

Harmony in Giuliani's Le Papillon
No. 13, Allegro

N^o 13. *Allegro.*



Am (i) ————— Dm (iv) —————



E (V) ————— Am (i6) — E7 (V4/3) — Am (i) —————



Dm (iv) ————— Am (i6/4) ————— E(sus4) (V) — E —————



Am (i) E7 (V7) Am (i) E (V) Am (i) E7 (V7) Am (i) E (V) Am (i)

General info:

This short work is from a large collection of pieces called Le Papillon. This title translates to ‘The Butterfly’ and therefore should be played lightly - imagine the fluttering of a butterfly's light wings.

There are 32 pieces in the collection and they're well worth studying at least from a harmonic analysis perspective.

Harmony in No 13, Allegro

- This piece is in A Minor and uses only three chords, Am (i) - Dm (iv) - E (V)
- These chords are the primary chords and can also be called Tonic, Pre-Dominant, Dominant (T-PD-D-T)
- These chords form the foundation of western tonal music and can be found in virtually any piece composed in common practice harmonic principles.

T-PD-D-T in A Minor

Musical notation showing the T-PD-D-T progression in A Minor. The notation is on a single staff in treble clef. Above the staff are four labels: *Tonic (i)*, *Pre-Dominant (iv)*, *Dominant (V)*, and *Tonic (i)*. Below the staff are four chord symbols: *A Minor*, *D Minor*, *E Major*, and *A Minor*. The chords are represented by their constituent notes on the staff.

Harmonic reduction of No 13, Allegro

Musical notation showing the harmonic reduction of No 13, Allegro. The notation is on three staves in treble clef. Above the first staff are five labels: *Tonic*, *Pre-Dominant*, *Dominant*, *Tonic*, and *Dominant*. Above the second staff are three labels: *Tonic*, *Pre-Dominant*, and *Dominant*. Above the third staff are nine labels: *Tonic*, *Dominant*, *Tonic*, *Dominant*, *Tonic*, *Dominant*, *Tonic*, *Dominant*, and *Tonic*. The chords are represented by their constituent notes on the staff.

I strongly recommend that you practice harmonic reductions of the pieces you're working on.
This teaches you about the foundational harmonies behind the piece, the tension and resolution, phrasing, movement, and more.

Suspended chords

The image displays three staves of musical notation. The first two staves are in a treble clef and show a sequence of chords. The third staff is in a bass clef and shows a sequence of chords. A red oval highlights a specific chord in the second staff, which is a suspended chord.

- Suspended chords occur frequently in common practice tonal music.
- A suspension is when a dissonant note (or 'non-chord tone', i.e. note that doesn't belong to the chord) is placed in one of the voices above the bass. That note then resolves to a consonant note (or chord tone).
- Typically the dissonant note is played with greater weight, emphasis and volume. The resolution is usually soft.
- One of the most common suspensions is the 4-3 (see example below)
- You could think of a suspension as 'causing suspense to the listener' by them wanting to hear the resolution.

Common suspended chords and their resolutions

The image shows three examples of a 4-3 suspension resolution. Each example consists of two chords. A red arrow points from the suspended note (the 4) in the first chord to the chord tone (the 3) in the second chord. The examples are labeled E Major, D Major, and C Major.

4-3 above bass

E Major *D Major* *C Major*