

FIGURED

BASS

HARMONIZATION

Introduction

This document is intended to introduce the basic of baroque and classical figured bass, and to visualize the rules of its harmonization by examples with comments below (if needed). The examples does not belong to me, neither most of the comments. The book I used to elaborate this document was the book of Dr. Lőrinc Kesztler, ex-professor of the Hungarian Liszt Ferenc Academy of Music.

<http://www.kotta.info/en/product/1184/KESZTLER-LORINC-Oesszhangzattan>

The document goes through on the basics of figured bass harmonization, not including the altered harmonics theory. It may be published later, but if you are interested, please contact me, and I will send you the sample files to make the look consistent (in Finale 2012).

About the examples:

These examples does not negotiate the formal notations, symbols and numbering of the figured bass harmonization. If you are not proficient, I recommend to read these first:

[https://en.wikipedia.org/wiki/Triad_\(music\)](https://en.wikipedia.org/wiki/Triad_(music))

[https://en.wikipedia.org/wiki/Inversion_\(music\)](https://en.wikipedia.org/wiki/Inversion_(music))

https://en.wikipedia.org/wiki/Figured_bass

... and keep on browsing...

All of the examples are in C major / A minor in order to make it easy to read for beginners, and easy to transpose for experts. Further examples I may publish in the future in various keys.

You may also note:

Finale 2012 (the program I use) does not support top- and lower indexes. To clarify this “problem”, I used ‘/’ symbols to substitute the “missing index levels”.

For example:

$I^{6/4}$ means $I^6/4$ means I^6_4 means... and so on (including more complicated expressions like #s, multi-level fractions, etc.)

About me:

My native language is not English, but I owe an advanced level exam of it, not professional. That means, I did my best, when I translated my notes to English, to find the corresponding translation of the professional words (*note, tone, inversion, position, beat, etc.*). If any mistake, typo, bad translation or contradiction are noticed, please do contact me at the following address:

markusz996@gmail.com

Thank you for reading my “masterclass”, I hope it can lend you the help you were looking for!
Bests!

Mark Szabó

1.

Basic triads in Major

A musical staff in common time (indicated by a 'C') and C major (indicated by a treble clef). The staff consists of two systems of four measures each. The first system shows chords I, III, V, VI. The second system shows chords IV, V, I. The bass line is indicated by open circles on the bass staff.

A musical staff in common time (indicated by a 'C') and C major (indicated by a treble clef). The staff consists of two systems of four measures each. The first system shows chords I, VI, IV, II. The second system shows chords V, I. The bass line is indicated by open circles on the bass staff.

A musical staff in common time (indicated by a 'C') and C major (indicated by a treble clef). The staff consists of two systems of four measures each. The first system shows chords I, III, IV, V, VI. The second system shows chords IV, II, V, I. The bass line is indicated by open circles on the bass staff.

2.

V - VI connection in Minor

1

I IV V# VI IV V# I

5

I IV V# VI IV V# I

9

I IV V# VI IV V# I

3.

VI - V connection in Minor

Duplicated third tones in advance

A musical staff in common time (indicated by 'c') and C major (indicated by a treble clef). The staff consists of five lines and four spaces. The first measure shows a C major chord (I) with a bass note on the bottom line. The second measure shows an A minor chord (VI) with a bass note on the bottom line. The third measure shows a G major chord (V#) with a bass note on the bottom line. The fourth measure shows a C major chord (I) with a bass note on the bottom line. The staff ends with a vertical bar line.

I

VI

V#

I

A musical staff in common time (indicated by 'c') and C major (indicated by a treble clef). The staff consists of five lines and four spaces. The first measure shows a C major chord (I) with a bass note on the bottom line. The second measure shows an A minor chord (VI) with a bass note on the bottom line. The third measure shows a G major chord (V#) with a bass note on the bottom line. The fourth measure shows a C major chord (I) with a bass note on the bottom line. The staff ends with a vertical bar line.

I

VI

V#

I

A musical staff in common time (indicated by 'c') and C major (indicated by a treble clef). The staff consists of five lines and four spaces. The first measure shows a C major chord (I) with a bass note on the bottom line. The second measure shows an A minor chord (VI) with a bass note on the bottom line. The third measure shows a G major chord (V#) with a bass note on the bottom line. The fourth measure shows a C major chord (I) with a bass note on the bottom line. The staff ends with a vertical bar line.

I

VI

V#

I

First inversion of principal triads (in Maj.)

4.

Duplication:

- Primarily base tone
- Secondly fifth tone
- Thirdly third tone

1

I I6 IV V I I6 IV V I I6 IV V I

10

I I6 IV V I I6 IV V I I6 IV V I

19

I I6 IV V I I6 IV V I I6 IV V I

5.

First inversion of extracurricular triads

Duplication:
 - Primarily third tone
 - Secondly fifth tone

(ossia)

II6 {

I II6 (I)6/4 V I I II6 (I)6/4 V I I II6 (I)6/4 V I

VII6 {

I VII6 I6 II6 (I)6/4 V I I VII6 I6 II6 (I)6/4 V I

no third position

6.

The III6 Chord

in Major and in Minor

MAJ.

I IV III6-V7 VI II6 V I | I IV III6-V7 VI II6 V I

MIN.

9

I IV III6/ #-V7/ #VI II6 V# I | I IV III6/ #-V7/ #VI II6 V# I

7.

The VI6 Chord (rare occurrence)

and occurrences in music

A musical staff in common time (C). The first measure shows a C major chord (C, E, G). The second measure shows a VI6 chord (A, C, E, G). The third measure shows a G major chord (G, B, D, F#) in 6/4 time. The fourth measure shows a V chord (E, G, B, D). The fifth measure shows an I chord (C, E, G). The bass line consists of notes on the A and E strings of a guitar.

C: I VI6 G: (I)6/4 V I

Couperin: Les Moissonneurs

A musical staff in common time (C). The first measure shows an I chord (C, E, G). The second measure shows an IV chord (F, A, C, E). The third measure shows a V chord (E, G, B, D). The fourth measure shows a VI6 chord (A, C, E, G). The fifth measure shows (...). The bass line consists of notes on the A and E strings of a guitar.

I IV I V IV V I VI6 (...) —

L.W. Beethoven: Piano Sonata op. 14 No. 1

A musical staff in common time (C). The first measure shows (...). The second measure shows a C: I chord (C, E, G). The third measure shows a VI6 chord (A, C, E, G). The fourth measure shows an e: (I)6/4 chord (B, D, F#, A). The fifth measure shows a V# chord (E, G, B, D#). The bass line consists of notes on the A and E strings of a guitar.

(...) C: I VI6 e: (I)6/4 V#

J. des Prés: Missa Pange Lingua - Sanctus

A musical staff in common time (C). The first measure shows (...). The second measure shows an I chord (C, E, G). The third measure shows an IV(-IV2) chord (F, A, C, E). The fourth measure shows an I chord (C, E, G). The fifth measure shows a VI6 chord (A, C, E, G). The sixth measure shows an I chord (C, E, G). The bass line consists of notes on the A and E strings of a guitar.

(...) I IV(-IV2) I VI6 I

8.

Cadential (Appoggiatura) six-four chord

I II6 (I)6/4 V I | I IV (I)6/4 V I

The six-four inversion of the Tonic is not independent.

It is being created by the third and the fifth tone of the V (dominant), both delayed (sounds on emphasis instead of accent).

The cadential six-four chord can only exist on emphasis (not on unaccented)!

This melodical figuration is called "delay".

In fact it is not Tonic chord, but a figuration of the Dominant chord, therefore:

- by functionality, it is Dominant,
- as a delay, it sounds on unaccented,
- its fifth tone is duplicated.

9. Complete and deficient Dominant seventh chord

MAJ.

Musical score for Major mode (MAJ.) in common time (C). The score consists of two staves: Treble (top) and Bass (bottom). The chords shown are II⁶, (I)6/4, V⁷, I, I, IV, (I)6/4, V⁷, I, I, IV, (I)6/4, V⁷, I. The bass staff shows sustained notes on the G string.

MIN. (Deficient in the following cases, complete analogous to MAJ. above)

9

I - IV - V^{7/#}

Musical score for Minor mode (MIN.) in common time (C). The score consists of two staves: Treble (top) and Bass (bottom). The chords shown are I, IV, V^{7/#}, I, I, IV, V^{7/#}, I, I, IV, V^{7/#}, I. The bass staff shows sustained notes on the G string.

15

I - II6 - V^{7/#}

Musical score for Minor mode (MIN.) in common time (C). The score consists of two staves: Treble (top) and Bass (bottom). The chords shown are I, II⁶, V^{7/#}, I, I, II⁶, V^{7/#}, I, I, II⁶, V^{7/#}, I. The bass staff shows sustained notes on the G string.

Inversions of the Dominant seventh chord (MAJ)

FIRST INVERSION (six-five)

I V6/5 I IV6 (I)6/4 V8-7 I I V6/5 I II6 (I)6/4 V7 I I V6/5 I II6 (I)6/4 V8-7 I

SECOND INVERSION (three-four)

I V4/3 I6 IV (I)6/4 V7 I I V4/3 I6 II6 (I)6/4 V8-7 I I V4/3 I6 II6 (I)6/4 V8-7 I

THIRD INVERSION (second [2])

I V -2 I6 IV (I)6/4 V7 I I V2 I6 II6 (I)6/4 V7 I I V -2 I6 II6 (I)6/4 V8-7 I

The inversions of the Dominant seventh chord are complete, their resolution is dual:

- seventh tone resolves downwards
- leading tone resolves upwards

11.

Extracurricular sevenths in Minor

VII7 III7 II7

The musical score consists of four staves of music, each with two voices (treble and bass). The key signature is minor, indicated by a single sharp sign on the treble clef. The time signature is common time (indicated by 'C'). The score is divided into measures by vertical bar lines. A double bar line with repeat dots is positioned in the middle of each staff.

Staff 1 (Measures 1-8):

- Measure 1: VII7 (chord analysis: I VII7/#, V6/5/# I)
- Measure 2: V6/5/# I
- Measure 3: II6V8-7/# I
- Measure 4: I
- Measure 5: I VII7/# (chord analysis: I VII7/#, V6/5/# I)
- Measure 6: V6/5/# I
- Measure 7: II6V8-7/# I
- Measure 8: I

Staff 2 (Measures 9-16):

- Measure 9: III 7/5# (chord analysis: I, V#, III7/5# VI, II6V8-7/# I)
- Measure 10: I V# III7/5# VI
- Measure 11: II6V8-7/# I
- Measure 12: I
- Measure 13: I V# III7/5# VI
- Measure 14: IVV8-7/# I
- Measure 15: I

Staff 3 (Measures 17-24):

- Measure 17: II7 (chord analysis: I, II7, V8-7/# VI, II7V8-7/# I)
- Measure 18: I II7
- Measure 19: V8-7/# VI
- Measure 20: II7 V8-7/# I
- Measure 21: I
- Measure 22: I II7
- Measure 23: V8-7/# VI
- Measure 24: II7 V8-7/# I
- Measure 25: I

Staff 4 (Measures 25-32):

- Measure 25: I
- Measure 26: II7
- Measure 27: V8-7/# VI
- Measure 28: VI
- Measure 29: II7
- Measure 30: V#
- Measure 31: I

12.

Extracurricular sevenths in Major by Sequences

With seventh chords

A musical staff in common time (indicated by 'C') with two staves. The top staff uses treble clef and the bottom staff uses bass clef. The sequence consists of 15 chords: V, I₇, IV, VII₇, III, VI₇, II, V₇, I, IV₇, VII, III₇, VI, II₇, V, and I. The chords are represented by vertical stems with horizontal dashes indicating the third and seventh scale degrees.

With six-five chords (first inv.)

A musical staff in common time (indicated by 'C') with two staves. The top staff uses treble clef and the bottom staff uses bass clef. The sequence consists of 13 chords: V, I_{6/5}, IV₂, VII_{6/5}, III, VI_{6/5}, II, V_{6/5}, I, IV_{6/5}, VII, III_{6/5}, VI, II_{6/5}, V₈₋₇, and I. The chords are represented by vertical stems with horizontal dashes indicating the third and seventh scale degrees.

With "second" chords (third inv.)

A musical staff in common time (indicated by 'C') with two staves. The top staff uses treble clef and the bottom staff uses bass clef. The sequence consists of 14 chords: V₆, I₂, IV₆, VII₂, III₆, VI₂, II₆, V₂, I₆, IV₂, VII₆, III₂, VI₆, II₂, V₆, and I. The chords are represented by vertical stems with horizontal dashes indicating the third and seventh scale degrees.

Combined example

A musical staff in common time (indicated by 'C') with two staves. The top staff uses treble clef and the bottom staff uses bass clef. The sequence consists of 15 chords: V, I_{6/5}, IV₂, VII_{6/5}, III₂, VI_{6/5}, II₂, V_{6/5}, I₂, IV_{6/5}, VII₂, III_{6/5}, VI₂, II_{6/5}, V₈₋₇, and I. The chords are represented by vertical stems with horizontal dashes indicating the third and seventh scale degrees.

With three-four chords (second inv.)

36

V I4/3 IV VII4/3 III VI4/3 II V4/3 I IV4/3 VII III4/3 VI II4/3 V I

Combined example:

45

V I7 IV4/3 VII7 III4/3 VI7 II4/3 V7 I4/3 IV7 VII4/3 III7 VI4/3 II7 V4/3 I

With transient seventh tone:

54

V-2 I6 -6/5 IV -2 VII6 -6/5 III -2 VI6 -6/5 II -2 V6 -6/5 I -2

59

IV6 -6/5 VII -2 III6 -6/5 VI -2 II6 -6/5 V8-7 I

13.

Seventh - Seventh connections

C: Complete
D: Deficient

MIN.

I V# III7/5#VI7 II7 V7/# I I V# III7/5#VI7 II7 V7/# I

MAJ.

9 I V III3 VI7 II7 V7 I I V III3 VI7 II7 V7 I

A seventh chord can resolve not only to a triad, but to another (new) seventh chord.

If many seventh chords are following each other in a row, a Complete-Deficient-Complete-Deficient-... alternation must be observed.

(To resolve and to prepare the seventh tone of the chord.)

The specialities of this phenomenon:

- The constant seventh tone presence causes a stronger connection between the chords.
- The dissonance and the resolution are present at the same time .

14.

The VI seventh chord

MOLL

I V# VI7 II6 (I)6/4 V8-7/# I I V# VI7 IV (I)6/4 V8-7/# I

9

I V# VI7 IV (I)6/4 V8-7/# I

DÚR

I V VI7 II6 (I)6/4 V8-7 I I V VI7 IV (I)6/4 V8-7 I

21

I V VI7 IV (I)6/4 V8-7 I

15.

The II seventh chord

The image contains three musical staves, each with two voices (treble and bass) in common time. The first staff (measures 1-12) shows a progression: I - II7 - V7 - VI - II7 - V8-7 - I - I - II7 - V7 - VI - II7 - V8-7 - I. The second staff (measures 9-12) shows: I - II7 - V7 - VI - II7 - V8-7 - I. The third staff (measures 13-16) shows: I - II7 - I6 - II7 - (I)6/4 - V - VI - II7 - - V - V6 - I.

COUNTEREXAMPLES

The image contains three musical staves, each with two voices (treble and bass) in common time. The first staff (measures 20-21) shows a progression: I6 - II7. It is labeled "Covered" parallel fifths" and "Weak...". The second staff (measures 20-21) shows a progression: VI - II7. It is also labeled "Covered" parallel fifths" and "Weak...". The third staff (measures 20-21) shows a progression: I - II7. It is labeled "Parallel fifths" and "BAD!".

In Major the I - II7 connections are deficient (missing fifth tone) in every case.

16.

Transient I⁶/4 chord

I VI IV I⁶/4 IV⁶ II⁶/5 V⁴ - 37 I

6

I VI IV⁶ I⁶/4 IV II⁶/5 V⁸⁻⁷ I

Types of I⁶/4:

- a.) Cadential (Appoggiatura): By functionality, it is Dominant (delayed as negotiated)
- b.) Transient:
 - Makes connection between two figures (mostly root and 1st inv.) of the IV chord (subdominant). By functionality, it is Tonic.
 - Duplicating the fifth tone is expedient, to make it more melodic.

17. Inversions of extracurricular seventh chords

MAJ.

II 6/5 {

I II6/5 (I)6/4 V8-7 I I II6/5 (I)6/4 V8-7 I I II6/5 (I)6/4 V7 I

10

II2 {

I II2 V6/5 I II6/5 V8-7 I I II2 V6/5 I II6/5 V8-7 I

18

I II2 V6/5 I II6/5 V8-7 I

22

II4/3 {

I II4/3 (I)6/5 V8-7 I I II4/3 (I)6/5 V8-7 I I II4/3 (I)6/5 V7 I

Inversions of extracurricular seventh chords

MIN.

31

VII6#/5

I VII6#/5 I6 II6 (I)6/4 V8-7/# I

35

I VII6#/5 I6 IV (I)6/4 V8-7/# I

39

I VII6#/5 I6 II6 (I)6/4 V8-7/# I

43

II4/3

I II4/3 (I)6/5 V8-7/# I I II4/3 (I)6/5 V8-7/# I

49

I II4/3 (I)6/5 V7/# I

VII6/5 - I6 connection duplicates the third tone of the I6

Reason: resolution of the seventh tone, to avoid diminished-clear fifth parallelism, to observe the duplication rule (hierarchy) of the tones.