

## 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.

Example 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

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

A. Vivaldi, Organ Concerto in D minor

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

33

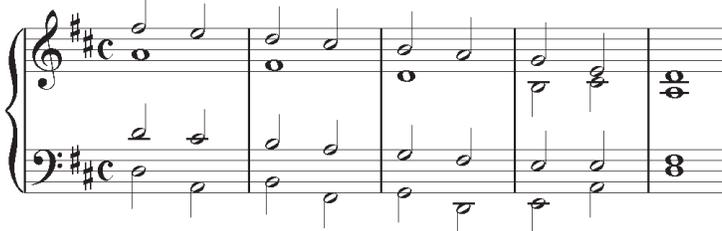
Violin I

Violin II

Viola

Violoncello

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

A. 

B. 

C. 

D. 

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

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



A: I IV<sup>6</sup> I<sup>6</sup> V<sub>2</sub><sup>4</sup> I<sup>6</sup> ii<sup>6</sup> V<sub>4</sub><sup>6</sup>  $\frac{5}{3}$  I

T \_\_\_\_\_ PD D T

Labels: A2 (-3/+4), D3, D2

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

Musical notation for Exercise 6, Part 1. The piece is in C major, 4/4 time. The right hand (treble clef) plays a continuous eighth-note pattern: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4. The left hand (bass clef) plays a harmonic sequence of chords: C4 (quarter), E3 (quarter), G3 (quarter), C4 (quarter), E3 (quarter), G3 (quarter), C4 (quarter), E3 (quarter), G3 (quarter), C4 (quarter).

Musical notation for Exercise 6, Part 2. The piece is in C major, 6/8 time. The right hand (treble clef) plays a continuous eighth-note pattern: C4-D4-E4-F4-G4-A4-B4-A4-G4-F4-E4-D4-C4. The left hand (bass clef) plays a harmonic sequence of chords: C4 (quarter), E3 (quarter), G3 (quarter), C4 (quarter), E3 (quarter), G3 (quarter), C4 (quarter), E3 (quarter), G3 (quarter), C4 (quarter).