

# Chapter 16

## Harmonic Sequences

### EXERCISE 1 Analysis

1. The following examples are based on harmonic sequences. Identify the exact type of sequence for each example, including root motion (by 5ths, 3rds, 2nds, etc.), position of chords, and specific voice-leading patterns for each sequence.

Example 16.1a A. Corelli, "Corrente," from *Sonata da camera a tre*, op. 4, no. 11, mm. 20–24

20

The musical score is written for three staves (treble, alto, and bass clefs) in a single system. The key signature has one flat (B-flat). The music consists of a sequence of chords in measures 20 through 24. The sequence of roots is B-flat, D-flat, F, A-flat, and B-flat. The root motion is by descending 3rds (B-flat to D-flat, D-flat to F, F to A-flat, and A-flat to B-flat). The chords are triads: B-flat major (B-flat, D, F), D-flat major (D-flat, F, A-flat), F major (F, A, C), A-flat major (A-flat, C, E-flat), and B-flat major (B-flat, D, F). The voice-leading patterns show smooth transitions between the chords, with common tones or stepwise motion between adjacent notes in different voices.

Example 16.1b Jean Marie Leclair, Sonata for Two Violins, op. 3, no. 2, III, mm. 33–40

33 35

37 39

Example 16.1c W. A. Mozart, Piano Concerto in A♭, K. 488, I, mm. 259–60

259

Klav

VI.

Vla.

Vlc. e Cb.



2. a) Analyze and compare the three phrases in example 16.2. Refer back to example 13.8 in the textbook (Bach's "Chaconne" for violin) and read the commentary after that example. Now consider the bass in the three phrases of example 16.2 (in examples 16.2a and b, consider only the downbeat of each measure). What kind of bass is this? How is this piece similar to the Bach fragment in example 13.8?
- b) What is the common underlying progression in both examples 16.2a and b (consider chord roots)? What is the compositional principle (the element of formal growth) in all three phrases?
- c) Compare example 16.2a to the paradigms in examples 16.5 and 16.6 in the textbook. Can you see any voice-leading relationships between this phrase and one or more of the paradigms?

Now do the same comparison for example 16.2b.

Finally, what basic harmonic/voice-leading technique can you identify in example 16.2c? Consider only the left hand, and you will find two separate and familiar voice-leading patterns—one of them taking into account the second eighth note in each measure and its motion to the half note, and the other one considering the suspension figure and its resolution to the half note.

**Example 16.2** G. F. Handel, "Chaconne," from *Trois Leçons*, mm. 89–92, 105–109, and 113–117

a. Var. 11.

b. Var. 13.



2. a) Analyze and compare the three phrases in example 16.2. Refer back to example 13.8 in the textbook (Bach's "Chaconne" for violin) and read the commentary after that example. Now consider the bass in the three phrases of example 16.2 (in examples 16.2a and b, consider only the downbeat of each measure). What kind of bass is this? How is this piece similar to the Bach fragment in example 13.8?
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Now do the same comparison for example 16.2b.

Finally, what basic harmonic/voice-leading technique can you identify in example 16.2c? Consider only the left hand, and you will find two separate and familiar voice-leading patterns—one of them taking into account the second eighth note in each measure and its motion to the half note, and the other one considering the suspension figure and its resolution to the half note.

**Example 16.2** G. F. Handel, "Chaconne," from *Trois Leçons*, mm. 89–92, 105–109, and 113–117

a. Var. 11.

b. Var. 13.



## Example 16.2 Continued

c. Var. 14.



3. Play and analyze the progressions in the keyboard part of example 16.3. Notice the basic two-measure harmonic rhythm, although you should pay attention for possible chordal alterations in the second measure of each harmony. What is the underlying root progression? Are any seventh chords used, and how? What is the structure of the melody this progression harmonizes?

Example 16.3 Fritz Kreisler, *Liebesleid*, mm. 1–16

*Tempo di Ländler*

*p con sentimento*

*p*

5

10

15



4. a) Examine mm. 25–27 of example 16.4. What is the type of progression? What kind of voice-leading paradigm do you recognize (refer to the paradigms studied in chapter 16)?
- b) Compare mm. 25–27 with 30–32. How is the latter progression different from the former? Analyze the chords and voice leading in mm. 30–32 carefully.
- c) The passage closes with a cadential pedal on  $\hat{1}$  prolonging a I chord (mm. 32–36). Assume for now that all of m. 32 is a I chord, with a prolonging passing-tone F on beat 2. What are the other two chords used on the pedal (mm. 33 and 35)?

Example 16.4 J. Brahms, Ballade op. 118, no. 3, mm. 23–36.

**Allegro energico**

23

27

32

4. a) Examine mm. 25–27 of example 16.4. What is the type of progression? What kind of voice-leading paradigm do you recognize (refer to the paradigms studied in chapter 16)?
- b) Compare mm. 25–27 with 30–32. How is the latter progression different from the former? Analyze the chords and voice leading in mm. 30–32 carefully.
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**Example 16.4** J. Brahms, Ballade op. 118, no. 3, mm. 23–36.

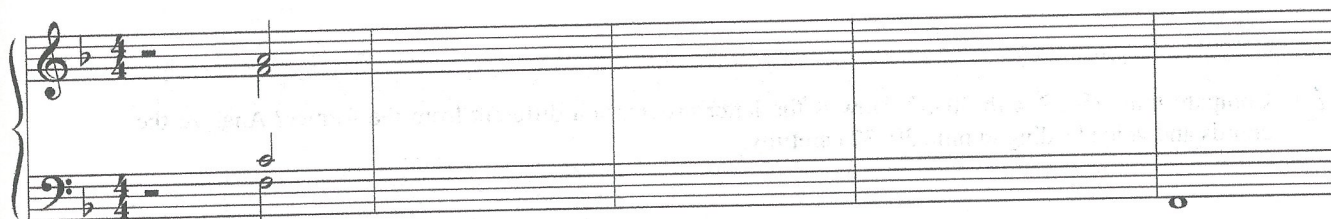
**Allegro energico**

The musical score is presented in three systems. The first system covers measures 23 to 26, the second system covers measures 27 to 31, and the third system covers measures 32 to 36. The notation is for piano, with a treble and bass clef. The key signature has one flat (F major). The tempo is marked 'Allegro energico'. The first system begins with a forte (f) dynamic. The second system continues the energetic rhythmic patterns. The third system concludes with a cadential pedal on the tonic (F) in the bass, with a piano (p) dynamic marking at the end.



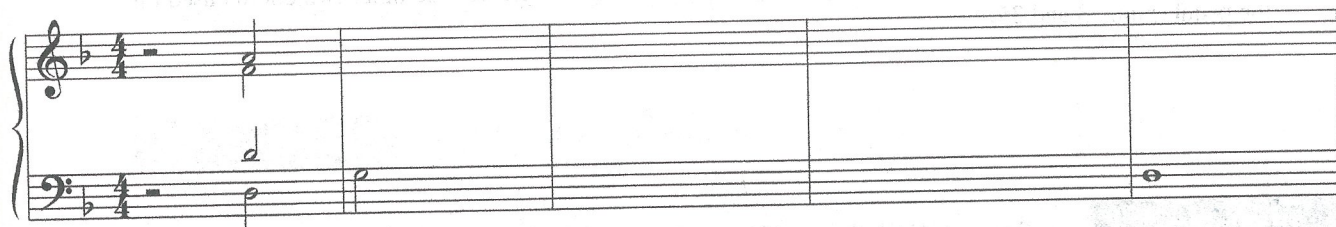
**EXERCISE 2**

1. Write a complete circle of 5ths in four voices.



FM:

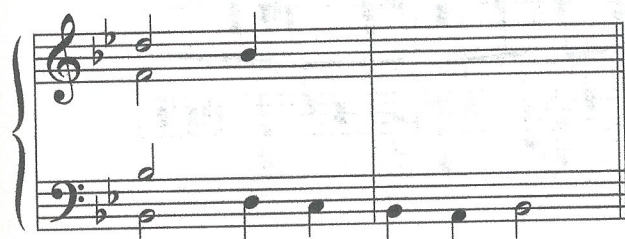
2. a) Write a diatonic seventh circle of 5ths in four voices.



Dm:

- b) On your own music paper, write a second version of this progression for piano, and compose a melody on it.

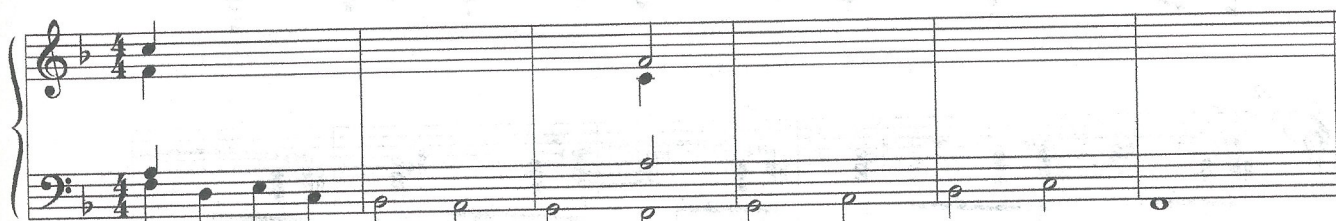
3. Realize the following sequence of parallel  $\frac{5}{b}$  chords.



BbM:

6 6 6 6 5

4. Realize the progression in four voices. Notice that it combines three sequential paradigms we have studied in this chapter. Realize the sequences following your models in the textbook (examples 16.6 and 16.17), and be very careful with doublings and faulty parallel 8ves or 5ths.



FM:

6 6 7-6 7-6 7-6 5-6 5-6 5-6 5-6