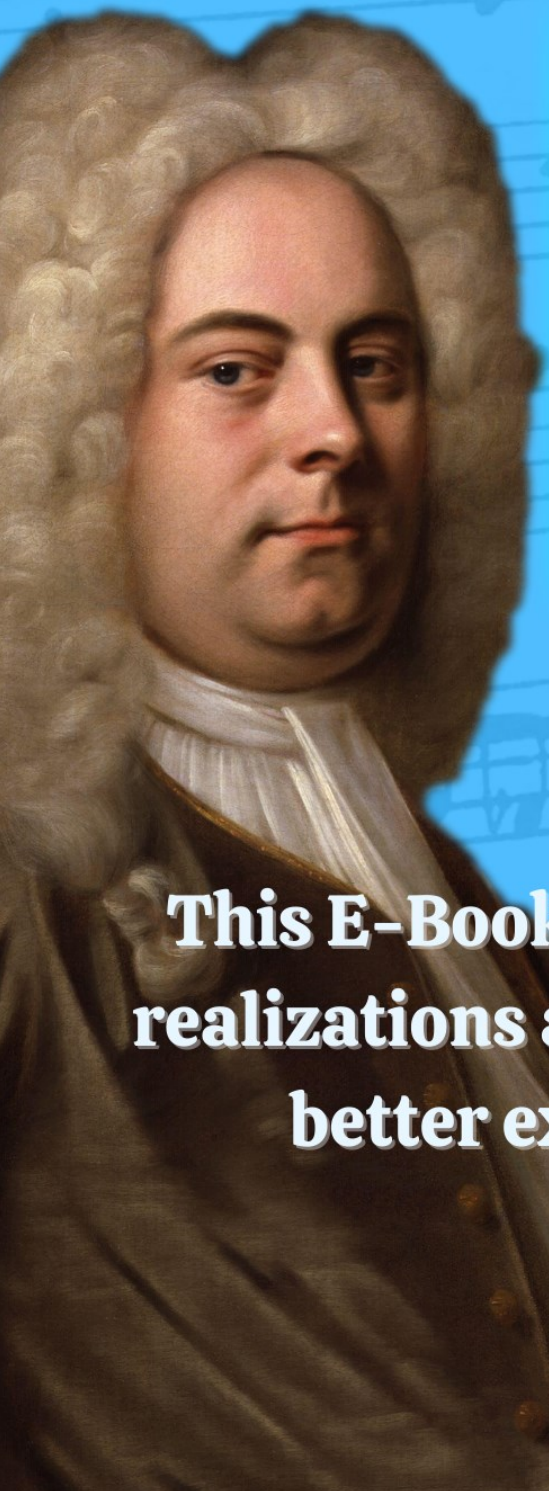
Richardus Cochlearius

Baroque Harmony

The Complete FREE Course
with all the Exercises by G. F. Handel for the Princess Anne.



This E-Book contains all the exercises, realizations and useful tools for having a better experience of the videos.

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Title: Baroque Harmony, The Complete FREE Course
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Author: Richardus Cochlearius

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Preface

Thank yor for downloading this free e-book.

This work is a support tool of all those who are learning keyboard harmony, or basso continuo with my videos on YouTube.

The exercises that G.F. Händel wrote for Princess Anne contain, in a few examples (24 exercises), most of the harmonic situations that we can encounter in the music of that period.

I wanted to expand Händel's work by adding other material to each exercise, such as the exercise itself but on a double staff with the upper blank staff (so that you can also write down some passages of the exercises), some advice and situations relating to the exercise ("Tips"), and finally the realization of each exercise.

All the realizations can be viewed by turning the page, with respect to where the exercise is, so that while you are playing an exercise reading from the bass alone, you can not be distracted by its realization.

For each exercise you find the related video that I made on YouTube, with the guided explanation and the realization of each one.

On the next page you will find a link and a QR code to connect to my website page with all the videos listed.

If you find this work helpful, you can support my work in creating new contents like this e-book, videos, and other things, by subscribing a memebership on my Patreon and , doing that, you get the access to many of exclusive contents every week!

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Baroque Harmony

5

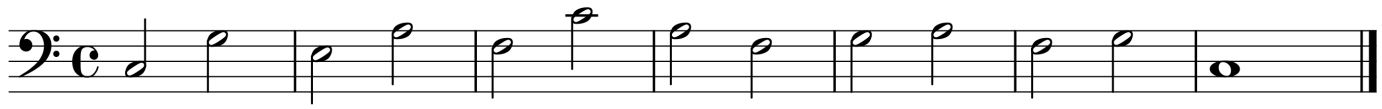
3

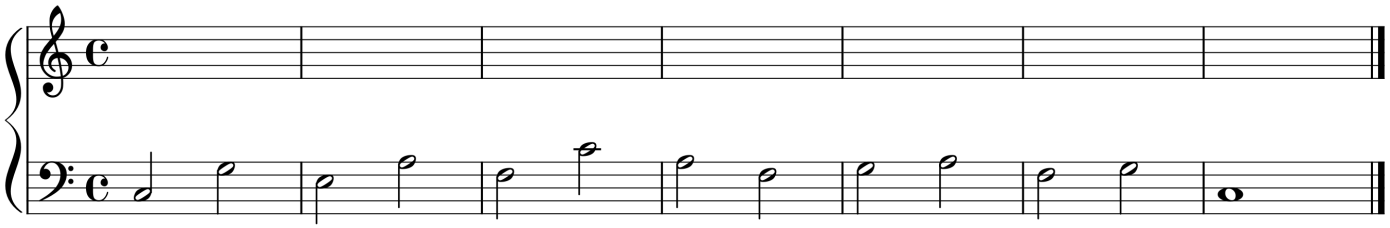
Chord

Baroque Harmony

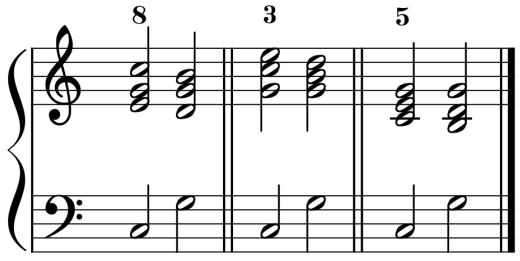
Exercise 1

Exercise:





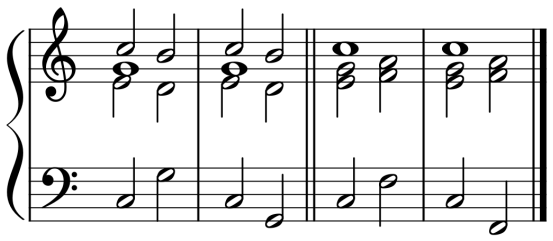
Tips:



A chord can be played in 3 positions, depending on the interval between the bass and the top voice:

First Position ---> Octave in the top voice (8)
Second Position ---> Third in the top voice (3)Third Position ---> Fifth in the top voice (5)

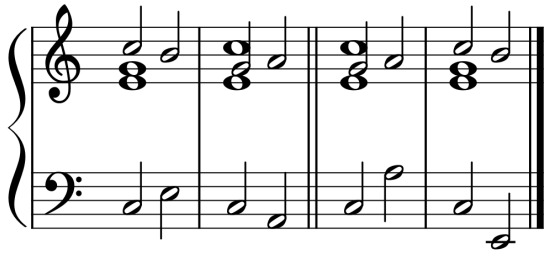
When we use only 5/3 chords, we can find 3 type of motion in the bass:



4th and 5th leaps (both up or down)

---> 1 common note between the 2 chords.

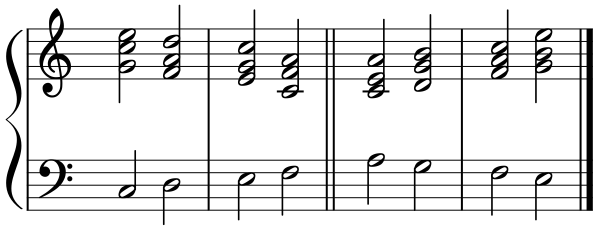
Keep the common note in the same voice.



3rd and 6th leaps (both up or down)

---> 2 common notes between the 2 chords.

Keep the common notes in the same voices.

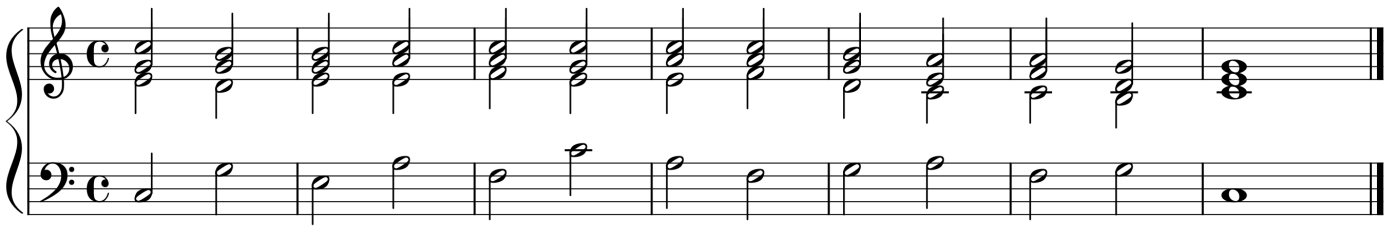


Stepwise motion

---> no common notes between the 2 chords.

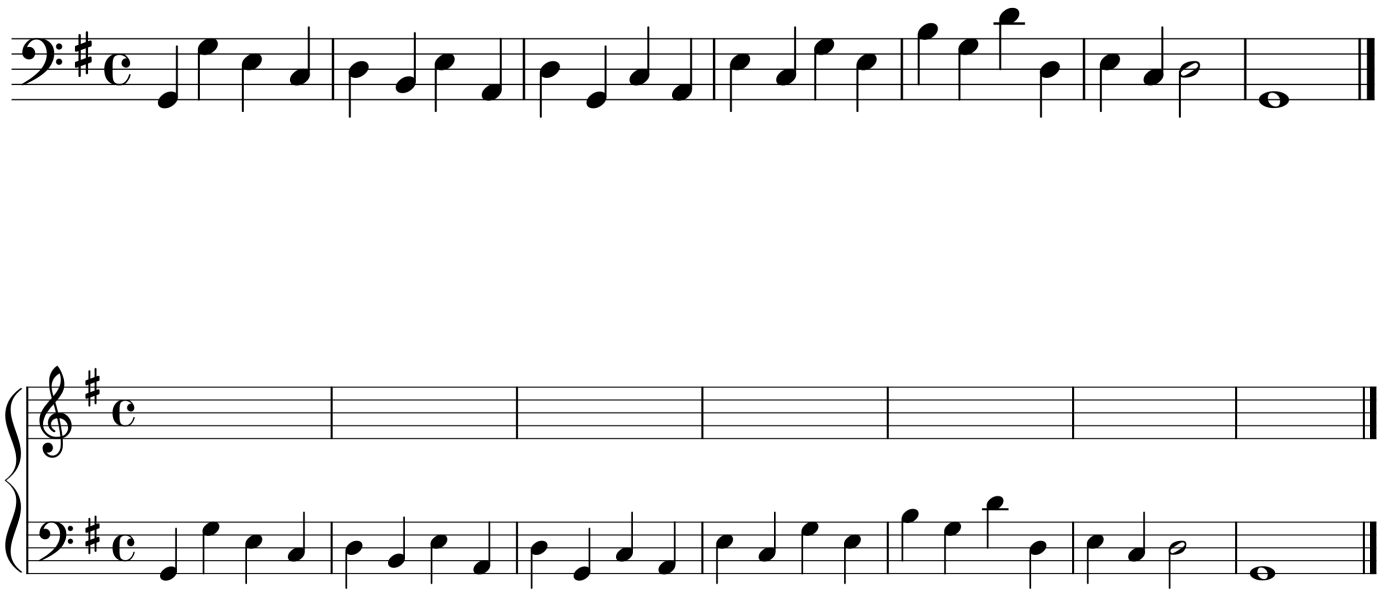
Play contrary motion.

Realization:

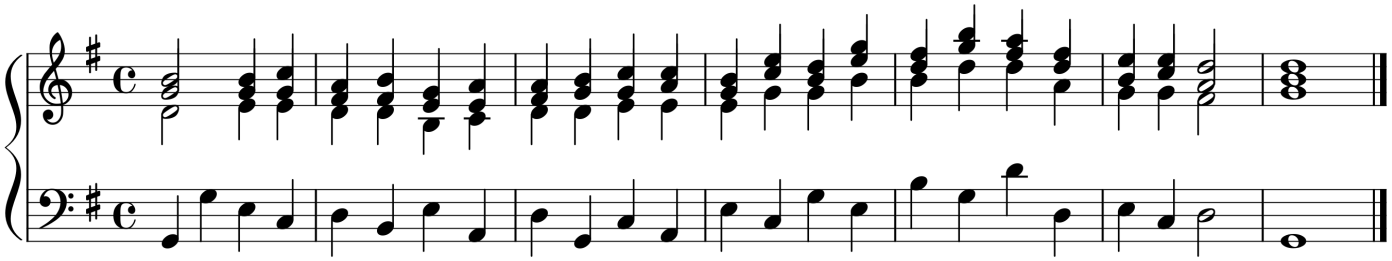


Exercise 2

Exercise:

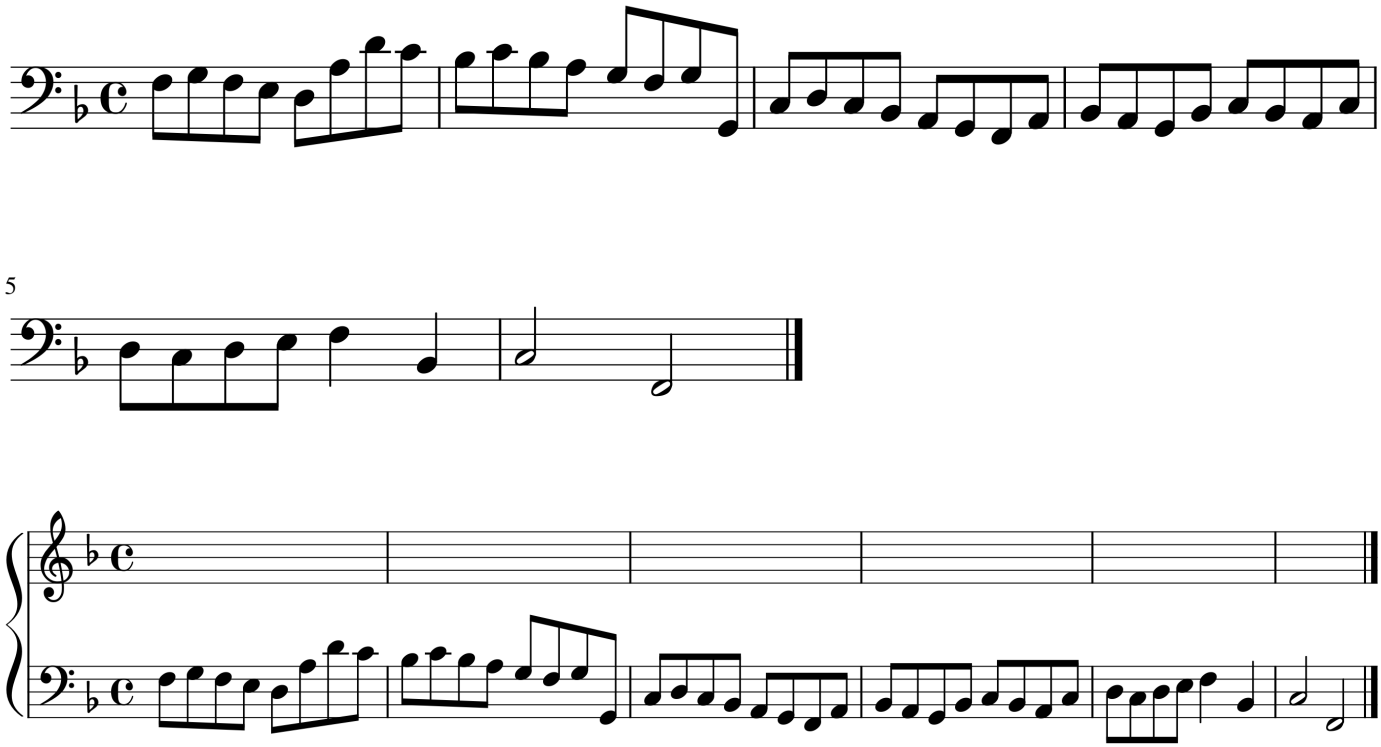


Realization:



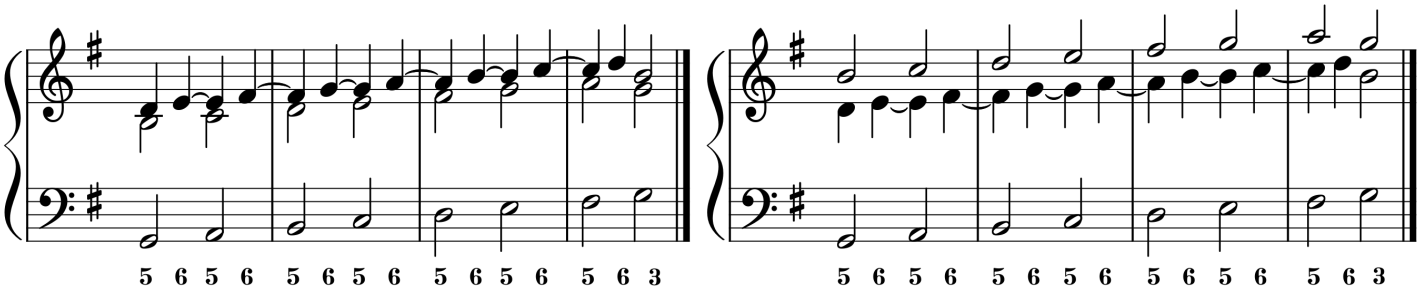
Exercise 3

Exercise:

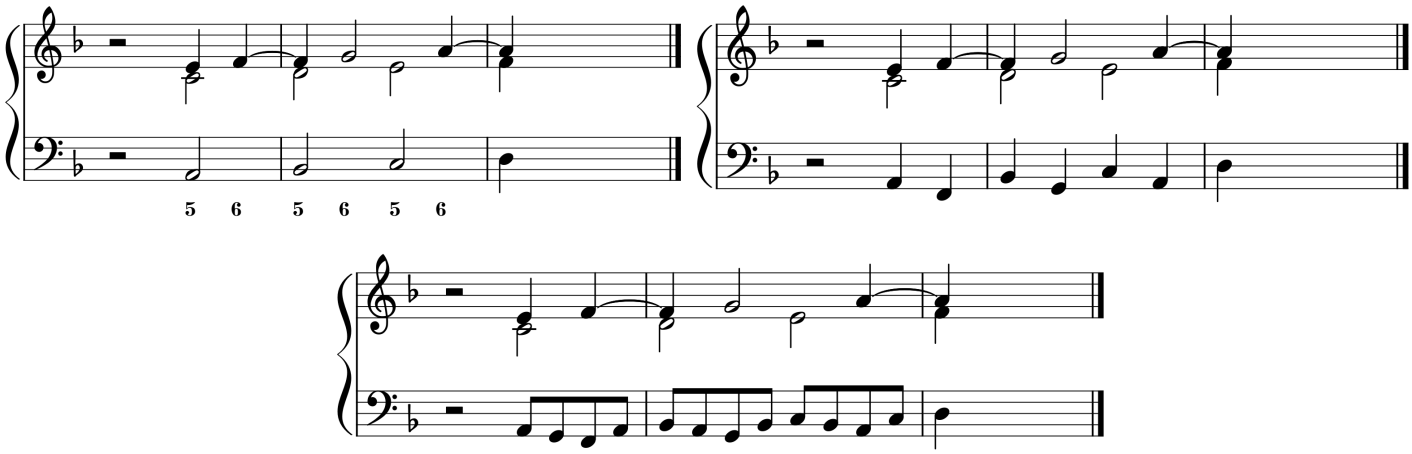


Tips:

Here a real important ascending pattern, called 5-6:



Bars 3 and 4:



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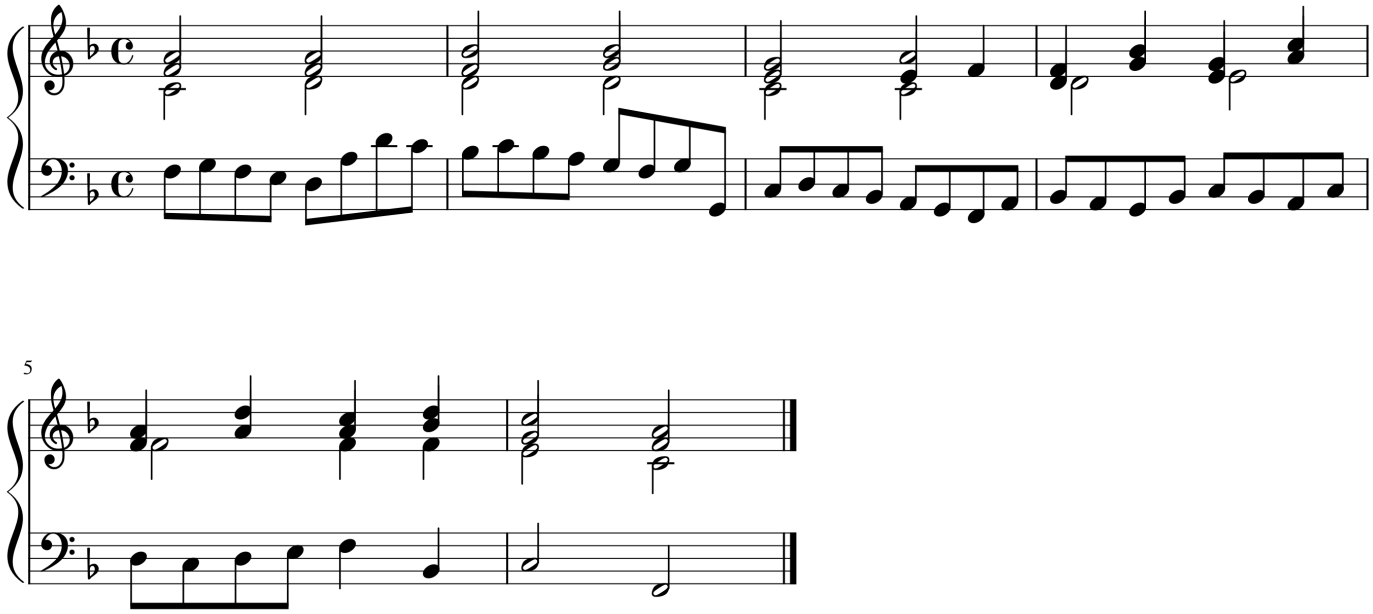
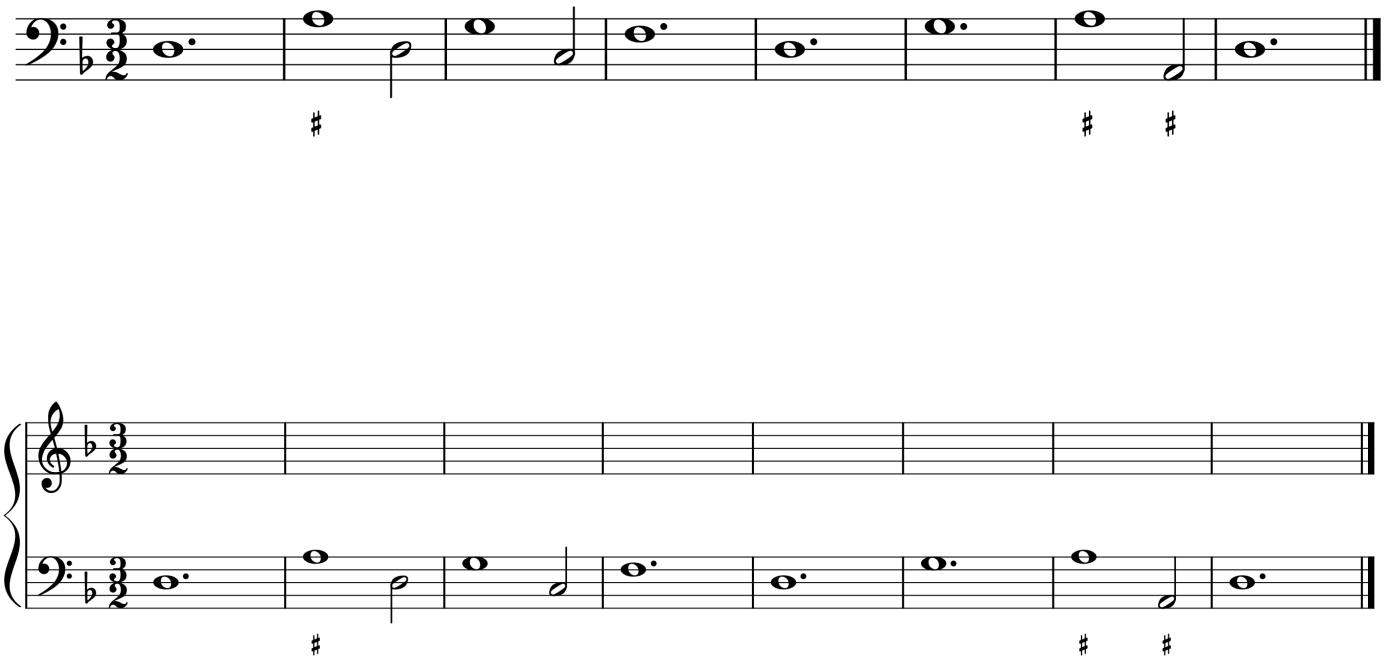


Exercise 4

Exercise:



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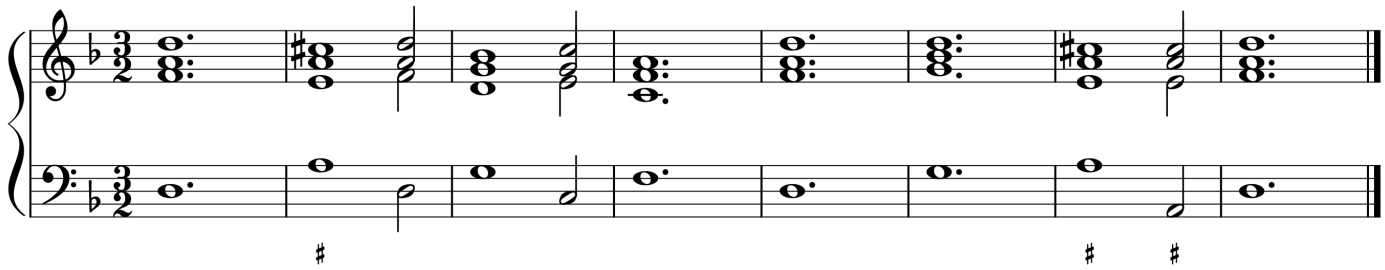
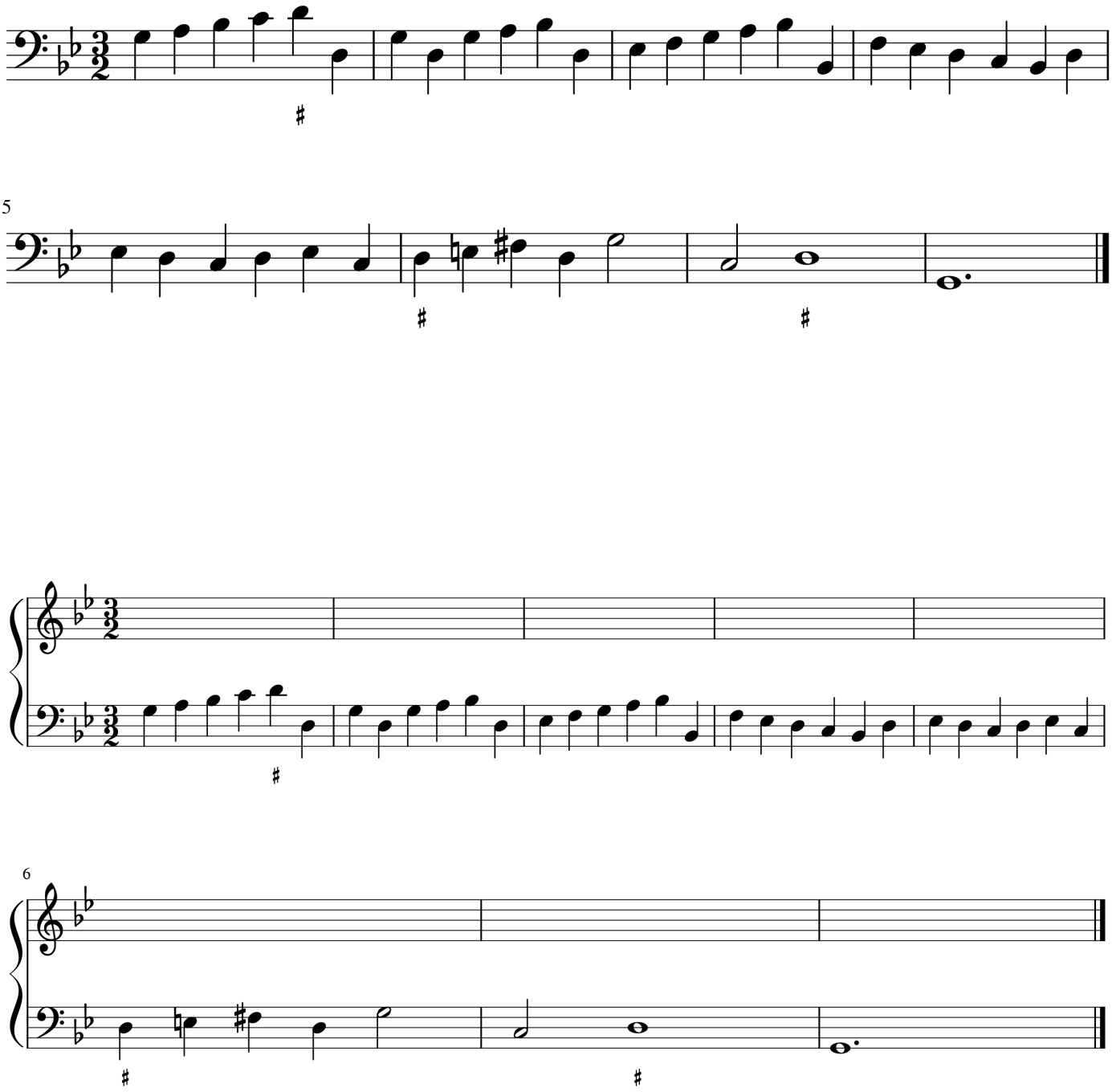


Exercise 5

Exercise:



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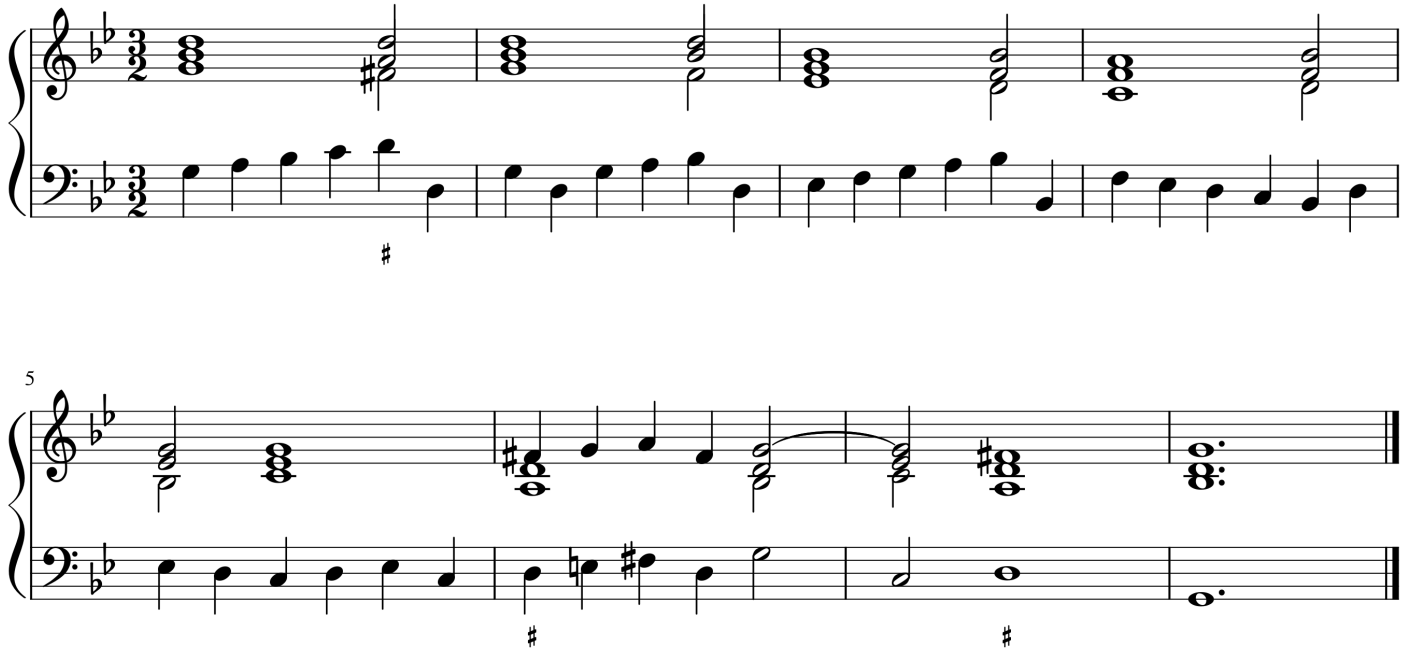
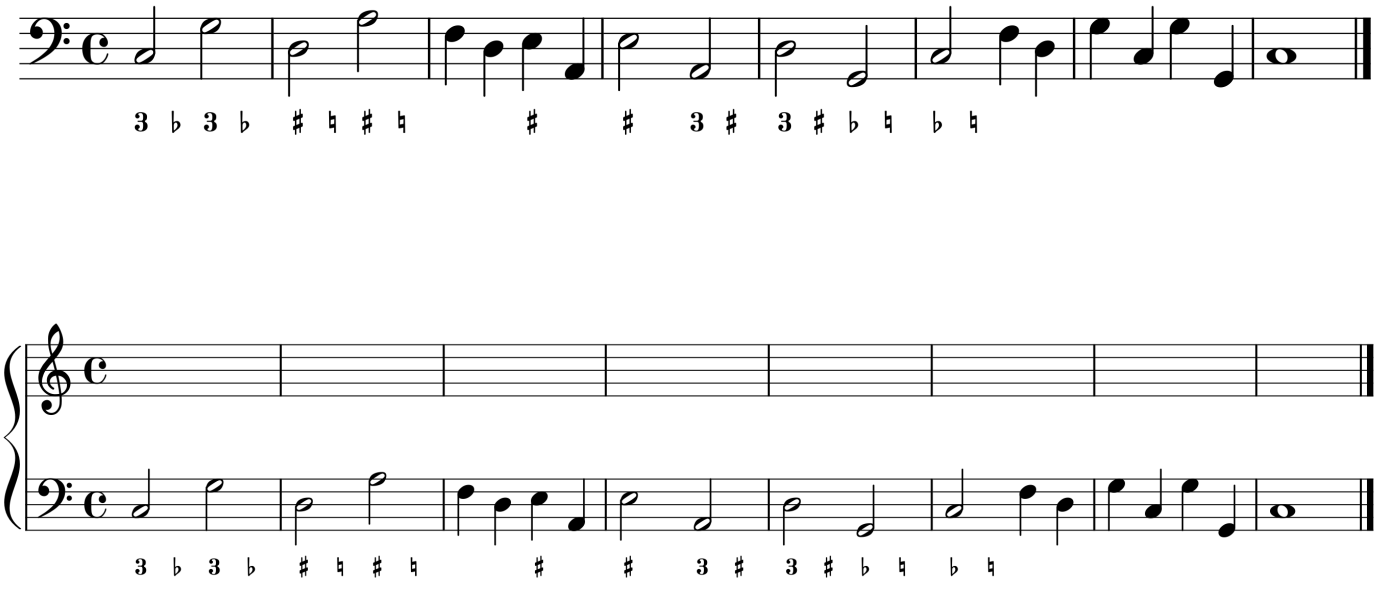


Exercise 6

Exercise:



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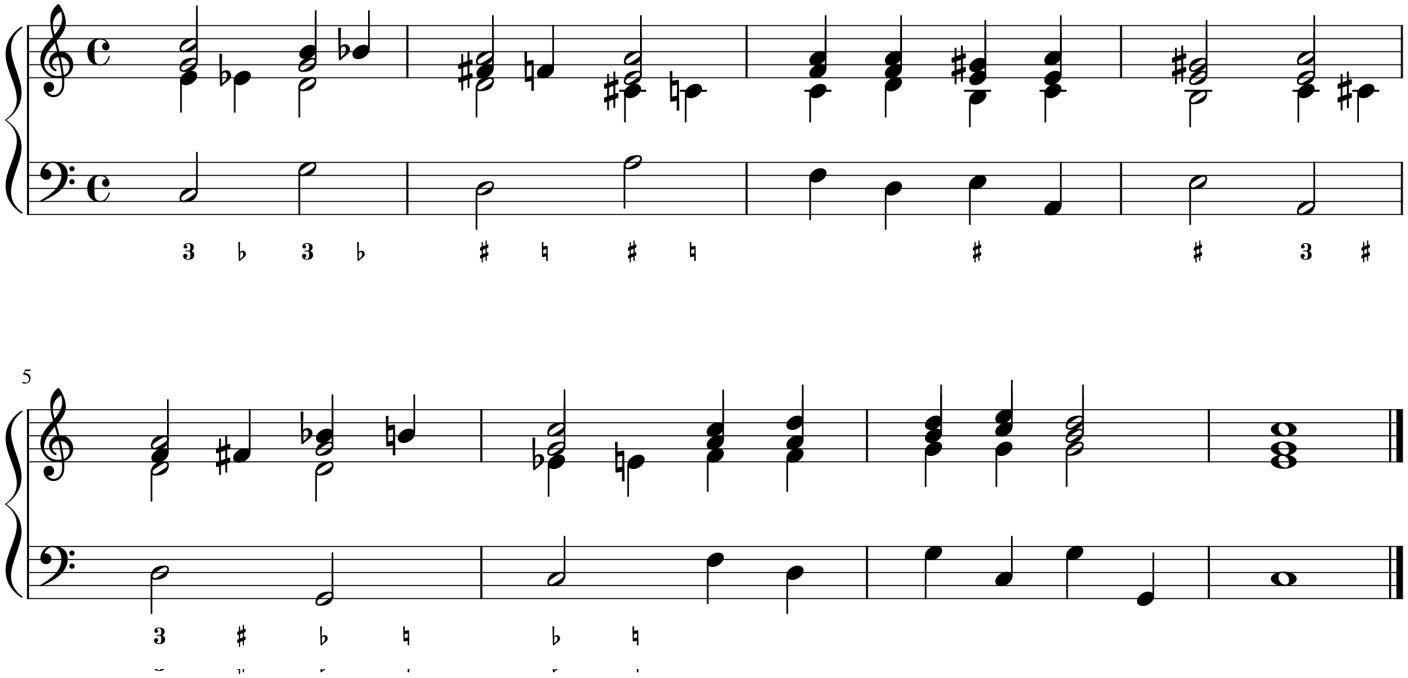
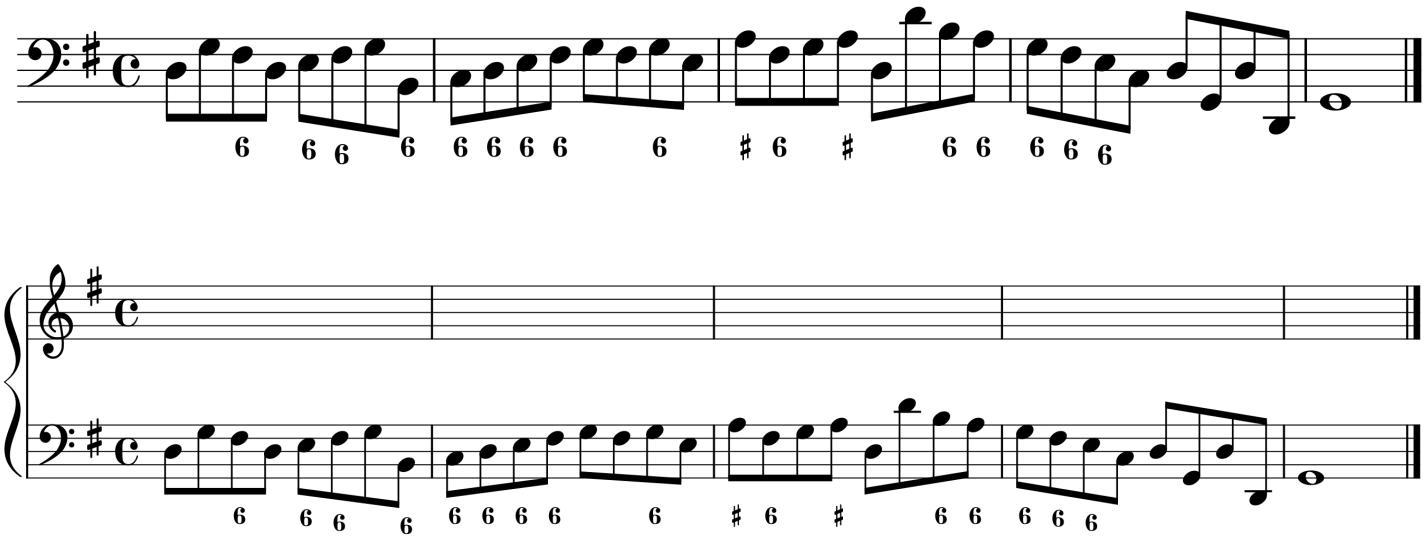


6
3

Chord

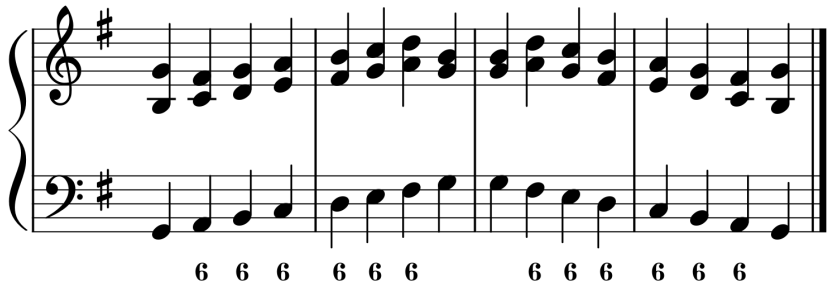
Exercise 7

Exercise:



Tips:

In the Italian style we can harmonize the ascending or descending 6ths scale with only 3 voices, as in the following example:



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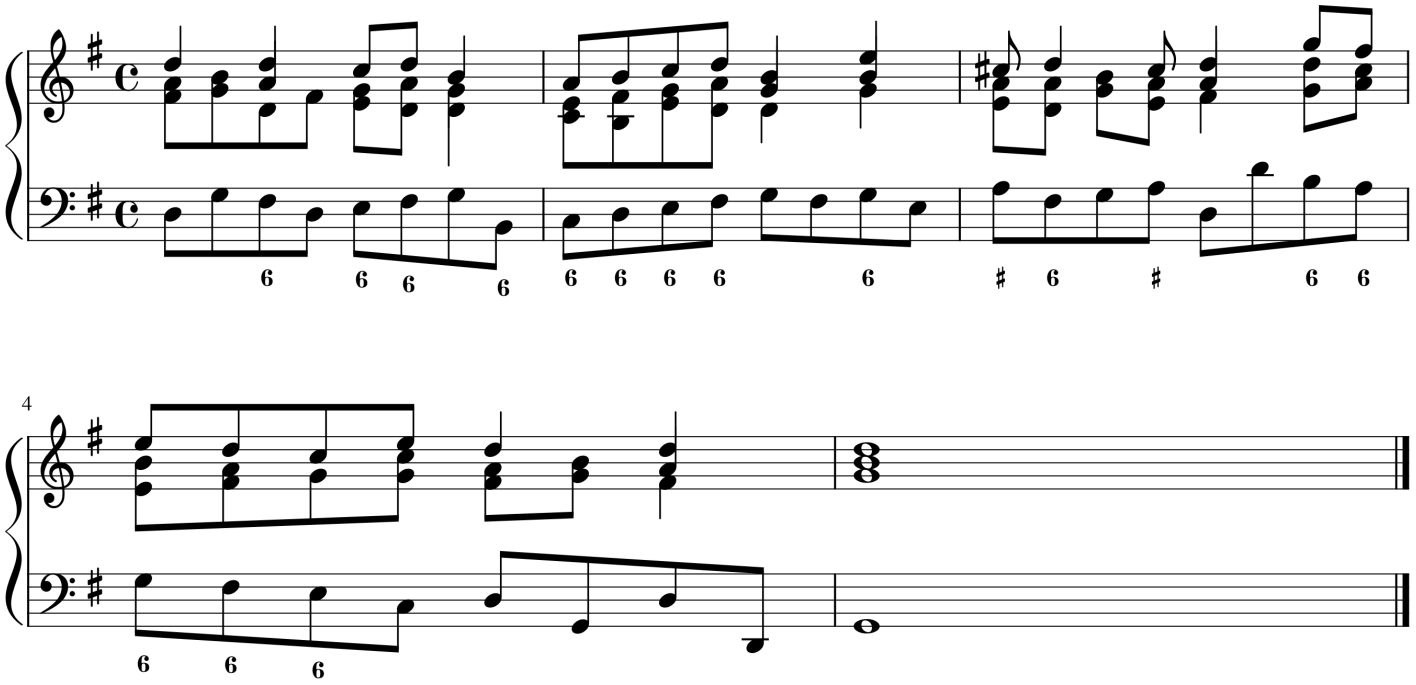
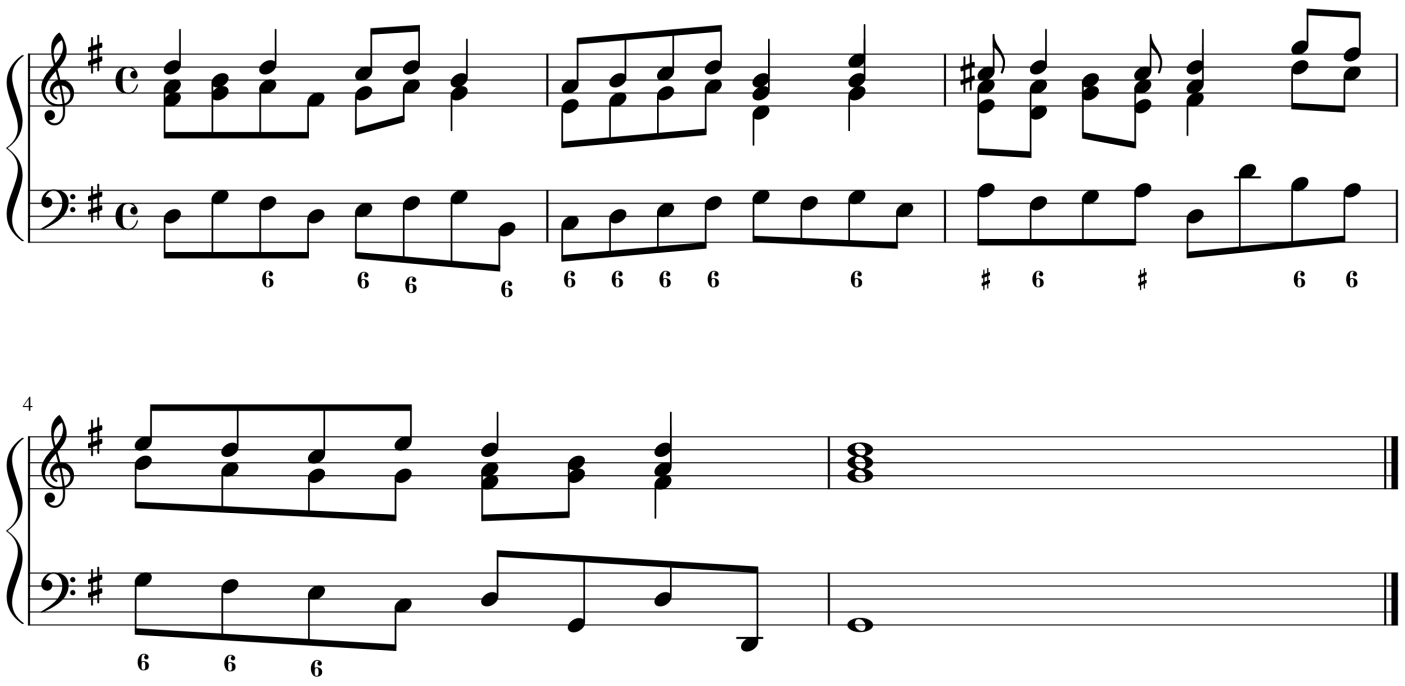
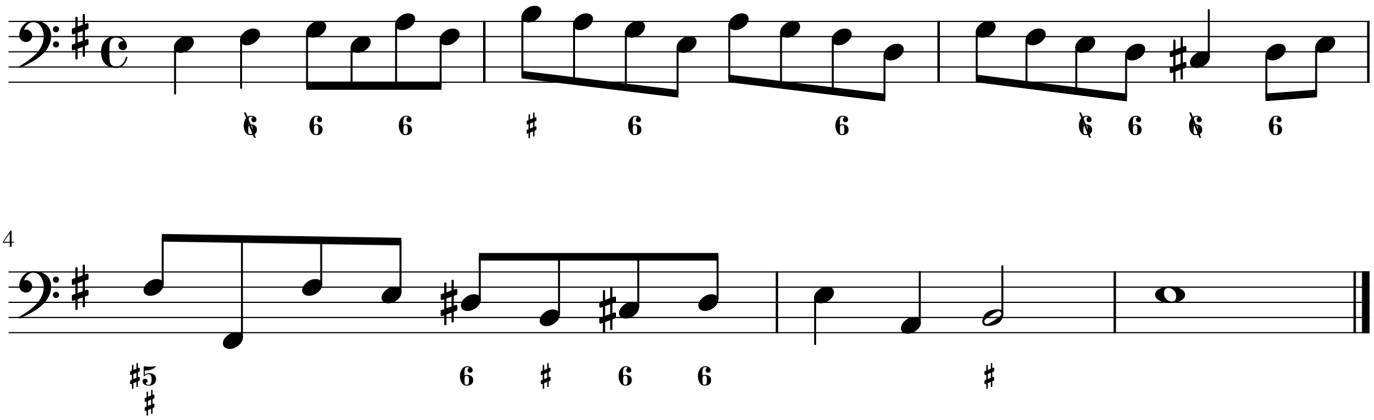


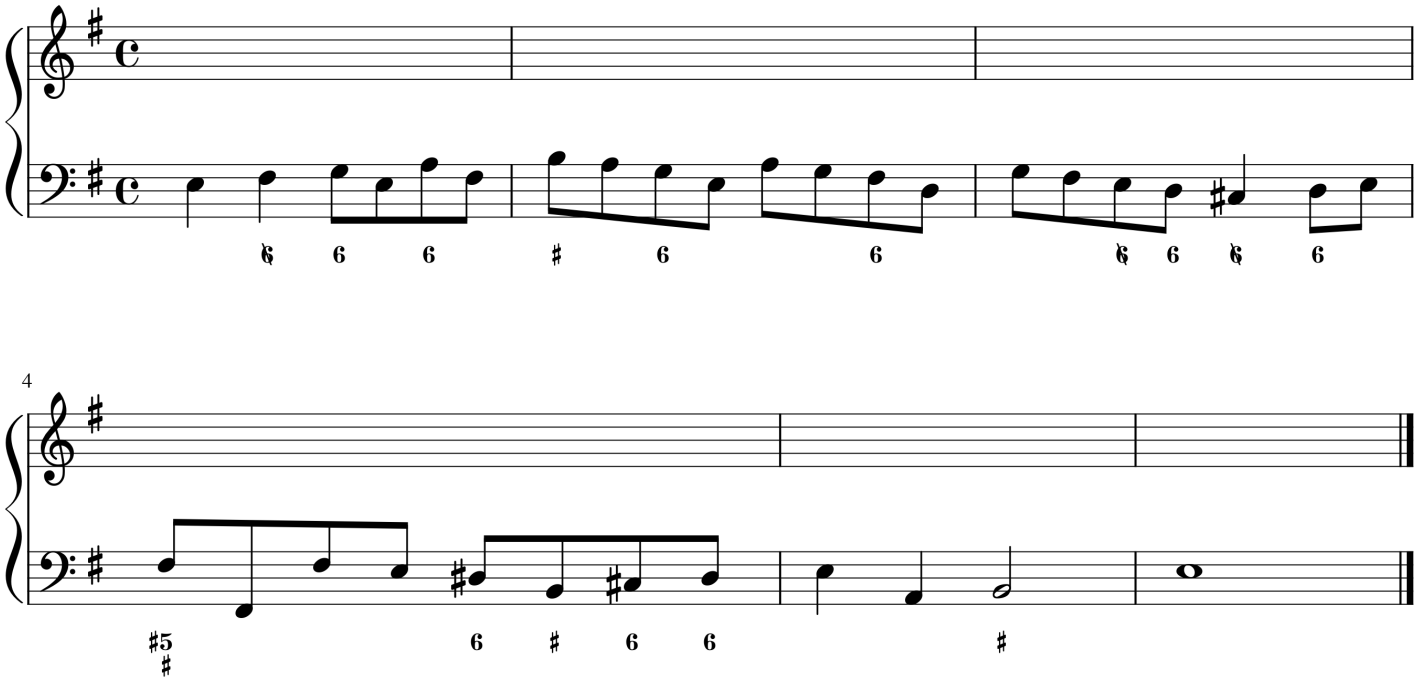
Realization 2 (three-part):



Exercise 8

Exercise:





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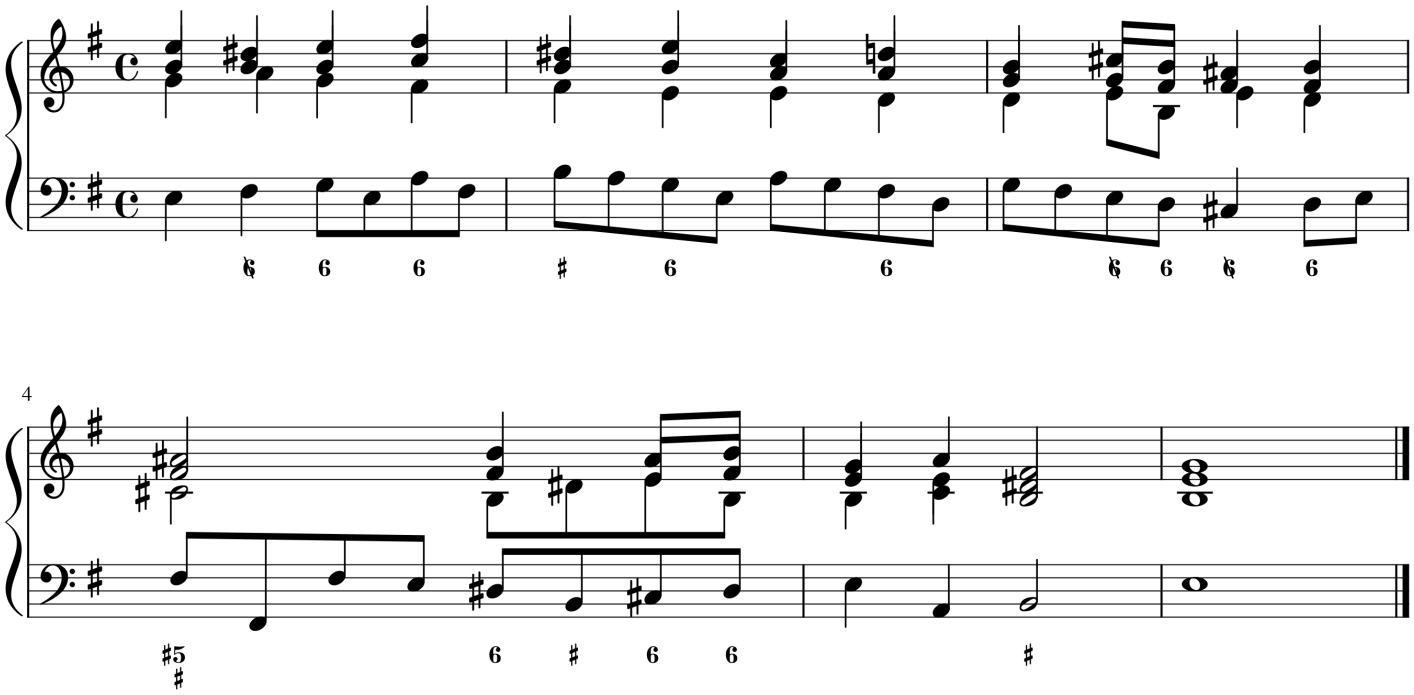
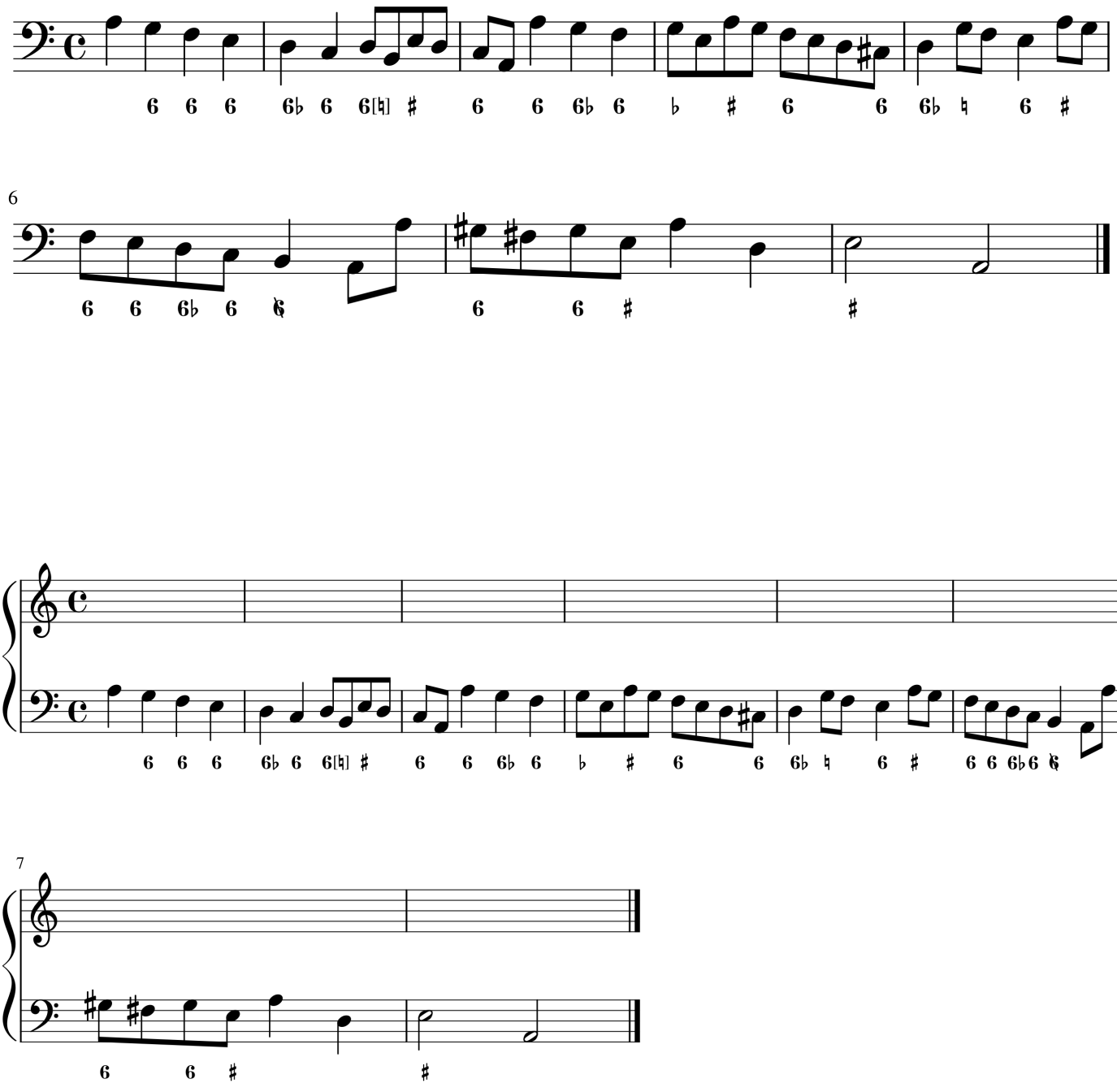


Exercise 9

Exercise:



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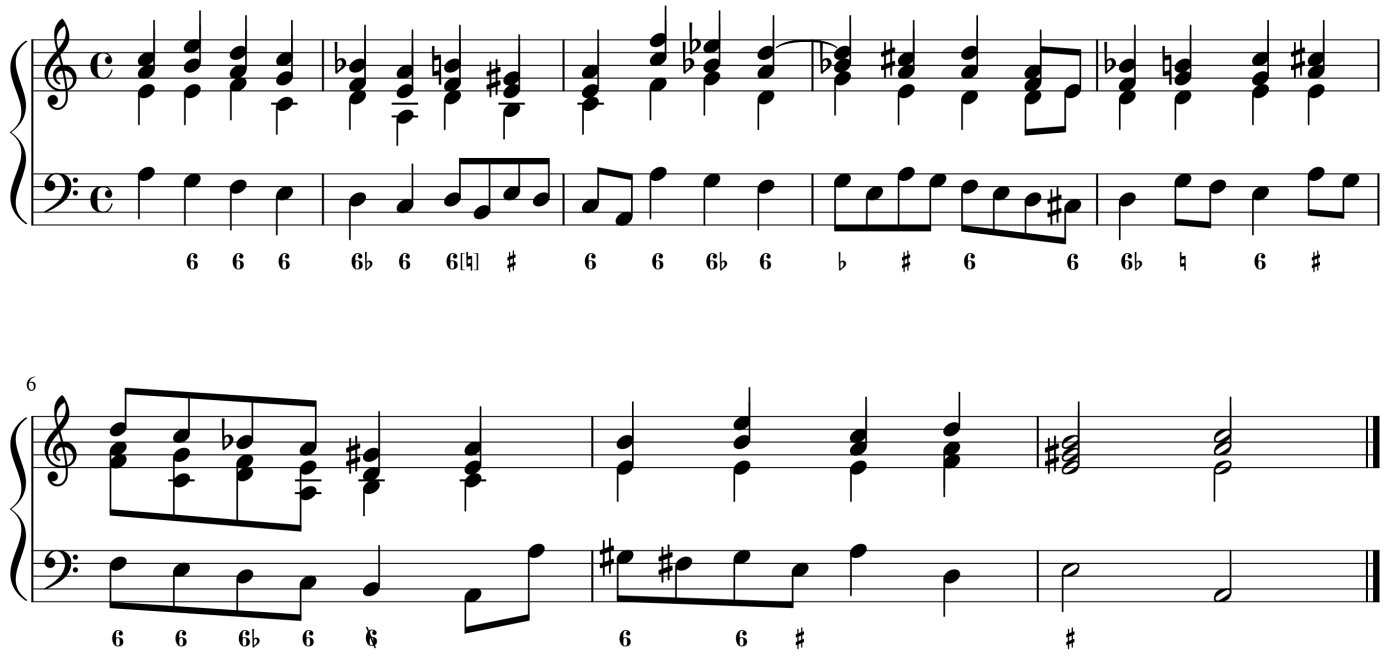
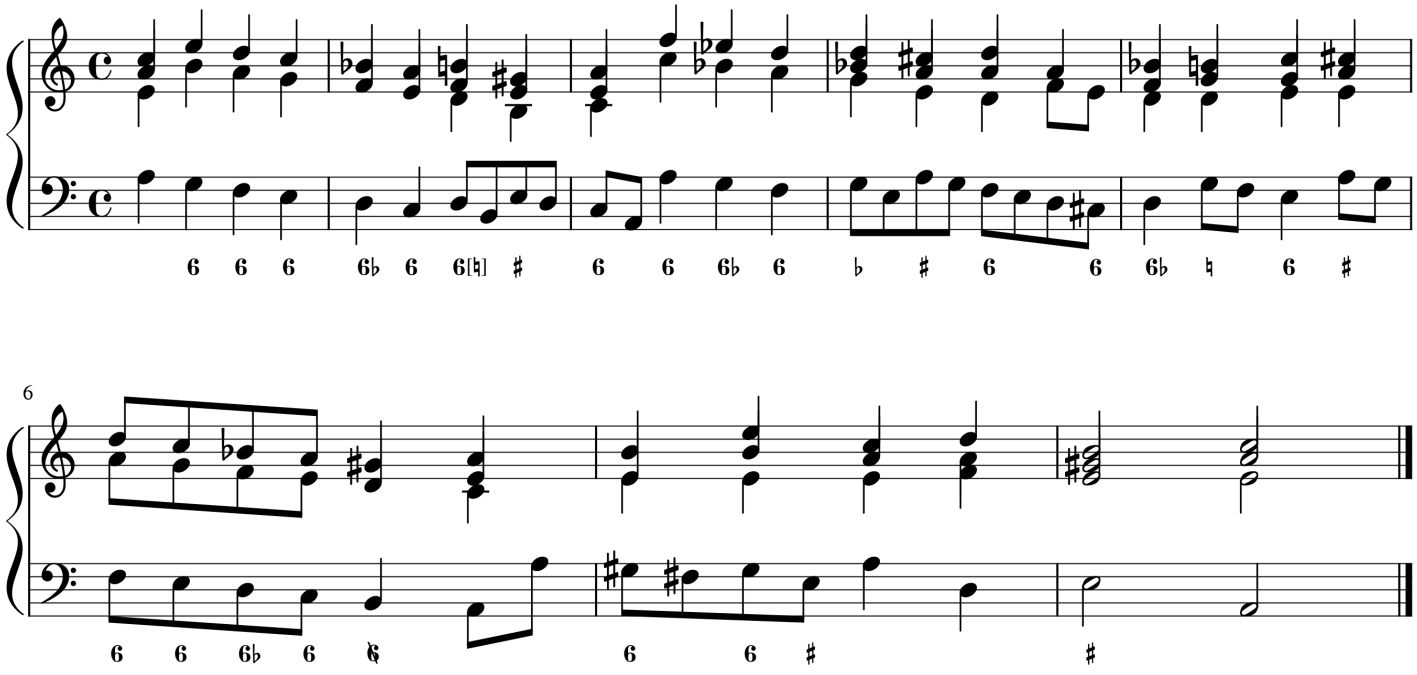


Realization 2 (three-part):

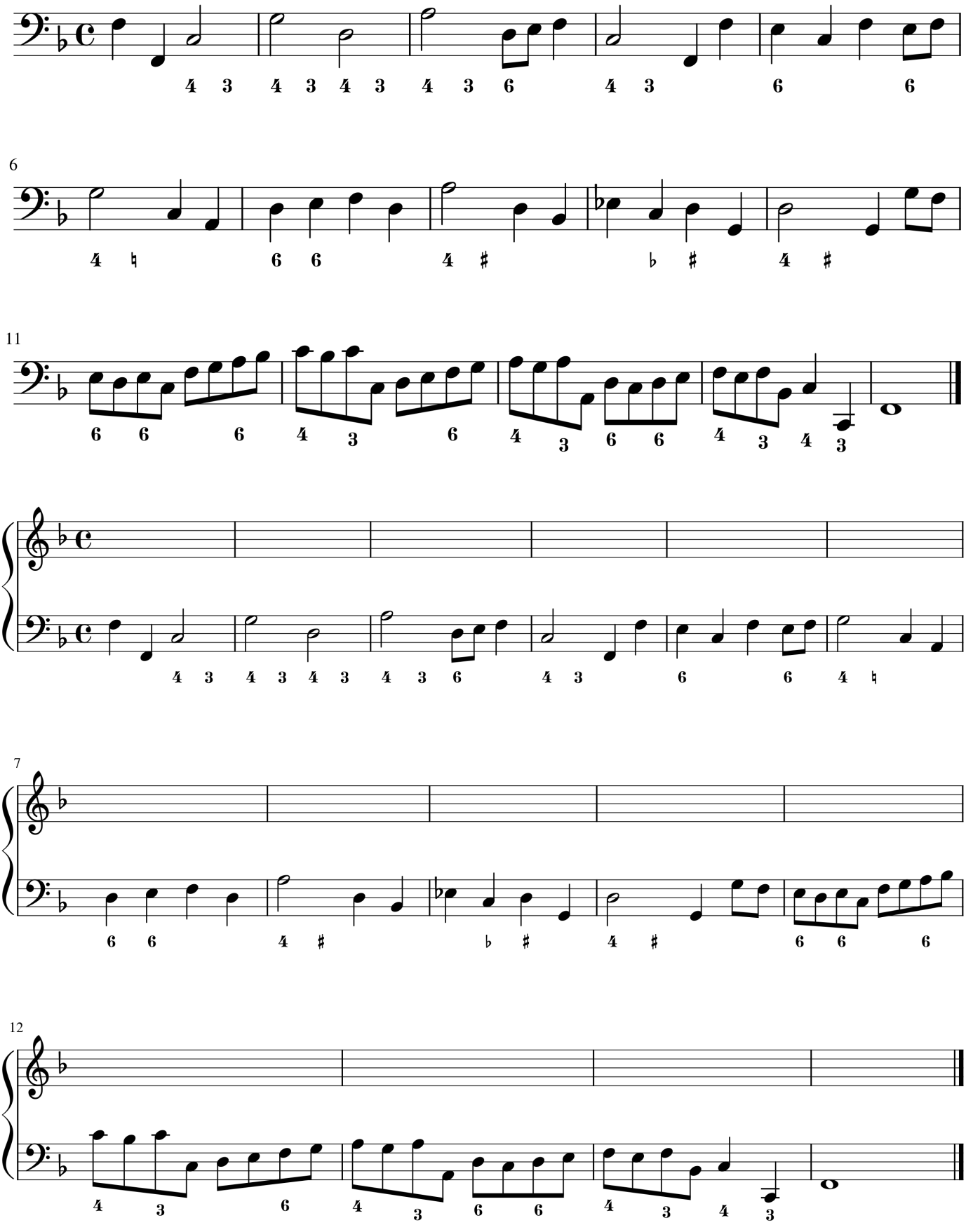


4 - 3

Suspension

Exercise 10

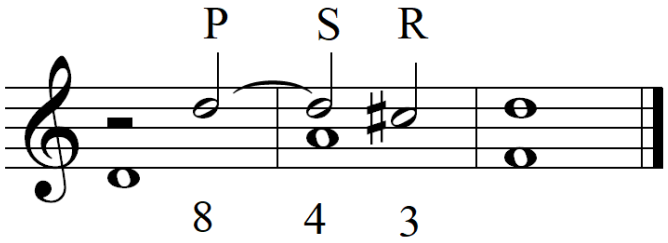
Exercise:



Tips:

The Suspension must be prepared by the previous chord.

It means that we must have the same note in the previous chord.



As you can see in the previous picture, the three letters P, S and R mean:

P = Preparation

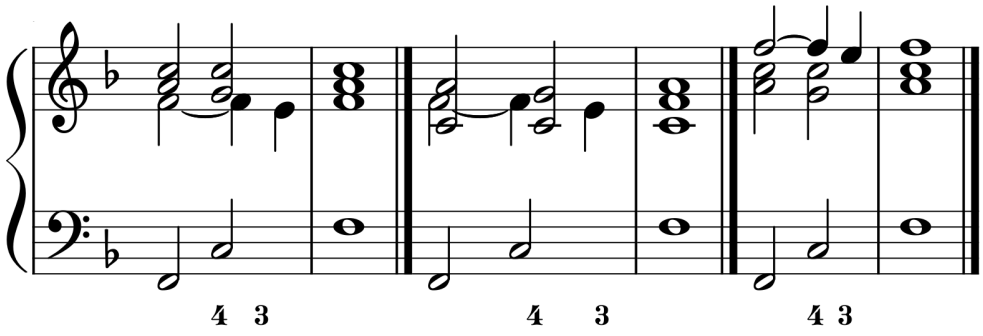
S = Suspension

R = Resolution

The suspension (S) is dissonant (4th in this case) and it is prepared by the previous beat, the preparation (P) that is consonant.
The suspension (S) resolves by descending of only 1 step to the resolution (R).

Here, a 4 part example of the suspension 4-3:

You can see the suspension in all the upper voices, Tenor, Altus and Cantus.



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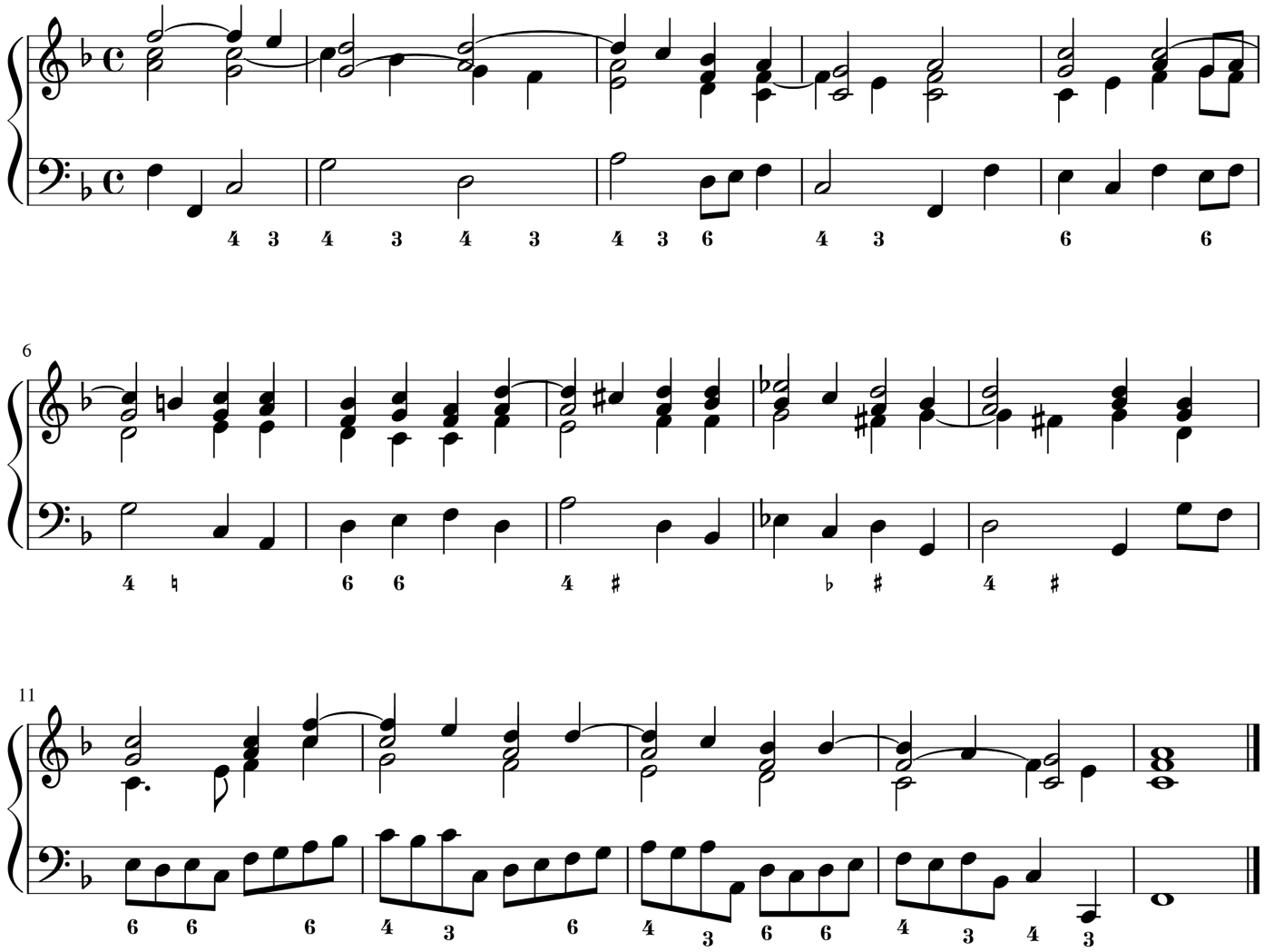
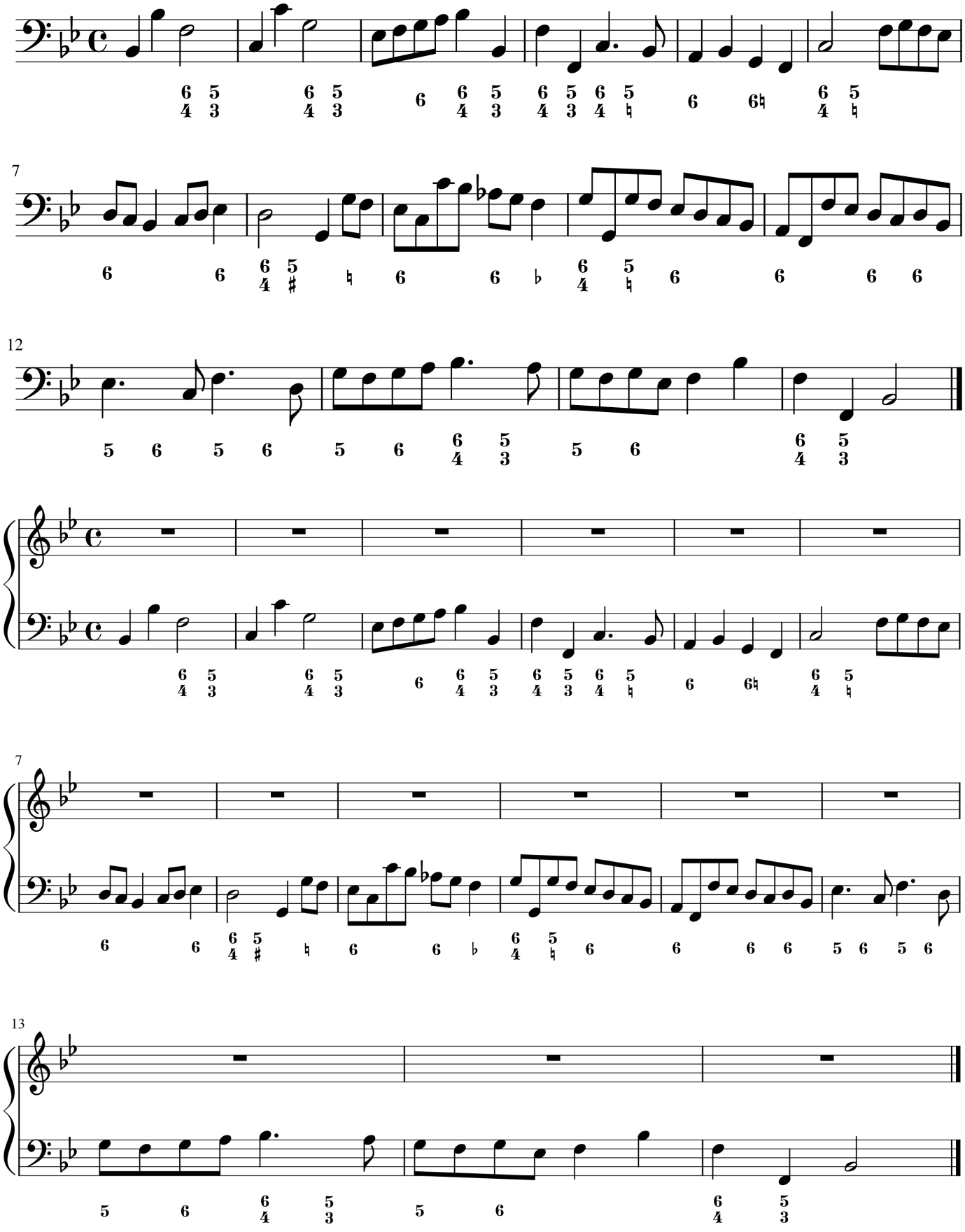


6
4

Chord

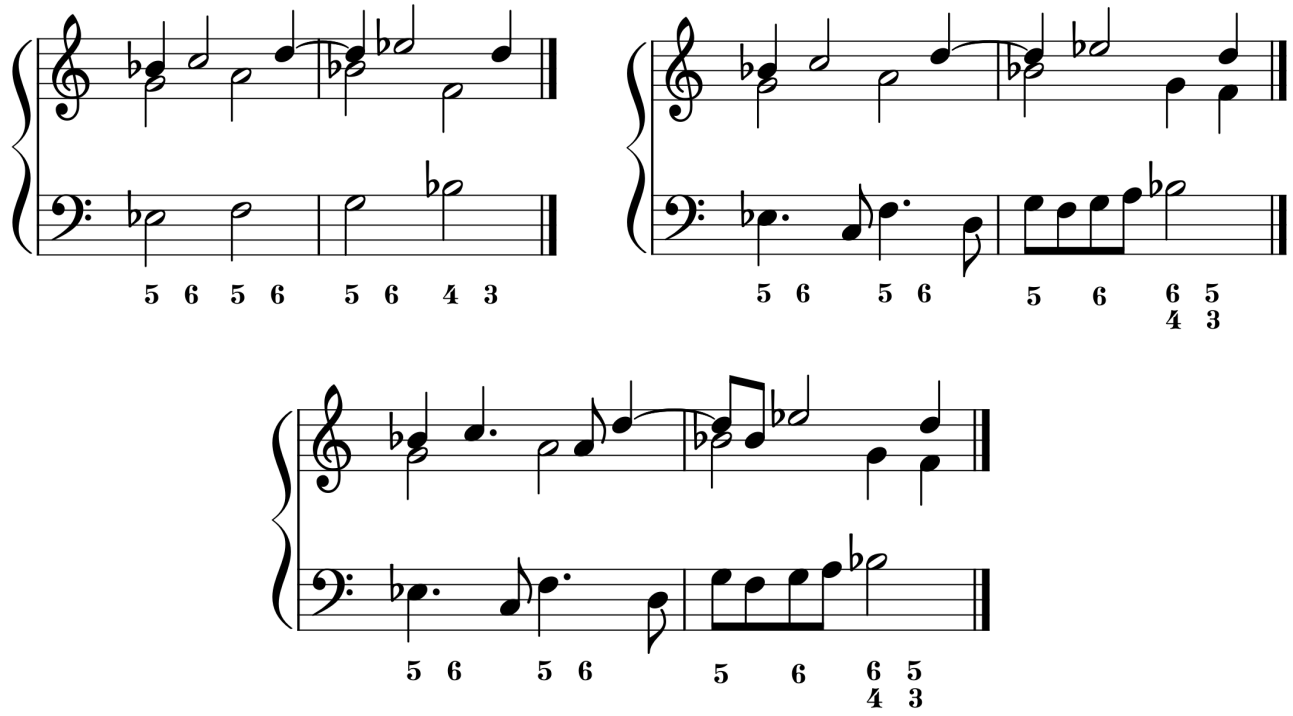
Exercise 11

Exercise:

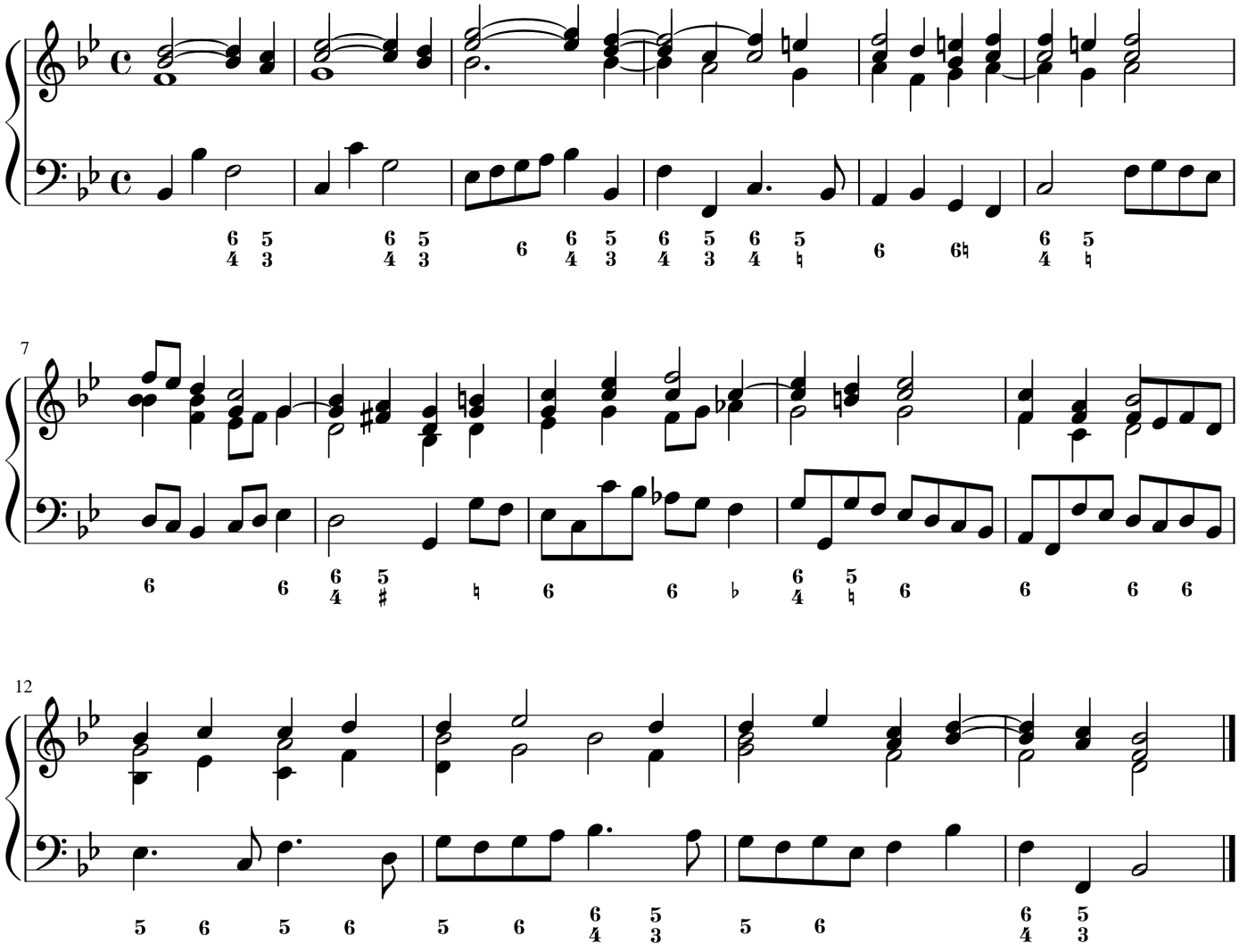


Baroque Harmony

Tips:



Realization:

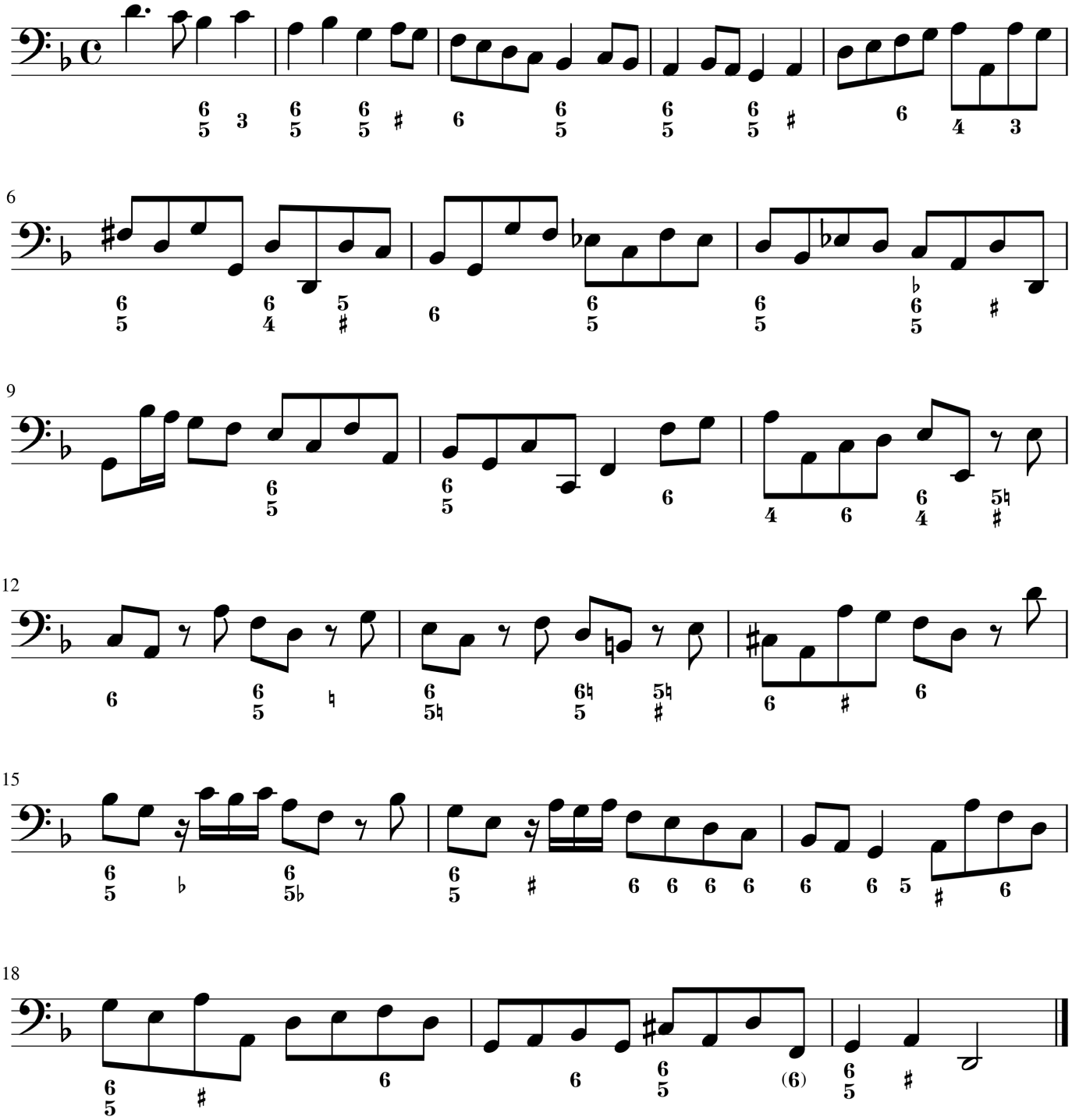


6
5

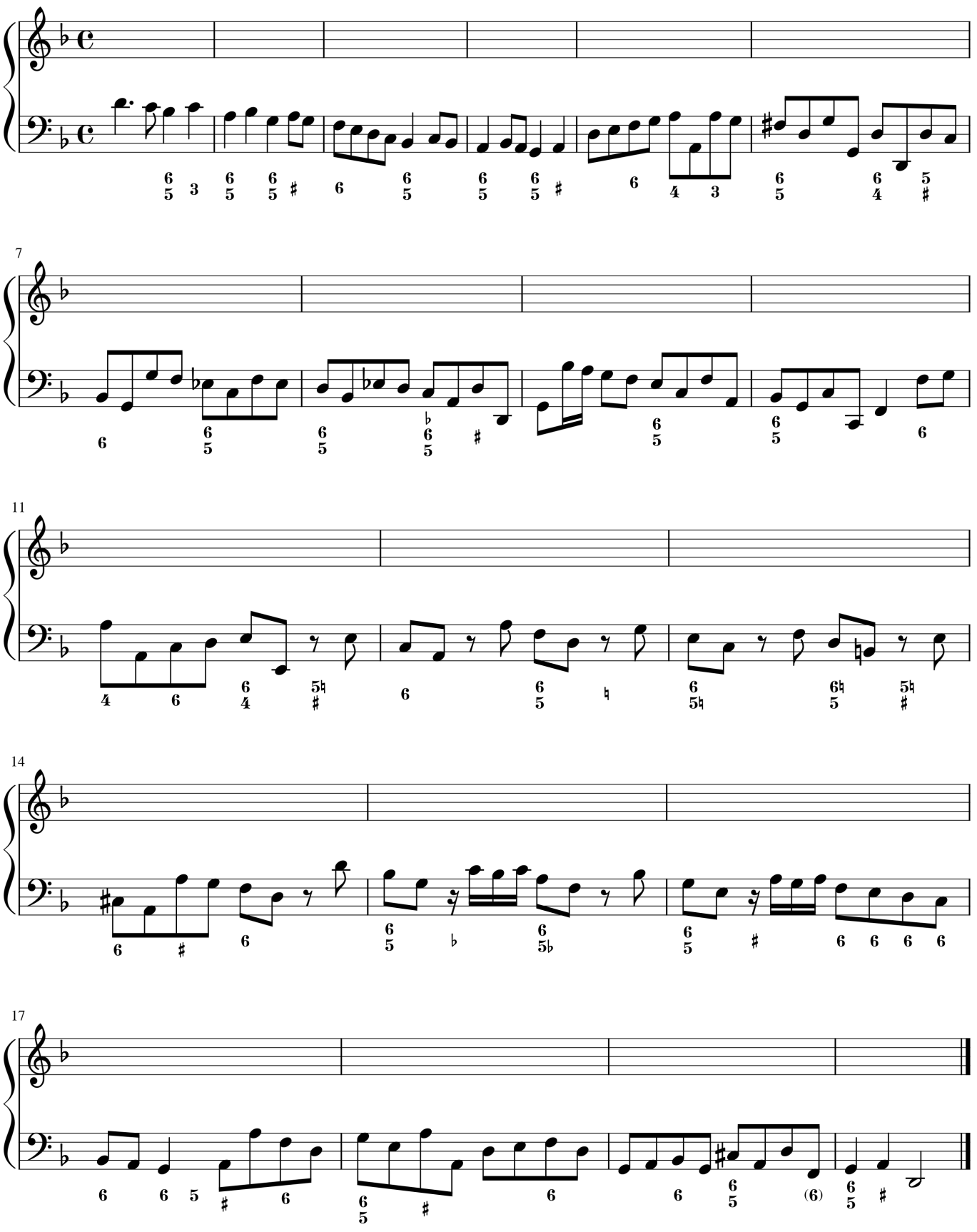
Chord

Exercise 12

Exercise:



Baroque Harmony

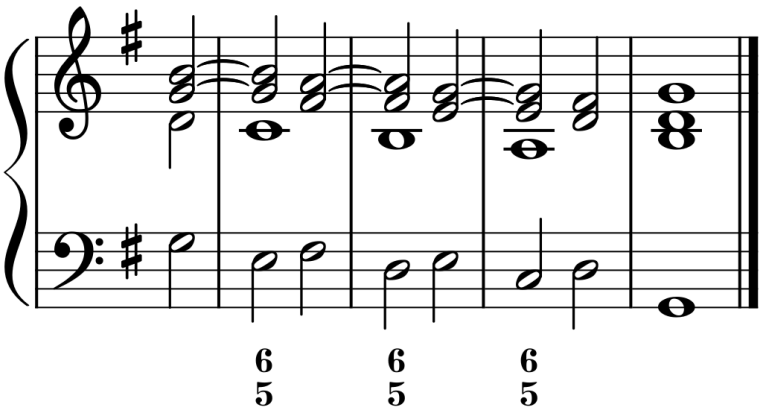


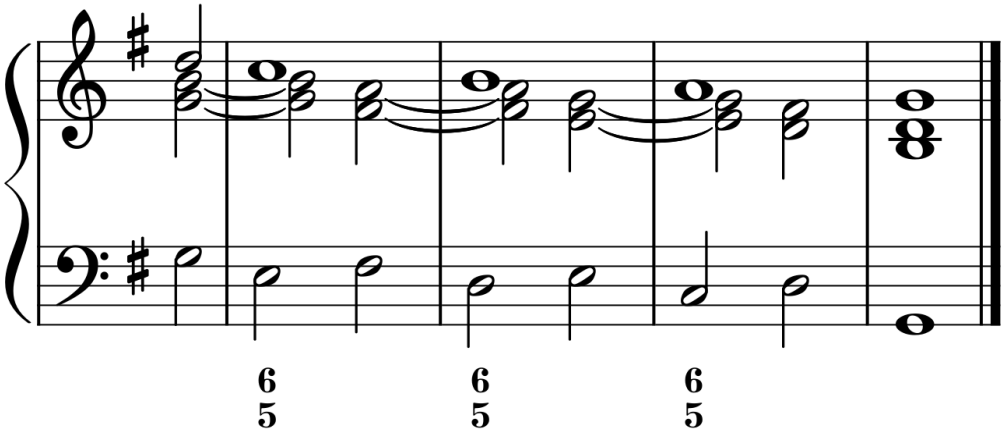
Tips:

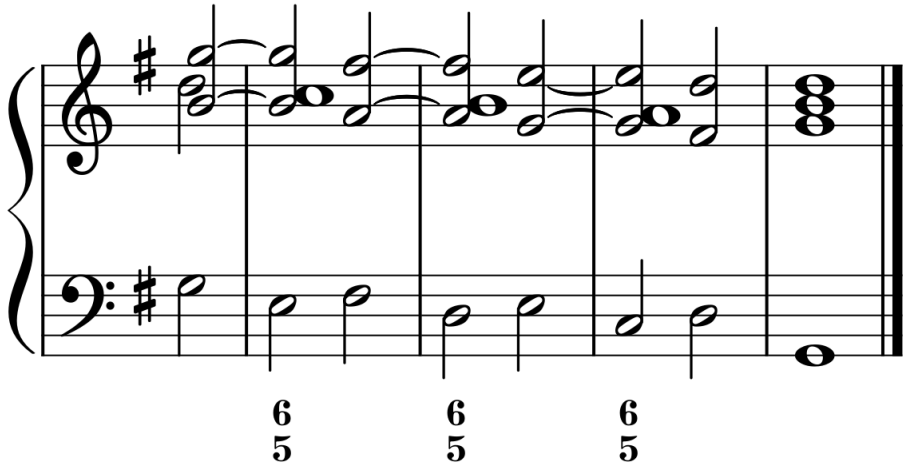
This is a sequence 6/5 - 5/3.

It is very used in baroque music.

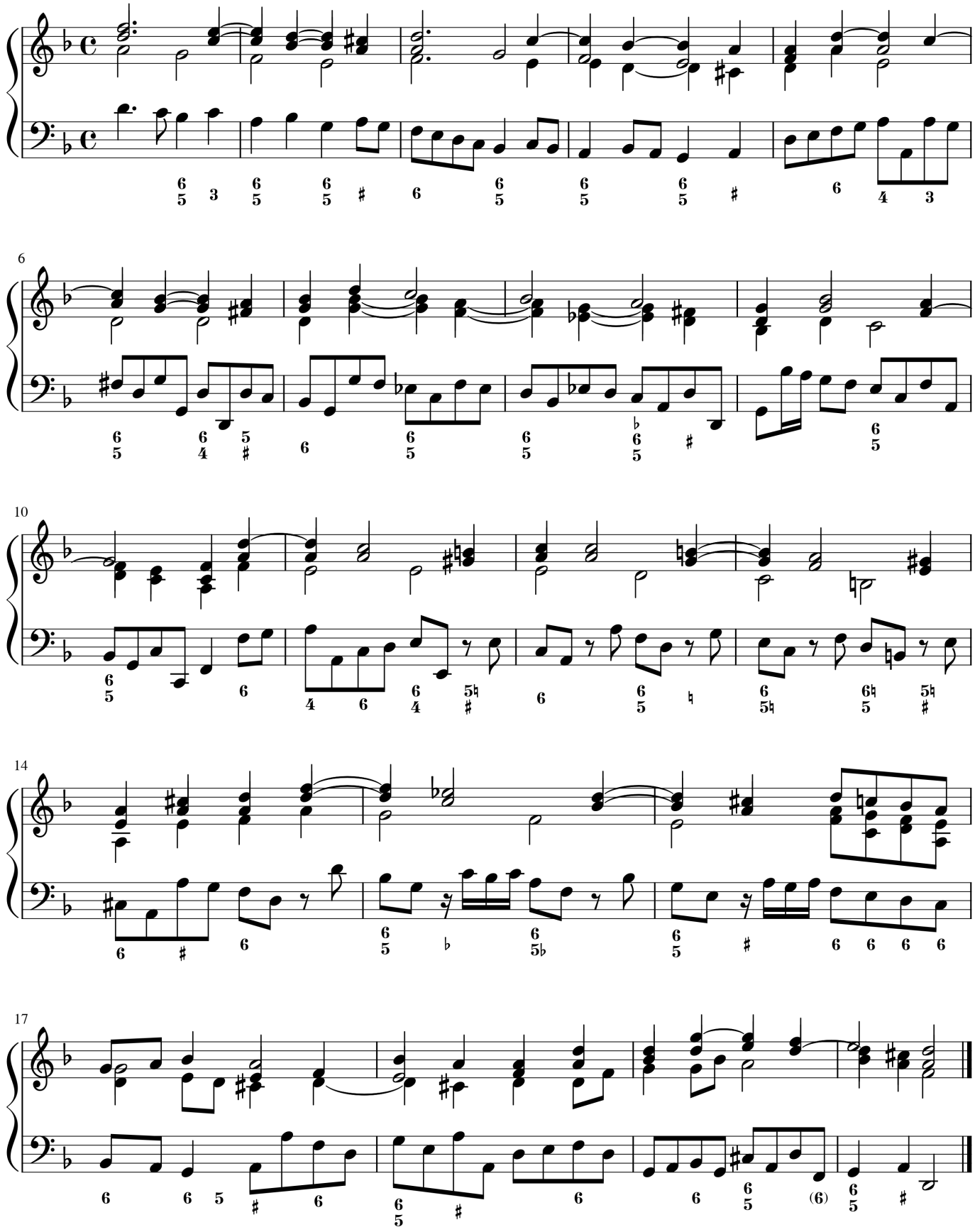
Here a realization in the 3 position:







Realization:

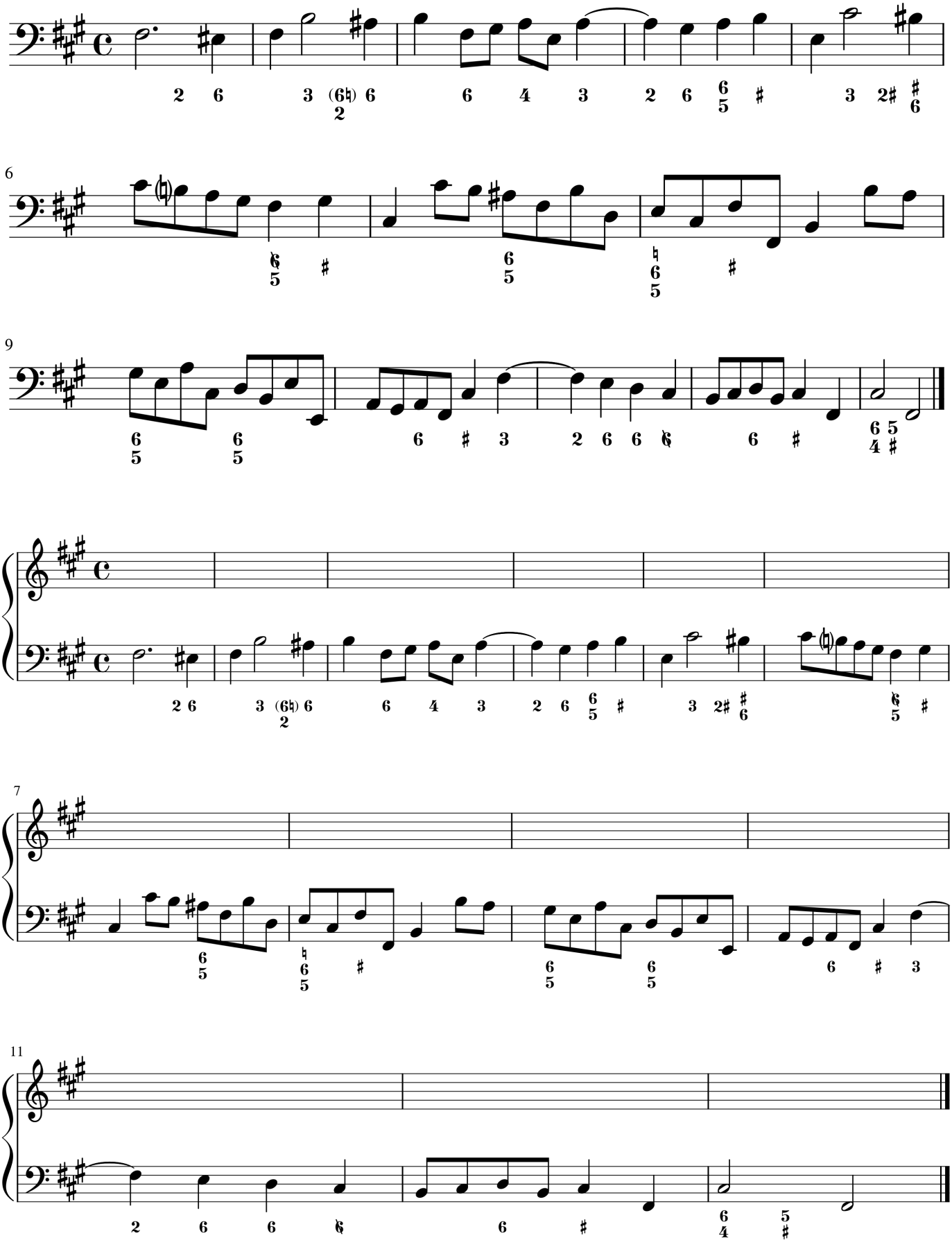


2

Chord

Exercise 13

Exercise:



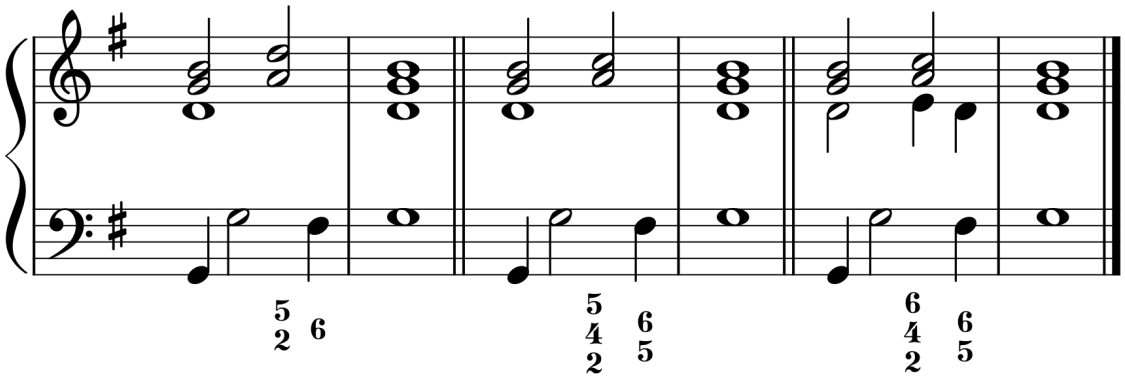
Tips:

There are 3 types of 2 chords:

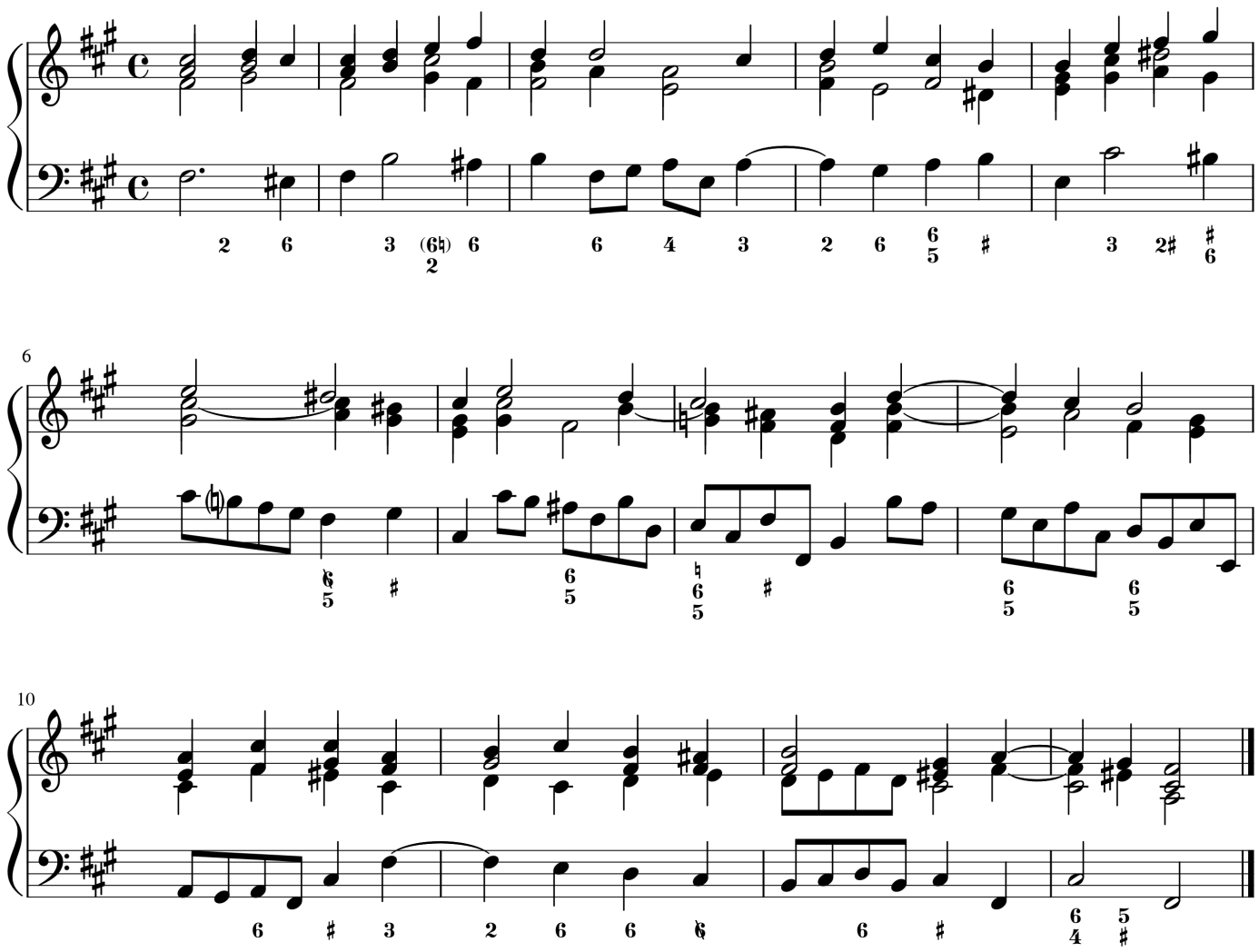
1) 5/2 chord.

2) 5/4/2 chord.

3) 6/4/2 chord.

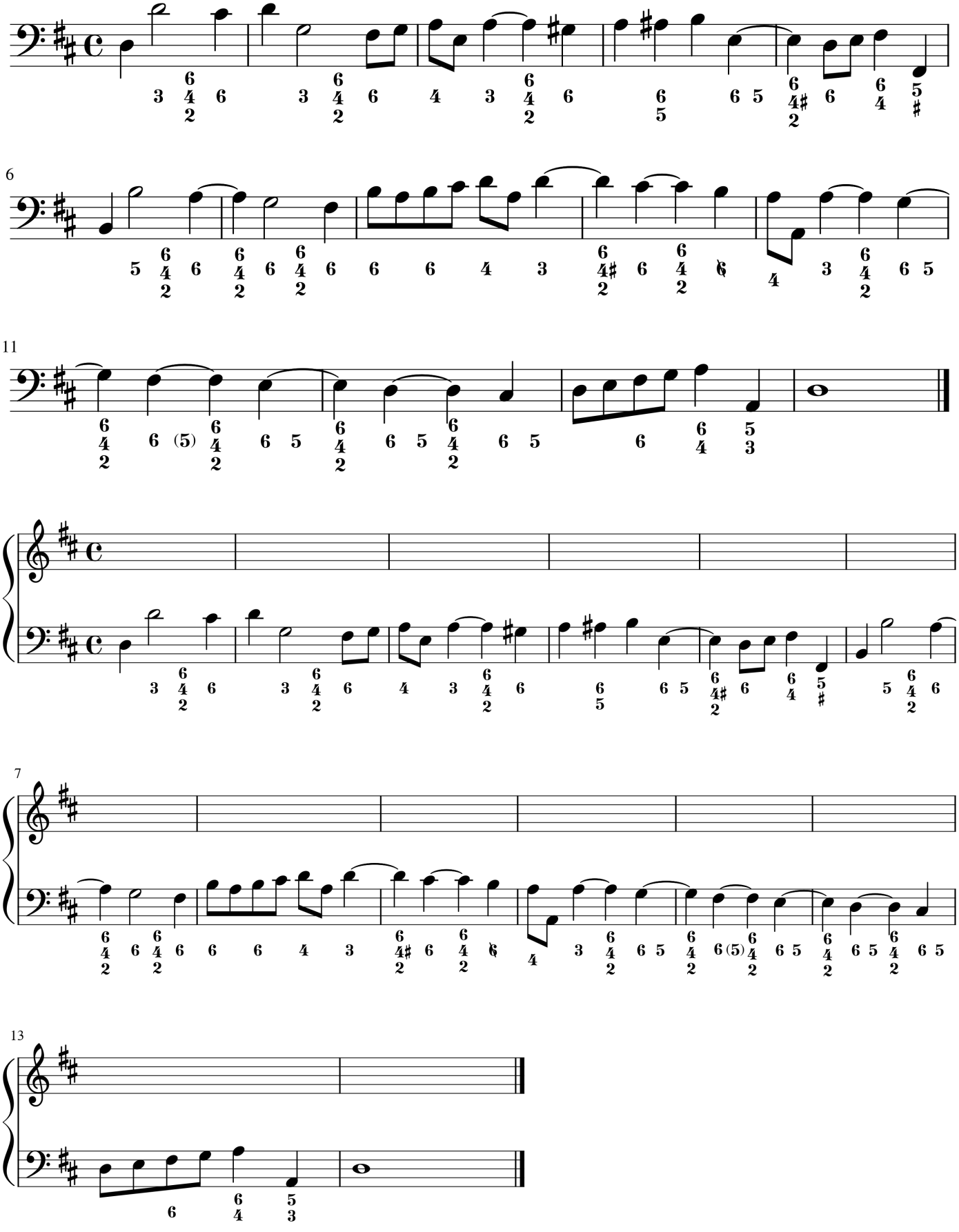


Realization:



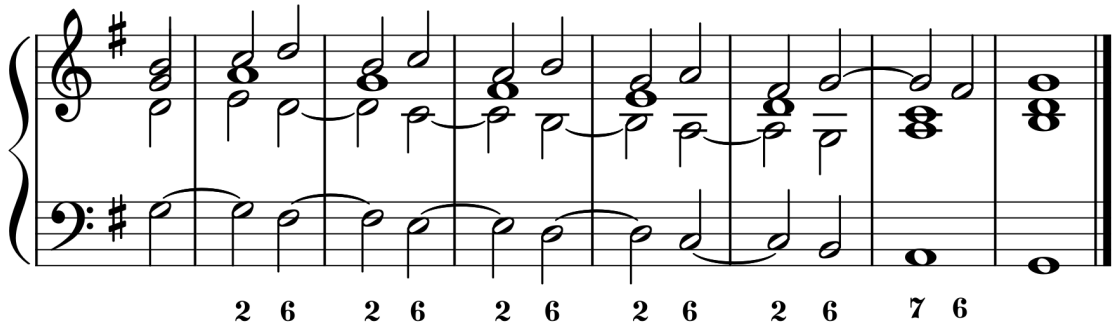
Exercise 14

Exercise:

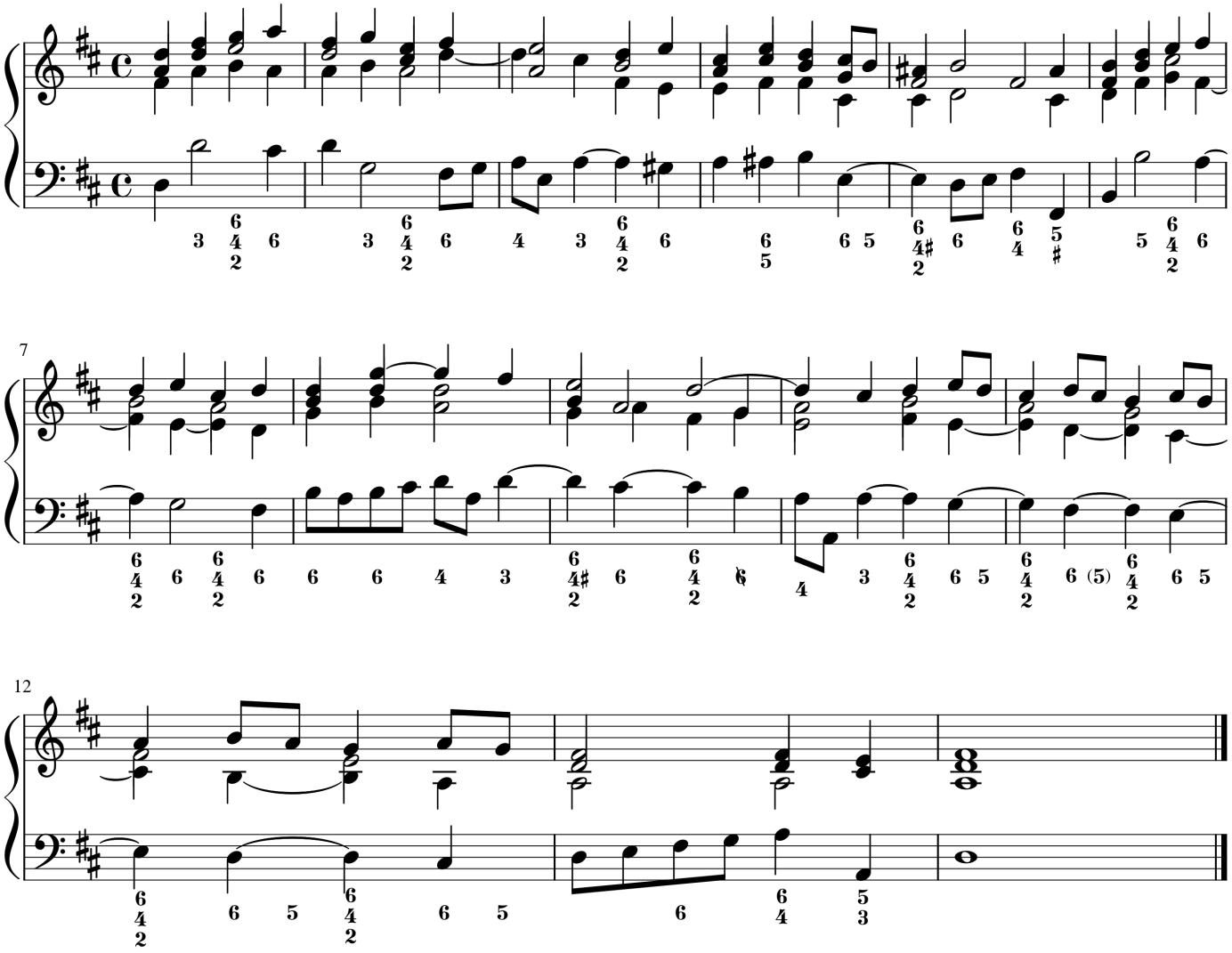


Tips:

Here a sequence using the tied bass with the 6/4/2 chord:



Realization:

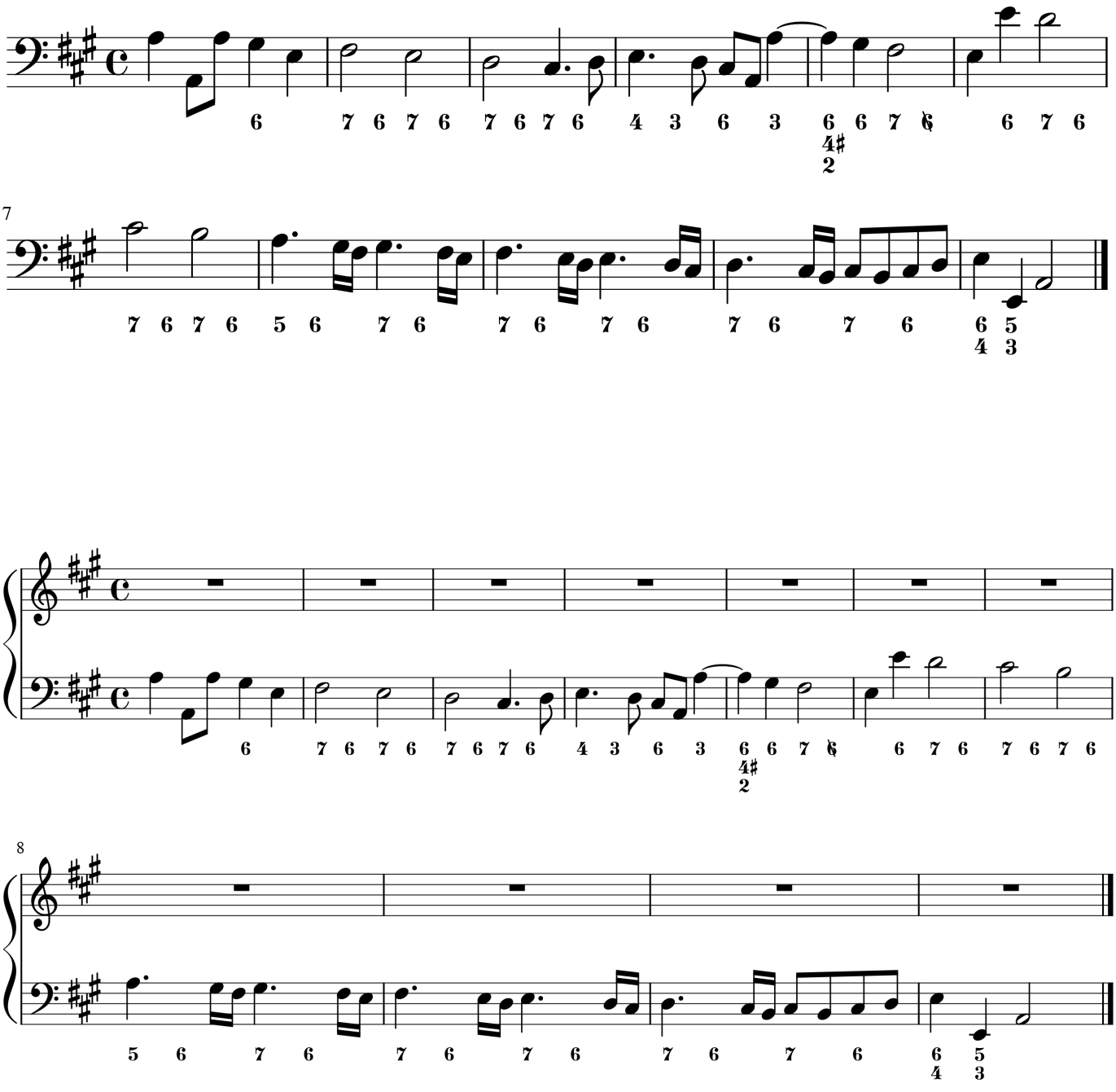


7 - 6

Suspension

Exercise 15

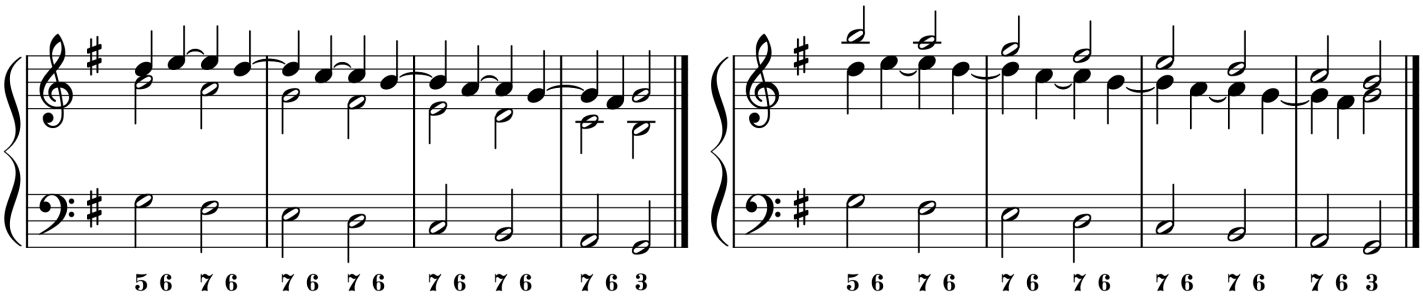
Exercise:



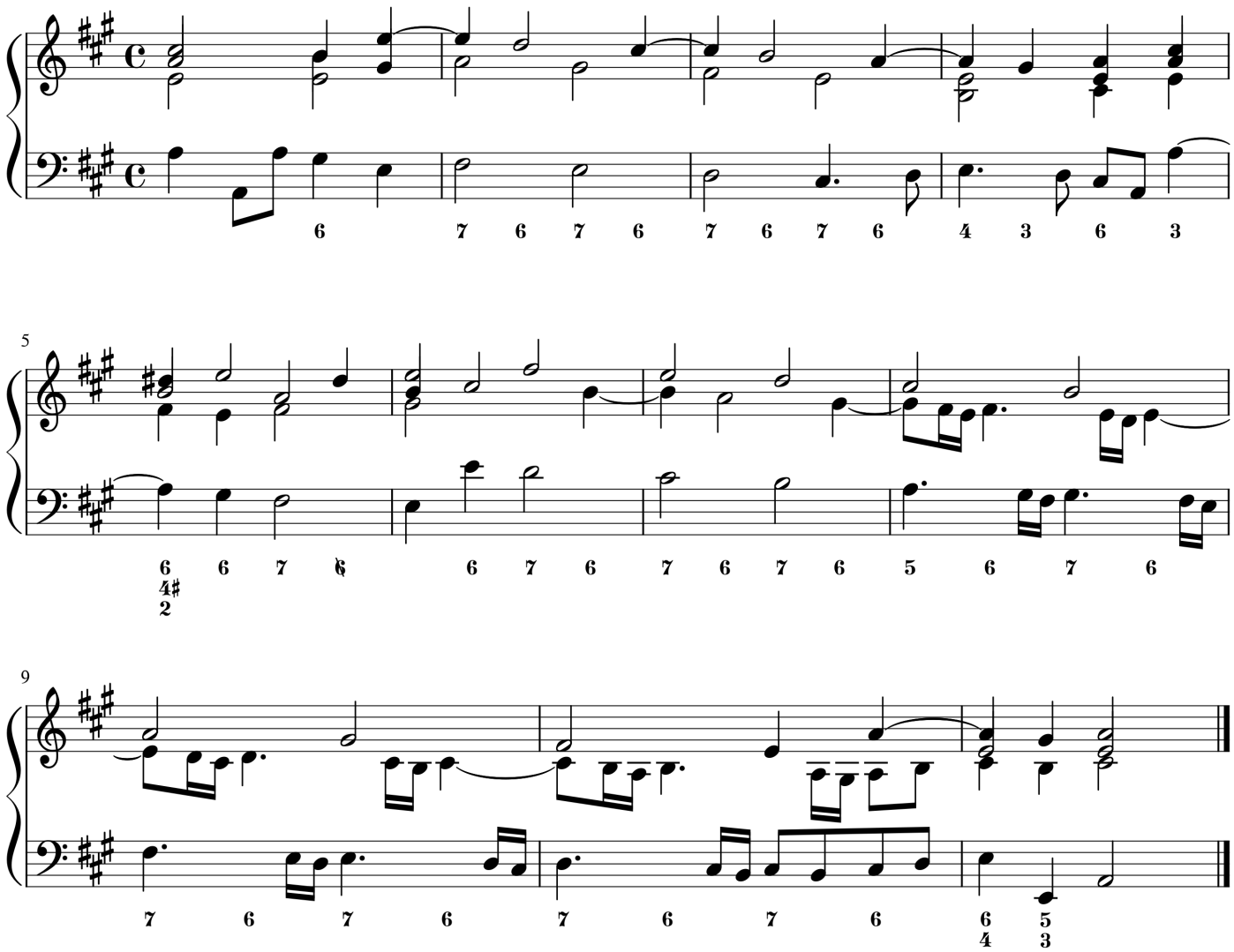
Tips:

This exercise is about an important pattern that is the suspension 7-6:

Here you can see 2 examples with the suspensions in the upper voice and in the middle voice:



Realization:

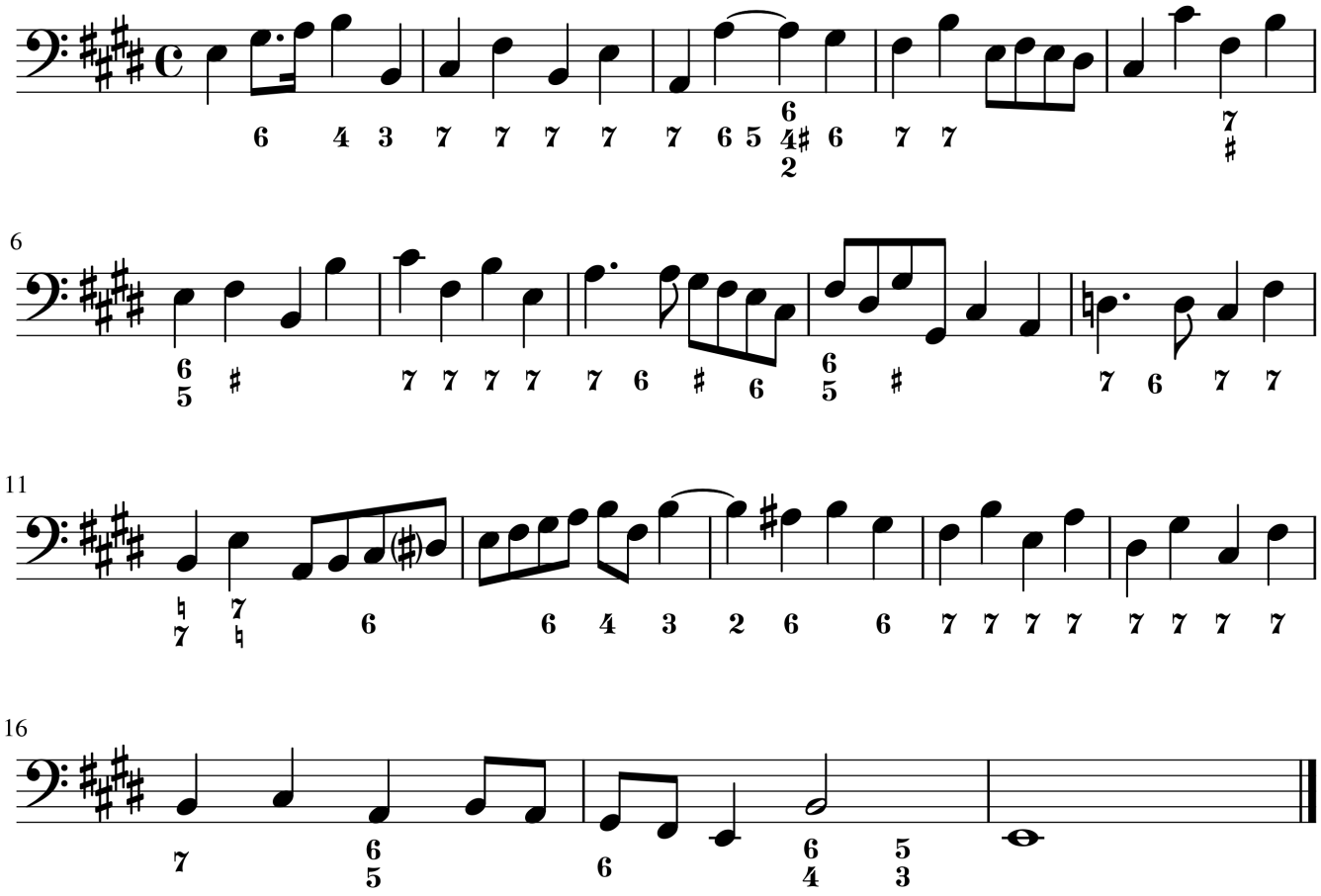


7

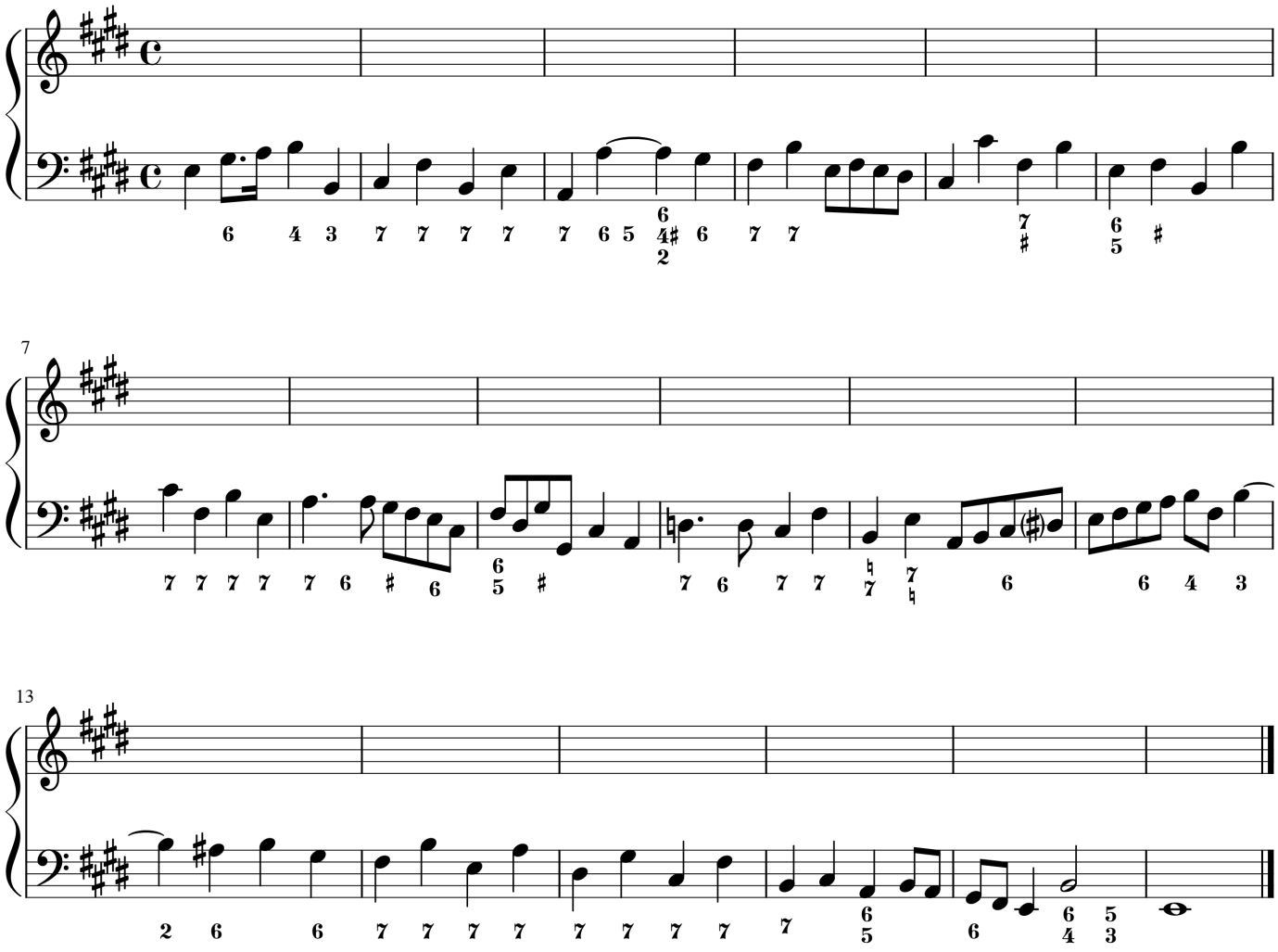
Chord

Exercise 16

Exercise:

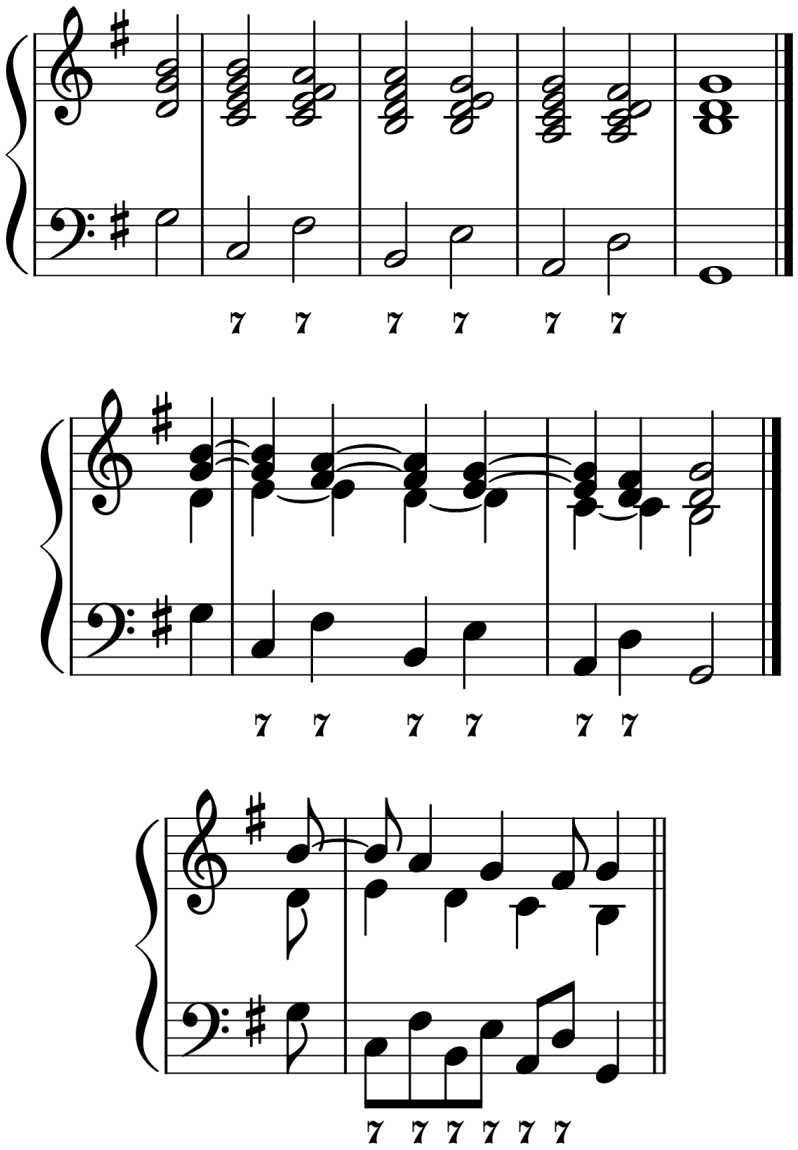


Baroque Harmony

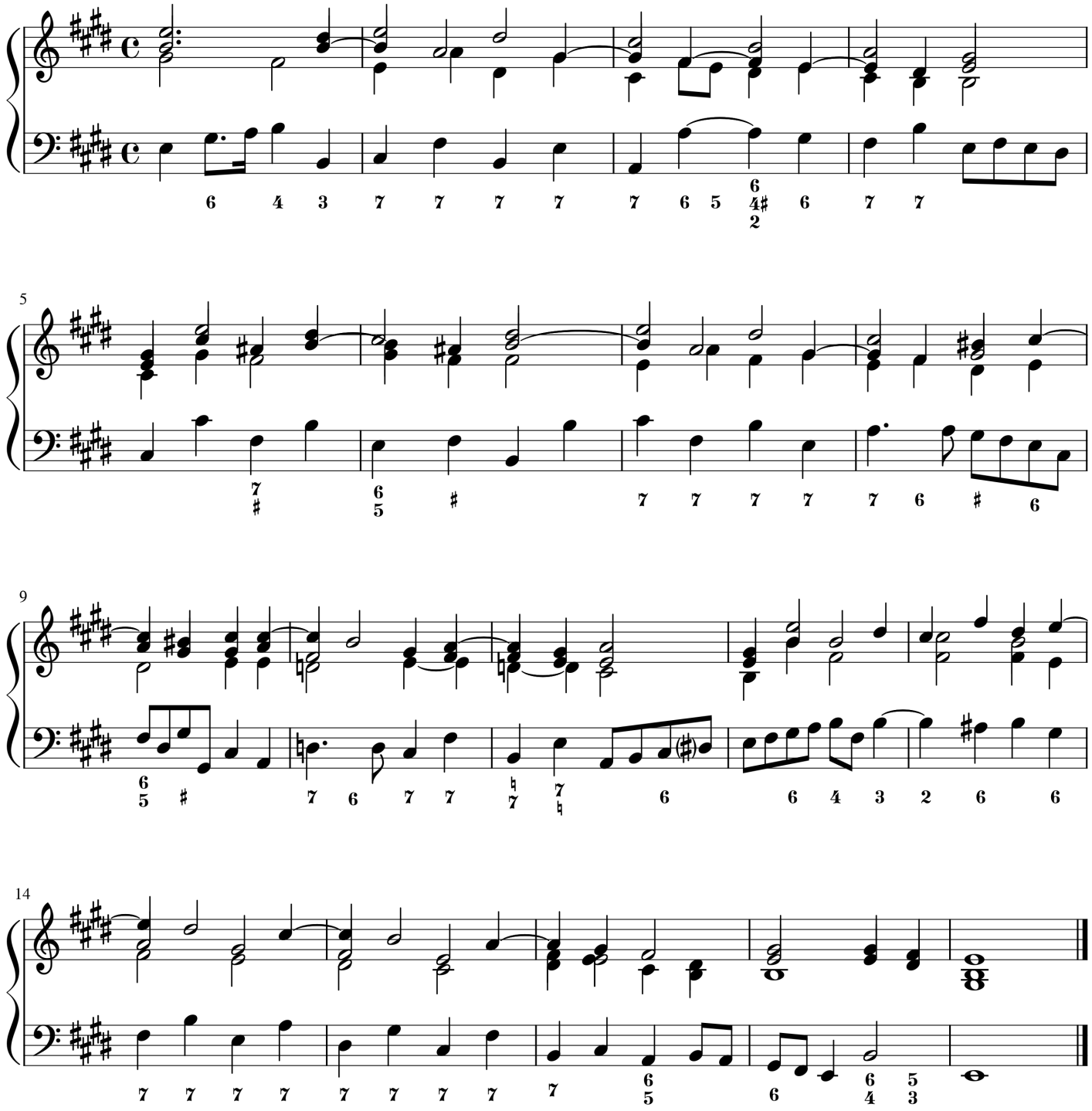


Tips:

The following pattern is on the 7ths suspension:



Realization:

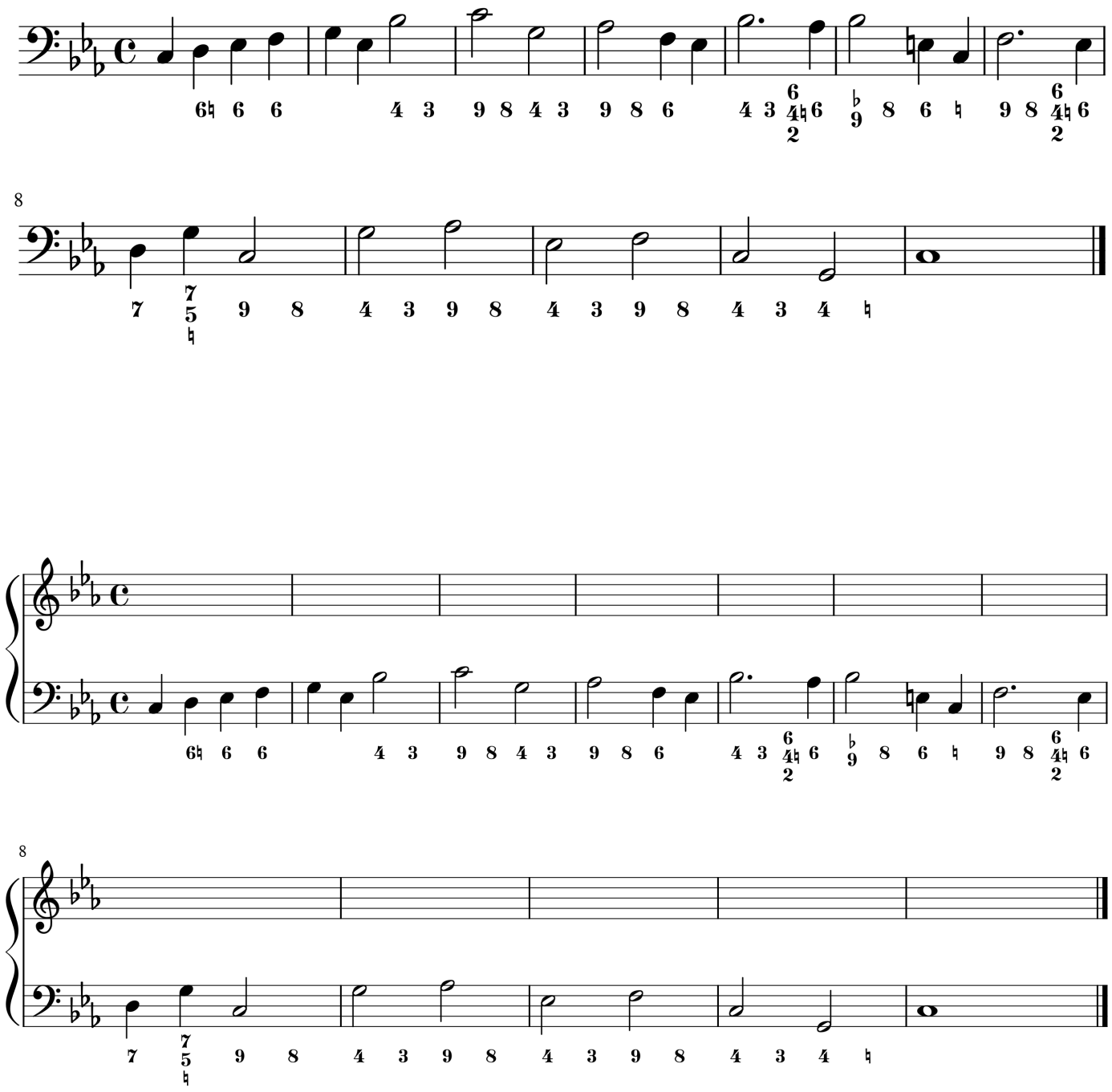


9 - 8

Suspension

Exercise 17

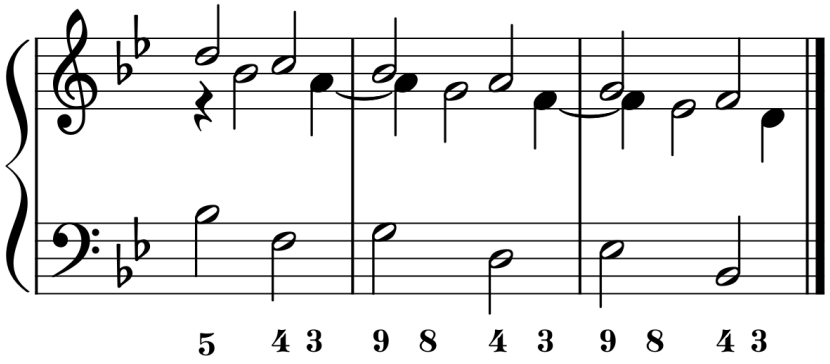
Exercise:



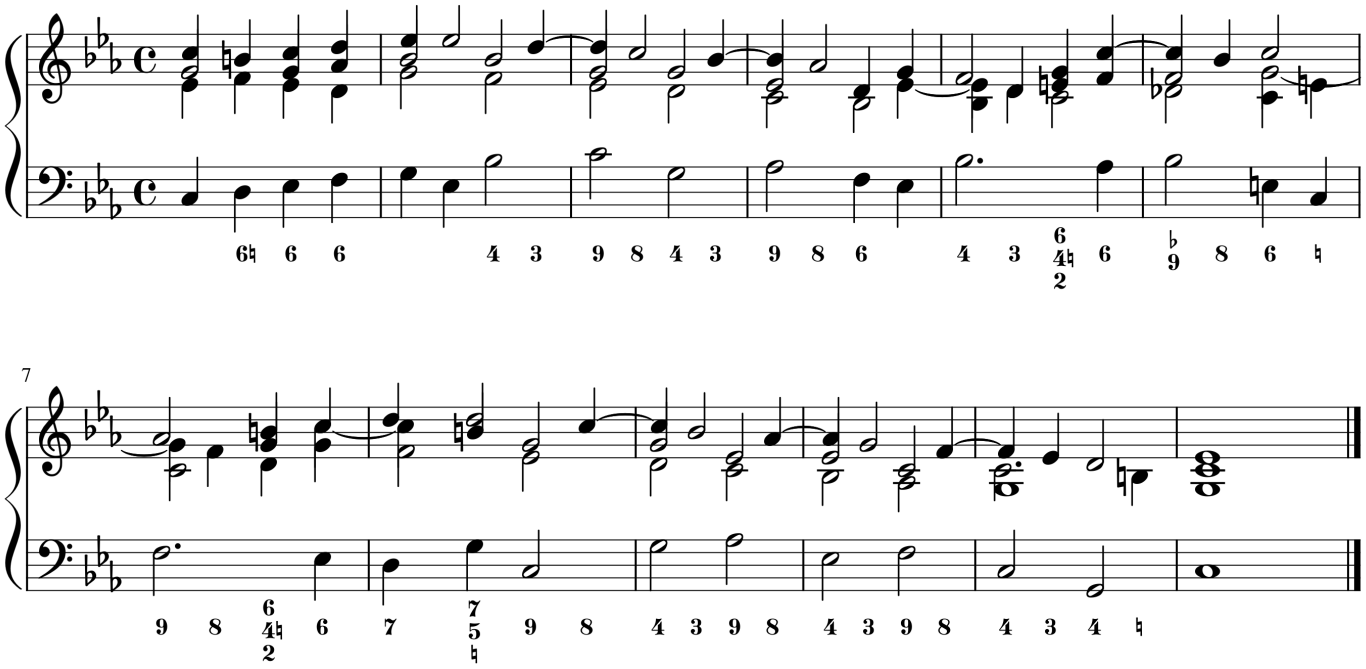
Tips:

When the bass moves down a 4th and rises up a 2nd, you can apply the following pattern:

Supsensions 4-3 with suspension 9-8.

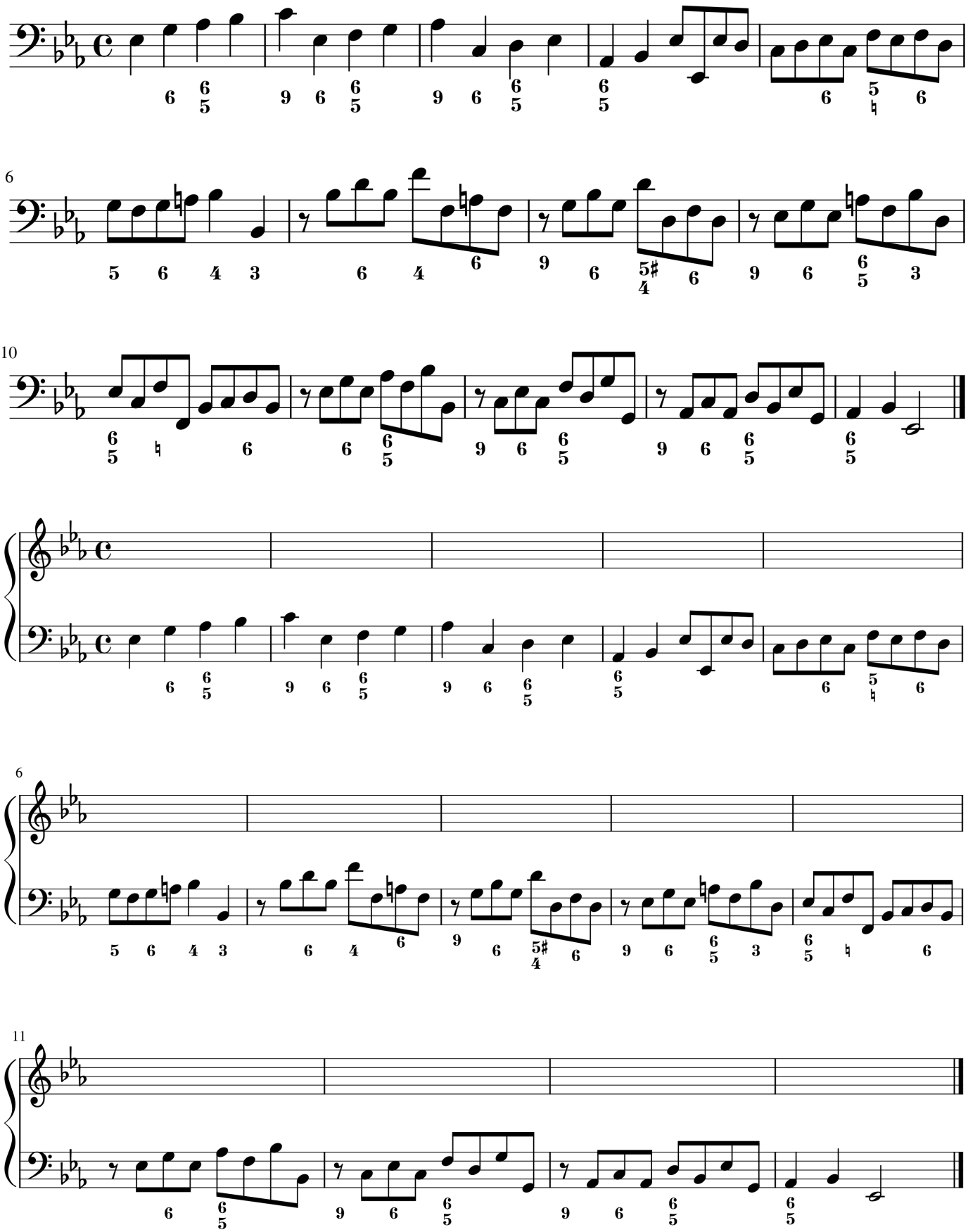


Realization:

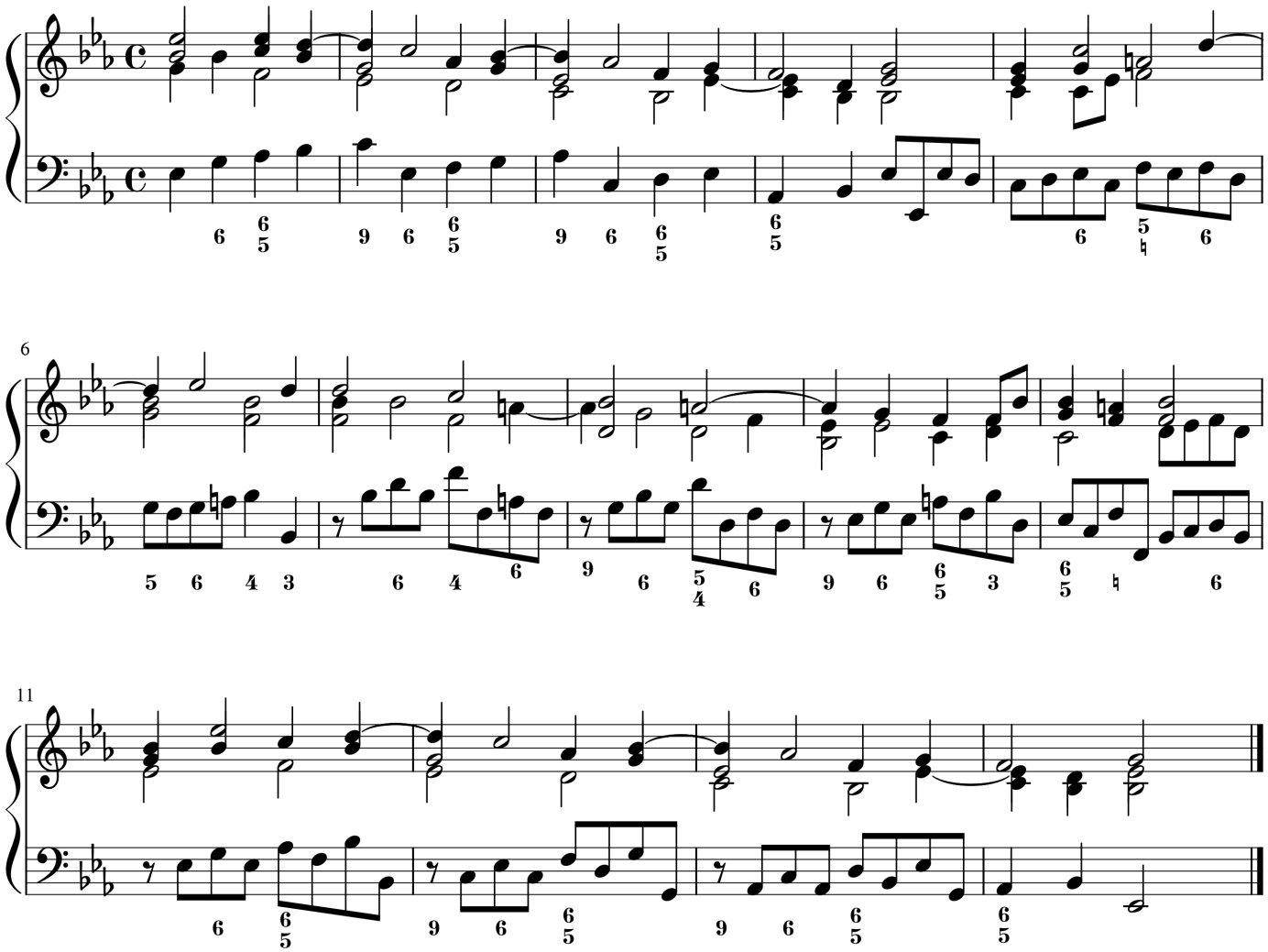


Exercise 18

Exercise:

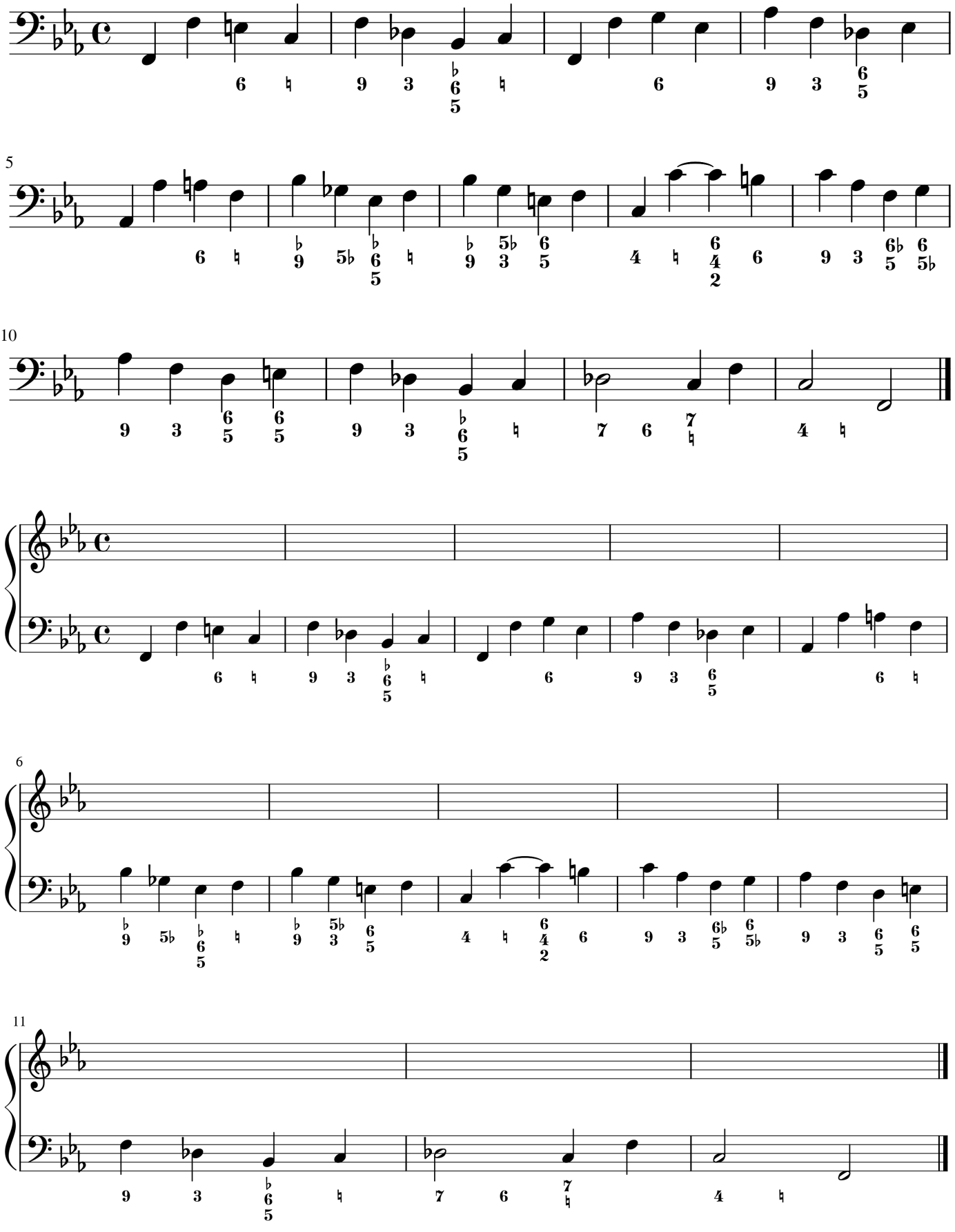


Realization:

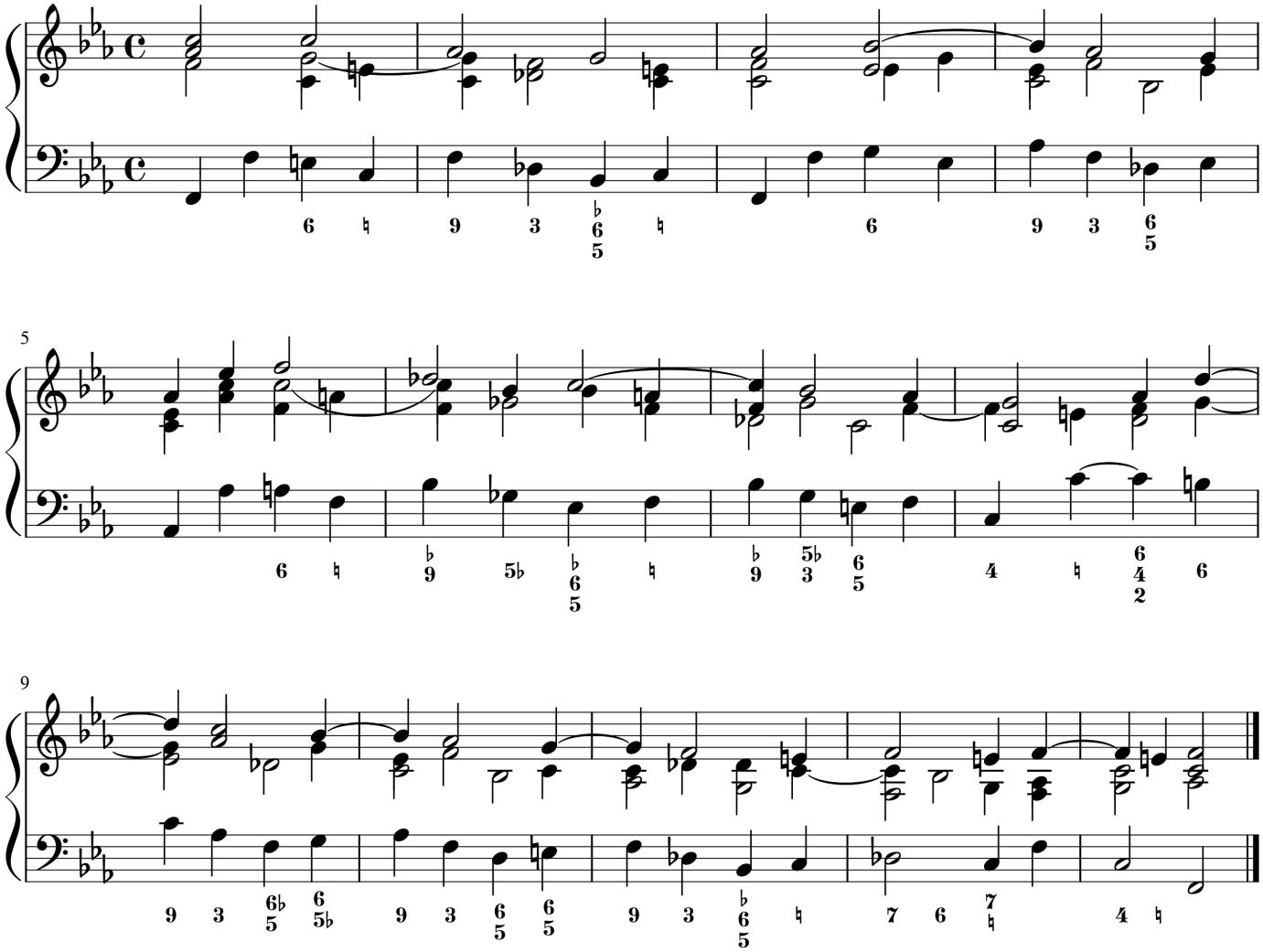


Exercise 19

Exercise:



Realization:



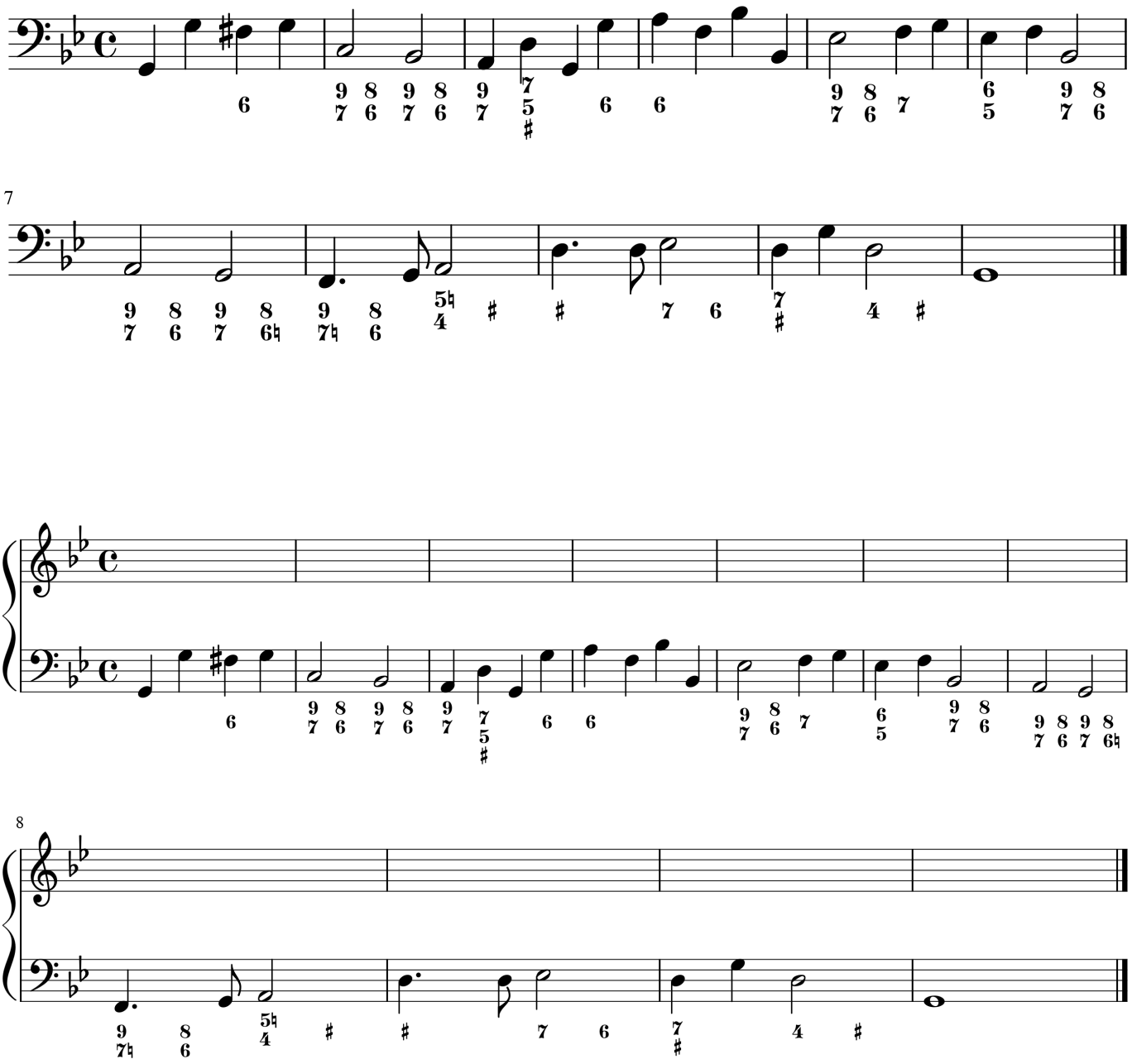
9 - 8

7 - 6

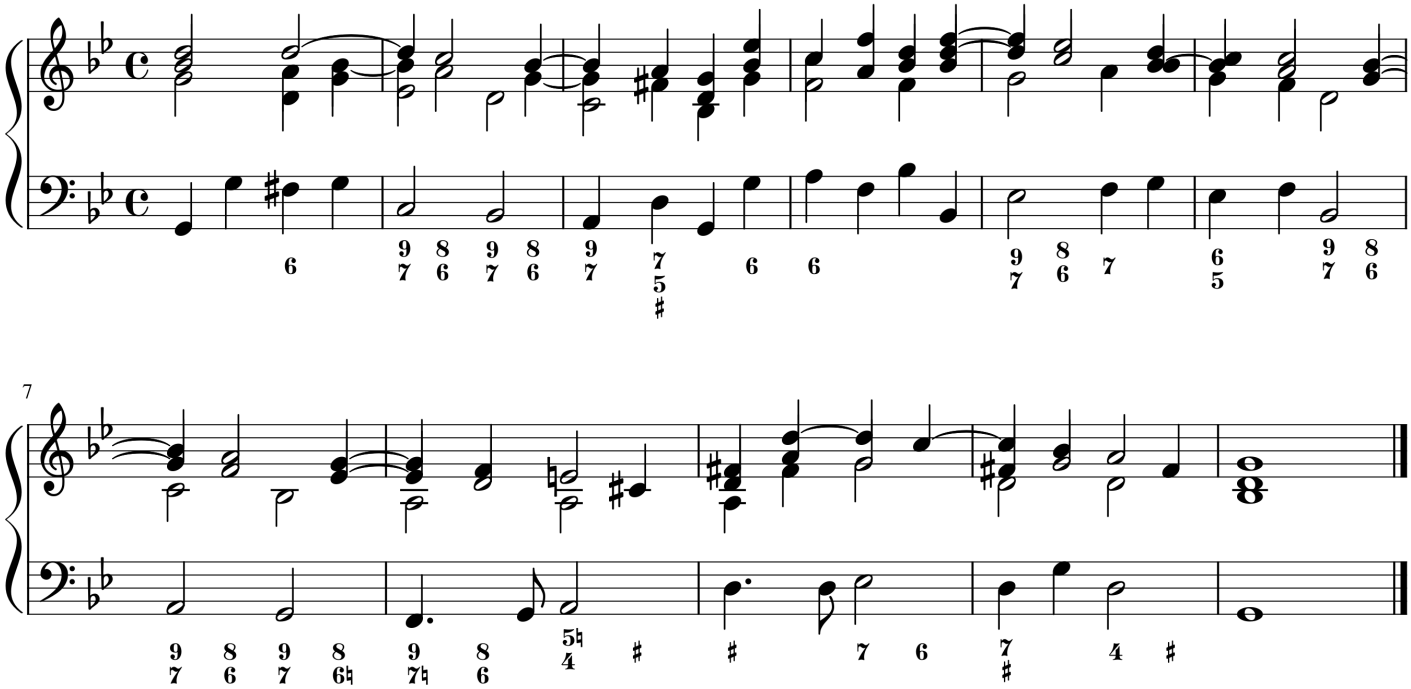
Double Suspension

Exercise 20

Exercise:



Realization:



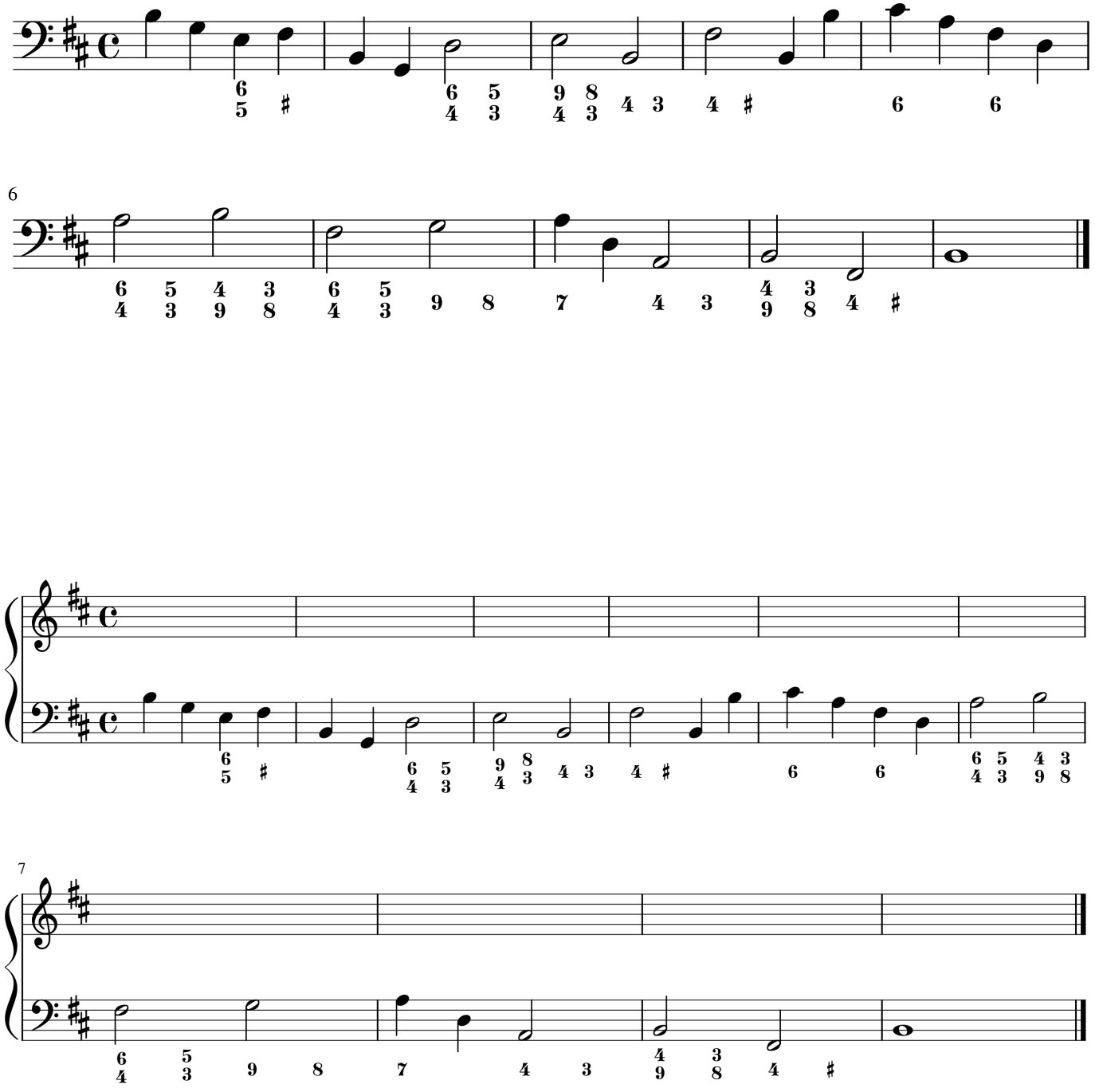
9 - 8

4 - 3

Double Suspension

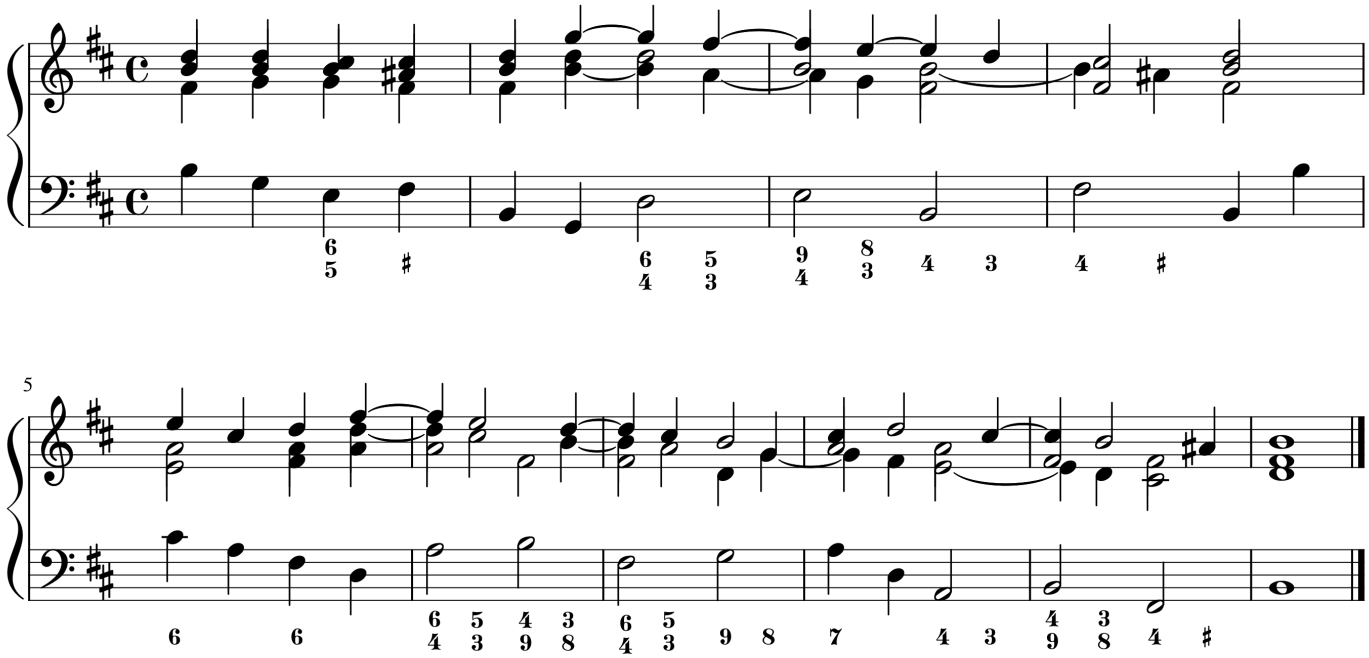
Exercise 21

Exercise:



Baroque Harmony

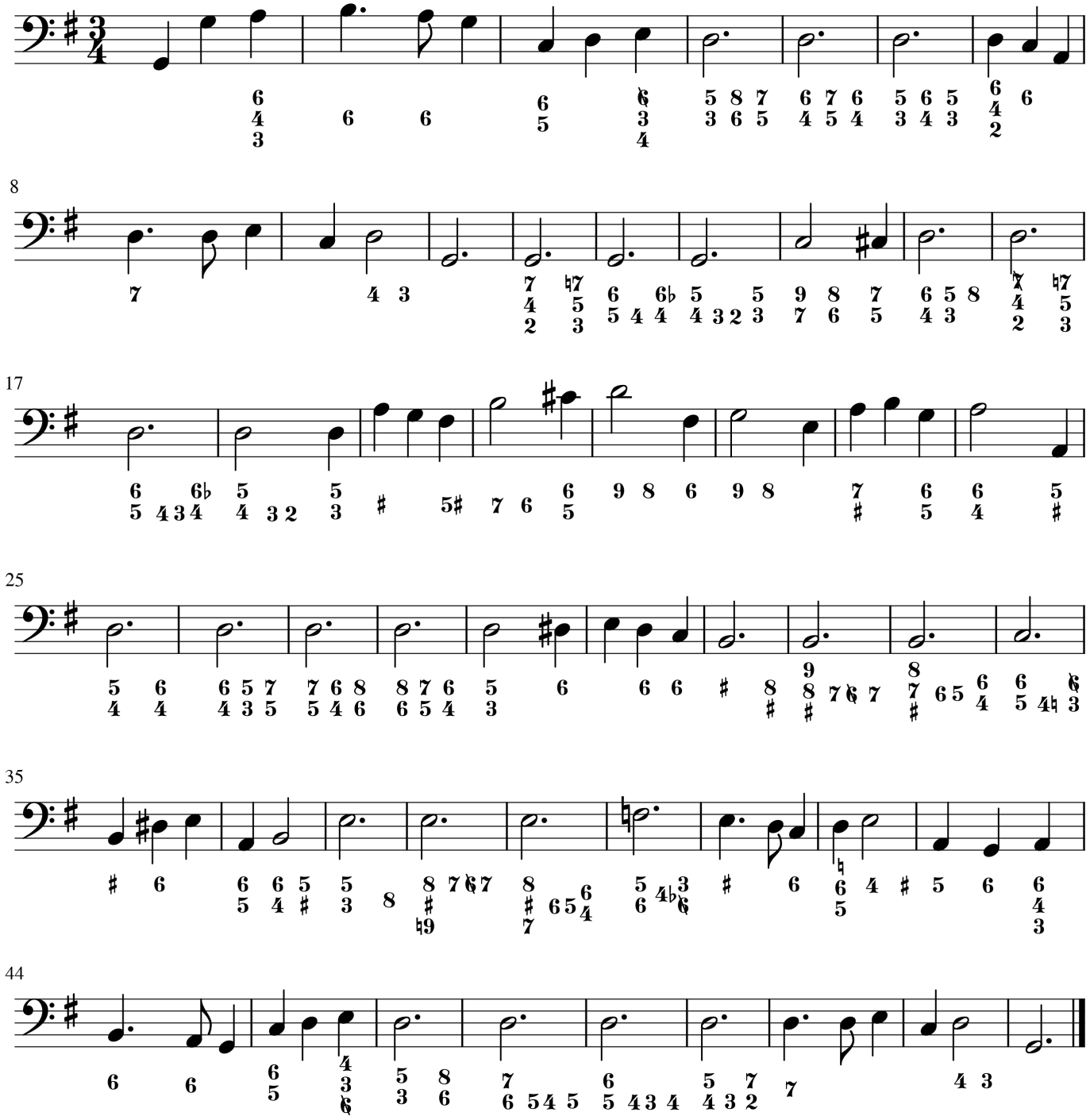
Realization:



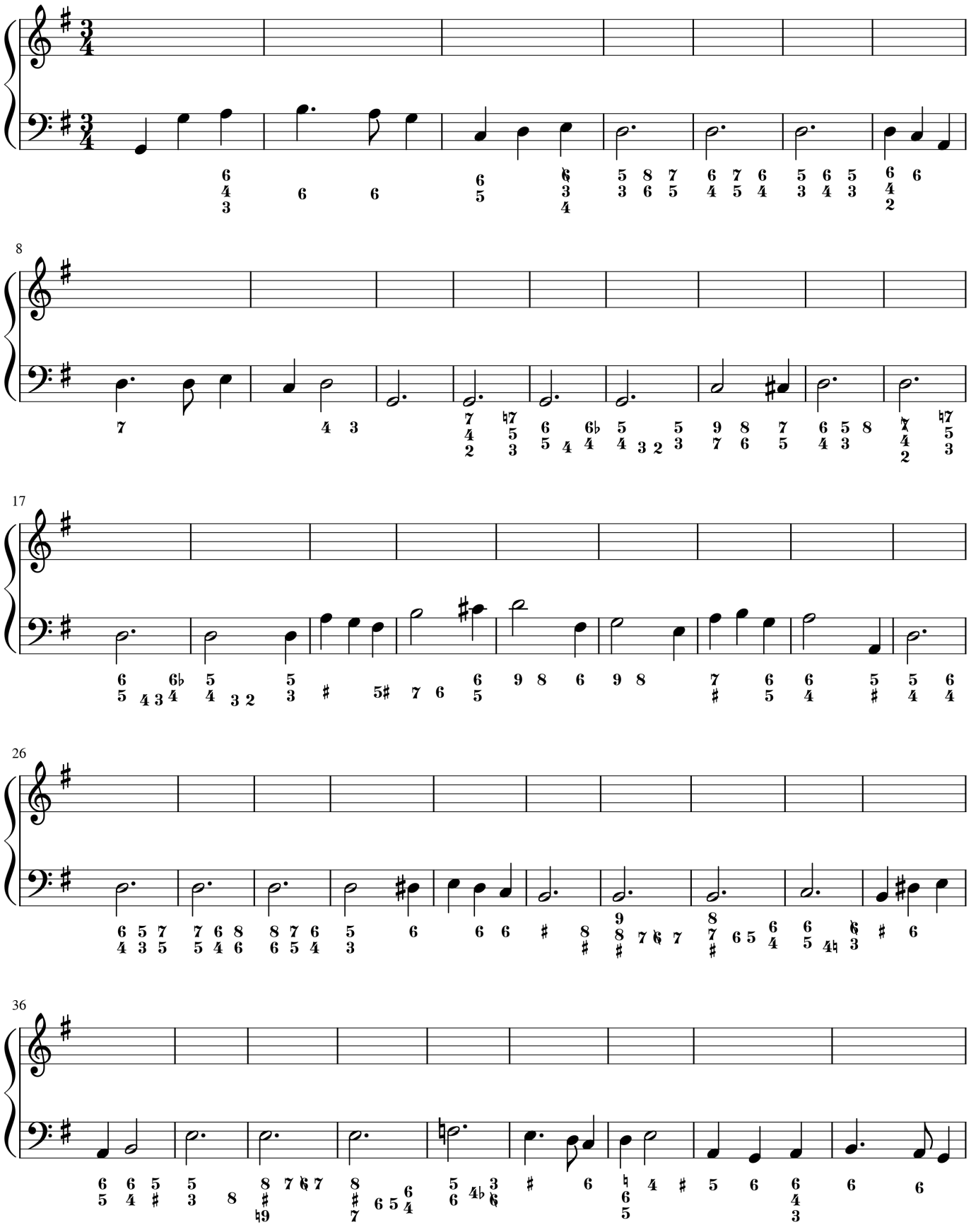
Practice Pieces

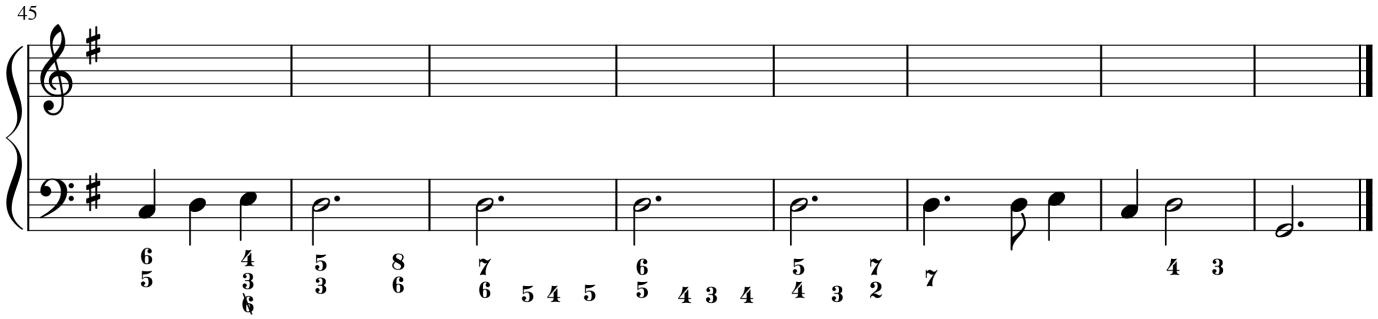
Exercise 22

Exercise:



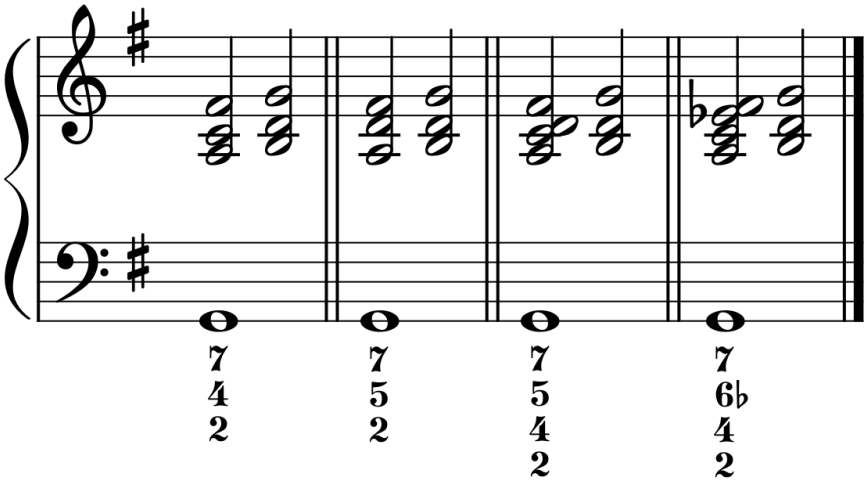
Baroque Harmony





Tips:

Some chords you can use on the 1st degree of the bass for making a cadence:



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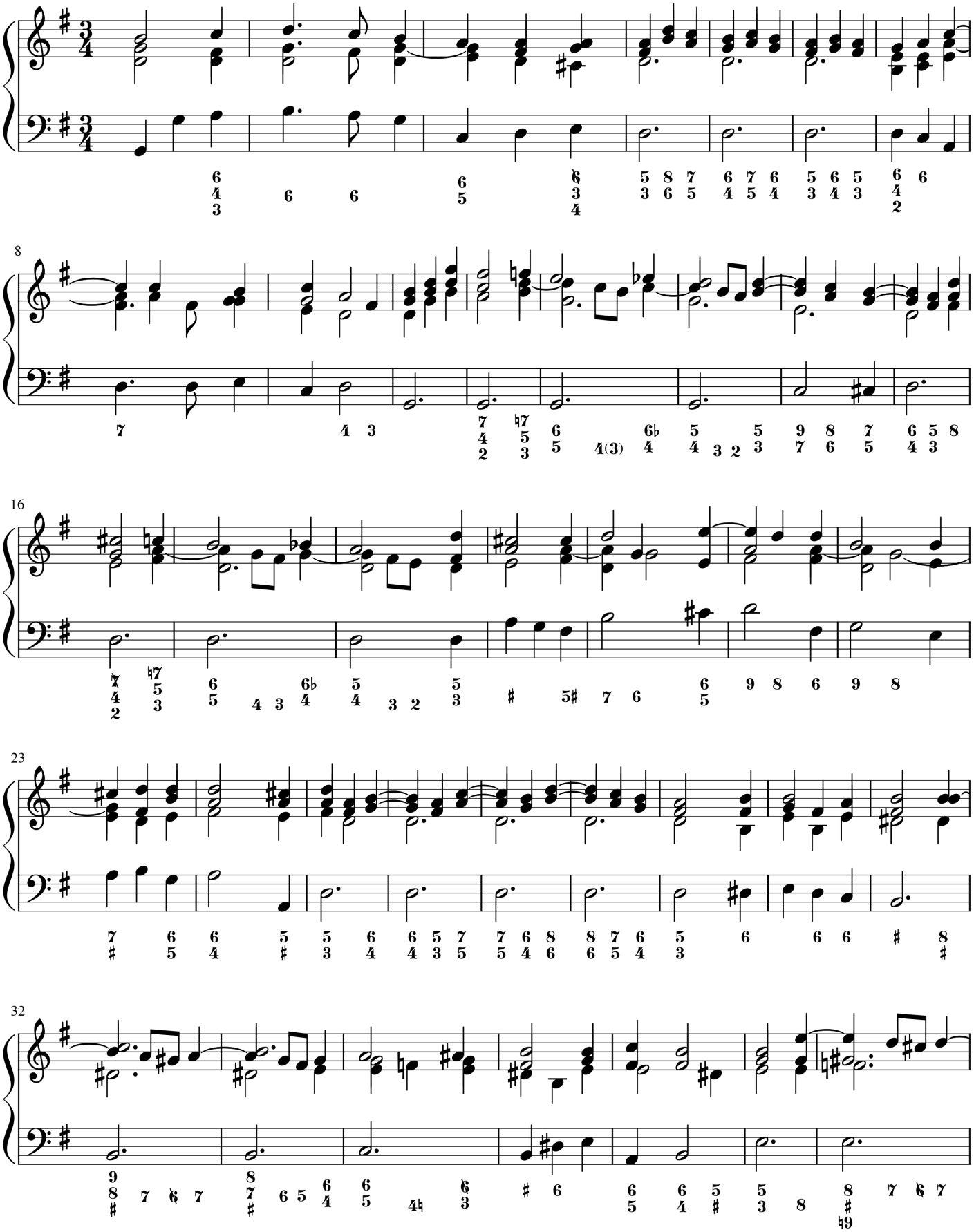
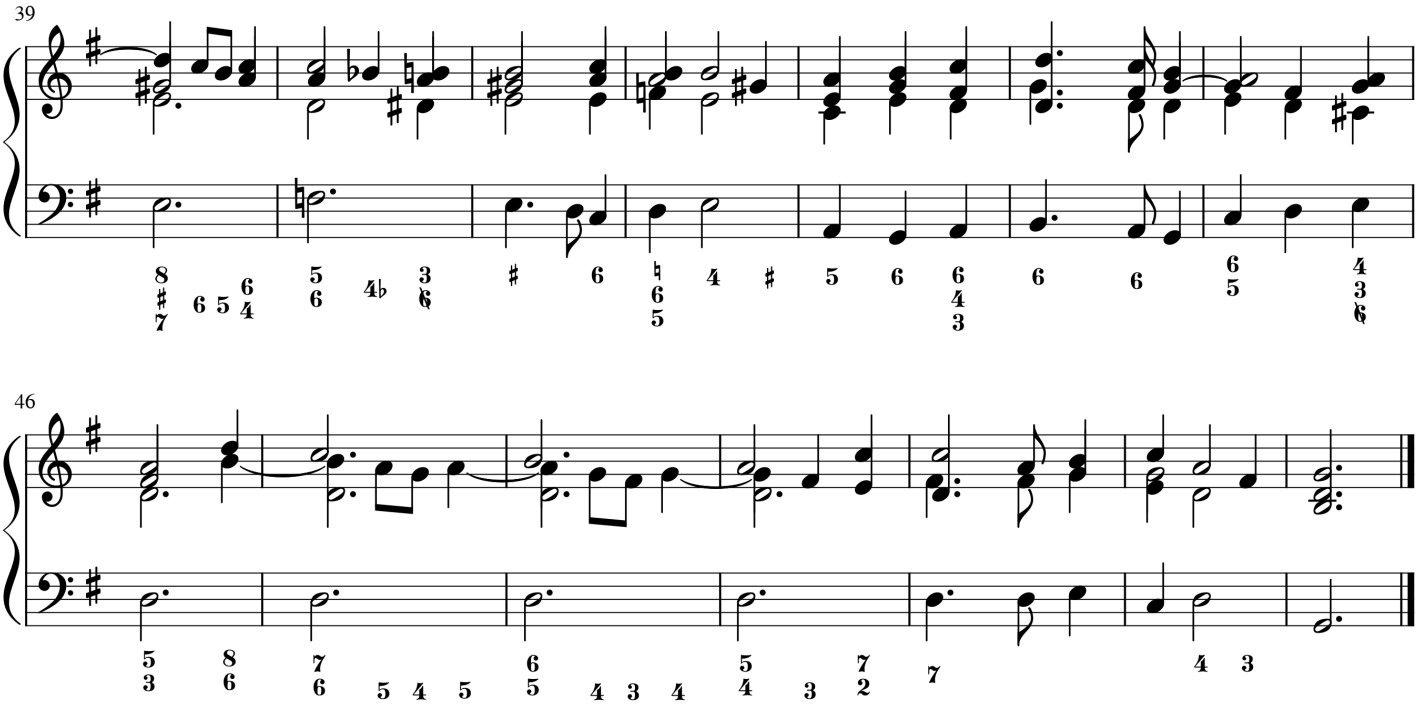
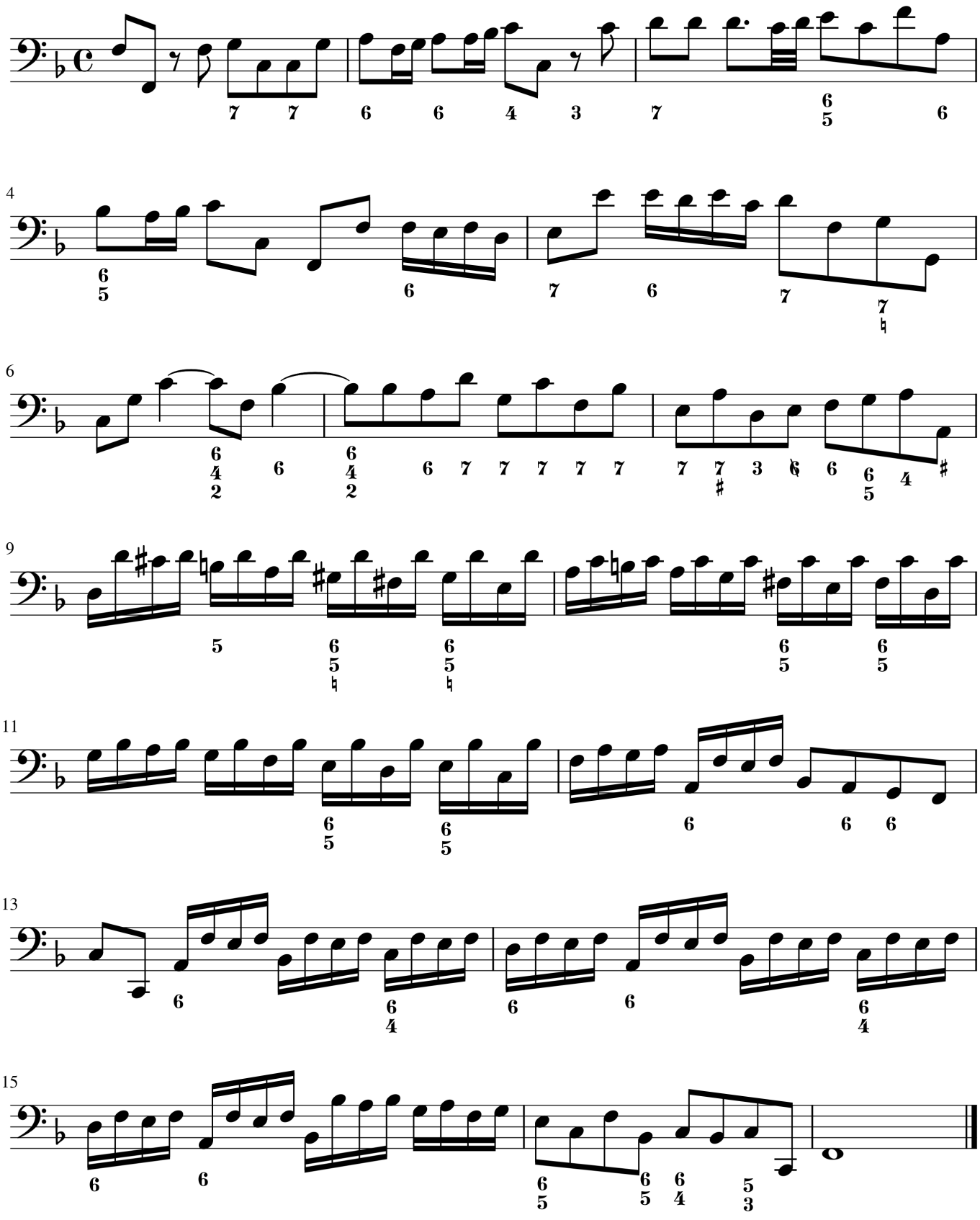


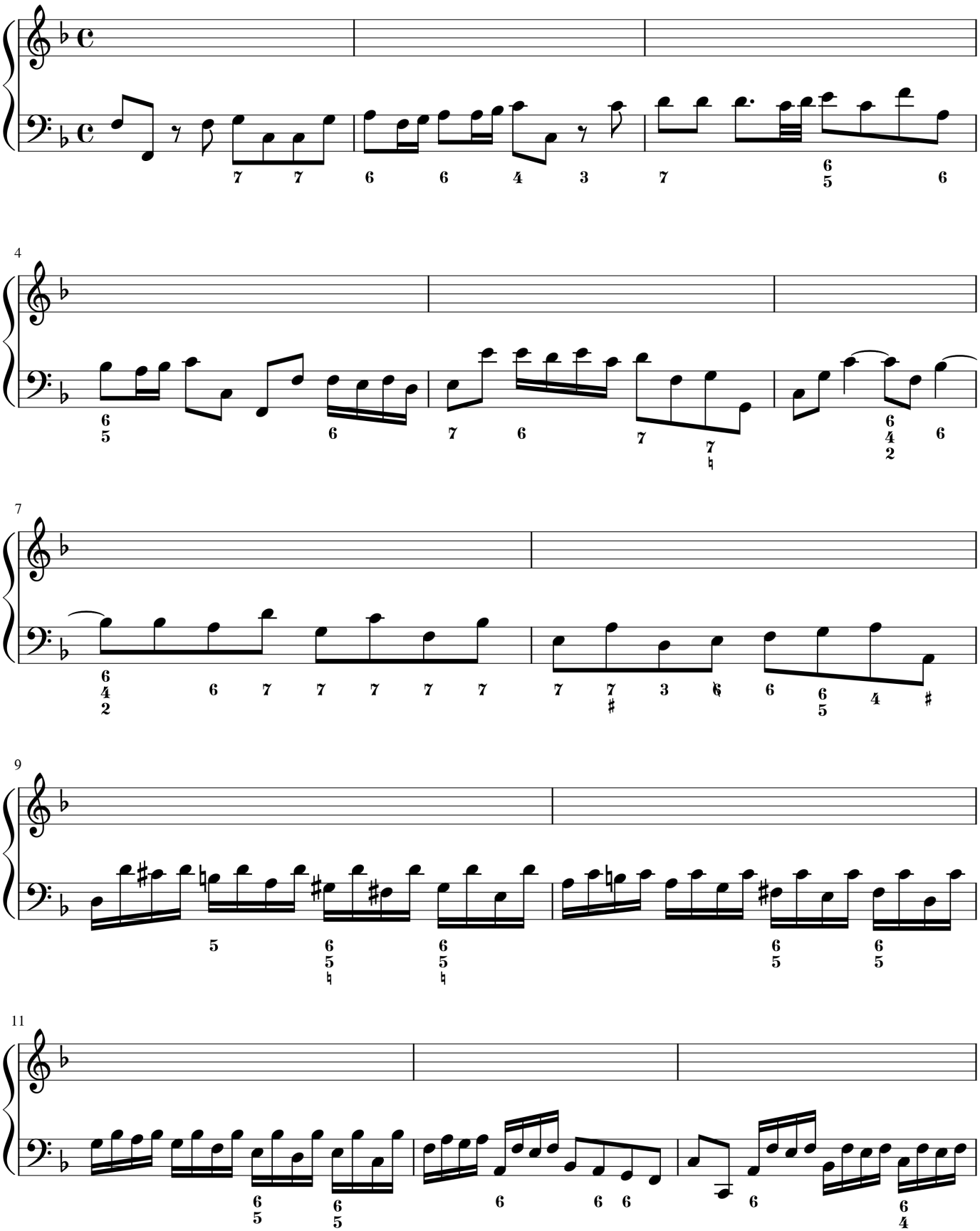

39
46

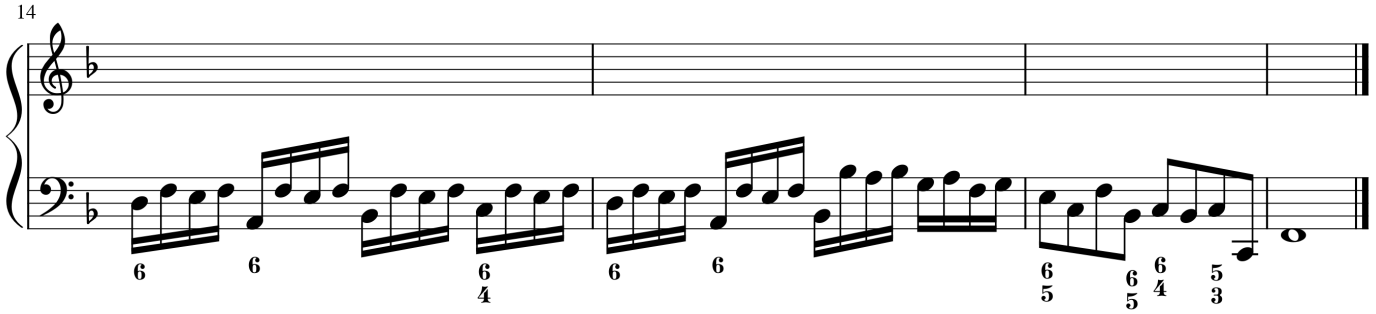
Exercise 23

Exercise:

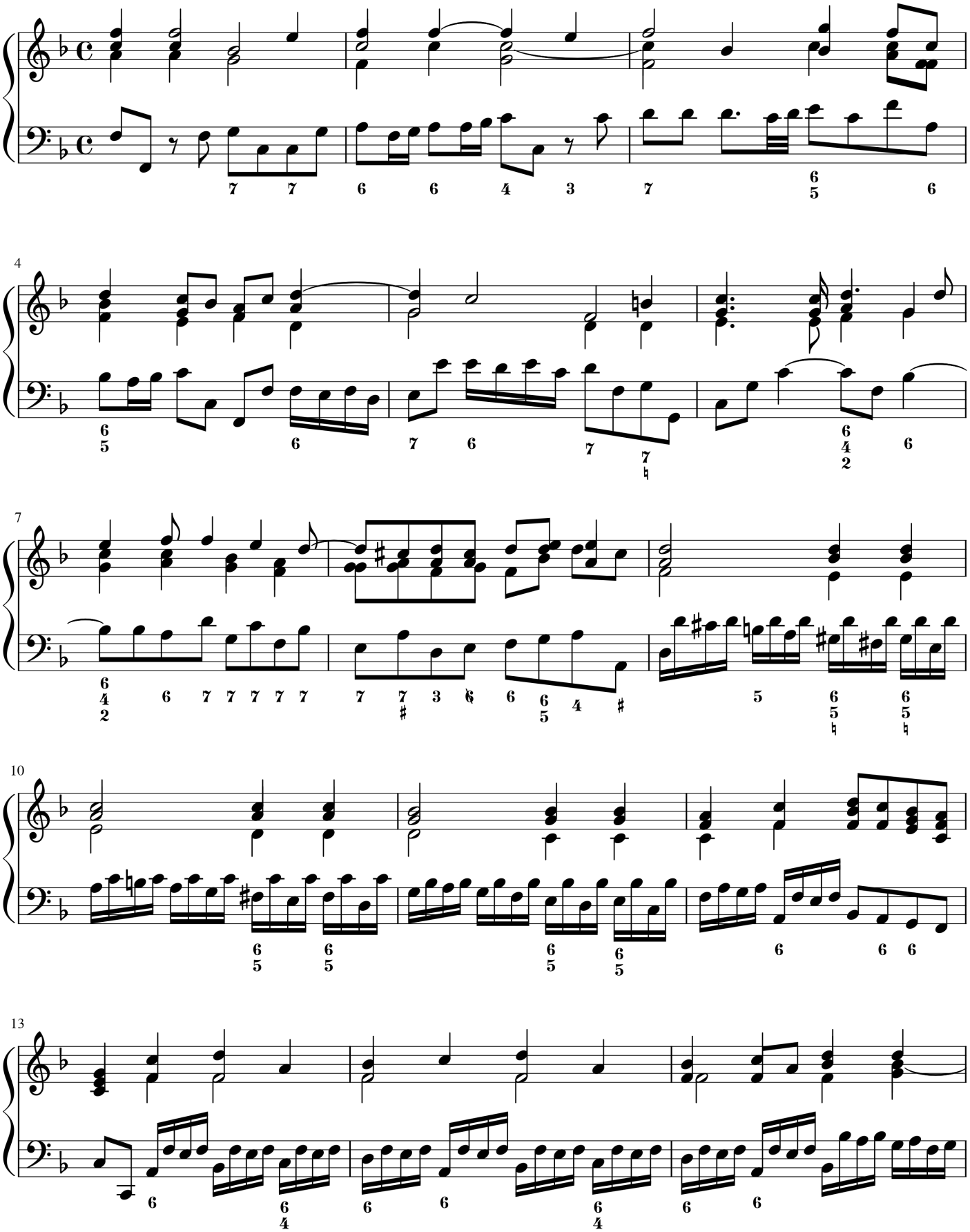


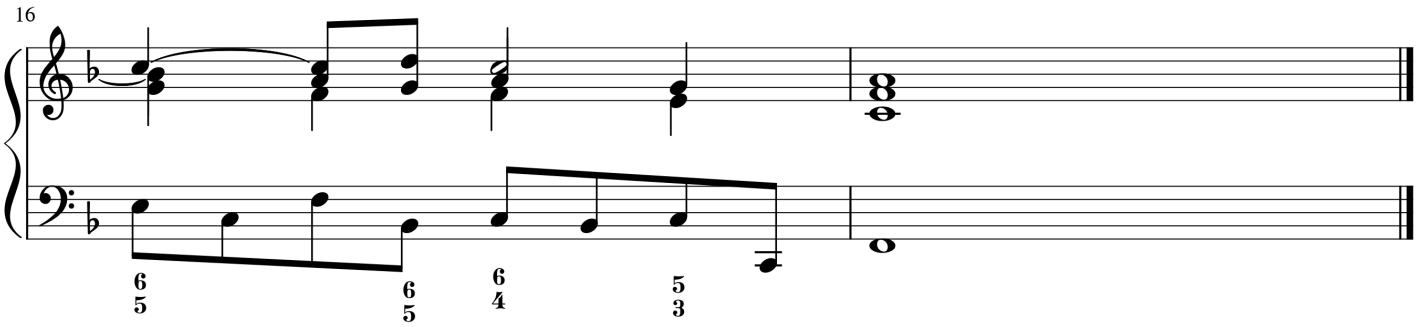
Baroque Harmony




14
6
6
6
4
6
6
6
5
6
5
6
4
5
3

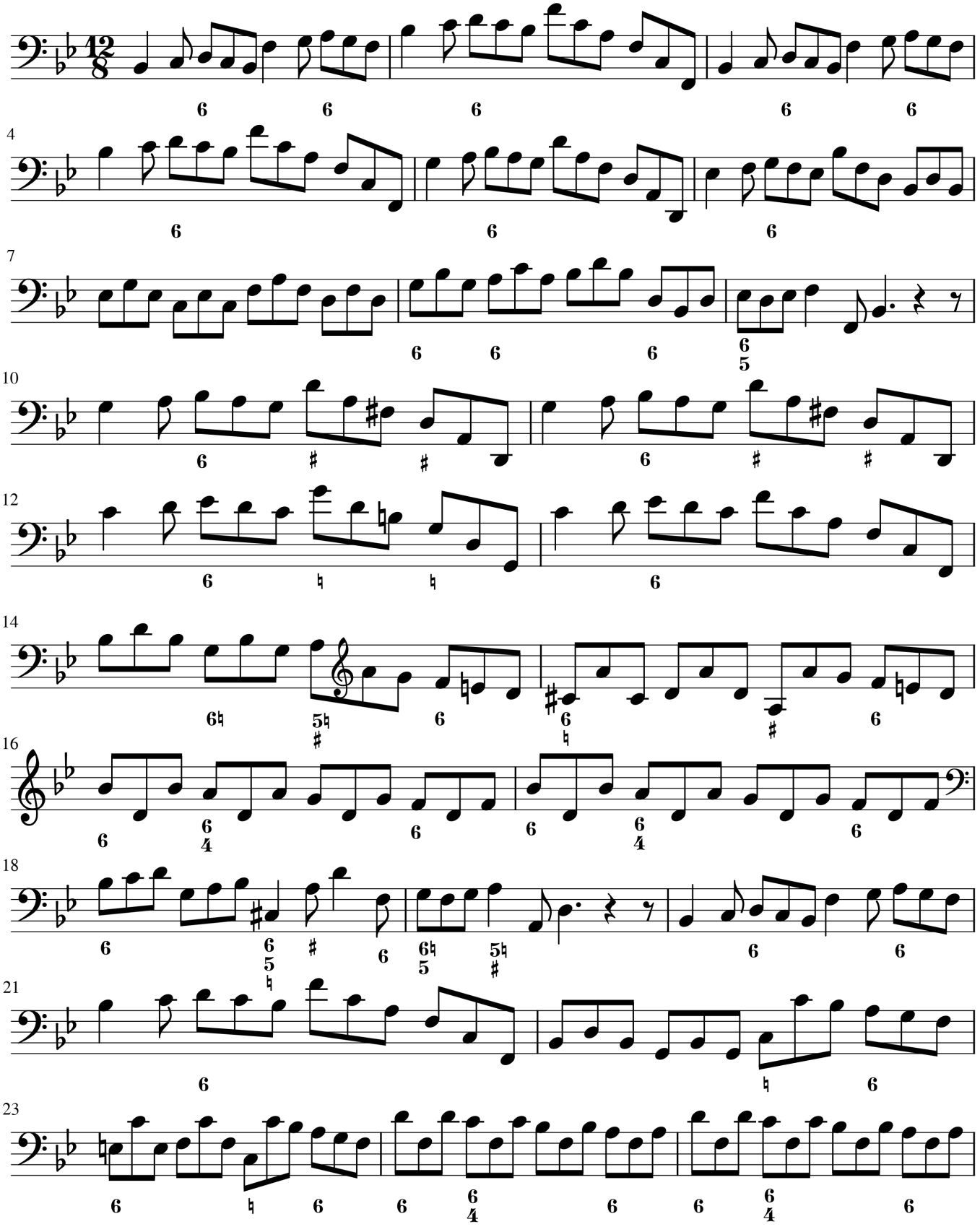
Realization:

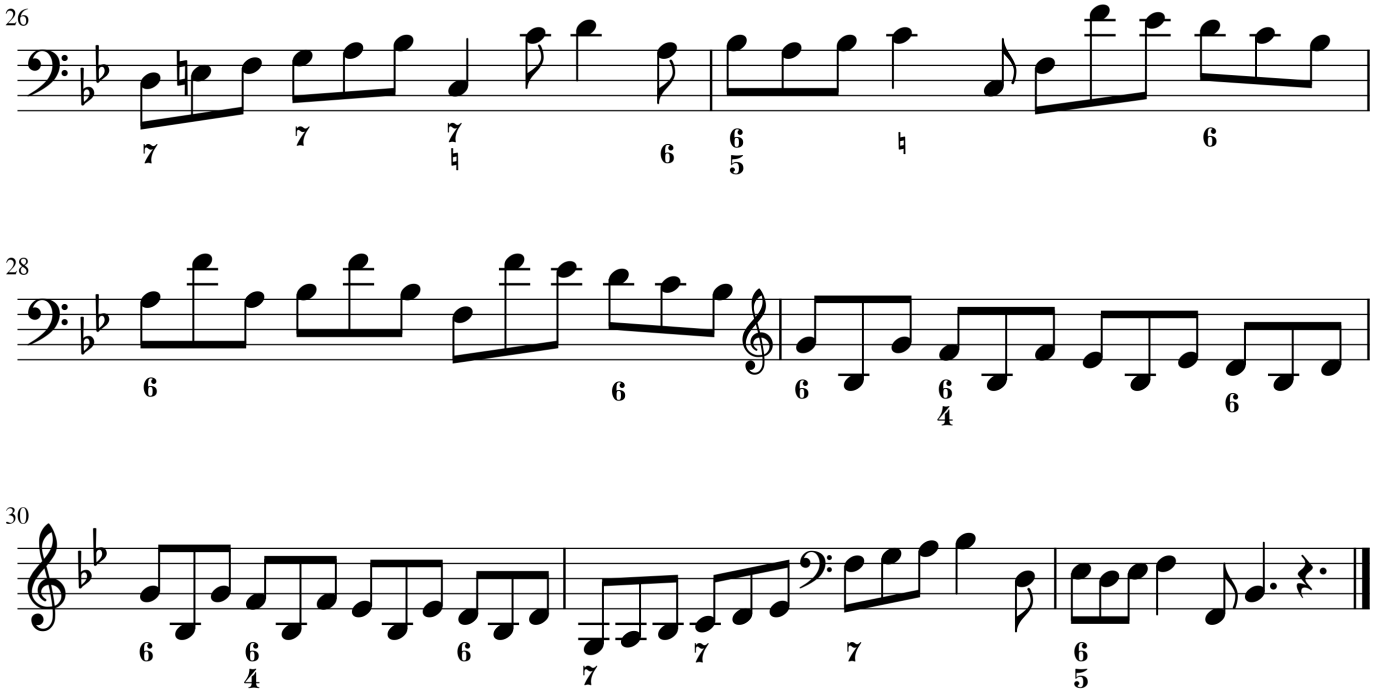



16
6
5
6
5
6
4
5
3

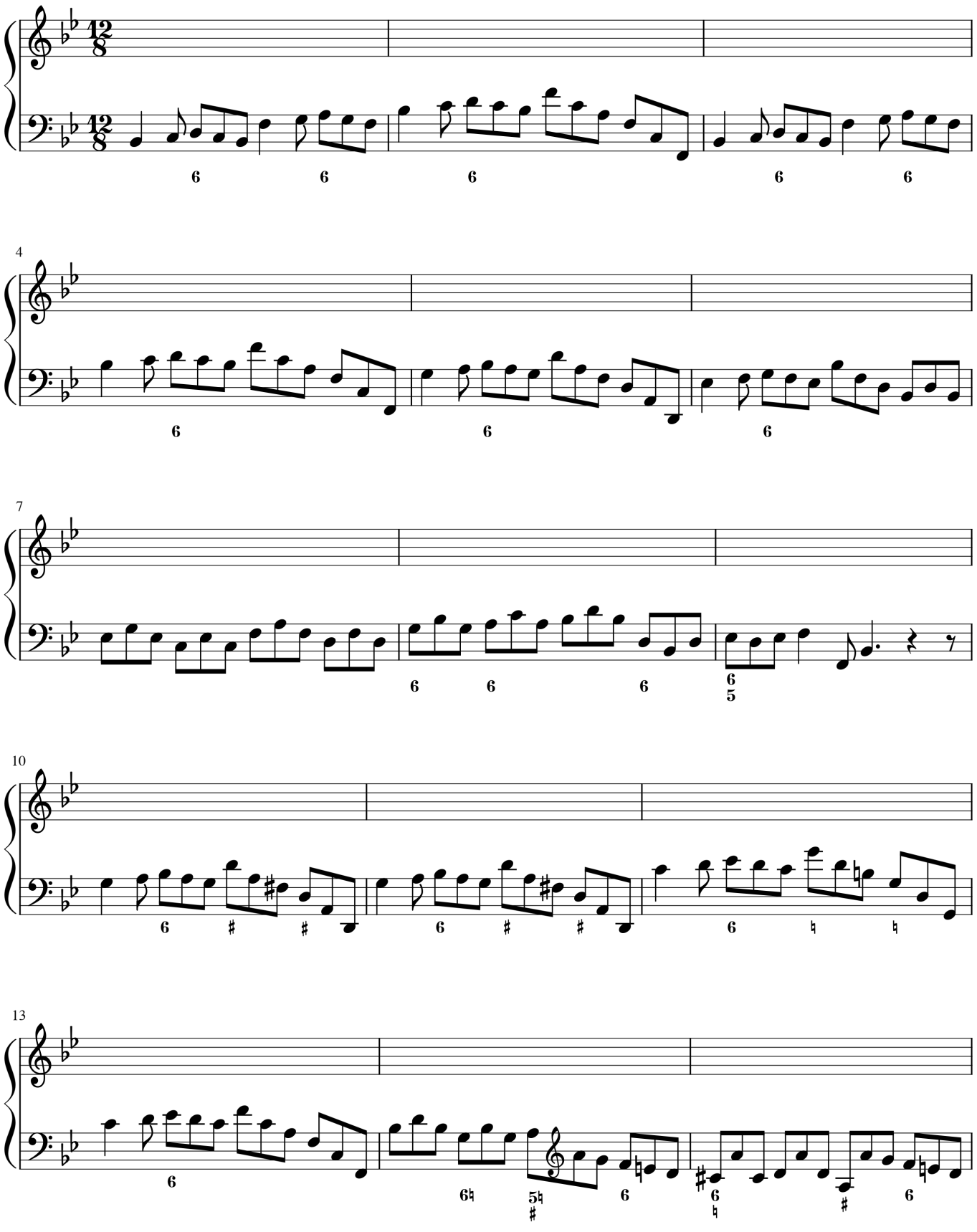
Exercise 24

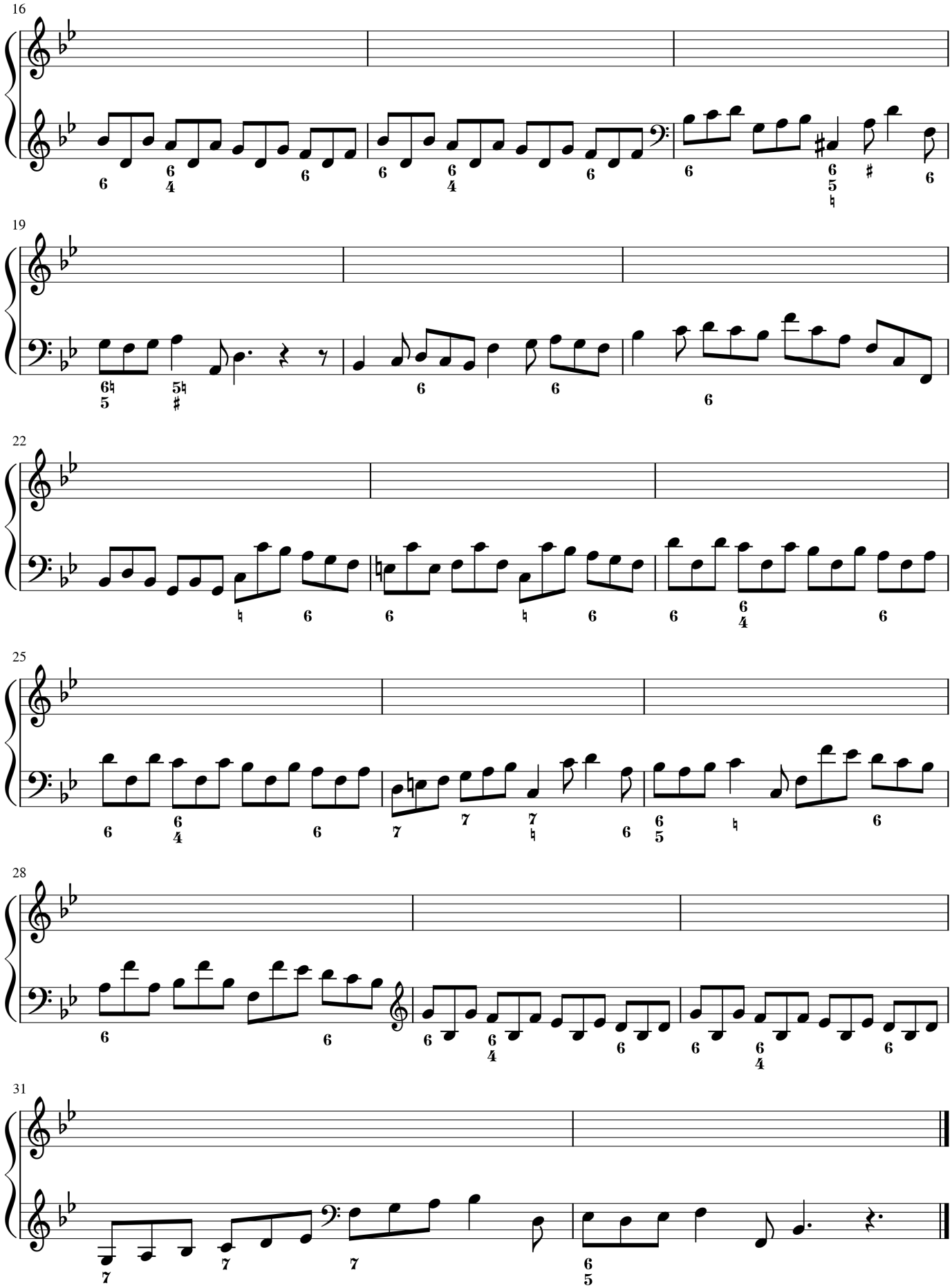
Exercise:



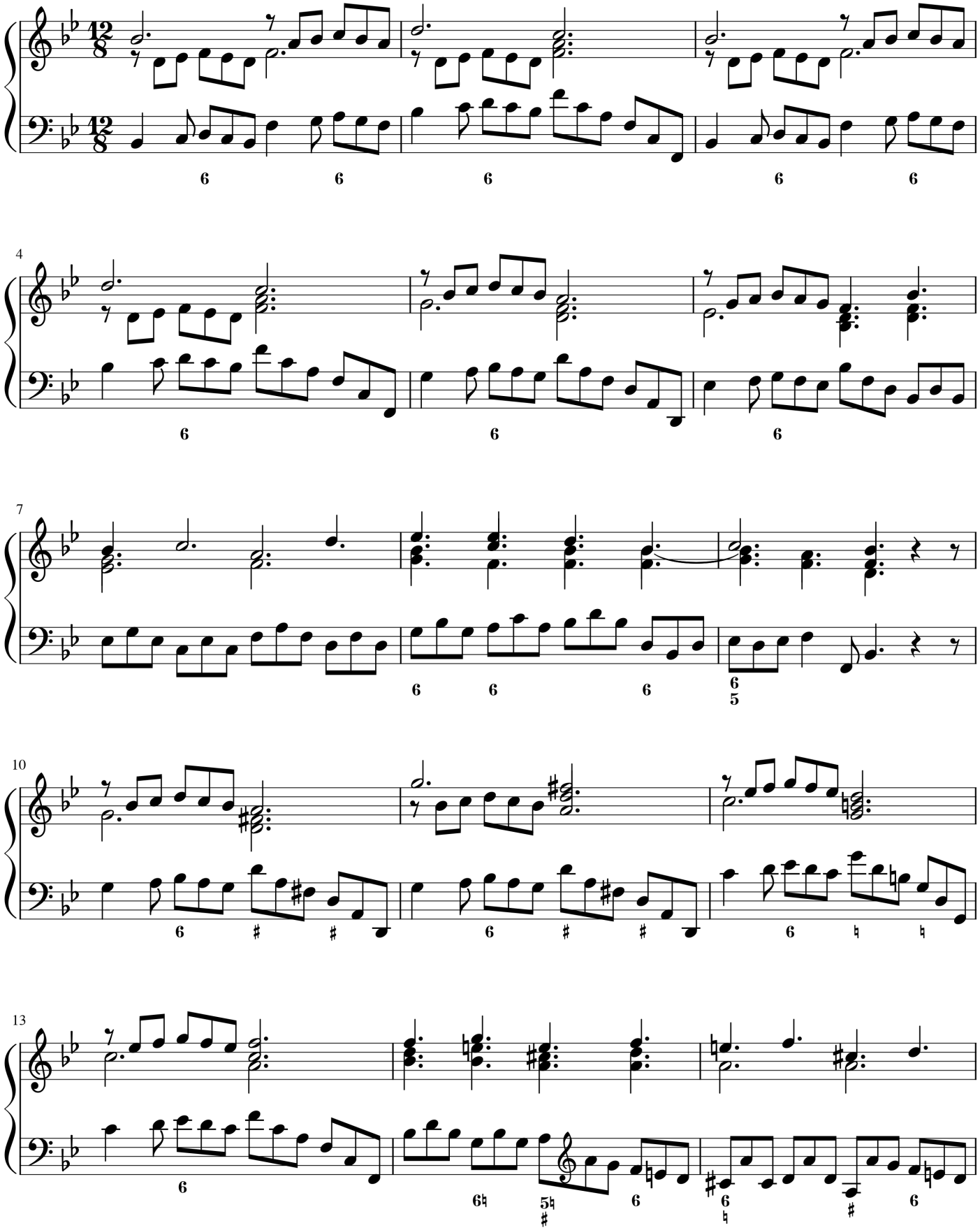

26
28
30

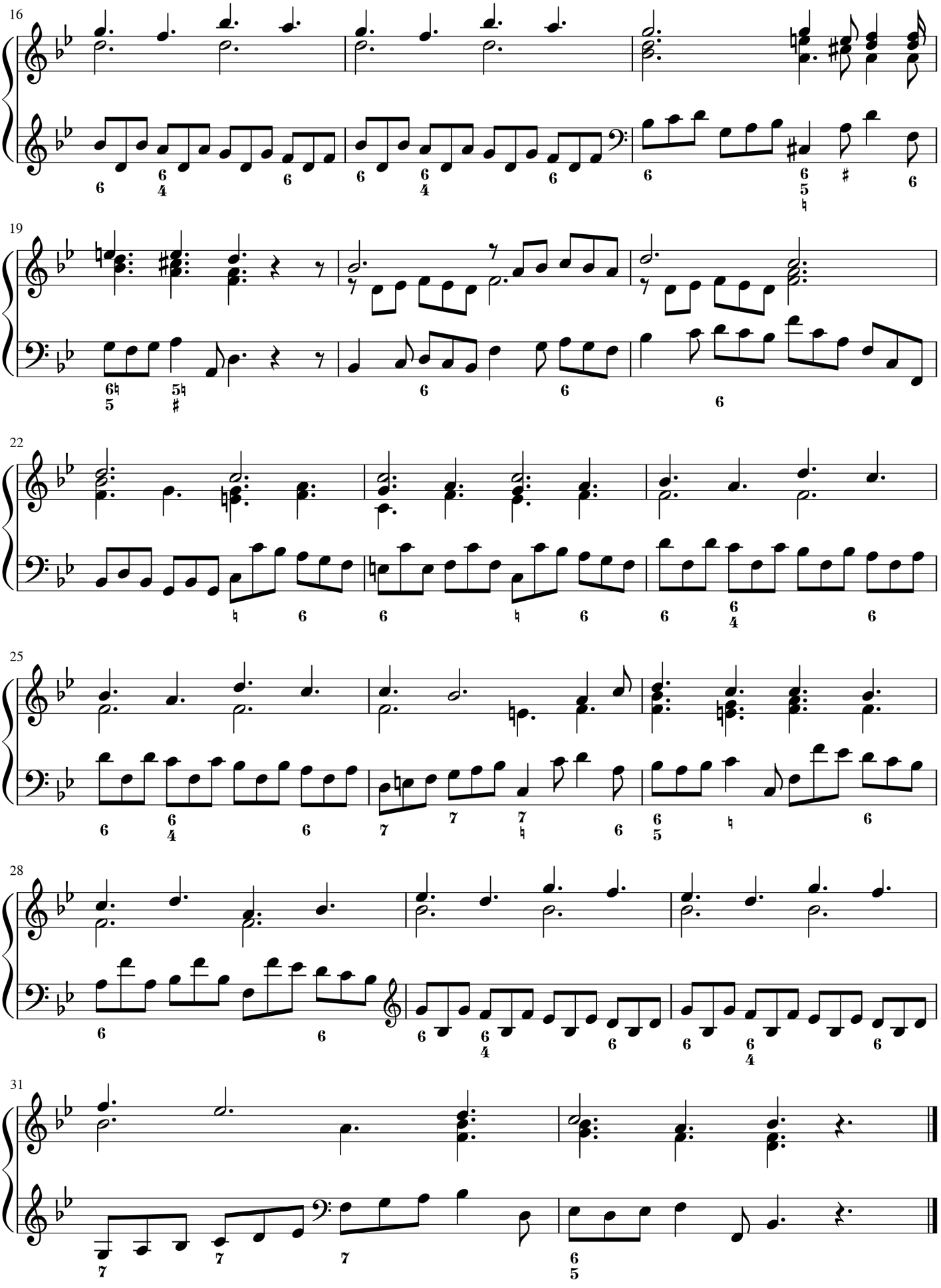
Baroque Harmony




16
19
22
25
28
31

Realization:





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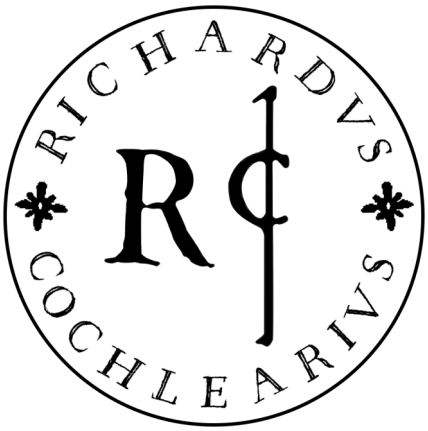

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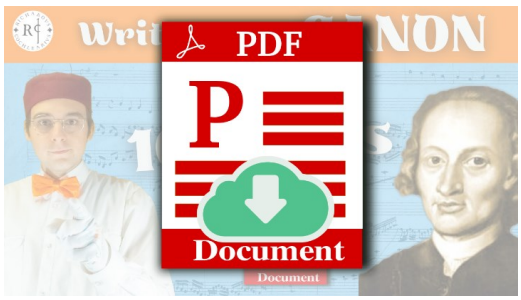

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All Handel's harmony exercises for Princess Anne

Keyboard tablature for each exercise

All the realization of the exercises

Useful Tips

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