

## Harmonic Fingerprints Summary Sheet

### Fingerprint One (3 - 2 - 1)

Musical notation for Fingerprint One (3 - 2 - 1). The notation shows a treble and bass clef staff with notes and fingerings (3, 2, 1) above. Below the staff are chord symbols: **Ic V I** and **Ib V I**.

- You should be able to fit a passing seventh with 3-2-1. If you cannot do so you have made a mistake (most commonly doubling)
- Anticipation does not affect harmonisation (but you do need to delay the passing seventh by dotting it to avoid parallel fifths)
- Passing note is vital part of fingerprint in **Ib-V-I**
- You can add a 4-3 suspension to the **V** in quavers, but remember that added complexity gives more opportunities for mistakes and you should not do this unless you are very confident.
- You can use **iib** as an approach to **IC**
- With the 3-2-3 modification you will not be able to include a passing seventh.

### Fingerprint Two (2 - 2 - 1)

Musical notation for Fingerprint Two (2 - 2 - 1). The notation shows a treble and bass clef staff with notes and fingerings (2, 2, 1) above. Below the staff are chord symbols: **ii7b V I** and **V<sup>4</sup> 3 I**.

- Suspensions (seventh of **ii7b** and the 4 of the **V<sup>4-3</sup>**) need preparation and resolution in the same part – after the bass line fill in these three notes before adding the rest of the inner parts. A useful check is that the suspended note will be the tonic note of the cadence key.
- You should be able to fit a passing seventh with 2-2-1. If you cannot do so you have made a mistake (most commonly doubling)
- Anticipation does not affect harmonisation (but you do need to delay the passing seventh by dotting it to avoid parallel fifths)
- **Ib** and **vi** are both good approach chords for **ii7b**
- With the 2-2-3 modification you will not be able to add a passing seventh.

### Fingerprint Three (8 - 7 - 8)

- Suspensions (seventh of **ii7b** and the 4 of the **V<sup>4-3</sup>**) need preparation and resolution in the soprano part, so if the melodic pattern is not 8-8-7-8 then you will need to use **IC**.
- You cannot include a passing seventh with this fingerprint without creating voice-leading problems (although Bach sometimes leaps to the seventh or approaches it via a semiquaver passing note in the case of **V<sup>4-3</sup>**).
- **Ib** and **vi** are both good approach chords for **ii7b**

### Fingerprint Four (6 - 7 - 8)

- **viib-I** is too weak a progression as a final cadence, but otherwise it should be the preferred of the two options.
- Double the *THIRD* in **viib** (the root is the leading note)
- This progression would also work in the middle of a phrase.

### Fingerprint Five (3 - 3 - 2)

- The quavers in the bass are a vital element of this imperfect cadence fingerprint.
- This harmonic pattern also works for 8-8-7, but causes more voice-leading difficulties.
- This harmonic progression could also work as the approach to a perfect cadence or in the middle of a phrase.

## Fingerprint Six (4 - 3 - 2)

4 3 2

viib Ib V

IVb I V

- Double the *FIFTH* in **viib** or you will find you create voice-leading problems.
- Look carefully at the examples on the worksheet – you will need to include an unequal parallel fifth (allowed as long as bass line is not involved).
- You should include a suspension on **viib** (a 7-6) to help disguise the unequal fifth where this feature appears on the Bach examples.
- The first of these two progressions would also work in the middle of a phrase.

## Fingerprint Seven (1 - 2 - 1)

1 2 1

Ib V I

Ib ii7b V I

- The first of these is the most straightforward. If you are feeling more confident then try the one with **ii7b** or adding a 4-3 suspension in quavers to the chord **V**. If in doubt, keep it simple.
- Remember to prepare and resolve the suspended seventh in **ii7b**.
- Don't put a passing note between **Ib** and **V** or you will get parallel fifths. Jump down to the root instead (Bach sometimes puts this type of leap on chord **ii7b** as well).
- The passing seventh should fit with **Ib-V-I**. You can also add a passing seventh in semiquavers to the **ii7b-V-I** fingerprint.

## Fingerprint Eight (4 - 3 - 2 - 1)

- The first of these progressions works only in the major key.
- The second of these progressions can be used in major or minor keys.
- In order to avoid voice-leading problems you have to double the fifth in the **V** of the first progression (note how on the worksheet Bach skips back up for the passing seventh). Similarly, you will need to double the fifth of **ivb** in the second progression.
- Follow the voice-leading patterns in the worksheet example carefully – both versions require a substantial leap in one of the inner parts.

## Fingerprint 9 (mid - phrase patterns involving viib)

- For 8-7-8 you will need to double the *root* of **Ib**
- 5-4-3 is the most complicated:
  - you will need to double the *fifth* of **viib**
  - you will need to include an unequal parallel fifth (allowed as long as bass line is not involved)
  - you should include a suspension on **viib** (a 7-6) to help disguise the fifth where this feature appears on the Bach examples.
  - Make sure you look back at your worksheet

### General notes:

- Remember to **look back at the fingerprint worksheets to look at the specific voice-leading patterns that Bach uses so that you can copy them**. These are all on [www.choraleguide.com](http://www.choraleguide.com)
- Where there is a choice, it is often the case that one harmonic progression will cause less trouble with parallels etc., so try both if you are having problems.
- Any final perfect cadence in the minor key should be enhanced with a Tierce de Picardie.