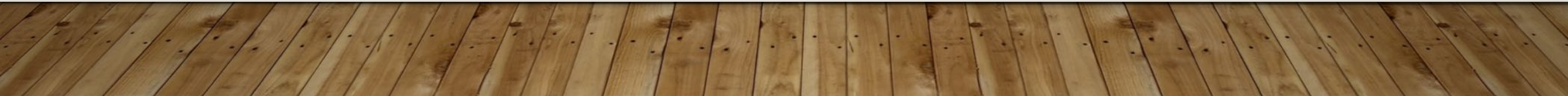


CHAPTER 16

HARMONIC SEQUENCES



WHAT IS IT?

- A harmonic sequence is a repeated chord pattern that will usually transpose up or down
 - Usually accompanies a melodic sequence
 - Often most easily seen by analyzing the bassline (if root position), or the RN pattern

EXAMPLE:



Canon in D

MOST COMMON SEQUENCES

- Descending Circle-of-5ths Sequence
- Ascending by 5ths Sequence
- Descending by 3ths Sequences
- By Step
 - Parallel 6/3 chords
 - 7-6 and 5-6 techniques

DESCENDING CIRCLE-OF-5THS SEQUENCE

Often Starts on I: Descending by 5th, ascending by 4th and repeat



MORE EXAMPLES

Example 16.3

Am: i iv VII III VI ii° V i AM: I IV vii° iii vi II V i I iii vi II V I

Example 16.4

J. S. Bach, Fugue 2 in Cm, from *The Well-Tempered Clavier*, I, mm. 22–25

VOICE LEADING VARIANTS

- Common outer voice leading variants
 - 10-8
 - 10-10
 - 8-5
 - 5-10

Example 16.5

a. b. c. d.

10 8 10 8 10 8 10 8 10 10 10 10 10 10 10 8 5 8 5 8 5 8 5 5 10 5 10 5 10 5 10

CIRCLE OF 5THS WITH INVERSIONS

- Same harmonic progression but using an inversion for one of the two chords
 - This can obscure the bass pattern, use the RN to find the pattern

Example 16.6

a. b.

10 6 10 6 10 6 10 6 6 5 6 5 6 5 6 5

DIATONIC-SEVENTH CIRCLE OF 5THS

- Can be found in root position or inversion—again, look to the
- Best voice leading alternates complete with incomplete chords

Example 16.8

AM: I IV₇ vii₇ iii₇ vi₇ ii₇ V₇ I

5 6 5 6 5 6 5 5 3 5 3 6 4 6 4 6 4 6

3 5 3 5 3 5 3 5 2 5 2 5 2 6

ASCENDING CIRCLE-OF-FIFTHS SEQUENCE

- Ascending 5th-Descending 4th and repeat (I-V-ii-VI etc.)
- Inversions can also be used, find the sequence type by looking at RN relationships

Example 16.10

J. S. Bach, Invention no. 3 in Dm, mm. 12–19



DESCENDING BY 3RDS

- If a sequence of root position chords descending by 3rds, bad parallels likely
 - Solution
 - Insertion of passing 6/3 chord (the bass will end up descending by step)
 - Insertion of an intervening chord a fourth below (Pachelbel Canon)

Example 16.12

The image displays a musical score for a piano, divided into three measures labeled a, b, and c. The key signature is two sharps (F# and C#), and the time signature is 3/4. Measure a shows a descending sequence of triads in the right hand, with the bass line descending by step. Measure b shows a descending sequence of triads in the right hand, with the bass line descending by step. Measure c shows a descending sequence of triads in the right hand, with the bass line descending by step. The notation includes various musical symbols such as treble and bass clefs, key signature, time signature, and various musical notes and rests.

ASCENDING OR DESCENDING BY STEPS

- Using parallel 6/3 chords that ascend by step
 - Can be done, but can easily result in parallel 5th
 - Avoid by alternating the voice the contains the doubled notes.

The image displays two systems of musical notation, labeled b. through f., illustrating voice leading techniques for parallel motion in G major.

System b.: Labeled "NO: // 8ves". It shows two staves (treble and bass clef) with parallel motion. The bass line consists of five 6/3 chords (F#4, A4, B4, C#5, D5) moving up by step. The treble line consists of five 6/3 chords (B4, D5, E5, F#5, G5) moving up by step. The label "NO: // 8ves" indicates that this parallel motion results in an octave error (parallel 8ves).

System c.: Labeled "c.". It shows two staves with parallel motion. The bass line consists of five 6/3 chords (F#4, A4, B4, C#5, D5) moving up by step. The treble line consists of five 6/3 chords (B4, D5, E5, F#5, G5) moving up by step. The label "c." indicates that this parallel motion results in a correct parallel 5th.

System d.: Labeled "d. NO!". It shows two staves with parallel motion. The bass line consists of five 6/3 chords (F#4, A4, B4, C#5, D5) moving up by step. The treble line consists of five 6/3 chords (B4, D5, E5, F#5, G5) moving up by step. The label "d. NO!" indicates that this parallel motion results in an octave error (parallel 8ves).

System e.: Labeled "e.". It shows two staves with parallel motion. The bass line consists of five 6/3 chords (F#4, A4, B4, C#5, D5) moving up by step. The treble line consists of five 6/3 chords (B4, D5, E5, F#5, G5) moving up by step. The label "e." indicates that this parallel motion results in a correct parallel 5th.

System f.: Labeled "f.". It shows two staves with parallel motion. The bass line consists of five 6/3 chords (F#4, A4, B4, C#5, D5) moving up by step. The treble line consists of five 6/3 chords (B4, D5, E5, F#5, G5) moving up by step. The label "f." indicates that this parallel motion results in a correct parallel 5th.

7-6 AND 5-6 TECHNIQUES

- Adding suspensions or retardations can be used to embellish a parallel 6/3 progression or avoid parallel fifths

Example 16.16

The musical score for Example 16.16 is presented in three variations, labeled a, b, and c. Each variation consists of a treble and bass staff. Variation a shows a 6/3 progression with suspensions in the upper voice. Variation b shows a 5-6 progression with suspensions in the upper voice. Variation c shows a 5-8 progression with suspensions in the upper voice. The bass line in all variations consists of a series of chords, with the upper voice moving in parallel motion. The variations are labeled with their respective chord progressions: 6 7-6 7-6 7-6 etc. for a, 5-6 5-6 5-6 5-6 etc. for b, and 5-8 5-8 etc. for c.

MOZART EXAMPLE

Example 16.17

W. A. Mozart, Piano Sonata in G major, K. 283, I, mm. 48–51

6 7 - 6 (7) - 6 7 - 6 (7) - 6 7 - 6 6

SUMMARY OF SEQUENCES (PAGE 392)

Example 16.19

a. ↓ Circle of 5ths

b. ↓ Circle with inversions

c. ↓ Circle of 7th chords

d. ↑ Circle of 5ths

e. ↓ By 3rds

f. ↓ By 3rds

g. Parallel $\frac{5}{3}$

h. ↓ By steps, 7-6

i. ↑ By steps, 5-6

j. ↑ By steps, root positions

The image displays ten musical sequences (a-j) in G major, each consisting of a piano accompaniment and a vocal line. The sequences are as follows:

- a. ↓ Circle of 5ths:** I — ii V I. The piano accompaniment features a descending bass line (G-F-E-D-C-B-A) and a treble line with chords G, F, E, D, C, B, A.
- b. ↓ Circle with inversions:** I — 6 6 6 ii₆ V I. The piano accompaniment features a descending bass line (G-F-E-D-C-B-A) and a treble line with chords G, F, E, D, C, B, A.
- c. ↓ Circle of 7th chords:** I — 7 7 7 7 7 7 ii₇ V₇ I. The piano accompaniment features a descending bass line (G-F-E-D-C-B-A) and a treble line with chords G, F, E, D, C, B, A.
- d. ↑ Circle of 5ths:** I — IV V₇ I. The piano accompaniment features an ascending bass line (A-B-C-D-E-F-G) and a treble line with chords A, B, C, D, E, F, G.
- e. ↓ By 3rds:** I — 6 6 6 6 7 7 ii₇ V₇ I. The piano accompaniment features a descending bass line (G-F-E-D-C-B-A) and a treble line with chords G, F, E, D, C, B, A.
- f. ↓ By 3rds:** I — 7 7 7 7 7 7 ii₇ V₇ I. The piano accompaniment features a descending bass line (G-F-E-D-C-B-A) and a treble line with chords G, F, E, D, C, B, A.
- g. Parallel $\frac{5}{3}$:** I — 6 6 6 6 6 6 6 ii₆ V I. The piano accompaniment features a descending bass line (G-F-E-D-C-B-A) and a treble line with chords G, F, E, D, C, B, A.
- h. ↓ By steps, 7-6:** I — 6 7-6 7-6 7-6 7-6 7-6 7 7 ii₇ V₇ I. The piano accompaniment features a descending bass line (G-F-E-D-C-B-A) and a treble line with chords G, F, E, D, C, B, A.
- i. ↑ By steps, 5-6:** I — 5-6 5 6 5-6 5-6 5-6 5-6 V₇ I. The piano accompaniment features an ascending bass line (A-B-C-D-E-F-G) and a treble line with chords A, B, C, D, E, F, G.
- j. ↑ By steps, root positions:** I — V₇ I. The piano accompaniment features an ascending bass line (A-B-C-D-E-F-G) and a treble line with chords A, B, C, D, E, F, G.