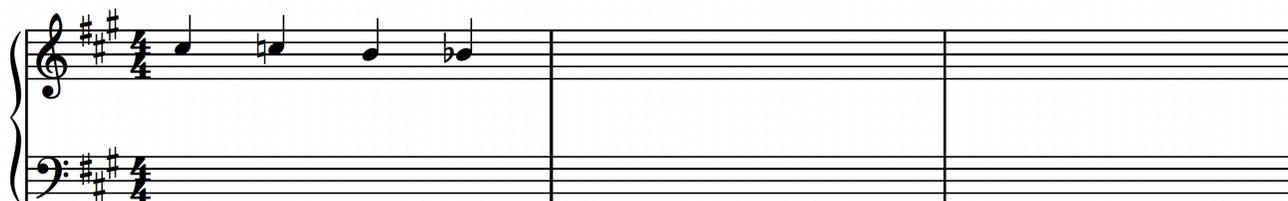


# Chromatic Sequences

Name: \_\_\_\_\_

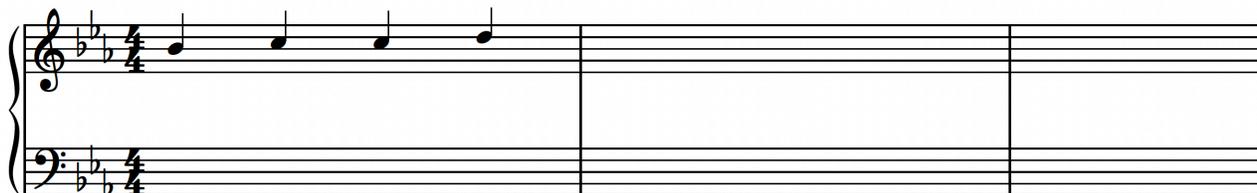
## PART 1: Part-writing Chromatic Sequences in Keyboard Style

1. Complete the chromatic sequence in keyboard style and close with a cadence in D major. You will need to break the sequence prior to starting the cadential progression. Remember, with all sequences, the voice leading must be consistent within every voice. Chord voicings should match between all corresponding components.



A:

2. Complete the chromatic sequence in keyboard style and close with a cadence in D major. You will need to break the sequence prior to starting the cadential progression. Every iteration of the sequence pattern should use chords of identical quality. For example, if the first two chords are major chords, then the subsequent iterations of the pattern should be major chords as well. In addition, make sure that your bass line consistently maintains the same interval pattern (both quality and size).



E $\flat$ :

## PART 2: Analysis

- I. Analyze the short excerpt below, using Roman numerals and figures. Indicate all key changes and pivot chords where appropriate. Identify all cadences. This excerpt contains one or more sequences. Please label the sequence with brackets showing the sequence model and subsequent iterations. In the space below the score, identify the type of sequence used and how it relates to the sequences we've studied in class. The chord marked with the asterisk (\*) is particularly strange, and open to interpretation. Do your best to analyze it and justify your answer in prose in the space below the staff.

Mendelssohn, *Etude in F minor*, WoO 1, mm. 34-39

*cresc.* - - - - -

*sempre marcato*

34

36 *(cresc.)* - - - - -

38 *f* *sf* *con fuoco*

\*

## Chromatic Sequences

2. Analyze the short excerpt below, using Roman numerals and figures. Indicate all key changes and pivot chords where appropriate. Identify all cadences. This excerpt contains one or more sequences. Please label the sequence with brackets showing the sequence model and subsequent iterations. In the space below the score, identify the type of sequence used and how it relates to the sequences we've studied in class.

Chopin, *Mazurka in C# minor*, Op. 30, No. 4, mm. 124-39

124

*p* *poco stretto*

\*

C#:

129

*dim.*