

# Chorales in J. S. Bach's Pedagogy: A Method for Teaching Undergraduate Music Theory Inspired by a New Source

Pedagogy into Practice: Teaching Music Theory in the Twenty-First Century

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Derek Remeš (Eastman School of Music)

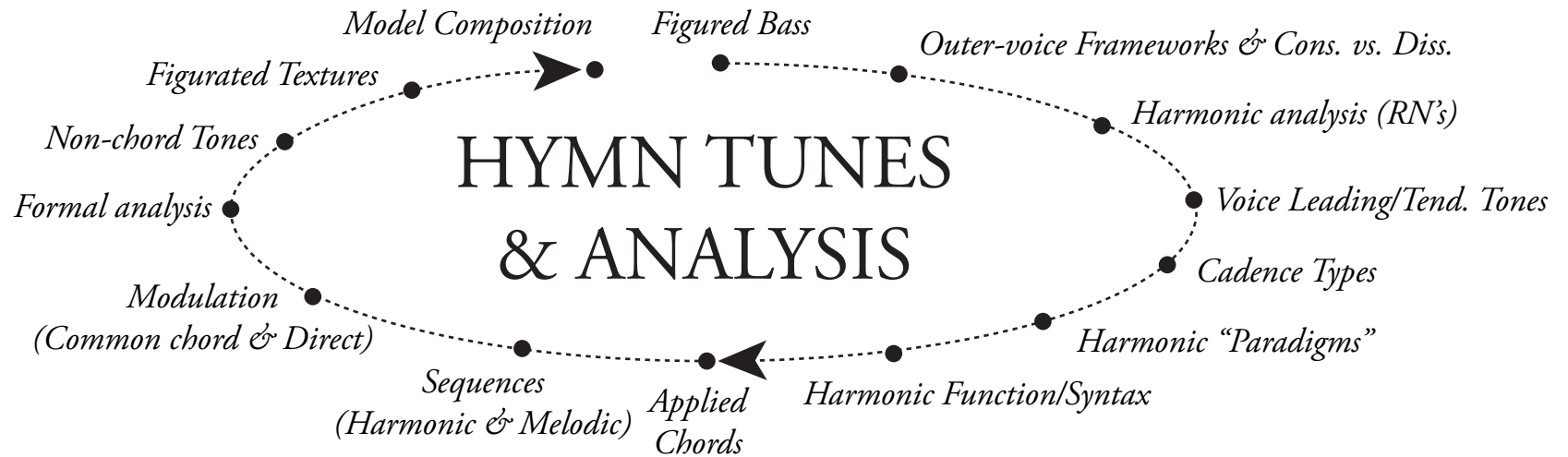
derekremes@gmail.com

More information and PDF of handout at [www.derekremes.com](http://www.derekremes.com)

## ➔ Part I: Introduction, Bach's Method, and New Source

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Example 1: Hypothetical First-Year Tonal Theory Sequence Revolving around Hymn Tunes and Analysis



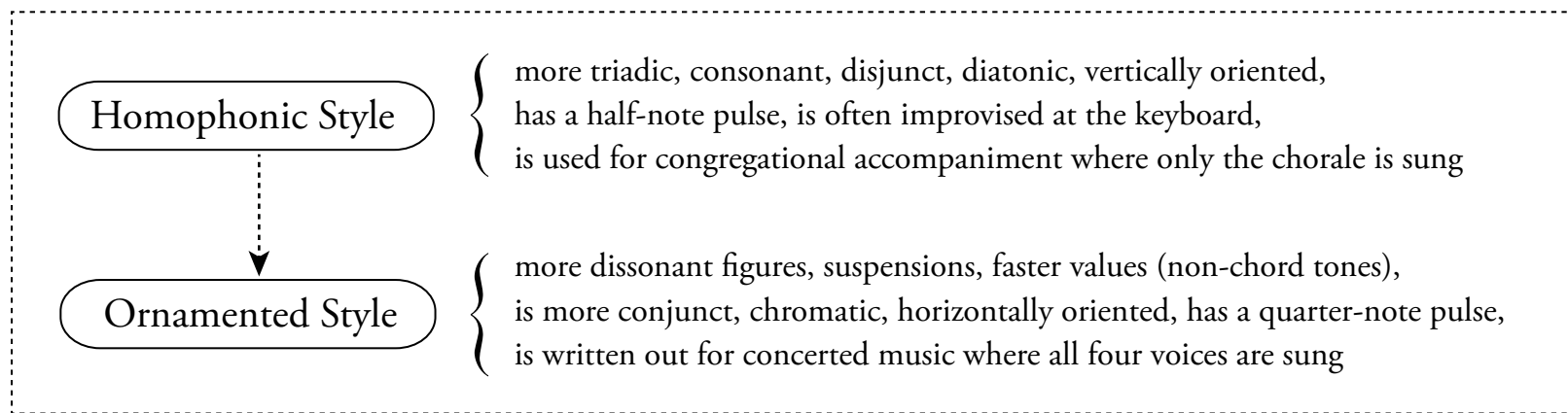
Example 2: C. P. E. Bach's description of his father's teaching method (*New Bach Reader*, 399)

"In composition [J. S. Bach] started his pupils right in with what was practical, and omitted all the *dry species* [emphasis original] of counterpoint that were given by Fux and others. **His pupils had to begin their studies by learning pure four-part thoroughbass. From this he went to chorales; first he added the basses to them himself, and they had to invent the alto and tenor [Stage 1]. Then he taught them to devise the basses [note the plural] themselves [Stage 2]. He particularly insisted on the writing out of the thoroughbass in parts [Aussetzen der Stimmen im Generalbasse].** [Presumably later,] In teaching fugues, he began with two-part ones, and so on. / The realization of a thoroughbass and the introduction to chorales are without doubt the best method of studying composition, as far as harmony is concerned."

Example 3: Overview of J. S. Bach’s Two-Stage Pedagogical Method and Source Types

	STAGE 1	STAGE 2
STUDENT RECEIVES	Chorale, Bassline, and Figures	Chorale only
STUDENT PROVIDES	Inner voices	Bassline, Figures, and Inner voices
PEDAGOGICAL FOCUS	Texture	Harmony & Two-Voice Counterpoint
TYPES OF SOURCES	Single-Bass Sources	Multiple-Bass Sources
BACH STUDENTS RELATED TO THIS STAGE	<u>Dresden School (<i>Sibley Choralbuch</i>)</u> C. H. Gräbner (1705?–1769) W. F. Bach (1710–1784) G. A. Homilius (1714–1785)	J. C. Kittel (1732–1809) J. P. Kirnberger (1721–1783)

Example 4: Bach’s Method as Bridge between Homophonic and Ornamented Styles of Chorale Harmonization



Example 5a: *Nun laßt uns Gott dem Herren* for keyboard from the *Sibley Choralbuch* (anon. ms., likely Dresden, c. 1740)

Tune Source: Selnecker's *Christliche Psalmen* (Leipzig, 1587)

HOMOPHONIC  
(here, for keyboard)

1 2 3 4 5 6 7 8 9 10  
 Nun laßt uns Gott, dem Herr - en, Dank - sag - en und ihm ehr - - en  
 5 [6] 4 # 6 # 6 7 7 #

11 12 13 14 15 16 17 18 19 20  
 Von weg - en sein - er Gab - en, Die wir emp - fang - en hab - en.  
 # 6 6 # # 5 6 6 4 #

"Now let us give thanks to the Lord and honor him on account of his gifts which we have received."

Example 5b: J. S. Bach's vocal setting of *Nun laßt uns Gott dem Herren* from Cantata BWV 165, *O heiliges Geist und Wasserbad*

Original Key: G major. Text replaced for comparison with XXa

ORNAMENTED  
(here, for voices)

1 2 3 4 5 6 7 8  
 S. [Nun laßt uns Gott, dem, Herr - en, Dank - sag - en, und ihm ehr - en Von weg - en sein - er Gab - en, Die wir emp - fang - en, hab - en.]  
 A. [Nun laßt uns Gott, dem, Herr - en, Dank - sag - en, und ihm ehr - en Von weg - en sein - er Gab - en, Die wir emp - fang - en, hab - en.]  
 T. [Nun laßt uns Gott, dem, Herr - en, Dank - sag - en, und ihm ehr - en Von weg - en sein - er Gab - en, Die wir emp - fang - en, hab - en.]  
 B. [Nun laßt uns Gott, dem, Herr - en, Dank - sag - en, und ihm ehr - en Von weg - en sein - er Gab - en, Die wir emp - fang - en, hab - en.]  
 [Continuo doubles bass, but includes no figures]

# ➔ Part II: Adapting Bach's Method for Today's Classroom

Example 6: Five Ways of Using Hymn Tunes in Today's Undergraduate Theory Classroom

TYPE	DIFFICULTY	STUDENT IS GIVEN	STUDENT PROVIDES
1	Preparatory	Four voices only	Figures and Roman Numerals
2	Easier	Outer voices with Figures and Roman Numerals	Inner voices
3	<b>Target Activity</b>	<b>Outer voices with Figures</b>	<b>Roman Numerals and Inner Voices</b>
4	Advanced (required of composers)	Soprano only	Alto, Tenor, Bass, Figures, and Roman Numerals
5	n/a	Four voices, RN's, figures, formal labels	Nothing (for modeling, correction, and singing)

Example 7: Type 1–Student supplies figures and roman numerals (optional: form analysis)

Tune: MORGANSGATE

HOMOPHONIC

Example 8: Type 2—Student is given outer voices, figures, and RN's; student supplies the inner voices (optional: form analysis)

Tune: MORGANSGATE

6 7 6 5=6=5 6 6 8=7 6=5

F Major: I V vi V I I V vi V I IV ii V iii vi IV ii V F: V I

C: IV ii V I

9 13

6 6 6 6 4 6 # 6 7 6 6 4 3 6 # 6 7 6

I IV I IV I V I IV I V I ii V vi IV V V V vi IV V I vi ii V I

Example 9: Type 3—Student is given outer voices and figures; student supplies RN's and inner voices (optional: form analysis)

Tune: MORGANSGATE

6 7 6 5=6=5 6 6 8=7 6=5

9 13

6 6 6 6 4 6 # 6 7 6 6 4 3 6 # 6 7 6

I IV I IV I V I IV I V I ii V vi IV V V V vi IV V I vi ii V I

Example 10: Type 4—Student is given the melody only and supplies the lower three voices, figures, and RN's (optional: form analysis)

Tune: MORGANSGATE

Example 11: Type 5—Full solution (for modeling, correction, and singing)

Tune: MORGANSGATE

Function Symbols:  $T^1$   $D^7$   $D^5$   $T^6S^6$   $D^7$   $T^1$   $T^1$   $D^7$   $T^6S^6$   $D^5$   $T^3$   $S^4$   $S^4$   $S^2$   $D^5$  C:  $T^1S^4$   $S^2$   $D^5$   $T^1D^5$

# ➔ Part III: Summary of Supporting Topics

Example 12: Simplified Vocal Ranges for Part Writing (all are 8va + 6th; S/T & A/B relate by octave)

Example 13: Three Types of 6/4 chords (Bonet 2006, 110–112)

*Upper three voices (S, A, T) are invertible.*

Neighbor (Pedal)    Voice Exchange/Passing    Cadential

5 — 6 — 5    6   6    6 — 5  
3 — 4 — 3    4   4    4 — 3

C Major: I    I   V   I   V   I

Example 14: Three Primary Voice-Leading “Paradigms”

*Upper three voices (S, A, T) are invertible.*

Voice Exchange/Passing    Parallel 10ths    10 the Long Way

6   6    4   6    6   6  
4   4    3   4    4   4

C Major: I    V   I   I   V   I   I   IV   I

Example 15: The “Big 25” (Primary chords in common-practice style—model composition is limited to these in Step 3, Ex. 22)\*

		BASS SCALE DEGREE						
		$\hat{7}$	$\hat{1}$	$\hat{2}$	$\hat{3}$	$\hat{4}$	$\hat{5}$	$\hat{6}$
FUNCTION	TONIC (T) (I, iii, vi)	—	I, I $\frac{5-6-5}{3-4-3}$	—	I $\frac{6}{6}$ , iii	—	—	vi
	SUBDOMINANT (S) (ii, IV, vi)	—	ii $\frac{4}{2}$	ii, ii $\frac{7}{7}$	—	ii $\frac{6}{6}$ , IV, ii $\frac{6}{5}$	—	vi, IV $\frac{6}{6}$ , ii $\frac{4}{3}$
	DOMINANT (D) (V, vii $\circ$ )	V $\frac{6}{6}$ , V $\frac{6}{5}$	—	V $\frac{6}{4}$ , vii $\circ\frac{6}{6}$ , V $\frac{4}{3}$	—	V $\frac{4}{2}$	V, V $\frac{7}{7}$ , V $\frac{6-5}{4-3}$ V $\frac{6-6}{4-4}$ , V $\frac{8-7}{6-5}$ 2    4-3	—

\*In the minor mode, only chord qualities change.



### Example 16: Categorization and Description of Cadence Types

	CADENCE TYPE	PHRASE ENDS WITH...	FINALITY
Modulation (when in a new key)	Perfect Authentic (PAC)	V <sup>(7)</sup> - I with $\hat{1}$ in soprano	More conclusive ↑ ↓ Less conclusive (generally)
	Imperfect Authentic (IAC)	V <sup>(7)</sup> - I with $\hat{3}$ or $\hat{5}$ in soprano	
	Plagal Cadence (PC)	IV <sup>(6)</sup> - I	
	Stepwise-Bass Cadence (SBC)	V <sup>(7)</sup> - I with either chord in inversion	
Tonicization	Tonicized Half Cadence (Ton. HC)	V <sup>(7)</sup> → V (applied chord may be inverted)	
	Phrygian Half Cadence (PHC)	iv <sup>6</sup> - V	
	Half Cadence (HC)	V (preceding chord not specified)	
	Applied Chords (occur within phrases)	V <sup>?</sup>	
	Deceptive (DC) / Dec. Motion (DM)	V <sup>(7)</sup> - "not I" (usually vi)	

### Example 17: Types of Non-Chord Tones/Ornaments


NON-CHORD TONES / EMBELLISHMENTS	VARYING FACTORS			
Neighbor (N)	Accented/ Unaccented	Diatonic/ Chromatic	Complete/ Incomplete	Upper/ Lower
Passing (P)	Accented/ Unaccented	Diatonic/ Chromatic	n/a	
Suspension (SUS)	Consonant/ Dissonant	Prepared/ Unprepared	Upward/ Downward Resolving	
Chordal Leap (CL)	n/a			

### Example 18: Three-Tiered Form Hierarchy for Hymn Tune Analysis

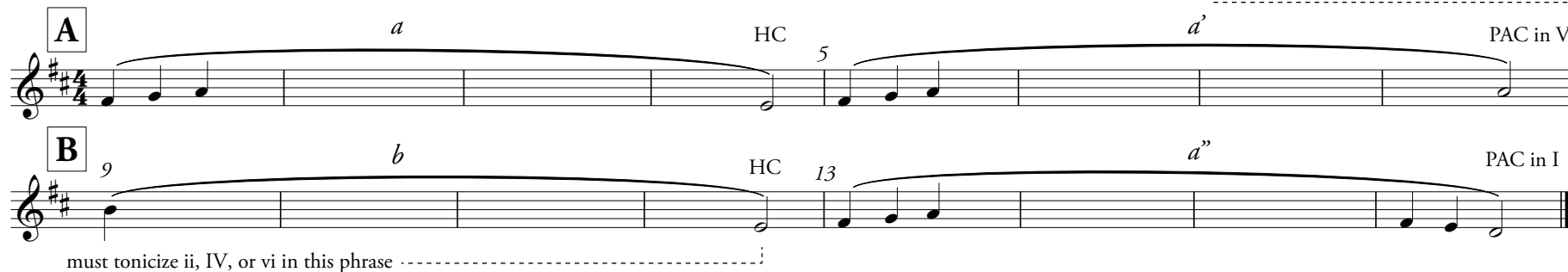
	NAME	SIZE	LABEL	DESCRIPTION
Primary Formal Unit	Period, Sentence, or Phrase Group	Larger ↑ ↓ Smaller	<b>A</b> , <b>A'</b> , <b>A''</b> , <b>B</b> , <b>C</b>	<b>Period:</b> 2 phrases; usually 4 + 4 or 2 + 2; a + a' (ant. + cons.) or a + b <b>Sentence:</b> 3 phrases; either 2 + 2 + 4 or 1 + 1 + 2 <b>Phrase group:</b> 3 phrases of equal length <b>Periods, sentences, and phrase groups:</b> last cadence is usually the strongest <b>Variants:</b> Double Period (4 phrases) and Nested Sentences
	Phrase		<i>a, a', a'', b, c</i>	2- to 4-bar grouping ending with a cadence (I identify phrases with slurs.)
	Sub-phrase		<i>x, x', x'', y, z</i>	(Melodic) sub-units within phrase that may or may not end with cadence (often 1 or 2 bars)

# → Part IV: Synthesis through Composition & Analysis

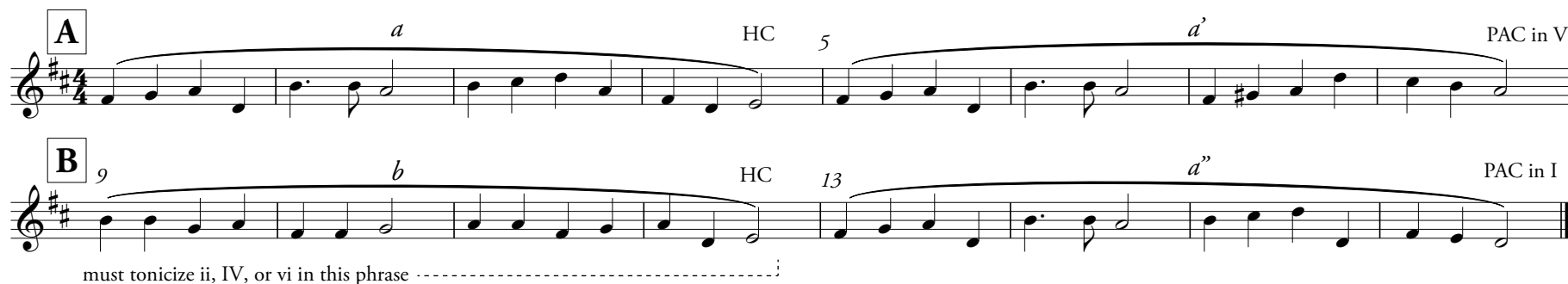
Example 19: Hypothetical Model Composition Prompt (Miniature Rounded Binary Form)

Available rhythms: 

SINGLE-LINE MELODY



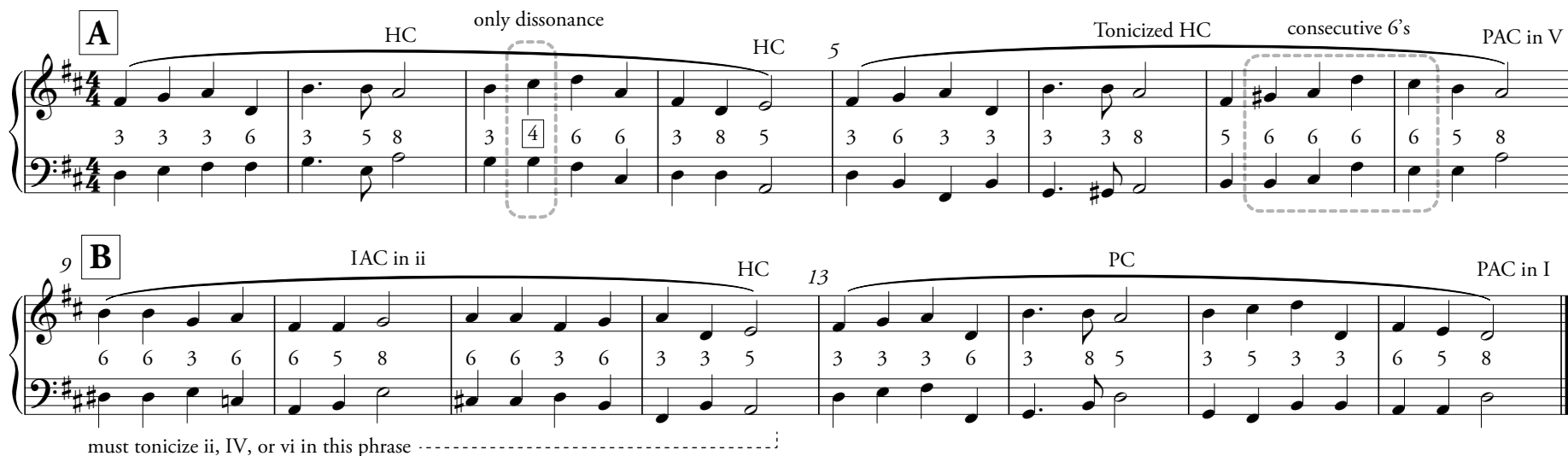
Example 20: Hypothetical Realization of Ex. 19 (Step 1)



Example 21: Bassline and Intervals Added to Ex. 20 (Step 2)

1, 3, 5, 6, 8 are consonant; 2, 4, 7, 9, aug./dim. are dissonant

OUTER VOICES



Example 22: Middle voices, figures, and RN's added to Ex. 21 (Step 3)

HOMOPHONIC

**A**

Parallel 10's HC HC 5 10 Long Way Ton. HC Dec. Motion PAC in V

D Major: I V I IV ii V IV V I V I V I IV I vi IV V V vi ii vii° I IV V I

**B**

(Hidden) D2 sequ. IAC in ii 10 Long Way HC 13 Parallel 10's PC PAC in I

e: V i iv ii° V i ii V I IV I vi V I V I V IV I IV V vi V I

(Direct modulation)

Example 23: Simple Ornamentation (Step 4)

Any third: ...adds a passing note. Any downward step: ...becomes a suspension. Any repeated note: ...is connected.

① ② ③ etc.

ORNAMENTED

Example 24: Figured Instrumental Trio from Ex. 23 (Step 5)

This: ...could become any of these (*suspiciens* figure):

① etc.

**A**

Example 25: Ex. 22 Transposed to Suit Student's Primary Instrument (here, cello)—note alternate formal analysis with 2-bar phrases

Example 25 is a musical score for cello, consisting of two systems of music. The first system, labeled 'A', contains four phrases: 'a' (HC), 'b' (HC), 'a'' (Ton. HC), and 'c' (PAC in V). The second system, labeled 'B', contains four phrases: 'd' (IAC in ii), 'd'' (HC), 'A'' (PC), and 'b'' (PAC in I). The score includes various annotations such as 'out of range' with arrows pointing to specific notes, and a '5' above a measure in the first system. The key signature is one sharp (F#) and the time signature is 12/8.

Example 26: Patterns for Single-line Ornamentation using N, P, and CL's (see Ex. 17) applied to the first chord of Ex. 25

Example 26 shows the first chord of Ex. 25 with five variations of ornamentation labeled (a) through (e). The 'Original' line shows the chord in 12/8 time. The 'Ornamented' line shows the same chord with various rhythmic patterns. The 'Contour' line shows dashed arrows indicating the melodic movement of the ornaments. The key signature is one sharp (F#) and the time signature is 12/8.

Example 27: Hypothetical Application of an Ornamentation Pattern to Ex. 25 (Step 7)—note that some chords are omitted

Example 27 shows the first chord of Ex. 25 with a hypothetical application of an ornamentation pattern. The score is labeled 'Allegro' with a tempo of 60. The 'Original' line shows the chord in 3/4 time. The 'Ornamented' line shows the same chord with various rhythmic patterns. A vertical label 'ORNAMENTED' is placed on the left side of the score. The key signature is one sharp (F#) and the time signature is 3/4.

Example 28: Wagner, *Tannhäuser* "Song of the Evening Star" (Act III, Scene 2, 25 bars after reh. A)

**A** (Double Period) *a* (bIII) DC (with mixture) *b* IAC 9 *a'* (bIII) DC (with mixture)

Hymn-like Reduction

Wolfram (Baritone)

Orchestral Reduction

*pizz. strings/harp*

*p* *pp* *p*

O! du mein hol - der A - bend - stern, wohl grüßt ich im - mer dich so gern; vom Her - zen, das sie nie ver - riet,

*pp*

**B** (Period) *b'* DC (no mixture) *c* DC (no mixture) 21 PHC *d*

grü - ße sie, wenn sie vor - bei - dir zieht, wenn sie ent - schwebt dem Tal - der Er - den, ein sel - ger En - gel

*p*

**C** (Sentence) PHC 27 IAC 29 Promise of E Major...dashed! 5-bar (extended) consequent (Only!) PAC

dort - zu wer - den, wenn sie ent - schwebt dem Tal - der Er - den, ein sel - ger En - gel dort - zu wer - - den.

*p* *pp* *ppp* *arco/trem.* *pizz.*

*un poco ritard.* *poco cresc.* *più ritard.* *Lento* *a tempo*

13

13

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