
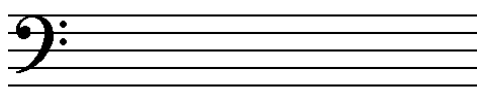
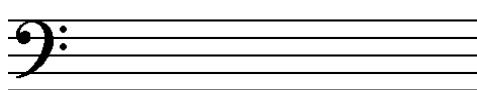
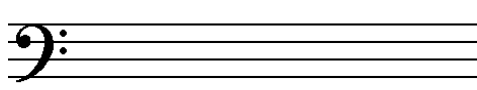
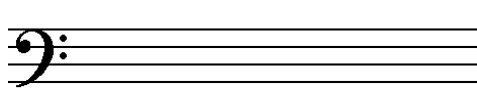
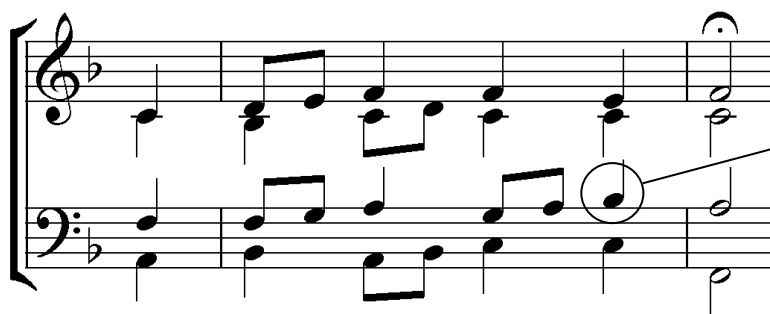


Worksheet Seven (Fingerprint 3)

	Progression 1	
	Progression 2	
	Progression 3	
	Progression 4	

Examples from Bach Chorales

Example 1 (RM75, second phrase)



a) chords F:

b) seventh:

- Label the last four chords in the box provided with Roman numerals.
- The penultimate chord contains a seventh. What is unusual about it, and why can Bach not treat this dissonance as he has in the previous two fingerprints?
- Describe in detail the harmonic device used in the soprano part in this fingerprint.

Example 2 (RM136, third phrase, slightly simplified)

b) harmonic device:

a) chords D:

- a) Label the last four chords in the box provided with Roman numerals.
- b) Describe in detail the harmonic device used in the soprano part in this fingerprint.

Example 3 (RM87, final phrase)

b) harmonic device in last chord:

a) chords c:

- a) Label the last four chords in the box provided with Roman numerals.
- b) Describe the harmonic device used in the last chord
- c) What is weak about chord progression of the last beat of the first bar into the first of the second? (see harmonic DOs and DON'Ts)
- d) Many analysts would argue that this chord progression is not actually the one shown in your analysis. How does this improve the progression? (struggling? Google “cadential 6 4”)

Example 4 (RM189, second phrase)

a) chords A:

a) Label the last four chords in the box provided with Roman numerals.

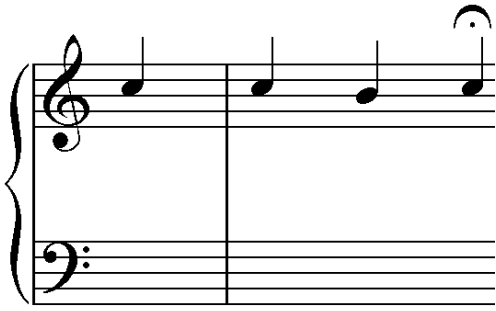
Before you start: most of the chord progressions above are interchangeable, there is however one exercise below for which you can only use two of progressions. Identify which exercise, which progressions you cannot use for it and why.

Exercises

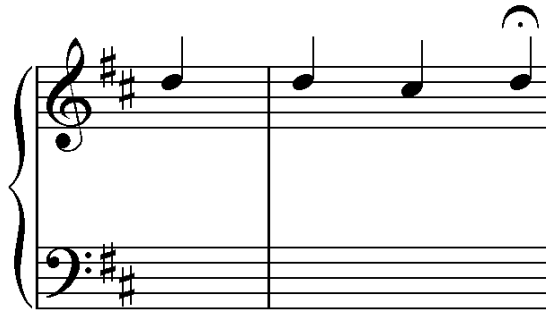
1

2

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4



5



6



Common errors

General comments and tips