

A2 Music Bach Chorales

These 20 chorale exercises (with solutions) are intended for use in preparation for EdExcel A2 tests.

The tests are progressive, as follows:

- In Chorales 1-4, only the bass part is to be completed; students should concentrate on writing smooth, fluent and strong bass lines.
- In Chorales 5-7, the bass line is provided, and students should complete the alto and tenor parts.
- From Chorale 8 onwards, all three lower parts should be completed. Minor key chorales are included, and the last five tests are of full examination standard.

Some chorales have been adapted, usually by removing one or more phrases. The suggested solutions employ Bach's harmonisations whenever possible, but some part-writing has been simplified to approximate more closely to the 'typical' examination answer. However, students should be encouraged to study Riemenschneider to see the variety of Bach's solutions, and references are provided (where available).

The current EdExcel markscheme for this paper is included as an appendix. It can be used from Chorale 8 onwards, as all these chorales require the completion of 35 chords.

One additional chorale is provided: Chorale 21 is in ¾ time. It is unlikely that a triple-time chorale will be set, but students might like one to practice. (NB The markscheme will not work with this chorale.)

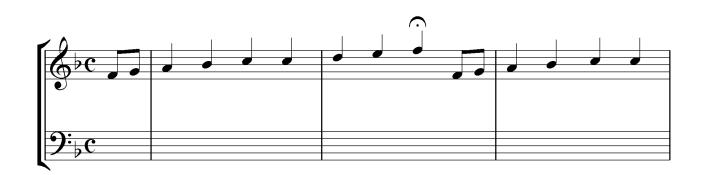
DST June 2008

Index of chorales:

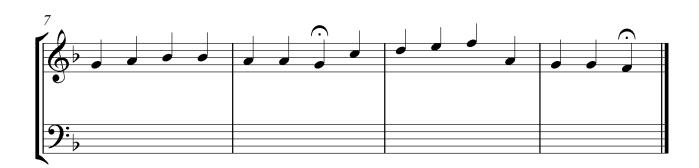
Chorale	Title	Riemen- schneider	Alternatives	Notes
1	O Ewigkeit, du Donnerwort	R26		
2	Du Friedensfurst, Herr Jesu Christ	R42		
3	Das walt' Gott Vater und Gott Sohn	R224		
4	Jesu, deine tiefen Wunden	R256		
5	Es ist gewisslich an der Zeit	R260	R362	
6	Ermuntre dich, mein schwacher Geist	R9	R102	
7	Der Tag, der ist so freudenreich	R158		
8	Was Gott tut, das ist wohlgetan	R65	R293, R347	
9	An Wasserflussen Babylon	R5	R309	
10	Jesu, meine Freude	R263	R324	minor
11	Herr, ich denk an jene Zeit	R212		
12	Sei gegrüßet, Jesu gütig	R172		minor
13	Jesu Leiden, Pein und Tod	R106	R61, R83	
14	Ach, was soll ich Sünder machen	R39		minor
15	Jesu, der du selbsten wohl	R169		
16	Alle Menschen müssen sterben	not in R		minor
17	Werde munter, mein Gemute	R350	R95, R121, R233, R365	
18	Herr Jesu Christ, du hast bereit	R226		minor
19	Meinen Jesum laß ich nicht	R152	R299, R348	
20	Da der Herr Christ zu Tische saß	R196		minor
21	Für deinen Thron tret' ich hiermit	R334		in 3/4



Add a BASS part to the following in an appropriate style:

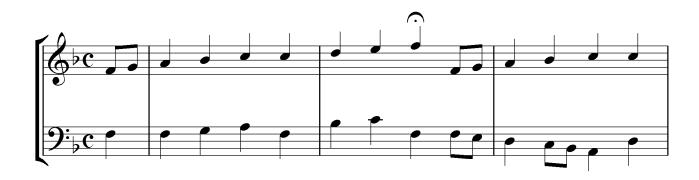




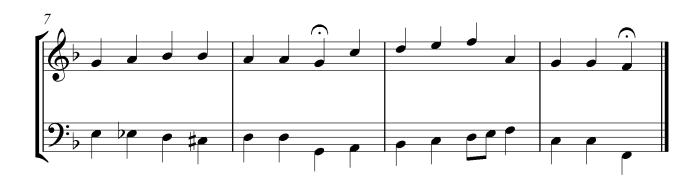


Solution





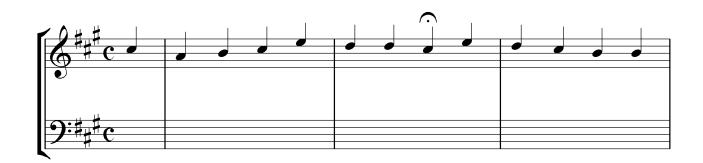




Chorale: O Ewigkeit, du Donnerwort (R26).



Add a BASS part to the following in an appropriate style:

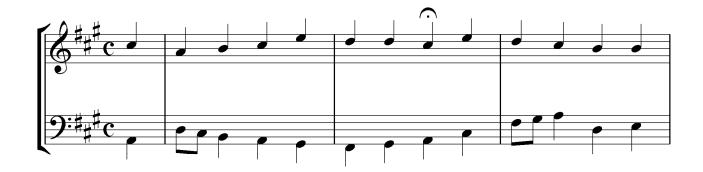


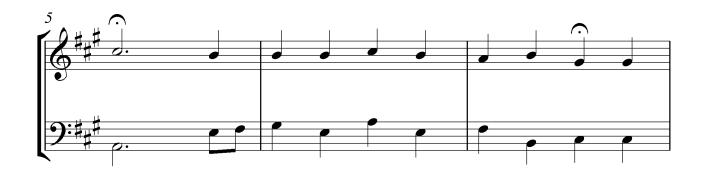




Solution







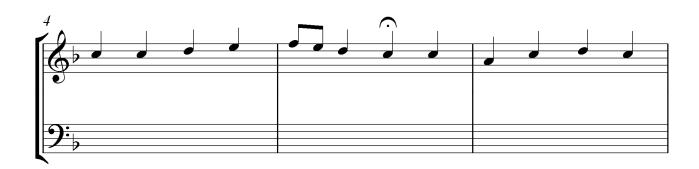


Chorale: Du Friedensfurst, Herr Jesu Christ (R42)



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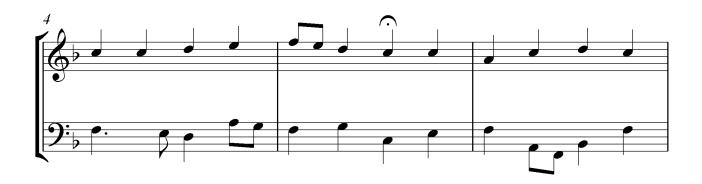




Solution









Chorale: Das walt' Gott Vater und Gott Sohn (R224)



Add a BASS part to the following in an appropriate style:

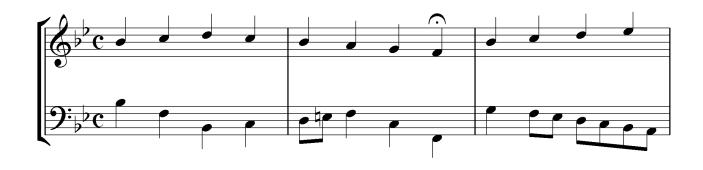




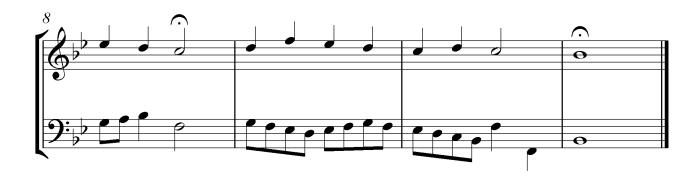


Solution





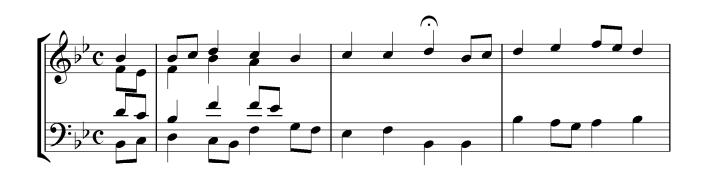




Chorale: Jesu, deine tiefen Wunden (R256)



Add ALTO and TENOR parts to the following in an appropriate style:







Solution









Chorale: Es ist gewisslich an der Zeit (R260). Alternative: R362

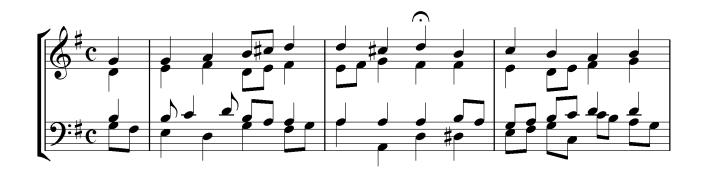


Add ALTO and TENOR parts to the following in an appropriate style:



Solution







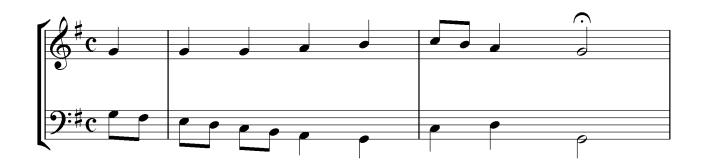


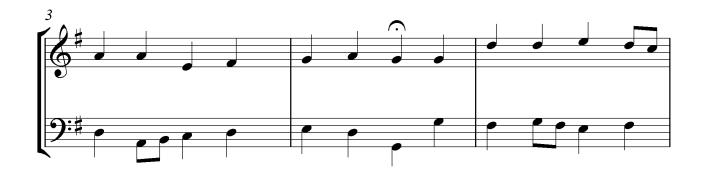


Chorale: Ermuntre dich, mein schwacher Geist (R9). Alternative: R102



Add ALTO and TENOR parts to the following in an appropriate style:







Solution



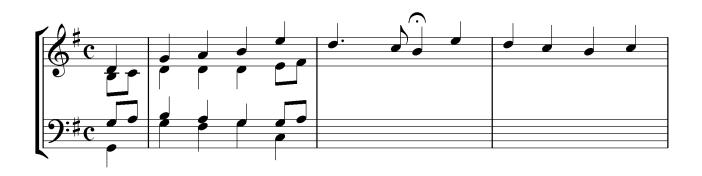




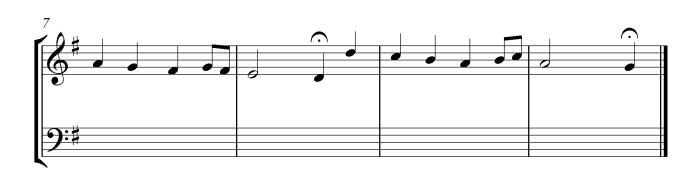


Chorale: Der Tag, der ist so freudenreich (R158)









Solution









Chorale: Was Gott tut, das ist wohlgetan (R65). Alternatives: R293, R347









Solution



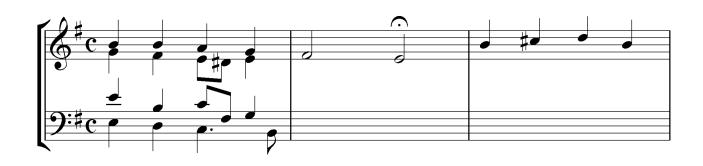






Chorale: An Wasserflussen Babylon (R5). Alternative: R309











Solution A









Chorale: Jesu, meine Freude (R263). Alternative: see next page

Solution B







Chorale: Jesu, meine Freude (R263).











Solution







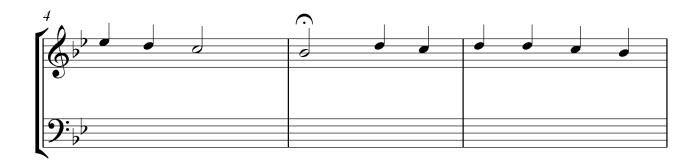


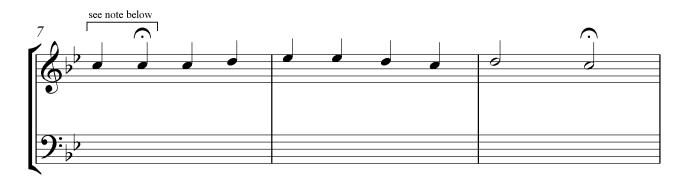


Chorale: Herr, ich denk an jene Zeit (R212)











Solution





Chorale: Sei gegrüßet, Jesu gütig (R172), adapted with additions from BWV768.









Solution











Chorale: Jesu Leiden, Pein und Tod (R106). Alternatives: R61, R83





Solution



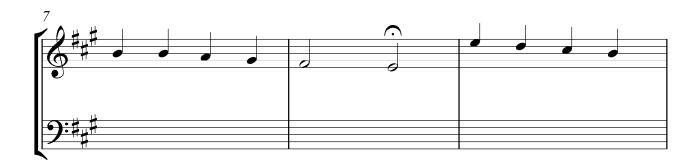


Chorale: Ach, was soll ich Sünder machen (R39)









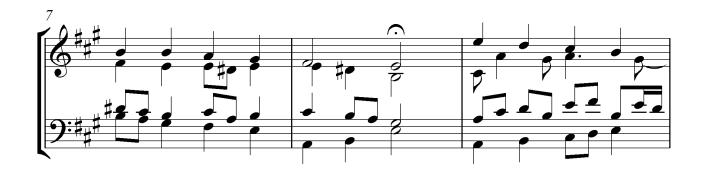


Solution











Chorale: Jesu, der du selbsten wohl (R169).





Solution



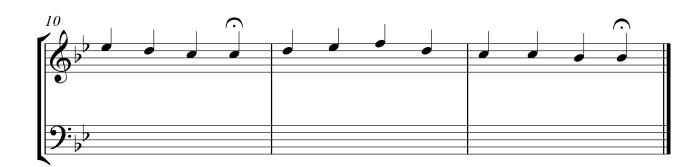


Chorale: Alle Menschen müssen sterben (not included in Riemenschneider)









Solution





Chorale: Werde munter, mein Gemute (R350). Alternatives: R95, R121, R233, R365



Add ALTO, TENOR and BASS parts to the following in an appropriate style:



Solution











Chorale: Herr Jesu Christ, du hast bereit (R226)



Add ALTO, TENOR and BASS parts to the following in an appropriate style:



Try to keep the bass quavers going throughout.

Solution





Chorale: Meinen Jesum Iaß ich nicht (R152). Alternatives: R299, R348



Add ALTO, TENOR and BASS parts to the following in an appropriate style:



Solution





Chorale: Da der Herr Christ zu Tische saß (R196).



Add ALTO, TENOR and BASS parts to the following in an appropriate style:



Solution





Chorale: Für deinen Thron tret' ich hiermit (R334)

B (i) Chorale

Resources, Structure, Harmony, Melody Award 2, 1, or 0 marks for each chord that has to be added, expecting there to be a chord on each crotchet beat and on each pause chord: 35 chords in all. Operating the scheme below for this component will give a mark out of 70. This mark out of 70 should be halved, any half marks to be rounded down.

For each of the 35 chords, award 2 marks if

BOTH (a) the choice chord is 'correct' in terms of common practice harmony. AND (b) there are no part-writing faults associated with it.

You should award 1 mark instead where one of the following is true:

THERE IS one problem of part-writing, notably one of the following:

- a single set of consecutives or exposed 5ths/8ves terminates at that beat or falls within it (in the case of perfect to diminished 5ths or 8ves only if the bass line is involved)
- a dissonance is wrongly treated at that point
- an inappropriate augmented melodic interval or some other clearly unsuitable interval ends there or happens within the chord
- there is no third in a five-three
- the fourth above the bass in a six-four is doubled
- any other type of dissonance is doubled
- a six-three lacks one of its constituent notes
- a leading note is doubled [NB the third of a five-three other than V may be doubled if sensibly handled]
- parts cross unnecessarily
- parts overlap inappropriately
- a chord is repeated (same inversion) from weak to strong
- a bass note is repeated from weak to strong unless it becomes a dissonance on the strong beat
- there is more than an octave between S,A or A,T without clear justification
- there are too few or too many notes (in one or more parts) to accommodate the number of syllables to be sung
- a note is outside the range of a voice: but NB a candidate should not lose more than 3/70 marks by this means
- note of resolution sounding against suspended dissonance (unless in bass)
- inappropriate false relation

OR the chord is unsuitable rather than actually wrong ('u.c.'): for example, in V IV the IV will be unsuitable if the outer parts do not proceed by contrary motion. Straight repetition of a chord will result in a mark of 1 for the repetition, except between phrases or across the first barline of a phrase.

OR there is clearly a wrong note in the chord ('w.n.'): for example,

- with C in the bass and F B flat D sharp above it, the candidate must have meant
 C but didn't write it and cannot therefore expect full credit
- a chord has an accidental missing

OR one part is omitted: that is, one part is absent (e.g. the chord has treble, alto and bass, but no tenor)

You should withhold marks altogether where one of the following is true:

THERE ARE two problems of part-writing

OR the chord is very unsuitable ('v.u.c.'). 'Very unsuitable chord' ('v.u.c.') - most commonly means

- an inappropriate six-four
- a diminished triad (notably VIIa)
- an augmented triad

Where there is a 'v.u.c.', the next chord (unless itself obviously very unsuitable) is assumed to be suitable. You may penalize consecutive or exposed 5ths/8ves/unisons at such a point, but not overlaps, crossings, etc.

OR there is a 'u.c.' and one part-writing fault

OR two parts are missing from a chord: that is, a chord has, for example, treble and bass only (with no alto or tenor)

OR at bar 4, beat 2 there is no harmonic movement (i.e. all parts have minims on beat 1). There should be a fresh chord or a resolution of a 4-3 Suspension over a dominant chord for 2 marks. A dominant seventh passing note would not be enough on its own but may be credited as a p.n. under style.

OR there are multiple problems

Style Award 1 mark for each of the following up to a maximum of 20:

- an effective passing note (not one that generates or completes consecutives or one that sounds weak or uncharacteristic): <u>maximum 8 marks</u>. You may award 2 marks at a beat where two effective passing notes occur simultaneously
- a correct suspension
- a LN that moves appropriately to a note other than the tonic at a cadence: maximum of 2 marks for leading notes
- any secondary 7th or diminished 7th that is awarded 2 for Resources- especially remember II7b!
- any appropriate chromaticism
- a positively good bass line throughout a complete phrase in bars 2-10 indicate this as 'tick B'. If the bass is involved in any consecutives with the soprano, this automatically cancels the bass style mark.
- satisfactory texture in bars 2-6³ (generally speaking no overlaps, crossings, unsuitable gaps, candidate's tenor rarely if ever more than a 12th from the soprano, and at some points less than an octave from it): indicate this as 'tick T'
- satisfactory texture in bars 6⁴-10 (generally speaking as above): indicate this as 'tick T'
- each effective cadence outside d major. An 'effective cadence' is one with Resources marks of 2 2 2 for the final three chords of the cadence
- two different chords on the same crotchet beat and both are correct (but this does not apply when there are two quavers in the melody)
- auxiliary notes but only if really effective (almost certainly in the bass)
- any other good feature identify this briefly in words

Presentation Marks out of 5 are awarded as follows:

- Very carefully presented throughout; must be completely accurate. Pencilled answers can qualify for '5'. Erasures unless careful and thorough are unlikely to be found in answers awarded '5'. Alignment and spacing must be good.
- 4 EITHER Carefully presented, with very minor inaccuracy or very minor incompleteness. Inaccuracy may include misalignment and poor spacing. OR Carefully presented as a rule, and completely accurate.
- EITHER Reasonably carefully presented, with several inaccuracies or with minor incompleteness
 OR Completely accurate, but while always legible somewhat unattractively presented
 OR Work which is incomplete, but not as seriously so as defined under '2' below.
- 2 EITHER Work which shows little care, and is probably difficult to decipher in at least one place
 OR Work which is seriously incomplete (less than half of the required work having been submitted).
- Work which is unacceptable because it is very poorly presented and/or has numerous inaccuracies including some serious ones and/or is very incomplete. Expect to award 1 only rarely.
- 0 Award 0 only if there is no score.

<u>Presentation</u> (this set of descriptors to be used in the case of computer generated scores) The following should be taken into consideration:

- 1 Completeness, including all given material as printed on the question paper (the only exception is the stimulus, usually four bars, in Aii Paper 51)
- Accuracy, including accuracy of given material (enharmonic changes, changes of beaming, rests etc are not acceptable)
- 3 Spacing, both between staves and between systems
- 4 Beaming
- 5 Positioning of Accidentals
- 6 Positioning of dynamic marking, slurs and other marks of articulation
- 7 Bar numbering, which should coincide exactly with that given on the question paper
- 8 Elimination of redundant staves or parts of staves
- 9 Any other feature which serves to reduce the clarity of the score.

Marks out of 5 are awarded as follows:

- 5 Very well presented throughout: complete, accurate in every respect, well-spaced.
- 4 Well presented; almost as above but with very minor inaccuracy, very minor misjudgement or very minor incompleteness.
- 3 Reasonably well presented, but with several inconsistencies or misjudgements or very minor incompleteness (though not as incomplete as defined under '2' below).
- 2 EITHER Work which shows little care or competence in the use of the computer, and which has many inaccuracies, misjudgements and/or points of incompleteness OR Work which is seriously incomplete (less than half of the required being OR Work which is seriously incomplete (all figuring being omitted in Ai; or the first eight bars and/or all chord symbols being omitted in Bii; or all text omitted in Ci).
- 1 EITHER Work which is unacceptable because it is very poorly presented, having numerous inaccuracies and/or misjudgements including some serious ones OR Work which is very incomplete. Expect to award 1 only rarely.
- 0 Award 0 only if there is no score.

Now carry out the Holistic Check described at the end of the mark scheme. TAKE NOTE ESPECIALLY of the distribution of Resources marks. An answer where there are few substantial successions of 2s will generally merit a holistic reduction of 2 or more.