
A GRADUS BOOK

Gradus: A New Collection of Given Basses and Melodies

The Gradus Figured-Bass Corpus in book form – 180 original graded exercises with model realizations, and the method that stages them.

The genre is basses et chants donnés – given basses and given melodies, the Paris Conservatoire’s own exam form. This is a new collection in that tradition: every bass line, every figure and every realization written for Gradus and checked by machine, staged from root-position triads to unfigured bass and diminution, with the figures taught as what they are – the notation of tonal movement. The whole book is free to reuse with attribution (CC BY 4.0); exercises are permanent and citable.

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A New Collection

basses et chants donnés, written fresh and checked by machine

This is a collection in an old genre: *basses et chants donnés* — given basses and given melodies. A bass line with figures is printed, and the student realizes it in four voices; a melody is printed, and the student harmonizes it downward. For two centuries this was how harmony was actually learned — not by labeling chords in finished music, but by writing the music the figures describe.

The genre, briefly

The form is older than its French name. In the Naples conservatories the *partimento* — a bass line, sometimes figured, sometimes bare — was the daily bread of composition teaching: the student realized it at the keyboard until the responses became reflexes, and Fenaroli, who codified the practice, put the Rule of the Octave first. The Paris Conservatoire inherited the discipline and made it an examination — the *basse donnée* and the *chant donné*, a bass to realize and a melody to harmonize, written under supervision and judged to the note. The genre's literature is rich: Fenaroli's *partimenti*, Dubois's treatise with its companion volume of realizations, Lavignac's fifty lessons with contributions from Franck and Massenet. The form endured for two centuries because it tests the one thing chord-labeling never can: whether the student can *write* the harmony the figures describe.

What that literature does not offer is a collection that is free to reuse, machine verified, and staged by a stated method. That is the gap this book fills. Every bass line, every figure and every realization here was written for Gradus — nothing is transcribed from any edition, historical or modern — and every exercise was checked by a verifier that refuses bar-arithmetic errors, range breaches, voice crossings, parallel fifths and octaves in all six voice pairs, dis-

agreements between figure and realization, an unresolved seventh, and a doubled leading tone. One hundred and eighty exercises; one hundred and eighty model realizations; zero exceptions.

Who it is for

Three readers are assumed, and the book serves each without apology to the others. The **student working alone** gets a staged path with every answer at the back and the promise that a clean solution exists for every prompt – when an exercise feels impossible, the fault is in the working, not the exercise. The **teacher** gets one hundred and eighty verified exercises, free to photocopy, reprint, rearrange and assign, with a stated rationale for the ordering that can be argued with rather than guessed at. And the **Gradus student** gets the book form of material that is also alive on screen – the same exercises, under the same ids, playable and checkable in the Gradus practice tools, melodies included. No reader needs the others' apparatus; none of it is in the way.

What is inside

Part I is the method: why the figures are best understood as the notation of tonal movement, how to work each exercise on paper and at the keyboard, and why the collection is staged the way it is. **Part II** is the seventeen stages of given basses, from root-position triads through the Rule of the Octave, cadences, suspensions, sevenths, sequences, the minor mode, pedal points, schemata, modulation and the chromatic chords, to unfigured bass and diminution. **Part III** is the given melodies – the genre's other half, harmonized downward. **Part IV** collects every model realization, kept apart from the prompts so the answer is never staring at you while you work. The appendices hold the figure vocabulary, an index by voice-leading pattern, and the citation contract.

Free, permanent, citable

The whole book is published under the Creative Commons Attribution licence (CC BY 4.0): reuse it, reprint it, teach from it, build software on it – with attribution. Exercise ids are permanent. *bass-1* will always be the first root-position exercise; *melody-1* will always be the first given melody; no id is ever renamed or reused. Cite an exercise by its id and the citation will survive every later edition. Every exercise in this book – the given basses and the given melodies alike – is machine readable under those same ids at gradusmusic.com/figured-bass-corpus, free to reuse with attribution, and playable in the Gradus practice tools.



A NOTE ON THE TITLE

“A New Collection of Given Basses and Melodies” deliberately echoes the genre’s own naming – a Conservatoire reader will recognize the form. Titles are free; the notes inside are what must be one’s own, and here they all are.

Figured Bass as the Notation of Tonal Movement

the figures tell the player where they stand on the gradient

Tonal music, in its harmonic dimension, is movement: every tone, chord and region at a distance from the perceived home carries a pull back toward it. The claim of this chapter — and the claim the whole collection is built on — is that figured bass is that movement written down. The figures tell the player where the harmony stands on the gradient of distance from home; the voice-leading obligations that come with each figure are the pulls resolving.

Read that way, the rules of the tradition stop being inherited etiquette and become consequences. Each of the great figured-bass rules is the eighteenth century's empirical discovery of something the theory of tonal movement states as a principle:

The Rule of the Octave is the stability hierarchy, written as figures

The Rule gives 5/3 to scale degrees 1 and 5 and the sixth chord to degrees 2, 3, 6 and 7. Why those assignments? Because the stable degrees — the tonic and its fifth, the strongest partials of the fundamental — can bear root-position harmony, and the mobile degrees, the ones already leaning somewhere, take the less settled sixth. The Rule is not a mnemonic; it is the stability gradient of the key, compressed into a line of figures. That is why Fenaroli put it first and why Stage 2 of this collection asks you to memorize it: it is the map of the terrain every later exercise moves through.

The falling seventh is the dual gesture

Every 7, 6/5, 4/3 and 4/2 carries the same obligation: the seventh falls by step. The obligation is not stylistic. A dissonance is not a state but a directed event — the moment it sounds is already the beginning of its motion — and the

seventh's fall is the release half of the gesture that its strike began. The figures announce the obligation in advance: a player reading a 7 knows, before the chord sounds, which voice will move and where.

The suspension is that gesture, stretched in time

Write 4 then 3 over successive bass notes and you have separated what the passing seventh fuses: preparation on the weak beat, the strike against the new bass on the strong, the resolution down by step after it. The suspension is more dramatic than the passing dissonance for exactly this reason – creation and release, normally one motion, are held apart long enough to be felt separately. Stage 6 drills all four suspensions and their chains as three checked steps, because the three steps are what a suspension is.

The cadence is several gradients collapsing at once

The full close resolves more than one instability on the same arrival: root motion by fifth back to the fundamental, the leading tone's half-step rise, the seventh's fall onto the third, the bass's arrival in root position. That convergence is why it sounds final – and why Stage 4 teaches the eight closes as bass-and-figure formulas to be recognized inside a running line, not as labels applied afterward.

Sequences are movement at phrase scale

A falling-fifth sequence is the cadence's root motion, detached from arrival and set spinning: each chord departs toward the next by the strongest motion the key affords, and the ear rides the pattern because every link is a small departure and a small return. The chain of sevenths adds the dual gesture to every link – each seventh prepared by the chord before, struck against the new bass, resolved into the chord after – so that tension is manufactured and spent at every step of the descent. This is why sequences are the engines of

tonal motion rather than wallpaper: they are the key's pulls, industrialized. Stage 8 drills them as bass-and-figure patterns because a player who recognizes the engine from its first two links already knows every note of the rest.

A bare sharp is the series, asked for by hand

In the minor mode the dominant's third must be raised before the key can cadence, and the tradition wrote that demand as a lone accidental under the bass. The figure records composers reaching for the strongest pull the harmonic series predicts – the half step below the tonic – in a scale that does not supply it. One symbol, one manufactured leading tone.

The bass is the fundamental the rest are heard against

Underneath all of it sits the reason the genre orients everything to the lowest voice. A vibrating body sounds its overtones with it, and the ear assembles what it hears above a bass into that bass's spectrum: the fifth and the third above are heard *as belonging to* the lowest tone in a way no upper voice can claim. That is why the figures count intervals upward from the bass and from nothing else; why the same three upper notes mean one thing over one bass and another over a different one; and why the tradition's first teaching decision – Fenaroli's, C.P.E. Bach's, the Conservatoire's – was to put the bass in the student's hand before anything else. The bass is not the accompaniment's floor. It is the tone the harmony is heard against, and figured bass is the notation that takes that fact literally.



The bass determines what may sound above it because the lowest tone is the fundamental the rest are heard against. Figured bass is not an accompanist's shorthand that happens to work; it works because it notates the music's actual mechanics.

Nothing in the exercises that follow asks you to recite this chapter. It is stated once, here, so that when a figure obliges a voice to move – and the verifier that checked every model in this book enforces those obligations to the letter – you know the obligation is not arbitrary. It is the pull, resolving.

How to Work

paper and keyboard, prompt and model, and what the checks mean

An exercise here is a sitting, not a glance. Read the bass through before writing a note; name what each figure asks; then build the four voices one junction at a time, checking every pair as you go. Ten minutes of that discipline teaches more than an hour of labeling.

Three levels of responsibility

C.P.E. Bach described his father's teaching as an expanding responsibility: first pure four-part thoroughbass, then upper voices over a given bass, then inventing the bass yourself. This collection is arranged on the same axis. Through Stage 15 the bass and figures are given and you supply the upper voices. At Stage 16 the figures disappear — a bare bass, and the Rule of the Octave you memorized at Stage 2 is what fills the silence. In Part III the responsibility inverts entirely: a melody is given, and the bass, the figures and the inner voices are all yours.

The paper track

Work in four named voices — soprano, alto, tenor, bass — and hold the discipline the verifier held the models to: complete the chord each figure asks for; keep the voices in order and within an octave of their neighbours above the bass; approach perfect intervals in contrary or oblique motion where you can; never double a leading tone; resolve every seventh down by step. When a full close leaves you one tone short of a complete tonic chord, an inner leading tone may fall to the fifth — the one licence the tradition grants, and the models use it openly.

A sitting, step by step

The order of operations matters more than it looks. First read the whole bass, away from the pen: sing it or play it, and notice where it is going before deciding anything. Second, find the closes – the cadence formulas of Stage 4 are the punctuation of every later exercise, and once you have marked them the line falls into phrases with known endings. Third, mark the obligations, figure by figure: every 7, 6/5, 4/3 and 4/2 promises a falling voice; every suspension pair promises three steps; every lone accidental promises an altered third. These commitments are made before you write a note, which is the point – a figured bass is a set of promises, and the realization is you keeping them. Fourth, write the soprano alone against the bass and check the pair: contrary motion where you can get it, no parallel fifths or octaves, the obligations honoured. Only then fill the alto and tenor into the frame the outer voices have made. A realization built outside-in almost writes itself; one built chord-by-chord fights you at every junction.

The keyboard track

Harmony studied entirely away from an instrument stays abstract. Every exercise carries transposition targets – play your realization in the written key, then carry it into the keys listed, where your hands must rediscover what your eyes learned. Where an exercise has a keyboard note, it names the physical shape worth noticing: the one finger that moves, the common tone under the changing figures.

Using the models

Every exercise has a model realization in Part IV, and the models are kept there – at the back – for a reason. Finish your own realization first. Then compare: where the model differs from yours, ask which obligation it is honouring that you missed, or which freedom it is taking that you did not know you had. A model is one clean way, never the only way; a different realization that keeps every obligation is not a wrong answer but a second model.



WHAT THE VERIFICATION MEANS FOR YOU

Every model in this book passed a machine check of bar arithmetic, ranges, voice order, spacing, parallels between all six voice pairs, figure–realization agreement, seventh resolution and leading-tone discipline. That is not a boast about the models; it is a promise about the prompts. When an exercise feels impossible, the fault is in your working, not the exercise – a clean solution exists, and Part IV proves it.

The Design of the Collection

three axes, seventeen stages, and the sources that staged them

A collection teaches by its ordering as much as by its contents. This one varies three things — the harmonic vocabulary, the difficulty of the context, and how much is left to the student — and it varies them one at a time.

The three axes

Vocabulary is which figure you are facing: the bare 5/3, the 6, the suspensions, the sevenths, the chromatic chords. **Context** is everything around the figure: how far the bass moves, the mode, the harmonic rhythm, the length of the line. **Responsibility** is what is supplied and what is yours — from filling upper voices, to supplying your own figures, to harmonizing a given melody. Each stage advances one axis and holds the others still, following Durand's stated method of introducing difficulties strictly one at a time.

Why this order

The staging follows the Neapolitan tradition as Sanguinetti reconstructs it: rule-governed realization first, then suspensions, and diminution last — because diminution has no rules and is learned from worked models, the propositional material must be secure before it arrives. The Rule of the Octave comes second, not midway, because Fenaroli opened with it: it is not one lesson among many but the compressed harmonic vocabulary that scaffolds everything after. First-inversion work is staged by how far the bass moves — stationary, half step, conjunct, thirds, fourths — which is Boulanger's own axis in her *Cours d'Harmonie*; and the 6/4 is staged by function rather than by spelling, again after her practice, because a cadential, passing, neighbouring and arpeggio 6/4 share a figure and share nothing else.

Why suspensions come before sevenths

One ordering choice deserves its own paragraph, because harmony courses usually make the opposite one. Here the suspension (Stage 6) precedes the dominant seventh (Stage 7). The reason is the shape of the gesture. A suspension performs dissonance in three steps you can point at – prepare, strike, resolve – each on its own beat, each separately checkable while you work. The seventh performs the same gesture compressed: the dissonance arrives inside the chord and its resolution is already in motion. A student who has written a stage of suspensions has watched preparation, tension and release happen in slow motion; when the seventh then fuses the three into one, the obligation to fall is not a rule to memorize but a motion already in the hand. The stretched form first, then the compressed form – the same reason a slow-motion replay precedes the live speed.

Two fault lines, stated openly

The ninth. In the Baroque tradition, 9 is a suspension – 9–8, prepared and resolved over a static bass. In the later French tradition the dominant ninth is a chord in its own right, needing no preparation. Conflating them silently is a known source of confusion, so this collection teaches them apart: the 9–8 suspension at Stage 6, the standalone ninth at Stage 11, with the change of convention named.

The raising accidental. Following broad eighteenth-century practice, this collection writes a raising figure with $\sharp$ even in flat keys where strict spelling would ask $\natural$ – the figure means “raise the interval,” and the convention is applied consistently from the first minor-mode exercise onward. Where a raise is literally a cancellation of the key’s own flat, the $\natural$ appears as itself – the two signs sit side by side in Stage 10, different spellings of one grammar.

Counts are derived, not chosen

Each stage’s size is the number of behaviourally distinct contexts, times two for fluency. A context counts as distinct when it changes how the concept behaves – a stationary bass and a leaping one make different demands of the

same 6 figure; major and minor make different demands of the same cadence. Where the second of a pair is a transposition, it is an exact one: same concept, new key, your hands and eyes obliged to find it again.



The sources named here – Fenaroli, C.P.E. Bach’s account of his father, Boulanger, Durand, Sanguinetti’s scholarship on the Neapolitan school – supplied the *staging ideas*, which are facts about how the craft was taught and free to any author. The notes are ours. That distinction, held strictly, is what lets this collection be both traditional and freely licensed.

Stage 1 • Root-position triads (5/3)

Spelling, doubling, and contrary motion against the bass

How do I voice a root-position triad in four parts?

Everything after this stage assumes the hand you build here: four voices, one chord at a time, root position only. No inversions to weigh, no dissonance to resolve — just the plain triad, third and fifth stacked above the bass, spaced so the ear reads consonance rather than clutter. That simplicity is deliberate. Before you can hear how a chord behaves when it moves — when a note is pulled somewhere — you have to be able to build the chord that doesn't move at all, correctly, without thinking about it.

Sixteen exercises, grouped in fours by how the bass gets from one triad to the next, and the grouping is the lesson. Exercises 1–4 move by fourths and fifths — “the most natural root motion there is,” as the first exercise puts it — the same leap underlying every V–I your ear already knows before it has a name. Exercises 5–8 move by step: a bass that climbs or falls a degree at a time forces every upper voice to move too, because adjacent root-position triads a step apart share no common tone at all — nowhere for the ear, or the hand, to rest. Exercises 9–12 fall by thirds, the opposite problem: two chords a third apart share two of their three tones, so the upper voices barely move and the harmony seems to change color rather than place. Exercises 13–16 mix all three motions in one line — steps, thirds, leaps of a fourth or fifth together — which is closer to how a real bass actually behaves than any single motion drilled alone.

Minor arrives inside these same four groups rather than after them, and it arrives with the sharp already at work. Exercises 3 and 4 raise the dominant's third to manufacture a leading tone the natural minor scale does not otherwise supply, exactly where a leading tone is needed and nowhere else. Exercises 7 and 8 hold that sharp back until the very last chord, so you meet a bass that is otherwise entirely without accidentals until the cadence spends the one it has

been saving. Either way the pattern is the one Stage 2 will make explicit: the raised third is not a decoration added to minor, it is minor reaching for the same half-step pull major already owns by nature.

Watch two things as you work through these sixteen. First, spacing and doubling – with only 5/3 to place, a bad voicing has nowhere to hide behind a more interesting chord. Second, contrary motion against the bass wherever the bass leaps: when the bass jumps a fourth or a fifth, upper voices moving by step in the opposite direction are what keep the texture from lurching. Hold onto that hand. Stage 2 takes exactly these triads – the same 5/3 you are building now – and asks where each one belongs inside a key, which is the question this stage has been answering one bass at a time without yet naming it.

16 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 1 • Bass in fifths — C major

Root-position triads over a bass that moves by fourths and fifths – the most natural root motion there is.

Gratus Figured-Bass Corpus, bass-1 — C major



Patterns: **GVL-027** · **GVL-033** · **GVL-011**

At the keyboard: carry it into G major, F major, D major. Left hand takes the bass alone; the right hand holds all three upper voices.

Exercise 2 • Bass in fifths — G major

The same fourth-and-fifth bass motion in a sharp key, closing with the leading tone rising in the soprano.

Gradus Figured-Bass Corpus, bass-2 — G major



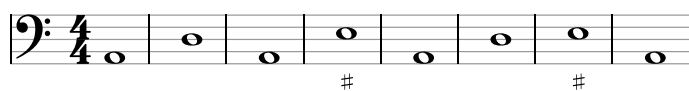
Patterns: **GVL-027** · **GVL-035** · **GVL-011**

At the keyboard: carry it into D major, C major, A major.

Exercise 3 • Bass in fifths, minor — A minor

Root-position triads in minor. The sharp under the dominant raises its third to make a leading tone.

Gradus Figured-Bass Corpus, bass-3 — A minor



Patterns: **GVL-027** · **GVL-035** · **GVL-011**

At the keyboard: carry it into E minor, D minor. The raised third is the only accidental — find it under the hand before playing.

Exercise 4 • Bass in fifths, minor — D minor

A minor bass in fourths and fifths, with the sharp appearing only where the dominant does.

Gratus Figured-Bass Corpus, bass-4 — D minor



Patterns: **GVL-027** · **GVL-035** · **GVL-011**

At the keyboard: carry it into G minor, A minor.

Exercise 5 • Conjunct bass — C major

A bass that moves mostly by step. Adjacent root-position triads share no tones, so every upper voice must move.

Gratus Figured-Bass Corpus, bass-5 — C major



Patterns: **GVL-027** · **GVL-028** · **GVL-029**

At the keyboard: carry it into G major, F major.

Exercise 6 • Conjunct bass — F major

Stepwise bass motion in a flat key, turning back on itself rather than climbing a full scale.

Gratus Figured-Bass Corpus, bass-6 — F major



Patterns: **GVL-027** · **GVL-028** · **GVL-032**

At the keyboard: carry it into C major, Bb major.

Exercise 7 • Conjunct bass, minor — E minor

Stepwise root motion in minor, reserving the raised third for the cadence.

Gradus Figured-Bass Corpus, bass-7 — E minor



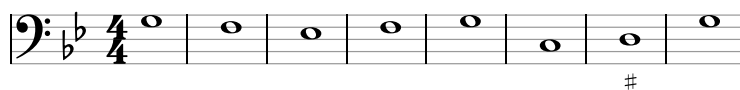
Patterns: **GVL-027** · **GVL-028** · **GVL-035**

At the keyboard: carry it into A minor, D minor.

Exercise 8 • Conjunct bass, minor — G minor

A minor bass stepping down and back, with one raised third at the close.

Gradus Figured-Bass Corpus, bass-8 — G minor



Patterns: **GVL-027** · **GVL-028** · **GVL-035**

At the keyboard: carry it into D minor, C minor.

Exercise 9 • Bass in thirds — C major

A bass falling by thirds. Each pair of chords shares two tones, so the upper voices barely have to move.

Gradus Figured-Bass Corpus, bass-9 — C major



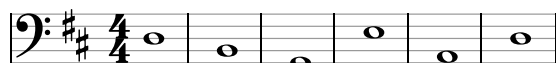
Patterns: **GVL-027** · **GVL-049** · **GVL-011**

At the keyboard: carry it into G major, F major, D major. The right hand hardly moves for five chords – feel how little work third-related harmony asks of it.

Exercise 10 · Bass in thirds — D major

Falling thirds in a sharp key, gathering weight toward the cadence.

Gradus Figured-Bass Corpus, bass-10 — D major



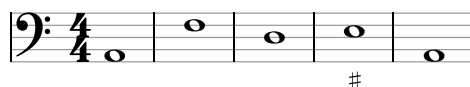
Patterns: **GVL-027** · **GVL-049** · **GVL-011**

At the keyboard: carry it into A major, G major.

Exercise 11 · Bass in thirds, minor — A minor

Thirds in the minor mode, where the relative major appears without any accidental at all.

Gradus Figured-Bass Corpus, bass-11 — A minor



Patterns: **GVL-027** · **GVL-049** · **GVL-035**

At the keyboard: carry it into E minor, D minor.

Exercise 12 · Bass in thirds, minor — D minor

A minor bass moving by thirds, with common tones carrying the upper voices.

Gradus Figured-Bass Corpus, bass-12 — D minor



Patterns: **GVL-027** · **GVL-049** · **GVL-035**

At the keyboard: carry it into G minor, A minor.

Exercise 13 • Mixed bass motions — C major

Steps, thirds and fifths together – the bass motion of real music rather than a drill.

Gradus Figured-Bass Corpus, bass-13 — C major



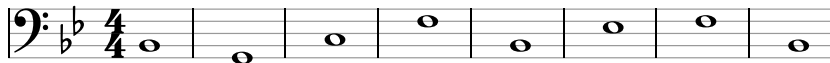
Patterns: **GVL-027** · **GVL-031** · **GVL-011**

At the keyboard: carry it into G major, F major.

Exercise 14 • Mixed bass motions — Bb major

Mixed bass motion in a flat key, ending with the strongest close there is.

Gradus Figured-Bass Corpus, bass-14 — Bb major



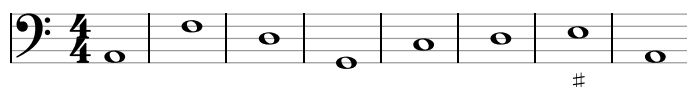
Patterns: **GVL-027** · **GVL-032** · **GVL-011**

At the keyboard: carry it into Eb major, F major.

Exercise 15 • Mixed bass motions, minor — A minor

Mixed motion in minor, gathering subdominant weight before the dominant arrives.

Gradus Figured-Bass Corpus, bass-15 — A minor



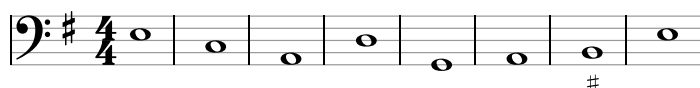
Patterns: **GVL-027** · **GVL-035** · **GVL-011**

At the keyboard: carry it into E minor, D minor.

Exercise 16 • Mixed bass motions, minor — E minor

The last of the root-position set: mixed minor motion, every voice earning its place.

Gradus Figured-Bass Corpus, bass-16 — E minor



Patterns: **GVL-027** · **GVL-035** · **GVL-011**

At the keyboard: carry it into A minor, B minor.

Stage 2 • The Rule of the Octave

The harmonized scale, ascending and descending, as memorized vocabulary

What harmony goes over each scale degree?

Twelve exercises, and every one of them is the same scale, harmonized. The Rule of the Octave is memorized rather than derived, because the tradition that built this collection did not derive it either — it noticed, over generations of continuo playing, that a bass climbing or falling stepwise through a key wants a specific harmony over each degree, always the same harmony, regardless of what piece it happens to be in. That is what makes it worth learning cold before anything else: it is not one exercise's answer, it is the terrain every later stage moves through.

Same degree, two harmonies

Read the Rule as a map of distance from home and the assignments explain themselves. The tonic and the dominant — the fundamental and its strongest partial — are the two most stable places in the key, so they alone carry the plain 5/3. Every other degree is already leaning somewhere, mobile rather than settled, and takes the less stable sixth chord instead. Stability gets a root-position triad, instability gets an inversion, and the figures simply report which is which as the bass passes through.

Direction changes the answer, and that is the real subtlety of this stage. Climbing, in Exercises 179–181, the second and fourth degrees press the bass onward with a seventh, because a rising line is reaching upward and the dissonance keeps it reaching. Falling, in Exercises 182–184, that same pressure moves into the bass itself: the fourth degree now carries the seventh and must step down to resolve it, because a falling line is under obligation to keep fall-

ing. Same scale degree, same key, two different harmonies – proof that the Rule is not a lookup table of scale-degree-to-chord but a description of where the bass is going and how urgently it is expected to arrive.

Minor writes that same asymmetry into its own accidentals. Exercises 185–187 raise the sixth and seventh degrees so the ascending bass can reach the tonic without the augmented second the natural minor scale would otherwise put in its way. Exercises 188–190, descending, let both degrees revert and keep only the dominant’s own sharp, because a falling bass has no need to manufacture a leading tone it is moving away from.

Memorize this stage the way the old maestri asked their students to – cold, both directions, both modes, until you no longer have to think about which degree takes which figure. Stage 1 gave you the hand to voice a triad; this stage gives you the map of where every triad in the key belongs. Everything from Stage 3 onward assumes you can place the two without hesitating.

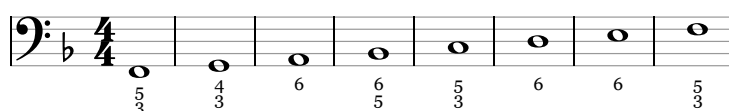
12 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 179 • Octave rule — major, ascending — F major

The Rule of the Octave rising: 5/3 on the stable degrees, the sixth on the mobile ones, and sevenths pressing the bass onward at the second and fourth degrees.

Gradus Figured-Bass Corpus, bass-179 — F major



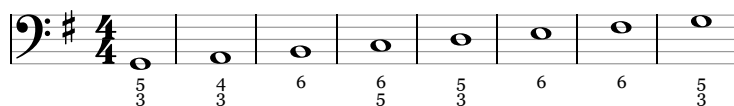
Patterns: **GVL-042** · **GVL-043**

At the keyboard: carry it into G major, C major, D major, Bb major. Learn this one by heart before anything else. Played until the hand knows it, every stepwise bass in the repertoire becomes readable at sight.

Exercise 180 · Octave rule — major, ascending — G major

The Rule of the Octave rising: 5/3 on the stable degrees, the sixth on the mobile ones, and sevenths pressing the bass onward at the second and fourth degrees.

Gradus Figured-Bass Corpus, bass-180 — G major



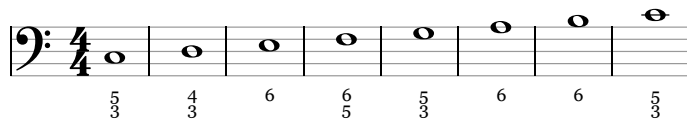
Patterns: **GVL-042** · **GVL-043**

At the keyboard: carry it into C major, D major, A major. Learn this one by heart before anything else. Played until the hand knows it, every stepwise bass in the repertoire becomes readable at sight.

Exercise 181 · Octave rule — major, ascending — C major

The Rule of the Octave rising: 5/3 on the stable degrees, the sixth on the mobile ones, and sevenths pressing the bass onward at the second and fourth degrees.

Gradus Figured-Bass Corpus, bass-181 — C major



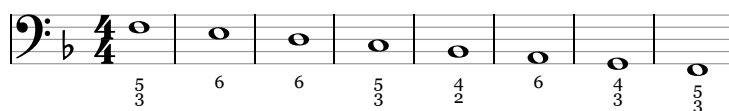
Patterns: **GVL-042** · **GVL-043**

At the keyboard: carry it into G major, F major, D major. Learn this one by heart before anything else. Played until the hand knows it, every stepwise bass in the repertoire becomes readable at sight.

Exercise 182 • Octave rule — major, descending — F major

The Rule of the Octave falling, where the fourth degree carries the seventh in the bass itself and must step down to resolve it.

Gradus Figured-Bass Corpus, bass-182 — F major



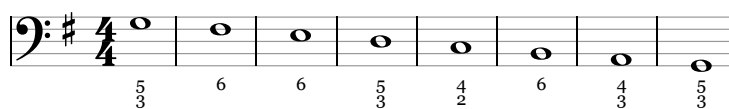
Patterns: **GVL-042** • **GVL-044**

At the keyboard: carry it into G major, A major, D major, Bb major. The descent is the harder half. Play it slowly enough to hear the 4/2 arrive on the fourth degree and fall.

Exercise 183 • Octave rule — major, descending — G major

The Rule of the Octave falling, where the fourth degree carries the seventh in the bass itself and must step down to resolve it.

Gradus Figured-Bass Corpus, bass-183 — G major



Patterns: **GVL-042** • **GVL-044**

At the keyboard: carry it into C major, D major, A major. The descent is the harder half. Play it slowly enough to hear the 4/2 arrive on the fourth degree and fall.

Exercise 184 • Octave rule — major, descending — A major

The Rule of the Octave falling, where the fourth degree carries the seventh in the bass itself and must step down to resolve it.

Gradus Figured-Bass Corpus, bass-184 — A major



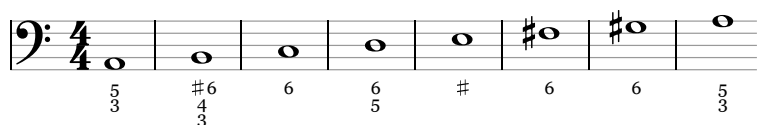
Patterns: **GVL-042 · GVL-044**

At the keyboard: carry it into E major, D major, G major. The descent is the harder half. Play it slowly enough to hear the 4/2 arrive on the fourth degree and fall.

Exercise 185 · Octave rule — minor, ascending — A minor

The minor Rule of the Octave rising, where the sixth and seventh degrees are raised so the bass can climb into the tonic without an augmented second.

Gradus Figured-Bass Corpus, bass-185 — A minor

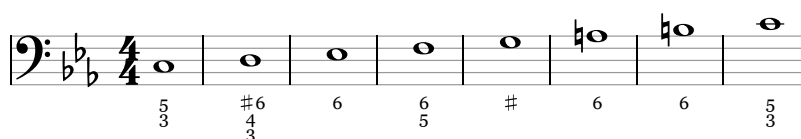


Patterns: **GVL-042 · GVL-053**

At the keyboard: carry it into C minor, D minor, E minor, G minor. Find the two raised degrees under the hand before you start — they are the only notes not in the signature, and they both fall in the second half of the climb.

Exercise 186 · Octave rule — minor, ascending — C minor

The minor Rule of the Octave rising, where the sixth and seventh degrees are raised so the bass can climb into the tonic without an augmented second.

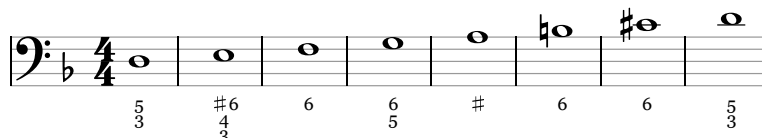


Patterns: **GVL-042** · **GVL-053**

At the keyboard: carry it into G minor, F minor, D minor. Find the two raised degrees under the hand before you start — they are the only notes not in the signature, and they both fall in the second half of the climb.

Exercise 187 · Octave rule — minor, ascending — D minor

The minor Rule of the Octave rising, where the sixth and seventh degrees are raised so the bass can climb into the tonic without an augmented second.

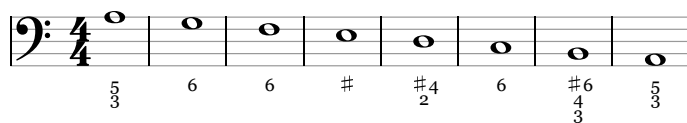


Patterns: **GVL-042** · **GVL-053**

At the keyboard: carry it into G minor, A minor, E minor. Find the two raised degrees under the hand before you start — they are the only notes not in the signature, and they both fall in the second half of the climb.

Exercise 188 · Octave rule — minor, descending — A minor

The minor Rule of the Octave falling, where the sixth and seventh degrees revert and only the dominant keeps its accidental.

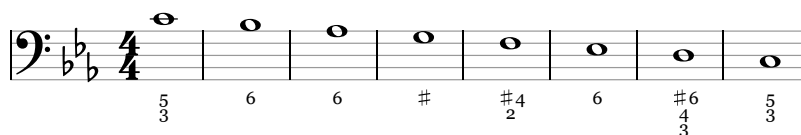


Patterns: **GVL-042 · GVL-054**

At the keyboard: carry it into C minor, D minor, E minor, G minor. Notice how few accidentals the descent needs. Every sharp you play here belongs to the dominant, and nowhere else.

Exercise 189 · Octave rule — minor, descending — C minor

The minor Rule of the Octave falling, where the sixth and seventh degrees revert and only the dominant keeps its accidental.

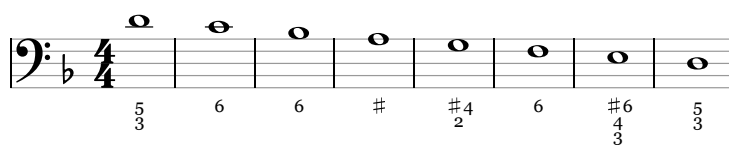


Patterns: **GVL-042 · GVL-054**

At the keyboard: carry it into G minor, F minor, D minor. Notice how few accidentals the descent needs. Every sharp you play here belongs to the dominant, and nowhere else.

Exercise 190 · Octave rule — minor, descending — D minor

The minor Rule of the Octave falling, where the sixth and seventh degrees revert and only the dominant keeps its accidental.



Patterns: **GVL-042 · GVL-054**

At the keyboard: carry it into G minor, A minor, E minor. Notice how few accidentals the descent needs.

Every sharp you play here belongs to the dominant, and nowhere else.

Stage 3 • First inversion (6)

The 6 chord and its streams, staged by how far the bass moves

How do I handle the 6 chord?

Ten exercises, one axis: how far the bass travels before it meets its next sixth chord. Stage 1 built the triad and Stage 2 told you which chords belong where in a key; this stage holds both settled and asks a narrower question — what happens to that same 5/3-versus-6 vocabulary when a single voice, rather than the whole triad, does the work of changing the harmony.

Exercises 191 and 192 start with the bass not moving at all: a static bass note under a triad, and then the figure changes to 6, which means exactly one upper voice steps from the fifth to the sixth above it. Nothing else moves. That single step is the whole lesson in miniature — proof that a change of chord does not require the bass to move, only that one voice reinterpret where it stands. Exercises 193 and 194 widen the distance to a half step, and the half step that matters most is the dominant's own: its leading tone sits in the bass under a 6 and is obliged to rise, the same pull that resolves every leading tone anywhere in this collection.

Exercises 195 and 196 go further still — a whole stream of sixth chords, a step-wise bass where every tone carries a 6, moving in parallel on purpose. This is the fauxbourdon texture the tradition built entire pieces from, and its doubling discipline is strict for a reason: with every chord standing on its third, careless doubling turns a controlled cascade of sixths into open parallels — two voices collapsing into one.

Exercises 197–200 close the stage at the two widest distances, thirds and fourths, and the fourth pair makes the point of the whole stage explicit. Exercise 199 sets a bass of fourths — the exact motion Stage 1 already drilled — but now the middle chords are figured 6, and what looks like a bass Stage 1

could have set tells an entirely different harmonic story purely because of what is written underneath it. The bass alone never tells you the harmony; the figure does.

Watch the doubling at every distance in this stage, not only in the stream – a sixth chord's bass tone is its third, not its root, and doubling it the way you would double a root-position bass thickens the sound in the wrong place. Carry that discipline forward: Stage 4 puts sixth chords to work inside the cadence formulas, where a first inversion in the wrong voice can undo an otherwise perfect close.

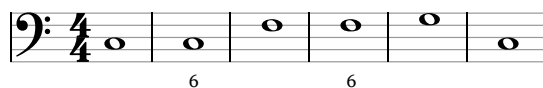
10 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 191 • Stationary bass — C major

The 6 figure over a bass that does not move: one voice steps from the fifth to the sixth, and that single step is a change of chord.

Gradus Figured-Bass Corpus, bass-191 — C major



Patterns: **GVL-033** • **GVL-027** • **GVL-011**

At the keyboard: carry it into G major, F major, D major. Hold everything that can be held. At each repeated bass note, the change of chord is one finger moving up a step.

Exercise 192 • Stationary bass, minor — D minor

The same 5-to-6 exchange in minor, where the sixth above the subdominant sharpens the pull toward the dominant.

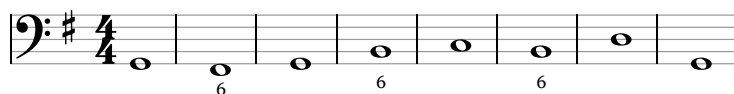


Patterns: **GVL-033** · **GVL-027** · **GVL-035**

At the keyboard: carry it into A minor, G minor. Same two moving fingers as the major version – then the sharp arrives under the dominant, as it always does in minor.

Exercise 193 • Half-step bass — G major

Sixth chords a half step from their neighbors – above all the dominant with its leading tone in the bass, which must rise.



Patterns: **GVL-033** · **GVL-034** · **GVL-035**

At the keyboard: carry it into C major, D major, F major. Feel the two half steps under the left hand: F sharp leaning up into G, and C settling back onto B.

Exercise 194 • Half-step bass, minor — E minor

The minor mode's two great half steps in the bass: the leading tone rising into the tonic, and the sixth degree falling onto the dominant.



Patterns: **GVL-033 · GVL-034 · GVL-035**

At the keyboard: carry it into A minor, D minor. Two semitones carry this exercise: D sharp up to E at the start, C down to B at the close. Everything else is escort.

Exercise 195 · Fauxbourdon stream — F major

The stream of sixth chords: a stepwise bass where every tone carries a 6, and the whole texture moves in parallel on purpose.

Gradus Figured-Bass Corpus, bass-195 — F major



Patterns: **GVL-048 · GVL-033**

At the keyboard: carry it into C major, G major, Bb major. Once the stream starts, the right hand keeps one shape and slides. That is the whole technique — and the whole point.

Exercise 196 · Fauxbourdon stream, minor — G minor

The descending stream in minor, riding the natural scale down until the sixth degree hands the bass to the dominant.

Gradus Figured-Bass Corpus, bass-196 — G minor



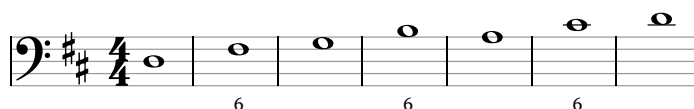
Patterns: **GVL-048 · GVL-033 · GVL-035**

At the keyboard: carry it into D minor, C minor, A minor. No accidentals until the last moment: the descent is the natural minor scale, and the sharp belongs to the dominant that ends it.

Exercise 197 · Bass in thirds — D major

A bass rising by thirds under paired figures: 5/3 then 6 means the same chord has turned over, not that the harmony has moved.

Gradus Figured-Bass Corpus, bass-197 — D major



Patterns: **GVL-033** · **GVL-035** · **GVL-027**

At the keyboard: carry it into G major, A major, C major. Each pair is one chord in two positions. Let the right hand barely move while the left climbs the third.

Exercise 198 · Bass in thirds, minor — A minor

A bass falling by thirds through sixth chords, sharing tones at every join until the diminished sixth chord turns it home.

Gradus Figured-Bass Corpus, bass-198 — A minor

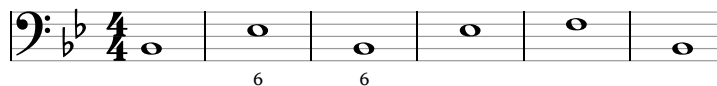


Patterns: **GVL-049** · **GVL-033** · **GVL-035**

At the keyboard: carry it into D minor, E minor. Falling thirds share two tones at every join — hold them. The hand should feel the harmony sinking, not jumping.

Exercise 199 · Bass in fourths — Bb major

A bass of fourths that Stage 1 could have set — but the figures now make its middle chords sixth chords, and the harmony tells a different story.



Patterns: **GVL-033 · GVL-011 · GVL-027**

At the keyboard: carry it into F major, Eb major, C major. The left hand plays a Stage 1 bass. The right hand plays what the figures actually say – which is not what Stage 1 said.

Exercise 200 · Bass in fourths, minor — D minor

The six chords of the stationary minor exercise, met again by leap: the same vocabulary at the greatest bass distance Stage 3 uses.



Patterns: **GVL-033 · GVL-035 · GVL-011**

At the keyboard: carry it into A minor, G minor. Compare this under the hands with the stationary D minor exercise: the same six chords, reached by leap instead of by holding still.

Stage 4 • Cadence formulas

All eight closes, recognized inside a running bass

What are the standard closes?

Sixteen exercises, eight kinds of close, each doubled into major and minor — and the discipline of this stage is that none of the eight is drilled by itself. Every cadence formula appears the way a cadence actually appears in music, inside a running bass that has other business to attend to before and after it, because a player who can only recognize a half cadence in isolation cannot recognize one arriving inside a piece.

The authentic close — Exercises 201 and 202 — is the plainest statement of what makes any full close final: root-position dominant to root-position tonic, the bass landing exactly on the fundamental it has been circling. Exercise 202 draws the finer distinction directly, stating the identical formula twice in one bass, once with the soprano resting on the third and once with the soprano arriving on the tonic itself — the difference between a phrase that pauses and one that actually ends. Everything ceremonial layered onto that plain V–I in Exercises 203–206 — a six-four standing in for the dominant, a suspended fourth delaying its arrival — is decoration on the same underlying motion, never a different motion.

What makes a full close sound so conclusive is that it resolves several instabilities at once, on the same beat: the bass leaping home by fifth, the leading tone's half step rising into the tonic, a seventh falling onto the third where one is present, and the bass itself landing in root position rather than any inversion. Four separate obligations, four separate voices, one arrival — which is exactly why the half cadence in Exercises 207 and 208 sounds so unfinished by comparison: it stops at the dominant itself, resolving nothing, an open question the next phrase owes an answer.

The remaining formulas earn their place by refusing some part of that convergence on purpose. The Phrygian close in Exercises 209 and 210 substitutes a half-step bass descent for the leap of a fifth; the plagal close in 211–212 confirms a full close already made rather than making one itself; the deceptive close in 213–214 keeps every tendency tone’s promise and betrays only the ear’s expectation, the bass rising to the submediant instead of falling home; the evaded close in 215–216 keeps the dominant’s promise but lands on the tonic’s own first inversion, arriving at the right chord in the wrong position. Learn each one by what it refuses, not by its bass line alone – the figures make the same shapes recur, and only the ear, trained, catches the difference.

Mark the cadence in each of these sixteen basses before you realize the exercise is testing you on it – that is the actual skill Stage 16’s unfigured basses will later demand outright, with no formula named in advance. Stage 5, next, takes one piece of this stage’s own vocabulary – the cadential six-four you have already met in Exercises 203–206 – and asks you to tell it apart from three other chords that share its exact figure and nothing else.

16 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 201 • Authentic cadence — C major

The simple authentic close: dominant to tonic, both in root position, met at the end of a running bass with the soprano arriving on the tonic itself.

Gradus Figured-Bass Corpus, bass-201 — C major



Patterns: **GVL-011** · **GVL-035** · **GVL-027**

At the keyboard: carry it into G major, F major, D major. Play the last three chords alone until the hand knows them, then attach the running bass in front.

Exercise 202 · Authentic cadence, minor — A minor

The same close twice in one bass: first interior, with the soprano ending on the third, then final, with the soprano on the tonic — the difference between pausing and ending.

Gradus Figured-Bass Corpus, bass-202 — A minor



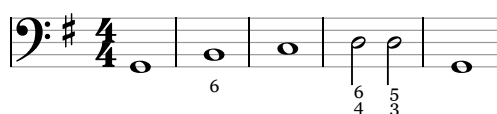
Patterns: **GVL-011** · **GVL-035**

At the keyboard: carry it into E minor, D minor. The two closes are fingered alike; only the soprano's destination differs. Hear how much less settled the first one is.

Exercise 203 · Compound cadence — G major

The compound cadence: the bass takes the dominant early while the upper voices hold the tonic chord above it as a six-four, then fall by step before the close.

Gradus Figured-Bass Corpus, bass-203 — G major



Patterns: **GVL-012** · **GVL-011** · **GVL-035**

At the keyboard: carry it into C major, D major, F major. The six-four falls on the strong half of the bar, its resolution on the weak — reverse them and the formula loses its lean.

Exercise 204 • Compound cadence, minor — D minor

The compound cadence in its older 4–3 form: the fourth alone suspends over the dominant, prepared as a common tone, and resolves to the raised third the sharp demands.

Gradus Figured-Bass Corpus, bass-204 — D minor



Patterns: **GVL-012** • **GVL-035**

At the keyboard: carry it into A minor, G minor. The alto's D is struck with the subdominant and simply held while the bass moves under it — the suspension is a tone that stays too long, not one that arrives.

Exercise 205 • Double cadence — F major

The double cadence: the bass holds the dominant through four stations — plain chord, six-four, suspended fourth, resolution — before the fall to the tonic.

Gradus Figured-Bass Corpus, bass-205 — F major



Patterns: **GVL-013** • **GVL-012**

At the keyboard: carry it into C major, G major, Bb major. A full measure and more spent on one bass note: this is the thoroughbass player's signal that a real ending has arrived. Count the four stations aloud the first time.

Exercise 206 • Double cadence, minor — A minor

The double cadence in minor, where the ritual's last station is the sharp: the suspended fourth resolves onto the raised third that makes the dominant real.

Gradus Figured-Bass Corpus, bass-206 — A minor



Patterns: **GVL-013 · GVL-012 · GVL-035**

At the keyboard: carry it into E minor, D minor. The alto walks the whole ritual alone: G sharp, then A at the six-four, held on as the suspension, back to G sharp. One finger tells the story.

Exercise 207 • Half cadence — F major

The half cadence: a phrase closes on the dominant itself, root position on a strong beat, and the answering phrase pays the resolution it left owed.

Gradus Figured-Bass Corpus, bass-207 — F major



Patterns: **GVL-014 · GVL-011**

At the keyboard: carry it into C major, G major. Stop fully at the fourth bar and listen to the question mark before playing the answer.

Exercise 208 • Half cadence, minor — E minor

The half cadence in minor, where the dominant that ends the question carries the sharp — the question is asked with the leading tone already in hand.

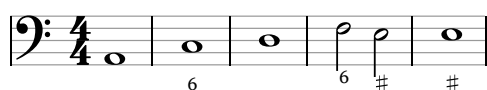


Patterns: **GVL-014** · **GVL-011** · **GVL-035**

At the keyboard: carry it into A minor, B minor. Both dominants take the same sharp. The first one is left standing; only the second is allowed to fall home.

Exercise 209 • Phrygian cadence — A minor

The Phrygian close, ending the exercise itself: the subdominant in first inversion falls a half step onto the dominant, and the line stops there.



Patterns: **GVL-015** · **GVL-035**

At the keyboard: carry it into D minor, E minor. The exercise ends on the dominant on purpose. Let it ring, and notice that nothing in you believes the piece is over.

Exercise 210 • Phrygian cadence — D minor

The Phrygian close met mid-line: the half-step fall marks the joint between phrases, and the running bass carries on to a full close.



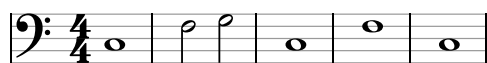
Patterns: **GVL-015 · GVL-011**

At the keyboard: carry it into A minor, G minor. The same half-step fall you ended the last exercise on now happens in passing. Recognize it as it goes by – that is the whole skill.

Exercise 211 · Plagal cadence — C major

The plagal close in its native position – after the true close: the subdominant settles onto the tonic with the tonic held as a common tone.

Gradus Figured-Bass Corpus, bass-211 — C major



Patterns: **GVL-016 · GVL-011**

At the keyboard: carry it into G major, F major. The soprano does not move for the last three chords. Everything under the held tonic is confirmation, not motion.

Exercise 212 · Plagal cadence, minor — D minor

The minor plagal close: the same confirmation after the true close, darkened by the minor subdominant and the sixth degree falling inside it.

Gradus Figured-Bass Corpus, bass-212 — D minor



Patterns: **GVL-016 · GVL-011 · GVL-035**

At the keyboard: carry it into A minor, G minor. Compare the last two bars with the major version played just before: one tone lower in the alto, and the amen turns grave.

Exercise 213 · Deceptive cadence — G major

The deceptive cadence: the dominant resolves, but the bass rises a step to the submediant – every tendency tone keeps its promise except the ear’s expectation.

Gradus Figured-Bass Corpus, bass-213 — G major



Patterns: **GVL-017** · **GVL-035** · **GVL-011**

At the keyboard: carry it into C major, D major. Play the fourth bar expecting G and let the E surprise your own hand. Then notice the leading tone still rose exactly as promised.

Exercise 214 • Deceptive cadence, minor — D minor

The deceptive cadence in minor: the bass rises only a half step to the major submediant, and the refusal turns from surprise to shadow.

Gradus Figured-Bass Corpus, bass-214 — D minor



Patterns: **GVL-017** · **GVL-035** · **GVL-011**

At the keyboard: carry it into A minor, G minor. The bass moves a half step where the major version moved a whole one – the deception arrives closer to home, and darker for it.

Exercise 215 • Evaded cadence — C major

The evaded cadence, first form: the dominant passes its seventh into the bass, which must then fall by step – the arrival lands on the tonic’s first inversion and cannot end anything.



Patterns: **GVL-018 · GVL-036 · GVL-011**

At the keyboard: carry it into G major, F major. Only the left hand moves at the evasion: the upper voices hold still while the bass slips down through the seventh. Feel how the ending dissolves rather than breaks.

Exercise 216 · Evaded cadence, minor — A minor

The evaded cadence, second form: the dominant steps to the tonic's first inversion directly — where the deceptive close substitutes a different chord, the evaded close substitutes a different inversion.



Patterns: **GVL-018 · GVL-035 · GVL-011**

At the keyboard: carry it into E minor, D minor. The leading tone resolves upward into the evasion exactly as it would into a real close — play both endings and prove it to the hand.

Stage 5 • Second inversion (6/4)

The four functions of the 6/4, told apart by approach and departure

When is a 6/4 allowed?

Eight exercises, four functions, one figure — 6/4 — shared by all of them. That single fact is the whole difficulty of this stage: nothing in the figure itself says which of the four you are looking at. A cadential six-four, a neighbour six-four, a passing six-four and an arpeggio six-four can all be spelled identically on the page. What tells them apart is what the bass does immediately before and after, so this stage asks you to read context rather than symbols — the same discipline the unfigured basses of Stage 16 will later demand across an entire piece.

The cadential six-four in Exercises 217 and 218 is the one you have already half-met: it is the ceremonial dominant-substitute from Stage 4's compound and double cadences, isolated here and given its own name. Approached from the subdominant side onto a strong beat, it resolves down by step over a bass that never moves — the bass stands on the dominant the entire time, and the six-four is simply the tonic triad borrowing that dominant bass note before yielding to the real dominant harmony beneath it.

The other three functions share one trait the cadential six-four does not: none of them stands in for a dominant. The neighbour six-four in 219–220 is the plainest — the bass holds still while two upper voices step up to a neighbour tone and back, the neighbour tone of species counterpoint written as a chord. The passing six-four in 221–222 has a bass that actually moves, walking by step from a root-position chord to that same chord's own first inversion, the six-four filling the stepwise gap between the two — a passing tone the harmony happens to pass through as a whole. The arpeggio six-four in 223–224 is the

least eventful of the four: the bass simply walks its own triad, root to third to fifth, the harmony never changing at all, and the figures do nothing more than report where in that arpeggio the bass currently stands.

Approach and departure, not the figure itself, is what you check on every 6/4 you meet from here forward – does the bass move or hold, does the chord land on a strong beat or a weak one, is it substituting for a dominant or merely decorating a static harmony that never leaves home. Fix that habit here, working through only eight exercises with nothing else competing for your attention, because Stage 6 hands you an even more delicate distinction – where a dissonance is prepared, where it strikes, and where it resolves – the dissonance no longer a chord to classify but an event to perform.

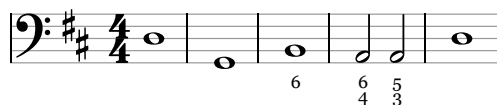
8 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 217 · Cadential 6/4 — D major

The cadential 6/4 met on its own terms: approached from the subdominant side onto the strong beat, resolving down by step over a bass that does not move.

Gradus Figured-Bass Corpus, bass-217 — D major



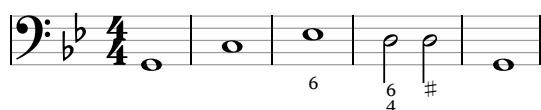
Patterns: **GVL-012** · **GVL-033** · **GVL-011**

At the keyboard: carry it into G major, A major, C major. The alto's D is already in the hand before the 6/4 strikes – the fourth arrives prepared, leans, and falls.

Exercise 218 · Cadential 6/4, minor — G minor

The cadential 6/4 in minor, approached by the half-step fall from the sixth degree, resolving onto the sharp that makes the dominant real.

Gradus Figured-Bass Corpus, bass-218 — G minor



Patterns: **GVL-012** · **GVL-033** · **GVL-035**

At the keyboard: carry it into D minor, C minor. Feel the bass fall its half step onto the 6/4 – the sixth degree leaning onto the dominant before the upper voices have even begun to resolve.

Exercise 219 · Neighbor 6/4 — F major

The neighbour 6/4: the bass stands still while two upper voices step up and back – the neighbour tone of the species, written as a chord.

Gradus Figured-Bass Corpus, bass-219 — F major

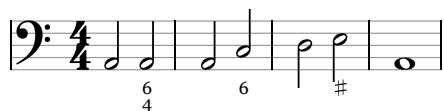


Patterns: **GVL-008** · **GVL-033** · **GVL-011**

At the keyboard: carry it into C major, G major. The left hand does nothing for three chords. Two right-hand fingers rise a step and settle back – that is the whole event.

Exercise 220 · Neighbor 6/4, minor — A minor

The neighbour 6/4 in minor, where the fifth's upper neighbour is only a half step away and the decoration leans instead of lifting.



Patterns: **GVL-008** · **GVL-033** · **GVL-035**

At the keyboard: carry it into E minor, D minor. The soprano's E to F and back is a half step – minor's neighbour presses closer than major's. Play both exercises in a row and hear the difference in the lean.

Exercise 221 • Passing 6/4 — G major

The passing 6/4: the bass walks by step from a chord to its own first inversion, and the 6/4 is the motion between them – the passing tone written as a chord.



Patterns: **GVL-007** · **GVL-027** · **GVL-033**

At the keyboard: carry it into C major, F major. Watch the outer voices trade places: the bass climbs G–A–B while the soprano descends B–A–G. The 6/4 is the middle of the exchange.

Exercise 222 • Passing 6/4, minor — D minor

The passing 6/4 descending in minor, where the passing chord carries the raised sixth the figures must announce.



Patterns: **GVL-007 · GVL-027 · GVL-033**

At the keyboard: carry it into A minor, G minor. The passing chord here is the dominant standing on its fifth, and its raised third must be marked: read the #6 in the figure and find C sharp under the hand.

Exercise 223 · Arpeggio 6/4 — C major

The arpeggio 6/4: the bass walks its own chord — root, third, fifth — while the harmony stands still and the figures merely report where the bass is standing.

Gratus Figured-Bass Corpus, bass-223 — C major



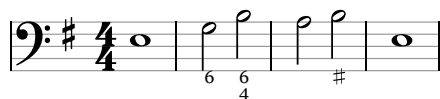
Patterns: **GVL-033 · GVL-027 · GVL-011**

At the keyboard: carry it into G major, F major. The right hand holds one shape for three figures. Only the left hand travels — and it never leaves home.

Exercise 224 · Arpeggio 6/4, minor — E minor

The arpeggio 6/4 in minor: the same standing harmony under a walking bass, closing back to the tonic it never really left.

Gratus Figured-Bass Corpus, bass-224 — E minor



Patterns: **GVL-033 · GVL-027 · GVL-011**

At the keyboard: carry it into A minor, B minor. Hold the right hand still through the first three figures and listen: the chord does not change, only its floor does.

Stage 6 • Suspensions

4–3, 9–8, 7–6, 2–3 – prepare, strike, resolve; then chains

How does a suspension work?

A passing dissonance and its resolution happen inside a single gesture – the ear hears creation and release as one event, gone almost before it is named. A suspension takes that gesture apart and holds the pieces where you can watch them. Prepare the dissonant tone as a plain consonance while it can still pass unnoticed, hold it while the bass moves out from under it and turns it into a discord, then let it fall – three separate moments of tension and release where the passing tone offers only one. This stage drills all four species of the device, 4–3, 9–8, 7–6 and 2–3, as exactly those three checked steps, because a student who cannot name which step they are in cannot yet write one.

The four suspensions are one procedure landing on four different intervals above – or, in the case of 2–3, below – the bass. Exercises 225–226 (C major, then A minor) work the 4–3, the suspension most players meet first, where the falling voice lands on a third that in minor is also the newly manufactured leading tone: the fall itself creates the raised degree. Exercises 227–228 (F major, D minor) take up the 7–6, the suspension proper to first-inversion writing, where a held voice becomes a seventh the moment the bass steps down beneath it and resolves to the sixth waiting there. Exercises 229–230 (G major, E minor) climb to the 9–8, the heaviest of the upper-voice suspensions, striking a ninth over the new bass and falling to the very octave the voice had displaced. Exercises 231–232 turn the whole picture upside down: in the 2–3 suspension the bass itself is the voice that holds, an upper voice strikes the dissonant second above it, and it is the bass that resolves, falling its half step in the minor exercise onto the leading tone and handing the phrase to the dominant's own first inversion.

The chains that close the stage, Exercises 233 through 236, are the payoff of having kept the three steps separate long enough to trust them. A 7–6 chain works because every resolution is already sitting in position to become the next preparation – the falling sixth is the very tone the next suspension needs – and the device renews itself for as long as the bass keeps walking down, as it does through the natural minor scale in 234. The 2–3 chain, in 235 and 236, inverts the same logic in the bass voice: hold and fall, hold and fall, suspending against the upper voices at every step of its own descent until the sharp arrives to sharpen the final sixth chord into a true dominant.

Keep this discipline in mind going forward. The dominant seventh, next, asks a dissonance to strike and fall inside one motion rather than three – and it can only ask that convincingly of a student who has already felt, slowly and separately, what the falling half of the gesture is doing.

12 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 225 • Suspension 4–3 — C major

The 4–3 suspension as a procedure: the soprano enters as a consonance, is held while the bass moves under it, and falls one step on the weaker beat.

Gradus Figured-Bass Corpus, bass-225 — C major



Patterns: **GVL-001** • **GVL-002** • **GVL-011**

At the keyboard: carry it into G major, F major. The soprano plays one C through four chords. Everything the figures describe happens beneath a finger that never moves – until it falls.

Exercise 226 • Suspension 4–3, minor — A minor

The 4–3 in minor, where the resolution is the raised third itself – the fall of the suspension manufactures the leading tone.

Gradus Figured-Bass Corpus, bass-226 — A minor



Patterns: **GVL-001** · **GVL-002** · **GVL-035**

At the keyboard: carry it into E minor, D minor. The soprano holds A against the arriving dominant, falls a half step onto G sharp, then rises home – tension, release, and arrival under one finger.

Exercise 227 • Suspension 7–6 — F major

The 7–6 suspension: a held voice becomes a seventh when the bass steps down beneath it, and resolves to the sixth – the suspension of first-inversion writing.

Gradus Figured-Bass Corpus, bass-227 — F major



Patterns: **GVL-003** · **GVL-002** · **GVL-011**

At the keyboard: carry it into C major, G major. The soprano's D was the sixth a moment ago; the bass steps down and the same finger is suddenly a seventh. Nothing above moved – the dissonance was made from below.

Exercise 228 • Suspension 7–6, minor — D minor

The 7–6 in minor, riding the natural descent: the suspended voice dissonates against a falling bass that carries no accidental at all.



Patterns: **GVL-003** · **GVL-002** · **GVL-035**

At the keyboard: carry it into A minor, G minor. Every note of the suspension is in the key signature — minor's descent needs no accidentals, and the sharp waits for the dominant at the close.

Exercise 229 • Suspension 9–8 — G major

The 9–8 suspension: the heaviest of the upper-voice suspensions, striking a ninth over the new bass and falling to the octave it had displaced.

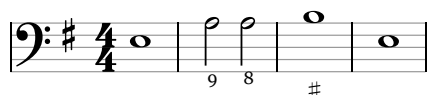


Patterns: **GVL-004** · **GVL-002** · **GVL-011**

At the keyboard: carry it into C major, D major. At the strike the ninth has the bass alone to resolve against — no other voice may sound the C it is about to become.

Exercise 230 • Suspension 9–8, minor — E minor

The 9–8 in minor, where the ninth strikes over the subdominant and the resolution hands the phrase directly to the dominant.



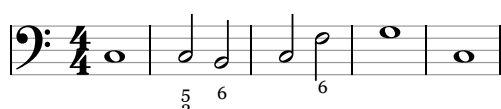
Patterns: **GVL-004** · **GVL-002** · **GVL-035**

At the keyboard: carry it into A minor, B minor. One held finger makes the ninth; the bass does all the arriving. Listen for how much heavier this strike is than the 4–3's.

Exercise 231 · Suspension 2–3 — C major

The suspension turned upside down: the bass is the voice that holds, an upper voice strikes a second above it, and the bass itself resolves by falling.

Gratus Figured-Bass Corpus, bass-231 — C major



Patterns: **GVL-005** · **GVL-002** · **GVL-011**

At the keyboard: carry it into G major, F major. For once the right hand makes the dissonance and the left hand releases it: the upper voices strike against a bass that then falls out from under them.

Exercise 232 · Suspension 2–3, minor — A minor

The bass suspension in minor: the bass falls its half step onto the leading tone, and the chord of resolution is the dominant's own first inversion.

Gratus Figured-Bass Corpus, bass-232 — A minor



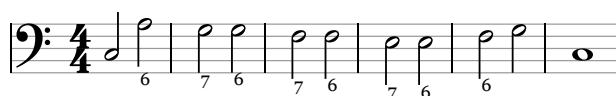
Patterns: **GVL-005** · **GVL-002** · **GVL-035**

At the keyboard: carry it into E minor, D minor. The left hand's fall is a half step onto G sharp — the bass resolves its own dissonance by becoming the leading tone.

Exercise 233 · Suspension chain 7–6 — C major

The 7–6 chain: each resolution is the next preparation, and the device renews itself as long as the bass keeps walking down.

Gradus Figured-Bass Corpus, bass-233 — C major



Patterns: **GVL-006 · GVL-003 · GVL-002**

At the keyboard: carry it into F major, G major. Play the soprano alone first: one tone repeated and dropped, repeated and dropped, all the way down the scale. The chain is that line, harmonized.

Exercise 234 · Suspension chain 7–6, minor — A minor

The 7–6 chain in minor, descending the natural scale with the suspensions in an inner voice and the sharp reserved for the close.

Gradus Figured-Bass Corpus, bass-234 — A minor



Patterns: **GVL-006 · GVL-003 · GVL-035**

At the keyboard: carry it into D minor, E minor. The chain lives in the alto here – the middle finger holds and falls while the soprano floats above it. Chains do not need the top voice to be heard.

Exercise 235 · Suspension chain 2–3 — C major

The 2–3 chain: the bass holds and falls, holds and falls, suspending against the upper voices at every step of its own descent.

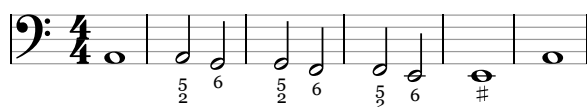


Patterns: **GVL-006 · GVL-005 · GVL-011**

At the keyboard: carry it into G major, F major. The left hand is the whole story: strike, fall, strike, fall. The right hand walks down calmly and lets the bass do the suffering.

Exercise 236 · Suspension chain 2–3, minor — A minor

The 2–3 chain in minor, falling by whole and half steps down the natural scale until the sixth chord over the dominant sharpens into the true dominant.



Patterns: **GVL-006 · GVL-005 · GVL-035**

At the keyboard: carry it into E minor, D minor. The chain ends standing on E with a C above it – then the 6 becomes 5 and the G becomes G sharp, and the chord the chain left behind turns into the dominant that ends it.

Stage 7 • Dominant seventh and inversions

7, 6/5, 4/3, 4/2, and the seventh's obligatory step down

How do I realize 7, 6/5, 4/3 and 4/2?

The suspensions of Stage 6 spent three separate beats on a single dissonance so you could feel preparation, strike and fall as distinct events. The dominant seventh asks you to recognize the same obligation compressed into one: the seventh sounds already obliged, the instant it strikes, to fall a step before the harmony can change. That compression is exactly why this stage waits until dissonance treatment is already secure — a student who has drilled the suspension's three checked steps already hears, inside the seventh, the fall the suspension held apart.

The seventh is one chord wearing four figures, and this stage takes it through all four, root position first. Exercises 237–238 (C major, D minor) give the seventh in root position, where the triad's doubled root falls a step to become the new dissonant tone; in minor the figures ask two things of the bass note at once, the raised third and the falling seventh, tension announced from both directions simultaneously. Exercises 239–240 (G major, A minor) turn the chord onto its leading tone as the 6/5 — now the bass itself must rise its half step home while the seventh, carried in an upper voice, falls independently, two tendency tones pulling in opposite directions out of one sonority. Exercises 241–242 (F major, E minor) take up the 4/3, where the bass walks from the tonic to its own first inversion and the dominant seventh on the second degree is the passing step between them; the minor exercise has to spell the raised third out in full as $\sharp 6/4/3$, because the accidental lands on the sixth above the bass and a bare figure cannot carry it silently. Exercises 243–244 (B $\flat$ major, G minor) put the seventh into the bass itself as the 4/2 — the

obligation transfers with it, so the bass that just carried the dissonance is now the voice obliged to fall a step into the next chord's first inversion, its own raised leading tone marked $\sharp 4/2$ in the minor exercise.

Exercises 245–246 tour the whole chord through all four positions inside one bass line, the seventh held while the bass climbs beneath it until the harmony finally changes and the deferred obligation comes due. Exercise 247 shows the seventh entering three different ways – prepared, in passing, freely struck – and falling by step regardless of how it arrived: the entrance changes, the exit never does. Exercise 248 closes the stage on the deceptive resolution, where V7 resolves not to the tonic but to the submediant. Every tendency tone in the chord keeps its promise, the leading tone rises, the seventh falls; the only promise broken is the bass's own, and that is what a deceptive cadence actually is.

12 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 237 • V7 in root position — C major

The dominant seventh in root position: the triad takes its seventh as the doubled root falls a step, and the new tone must fall again into the tonic chord.

Gradus Figured-Bass Corpus, bass-237 — C major



Patterns: **GVL-036** • **GVL-011** • **GVL-035**

At the keyboard: carry it into G major, F major. Watch the tenor: G falls to F as the figure 7 appears, then F falls to E as the harmony changes. Two steps down, each one demanded.

Exercise 238 • V7 in root position, minor — D minor

The root-position dominant seventh in minor: the figures carry both the sharp and the 7 – the raised third and the falling seventh, tension from both sides.

Gradus Figured-Bass Corpus, bass-238 — D minor



Patterns: **GVL-036** • **GVL-035** • **GVL-011**

At the keyboard: carry it into A minor, G minor. The dominant carries two accidental-marked duties at once: the sharp pulls C sharp upward, the 7 pushes G downward. Feel the chord being stretched from both ends.

Exercise 239 • V7 in 6/5 — G major

The 6/5: the dominant seventh standing on its leading tone. The bass itself must rise a half step, while the seventh falls in an upper voice.

Gradus Figured-Bass Corpus, bass-239 — G major



Patterns: **GVL-036** • **GVL-035** • **GVL-011**

At the keyboard: carry it into C major, D major. The left hand has the leading tone and must resolve it: F sharp under the hand rises into G while the tenor's C falls to B.

Exercise 240 • V7 in 6/5, minor — A minor

The 6/5 in minor, where the bass stands on the raised leading tone – printed on the staff, not in the figures – and rises home.



Patterns: **GVL-036 · GVL-035 · GVL-011**

At the keyboard: carry it into E minor, D minor. The accidental lives on the staff this time, not in the figures – the bass note itself is G sharp, and the 6/5 above it needs no marking.

Exercise 241 · V7 in 4/3 — F major

The 4/3 as a passing chord: the bass walks from the tonic to its first inversion, and the dominant seventh on the second degree is the step between.

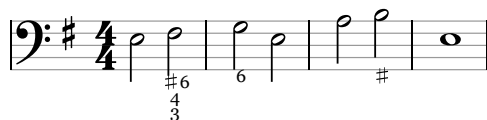


Patterns: **GVL-036 · GVL-007 · GVL-035**

At the keyboard: carry it into C major, G major. Compare this with the passing 6/4 from the six-four stage: same bass walk, same weak beat – but now the passing chord carries a seventh, and two voices are obligated instead of none.

Exercise 242 · V7 in 4/3, minor — E minor

The 4/3 in minor, written out in full as $\sharp 6/4/3$ – the accidental that raises the dominant's third falls on the sixth above the bass, so the shorthand will not do.



Patterns: **GVL-036** · **GVL-007** · **GVL-035**

At the keyboard: carry it into A minor, B minor. Read the long figure from the top down: sharp sixth, fourth, third. The sharp is D sharp – the leading tone hiding in the middle of the stack.

Exercise 243 · V7 in 4/2 — Bb major

The 4/2: the seventh slips into the bass in passing, and the bass inherits its obligation – down a step, onto the first inversion.



Patterns: **GVL-036** · **GVL-018** · **GVL-007**

At the keyboard: carry it into F major, Eb major. The right hand does not move while the bass slips through the seventh – two quarter notes of pure left-hand obligation: take the dissonance, pay it.

Exercise 244 · V7 in 4/2, minor — G minor

The 4/2 in minor, figured #4/2: the raised leading tone now sits a fourth above the bass-borne seventh, and the figure must say so.



Patterns: **GVL-036 · GVL-018 · GVL-035**

At the keyboard: carry it into D minor, C minor. The sharp in $\sharp 4/2$ is F sharp – the tenor already holds it when the bass slips underneath, and it rises the moment the bass lands.

Exercise 245 • The V7 tour — all four figures — C major

The tour: one dominant seventh through all four positions, the bass climbing its own chord while the seventh is held – the obligation deferred until the harmony finally changes.

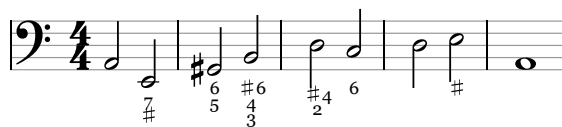


Patterns: **GVL-036 · GVL-033 · GVL-011**

At the keyboard: carry it into G major, F major. The soprano's F is struck once and held through three figures. Say each figure aloud as the bass moves under it: seven, six-five, four-three – the same tone, re-named by the bass.

Exercise 246 • The V7 tour — all four figures, minor — A minor

The tour in minor, where every position must account for the raised third: sharp beside the 7, plain under the leading-tone bass, $\sharp 6$ in the middle of the stack, $\sharp 4$ over the seventh.



Patterns: **GVL-036 · GVL-033 · GVL-035**

At the keyboard: carry it into E minor, D minor. One chord, four spellings of the same sharp. Follow G sharp through the figures: beside the 7, onto the staff, into the #6, into the #4 – the accidental moves through the stack as the bass moves through the chord.

Exercise 247 · Entries of the seventh — G major

Three ways in, one way out: the seventh entering prepared, in passing, and freely – and falling by step every single time.

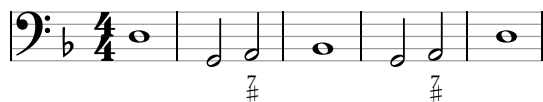


Patterns: **GVL-036 · GVL-002 · GVL-011**

At the keyboard: carry it into C major, F major. Three cadences, three different approaches to the same C: held over from the subdominant, walked down from D, struck from nowhere. The fall afterward is identical every time.

Exercise 248 · V7 deceptive resolution, minor — D minor

The deceptive resolution with the seventh aboard: V7 resolves to the submediant, every tendency tone keeping its promise – the promise broken is only the bass's.



Patterns: **GVL-036 · GVL-017 · GVL-035**

At the keyboard: carry it into A minor, G minor. Play both halves and notice the right hand barely changes: the deception and the true close resolve the same three obligations — only the left hand chooses differently.

Stage 8 • Bass motions and sequences

Falling fifths, the chain of sevenths, rising 5–6, falling thirds, streams

How do bass motions become sequences?

Every stage before this one worked a single chord or a single close. Stage 8 moves the same vocabulary at phrase length: a bass pattern repeats itself a step or a third at a time, carrying the harmony through a stretch of departure before a cadence spends the motion it has gathered. A sequence is movement heard at a larger scale — the same pull-and-resolve logic of a single suspension or seventh, recurring, so the ear tracks not one arrival but a repeated pattern of small departures each resolving into the next.

The falling-fifths circle, Exercises 249–250 (C major, then E minor), is the complete picture: every chord the key owns, visited once, bound together by the common tones the upper voices carry from link to link, with the single diminished fifth in the bass keeping the whole circle inside the key rather than spiraling out of it. Add a seventh to every chord in that circle and the sequence stops needing outside help to keep moving — Exercise 251 is the chain of sevenths, where each seventh is prepared by the chord before it and resolves directly into the chord after, one obligation passed hand to hand down the whole line. Exercise 252 pushes the idea a step further, into the suspended chain the suspensions of Stage 6 promised without yet being able to deliver: a 4–3 suspension riding the same falling fifths, each seventh held past the new bass so it strikes as a fourth and falls late. Only a seventh can prepare a fourth that way, which is exactly why this chain had to wait for the stage where the dominant seventh was already secure.

Not every sequence falls. Exercises 253–254 (G major, D minor) climb: a bass that wants to rise cannot carry parallel triads without producing the parallel fifths voice-leading forbids, so over each bass tone the fifth turns into a sixth before the bass moves, and that sixth becomes the next tone's fifth in turn —

the rising 5–6, which in the minor exercise climbs from the third degree all the way to the dominant’s doorstep and hands itself to a cadential 6/4. Exercises 255–256 (F major, E minor) run the sixth-chord stream at speed, six first inversions in quarter notes sliding in parallel until the dominant arrives and stops them. Exercises 257–258 close the stage with falling thirds, the gentlest of the five engines: each chord keeps two tones of the one before it, so the sequence changes color more than location, gathering weight slowly until a cadence spends it – and in the minor exercise the chain’s natural last step would land on a diminished chord, so the bass turns the harmony over rather than let the sequence walk into that trap.

Read a sequence the way you would read a single suspension, only stretched across many bars: identify the interval that is repeating, and you can predict where the bass is going before it gets there.

10 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 249 • Falling fifths — C major

The falling-fifths circle, complete: every chord in the key visited once, the upper voices binding the chain with common tones, the one diminished fifth in the bass holding the circle inside the key.

Gradus Figured-Bass Corpus, bass-249 — C major



Patterns: **GVL-045** • **GVL-027** • **GVL-011**

At the keyboard: carry it into G major, F major. Watch the left hand alternate falling fifths and rising fourths to stay in register – and feel the one strange leap, F down to B: the seam that keeps the circle from leaving the key.

Exercise 250 • Falling fifths, minor — E minor

The circle in minor: all natural until the end – six diatonic stations, then the sharp arrives with the true dominant and closes what the circle prepared.

Gradus Figured-Bass Corpus, bass-250 — E minor



Patterns: **GVL-045** • **GVL-035** • **GVL-033**

At the keyboard: carry it into A minor, B minor. Six chords with nothing but the key signature under the fingers – then D sharp appears exactly once, at the door of the close.

Exercise 251 • The chain of sevenths — A minor

The chain of sevenths: add a seventh to every chord of the circle and the sequence becomes self-perpetuating – each seventh prepared by the chord before, resolving into the chord after.

Gradus Figured-Bass Corpus, bass-251 — A minor



Patterns: **GVL-046** • **GVL-036** • **GVL-035**

At the keyboard: carry it into D minor, E minor. The right hand moves one finger at a time, alternating: alto falls, then soprano, then alto. The dissonance is passed finger to finger down the whole chain.

Exercise 252 • The chain of sevenths, suspended 4–3 — C major

The suspended chain – the 4–3 over falling fifths that GVL-006 promises: each seventh held past the new bass, striking as a fourth, falling late. Only a seventh can prepare these fourths; that is why this chain waited for this stage.

Gradus Figured-Bass Corpus, bass-252 – C major



Patterns: **GVL-046 · GVL-006 · GVL-001**

At the keyboard: carry it into G major, F major. Same chain as before, but every resolution arrives late: the bass lands first and the held tone leans against it for half a bar before falling. Play both chains in a row and hear time itself become the ornament.

Exercise 253 · The rising 5–6 – G major

The rising 5–6: a bass that wants to climb cannot carry parallel triads, so over each tone the fifth becomes a sixth before the bass moves – and the sixth turns into the next tone’s fifth.

Gradus Figured-Bass Corpus, bass-253 – G major



Patterns: **GVL-047 · GVL-027 · GVL-011**

At the keyboard: carry it into C major, F major. The soprano is a ladder: step up over the standing bass, stand still while the bass climbs to meet you, step up again. Neither voice ever moves at the same moment as the other.

Exercise 254 · The rising 5–6, minor – D minor

The rising 5–6 in minor, climbing from the third degree to the dominant’s doorstep – where the cadential 6/4 receives the sequence and turns it into a close.

Gradus Figured-Bass Corpus, bass-254 — D minor



Patterns: **GVL-047** · **GVL-012** · **GVL-035**

At the keyboard: carry it into A minor, G minor. The climb delivers the bass onto the dominant carrying the tonic chord above it – the sequence walks straight into the cadential 6/4 and the close does the rest.

Exercise 255 • Sixth-chord stream in quarters — F major

The sixth-chord stream at speed: six first inversions in quarter notes, the whole texture sliding in parallel until the dominant stops it.

Gradus Figured-Bass Corpus, bass-255 — F major



Patterns: **GVL-048** · **GVL-033** · **GVL-011**

At the keyboard: carry it into C major, G major. The same stream you learned in halves, now at walking speed. The outer voices slide in parallel; only the inner doubler has to think.

Exercise 256 • Sixth-chord stream in quarters, minor — E minor

The minor stream at speed, running the natural scale from tonic to supertonic before the sharp gathers it into a cadence.



Patterns: **GVL-048** · **GVL-033** · **GVL-035**

At the keyboard: carry it into A minor, D minor. Every quarter note is in the key signature until the soprano lifts D to D sharp over the dominant – one semitone converts the whole descent into an arrival.

Exercise 257 • Falling thirds — Eb major

Falling thirds: each chord keeps two tones of the one before, so the harmony changes color more than place – motion that gathers weight until a cadence spends it.



Patterns: **GVL-049** · **GVL-011** · **GVL-027**

At the keyboard: carry it into Bb major, Ab major. Count what the hand keeps at each chord change: two fingers of three. Falling thirds are the gentlest journey in the key – until the dominant asks for payment.

Exercise 258 • Falling thirds, minor — A minor

Falling thirds in minor, where the chain's last step would land on the diminished chord – and the bass turns the harmony over instead of stepping in.



Patterns: **GVL-049** · **GVL-033** · **GVL-035**

At the keyboard: carry it into E minor, D minor. The chain reaches the fourth degree and stops falling: one finger rises a step instead, and the diminished chord arrives standing safely on its third.

Stage 9 • Minor-mode specifics

The raised leading tone, the half-diminished and diminished sevenths, the Picardy third

What changes in minor?

Minor is not a second harmonic system standing beside major; it is major's own vocabulary, altered exactly where the cadence needs it altered. The raised leading tone is the whole story, and this stage traces everywhere that one alteration reaches — not as a separate list of minor-mode chords bolted onto what came before, but folded into the same diminished and half-diminished sonorities the raised seventh degree creates wherever it appears.

Exercises 259–260 (A minor, G minor) start with the diminished triad standing on the raised leading tone itself, figured #6, where both of its restless tones resolve by step and the bass carries the tone doubled. Exercise 260 names the two homes that same raised tone occupies within a single phrase: in the bass, as the dominant's first inversion, and inside the #6 chord above another bass note — never doubled in either. Exercises 261–262 (D minor, E minor) move to the half-diminished seventh on the second scale degree, minor's own predominant, whose seventh enters as a common tone held over from the chord before and falls onto the raised third of the dominant that follows; in its 6/5 position, Exercise 262, that same seventh is held straight through a cadential 6/4 as the suspended fourth, the classic approach to a minor-mode close. Exercises 263–264 (A minor, D minor) go one step further, to the fully diminished seventh: Exercise 263 builds it on the raised leading tone itself, four voices carrying four different tones and the bass marked with its own accidental, resolving onto a tonic whose third, not its root, is doubled. Exercise 264 takes the same chord's 6/5 position, standing on the second scale degree, and

strikes it twice – once falling to the tonic in root position, once rising into the tonic’s own first inversion, the tritones inside it bending to fit whichever destination is asked of them.

Exercise 265 closes on a Picardy third, then confirms it twice more with a minor subdominant turning to face a tonic whose third the $\sharp$ has brightened to major. Exercise 266 asks a related question in Phrygian form – a half-step fall onto the dominant that leaves the phrase open – before answering it, too, on a major tonic. Exercise 267 isolates the underlying mechanism at its simplest: one held bass note, one voice inflected, and the figure $\sharp$ is the entire event that turns a minor dominant into the true one. Exercise 268 closes the stage with the melodic-minor ascent, where the soprano cannot climb unaided – the sixth and seventh degrees both need raising in turn, each announced by its own figure, before the line can reach the tonic in a believable half-and-whole-step climb.

Everything in this stage traces back to one fact about the dominant: minor does not own it without alteration. The bare accidental that keeps performing that alteration, stage after stage, is itself the next stage’s whole subject.

10 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 259 • The diminished triad in first inversion — A minor

The diminished triad in its home position: standing on its third, figured $\sharp 6$, the bass doubled and both restless tones resolving by step.



Patterns: **GVL-033 · GVL-035**

At the keyboard: carry it into D minor, E minor. The soprano doubles the bass at the diminished chord – the one tone in it with nowhere urgent to go. Feel the two outer fingers holding the frame while G sharp leans underneath.

Exercise 260 · Two homes of the leading tone — G minor

The two homes of the raised leading tone below the tonic: in the bass as V6, and inside the #6 chord – never doubled in either.

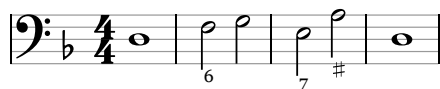


Patterns: **GVL-033 · GVL-034 · GVL-035**

At the keyboard: carry it into D minor, C minor. F sharp appears three times in three guises: under the hand as the bass of V6, inside the #6 stack, and in the closing dominant. It is never in two fingers at once.

Exercise 261 · Half-diminished seventh — D minor

The half-diminished seventh on the second degree – minor's own pre-dominant, its seventh prepared as a common tone and falling onto the raised third of V.



Patterns: **GVL-036** · **GVL-035**

At the keyboard: carry it into A minor, G minor. The alto holds one D through four chords, then falls a half step. The whole exercise exists for that one semitone – the seventh of iiø7 becoming the leading tone's neighbor.

Exercise 262 • Half-diminished 6/5 — E minor

The half-diminished 6/5 – the classic approach to the cadence: its seventh is held straight through the cadential 6/4 as the suspended fourth, and falls onto the sharp.



Patterns: **GVL-036** · **GVL-012**

At the keyboard: carry it into A minor, D minor. The tenor's E is struck once and owned for four chords: chord tone, seventh, suspended fourth, and only then D sharp. Play the tenor alone first and hear one tone change its meaning three times.

Exercise 263 • Diminished seventh — A minor

The diminished seventh on the raised leading tone: the bass carries the accidental on the staff, four voices carry four different tones, and the resolution doubles the third of the tonic.



Patterns: **GVL-036 · GVL-035 · GVL-033**

At the keyboard: carry it into D minor, E minor. The diminished seventh needs no figure accidentals at all here: the sharp lives on the bass note itself, and every upper tone is in the key signature. Read the 7 and trust the staff.

Exercise 264 · Diminished seventh 6/5 — D minor

The diminished seventh's 6/5, standing on the second degree: struck twice, once falling to the tonic root and once rising to its first inversion — the tri-tones bending to fit.



Patterns: **GVL-036 · GVL-035**

At the keyboard: carry it into A minor, G minor. The long figure reads from the top: sharp six, five. The sharp is C sharp — the chord's buried root — and the same hand shape resolves two different ways as the bass chooses its exit.

Exercise 265 · Picardy third at the plagal close — E minor

The Picardy third: the exercise closes, then the minor subdominant confirms it twice against a tonic whose third the # has turned major.

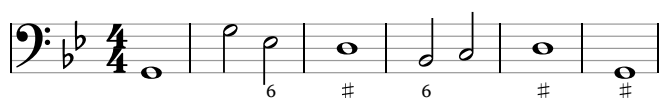


Patterns: **GVL-016 · GVL-035**

At the keyboard: carry it into A minor, D minor. Play the last three chords slowly: C natural in the sub-dominant, G sharp in the tonic. The minor mode keeps its own color to the very end — only the final chord itself is brightened.

Exercise 266 · Picardy third at the Phrygian close — G minor

The Phrygian question and the brightened answer: the half-step fall onto the dominant leaves the phrase open, and the reply closes it on a major tonic.

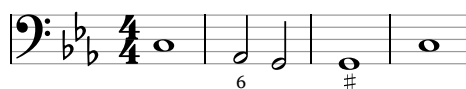


Patterns: **GVL-015 · GVL-035**

At the keyboard: carry it into D minor, C minor. Two half-step falls onto D — E flat in the bass, then E flat in the soprano — and at the very end B natural instead of B flat. The question is asked in minor's darkest colors; the answer is brighter than the question deserved.

Exercise 267 · Minor dominant inflection — C minor

The minor dominant becoming the true dominant over one held bass note: the third above it inflects in a single voice, and the figure # is the whole event.



Patterns: **GVL-041 · GVL-054**

At the keyboard: carry it into G minor, D minor. One finger moves one half step – B flat to B natural – and the chord under your hand changes from a place the music might rest to a place it cannot. Hold everything else still and listen to what one semitone buys.

Exercise 268 · Melodic minor ascent — D minor

The rising line minor cannot sing unaided: the sixth and seventh degrees are raised in turn – each announced by a figure – so the soprano climbs to the tonic in whole and half steps.



Patterns: **GVL-038 · GVL-035**

At the keyboard: carry it into A minor, G minor. The soprano climbs A, B natural, C sharp, D – the melodic minor ascent, one raised tone per figure. Play the same climb with B flat and hear the augmented second the accidentals exist to prevent.

Stage 10 • Bare accidentals as figures

A lone #, ♭ or ♮ altering the third above the bass

What does a lone #, ♭ or ♮ mean?

A figure standing by itself, with no number attached, still says something exact: raise or lower the third above this bass note by a semitone. That third is the tone that decides major from minor, so a bare accidental is the smallest possible figure carrying the largest possible consequence. This stage isolates the sign from everything around it — six exercises, three signs, one interval each time — so you read a lone #, ♭ or ♮ correctly no matter how far the key signature has already committed you to something else.

Exercise 269 puts the point as sharply as it can be put. In the deep flat key of F minor, a bare # over the dominant does not ask for a literal sharp at all: the sign means a semitone up from what the key already gives, and what the key gives above this dominant is E ♭ — so the sharp's whole product is E natural, a raising sign whose result carries no sharp on the page. Exercise 270 pairs the same convention with a device already familiar from Stage 6: the 4-# figure over a dominant in C minor tells the suspended fourth to fall its usual step, and what it falls onto is whichever tone the # actually demands in that key — here B natural, three flats in the signature notwithstanding.

The bare ♭ works in reverse: a semitone down from whatever the key already supplies. Exercise 271 (C major) uses it after a close to borrow the minor subdominant — the exact mirror image of the Picardy third from Stage 9, darkening instead of brightening. Exercise 272 (G major) catches the same subdominant mid-transformation: one voice inflects E down to E ♭ under a bare ♭ before falling its own half step onto the dominant, major dissolving into minor inside a single chord.

The raising figure's two spellings

This collection's own convention is to write a raising figure as $\sharp$ even in a flat key, because the sign names the semitone, not the letter. But where that raise happens to land on the exact pitch that cancels one of the key's own flats, forcing a $\sharp$ onto the page would look wrong, so the collection writes the sign as it actually sounds: a $\natural$. Exercises 273 and 274 put the two spellings side by side. Exercise 273 (G minor) uses the $\natural$ to raise the third above the bass, striking one of the key's own flats off the letter as it climbs, the line reaching the tonic in a mix of whole and half steps. Exercise 274 (C minor) needs both hands inside a single rising line – a $\natural$ that cancels the key's own E $\flat$, and, a step later, a $\sharp$ that lifts B $\flat$ to B natural. Read the two together and the rule stops being an exception you memorize and becomes what it always was: one grammar, spelled to match whatever the key happens to be holding.

6 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 269 • The $\sharp$ that demands a natural — F minor

The $\sharp$ in a deep flat key: it means "a semitone up from the key," so over this dominant it demands E natural – a sharp figure whose product carries no sharp at all.

Gradus Figured-Bass Corpus, bass-269 — F minor



Patterns: **GVL-035** • **GVL-011**

At the keyboard: carry it into C minor, B $\flat$ minor. Read the $\sharp$ and play E natural. The sign names a distance, not a letter: one semitone up from the E flat this key supplies.

Exercise 270 • The 4-# pair — C minor

The 4-# pair over the dominant: the suspended fourth falls one semitone, and what it lands on is whatever tone the # demands — here B natural, three flats notwithstanding.

Gradus Figured-Bass Corpus, bass-270 — C minor



Patterns: **GVL-035** • **GVL-012**

At the keyboard: carry it into G minor, F minor. The alto's C is held from the first chord and falls onto B natural. In this key the resolution of the suspension and the manufacture of the leading tone are the same finger movement.

Exercise 271 • The bare ♭ — borrowed iv — C major

The bare ♭ : a semitone down from the key. Over the subdominant after the close it borrows the minor iv — the Picardy third's mirror image.

Gradus Figured-Bass Corpus, bass-271 — C major



Patterns: **GVL-016** • **GVL-035**

At the keyboard: carry it into G major, F major. Play the last three chords twice: once ignoring the ♭, once obeying it. The plain subdominant confirms; the darkened one consoles.

Exercise 272 • The subdominant melting to minor — G major

The subdominant melting from major to minor over a held bass: one voice inflects E to E ♭ under the bare ♭, then falls its half step onto the dominant.



Patterns: **GVL-041 · GVL-011**

At the keyboard: carry it into C major, D major. One finger slides E to E flat while everything else stands still – then that same finger falls again onto D. Two semitones, one voice, and the whole color of the phrase turns.

Exercise 273 • The ♭ cancelling the key's flat — G minor

The ♭ as the flat-key hand writes a raised third: it strikes the key's flat off the letter, and the soprano climbs to the tonic in whole and half steps.

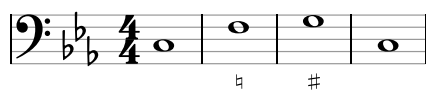


Patterns: **GVL-038 · GVL-035**

At the keyboard: carry it into C minor, D minor. The same climb bass-268 made with two sharps, written in the flat-key hand: a ♭ lifts E flat to E natural, then a # makes F sharp, and the soprano walks home.

Exercise 274 • The ♭ and # together — C minor

The two hands side by side in one climb: a ♭ cancels the key's E ♭, a # lifts B ♭ to B ♮ — different signs, the same grammar, one rising line.



Patterns: **GVL-038 · GVL-035**

At the keyboard: carry it into F minor, G minor. Say each figure aloud before playing it: natural, sharp. The first cancels a flat the key put there; the second raises a flat the key put there. Both mean "the third, one semitone higher than you were told."

Stage 11 • Non-dominant sevenths

ii7, IV7, vi7 and iii7 – and the standalone dominant ninth

What about ii7, IV7 and the ninth?

Stage 7 taught you one seventh – the dominant’s – and made its obligation absolute: struck as a dissonance, it falls by step no matter what chord surrounds it. Stage 11 asks whether you believed that claim generally or only about V7. Every seventh chord built on a diatonic degree carries the same falling seventh, and this stage puts four more of them in your hand: the supertonic seventh (Exercise 275, C major), the subdominant seventh (Exercise 277, F major), and the mediant and submediant sevenths worked in succession (Exercise 278, D major) – iii7 falling into vi7, vi7 into ii7, each seventh prepared by the chord before it and released into the chord after. These are the pre-dominant sevenths, the chords a phrase passes through on its way to the close rather than the chord the close is built on, and they behave exactly as Stage 7 predicted: the seventh is a directed event, not a color, and it resolves on schedule regardless of which degree owns it.

Exercise 276 works the supertonic seventh’s outer inversions – the 4/3 passing between two statements of the tonic, the 4/2 assembled over a held bass that inherits the fall when the bass itself moves on – and Exercise 281 repeats the subdominant seventh in root position and 6/5, the same four tones read from two different floors, the major seventh still falling into the dominant both times. Exercise 282 restates the whole ladder in a new key with the seventh handed from voice to voice – tenor, alto, tenor – three preparations, three strikes, three falls, before the dominant finally closes the sentence. None of this is new law. It is the falling-seventh obligation, proven portable across every degree that can carry one.

The ninth that owes nothing to its own bass

Exercises 279 and 280 introduce a genuinely new sound: the dominant ninth, standing alone, figured 9/7 over a bass that keeps moving underneath it. This is the fault line the Design chapter names openly. Stage 6 already gave you a 9 – the 9–8 suspension, prepared on a weak beat, struck against a static bass, resolved down to the octave before the harmony changes. The ninth here needs none of that apparatus. It is a chord in its own right, and its fall is owed not to its own bass but to the harmony that follows it – in minor (Exercise 280, A minor) the same 9/7 figures carry the mode’s darker second, prepared here by the subdominant and spent twice before the phrase lets go.

The working test is the bass, not the interval. If the 9 sits over a bass that has stopped moving to let a suspension prepare and resolve, you are inside Stage 6’s grammar. If the bass is already moving when the 9 arrives, you are here – read it as a chord, voice it as a chord, and let its fall arrive with the harmony that follows rather than over its own bass. Stage 12 asks a related but opposite question: what happens to figures like these when the bass refuses to move at all.

8 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 275 • Supertonic seventh — C major

The supertonic seventh, root position and 6/5: the pre-dominant workhorse, its seventh prepared as a common tone and falling into the dominant’s third.

Gradus Figured-Bass Corpus, bass-275 — C major



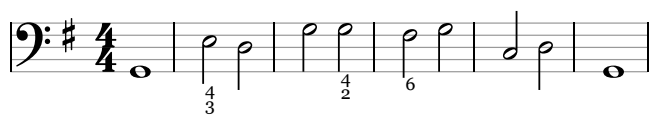
Patterns: **GVL-036 · GVL-011**

At the keyboard: carry it into G major, F major. The tenor tells the whole story twice: C prepared, C become a seventh, C falling to B, C restored. Two spellings of the same chord, one obligated tone.

Exercise 276 · Supertonic seventh inversions — G major

The supertonic seventh's outer inversions: the 4/3 passing between tonic chords, and the 4/2 assembled over a held bass that then inherits the fall.

Gradus Figured-Bass Corpus, bass-276 — G major



Patterns: **GVL-036 · GVL-011**

At the keyboard: carry it into C major, D major. At the 4/2 the bass does not move — the chord changes above it until the held tone finds itself a seventh, and then it must fall. The oldest trick in the partimento book.

Exercise 277 · Subdominant seventh — F major

The subdominant seventh: a major seventh above the bass, prepared by the tonic's own third, pressing into the dominant with the brightest dissonance the key owns.

Gradus Figured-Bass Corpus, bass-277 — F major



Patterns: **GVL-036 · GVL-011**

At the keyboard: carry it into C major, Bb major. The formula returns in the second half; let the hands prove they know it. The alto's A is the seventh both times — struck as a held common tone, spent as a falling step.

Exercise 278 • Mediant and submediant sevenths — D major

The seventh spread down the whole ladder: iii7, vi7 and ii7 in succession, each seventh prepared by the chord before and falling into the chord after.

Gratus Figured-Bass Corpus, bass-278 — D major



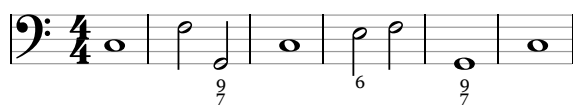
Patterns: **GVL-036** • **GVL-046**

At the keyboard: carry it into G major, A major. Three sevenths, three colors — minor seventh on iii, on vi, on ii — and one identical obligation. Name each chord aloud as its seventh falls.

Exercise 279 • Dominant ninth — C major

The standalone dominant ninth — a chord, not a suspension: figured 9/7 over a moving bass, needing no resolution over its own bass, owing its fall to the next harmony.

Gratus Figured-Bass Corpus, bass-279 — C major



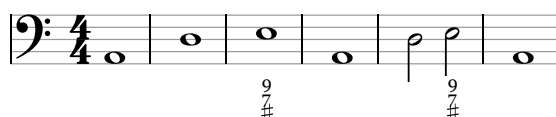
Patterns: **GVL-036** • **GVL-011**

At the keyboard: carry it into G major, F major. Two strikes, two voicings: first the ninth sits in the tenor, then on top where the later style loved it. Both times it falls a step into the tonic chord — never over its own bass.

Exercise 280 • Dominant ninth, minor — A minor

The dominant minor ninth: the same 9/7 figures with minor's dark second – the ninth a semitone over the root's octave, prepared here by the subdominant and twice spent.

Gradus Figured-Bass Corpus, bass-280 – A minor



Patterns: **GVL-036** · **GVL-035**

At the keyboard: carry it into D minor, E minor. Strike it again; the ache does not dull. F against E, a ninth up – minor's own second – while G sharp pulls the other way beneath it.

Exercise 281 · Subdominant seventh 6/5 – Bb major

The subdominant seventh in root position and 6/5: the same four tones from two floors, the major seventh falling into the dominant both times.

Gradus Figured-Bass Corpus, bass-281 – Bb major



Patterns: **GVL-036** · **GVL-011**

At the keyboard: carry it into F major, Eb major. The alto holds the same D through both strikes – the seventh at the first, the same tone renamed by a lower floor at the second – and both times it falls to C. One finger, two figures, one law.

Exercise 282 · The seventh ladder – G major

The ladder again in a new key, the seventh passed from voice to voice: tenor, alto, tenor – prepared, struck, and fallen three times before the dominant ends the process.



Patterns: **GVL-036 · GVL-046**

At the keyboard: carry it into C major, D major. Watch the seventh change hands: tenor at iii7, alto at vi7, tenor again at ii7. The obligation is passed like a weight – whoever holds it, falls.

Stage 12 • Pedal point

Figures changing over a stationary bass: tonic and dominant pedals

How do figures work over a held bass?

Every stage so far has trusted the bass to carry the harmony's true motion — to be the note the figures are measured from, the fundamental the upper voices are heard against, exactly as the opening chapter of this book argues. Stage 12 withdraws that trust for six exercises. The bass holds one pitch, tonic or dominant, and refuses to move while the harmony above it argues its way through chords that plainly do not belong to that stationary note.

Exercise 283 states the plain case: a tonic pedal in C major that enters as a consonance, holds while the subdominant and then the full dominant seventh sound against it, and leaves the phrase as the same consonance it never stopped being — even though, for two bars, it was harmonically wrong for almost everything happening above it. Exercise 284 repeats the idea in A minor, where the dominant's stack over the drone carries its raised third inside the figures themselves ($\sharp 7/4/2$), the pedal darkening every chord it holds beneath. Exercise 287 pushes the idea furthest: a whole neighborhood of harmony — subdominant, supertonic, dominant seventh — stands in turn on one tonic pedal, each spelled as a full stack ($6/4$, $6/4/2$, $7/4/2$) rather than abbreviated, so nothing about the true chord above is left for you to guess.

Exercises 285 and 286 hold the dominant instead of the tonic — the Ponte, met here as a pedal device; Stage 13 will give it its formal job inside the phrase. The harmony stands on the dominant and waits, alternating its own chord with a tonic six-four suspended above it, gathering the seventh as it goes; in D minor (286) the raised third returns with every dominant stack over the held bass, but the six-four between them carries no accidental at all, because the sharp belongs to the chord and not to the ground beneath it. And Exercise 288 performs a small act of ear-opening: the double cadence you al-

ready realized as a formula, back in Stage 4, is revealed here as nothing more than a short dominant pedal – six-four, suspended fourth, resolution, the gathering seventh – all sitting over one held fifth degree you never noticed was refusing to move.

The figures in this stage describe motion the bass will not make. Every chord above still has its own place on the gradient – the subdominant still restless, the dominant seventh’s tritone still wanting its resolution – but the foundation beneath them holds its arrival and does not answer. Read a pedal exercise by treating the figures as naming the true harmony above, not the single pitch actually sounding, and trust that pitch to return to consonance on its own schedule once the argument overhead has finished.

6 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 283 • Tonic pedal — C major

The tonic pedal: the bass enters as a consonance, holds while the subdominant and the full dominant seventh sound against it, and leaves as the consonance it never stopped being.

Gradus Figured-Bass Corpus, bass-283 — C major



Patterns: **GVL-010** • **GVL-008**

At the keyboard: carry it into G major, F major. The left hand plays one note for four bars. Everything the right hand does – neighbor chord, full dominant seventh – is measured against that unmoving ground.

Exercise 284 • Tonic pedal, minor — A minor

The tonic pedal in minor: the dominant's stack over the ground carries its sharp inside the figures — $\sharp 7/4/2$ — and the drone darkens everything it holds.

Gratus Figured-Bass Corpus, bass-284 — A minor



Patterns: **GVL-010** • **GVL-035**

At the keyboard: carry it into D minor, E minor. The sharp rides inside the stack: $\sharp 7$ names G sharp, a seventh above the ground. Find it before playing — over a pedal, accidentals hide in the middle of figures.

Exercise 285 • Dominant pedal (Ponte) — G major

The Ponte: the harmony stands on the dominant and waits, alternating its own chord with the tonic six-four above the held bass, gathering the seventh as it goes.

Gratus Figured-Bass Corpus, bass-285 — G major



Patterns: **GVL-052** • **GVL-010**

At the keyboard: carry it into C major, D major. Nothing progresses; that is the point. Count how long the left hand stands on D, and feel the pull home sharpen each time the seventh returns.

Exercise 286 • Dominant pedal (Ponte), minor — D minor

The Ponte in minor: the sharp returns with every dominant stack over the held bass, and the six-four between them carries none – the accidental belongs to the chord, not the ground.

Gradus Figured-Bass Corpus, bass-286 — D minor



Patterns: **GVL-052 · GVL-010**

At the keyboard: carry it into A minor, G minor. Watch the sharp blink on and off: present at every dominant stack, absent at every six-four. One bass note, two chords, and the accidental tells you which one is sounding.

Exercise 287 · Tonic pedal — the full stacks — F major

The whole neighborhood over one drone: subdominant, supertonic and dominant seventh each stand on the tonic pedal, spelled as full stacks — 6/4, 6/4/2, 7/4/2.

Gradus Figured-Bass Corpus, bass-287 — F major



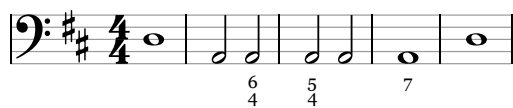
Patterns: **GVL-010 · GVL-036**

At the keyboard: carry it into C major, Bb major. The supertonic melts into the dominant seventh by one tenor step — 6/4/2 becomes 7/4/2 as D moves to E. Over a drone, whole harmonies change hands one finger at a time.

Exercise 288 · Dominant pedal — the double cadence — D major

The double cadence heard as what it always was – a short dominant pedal: six-four, suspended fourth, resolution and the gathering seventh, all over the held fifth degree.

Gradus Figured-Bass Corpus, bass-288 – D major



Patterns: **GVL-052 · GVL-013**

At the keyboard: carry it into G major, A major. Stage 4 taught these stations as a cadence formula; play them now as a pedal and hear that they were always the same thing – a dominant refusing to move until everything above it has finished leaning.

Stage 13 • Schemata

Monte, Fonte, Ponte as recognized, named formulas

What are Monte, Fonte and Ponte?

Stage 8 already handed you the engines of tonal motion — falling fifths, the chain of sevenths, the rising 5–6, falling thirds — as bare mechanisms, patterns the bass falls into and the ear learns to expect. Stage 13 takes three schemes of that kind, gives them the names the eighteenth century actually used, and puts them to work at the scale of a phrase rather than a single sequence. These are Riepel's schemata: the Monte, the Fonte, and the Ponte you already met holding still under Stage 12's pedal exercises.

The Monte (Exercise 289, C major) climbs: a two-chord model — an applied dominant resolving up a fourth — stated once and restated a step higher, the bass walking do–fa, re–sol, each rung an arrival immediately superseded by the next. Exercise 290 repeats the shape with the inflection relocated to a different voice, the tenor's own C becoming C# as the second rung arrives, so the climbing gesture is heard in the line as well as in the bass. The Fonte runs the opposite direction and lands somewhere: Exercise 291 gives an applied 6/5 resolving down into the supertonic's minor color, then the identical gesture a step lower resolving into the tonic itself — what the tradition calls the well, because it is a descent that always finds the floor. Exercise 292 restates the pairing in a new key after a double bar, both models' soprano lines falling exactly as the sevenths they carry require. The Ponte (Exercise 293, F major) is now given its formal job: the first phrase reaches the dominant, the bridge stands there — six-four, gathering seventh, the same stationary tension you realized without a name in Stage 12 — and the reprise crosses back over into home.

Exercise 294 asks for all three in the order the tradition actually used them: the Monte climbing toward the dominant, the Ponte standing on it as the phrase's double bar, the Fonte finding the tonic again on the far side. Heard as

a single shape, the three schemata trace the whole arc this collection keeps calling movement – departure that keeps re-arriving further from home, a held maximum of distance, and a paired descent that always resolves. Nothing in the individual chords is new: the applied dominants driving the Monte and the Fonte resolve exactly as their seventh chords and sixth chords always have, by the obligations Stages 7 and 3 already taught your hand. What is new is recognizing the shape from a bar or two of bass line – climbing in short repeated units, standing still on the dominant, or paired and descending – before you have realized a single note, so the schema tells you what to expect rather than the other way around.

6 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 289 • Monte — C major

The Monte: a two-chord model – an applied dominant resolving up a fourth – stated and restated one step higher, the bass climbing do–fa, re–sol.

Gradus Figured-Bass Corpus, bass-289 — C major



Patterns: **GVL-050** • **GVL-036**

At the keyboard: carry it into G major, F major. Riepel's mountain: the same effort, one rung higher. Say the bass aloud – do, fa; re, sol – and hear each rise powered by its own seventh.

Exercise 290 • Monte (second key) — G major

The Monte again with the inflection in a different voice: the tenor's C becomes C $\sharp$ in its own line as the second rung arrives.

Gradus Figured-Bass Corpus, bass-290 — G major



Patterns: **GVL-050 · GVL-036**

At the keyboard: carry it into C major, D major. Watch the tenor at the second rung: C held from the subdominant chord, then C sharp in the same finger. The Monte never hands its chromatic work to a neighbor voice.

Exercise 291 · Fonte — C major

The Fonte: an applied 6/5 resolving down into the supertonic's minor color, then the same gesture one step lower resolving into the tonic — the well that re-finds home.

Gradus Figured-Bass Corpus, bass-291 — C major



Patterns: **GVL-051 · GVL-036**

At the keyboard: carry it into G major, F major. The bass itself does the chromatic work: C rises to C sharp in its own line, leans into D, and the whole gesture repeats a step lower on B leaning into C. Down into shadow, back into light.

Exercise 292 · Fonte (second key) — G major

The Fonte after the double bar: the same paired descent in a new key, the sopranos of both models falling as the sevenths they carry resolve.



Patterns: **GVL-051** · **GVL-036**

At the keyboard: carry it into C major, D major. Play the soprano alone: D held and dropped to C, C held and dropped to B. The Fonte's descent is audible in one voice before you add the rest.

Exercise 293 • Ponte — F major

The Ponte as a named formula: the first phrase reaches the dominant, the bridge stands on it — six-four, gathering seventh — and the reprise crosses over into home.

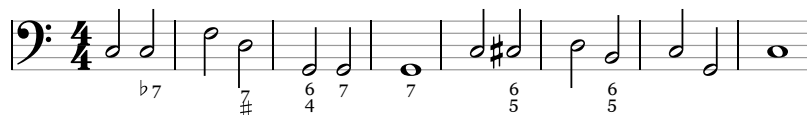


Patterns: **GVL-052** · **GVL-036**

At the keyboard: carry it into C major, Bb major. Feel where the bridge is: the phrase arrives on C and simply stays there while the upper voices lean and gather. The reprise on the other side is the same music the bridge was built to reach.

Exercise 294 • Monte, Fonte, Ponte — C major

The three formulas in their native order: the Monte climbs to the dominant, the Ponte stands on it as the double bar, and the Fonte re-finds the tonic on the far side.



Patterns: **GVL-050 · GVL-051 · GVL-052**

At the keyboard: carry it into G major, F major. Riepel's whole map in eight bars: climb, stand, descend, close. Mark the double bar in your mind at the long dominant seventh — everything before it asks, everything after it answers.

Stage 14 • Modulation

Pivots realized from figures alone; the octave rule in remote keys

How does a figured bass change key?

Modulation, under the account this collection has followed since its opening chapter, is not a visit to somewhere and a return — it is the local home shifting, full stop. There is no persisting old key sitting in the background while the ear tours a new one; there is only the tonal center currently believed in, and a pivot chord that, for one beat, belongs honestly to both beliefs at once. Stage 14 asks you to realize that shift from figures alone — no melody to lean on, only the bass and the accidental that appears beneath it.

The four modulations follow the four closest relationships a key has. To the dominant (Exercise 295, C major), the pivot is the submediant — vi in the home key, ii in the new one — and the first sharp in the figures is the exact instant the shift turns audible; from a flat key (Exercise 296, F major) the same pivot holds, except the raised new leading tone lands on a natural letter, B $\natural$, a bare semitone above the key's own B $\flat$. To the subdominant (Exercise 297, C major) the motion runs the other way: one flat un-crowns the home tonic, a $\flat 7$ figure turns the tonic chord itself into the new key's dominant seventh, and the voice that used to be the leading tone gives up its pull and falls; from a sharp key (Exercise 298, G major) that same $\flat 7$ lowers the key's own F $\sharp$ back to F $\natural$, the soprano walking G, F $\sharp$, F $\natural$, E as the old key is let down rather than abandoned.

The costless slide

The two relative-key modulations are worth setting side by side, because the figures show an asymmetry the ear alone might miss. Moving to the relative minor (Exercise 299, C major; Exercise 300, G major) costs an accidental every time — the subdominant pivots, IV of the home key becoming VI of the

new, and a sharp must manufacture the leading tone minor does not naturally own; in Exercise 300 that sharp is D $\sharp$, foreign to G major's own signature, and it is what makes E minor real. Moving the other way, minor up to its relative major (Exercise 301, A minor; Exercise 302, D minor), asks for nothing: no new accidental appears – the raising sharp simply stops coming, and a note already heard as an unraised seventh becomes the new dominant's root, unaltered. What has to be built by hand in one direction is already there, unbuilt, in the other.

Exercises 303 and 304 close the stage by testing whether the Rule of the Octave learned in Stage 2 was ever really about any key in particular. It was not: 303 carries the same harmonized scale, the same assignments of root-position and sixth-chord harmony, into B major's five sharps; 304 carries the descending Rule four flats deep into A $\flat$ major, where the 4/2 still arrives on the falling fourth degree and the bass still pays the seventh it carries. The Rule does not know what key it is in – only your hand has to learn that.

10 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 295 • Modulation to the dominant — C major

To the dominant: the submediant is the pivot – vi of the home key, ii of the new – and the first $\sharp$ in the figures is the moment the journey becomes audible.

Gratus Figured-Bass Corpus, bass-295 — C major



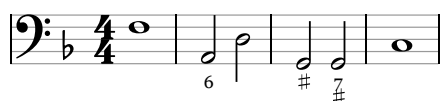
Patterns: **GVL-042** · **GVL-035**

At the keyboard: carry it into F major, G major. Play to the third bar and stop: nothing has left home yet. The $\sharp$ under the next bass note is the pivot turning – F sharp exists only in the key you are about to be in.

Exercise 296 • Modulation to the dominant (flat key) — F major

To the dominant from a flat key: the same pivot, and the $\sharp$ that raises the new leading tone lands on a natural letter – B $\natural$, one semitone up from the key's B $\flat$.

Gradus Figured-Bass Corpus, bass-296 — F major



Patterns: **GVL-042** · **GVL-035**

At the keyboard: carry it into B $\flat$ major, C major. Stage 10's lesson pays its way: the $\sharp$ means a semitone up from the key, so the new leading tone is B natural. Read the distance, not the letter.

Exercise 297 • Modulation to the subdominant — C major

To the subdominant: one $\flat$ un-crowns the home tonic – the b7 figure turns I into the new key's dominant seventh, and the old leading-tone voice falls.

Gradus Figured-Bass Corpus, bass-297 — C major



Patterns: **GVL-042** · **GVL-041**

At the keyboard: carry it into G major, F major. The tenor tells the whole story in three notes: B natural, B flat, A. The old leading tone is demoted in its own line, and the key it served is suddenly somebody's dominant.

Exercise 298 • Modulation to the subdominant (sharp key) — G major

To the subdominant from a sharp key: the b7 lowers the key's own F# back to F ♮ — the soprano walks G, F#, F ♮, E as the old key is let down gently.

Gradus Figured-Bass Corpus, bass-298 — G major



Patterns: **GVL-042** · **GVL-041**

At the keyboard: carry it into D major, C major. The soprano's four descending semitone-and-step moves are the modulation: G, F sharp, F natural, E. Play that line alone before adding the rest.

Exercise 299 • Modulation to the relative minor — C major

To the relative minor: the subdominant pivots — IV of the home key, VI of the new — and the # manufactures the leading tone the minor mode never owns.

Gradus Figured-Bass Corpus, bass-299 — C major



Patterns: **GVL-042** · **GVL-035**

At the keyboard: carry it into G major, F major. The soprano's G rises to A, then falls a semitone onto G sharp — the same letter, recruited by a new key. One accidental converts brightness into pathos.

Exercise 300 • Modulation to the relative minor (second key) — G major

The same descent into the relative minor from G major: the pivot is C, and D# — a sharp the signature never promised — makes E minor real.



Patterns: **GVL-042 · GVL-035**

At the keyboard: carry it into C major, D major. Both cadences use the same two half steps – D sharp rising to E in the soprano, the bass falling B to E. Minor is entered the way it is always entered: by manufacturing the pull.

Exercise 301 · Modulation to the relative major — A minor

From minor to the relative major: no new accidental at all – the # simply stops coming, and the unraised seventh becomes the new dominant's root.



Patterns: **GVL-042 · GVL-036**

At the keyboard: carry it into D minor, E minor. Watch what does NOT happen: after the first cadence, no more sharps. G natural walks in as an ordinary bass note and turns out to be a dominant. The absence is the event.

Exercise 302 · Modulation to the relative major (second key) — D minor

The same costless slide from D minor to F major: the pivot is the minor subdominant, the new dominant needs no accidental, and the close is suddenly bright.

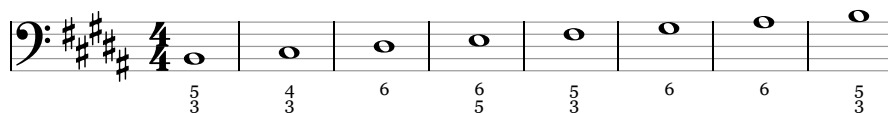


Patterns: **GVL-042** · **GVL-036**

At the keyboard: carry it into A minor, G minor. One accidental in the whole exercise, and it belongs to the OLD key. Everything after the double bar of the mind is played off the plain signature.

Exercise 303 • Octave rule in remote keys, ascending — B major

The Rule of the Octave carried to five sharps: the same harmonized scale, the same figures, and a hand that must now find A $\sharp$ without hesitating.



Patterns: **GVL-042** · **GVL-043**

At the keyboard: carry it into E major, F $\sharp$ major, A major. This is what the Rule was memorized FOR. If the hand knows the pattern and not just the notes, five sharps cost nothing: the figures are identical to C major's.

Exercise 304 • Octave rule in remote keys, descending — A $\flat$ major

The descending Rule four flats deep: the 4/2 still arrives on the falling fourth degree, and the bass still pays the seventh it carries — in any key whatsoever.



Patterns: **GVL-042 · GVL-044**

At the keyboard: carry it into Eb major, Db major, F major. Name each figure aloud before playing it in the new key. The descent's engine – the 4/2 on the fourth degree, resolving down – sounds exactly as it did with no flats at all.

Stage 15 • Chromatic figures

The Neapolitan, the augmented sixths, applied dominants, mixture

How are chromatic chords figured?

Stage 14 taught you to change key: a pivot chord belonging to two keys carries the bass across, and the old tonic is left behind. Stage 15 does something stranger — it borrows color from outside the key without ever relocating home. The Neapolitan sixth, the three augmented sixths, the chain of applied dominants, and the deceptive resolution onto a borrowed submediant are the tradition's vocabulary for chords that reach past the diatonic boundary and pull back inside it, all within a single phrase. They are the farthest tones on this collection's gradient of distance from home, placed here, after fourteen stages of secured diatonic and modal work, because the stability hierarchy needs to be fully in the ear before hearing how far it can be stretched without the phrase losing its way.

The Neapolitan comes first (Exercise 305 in A minor, Exercise 306 in D minor): a $\flat 6$ figure over the fourth degree builds the flattened supertonic in first inversion, and its dark second degree walks down through the cadential $6/4$ onto the raised third at the close — the darkest color in the collection resolving through the same six-four every ordinary cadence uses. Then the three augmented sixths, drilled as a family because they share one mechanism: the augmented interval itself closes outward, the bass falling a semitone while the raised tone rises a semitone, both converging on the dominant's octave. The Italian (Exercise 307) is the plainest form, third doubled; the French (Exercise 308) adds the second degree to make the full $\sharp 6/4/3$ stack, approached from the subdominant's own first inversion by sharpening a single tone; the German (Exercise 309, and again spelled in major at Exercise 310) is the fullest, $\sharp 6/5$, and carries the family's famous trap — its fifth above the bass

must pass through the cadential 6/4 on the way to the dominant, or it lands in forbidden fifths against a bass moving, at that instant, in exactly the same direction.

The second half leaves the augmented sixths for two other ways of reaching outside the key. Exercise 311 chains applied dominants in elision, each chord's falling seventh landing precisely on the next chord's raised third, so the made leading tones climb the circle of fifths into roots the key does not own. Exercise 312 does the same with a single chord, the applied diminished seventh of the dominant, four tendency tones converging on one target. Exercises 313 and 314 close the stage with the deceptive resolution's darkest form: V7 rising a semitone not into the ordinary submediant but into the flattened one, a chord the key never owned, the refusal heavier than the plain deceptive cadence could make it.

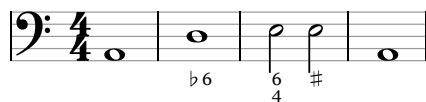
Work each of these chords as a named pull rather than a spelling to be memorized. Ask where the chord wants to go before you voice a note of it – the augmented sixths close outward onto an octave, the applied leading tones climb, the borrowed submediant darkens a refusal – and the voice leading follows almost without your choosing it. Stage 16 will take the figures away entirely; recognizing a Neapolitan or a German sixth by ear, from a bare bass, is what this stage is quietly preparing you to do.

10 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 305 • Neapolitan sixth — A minor

The Neapolitan sixth: the $\flat 6$ figure over the fourth degree builds the flattened supertonic in first inversion, and its dark second degree walks down through the cadential 6/4 onto the sharp.

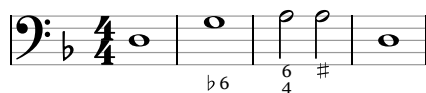


Patterns: **GVL-012 · GVL-035**

At the keyboard: carry it into D minor, E minor. The soprano walks the whole story: B flat, A, G sharp – the flattened second degree stepping down through the six-four onto the leading tone. Never leap that B flat straight to G sharp; the diminished third is a written interval, not a sung one.

Exercise 306 · Neapolitan sixth (second key) — D minor

The Neapolitan in D minor: E ♭ under the ♭ 6 figure, the fourth degree doubled beneath it, and the same stepwise descent through the six-four onto C#.



Patterns: **GVL-012 · GVL-035**

At the keyboard: carry it into A minor, G minor. The chord under the hand is an ordinary major triad – E flat major – standing in a key that owns none of its brightness. That borrowed calm a half step above the tonic is the whole Neapolitan effect.

Exercise 307 · Italian sixth — A minor

The Italian sixth: #6 over the sixth degree, the third doubled, and the augmented interval closing outward – bass down a semitone, raised tone up one – onto the dominant's octave.



Patterns: **GVL-041** · **GVL-035**

At the keyboard: carry it into D minor, E minor. Two semitones closing in opposite directions at once: F falling in the left hand, D sharp rising under the right. The augmented sixth exists to spring open onto the octave.

Exercise 308 • French sixth — A minor

The French sixth: the full stack $\sharp 6/4/3$ — the Italian chord plus the second degree — approached from the subdominant's own first inversion by sharpening one tone.

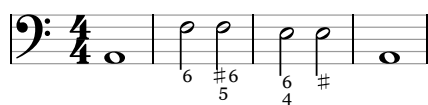


Patterns: **GVL-041** · **GVL-012**

At the keyboard: carry it into D minor, E minor. One finger sharpens and the chord changes nationality: the subdominant's sixth chord becomes French when D becomes D sharp and B joins the stack. Read the long figure from the top: sharp six, four, three.

Exercise 309 • German sixth — A minor

The German sixth: $\sharp 6/5$, the fullest of the three — and its famous trap: the fifth above the bass must ride through the cadential $6/4$, or it falls into forbidden fifths with the bass.



Patterns: **GVL-041** · **GVL-012**

At the keyboard: carry it into D minor, E minor. Play the German chord straight to the dominant once, and listen: the C and the F fall in parallel fifths. Then play it as written – the C held through the six-four – and hear why the tradition takes the long way home.

Exercise 310 • German sixth in major — C major

The German sixth in major, where the spelling needs both hands: #6 for the raised tone, ♭5 for the borrowed one – two signs, one chord, approached by the bass's own chromatic fall.



Patterns: **GVL-041** · **GVL-012**

At the keyboard: carry it into G major, F major. Count the chromatic moves: the bass slides A to A flat, the soprano lifts E to F sharp, and after the spring the alto un-borrows E flat back to E natural. Every one stays in its own voice.

Exercise 311 • Applied dominant chain — C major

Applied dominants in an elided chain: each chord's falling seventh lands on the next chord's raised third, and the made leading tones climb the circle rung by rung into new roots.



Patterns: **GVL-041** · **GVL-036**

At the keyboard: carry it into G major, F major. Follow the sevenths down and the sharps up: D falls onto C sharp, G falls onto F sharp, while G sharp, C sharp and F sharp each rise into a new root. Two laws, one machine.

Exercise 312 • Applied diminished seventh — C major

The applied diminished seventh: vii[°]7 of V, its sharp on the staff and its diminished seventh under a $\flat 7$ figure — four tendency tones converging on the dominant.



Patterns: **GVL-041** · **GVL-036**

At the keyboard: carry it into G major, F major. The bass climbs F, F sharp, G — its own chromatic line — while the alto darkens F to E flat above it. A diminished seventh is four voices all owing semitones, and every debt here is paid.

Exercise 313 • Flat submediant deception — C major

The deceptive resolution onto the flattened submediant: V7 rises a semitone into a chord the key never owned — $\flat 5$ in the figures, the third doubled, the refusal darker than vi could make it.



Patterns: **GVL-017 · GVL-036**

At the keyboard: carry it into G major, F major. The seventh falls as it always must — but it falls onto E flat, a tone from another world. Hold the fourth chord a moment before moving on: this is the Romantic century's favorite door.

Exercise 314 · Flat submediant deception (second key) — G major

The same borrowed refusal in G major: E $\flat$ under the bass, B $\flat$ under the $\flat$ 5, and the $\flat$ 6-to-5 semitone spending the deception the way minor's own cadences do.



Patterns: **GVL-017 · GVL-036**

At the keyboard: carry it into C major, D major. Sharp key, flat borrowing: the $\flat$ 5 lowers B to B flat in a signature that was raising F the whole time. The signs serve the pull, not the key.

Stage 16 • Unfigured bass

A bare bass: supply the figures yourself, then realize them

What if the bass has no figures?

The figures disappear. Everything Stage 2 through Stage 15 taught you through a printed symbol, you must now supply for yourself before you can voice a chord — Stage 16 is Part II's own examination, sitting exactly where C.P.E. Bach described his father's teaching moving: pure four-part thoroughbass, then upper voices over a given bass, then inventing the harmony a bare bass implies. Nothing new is taught here. Every accidental in these eight exercises is derivable from what the first fifteen stages already drilled; what changes is that no one tells you which one applies.

Two exercises restate the plainest resource you have. Exercise 315, a bare step-wise ascent in D major, is answered entirely by the Rule of the Octave you memorized at Stage 2 — the Rule is the answer, and the task is simply to write the figures it supplies before realizing them. Exercise 316 gives you the minor descent you have already played once with its figures printed, now stripped, so the accidentals must come from memory rather than the page. But a bass rarely obeys the Rule's plain assignment everywhere, and two exercises test the engines that override it: Exercise 319, a bass climbing by step with each tone struck twice, where the doubling itself is the tell — only the rising 5–6 sequence from Stage 8 fits that shape, and the second strike of every pair writes a 6 the Rule alone would never supply; and Exercise 320, a bass falling in fifths through an entire minor key, where the circle from Stage 8 needs almost no figures at all, and the one real decision is where the raised leading tone finally belongs.

Two more exercises test cadence recognition against a running line: Exercise 317 hides three formulas from Stage 4 inside one major bass — a leading tone asking for its 6, a 5-to-6 step that can only mean a deceptive close, a dominant

that needs its 7 at the end – and Exercise 318 does the same in minor, adding the Phrygian half-step fall and the suspended fourth resolving under a sharp. The stage ends with two comprehensive tests, Exercises 321 and 322, weaving several stages together: half the Rule of the Octave into a diatonic descent to a supertonic seventh and a suspended close in major, a raised ascent through a half close and the half-diminished 6/5 to a Picardy final in minor.

Without a printed figure to name where the harmony sits on the gradient of distance from home, you have to read that distance off the bass line itself. Walk each bass degree by degree assuming the Rule of the Octave’s default assignments, and let the exceptions – a doubled tone, a leap, a half step in the wrong place – announce which of the small number of recognizable engines has actually arrived. Note the print convention this stage holds to: the bass on the page is bare, and the figures you would have supplied live only in Part IV’s realizations, so there is nothing to glance at until you commit. What Stage 17 asks next is a different kind of unlabeled work – not which chord, but what shape the music takes in motion once you have already built it.

8 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 315 • Unfigured: the octave rule, ascending — D major

A bare stepwise bass, rising an octave: the Rule of the Octave IS the answer – write the figures the Rule supplies, then realize what you wrote.

Gradus Figured-Bass Corpus, bass-315 — D major



Patterns: **GVL-042** · **GVL-043**

At the keyboard: carry it into G major, A major, C major. When the figures are silent, the Rule is what the accompanist plays. Say the figures aloud before writing them: five-three, four-three, six, six-five — the ascent recites itself.

Exercise 316 · Unfigured: the octave rule, minor descending — D minor

The bare minor descent: you have played this exact bass with its figures printed — now supply them yourself, remembering which accidental belongs to which chord.

Gradus Figured-Bass Corpus, bass-316 — D minor



Patterns: **GVL-042** · **GVL-054**

At the keyboard: carry it into A minor, G minor, C minor. The test of the descent is the accidentals: natural sixth and seventh degrees on the way down, and a sharp only where the true dominant stands — on the fifth degree and over its inversions.

Exercise 317 · Unfigured: cadence recognition — G major

A bare running bass with three formulas hidden in it: the leading tone asking for its 6, the 5-to-6 step that means deception, and the dominant that needs its 7 at the close.

Gradus Figured-Bass Corpus, bass-317 — G major



Patterns: **GVL-011** · **GVL-017**

Exercise 318 · Unfigured: cadence recognition, minor — D minor

Gradus Figured-Bass Corpus, bass-318 — D minor



Exercise 319 • Unfigured: the rising 5–6 — F major

Gradus Figured-Bass Corpus, bass-319 — F major



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Exercise 320 • Unfigured: falling fifths, minor — D minor

A bare bass falling in fifths through the whole minor key: the circle needs almost no figures — the one decision is where the sharp finally belongs.

Gradus Figured-Bass Corpus, bass-320 — D minor



Patterns: **GVL-045** • **GVL-035**

At the keyboard: carry it into A minor, G minor. Six chords of plain fives and threes, all natural — the circle suspends the cadential obligations while it runs. The single figure you must supply is the # at the last dominant, where the sequence stops being a sequence.

Exercise 321 • Unfigured: comprehensive — C major

The comprehensive test, major: half the Rule of the Octave, a diatonic descent to the supertonic seventh, and a suspended close — every figure derivable from what the corpus taught.

Gradus Figured-Bass Corpus, bass-321 — C major



Patterns: **GVL-043** • **GVL-001**

At the keyboard: carry it into G major, F major. Work in three passes: the rising half-scale takes the Rule's own figures; the falling fifth from the submediant asks for the supertonic's seventh; and the doubled dominant at the close is the 4–3 announcing itself.

Exercise 322 • Unfigured: comprehensive, minor — A minor

The comprehensive test, minor: the raised ascent to a half close, the half-diminished 6/5 carried through the cadential six-four, and a Picardy final – the accidentals are the examination, and every one is derivable.

Gradus Figured-Bass Corpus, bass-322 – A minor



Patterns: **GVL-053 · GVL-012**

At the keyboard: carry it into D minor, E minor. Every accidental you must supply has a reason you already know: the $\sharp 6/4/3$ on the second degree, the $\sharp$ at each true dominant, and the last $\sharp$ of all – the Picardy third brightening the final chord from the top of the texture.

Stage 17 • Diminution

Opening a block realization into idiomatic texture, by worked model

How does a block realization become music?

Diminution — the passing tones, neighbour tones, and anticipations that open a block realization into an idiomatic texture — closes Part II, and it closes it last for a reason: diminution has no rules. Every earlier stage could be stated as an obligation to check, a doubling or a resolution or a spacing the verifier could enforce to the letter, and Stage 16 proved you could recognize those obligations even with the figures taken away. Diminution will not submit to that kind of teaching. It is craft rather than grammar, and the tradition's real answer to teaching craft was never a rule but a worked model. Each of these six exercises prints its figured bass here as usual; its model in Part IV gives the block realization with a note beneath it narrating the worked diminution — which voice walks, where the passing step falls, what stays plain.

The first two exercises work by passing tone. Exercise 323, in C major, is a realization full of open thirds, and the worked model fills each with the single step between — motion added without one harmony changing underneath it. Exercise 324 carries the idea into A minor with the walking line moved into the tenor, the soprano stepping in only where its block tones stand a third apart. The next two work by neighbour: Exercise 325, in G major, lets a held block tone step off to the tone beside it and return on the weak beats — decoration that goes nowhere, by design — and Exercise 326, in E minor, constrains that decoration so the raised tones never let a neighbour brush an augmented second. The last two work by anticipation, the suspension's mirror: Exercise 327, in F major, has the soprano sound its next tone a quarter early at every barline, borrowing the future where the ear already expects it; and

Exercise 328, the corpus's final exercise, gathers the whole toolkit into one minor cadence – an anticipation at the phrase's join, a passing descent falling into the suspension, and the tonic itself touched early at the close.

None of this changes the chord standing underneath any beat – the harmony stays exactly what Part II already taught you to build. What diminution changes is the melodic surface, dressing it with motion that borrows time from the beat rather than naming a new pull on the gradient. A passing tone fills the distance between two chord tones with the step the harmony implied but never sounded; a neighbour tone steps away from stability and returns with no destination at all; an anticipation is a suspension read backward, lending the future into the present early instead of holding the past into it late. Work each exercise by realizing the block first, then reading the model's note in Part IV against its chords – which tones took a passing or neighbour step, which stayed plain – and making the same kind of choice, not the same notes, in a bass of your own. This is where the collection stops handing you an obligation to verify and starts handing you a demonstration to imitate, and it is the last thing Part II asks of you before Part III hands you nothing but a melody.

6 exercises. Realize each in four voices before consulting its model – the realizations for this stage are collected in Part IV.



Exercise 323 • Diminution: passing tones — C major

Diminution by passing tones: the block realization is full of thirds, and the worked model fills each one with the step between – motion added without one harmony changing.

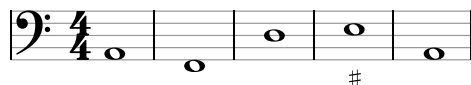


Patterns: **GVL-007 · GVL-027**

At the keyboard: carry it into G major, F major. Play the block first, then the model. Nothing harmonic changed: every added note is a step passed through on a weak beat, connecting two tones the block already owned.

Exercise 324 · Diminution: passing tones, minor — A minor

Passing diminution in minor: the tenor carries the walking line this time, and the soprano moves only where its block tones stand a third apart.

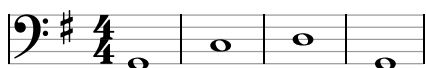


Patterns: **GVL-007 · GVL-035**

At the keyboard: carry it into D minor, E minor. The alto plays the block unchanged – held tones need no apology. Diminution is not a duty owed by every voice; it is interest distributed where the intervals invite it.

Exercise 325 · Diminution: neighbor tones — G major

Diminution by neighbors: each held block tone steps off to the tone beside it and returns on the weak beats – decoration that goes nowhere, on purpose.



Patterns: **GVL-008** · **GVL-027**

At the keyboard: carry it into C major, D major. Every ornament here returns to the tone it left. Prefer the lower neighbor, keep the figure off the strong beat, and a chord held for a bar stops sounding held without ever moving.

Exercise 326 • Diminution: neighbor tones, minor — E minor

Neighbor diminution in minor, where the raised tones constrain the ornaments: the leading tone's neighbors are chosen so no line brushes an augmented second.

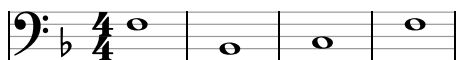


Patterns: **GVL-008** · **GVL-035**

At the keyboard: carry it into A minor, D minor. Notice which tone is never ornamented: the alto's D sharp. A made leading tone has one job, and hanging neighbors on it blurs the very pull it exists to make.

Exercise 327 • Diminution: anticipations — F major

Diminution by anticipation: at each bar line the soprano sounds its next tone a quarter early — the suspension's mirror, borrowing the future where the ear already knows it.

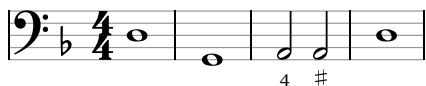


Patterns: **GVL-009** · **GVL-011**

At the keyboard: carry it into C major, Bb major. The suspension holds the past against the present; this figure borrows the future. Feel the difference: the anticipation relaxes the bar line, the suspension leans on it.

Exercise 328 · Diminution: anticipations, minor — D minor

The corpus's last exercise: a minor cadence with the whole toolkit in one model — an anticipation at the join, a passing descent into the suspension, and the tonic touched early at the close.



Patterns: **GVL-009** · **GVL-012**

At the keyboard: carry it into A minor, G minor. Read the soprano's last five notes as a summary of the whole corpus: a step down into the suspension's bar, the held fourth falling onto the sharp, and the tonic sounded a quarter before it is due. Tension made, spent, and foretold.

Melody Stage M1 • Diatonic Melodies

8 given melodies, harmonized downward

How do I harmonize a melody I am given?

For seventeen stages the collection gave you a bass and asked for the voices above it. Here the direction reverses entirely: the soprano is printed, and the bass, the figures, and the inner voices beneath it are all yours to invent. This is not a variation on the earlier stages so much as the other half of the tradition the whole book takes its name from — a collection of given basses and given melodies is one discipline approached from its two opposite ends, and a student who can only harmonize downward, or only upward, has learned half a craft.

Four concepts carry the eight melodies, each drilled twice in different keys so the pattern, not the key, stays with you. Melodies 1 and 2, in C major and F major, give a line that arcs toward the full close: read the shape before writing a note, and a soprano landing $\mathcal{Z}$ - $\hat{\text{I}}$ is asking for V-I underneath it, the close Stage 4 taught you to build from the bass, now recognized from the tune instead. Melodies 3 and 4, in C major and D major, give the full descent from the octave, read from above — stable degrees still take root-position harmony, and the mediant chord shelters the seventh degree on its way down rather than sending it straight to a leading-tone harmony it has not yet earned. Melodies 5 and 6, in F major and G major, give an antecedent that leaps up, sighs back down by step, and stops on $\mathcal{Z}$ — a half close, left open on purpose, its resolution paid by whatever phrase answers it. Melodies 7 and 8, in G major and B $\flat$ major, give a leap the line must repay: underneath it the bass keeps to steps and thirds through first-inversion chords, so the leap stays the melody's own gesture rather than something doubled awkwardly below it.

Through Part II you learned to read a pull out of a printed figure. Here you read the identical pull directly out of the tune, without any figure to confirm it: $\hat{2}$ leaning on $\hat{1}$ is the same gradient collapsing toward home that a V-I figure always described, present or not, and a phrase stopped open on the dominant is a pull left deliberately unresolved, carried across the barline to whatever answers it. The melody was always the audible half of the mechanism the figures describe on paper – this stage simply asks you to hear it without the bass's help first.

Sing each melody before you touch a pencil – an arc heard is found far faster than one stared at on the staff. A bass invented to fit a figure you have not yet chosen will fight you at every join; build the skeleton first, in the order set out below, and it will not. The second melody stage keeps the same working order and adds one complication: a single chromatic tone in the tune that decides the whole chord beneath it.

WORKING DOWNWARD

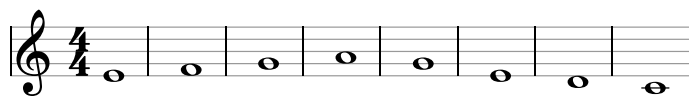
Sing the melody first. Sketch the bass alone against it – contrary motion where the line steps, steps where it leaps – then add the figures your bass implies, and only then fill the inner voices. The model realizations are in Part IV; the figures shown there are part of the answer, not the prompt.



Melody 1 • Melody arc full close — C major

A given melody is harmonized downward: read its arc, find the cadence it implies – the $\hat{2}$ - $\hat{1}$ close asks for V-I beneath it – and build the bass first.

Gradus Figured-Bass Corpus, melody-1 — C major



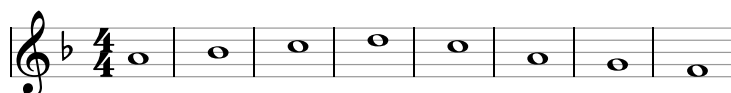
Patterns: **GVL-011** · **GVL-027** · **GVL-033**

At the keyboard: carry it into G major, D major.

Melody 2 · Melody arc full close (second key) — F major

A given melody is harmonized downward: read its arc, find the cadence it implies — the 2-1̂ close asks for V-I beneath it — and build the bass first.

Gradus Figured-Bass Corpus, melody-2 — F major



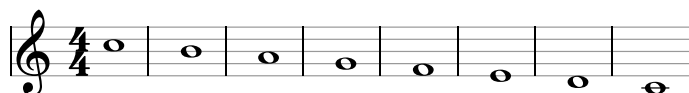
Patterns: **GVL-011** · **GVL-027** · **GVL-033**

At the keyboard: carry it into C major, Bb major.

Melody 3 · Melody descent from the octave — C major

The full descent from the octave, read from above: stable degrees take root-position harmony, and the mediant chord shelters the seventh degree on the way down.

Gradus Figured-Bass Corpus, melody-3 — C major



Patterns: **GVL-011** · **GVL-027** · **GVL-033**

At the keyboard: carry it into D major, F major.

Melody 4 · Melody descent from the octave (second key) — D major

The full descent from the octave, read from above: stable degrees take root-position harmony, and the mediant chord shelters the seventh degree on the way down.

Gradus Figured-Bass Corpus, melody-4 — D major



Patterns: **GVL-011** · **GVL-027** · **GVL-033**

At the keyboard: carry it into C major, G major.

Melody 5 • Melody half close — F major

An antecedent that leaps up, sighs down by step, and stops on 2̣ is asking for the half cadence: the phrase ends on V, open, waiting for its answer.

Gradus Figured-Bass Corpus, melody-5 — F major



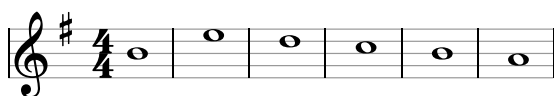
Patterns: **GVL-014** · **GVL-027** · **GVL-033**

At the keyboard: carry it into C major, G major.

Melody 6 • Melody half close (second key) — G major

An antecedent that leaps up, sighs down by step, and stops on 2̣ is asking for the half cadence: the phrase ends on V, open, waiting for its answer.

Gratus Figured-Bass Corpus, melody-6 — G major



Patterns: **GVL-014** · **GVL-027** · **GVL-033**

At the keyboard: carry it into F major, D major.

Melody 7 • Melody leap and fill — G major

A leap in the melody is a debt the line repays by step. Beneath it the bass keeps to steps and thirds through first inversions, so the leap stays the melody's own gesture.

Gratus Figured-Bass Corpus, melody-7 — G major



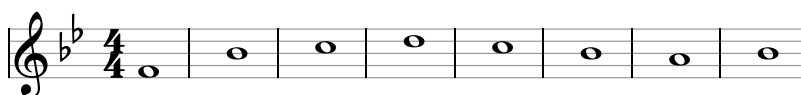
Patterns: **GVL-011** · **GVL-035** · **GVL-027**

At the keyboard: carry it into Bb major, C major.

Melody 8 • Melody leap and fill (second key) — Bb major

A leap in the melody is a debt the line repays by step. Beneath it the bass keeps to steps and thirds through first inversions, so the leap stays the melody's own gesture.

Gratus Figured-Bass Corpus, melody-8 — Bb major



Patterns: **GVL-011** · **GVL-035** · **GVL-027**

At the keyboard: carry it into G major, C major.

Melody Stage M2 • Chromatic Melodies

6 given melodies, harmonized downward

What does an accidental in the melody ask of the harmony?

The first eight melodies stayed diatonic — the soprano moved inside the key, and a cadence type you already knew told you what to build beneath it. This stage removes that safety net. In each of these six melodies exactly one altered scale degree appears, and that lone accidental is not decoration sitting on top of an otherwise ordinary harmonization; it is the harmonization in miniature, naming the one chord able to carry it and, in two of the six, the phrase's whole destination along with it.

Melodies 9 and 10, in C major and F major, place a raised fourth degree in the tune. $\sharp 4$ is a borrowed leading tone, and it announces the applied dominant of V the moment it sounds — it pulls to $\bar{5}$ with exactly the force the ordinary leading tone, $\bar{7}$, pulls to $\bar{1}$ inside the tonic, the same half-step mechanism relocated to a different address in the scale. It is Stage 15's applied-dominant vocabulary, drilled there from the bass upward, met here first in the melody, where the accidental gives away the chord before you have written a single lower voice.

Melodies 11 and 12, in C major and D major, place a lowered sixth degree instead. $\flat 6$ is borrowed from the parallel minor, and it falls onto $\bar{5}$ carrying a weight the plain diatonic sixth never has — the same mixture Stage 15 taught from underneath a figured bass, now recognized as a single darkened tone inside an otherwise bright tune, and no less demanding for arriving unannounced.

Melodies 13 and 14, in C major and F major, do something larger than color a single chord: the line changes home. A pivot chord belonging to both keys carries the phrase across, the new leading tone confirms the arrival, and from that bar forward the old tonic is not where the music stands but only where it remembers having stood. This is Stage 14's modulation logic, built there from a bare bass; here you meet it from the soprano's vantage and must recognize the pivot before you can choose a bass able to carry it.

The working order does not change – but the listening does. Find the accidental before anything else; it has already told you which chord the moment needs, and everything beneath it follows from that single recognition rather than from guesswork. These six melodies close Part III, and with it the given material of the whole collection: everywhere the earlier stages taught you to build a chromatic chord from a printed figure, or to recognize one inside a bare bass, this stage asks you to hear it first in a tune – which is, after all, the direction the ear was working in all along.

WORKING DOWNWARD

Sing the melody first. Sketch the bass alone against it – contrary motion where the line steps, steps where it leaps – then add the figures your bass implies, and only then fill the inner voices. The model realizations are in Part IV; the figures shown there are part of the answer, not the prompt.



Melody 9 • Melody applied dominant — C major

A raised fourth degree in the melody announces the applied dominant: $\sharp 4$ is a borrowed leading tone, and it pulls to $\bar{5}$ exactly as $\bar{7}$ pulls to $\bar{1}$.

Gradus Figured-Bass Corpus, melody-9 — C major



Patterns: **GVL-041** · **GVL-011** · **GVL-035**

At the keyboard: carry it into F major, G major.

Melody 10 • Melody applied dominant (second key) — F major

A raised fourth degree in the melody announces the applied dominant: #4 is a borrowed leading tone, and it pulls to 5 exactly as 7 pulls to 1̇.

Gradus Figured-Bass Corpus, melody-10 — F major



Patterns: **GVL-041** · **GVL-011** · **GVL-035**

At the keyboard: carry it into C major, Bb major.

Melody 11 • Melody borrowed sixth — C major

The lowered sixth degree is borrowed from the parallel minor, and it falls: b6 leans onto 5 with a weight the diatonic sixth never has.

Gradus Figured-Bass Corpus, melody-11 — C major



Patterns: **GVL-041** · **GVL-011** · **GVL-027**

At the keyboard: carry it into D major, G major.

Melody 12 • Melody borrowed sixth (second key) — D major

The lowered sixth degree is borrowed from the parallel minor, and it falls: ♭ 6 leans onto 5 with a weight the diatonic sixth never has.

Gradus Figured-Bass Corpus, melody-12 — D major



Patterns: **GVL-041** • **GVL-011** • **GVL-027**

At the keyboard: carry it into C major, G major.

Melody 13 • Melody modulation to the dominant — C major

The line changes home: a pivot chord that belongs to both keys, then the new leading tone — and from that bar on, the old tonic is a memory.

Gradus Figured-Bass Corpus, melody-13 — C major



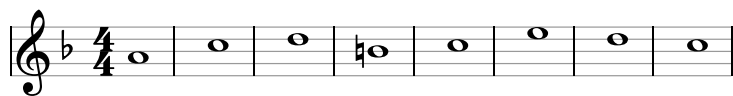
Patterns: **GVL-042** • **GVL-011** • **GVL-035**

At the keyboard: carry it into F major, D major.

Melody 14 • Melody modulation to the dominant (second key) — F major

The line changes home: a pivot chord that belongs to both keys, then the new leading tone — and from that bar on, the old tonic is a memory.

Gradus Figured-Bass Corpus, melody-14 — F major



Patterns: **GVL-042** · **GVL-011** · **GVL-035**

At the keyboard: carry it into C major, G major.

Realizations • Stages 1–8

root position through the sequences

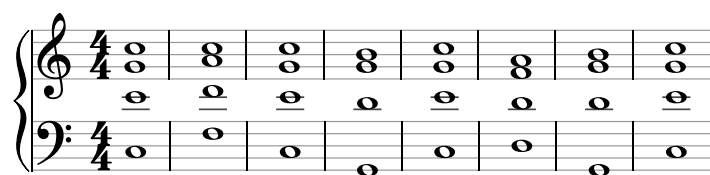
One clean way — never the only way.

Every realization here passed the same machine verification as the exercises themselves: bar arithmetic, ranges, voice order, spacing, parallels between all six voice pairs, agreement between figure and realization, the seventh's resolution, the leading tone's discipline. Compare your own work against the model after you have finished, not before — and where yours differs cleanly, it is not wrong; it is yours.



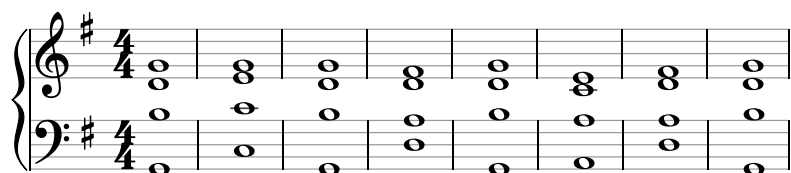
Realization • Exercise 1 • Bass in fifths — C major

Gradus Figured-Bass Corpus, bass-1 — model realization



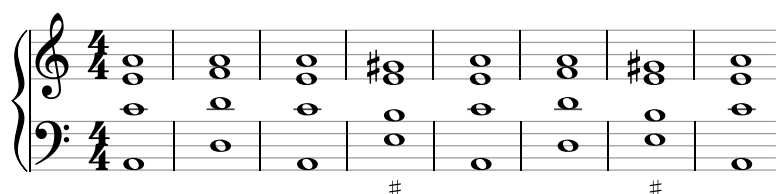
The soprano holds C across the first three chords, so only the inner voices carry the change of harmony.

Realization • Exercise 2 • Bass in fifths — G major



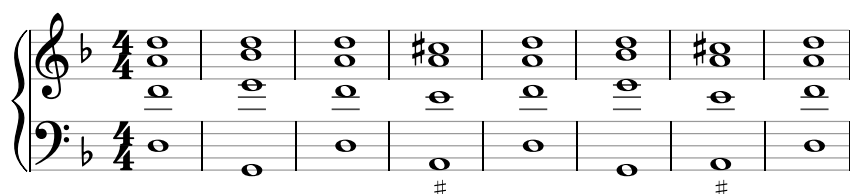
F# is the leading tone: it appears once, never doubled, and rises to G at both closes.

Realization · Exercise 3 · Bass in fifths, minor — A minor



Without the sharp the close would sound modal rather than final; this is why minor carries an accidental the major mode does not need.

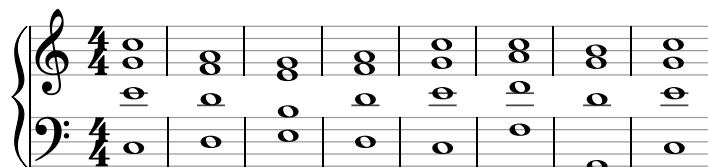
Realization · Exercise 4 · Bass in fifths, minor — D minor



The subdominant is minor, taking B $\flat$ from the key signature. Only the dominant carries an accidental, and the figure announces it.

Realization • Exercise 5 • Conjunct bass — C major

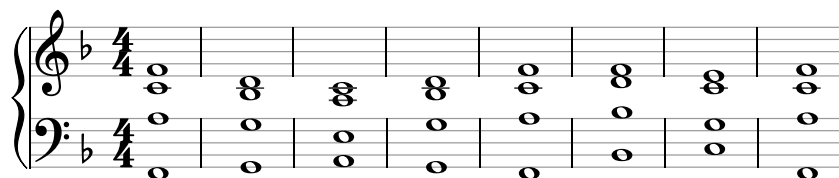
Gradus Figured-Bass Corpus, bass-5 — model realization



The upper voices fall as the bass rises. Contrary motion is what keeps stepwise root-position writing free of parallels.

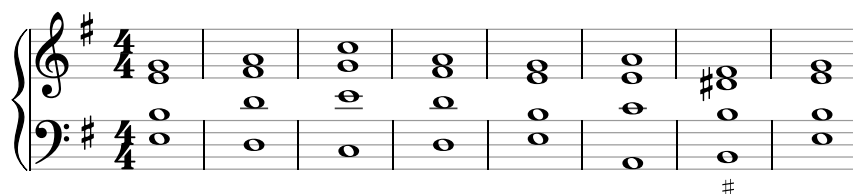
Realization • Exercise 6 • Conjunct bass — F major

Gradus Figured-Bass Corpus, bass-6 — model realization



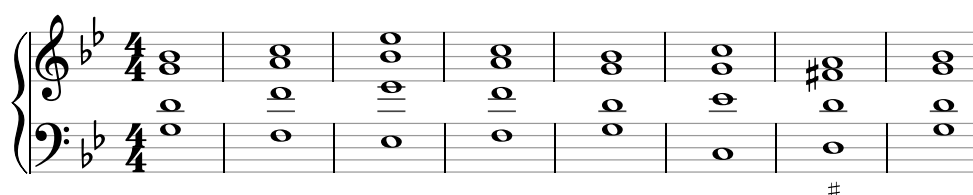
Every accidental here comes from the key signature alone — a whole exercise with nothing for the figures to announce.

Realization • Exercise 7 • Conjunct bass, minor — E minor



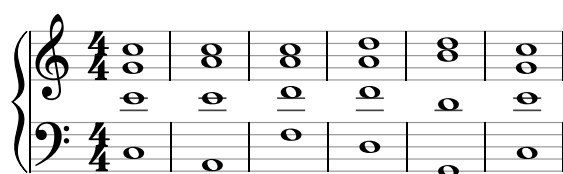
D natural through the body of the exercise, D $\sharp$ only under the dominant – the difference between the natural minor and its cadence.

Realization · Exercise 8 · Conjunct bass, minor — G minor



F natural until the cadence, where the sharp turns it into the leading tone of G.

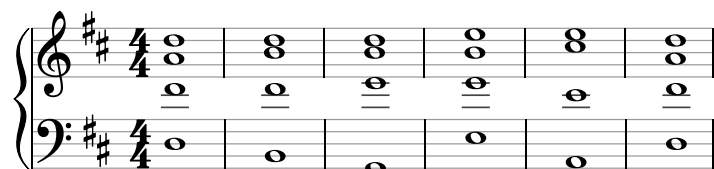
Realization · Exercise 9 · Bass in thirds — C major



Common tones held wherever possible: this is the smoothest progression in the corpus, and the reason falling thirds sound so settled.

Realization • Exercise 10 • Bass in thirds — D major

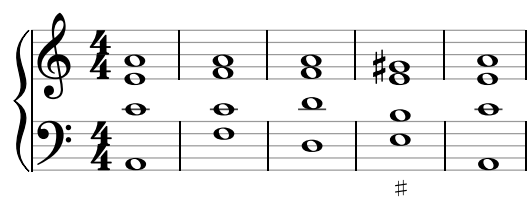
Gradus Figured-Bass Corpus, bass-10 — model realization



C# arrives only at the dominant. With the soprano claiming the close for itself, the alto's leading tone takes the inner-voice license and falls to the fifth — the rise the ear expects is supplied by the soprano's arrival above it.

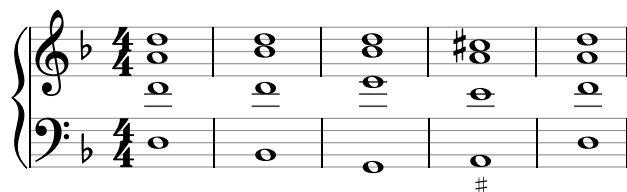
Realization • Exercise 11 • Bass in thirds, minor — A minor

Gradus Figured-Bass Corpus, bass-11 — model realization



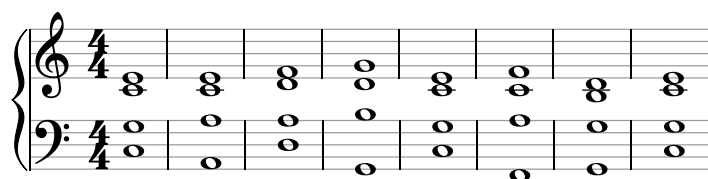
F major is the submediant of A minor and needs no accidental; only the dominant does.

Realization • Exercise 12 • Bass in thirds, minor — D minor



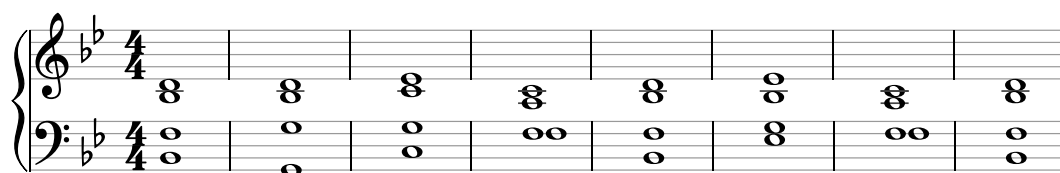
The soprano holds D for three chords while the harmony changes underneath it.

Realization • Exercise 13 • Mixed bass motions — C major



Written low and close, the way a continuo player would take it rather than a choir.

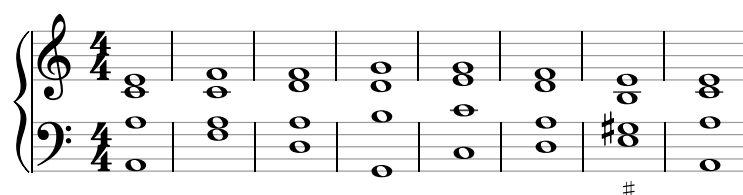
Realization • Exercise 14 • Mixed bass motions — Bb major



Close spacing throughout keeps the three upper voices inside one hand.

Realization • Exercise 15 • Mixed bass motions, minor — A minor

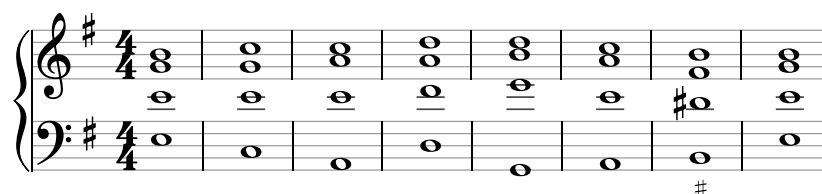
Gradus Figured-Bass Corpus, bass-15 — model realization



The leading tone sits in the tenor here rather than the soprano, and still rises.

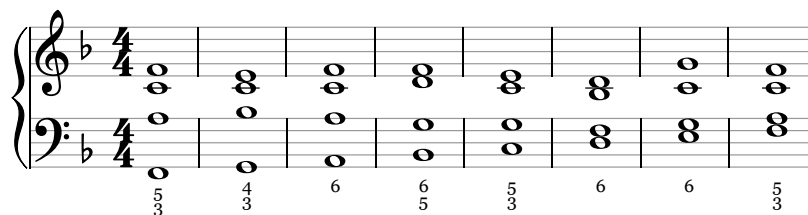
Realization • Exercise 16 • Mixed bass motions, minor — E minor

Gradus Figured-Bass Corpus, bass-16 — model realization



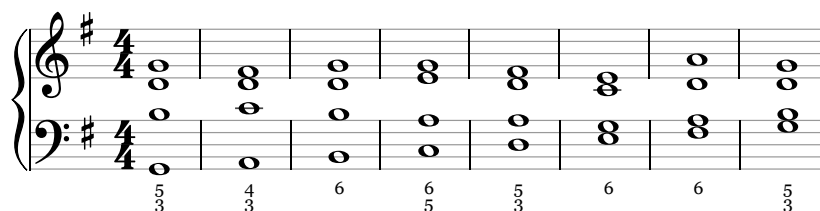
Written in the tenor register: the same harmony, an octave lower than a choir would sing it.

Realization • Exercise 179 • Octave rule — major, ascending — F major



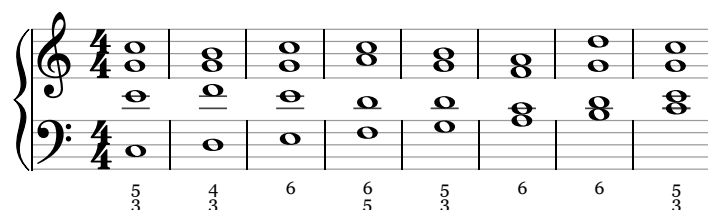
Degrees 1 and 5 take root-position triads; every degree between them takes a sixth. That is the stability gradient in figures — stable degrees carry stable harmony, mobile degrees carry motion.

Realization · Exercise 180 · Octave rule — major, ascending — G major



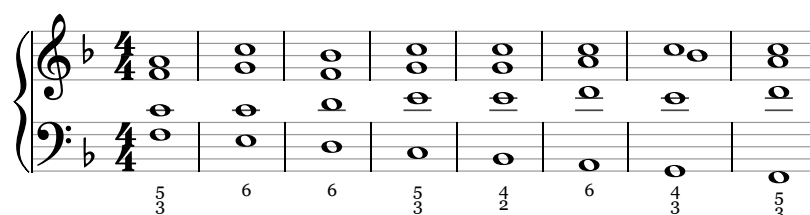
Degrees 1 and 5 take root-position triads; every degree between them takes a sixth. That is the stability gradient in figures — stable degrees carry stable harmony, mobile degrees carry motion.

Realization · Exercise 181 · Octave rule — major, ascending — C major



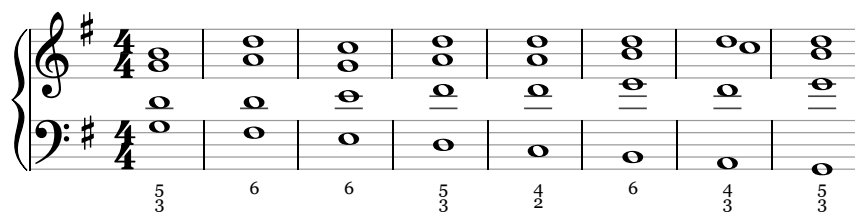
Degrees 1 and 5 take root-position triads; every degree between them takes a sixth. That is the stability gradient in figures — stable degrees carry stable harmony, mobile degrees carry motion.

Realization • Exercise 182 • Octave rule — major, descending — F major



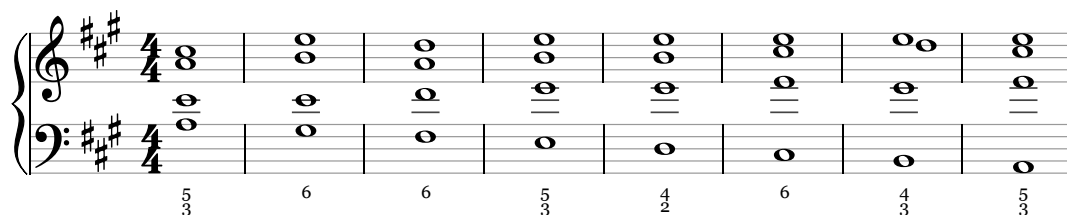
The 4/2 on the descending fourth degree is the pattern's engine: the bass is itself the chordal seventh, so the bass has the resolution to make, stepping down into the sixth chord below it. Note the seventh degree — the bass carries the leading tone there, so the upper voices take the root and fifth and leave it alone.

Realization • Exercise 183 • Octave rule — major, descending — G major



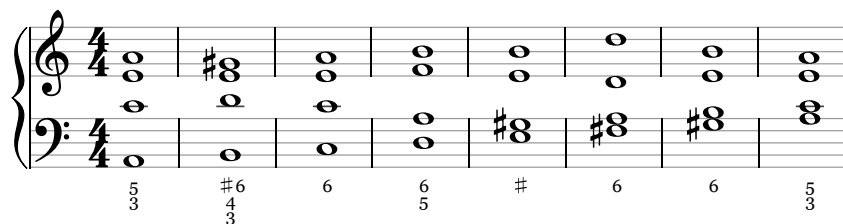
The 4/2 on the descending fourth degree is the pattern’s engine: the bass is itself the chordal seventh, so the bass has the resolution to make, stepping down into the sixth chord below it. Note the seventh degree – the bass carries the leading tone there, so the upper voices take the root and fifth and leave it alone.

Realization · Exercise 184 · Octave rule — major, descending — A major



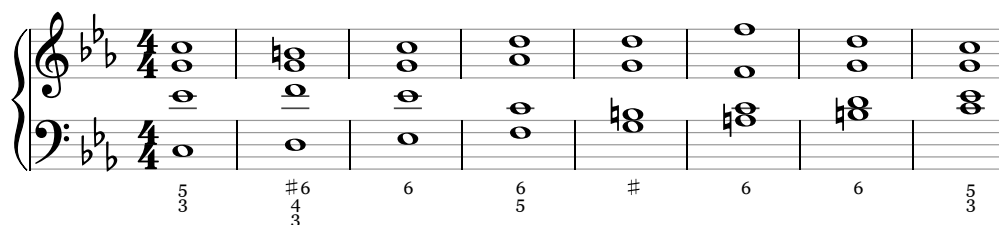
The 4/2 on the descending fourth degree is the pattern’s engine: the bass is itself the chordal seventh, so the bass has the resolution to make, stepping down into the sixth chord below it. Note the seventh degree – the bass carries the leading tone there, so the upper voices take the root and fifth and leave it alone.

Realization · Exercise 185 · Octave rule — minor, ascending — A minor



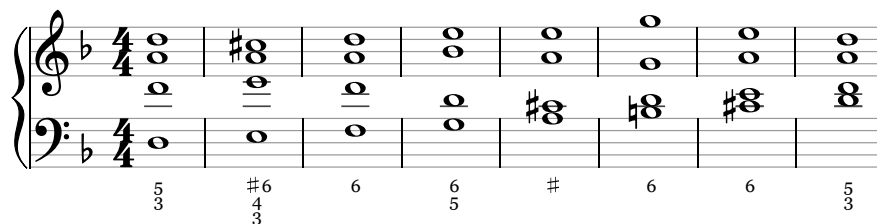
The raised sixth exists to protect the bass: left natural, the step from it to the leading tone would be an augmented second, which no singer would take. The accidental is a repair, not a change of key.

Realization · Exercise 186 · Octave rule — minor, ascending — C minor



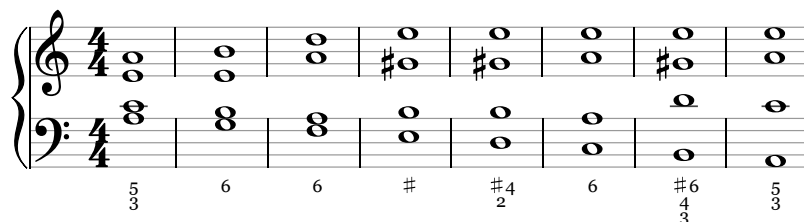
The raised sixth exists to protect the bass: left natural, the step from it to the leading tone would be an augmented second, which no singer would take. The accidental is a repair, not a change of key.

Realization · Exercise 187 · Octave rule — minor, ascending — D minor



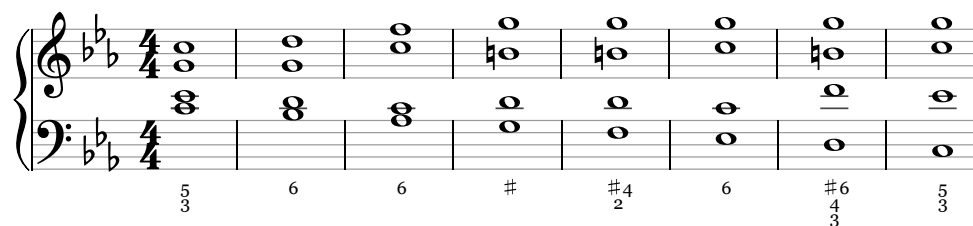
The raised sixth exists to protect the bass: left natural, the step from it to the leading tone would be an augmented second, which no singer would take. The accidental is a repair, not a change of key.

Realization · Exercise 188 · Octave rule — minor, descending — A minor



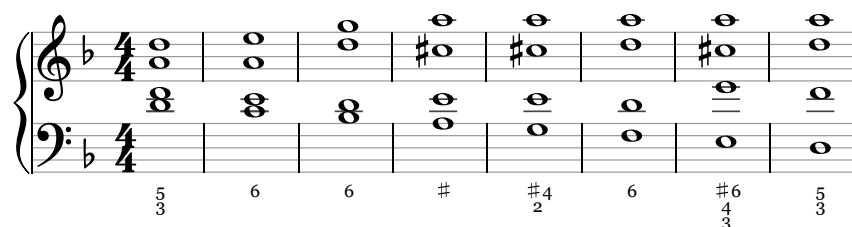
The seventh degree is natural where the chord above it is the minor dominant, and raised where the chord is the true dominant. Read the accidental as belonging to the chord, and the pattern stops looking arbitrary.

Realization · Exercise 189 · Octave rule — minor, descending — C minor



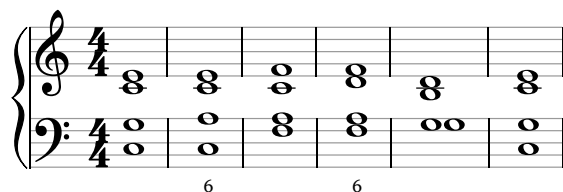
The seventh degree is natural where the chord above it is the minor dominant, and raised where the chord is the true dominant. Read the accidental as belonging to the chord, and the pattern stops looking arbitrary.

Realization · Exercise 190 · Octave rule — minor, descending — D minor



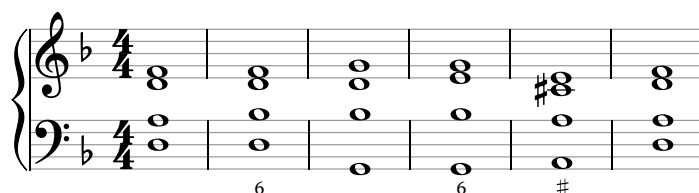
The seventh degree is natural where the chord above it is the minor dominant, and raised where the chord is the true dominant. Read the accidental as belonging to the chord, and the pattern stops looking arbitrary.

Realization · Exercise 191 · Stationary bass — C major



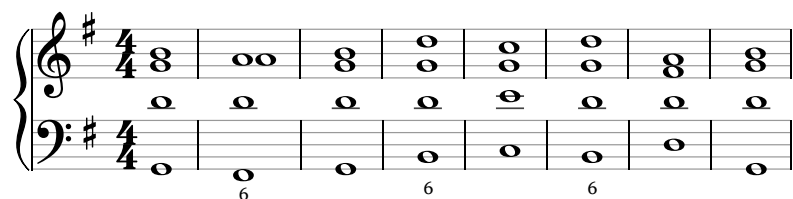
Over the repeated bass, only the fifth moves — up a step to become a sixth — and the harmony changes with it. This is the smallest possible harmonic motion: the bass at rest, one voice carrying the whole journey.

Realization • Exercise 192 • Stationary bass, minor — D minor



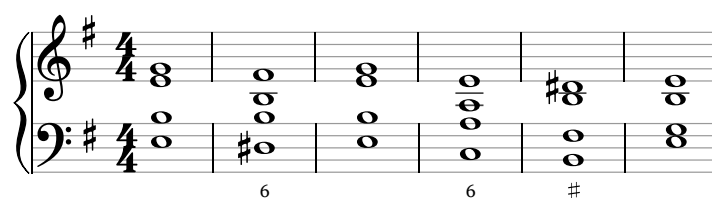
Over the subdominant the fifth rises to a sixth and the chord leans harder toward the dominant. The fourths exercise will visit these same six chords again by leap; here the bass stands still and lets the upper voices do all the moving.

Realization • Exercise 193 • Half-step bass — G major



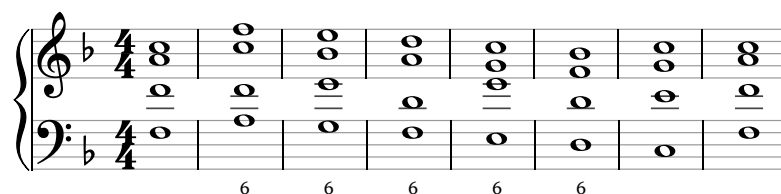
When the dominant stands on its third, the leading tone is the bass itself – so it keeps its obligation to rise, and no upper voice may double it. The upper voices take the root and fifth and leave the pull to the bass alone.

Realization · Exercise 194 · Half-step bass, minor — E minor



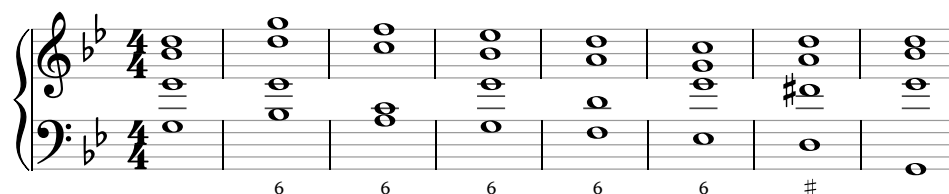
Both of minor's strongest pulls sit in the bass here: the raised leading tone pressing up into the tonic, then the sixth degree leaning down onto the dominant. Distance from home, heard as two half steps – one from below, one from above.

Realization · Exercise 195 · Fauxbourdon stream — F major



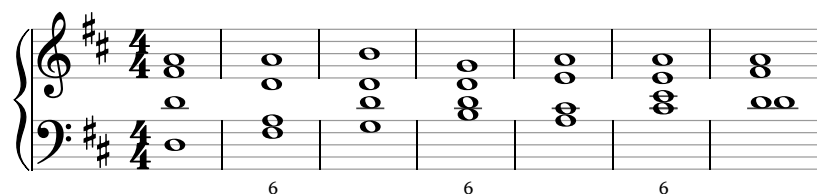
Because the 6/3 holds no fifth against the bass, the voices may move in parallel thirds and sixths all the way down – the one standard texture where parallel motion is the point. The voices give up independence deliberately, and the stream reads as a single harmonized line.

Realization • Exercise 196 • Fauxbourdon stream, minor — G minor



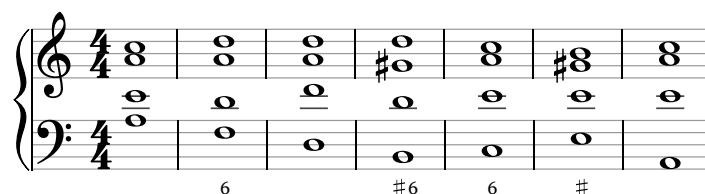
Descending, the minor scale keeps its natural form, so five sixth chords pass without a single accidental – and the descent gathers no cadence until the sixth degree falls its half step onto the dominant. The sharp arrives with the chord that needs it, nowhere earlier.

Realization • Exercise 197 • Bass in thirds — D major



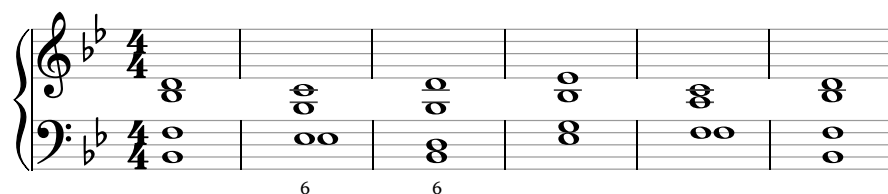
Three times the bass leaps a third and the figures say: same chord, new position. The bass has moved; the harmony has not — the clearest proof that under a 6 the bass and the harmony travel separately. The last pair puts the leading tone in the bass, and it rises.

Realization • Exercise 198 • Bass in thirds, minor — A minor



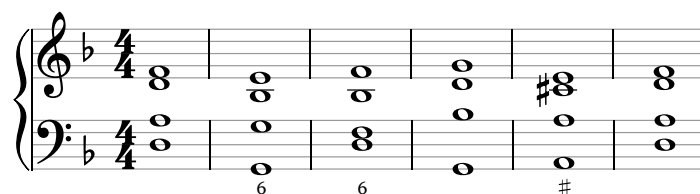
Each falling third keeps two tones of the chord before it, so the harmony changes color more than it changes place — motion that gathers weight without spending it. The #6 names the raised tone directly: over this bass the sixth is the leading tone, and it rises.

Realization • Exercise 199 • Bass in fourths — Bb major



Under plain triads this bass would rock between tonic and subdominant. The two 6 figures replace that with a falling chain – supertonic, then submediant – before the subdominant arrives in earnest. Same leaps, different journey: the figures, not the bass, name where the harmony stands.

Realization • Exercise 200 • Bass in fourths, minor — D minor



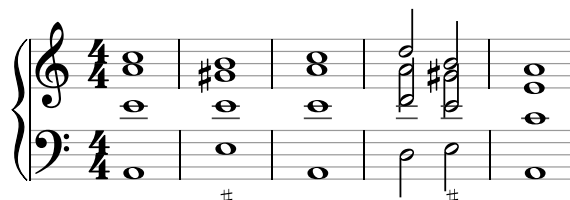
Every chord here appeared in the stationary exercise; only the bass's journey is new. There the harmony changed while the bass held its ground – here the bass leaps a fourth and the figure decides whether the harmony leapt with it. That is Boulanger's axis in one pair of exercises.

Realization • Exercise 201 • Authentic cadence — C major



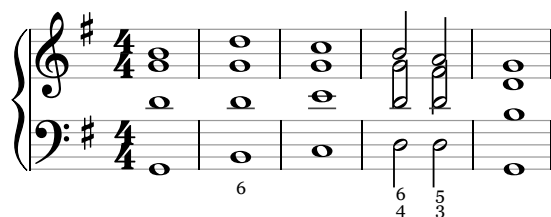
Every voice keeps its cadential promise at the close — the soprano falls 2̣ to 1̣, the leading tone rises — which leaves the tonic chord a tone short. The alto therefore takes the license the tradition grants an inner voice and falls from the leading tone to the fifth, completing the harmony the promises could not.

Realization • Exercise 202 • Authentic cadence, minor — A minor



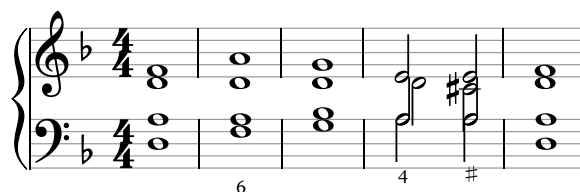
Both closes resolve the same pulls, but the first lands the soprano on the third — a close that pauses rather than ends. Where the top voice arrives is part of what a cadence means: the same progression, one degree apart, changes how final the arrival feels.

Realization • Exercise 203 • Compound cadence — G major



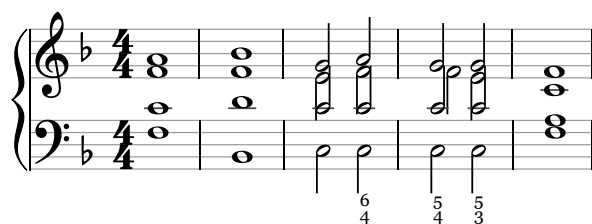
The six-four is heard as a double suspension: its fourth and sixth stand at a distance they must close, falling to the third and fifth while the bass beneath them does not move. That is why it sits on the stronger beat than the chord it decorates — tension strikes where the weight is.

Realization · Exercise 204 · Compound cadence, minor — D minor



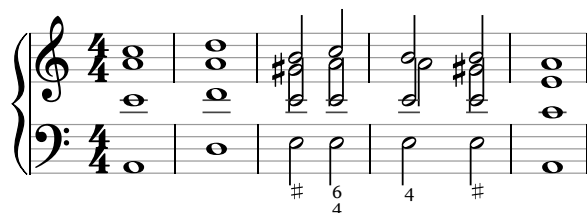
The fourth is prepared as a common tone, strikes against the new bass on the strong beat, and falls by step — and in minor its resolution is the raised third itself, so the 4 and the # are two halves of one gesture: distance created, then closed onto the leading tone.

Realization · Exercise 205 · Double cadence — F major



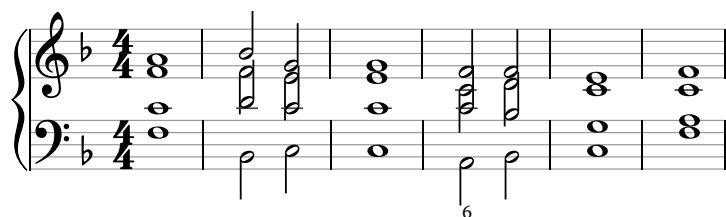
Four stations over one unmoving bass: the plain dominant, the six-four leaning on it, the fourth held over after the sixth has fallen, and its resolution to the third. The 4–3 tail is the compound cadence embedded at the end of the longer ritual – the close announces itself before it happens.

Realization • Exercise 206 • Double cadence, minor — A minor



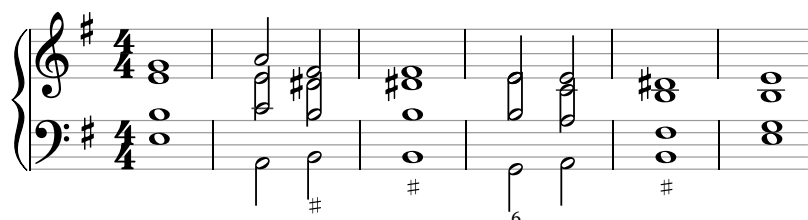
In minor the ritual ends where the mode’s whole cadence problem lives: the suspended fourth falls onto the raised third, so the last two figures – 4, then # – spell out the manufacture of the leading tone in real time.

Realization • Exercise 207 • Half cadence — F major



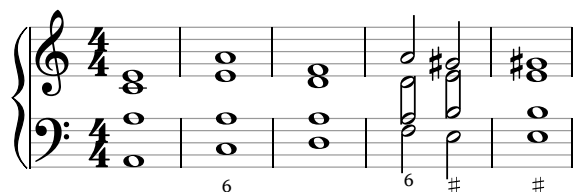
The first phrase reaches the chord of maximum tension and stops there — stable enough to stand on, restless enough that no one mistakes it for the end. The second phrase is the answer: the same ground walked again, this time all the way home.

Realization · Exercise 208 · Half cadence, minor — E minor



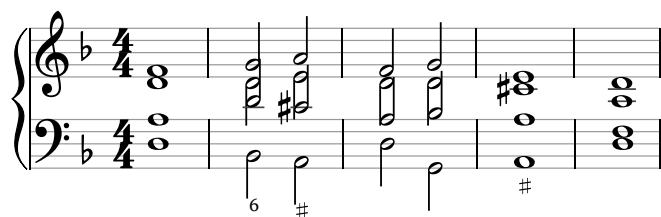
Minor cannot even ask its question without the accidental: the half-cadence dominant needs the raised third to be a dominant at all, so the figures carry the sharp twice — once for the question left open, once for the answer that closes it.

Realization · Exercise 209 · Phrygian cadence — A minor



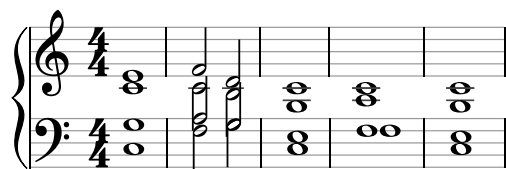
Two half steps close onto the dominant — the sixth degree falling to the fifth in the bass, the tonic falling to the leading tone above — and the colour they make together is the cadence. It is minor's own half close: an ending that is really a leaning.

Realization · Exercise 210 · Phrygian cadence — D minor



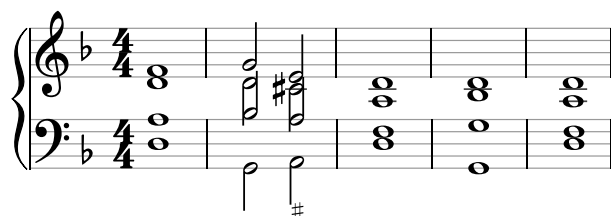
The formula is unchanged; only its position is new. Interior, the Phrygian fall divides the line into question and continuation, and the debt it leaves is paid by the authentic close at the end.

Realization · Exercise 211 · Plagal cadence — C major



There is no leading tone in the plagal close – nothing strains – which is why it sounds like assent rather than arrival. The authentic close makes the ending; the subdominant then confirms it, the tonic held above while the inner voices fall by step.

Realization • Exercise 212 • Plagal cadence, minor — D minor



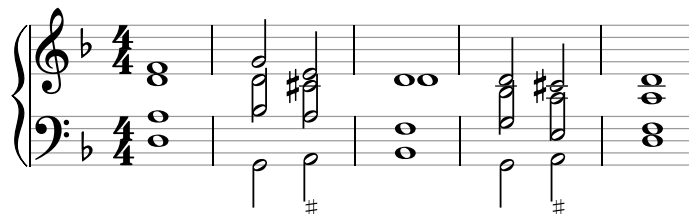
The confirming close carries minor's signature inside it: as the subdominant settles home, the alto falls from the sixth degree to the fifth – the same half-step pull that drives the Phrygian close, here spent gently over a tonic already won.

Realization • Exercise 213 • Deceptive cadence — G major



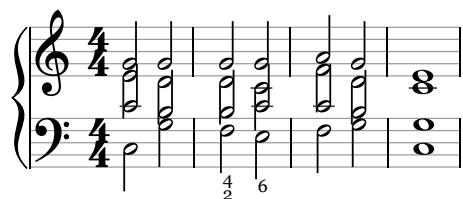
The leading tone rises to the tonic degree and the second degree falls to it – which is why the submediant chord doubles its third. Everything resolves except the expectation, the phrase is thrown back open, and the real close two bars later pays what the deception withheld.

Realization · Exercise 214 · Deceptive cadence, minor — D minor



Both resolving voices land on the same tone: the leading tone rises to the tonic degree, the second degree falls to it, and the doubled third they make is the submediant's. In minor the bass itself moves by semitone onto $\flat 6$ – the refusal and the mode's darkest degree in one gesture.

Realization · Exercise 215 · Evaded cadence — C major



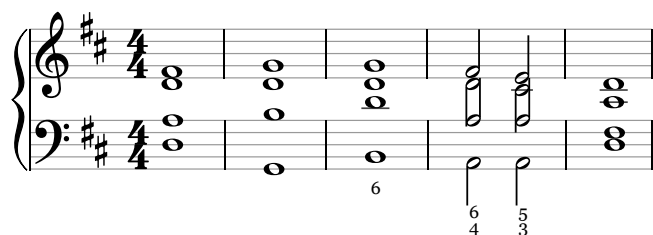
The bass takes the chordal seventh itself – the 4/2 – and inherits its obligation: it must fall by step, and the fall lands on the first inversion, a chord that cannot close. Nothing is wrong; the ending is simply withheld, and the phrase continues until a real cadence pays the debt.

Realization • Exercise 216 • Evaded cadence, minor — A minor



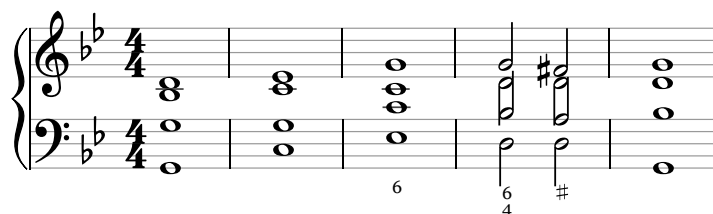
The tendency tones all resolve correctly – the leading tone rises, the arrival is a tonic chord – but the bass stands on the third, and a chord standing on its third cannot end anything. The true close follows, same dominant, this time falling to the root.

Realization • Exercise 217 • Cadential 6/4 — D major



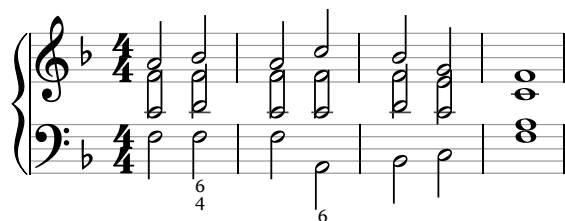
This is the first of the four 6/4 functions: an appoggiatura-chord. The sixth and fourth displace the dominant's own tones on the strong beat and fall by step into them – which is why this 6/4 must sit on the stronger beat than its resolution, and why the bass beneath it stands still.

Realization · Exercise 218 · Cadential 6/4, minor — G minor



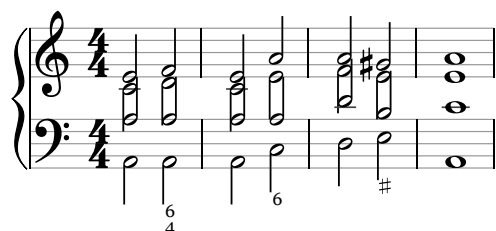
Minor sharpens both edges of the formula: the bass approaches the 6/4 by the half-step fall from $\flat 6$, and the fourth resolves onto the raised third itself – so the figures 6/4 then $\sharp$ spell the whole close, from lean to leading tone.

Realization · Exercise 219 · Neighbor 6/4 — F major



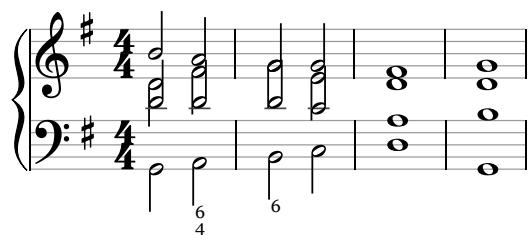
Second function: decoration. The third and fifth step up to the fourth and sixth and return, on the weak beat, over a bass that never moves – the neighbour tone of two-voice counterpoint sounding in two voices at once. Nothing arrives and nothing leaves; a standing chord is ornamented.

Realization · Exercise 220 · Neighbor 6/4, minor — A minor



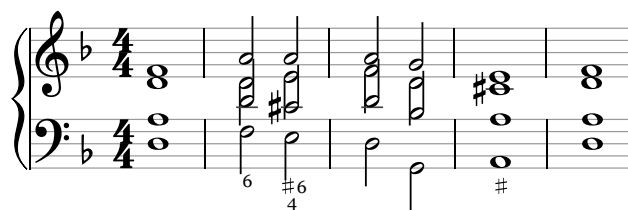
The same decoration as the major version, but the fifth's neighbour is now $\flat 6$, a half step away – so the ornament carries minor's characteristic pull even while going nowhere. The bass takes no part until the phrase moves on.

Realization · Exercise 221 · Passing 6/4 — G major



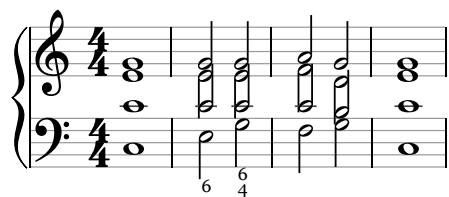
Third function: connection. The bass passes by step between the tonic's two positions, the soprano walks the same three tones the opposite way, and the 6/4 on the weak beat is simply where the two lines cross – the passing tone of the species, sounding as a chord. It stands on nothing; it moves through.

Realization • Exercise 222 • Passing 6/4, minor — D minor



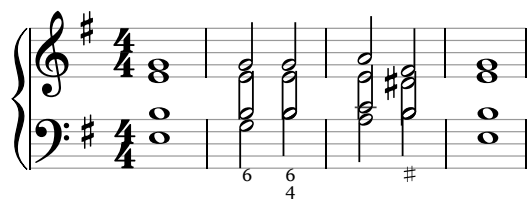
Descending, the bass passes from the first inversion back to the root through the dominant's 6/4 – and because that chord contains the leading tone, the figure carries the accidental: #6. The tenor sounds it in passing and resolves it upward; a passing chord still keeps its obligations.

Realization • Exercise 223 • Arpeggio 6/4 — C major



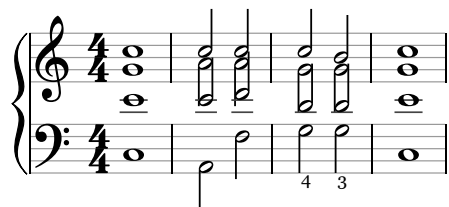
Fourth function: no function at all. The upper voices hold one chord while the bass arpeggiates through it, and the figures 5/3, 6, 6/4 name three stations of a single harmony. Nothing resolves because nothing dissonates — the proof that a 6/4 is an event only when its context makes it one.

Realization · Exercise 224 · Arpeggio 6/4, minor — E minor



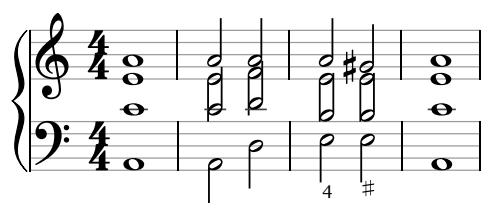
The bass climbs its own triad to the fifth and steps off into the cadence. Against the three preceding stages of 6/4 tension — appoggiatura, neighbour, passing — this one carries none: the stability hierarchy locates the chord, and the bass merely visits its rooms.

Realization · Exercise 225 · Suspension 4–3 — C major



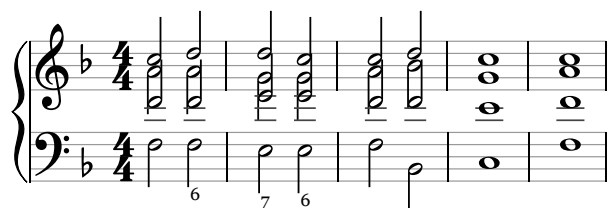
Three stations, now checked rather than trusted: the C enters as a consonance over the subdominant, strikes as a fourth on the strong beat while the bass stands on the dominant, and falls one step on the weaker half. The dissonant fourth is the tension; the stepwise fall is the release; the preparation is what makes the tension intelligible.

Realization · Exercise 226 · Suspension 4–3, minor — A minor



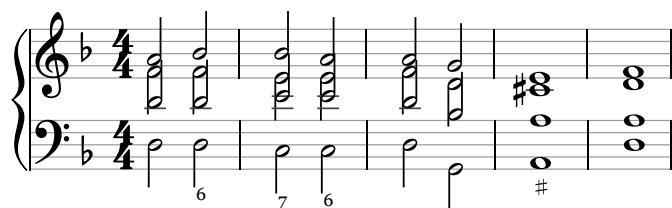
The suspended A is prepared as the fifth of the subdominant, strikes as a fourth against the dominant, and falls a half step onto the sharp the figures demand. In minor the 4–3 is not decoration: its resolution IS the leading tone, so the suspension enacts the mode's whole cadence problem in one gesture.

Realization · Exercise 227 · Suspension 7–6 — F major



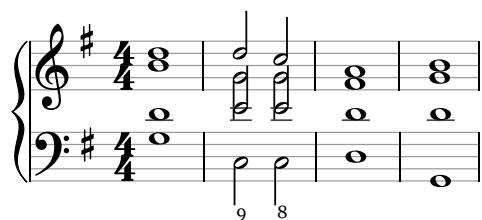
The sixth chord's own suspension: the D is prepared by the 5–6 exchange over the tonic, becomes a seventh when the bass falls to E, and resolves to the sixth of a first-inversion chord. Where the 4–3 belongs to the cadence, the 7–6 belongs to the stepwise bass.

Realization • Exercise 228 • Suspension 7–6, minor — D minor



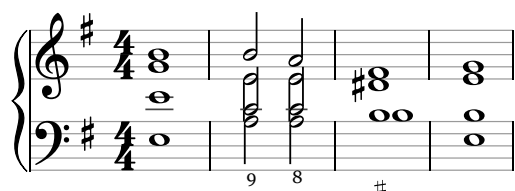
The B $\flat$ is prepared by the 5–6 exchange, strikes as a seventh over the falling bass, and resolves into the sixth chord below — all in the natural form of the scale. The descent gathers no accidental until the true dominant arrives to end the phrase.

Realization • Exercise 229 • Suspension 9–8 — G major



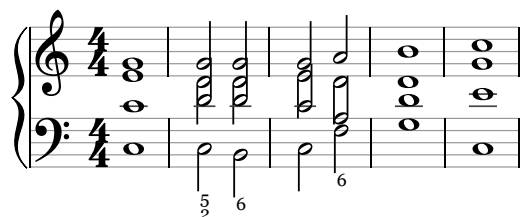
The D is prepared as the fifth of the tonic and held while the bass moves to C beneath it – a ninth, resolving down to the octave. Because its resolution doubles the bass, the texture at the strike gives the ninth root, third and fifth below it and never the octave already sounded elsewhere: that tone is exactly what the suspension is withholding.

Realization • Exercise 230 • Suspension 9–8, minor — E minor



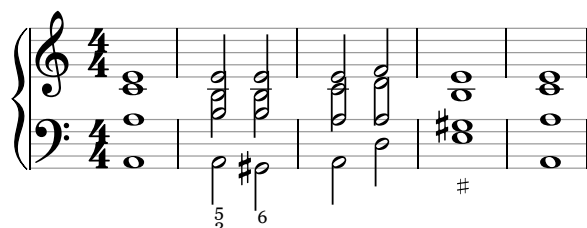
The tonic chord's fifth is held while the bass climbs to the subdominant, striking a ninth that falls to the octave – and the octave of arrival is the subdominant's own root, so the resolution lands the phrase squarely on the pre-dominant and the sharp of the true dominant follows at once.

Realization • Exercise 231 • Suspension 2–3 — C major



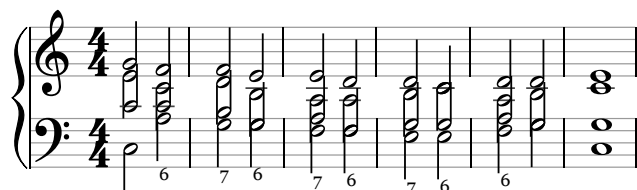
The procedure is unchanged — preparation, strong-beat strike, weak-beat fall — but the dissonant voice is now the foundation. The bass stands still while the alto moves to a second above it; then the bass falls one step, the second becomes a third, and the chord it leaves behind is a sixth chord.

Realization · Exercise 232 · Suspension 2–3, minor — A minor



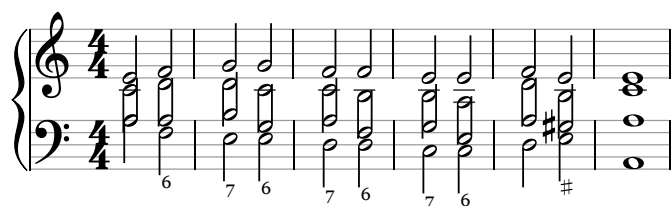
Minor gives the bass suspension its sharpest form: the held tonic strikes against the upper voices, then falls a semitone onto the raised leading tone, turning the dissonance directly into V6. The bass creates the tension, and the bass spends it — the upper voices merely stand and watch.

Realization · Exercise 233 · Suspension chain 7–6 — C major



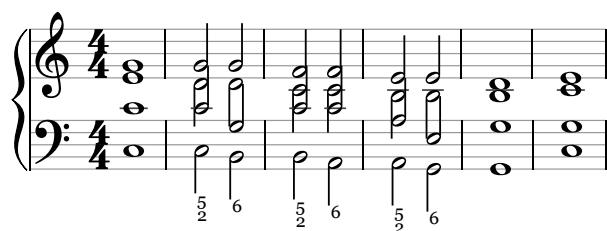
Because a resolution is a consonance, it can serve as the preparation of the next suspension: the soprano's sixth over each bass tone becomes the seventh against the next, three times in a row. The strictest dissonance discipline becomes an engine of continuity — the classic sequence of the strict style.

Realization • Exercise 234 • Suspension chain 7–6, minor — A minor



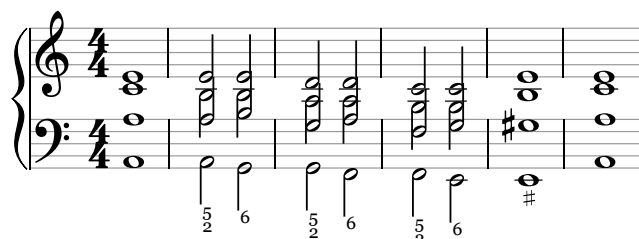
The same engine as the major chain, running down minor's natural descent: the alto's resolution over each bass tone is held to become the seventh against the next. Not one accidental until the chain has spent itself — then the dominant takes its sharp and closes the line the chain set in motion.

Realization • Exercise 235 • Suspension chain 2–3 — C major



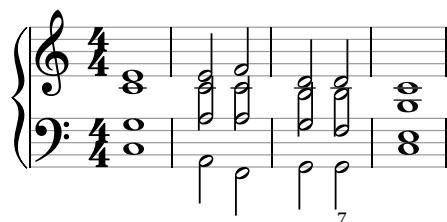
The bass suspension chained: each fall lands the bass on a consonance that immediately becomes the next preparation, and the upper voices descend in step against it. Each resolution is a sixth chord, so the chain walks the bass from tonic to dominant through a stream of first inversions it makes for itself.

Realization · Exercise 236 · Suspension chain 2–3, minor — A minor



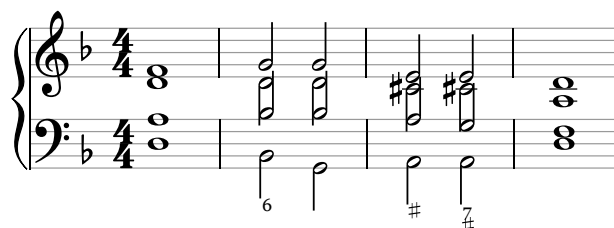
The bass walks the natural minor scale from tonic to dominant, suspending at every station. The last fall lands on E carrying a sixth chord — not yet a dominant — and the close is made over the standing bass: the sixth gives way to the fifth, the third is raised, and the chain's wreckage is forged into V.

Realization · Exercise 237 · V7 in root position — C major



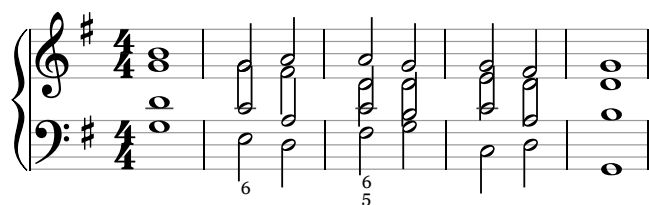
The seventh enters as the doubled root steps down – the mildest of entries – and at once the chord is restless: the F owes a fall the triad did not. At the resolution every obligation pays at once: seventh down, leading tone up by license into the fifth, and the tonic chord is complete.

Realization • Exercise 238 • V7 in root position, minor — D minor



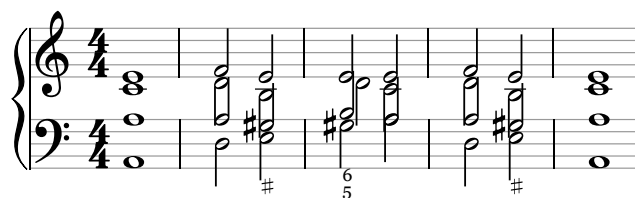
Minor's dominant seventh is the corpus's most obligated sonority so far: the raised third must rise, the seventh must fall, and they close onto the tonic chord from opposite sides – the two half-step pulls the whole cadence tradition is built from.

Realization • Exercise 239 • V7 in 6/5 — G major



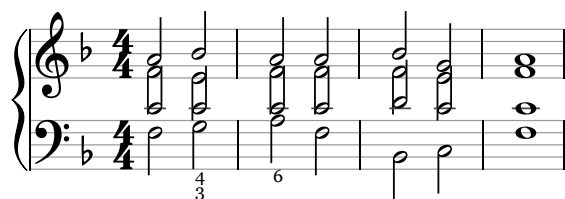
The dominant turns over onto its third and takes its seventh in the same gesture. Now both edges of the chord are obligated: the bass, carrying the leading tone, rises its half step; the tenor, carrying the seventh, falls its whole step — contrary motion built into the chord itself.

Realization · Exercise 240 · V7 in 6/5, minor — A minor



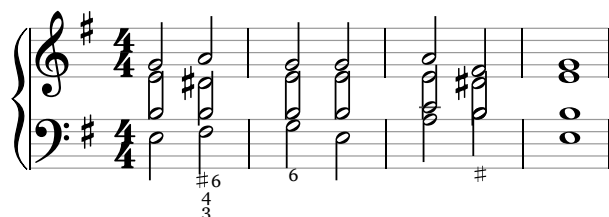
When the raised leading tone is the bass, it needs no figure: the staff carries the accidental and the 6/5 above is diatonic. The alto strikes the seventh freely and resolves it down while the bass climbs its half step — the same two pulls as the root position, redistributed.

Realization · Exercise 241 · V7 in 4/3 — F major



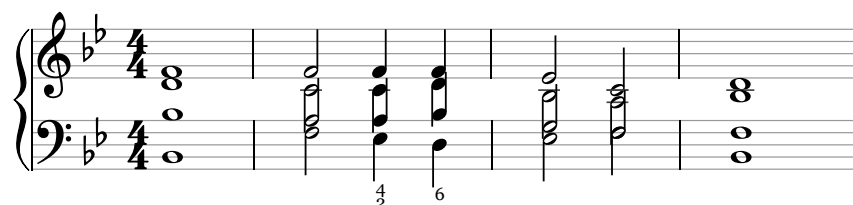
This is the Rule of the Octave's own harmony for the rising second degree, met as a passing event: the soprano takes the seventh and falls, the alto takes the leading tone and rises, and the tenor holds the common tone throughout. The bass passes; the obligations resolve around it.

Realization • Exercise 242 • V7 in 4/3, minor — E minor



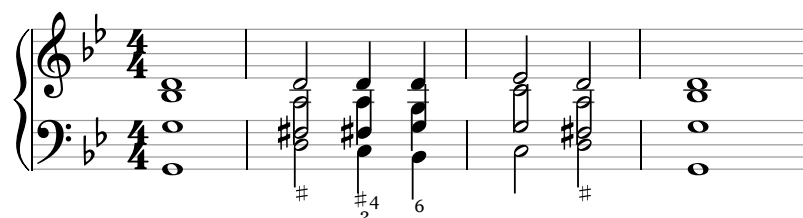
The same passing shape as the major version, with minor's signature complication: the raised tone sits a sixth above the bass, and the 4/3 shorthand leaves the 6 unprinted with nowhere to put its accidental. The full #6/4/3 is not pedantry — it is the only spelling that tells the player where the leading tone is.

Realization • Exercise 243 • V7 in 4/2 — Bb major



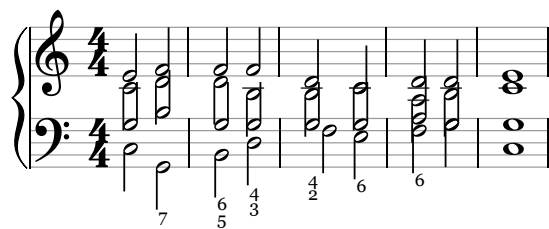
Quarters arrive with the corpus's first genuine harmonic rhythm: the bass passes down from the dominant through its own seventh and must keep falling – the 4/2's bass is the one bass note in the vocabulary that is forbidden to stand still or leap. The upper voices hold; the tenor's leading tone then rises as the first inversion arrives.

Realization · Exercise 244 · V7 in 4/2, minor — G minor



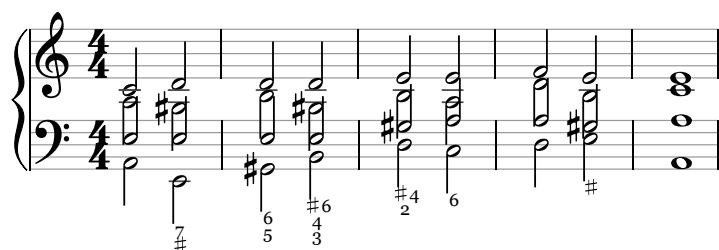
Over the bass-borne seventh, minor's raised third stands a fourth above – so the figure carries its accidental as #4. The bass falls as the 4/2 demands, the leading tone rises as the sharp demands, and the first inversion that results has paid both debts at once.

Realization · Exercise 245 · The V7 tour — all four figures — C major



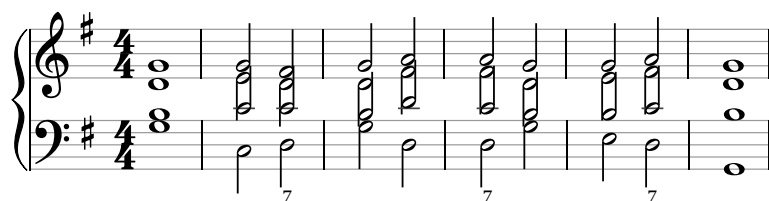
Four figures, one chord, one dissonance. The soprano's seventh is retained while the bass visits root, third and fifth – the obligation is owed to the next harmony, not the next beat – and when the bass takes the seventh itself, the soprano is released and the bass inherits the fall. The figures are a map of one tone's position, not four different chords.

Realization • Exercise 246 • The V7 tour — all four figures, minor — A minor



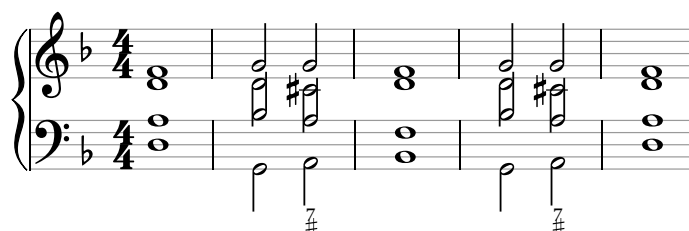
Minor's tour is a lesson in notation as much as harmony: the raised third never changes pitch, but every position writes it differently, because figures count from the bass and the bass keeps moving. Learn the four spellings as one fact and the minor mode's figuring loses its terror.

Realization • Exercise 247 • Entries of the seventh — G major



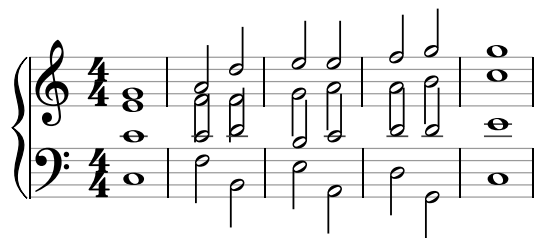
The stricter styles prepared the seventh like a suspension; later practice let it enter in passing, then freely – but the downward resolution never lapsed. This drill is that history in one line: entry is style, exit is law. However the C arrives, it leaves down a step.

Realization · Exercise 248 · V7 deceptive resolution, minor — D minor



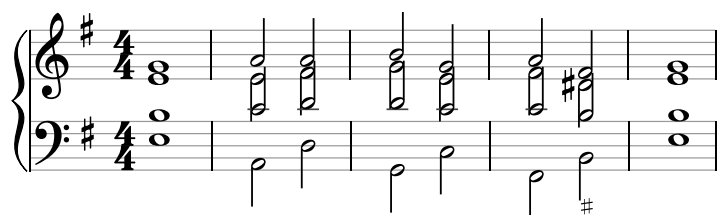
In the triadic deception two voices land on the submediant's third and double it; with the seventh aboard, the seventh's fall claims one of those places for the fifth, so the submediant arrives with its third single and its fifth doubled – the root left to the bass alone. The leading tone still rises, the seventh still falls – the deception is entirely the bass's doing, rising a half step onto $\flat 6$ instead of falling home.

Realization · Exercise 249 · Falling fifths — C major



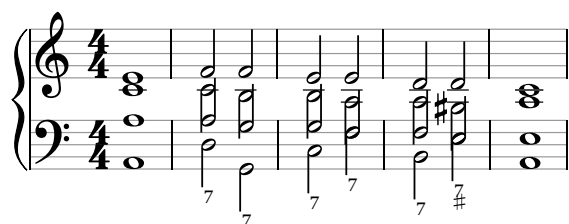
The strongest progression the system has, run until it comes home: each root becomes the fifth of the next, each pair of chords bound by a common tone. The diminished chord passes root-position inside the machine, its third doubled – a station of the sequence, not a chord to be handled.

Realization · Exercise 250 · Falling fifths, minor — E minor



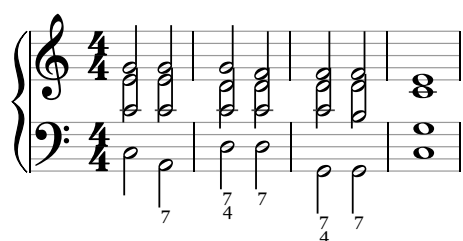
Minor's circle runs its natural form – the minor dominant, the major subtonic, the relative's chords – because sequential motion suspends the cadential obligations that demand the sharp. Only when the circle stops being a sequence and becomes a cadence does the leading tone appear, and the two upper voices reach it by falling thirds from the diminished station.

Realization · Exercise 251 · The chain of sevenths — A minor



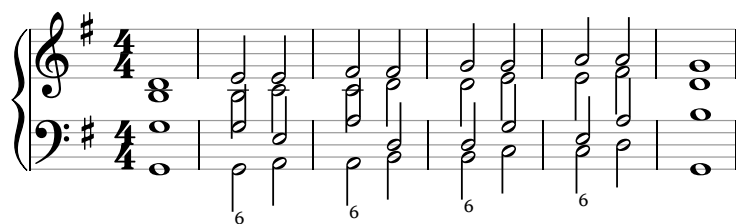
Every seventh is prepared as a common tone from the chord before, strikes with the new root, and falls by step to become the third of the chord after — which has meanwhile acquired its own seventh the same way. The chords alternate complete and incomplete to keep the machine free of parallels, and the sharp joins the last link to spend the chain on the close.

Realization • Exercise 252 • The chain of sevenths, suspended 4–3 — C major



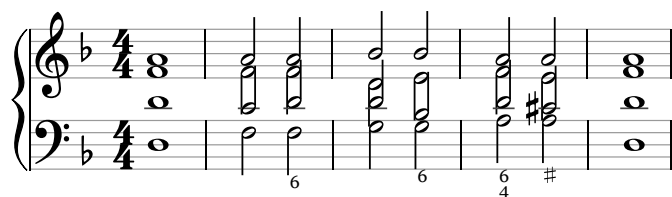
The plain chain resolves each seventh as the bass arrives; here the resolution is withheld — the seventh is held over the new bass as a suspended fourth, strikes on the strong beat, and falls to the third, which is at once the new chord's seventh. This is why the 4–3 cannot chain over plain triads: only a chordal seventh, held over, can prepare the next fourth. The suspension and the sequence are one machine.

Realization • Exercise 253 • The rising 5–6 — G major



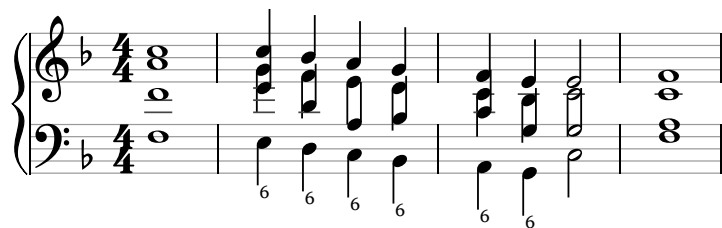
The exchange converts a forbidden parallel ascent into a self-renewing sequence: every fifth is left by oblique motion, and each new sixth becomes the next bass tone's fifth without either voice moving together. The climb runs a fifth of the scale and hands the line to the dominant.

Realization · Exercise 254 · The rising 5–6, minor — D minor



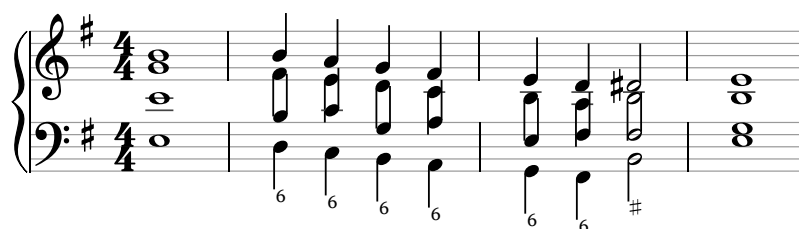
Minor's 5–6 climbs its natural third-to-fifth degrees — each exchange lifting one voice while the bass stands — and the arrival is the lesson: the sequence ends not on a chord but on a formula, the 6/4 leaning on the dominant, its fourth falling onto the sharp that ends the phrase. Sequences gather; cadences spend.

Realization · Exercise 255 · Sixth-chord stream in quarters — F major



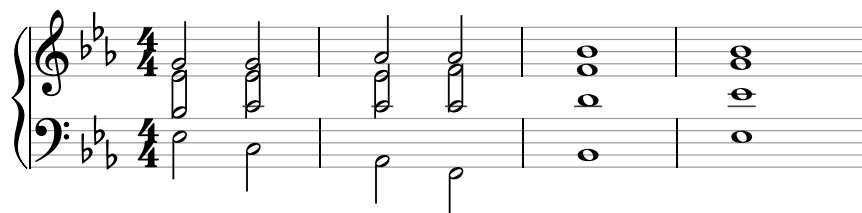
Stage 3 taught the stream as a texture; here it is an engine — six chords in six beats, running the bass down a sixth while soprano and alto ride their parallel tracks. Speed changes nothing about the discipline: the doubling voice still zigzags between the letter-classes, arriving by contrary or oblique motion at every turn.

Realization · Exercise 256 · Sixth-chord stream in quarters, minor — E minor



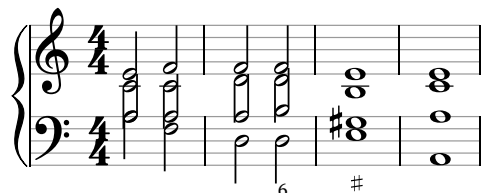
The natural minor descent harmonized in sixths, at speed, through six degrees — and the close shows minor's economy: the soprano that rode the stream down to D simply raises it, and the running line becomes a leading tone. The same tone, recruited; the same descent, cadenced.

Realization · Exercise 257 · Falling thirds — Eb major



I to vi to IV to ii, each join sharing two tones, the bass lowering the harmony's foundation while most of the chord stands still. The chain itself never resolves anything – it accumulates subdominant weight, and the cadence that follows exists to spend it.

Realization · Exercise 258 · Falling thirds, minor — A minor



Minor's falling thirds would land next on the diminished triad's root – so the tradition turns the chord over first: the 5–6 exchange over the standing bass converts the subdominant into the diminished chord's first inversion, the one position where it serves gladly. The sequence ends by borrowing Stage 3's smallest move.

One clean way – never the only way.



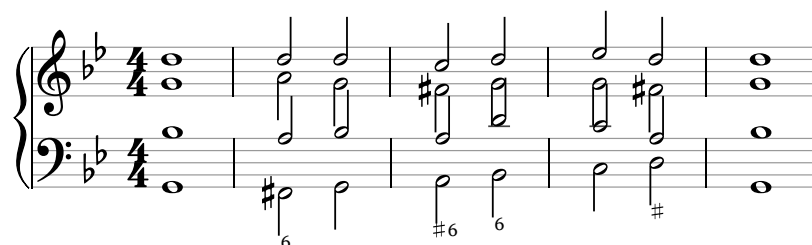
Gradus Figured-Bass Corpus, bass-259 — model realization



— 185 —

Realization • Exercise 260 • Two homes of the leading tone — G minor

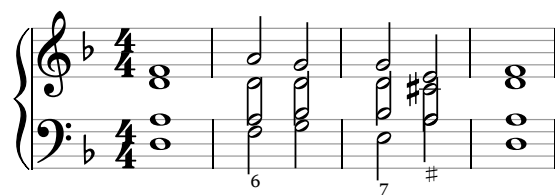
Gradus Figured-Bass Corpus, bass-260 — model realization



One raised tone, two chords: as the bass of V6 the leading tone carries its rising obligation itself, and inside the #6 chord it is the figured sixth with the same single step to make. Both times the upper voices keep clear of it — a tone with one place to go can never be given to two voices.

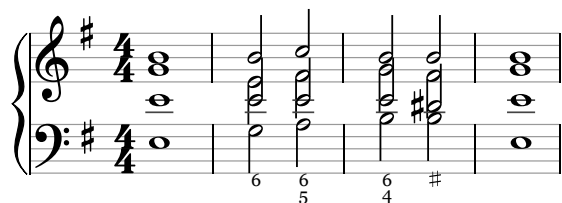
Realization • Exercise 261 • Half-diminished seventh — D minor

Gradus Figured-Bass Corpus, bass-261 — model realization



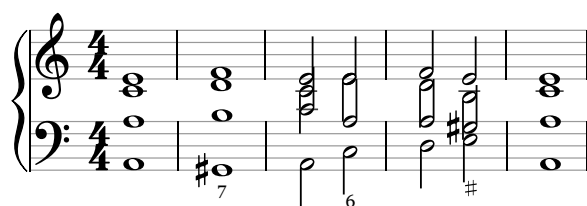
The half-diminished seventh is minor's native pre-dominant: every tone diatonic, the figure a plain 7. Its seventh enters as a held common tone — the old preparation discipline — and its obligation is spent perfectly: D falls by semi-tone onto C#, the very tone the dominant's # demands. One voice's fall manufactures the other figure's promise.

Realization • Exercise 262 • Half-diminished 6/5 — E minor



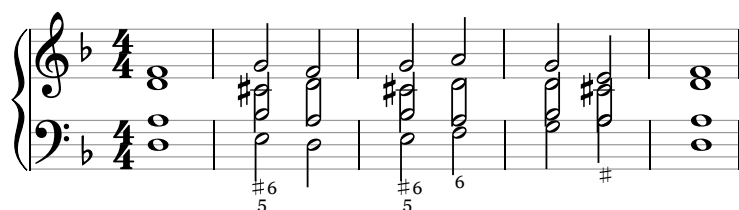
The 6/5's seventh — the fifth above its bass — does not resolve at once: the cadential 6/4 arrives on the dominant and the seventh is retained as its fourth, the same tone renamed by a new bass. Its fall comes with the #, landing on the raised third itself. Pre-dominant, six-four and dominant are stitched together by a single obligated tone.

Realization • Exercise 263 • Diminished seventh — A minor



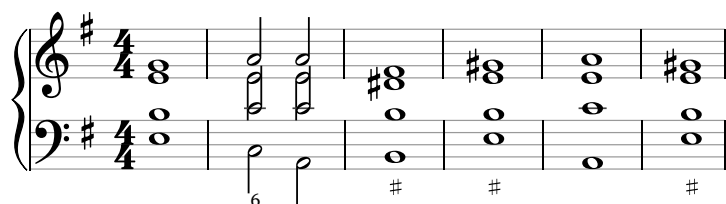
Four voices, four tones, no doubling to decide — the diminished seventh is the one seventh chord that settles the question itself. At the resolution both tritones close: the leading tone rises from the bass, the seventh falls by step, and the two inner voices converge on the third of the tonic chord, which is why that third arrives doubled. Distance closing from every side at once.

Realization • Exercise 264 • Diminished seventh 6/5 — D minor



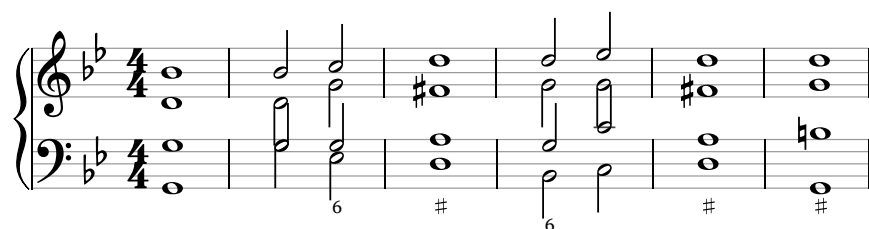
Standing on its third, the diminished seventh may leave by either door: bass down a step to the root-position tonic, or up a step to the first inversion. The obligations above do not change – C# rises, B falls – only the destination of the frame. The second strike’s rising exit lets the soprano keep climbing while the chord resolves under it.

Realization • Exercise 265 • Picardy third at the plagal close — E minor



The # under the final does what it has done at every dominant, one last time: raises the third above the bass. The tonic chord ends major while the subdominant that confirms it stays minor – C natural falling to B against G# standing above – and that friction is the Picardy effect: an ending brighter than the world it closes.

Realization • Exercise 266 • Picardy third at the Phrygian close — G minor



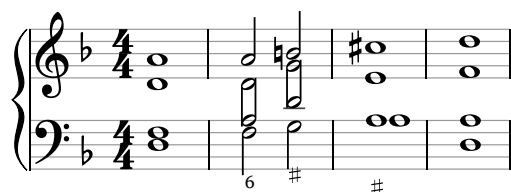
The Phrygian close makes its two semitones – the sixth degree falling onto the dominant in the bass, the tonic pressing onto the leading tone above – and stops, a question mark in minor’s own handwriting. The answering phrase walks the same ground home, and the $\sharp$ under the last bass note turns the arrival major: the Picardy third as the final word of a minor argument.

Realization · Exercise 267 · Minor dominant inflection — C minor



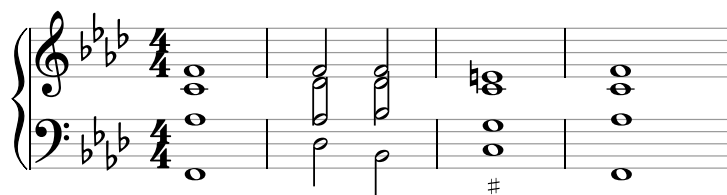
The half-step fall from $\flat 6$ finds only the minor dominant – a chord of the key with no pull home. Then the $\sharp$ arrives and the tenor inflects $B \flat$ to $B \natural$ in its own line, as chromatic motion must: the raised tone belongs to the chord, not the scale, and the voice that starts the inflection finishes it. The same bass note, made urgent.

Realization · Exercise 268 · Melodic minor ascent — D minor



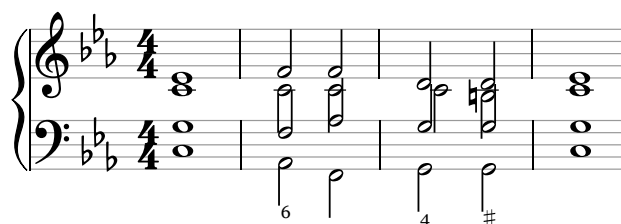
Left natural, the path from the sixth degree to the leading tone is an augmented second — an interval a line does not sing. So the ascent raises both: B $\flat$ under the first #, C# under the second, and the soprano walks to the tonic in whole and half steps. The subdominant turns major in passing; that is not a change of key but the cost of a singable line — the raised tones belong to the climb.

Realization · Exercise 269 · The # that demands a natural — F minor



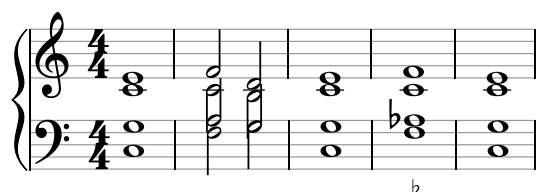
Four flats deep, the dominant still needs its leading tone, and the figure that asks for it is the same # it has always been. The sign means "raise the third a semitone from the key" — here that lifts E $\flat$ to E $\natural$, a note that looks natural on the staff and functions as sharp as any leading tone in the book.

Realization · Exercise 270 · The 4-# pair — C minor



The compound cadence in its flat-key dress: the fourth is prepared as the tonic itself, strikes over the arriving dominant, and falls – and the $\sharp$ that names its destination delivers $B \flat$, a semitone up from the key's $B \flat$. The two figures, 4 then $\sharp$, spell tension and its release; the key decides only how the release is written.

Realization • Exercise 271 • The bare $\flat$ — borrowed iv — C major



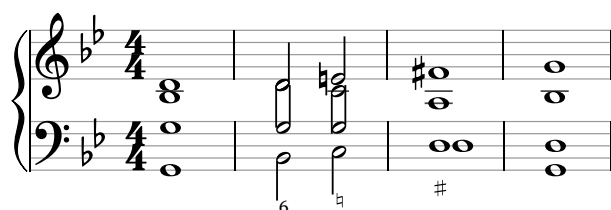
Stage 9 brightened a minor ending with a borrowed major third; the bare $\flat$ is the same borrowing run the other way. After the true close, the subdominant returns with its third lowered a semitone from the key – $A \flat$ where the key says A – and settles home with the $\flat$ 6-to-5 fall that is minor's signature, spent gently over a major tonic already won.

Realization • Exercise 272 • The subdominant melting to minor — G major



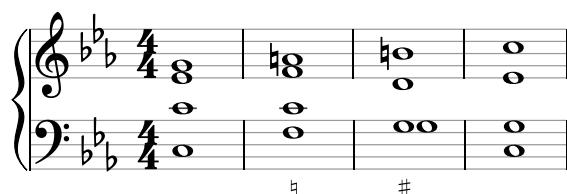
The chromatic inflection belongs to one line: the alto sounds E as the subdominant's major third, lowers it to E $\flat$ in its own voice as the $\flat$ demands — never handing the alteration to a neighbor — and then spends the borrowed tone exactly as minor would, falling by semitone onto the dominant's fifth. Distance created by a sign, released by a step.

Realization · Exercise 273 · The $\flat$ cancelling the key's flat — G minor



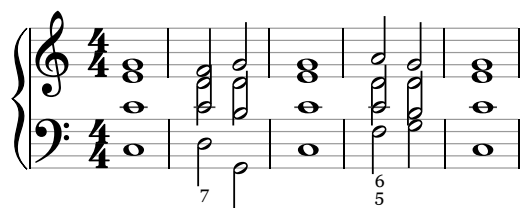
Where the key's sign is a flat, the older $\sharp$ and the canceling $\flat$ are two spellings of one demand — raise the third. This ascent uses the newer hand: the $\flat$ strikes the E $\flat$ from the subdominant's third, the $\sharp$ raises the dominant's, and the soprano climbs D, E $\flat$, F $\sharp$, G with never an augmented second. The raised tones belong to the climb, and the signs are how the bass tells the fingers.

Realization · Exercise 274 · The $\flat$ and $\sharp$ together — C minor



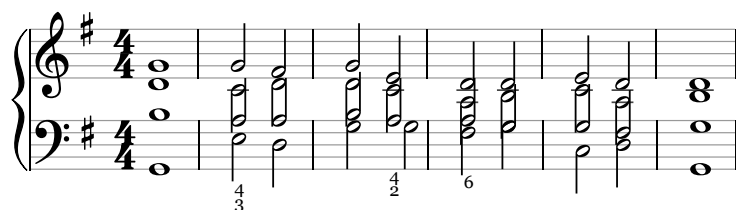
Minor's ascent to the tonic needs both its upper degrees raised, and in a flat key the two raisings are spelled differently: A $\flat$ under the $\flat$ (the key's flat canceled), B $\flat$ under the $\sharp$ (a semitone up from B $\flat$). The soprano sings G, A $\flat$, B $\flat$, C — the melodic minor climb — while the signs beneath it demonstrate that notation serves the line, not the other way round.

Realization • Exercise 275 • Supertonic seventh — C major



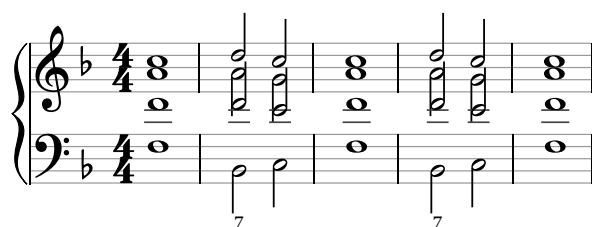
The supertonic seventh is the dominant's herald: its seventh is the tonic degree itself, prepared as a common tone, striking against the moving bass, and falling onto the leading tone — the very tone that will demand the tonic back. Root position and 6/5 figure the same four tones from different floors; the obligation does not move.

Realization • Exercise 276 • Supertonic seventh inversions — G major



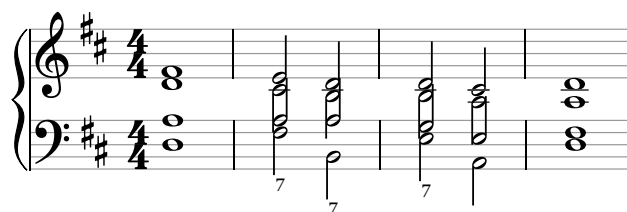
Two ways for a seventh to reach the bass: the 4/3 stands on the chord's fifth and passes between the tonic's positions, while the 4/2 is made by holding the bass still as the supertonic assembles above it – the tonic's own note becoming a dissonance without moving. What was stable is now obligated, and the bass pays the seventh's debt: down a step, onto the dominant's third.

Realization • Exercise 277 • Subdominant seventh — F major



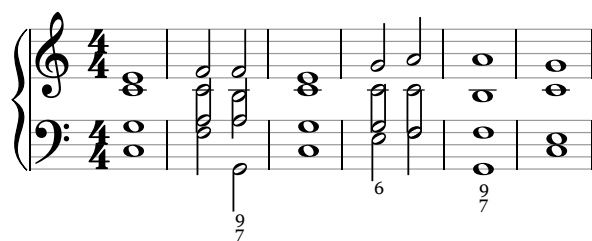
IV7's seventh is a major seventh – the sharpest interval the diatonic key can hang over a bass – yet it enters unremarked, because it is the tonic chord's own third held in place. The law is quality-blind: major seventh or minor, the tone falls one degree into the next harmony, here onto the dominant's fifth.

Realization • Exercise 278 • Mediant and submediant sevenths — D major



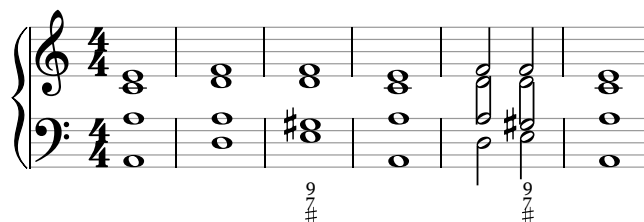
The mediant and submediant sevenths live almost nowhere except this ladder, which is why the corpus teaches them inside it: roots falling by fifths, each chord's seventh prepared as a common tone from the chord before, striking with the new bass, and falling to become the next chord's third. The dominant simply ends a process the whole key participated in.

Realization · Exercise 279 · Dominant ninth — C major



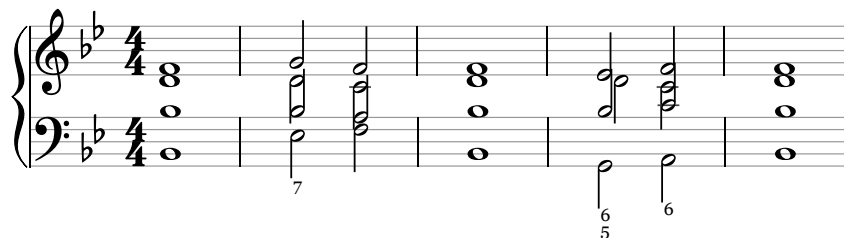
Here the convention changes under the student's hands, and the corpus says so plainly: Stage 6's 9 was a suspension — prepared, struck over a repeating bass, resolved to 8 before the harmony moved. This 9 is a chord. It stands over a bass that moves on, asks for no 8, and needs no preparation; what survives from the old law is the exit. The ninth, like the seventh sounding below it, falls one degree into the next harmony.

Realization · Exercise 280 · Dominant ninth, minor — A minor



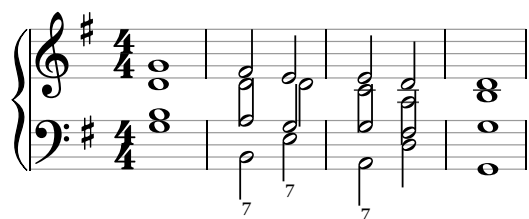
In minor the ninth is a minor ninth — F standing a dark semitone over the dominant's octave — and the chord carries three obligations at once: the ninth falls to the fifth, the seventh falls to the third, the raised leading tone rises home. All three pay together at the bar line, which is why this sonority ends phrases in the minor mode with such finality.

Realization • Exercise 281 • Subdominant seventh 6/5 — Bb major



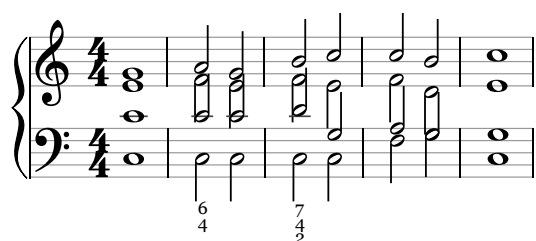
The 6/5 stands on the chord's third, so the seventh sits a fifth above the bass — the same relationship every 6/5 has taught since the dominant's. What changes between the two strikes is only which tone of the chord the left hand holds; the alto's D falls to C into the dominant either way. Position is geography, obligation is law.

Realization • Exercise 282 • The seventh ladder — G major



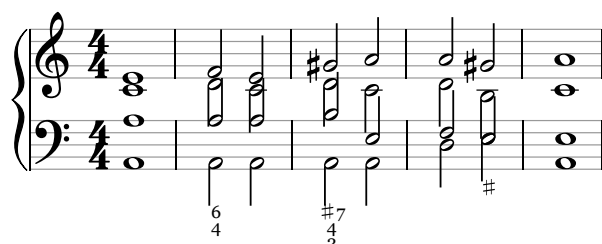
The same ladder as before, voiced so the dissonance rotates through the inner voices: each seventh is the previous chord's common tone, held while the bass strikes beneath it, then dropped one degree to become the next chord's third. The voices alternate holding and falling — the chain of sevenths' discipline, applied to the key's quietest chords.

Realization · Exercise 283 · Tonic pedal — C major



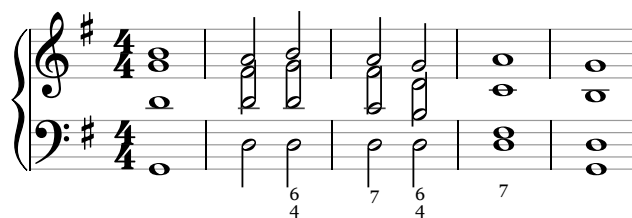
The pedal's license has two conditions and the exercise keeps both: the held tone enters and leaves as a consonance, and the upper voices are well formed among themselves, as if the pedal were not there. The 6/4 is the subdominant leaning on the ground; the 7/4/2 is the whole dominant seventh standing on it — spelled in full, because the shorthand 4/2 would promise a falling bass the pedal cannot pay.

Realization · Exercise 284 · Tonic pedal, minor — A minor



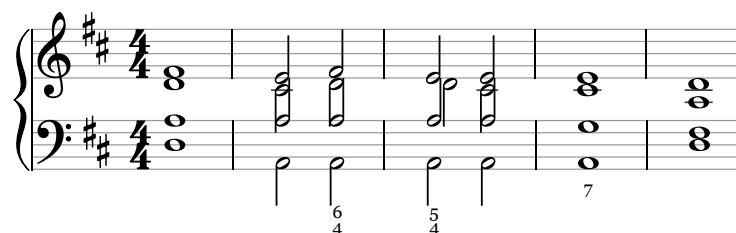
Over the tonic ground the dominant seventh must announce its raised tone where it actually sits – a seventh above the pedal – so the figure reads $\sharp 7/4/2$. That "seventh" is the leading tone wearing an interval-name the pedal forces on it: it owes no fall, and rises to the tonic exactly as $G\sharp$ always must. The figures count from the bass; the obligations belong to the chord.

Realization • Exercise 285 • Dominant pedal (Ponte) — G major



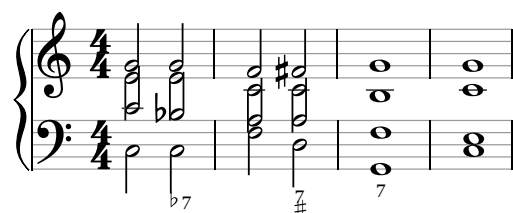
The bridge between one section and the next: the dominant holds its ground while the tonic chord leans on it as a six-four and the seventh comes and goes. Tension is not built by motion but by refusal – the harmony that could resolve at any moment, and doesn't. At the release the seventh spends itself into the third while the tenor's leading tone takes the inner-voice license down to the fifth, and the waiting is over.

Realization • Exercise 286 • Dominant pedal (Ponte), minor — D minor



The double cadence and the dominant pedal are one idea at two lengths: the bass takes the fifth degree and holds it through the six-four, the suspended fourth and its fall, then gathers the seventh — and only then goes home, the seventh falling into the third as the alto’s leading tone takes the inner license down to the fifth. What Stage 4 called a ritual, this stage calls a ground.

Realization · Exercise 289 · Monte — C major



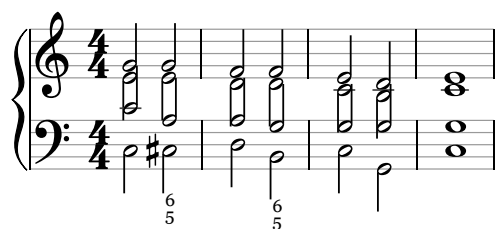
The tonic gains a flat seventh and stops being home — $\flat 7$ turns I into the dominant of IV, and the bass climbs a fourth to pay it. Then the model restates one step higher: the supertonic takes $\sharp$ and 7 and drives to the dominant the same way. The chromatic tone inflects in the voice that had its natural — the soprano’s F becomes $F\sharp$ in its own line — and the twice-told ascent is the figure’s name and its energy.

Realization · Exercise 290 · Monte (second key) — G major



The same mountain from a new trailhead. The first rung’s seventh arrives by a small leap in the alto and falls by law; at the second rung the tenor keeps its own C and raises it – the inflection that GVL-050 requires to stay in one voice. At the dominant the tenor’s leading tone takes the inner license down to the fifth so the chord of arrival is whole, and the gathered seventh spends the climb on the close.

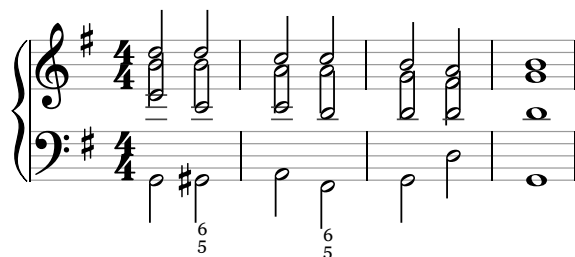
Realization • Exercise 291 • Fonte — C major



Riepel’s well: the music steps down into minor color and climbs back out. Each applied 6/5 stands on its leading tone and carries its seventh a fifth above the bass – prepared as a held common tone, falling as the model resolves. The second statement is the first written one step lower, which is the whole secret: a sequence so short it reads as a gesture, made for re-finding the tonic after a double bar.

Realization • Exercise 292 • Fonte (second key) — G major

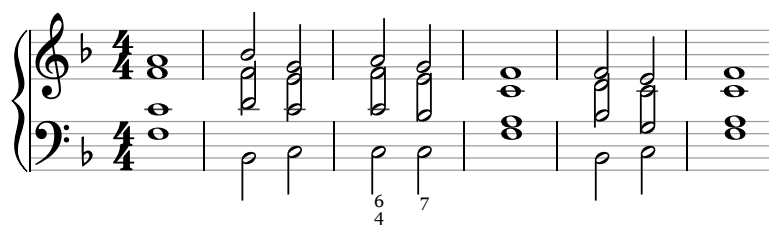
Gradus Figured-Bass Corpus, bass-292 — model realization



The gesture is a pair or it is nothing: the applied 6/5 on the raised tone leans into the supertonic — minor, shadowed — and then the identical lean, one step lower, lands on the tonic. The soprano carries both sevenths and both falls; the bass carries both leading tones and both rises. Two semitone pairs, mirrored, and home is found rather than asserted.

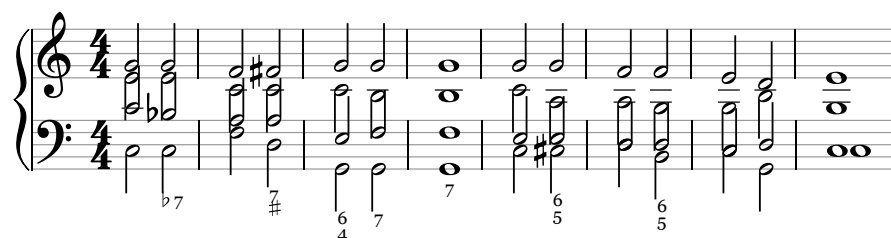
Realization • Exercise 293 • Ponte — F major

Gradus Figured-Bass Corpus, bass-293 — model realization



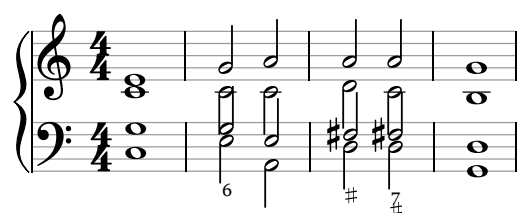
The Ponte spans the gap between one section and the next: the dominant arrives as an ending, then refuses to be one — the tonic leans on it as a six-four, the seventh gathers in the tenor, and the suspense converts directly into the reprise. Nothing progresses on the bridge; that is what a bridge is for.

Realization • Exercise 294 • Monte, Fonte, Ponte — C major



The formulas were never three curiosities; they are the three jobs a phrase's middle can do. The Monte climbs — do-fa, re-sol — and delivers the bass to the dominant; the Ponte holds that dominant open, gathering its seventh, until the section ends in suspense; and the Fonte answers from the far side, stepping down into shadow and out again onto the tonic. One exercise, one small binary form, three names worth knowing.

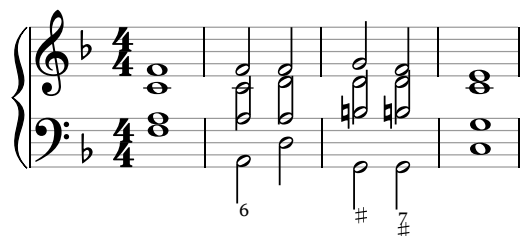
Realization • Exercise 295 • Modulation to the dominant — C major



The pivot chord belongs to both worlds: A minor is the home key's submediant and the new key's supertonic, and the realization changes nothing to cross it. The # figures then raise F in the tenor's own line, the seventh gathers, and the close is a full cadence in G — the local home has shifted, announced by nothing but two sharps riding the figures.

Realization · Exercise 296 · Modulation to the dominant (flat key) — F major

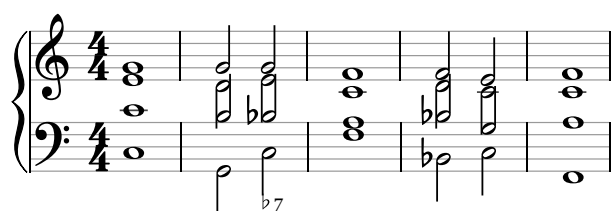
Gradus Figured-Bass Corpus, bass-296 — model realization



D minor pivots — vi of F, ii of C — and then the figures do in earnest what Stage 10 taught in principle: # over the new dominant raises B $\flat$ to B $\natural$, the leading tone of a key this signature never heard of. The tenor takes the inflection in its own line, rises at the close by way of the inner license, and the cadence lands in C as firmly as if it had been home all along.

Realization · Exercise 297 · Modulation to the subdominant — C major

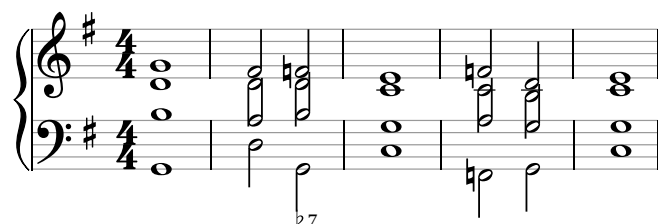
Gradus Figured-Bass Corpus, bass-297 — model realization



Sharpward modulation raises a tone; flatward modulation un-raises one. The b7 figure hangs a seventh on the home tonic and it stops being home — C major becomes the dominant of F, the tenor's B $\natural$ bends to B $\flat$ in the same voice as GVL-041 requires, and the new subdominant arrives in the bass wearing its accidental on the staff. The confirming cadence needs no figures at all: F's scale is the old scale with one flag changed.

Realization · Exercise 298 · Modulation to the subdominant (sharp key) — G major

Gradus Figured-Bass Corpus, bass-298 — model realization



The b7 works against the signature this time: it lowers the key's own F# to F $\natural$, and the demotion happens in the soprano's hearing — the same voice that sang the leading tone un-sings it. The new subdominant enters with its accidental on the staff, the new leading tone takes the tenor's inner license at the first close, and the second cadence settles the matter.

Realization · Exercise 299 · Modulation to the relative minor — C major

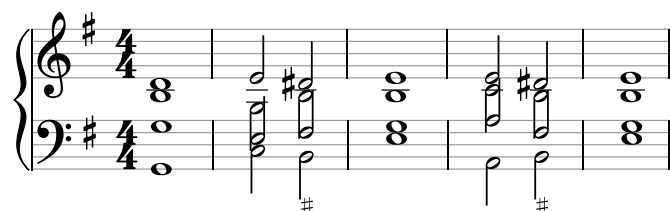
Gradus Figured-Bass Corpus, bass-299 — model realization



The relative keys share every note but one, so the modulation is a single manufactured tone: the subdominant pivots without changing, and then # raises G in the soprano's own line into the leading tone A minor cannot supply for itself. Struck twice — once to arrive, once to confirm — because a single cadence borrowed is not yet a home changed.

Realization • Exercise 300 • Modulation to the relative minor (second key) — G major

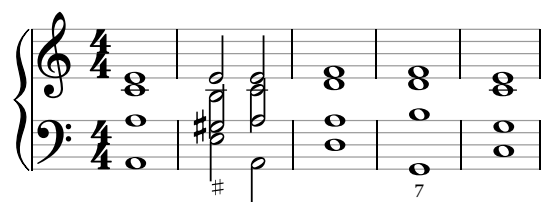
Gradus Figured-Bass Corpus, bass-300 — model realization



The mirror of the last exercise, one key over: C major is IV at home and VI in E minor, and it faces both ways without moving. The $\sharp$ over B does the whole work of arrival — D $\sharp$ is the tone that exists in no signature the student has seen this exercise, and its two strikes turn a borrowed color into a residence.

Realization • Exercise 301 • Modulation to the relative major — A minor

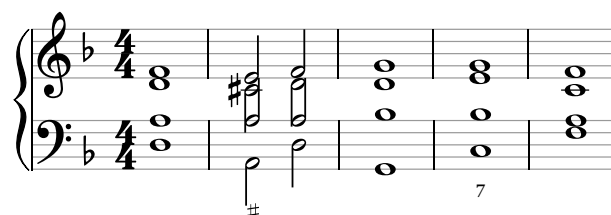
Gradus Figured-Bass Corpus, bass-301 — model realization



Minor's relative major is the one modulation that costs nothing: every tone is already in hand. The subdominant pivots — iv at home, ii in the new key — and then G, the very tone the $\sharp$ kept raising, arrives unraised in the bass carrying a seventh, and it is a dominant. The student who has wondered why minor must keep asking for its leading tone now hears the answer: stop asking, and the music slides home to the relative major of its own weight.

Realization • Exercise 302 • Modulation to the relative major (second key) — D minor

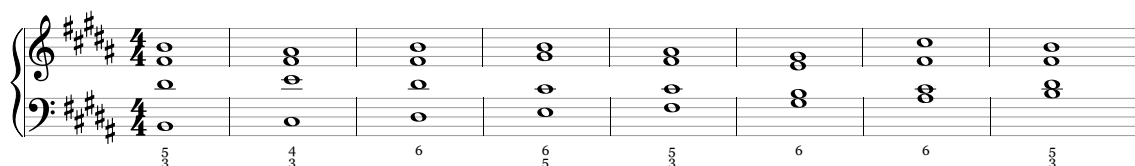
Gradus Figured-Bass Corpus, bass-302 — model realization



The tenor's B $\flat$ is prepared as the subdominant's third and held to become the new dominant's seventh — the modulation's only obligated tone, and it was in the key all along. The alto's E, leading tone of the new key, takes the inner license down to the fifth at the close, and D minor's darkness opens into F major without a single sign being spent.

Realization • Exercise 303 • Octave rule in remote keys, ascending — B major

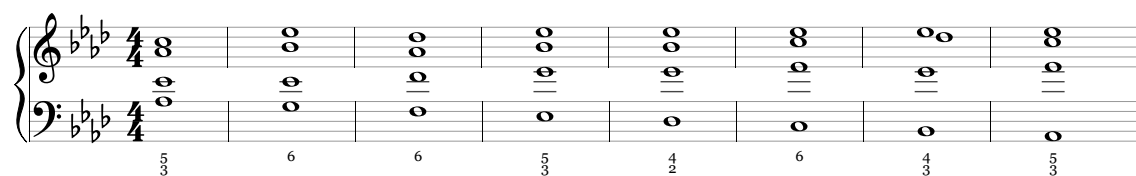
Gradus Figured-Bass Corpus, bass-303 — model realization



Remote keys are where the Rule pays its rent: the figures have not changed since the first exercise — 5/3 on the pillars, sixths between, the sevenths at the second and fourth degrees — only the terrain under the fingers is new. A student who hesitates here knows the notes; a student who does not knows the Rule.

Realization • Exercise 304 • Octave rule in remote keys, descending — Ab major

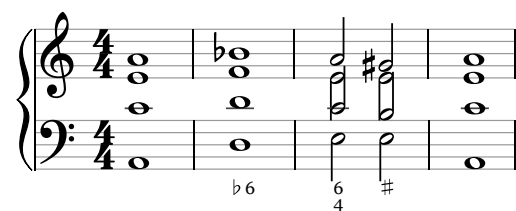
Gradus Figured-Bass Corpus, bass-304 — model realization



The descent's lesson survives translation intact: the bass takes the seventh at the falling fourth degree and must step down to resolve it, the leading-tone degree keeps its tone undoubled, and the whole pattern reads from the same figures that served in C. Four flats are not a new grammar; they are the old grammar in a further room.

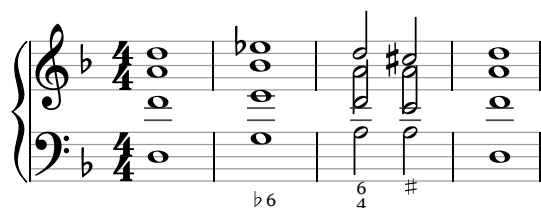
Realization • Exercise 305 • Neapolitan sixth — A minor

Gradus Figured-Bass Corpus, bass-305 — model realization



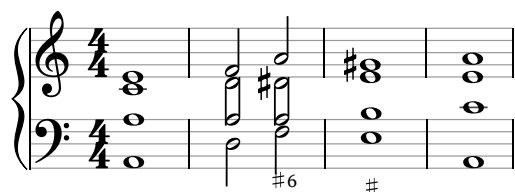
The Neapolitan leans on the cadence from above: $\flat 2$ stands a dark semitone over the tonic degree and owes a descent. The classic realization routes it stepwise — B $\flat$ to A as the cadential 6/4 arrives, A to G $\sharp$ as the $\sharp$ demands — so the ear hears the pull close by half steps and the awkward diminished third between $\flat 2$ and the leading tone is walked through, not leapt.

Realization • Exercise 306 • Neapolitan sixth (second key) — D minor



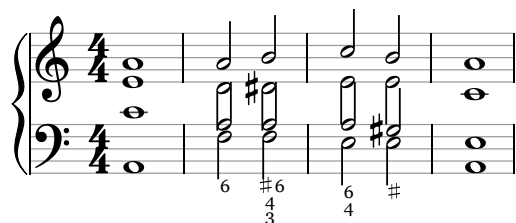
The figures double the bass – the fourth degree, the one tone with no chromatic obligation – while E ♭ sounds the flattened second above. Then the machine of the close takes over: the six-four displaces, the ♯ resolves, and the soprano's E ♭ – D – C♯ spells out in three notes why this chord belongs to the cadence and nowhere else.

Realization · Exercise 307 · Italian sixth — A minor



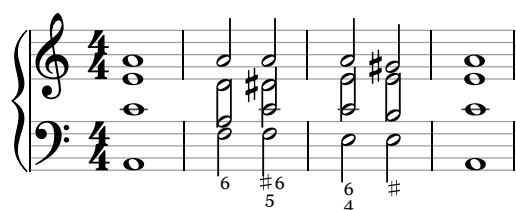
The alto's D becomes D# in its own line – the inflection stays home, as chromatic motion must – and the interval it makes with the bass is the point: an augmented sixth, two made leading tones facing opposite ways. The bass falls its semitone, the #6 rises its own, and they land an octave apart on the dominant. The doubled third takes no side and moves both ways at the resolution.

Realization · Exercise 308 · French sixth — A minor



The French chord is the Italian with the second degree added — #6/4/3 names all three tones above the bass — and this realization builds it the honest way: the iv6 stands first, then its sixth is raised in the alto's own line while the soprano supplies the 4. The augmented sixth closes outward into the six-four; the tone the French chord adds simply rides through and becomes the 6/4's sixth.

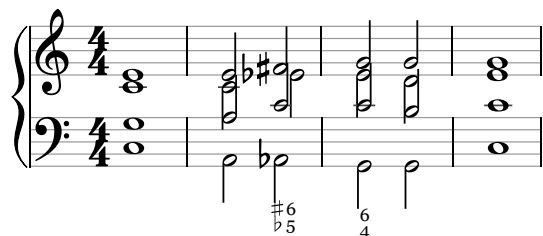
Realization • Exercise 309 • German sixth — A minor



The #6/5 is not an inverted seventh chord, though it wears a seventh chord's figures: its fifth is a stable tone with no falling obligation, and the resolution that would create one — straight to the dominant — manufactures parallel fifths instead. So the C holds while the augmented sixth closes outward around it, becomes the cadential 6/4's sixth, and falls only then. The detour is the grammar.

Realization · Exercise 310 · German sixth in major — C major

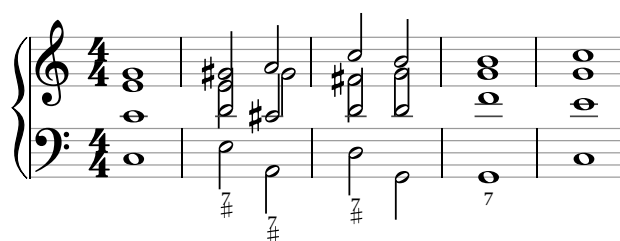
Gradus Figured-Bass Corpus, bass-310 — model realization



Major must borrow the flat side to build this chord at all — $\flat 6$ in the bass, $\flat 3$ under the $\flat 5$ figure — while the $\sharp 6$ rises from the sharp side, so the figures carry both signs at once. The bass inflects A to $A \flat$ in its own line, the augmented sixth closes outward onto G, and the borrowed $E \flat$ resolves the way all mixture does: back into the major third it displaced, in the voice that borrowed it.

Realization · Exercise 311 · Applied dominant chain — C major

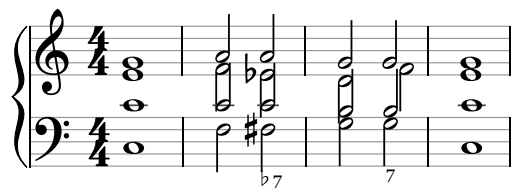
Gradus Figured-Bass Corpus, bass-311 — model realization



The chain of sevenths chromaticized: each dominant is elided into the next, its seventh falling one degree to become the raised third of the chord that follows, its made leading tone rising into the new root. The soprano's $G\sharp$ is the one true inflection — raised in the voice that had the natural — and the machine then hands the work around: sevenths rotate through tenor, alto and soprano until the diatonic dominant catches the chain and spends it home.

Realization • Exercise 312 • Applied diminished seventh — C major

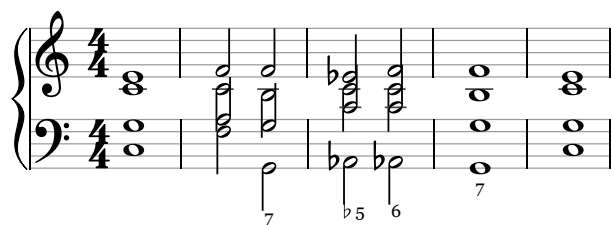
Gradus Figured-Bass Corpus, bass-312 — model realization



The subdominant sharpens into vii^o7 of the dominant: the bass takes F# on the staff and rises as a made leading tone must, while the b7 figure hangs E b above – the diminished seventh that gives the chord its name and its ache. Both tritones close by step, the seventh falls onto the dominant's fifth, and the true seventh then gathers to finish the journey home.

Realization • Exercise 313 • Flat submediant deception — C major

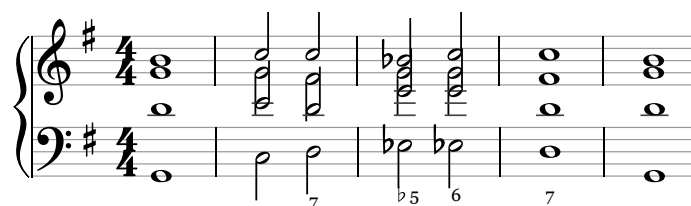
Gradus Figured-Bass Corpus, bass-313 — model realization



The deceptive close, borrowed darker: the bass rises its semitone onto b6, the leading tone rises home, and the seventh falls one honest step onto E b – the b5 the figures announce. The third is doubled, as deception's grammar requires; then the 5–6 exchange turns the borrowed chord toward the subdominant's color, the b6 falls back to the dominant, and the second try tells the truth.

Realization · Exercise 314 · Flat submediant deception (second key) — G major

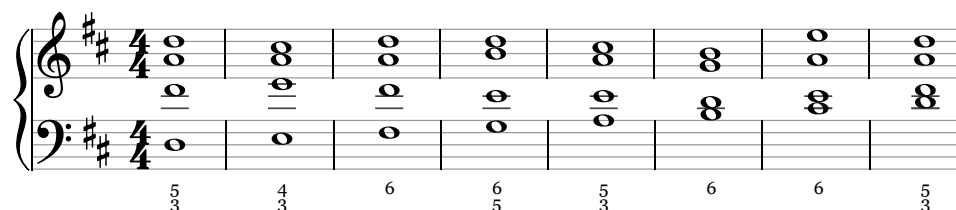
Gradus Figured-Bass Corpus, bass-314 — model realization



Mixture is the major mode reaching into its parallel minor for exactly this darkness: the dominant seventh resolves deceptively onto E $\flat$ major, doubled third and all, and the borrowed $\flat$ 6 then does what $\flat$ 6 was born to do — fall its half step onto the dominant. The second dominant seventh keeps its promise, and the brightness of the true close is earned by the shadow before it.

Realization · Exercise 315 · Unfigured: the octave rule, ascending — D major

Gradus Figured-Bass Corpus, bass-315 — model realization



This is why the Rule was memorized as vocabulary rather than consulted as a table: a stepwise bass with no figures at all is not underspecified — it is fully specified, by the Rule. Stability at the pillars, motion between them, the sevenths pressing at the second and fourth degrees. The bass alone tells you everything the figures would have.

Realization • Exercise 316 • Unfigured: the octave rule, minor descending — D minor

Gradus Figured-Bass Corpus, bass-316 — model realization

The musical score for Exercise 316 is in 4/4 time. The bass staff contains the following figured bass notation: 5/3, 6, 6, #, #4/2, 6, #6/4/3, and 5/3. The treble staff contains whole notes corresponding to the figures.

The unfigured minor descent is an examination in one question: do the raised tones belong to the scale or to a chord? Supply naturals down the scale and the harmony is right; supply the sharp wherever the dominant functions as a dominant, and only there, and the figures you write will match the ones the corpus taught.

Realization • Exercise 317 • Unfigured: cadence recognition — G major

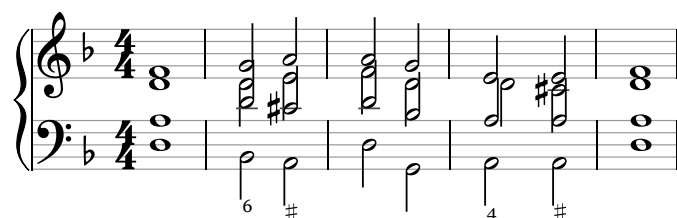
Gradus Figured-Bass Corpus, bass-317 — model realization

The musical score for Exercise 317 is in 4/4 time. The bass staff contains the following figured bass notation: 6 and 7. The treble staff contains whole notes corresponding to the figures.

An unfigured bass is read by its scale degrees: the leading tone never carries a 5/3, so the second note writes its own 6; the step up from the dominant where a close was due is the deceptive formula, doubled third and all; and the returning dominant takes the 7 that makes the last close final. The student who knows the formulas writes the figures the composer left silent.

Realization • Exercise 318 • Unfigured: cadence recognition, minor — D minor

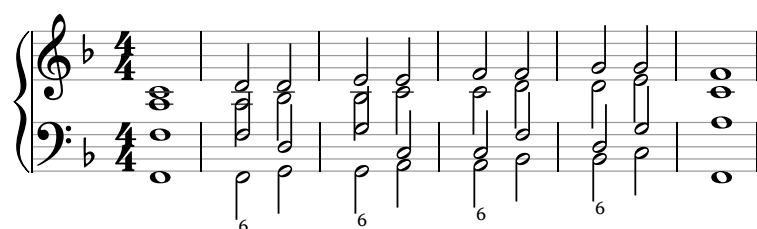
Gradus Figured-Bass Corpus, bass-318 — model realization



Minor's unfigured bass is more legible than major's, because its formulas carry fingerprints: the sixth degree a half step above the dominant exists to fall, so the ♭ 6-to-5 bass motion IS the Phrygian close and its figures follow; and a bass that stands on the dominant for a full bar before the final has left room for exactly one thing — the suspension and the sharp that resolves it.

Realization • Exercise 319 • Unfigured: the rising 5–6 — F major

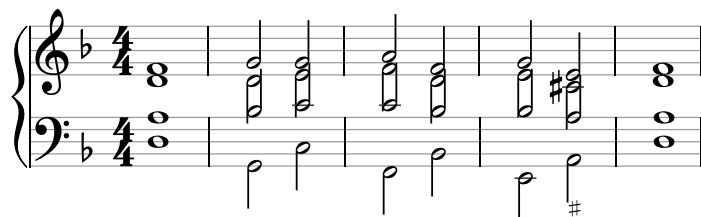
Gradus Figured-Bass Corpus, bass-319 — model realization



Sequence recognition is figure recognition: a stepwise ascent cannot carry parallel triads, so a bass that repeats each tone on its way up is asking for the exchange — fifth become sixth, sixth become the next tone's fifth. The student who hears the engine writes the figures; the student who only sees bass notes writes parallel fifths.

Realization • Exercise 320 • Unfigured: falling fifths, minor — D minor

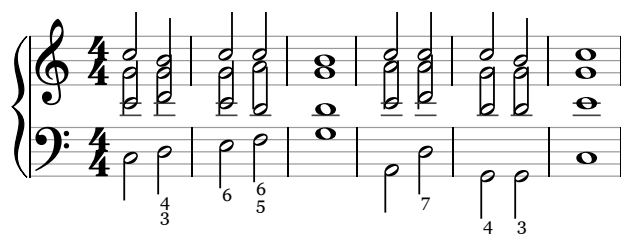
Gradus Figured-Bass Corpus, bass-320 — model realization



The circle of fifths is the easiest unfigured bass in the book precisely because it is a machine: every station takes a plain triad in the natural form of the scale, including the minor dominant and the diminished station passed by contrary motion. The one act of judgment is the exit — the final dominant is a cadence, not a station, and the # marks the difference.

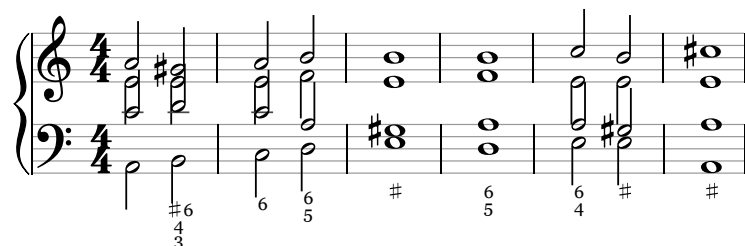
Realization • Exercise 321 • Unfigured: comprehensive — C major

Gradus Figured-Bass Corpus, bass-321 — model realization



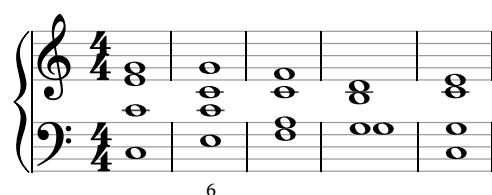
Nothing here is new; everything here is unlabeled. The ascent to the dominant is the Rule of the Octave's first half, figure for figure. The submediant falling a fifth to the supertonic invites the prepared seventh, and the bass that stands on the dominant through two half notes has scheduled a suspension. An unfigured bass is a memory test disguised as a composition.

Realization • Exercise 322 • Unfigured: comprehensive, minor — A minor



Minor's comprehensive is an essay on the raised tone and the obligated one: the ascent borrows the dominant's accidental over its second degree and halts on a half close; the half-diminished 6/5 then rebuilds the tension, its seventh riding through the cadential six-four as the suspended fourth before falling onto the sharp; and the final chord asks for one sign more — not a leading tone this time but the borrowed major third, ending a minor argument in the light. Write the signs; the corpus taught every one.

Realization • Exercise 323 • Diminution: passing tones — C major



The passing tone is the mildest dissonance because it is pure motion, and diminution begins with it for that reason: fill a third with the step between, keep the new note on the weak part of the bar, and the line acquires life while the harmony stands exactly where it stood. The model gives each voice exactly one fill — alto, tenor, then soprano, each walking a different join — because economy is the discipline: real textures are never busy everywhere at once.

The worked diminution – the same realization opened into texture.

Gradius Figured-Bass Corpus, bass-323 — worked diminution

6

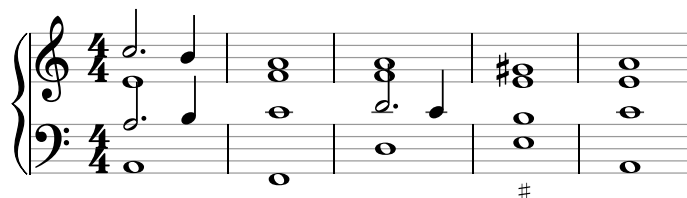
Realization · Exercise 324 · Diminution: passing tones, minor — A minor

Gradius Figured-Bass Corpus, bass-324 — model realization

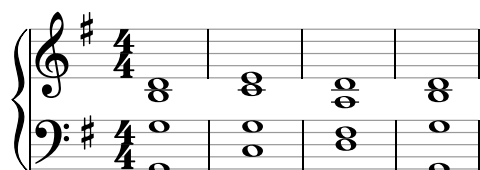
The first system of the musical score is in 4/4 time. The treble clef staff contains a whole note chord of C4 and E4, followed by a half note chord of G4 and B4, a half note chord of A4 and C5, a half note chord of B4 and D5, and a whole note chord of C5 and E5. The bass clef staff contains a whole note chord of C3 and E3, followed by a half note chord of G3 and B3, a half note chord of A3 and C4, a half note chord of B3 and D4, and a whole note chord of C4 and E4. A sharp sign (#) is placed below the bass staff at the end of the system.

The same principle in minor, redistributed: the tenor's rising third to the subdominant and its falling third toward the dominant each take a passing step, and the soprano fills only its opening descent. One voice at a time carries the motion, which is how real textures breathe – the treatises' florid examples are never busy everywhere at once.

The worked diminution – the same realization opened into texture.

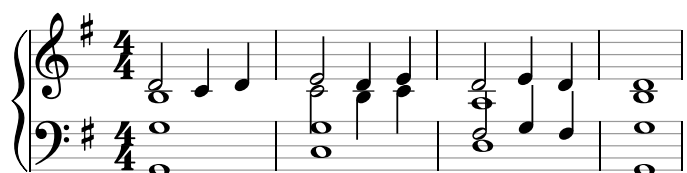


Realization • Exercise 325 • Diminution: neighbor tones — G major

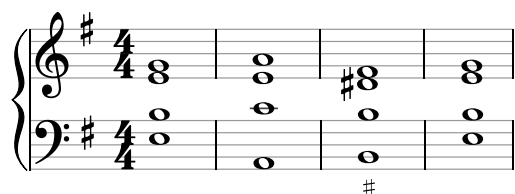


Where the passing tone connects, the neighbor decorates: the voice steps off a standing tone and steps straight back, the dissonance flickering on the weak quarter. The strict style admits it warily — it goes nowhere, and music is suspicious of motion without destination — which is exactly why it belongs to diminution: here going nowhere IS the destination.

The worked diminution — the same realization opened into texture.

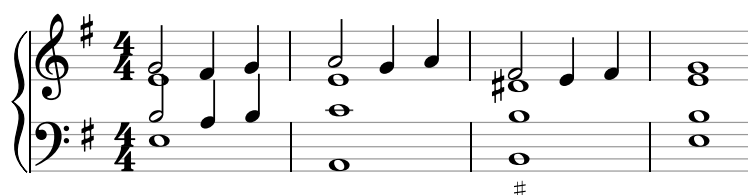


Realization • Exercise 326 • Diminution: neighbor tones, minor — E minor

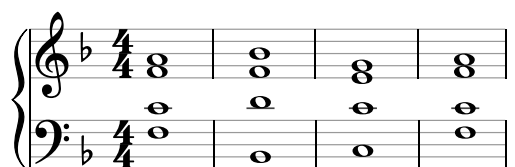


Minor disciplines the ornament: neighbors are chosen from the scale as the moment inflects it, and the raised tones are left plain – the D# decorated would flirt with the augmented second on one side and dilute its rise on the other. Diminution’s judgment is largely the judgment of what to leave alone.

The worked diminution – the same realization opened into texture.



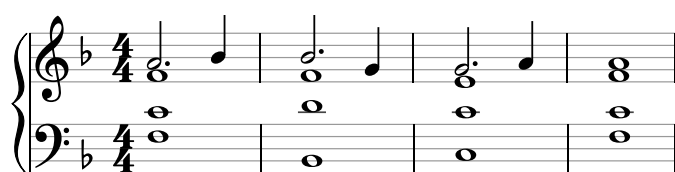
Realization · Exercise 327 · Diminution: anticipations — F major



Each of the soprano's tones of arrival is sounded a weak quarter early, against the old harmony, and then confirmed as the bass moves – the anticipation, at home exactly here because every arrival is already expected. The last one is the classic: the tonic touched before the cadence lands, sharpening the arrival it foretells.

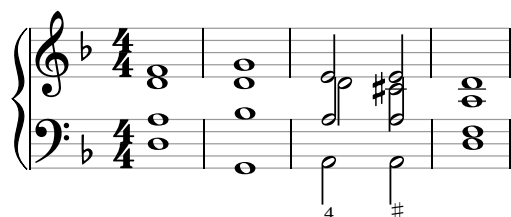
The worked diminution – the same realization opened into texture.

Gradus Figured-Bass Corpus, bass-327 – worked diminution



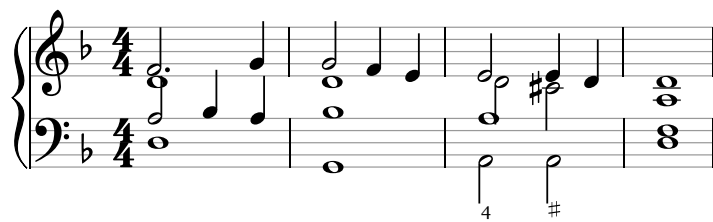
Realization · Exercise 328 · Diminution: anticipations, minor — D minor

Gradus Figured-Bass Corpus, bass-328 – model realization



The figures end where they began – a bass, a handful of signs, and voices keeping their promises – but the surface is now music. The passing tones connect, the anticipation leans over the bar line toward the tonic, and beneath the ornament the old machinery runs untouched: the fourth prepared and falling onto the raised third, the leading tone rising as the alto takes its license home. Diminution is the block realization remembered in motion; the craft beneath it is this whole corpus.

The worked diminution – the same realization opened into texture.



Realizations • The Melodies

the answers: bass, figures, and inner voices

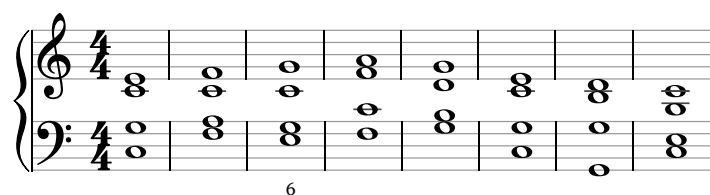
One clean way — never the only way.

Every realization here passed the same machine verification as the exercises themselves: bar arithmetic, ranges, voice order, spacing, parallels between all six voice pairs, agreement between figure and realization, the seventh's resolution, the leading tone's discipline. Compare your own work against the model after you have finished, not before — and where yours differs cleanly, it is not wrong; it is yours.



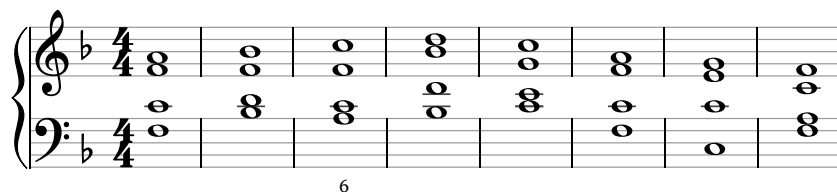
Realization • Melody 1 • Melody arc full close — C major

Gradus Figured-Bass Corpus, melody-1 — model realization



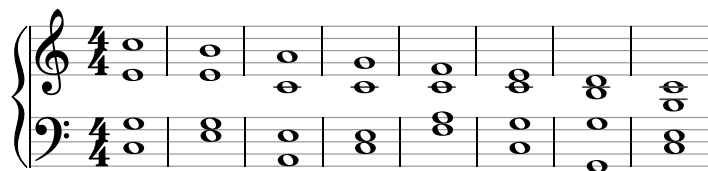
The melody rises by step to its peak and falls back to the tonic — and the bass answers it: fourths and fifths where the top moves by step, the full close arriving exactly where the line asks for it. The leading tone lands in an inner voice at the last cadence and falls to the fifth, so the final chord is complete.

Realization • Melody 2 • Melody arc full close (second key) — F major



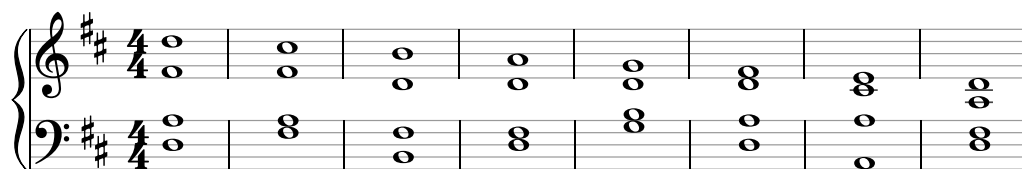
The melody rises by step to its peak and falls back to the tonic — and the bass answers it: fourths and fifths where the top moves by step, the full close arriving exactly where the line asks for it. The leading tone lands in an inner voice at the last cadence and falls to the fifth, so the final chord is complete.

Realization • Melody 3 • Melody descent from the octave — C major



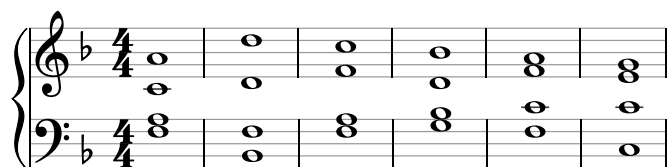
The trap in a descending scale is the seventh degree: harmonize it as the dominant and the leading tone is stranded in the soprano with nowhere to go but down. Harmonize it with the mediant instead — there the seventh degree is a stable chord fifth, free to fall — and the mediant hands off to the submediant in a falling fifth before the real dominant arrives at the close.

Realization • Melody 4 • Melody descent from the octave (second key) — D major



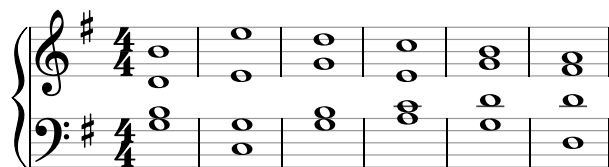
The trap in a descending scale is the seventh degree: harmonize it as the dominant and the leading tone is stranded in the soprano with nowhere to go but down. Harmonize it with the mediant instead – there the seventh degree is a stable chord fifth, free to fall – and the mediant hands off to the submediant in a falling fifth before the real dominant arrives at the close.

Realization • Melody 5 • Melody half close — F major



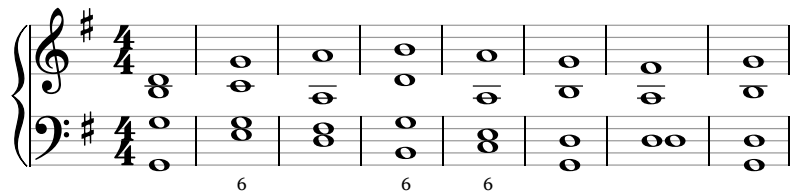
The exercise ends on the dominant by design – a half close, the phrase left open. The leading tone arrives in the alto on the final chord and simply sounds there; its resolution belongs to the consequent phrase the student should feel compelled to write.

Realization • Melody 6 • Melody half close (second key) — G major



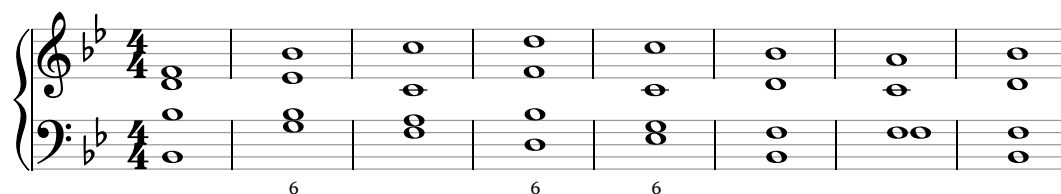
The exercise ends on the dominant by design – a half close, the phrase left open. The leading tone arrives in the alto on the final chord and simply sounds there; its resolution belongs to the consequent phrase the student should feel compelled to write.

Realization · Melody 7 · Melody leap and fill — G major



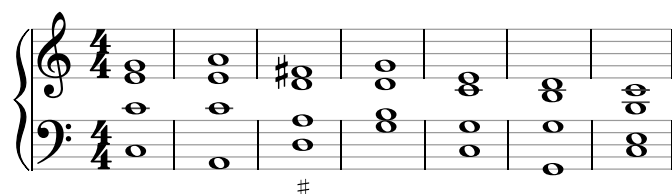
The melody leaps a fourth and spends the next three bars filling it in by step – the classic debt and repayment. The bass declines to compete: steps and thirds through first inversions, the leading tone rising in the tenor at the peak. Where the soprano itself carries the leading tone near the close, it rises home, and the supporting voices stay out of its way.

Realization · Melody 8 · Melody leap and fill (second key) — Bb major



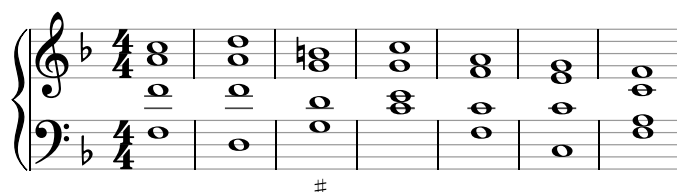
The melody leaps a fourth and spends the next three bars filling it in by step – the classic debt and repayment. The bass declines to compete: steps and thirds through first inversions, the leading tone rising in the tenor at the peak. Where the soprano itself carries the leading tone near the close, it rises home, and the supporting voices stay out of its way.

Realization • Melody 9 • Melody applied dominant — C major



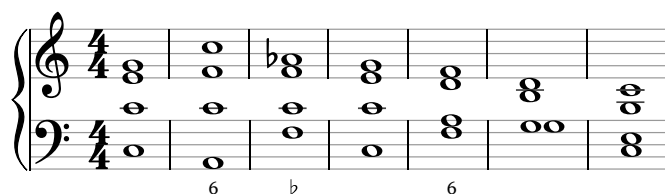
The raised tone is seeded the clean way – approached by a falling third from above, with its own natural nowhere in earshot, so no false relation can form. The sharp under the bass announces the raised third; the soprano resolves it up a half step into the dominant, which then closes home.

Realization • Melody 10 • Melody applied dominant (second key) — F major



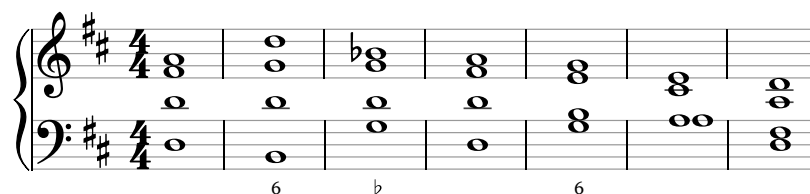
The raised tone is seeded the clean way — approached by a falling third from above, with its own natural nowhere in earshot, so no false relation can form. The sharp under the bass announces the raised third; the soprano resolves it up a half step into the dominant, which then closes home.

Realization • Melody 11 • Melody borrowed sixth — C major



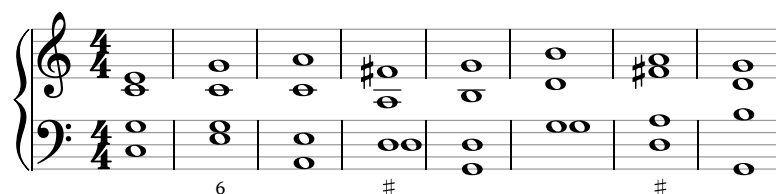
The flat under the subdominant bass lowers its third: the borrowed sixth degree, the parallel minor lending its darkest color to a major phrase. The soprano carries it and lets it fall to the dominant degree, and from there the phrase closes as if nothing had happened — which is the point of mixture: a shadow, not a modulation.

Realization • Melody 12 • Melody borrowed sixth (second key) — D major



The flat under the subdominant bass lowers its third: the borrowed sixth degree, the parallel minor lending its darkest color to a major phrase. The soprano carries it and lets it fall to the dominant degree, and from there the phrase closes as if nothing had happened – which is the point of mixture: a shadow, not a modulation.

Realization • Melody 13 • Melody modulation to the dominant — C major



The submediant is the hinge: the chord on the sixth degree of the old key and on the second degree of the new, and nothing about the moment it sounds says which. The raised fourth degree decides it – from there every pull points at the dominant key, and the close confirms the new home with its own full cadence.

Realization • Melody 14 • Melody modulation to the dominant (second key) — F major

A musical score for the song 'The Rose Tree'. It is written for a piano in 4/4 time, featuring a treble and bass staff. The key signature has one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 12 measures. The first measure is a whole note chord (F4, A4, C5). The second measure is a whole note chord (F4, A4, C5). The third measure is a whole note chord (F4, A4, C5). The fourth measure is a whole note chord (F4, A4, C5). The fifth measure is a whole note chord (F4, A4, C5). The sixth measure is a whole note chord (F4, A4, C5). The seventh measure is a whole note chord (F4, A4, C5). The eighth measure is a whole note chord (F4, A4, C5). The ninth measure is a whole note chord (F4, A4, C5). The tenth measure is a whole note chord (F4, A4, C5). The eleventh measure is a whole note chord (F4, A4, C5). The twelfth measure is a whole note chord (F4, A4, C5). The score is labeled with a '6' at the beginning and a '#' at the end.

The submediant is the hinge: the chord on the sixth degree of the old key and on the second degree of the new, and nothing about the moment it sounds says which. The raised fourth degree decides it – from there every pull points at the dominant key, and the close confirms the new home with its own full cadence.

The Figures, the Patterns, and How to Cite

reference apparatus for the whole collection

A • The figure vocabulary

Every figure used in this collection, in one table. Figures count intervals upward from the bass; an accidental standing alone alters the third.

FIGURE	MEANING
(none) or 5/3	Root position — the assumed fifth and third above the bass.
6	First inversion: a sixth above the bass replaces the fifth.
6/4	Second inversion: sixth and fourth above the bass.
7•6/5•4/3•4/2	A seventh chord and its three inversions; the seventh falls by step.
#• b • ♯ (alone)	Alter the THIRD above the bass — the minor mode's leading tone lives here.
#6, b 7, ...	The accidental applies to the interval it precedes.
4 → 3•9 → 8•7 → 6•2 → 3	Suspensions: two figures on successive notes — prepare, strike, resolve.
5/4•7/4	The fourth (with fifth or seventh) suspended over a bass; it resolves to the third.
9•9/7	The chord ninth (later convention): no preparation required; it falls by step.
#6•#6/5•#6/4/3•#6/ b 5	The augmented sixths — Italian, German, French, and the major-mode German. The interval closes outward.
b 6	The Neapolitan's lowered sixth over the fourth degree.
7/4/2•6/4/2•5/2	Pedal-point stacks: the harmony moves while the bass stands.



B • The Rule of the Octave

The reference realizations of the octave rule – major and minor, ascending and descending, in three key groups – are the whole of Stage 2 (Exercises 179–190). Memorize them as vocabulary; Appendix tables would only restate what those twelve plates already engrave.



C • Index by voice-leading pattern

Every exercise is tagged with the patterns of the [Gradus Voice-Leading Reference](#) it drills, so coverage is a query rather than a matter of taste.

PATTERN	DRILLED BY
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GVL-001	bass-225, bass-226, bass-252, bass-321
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GVL-002	bass-225, bass-226, bass-227, bass-228, bass-229, bass-230, bass-231, bass-232, bass-233, bass-247
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GVL-003	bass-227, bass-228, bass-233, bass-234
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GVL-004	bass-229, bass-230
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GVL-005	bass-231, bass-232, bass-235, bass-236
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GVL-006	bass-233, bass-234, bass-235, bass-236, bass-252
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GVL-007	bass-221, bass-222, bass-241, bass-242, bass-243, bass-323, bass-324
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GVL-008	bass-219, bass-220, bass-283, bass-325, bass-326
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GVL-009	bass-327, bass-328
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GVL-010	bass-283, bass-284, bass-285, bass-286, bass-287
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GVL-011	bass-1, bass-2, bass-3, bass-4, bass-9, bass-10, bass-13, bass-14, bass-15, bass-16, bass-191, bass-199, bass-200, bass-201, bass-202, bass-203, bass-207, bass-208, bass-210, bass-211, bass-212, bass-213, bass-214, bass-215, bass-216, bass-217, bass-219, bass-223, bass-224, bass-225, bass-227, bass-229, bass-231, bass-235, bass-237, bass-238, bass-239, bass-240, bass-245, bass-247, bass-249, bass-253, bass-255, bass-257, bass-269, bass-272, bass-275, bass-276, bass-277, bass-279, bass-281, bass-317, bass-327, melody-1, melody-2, melody-3, melody-4, melody-7, melody-8, melody-9, melody-10, melody-11, melody-12, melody-13, melody-14
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PATTERN DRILLED BY

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GVL-014	bass-207, bass-208, melody-5, melody-6
GVL-015	bass-209, bass-210, bass-266, bass-318
GVL-016	bass-211, bass-212, bass-265, bass-271
GVL-017	bass-213, bass-214, bass-248, bass-313, bass-314, bass-317
GVL-018	bass-215, bass-216, bass-243, bass-244
GVL-027	bass-1, bass-2, bass-3, bass-4, bass-5, bass-6, bass-7, bass-8, bass-9, bass-10, bass-11, bass-12, bass-13, bass-14, bass-15, bass-16, bass-191, bass-192, bass-197, bass-199, bass-201, bass-221, bass-222, bass-223, bass-224, bass-249, bass-253, bass-257, bass-323, bass-325, melody-1, melody-2, melody-3, melody-4, melody-5, melody-6, melody-7, melody-8, melody-11, melody-12
GVL-028	bass-5, bass-6, bass-7, bass-8
GVL-029	bass-5
GVL-031	bass-13
GVL-032	bass-6, bass-14
GVL-033	bass-1, bass-191, bass-192, bass-193, bass-194, bass-195, bass-196, bass-197, bass-198, bass-199, bass-200, bass-217, bass-218, bass-219, bass-220, bass-221, bass-222, bass-223, bass-224, bass-245, bass-246, bass-250, bass-255, bass-256, bass-258, bass-259, bass-260, bass-263, melody-1, melody-2, melody-3, melody-4, melody-5, melody-6
GVL-034	bass-193, bass-194, bass-260
GVL-035	bass-2, bass-3, bass-4, bass-7, bass-8, bass-11, bass-12, bass-15, bass-16, bass-192, bass-193, bass-194, bass-196, bass-197, bass-198, bass-200, bass-201, bass-202, bass-203, bass-204, bass-206, bass-208, bass-209, bass-212, bass-213, bass-214, bass-216, bass-218, bass-220, bass-226, bass-228, bass-230, bass-232, bass-234, bass-236, bass-237, bass-238, bass-239, bass-240, bass-241, bass-242, bass-244, bass-246, bass-248, bass-250, bass-251, bass-254, bass-256, bass-258, bass-259, bass-260, bass-261, bass-263, bass-264, bass-265, bass-266, bass-268, bass-269, bass-270, bass-271, bass-273, bass-274, bass-280, bass-284, bass-295, bass-296, bass-299, bass-300, bass-305, bass-306, bass-307, bass-320, bass-324, bass-326, melody-7, melody-8, melody-9, melody-10, melody-13, melody-14

PATTERN DRILLED BY

GVL-036	bass-215, bass-237, bass-238, bass-239, bass-240, bass-241, bass-242, bass-243, bass-244, bass-245, bass-246, bass-247, bass-248, bass-251, bass-261, bass-262, bass-263, bass-264, bass-275, bass-276, bass-277, bass-278, bass-279, bass-280, bass-281, bass-282, bass-287, bass-289, bass-290, bass-291, bass-292, bass-293, bass-301, bass-302, bass-311, bass-312, bass-313, bass-314
GVL-038	bass-268, bass-273, bass-274
GVL-041	bass-267, bass-272, bass-297, bass-298, bass-307, bass-308, bass-309, bass-310, bass-311, bass-312, melody-9, melody-10, melody-11, melody-12
GVL-042	bass-179, bass-180, bass-181, bass-182, bass-183, bass-184, bass-185, bass-186, bass-187, bass-188, bass-189, bass-190, bass-295, bass-296, bass-297, bass-298, bass-299, bass-300, bass-301, bass-302, bass-303, bass-304, bass-315, bass-316, bass-319, melody-13, melody-14
GVL-043	bass-179, bass-180, bass-181, bass-303, bass-315, bass-321
GVL-044	bass-182, bass-183, bass-184, bass-304
GVL-045	bass-249, bass-250, bass-320
GVL-046	bass-251, bass-252, bass-278, bass-282
GVL-047	bass-253, bass-254, bass-319
GVL-048	bass-195, bass-196, bass-255, bass-256
GVL-049	bass-9, bass-10, bass-11, bass-12, bass-198, bass-257, bass-258
GVL-050	bass-289, bass-290, bass-294
GVL-051	bass-291, bass-292, bass-294
GVL-052	bass-285, bass-286, bass-288, bass-293, bass-294
GVL-053	bass-185, bass-186, bass-187, bass-322
GVL-054	bass-188, bass-189, bass-190, bass-267, bass-316



D • Licence and citation

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