



Music

AS and A Level | AQA | Edexcel



2016 specification
first exams in 2018

Composing Bach Chorales

AS and A Level Music

S Feinbaum

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Contents

Thank You for Choosing ZigZag Education.....	ii
Teacher Feedback Opportunity	iii
Terms and Conditions of Use	iv
Teacher’s Introduction.....	1
Edexcel A Level Assessment Criteria	2
AQA AS and A Level Assessment Criteria	3
Chorale Checklist.....	4
Bach Chorales.....	5
Triads, inversions and 7 ^{ths}	6
Major, minor, diminished and augmented chords.....	7
Chords in a minor key	7
Major, minor, augmented and diminished triads.....	7
Inversions.....	10
7 th chords	11
Four-part Harmony.....	14
Voice types and ranges.....	14
Scoring	14
Part writing	15
Doubling.....	17
Rules for Chorales.....	18
Consecutive octaves and 5 ^{ths}	18
Exposed octaves and 5 ^{ths}	20
Non-harmony notes.....	21
Cadences.....	23
The dominant 7 th chord	24
Writing cadences	26
Short cadential progressions	29
Preparing imperfect cadences	32
Preparing plagal cadences	32
Chord Progressions.....	34
Basic progressions I–IV–V–I	34
Other special progressions	37
Tips for Harmonising Chorales.....	42
Modulations.....	45
Extension.....	47
Exam-Style Questions.....	54
AQA AS.....	54
AQA A Level.....	57
Edexcel A Level	60
Answer Section	62
Activity Answers.....	62
Model Answer Exercises	66

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Teacher's Introduction

This resource will be of benefit to teachers of Edexcel A Level Music, and AQA AS and A Level Music, who have chosen the Bach Chorales option for the Composing to a Brief module. It provides information and activities to help students compose chorales in the style of J S Bach. The key sections of the resource are:

- **Bach chorales – the context** – brief information about the historical development of Bach's chorales
- **Triads, 7th and inversions** – principles of how to construct chords suitable for chorales
- **Four-part harmony** – scoring for SATB choir
- **Rules for chorales** – including activities to help students avoid mistakes such as consecutive and exposed octaves and 5ths, and doubled leading notes
- **Non-harmony notes** – covering auxiliaries, anticipations and passing notes
- **Cadences** – including perfect, imperfect, plagal and interrupted cadences, and the chords used to precede them
- **Chord progressions** – building progressively from a basic I–IV–V–I, to more complex progressions such as those using chords ii and vi, the circle of 5ths, or expansion of the tonic and subdominant areas
- **Extension:** – information and activities for the benefit of more-able students, covering suspensions, diminished chords and chord II⁷b
- **Practice exam questions** – answers and discussion questions are provided

Remember!

Always check the exam board website for new information, including changes to the specification and sample assessment material.

Differentiation for AQA AS and A Level

This resource is co-teachable. All activities aimed at preparing students for A level chorale Exercise 2 have been marked 'A Level only', though these can also be used at your discretion as extension tasks for AS students.

Answers are provided to some activities at the end of the resource. Where answers are available, the following text appears in the activity after the question:

✓ **Check your answers at the back of the guide.**

However, owing to the wide range of possible answers, many of the activities will need to be marked by a teacher using the marking criteria supplied by the relevant exam board. Towards the end of the course, some students may be capable of peer-/self-assessment using the student-friendly mark schemes and chorale checklist on pp.2–3.

S Feinbaum, January 2019

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Edexcel A Level Assessment Criteria

The table below shows the criteria that the examiner will use to mark your chorales. If you are marking a chorale, decide the extent to which you agree with each statement. Tick the appropriate box, and then add up the numbers to find the total overall mark.

	5 strongly agree	4	3	2	1 strongly disagree	0 no relevant answer
Features of the music, such as melody, harmony, and modulation are effectively organised.						
The music is expressive and stylistically appropriate for a chorale.						
The part writing is secure, and dissonances are handled correctly.						
The harmonisation is fluent and creative. The vocal lines are well shaped.						
Total marks: _____						



AS and A Level Assessment Criteria

The table below shows the criteria that the examiner will use to mark your chorales. It is the same for AS and A Level, but the A level tasks are more challenging than those for AS. If you are marking a chorale for yourself or another student, read the criteria then tick the box to the right of the statements that best describe the chorale. To calculate the exact number of marks, decide how closely the chorale matches the criteria – the higher the level of achievement, the higher the mark should be within the band.

Marks	Criteria	Tick	Marks
21–25	<ul style="list-style-type: none">• The music is stylistically appropriate for a chorale• Stylistic features are used in creative and imaginative ways• Wide variety of chords and cadences• Inventive use of different keys• Few or no errors of technique (such as doubled leading notes, parallel 5^{ths} and octaves, etc.)• The vocal parts have a good melodic shape		
16–20	<ul style="list-style-type: none">• Stylistic features of a chorale are used securely• The choice of chords is generally correct, and there is some use of interesting harmonies• The use of keys and cadences is accurate, but may lack originality• There are some technical errors (such as doubled leading notes, parallel 5^{ths} and octaves, etc.), though these do not impact the overall quality of the sound• The vocal parts are well shaped, with few problems		
11–15	<ul style="list-style-type: none">• There is some awareness of the stylistic features of a chorale, but these are used inconsistently• The cadences are generally effective, but contain errors• Most of the chords are suitable, but there are some errors and/or a lack of variety• There is some awareness of part writing, but the vocal parts may contain errors or be repetitive		
6–10	<ul style="list-style-type: none">• There is occasional awareness of the stylistic features of a chorale• There is some understanding of cadences, but errors are frequent• The choice of chords is weak, and the sense of key may be insecure at times• There are significant errors or part writing, but there may be some places where the voice parts are well-shaped		
1–5	<ul style="list-style-type: none">• There is no stylistic awareness• There is little sense of key• Cadences and chords are often incomplete or inaccurate• There are frequent errors in the way the vocal parts are shaped		



Chorale Checklist

Use this list to help you make sure that your chorales are stylistically correct. Tick off each statement when you have checked that it applies to your chorale.

You can also use this list to help you check the work of a friend or classmate.

Chords

- The chord used on each beat contains the main melody note (and bass note if applicable) provided in the question at that point in the piece.
- All the chords used are appropriate in relation to the key(s) of the piece.
- A perfect, imperfect, plagal or interrupted cadence is used at the end of every phrase.
- An appropriate chord is used to prepare for each cadence.
- The chord progressions at the beginning and in the middle of the phrases are stylistically appropriate and logical.

Voice leading

- I have checked carefully for parallel octaves and 5^{ths}.
- I have checked for exposed octaves and 5^{ths}.
- All leading notes move to the tonic.
- In cadential $\frac{6}{4}$ progressions, the bass note is doubled and the other parts move downwards by step.
- The 7th of 7th chords (such as V⁷) is resolved downwards by step.
- (If applicable) suspensions are suitably prepared and resolved.

Part writing

- An appropriate range is used for each voice part.
- Most of the melodic movement is in the bass and soprano parts.
- Contrary motion is used between the soprano and bass where possible, especially if there is a leap in either part.
- The alto and tenor parts use a lot of repeated notes and steps.
- Harmonic intervals wider than an octave only occur between the tenor and bass parts.
- The parts do not cross or overlap.
- The tenor part is high (most of the notes should be around middle C).
- Ornaments such as auxiliaries, passing notes and anticipations are used to make the parts interesting.



Bach Chorales

Chorales are hymns of the German Protestant Church. The texts are in German. Like Anglican (Church of England) hymns, they were sung by the congregation, with support from the church choir.

The original chorales, from the sixteenth century, consisted of a monophonic melody with no accompaniment. In the eighteenth century, composers such as J S Bach started to write simple, four-part harmonisations of these melodies, to be sung by a choir. In these hymns, the **sopranos** sang the main melody to support the congregation. The **altos**, **tenors** and **basses** sang the supporting chords. The texture was largely **homophonic** – all the parts moved at the same time in block chords. However, simple **ornaments**, such as **passing notes**, were often added to vary the texture and fill in the intervals between the notes of successive chords.

Soprano – a high female or boy's voice.

Alto – a low female or boy's voice.

Tenor – a high male voice.

Bass – a low male voice.

Homophonic – a texture where all the parts move at the same time in block chords.

Ornaments – extra notes added to the music to make it sound more elaborate.

Passing note – a note that does not belong to the chord, used to fill in the interval of a 3rd or 4th between two harmony notes.

1. Ach bleib' bei uns, Herr Jesu Christ.

Today, most Music students will learn how to compose chorales at some point in their education. As you will discover, there is a set of rules and procedures that you must follow when writing chorales. These rules are what make chorales such a great composition exercise for students. By learning to compose chorales, you will learn to understand and control harmony (chords) and voice leading (the horizontal movement of parts between chords). You can then apply this knowledge to your own free composition work and musical analysis.

As you learn to compose chorales, you will find it useful to listen to and study some real examples of chorales written by Bach. This will help you to familiarise yourself with Bach's sound so that you can reproduce it in your own work. Some recorded chorales can be found here:

zzed.uk/9358-bachspotify

You can access a score with over 100 of Bach's chorales here:

zzed.uk/9358-bachscore

Please be aware when you look at and listen to these real-life examples of chorales, that Bach occasionally breaks the composition rules that you will be taught in this guide. To an extent, the composition rules are a simplification of Bach's musical style, and are designed to teach you how to control your use of harmony. Please do not break them, even in imitation of Bach.

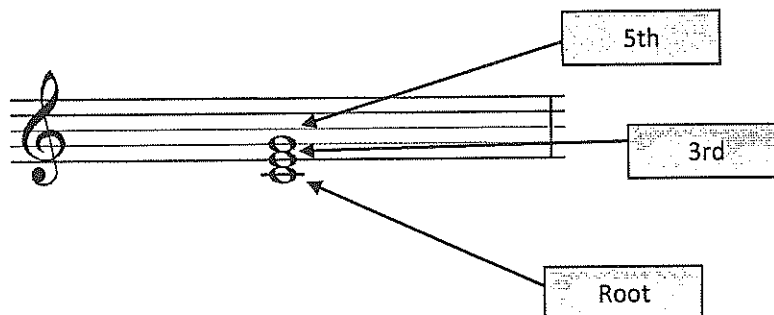
Triads, inversions and 7^{ths}

Triads

A triad is a chord with three notes. In the simplest form of a triad, the three notes are arranged to form two **superimposed** intervals of a 3rd. In this basic form of a triad, the notes are named as follows:

Superimposed – written one on top of the other.

- The lowest note of the triad is called the **root** of the chord.
- The middle note (a 3rd above the root) is called the **3rd** of the chord.
- The top note (a 5th above the bass) is called the **5th** of the chord.



Activity 1

Below are some chords from a chorale. Rewrite them so that they form a simple (closed position) triad that consists of two superimposed intervals of a major 3rd.

To do this you will need to:

- work out the letter names (C, D, E, F, G, etc.) of each pitch (you could write the note name by each pitch to help you remember).
- write only once the pitch that is doubled (played in two different parts/octaves)
- Work out how to arrange the notes in closed position as two superimposed 3rds. If you are not sure, write out the three versions of the chord, each with a different note in the bass, and work out which of these is correct.

The first question has been completed for you as an example.

Example musical notation showing a grand staff with a treble clef and a bass clef. The first measure shows a chord with notes G4, B4, and D5 in the treble and G3, B3, and D4 in the bass. The second measure shows a similar chord. The third measure shows a chord with notes G4, B4, and D5 in the treble and G3, B3, and D4 in the bass. Below the notation are two boxes labeled 'Workings' and 'Answer'.

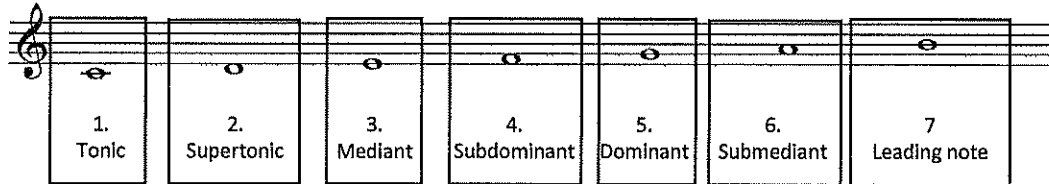
✓ Check your answers at the back of the guide.

Major, minor, diminished and augmented chords

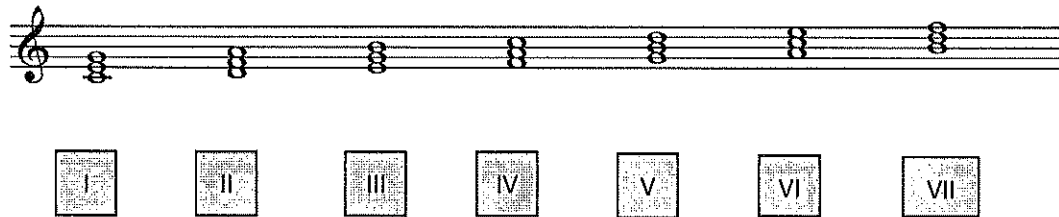
Degrees of the scale and chords

Each note of a major or minor scale has a specific position in relation to the key note (tonic). This position is based on the pattern formed by the scale when it is written in **ascending** order. The notes of a scale are often referred to as 'degrees of the scale'. These degrees have specific names, which are as follows:

Ascending – going up.

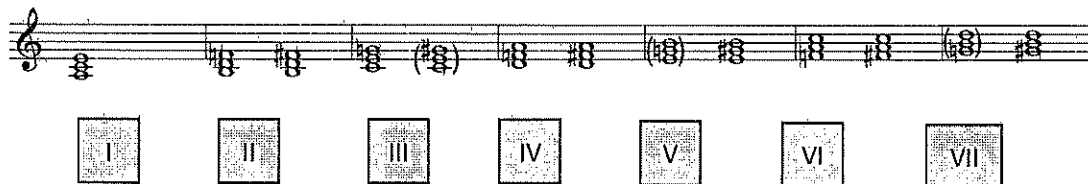


A chord can be built on any degree (note) of a scale. There are many different ways of labelling chords. One way is to describe the chord according to the note upon which it is based. For instance, a chord based on the tonic note would be referred to as a tonic chord, a chord based on the supertonic note would be referred to as a supertonic chord, and so forth. Another common way of describing chords is to refer to them using Roman numerals. These Roman numerals are assigned based on the ascending version of the scale, so that the chord based on the tonic note is referred to as chord I, the note based on the supertonic note is referred to as chord II, and so forth.



Chords in a minor key

In a minor key, the submediant (6th) and leading note (7th) of the scale may be either raised or not raised. This means that there are two possible versions of every chord apart from I. This is shown in the example below. Note that the minor version of V and the major version of VII (with the natural leading note, shown in brackets below), are rarely used in chorales. Likewise, the augmented version of chord III is also shown in brackets, as these types of chord are rarely used in Baroque music.

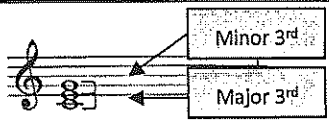
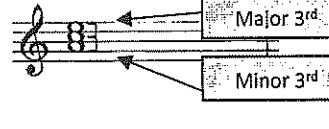
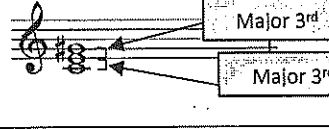
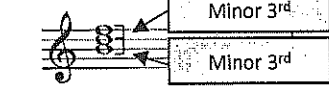


Major, minor, augmented and diminished triads

Both **major 3rds** and **minor 3rds** are used to construct triads. The sound quality of a particular chord is affected by the type of 3rd used in the chord.

Major 3rd – an interval of a 3rd that spans four semitones.
Minor 3rd – an interval of a 3rd that spans three semitones.

There are four possible ways of constructing triads from major and minor 3rds:

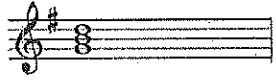

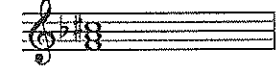
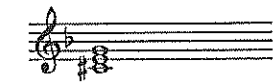
Type of chord	Intervals	Example
Major chord	Major 3 rd + minor 3 rd	
Minor chord	Minor 3 rd + major 3 rd	
Augmented chord	Major 3 rd + major 3 rd	
Diminished chord	Minor 3 rd + minor 3 rd	



Activity 2

Play the major, minor, augmented and diminished chords in the table above. What particular mood/quality is created by each type of chord? If possible, discuss this with your classmates and/or teacher.

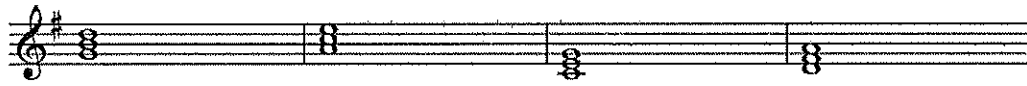
In an extension of the Roman numeral system explained on the previous page, special signs and symbols are used to indicate major, minor augmented and diminished chords:

Chord	Explanation	List of symbols used	Examples
Major	Upper-case Roman numerals	I, II, III, IV, V, VI, VII	 G maj: I
Minor	Lower-case Roman numerals	i, ii, iii, iv, v, vi, vii	 G maj: ii
Augmented	Upper-case Roman numerals, with a + sign	I ⁺ , II ⁺ , III ⁺ , IV ⁺ , V ⁺ , VI ⁺ , VII ⁺	 D min: III ⁺
Diminished	Lower-case Roman numerals, with a ° sign	i ^o , ii ^o , iii ^o , iv ^o , v ^o , vi ^o , vii ^o	 D min: vii ^o

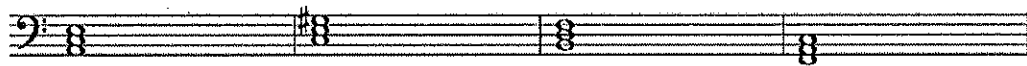


Activity 3

- Label these chords below with extended Roman symbols (upper and lower case and +/° signs). Make sure that you look at the clef and the key.

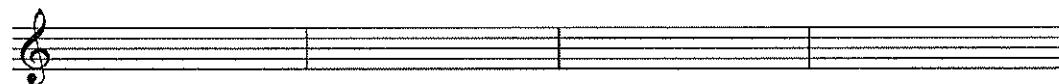


G maj: _____

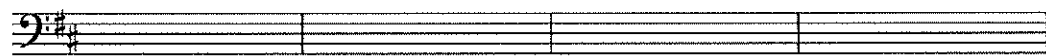


A min: _____

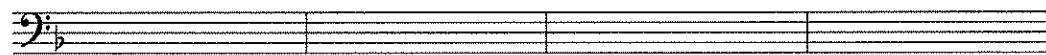
- Write out these chords on the staves below.



C maj: I vi vii° V



B min: i ii° III+ VI

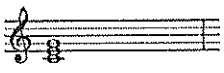
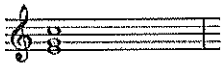



F maj: IV ii iii vii°

✓ Check your answers at the back of the guide.

Inversions

In most of the examples we have looked at so far, the root of the chord has been in the bass. However, in chorales and other real-life musical pieces, any note of a chord, including the 3rd and the 5th, can be used in the bass. This use of different notes of the chord in the bass is called chord inversion. There are three main types of inversion. These are shown in the table below:

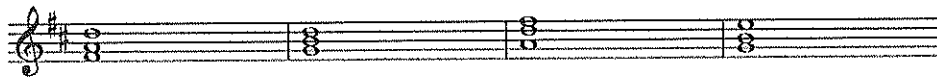
Name of inversion	Example	Explanation	Letter name
Root position		The root of the chord is in the bass.	(a) or no letter
1 st inversion		The 3 rd of the chord is in the bass.	b
2 nd inversion		The 5 th of the chord is in the bass.	c

In Roman and extended Roman chord notation, 1st inversions are indicated by the letter 'b', and 2nd inversions are indicated by the letter 'c'. occasionally, the letter 'a' is given to indicate a root position chord. However, in practice, the 'a' is often omitted – if you see a Roman numeral without a letter, you can assume that the chord is in root position.

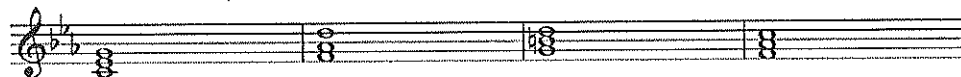


Activity 4

- Label the chords below with a Roman numeral and (where applicable) a letter to show the inversion.



D maj: _____

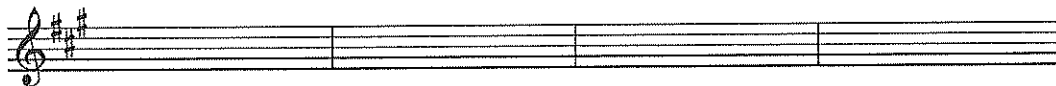


C min: _____

- Write the chords on the staves below.



D min: ib V Vc ii



A maj: IVb Ic iib V

✓ Check your answers at the back of the guide.

The example below shows how inversions might be labelled in a Bach chorale. Notice that it is the bass note alone that determines the inversion of the chord. The pitches above the bass can occur in any octave and in any order, and this does not affect the inversion.

G maj: I Ib IV V I IV Ic V I



Activity 5

As a class, listen to, play or sing the chord progression given above.

Notice the different qualities created by the chord inversions:

- Root position chords sound stable and grounded.
- 1st inversion chords sound rather unstable.
- 2nd inversion chords are very unstable, to the point where they sound like a decoration of the chords next to them.

7th chords

7th chords are formed by adding the note a 7th above the root of a triad. In music from the nineteenth century onwards, 7ths could be added to any chord within a key. However, in Bach's chorales, only two main 7th chords are used:

- V⁷, a 7th chord built on the dominant (5th) degree of the scale.

C major: V⁷

- ii⁷ (or occasionally ii^{o7} in a minor key), a 7th chord built on the supertonic (2nd) degree of the scale.

C maj: ii⁷

A min: ii^{o7}

Like triads, 7th chords can be inverted. In theory, any note of a 7th chord may be in the bass. This includes 3rd inversion 7th chords, in which the 7th is in the bass:

C maj: V⁷d

However, in chorales, there is only a handful of chord inversions that are used:

- ii⁷ is commonly used in 1st inversion, as ii⁷b.

C maj: ii⁷b

- V⁷ chords may be used in root position (with the root in the bass) or in 1st inversion (with the 3rd in the bass). In certain circumstances, they may also be used in 2nd inversion (with the 5th in the bass).

C maj: V⁷ V⁷b V⁷c



Activity 6

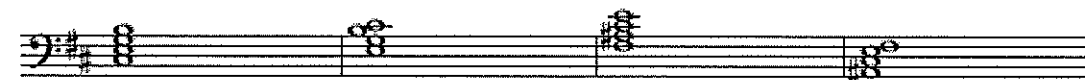
1. Label these 7th chords using Roman numerals, and letters (b,c) where appropriate.



C maj: _____

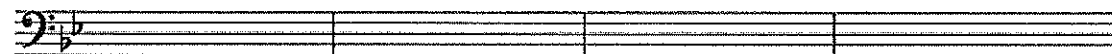


A maj: _____



B min: _____

2. Write these chords on the staves below.
In the minor key activity, remember to add any necessary accidentals (#, b or h) to ensure that chords have the right quality as indicated by the Roman numerals (major, minor or diminished).



B \flat maj: V⁷ ii⁷b V⁷c V⁷b



E min: ii^{o7}b V⁷ V⁷b ii⁷

✓ Check your answers at the back of the guide.



Four-part Harmony

Voice types and ranges

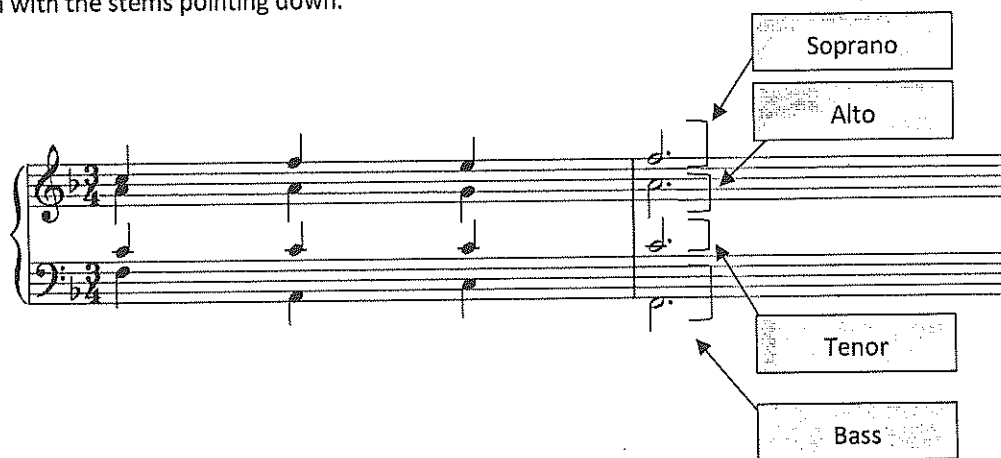
Bach chorales are in four parts. The table below shows these voice types and the range of notes that each voice can comfortably sing. When you are writing chorales, you should try to ensure that each voice stays within this range.

Soprano – a high female or boy's voice	Alto – a low female or boy's voice	Tenor – a high male voice	Bass – a low male voice

Although occasionally voices sing notes outside these ranges, please do not include these in your assessed chorales as it would not be considered stylistically appropriate and you may lose marks.

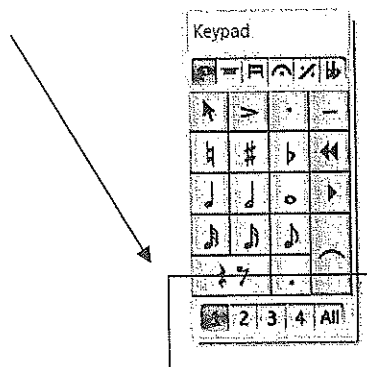
Scoring

In your exam, you will be asked to write these parts in short score, with the soprano and alto part on a single treble staff, and the tenor and bass part on a single bass staff. To avoid confusion between the parts, the soprano and tenor lines are written with the stems of the notes pointing up, and the alto and bass parts are written with the stems pointing down.



If you are writing up your chorales in Sibelius, you can use the numbers along the bottom of the keypad to input notes with stems pointing up or down.

- Click the number 1 to write notes with stems up.
- Click the number 2 to write notes with stems down.



Part writing

Bach chorales tend to use the voices in a particular way. Some key points to remember are:

- The soprano and bass parts should be the most interesting. Try to include a mixture of steps and leaps. Leaps of up to an octave are common in the bass, but avoid dissonant intervals such as **tritones** and 7^{ths}. Generally, leaps in the soprano part are smaller intervals, such as 3^{rds} and 4^{ths}.
- When the soprano or bass part have a **leap**, they should ideally move in **contrary motion**.
- Keep the alto and tenor parts as still as possible – use repeated notes and **steps**.
- The tenor part is high, and usually stays around middle C.
- Gaps of an octave or more are only permitted between the tenor and bass lines. The higher parts should be close together.

Leap – a melodic interval wider than a major 2nd.
Tritone – the interval of an augmented 4th or diminished 5th.
Contrary motion – this occurs when two parts move in opposite directions (one goes up and the other goes down).
Step – a term used to describe the distance between two adjacent melody notes that are a 2nd apart.

The soprano and bass parts contain a mixture of steps and leaps

Contrary motion between the soprano and bass leaps

Alto and tenor parts should be as still as possible

The tenor part is relatively high, and centres around middle C

Intervals wider than an octave only occur between tenor and bass

- Avoid overlapping the parts:

✘ This example shows the tenor and bass parts crossing twice

- Avoid 3rds low in the texture between the tenor and bass:

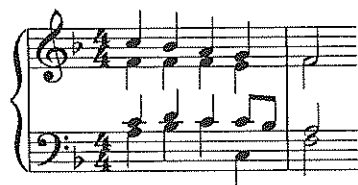


✗ A 3rd in a low register between the tenor and bass

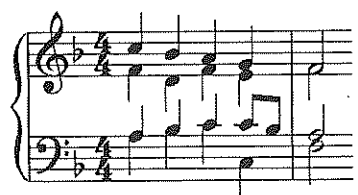


✓ A 3rd in a high register between the tenor and bass

- Occasionally it may be necessary for two voices to sing the same pitch in the same octave (i.e. in unison). However, you should avoid doing this too often, and should avoid doubling leading notes, etc. Two voices should never move in parallel unisons.



✓ Acceptable use of unison between tenor and bass

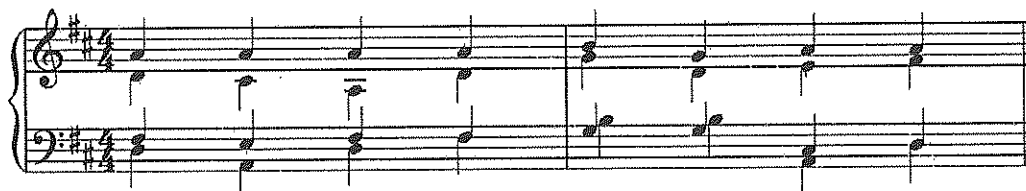


✗ Parallel unisons between tenor and bass



Activity 7

This chorale melody contains lots of mistakes of voice leading. How many can you identify? Write a list. Use the information above to help you.



✓ Check your answers at the back of the guide.

Doubling

With the exception of 7th chords, most of the harmonies that are used in chorales have only three notes. As a result, you will need to double one of the notes in the chord. When you are deciding which note to double, you should follow these rules:

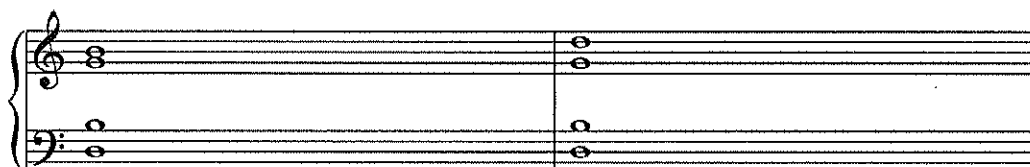
Leading note – the 7th degree of the scale.

Dissonance – a note that clashes with the other notes that are being sounded at the same time.

- Do not double 7ths, (e.g. in a V⁷ chord), **leading notes** or other **dissonances** that resolve in a particular direction.

✗ Leading note doubled

✓ Other note doubled

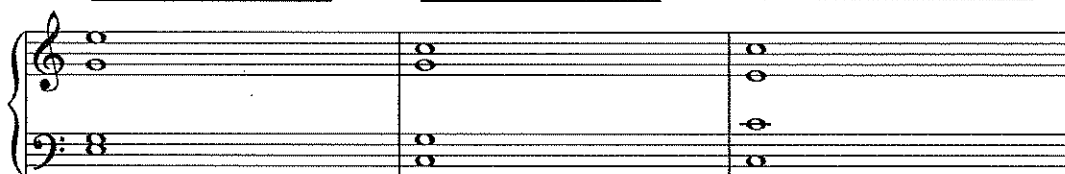


- Where possible, double the **root** of the chord.
- If you cannot double the root, double the 5th of the chord.
- If you cannot double the 5th, double the 3rd of the chord.
- You may occasionally leave out the 5th of the chord, but never leave out the **root** or the 3rd.

✗ Missing root

✗ Missing 3rd

✓ Missing 5th



C maj: |

|

|

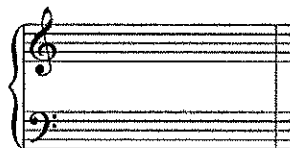


Activity 8

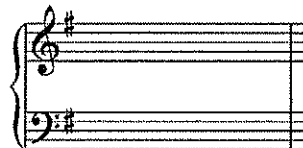
Write out the chords in the spaces provided.

The information below the staff tells you which chord to write and which note to double.

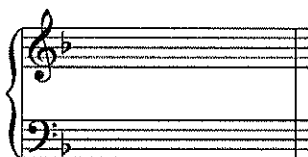
As you work through the questions, make sure that there is good spacing between the parts.



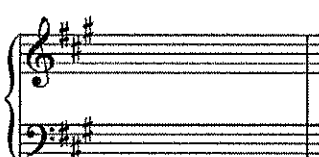
C maj: I (double the root)



E min: Vb (double the 5th)



F maj: IV (double the 3rd)



A maj: iib (double the root)

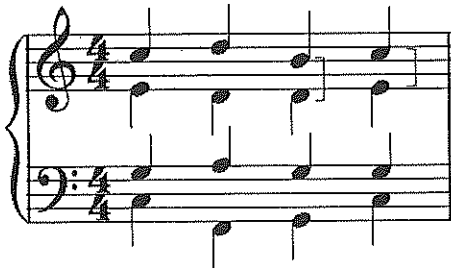


Rules for Chorales

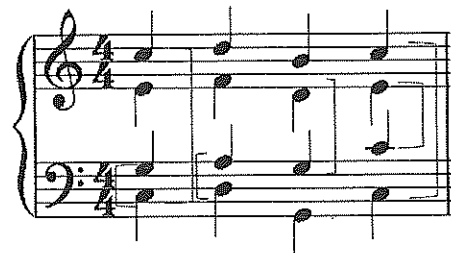
Consecutive octaves and 5^{ths}

Consecutive intervals occur when there is **parallel motion** between two parts, and when both parts move up or down by the same interval. Consecutive 3^{rds} and 6^{ths} are common in chorales and sound pleasant to the ear. However, consecutive octaves and 5^{ths} should be avoided, even if they involve **compound intervals**, as they create a rather bare sound.

Parallel motion – when two parts move in the same direction, and the interval (e.g. major 3rd, perfect 5th, etc.) remains the same.
Compound intervals – intervals wider than an octave, for example a 9th or a 10th.



✓ Parallel 6^{ths}



✗ Parallel 5^{ths} and octaves

If you use conventional chord progressions (such as those described later in this guide), this will help you to avoid parallel 5^{ths} and octaves. However, parallel 5^{ths} and octaves can accidentally occur in any progression, and you must check your work for them, or you will be marked down in the exam.

The best way to do this is to check all the intervals between each pair of voices:

- Soprano and alto
- Soprano and tenor
- Soprano and bass
- Alto and tenor
- Alto and bass
- Tenor and bass

This can be quite a time-consuming process, so make sure that you give yourself plenty of time to do this. If you are writing a long harmonisation (for example at A Level), you could stop when you have completed each phrase/section to check for parallels so that you do not end up with too much of this rather laborious task left at the end.

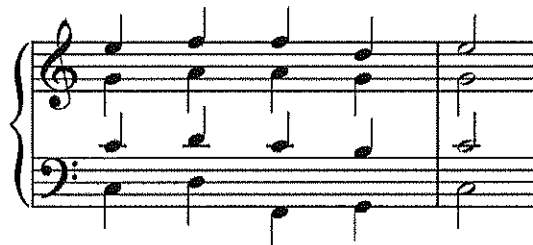


Activity 9

Check for parallel 5^{ths} and octaves in these examples. Use the checklists to help you check each pair of voices. When you find the parallels, mark them with brackets, as in the example on the previous page.

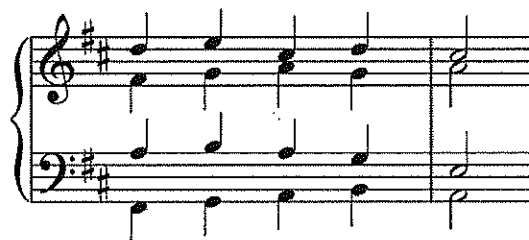
1. Tick as you check:

- Soprano and alto
- Soprano and tenor
- Soprano and bass
- Alto and tenor
- Alto and bass
- Tenor and bass



2. Tick as you check:

- Soprano and alto
- Soprano and tenor
- Soprano and bass
- Alto and tenor
- Alto and bass
- Tenor and bass



3. Write your own checklist, and tick as you check.

- _____
- _____
- _____
- _____
- _____
- _____



✓ Check your answers at the back of the guide.

Exposed octaves and 5^{ths}

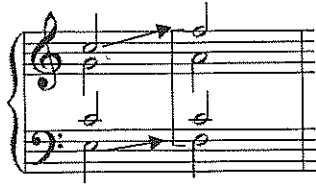
Exposed octaves and 5^{ths} occur when the soprano and bass parts arrive at the interval of a perfect 5th or octave through **similar motion**, and the soprano part moves by **leap**. Exposed octaves and 5^{ths} create a similar, sparse sound to parallel octaves and 5^{ths}, and so you should check for and avoid them in your chorales.

Similar motion – when two parts move in the same direction (up or down), but not necessarily by the same interval.

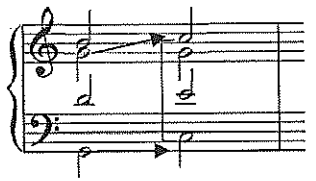
Contrary motion – when two parts move in opposite directions (one goes up and the other goes down).

Leap – a wide melodic interval of a minor 3rd or larger.

Step – a narrow melodic interval of a major or minor 2nd.



✗ Similar motion, with a leap in the soprano



✓ Similar motion, with a step in the soprano

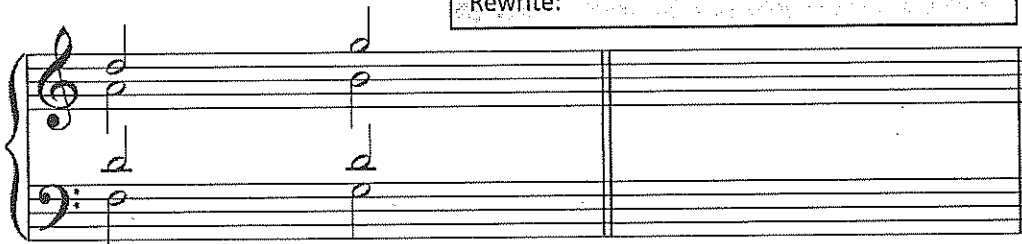


✓ Contrary motion

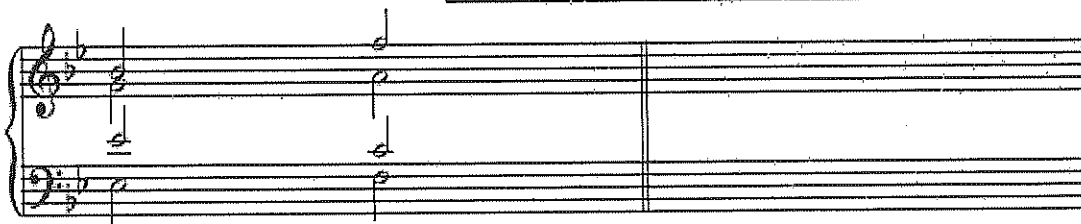
Activity 10

Rewrite these progressions to avoid exposed octaves and 5^{ths}.
Make sure that you check for parallel 5^{ths} and octaves before you finish.

Rewrite:



Rewrite:



Non-harmony notes

Non-harmony notes are pitches that do not belong to the chord that is being played at the time they are sounded. They can occur in any voice part: soprano, alto, tenor or bass. Bach often uses non-harmony notes to ornament his chord progressions. They typically create **dissonance** with one or more notes in the chord. The types of non-harmony note that are common in chorales are:

Dissonance – when a note clashes with the other notes that are being sounded at the same time.

- **Passing notes** – these are non-harmony notes that are used to fill in the gap of a 3rd or a 4th between two *different* harmony notes. If a passing note is placed on the beat, it is referred to as an **accented passing note**. If a passing note is placed between beats, it is referred to as an **unaccented passing note**.

Accented passing note

Unaccented passing notes

- **Auxiliary notes** – auxiliary notes are a step away from the main harmony note. Unlike passing notes, auxiliary notes are followed by a return to the *same* harmony note that preceded them. There are two types of auxiliary notes: upper auxiliary notes and lower auxiliary notes. **Upper auxiliary notes** are a step above the main melody note, and **lower auxiliary notes** are a step below the main melody note.

- **Note of anticipation** – in anticipations, a note belonging to the final chord of the cadence is sounded prior to the arrival of the chord in the other parts. Anticipations are commonly added to perfect cadences at the ends of phrases.

C maj: I^c V I



Activity 11

1. Add non-harmony notes to this chorale in the places indicated.

The first system of music consists of two staves. Above the first staff are five boxes labeled i) through v). The second system also consists of two staves, with five boxes labeled vi) through x) above the first staff. The music is written in 4/4 time and features a simple harmonic structure with chords and moving lines in both hands.

- | | |
|------------------------------------|-------------------------------------|
| i) Bass: unaccented passing note | vi) Bass: accented passing note |
| ii) Alto: upper auxiliary note | vii) Bass: unaccented passing note |
| iii) Alto: unaccented passing note | viii) Bass: unaccented passing note |
| iv) Bass: unaccented passing note | ix) Tenor: lower auxiliary note |
| v) Tenor: unaccented passing note | x) Tenor: anticipation |

✓ Check your answers at the back of the guide.

2. Add non-harmony notes to this chorale to make it sound more interesting/elaborate. These can be added to the alto, tenor or bass.

The second system of music consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is written in a more complex style than the first system, with more frequent chord changes and moving lines.



Cadences

A cadence is the final two chords at the end of a phrase. Bach uses cadences regularly. They typically occur every two or four bars, so they are an important feature of the chorale style. In your assessment, the final chord of each cadence may have a fermata (∞) sign over it.

There are four types of cadence. The table below shows the name and chords of each cadence:

Cadence	First chord	Second chord
Perfect	V (or V ⁷)	I
Imperfect	I, ii, IV or VI	V
Plagal	IV	I
Interrupted	V	VI (or occasionally other chords such as ii, but never V or I)

In general, the chords of cadences are used in root position. This helps to create a strong sound. However, the first chord (I, ii, IV or VI) in an imperfect cadence is often used in 1st inversion. Occasionally, the 2nd inversion I_c may be used in an imperfect cadence.



Activity 12

Complete the alto, tenor and bass parts of these cadences. Use the information written below the staff to help you.

When you have finished, check your work using the chorales checklist at the start of this guide **before** you give it to your teacher or classmate to be marked.

Perfect cadence

C maj: IV^b V I

Imperfect cadence

F maj: I IV V

Activity 12 is continued on the next page.



Activity 12 (continued)

Plagal cadence

B \flat maj: I \flat IV I

Interrupted cadence

G maj: I V vi

The dominant 7th chord

Dominant 7th chords are commonly used in perfect cadences as a substitute for chord V. They create a magnetic pull towards the tonic note because they contain both the leading note (which must move to the tonic) and a 7th chord, which must resolve. Because of this special magnetic and dissonant quality, there are some specific rules that apply to the use of dominant 7th chords:

- The 7th of the chord should not be approached by leap. Use steps or repeated notes.
- The 7th above the dominant root note must move downwards by step.
- The leading note must move upwards to the tonic.

7th approached using repeated note

IV \flat

V⁷

I

7th approached by step

I

V⁷

I

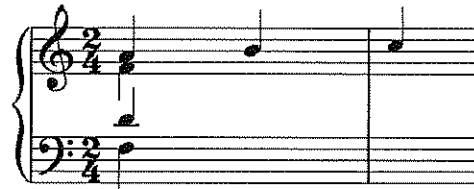
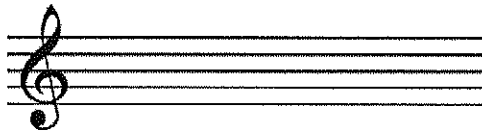


Activity 13

In this activity, you will complete the alto, tenor and bass parts of these perfect cadences using the progression V⁷-I. Before you try working on the main staves, write the notes of the chords on the staff provided.

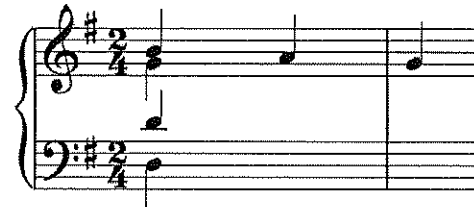
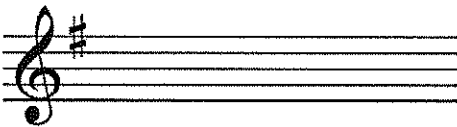
When you have finished, check your work using the chorales checklist at the start of this guide **before** you give it to your teacher or classmate to be marked.

1. Write chords V⁷ and I in C maj:



C maj: iib V⁷ I

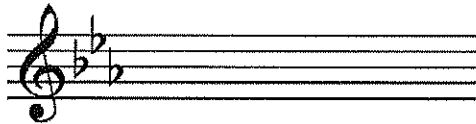
2. Write chords V⁷ and I in G maj:



G maj: Ic V⁷ I

3. Write chords V⁷ and I in C min:

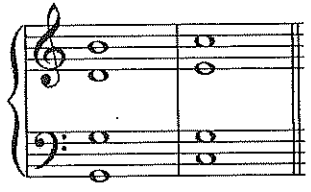

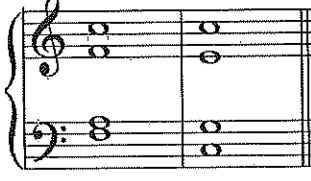
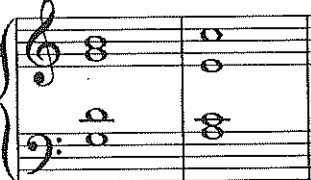
Hint: remember to raise the leading note in chord V of the minor key.



C min: ic V⁷ i

Writing cadences

Each type of cadence has specific sound qualities. You should be aware of these when you are writing.

Cadence	Effect	Example
Perfect	Sounds final and complete. It is commonly used: <ul style="list-style-type: none"> at the end of a piece following a modulation, to confirm the new key Perfect cadences are very common in Bach's music.	
Imperfect	Sounds incomplete. A phrase that ends in an imperfect cadence must be followed by another phrase. The second phrase often ends in a perfect cadence.	
Plagal	The 'Amen' cadence. Although this progression does end on chord I, it has a weaker sound than the perfect cadence because no leading note is used. For this reason, Bach prefers the perfect cadence for the end of a chorale.	
Interrupted	Creates a sense of surprise. We expect the dominant chord to be followed by the tonic (as in the perfect cadence), but we get a different chord (such as vi) instead. It must be followed by at least one other phrase and is often used part way through a piece.	



Activity 14

1. Play / sing / listen to each of the cadences written above. Think about the specific sound qualities associated with each cadence.
2. Harmonise these notes with the chords indicated. Make sure that you apply the rules for four-part harmony and the rules for chorales.



C maj: iib V G maj: V⁷ I D min: V⁷ VI A maj: IV I



F maj: V I G min: iv I D maj: V vi E^b maj: Ib V

✓ Check your answers at the back of the guide.

In your Bach chorale assessment, you will need to choose appropriate cadences to use at different points throughout a full-length chorale with numerous phrases. (If you are doing A Level rather than AS, you will also need to choose chords for earlier in the phrase.) The information in the box below gives you a method for working out how to do this.

Choosing the cadence

1. Identify the key(s) used in the piece.
2. Write out all the chords that are used in each key. Use Roman numerals to label them.
3. For each cadence point, look at the notes that are used in the melody. Circle all the chords that contain these notes. Use pencil, so that you can rub out your workings before you move on to the next cadence.
4. Look at the circled chords. Decide which two of these chords can be used to create a sensible cadence that harmonises (fits) with the melody notes.
5. In many cases, there may be more than one cadence that will work at each point in the music. If this is the case, think about where in the piece the cadence occurs, and consider the music that surrounds it. Using your knowledge of the qualities and uses of each cadence, decide which cadence would sound best at that point in the music.

Helpful tips:

Most cadences in Bach's chorales are either perfect or imperfect.

You should only use plagal cadences if there is no other way of harmonising the melody notes given.

Interrupted cadences should be used sparingly and should be reserved for moments of harmonic interest or surprise. Try not to use more than one or two per composition.



Activity 15

This activity will give you the opportunity to practise writing the cadences of a short chorale.

1. Identify the key used in the sections marked 'a'. _____
2. Write out the chords of this key. The scale and the first chord have been provided for you as an example.



3. Identify the key used at the section marked 'b'. _____
4. Write out the chords of this key. This key would not normally use the F major / D minor key signature, so remember to add any accidentals that are necessary.



5. Now look at the notes in the melody at cadence 'w'. Put an asterisk (*) above all the chords that contain these notes. Use a pencil so that you can rub out your answer.
6. Now look at the chords that you have marked with an asterisk. Which two of these chords can be used to form a cadence? If there is more than one possible cadence, choose which to use by thinking about the particular quality of sound that would best suit this point in the piece. Once you have selected your chords, add notes to the gaps in the alto, tenor and bass parts to create the appropriate cadence.
7. Repeat steps 5 and 6 for the cadences marked 'x', 'y' and 'z'.

Key a

Key b w Key a x

y z

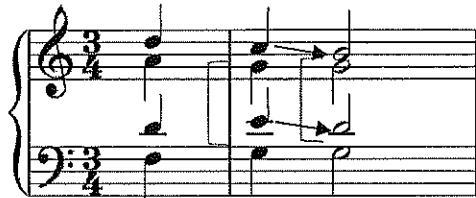
Short cadential progressions

The cadential $\frac{6}{4}$

In tonal music such as Bach chorales, 2nd inversion $\frac{6}{4}$ chords are used sparingly. This is because they tend to sound rather weak and unstable.

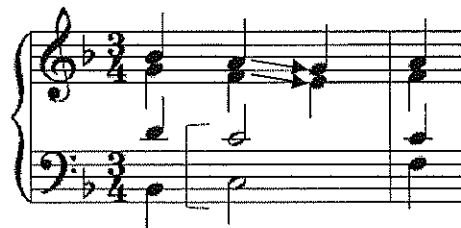
However, chord Ic is often used before chord V in an imperfect, perfect or interrupted cadence:

Imperfect cadence



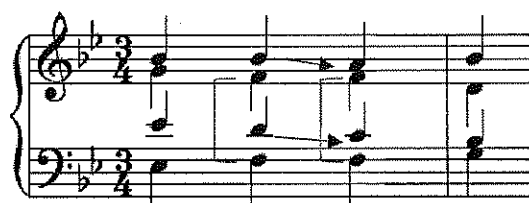
C maj: iib Ic V

Perfect cadence



F maj: iib Ic V I

Interrupted cadence



B \flat maj: IV Ic V vi

As shown above, the progression Ic-V in cadential $\frac{6}{4}$ progressions in Bach chorales follows these rules:

- The bass note is doubled in the progression.
- The other notes of the chord move downwards by step.
- Chord Ic is usually preceded by chord iib. This may sometimes be substituted for other chords, such as IV.
- The chord Ic usually appears on a stronger beat than chord V.
- Sometimes a sustained note or octave leap is used to avoid a repeated note in the bass.

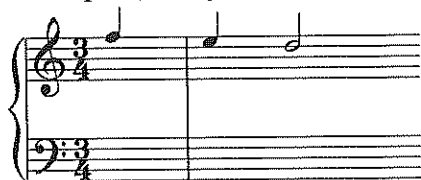


Activity 16

Complete these cadential $\frac{6}{4}$ progressions using the rules given on the previous page.

Before you start, identify the key of each melody. You may find it helpful to write out the triads in the key on a separate sheet of paper.

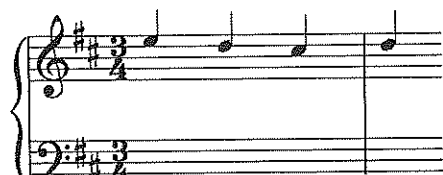
After you have completed each progression, name the type of cadence (perfect, imperfect or interrupted) that you have written.



Type of cadence: _____



Type of cadence: _____



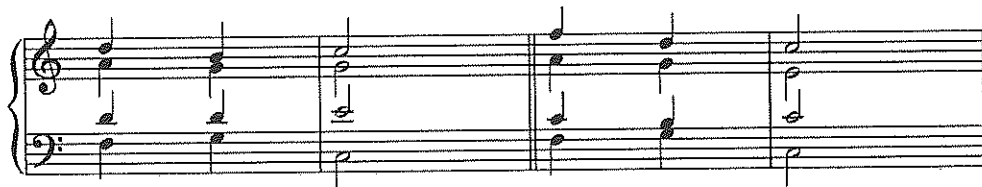
Type of cadence: _____

Preparing perfect and interrupted cadences

Perfect and interrupted cadences both start with chord V or V^7 . They can, therefore, be prepared in the same way.

Aside from the cadential $\frac{6}{4}$ (discussed above), there are two main ways of preparing for chord V at a cadence:

- A chord containing the subdominant note
 - The best chord to use is often chord ii^b.
 - Chord IV is also common, but this can easily cause parallel octaves and 5ths with chord V, so make sure that you check for this carefully. It helps if the melody and bass move in opposite directions. Also consider using the inversion IV^b.
 - Sometimes other chords, such as vi, can be used.



C maj: ii^b V I IV V I

- Chord I.

This is often used in 1st inversion, as I_b, or as the cadential $\frac{6}{4}$ (I_c).



C maj: I_b V I

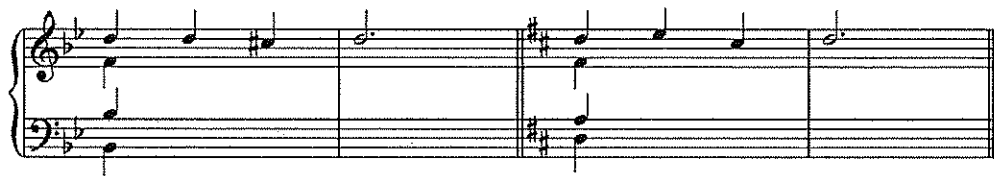


Activity 17

Complete these chord progressions using a perfect or interrupted cadence and appropriate lead-in chord. For the first two questions, the key and chord numbers are provided. For later questions, you will need to identify the key and choose the chords.



C maj: I_b V⁷ I G maj: i_{ib} V vi



Preparing imperfect cadences

As discussed above, a variety of chords (such as I, iib, IV and vi) can be used before chord V in an imperfect cadence. This means that imperfect cadences can be prepared in a variety of ways. However, some general guidelines are:

- Chord Vb or V⁷b is often used before the progression I–V.

Musical notation showing two examples of imperfect cadences. The first example shows the progression Vb – I – V. The second example shows the progression V⁷b – I – V. The chords are represented by block letters in the bass line.

Vb I V V⁷b I V

- Chord Ib is often used to prepare for chords that contain the subdominant note, e.g. iib–V and IV(b)–V.

Musical notation showing two examples of imperfect cadences. The first example shows the progression Ib – iib – V. The second example shows the progression Ib – IVb – V. The chords are represented by block letters in the bass line.

Ib iib V Ib IVb V

- Sometimes chords ii(b), IV(b) and vi are used to prepare for an imperfect cadence.

Musical notation showing two examples of imperfect cadences. The first example shows the progression IV – I – V. The second example shows the progression iib – I – V. The chords are represented by block letters in the bass line.

IV I V iib I V

Preparing plagal cadences

Plagal cadences are usually prepared in one of the following ways:

- Through the use of chord I or Ib

Musical notation for a plagal cadence in C major. The progression is Ib – IV – I. The chords are represented by block letters in the bass line.

C maj: Ib IV I

- Through the use of chord iib or vi

This can cause parallel 5^{ths} and octaves, so try to ensure that the melody and bass part move in contrary motion.

Musical notation for a plagal cadence in C major. The progression is vi – IV – I. The chords are represented by block letters in the bass line.

C maj: vi IV I



Activity 18

Use a plagal or imperfect cadence to harmonise these progressions. Before you start, you will need to work out which key each question is in. In each case, use the information on the previous page to help you choose a suitable lead-in chord for your progression.

A musical staff with a treble clef and a key signature of one sharp (F#). The melody consists of four measures: G4 (quarter), A4 (quarter), B4 (quarter), and C5 (quarter). The bass line is empty.

A musical staff with a treble clef and a key signature of two flats (Bb, Eb). The melody consists of four measures: Bb3 (quarter), Ab3 (quarter), Gb3 (quarter), and Fb3 (quarter). The bass line is empty.



Chord Progressions

Many of Bach's phrases are built around elaborations of the progression I-IV-V-I. In this chapter you will learn how to use this progression, and how to expand upon it through adding and substituting chords. You will also learn some other progressions that are commonly used instead.

Basic progressions I-IV-V-I

Before attempting to harmonise full phrases of chorales, it is a good idea to master the use of the basic progression I-IV-V-I (i-iv-V-i in a minor key). The activity below will give you the opportunity to practise writing this progression.



Activity 19

Harmonise these melodies using the progression I-IV-V-I or i-iv-V-I.

Before attempting each task, write the notes of the chords I/i, IV/iv and V on the blank staves provided. You may need to use one or more 1st inversion chords to avoid parallel 5^{ths} and octaves. Do not invert the final chord of the phrases.

When you have finished, check your work using the chorales checklist at the start of this guide **before** you give it to your teacher or classmate to be marked.

A Level only

Chord ii and VI

Often, Bach uses chords ii (ii^o) and vi (VI) the place of chord IV (iv). Some important points to remember when using these chords are:

- Chord ii in a major key is often used in 1st inversion, though it may sometimes be used in root position.
- In a minor key, Bach usually uses the diminished form of chord ii^o. This diminished chord is nearly always used in 1st inversion.
- Chord VI/vi is always used in root position.



Activity 20

Complete these progressions using the chords I-ii/ii^o/VI/vi-V-I.

Before attempting each task, write the notes of chords I, ii/ii^o, V and vi/VI on the blank staff provided.

You may need to use one or more 1st inversion chords to avoid parallel 5^{ths} and octaves. It is a particularly good idea to invert chord ii/ii^o. Do not invert the final chord of the phrases.

A Level only

Expansion of the tonic and subdominant areas

Preceding the cadence, Bach commonly expands the opening tonic and/or subdominant chord of the I–IV/ii–V–I progression through one of the following methods:

- Alternation between tonic chords, chords IV/iv, ii/ii° and occasionally vi/VI

C maj: I vi I IV^b ii I^b V I

- Successive use of chords IV, ii and/or vi

G maj: I vi iib V⁽⁷⁾ I

Tonic chord ii, (IV) and/or vi Cadence

As shown in the examples above, it is common to find a mixture of root position and 1st inversion chords in these progressions.



Activity 21

Complete this harmonisation using chords I, ii, IV and vi, followed by a perfect cadence. Write the chords out on a piece of manuscript paper before you start.

Other special progressions

Progressions based around chord V

It is common to see progressions based entirely around an alternation between chords I/i and V. However, chord vi/VI may be substituted for chord I. Often, in progressions like this, a Bach will use a mixture of chord inversions to create variety:

D maj: I Vb I V vi Ib V V⁷ I



Activity 22

Complete this harmonisation by adding parts for alto and tenor. The chord at bar 2, beat 3 is chord IV. For all other chords, you should use I and V and their inversions.

Write chords I, IV and V on a piece of manuscript paper before you start.

A Level Only

Complete the harmonisation of this melody. Use only chords I and V, and their inversions. If you use a 2nd inversion chord, make sure you use it correctly. Write chords I and V on a piece of manuscript paper before you start if you need to.

Inversions

Sometimes, a chord may be repeated in different inversions. Usually, this only involves root position and 1st inversion chords. Very rarely, a 2nd inversion chord can be used in this fashion, provided it is preceded by the root position and 1st inversion chord (e.g. I-Ib-Ic-V).

The repetition of a chord creates a rather weak sound so it should be used only when moving from a **strong beat** to a **weak beat**, rather than from a weak beat to a strong beat.

Strong beat – a beat that receives particular emphasis in a particular metre. This is usually the 1st beat of the bar, or, in 4/4 time, the 1st and 3rd beats of the bar.

Weak beat – a beat that is not strongly emphasised in a particular metre. This is usually beats 2 and 4 in 4/4 time, or any beat other than the 1st beat of the bar in other time signatures.

G maj: I Ib V V

✓ Strong to weak beat

G maj: I V Vb I Ib

* Weak to strong beat



Activity 23

- When can you repeat the same chord in a different inversion? (Please tick.)
 - When moving from a weak beat to a strong beat
 - When moving from a strong beat to a weak beat
- Harmonise this melody using the chords indicated below the staff. Write chords I and V on a piece of manuscript paper if you need to.

B min: i ib V Vb

✓ Check your answers at the back of the guide.

Passing $\frac{6}{4}$ progressions

Although 2nd inversion chords are most commonly used at cadence points, they can also be used in the middle of a phrase in the context of particular progressions. When used in the middle of a phrase, the 2nd inversion chord must be placed on a **weak beat**.

There are two main progressions that effectively support the use of a passing $\frac{6}{4}$ in the middle of a phrase:

- Chord Ic can be used between chords IV and IVb.

G maj: IV Ic IVb IVb Ic IV

- Chord Vc can be used between chords I and Ib.

C maj: I Vc Ib Ib Vc I

As shown above, specific voice leading accompanies the passing $\frac{6}{4}$:

- The bass line always moves by step, in scalic motion.
- Another part has a scale that moves in contrary motion to the bass. This is often the melody, though it may be an inner part.
- One of the inner voices generally has a repeated note.
- One part has an auxiliary motion with a step down followed by a return to the starting note.



Activity 24

Complete these passing $\frac{6}{4}$ progressions. Use the chords indicated below the staff.
Before you start, write chords I and V on a piece of manuscript paper if you need to.

D maj: I Vc Ib Ib Vc I

A Level only

Complete these passing $\frac{6}{4}$ progressions:

Circle of 5^{ths}

One very strong progression that is often found in Baroque music is the circle of 5^{ths}. This progression is characterised by a bass line in which each note moves to the next through the interval of an ascending 5th or descending 4th.

In a major key, the circle of 5^{ths} is as follows:

C maj: I V vii° iii vi ii V I

In a minor key, the circle of 5^{ths} is as follows:

C min: i iv VII III VI ii°b V i

Although sometimes the entire circle of 5^{ths} is used in a phrase of Baroque music, it is much more common for use only part of the cycle to be used. In particular, the formula vi–ii(b)–V–I (VI–ii°b–V–I in a minor key) is used in the approach to cadences. The activity below will give you practice in using this cadential formula.



Activity 25

Complete these cadential progressions using the end of the circle of 5^{ths}.

Before you start, write the chords on a piece of manuscript paper if you need to.

C maj: I IV vi ii V I

A Level only



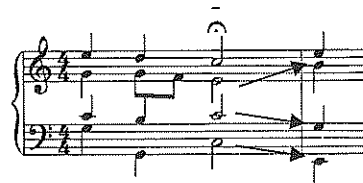
Tips for Harmonising Chorales

In all the exercises up to this point in the chapter, you have been given suggestions about which chords to use to harmonise your melodies. However, for your assessed composition, you will need to choose the chords yourself. You will also need to decide how to voice them.

- Before you start, write all the chords of the key on a piece of manuscript paper.
- Look closely at the notes provided in the question (e.g. in the soprano, and if applicable, bass parts). Make sure that each chord chosen contains the notes that you will use to harmonise it.
- Because cadential progressions in chorales are quite formulaic, it is easier to choose the chords for the ends of phrases than for the beginnings. It is often a good idea to start at the cadence and work backwards.
- Where possible, use chord progressions discussed earlier in this chapter to harmonise the beginning and middle of the phrase. Where this is not possible, you will need to use your creativity and knowledge of Bach's style to choose chords or adapt conventional progressions.

Tips for specific types of question

- Edexcel only: if the first phrase of the chorale has been harmonised, look closely at the final chord of the completed phrase. Make sure that the first chord in your answer leads on smoothly from the final chord of the question, ensuring that there is stepwise motion or that there are repeated notes in some of the parts.



- AQA only: if a bass line is provided, choose chords that enable the greatest amount of smooth movement (steps and repeated notes) in the inner parts.
- A Level only (AQA and Edexcel): for questions where a melody but no bass line is provided, write the bass line first. Use chord inversions to help create contrary motion with the soprano part. When you have finished the bass line, complete the inner parts.



Activity 26

1. Look at the skeleton score below. What is the key of this extract?
2. Write out all the chords (I–vii) on a piece of manuscript paper. Write the chord numbers below the staff.
3. Which conventional cadential progression is used at the end of the phrase? Look carefully at the soprano and bass lines used at the end of the phrase, and work out which progression fits with the notes given.
4. Look closely at the notes of the melody and bass line. Which of the following chords should you use at each point in the chorale? Circle your answer, and then provide a reason for your choice.
 - a. Bar 1, beat 1:

I IV Vc

Reason: _____

- b. Bar 2, beat 4:

Ic V Vb

Reason: _____

- c. Bar 3, beat 1:

I IVb Vic

Reason: _____

✓ Check your answers to questions 1–4 at the back of the guide. Then complete question 5.

5. Which of the following conventional patterns is suggested by the notes used at the start of the phrase? Circle your answer.

Circle of 5^{ths}

Expansion of the tonic and subdominant groups (use of chords I, ii, IV and VI)

Progression based around chord V (chord V, alternating with chords I, IV and/or vi)

6. Using your answers to questions 1–4, add alto and tenor parts to the skeleton score. Make sure the inner voices move smoothly, using steps and repeated notes wherever possible. You may find it helpful to write the Roman numerals of the chords below the staves as you work.

Numerals:

A Level only

Numerals:

7. When you have finished, check your work using the checklist at the front of this resource.

Activity 26 is continued on the following page.

Modulations

Bach often modulates in his chorale harmonisations, and uses a variety of different key relationships.

In a major key, the most common keys to modulate to are:

- the dominant (e.g. C major to G major)
- the subdominant (e.g. C major to F major)
- the relative minor (e.g. C major to A minor)

He also occasionally modulates to some slightly less closely related keys, including:

- the dominant of the relative minor (e.g. C major to E minor)
- the subdominant of the relative minor (e.g. C major to D minor)

In a minor key, the most common keys to modulate to are:

- the relative major (e.g. E minor to G major)
- the dominant (e.g. E minor to B minor)
- the subdominant (e.g. E minor to A minor)

Other keys that he might modulate to include:

- the dominant of the relative major (e.g. E minor to D major)
- the subdominant of the relative major (e.g. E minor to C major)

There are two ways in which modulations occur in Bach chorales. The first occurs when, following a cadence, a new phrase suddenly begins in a different key:

G maj
D maj

I V^b V I I^b IV V⁽⁷⁾ I I^b ii I iib V⁷ I

The second occurs in the middle of a phrase, through the use of a pivot chord – a chord that belongs to both the new and old keys:

Pivot chord

C maj: V Ib IV I G maj: vi ii Ic V I

To work out which chords can be used as pivots between two keys:

- Identify the opening key, and the key that you are going to modulate to.
- Write out all the chords in both keys.
- Circle the chords that are used in both keys.
- Decide which of these chords can best be used to form a logical progression in both keys.

The activity overleaf will show you how to do this.



Activity 27

1. Look at the melody and bass line of the phrase given below.

- a. Which key is used at the opening of the phrase? _____
- b. Which key is used at the end of the phrase? _____
2. a. Write out all the chords used in key 1a.

- b. Write out all the chords used in key 1b.

3. Circle all the chords that are used in both 2a and 2b.
4. From the chords you have circled, choose the chord that a. will form a logical progression in both keys and b. will fit with the melody and bass line on a beat before the phrase moves into a new key. This will be your pivot chord.
5. Plan your chord sequence for the rest of the phrase. You could do this by writing Roman numerals below the staff. Then write out the notes, starting with the bass then filling in the inner parts.

A Level only

1. Look at the melody below.

Workings

Key 1:

Key 2:

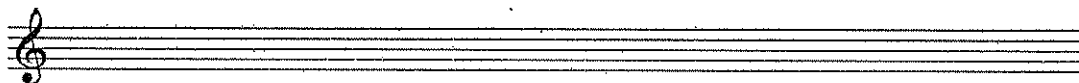
- a. Which key is used at the opening of the phrase? _____
- b. Which key is used at the end of the phrase? _____

Activity 27 is continued on the following page.

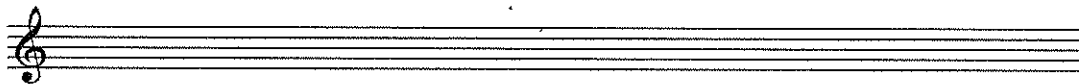


Activity 27 (continued)

2. a. Write out all the chords used in key 1a.



- b. Write out all the chords used in key 1b.



3. Circle all the chords that are used in both 2a and 2b.
 4. From the chords you have circled, choose a pivot chord that will form a logical progression in both keys.
 5. Plan your chord sequence for the rest of the phrase. You could do this by writing roman numerals below the staff. Then write out the notes, starting with the bass and then filling in the inner parts.

✓ Check your answers at the back of the guide.

Extension

Chord vii^o(b)

Chord vii^o is occasionally used as a substitute for chord V. It is usually used in 1st inversion as vii^ob. Because the root of chord vii^ob is the leading note, you should generally double the 3rd of the chord instead.

It should generally be used in the middle of a phrase, where its function is much like that of a passing $\frac{6}{4}$ – it connects chords I and Ib.



A min: Ib vii^ob I I vii^ob Ib



Activity 28

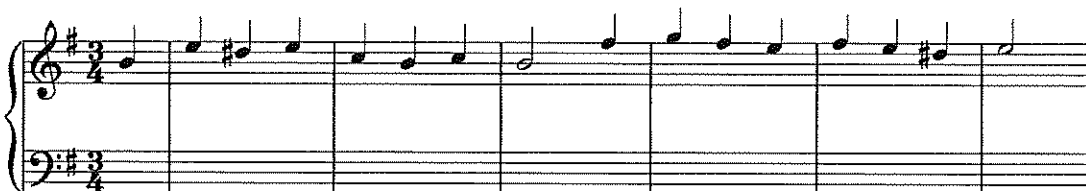
1. Add alto and tenor parts to these progressions.



D maj: Ib vii^ob I C min: i vii^ob Ib

A Level only

2. Complete this harmonisation. Try to find two opportunities to use chord vii^ob.



Chord viid7

Sometimes, chord vii° is extended by adding an extra minor 3rd to form chord vii^{d7}. This is a diminished 7th chord, which is highly dissonant. It conveys a dark and anxious mood best suited to passages in a minor key. In Bach's chorales, it is generally found either in root position, as vii^{d7}, or in 1st inversion, as vii^{d7}b.

In both major and minor keys, the diminished 7th chord contains a note altered by an accidental. In major keys, the 7th of the chord is lowered by a semitone by using a b or ♭ sign. In minor keys, it is built on the raised 7th degree of the scale. In all keys, when the chord is in closed, root position, the chord consists of three superimposed intervals of a minor 3rd.

C maj: vii^{d7} C min: vii^{d7}

The diminished 7th chord can be used as a substitute for chord V⁷ in the middle of a phrase. Because it is so dissonant, it must be handled with care. Chord vii^{d7} is usually resolved onto chord I or Ib. The notes of the diminished 7th move by step to the notes of the tonic chord. This includes the leading note, which of course must rise to the tonic.

A min: vii^{d7} I



Activity 29

- Write these diminished 7th chords using SATB voicing.

G min: vii^{d7} G maj: vii^{d7}b D maj: vii^{d7}b D min: vii^{d7}

- Harmonise these melody notes using the chords indicated.

B♭ maj: vii^{d7} I F♯ min: vii^{d7}b I F maj: vii^{d7} I A♭ maj: vii^{d7}b Ib



Activity 30

Type these excerpts into Sibelius or another notation programme. Add one or more suspensions to each excerpt. Remember to use locations where the alto or tenor part moves downwards by step.

Chord ii⁷

Chord ii⁷ (or ii^{o7} in a minor key) is used in the approach to a perfect cadence, as a substitute for chord I^b. While occasionally used in root position, it generally appears in 1st inversion as ii^{7b} (or ii^{o7b} in a minor key). The 7th of the chord is a dissonance, and, therefore, needs to be handled with care. Like a suspension, the 7th of ii^{7b} is first prepared in a context where it is consonant. It is then repeated with chord I^b. Finally, it is resolved downwards by step. Note that whereas suspensions generally resolve onto a note of the same chord that they were sounded with, the 7th of chord ii^{7b} usually resolves onto the 3rd of a dominant (or dominant 7th) chord. The example below shows this process unfolding in the tenor part of a cadential phrase:

Preparation 7th Resolution

E^b maj: I ii^{7b} V I

As shown above, chord ii⁷ is typically prepared by the tonic chord (either I or I^b is acceptable). It may occasionally be prepared by other chords such as vi.



Activity 31

Complete these progressions using ii^{7b}/ii^{o7b}-V⁽⁷⁾-I/i.

A Level only

Harmonise these cadential phrases. Use chord ii^{7b}/ii^{o7b}.

Secondary dominant chords

Secondary dominant chords are **chromatic** harmonies that occur when chord V or V⁷ of a non-tonic/non-tonicised key is used, without establishing a true modulation. Their function is to emphasise and decorate the **diatonic** chord that follows them within a progression. Secondary dominant chords are always major triads or dominant 7^{ths}, and the root of a secondary dominant is always a 5th above (or a perfect 4th below) the root of the subsequent diatonic chord. Thus, the secondary dominant can be understood as the first chord of a V–I progression in a non-tonic/non-tonicised key.

A maj: I Vb vib V/V V I
E maj: V V V V V I

The example above shows a progression using the most common secondary dominant chord, V/V (the dominant chord of the dominant key), which resolves onto chord V in the tonic/tonicised key. However, other common progressions are:

- V/ii–ii (a V–I progression in the supertonic key)
- V⁷/IV–IV (a V⁷–I progression in the subdominant key)
- V/vi–vi (a V–I progression in the submediant key)

Look below for some examples of progressions that use secondary dominant chords. As shown, secondary dominant chords may have a note a minor 7th above the root, added to form passing V⁷ chords. They can be used in root position or 1st inversion. Chord V⁷/vi (shown in the 3rd example below) is commonly used in 2nd inversion to create stepwise movement in the bass.

C maj: I Vb/ii ii I V⁷/IV IV I V⁷c/vi vi
D min: Vb I F maj: V⁷ I A min: V⁷c I

Secondary dominant chords checklist

If you are going to use a secondary dominant chord, make sure that you apply the following rules:

- The root of the secondary dominant must be a perfect 5th above (or a perfect 4th below) the root of the subsequent chord.
- The secondary dominant chord must be major. (You may need to add accidentals to ensure this.)
- If the chord has a 7th, it must be a minor 7th above the root. Add accidentals to ensure this if necessary.



Activity 32

1. Add accidentals (\sharp , \flat or \natural) to the chord on the 2nd beat of each bar to make it a secondary dominant / secondary dominant 7th chord.

✓ Check your answers at the back of the guide.

2. Complete these chord progressions using the chords indicated.

$B\flat$ maj: I V^7/ii ii V D maj: IV V^7/V V I

A Level only

3. Harmonise these phrases. Use one secondary dominant / secondary dominant 7th chord for each phrase.

✓ Check your answers at the back of the guide.



Exam-Style Questions

AQA AS

Practice Question

Complete both Exercise 1 and Exercise 2.

Exercise 1: Complete the cadences by adding three chords at the end of each phrase.

Exercise 2: Complete the alto and tenor parts of this chorale.

Model Answers for AQA AS

Exercise 1

Look at the model answer carefully.

The image displays three systems of musical notation for a chorale. Each system consists of a treble clef staff and a bass clef staff. The key signature is A major (three sharps: F#, C#, G#). The time signature is common time (C). The first system shows a cadence in C major. The second system shows a cadence in F#m. The third system shows a cadence in F#m. The notation includes chords, stems, and notes, with some notes marked with a fermata.

1. Notice the key and chords used for each cadence. Write your answer under the staves.
2. Now, using the mark scheme (p.3) and chorale checklist (p.4) think about how effective this answer is.
3. Discuss your ideas with a friend/classmate/teacher.

Exercise 2

Look at the model answer carefully.

Key: _____ Chord structure: _____

1. a. Analyse the chord structure of the first phrase (upbeat of bar 1 to bar 2, beat 3). Write your answer using Roman numerals in the space provided.

b. Is the choice of chords in this phrase appropriate for a chorale? Why or why not?

2. The model answer contains some mistakes. Identify the location in the score where the following occur:

a. An unnecessary accidental Bar: _____ beat: _____

b. A chord repeated in different inversions from a weak to a strong beat (e.g. Ib–Ic)

Bar: _____ beat: _____ to bar: _____ beat: _____

c. A doubled leading note: Bar: _____ beat: _____

d. A wrong chord used at a cadence Bar: _____ beat: _____

Extension

1. Look at the model answer carefully. It contains some interesting features. Which of the following is used (please tick)?

- A diminished 7th chord
- Chord ii⁷b
- Suspensions

2 a. Identify the key used at bars 9–10.

b. Why is the use of key in the model answer particularly effective?

AQA A Level

Practice Questions

Exercise 1: Complete the alto and tenor parts of this chorale.

The image shows a musical score for Exercise 1, consisting of four systems of piano accompaniment. Each system has a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble clef. The first system starts with a treble clef and a bass clef. The second system starts with a treble clef and a bass clef, with a '5' above the first measure. The third system starts with a treble clef and a bass clef, with a '9' above the first measure. The fourth system starts with a treble clef and a bass clef, with a '13' above the first measure. The score ends with a double bar line.

Exercise 2: Harmonise this chorale by adding alto, tenor and bass parts.

The image shows a musical score for Exercise 2, consisting of three systems of a single treble clef staff. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in the treble clef. The first system starts with a treble clef. The second system starts with a treble clef, with a '5' above the first measure. The third system starts with a treble clef, with a '9' above the first measure. The score ends with a double bar line.

Model Answers for AQA A Level

Exercise 1

Look at the model answer carefully.

G maj: _____

5

9

13

1. Analyse the chords used in the first system of this chorale. Use the space provided.
2. How effective is this choice of chords, given the melody and bass parts provided? Consider Bach's musical style, and give musical reasons for your answer.
3. What key is reached at:
 - a. bar 8, beats 2–3?
 - b. bar 12, beat 3?
 - c. bar 14, beat 3?
 - d. bar 16, beat 3?
4. What hints are given in the melody and bass line to indicate that cadences in these keys should be used?

Exercise 2

Look at the model answer carefully.

1. The answer above is based on a harmonisation by Bach. However, some mistakes have been introduced. Locate the bar and beat(s) where each of these mistakes occurs:
 - a. Parallel 5ths: bar _____ beats _____
 - b. A chord with no 3rd: bar _____ beat _____
 - c. A suspension that has not been prepared: bar _____ beat _____
 - d. Parallel octaves: bar _____ beat _____ to bar _____ beat _____
 - e. A V⁷ that has been used with incorrect voice leading: bar _____ beat _____
2. Using the mark scheme on p. 3, write a brief examiner's comment that outlines the strengths and weaknesses of this answer.
3. Now, looking at both Exercise 1 and Exercise 2, decide how many marks out of 25 to award these answers.

Edexcel A Level

Practice Question

Complete the two chorales below by adding alto, tenor and bass parts. Ensure that the composition is written in the style of congregational songs by J S Bach.

1.

Exercise 1, measures 1-4. The music is in G major (one sharp) and common time. The treble clef part begins with a half note G4, followed by quarter notes A4, B4, C5, and a half note B4. The bass clef part begins with a half note G2, followed by quarter notes A2, B2, C3, and a half note B2. The first measure contains a whole note chord G4-B4-D5. The second measure contains a whole note chord A4-C5-E5. The third measure contains a whole note chord B4-D5-G5. The fourth measure contains a whole note chord C5-E5-G5.

Exercise 1, measures 5-8. The treble clef part continues with quarter notes D5, E5, F5, G5, and a half note E5. The bass clef part is empty.

Exercise 1, measures 9-12. The treble clef part continues with quarter notes D5, E5, F5, G5, and a half note E5. The bass clef part is empty.

2.

Exercise 2, measures 1-4. The music is in C major and common time. The treble clef part begins with a half note C4, followed by quarter notes D4, E4, F4, and a half note E4. The bass clef part begins with a half note C3, followed by quarter notes D3, E3, F3, and a half note E3. The first measure contains a whole note chord C4-E4-G4. The second measure contains a whole note chord D4-F4-A4. The third measure contains a whole note chord E4-G4-B4. The fourth measure contains a whole note chord F4-A4-C5.

Exercise 2, measures 5-8. The treble clef part continues with quarter notes G4, A4, B4, C5, and a half note B4. The bass clef part is empty.

Exercise 2, measures 9-12. The treble clef part continues with quarter notes G4, A4, B4, C5, and a half note B4. The bass clef part is empty.

Model Answers and Activities for Edexcel A Level

Look at these model answers carefully.

Chorale 1

Musical score for Chorale 1, measures 1-12. The score is in G major (one sharp) and common time (C). It consists of three systems of two staves each (treble and bass clef). The first system (measures 1-4) shows a simple harmonic setting with a clear melody in the treble and a supporting bass line. The second system (measures 5-8) continues the melody and bass line. The third system (measures 9-12) concludes the piece with a final cadence. The notation is clear and well-structured.

Chorale 2

Musical score for Chorale 2, measures 1-10. The score is in G major (one sharp) and common time (C). It consists of three systems of two staves each (treble and bass clef). The first system (measures 1-6) shows a more complex harmonic setting with a clear melody in the treble and a supporting bass line. The second system (measures 7-9) continues the melody and bass line. The third system (measures 10) concludes the piece with a final cadence. The notation is clear and well-structured.

1. Look at the model answers to the two chorales above. Which do you think is the stronger answer, Chorale 1 or Chorale 2?
Consider the questions below. Use the mark scheme on p. 2 and the chorale checklist on p. 4 to help you.
 - a. In which chorale is the harmony most appropriate for a composition in the style of Bach? Give musical reasons for your answer.
 - b. Where has the student used sophisticated chords/progressions such as suspensions, secondary dominants, etc.
 - c. Using the mark scheme on p. 2, give each chorale a mark out of 20.



Answer Section

Activity Answers

Activity 1

Activity 3: Major, minor augmented and diminished triads

1. I, ii, IV, V
i, III⁺, ii^o, VI

- 2.

C maj: I

vi

vii^o

V

B min: i

ii^o

III⁺

VI

F maj: IV

ii

iii

vii^o

Activity 4: Inversions

1. Ib, IV, Ic, iib
i, ii^{ob}, V, iv

- 2.

D min: Ib

V

Vc

ii

A maj: IV^b

Ic

iib

V

Activity 6: 7th chords

1. V⁷, ii^{7b}, V^{7b}, V^{7c}
ii⁷, V^{7b}, ii^{7b}, V^{7c}
ii^{o7}, ii^{o7b}, V⁷, V^{7b}

- 2.

B^b maj: V⁷

ii^{7b}

V^{7c}

V^{7b}

E min: ii°7b V⁷ V⁷b ii⁷

Activity 7: Part writing

1. The soprano part is very boring and contains lots of repeated notes.
2. The alto and tenor parts contain too many leaps.
3. The tenor part is too low in the texture.
4. The tenor and bass part overlap at the start of bar 2.
5. In places, there are wide intervals between parts other than the tenor and bass (e.g. a 10th between the alto and tenor at bar 2³).

Activity 9: Parallel octaves and 5^{ths}

1.

2.

- 3.
- Soprano and alto
 - Soprano and tenor
 - Soprano and bass
 - Alto and tenor
 - Alto and bass
 - Tenor and bass

Activity 11: Non-harmony notes

1.

Activity 14: The dominant 7th chord

Answers will vary, but are likely to include:

- Perfect cadence: sounds complete/finished.
- Imperfect cadence: sounds incomplete – we expect to hear more music after it.
- Plagal cadence: the 'Amen' cadence, common at the end of hymns. The sound is softer than the perfect cadence.
- Interrupted cadence: sounds like a surprise or sudden change of direction.

Activity 23

1. When moving from a strong beat to a weak beat

Activity 26: Tips for harmonising chorales

1. D major
- 2.

3. Cadential $\frac{6}{4}$: Ic–V–I. This is strongly implied by the octave motion in the bass combined with the stepwise, descending melody.
4. a. I Reason: This is the only chord out of the given options that contains the notes from the question (D and F#).
 b. Vb Reason: Chord I does not contain a C# or an E. The 3rd of the chord C# is in the bass.
 c. I Reason: Chord IVb would have a B in the bass, but a D is given. Chord VI is not used in 2nd inversion.
5. Progression based around chord V.

A Level only

1. B \flat major
- 2.

3. iib–V–I
4. Much of the phrase could be harmonised using an expansion of the tonic and subdominant groups. There is an opportunity for a passing $\frac{6}{4}$ at bar 1, beats 1–3.

Activity 27

AS

1. a. G major

b. E minor

2-3 a.



b.



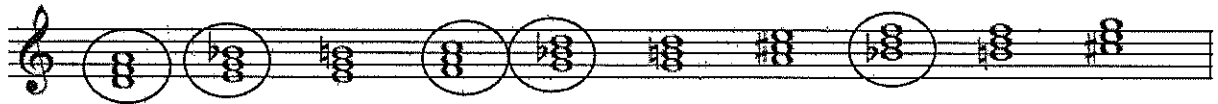
4-5 Answers will vary.

A Level

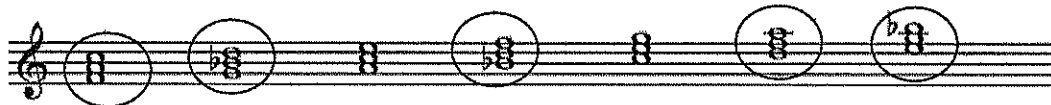
1. a. D minor

b. F major

2-3 a.



b.

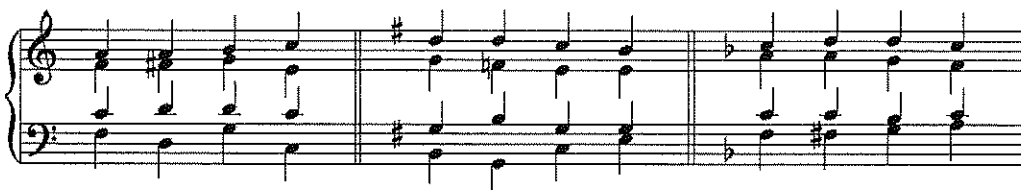


4-5

Answers will vary.

Activity 32: Secondary dominant chords

1.



Model Answer Exercises

AQA AS

Exercise 1

1.

A maj: ii⁷b V⁽⁷⁾ I

F# min: ii^{o7}b V⁽⁷⁾ I F# min: i v V

A maj: I c Vb/V V F# min: ii^{o7}b V⁽⁷⁾ I

2. Some positive aspects of this chorale are:

- The cadences outline a variety of keys.
- A variety of cadences is used: perfect, imperfect and interrupted.
- Interest is added to the chords and voice leading through the use of 7ths and passing notes.

To get a higher mark, the student could have varied the chords more – there is a heavy reliance on ii⁷b–V progressions.

Exercise 2

1. a.

G maj: vi I b IV I b V I

- b. The chord sequence is appropriate for a chorale. Like many phrases in a chorale, it starts with a progression based around tonic chords and chords containing the subdominant note. It then moves on to a typical Baroque cadential progression: I b–V–I.

2.
 - a. Bar 1, beat 4 (F#)
 - b. Bar 8, beat 4 to bar 9, beat 1
 - c. Bar 6, beats 1–3
 - d. Bar 16, beats 1–3

Extension

1. Suspensions
2.
 - a. D major
 - b. The use of D major (the dominant key) adds stylistically appropriate interest to the composition, and prepares for the return to the tonic key in the following phrase.

AQA A Level

Exercise 1

G maj: I IV V vi Vb ii V⁷ I Vb I IVb Ib IV V⁴ ³ V⁷ I

1. The choice of chords is very effective. Some reasons for this are:
 - The inner parts have transformed the melody and bass parts into complete tonal triads.
 - The chords chosen are similar to those that might have been used by Bach. Primary triads, I, IV and V, are emphasised. vi and ii are used for variety. Tonic and subdominant triads are used at/near the beginning of the phrases. Cadential formulae, ii–V–I and IV–V⁽⁷⁾–I, are used at the ends of phrases.
 - A 4–3 suspension is used to decorate the cadence at bar 4. Cadential suspensions are a common feature in Bach's music.
 - There are no voice-leading issues, such as parallel octaves and 5^{ths}, or doubled leading notes.
3.
 - a. D major (the dominant key)
 - b. A minor (the subdominant of the relative minor / the supertonic minor)
 - c. D major (the dominant key)
 - d. (G major, the tonic key)
4.
 - At bar 9, the C# is the raised leading note of the dominant key.
 - At each cadence point, there is a clear movement from the dominant to the tonic note of the new key, indicating a perfect cadence.

Exercise 2

1.
 - a. Bar 3, beats 2–3
 - b. Bar 5, beat 2
 - c. Bar 9, beat 1
 - d. Bar 11, beat 4 to bar 12 beat 1
 - e. Bar 12, beat 4
2. Answers may vary somewhat, but are likely to include:
 - The sense of key is secure and the harmonic progressions are stylistically accurate.
 - There are some interesting features, such as:
 - suspensions (e.g. bar 7) and secondary dominants (e.g. bar 15, beat 1). However, some of the mistakes (explored in Question 1) are rather obtrusive and could have been avoided with careful checking.

Edexcel A Level

1. a. The harmony and voice leading of chorale 1 are more appropriate for a Bach chorale. The reasons for this include:
 - In Chorale 1, notes that have to move in a particular direction generally do so. In Chorale 2, there are many mistakes, such as doubled leading notes (e.g. bar 8, beat 2; bar 10, beat 4) and a 7th of a dominant 7th that moves up (bar 13, alto part).
 - The chord progressions in Chorale 1 have a strong sense of forward motion, and the harmonies change on every beat. In Chorale 2, there are some rather weak/repetitive progressions, such as the I–Vb–I–Vb at bar 3, the repeated C bass notes in bar 7, and the weak cadence (with no V–i bass motion) in bars 10–11.
 - Parallel octaves are an issue in Chorale 2, particularly between the soprano and bass. Examples include bar 9, beat 3 to bar 10, beat 1 and bars 12, beats 1–2. These could have been avoided by choosing the chords more carefully and by using different inversions.
 - There are many chords with poor spacing or missing pitches (particularly 3rds). Some particularly noticeable examples can be found in bars 7–8.
 - Suitable decorations such as passing notes and auxiliaries have been added to Chorale 1. Chorale 2 could have benefited from the addition of these.
- b. Chorale 1 contains more interesting features. These include:
 - suspensions (bar 5, beats 2–3; bar 7, beats 1–2; bar 11, beats 3–4)
 - chord ii⁷b (bar 3, beat 3)
 - interesting choice of key in bar 10 (F# minor, the dominant minor)
 - extensive decoration at the cadences, including a decorated leading note (bar 8)
- c. Chorale 1 is likely to get 18–20 marks; Chorale 2 is likely to get 8–10 marks.

