Examples should be practiced with "locked hands": doubled down an octave in the left hand
Sequence 1: root motion up by thirds, alternating major and minor triads;
goes through all 24 major and minor keys
halfway there!

starting on first inversion

starting on second inversion

Sequence 2: root motion down by thirds, alternating major and minor triads
the root of the chord you're on becomes the third of the next one; or, the fifth rises
starting on first inversion

starting on second inversion
Warmups: Seventh Chords

Diatonic "circle of sevenths" (seventh chords the roots of which form a circle of fifths), alternating root and second inversion

(could think of as: top two notes fall, then bottom two)

from here, pattern repeats first 7 chords with positions reversed, so all are played twice

The four most common chords in this style:

The same pattern in first inversion

in second inversion

... in third inversion...

An alternative way of practicing the chords:

eleven different chords can be built on one bass note:

all four dim7 chords sound the same, but whichever note is thought of as the root will become a leading tone

Another alternative for practicing:

eleven different chords can be built under one top note:
**Prolongation ("treading water")**

Keeping root, moving third and fifth
(can be chromatically altered)

Based on Dubois, *Fiat Lux*

Keeping fifth, moving root and third
(usually not altered)

"Pinkie pedal"

Sixths around inside pedal point (based on Dubois, *Fiat Lux*

Neighboring dim7

Neighboring Ger7 (common in style)

Neighboring Fr7

"Scalar prolongation": alternating I and V7 with stepwise contrary motion (idiomatic; see Grison, *Toccata*)

Similar wedge idea, but chromatic, based on Widor

The Widor idea extended:

The tonic and seventh trade places chromatically, forming a minor triad in the middle

**Idiomatic Chord Progressions as Sequences**

**Down a second**

by major second

The "Allegretto" sequence

by minor second
Down a third
by minor third
by major third

by Sequence 2

by Sequence 2, based on Dubois, *10 Pièces*, no. 4

the iii$_6$ in place of V is common in the style; Fauré liked it

Down a fourth

Up a second
by major second

similar
Gigout, *Toccata*

Up a third
by Sequence 1, dominant moving up

by Sequence 1, tonic moving down

by Sequence 1, dominant and tonic moving chromatically to make German augmented sixths

In minor,
Ger aug 6th built on ♭1

In major,
Ger aug 6th built on 1

by Sequence 1, based on Boëllmann, *L'Heure Mystique*, vol. 1, Offertoire 3

by major third

V7 becomes Ger aug 6th

by minor third

Dubois, *10 Pièces*, no. 3
Other Stylistic Progressions

- Regular circle of dominant sevenths
- More idiomatic:
- Based on Philip, *Toccata* (break circle with tritone)
- Based on Mulet, *Tu es Petra* (alternating augmented triads with dominant sevenths)
- Based on Boëllmann, *"Toccata" from Suite Gothique*

The augmented triad is often part of a V7#5 chord, with three normal resolutions:

- It can also be seen as part of a V13 chord:

Two ways the French 6th can resolve to a V7 with a 4-3 suspension:

Some general guidelines for the style: just think about the chord you're on, not the key you might be in; move thirds and sixths by parallel motion chromatically; when you're on a triad, either move the tonic down or the dominant up to get things moving; avoid minor seconds sounding together.

Based on Franck, *Petit Offertoire*
The texture is usually melody and accompaniment, usually just quarters or eighths, and mostly in stepwise motion:

- just on manuals;
- just on 8 foot stops, usually strings, sometimes with an hautbois solo;
- keeping to either 3 or 4 voices consistently;
- with very periodic melodies (regular 4-bar phrases);
- in ternary form (ABA)

These, part of a standard 5-movement form (Entrée, Offertoire, Elevation, Communion, Sortie) are almost always:

The Offertoire

Loret, *Six Offertoires*, no. 2

A pedal point at the beginning is fairly common

Franck, *Petit Offertoire*

Pervasive accented dissonances in the top line are very common (also see Franck above):

Dubois, *10 Pièces*, no. 4
often, a short idea (usually 2 measures) is repeated and varied:

Franck, *Petit Offertoire*

![Franck, Petit Offertoire](image1)

or it can be sequenced (sequences in general are very common in the style):

Dubois, *10 Pièces*, no. 3

![Dubois, 10 Pièces, no. 3](image2)

if there is an obbligato pedal (rare), it will be simple

![Simple Pedal](image3)

the diminished octave (also used by Franck)

![Diminished Octave](image4)

"overshooting" (to an appoggiatura) is common: leap up or down to the note on the other side of the goal note

Loret, *Six Offertoires*, no. 3

![Loret, Six Offertoires, no. 3](image5)

this contour is very stylistic

![Stylish Contour](image6)

many 13th (and 9th) chords
The dominant 13th is common at cadences (the first example also has the appoggiatura contour from before):

Dubois, *10 Pièces*, no. 3

Franck, *Petit Offertoire*

At the end of the B section, there's often a little cadenza to come back to the reprise note:

Boëllmann, "Offertoire 2" from *L'Heure Mystique*, vol. 1

Loret, *Six Offertoires*, no. 3

The background from Loret's *Six Offertoires*, no. 5, mm. 1-8.

The right hand line should be decorated with appoggiaturas and chromatic passing notes.

Then repeat, but cadence in G, to form an A section.

The background from Boëllmann's "Offertoire" no. 3, mm. 1-8.

Could be used as above.

Boëllmann likes to begin on a first inversion chord, with the melody on the dominant.
Toccata Figurations

-toccatas are closely related to Baroque figuration preludes, so inspiration can flow both ways
-try playing just solid chords at first, keeping the number of voices consistent
-then just arpeggiate from bottom to top, and vice versa
-find or invent a pattern that feels comfortable, and keep using it
-try keeping to one or two sequential progression types for the whole piece

Four-part chords

Barié, Op. 7 no. 3

Grison, Toccata en Fa

Vierne, Carillon de Westminster

Five-part chords

Callaerts, Toccata in E Minor
Six-part chords (the most common; often "locked hands")

Philip, *Toccata et Fugue en La mineur*

Philip, later

Fleuret, *Toccata*, Op. 10 no. 3

Boëllmann, "Toccata," from *Suite Gothique*

Dubois, *Fiat Lux*
for 8-part chords)

Lower neighbor notes (most often semitones) are common at the tops and bottoms of chords

(parallel dim7 chords work well for 8-part chords)

(Vierne likes playing a 7th as two dyads; cf. the *Carillon de Westminster*, or the *Final* from his 5th Symphony, Op. 47)

(this idea is repeated almost exactly in the *Final* from his Op. 59)

**Historical Inspiration**

**Couperin, The Mysterious Barricades**

also cf. the first Prelude of the WTC (in five parts) both Baroque composers seem to like highlighting the hands alternately