

Back to the Future:  
Traditional harmony  
at A level

## Scheme of work:

### Back to basics

- Keys and key signatures revision
- The major scale
- Names of degrees of the scale and why they have those names
- The minor scales
- Intervals

### Chords

- Triads
- Types of triad
- Root position triads in major keys
- Root position triads in minor keys
- Triads in first inversion (weak) and second inversion (wobbly) aural recognition
- Chords in open position

### Writing in four parts

- Triads + 1 = four part harmony
- Which notes do I double?
- Part writing do's and don'ts

### Analysing harmonic language

#### Melodic decorations

- Passing notes
- Auxiliary notes
- Anticipations
- Accented passing notes
- Suspensions
- Eshappes
- Appoggiaturas

### Modulations and how they work

### Analysing harmonic language in the anthology (extension work)

### Aural chord recognition

### Revision of common Bach cadence formulae

- General points about chorales
- Perfect cadences Bach style:  $ii^7b - V - I/V^4 - 3 - I$
- Cadential  $6/4$  (look for  $8/8$  or  $3/2$  in the melody)
- Other approach chords –  $ib$  and  $IV$
- Choosing chords to approach a perfect cadence

- Imperfect cadences with runny bass lines – 3-3-2 or 8-8-7 soprano
- Adding a 9-8 suspension to an imperfect cadence
- V7b/viib/vi7 – I – V as an imperfect cadence
- Approaching an imperfect cadence

### Harmonising a melody

- 5 steps to success!
- General part writing points
- Exercises with alternative answers

- ### Bach to A2: Revision of techniques for writing complete Bach chorales
- List of points to remember
  - Completing the opening of a chorale phrase
  - The passing viib (123, 321, 878, 545)
  - Another useful little item for the middle of phrases!

### Managing modulations in Bach chorales

- Basic steps
- Using pivot chords
- Abrupt modulations
- Exercises

### Spotting mistakes

- Marking example answers

### A Rough Guide to Bach Chorale Writing

- Checklist
- Style points
- Exercises

### Using chromatic chords effectively

- The supertonic chromatic seventh chord as a secondary dominant
- The diminished seventh chord - #ivdim 7 as an altered version of iv7 before V at a cadence/vi7 as a substitute for V7b in a minor key

### Exploring complex part writing

- The runny bass line
- Exercises

### Avoiding mistakes and maximising marks at A2

- Common causes of lost marks

# Lesson 1

By the end of this lesson you will be able to:

- Feel confident about identifying major keys with up to four (or more) sharps or flats
- Know how to find the relative minors
- Know exactly how to label chords
- Know about the basics of figured bass
- Revise the names of the notes of the scale and why they have these names
- Know about the triads formed of each note of the major scale
- Know about the triads formed on each note of the minor scale.
- Revise how to analyse chords in open position.

**For homework:**

- You will finish the exercise started in class to identify keys from their key signatures to be peer marked next lesson.

- You will read ahead the sections on Doubling, part-writing pitfalls – overlaps, exposed and consecutive 5ths and 8ves.

Evaluate what you learned in the first lesson and write your thoughts on this below:  
After the first lesson, I feel confident about:

I feel OK (but not 100% confident about):

I think that the items I will need to keep revising are:

# Write Tonics of Major Keys in a Circle of Fifths

Class \_\_\_\_\_

Name \_\_\_\_\_

Circle of Fifths

Inside the rim of the circle, write the tonic to match each major key signature.

# Identify Key Signatures V

Name both possible tonics for this key signature - Major and Minor.

3 2 1

6 5 4

9 8 7

12 11 10

15 14 13

\_\_\_\_\_  
Name

\_\_\_\_\_  
Class

# EXTENDED ROMAN NUMERALS

When labelling chords in Bach chorales and harmonic analysis in general from now on please get used to using **extended Roman numerals**.

**Major chords = UPPER CASE** e.g. the chord of C major in the key of C major = I  
The chord of F major in the key of C major = IV

**Minor chords = lower case** e.g. the chord of C minor in the key of C minor = i  
The chord of F minor in the key of C minor = iv

**Augmented chords = UPPER CASE** and the + sign

e.g. the third chord in A minor would be C aug 5 = III+  
because it has the raised 7<sup>th</sup> at the top of the chord making the chord C, E, G#.

**Diminished chords = lower case** and a ° sign

e.g. the seventh chord in C major would be B dim 5 = vii°  
because it has a minor 3<sup>rd</sup> and a diminished 5<sup>th</sup> making the chord B, D, F.

- Just remember major and 'bigger' chords (i.e. augmented) are BIG CASE!
- Minor and 'smaller' chords (i.e. diminished) are small case!

Work out whether the chords on the following two pages are major/minor/augmented/diminished and label them with the correct case of Roman numeral.

Remember: harmonic minor scales are always used in traditional harmony for constructing chords because they are the same ascending and descending – the only accidental you will need is the raised 7<sup>th</sup>.

Melodic minors raise the 6<sup>th</sup> and 7<sup>th</sup> on the way up but not on the way down and are used to smooth over the augmented 2<sup>nd</sup> interval that occurs at the top of the harmonic minor scale that gives the latter a slightly 'Arabian' sound! It was devised during the Baroque period to make minor pieces easier to sing and also easier on the ears.

# Root position chords in major keys

A musical staff in treble clef showing the first seven root position chords in a major key. The chords are represented by groups of three notes on the staff. The first chord is a C major triad (C4, E4, G4) with a Roman numeral 'I' below it. The second chord is a D major triad (D4, F#4, A4). The third is an E major triad (E4, G#4, B4). The fourth is an F# major triad (F#4, A#4, C5). The fifth is a G major triad (G4, B4, D5). The sixth is an A major triad (A4, C5, E5). The seventh is a B major triad (B4, D5, F#5). The eighth chord is a C major triad (C5, E5, G5).



# Root position chords in minor keys

A musical staff in treble clef with a key signature of one flat (B-flat). The staff contains ten root position chords, each consisting of three notes (root, third, fifth) and a sharp sign indicating the key signature. The chords are: C minor (C3, Eb3, G3), D minor (D3, F3, Ab3), E minor (E3, G3, Bb3), F minor (F3, Ab3, Cb4), G minor (G3, Bb3, Db4), A minor (A3, Cb4, Eb4), Bb minor (Bb3, Db4, Fb4), C minor (C4, Eb4, G4), D minor (D4, F4, Ab4), and E minor (E4, G4, Bb4).

# Revision of basic harmonic language

## Labelling chords

I (major)      I (minor)  
 I° (dim)      I+ (aug)

## Figured bass/roman numerals and inversions

Ia      Ib      Ic  
 (3) (3) (3)  
 (5) (6) (4)

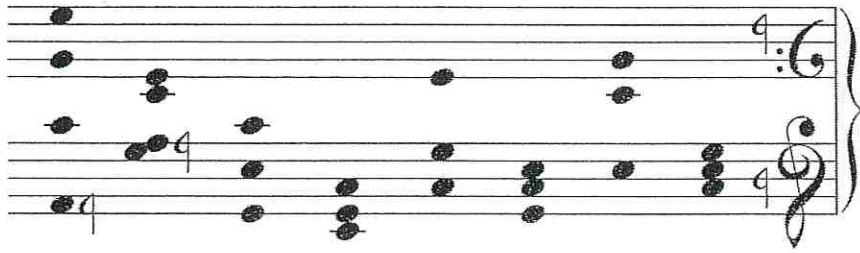
V      Vb      Vc      Va  
 (3) (3) (3) (2)  
 (5) (5) (4) (4)  
 7 ← 6 ← 5 ← 4 ← 3 ← 2 ← 1

## The major scale - naming of degrees

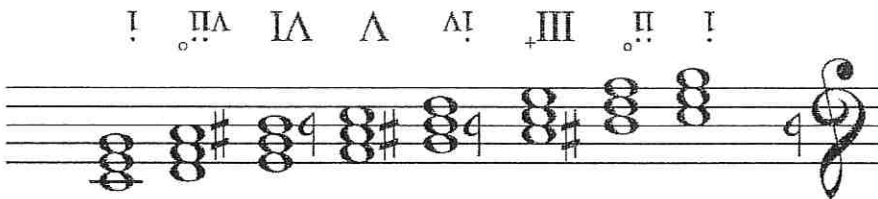
5

tonic      super-tonic  
 dominant      mediant  
 sub-dominant      sub-mediant      tonic

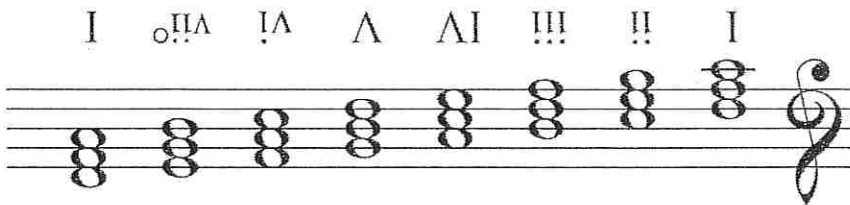
leading note



Chords in open position



Root position triads in minor keys



types of triad

Root position triads in major keys (including types of triad and labelling

# Lesson 2

Mark out of 15 for identification of keys from their key signatures: = .....

(1/2 mark if one key is correct, but not the other with the same key signature)

**By the end of this lesson you will have a basic knowledge of:**

- Doublings (this will be constantly revisited)
- Part writing pitfalls (this will be constantly revisited)

**You will also be able to:**

- Analyse harmonic writing, including melodic decorations, with increasing confidence
- Sight sing short passages with increasing confidence
- Identify modulations with increasing confidence

**Homework – deadline = Tuesday 28<sup>th</sup> June (no lessons on Friday 24<sup>th</sup> and Monday 27<sup>th</sup> June – Anna is on a course)**

**For homework you will:**

- Complete harmonic analysis exercises as follows:

1. Pages 18-19
2. Pages 20-21
3. Pages 22-23

**Extension work:**

- Complete as much as you can of pages 24-25.
- Evaluate what you learned in the second lesson and write your thoughts on this below:

After the first lesson, I feel confident about:

I feel OK (but not 100% confident about):

I think that the items I will need to keep revising are:

**DON'T FORGET YOUR MUSICAL ERAS PRESENTATIONS ON THURSDAY!**

## Note doubling:

### Root position chords:

- You should normally double the root
- You can omit the fifth (e.g. you can have three roots and a third)
- Never omit the 3rd

### First inversion chords:

- Double any note that is note 1, 4 or 5 of the key you are in. It doesn't matter whether the doubled note is the root, 3rd or 5th.
- Alternatively double the root of the chord.
- Never double the leading note

### Second inversions: (usually only 1c)

- Double the fifth (bass note)

### All chords:

Don't double any notes that tend to act in particular ways

e.g.

- the leading note, which rises
- 7ths, which normally fall
- dissonant notes like suspensions, which resolve.

Any doubling of these notes will cause parallels

# OVERLAPS, CONSECUTIVE/EXPOSED 5THS & 8VES

Musical notation for the first system. The top staff is a vocal line and the bottom staff is a piano accompaniment. The piano part features several intervals: a 5th (G4-D5), an 8th (G4-F#5), and another 5th (G4-D5). Annotations include:
 

- A box labeled "OK" next to the 5th interval (G4-D5).
- A box labeled "OK AT CADENCE, BUT BEST AVOIDED" pointing to the 8th interval (G4-F#5).
- Another box labeled "OK" next to the final 5th interval (G4-D5).

BOTH PARTS JUMP IN SAME DIRECTION

Musical notation for the second system. The top staff is a vocal line and the bottom staff is a piano accompaniment. The piano part features several intervals: an 8th (G4-F#5), a 5th (G4-D5), and another 8th (G4-F#5). Annotations include:
 

- A box labeled "EXPOSED OCTAVE" pointing to the 8th interval (G4-F#5).
- A box labeled "EXPOSED 5TH" pointing to the 5th interval (G4-D5).
- A box labeled "CONSECUTIVE OCTAVE BY CONTRARY MOTION" pointing to the 8th interval (G4-F#5).
- A box labeled "CONSECUTIVE 5TH BY CONTRARY MOTION" pointing to the 5th interval (G4-D5).



## Analysing harmonic language

When we make a harmonic analysis we show how chords work within a key – we describe their **function**.

### Visual chord recognition: A step-by-step guide

#### 1. Identify the key

- Look at the key signature

- Work out the two keys that share the key signature – a major key and its relative minor

- To decide between these two keys, look at the bass part of the first few chords. Alternatively, see if you can find the raised leading note of the minor key

- Check by looking for a perfect or imperfect cadence in the key you have chosen

#### 2. Work out the related keys

- The tonic & its relative major/minor
- The sub-dominant & its relative major/minor
- The dominant & its relative major/minor



• Melodic decoration...

Remember, the 5<sup>th</sup> of a chord can be omitted, so assume that the missing note is the 5<sup>th</sup> of the chord.

• **Missing 5ths** - sometimes you will only see two notes in a chord.

Other things to bear in mind:

5. Note the position the chord is in with your chart.

List the notes in the chord, ignoring any doubled notes. Match these notes with the notes in your chart.

4. Look at each chord individually

I	G B D
ii <sup>7</sup>	A C E G
iii	B D F#
IV	C E G
V <sup>7</sup>	D F# A C
vi	E G B
vii	F# A C

b) From the bass across:

G major	I	ii <sup>7</sup>	iii	IV	V <sup>7</sup>	vi	vii <sup>o</sup>	I
root	G	A	B	C	D	E	F#	G
3 <sup>rd</sup> (b)	B	C	D	E	F#	G	A	B
5 <sup>th</sup> (c)	D	E	F#	G	A	B	C	D
7 <sup>th</sup> (d)		G			C			

a) From the bass up:

You can do this in two ways, either

3. Make a chord chart.

The image shows a musical score with two staves. The top staff contains a melodic line with several notes. The bottom staff contains a harmonic accompaniment. A green horizontal line is drawn across the bottom staff, labeled '9 - 8 suspension'. Arrows point from the text 'Accented Passing Notes' to specific notes in the top staff.

Accented passing notes happen on the beat and create a harmonic conflict or dissonance with the underlying chord.

The image shows a musical score with two staves. The top staff contains a melodic line with several notes. The bottom staff contains a harmonic accompaniment. Arrows point from the text 'Auxiliary', 'Anticipation', and 'Passing Note' to specific notes in the top staff.

An **anticipation** occurs on a weak beat. It anticipates the next harmony note by introducing it before the rest of the chord. They are often found just before chord I in a perfect cadence.

**Auxiliary notes** can be found a step above or below two harmony notes of the same pitch.

**Passing notes** are the most common type of non-chord note. A passing note can be found/inserted where there is a gap of a third between chord notes.

## Melodic decorations

## Suspensions

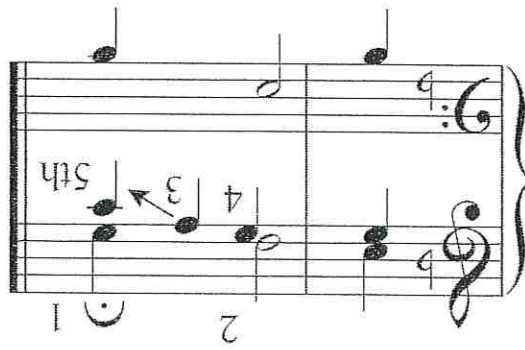
A suspension can occur when chords change. One part hangs on to a note from the old chord, creating a clash with the bass part of the new chord. The delayed part falls by step to a note that belongs to the new chord.

There are three 'stages' to a suspension:

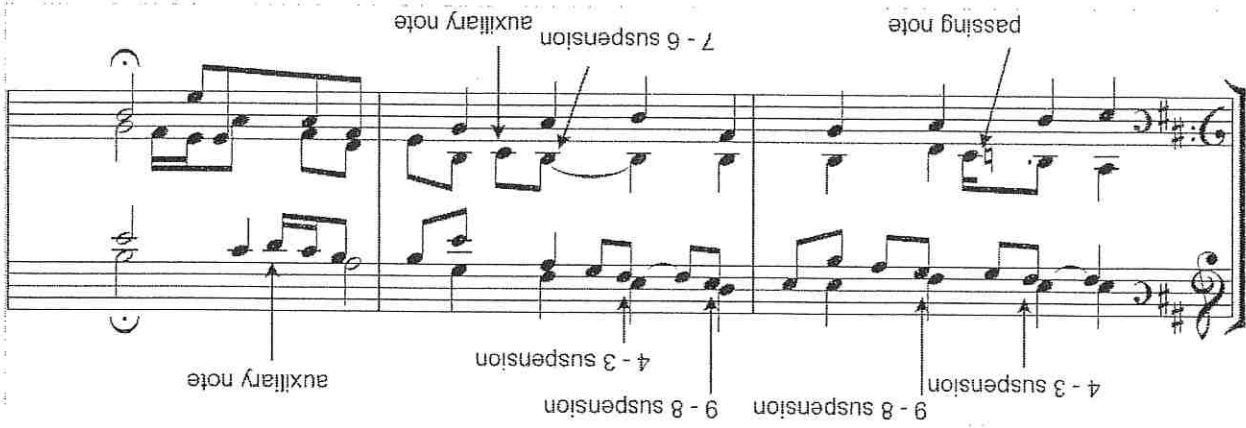
**1. Preparation:** the note that will cause the suspension is heard as a part of a normal chord, usually on a rhythmically weak beat

**2. Suspension:** the prepared note is held over (or repeated) as the other parts move to a different chord on a stronger beat, creating a dissonance between the bass and the suspended note

**3. Resolution:** the suspended note falls by a step to a note of the new chord in order to resolve the dissonance



Suspensions are classified according to the intervals between the suspended parts and the bass:



The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The top staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a sequence of notes: E3, F3, G3, A3, B3, C4, B3, A3, G3. Four arrows point from the label 'Appoggiaturas' to the notes G4, A4, B3, and C4.

An **appoggiatura** (or 'leaning note') is like a suspension without the preparation. It is usually approached by a leap.

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time. The top staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The bottom staff contains a sequence of notes: E3, F3, G3, A3, B3, C4, B3, A3, G3. Two arrows point from the label 'Echappée' to the notes G4 and A4. Two arrows point from the label 'Passing Note' to the notes B4 and C5.

An **échappée** (or 'escape note') is a note that moves a step above a harmony note and then leaps in the opposite direction (usually by a third) to a new harmony note.

	A
	B
	C
	D
	E
	F
	G
	H

Identify the following melodic decorations:

	1
	2
	3
	4
	5
	6

Identify the following chords:

Key: \_\_\_\_\_

Analyse this!

## Identifying modulations

- What is the key at the beginning of the piece?
- What is the first note you can find outside this key?
- Does this note soon reappear, and is it part of a perfect cadence?
- What key is suggested by this new note (and cadence)?
- How is the new key related to the opening key? e.g. dominant

The process for identifying subsequent modulations is similar, but watch closely to see what happens to notes that have already been altered. A note that is no longer sharpened may indicate a return to the original key, but there may be another modulation soon afterwards. Always expect a modulation back to the tonic at the end.

If you need to label chords in a passage that has modulated, remember to state the new key and make sure you base your roman numerals on the new key for the passage concerned.

125 Allein Gott in der Höh sei Ehr, (vgl. Nr. 326)

BWV 101 a

249 Allein Gott in der Höh sei Ehr

BWV 240

John Blow (from Rhinegold Harmony Workbook)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a whole rest in the bass staff. The treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff then enters with a quarter note G3, followed by quarter notes F3, E3, and D3. The two staves continue with various rhythmic patterns, including eighth and sixteenth notes, and rests, ending with a double bar line.

The second system of music also consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a quarter note G3, followed by quarter notes F3, E3, and D3. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests, ending with a double bar line.



**PART C: UNDERSTANDING CHORDS AND LINES**

4. Study the printed music for this question in the skeleton score booklet and answer all the questions that follow.

(a) Complete the table below to give a harmonic analysis of bars 1 to 7. Precisely indicate, using Roman numerals, the chords that are used.

Bars 1-3	Ic
Bar 4	
Bar 5	
Bar 6 beats 1-2	
Bar 6 beats 3-4	
Bar 7	

(5)

(b) Identify the key at bar 10.

(1)

(c) Identify the chord at bar 11 beat 4

(1)

(d) Complete the sentence below by putting a cross in the box next to the correct answer.

The note E which is the first note in the vocal part in bar 8 is best described as

- A an anticipation
- B an appoggiatura
- C a passing note
- D a suspension

(1)

(Total 8 marks)

10 b) key?

bud, Feed on her dam - ask cheek.

Pno.

Voice

(c) chord?

6

nev - er told her love, But let con - ceal - ment, like a worm in the

Pno.

Voice

(d) note?

Largo assai

She nev - er told her love, She

Piano

Voice

Largo assai

a) harmonic analysis

PART C: UNDERSTANDING CHORDS AND LINES

(Total 8 marks)

(1)

- A an anticipation
- B an auxiliary
- C a passing note
- D a suspension

(ii) The note E which is the second note in the right hand in bar 12 is best described as

(1)

- A an anticipation
- B an appoggiatura
- C a passing note
- D a suspension

(i) The note C which is the first note in the right hand in bar 11 is best described as

(c) Complete the sentence below by putting a cross in the box next to the correct answer.

(1)

(b) Identify the key in bars 22-23.

(5)

Bar 9 <sub>1</sub>	
Bar 9 <sub>3</sub>	
Bar 10 <sub>1</sub>	
Bar 10 <sub>3</sub>	
Bar 12 <sub>1</sub>	

(a) Complete the table below to give a harmonic analysis of bars 9 to 11. Precisely indicate, using Roman numerals, the chords that are used.

Study the printed music for this question and answer all the questions that follow.

Musical notation system 21, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, while the bass clef part features a complex rhythmic accompaniment with triplets and sixteenth-note patterns.

Musical notation system 17, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, while the bass clef part features a complex rhythmic accompaniment with triplets and sixteenth-note patterns.

Musical notation system 13, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, while the bass clef part features a complex rhythmic accompaniment with triplets and sixteenth-note patterns.

Musical notation system 9, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, while the bass clef part features a complex rhythmic accompaniment with triplets and sixteenth-note patterns.

Musical notation system 5, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, while the bass clef part features a complex rhythmic accompaniment with triplets and sixteenth-note patterns.

Musical notation system 1, featuring a treble and bass clef. The treble clef part contains a melodic line with eighth and sixteenth notes, while the bass clef part features a complex rhythmic accompaniment with triplets and sixteenth-note patterns.

PART C: UNDERSTANDING CHORDS AND LINES

Study the printed music and answer the following questions:

(a) Complete the table below to give a harmonic analysis of bars 9 to 19. Indicate, using Roman numerals, the chords that are used.

Bar 9 <sup>1</sup>	
Bar 9 <sup>3</sup>	V <sup>7</sup> in G major
Bar 11 <sup>1</sup>	
Bar 14 <sup>1</sup>	
Bar 18 <sup>1</sup>	
Bar 19 <sup>1</sup>	

(5)

(1)

Identify the key at bars 14<sup>3</sup> - 15<sup>1</sup>.....

(1)

Identify the key at bars 15<sup>3</sup> - 16<sup>1</sup>.....

(d) Complete the sentence below by putting a cross in the box next to the correct answer.

The note E which is the final note in the first violin part in bar 7 is best described as

- A an anticipation
- B an appoggiatura
- C a passing note
- D a suspension

(1)

(Total 8 marks)

Musical score for measures 14-19. The score is written for four staves: Violin I (top), Violin II, Viola, and Vocal (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The music features a vocal line with lyrics, a viola line with a melodic motif, and violin lines providing harmonic support.

Musical score for measures 7-13. The score is written for four staves: Violin I (top), Violin II, Viola, and Vocal (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The music features a vocal line with lyrics, a viola line with a melodic motif, and violin lines providing harmonic support.

Musical score for measures 1-6. The score is written for four staves: Violoncello (top), Viola, Violin II, and Violin I (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The music features a cello line with a melodic motif, a viola line with a melodic motif, and violin lines providing harmonic support.

PART C: UNDERSTANDING CHORDS AND LINES

# Analyzing harmonic language in the anthology

Find examples of things you are covering in harmony classes in the anthology and show how they are applied (and more importantly listen!).

• Look at Bach extracts in the anthology and analyse his use of chords

e.g. Consider the functional harmonies at the opening of NAM 1 (and why they are so effective)

Violin I  
Violin II  
Viola  
Cello  
Double Bass

Allegro

e.g. Consider the harmonies used in the Gigue NAM 22

GIGUE

Consider the range of complex and chromatic chords used in Debussy NAM 24

OR

Consider the importance of the Cadential 6/4 chord in Mozart NAM 22

Other composers:

The image shows a musical score for a Bach chorale. It features a vocal line at the top and instrumental parts for Trumpet (Tpt.), Oboe (Obs.), Violin I (Vln I/A), Violin II (Vln II/A), and Cello/Double Bass (Contra/Bass). The vocal line includes German lyrics: "Soll's ja so sein, dass Straf und Pein auf Sün-der-n fol-gen-mit-sen: so fähr' hier fort in." and "scho - ne dorr, und lass mich hier wohl bis". The score includes various musical notations such as notes, rests, and dynamic markings. There are also some handwritten annotations and a circled number '10' in the vocal line.

e.g. Look at a Bach chorale in context in NAM 28 and analyse the chords



## Aural chord recognition: A brief guide

Identifying root position, first inversion and second inversion chords aurally

- **Strong** (root), **weak** (first inversion) and **wobbly** (second inversion, wants to tumble over and resolve)
- First inversion chords often appear before or after root position versions of the same chord!

Identifying cadences aurally

- **Perfect** (sounds finished, a musical full stop)
- **Imperfect** (sounds unfinished, a musical comma),
- **Plagal** (sounds finished and rather 'resigned' - like an 'amen')
- **Interrupted** (sounds unfinished, like a musical question mark)

Remember, **chords often appear in pairs** (e.g. cadence chords)

Use old Edexcel AS aural papers (Question 4). Attempt an example and then follow up by showing the pupils the **full score**.

## Revision of common Bach cadence formulae:

### General points about chorales

- Each phrase of a chorale ends with a cadence, marked by a pause sign on the last chord of the cadence.
- About 78% of Bach's cadences are perfect (V-I), and about 20% are imperfect (ending on V, and often with the first chord inverted). Don't use plagal or interrupted cadences!
- Primary chords I, IV and V and their inversions are the main chords used.
- Some phrases will modulate to closely-related keys
- Non-chord notes, particularly passing notes and suspensions create flowing quaver movement. For instance, Bach often uses a passing 7th (e.g. V<sup>7</sup>).
- Encourage your students to think of each note of the soprano part as a degree of a scale according to the key. This will help them to identify cadential formulae.

Perfect Cadence Formulae:

I V

1 2

$V^{4-3} - I$

I  $V^{7b}$  I

1 2

$I^7b - V - I$

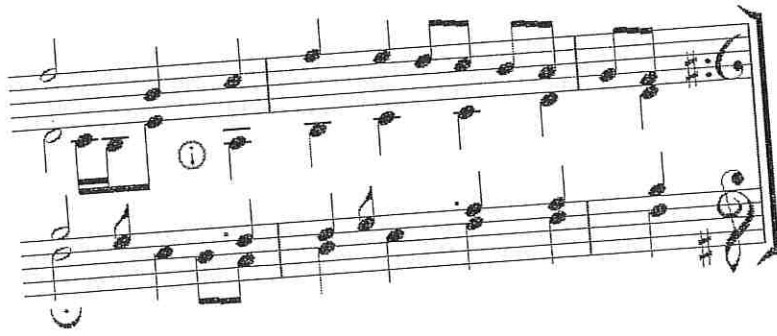
The first system of musical notation consists of two staves. The treble clef staff has a key signature of one sharp (F#) and a 3/8 time signature. It contains three notes: a quarter note on G4, a quarter note on A4, and a quarter note on B4. Above these notes are the chord symbols I, V, and Ic. The bass clef staff contains three chords: a whole note chord with notes G2 and B2, a whole note chord with notes A2 and C3, and a whole note chord with notes B2 and D3. Below these chords are the numbers 8, 7, and 8, indicating fingerings.

The second system of musical notation consists of two staves. The treble clef staff has a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. It contains three notes: a quarter note on G4, a quarter note on A4, and a quarter note on B4. Above these notes are the chord symbols I, V, and Ic. The bass clef staff contains three chords: a whole note chord with notes G2 and B2, a whole note chord with notes A2 and C3, and a whole note chord with notes B2 and D3. Below these chords are the numbers 1, 2, and 3, indicating fingerings.

The third system of musical notation consists of two staves. The treble clef staff has a key signature of one flat (Bb) and a 3/8 time signature. It contains three notes: a quarter note on G4, a quarter note on A4, and a quarter note on B4. Above these notes are the chord symbols I, V, and Ic. The bass clef staff contains three chords: a whole note chord with notes G2 and B2, a whole note chord with notes A2 and C3, and a whole note chord with notes B2 and D3. Below these chords are the numbers 1, 2, and 3, indicating fingerings.

Cadential

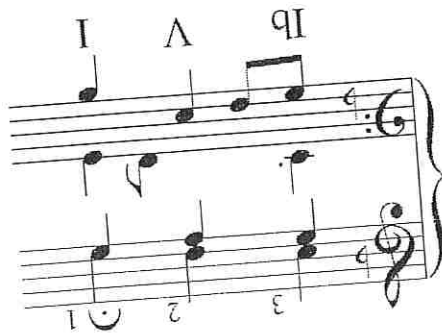
6 (look for 878 or 321 in the melody)  
4



Chord V may be approached by Ib when the soprano moves 4-3-2-1



Chord V at a perfect cadence is often approached from Ib (look for 1-2-3)



Chord V at a perfect cadence is often approached from Ib (look for 3-2-1)

# Choosing chords to approach a perfect cadence

The image displays 16 musical examples arranged in a 4x4 grid. Each example shows a short melodic phrase in the treble clef and a corresponding bass line in the bass clef, leading to a perfect cadence (I-V-I). The chord progressions are as follows:

- Row 1:
  - Example 1:  $Ib\ V\ I$
  - Example 2:  $Ib\ V\ I$
  - Example 3:  $Ib\ V\ I$
  - Example 4:  $Ib\ V\ I$
- Row 2:
  - Example 5:  $ic\ V\ I$
  - Example 6:  $ic\ V\ I$
  - Example 7:  $ic\ V\ I$
  - Example 8:  $ic\ V\ I$
- Row 3:
  - Example 9:  $IV\ V\ I$
  - Example 10:  $Ib\ V\ I$
  - Example 11:  $ic\ V\ I$
  - Example 12:  $ic\ V\ I$
- Row 4:
  - Example 13:  $I\ V\ I$
  - Example 14:  $Ib\ V\ I$
  - Example 15:  $IV\ V\ I$
  - Example 16:  $IV\ viib\ I$

Runny bass line I Ib V

9 - 8 suspension

Sometimes a 9-8 suspension can be added

or 8-8-7

Imperfect cadences often feature 'runny' bass lines: Look for 3 - 3 - 2 movement in the soprano part.

Musical notation showing a cadence in the soprano part. The notes are V, I, and V<sup>b</sup>. Fingerings are indicated as 2, 3, and 5. The key signature has one sharp (F#).

Musical notation showing a cadence in the soprano part. The notes are V, I, and V<sup>7b</sup>. The key signature has one sharp (F#).

Musical notation showing a cadence in the soprano part. The notes are V, I, and vi<sup>b</sup>. The key signature has one sharp (F#).

Musical notation showing a cadence in the soprano part. The notes are V, I, and #vii<sup>7</sup>. Fingerings are indicated as 2, 3, and 4. The key signature has one sharp (F#).

Look out for 4 - 3 - 2 movement in the soprano part

...imperfect cadences often feature V<sup>7b</sup>/vi<sup>b</sup>/vii<sup>7</sup> - I - V

Just as perfect cadences often feature the pattern I/ib/ic - V - I...



# Approaching an Imperfect Cadence

V I V

V I V7b

V I Vb

V I Vb

V I V7b

V I V7b

V V7b V

V V7b V

R370 Kommt her zu mir, spricht Gottes Sohn

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music features a melody in the upper staff and a supporting bass line in the lower staff. The system concludes with a fermata over the final note of the upper staff.

The second system of the musical score continues the two-staff arrangement. It features similar melodic and bass line patterns. The system concludes with a fermata over the final note of the upper staff.

The third system of the musical score continues the two-staff arrangement. It features similar melodic and bass line patterns. The system concludes with a fermata over the final note of the upper staff.

R3 Ach Gott vom Himmel sieh darein

The image displays a musical score for the hymn 'Ach Gott vom Himmel sieh darein'. The score is written on two systems of staves. Each system consists of a vocal line (top staff, treble clef) and a lute line (bottom staff, bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a style typical of 17th-century German hymnals, featuring simple, homophonic textures. The first system contains the first two lines of music, and the second system contains the next two lines. The lute line provides a simple harmonic accompaniment to the vocal melody. The score concludes with a final cadence in the second system.

## Harmonising a melody

1. Identify the key and any changes of key.

2. Fill in the cadences first. Look for clues in the soprano part.

3. Work out the approach chord to the cadence, again looking for clues in the soprano part.

4. Choose chords for the remainder of the example. Add the bass part, roman numerals and then inner parts. Make sure that the chords move smoothly.

5. Check for parallels!

## General part writing points:

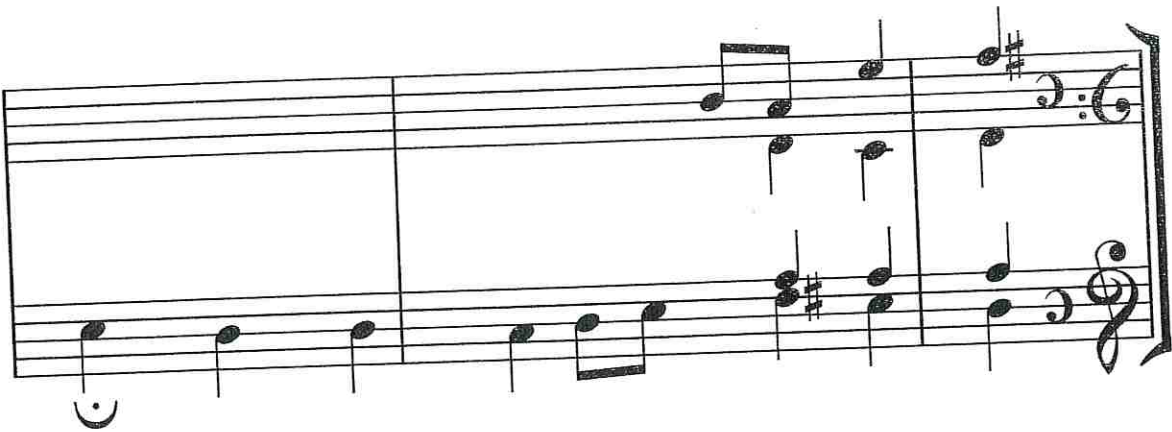
- Soprano parts tend to use conjunct movement. The widest leaps occur in the bass part.

- Inner parts should move as little as possible, staying on the same note, moving in conjunct motion or in small leaps

- Aim for contrary motion between the melody and bass

- Keep the upper parts fairly close together (certainly less than an octave between sop-alto and alto-tenor). However, there is frequently a large gap between tenor and bass

- Very similar to old Edexcel AS paper (but much less of it!). Old Edexcel AS papers can be used for practice.



Edexcel sample assessment material 2009

First system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of two staves with various note values and rests. A measure number '9' is located at the bottom right of the system.

Second system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of two staves with various note values and rests. A measure number '3' is located at the bottom right of the system.

Third system of musical notation, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of two staves with various note values and rests.

AS Bach 2006 (adapted)

AS Bach 2006: Chorale Cadences

R. 257 last cadence

BAR 1-2 Example A

BAR 1-2 Example B

BAR 1-2 Example B

BAR 1-2 Example C

BAR 1-2 Example C

R. 327 4th cadence

Musical score for R. 178 3rd cadence. The score is written for piano in two staves (treble and bass clefs) in a key signature of two flats (B-flat and E-flat). The music consists of four measures. The first measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat). The second measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat). The third measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat). The fourth measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat).

BARs 3-4 Example C

Musical score for R. 47 3rd cadence - minor key. The score is written for piano in two staves (treble and bass clefs) in a key signature of two flats (B-flat and E-flat). The music consists of four measures. The first measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat). The second measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat). The third measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat). The fourth measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat).

BARs 3-4 Example B

Musical score for R. 178 3rd cadence. The score is written for piano in two staves (treble and bass clefs) in a key signature of two flats (B-flat and E-flat). The music consists of four measures. The first measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat). The second measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat). The third measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat). The fourth measure shows a half note chord in the bass clef (B-flat and E-flat) and a half note chord in the treble clef (B-flat and E-flat).

BARs 3-4 Example A



Musical score for BARS 5-6 Example D. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The music features a sequence of chords and melodic lines in both hands.

BARS 5-6 Example D

Musical score for BARS 5-6 Example C. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The music features a sequence of chords and melodic lines in both hands.

BARS 5-6 Example C

Musical score for BARS 5-6 Example B. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The music features a sequence of chords and melodic lines in both hands.

BARS 5-6 Example B

R. 307 3rd cadence

Musical score for BARS 5-6 Example A. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat) and the time signature is 3/4. The music features a sequence of chords and melodic lines in both hands.

BARS 5-6 Example A

R. 224 2nd cadence

R. 224 last cadence

BARS 7-8 Example D

R. 125 2nd cadence

BARS 7-8 Example C

R. 118 2nd cadence

BARS 7-8 Example B

R. 4 2nd cadence

BARS 7-8 Example A

The image shows three systems of musical notation, each consisting of two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and bar lines. The systems are labeled with numbers 0, 1, and 2 at the end of each system.

Topic B (i) Chords and Cadences - Bach Chorale  
Add alto, tenor and bass parts to complete the cadences of the following in an appropriate style.

## BACH to A2

### Revision of techniques for writing complete Bach chorales

Remember:

- Chords I/II and V/Vb are the most frequently used chords in Bach chorales (then vi, vii<sup>b</sup>, IV/IVb)
- Chord III should only be used in close proximity to chord vi
- Progressions in which the roots fall a fifth are particularly strong (e.g. vi - ii<sup>7</sup>b)
- Use a mixture of root position and first inversion chords
- Start modulations earlier in the phrase rather than just at cadences
- Chorales often begin with an anacrusis or up-beat. Sometimes this will suggest V-I, or I - (with an upward octave leap)
- Look for opportunities for suspensions (stepwise movement in alto/tenor parts)
- The following progressions are common (and very useful)

I    viib    IV    I

qii    vi    I

I    Vb    I

ib    viib    i    V

accented passing note

## Completing the opening of a chorale phrase

Many chorale phrases begin with an anacrusis or up-beat

# Passing viib

123,321,878,545

For use in the middle of phrases

345,543,123,878

For use in the middle of phrases

This progression works as a unit in its own right in any key e.g. it can be used to create a passing modulation to add harmonic colour

A musical score for piano in G major, measures 2-4. The score is written on a grand staff with a treble clef on the right and a bass clef on the left. The key signature has one sharp (F#). The time signature is 4/4. The right hand (treble clef) plays a melody of quarter notes: G4, A4, B4, C5. The left hand (bass clef) plays a bass line of quarter notes: G2, A2, B2, C3. The first measure is marked with a '2' below the bass line, the second with a '3', and the third with a '4'. The piece ends with a double bar line and repeat dots.

Another useful little item...

# Managing Modulations in Bach Chorales

- Work out the **related keys** that the chorale may modulate to
- Look out for leading notes that don't rise – this usually indicates that a modulation has taken place
- Look out for accidentals – a new sharp (in a 'sharp' key) or a new natural (in a 'flat' key) is very likely to be a **new leading note**
- A new natural (in a 'sharp' key) or a new flat (in a flat key) is most likely to be the **dominant 7<sup>th</sup> note** of the new key

## USING PIVOT CHORDS

- A smooth change of key can be made using a **pivot chord**.
- A **pivot chord** is a chord that belongs both to the key you are coming from and the key you are going to
- A **pivot chord** is normally followed by a chord of the **dominant group** in the new key.

Some useful pivot chords

Some useful pivot chords	
From major keys:	From minor keys:
• to the dominant: vi = ii	• to the dominant minor: i = iv
• to the subdominant: ii = vi	• to the subdominant minor: iv = i
• to the relative minor: iv = ii	• to the relative major: iv = ii

Samuel Wesley: Psalm chant (?c.1830)

Chord relationships box:  
 I G: e  
 V D: b  
 IV C: a

Chord relationships box:  
 G: V7 P  
 G: V7 P  
 G: V7 P



Three systems of musical notation for piano, each showing a key signature change from D major to C major. The first system is labeled 'A:' and 'D:'. The second system is labeled 'D:' and 'C:'. The third system is labeled 'D:' and 'b:'. Each system consists of two staves (treble and bass clef) with notes and rests. Brackets above the staves indicate the key signature change. The first system shows a D major key signature (two sharps) changing to C major (no sharps or flats). The second system shows a D major key signature (two sharps) changing to C major (no sharps or flats). The third system shows a D major key signature (two sharps) changing to C major (no sharps or flats).

R80

- In an abrupt modulation a chord of the destination key's dominant group appears with no intervening pivot chord
- Abrupt modulations are frequently made by a note rising by semitone in the bass (which acts as a new leading note)

## ABRUPT MODULATIONS



R278

R303

R106

R106

G:

Modulations

First system of musical notation, consisting of two staves (treble and bass clefs) with a grand staff brace on the right. The music is in 3/4 time and D major. It features a sequence of eighth and sixteenth notes in the right hand and chords in the left hand. A fermata is placed over the final note of the first staff.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns and chordal accompaniment. A fermata is placed over the final note of the second staff.

Third system of musical notation, concluding the piece. It features similar rhythmic patterns and chordal accompaniment. A fermata is placed over the final note of the second staff.

Mark the following:

The following harmonization contains ten examples of incorrect consecutive or exposed octaves and fifths. Locate the errors and mark them clearly on the score. Then play through each pair of parts separately, listening carefully for the effects of the errors.

The image displays three systems of musical notation, each consisting of two staves (treble and bass clef). The notation includes various notes, rests, and accidentals. The systems are designed to illustrate ten examples of incorrect consecutive or exposed octaves and fifths. The first system shows a sequence of notes in the bass staff that create an exposed octave. The second system shows a sequence of notes in the treble staff that create an exposed fifth. The third system shows a sequence of notes in the bass staff that create an exposed octave. Each system is marked with a circled 'X' to indicate the location of the error.

# A Rough Guide to Bach Chorale Writing

▶ Sing the tune through in your head/play it on a keyboard. This will help you work out the keys and cadences.

▶ Work out the cadences and write in the roman numerals. Most chorale cadences are **perfect** - and the tonic note is often to be found under the pause. The second most common cadences are **imperfect**, and the 5th is often under the pause. *DON'T use interrupted/plagal cadences!!!*

Look for opportunities to use **cadential formulae**

**I**7** V**(7)** I** (the leading note usually falls to the fifth in the pause chord)  
**V (4-3) 7 I**  
**Ib-V(7)-I** with a passing note in the bass = **321 in the soprano**

At a cadence the tune often has a minim before the pause chord. This needs **TWO** chords (i.e. I then Ib) or a suspension to make it work.

▶ Choose all of the other chords, and write in the roman numerals. Look for standard shapes.

123 in soprano = 321 in bass, 878,545    Ib-v!!b-I  
 321 in soprano = 123 in bass, 878,545    I-v!!b-Ib  
 543 in soprano = 321 in bass, 878, 345    Ib-v!!b-I  
 345 in soprano = 123 in bass, 878, 543    I-v!!b-Ib

▶ Write in the bass part, making sure that it is an interesting **melodic** line.

▶ Now add inner parts, keeping the **tenor part high**

▶ Check your work for consecutives.

## Style points:

- ▶ First inversion chords help to create **smooth part writing**.
- ▶ **Doubling** - observe the following...
  - ▶ In major root position chords double the root where possible. If not possible double the fifth. Avoid doubling the third, EXCEPT in chord vi where you MUST double it! **NEVER double the 3rd in chord V as it is the leading note!**
  - ▶ In first inversion chords, double the root, or the fifth but not the bass note if you can avoid it. You can double the third provided that there is strong contrary motion to justify it.
  - ▶ In chord **vii<sup>b</sup>** DO NOT double the root - you should double the third. The number combinations, if followed correctly, will make sure that the right notes are doubled.
  - ▶ **Avoid second inversions** - the ONLY one you may need to use is Ic-V-I. Double the bass not of Ic and make sure the other parts move 6-5 and 4-3.
  - ▶ **Dissonances** need to be treated carefully. A suspension should be prepared, suspended, and resolved
  - ▶ Bach often uses **the 7th in V7 as a passing note** rather than sounding it on the beat.
  - ▶ Use lots of **unaccented passing notes** between notes a 3rd apart, but avoid accented passing notes unless you are sure that they are correct.
  - ▶ Make sure that the **harmonies change** over a bar line!!!
  - ▶ **Part writing** - Keep the alto within an octave of the soprano and within a sixth of the tenor. The only large gaps should be between the tenor and bass.
  - ▶ **Don't forget your anacrusis openings!**

Keinen hat Gott verlassen

[50 marks]

1. Complete the alto, tenor and bass parts of the following chorale in the manner of J. S. Bach.



The first system of music consists of three measures. The upper staff is empty. The lower staff contains the following notes: Measure 1: a half note G4. Measure 2: quarter notes A4, B4, C5, B4, A4. Measure 3: quarter notes G4, F4, E4, D4, C4. The key signature has one sharp (F#) and the time signature is 6/8. A box containing the number '01' is located at the bottom right of the system.

The second system of music consists of three measures. The upper staff is empty. The lower staff contains the following notes: Measure 4: quarter notes C4, D4, E4, F4, G4. Measure 5: quarter notes A4, B4, C5, B4, A4. Measure 6: quarter notes G4, F4, E4, D4, C4. The key signature has one sharp (F#) and the time signature is 6/8. A box containing the number '02' is located at the bottom right of the system.

129 Keinen hat Gott verlassen

BWV 369

The image displays a musical score for the chorale 'Keinen hat Gott verlassen' (BWV 369). It consists of two systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a four-part setting style, with the vocal line in the treble and the basso continuo line in the bass. The notation includes various note values, rests, and phrasing slurs. The first system ends with a double bar line and repeat dots, followed by a second system. The piece concludes with a final cadence in the bass staff.

System 1: A musical staff system with two staves. The top staff is empty. The bottom staff contains a melodic line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final half note G4. A small box with the number '5' is located below the bottom staff.

System 2: A musical staff system with two staves. The top staff is empty. The bottom staff contains a melodic line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final half note G4. A small box with the number '3' is located below the bottom staff.

System 3: A musical staff system with two staves. The top staff contains a chordal accompaniment in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final half note G4. The bottom staff contains a melodic line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final half note G4.

Add alto, tenor and bass parts to complete the following in an appropriate style.

Topic B (i) Chords and Cadences – Bach Chorale

Musical notation for exercise 6, consisting of two staves. The top staff is empty. The bottom staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A box with the number 6 is located at the bottom right of the staff.

Musical notation for exercise 7, consisting of two staves. The top staff is empty. The bottom staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. A box with the number 7 is located at the bottom right of the staff.

First system of musical notation, consisting of two staves with complex rhythmic patterns and accidentals.

Second system of musical notation, consisting of two staves. The number 267 is printed to the right of the system. Below the staves, the text "Vater unser im Himmelreich" is written.

Third system of musical notation, consisting of two staves with complex rhythmic patterns and accidentals.

Fourth system of musical notation, consisting of two staves. The number 110 is printed to the right of the system. Below the staves, the text "Vater unser im Himmelreich" is written.

Fifth system of musical notation, consisting of two staves with complex rhythmic patterns and accidentals.

Sixth system of musical notation, consisting of two staves with complex rhythmic patterns and accidentals.

Seventh system of musical notation, consisting of two staves. The number 77 is printed to the right of the system. Below the staves, the text "Vater unser im Himmelreich" is written.

The image displays three systems of musical notation for a chorale exercise. Each system consists of two staves. The first system shows a single melodic line in the bass clef. The second system shows a single melodic line in the bass clef. The third system shows two parts: a vocal line in the bass clef and a chordal accompaniment in the treble clef. The music is in G major and 4/4 time.

Add alto, tenor and bass parts to complete the following in an appropriate style.

Topic B (i) Chords and Cadences – Bach Chorale

Musical notation system 6, consisting of two staves. The upper staff is empty. The lower staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A fermata is placed over the final note, F4. A circled number '6' is located below the staff.

Musical notation system 7, consisting of two staves. The upper staff is empty. The lower staff contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. A fermata is placed over the first note, G4. A circled number '7' is located below the staff.

336.

Wo Gott der Herr nicht bei uns hält



The first system of music consists of two staves. The upper staff is empty. The lower staff contains a sequence of notes: a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The key signature has one sharp (F#) and the time signature is 6/8. A fermata is placed over the G4 note. A bracket under the last three notes (B3, A3, G3) is labeled with the number 5.

The second system of music consists of two staves. The upper staff is empty. The lower staff contains a sequence of notes: a half note G4, a half note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. The key signature has one sharp (F#) and the time signature is 6/8. A fermata is placed over the G4 note. A bracket under the last three notes (A3, G3, F3) is labeled with the number 3.

The third system of music consists of two staves. The upper staff contains a sequence of notes: a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The lower staff contains a sequence of notes: a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The key signature has one sharp (F#) and the time signature is 6/8. A fermata is placed over the G4 note in the lower staff. A bracket under the last three notes (A3, G3, F3) in the lower staff is labeled with the number 3.

Add alto, tenor and bass parts to complete the following in the style of J. S. Bach.

6

7

**Diminished 7<sup>th</sup>** The diminished 7<sup>th</sup> may appear before V at a cadence ( $\#iv_7^b$ ) as an altered version of  $iv_7^b$

**Supertonic chord** The most common chromatic chord is the supertonic chromatic seventh chord

## Using chromatic chords effectively

R. 108

R. 21

The diminished 7<sup>th</sup> may be used as a substitute for V<sup>7</sup>b in a minor key

The image contains two musical examples, R. 113 and R. 340, illustrating diminished 7th chords in piano accompaniment. Example R. 113 is in the key of B-flat major (two flats) and features a diminished 7th chord (B-flat, D-flat, F, A-flat) in the right hand, which is a tritone substitution for the dominant chord (F major). Example R. 340 is in the key of D major (two sharps) and features a diminished 7th chord (F, A-flat, B, D) in the right hand, which is a tritone substitution for the dominant chord (A major). Both examples show the piano accompaniment with treble and bass staves, and the melodic line in the right hand.

Identify the diminished 7ths in the following examples:

A musical score for two staves, likely a piano and a voice part. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of several measures of chords and moving lines.

Bach's harmonisation R. 105

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one sharp (F#) and a common time signature (C). This is intended for the student to write their own harmonisation.

Harmonise the following:

A musical score for two staves, similar to the first example. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The music consists of several measures of chords and moving lines.

Bach's harmonisation R. 21

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one sharp (F#) and a common time signature (C). This is intended for the student to write their own harmonisation.

Harmonise the following:

# Exploring complex part-writing

The moving or 'runny' bass line

Musical score for R.34, featuring a complex part-writing exercise. The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in 4/4 time and consists of 16 measures. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff features a more active bass line with frequent eighth-note patterns. The piece concludes with a double bar line and repeat dots.

R.34

Musical score for R.8, featuring a complex part-writing exercise. The score is written on two staves, with the upper staff in treble clef and the lower staff in bass clef. The music is in 4/4 time and consists of 16 measures. The upper staff contains a melodic line with eighth and sixteenth notes, while the lower staff features a more active bass line with frequent eighth-note patterns. The piece concludes with a double bar line and repeat dots.

R.8

R68

Wenn wir in höchsten Nöten sein

Musical score for R68, consisting of two systems of two staves each. The top staff of each system is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time and features a complex harmonic texture with many accidentals and ties. The first system contains the first two measures of the piece, and the second system contains the next two measures.

R74-

O Haupt voll Blut und Wunden

Musical score for R74, consisting of two systems of two staves each. The top staff of each system is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time and features a complex harmonic texture with many accidentals and ties. The first system contains the first two measures of the piece, and the second system contains the next two measures.



## Avoiding mistakes and maximising marks at A2

Common causes of lost marks

- Consecutive/exposed octaves and fifths
- Failing to spot modulations (or add appropriate accidentals)
- Not making sure that the chords inserted fit with the chords given
- Repeating chords from weak to strong beats
- Doubling 4th in Cadential 6/4
- Not preparing dissonances (i.e. 7ths)
- Not including melodic decoration
- Presentation
- Failing to complete the exercise!

