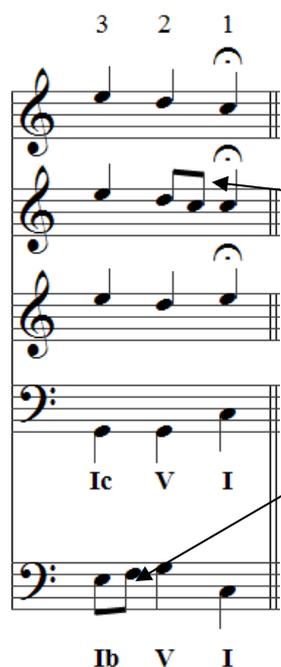


Chorale Completion Cribsheet

Fingerprint One (3 - 2 - 1)



- 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 **ii^b** 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)



- Suspensions (seventh of **ii^{7b}** and the 4 of the **V⁴⁻³**) 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 **ii^{7b}**
- With the 2-2-3 modification you will not be able to add a passing seventh.
- If approaching **ii^{7b}** from **vi** and the preparation note is already in the bass, you can double the third.

Fingerprint Three (8 - 7 - 8)

- Suspensions (seventh of **ii7b** and the 4 of the **V⁴⁻³**) 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 **V⁴⁻³**).
- **Ib** and **vi** are both good approach chords for **ii7b**
- **iib** (not with a seventh) is a good approach to **IC**

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.
- The model has **vi** as an approach to **ii7b** but **Ib** is more straightforward

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
 - Anywhere you find a **I – x – I** progression when **viib** fits with the middle note it is worth trying **viib** (regardless of what is in the soprano part)

Fingerprint 10 (Phrygian and plagal cadences)

5-4-5

- A Phrygian cadence is **ivb** to **V** in a minor key
- The bass line descends by a semitone

6-5

- **iv-V** in a minor key is quite common if the soprano descends from 6-5. This cadence is effectively an upside-down Phrygian (the soprano line is now in the bass and vice versa)

8-8 / 6-5

- Both of these can be harmonised by **IV-I** but there are alternatives, primarily by harmonizing in a different key, so do not rush into using this pattern.

8-8-8

- This relatively unusual phrase ending can be harmonised by a decorated plagal cadence **IVC-I-I** with an auxiliary note decoration of the **I-I** in the inner parts.

Bells and Whistles

These are important ways of making your chorale more stylistic. Adding fingerprints and plenty of bass passing notes gets you a long way, but extra suspensions and particularly inner voice passing notes are a really important way to access higher marks. Only add the latter though if you are confident of not adding parallels.

1) Adding suspensions to cadences



This is a good alternative to IB/IC-V-I. A 4-3 suspension can be added to V in nearly any 2-1 perfect cadence.

d: Vb i⁹⁻⁸ V⁴⁻³ i

2) Inner voice passing notes

Inner voice passing notes – these three types are the best ones to use:

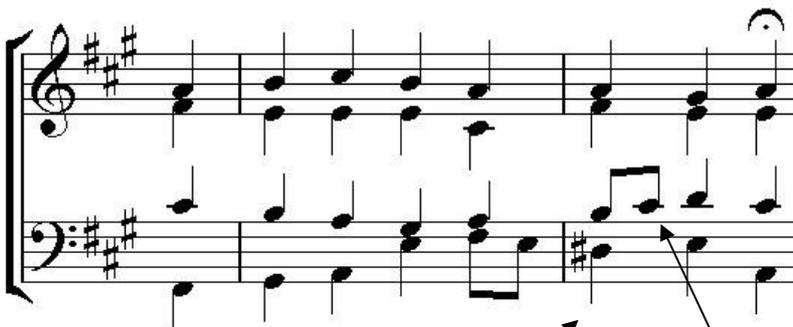


In parallel sixths or thirds with the soprano or bass

Rising sixth

Falling seventh

3) II7b as a secondary dominant



You can always make chord ii7b a secondary dominant by sharpening the third. Beware in minor keys you would need also to sharpen fifth

Rising to seventh with 8-7-8 is quite common

Double (Dbl: [comment]) Root pos. – double root || 1st inv. – root, third or (occasionally) fifth ||
 2nd inv. (Ic) – double fifth || chord viib – double third OR fifth)

S Spacing (Sp.)

- Top three parts should be relatively high
- No more than 12th between S and T
- No more than an 8ve from S to A and A to T
- Make sure the parts don't cross

L Leaps

- Avoid excessive leaps in bass (never more than 5th)
- Avoid unnecessary leaps in alto and tenor (never more than a 4th)
- Avoid two leaps in the same direction
- Avoid leaping **both to and from** a 1st inversion in the bass

A Accidentals (Acc.)

- Raise the seventh in minor keys
- Don't forget accidentals needed for changes of key

P Parallels (5^{ths} / 8^{ves})

- Avoid consecutive parallel octaves and fifths
- Avoid hidden fifths and octaves (leaping to these intervals in the soprano when the bass is moving the same direction)
- Edexcel considers that 'a diminished fifth to perfect fifth, or vice versa, is acceptable unless the bass is involved'. Bach often hides this type of fifth with a suspension.

Suspensions (Susp. prep. / res.?)

Make sure suspensions are prepared and resolved. Common suspensions are the 7th in II7b and the 4 in V4-3. Dissonances in Bach are generally either unaccented (e.g. a passing note) or treated as a suspension.

Leading notes (LNR)

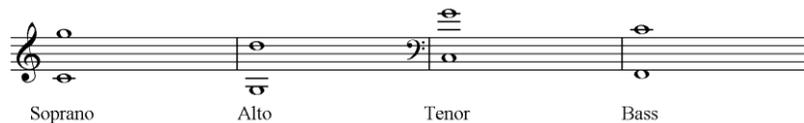
- Don't lead from the seventh of the scale to the third (particularly common at perfect cadences)
- Don't ever double the leading note (e.g. the third in **Vb** and the root in **viib**)

Augmented and diminished intervals (Aug. / Dim.)

Avoid all, but the most common are tritones (between notes 4 & 7 of the scale) and augmented seconds (notes 6 & 7 of the minor scale).

Passing sevenths (Pass. 7th?)

- Add a passing seventh (of V) at perfect cadences if Soprano is 2-1 - never do this if soprano is 7-8
- Make sure it is the seventh above the root of V (not the 9th)
- If you have an anticipation, you will need to dot the passing seventh to avoid the impression of fifths
- You can leap down an octave in the bass in quavers on V so that the passing seventh does not go below



DOs	DON'Ts
<ul style="list-style-type: none"> • Keep most of the harmony simple by starting from stage one and only harmonic changes that are necessary in order to improve the bass line • Use characteristic progressions (fingerprints) from Bach's own chorales as often as you can • Ib and VI are the best approach chords to Iib7 in the run up to a cadence • All other things being equal, it is a good idea to keep a root position I on the first strong beat of a chorale or its upbeat (in fact, this is not a bad rule of thumb for all phrases) • Root progressions using falling thirds (e.g. VI to IV and I to VI) are much better than those using rising thirds. • If you use the same chord twice in a row, make sure that one is in root position and one is in first inversion • Play through at least the soprano and bass lines together to check they sound right 	<ul style="list-style-type: none"> • Don't use second inversions other than IC in IC - V - I • Avoid progressions using II other than as an approach chord to V. Chord Iib can also be used as an approach to IC at a cadence. • Don't use II in root position in minor keys (it is a diminished chord) • Don't use iii other than as an approach to vi and avoid in minor keys altogether • Avoid progressions between IV and V unless the melody is going in the opposite direction to the root progression of the two chords (or the soprano and bass are at least in contrary motion) • Only use VI in root position • Don't use vii other than as viib resolving either to I or Ib • Don't repeat the bass note (except from the upbeat to the first beat of the first phrase)

TIPS

Follow the method carefully

- Keys at cadences THEN at beginning of phrases (check whether or not you can phrase modulate or whether you need to pivot)
- Fingerprints (including mid-phrase)
- Bass line based on primary chords
- Small changes (first inversions, alternative primary chords, passing notes, iib before IC, vi before ii7b, viib before Ib) to make bass line better
- ONLY then do inner parts – you will need to be prepared to go back and change your harmony/bass line if you can't make it work without

Before each session, look carefully through the Double SLAP and Harmonic DOs and DON'Ts

Common problems and their solutions (how to avoid losing marks)

Wrong key at cadences	Do it methodically, paying attention to accidentals. What tonic or dominant chord(s) from the closely related could the pause note be in and work from there
Accidentals	Write out accidentals for all closely related keys and KEEP CHECKING THEM AT EACH STAGE.
Parallels between soprano and bass	Lightly pencil in intervals, checking for 5's and 8's (obviously enough!)
Augmented and diminished intervals (and chords)	Check that your parts do not include these intervals. You may need to change the part to avoid them, but the leading note of a minor key can be flattened if it is a descending passing note.
Making mistakes on fingerprint	Just before one of your exam sessions, look carefully at examples of the fingerprint you are using. Check that the shape of your bass line is correct and that it includes the right passing notes etc. and check for suspensions.
Incorrect use of second inversion chords	Second inversion chords should only be used when ALL the following are true: <ul style="list-style-type: none">• IC-V-I cadence• descending soprano for IC-V• bass line and one other part stay on the same note in octaves (fifth then root) for IC-V
Leaping in the bass	<ul style="list-style-type: none">• Every time you make a change, look again at the bass line for the whole phrase and check you have spoilt the balance of leaps and steps (don't leap to AND from a first inversion or leap twice in same direction)

Common problems (cont.)

Incorrect use/omission of passing seventh at cadences	<ul style="list-style-type: none"> • Always add a passing 7th when soprano is 2-1 into cadence • Never add a passing 7th if soprano is 2-3 or 7-8 • make sure it is the passing seventh OF V • if there is an anticipation in the soprano, make the passing seventh a semiquaver by dotting the previous note • if the passing seventh crosses under the bass line, jump the bass down the octave in quavers
Look at harmonic DOs and DON'Ts	<ul style="list-style-type: none"> • Look carefully at when you can and cannot use particular chords – iib, for example, is only stylistic before V and IC.
Doubling	<ul style="list-style-type: none"> • In particular, never double the leading note (i.e. G# in A minor) – be careful on Vb and vii in particular.
Continuing correctly from given harmonisation	<ul style="list-style-type: none"> • Quavers – do they need to pass or at least be auxiliary notes
Insufficient bass passing notes	<ul style="list-style-type: none"> • You should add them whenever you can!
Ensure pivots work in both keys	<ul style="list-style-type: none"> • Accidentals sometimes means they will not (e.g. one chord with F sharp and one with F natural)

There are many possibilities to make your chorale more interesting, but you must make sure that a) you understand them and b) you don't end up adding in mistakes.

- Tierce de Picardie – an easy thing to do in minor keys, most often at the end of a chorale
- **viib** fingerprints – always go back to the worksheet and check that you are doubling etc. right. These often get you out of holes and are very nice – sometimes also in circumstances not found in fingerprints (don't decorate other than with a 7-6 suspension)
- Double speed suspension fingerprints with the suspension in quavers under a crotchet 2-1.
- Harmonising quavers in the melody as two chords – do not do this too often and only if you can use a cadential or other fingerprint. If a falling passing note makes a passing seventh, particularly at a cadence, this will often be better.
- Inner voice passing notes – particularly falling sevenths, rising sixths and anything in parallel thirds or sixths with the bass or soprano (don't add extra passing notes other than passing sevenths to cadences though)
- Extra suspensions:
 - 7-6 (in quavers) on **viib** – check examples on relevant worksheet
 - 4-3 in quavers on the **V** of either a perfect or imperfect cadence (make sure you can prepare it)
 - 4-3 on a paused tonic (chord **I**)

MY MISTAKES

Make a note of the mistakes you have made here and avoid making them again!
