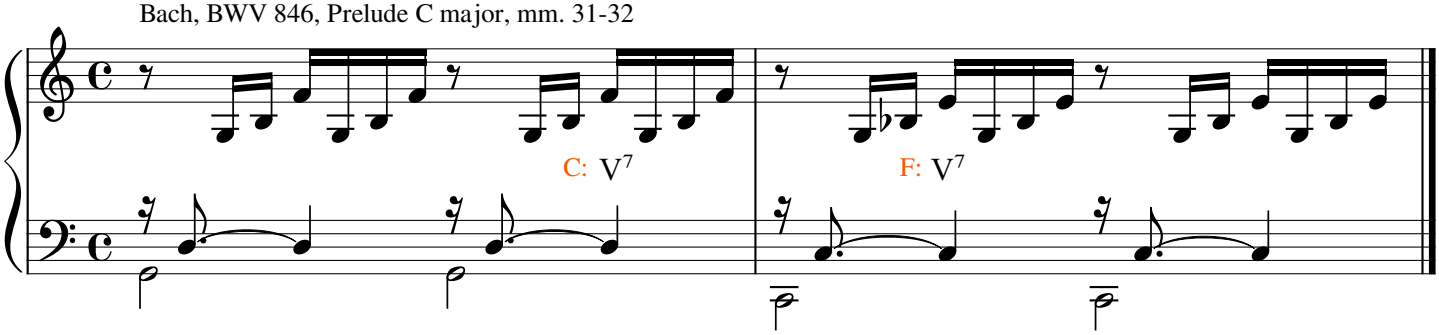
Bach's Ellipsis

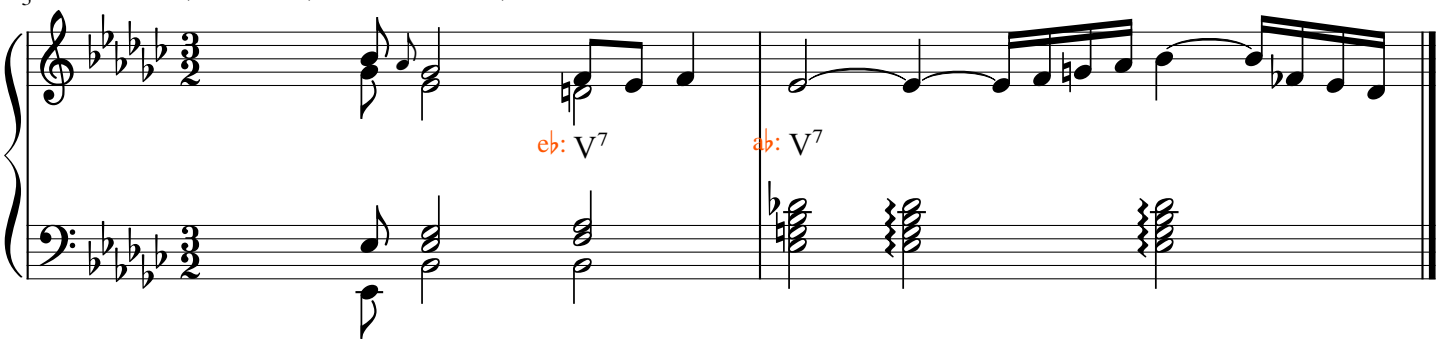
"Ellipsis" or "elliptic progression" (in music theory) is a phenomenon similar to an interrupted cadence, when the expected functional resolution of a chord is skipped, and the first chord is connected to an unexpected chord, often dissonant and belonging to a different key. Rimsky-Korsakov and Tchaikovsky use the term "false progression". And Georgy Catoire introduced the term "ellipsis", which is firmly entrenched in the Russian-language literature on music theory.

In elliptical progression may enter different types of chords (triads, seventh chords, ninth chords...).
In this collection shows examples of connections of dominant seventh chords.

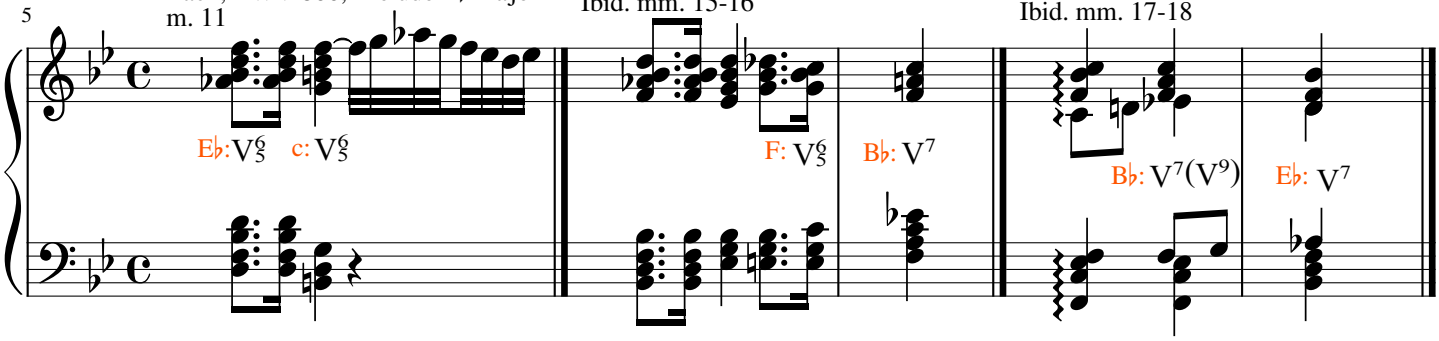
Bach, BWV 846, Prelude C major, mm. 31-32



3 Bach, BWV 853, Prelude e♭ minor, mm. 36-37



5 Bach, BWV 866, Prelude B♭ major m. 11 Ibid. mm. 15-16 Ibid. mm. 17-18



Bach, BWV 540, Toccata in F major, mm. 423-425 (This progression occurs in Toccata three times in different keys. See also mm. 203-204 and 317-318)

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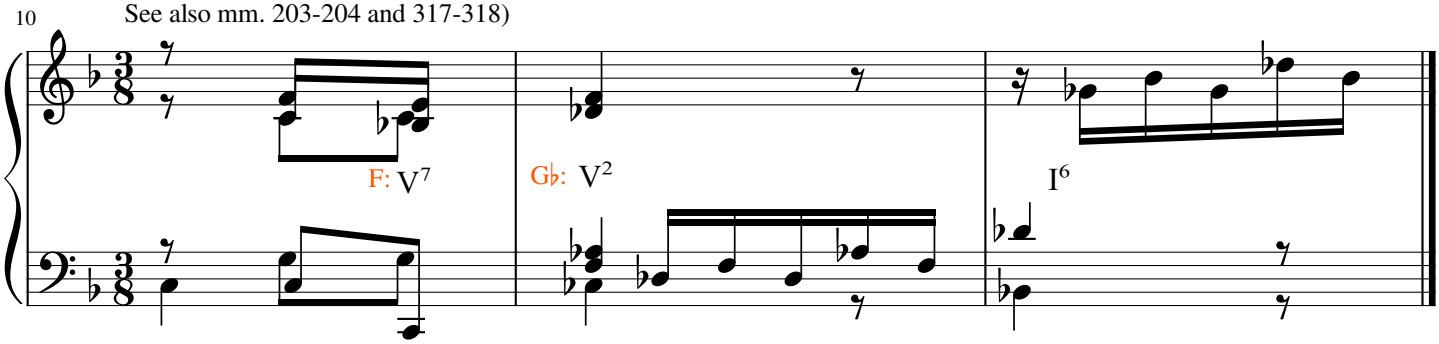
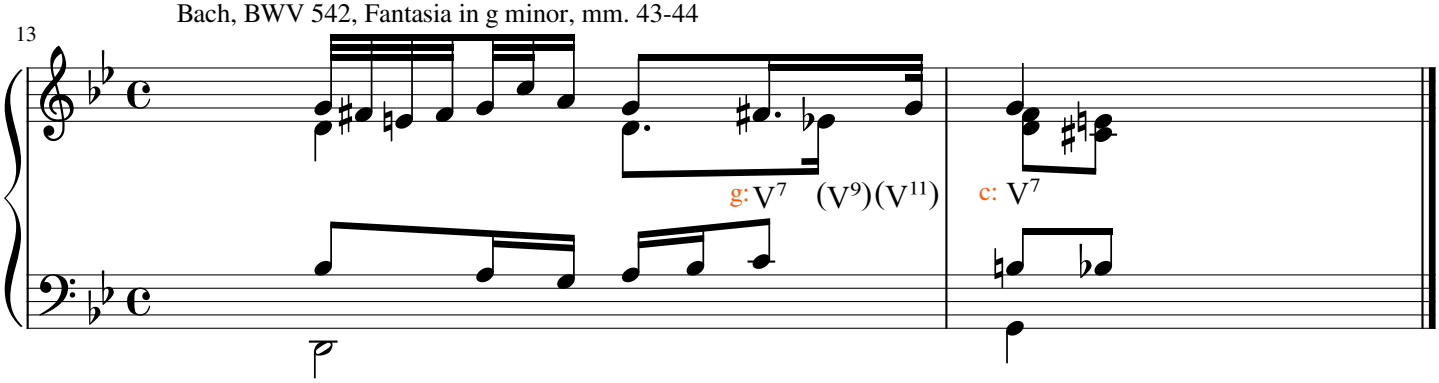
Bach, BWV 542, Fantasia in g minor, mm. 43-44