



MTO 29.4 Examples: Braunschweig, Embedded Dissonance in Eighteenth- and Nineteenth-Century Harmonic Theory and Practice

(Note: audio, video, and other interactive examples are only available online)

<https://mtosmt.org/issues/mto.23.29.4/mto.23.29.4.braunschweig.html>

Example 1. Bach, Sinfonia in G minor, BWV 797, mm. 1–8. *Bach-Gesellschaft Ausgabe*.
Ed. Carl Ferdinand Becker, Vol. 3. Breitkopf and Härtel, 1853.



arrows indicate 2–3 suspensions
in upper voices (or with bass)

The image shows a musical score for the first eight measures of the Sinfonia in G minor, BWV 797, by J.S. Bach. The score is written in 3/8 time and G minor. It features a treble and bass clef. The upper voice (treble clef) contains several notes with stems pointing down, which are identified by arrows as suspensions. The bass line (bass clef) provides a rhythmic accompaniment. The score is presented in a standard musical notation format with a key signature of two flats and a time signature of 3/8.

Example 2. Chopin, Etude in C major, op. 10, no. 1, mm. 15–26. *Complete Works for the Piano*. Vol. 8. Ed. Carl Mikuli. Schirmer, 1895.

The image displays a musical score for Chopin's Etude in C major, op. 10, no. 1, measures 15–26. The score is presented in five systems, each consisting of a grand staff (treble and bass clefs). The music is in 3/4 time and features a complex, flowing melodic line in the right hand, often characterized by slurs and grace notes. The left hand provides a steady accompaniment with chords and moving lines. The score includes various musical notations such as slurs, ties, and fingering numbers (1-5). There are also asterisks (*) and small symbols (possibly 'p' for piano) placed below the staves, likely indicating performance instructions or editorial markings. The overall style is characteristic of the 19th-century piano repertoire.

Example 3. Reduction of Chopin excerpt, mm. 15–24

embedded 2–3 suspension chain

4 - 3 9 - 8 $\frac{6}{5}$ $\frac{6}{5}$ $\frac{7}{3} - \#6$ #

digression to A minor: ii i V

Example 4. Common suspension chain and contrapuntal permutations; from Harrison 2003, 244, matched with excerpts from Handel, Chaconne in G major, HWV 435. *Georg Friedrich Händels Werke*. Vol. 2. Deutsche Händelgesellschaft, 1858.

The image displays a musical score for Example 4, illustrating a common suspension chain and its contrapuntal permutations. The score is organized into five numbered staves (1-5) and three variations (Var. 9, 10, 11).

Staff 1: Shows the initial suspension chain with notes 3, 7, and 6. A box below the staff indicates the measure numbers: 1.1.2, mm. 32-3; 1.3.2, mm. 38-9; 1.12.4, mm. 26-8.

Staff 2: Shows a permutation of the suspension chain with notes 3, 7, and 6. A box below the staff indicates the measure numbers: 1.4.3, mm. 3-6; 1.5.2, mm. 2-3.

Staff 3: Shows a permutation of the suspension chain with notes 3, 7, and 6. A box below the staff indicates the measure numbers: 1.8.2, mm. 4 and 14.

Staff 4: Shows a permutation of the suspension chain with notes 3, 7, and 6. A box below the staff indicates the measure numbers: 3.3.4, mm. 19-20.

Staff 5: Shows a permutation of the suspension chain with notes 3, 7, and 6. A box below the staff indicates the measure numbers: 6.7.5, mm. 58-63; 1.12.1, mm. 2-3.

Var. 9. Adagio. Shows a variation of the suspension chain with notes 3, 7, and 6. A box below the staff indicates the measure numbers: 1.1.2, mm. 32-3; 1.3.2, mm. 38-9; 1.12.4, mm. 26-8.

Var. 10. Shows a variation of the suspension chain with notes 3, 7, and 6. A box below the staff indicates the measure numbers: 1.4.3, mm. 3-6; 1.5.2, mm. 2-3.

Var. 11. Shows a variation of the suspension chain with notes 3, 7, and 6. A box below the staff indicates the measure numbers: 1.8.2, mm. 4 and 14.

Example 5. Suspension chain interpreted according to motion of the fundamental bass; from Rameau 1722, 242

The image shows three staves of musical notation. The top staff is a treble clef with a suspension chain of notes (A, B, C, D, E, F, G, A) and a label 'A-B' below it. The middle staff is a bass clef with a suspension chain of notes (G, F, E, D, C, B, A, G) and a label 'BASSE-CONTINUE.' below it. The bottom staff is a bass clef with a suspension chain of notes (G, F, E, D, C, B, A, G) and a label 'BASSE-FONDAIMENTALE.' below it. The notes are connected by curved lines, and there are some numerical markings like '6' and '4' in the middle staff.

Example 6. "Colliding" dissonances within the motion of the fundamental bass; from Christensen 1993, 108

The image shows three staves of musical notation. The top staff is a treble clef with notes A, A, A, A and a label 'A' above the first and second notes. The middle staff is a treble clef with notes C, B, C, C and a label 'C' above the first, second, and fourth notes. The bottom staff is a bass clef with notes G, F, E, D and a label '7' above the first and third notes, and '3' above the second and fourth notes. The notes are connected by curved lines, and there are some numerical markings like '7' and '3' in the bottom staff.

Example 7. Ambiguity arising from different contrapuntal settings of a suspension; from Remeš 2019, 77

(a) Agent holds

(b) Agent moves

discant *clausula* (patient)

zufällig (non-essential)

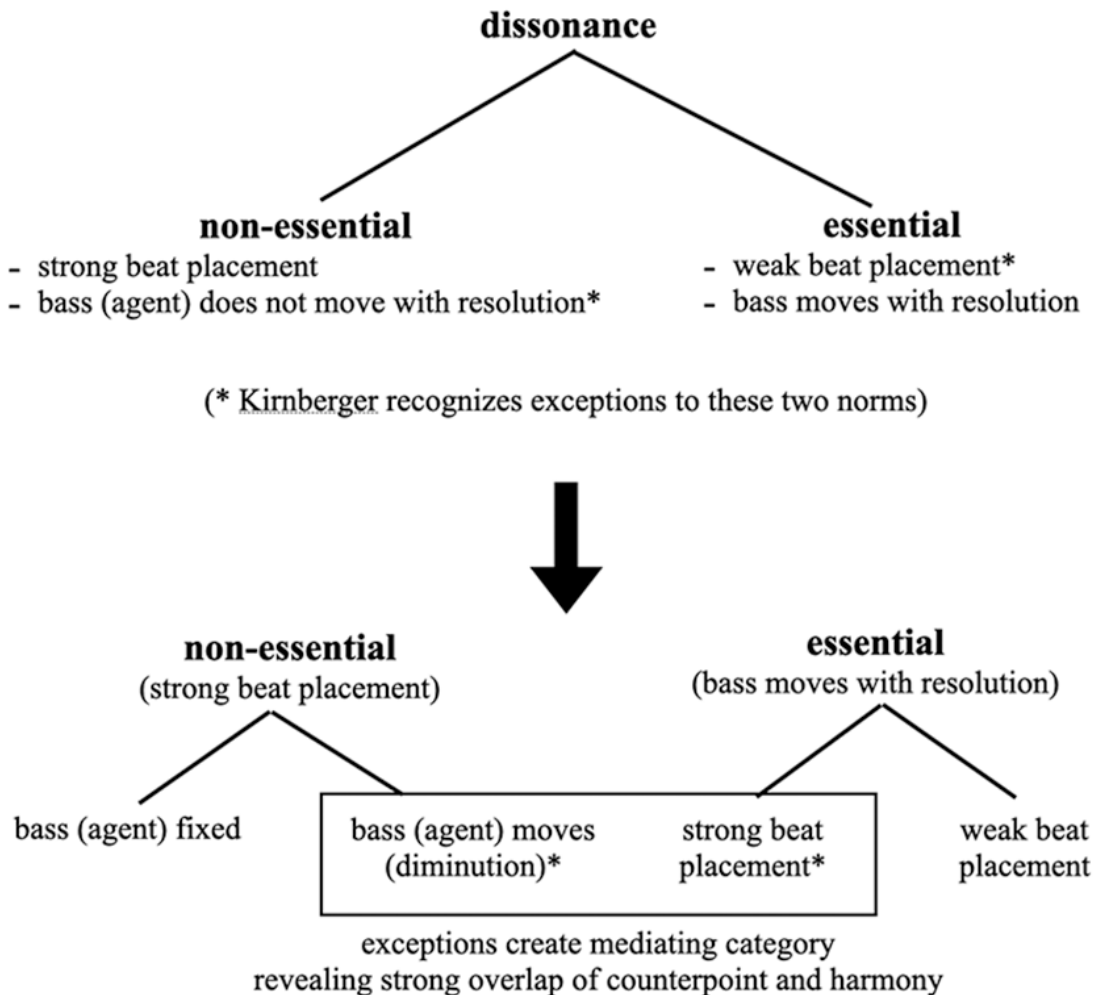
wesentlich (essential)

C: ② ①

tenor *clausula* (agent)

tenor or bass *clausula*?

Example 8. Kirnberger's categories of dissonance revised to include mediating type



Example 9. Descending-fifth root motion depicted with embedded suspension chain, Weber
1832, 2: 251 (§263)

324.) a.) b.) c.) d.) e.) f.)

embedded suspensions

C: I IV7: 0 VII, III7: VI, II7: V, I7: IV, 0 VII7: III, VI7: II

Example 10. Descending-fifth root motion in voicings related by invertible counterpoint, Weber
1832, 2: 261 (§271)

337 i.)

embedded suspensions
(2-3 or 9-10)

k.)

l.) m.)

G7 G7 F7 Eb7 E7

Example 11. Embedded suspension chain depicted as interlocking 7ths with Roman numerals, Richter 1860, 62

121.

C: I II₇ V₇ I₇ IV₇ VI IV₇ VII⁰₇ III₇ VI₇ II₇ V₇

Example 12. Heinichen 1728, 179

6/5 6/5 6/5 6/5 6/4 6/5 6/5 X

6/5 4/2 6 6/5 4/2 6

Example 13. Kirnberger (Beach and Thym) 1982, 95

6 9 6 6 9 3 6 9 5

Example 14. Schenker 1922, 206

a) b) usw.

6 5 6 5

Example 15. Embedded dissonance in three degrees of assimilation, Richter 1860, 104

220.

6 5 9 6 6 5 6 9 7 6 4 7

C: V₇ I - II₇ V I I IV II₇ I a: VII⁰₇ I

Example 16. Various settings of a suspension chain with moving bass, annotated from Harrison 2003, 247

7-6 suspension on strong beat

1

triadic resolution on weak beat

2

3

a

b

b:

etc.

1.12.1, mm. 11-12; 3.11.2, mm. 35-6; 4.2.1, mm. 2-3

5.3.4, mm. 20-2; 3.7.4, mm. 3-6

Example 17. Berardi 1687, 151

Example 18. Kirnberger 1781, II: 8

Example 19. Two versions of dissonant chord resolutions in the down3–up2 pattern; Weber 1832, 2: 252 (§263) and 2: 240 (§252)

7–6 suspensions on strong beats

i.) k.) l.) m.) n.) o.) p.)

V I, IV 7: 0 VII, III 7, VI, II 7 V, I 7 IV, 0 VII 7: III, VI 7: II.

Example 20. Derivation of 6556 chords in Richter 1860, 171–73

403. 1 2 3 4 NB. 5 NB. 6 7 8 NB. 9 10 11 12

407. 6 6/5 6/5

“apparent” 6/5 chord, generated by suspension (with moving bass)

Example 21. Bach, Sinfonia in E major, BWV 792, mm. 1–7. *Bach-Gesellschaft Ausgabe*, Vol. 3. Breitkopf and Härtel, 1853.

Sinfonia 6.

The image displays a musical score for the first seven measures of the Sinfonia 6 in E major, BWV 792, by Johann Sebastian Bach. The score is presented in two systems, each with a treble and bass clef staff. The key signature is E major (two sharps) and the time signature is 3/8. The first system contains measures 1, 2, and 3. The second system contains measures 4, 5, 6, and 7. Fingerings are indicated by numbers 1, 2, and 3 above notes in the treble clef staff. In the second system, a sequence of fingerings (1, 2, 1, 2, 1, 2, 1) is written above the treble clef staff, corresponding to the notes in measures 4 through 7. The bass clef staff provides harmonic support with chords and moving lines.

Example 22. Two passages from Mozart, Piano Sonata K. 333, first movement (mm. 142–46) and third movement (mm. 189–92), vertically aligned with reduction. *Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte*, No. 13. Breitkopf and Härtel, 1878.

The image displays a musical score for Mozart's Piano Sonata K. 333, specifically two passages from the first and third movements, vertically aligned with a reduction. The score is presented in three systems, each with a grand staff (treble and bass clefs) and a reduction below it.

- First movement: mms. 142–146:** The top system shows the original notation for the first movement. The reduction below it is enclosed in a red box. The reduction consists of a single treble clef staff with a complex, dense texture of notes and rests, representing a simplified version of the original's harmonic and melodic content.
- Third movement: mms. 189–192:** The middle system shows the original notation for the third movement. The reduction below it is also enclosed in a red box. This reduction is more complex than the first, featuring a treble clef staff with a dense texture of notes and rests, and a bass clef staff with a simpler, more rhythmic accompaniment.
- Reduction:** The bottom system shows the full reduction of the two passages. It consists of a grand staff with a treble clef staff and a bass clef staff. The treble staff contains the complex, dense texture of the first movement's reduction, while the bass staff contains the simpler, more rhythmic accompaniment of the third movement's reduction. The word *legato* is written below the bass staff.

Example 23. Excerpt from Mozart, Mass in C minor, K. 427, “Et incarnatus est”; Salzer/Schachter 1969, 367

Andante

Example 24. Mozart, Piano Sonata K. 545, first movement, mm. 18–21, with two alternative settings of a harmonized 2–3 series, from Holtmeier 2011, 315. *Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte*, No. 16. Breitkopf and Härtel, 1878.

mm. 18–21

a)

b)

Example 25. Mattei exercise from 1827 treatise in modern notation from Baragwanath 2011, 259

The image displays a musical score for a three-staff exercise. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves share a common key signature of two flats (B-flat and E-flat) and a common time signature. The music consists of a sequence of notes across several measures. Fingerings are indicated by numbers 1-5 below the notes in the bass clef staff. The score concludes with a double bar line and repeat signs on all three staves.

Fingerings indicated in the bass clef staff:

- Measure 1: 5, 4
- Measure 2: 6
- Measure 3: 6, 5
- Measure 4: 5, 3
- Measure 5: 6, 5
- Measure 6: 6, 5
- Measure 7: 5
- Measure 8: 6, 5
- Measure 9: 6, 5

Example 26. Excerpt from Puccini, *La Boheme* with reduction; Baragwanath 2011, 270

Andante calmo

4

So-no an - da - ti? Fin-ge-vo di dor - mi - re per-chè vol - li con te so - ia re - sta - re Ho-tan-te

mf *pp*

3

9

co - se che ti vo-glio di - re ou-na so - la, ma gran-de co-me il ma - re, co-me il

5

Example 27. Four contrapuntal possibilities for “harmonizing” a 2–3 upper-voice suspension

contrapuntal possibilities for supporting upper-voice 2–3 suspension

7 4

5 4

cadential suspension
configuration A

3 4

configuration B

4 2

Example 28. Exercise featuring cadential suspensions, in “Precepts and Principles” (originally in Niedt), Bach/Poulin 1994, 19

The image shows a two-staff musical score in G major. The top staff contains a series of chords, and the bottom staff contains a bass line. Two specific measures are highlighted with red boxes. The first box covers the second measure, where the bass line has a 6-5 suspension. The second box covers the third measure, where the bass line has a 6-# suspension. The top staff shows the corresponding chords for these measures.

Example 29. Embedded dissonance in the cadential suspension, Mozart, Piano Sonata, K. 310, first movement, mm. 43–49. *Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte*, No. 16. Breitkopf and Härtel, 1878.

The image shows two systems of a musical score for Mozart's Piano Sonata, K. 310. The first system shows a treble staff with a trill and a bass staff with a 2-3 embedded suspension. The second system shows a treble staff with a 7-6 embedded suspension and a bass staff with a complex rhythmic pattern. Labels '2-3 embedded suspension' and '7-6 embedded suspension' are placed below the respective measures.

Example 30. Embedded dissonance appearing in Chopin, Nocturne, op. 48, no. 2, mm. 3–6, with hypothetical thoroughbass model. *Complete Works for the Piano*, Vol. 4. Ed. Carl Mikuli. New York: 1894.

Nocturne. F. CHOPIN, Op. 48, No 2.

Andantino.

14. *p*

The image displays a musical score for Chopin's Nocturne, Op. 48, No. 2, measures 3-6. The score is in G major (one sharp) and 3/4 time. It consists of three systems. The first system shows measures 3-4 with a treble clef staff containing a melodic line with ornaments and a bass clef staff with a hypothetical thoroughbass model. The second system shows measures 5-6 with similar notation. The third system shows the continuation of the thoroughbass model. Fingerings and dynamics are indicated throughout.

Example 31. Embedded dissonance in the standard eighteenth-century cadential suspension

$\hat{3}$ $\hat{2}$ \longrightarrow $\hat{1}$

“harmonized”
2–3 suspension

6
5

\longrightarrow I emphasis on final arrival

- $\hat{2} - \hat{1}$ as agent of musical motion
- end-accented on strong beat

Example 32. Configuration A prototype and common settings

three-voice prototype

$\hat{5}$ $\hat{4}$ \longrightarrow $\hat{3}$

embedded
2–3 suspension

6
5 6
5

\longrightarrow I emphasis on final arrival

three-voice setting
(upper voices inverted)

suspension
inverted (7–6)

6
5 6
5

- $\hat{4} - \hat{3}$ as agent of musical motion
- end-accented on strong beat
- 9–8 continuation optional

four-voice setting

6
5 6
5

Example 33. Mixed-species counterpoint, Fux 1725, 158, reproduced in Schenker 1922, 214

Fux:



The image shows three staves of musical notation. The top staff is in treble clef with a common time signature. The middle and bottom staves are in bass clef. The notes are diamond-shaped and often grouped with slurs, indicating a specific rhythmic pattern.

Schenker:



The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The notes are grouped into chords. Below the bottom staff, there are figured bass numbers: 6 9 6 6 6 9, with 5 3 5 5 5 3 written underneath. A red box highlights the first two measures of the bottom staff.

6	9	6	6	6	9
5	3	5	5	5	3

Example 34. Contrapuntal configuration featuring consecutive ζ chords, modified from Harrison 2003, 248

1
6
6
9
6

B1

3.5.4, mm. 30-2; 3.6.2, mm. 5-6

3.3.3, mm. 5-6; 6.5.3, mm 9-12

6.8.5, mm. 15-18; 2.10.1, mm. 10-11

as appears in, e.g., Corelli Op. 3 No. 5,
(fourth movement, final measures):

Adagio.

Example 35. Instances of Configuration A in pedagogical treatise of Mattei 1827, 8, 15, and 119

Example 35 consists of four musical excerpts. The first two are single-line exercises in bass clef. Exercise No. 2 is in C major and features a sequence of notes with various fingering numbers (6, 5, 9, 6, 6, 5, 9, 6, 5, 6, 5, 4, 3) and accidentals (sharps and flats). Exercise No. 4 is in D major and includes more complex fingering (6, 5, 9, 8, 6, 5, 9, 8, 6, 4, 6, 5, 6, 5, 3, 5, 4, 3) and a double sharp. The last two excerpts are piano accompaniment in treble and bass clefs, showing harmonic support for the exercises with various chordal textures and accidentals.

Example 36. Handel, Lesson 19, reproduced in Mann 1987, 24

Example 36 shows two staves of musical notation in bass clef. The top staff contains a single-line exercise with numerous fingering numbers (0, 4, 9, 3, 6, 4, 6, 9, 3, 6, 6, 4, 6, 5b, 6, 4) and accidentals. The bottom staff is a two-part setting with a treble clef and a bass clef. A red box highlights a specific sequence of notes in the treble staff, labeled as an "embedded 2-3 suspension series". This series occurs between measures 7 and 10. The notation includes various chordal textures and accidentals throughout.

Example 37. Bach, Little Prelude, BWV 924, mm. 1–6; excerpt from analysis in Schenker (1921–1924) 2004, 142

The image displays two musical scores for Example 37. The top score is the original notation for the first six measures of Bach's Little Prelude, BWV 924. It features a treble clef with a 3/4 time signature and a bass clef. The right hand plays a continuous sixteenth-note pattern, while the left hand provides a harmonic accompaniment. Red boxes highlight specific passages in both hands. The bottom score is Schenker's analytical reduction of the same passage. It uses a simplified notation with stems and beams to show the underlying harmonic structure. A box labeled '8' is placed above the treble staff, and another red box highlights a specific intervallic structure. Below the staff, Roman numerals (C I, IV, V I, V) and figured bass notation (6, 6, 7, 8, 7, 3-5-, -7-3-) are used to describe the harmonic progression.

Example 38. Kirnberger 1781, Part 2, Fig. 25

This image shows a handwritten musical score for Example 38, Kirnberger 1781, Part 2, Fig. 25. The score is written on two staves, treble and bass clef, in a historical style. The notation includes various note values, rests, and ornaments. The right hand part is more complex, featuring many sixteenth and thirty-second notes, while the left hand part is simpler, primarily consisting of quarter and eighth notes. The handwriting is clear and legible, typical of 18th-century manuscript notation.

Example 39. Sechter 1830, 44

Musical score for Example 39, Sechter 1830, 44. The score is in 2/4 time and features a treble and bass staff. The bass staff includes fingering numbers (6, 5) and a '6' with a flat symbol.

Example 40. Mozart, Piano Concerto, K. 488, second movement, mm. 1–12, with brief reduction. *Neue Mozart-Ausgabe, Serie V, Werkgruppe 15*. Bärenreiter-Verlag, 1959.

Musical score for Example 40, Mozart, Piano Concerto, K. 488, second movement, mm. 1–12, with brief reduction. The score is in 6/8 time and features a treble and bass staff. A red box highlights a specific passage in the bass staff, with a line pointing to it from the middle staff.

Example 41. Mozart, Piano Sonata, K. 311, first movement, mm. 48–52. *Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte*, No. 9. Breitkopf and Härtel, 1878.

The image displays a musical score for Mozart's Piano Sonata, K. 311, first movement, measures 48–52. The score is in G major and 4/4 time. It consists of four systems of piano and treble clef staves. The first system (measures 48–50) features a forte (*f*) dynamic and a red box highlighting the right-hand part. The second system (measures 51–52) features a piano (*p*) dynamic and a red box highlighting the right-hand part. The third system (measures 53–54) features a piano (*p*) dynamic. The fourth system (measures 55–56) features a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Example 42. Mozart, Piano Sonata, K. 310, second movement, mm. 46–47. *Mozarts Werke, Serie XX: Sonaten und phantasien für das pianoforte, No. 8. Breitkopf and Härtel, 1878.*

The image displays a musical score for the second movement of Mozart's Piano Sonata, K. 310, measures 46–47. The score is written in G major and 3/4 time. It consists of four systems of grand staff notation (treble and bass clefs). The first system begins with a forte (*f*) dynamic. The second and third systems feature a complex texture with rapid sixteenth-note passages in the right hand and sustained chords in the left hand. The fourth system concludes with a *calando* marking. Red boxes highlight specific passages in the second and third systems.

Example 43. Mozart, Symphony no. 40, second movement, mm. 29–36, with reduction. *Mozarts Werke, Serie VIII: Symphonien, Vol. 3, No. 40.* Breitkopf and Härtel, 1880.

The image displays a musical score for Mozart's Symphony no. 40, second movement, measures 29–36. The score is presented in two systems, each containing a piano reduction on the left and a full orchestral score on the right.

The piano reduction is written in treble and bass clefs, with a key signature of two flats (B-flat major or D-flat minor). The tempo is marked 'Andante'. The piano part consists of a melodic line in the right hand and a harmonic accompaniment in the left hand. A red box highlights a specific passage in the piano reduction, which is a sequence of six notes: G4, A4, Bb4, C5, Bb4, A4. This passage is marked with a 'V' and is labeled '(returning to Bb)'. The notes are connected by a slur, and there are ties between the first and second notes, and between the fourth and fifth notes.

The full orchestral score is written for strings, woodwinds, and brass. The woodwinds include flutes, oboes, and bassoons. The brass includes trumpets and trombones. The strings include violins, violas, cellos, and double basses. The orchestral score shows the instrumental parts for each instrument, with various dynamics and articulations.

Example 44. Configuration B prototype and settings

three-voice prototype

embedded 2-3 suspension

S W

emphasis on resolution

2

(1)

V

- motion to 2 as agent of musical motion
- end-accented on weak beat
- variant: chained in chromatic sequence

three-voice setting
(upper voices inverted)

four-voice setting
(upper voices inverted)

four-voice settings

aug6th variant

Example 45. Heinichen 1728, 163

The image displays a musical score for Example 45, Heinichen 1728, 163. The score is presented in two staves. The top staff is in treble clef, and the bottom staff is in bass clef. A red box highlights the first two measures of the piece. The notation includes various chords and intervals, with figured bass notation (6, 4, 3) written below the notes in the lower staff. The first measure of the red box shows a G major triad (G, B, D) in the treble and a bass line with notes G, B, D. The second measure shows a G major triad (G, B, D) in the treble and a bass line with notes G, B, D, with a sharp sign above the second measure line.

Example 46. Configuration B in Beethoven, Piano Sonata Op. 13 "Pathétique," second movement; Salzer 1952, 151

Adagio cantabile

etc.

mm. 49-51:

I Y I Y I
 I
 M

I Y I
 I
 $of VI$
 M

V I^{\sharp}

Example 47. "Secondary cadences" in down3-up2 pattern with embedded dissonance, Weber 1832, 2: 251 (§263) and 2: 259 (§269)

A musical score for a piano piece, marked *g.* (forte). The score is written on a grand staff with treble and bass clefs. A red rectangular box highlights a specific passage in the middle of the piece. An arrow points from the text "voiced as 7-6" to the top of the treble clef staff within the red box, indicating the voicing of the notes in that section.

Example 48. Richter 1860, 68

A musical score for a bass line, likely for a cello or double bass, in a single staff with a bass clef. The score includes several measures with fingerings indicated by numbers 2, 3, 5, 4, 3, 7, 4, 3, 2, 6, 7, 7. A red rectangular box highlights a specific passage in the middle of the score, corresponding to the notes with fingerings 4, 3, 7, 4, 3.

Example 49. Chopin, Prelude in F-sharp minor, op. 28, mm. 1–4, with two reductions. *Complete Works for the Piano*, Vol. 8. Ed. Carl Mikuli. Schirmer, 1895.

PRÉLUDE.
Molto agitato.
F. CHOPIN Op. 28, No 8.

8.

voiced as 7-6

re-voiced as 2-3

embedded dissonance in sequence

4 7 4 7 7 7 4 7

Example 50. Chopin, Mazurka in F-sharp minor, op. 6, no. 1, opening measures, with reduction. *Complete Works for the Piano*, Vol. 2. Ed. Carl Mikuli. Schirmer, 1894.

The image displays the opening measures of Chopin's Mazurka in F-sharp minor, op. 6, no. 1. It features a piano score with a reduction below it. The piano score includes dynamic markings such as *p*, *ritard.*, *decresc.*, *legato*, *ritard.*, and *cresc.*. The reduction below shows the harmonic structure with figured bass notation: 4 7 4, 4 7 4, 4 7 5, 4 7 4, 4 7 4, 7 3. A red box highlights a specific sequence of chords in the piano score, which is identified as an "embedded dissonance in sequence" in the reduction. The text "5th prog." is written below the reduction, and a line connects it to the highlighted sequence. The tempo marking is $\text{♩} = 120$.

embedded dissonance in sequence

5th prog.

Example 51. Koch 1811, 291



suspension stress: s w s

metric stress: w s w

Example 52. Summary prototypes and features of Configurations A and B

A

“harmonized”
2-3 suspensions

(5) 4 → 3

s w s

§ §

emphasis on final arrival

→ I

Detailed description: This musical example shows a four-part setting of a 4-3 progression. The soprano voice has a half note G4 (labeled (5)) and a half note F4. The alto voice has a half note E4 and a half note D4. The tenor voice has a half note C4 and a half note B3. The bass voice has a half note A3 and a half note G3. The notes G4, E4, and C4 are marked with 's' for suspension. The notes F4, D4, and B3 are marked with 'w' for weak. The final arrival on G3 is marked with an arrow and the text 'emphasis on final arrival'. The progression is indicated by a horizontal arrow from 4 to 3.

- common in three and four voices
- can appear in major and minor modes
- four basic stages: prep-sus-resolution-arrival
- 4 – 3 as agent of musical motion
- end-accented on strong beat
- variant: omission of 9-8 on tonic arrival
- easily adaptable for tonicization and modulation

B

→ 2 (1)

s w

4 4

emphasis on resolution

“harmonized”
2-3 suspension

→ V (1)

Detailed description: This musical example shows a four-part setting of a 2-1 progression. The soprano voice has a half note G4 (labeled (1)) and a half note F4. The alto voice has a half note E4 and a half note D4. The tenor voice has a half note C4 and a half note B3. The bass voice has a half note A3 and a half note G3. The notes G4, E4, and C4 are marked with 's' for suspension. The notes F4, D4, and B3 are marked with 'w' for weak. The final arrival on G3 is marked with an arrow and the text 'emphasis on resolution'. The progression is indicated by a horizontal arrow from 2 to (1). The bass clef has a flat sign.

- most common in four voices
- most common in minor mode
- three basic stages
- motion to 2̇ as agent of musical motion
- end-accented on weak beat
- V7 variant leads to next downbeat, shifts metric emphasis
- easily chained in chromatic sequence

Example 53. Rule of the Octave in Kirnberger, *Kunst*, Chapter 4 (Beach 1982, 62)

Example 53 shows two systems of musical notation for a keyboard exercise. The first system contains measures (a) and (b), and the second system contains measures (c) and (d). The notation includes treble and bass staves with various notes, accidentals (sharps and naturals), and fingerings (numbers 1-5). Measure (a) shows a sequence of chords and intervals, while (b) continues the pattern. Measures (c) and (d) show further developments of the exercise, including some chromatic movement and specific fingering instructions.

Example 54. Rule of the Octave in Rameau's *Traité*, III (Rameau/Gossett 1971, 232)

General example of the octave, ascending as well as descending

Example 54 is a general example of the octave exercise, presented as a multi-staff musical score. It consists of five staves: two treble staves, a Basso continuo staff, a Fundamental bass staff, and a bottom bass staff. The notation shows ascending and descending scales with various intervals and chords. Letters are placed above notes to indicate specific intervals or chords: X, H, S, F, G, J, R, L, B, M, N, T, K, O, U, D, Z, Y, A, B, D, C, D, D. Fingerings and accidentals are indicated throughout the score.

Example 55. Metric independence of “secondary cadences” in down3–up2 pattern with embedded dissonance, Weber 1832, 2: 252 (§263)



I ii' V I' IV° vii' iii vi' ii V' I'

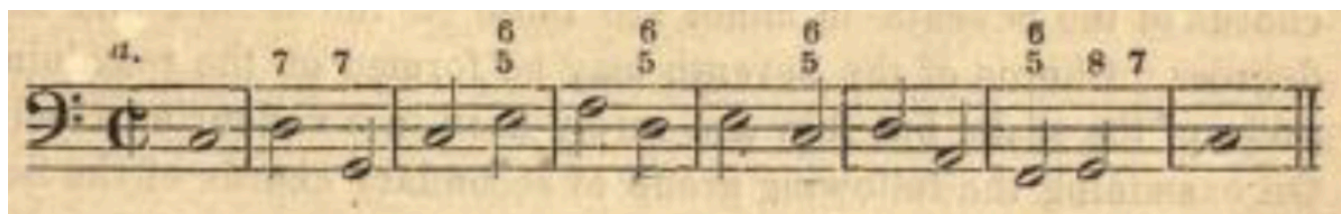
suspension and
metric stress:

w s w

suspension stress: w s w

metric stress: s w s

Example 56. Jadassohn (1883) 1890, 71 (§41)



Example 57. Ferdinand Hiller (1860) 1889, 15

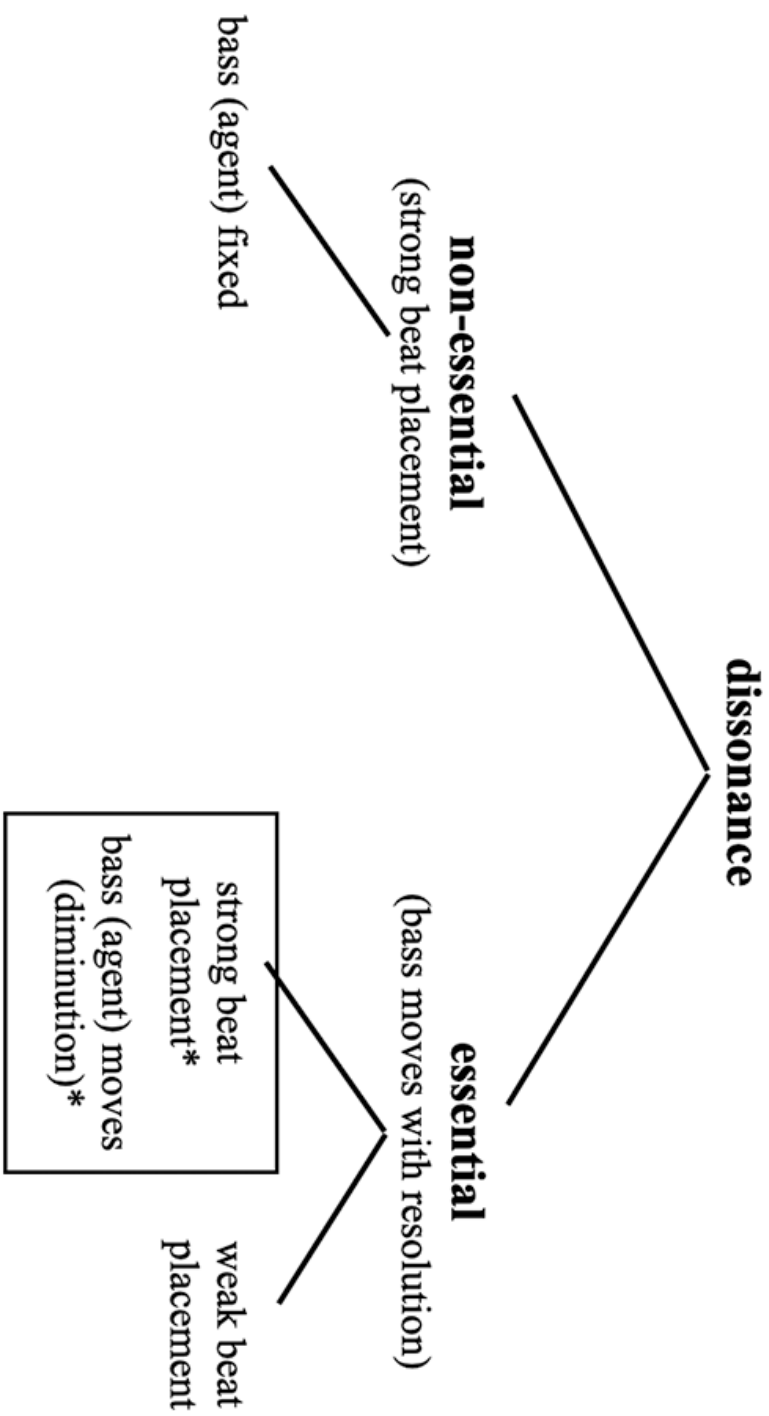
Sequenzen mit Septimenakkorden.

7 7 7 7 7 7 7
6 5 6 5 6 5 6 5
6 4 3 6 4 3 6 4 3 6 4 3
6 2 6 2 6 2 6 2 6 2 6 2

Example 58. Schoenberg, (1911) 1978, 84

I VI II^o V I⁷ IV II V⁷ I

Example 59. Tendency of eighteenth- and nineteenth-century harmonic theory



tendency to interpret these dissonances as essential,
thus increasing separation of counterpoint and harmony

Example 60. Catel 1802, 56

HARMONIE SIMPLE. Suite de sixtes et d'accords parfaits..

Dissonance de quinte dans l'accord de sixte,
produisant suite de quintes et sixtes.

Example 61. Prout 1889, 172

HAYDN. 1st Mass.

6
4
3