sub>5</sub>    V<sup>8-7</sup>    I

T    PD    D    T