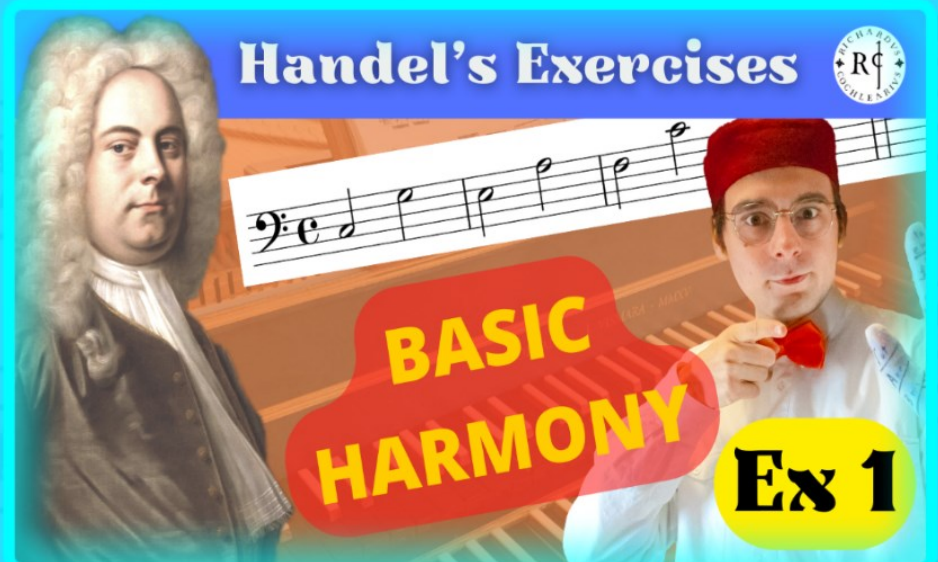


**Richardus Cochlearius**

# **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,  
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Author: Richardus Cochlearius

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# PREFACE

Thank you 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 membership 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)

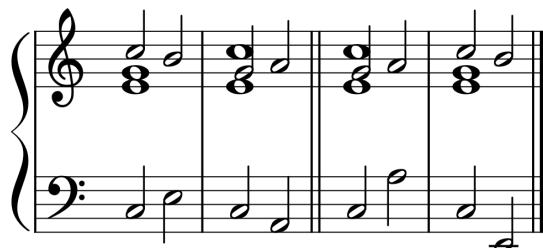
When we use only 5/3 chords, we can find 3 type of motion in the bass:



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.

## Baroque Harmony

### Realization:

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff, both in common time (C). The treble staff contains a series of chords, mostly triads and dyads, representing the melody. The bass staff contains a series of single notes, representing the bass line. The key signature is one flat (B-flat), and the time signature is common time (C). The score is written in a simple, clear style, suitable for a children's songbook.



# EXERCISE 2

Exercise:



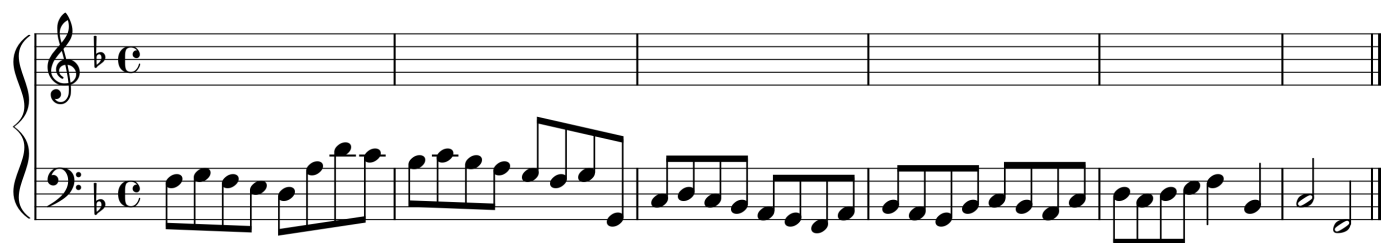
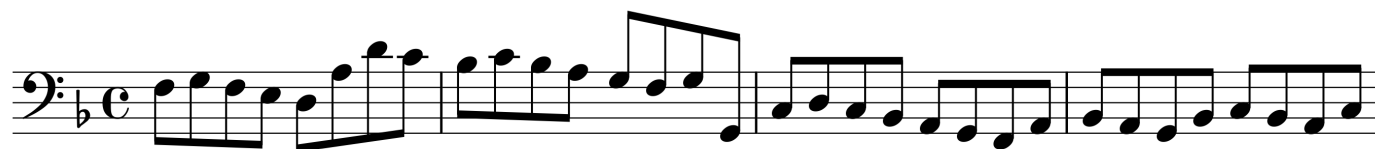
## Baroque Harmony

### Realization:

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one sharp (F#) and a common time signature (C). The bass staff contains a simple accompaniment. The melody is written in a style that suggests a folk or traditional tune. The score is presented in a clean, black-and-white format.

# EXERCISE 3

Exercise:

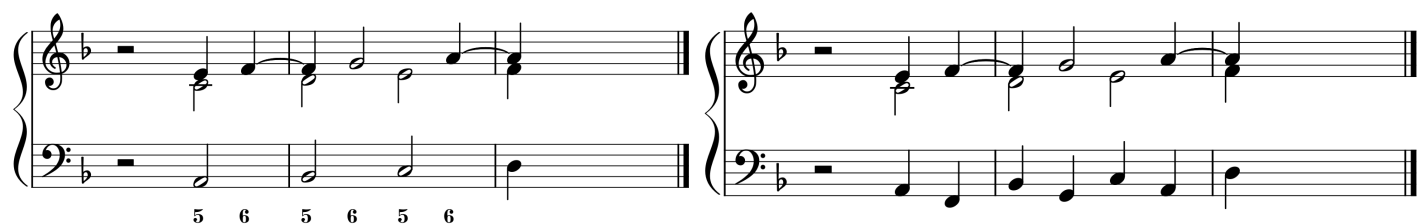


Tips:

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

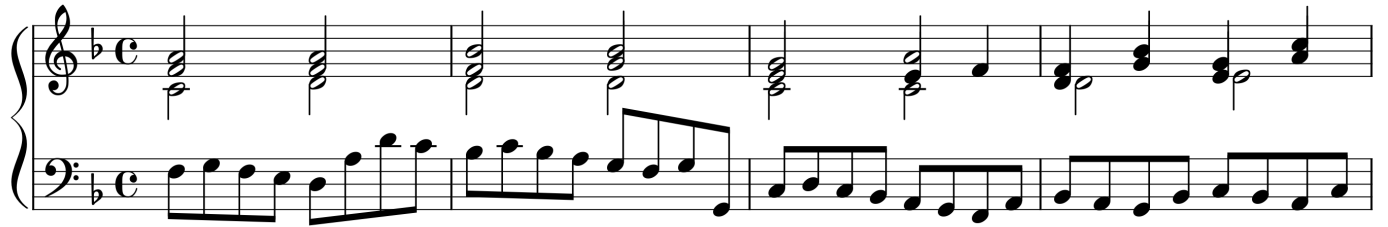


Bars 3 and 4:



# Baroque Harmony

Realization:



# EXERCISE 4

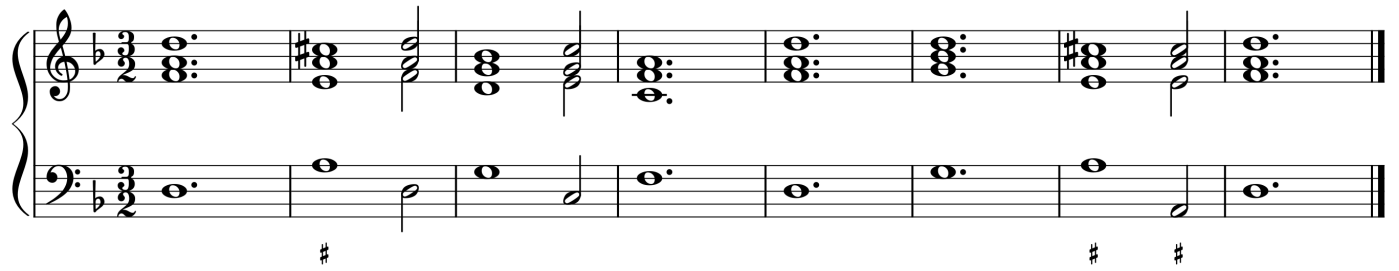
Exercise:

The image displays the musical notation for Exercise 4. It consists of two systems. The first system is a single melodic line in bass clef, 3/2 time, with a key signature of one flat (B-flat). The melody is: G2 (half), A2 (quarter), B2 (quarter), C3 (half), D3 (half), E3 (half), F3 (quarter), G3 (half). There are sharp signs (#) below the first, fifth, and sixth measures. The second system is a grand staff. The treble clef part is empty. The bass clef part is identical to the first system, with the same notes and sharp signs.



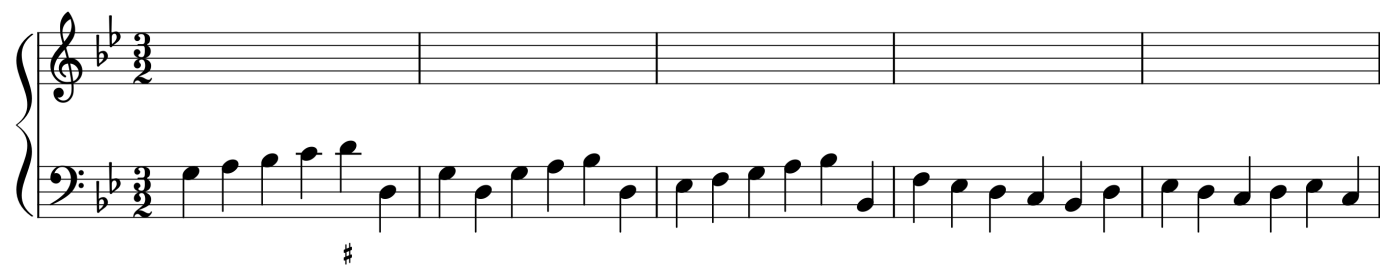
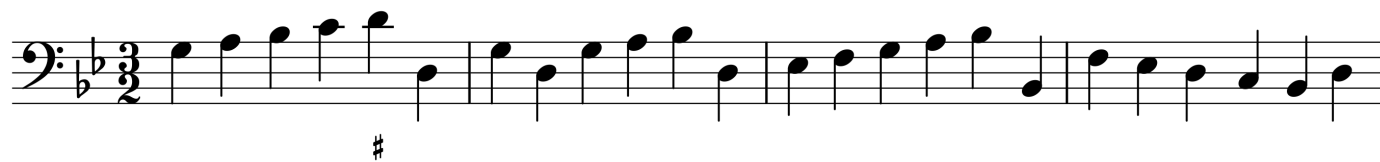
# Baroque Harmony

Realization:



# EXERCISE 5

Exercise:



# Baroque Harmony

### Realization:

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of chords, some of which are marked with a sharp sign (#). The accompaniment consists of a series of eighth notes, some of which are marked with a sharp sign (#).

5

Example 10-10

# EXERCISE 6

Exercise:



# Baroque Harmony

Realization:

The first system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of chords and single notes: a G4-A4-B4 triad, a G4-A4-B4 triad with a flat on B, a G4-A4-B4 triad with a sharp on G, a G4-A4-B4 triad with a flat on B, a G4-A4-B4 triad with a sharp on G, a G4-A4-B4 triad with a flat on B, a G4-A4-B4 triad with a sharp on G, a G4-A4-B4 triad with a flat on B, a G4-A4-B4 triad with a sharp on G, and a G4-A4-B4 triad with a flat on B. The lower staff is in bass clef with a common time signature (C). It contains a sequence of notes: a G3, an A3, a B3, a G3, an A3, a B3, a G3, an A3, a B3, a G3, an A3, and a B3. Below the staves, there are various accidentals and symbols: a sharp sign, a flat sign, a sharp sign, a flat sign, a sharp sign, a flat sign, a sharp sign, a flat sign, a sharp sign, a flat sign, and a sharp sign.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C). It contains a sequence of chords and single notes: a G4-A4-B4 triad, a G4-A4-B4 triad with a sharp on G, a G4-A4-B4 triad with a flat on B, a G4-A4-B4 triad with a sharp on G, a G4-A4-B4 triad with a flat on B, a G4-A4-B4 triad with a sharp on G, a G4-A4-B4 triad with a flat on B, a G4-A4-B4 triad with a sharp on G, a G4-A4-B4 triad with a flat on B, a G4-A4-B4 triad with a sharp on G, and a G4-A4-B4 triad with a flat on B. The lower staff is in bass clef with a common time signature (C). It contains a sequence of notes: a G3, an A3, a B3, a G3, an A3, a B3, a G3, an A3, a B3, a G3, an A3, and a B3. Below the staves, there are various accidentals and symbols: a sharp sign, a flat sign, a sharp sign, a flat sign, a sharp sign, a flat sign, a sharp sign, a flat sign, a sharp sign, a flat sign, and a sharp sign.



6

3

CHORD



# EXERCISE 7

Exercise:

The exercise is written in G major (one sharp) and common time (C). It consists of two systems. The first system is a single melodic line in bass clef, spanning 16 measures. The notes are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4. The notes are grouped into measures with fingerings indicated by the number '6' below the notes. The second system is a grand staff with a treble clef and a bass clef. The bass clef part is identical to the first system, while the treble clef part is empty.

Tips:

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

The example shows a 6th scale (G-A-B-C-D-E-F#-G) harmonized in three voices. The treble clef part plays the scale in thirds, the bass clef part plays the scale in sixths, and the middle part plays the scale in fifths. The notes are: G, A, B, C, D, E, F#, G. The notes are grouped into measures with fingerings indicated by the number '6' below the notes.

# Baroque Harmony

### Realization:

The image displays a musical score for the song "The Rose Tree". It is written for piano in G major and common time (C). The score is divided into two systems. The first system consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system also consists of two staves, continuing the melody and accompaniment. The score concludes with a double bar line. The key signature is one sharp (F#), and the time signature is common time (C). The piece is in 2/4 time, as indicated by the note values and the tempo marking "Allegretto".

### Realization 2 (three-part):

## EXERCISE 8

### Exercise:

4

A musical score for the bass line of 'The Rose Tree'. The key signature is one sharp (F#). The melody is written on a single staff. It begins with a quarter note G2, followed by a quarter note A2, then a quarter note B2. A bracket groups the next four notes: a quarter note C#3, a quarter note D3, a quarter note E3, and a quarter note F#3. This is followed by a quarter note G3, then a quarter note F#3, and a quarter note E3. The final note is a half note D3. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G2, 'Rose' under A2, 'Tree' under B2, 'The' under C#3, 'Rose' under D3, 'Tree' under E3, 'The' under F#3, 'Rose' under G3, 'Tree' under F#3, and 'The' under E3.

The musical score for 'The Rose Tree' is presented in a grand staff format, featuring 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, and the bass line is written in the bass clef. The bass line includes figured bass notation (figures) below the notes, indicating the harmonic structure. The figures are: 6, 6, 6, #, 6, 6, 6, #, 6. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a sharp sign (#) above the note.

4

Musical score for 'The Rose Tree' in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The piece ends with a double bar line.

# Baroque Harmony

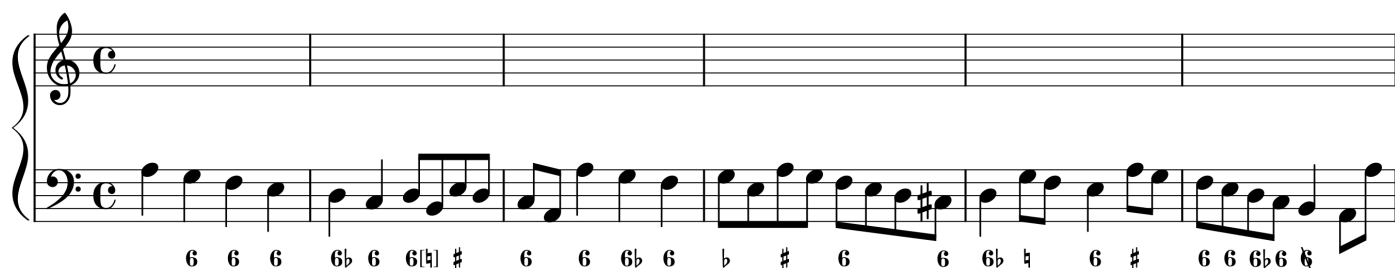
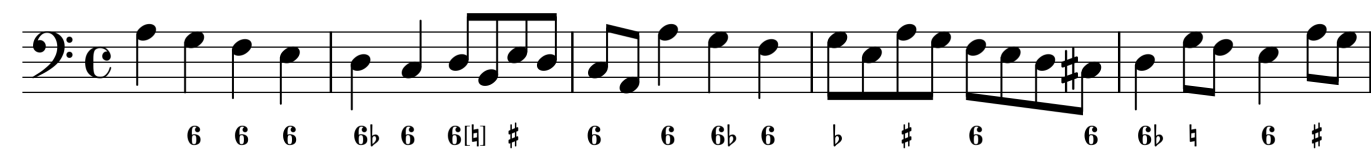
Realization:

4

The musical score is written for piano in G major (one sharp) and common time (C). It consists of two systems of staves. The first system contains measures 1 through 7, and the second system contains measures 8 through 11. The bass line is heavily figured with Baroque-style figures: 6, 6, 6, #, 6, 6, 6, #, 6, #, 6. The treble line features chords and melodic fragments. Measure 11 ends with a double bar line.

# EXERCISE 9

Exercise:



# Baroque Harmony

## Realization:

Two systems of musical notation for a single realization. Each system consists of a grand staff (treble and bass clefs) and a line of figured bass below the bass staff. The first system contains 10 measures, and the second system contains 6 measures. The figured bass uses numbers 6, 6b, 6[h], and #, along with accidentals (b, #) and a natural sign (n) to indicate specific harmonic realizations.

## Realization 2 (three-part):

Two systems of musical notation for a three-part realization. Each system consists of a grand staff (treble and bass clefs) and a line of figured bass below the bass staff. The first system contains 10 measures, and the second system contains 6 measures. The figured bass uses numbers 6, 6b, 6[h], and #, along with accidentals (b, #) and a natural sign (n) to indicate specific harmonic realizations.



4 - 3

SUSPENSION

# Baroque Harmony

## EXERCISE 10

### Exercise:

[illegible]

6

Musical notation for Example 7-10, Part 2. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Below the staff are fingerings: 4 ♭, 6 6, 4 #, ♭ #, and 4 #.

11

6 6 6 4 3 6 4 3 6 6 4 3 4 3

The first system of the musical score for 'The Rose Tree' is shown. It consists of a grand staff with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature (C). The bass line contains the following notes and fingerings: G2 (4), F2 (3), E2 (4), D2 (3), C2 (4), B1 (3), A1 (4), G1 (3), F1 (6), E1 (4), D1 (3), C1 (6), B0 (6), A0 (4), and G0 (b). The treble staff is empty.

[illegible][illegible]

# Baroque Harmony

## 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.



Realization:

First system of musical notation (measures 1-5). The treble clef staff contains a melody with a slur over measures 1-2 and a slur over measures 3-4. The bass clef staff contains a bass line with a slur over measures 1-2 and a slur over measures 3-4. Fingering numbers are written below the bass staff: 4 3 4 3 4 3 4 3 6 4 3 6 6.

Second system of musical notation (measures 6-10). The treble clef staff contains a melody with a slur over measures 6-7 and a slur over measures 8-9. The bass clef staff contains a bass line with a slur over measures 6-7 and a slur over measures 8-9. Fingering numbers are written below the bass staff: 4 4 6 6 4 # b # 4 #.

Third system of musical notation (measures 11-15). The treble clef staff contains a melody with a slur over measures 11-12 and a slur over measures 13-14. The bass clef staff contains a bass line with a slur over measures 11-12 and a slur over measures 13-14. Fingering numbers are written below the bass staff: 6 6 6 4 3 6 4 3 6 6 4 3 4 3.

# Baroque Harmony

6

4

CHORD





# EXERCISE 11

Exercise:

Exercise 11 is a single melodic line in bass clef, 2/4 time, in the key of B-flat major (two flats). The exercise consists of 13 measures. The notation includes eighth and sixteenth notes, rests, and a final double bar line. Fingerings are indicated by numbers 1-5 below the notes. The key signature is B-flat major (two flats).

Measures 1-6: 6 5 / 4 3, 6 5 / 4 3, 6 6 5 / 4 3, 6 5 6 5 / 4 ♯, 6 6♯, 6 5 / 4 ♯

Measures 7-11: 6 6 6 5 / 4 ♯, ♯, 6 6 ♭, 6 5 / 4 ♯, 6 6 6 6

Measures 12-13: 5 6 5 6, 5 6 6 5 / 4 3, 5 6, 6 5 / 4 3

# Baroque Harmony

## Tips:

Three musical examples illustrating Baroque harmony tips. Each example consists of a grand staff with a treble and bass clef. The first two examples show a sequence of chords in the treble and a single note in the bass. The third example shows a sequence of chords in the treble and a sequence of notes in the bass. Fingerings are indicated by numbers 1-5 below the notes.

Example 1: Treble clef has a sequence of chords (F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4). Bass clef has a single note (F3). Fingerings: 5 6 5 6 5 6 4 3.

Example 2: Treble clef has a sequence of chords (F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4). Bass clef has a sequence of notes (F3, A3, C4, E4, G4, B4, D5, F5). Fingerings: 5 6 5 6 5 6 6 5 4 3.

Example 3: Treble clef has a sequence of chords (F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4). Bass clef has a sequence of notes (F3, A3, C4, E4, G4, B4, D5, F5). Fingerings: 5 6 5 6 5 6 6 5 4 3.

## Realization:

A musical score for a Baroque piece, showing a realization of the harmony. It consists of three systems of grand staves. The first system shows a sequence of chords in the treble and a sequence of notes in the bass. The second system shows a sequence of chords in the treble and a sequence of notes in the bass. The third system shows a sequence of chords in the treble and a sequence of notes in the bass. Fingerings are indicated by numbers 1-5 below the notes.

System 1: Treble clef has a sequence of chords (F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4). Bass clef has a sequence of notes (F3, A3, C4, E4, G4, B4, D5, F5). Fingerings: 6 5 4 3 6 5 4 3 6 6 5 4 6 5 4 5 6 6 6 5 4.

System 2: Treble clef has a sequence of chords (F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4). Bass clef has a sequence of notes (F3, A3, C4, E4, G4, B4, D5, F5). Fingerings: 6 6 6 5 4 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6.

System 3: Treble clef has a sequence of chords (F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4, F4-A4). Bass clef has a sequence of notes (F3, A3, C4, E4, G4, B4, D5, F5). Fingerings: 5 6 5 6 5 6 6 5 5 6 5 6 6 5 3.

6

5

CHORD



# EXERCISE 12

Exercise:

6 5 3 6 5 6 5 # 6 6 5 6 5 # 6 4 3

6 6 5 6 4 5 # 6 6 5 6 5 6 5 #

9 6 5 6 5 6 4 6 6 4 5 #

12 6 6 5 6 5 5 # 6 # 6

15 6 5 6 5 6 5 # 6 6 6 6 6 6 5 # 6

18 6 5 # 6 6 6 5 (6) 6 5 #

# Baroque Harmony

First system of musical notation (measures 1-6). The bass line features a sequence of notes with figured bass notation below: 6 5 3, 6 5, 6 5 #, 6, 6 5, 6 5, 6 5 #, 6, 4 3, 6 5, 6 4, 5 #.

Second system of musical notation (measures 7-10). The bass line continues with figured bass notation: 6, 6 5, 6 5, 6 5 #, 6 5, 6 5, 6.

Third system of musical notation (measures 11-13). The bass line includes figured bass notation: 4 6, 6 4, 5 #, 6, 6 5, 6 5 #, 6 5 #.

Fourth system of musical notation (measures 14-16). The bass line features figured bass notation: 6 #, 6, 6 5, 6 5 b, 6 5, #, 6 6 6 6.

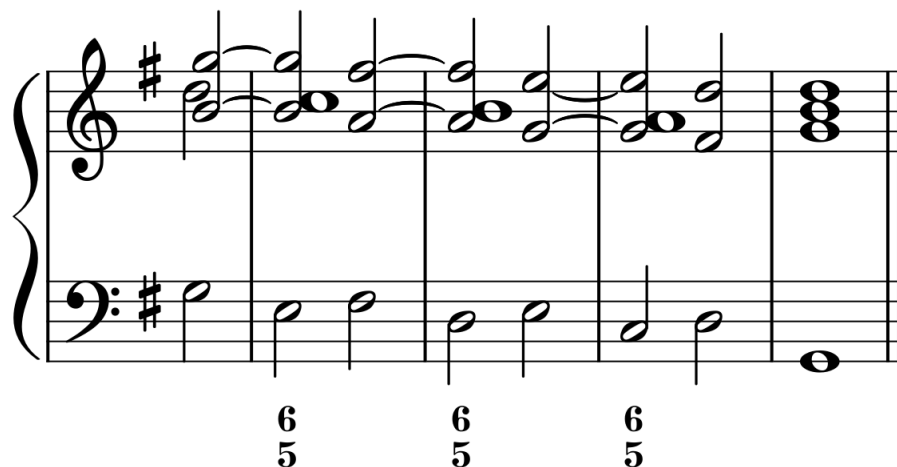
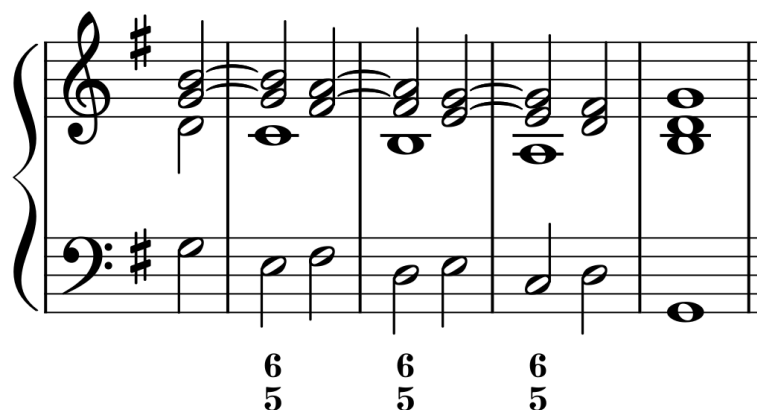
Fifth system of musical notation (measures 17-20). The bass line concludes with figured bass notation: 6, 6 5, #, 6, 6 5, #, 6, 6, 6 5, (6) 6 5 #.

## Tips:

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

It is very used in baroque music.

Here a realization in the 3 position:



# Baroque Harmony

## Realization:

Measures 1-5 of the realization. The treble staff contains chords and single notes, while the bass staff features a continuous eighth-note bass line. Fingering numbers are provided below the bass staff.

6 5 3 6 5 6 5 # 6 6 5 6 5 6 5 # 6 4 3

Measures 6-10 of the realization. The treble staff continues with harmonic accompaniment, and the bass staff maintains the eighth-note pattern. Fingering numbers are provided below the bass staff.

6 5 6 4 5 # 6 6 5 6 5 6 5 # 6 5

Measures 11-15 of the realization. The treble staff shows some chromatic movement in the upper voice. The bass staff continues with eighth notes and rests. Fingering numbers are provided below the bass staff.

6 5 6 4 6 6 4 5 # 6 6 5 6 5 # 6 5 #

Measures 16-20 of the realization. The treble staff features a more active upper voice with some sixteenth-note passages. The bass staff continues with eighth notes. Fingering numbers are provided below the bass staff.

6 # 6 6 5 b 6 5b 6 5 # 6 6 6 6

Measures 21-25 of the realization. The treble staff concludes with sustained chords. The bass staff continues with eighth notes. Fingering numbers are provided below the bass staff.

6 6 5 # 6 6 5 # 6 6 6 5 (6) 6 5 #



2

CHORD

# Baroque Harmony

# EXERCISE 13

Exercise:

The exercise is written in G major (one sharp) and common time. It consists of a single melodic line in bass clef, with figured bass notation below the notes. The exercise is divided into three systems, each with a grand staff accompaniment (treble and bass clefs) that is mostly empty, except for the first system which contains the beginning of the exercise.

**System 1 (Measures 1-6):**

- Measure 1: G2 (2), A2 (6)
- Measure 2: B2 (3), C3 (6b) 2
- Measure 3: D3 (6), E3 (4), F3 (3)
- Measure 4: G3 (2), A3 (6), B3 (5) #
- Measure 5: C4 (3), D4 (2#), E4 (6)
- Measure 6: F4 (6), G4 (5), A4 (5) #

**System 2 (Measures 7-10):**

- Measure 7: B4 (6), C5 (5) #
- Measure 8: D5 (6), E5 (5) #
- Measure 9: F5 (6), G5 (5) #
- Measure 10: A5 (6), B5 (5) #

**System 3 (Measures 11-14):**

- Measure 11: C6 (6), D6 (5) #
- Measure 12: E6 (6), F6 (5) #
- Measure 13: G6 (6), A6 (5) #
- Measure 14: B6 (6), C7 (5) #

# Baroque Harmony

## Tips:

There are 3 types of 2 chords:

- 1) 5/2 chord.
- 2) 5/4/2 chord.
- 3) 6/4/2 chord.

The image shows a musical score for three types of 2 chords in G major (one sharp). The score is written for piano (piano) and consists of three measures, each with a double bar line. The first measure shows a 5/2 chord (G5 and B2). The second measure shows a 5/4/2 chord (G5, B4, and B2). The third measure shows a 6/4/2 chord (G6, B4, and B2). The notes are written in the treble and bass staves. The bass staff has a key signature of one sharp (F#) and a common time signature (C). The notes are: G5 (treble), B2 (bass) for the first measure; G5 (treble), B4 (treble), B2 (bass) for the second measure; and G6 (treble), B4 (treble), B2 (bass) for the third measure. The chord symbols 5/2, 5/4/2, and 6/4/2 are written below the bass staff.

# Realization:

First system of the musical score, measures 1-5. The key signature is G major (one sharp). The time signature is common time (C). The score is written for piano with treble and bass staves. The bass line includes fingerings: 2, 6, 3, (6b) 2, 6, 6, 4, 3, 2, 6, 6, 5, #, 3, 2#, 6.

Second system of the musical score, measures 6-10. The key signature is G major. The score continues with treble and bass staves. The bass line includes fingerings: 5, #, 6 5, # 6 5, #, 6 5, 6 5.

Third system of the musical score, measures 11-15. The key signature is G major. The score concludes with treble and bass staves. The bass line includes fingerings: 6, #, 3, 2, 6, 6, 6, 6, #, 6, #, 6 4, 5, #.

# Baroque Harmony

## EXERCISE 14

Exercise:

6

11

7

13

## Tips:

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

The image shows a musical score for a sequence of chords. The score is written for a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The sequence consists of 10 measures. The bass line is tied across the measures, and the treble line contains the moving notes. The chords are labeled with numbers 2, 6, 7, and 6 below the bass line.

2 6 2 6 2 6 2 6 2 6 7 6

# Baroque Harmony

## Realization:

Realization of Baroque Harmony, measures 1 through 15. The score is written for a single melodic line in treble clef, key of D major (two sharps), and common time (C). The notation includes various intervals and accidentals, with figured bass notation provided below the staff.

Measures 1-6:

3  $\frac{6}{4}$  6 3  $\frac{6}{4}$  6 4 3  $\frac{6}{4}$  6 6 5  $\frac{6}{4\#}$  6  $\frac{6}{4}$  5 5  $\frac{6}{4}$  6

Measures 7-11:

$\frac{6}{4}$  6  $\frac{6}{4}$  6 6 6 4 3  $\frac{6}{4\#}$  6  $\frac{6}{4}$  6 4 3  $\frac{6}{4}$  6 5  $\frac{6}{4}$  6 (5)  $\frac{6}{4}$  6 5

Measures 12-15:

$\frac{6}{4}$  6 5  $\frac{6}{4}$  6 5 6  $\frac{6}{4}$  5 3



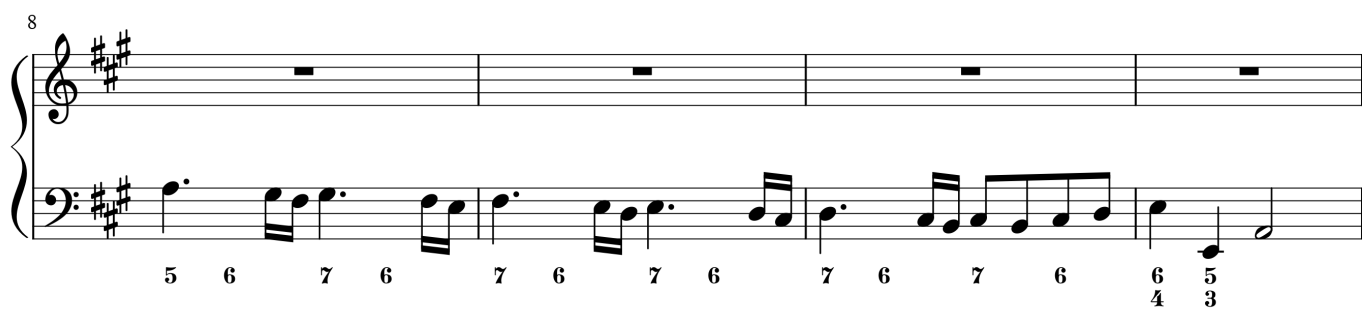
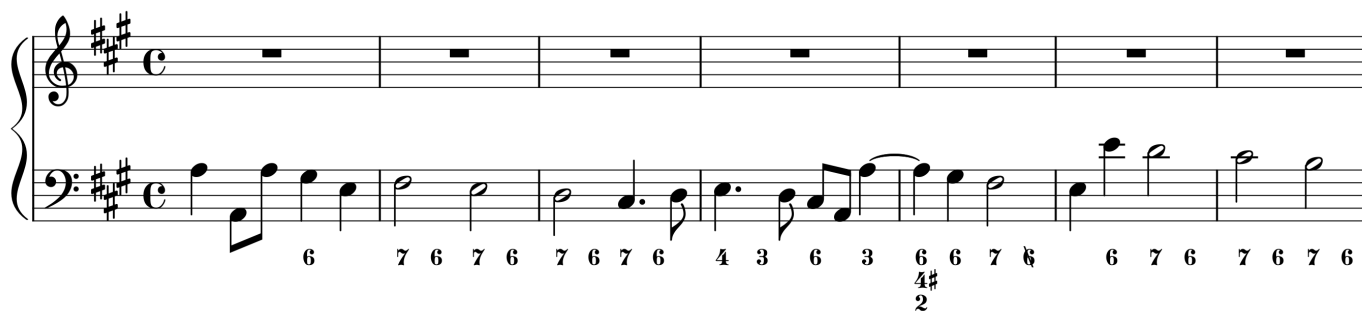
7 - 6

SUSPENSION

# Baroque Harmony

# EXERCISE 15

Exercise:



# Baroque Harmony

## 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:

The image displays two musical exercises in G major (one sharp). Each exercise consists of four measures, with the bass line remaining constant across both. The bass line notes are G2, B1, D2, and E2, corresponding to the fingerings 5, 6, 7, 6, 7, 6, 7, 6, 7, 6, 3.

**Exercise 1 (Left):** The upper voice (treble clef) contains a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. The middle voice (alto clef) contains a descending eighth-note scale: E4, D4, C4, B3, A3, G3, F#3, E3. The suspension 7-6 pattern occurs in the upper voice in the first three measures, where the 7th (F#4) is held over from the previous measure and then resolves to the 6th (E4) in the current measure.

**Exercise 2 (Right):** The upper voice (treble clef) contains a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. The middle voice (alto clef) contains a descending eighth-note scale: E4, D4, C4, B3, A3, G3, F#3, E3. The suspension 7-6 pattern occurs in the middle voice in the first three measures, where the 7th (F#3) is held over from the previous measure and then resolves to the 6th (E3) in the current measure.

# Realization:

First system of musical notation (measures 1-4). The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation is for a grand staff (treble and bass clefs). The bass line includes fingerings: 6, 7, 6, 7, 6, 7, 6, 7, 6, 4, 3, 6, 3.

Second system of musical notation (measures 5-8). The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation is for a grand staff (treble and bass clefs). The bass line includes fingerings: 6, 6, 7, 6, 6, 7, 6, 7, 6, 7, 6, 5, 6, 7, 6. A bracket groups the first three notes (6, 6, 7) with the numbers 4# and 2 below them.

Third system of musical notation (measures 9-12). The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation is for a grand staff (treble and bass clefs). The bass line includes fingerings: 7, 6, 7, 6, 7, 6, 7, 6, 6, 5, 4, 3.



7

CHORD





# EXERCISE 16

Exercise:

6 4 3 7 7 7 7 7 6 5 6 4# 6 7 7 7 #

6 6 5 # 7 7 7 7 7 6 # 6 6 5 # 7 6 7 7

11 7 7 6 6 4 3 2 6 6 7 7 7 7 7 7 7 7

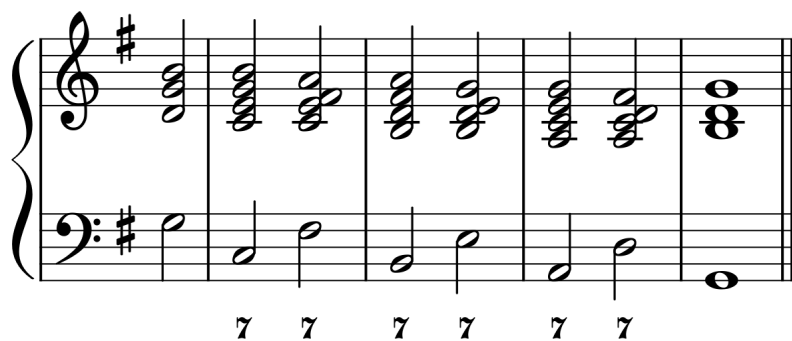
16 7 6 5 6 4 5 3

# Baroque Harmony

Handwritten musical notation for measures 1-6. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation is in bass clef. The notes are: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, 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F#224, G#224, A224, B224, C225, D225, E225, F#225, G#225, A225, B225, C226, D226, E226, F#226, G#226, A226, B226, C227, D227, E227, F#227, G#227, A227, B227, C228, D228, E228, F#228, G#228, A228, B228, C229, D229, E229, F#229, G#229, A229, B229, C230, D230, E230, F#230, G#230, A230, B230, C231, D231, E231, F#231, G#231, A231, B231, C232, D232, E232, F#232, G#232, A232, B232, C233, D233, E233, F#233, G#233, A233, B233, C234, D234, E234, F#234, G#234, A234, B234, C235, D235, E235, F#235, G#235, A235, B235, C236, D236, E236, F#236, G#236, A236, B236, C237, D237, E237, F#237, G#237, A237, B237, C238, D238, E238, F#238, G#238, A238, B238, C239, D239, E239, F#239, G#239, A239, B239, C240, D240, E240, F#240, G#240, A240, B240, C241, D241, E241, F#241, G#241, A241, B241, C242, D242, E242, F#242, G#242, A242, B242, C243, D243, E243, F#243, G#243, A243, B243, C244, D244, E244, F#244, G#244, A244, B244, C245, D245, E245, F#245, G#245, A245, B245, C246, D246, E246, F#246, G#246, A246, B246, C247, D247, E247, F#247, G#247, A247, B247, C248, D248, E248, F#248, G#248, A248, B248, C249, D249, E249, F#249, G#249, A249, B249, C250, D250, E250, F#250, G#250, A250, B250, C251, D251, E251, F#251, G#251, A251, B251, C252, D252, E252, F#252, G#252, A252, B252, C253, D253, E253, F#253, G#253, A253, B253, C254, D254, E254, F#254, G#254, A254, B254, C255, D255, E255, F#255, G#255, A255, B255, C256, D256, E256, F#256, G#256, A256, B256, C257, D257, E257, F#257, G#257, A257, B257, C258, D258, E258, F#258, G#258, A258, B258, C259, D259, E259, F#259, G#259, A259, B259, C260, D260, E260, F#260, G#260, A260, B260, C261, D261, E261, F#261, G#261, A261, B261, C262, D262, E262, F#262, G#262, A262, B262, C263, D263, E263, F#263, G#263, A263, B263, C264, D264, E264, F#264, G#264, A264, B264, C265, D265, E265, F#265, G#265, A265, B265, C266, D266, E266, F#266, G#266, A266, B266, C267, D267, E267, F#267, G#267, A267, B267, C268, D268, E268, F#268, G#268, A268, B268, C269, D269, E269, F#269, G#269, A269, B269, C270, D270, E270, F#270, G#270, A270, B270, C271, D271, E271, F#271, G#271, A271, B271, C272, D272, E272, F#272, G#272, A272, B272, C273, D273, E273, F#273, G#273, A273, B273, C274, D274, E274, F#274, G#274, A274, B274, C275, D275, E275, F#275, G#275, A275, B275, C276, D276, E276, F#276, G#276, A276, B276, C277, D277, E277, F#277, G#277, A277, B277, C278, D278, E278, F#278, G#278, A278, B278, C279, D279, E279, F#279, G#279, A279, B279, C280, D280, E280, F#280, G#280, A280, B280, C281, D281, E281, F#281, G#281, A281, B281, C282, D282, E282, F#282, G#282, A282, B282, C283, D283, E283, F#283, G#283, A283, B283, C284, D284, E284, F#284, G#284, A284, B284, C285, D285, E285, F#285, G#285, A285, B285, C286, D286, E286, F#286, G#286, A286, B286, C287, D287, E287, F#287, G#287, A287, B287, C288, D288, E288, F#288, G#288, A288, B288, C289, D289, E289, F#289, G#289, A289, B289, C290, D290, E290, F#290, G#290, A290, B290, C291, D291, E291, F#291, G#291, A291, B291, C292, D292, E292, F#292, G#292, A292, B292, C293, D293, E293, F#293, G#293, A293, B293, C294, D294, E294, F#294, G#294, A294, B294, C295, D295, E295, F#295, G#295, A295, B295, C296, D296, E296, F#296, G#296, A296, B296, C297, D297, E297, F#297, G#297, A297, B297, C298, D298, E298, F#298, G#298, A298, B298, C299, D299, E299, F#299, G#299, A299, B299, C300, D300, E300, F#300, G#300, A300, B300, C301, D301, E301, F#301, G#301, A301, B301, C302, D302, E302, F#302, G#302, A302, B302, C303, D303, E303, F#303, G#303, A303, B303, C304, D304, E304, F#304, G#304, A304, B304, C305, D305, E305, F#305, G#305, A305, B305, C306, D306, E306, F#306, G#306, A306, B306, C307, D307, E307, F#307, G#307, A307, B307, C308, D308, E308, F#308, G#308, A308, B308, C309, D309, E309, F#309, G#309, A309, B309, C310, D310, E310, F#310, G#310, A310, B310, C311, D311, E311, F#311, G#311, A311, B311, C312, D312, E312, F#312, G#312, A312, B312, C313, D313, E313, F#313, G#313, A313, B313, C314, D314, E314, F#314, G#314, A314, B314, C315, D315, E315, F#315, G#315, A315, B315, C316, D316, E316, F#316, G#316, A316, B316, C317, D317, E317, F#317, G#317, A317, B317, C318, D318, E318, F#318, G#318, A318, B318, C319, D319, E319, F#319, G#319, A319, B319, C320, D320, E320, F#320, G#320, A320, B320, C321, D321, E321, F#321, G#321, A321, B321, C322, D322, E322, F#322, G#322, A322, B322, C323, D323, E323, F#323, G#323, A323, B323, C324, D324, E324, F#324, G#324, A324, B324, C325, D325, E325, F#325, G#325, A325, B325, C326, D326, E326, F#326, G#326, A326, B326, C327, D327, E327, F#327, G#327, A327, B327, C328, D328, E328, F#328, G#328, A328, B328, C329, D329, E329, F#329, G#329, A329, B329, C330, D330, E330, F#330, G#330, A330, B330, C331, D331, E331, F#331, G#331, A331, B331, C332, D332, E332, F#332, G#332, A332, B332, C333, D333, E333, F#333, G#333, A333, B333, C334, D334, E334, F#334, G#334, A334, B334, C335, D335, E335, F#335, G#335, A335, B335, C336, D336, E336, F#336, G#336, A336, B336, C337, D337, E337, F#337, G#337, A337, B337, C338, D338, E338, F#338, G#338, A338, B338, C339, D339, E339, F#339, G#339, A339, B339, C340, D340, E340, F#340, G#340, A340, B340, C341, D341, E341, F#341, G#341, A341, B341, C342, D342, E342, F#342, G#342, A342, B342, C343, D343, E343, F#343, G#343, A343, B343, C344, D344, E344, F#344, G#344, A344, B344, C345, D345, E345, F#345, G#345, A345, B345, C346, D346, E346, F#346, G#346, A346, B346, C347, D347, E347, F#347, G#347, A347, B347, C348, D348, E348, F#348, G#348, A348, B348, C349, D349, E349, F#349, G#349, A349, B349, C350, D350, E350, F#350, G#350, A350, B350, C351, D351, E351, F#351, G#351, A351, B351, C352, D352, E352, F#352, G#352, A352, B352, C353, D353, E353, F#353, G#353, A353, B353, C354, D354, E354, F#354, G#354, A354, B354, C355, D

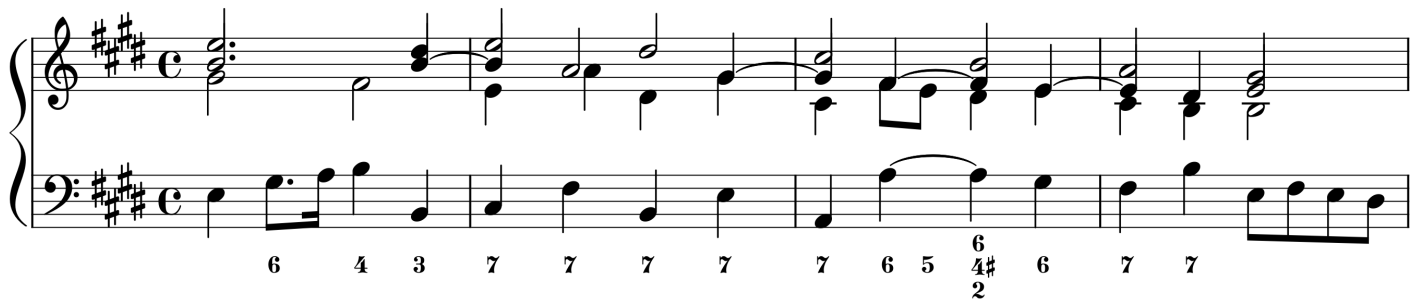
## Tips:

The following pattern is on the 7ths suspension:

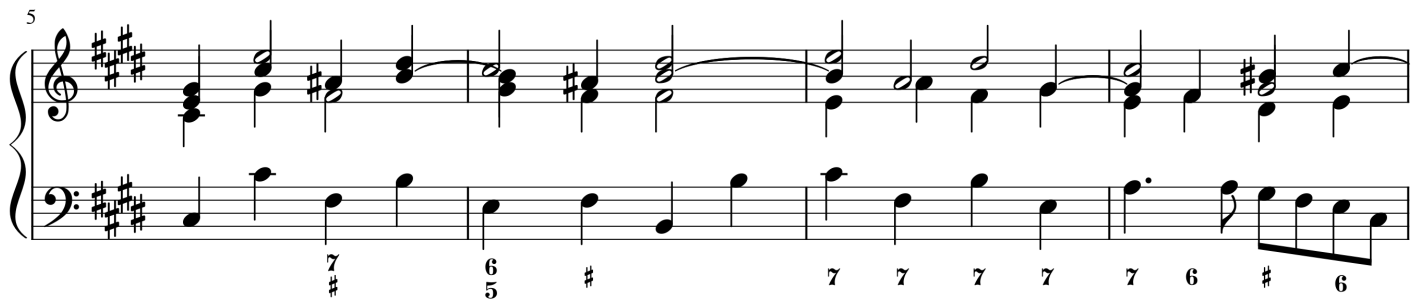


# Baroque Harmony

## Realization:



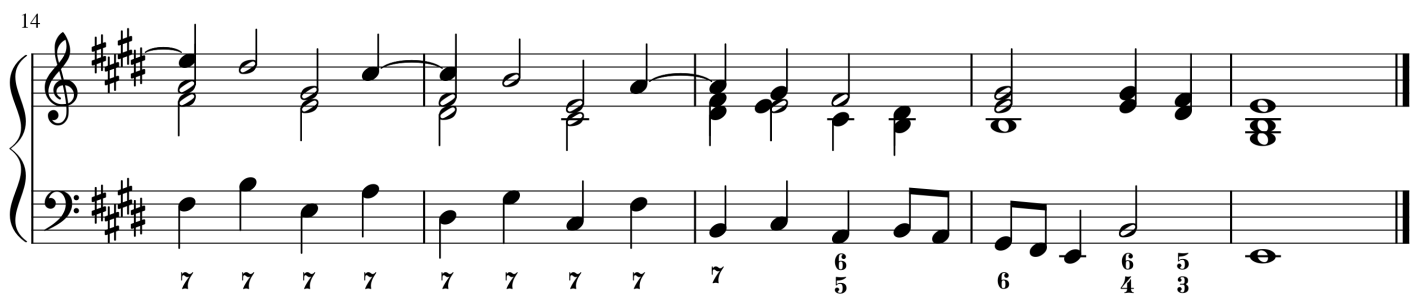
System 1: Treble and Bass staves in G major (three sharps). The bass line includes figured bass notation: 6, 4, 3, 7, 7, 7, 7, 7, 6, 5, 6 (with 4# and 2 below), 6, 7, 7.



System 2: Treble and Bass staves. The bass line includes figured bass notation: 7# (below), 6 (above), 5 (below), # (below), 7, 7, 7, 7, 7, 6, #, 6.



System 3: Treble and Bass staves. The bass line includes figured bass notation: 6 (above), 5 (below), # (below), 7, 6, 7, 7, 7 (with b below), 7 (with b below), 6, 6, 4, 3, 2, 6, 6.



System 4: Treble and Bass staves. The bass line includes figured bass notation: 7, 7, 7, 7, 7, 7, 7, 7, 7, 6 (above), 5 (below), 6, 6 (above), 4 (below), 5 (below), 3 (below).

9 - 8

SUSPENSION

# Baroque Harmony

## EXERCISE 17

Exercise:

6 $\flat$  6 6 4 3 9 8 4 3 9 8 6 4 3 6 $\flat$  6 9 8 6 4 9 8 6 $\flat$  6 2

8

7 7 9 8 4 3 9 8 4 3 9 8 4 3 4 4 $\flat$  5

6 $\flat$  6 6 4 3 9 8 4 3 9 8 6 4 3 6 $\flat$  6 9 8 6 4 9 8 6 $\flat$  6 2

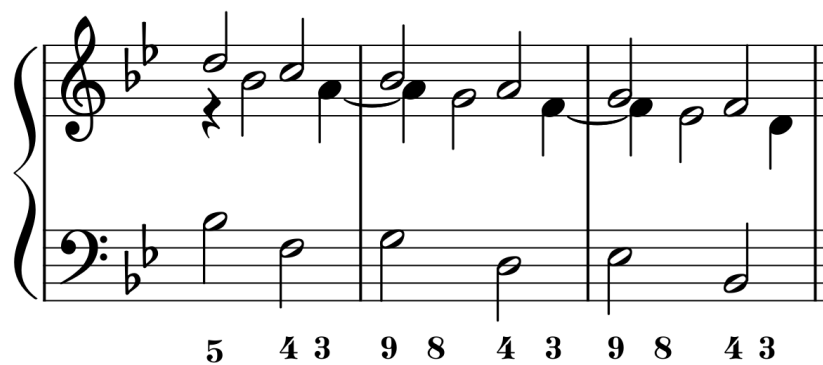
8

7 7 9 8 4 3 9 8 4 3 9 8 4 3 4 4 $\flat$  5

## Tips:

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

Supensions 4-3 with suspension 9-8.



# Baroque Harmony

## Realization:

The first system of the musical score is written for piano in C major, 4/4 time. The treble staff features a series of chords and single notes, while the bass staff provides a harmonic foundation with sustained notes and moving lines. Below the bass staff, a sequence of numbers indicates the fingerings for the left hand: 6♯, 6, 6, 4, 3, 9, 8, 4, 3, 9, 8, 6, 4, 3, 6, 4♯, 2, 6, ♭, 8, 6, 4.

The second system of the musical score continues the piece. The treble staff shows a continuation of the melodic and harmonic ideas from the first system. The bass staff features a more active line with frequent eighth and sixteenth notes. Below the bass staff, the fingering sequence is: 9, 8, 6, 4♯, 2, 6, 7, 7, 5, 9, 8, 4, 3, 9, 8, 4, 3, 9, 8, 4, 3, 4, 4, ♯.



# EXERCISE 18

Exercise:

The exercise is written in bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The melody consists of 18 measures, with figures 6, 5, 9, 6, 5, 9, 6, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6, and 5. The accompaniment is written in grand staff (treble and bass clefs) and consists of 18 measures, with figures 5, 6, 4, 3, 6, 4, 6, 9, 6, 5, 4, 6, 9, 6, 5, 3, 6, and 5. The exercise is divided into three systems, each with a grand staff accompaniment and a single melodic line. The first system contains measures 1-6, the second system contains measures 7-12, and the third system contains measures 13-18. The exercise ends with a double bar line.

6 5 9 6 5 9 6 5 6 5 6 5 6 5 6 5 6 5

5 6 4 3 6 4 6 9 6 5 4 6 9 6 5 3 6 5

10 6 5 4 6 6 5 9 6 5 9 6 5 6 5 6 5 6 5

11 6 5 9 6 5 9 6 5 6 5 6 5 6 5 6 5 6 5

# Baroque Harmony

## Realization:

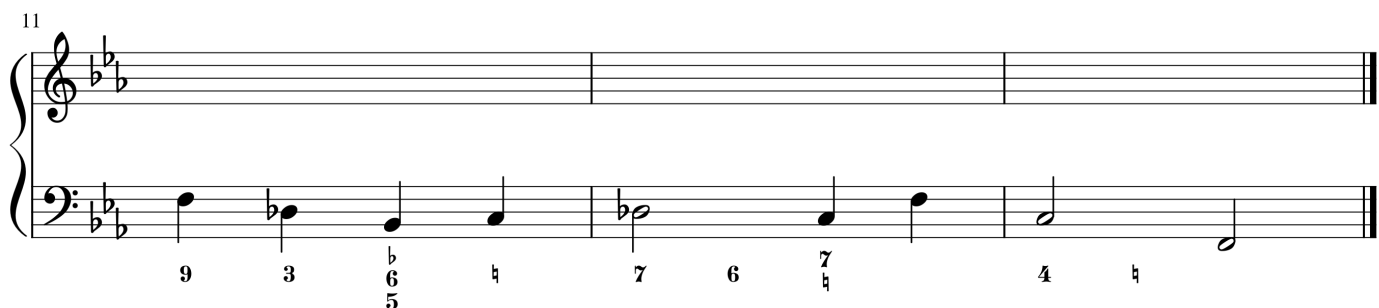
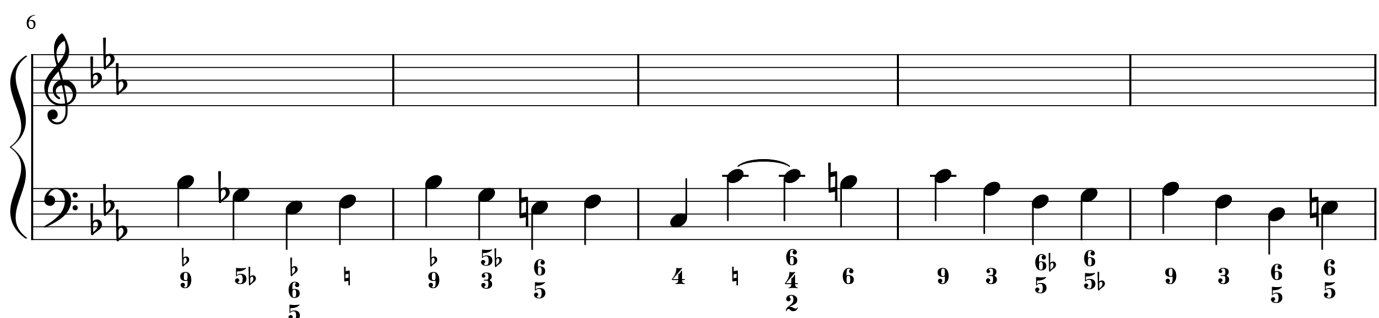
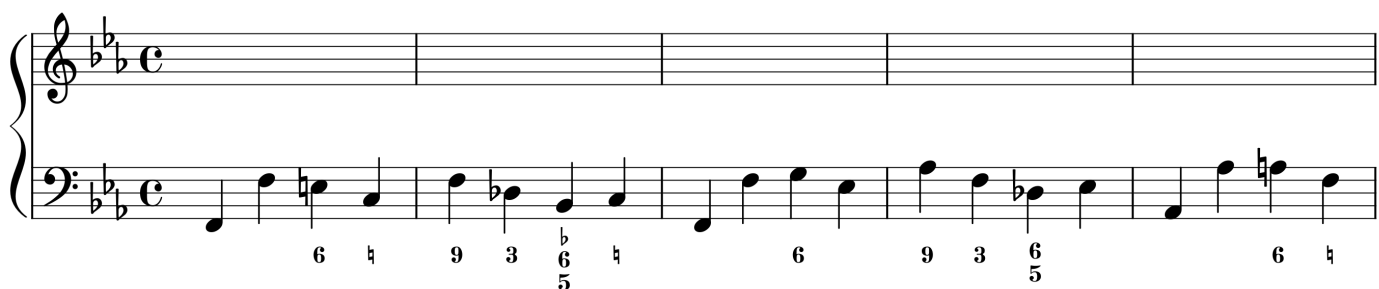
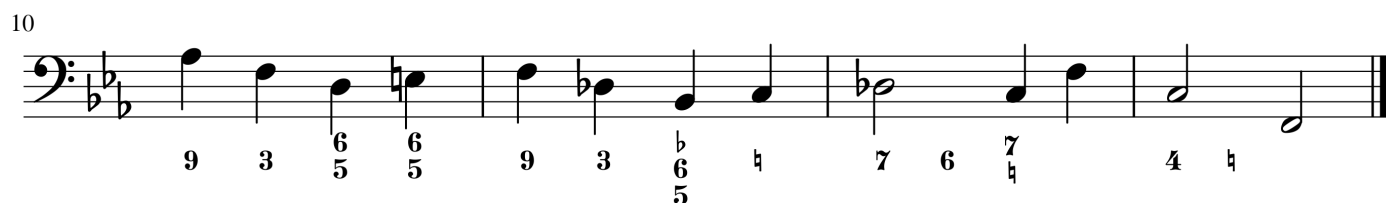
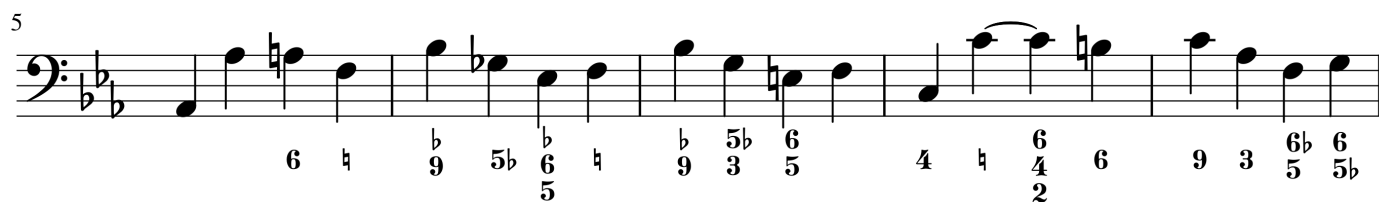
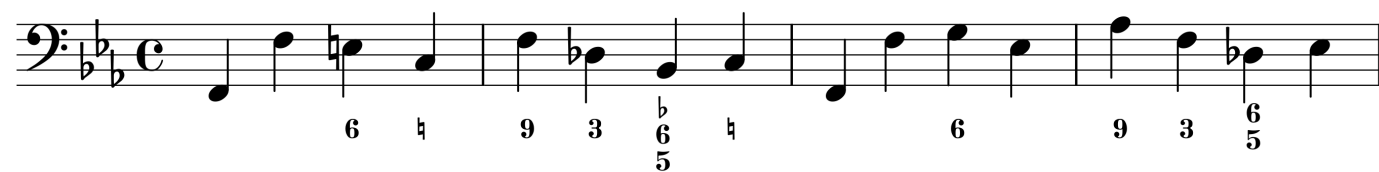
Measures 1-5 of the piece. The key signature is B-flat major (two flats). The time signature is common time (C). The music is written for piano in a grand staff. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (6, 5, 9, 6, 5, 9, 6, 5, 6, 5, 6, 5, 6) are indicated below the left hand.

Measures 6-10 of the piece. The right hand continues with harmonic support, including some longer notes. The left hand's eighth-note pattern continues with some variations in phrasing. Fingering numbers (5, 6, 4, 3, 6, 4, 6, 9, 6, 5, 4, 6, 9, 6, 6, 5, 3, 6, 5, 4, 6) are indicated below the left hand.

Measures 11-15 of the piece. The right hand concludes the phrase with sustained chords. The left hand's eighth-note accompaniment continues. Fingering numbers (6, 6, 5, 9, 6, 6, 5, 9, 6, 6, 5, 6, 5) are indicated below the left hand.

# EXERCISE 19

Exercise:



# Baroque Harmony

## Realization:

Realization of Baroque Harmony, measures 1 through 12. The score is written for two staves (treble and bass clef) in common time (C). The key signature is two flats (B-flat and E-flat). The notation includes chords and single notes, with figured bass notation (6, 9, 3, 6, 5, 4, 6, 9, 3, 6, 5, 4, 9, 5b, 6, 5, 4, 6, 4, 2, 6) indicating the figured bass realization. The realization is marked with a '5' at the beginning of the second system and a '9' at the beginning of the third system.

Measures 1-4: Treble staff has chords (F4-A4-C5), (F4-A4-C5), (F4-A4-C5), (F4-A4-C5). Bass staff has notes (F3), (A3), (C4), (F3), (A3), (C4), (F3), (A3), (C4), (F3), (A3), (C4). Figured bass: 6, 4, 9, 3, 6, 5, 4, 6, 9, 3, 6, 5.

Measures 5-8: Treble staff has chords (F4-A4-C5), (F4-A4-C5), (F4-A4-C5), (F4-A4-C5). Bass staff has notes (F3), (A3), (C4), (F3), (A3), (C4), (F3), (A3), (C4), (F3), (A3), (C4). Figured bass: 6, 4, 9, 5b, 6, 5, 4, 9, 5b, 6, 5, 4, 6, 4, 2, 6.

Measures 9-12: Treble staff has chords (F4-A4-C5), (F4-A4-C5), (F4-A4-C5), (F4-A4-C5). Bass staff has notes (F3), (A3), (C4), (F3), (A3), (C4), (F3), (A3), (C4), (F3), (A3), (C4). Figured bass: 9, 3, 6b, 6, 9, 3, 6, 6, 9, 3, 6, 5, 4, 7, 6, 7, 4, 4.

9 - 8

7 - 6

# DOUBLE SUSPENSION

# Baroque Harmony

## EXERCISE 20

### Exercise:

7

8

# Baroque Harmony

## Realization:

Realization of Baroque Harmony, measures 1 through 14. The score is written for piano in C minor, common time. The bass line includes figured bass notation.

Measures 1-6: Bass line figures: 6, 9 7 8 6, 9 7 8 6, 9 7 8 6, 7 5 #, 6, 6.

Measures 7-14: Bass line figures: 9 7 8 6, 9 7 8 6, 7, 6 5, 9 7 8 6.

Measures 15-22: Bass line figures: 9 7 8 6, 9 7 8 6, 9 7 8 6, 5b 4 #, #, 7 6, 7 #, 4 #.



9 - 8

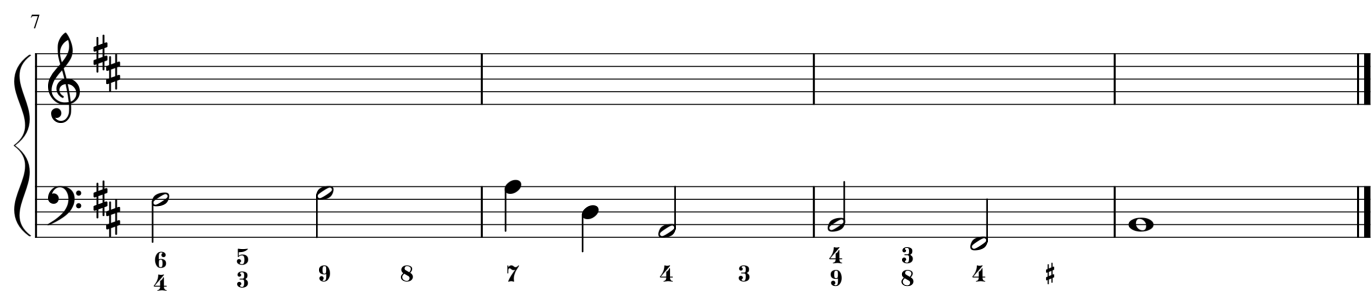
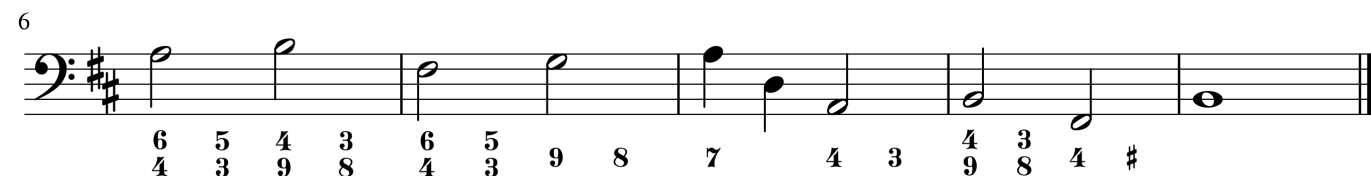
4 - 3

# DOUBLE SUSPENSION



# EXERCISE 21

Exercise:



# Baroque Harmony

## Realization:

The first system of musical notation is in G major (one sharp) and common time (C). It consists of two staves. The treble staff contains a series of chords and single notes, with some notes beamed together. The bass staff contains a single-note line. Below the bass staff, there are figured bass numbers: 6, 5, #, 6, 4, 5, 3, 9, 4, 8, 3, 4, 3, 4, #.

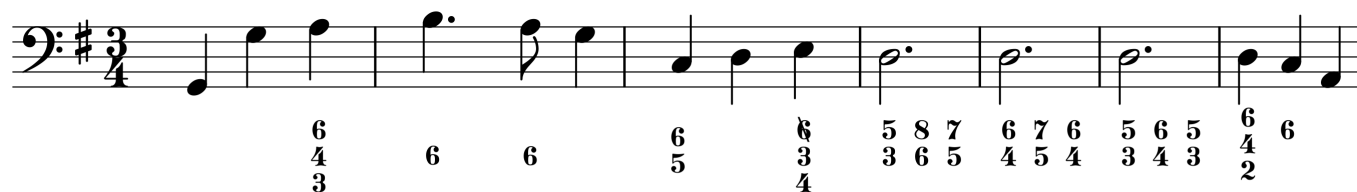
The second system of musical notation continues the piece. It also consists of two staves. The treble staff contains a series of chords and single notes, with some notes beamed together. The bass staff contains a single-note line. Below the bass staff, there are figured bass numbers: 6, 6, 6, 4, 5, 4, 3, 9, 8, 6, 4, 5, 3, 9, 8, 7, 4, 3, 4, 9, 3, 8, 4, #.

# PRACTICE PIECES



# EXERCISE 22

Exercise:



# Baroque Harmony

System 1: Treble and Bass staves with notes and figured bass.

Figured Bass: 6 4 3, 6, 6, 6 5, 6 3 4, 5 8 7, 6 7 6, 5 6 5, 6 4 2, 6

System 2: Treble and Bass staves with notes and figured bass.

Figured Bass: 7, 4 3, 7 4 2, 7 5 3, 6 5 4, 6b 4, 5 4 3 2, 5, 9 8 7, 6 5 8, 7 4 3, 7 5 3

System 3: Treble and Bass staves with notes and figured bass.

Figured Bass: 6 5, 6b 4 3 4, 5 4, 3 2, 5 3, #, 5# 7 6, 6 5, 9 8, 6, 9 8, 7 #, 6 5, 6 4, 5 #, 5 4, 6 4

System 4: Treble and Bass staves with notes and figured bass.

Figured Bass: 6 5 7, 7 6 8, 8 7 6, 5 3, 6, 6 6, #, 8 #, 9 #, 7 6 7, 8 7, 6 5, 6 4, 6 5, 6 4, #, 6

System 5: Treble and Bass staves with notes and figured bass.

Figured Bass: 6 5, 6 4 #, 5 3, 8, 8 #, 7 6 7, 8 #, 6 5 4, 5 6, 4b 6, #, 6, 6 5, 4 #, 5, 6, 6 4, 3, 6, 6



45

6 5, 4 3 6, 5 3, 8 6, 7 6, 5 4 5, 6 5, 4 3 4, 5 4 3 2, 7, 4 3

Tips:

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

7 4 2, 7 5 2, 7 5 4 2, 7 6<sup>b</sup> 4 2

# Baroque Harmony

## Realization:

Measures 1-7 of the realization. The music is in G major (one sharp) and 3/4 time. The treble staff contains chords and single notes, while the bass staff contains a single-note bass line. Fingering numbers are provided below the bass staff.

Fingering: 6 4 3, 6, 6, 6 5, 6 3 4, 5 8 7 3 6 5, 6 7 6 4 5 4, 5 6 5 3 4 3, 6 6 4 2

Measures 8-15 of the realization. The music continues with similar harmonic texture. Fingering numbers are provided below the bass staff.

Fingering: 7, 4 3, 7 4 2, 4 7 5 3, 6 5, 4(3), 6b 4, 5 4 3 2 3, 9 8 7 6 5, 6 5 8 4 3

Measures 16-22 of the realization. The music continues with similar harmonic texture. Fingering numbers are provided below the bass staff.

Fingering: 7 4 2, 4 7 5 3, 6 5, 4 3, 6b 4, 5 4 3 2 3, #, 5# 7 6, 6 5, 9 8 6 9 8

Measures 23-31 of the realization. The music continues with similar harmonic texture. Fingering numbers are provided below the bass staff.

Fingering: 7 #, 6 5, 6 4, 5 #, 5 3, 6 4, 6 4 3 5, 7 5, 6 4 6, 8 7 6 5 4 3, 6, 6 6, #, 8 #

Measures 32-39 of the realization. The music continues with similar harmonic texture. Fingering numbers are provided below the bass staff.

Fingering: 9 8 #, 7 6 7, 8 7 #, 6 5 4 5, 4b, 6 3, # 6, 6 5, 6 4, 5 3, 8, 8 #, 7 6 7

39

8 6 5 4 5 6 4b 3 # 6 4 # 5 6 6 6 6 6 5 4 3

# 7 6 5 4 6 4b 3 # 6 4 # 5 6 6 6 6 6 5 4 3

46

5 8 7 6 5 4 5 6 4 3 4 5 4 3 2 7 4 3

5 8 7 6 5 4 5 6 4 3 4 5 4 3 2 7 4 3



# EXERCISE 23

Exercise:

Exercise 23 is a bass clef piece in common time. It consists of 15 measures, with fingerings indicated by numbers 1-7 below the notes. Slurs are used to group notes in measures 1, 3, 5, 7, 9, 11, 13, and 15. The key signature has one flat (B-flat).

Measure 1: 7 7 6 6 4 3 7 6/5 6

Measure 4: 6/5 6 7 6 7 7 7

Measure 6: 6/4 2 6 6/4 2 6 7 7 7 7 7 7 7 7 3 6 6 6/5 4 #

Measure 9: 5 6/5 6/5 6/5 6/5

Measure 11: 6/5 6/5 6 6 6

Measure 13: 6 6/4 6 6 6/4

Measure 15: 6 6 6/5 6/5 6/4 5/3

# Baroque Harmony

First system of musical notation (measures 1-3). The bass line features a sequence of notes with figured bass: 7, 7, 6, 6, 4, 3, 7, 6/5, 6.

Second system of musical notation (measures 4-6). The bass line continues with figured bass: 6/5, 6, 7, 6, 7, 7/b, 6/4/2, 6.

Third system of musical notation (measures 7-9). The bass line continues with figured bass: 6/4/2, 6, 7, 7, 7, 7, 7, 7/#, 3, 6, 6, 6/5, 4, #.

Fourth system of musical notation (measures 10-12). The bass line continues with figured bass: 5, 6/5/b, 6/5/b, 6/5, 6/5.

Fifth system of musical notation (measures 13-15). The bass line continues with figured bass: 6/5, 6/5, 6, 6, 6, 6, 6/4.

14

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

# Baroque Harmony

## Realization:

Measures 1-3 of the realization. The treble staff contains block chords and single notes. The bass staff features a continuous eighth-note pattern. Fingering numbers are provided below the bass staff: 7, 7, 6, 6, 4, 3, 7, 6/5, 6.

Measures 4-6 of the realization. The treble staff continues with block chords and single notes. The bass staff maintains the eighth-note pattern. Fingering numbers are provided below the bass staff: 6/5, 6, 7, 6, 7, 7/b, 6/4/2, 6.

Measures 7-9 of the realization. The treble staff includes a triplet of eighth notes in measure 8. The bass staff continues the eighth-note pattern. Fingering numbers are provided below the bass staff: 6/4/2, 6, 7, 7, 7, 7, 7, 7, 7/b, 3, 6, 6, 6/5, 4, #, 5, 6/5/b, 6/5/b.

Measures 10-12 of the realization. The treble staff contains block chords and single notes. The bass staff continues the eighth-note pattern. Fingering numbers are provided below the bass staff: 6/5, 6/5, 6/5, 6/5, 6, 6, 6.

Measures 13-15 of the realization. The treble staff contains block chords and single notes. The bass staff continues the eighth-note pattern. Fingering numbers are provided below the bass staff: 6, 6/4, 6, 6, 6/4, 6, 6.



16

6  
5

6  
5

6  
4

5  
3

# Baroque Harmony

## EXERCISE 24

Exercise:

6 6 6 6 6

4 6 6 6

7 6 6 6 6 5

10 6 # # 6 # #

12 6 b b 6

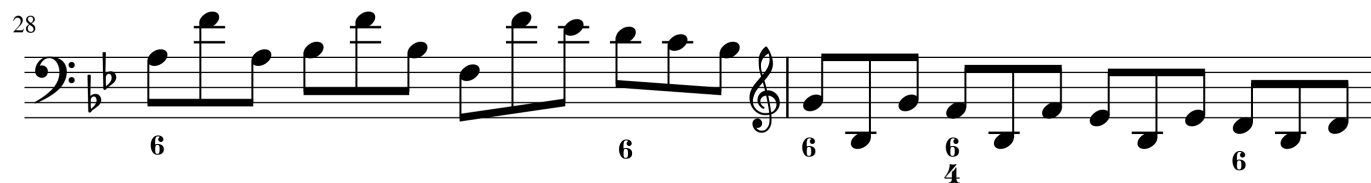
14 6b 5b 6 6b 6 # 6

16 6 6 6 6 6 6 6

18 6 6 5 # 6 6b 5b 6 6

21 6 6 6 6 6 6 6

23 6 b 6 6 6 6 6 6 6



# Baroque Harmony

First system of musical notation, measures 1-3. The key signature is B-flat major (two flats). The time signature is 12/8. The bass line features a continuous eighth-note pattern. Fingerings are indicated by the number 6.

Second system of musical notation, measures 4-6. The key signature is B-flat major. The bass line continues with eighth-note patterns. Fingerings are indicated by the number 6.

Third system of musical notation, measures 7-9. The key signature is B-flat major. The bass line continues with eighth-note patterns. Fingerings are indicated by the number 6, with a 5/6 fingering at the end of measure 9.

Fourth system of musical notation, measures 10-12. The key signature is B-flat major. The bass line continues with eighth-note patterns, including sharps in measures 10 and 11. Fingerings are indicated by the number 6.

Fifth system of musical notation, measures 13-15. The key signature is B-flat major. The bass line continues with eighth-note patterns, including sharps and naturals. Fingerings are indicated by the number 6, with a 5/6 fingering at the end of measure 14.

16

6 6/4 6 6 6/4 6 6 6/5 # 6

19

6 5 # 6 6 6

22

6 6 6 6 6 6/4 6

25

6 6/4 6 7 7 7 6 6/5 6

28

6 6 6 6/4 6 6 6/4 6

31

7 7 7 6 5

# Baroque Harmony

## Realization:

This musical score is a realization of a Baroque piece, spanning 16 measures. It is written for a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The notation includes various musical elements such as eighth and sixteenth notes, rests, and chords. Fingerings are indicated by numbers 1-5. Bar lines are placed at the end of every measure. Measure numbers 4, 7, 10, and 13 are placed at the beginning of their respective systems. The score shows a progression of chords and melodic lines, with some measures featuring complex textures or specific harmonic effects like mordents or grace notes.

Measures 1-3: Treble clef has a half note G4, an eighth rest, and a sixteenth note G4. Bass clef has a half note G2, an eighth rest, and a sixteenth note G2. Measure 1 has a '6' below the bass line. Measure 2 has a '6' below the bass line. Measure 3 has a '6' below the bass line.

Measures 4-6: Treble clef has a half note G4, an eighth rest, and a sixteenth note G4. Bass clef has a half note G2, an eighth rest, and a sixteenth note G2. Measure 4 has a '6' below the bass line. Measure 5 has a '6' below the bass line. Measure 6 has a '6' below the bass line.

Measures 7-9: Treble clef has a half note G4, an eighth rest, and a sixteenth note G4. Bass clef has a half note G2, an eighth rest, and a sixteenth note G2. Measure 7 has a '6' below the bass line. Measure 8 has a '6' below the bass line. Measure 9 has a '6' below the bass line.

Measures 10-12: Treble clef has a half note G4, an eighth rest, and a sixteenth note G4. Bass clef has a half note G2, an eighth rest, and a sixteenth note G2. Measure 10 has a '6' below the bass line. Measure 11 has a '6' below the bass line. Measure 12 has a '6' below the bass line.

Measures 13-15: Treble clef has a half note G4, an eighth rest, and a sixteenth note G4. Bass clef has a half note G2, an eighth rest, and a sixteenth note G2. Measure 13 has a '6' below the bass line. Measure 14 has a '6' below the bass line. Measure 15 has a '6' below the bass line.

Measure 16: Treble clef has a half note G4, an eighth rest, and a sixteenth note G4. Bass clef has a half note G2, an eighth rest, and a sixteenth note G2. Measure 16 has a '6' below the bass line.

16

19

22

25

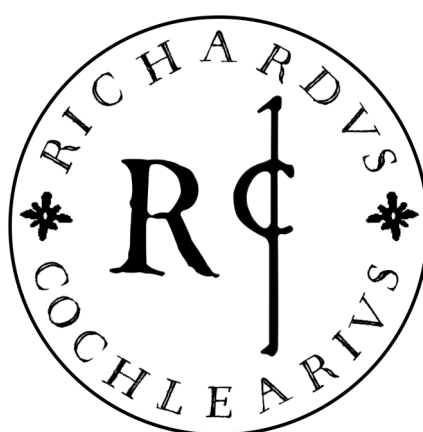
28

31





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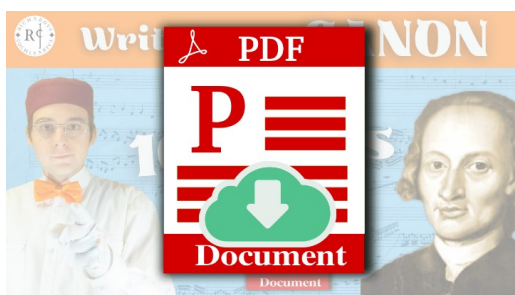
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