The Rule of the Octave: Strategies for Teaching Improvisation in the Classroom

> Dariusz Terefenko Jazz and Contemporary Media Music theory Eastman School of Music, Rochester, USA

# Handel - Lessons for Princess Anna 6/5 partimento



# A baroque-like elaboration of the tonic pedal point



# Tomás de Sancta Maria - Arte de tañer fantasia (1565)



**'Tonal' rule of the octave Perfect and imperfect chords** 



# François Campion *Traité d'Accompagnement* (1716) Classic realization of the RO



# Nicola Porpora *Partimenti* (1755)



# C.P.E. Bach Versuch (1762)



# François-Auguste Gevaert Traité d'harmonic théorique at pratique (1907)



### **Faure's rule of the octave**

























The Rule of the octave - a projection of cadences





#### **Bass suspensions**



# Sala - Partimento #3



# Handel 4-3 partimento

Suspension of the Third



#### **Basic cadences**



# **Cadential expansions**





# More cadential expansions "Bachian cadence"



#### Half cadences



### **Plagal cadences**



# **Cadential evasions**



# **More cadential evasions**





### **Pedal points (Baroque)**



#### **Tonic pedal points - alternating 3rds/6ths**



### **Dominant pedal points - alternating 3rds/6ths**



# **Pedal points (Romantic)**





# **Descending 7-6 Klangschrittregeln + cadences**





# **Descending 7-6** *Klangschrittregeln* **Alternate cadential possibilities - Double cadence**



#### **Regola universale indispensibile**





# **Improvisation drill in minor**



# DRILLS

# Descending 7-6 in major as a vehicle to modulate to closely related keys



# DRILLS

# Descending 7-6 in minor as a vehicle to modulate to closely related keys



#### 'Play and hold' technique - melodic diminutions



# Ascending 5-6 *Klangschrittregeln* Modulatory schemes



# **Omnibus progression**



#### **KEYBOARD TEXTURE**

#### **CHORALE TEXTURE**


## J.S. Bach - Autograph of Prelude #1 from WTC



# J.S. Bach's "Precepts and Principles For Playing the Thorough-Bass or Accompanying in Four Parts" (1738)







## **Johann Pachelbel - The Mylau Tabulaturbuch**



## Johann Pachelbel - The Mylau Tabulaturbuch - Realized



# Daniel Magnus Gronau - 1699-1747

# Ms. Akc. 4125 - Contrapuntal Exercises (517 Fugues)

# Given





Partimento realization





## **Fedele**



## **Alta Regina**







### **Jazz Theory Workbook**

#### From Basic to Advanced Study

Appendix B: Common-practice Harmony at the Keyboard Master the Fundamentals UNIT 1 Triads in Root Position and Inversions 133 UNIT 2 Four-part Chords in Root Position (7) 141 UNIT 3 Four-part Chords in First Inversion (6/5) and the Subdominant With the Added Sixth (sixte ajoutée) 144 UNIT 4 Four-part Chords in Second (6/4/3) and Third Inversion (6/4/2) 148 UNIT 5 Figured Bass Exercises 152 UNIT 6 The 4–3 Suspension 154 UNIT 7 The 9–8 Suspension 155 UNIT 8 The 7–6 Suspension 157 UNIT 9 The 2–3 Bass Suspension 158 UNIT 10 Double and Triple Suspensions and Melodic Retardations 159 Fundamentals to Mastery UNIT 11 Figured Bass Progressions With Suspensions 159 UNIT 12 Cadential Gestures 162 UNIT 13 The Rule of the Octave (la règle de l'octave)—Historical Realizations 168 UNIT 14 Sequential Progressions Derived From the Rule of the Octave 173 UNIT 15 The Lament Bass 174 UNIT 16 Harmonic Progressions With Basso Ostinato 176 UNIT 17 Galant Style—Harmonic Schematas 178 UNIT 18 Partimenti 179 Mastery to Excellence UNIT 19 Partimenti—Unfigured Bass 185 UNIT 20 Chromaticism 186 UNIT 21 Melody Harmonization 196

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# Appendix B Common-practice Harmony at the Keyboard

#### MASTER THE FUNDAMENTALS



Exercise 1.1.1 A tonic expansion in major and minor. Play 3x beginning with (1)  $\hat{1}$  in the soprano; (2)  $\hat{3}$  in the soprano; and (3)  $\hat{5}$  in the soprano.<sup>3</sup>



Proof

Exercise 1.1.3 **Realize in keyboard texture.** Play 3x beginning with (1)  $\hat{1}$  in the soprano; (2)  $\hat{3}$  in the soprano; and (3)  $\hat{5}$  in the soprano. Transpose to two keys.

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Exercise 1.1.3 Continued

Roman Numerals<sup>5</sup>—Keyboard Texture



Exercise 1.2 **Realize in keyboard texture.** Transpose to two keys and analyze with chord symbols using lead-sheet notation.<sup>6</sup>



roof

Exercise 1.2 Continued







Exercise 1.3.2 Provide the missing chords. Transpose to two keys and analyze with chord symbols using lead-sheet notation.



Proof













Proof







Exercise 1.3.2 continued

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Exercise 1.3.3 Tonic expansions in major and minor. Play each progression 3x beginning with (1)  $\hat{1}$  in the soprano; (2)  $\hat{3}$  in the soprano; and (3)  $\hat{5}$  in the soprano.





Exercise 1.3.4 **Realize in keyboard texture.** Transpose to two keys and analyze with chord symbols using lead-sheet notation.

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**Exercise 2.2** A descending cycle of dominant 7ths. Compare the harmonic progressions realized in keyboard and chorale texture. Play each progression 3x beginning with (1)  $\hat{1}$  in the soprano; (2)  $\hat{3}$  in the soprano; and (3)  $\hat{5}$  in the soprano. Provide the missing chords.



**Exercise 2.3** An ascending cycle of dominant 7ths. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to G, D, F, and  $B_{\flat}$ . Provide a harmonic analysis using lead-sheet symbols.



Exercise 2.3 continued



Exercise 2.4 A diminished 7th cadential preparation in major. Transpose to G, D, F, and Bb.



Exercise 2.5 A diminished 7th cadential preparation in minor. Transpose to Dm, Gm, Cm, Em, Bm, and F#m.



Exercise 2.6 A minor 3rd cycle with lower chromatic diminished 7ths. Play 3x beginning with (1)  $\hat{1}$  in the soprano; (2)  $\hat{3}$  in the soprano; and (3)  $\hat{5}$  in the soprano. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to D, A, Bb, and Eb. Provide a harmonic analysis using lead-sheet symbols.



roof

Exercise 2.7 Realize in keyboard and chorale texture. Transpose to two keys and provide a contextual analysis using Roman numerals.





Exercise 3.1 A major/minor tonic expansion with 6/5 chords in all positions. Realize in keyboard and chorale texture. Transpose to all major and minor keys.



Exercise 3.2 The subdominant with the added sixth (sixte ajoutée) in all positions. Realize in keyboard and chorale texture. Transpose to all major and minor keys.



Exercise 3.3 Successive 6/5 chords in major. Transpose to all major keys.



Exercise 3.4 Multiple 6/5 chords. Transpose to all major keys.



Proof

Exercise 3.5 A passing 6/4 chord between IV<sup>6</sup>—IV in all positions. Transpose to all major keys.









Exercise 3.6 6/5 chords in different harmonic contexts. Transpose to three keys and provide a harmonic analysis using lead-sheet symbols.



Exercise 3.6 continued



Exercise 3.7 The 6/5 chord as a dominant preparation in minor. Transpose to all minor keys.



Exercise 3.8 Successive 6/5 chords in minor. Transpose to all minor keys.



Exercise 3.9 Multiple 6/5 chords. Transpose to three keys and provide a contextual analysis using Roman numerals.



'oot

Exercise 3.10 A passing 6/4 and parallel 6th chords. Transpose to all major keys.



Exercise 3.11 **Realize in keyboard style.** Realize the following progressions, transpose to three keys, and provide a contextual analysis using Roman numerals.









Exercise 4.1 Continued



Exercise 4.2 A descending octave with 6/4/3 chords. Transpose to G, D, A, and E.



Exercise 4.3 Chromatic passing 6/4/3 chords. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to C, G, D, and B<sup>1</sup>/<sub>2</sub>. Provide a harmonic analysis using lead-sheet symbols.



Exercise 4.4 **A major/minor tonic expansion with a 6/4/2 chord.** Realize in keyboard and chorale texture. Transpose to all major and minor keys.



Exercise 4.1 Continued



Exercise 4.5 **Descending chromatic scale with 6/4/2 chords.** Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to three keys.



Exercise 4.6 6/4/2 chords in different harmonic contexts. Transpose to three keys.

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Exercise 4.7 Fill in the missing chords. Transpose to three keys. Provide a harmonic analysis using lead-sheet symbols.



#### UNIT 5 Figured Bass Exercises

Exercise 5.1 A journey through all keys. Play 3x beginning with (1) a chordal root in the soprano; (2) a 3rd in the soprano; and (3) a 5th in the soprano.



Exercise 5.2 A journey through all keys. Continue the progression down a major 2nd.



Proof

Exercise 5.3 **Realize in keyboard texture.** Transpose to two keys and provide a contextual analysis using Roman numerals.

#### UNIT 6 The 4–3 Suspension

The 4–3 suspension occurs in different voices except the bass voice. Possible use: (1) chords moving by ascending 5ths (descending 4ths): I—V, I<sup>6</sup>—V, ii—vi, etc.; or (2) chords moving by ascending 2nds: V—vi, etc.



Exercise 6.1 The 4-3 suspension in three positions. Transpose to all major and minor keys.



Exercise 6.2 The 4–3 suspension in three positions in major. Transpose to G, D, and B.



Exercise 6.3 The 4–3 suspension in three positions in minor. Transpose to Gm, Em, and Bm.



Exercise 6.4 The 4–3 suspension in three positions in major. Transpose to G, F, and B.



Exercise 6.5 The 4–3 suspension in three positions in minor. Transpose to Dm, Gm, and Bm.



Exercise 6.6 Chains of the 4–3 suspensions. Transpose to two keys and provide a contextual analysis using Roman numerals.

#### UNIT 7 The 9–8 Suspension

The 9–8 suspension occurs in different voices except the bass voice. Possible use: (1) chords moving by descending 5ths (ascending 4ths): I—IV, I<sup>6</sup>—IV, ii—V, etc.; or (2) chords moving by ascending 2nds: V—vi, etc.

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Exercise 7.1 The 9–8 suspension in a I<sup>6</sup>—IV progression. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to C, G, D, A, E, F, E<sup>1</sup>, and A<sup>1</sup>.



Exercise 7.2 The 4–3 and 9–8 suspensions. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to C, G, D, A, E, F, B<sup>1</sup>, and E<sup>1</sup>.







Proof

Exercise 7.3 continued

#### UNIT 8 The 7–6 Suspension

The 7–6 suspension occurs in different voices except the bass voice. It appears in chord successions wherein the second chord is in first inversion. Possible use: (1) chords moving by ascending 2nds: I—  $vii^{o6}$ , etc.; or (2) chords moving by descending 2nds:  $iii^{6}$ — $ii^{6}$ , etc.

Francis



Exercise 8.1 The 7–6 suspension in three positions. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to all major and minor keys.



Exercise 8.2 A descending chain of 7–6 suspensions. Transpose to three keys and provide a contextual analysis using Roman numerals.

#### UNIT 9 The 2–3 Bass Suspension

The 2–3 bass suspension occurs only in the bass voice. Possible use: chords moving by ascending 5ths (descending 4ths), in which the second chord is in first inversion: I—V<sup>6</sup>, IV—I<sup>6</sup>, vi—iii<sup>6</sup>, etc.



Exercise 9.1 A tonic expansion with the 2–3 suspension. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to all major and minor keys.



Exercise 9.2 **Realize in keyboard texture.** Transpose to D and provide a harmonic analysis using Roman numerals.


## UNIT 10 Double and Triple Suspensions and Melodic Retardations

Exercise 10.1 **Combinations of suspensions in major.** Transpose to two keys and provide a harmonic analysis using Roman numerals.



Exercise 10.2 Combinations of suspensions in minor. Transpose to two keys and provide a harmonic analysis using Roman numerals.

# FUNDAMENTALS TO MASTERY CISTIDUTION

## UNIT 11 Figured Bass Progressions With Suspensions



Exercise 11.1 **Realize in keyboard texture.** Transpose to two keys and provide a harmonic analysis using Roman numerals.



Proof

Exercise 11.1 Continued

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Exercise 11.1 Continued





Exercise 11.1 Continued

## **UNIT 12 Cadential Gestures**

Transpose to all major and minor keys.

## Authentic Cadence (cadenza semplice)

Authentic cadences contain at least two chords: V (dominant) and I (tonic). Based on the degree of melodic closure, they can occur in the perfect form (when the soprano ends on  $\hat{1}$  and the bass leaps from  $\hat{5}$  to  $\hat{1}$ ) or the imperfect form (when the soprano closes on  $\hat{3}$  or  $\hat{5}$  while the bass leaps from  $\hat{5}$  to  $\hat{1}$ ).



#### Expanded Authentic Cadence (cadenza doppia)

An expanded authentic cadence features a predominant chord that can take the forms (1) IV; (2) ii; (3) ii<sup>6</sup>; or (4) ii<sup>6</sup> (with contextual tonal modifications reflecting major and/or minor keys).



Proof

Authentic Cadences With Suspensions (cadenze lunghe)



#### **Expanded Authentic Cadences With Suspensions**



### Plagal Cadences (church cadences)

Plagal cadences contain two harmonic formations: I (tonic) and IV (subdominant). The IV chord often contains an added 6th, which resolves up a second onto the third of a tonic chord. Even though the subdominant with an added 6th has the same pitches as the predominant chord on  $\hat{2}$  (ii<sup>6</sup><sub>5</sub>), they have a

completely different functional behavior and distribution of chordal dissonances. Based on the stylistic conventions of a given musical period, the subdominant chord can occur in many pitch configurations and harmonic guises.

root



### A Neapolitan Cadence

A Neapolitan cadence usually occurs in minor keys and contains the Neapolitan-sixth chord (N<sup>6</sup>), which is a major triad in first inversion built on  $\hat{4}$ . The root of the Neapolitan-sixth chord occurs on  $\flat \hat{2}$ , giving it strong Phrygian connotations ( $\flat \hat{2}-\hat{1}$ ). To facilitate a correct voice-leading treatment, the "root" ( $\hat{4}$ ) of the Neapolitan-sixth chord is doubled.



#### A Bachian Cadence

A Bachian cadence is the harmonic variant of a Neapolitan cadence and contains a diminished passing chord built on  $\ddagger4$ , linking the Neapolitan-sixth chord with a dominant on \$5.



## Half Cadences (demi-cadence; Halbschluss)

Half cadences end inconclusively on a dominant chord.



A Phrygian cadence is the characteristic variant of a half cadence in which the bass voice features a "Phrygian" half-step descend  $(\flat)\hat{\delta}-\hat{\delta}$  while the soprano ascends from  $\hat{4}$  to  $\hat{5}$ , connecting iv<sup>6</sup> with V.



### Deceptive Cadences (cadence rompue; Trugschluss; cadenza finta)

Deceptive cadences postpone the arrival of a tonic chord.



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#### Techniques of Evading Cadences<sup>8</sup> (cadence évité)

#### Harmonic Progressions With Augmented 6th Chords

The augmented 6th chords are chromatic formations built on  $b\hat{6}$  that anticipate the arrival of a dominant sonority (or its acceptable variants) through a contrapuntal/chromatic convergence from above  $(b\hat{6}-\hat{5})$  and below  $(\sharp\hat{4}-\hat{5})$  in contrary motion. They typically come in three national flavors—Italian, German, and French—and, because their pitch structure closely resembles that of a dominant 7th chord, they can function as effective modulatory devices.

The Italian chord (It.)—it resembles an enharmonic dominant 7th chord without the fifth.<sup>9</sup>



**The German chord** (Ger.)—it resembles an enharmonic dominant 7th chord, which resolves onto a 6/4 chord (passing or cadential).

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The French chord (Fr.)—it resembles an enharmonic dominant 7th chord with a lowered fifth.



## A Chopin Cadence

A Chopin cadence contains the Chopin chord, which is a dominant 7th with an added 13th. For the best sonic effect, the 13th should be placed in the soprano voice.



#### A Tristan Cadence

A Tristan cadence appears at the opening of Richard Wagner's opera *Tristan and Isolde* and contains an enharmonic half-diminished 7th chord ( $\emptyset$ 7) built on ( $\flat$ ) $\hat{6}$ , which resolves onto an altered dominant 7th.<sup>10</sup>



## UNIT 13 The Rule of the Octave (*la règle de l'octave*<sup>11</sup>)—Historical Realizations

Transpose the following settings of the rule of the octave to all keys.

#### "Modal" Rules of the Octave



Mode 1-Dorian (I. protos autentus)



Mode 2-Hypodorian (II. protos plagalis)



Mode 3—Phrygian (III. deuteros autentus)



Mode 4—Hypophrygian (IV. deuteros plagalis)



Mode 6—Hypolydian (VI. tritos plagalis)



Mode 7-Mixolydian (VII. tetrardos autentus)



Mode 8—Hypomixolydian (VIII. tetrardos plagalis)

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## Tomás de Sancta Maria, Arte de tañer fantasia (1565)<sup>12</sup>



## Girolamo Diruta, Il Transilvano (1609)13





## Spiridionis a Monte Carmelo, Nova Instruction (1670)<sup>14</sup>



## Francesco Gasparini, L'armonico pratico al cimbalo (1708)





Francesco Gasparini, L'armonico pratico al cimbalo (1708)





Giacomo Tritto, Partimenti e Regole generali (1821)



François-Joseph Fétis, Traité complet de la théorie et de la practique de l'harmonie (1844)



François-Auguste Gaveart, *Traité d'harmonie théorique at practique* (1907)—Diatonic Rule of the Octave



François-Auguste Gaveart, *Traité d'harmonie théorique at practique* (1907)—Chromatic Rule of the Octave

Proof







Proof

Exercise 14.1 Intervallic patterns. Transpose to all keys.



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## UNIT 15 The Lament Bass

The lament bass contains a diatonic tetrachord  $\hat{8}-\hat{7}-\hat{6}-\hat{5}$  or its chromaticized version  $\hat{8}-\hat{7}-\hat{b}-\hat{6}-\hat{5}$ . Historically, the lament bass provided a structural foundation for various improvisatory genres, such as chaconne (ciaconna) and passacaglia.<sup>16</sup>

Exercise 14.1 continued



Proo

Exercise 15.1 Diatonic tetrachord in major (chaconne). Transpose to C, G, and Bb.







Exercise 15.3 A chromatic tetrachord (passus duriusculus). Transpose to Am, Dm, and Gm.

## UNIT 16 Harmonic Progressions With Basso Ostinato

Besides the chaconne and the passacaglia, which are the most important *basso ostinato* formulas, there are other ground bass progressions, including the *passamezzo antico*, the *passamezzo moderno*, the *la folia*, the *bergamasca*, the *romanesca*, and the *passacaglia*, that occur in many harmonic, melodic, and rhythmic guises.

Transpose to two keys.



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## UNIT 17 Galant Style—Harmonic Schematas

Galant schematas constitute characteristic harmonic progressions, melodic devices, and/or contrapuntal frameworks that are extremely helpful in acquiring improvisational and compositional skills.<sup>17</sup>

Transpose to two keys.













Proof

Exercise 18.1 **Realize in keyboard texture.** Transpose to two keys and provide a harmonic analysis using Roman numerals.

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Exercise 18.1 Continued



Proof

Proof

Exercise 18.1 Continued

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Exercise 18.1 Continued



Proof

Proof

Exercise 18.1 continued



Proof

Exercise 18.1 continued

## MASTERY TO EXCELLENCE

UNIT 19 Partimenti—Unfigured Bass



Proof

Exercise 19.1 **Realize in keyboard texture.** Transpose to two keys and provide a harmonic analysis using Roman numerals.





## UNIT 20 Chromaticism



Exercise 20.1 Harmonic applications of the Tristan chord. Continue according to the specified intervallic pattern.



Proof

Exercise 20.1 continued

roof



Exercise 20.2 Harmonic applications of the Chopin chord. Transpose to F, G, and D.



Exercise 20.3 The Omnibus progression. Play 3x beginning with (1) a chordal root in the soprano; (2) a 3rd in the soprano; and (3) a 7th in the soprano. Begin on  $D_{P}7$  and D7. Compare the harmonic progressions realized in keyboard and chorale texture.





## The Omnibus With a Chromatic Plagal Cadence



## Exercise 20.4 The Omnibus progression as a dominant expansion. Continue through all keys.

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#### The Omnibus With Inverted Half-Diminished 7th Chords

### The Omnibus With Inverted Dominant 7th Chords



Exercise 20.5 Harmonic transformations of the Omnibus. Start each progression on Db and D.<sup>20</sup>



The Omnibus With Altered Dominant 7ths, Half-Diminished 7ths, and Augmented Triads

Exercise 20.6 Diminished 7th chords. Continue through all keys.

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Exercise 20.7 Cyclic progressions with an augmented triad. Continue according to the specified intervallic pattern.



Exercise 20.8 Modified Omnibus with the French chord. Continue according to the specified intervallic pattern.



Exercise 20.9 Dominant pedal points. Continue according to the specified intervallic pattern.

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The B-A-C-H motive is a musical signature of J. S. Bach and contains four pitches: (1)  $B\flat$  (B); (2) A; (3) C i; (4) B (H). That musical signature was frequently adopted as a subject of various musical compositions by Robert Schumann, Franz Liszt, Max Reger, and many others.



Exercise 20.10 The B-A-C-H motive. Continue through all keys.



oof

Exercise 20.10 continued



Exercise 20.11 Whole-tone progressions with chromatic formations. Start each progression a half step higher.



Proof

Exercise 20.12 Whole-tone progression in minor. Transpose to two keys.


Exercise 20.13 Chromatic wedge (stable)—augmented triads and altered dominant 9ths. Transpose to three keys.



Exercise 20.14 Chromatic wedge (less stable)—augmented triads and altered dominant 9ths. Transpose to three keys.



 $Am^{(\Delta 7)} B^{\flat 13(\flat 9)}sus Bm^{(\Delta 7)} C^{13(\flat 9)}sus D^{\flat m^{(\Delta 7)}} D^{13(\flat 9)}sus E^{\flat m^{(\Delta 7)}} E^{13(\flat 9)}sus Fm^{(\Delta 7)} F^{\sharp 13(\flat 9)}sus Gm^{(\Delta 7)} G^{\sharp 13(\flat 9)}sus Am^{(\Delta 7)} B^{\flat 13(\flat 9)}sus Bm^{(\Delta 7)} B^{\flat 13(\flat 9)}$ 

Exercise 20.15 Chromatic wedge (unstable)—minor-major 7th and altered dominant 7ths. Transpose to three keys.



Exercise 20.16 Whole tone chromatic wedge and parallel augmented triads. Transpose to two keys.



roof

Exercise 20.17 Common-tone retention between extended dominant formations. Continue through all keys.



Exercise 20.18 Common-tone retention between extended dominant formations. Transpose the progression up a minor 2nd.



Exercise 20.19 Semitone voice leading between extended dominant formations. Continue through all keys.

### UNIT 21 Melody Harmonization

### **Melodic Patterns**

Exercises 21.1–21.5 contain several melodic patterns frequently found in chorale melodies. These patterns have been realized in different ways and offer multiple harmonic choices for the realization of chorales. Realize all the patterns in keyboard (1 + 3) and chorale (2 + 2) texture.

## Proof

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Exercise 21.2 The  $\hat{4}$ - $\hat{3}$ - $\hat{2}$ - $\hat{1}$  melodic pattern. Transpose to four major and minor keys.



Proof

Exercise 21.2 continued



Exercise 21.3 The  $\hat{1}-\hat{2}-\hat{3}$  melodic pattern. Transpose to four major and minor keys.



Exercise 21.4 The  $\hat{4}$ - $\hat{3}$ - $\hat{2}$  melodic pattern. Transpose to four major and minor keys.



Exercise 21.5 The  $\hat{2}$ - $\hat{1}$ - $\hat{7}$  melodic pattern. Transpose to four major and minor keys.



Exercise 21.6 Théodore Dubois's realizations of the  $\hat{1}-\hat{7}-\hat{1}$  melodic pattern.<sup>21</sup> Transpose to three keys.



















Exercise 21.6 continued



Exercise 21.7 **Chorales.** Provide two different chorale-style realizations (one diatonic and one chromatic) for each of the following chorale melodies. Use some of the harmonic ideas from Exercises 21.1–21.5.



Exercise 21.8 Basic melodies for harmonization. Provide two different chorale-style realizations for each of the following melodies.



Proof

Exercise 21.9 Intermediate melodies for harmonization. Provide two different chorale-style realizations for each of the following melodies.



Proof

Exercise 21.10 Advanced melodies for harmonization. Provide two different chorale-style realizations for each of the following melodies.





Exercise 21.10 continued









Exercise 22.1.2 Inverted dominant 7th and appoggiatura chords. Continue through all keys.

Proof



Exercise 22.1.3 Elaboration of the dominant 9th. Continue through all keys.



Exercise 22.1.4 Wotan chords. Continue through all keys.



Exercise 22.1.5 Semitonal voice leading with the augmented triad. Continue up a minor 2nd.







Exercise 22.1.7 Semitonal approach to the dominant. Continue through all keys.



Exercise 22.1.8 Inverted dominant 7th and appoggiatura chords. Continue through all keys.



Exercise 22.1.9 Pedal point and a semitonal approach to the tonic. Analyze and continue through all keys.



Exercise 22.1.10 Chromatic sequence. Analyze and continue the sequence up a major 2nd.

#### 

Proof

Exercise 22.2.1 Diatonic règle à la Fauré. Transpose to three keys.

Gabriel Fauré



Exercise 22.2.2 Chromatic règle à la Fauré. Transpose to three keys.



Exercise 22.2.3 Chromatic dominant expansion. Transpose to three keys.



Exercise 22.2.4 Extended V—I cadence. Analyze and transpose to three keys.

### Proof

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Exercise 22.2.5 Chromatic approach to the tonic. Analyze and transpose to three keys.



Exercise 22.2.6 Chromatic expansion of the lowered submediant. Analyze and transpose to three keys.



Exercise 22.2.7 Fauré's progression. Analyze and continue through all keys.



Proof

Exercise 22.2.8 Fauré's Chopin chord. Continue through all keys.

Proof

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Exercise 22.2.9 Tritone and third related harmonies. Continue through all keys.



Exercise 22.2.10 Chromatic sequence. Continue through all keys.

Claude Debussy<sup>23</sup>



Exercise 22.3.1 Chromatic parallel harmony. Analyze and continue through all keys.



Exercise 22.3.2 Chromatic expansion of dominant 7th. Continue through all keys.

Pélleas and Mélisande



Exercise 22.3.3 Chromatic sequential progression. Transpose to three keys.



Exercise 22.3.4 Augmented triads in harmonic progressions. Transpose to three keys.



Exercise 22.3.5 Golaud cadence. Continue through all keys.



Exercise 22.3.6 Appoggiatura chords and Debussy cadence. Transpose to three keys.

Pélleas and Mélisande



Exercise 22.3.7 Tonic pedal point and Debussy cadence. Analyze and transpose to three keys.



Exercise 22.3.8 Chromatic upper-structure triads. Continue through all keys.



Exercise 22.3.9 Chromatic progression with dominant 9th chords. Transpose to three keys.



Exercise 22.3.10 Chromatic sequence. Continue through all keys.



root

Exercise 22.4.1 Inverted altered dominant 7th. Continue through all keys.



DB - derived dominant

Exercise 22.4.2 Tritone nucleus: major enharmonic sequence. Transpose up a minor 2nd.



Exercise 22.4.3 Minor enharmonic sequence. Transpose down a minor 2nd.



Exercise 22.4.4 "Diatonic" and "chromatic" Scriabin chord. Continue through all keys.



Exercise 22.4.5 "Inversion" of the Promethean chord. Continue through all keys.

Max Reger<sup>24</sup>



Exercise 22.5.1 Chromatic sequence. Analyze and continue through all keys.



Exercise 22.5.2 Reger's Neapolitan. Continue through all keys.



Exercise 22.5.3 Chromatic tonic expansion. Analyze and continue through all keys.

Op. 69 No. 3 0 Ο #8 10 #3 0 0 8 0 10 0 0 20 **#8** #\$ 明日 FOC 0 0 1C 0

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Exercise 22.5.4 Tonic pedal point. Analyze and continue through all keys.





Exercise 22.5.5 Chromatic progression. Analyze and transpose to three keys.



Exercise 22.5.6 Chromatic progression. Analyze and transpose to three keys.



Proof

Exercise 22.5.7 Chromatic progression. Analyze and transpose to three keys.



Exercise 22.5.8 Enharmonic progression. Analyze and transpose to three keys.





Proof

Exercise 22.5.9 Chromatic progression. Analyze and transpose to three keys.

### Op. 113





Exercise 22.5.10 Chromatic progression. Analyze and transpose to three keys.





Exercise 22.6.1 Harmonic pattern-Mode 2<sup>1</sup>. Transpose to Modes 2<sup>2</sup> and 2<sup>3</sup>.



Exercise 22.6.2 Harmonic pattern-Mode 2<sup>3</sup>. Transpose to Modes 2<sup>1</sup> and 2<sup>2</sup>.



Proof

Exercise 22.6.3 Harmonic pattern—Mode 2<sup>3</sup>. Transpose to Modes 2<sup>1</sup> and 2<sup>2</sup>.

# Proof

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Exercise 22.6.4 Harmonic pattern with inverted dominant 13ths. Continue through all keys.



Exercise 22.6.5 Cyclic harmonic patterns (3-cycle). Start the pattern on C and B.



Exercise 22.6.6 The chord on the dominant (accord sur dominante). Continue through all keys.



Exercise 22.6.7 The chord on the dominant with appoggiatura (accord sur dominante appoggiaturé). Continue through all keys.



Proof

Exercise 22.6.8 Mode 2<sup>2</sup>. Transpose to Modes 2<sup>1</sup> and 2<sup>3</sup>.

# Proof

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Exercise 22.6.9 Cycle of dominant 7ths. Continue through all keys.



Exercise 22.6.10 The chord of resonance (accord de la résonance). Continue through all keys.



Exercise 22.6.11 The Arc-en-ciel d'innocence. Continue the progression and then transpose it up a minor 2nd.



Exercise 22.6.12 A chromatic dominant 7th expansion. Continue through all keys.



Proof

Exercise 22.6.13 A chromatic dominant 7th expansion. Continue through all keys.



Exercise 22.6.14 Chords of the transposed inversions (accord a renversements transposes sur la même de basse). Continue through all keys.



Exercise 22.6.15 Chords of the transposed inversions with appoggiaturas. Continue through all keys according to the specific intervallic pattern.

### NOTES

- 1. For a discussion of the lead sheet notation, consult Chapter 3 of Jazz Theory-From Basic to Advanced Study.
- 2. For a discussion of triads, consult Chapter 3 of Jazz Theory—From Basic to Advanced Study.
- In addition to the lead sheet notation, selected exercises will additionally include the functional notation symbols as partially explained in Chapter 3 of *Jazz Theory—From Basic to Advanced Study* and fully discussed in Hugo Riemann's *Harmony Simplified* (*Vereinfachte Harmonielehre*), 1893.
- 4. See Units 16 and 17 in Appendix B.
- 5. For a discussion of the Roman numeral notation, consult Chapter 3 of Jazz Theory—From Basic to Advanced Study.
- 6. Since the functional behavior of a major triad in second inversion has been the subject of many a theoretical polemic (some consider it a tonic chord, others a dominant, still others a dissonant chord with one or more suspensions), in this publication we will label that dissonant chord in two different ways depending on the harmonic context in which it occurs: (1) P6/4 and (2) Cad6/4. The former label indicates its passing function and the latter indicates its cadential function.
- 7. For a discussion of the figured bass notation, consult Chapter 3 of Jazz Theory-From Basic to Advanced Study.
- 8. For a highly informative and succinct discussion of the practical application of various techniques of cadential evasion, consult Chapter 54 in Gioseffo Zarlino's *Le istitutioni harmoniche* (1558), translated as *The Art of Counterpoint Part III of Le istitutioni harmoniche* (Norton, 1976).
- 9. At the end of this progression, there is a characteristic cadential closure, which French professor of harmony Henry Challan labeled as the Fauré cadence. That cadential gesture foreshadows the arrival of the tonic chord using two imperfect sonorities: (1) IV<sup>6</sup> and (2) V<sup>6</sup><sub>5</sub>, with a melodic ascend in the bass voice: 6–7–1.
- 10. Since the functional status of the Tristan chord is highly ambiguous and controversial, the author decided not to add to the existing plethora of theoretical speculations by Karl Meyrberger, Simon Sechter, Hugo Riemann, Sigfried Karg-Elert, Ernst Kurth, Salomon Jadassohn, Cyrill Kistler, Hermann Erpf, Georg Capellen, Alfred Lorenz, Kaz-imierz Sikorski, John Rahn, and many others regarding its harmonic function.
- 11. For the discussion of la règle de l'octave, consult Chapter 21 of Jazz Theory-From Basic to Advanced Study.
- 12. In this realization, the author demonstrates the use of *class one* consonant voicing formations.
- 13. At the beginning of the 17th century, the rule of the octave occurred in the hexachordal form, demonstrating the centuries-old dominance of the hexachordal pitch space in modal theory and composition. Diruta uses the natural hexachord as a subject for exploring the concepts of melodic diminution, invertible counterpoint, and improvisation.
- 14. Similar to Diruta's use of the natural hexachord, Spiridionis implements the incomplete Rule of the Octave for the purpose of teaching improvisation. What he calls *Cadentia Secunda* is followed by the 62 (!) creative elaborations of the natural hexachord. See Spiridionis a Monte Carmelo (1615–1685), *Nova Instructio* (ed. Edoardo Bellotti, Il Levante Libreria Editrice, 2018).
- 15. In this realization of the octave (as in the Fenaroli below), the figured bass notation indicates the exact positions of the chords in the R.H. The top number indicates the chord member occurring in the soprano voice, the middle number the content of the alto voice, and the bottom number the content of the tenor voice.
- 16. For a comprehensive discussion of the chaconne and passacaglia, consult Richard Hudson's *The Folia*, *the Saraband*, *The Passacaglia*, *and the Chaconne*, Vol. III and Vol. IV.
- 17. For an exhaustive and highly informative discussion of galant schematas, see Robert Gjergingen's *Music in the Galant Style* (Oxford, 2007). Many of these harmonic formulas come from his seminal publication.
- 18. For a comprehensive discussion of partimenti, see Giorgio Sanguinetti's *The Art of Partimento—History, Theory, and Practice* (Oxford, 2012).
- 19. For an exhaustive study of the omnibus progression, see Victor Fell Yellin's *The Omnibus Idea* (Harmonic Park Press, 1998).
- 20. In some cases, certain lead-sheet symbols are shown in a simplified form with some pitches enharmonically respelled to facilitate their realization.
- The following harmonic settings come from Théodore Dubois's Notes & Études d'harmonie pour servir de supplément au traité de H. Reber (1889). These harmonizations were frequently used by Olivier Messiaen in his harmony lectures.
- 22. All exercises are derived from Wagner's compositions (where indicated) and occur in a simplified/modified version.
- 23. All exercises are derived from Debussy's compositions (where indicated) and occur in a simplified/modified version.
- 24. All exercises are derived from Reger's compositions (where indicated) and occur in a simplified/modified version.
- 25. In keeping with Olivier Messiaen's nomenclature used in his theoretical writings, the Modes of Limited Transposition will be labeled using two sets of Arabic numbers: (1) regular size numbers from 1 to 7 indicating seven modes and (2) Arabic numbers in superscript indicating the exact transposition of a mode. For instance, Mode 1 (whole-tone scale) comes in two distinct transpositions, which will be labeled as Mode 1<sup>1</sup> and Mode 1<sup>2</sup>. Mode 2 (with the recurring intervallic pattern of minor and major 2nds: 1/2) comes in three transpositions, which will be labeled as Mode 2<sup>1</sup> (on C), Mode 2<sup>2</sup> (on C<sup>‡</sup>), and Mode 2<sup>3</sup> (on D).