
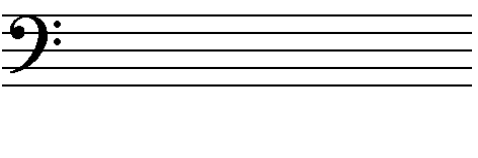
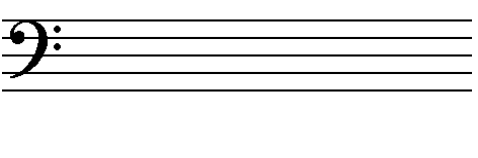
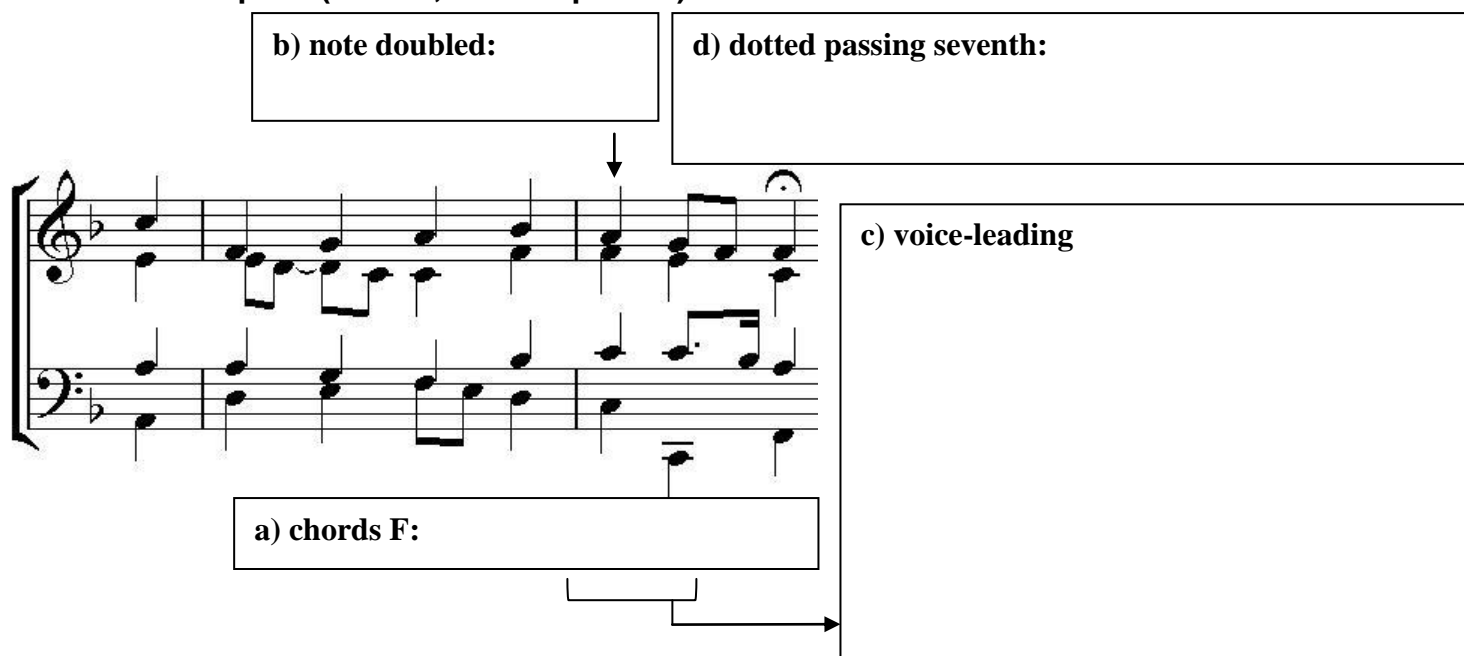


Worksheet Five (Fingerprint 1)

	Progression 1	
	Progression 2	

Examples from Bach Chorales

Example 1 (RM165, second phrase)



b) note doubled:

d) dotted passing seventh:

a) chords F:

c) voice-leading

- Label the last four chords in the box provided with Roman numerals.
- What note of the chord is doubled in the first chord of the last bar?
- The basic voice-leading is always the same in the penultimate two chords of this fingerprint (bracketed in the example above). Describe it so that you can copy it in your own examples (e.g. two voices do x while the other two do y):
- The melody has **an anticipation** on the penultimate note (an F). Imagine that the tenor passing seventh in the same beat consisted of straight quavers rather than dotted ones – what problem does that create?

Example 2 (RM68, final phrase, slightly simplified)

b) harmonic feature:

c) bass line:

a) chords F:

- Label the last three chords in the box provided with Roman numerals.
- Precisely describe the harmonic feature that Bach adds to the penultimate chord?
- Describe the bass line used with this chord pattern.

Example 3 (RM110, final phrase, slightly simplified)

a) chords c:

b) why does bass line skip?:

- Label the last four chords in the box provided with Roman numerals.
- Imagine the bass part did not skip down the octave. What problem would this create?

General

Now go back to the beginning of this worksheet and fill in the two main progressions used for this melodic fingerprint (bass line and Roman numerals).

What embellishment decorates the penultimate chord in all the examples above?

Exercises

1



2



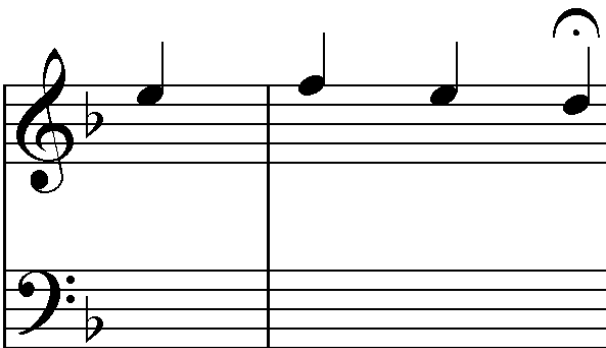
3



4



5



Common errors**General comments and tips**