Using the *Five Improvisations* of Charles Tournemire as a Source for Improvisation Pedagogy
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-Roman numerals/Arabic refer to the five improvisations and bar numbers according to the Rupert Gough transcription (exercises are the examples without references)
-Tournemire’s style generally: quite high in the manuals, short-breathed (textures change frequently), not much counterpoint, not many suspensions, lots of trills/tremolos
-with diatonic patterns (those without accidentals), repeat with different mentally added key signatures
-for exercises, try to complete pattern to end of keyboard

**Chords and Chord Shapes**

sevenths are the most common chords
diatonic sevenths (staying within key):

![Diatonic Sevens](image)

the two most important chromatic (out-of-key, usually) sevenths are the diminished and half-diminished (practice by keeping one note steady, going through 4 possibilities for half-diminished):

![Chromatic Sevens](image)

Articulating chords

chords are often in an arch-shape arpeggio, and usually in the RH (the number of notes in the solid form, minus one, will be the natural grouping of an arch form, unless it starts with a rest; e.g., a 4-note chord wants to be in triplets):

![Arpeggios](image)
or they can be in a zigzag arpeggio (practice solid form first):

From Chord to Chord
motion of parts by semitone (often ascending):

in triplet motion, chord tones can alternate with ties into the beat:
major thirds are often chained together chromatically:

augmented triads also often move chromatically in long sequences (chromatic motion often comes at the ends of sections):

vi add6 (or iv half-dim 7 in first inversion) as a neighbor chord to major triad:

frequently, a third is kept stable, while other voices move stepwise (Tournemire likes to repeat short sections, and to go back and forth between 2 chords in a see-saw motion, like here):
sometimes, the bass is kept the while different chord possibilities above it are explored:

“Jacob’s Ladder” sevenths to practice keeping bass the same for four seventh chords (like everything, try ascending as well):

diatonic, contrary-motion harmonization is common (the hands are often locked in similar shapes):

a “pinkie pedal” (very common to thicken sound) under a diatonic harmonization:

motion by fourths, but IV-I (a Dorian plagal) or v-I (a Mixolydian perfect):
Thickening a Tune with Parallel Motion

parallel octaves are common:

Ornamenting Scales

scales are often ornamented with triplets (and accompanied with diatonic contrary motion in the other hand):
chromatic scales also:

Combining Parallelism and Ornamentation

often, the scale is presented with parallel fifths or sixths in one hand, with the top voice ornamented:

parallel tenths combined with triplets:

often, there are two ideas in one hand; the most basic is the pinkie, sometimes thumb, pedal:
The Pedals

a pedal motion with each foot on two notes making an ostinato pattern:

From Section to Section
two minor second surprises to avoid stasis:
keep the bass, add the minor second above (often with a minor or diminished triad built on the flat seventh):

end a phrase on raised “do” of tune:
small arpeggio flourish as refrain between phrases of tune:

![Musical notation image]

often, big arpeggios end with an upward-rolled, held chord to end section:

![Musical notation image]

a new section might start with a variation of the conclusion of the previous section:

![Musical notation image]

sections both start and end with dotted octaves presenting the main tune:

![Musical notation image]

Tournemire always ends in the same key he began in.