

ゼクエンツについての一考察

A Study on Sequence

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ゼクエンツは、最も基礎的で重要かつ有効な作曲技法である。それは、様々なピッチから連続的に始まるモチーフからなる、旋律的か、多声的、あるいは和声的な方法であり、そしてそれは音階上を同じ音程で上行あるいは下行するのである。ゼクエンツは、聴く人を音楽に引き込む力を持っている。ゼクエンツがひとたび始まると、ゼクエンツ自体がその命を持っているかのように流れるのである。ゼクエンツはメロディーを作るのに用いられ、それ自体がテーマになったりすることもある。ヨハン・セバスティアン・バッハやゲオルグ・フリードリッヒ・ヘンデル等、多くのバロック時代の作曲家が、ゼクエンツを彼らの音楽の中で大変効果的に用いたのである。ゼクエンツの起源は12世紀の音楽に見られる。ゼクエンツは、ヨハン・セバスティアン・バッハ、ゲオルグ・フリードリッヒ・ヘンデル、フランツ・ヨーゼフ・ハイドン、フレデリック・ショパン、ロベルト・シューマン、リヒャルト・ワーグナー等のバロック時代からロマン派時代の作曲家が発展させたのである。ポピュラー音楽においてもゼクエンツが効果的に使われていることは興味深いことである。この論文の目的は、バロック時代から現代に至るゼクエンツの用例を調べ、なぜゼクエンツが多くの作曲家や音楽家にアピールしてきたのかを探ることである。私はこの研究によって今後の作曲活動と教育活動のための多くのヒントと可能性を得たいと思っている。

1. Introduction

Sequence is one of the most basic, important and useful compositional techniques. It is a melodic, polyphonic or harmonic idea consisting of a motif started successively at different pitch levels, so that it moves up or down a scale by equidistant intervals.

Ex. 2. Wagner: Prelude to Die Meistersinger



The harmonic sequence is the repetition of harmonic progression which is usually necessitated by the melodic figure, of a group of chords. A simple example is below. In Ex. 3, harmonic progression involves dominant-tonic relationship. (I IV VII III VI II V I)

Ex.3.



As we saw earlier, there are two types of sequence and each of those types has two further subtypes: tonal sequence and real sequence.

A tonal sequence can also be called a diatonic sequence. In this kind of progression, the repetition is made in the original key, so that some of intervals are larger or smaller by a semitone in general.^v This is the most usual style of sequence. Ex.3 is one of the clearest examples of the tonal sequence.

A real sequence is also called a modulating sequence. In this kind of progression, all the elements of the pattern (melody, chord, rhythm and intervals) are the same in each of the sequences. As a result, the music has been exactly transposed to another key.

Ex. 4. Mozart: Piano Sonata in G, K 283



Many sequences mix the above-mentioned two techniques; these sequences are often called mixed sequences. Occasionally the repetition is made in a new key, but the new key is minor to the pattern's major, or major to the pattern's minor. It is called mixed sequence, which is used in countless pieces.

3. Studying sequence in musical literature

Now, I'd like to go over some sequences in chronological order from the Baroque period to today.

In Baroque music, melodic lines contain many repeated phrases and echoes. In Ex. 5, the theme is obviously from a sequence. Most of the bass parts are echoes.

Ex. 5. Kreiger: Minuet



Ex. 8: J. S. Bach: Fugue in G minor Bwv 578



In Ex.9, an ascending sequence builds up the drama to a climax.

Ex.9. Beethoven: Symphony No. 5 C minor



Ex. 10 is part of a cadenza in which several sequences are skillfully employed.

Ex. 10. Schumann: Piano Concerto A minor



Chopin and his successors wrote passages which move chromatically by sequence.^{vii} Some examples are given below. In Ex.12 and Ex. 13, we do not find tonal harmony any more.

Ex. 11. Chopin: Piano Sonata No. 2



Ex. 12. Wagner: Tristan und Isolde



Ex. 13. Scriabin: Piano Sonata No. 5



In Ex. 14, Ravel also uses sequences effectively in his sophisticated harmony strongly influenced by modes.

Ex. 14. Ravel: Pavane Pour Une Infante Défunte



Now, I would like to cite popular music. In popular music, we find passages in which sequences are important components. In Ex. 15, the theme of the music consists of two sequences. In Ex. 16, Gloria, hymn No. 106 forms the ending part. This well known piece, Ex. 15, by François Reichenbach was written for the Grenoble Winter Olympics. It was widely played on the ski slopes of Japan throughout the 1980's.

Ex. 15. François Reichenbach: 13 jours en France



Ex. 16 was a great hit song in the late 60's of Japan. In this piece, Gloria, hymn No. 106 can be heard several times.

Ex. 16: Koichi Sugiyama^{viii} : Ochiba no Monogatari^{ix}

Ex 17 was very popular in the 90's of Japan.

Ex. 17. Jonas Berggren : I Wanna Make Love^{xi}

Ex. 18. Tetsuya Komuro^{xii}: Departures^{xiii}



4. Closing Words

We have gone over many examples in which sequences were employed effectively. However, what I raised here was just a few of good examples. As I mentioned, sequences have been liked many composers. In other words, sequences have been extremely useful for composing. We find sequences very natural and memorable. When we hear sequences, we always follow the music spontaneously. This is because repeating a passage at a higher or lower level of pitch captivates the audience. Moreover, harmonic sequences are derived from circle fifth or fourth. From this view point, sequences themselves can be music or part of the music.

In contemporary serious music, sequences which we can recognize clearly are not employed anymore. What attracts the audience? What can be good ingredient of music? It is presumable that repeating phrases is a possible technique. Even though Twelve-tone music is very different form tonal music, it is based on repetition, transposition and inversion. Not to mention, these means are most basic and important. Studying repetition helps us to find new ways of composing. I would like to continue composing exploring new ideas for music.

註

- ⁱ Kunihiko Shimonaka (ed.) , Music Dictionary, 6 vols (Tokyo: Heibonsha Ltd., 1982) , Vol. 3, p. 1331
- ⁱⁱ In twelve-tone music, some sorts of repetitions are possible. However, in this article we are not concerned with repetitions in dodecaphony.
- ⁱⁱⁱ Kunihiko Shimonaka, op. cit., p. 1331
- ^{iv} *ibid.*
- Stanley Sadie (ed.) , The New Grove Dictionary of Music & Musicians, 20 vols (London: Macmillan Publishers Limited, 1980) , Vol. 4, p.392
- ^v Paul Sturman, *Advanced harmony Melody & Composition* (Cambridge: Cambridge University Press, 1995) , p.120
- ^{vi} Allen Forte, *Tonal Harmony in Concept and Practice* (New York: Holt, Rineheart and Winston, Inc., 1962) , p.102
- ^{vii} Allen Forte, *Ibid.*, p. 481
- ^{viii} A Japanese composer (b.1931) who took an active part of commercial music and composed many hit songs.
- ^{ix} One of the hit songs in the late 1960's of Japan. This song was sung by the Tigers, a very popular band at the time. This title literally means a story of fallen leaves.
- ^x A Swedish pop musician (b.1967) .
- ^{xi} One of the greatest hit songs in the 1990's. This song was sung by Maja (b. 1967) , a Swedish pop icon.
- ^{xii} A Japanese composer and keyboardist (b.1958) who composed many hit songs in the 1990's.
- ^{xiii} One of the most popular songs in the mid 90's of Japan. This song was sung by Globe to which Komuro himself belonged.

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