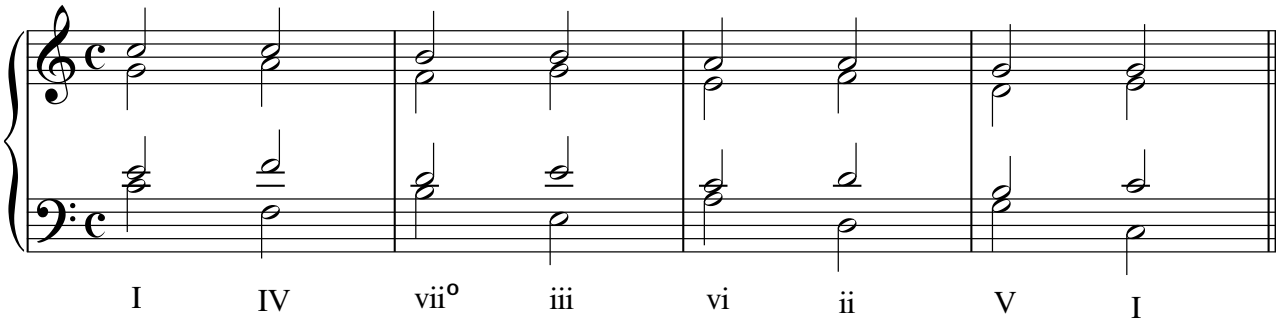
# Sequences with Secondary (applied) Dominants

Remember: sequences are driven by patterns of root movement, e.g. falling 5ths.
When you are in a sequence, you will get progressions that don't make functional sense - no problem!
When you exit the sequence, functional harmony takes over again, the cycle of ||: t --> p --> d :||

## Falling 5ths

**diatonic falling 5ths**

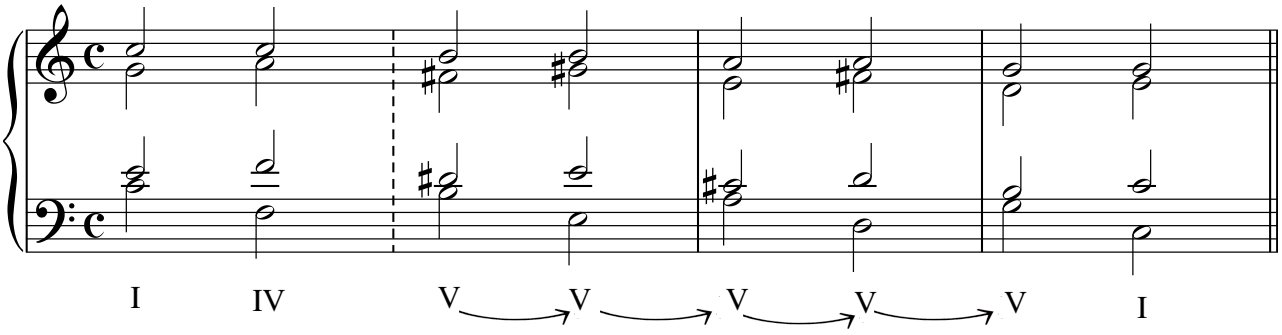
Everything is just a root position triad in the key.




**For the following variations on this sequence, the bass provides the same diatonic falling 5ths line, but the sequence doesn't really start until the third chord in the sequence, where the secondary dominants begin to happen.

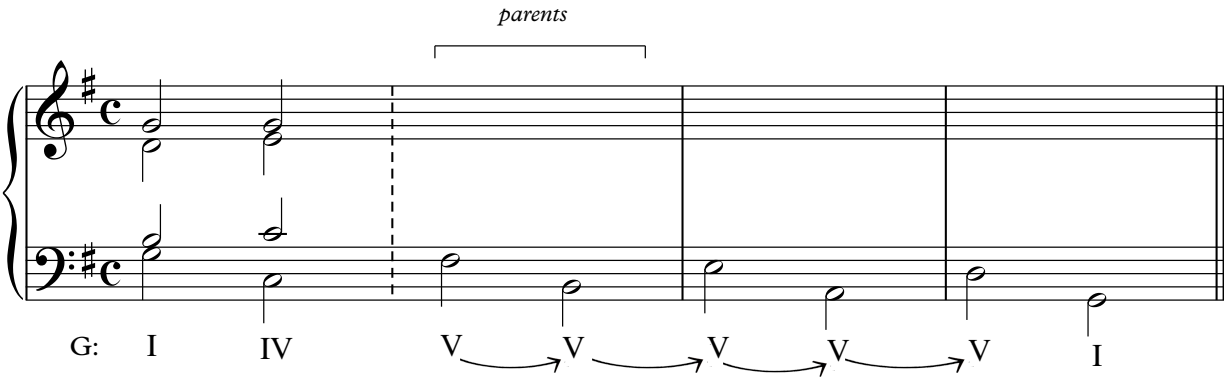
**falling 5ths with applied V's**

*Starting with the 3rd chord, everything is a root position major triad. That is the easy way to think of the progression.*
Each chord becomes both tonic and an applied dominant (to the next one).

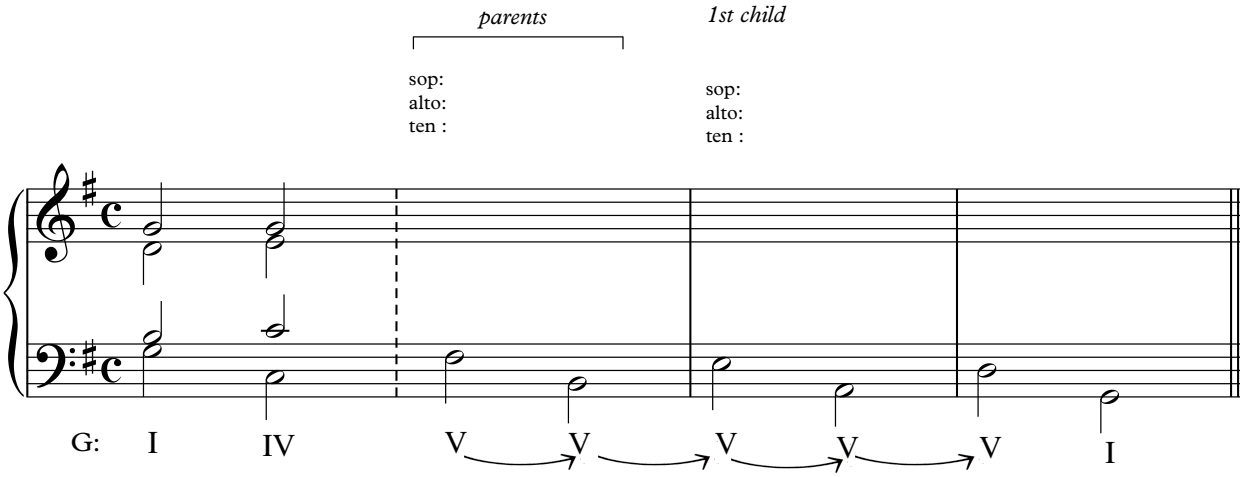


**Review: how to make a 4-part sequence**

1) Your first job is just business as usual: create good voice leading between the first pair of chords in the sequence.
Think of these as the parents. Label them if you want. Don't forget who is reproducing!




2) You have to get to the 3rd chord (the first child) to see the pattern. Do this by cloning the first parent:
If the sop. was the 5th of the chord in the first parent, the sop. will be the 5th of the chord in the first child. Work this way for all voices until you have the first child.

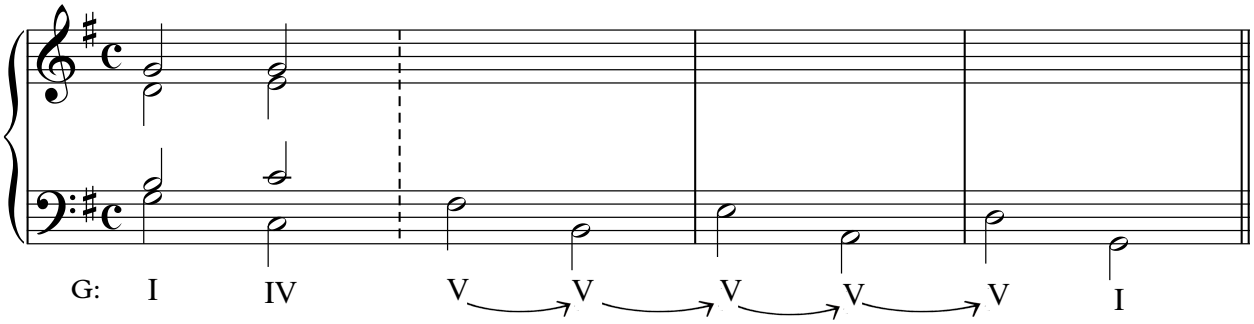



3) Now look at the first three chords and figure out the voice leading DNA for each voice (ex. sop: stay the same, down a step):

sop:
alto:
tenor:

*** If I were you, I'd go through and spell your genetic code as the interval size (but not quality yet).**

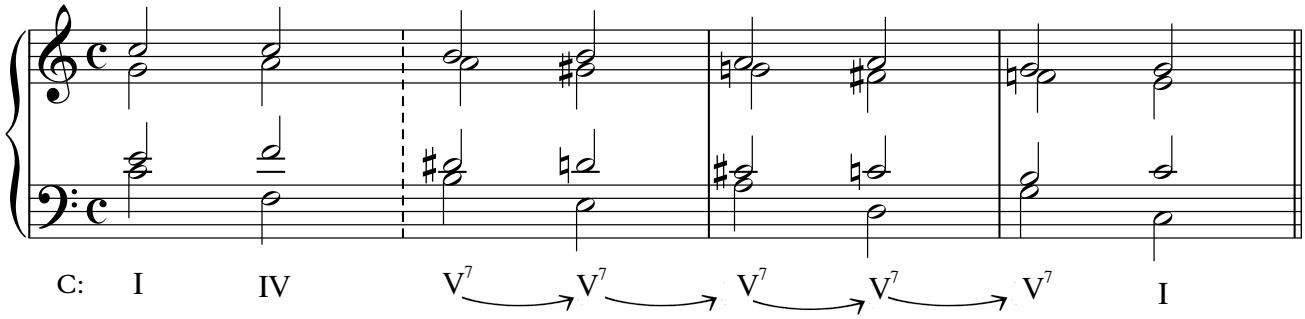
4) Without any respect for voice leading and doubling thereafter, just replicate the genetic code:




**…now go back, and think of how to spell each major chord, adding the right accidentals.**

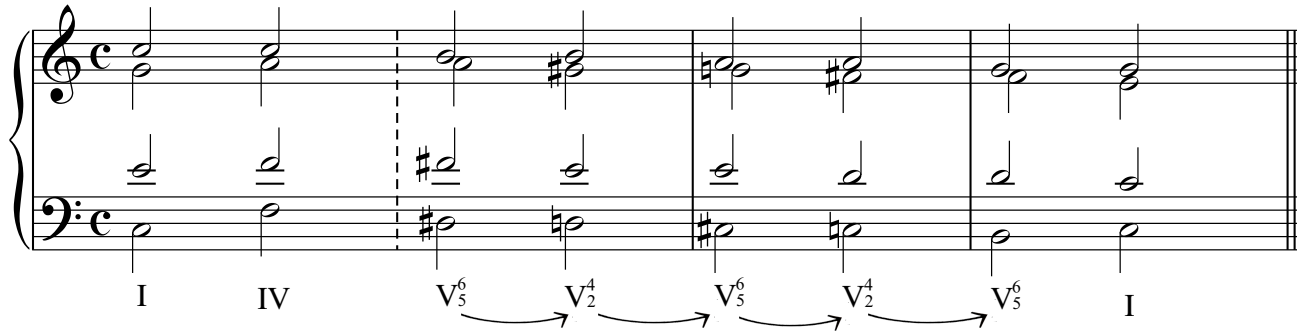
**falling 5ths with applied $V^7$**

*Starting with the 3rd chord, everything is a $V^7$. That is the easy way to think of the progression.*
Each is like a tonic and an applied dominant (to the next one).
Every other $V^7$ is incomplete.




**falling 5ths with applied $V^7$ (inversions)**

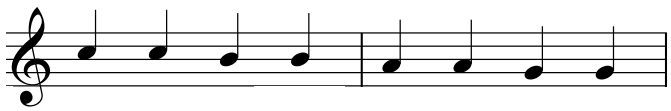
Starting with the 3rd chord, it goes $V^6_5$ then $V^4_2$ , and repeat.




It's no surprise that since sequences are about two parents reproducing over and over, the lines that belong to sequences also will have the immediate feel of something repeating over and over.

Ask yourself if you can sniff out a sequence if you think you see a pattern in a line!

Falling 5ths sequences contain some memorable falling lines.
Every falling 5ths sequence can harmonize this line beginning on $\hat{1}$:

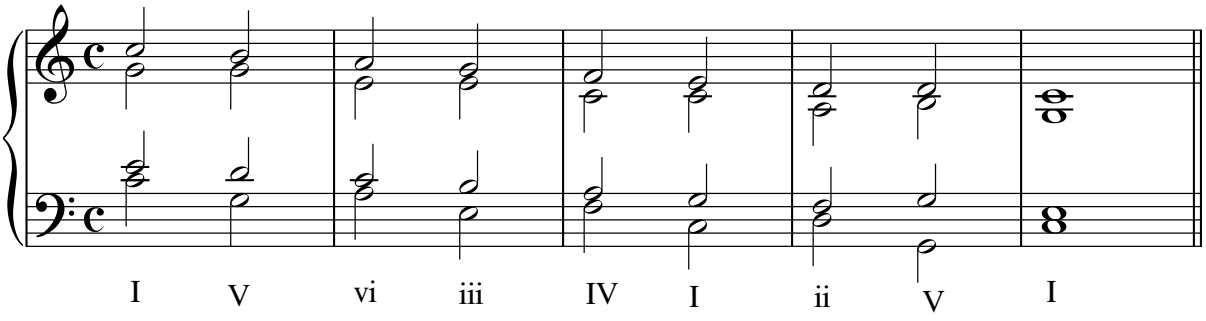


Falling 5ths with applied $V^7$ contains constantly descending chromatic lines
(specifically from major $\hat{6}$ down, or from raised $\hat{2}$ down but just remember the descending chromaticism).

# "Pachabel's Canon"

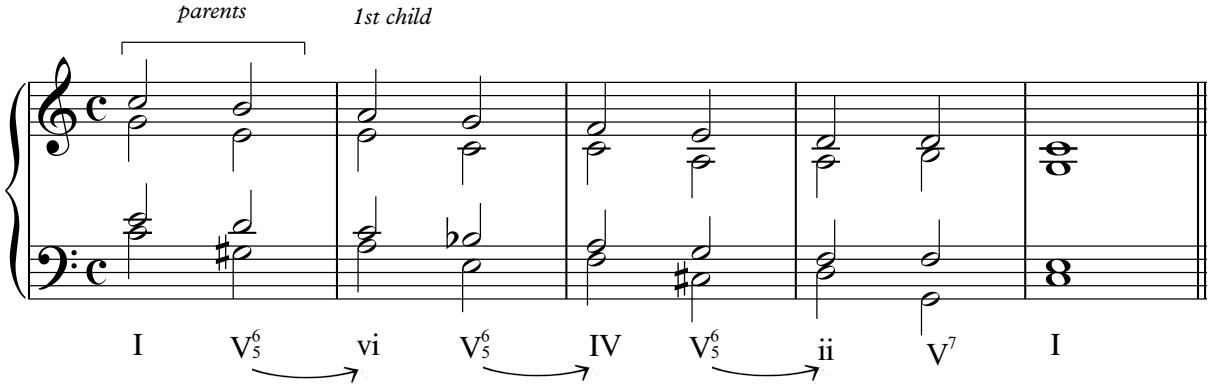
**Pachabel's diatonic canon: the deceptive cadence over and over**

Recall that the diatonic version of this sequence was down a 4th / up a step, which was really like a series of deceptive cadences:
...also every other chord makes a falling 3rds pattern.

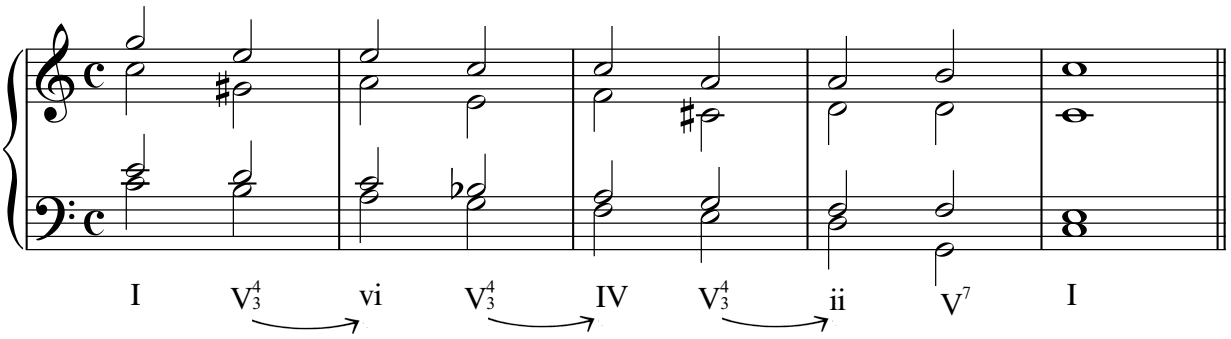



**Pachabel's Canon with applied $V^6_5$**

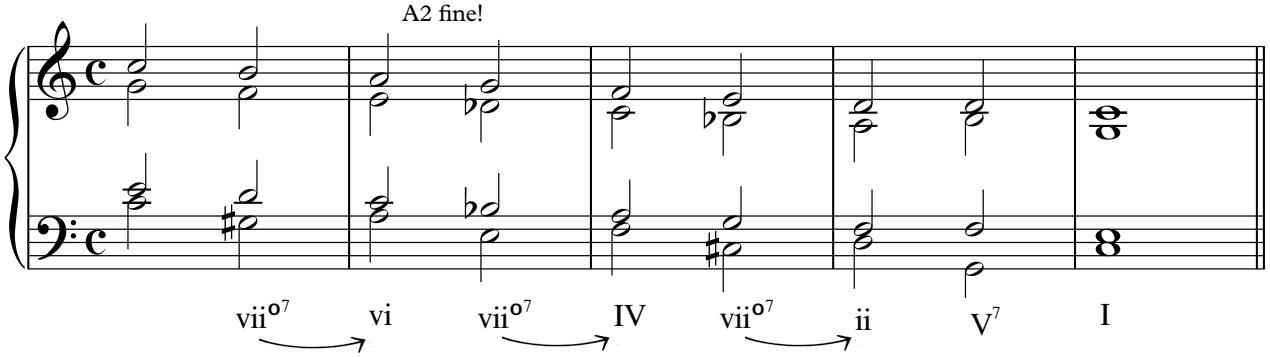
It's likely that every cellist wishes there was a more variation in this canon, and here's how to do it.
Tonicize the falling 3rds with secondary $V^6_5$ .




**Pachabel's Canon with applied $V^4_3$**

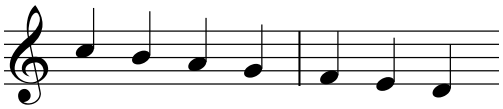



**Pachabel's Canon with applied $vii^{o7}$**



Pachabel lines are marked by a constant descent by step (just sing the wedding music).

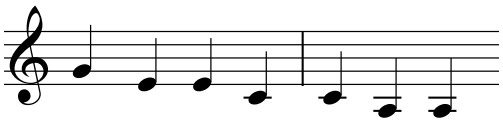
Every version contains a descent from $\hat{1}$ , and maybe that's the best thing to remember and nothing else:



But you might casually make note of these too:

There are other stepwise descents possible containing accidentals.

Also, starting on $\hat{5}$, falling 3rds are possible with any version containing applied V (not applied $vii^{o7}$ )



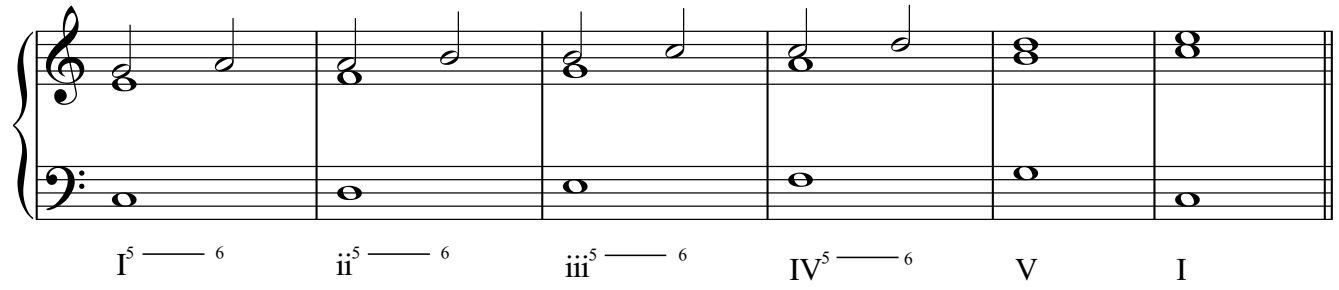
## Rising by step **(this one is an oddball but it still has its place)**

### diatonic rising by step

Root position chords rising by step.

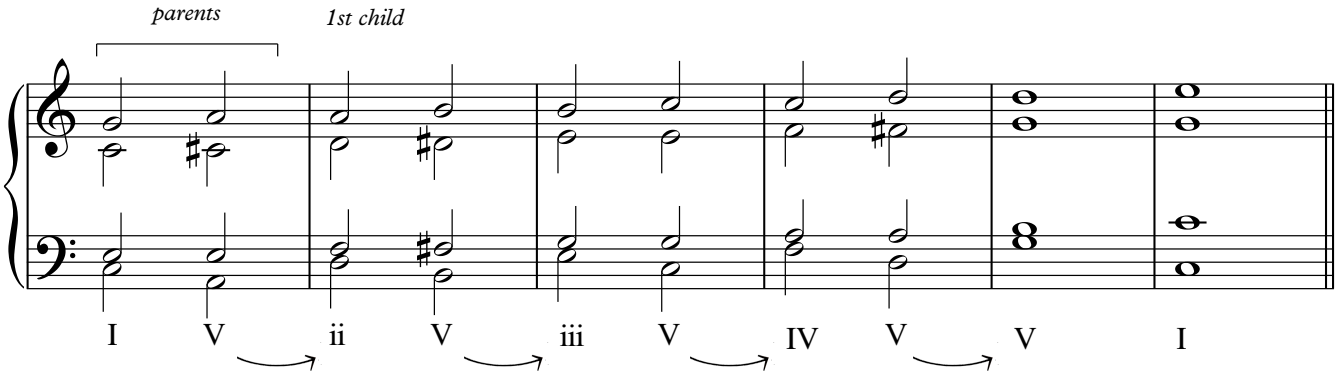
A repeating 5—6 figure breaks up parallels like a series of anticipations to the next chord.

It is best suited to a 3-part texture. The 4-part version will not work as a strict sequence without distance or parallel problems.



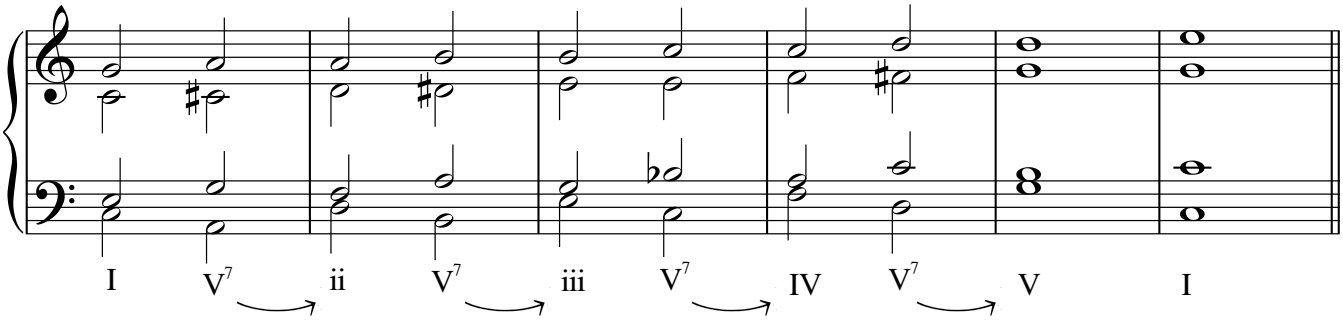

### rising by step with applied V

The applied chord version simply tonicizes each chord in the diatonic version.

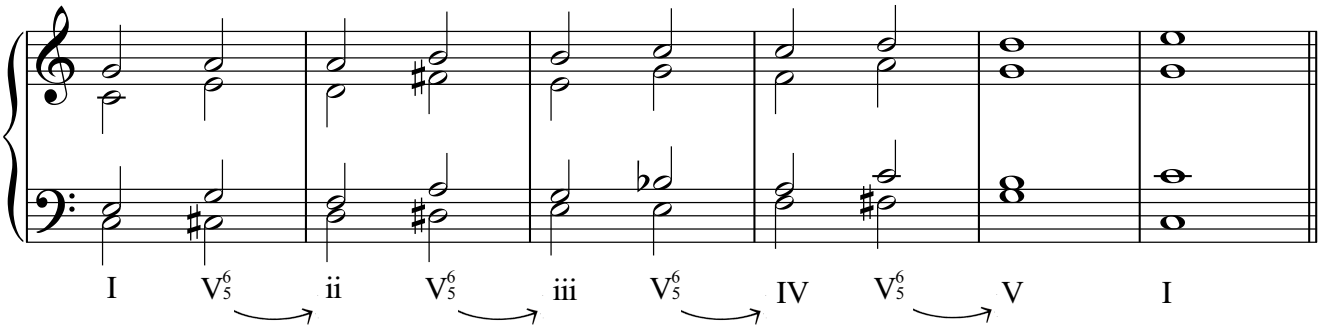



### rising by step with applied V7

Do not attempt to prepare your 7ths because it won't work: this rapidly rising rocketship won't accomodate such a thing.



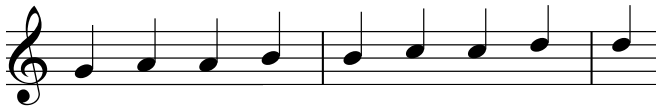
**rising by step with applied $V^6_5$**




There is a version with applied $vii^{o7}$ , but it doesn't accomodate this melody and for simplicity, I don't care to include it here. You can figure it out if you want.

Rising by step contains (not surprisingly) rising instead of falling lines.

This one is possible in all the versions shown:



Rising by step with applied dominants can also harmonize a rising chromatic line ascending from $\hat{1}$ to $\hat{5}$