Matthäus Gugl's (ca. 1683-1721)

Fundamentals of Thoroughbass
Fundamenta Partiturae (1719)

Appendix 1: Exercises

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The complete treatise is available in the original German and in English translation, with an editorial commentary in the journal Theoria 29 (2024).

Explanation of Gugl's symbols

A diagonal line (–) in the figures has three possible meanings:

(1) If three figures are above the line, then all three are played an octave higher than indicated;
(2) If a figure is below the line, then it is played by the left hand (see p. 5 of the treatise);
(3) In all other contexts, the line indicates that the previous interval remains held into the following chord.

♂ indicates the addition of fifth tone in a chord containing a unison between two other voices (see p. 26 of the treatise).

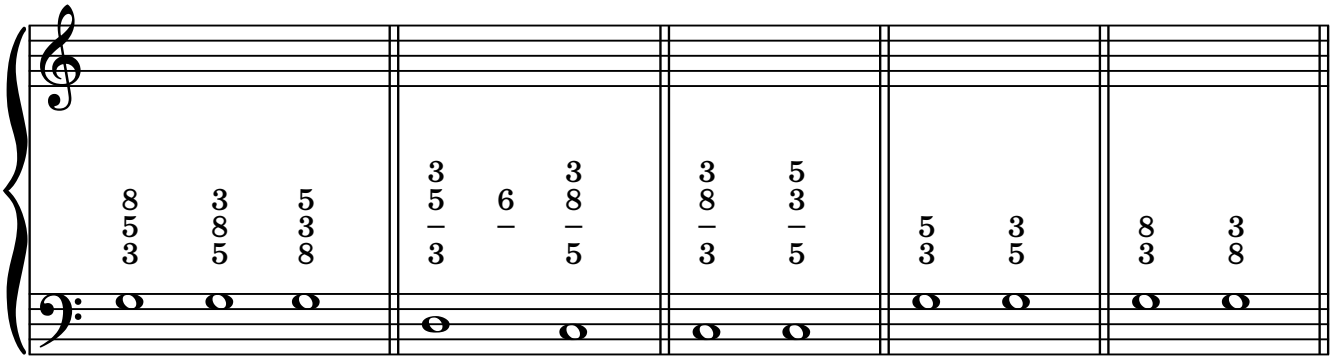
✢ stands for a dubious progression (see p. 26 of the treatise).

NB. indicates a voice crossing (see p. 30 of the treatise). There are some instances where a voice-crossing is not marked, but would be necessary in order to prepare a dissonance in the same voice or to maintain smoother voice leading. Such instances are marked in Appendices 1 and 2 with a dotted line or via the stem direction.

> and < indicate the arrival at or departure from a unison, respectively.

A slur in the bass (e.g. Example 19.2) seems to indicate that the upper voices hold during a bass passing note, but Gugl does not comment on this symbol.

4.2

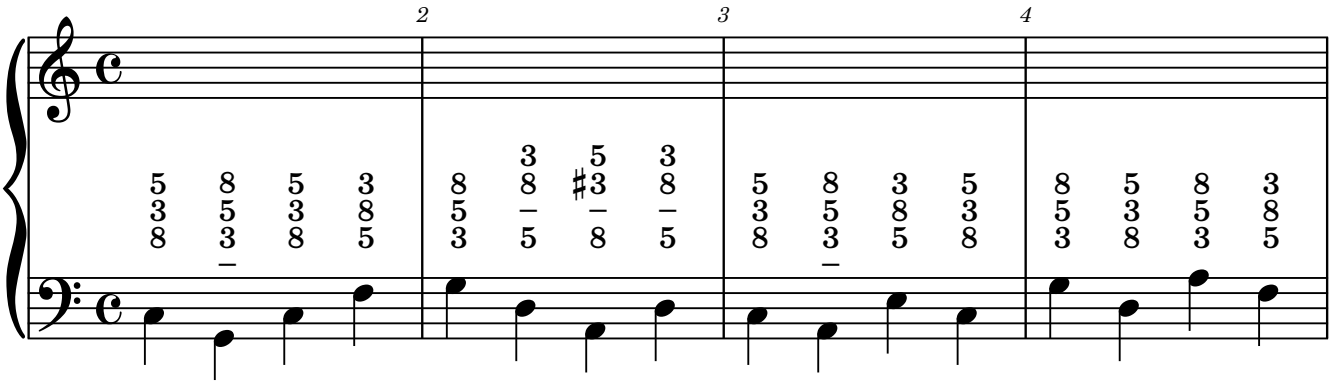


Mit *4*. Stimmen.
[With 4. voices.]

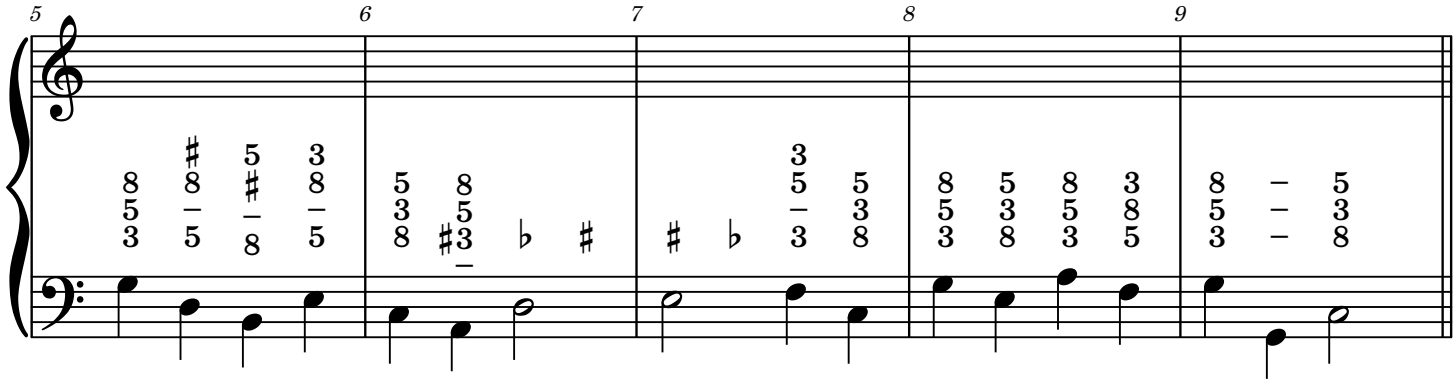
Selten.
[Seldom.]

Mit *3*. Stimmen.
[With 3. voices.]

4.3

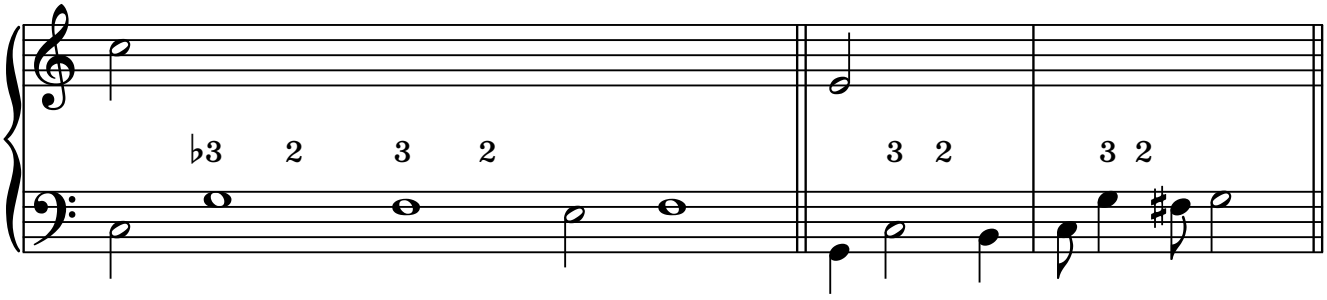


Exercitium Concenti ordinartio, oder *Perfect*-Streiches.
[Exercise using the ordinary chord, or perfect chord.]

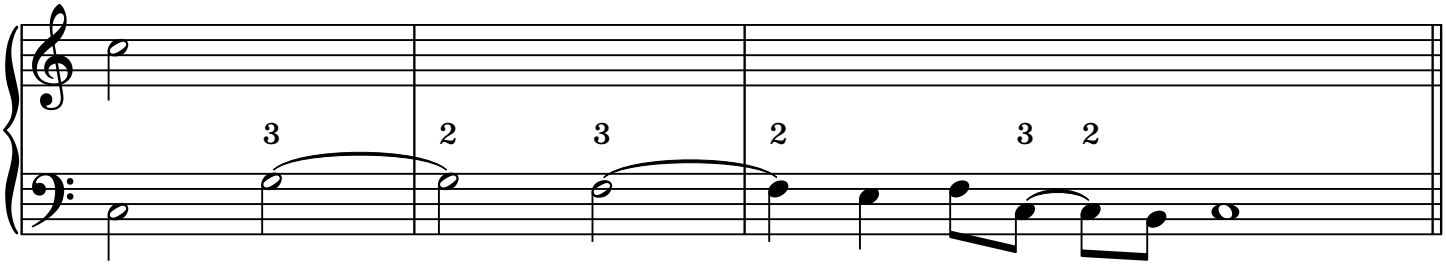


[Realize the figures as a single upper voice. The first tone is given]

6.2

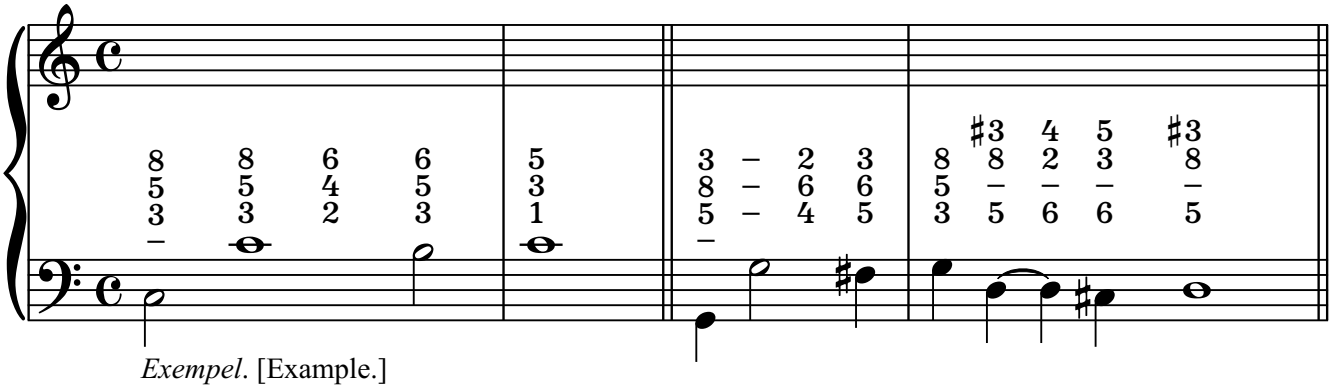


Verborgne *Syncopation*. [Hidden syncopations.]

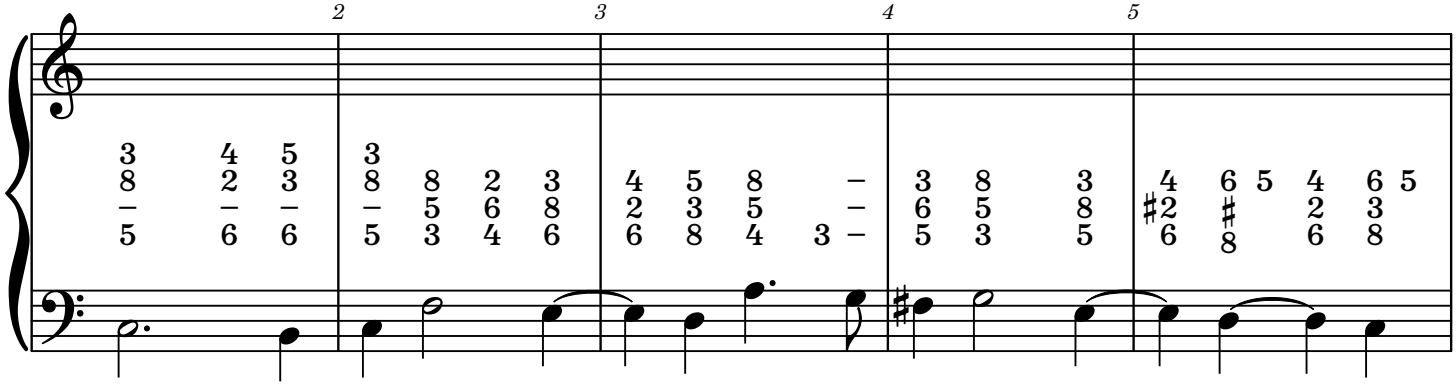


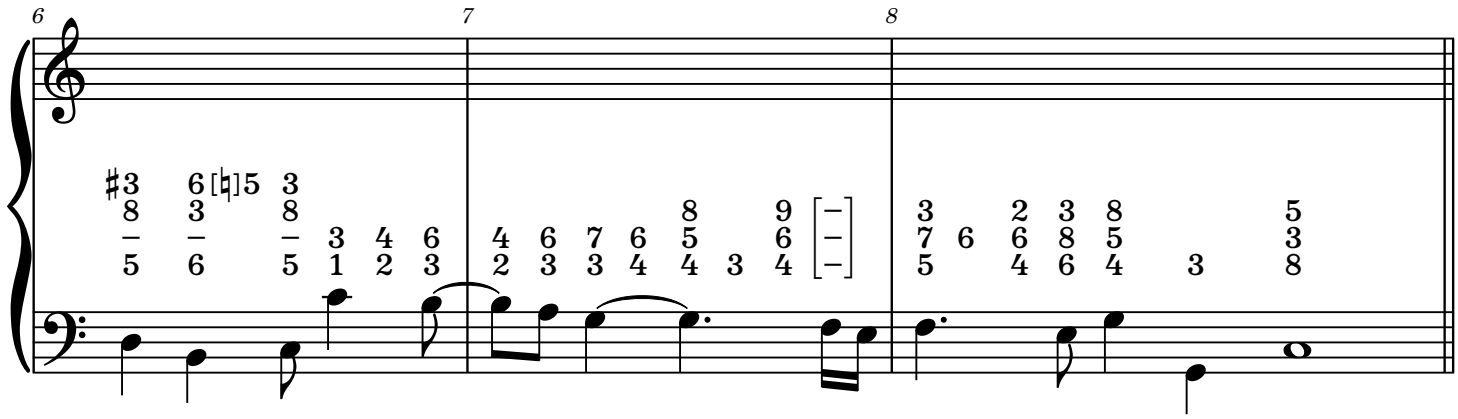
Offne *Syncopation*. [Apparent syncopations.]

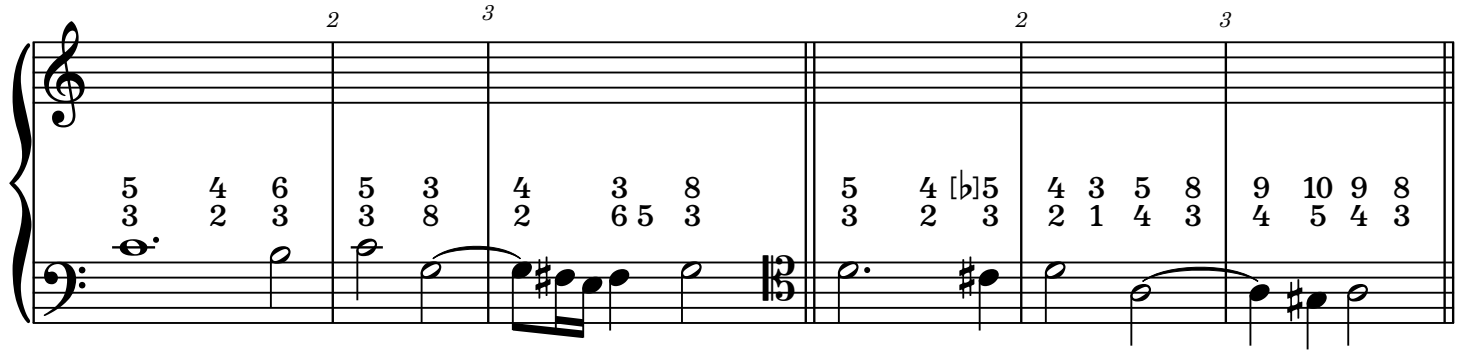
6.5

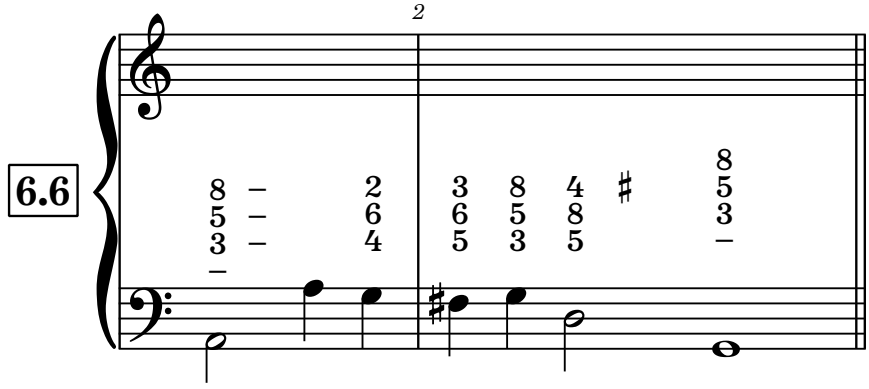


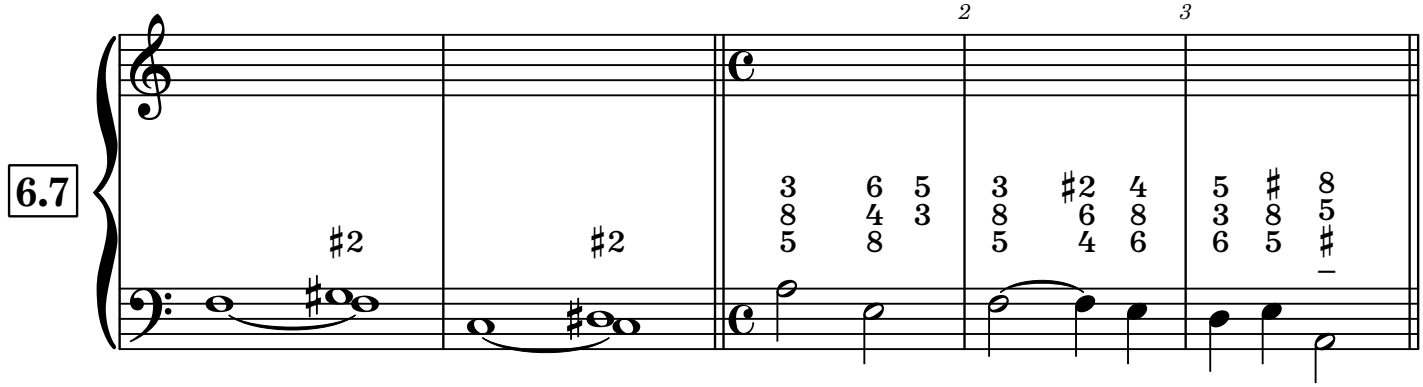
Exempel. [Example.]

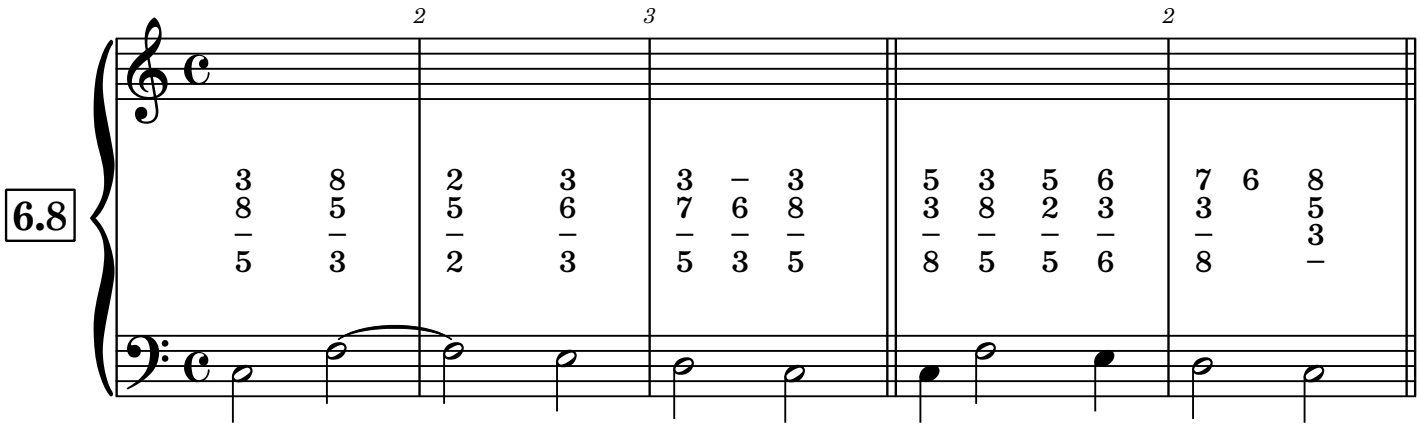


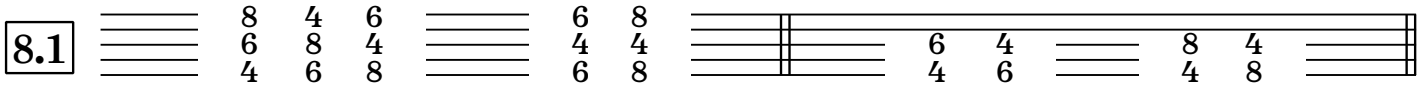

6
7
8


2
3
2
3


6.6
2


6.7
2
3



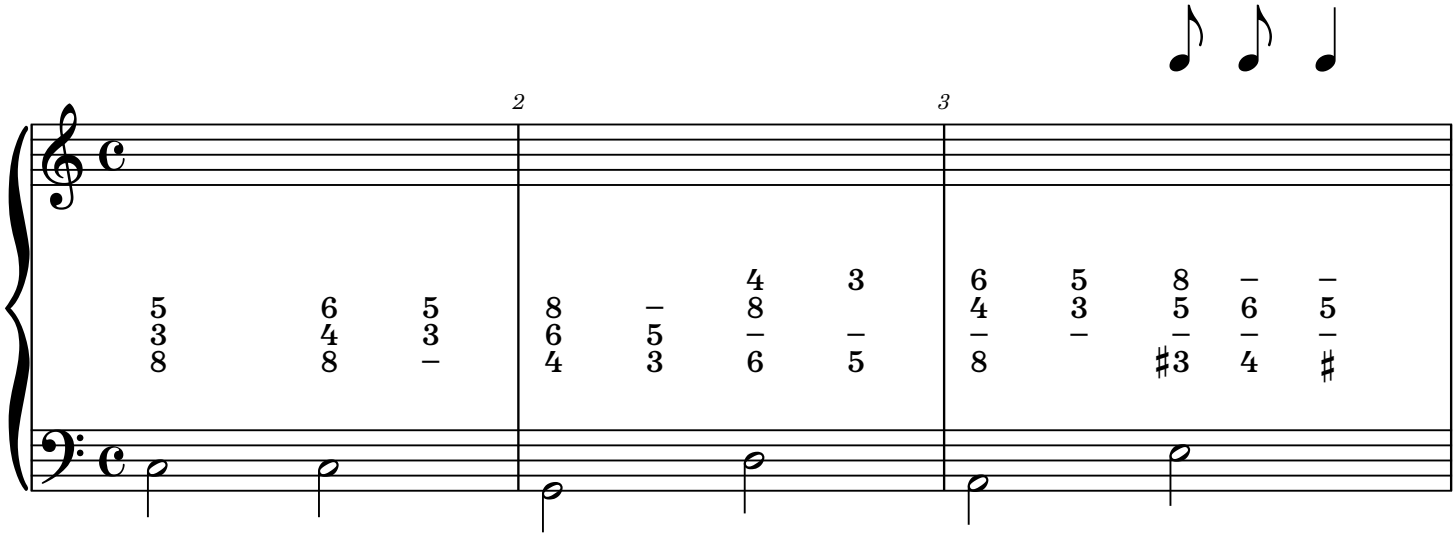


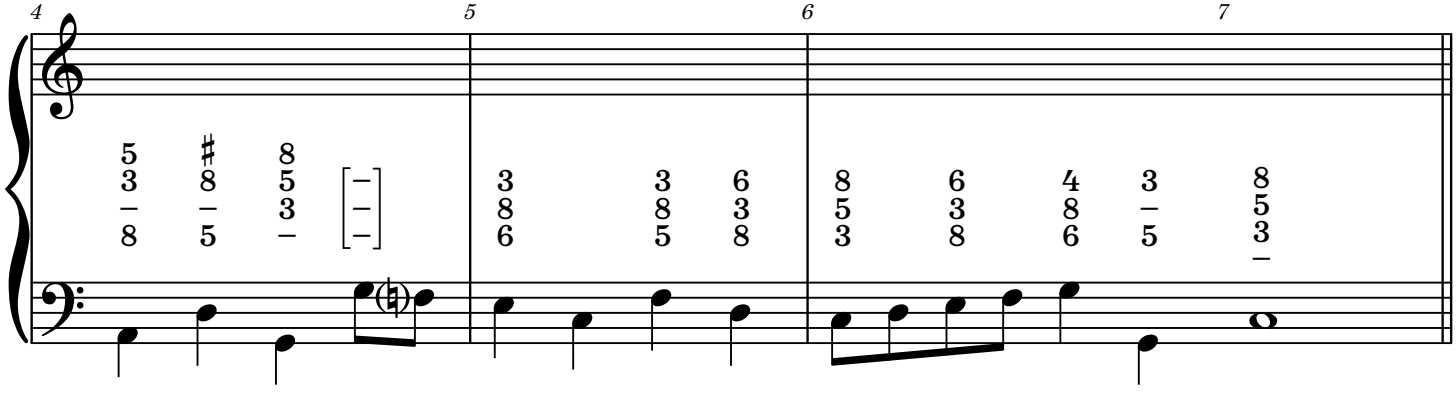
Mit *4*. Stimmen. [With 4. voices.]

Verdoppelte. [Doubled.]

Mit 3. Stimmen. [With 3. voices.]

Selten. [Seldom.]



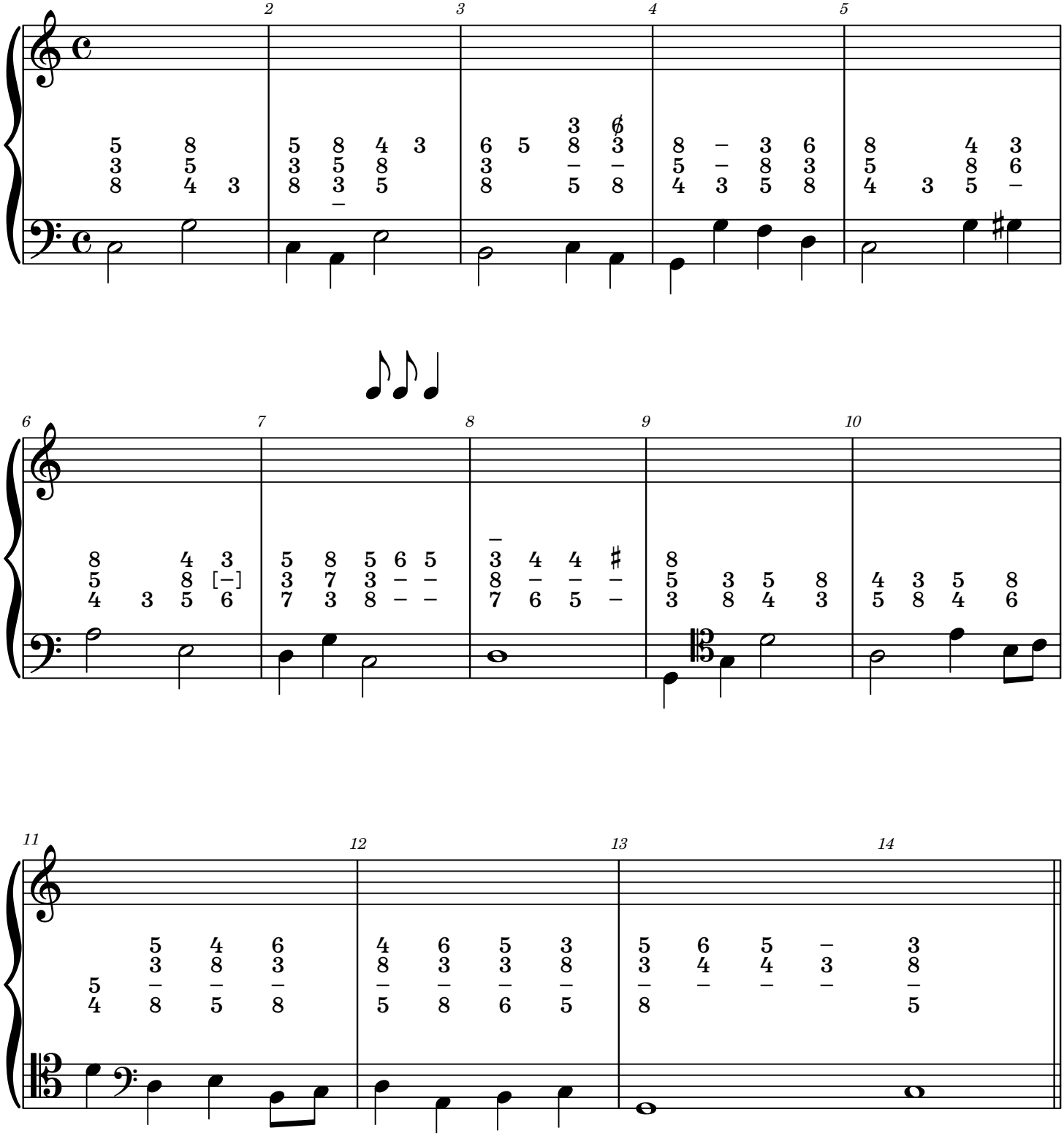


8.2

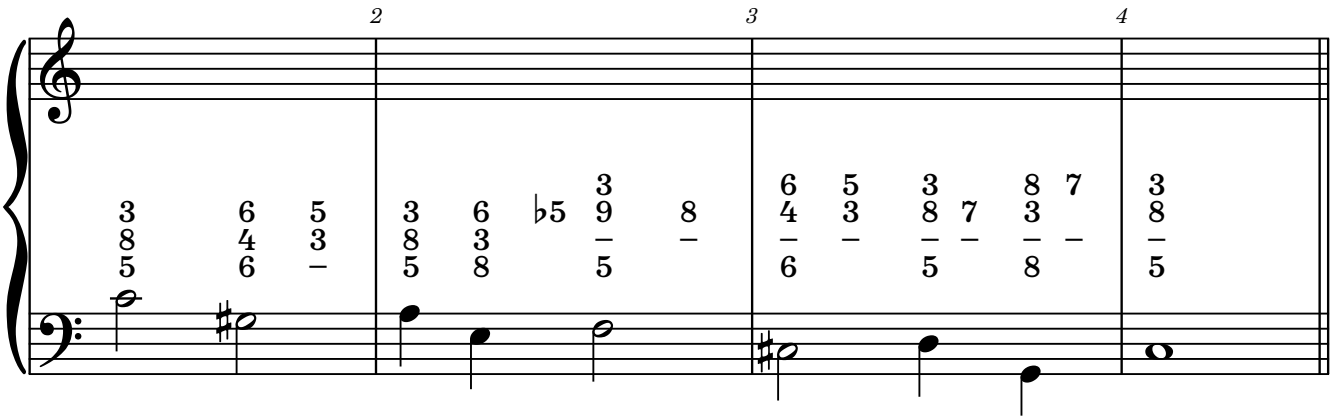
Mit *4*. Stimmen.
[With 4. voices.]

Selten. [Seldom.]

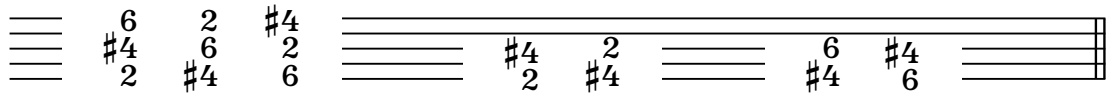
Mit 3. Stimmen.
[With 3. voices.]



8.3

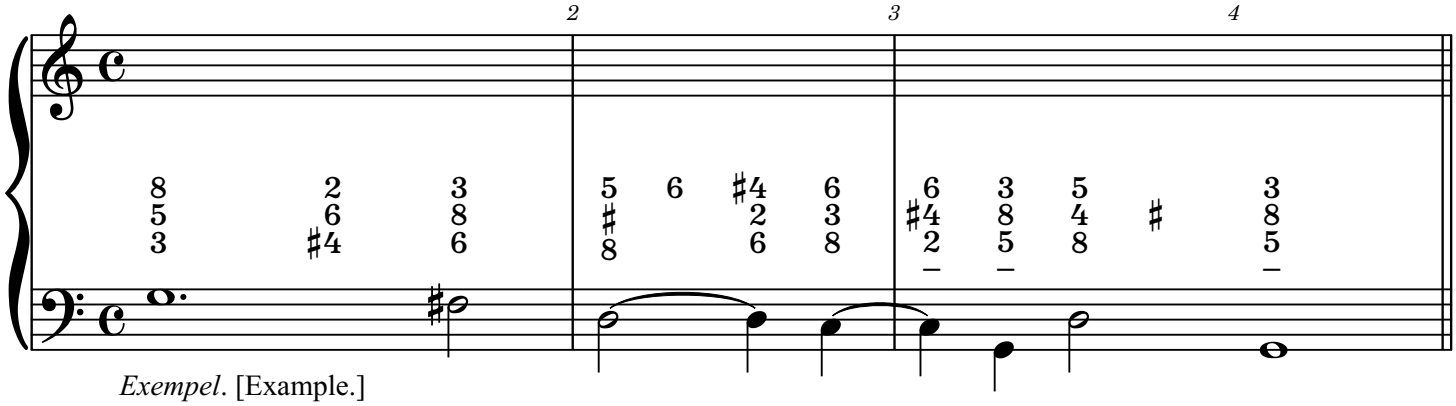


8.4



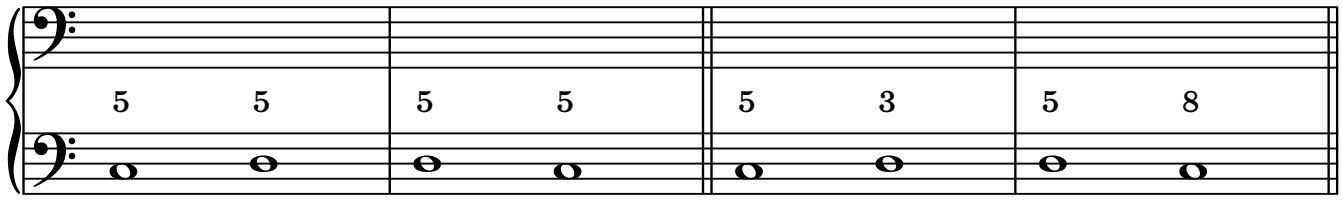
Mit *4*. Stimmen.
[With 4. voices.]

Mit 3. Stimmen.
[With 3. voices.]



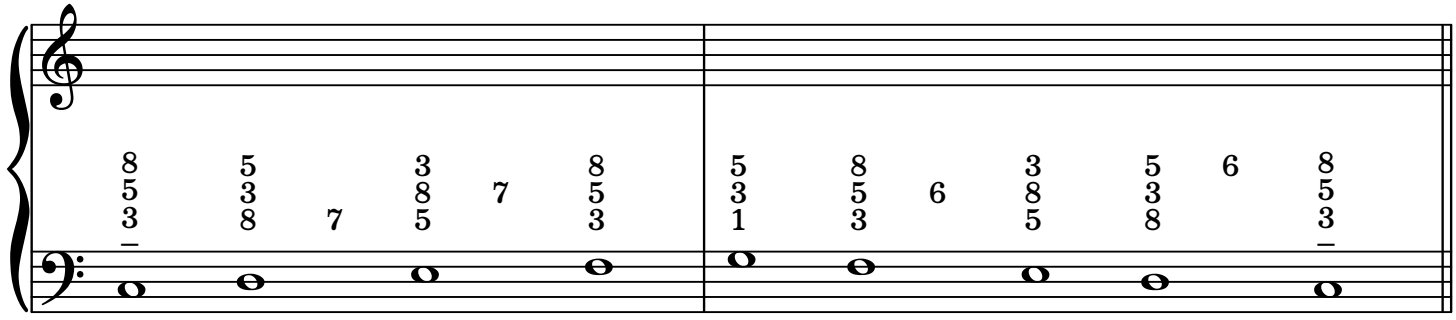
Exempel. [Example.]

9.1



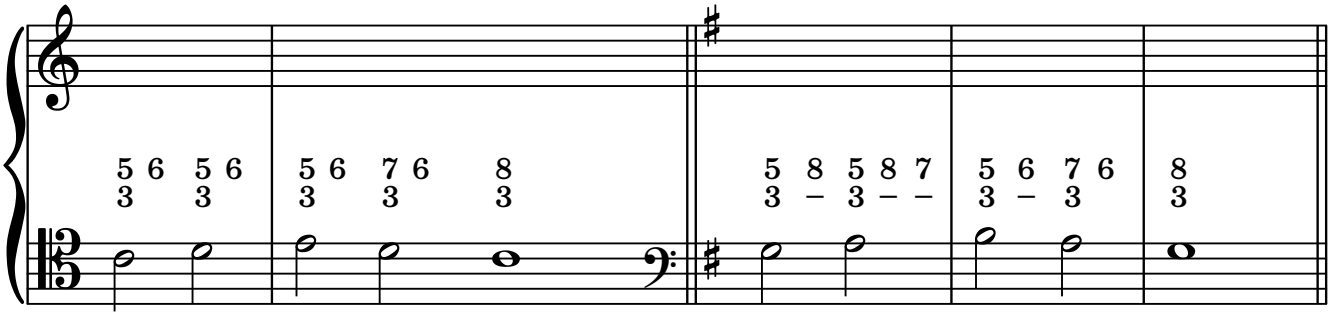
Malè.
[Bad.]

Benè.
[Good.]

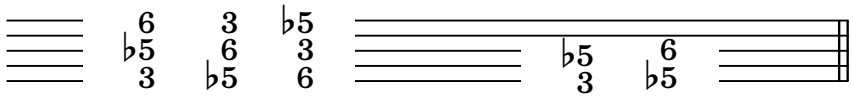


Exempel. [Example.]

9.2

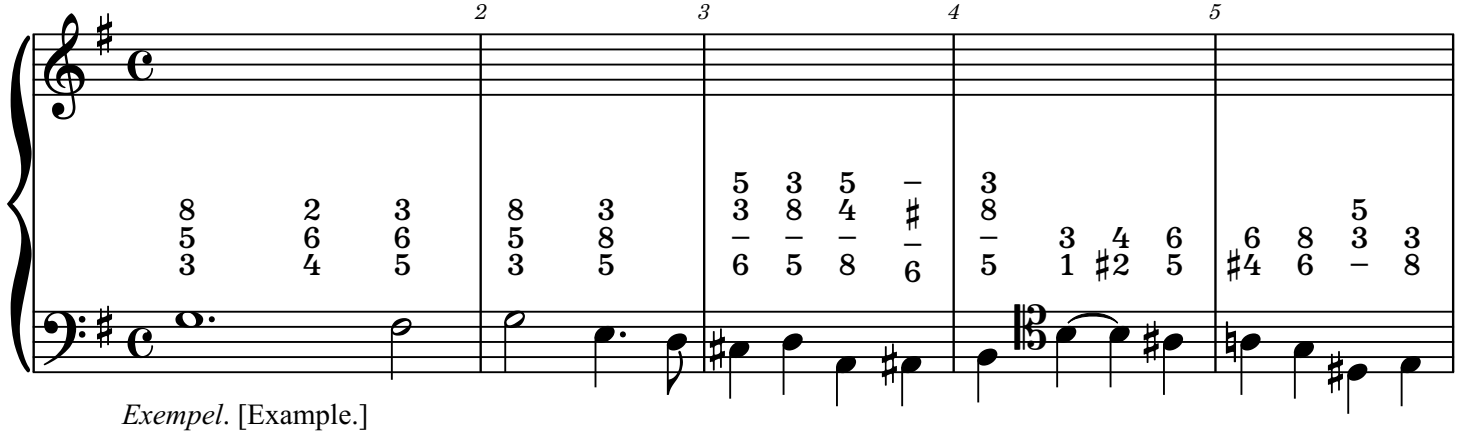


9.3

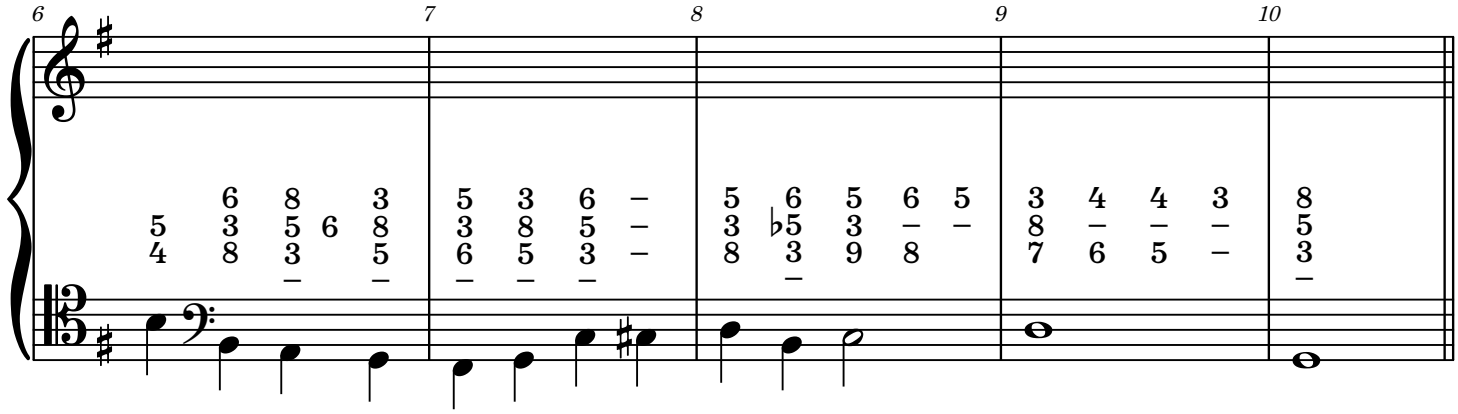


Mit *4*. Stimmen.
[With 4. voices.]

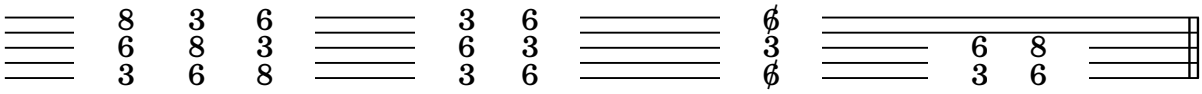
Mit 3. Stimmen.
[With 3. voices.]



Exempel. [Example.]



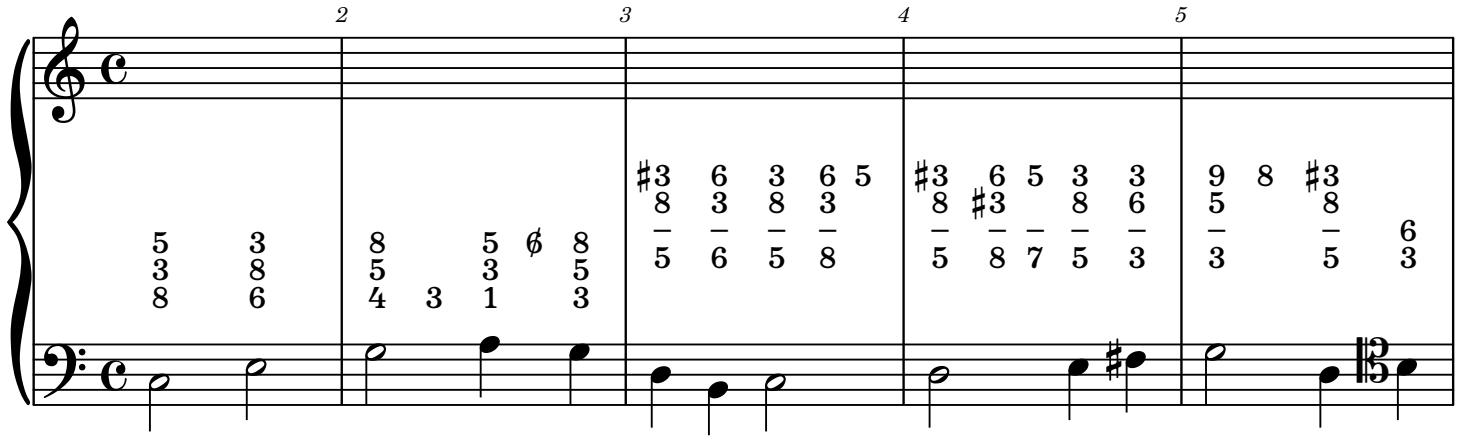
10.1



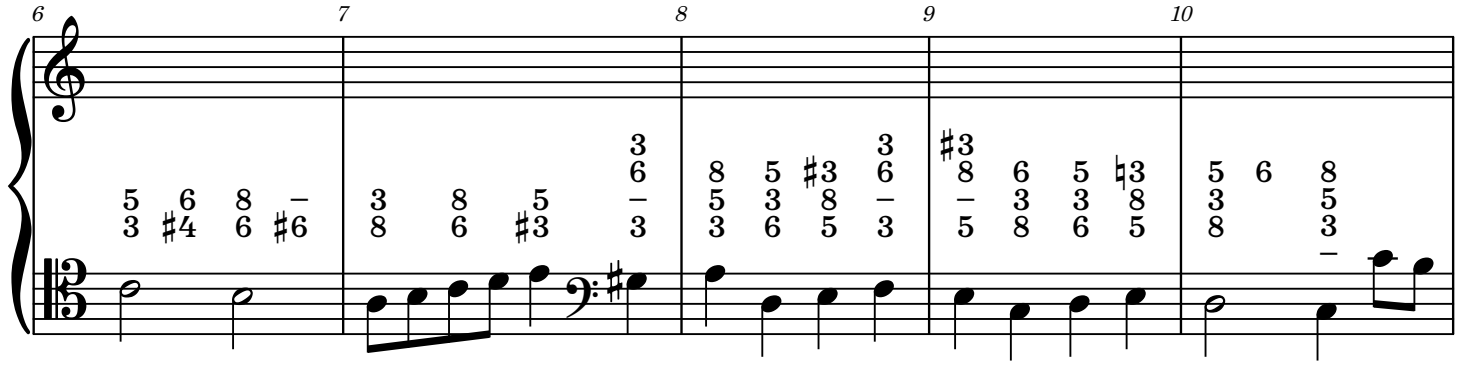
Mit *4*. Stimmen.
[With 4. voices.]

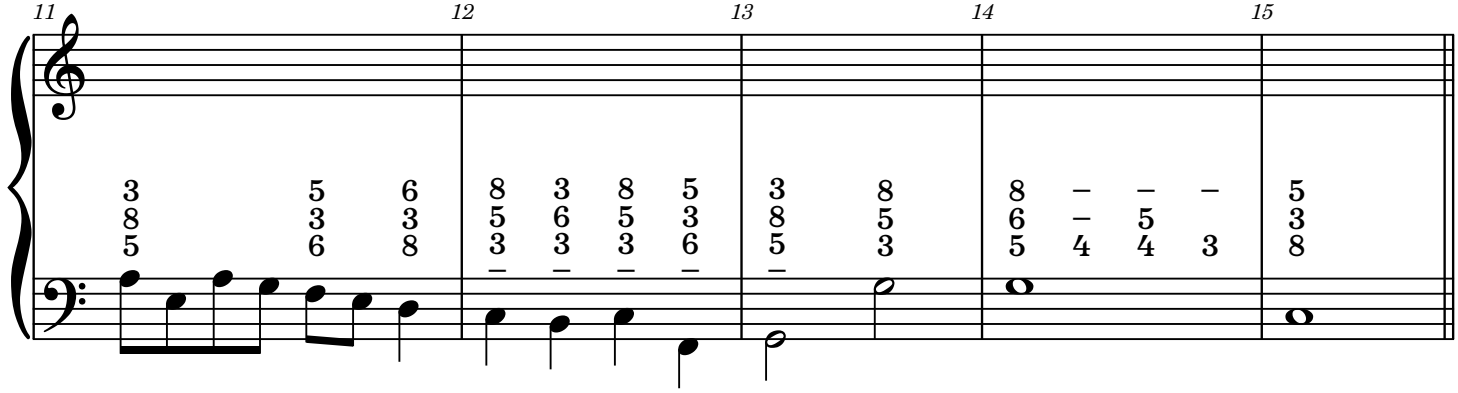
Malè.
[Bad.]

Mit 3. Stimmen.
[With 3. voices.]

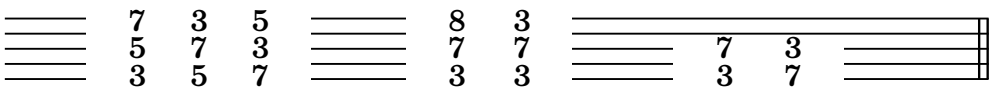


Exempel. [Example.]



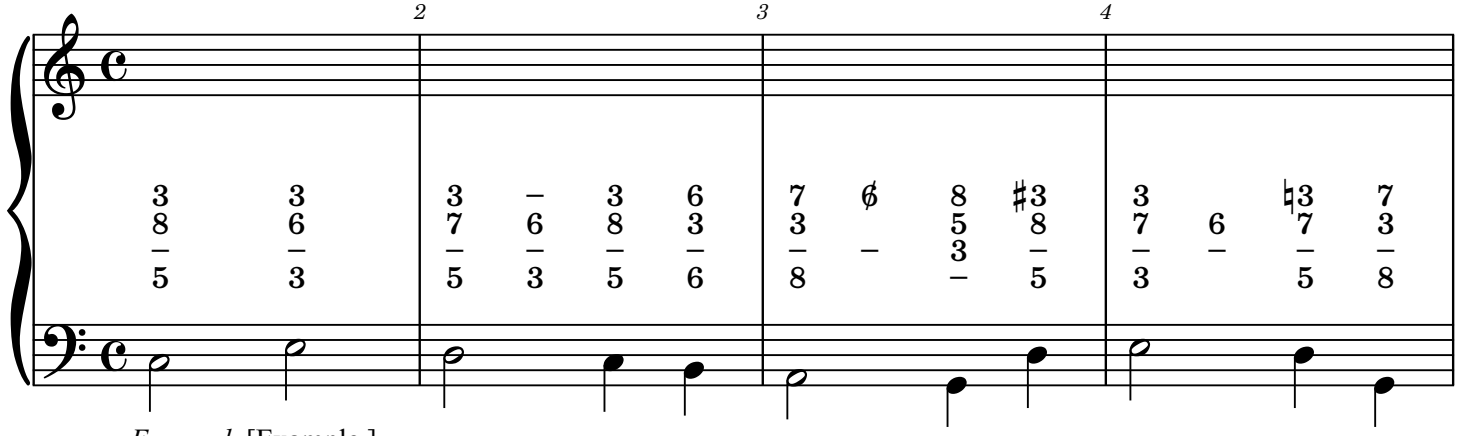


11.1



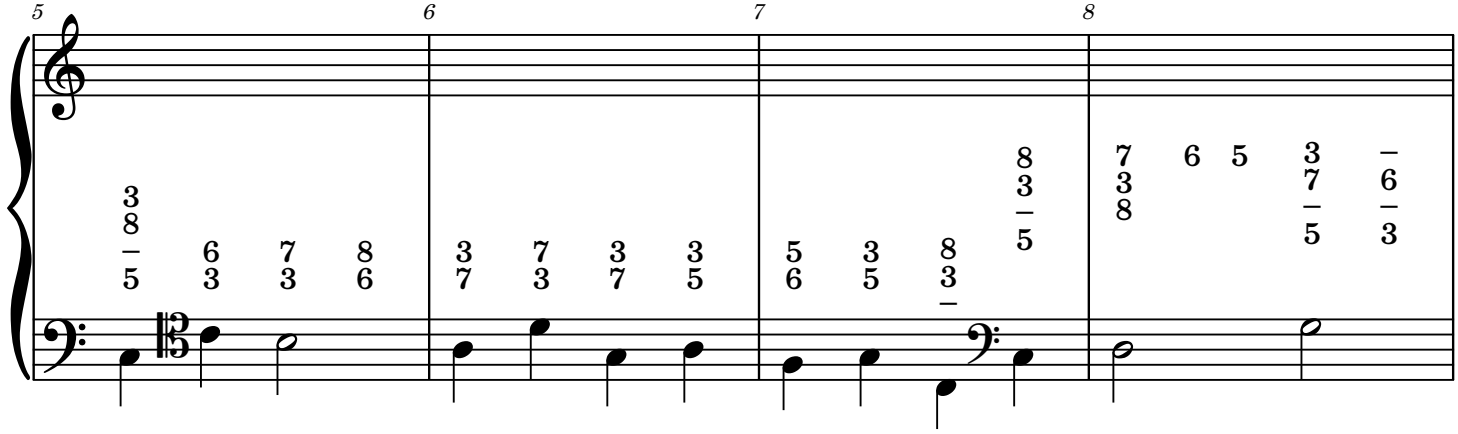
Mit *4*. Stimmen.
[With 4. voices.]

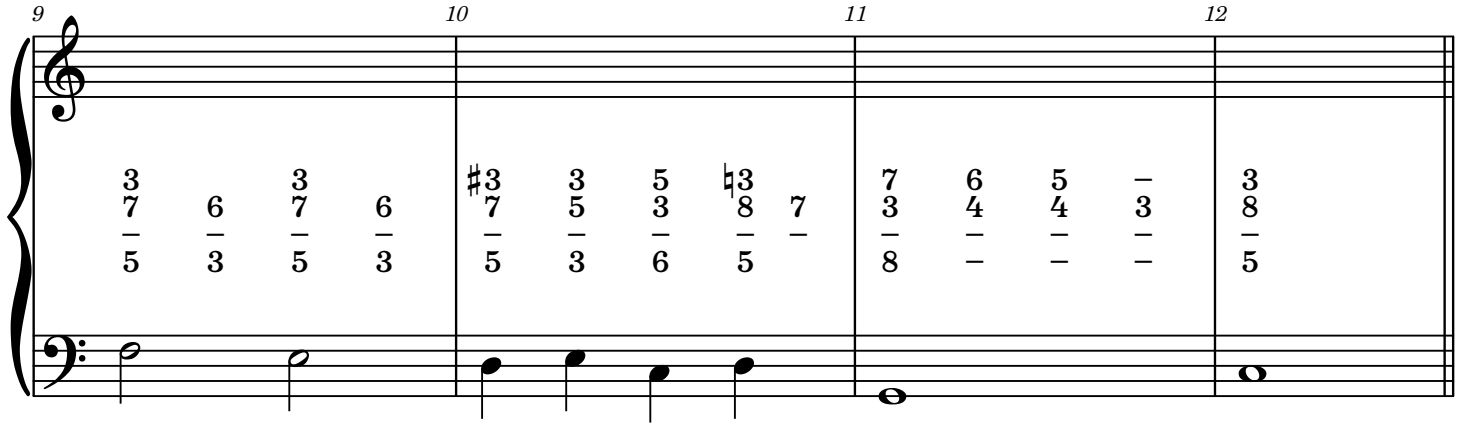
Mit 3. Stimmen.
[With 3. voices.]



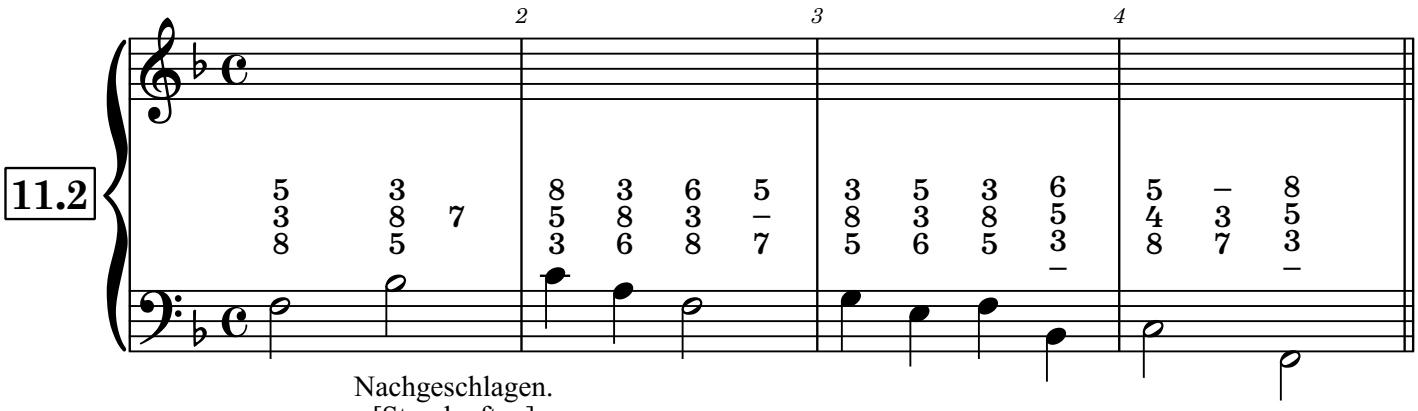
Exempel. [Example.]

[*NB.*]

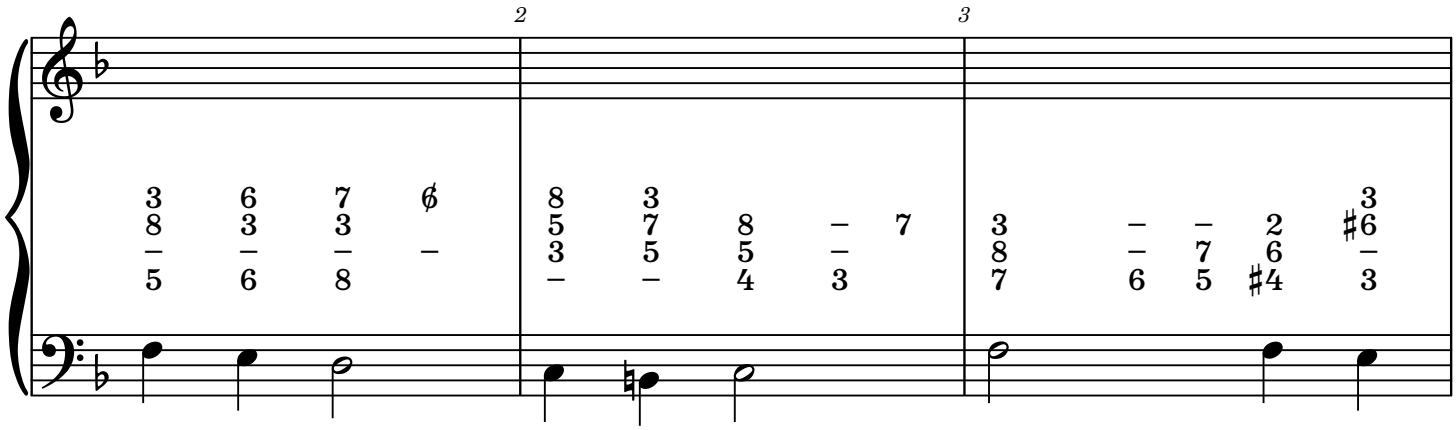




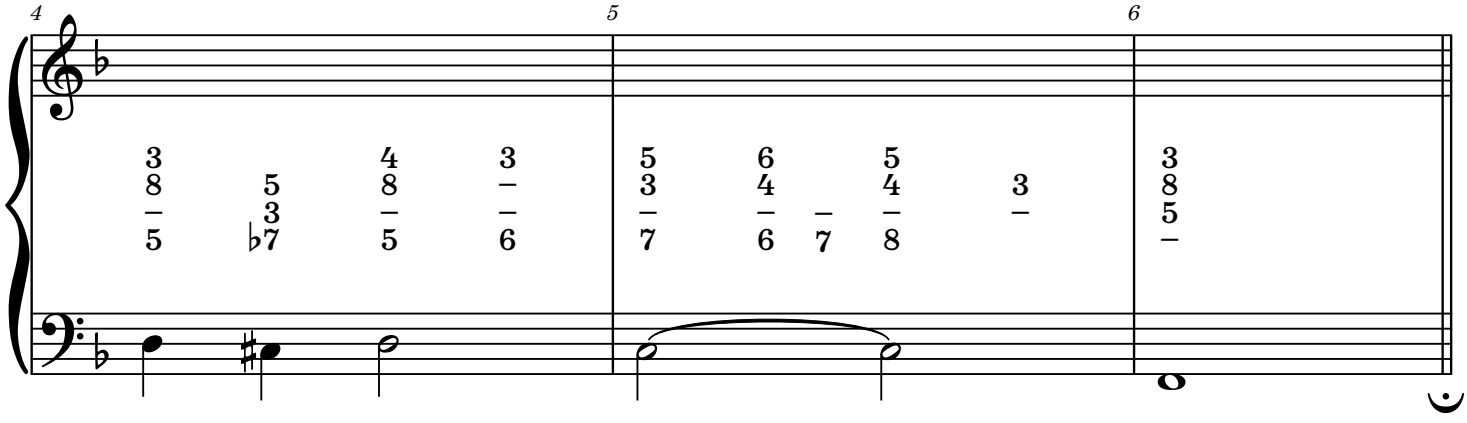
11.2

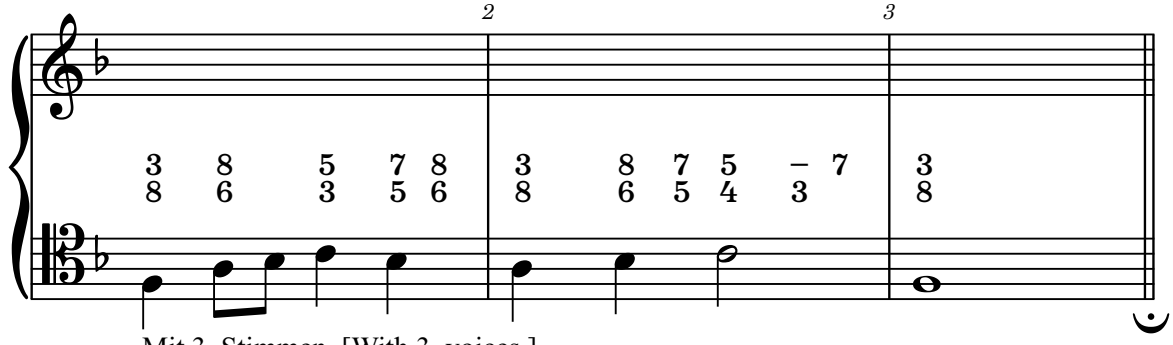


Nachgeschlagen.
[Struck after.]



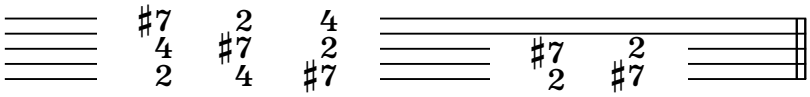
Zugleich.
[Simultaneously.]





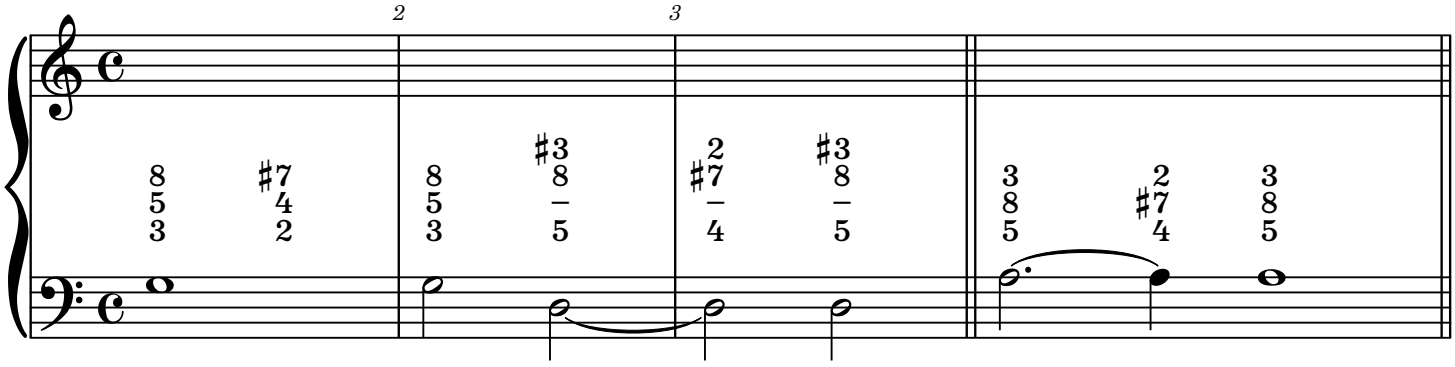
Mit 3. Stimmen. [With 3. voices.]

11.3



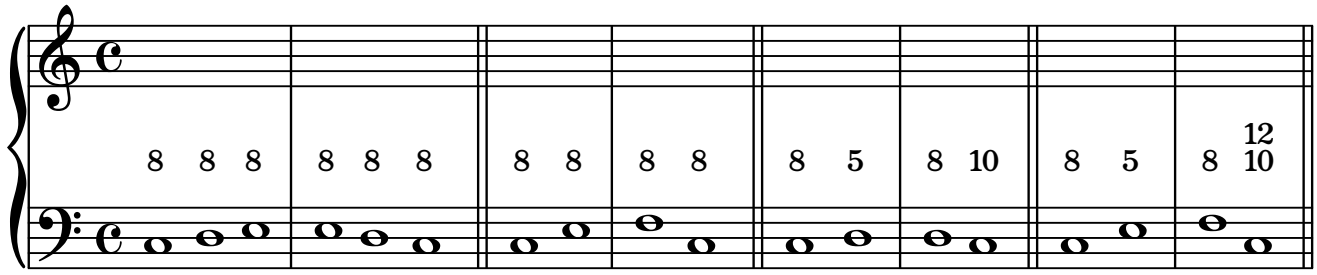
Mit *4*. Stimmen.
[With 4. voices.]

Mit 3. Stimmen.
[With 3. voices.]



Exempel. [Example.]

12.1



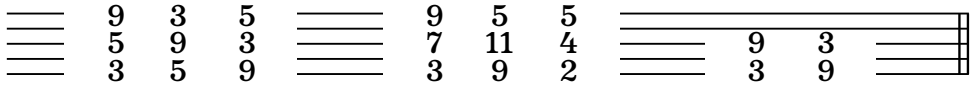
Malè.
[Bad.]

Malè.
[Bad.]

Benè.
[Good.]

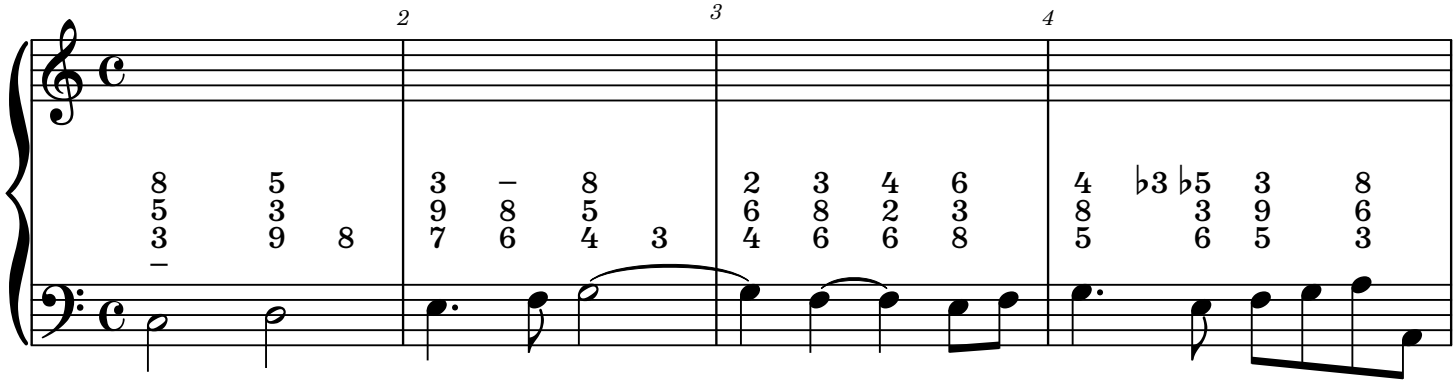
Benè.
[Good.]

13.1



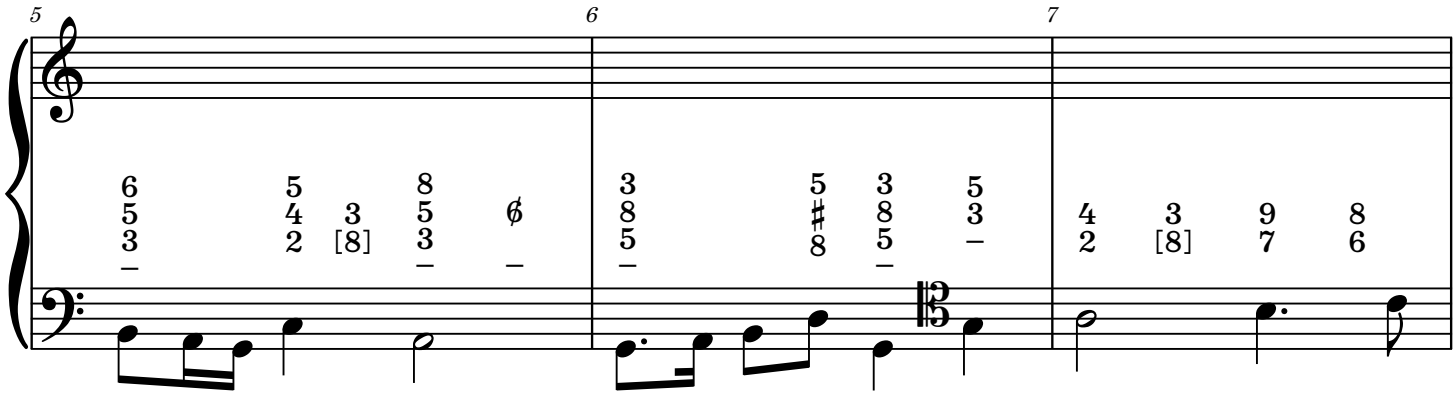
Mit *4*. Stimmen.
[With 4. voices.]

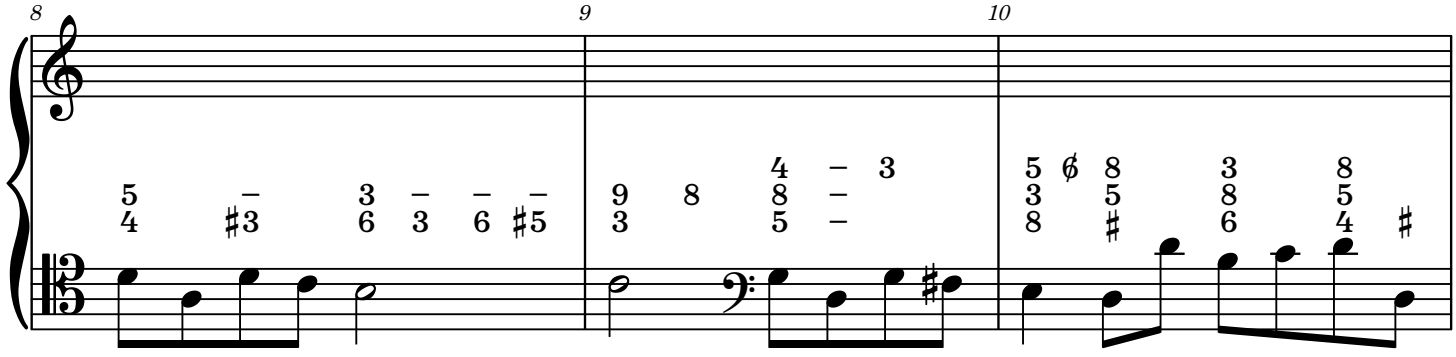
Mit 3. Stimmen.
[With 3. voices.]

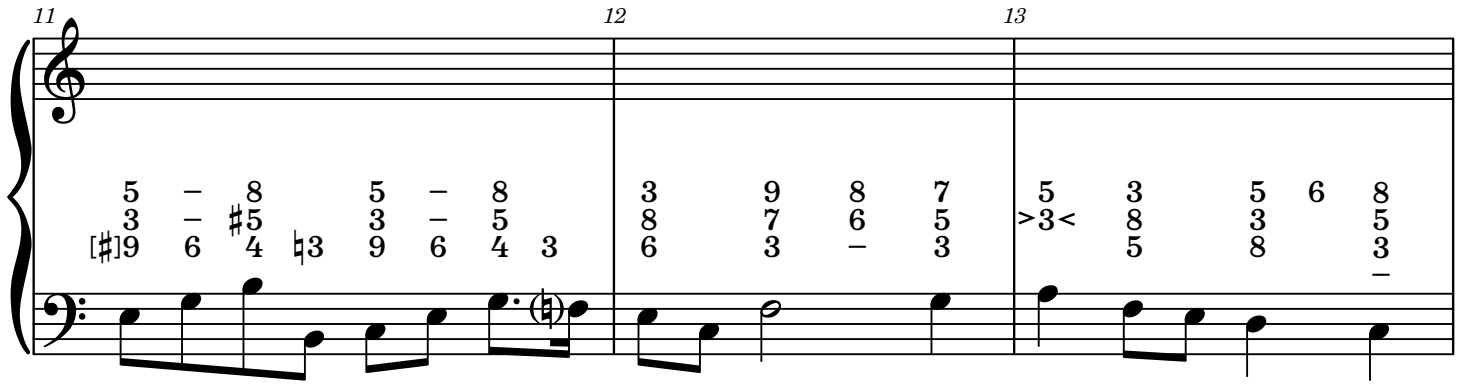


Exempel. [Example.]

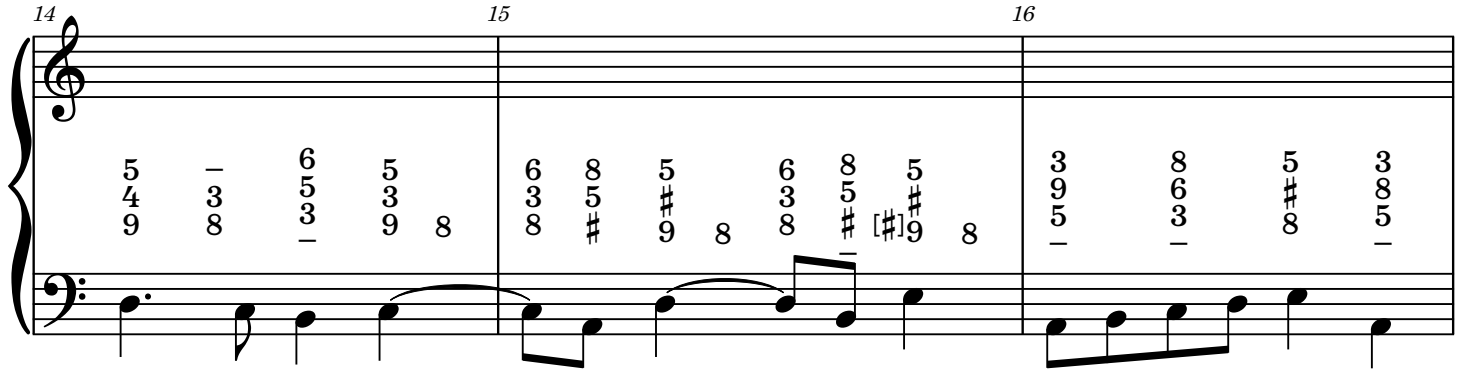
[3 voices]



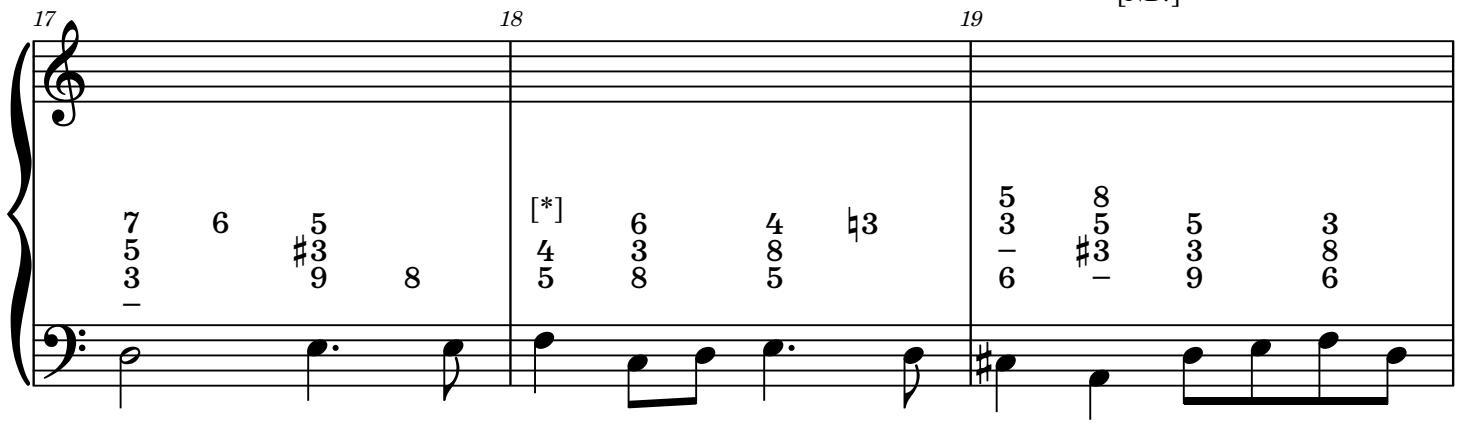




[*NB.*] [*NB.*] [*NB.*]

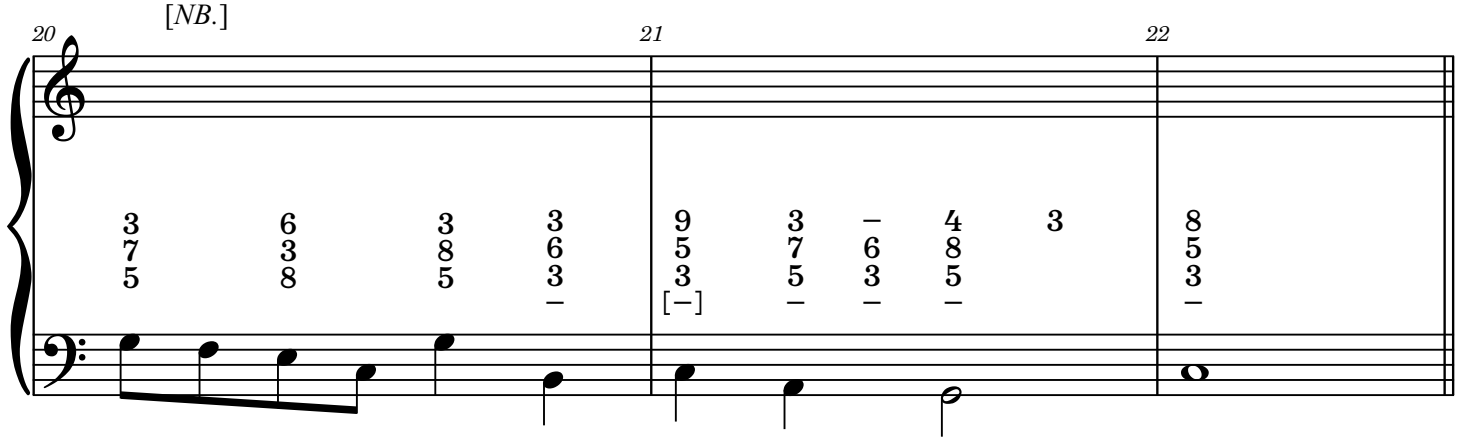


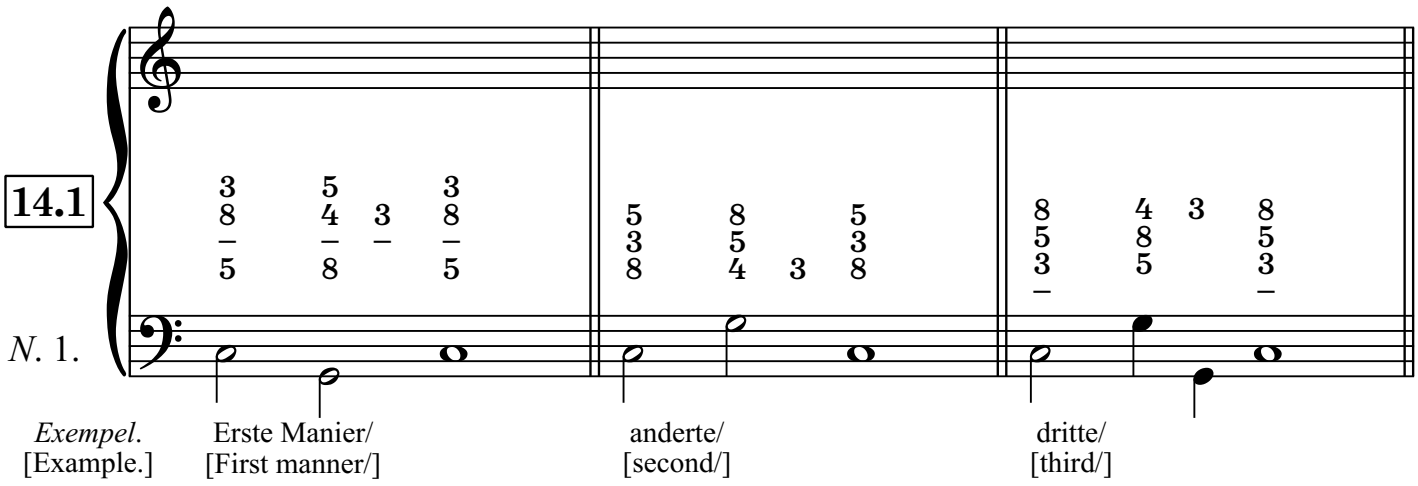
[*NB.*]

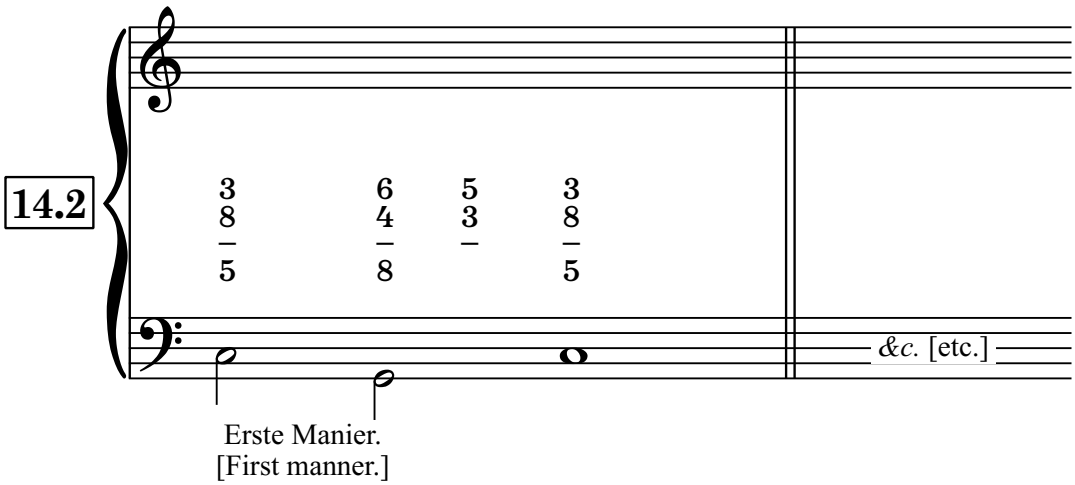


[*This chord has only three notes.]

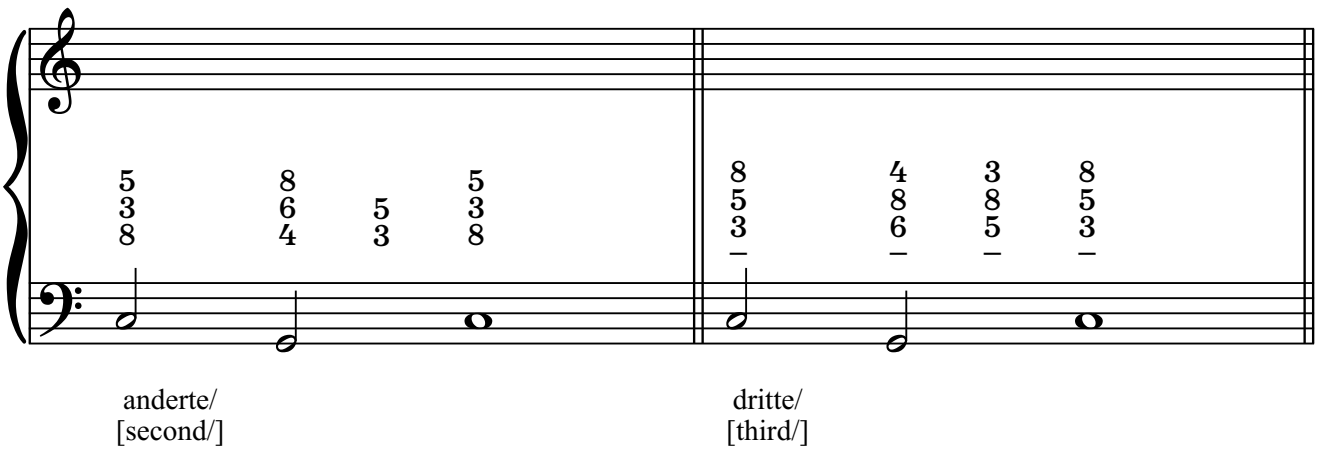
[*NB.*]





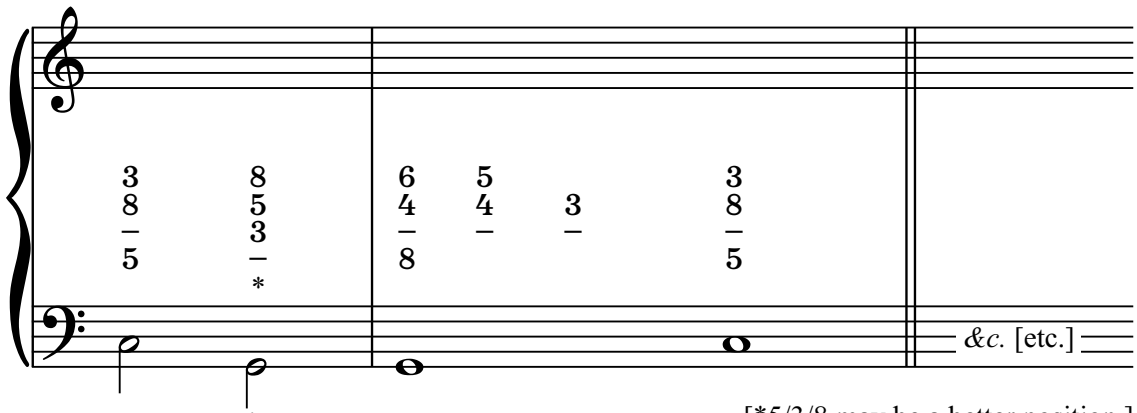


[Editorial addition of the remaining two positions:]



14.3

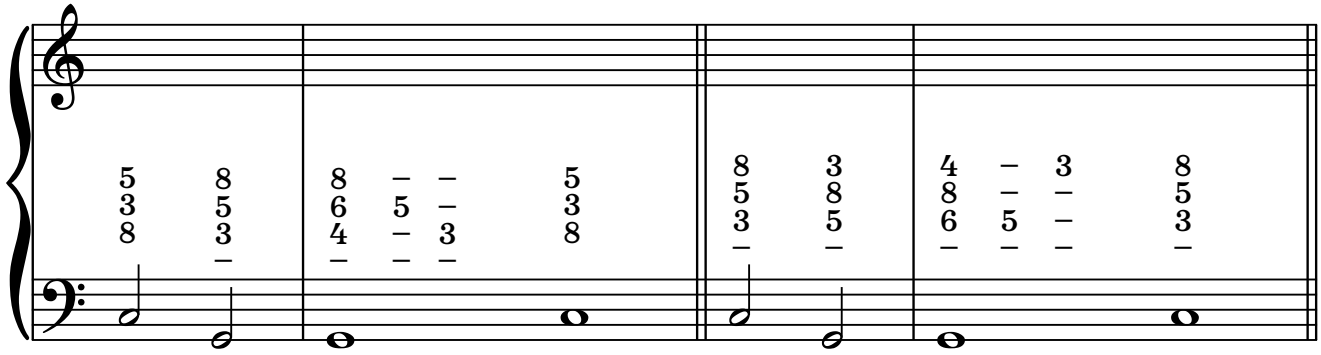
N. 2.



Erste Manier.
[First manner.]

[*5/3/8 may be a better position.]

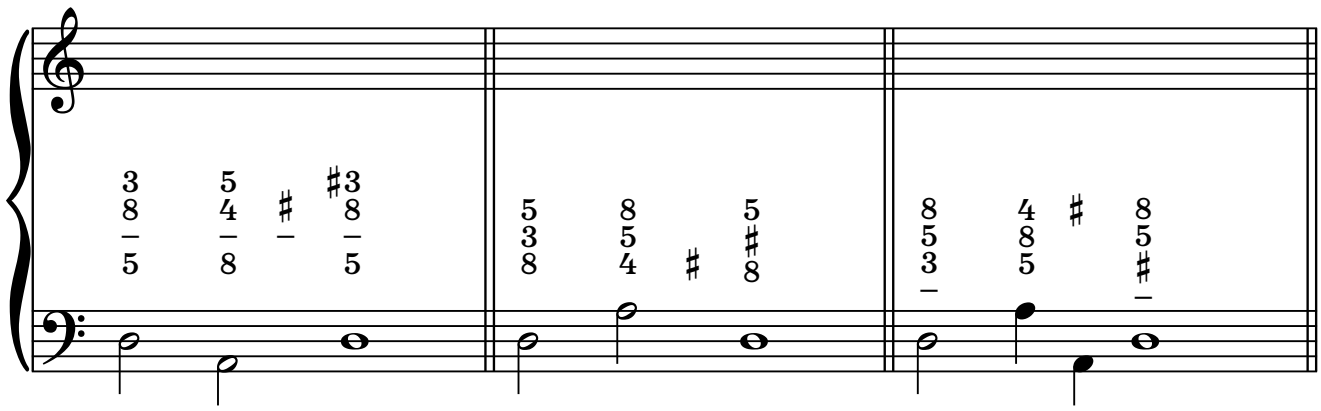
[Editorial addition of the remaining two positions:]



anderte/
[second/]

dritte/
[third/]

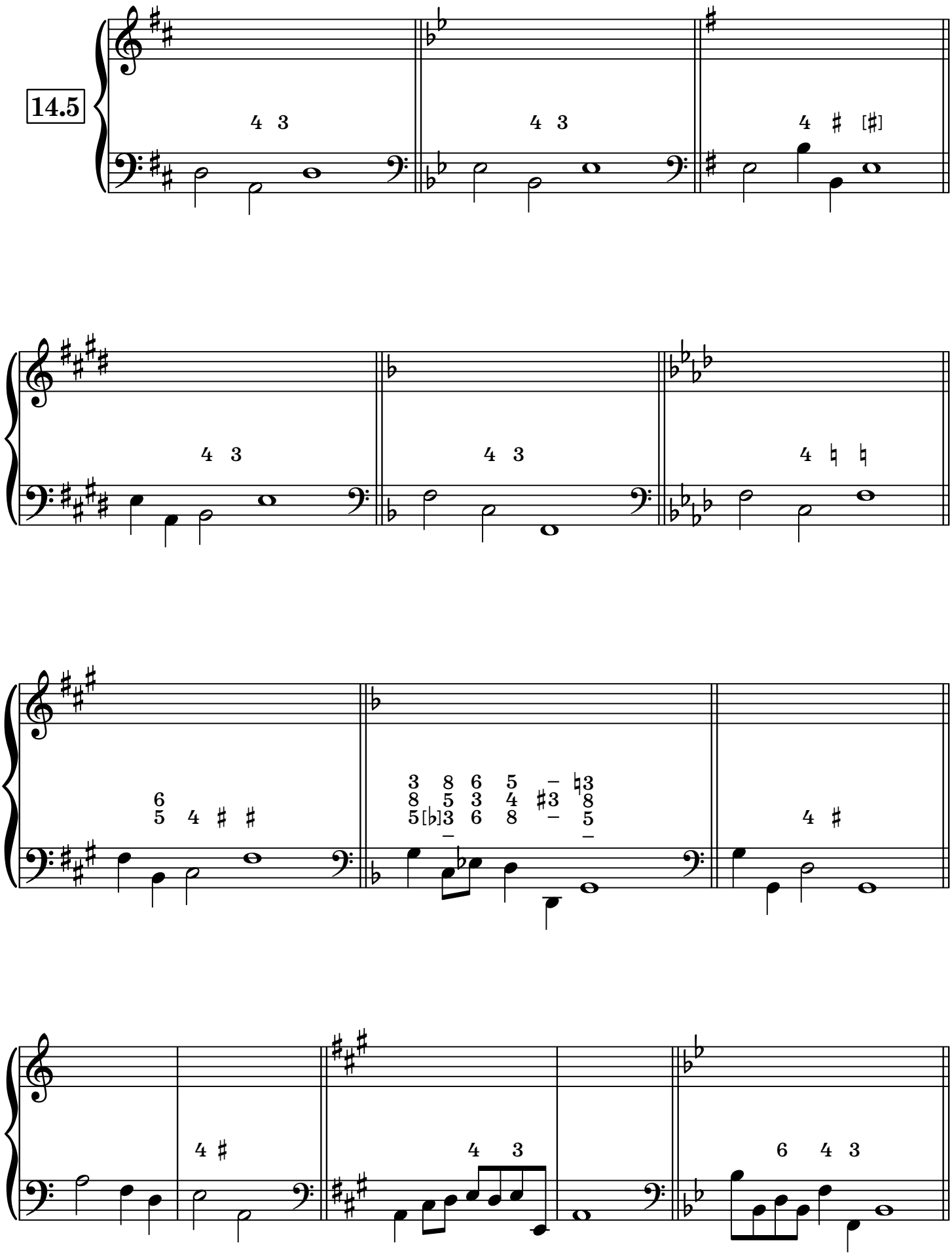
14.4

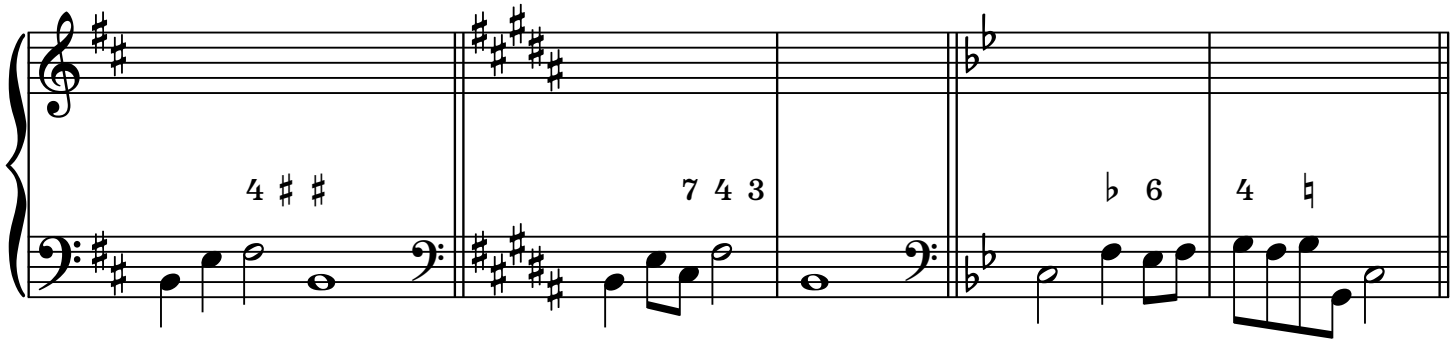


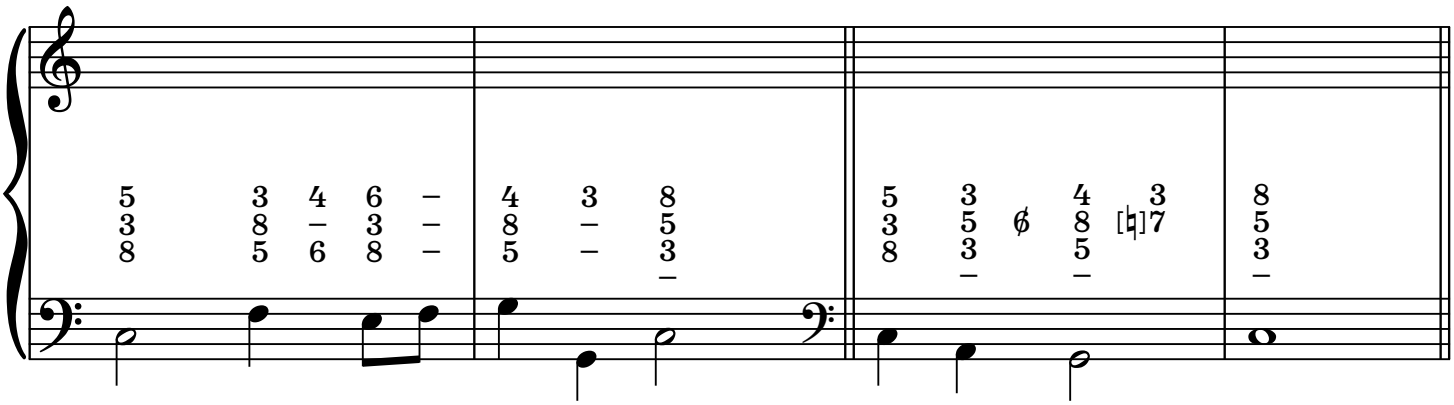
Erste Manier/
[First manner/]

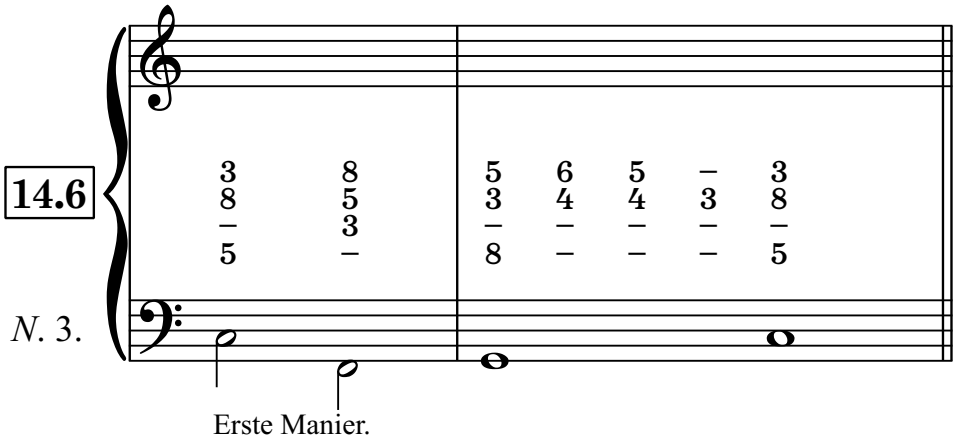
Anderte Manier.
[Second manner.]

Dritte Manier.
[Third manner.]

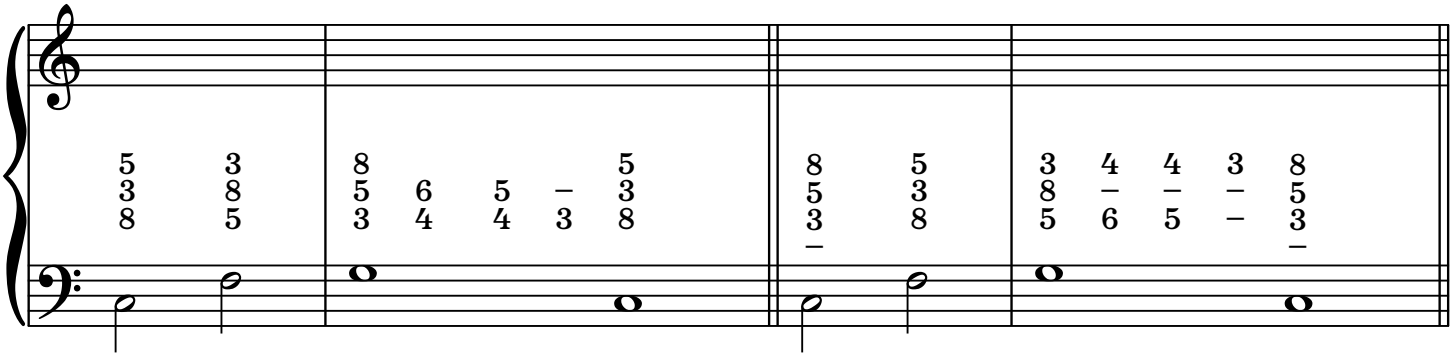

14.5





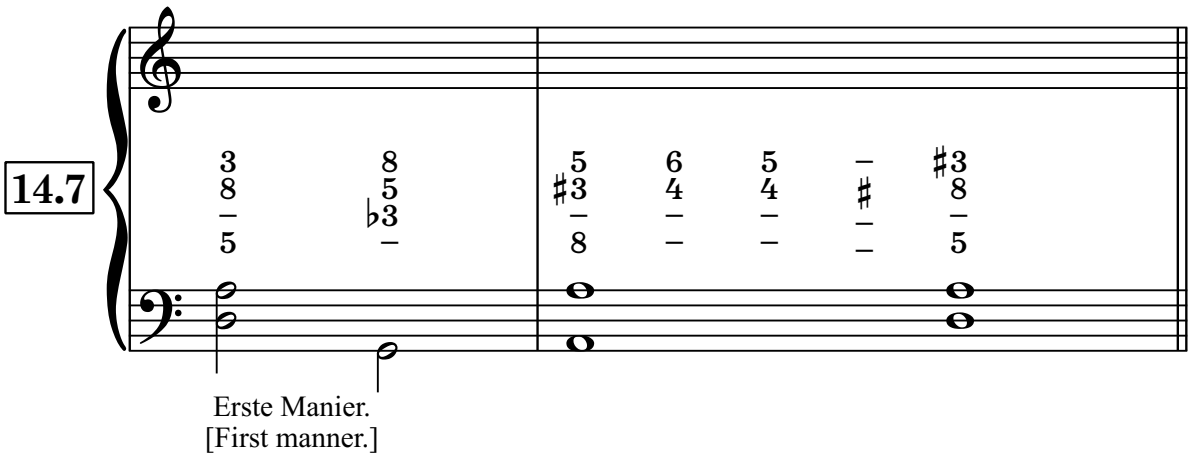


Erste Manier.
[First manner.]

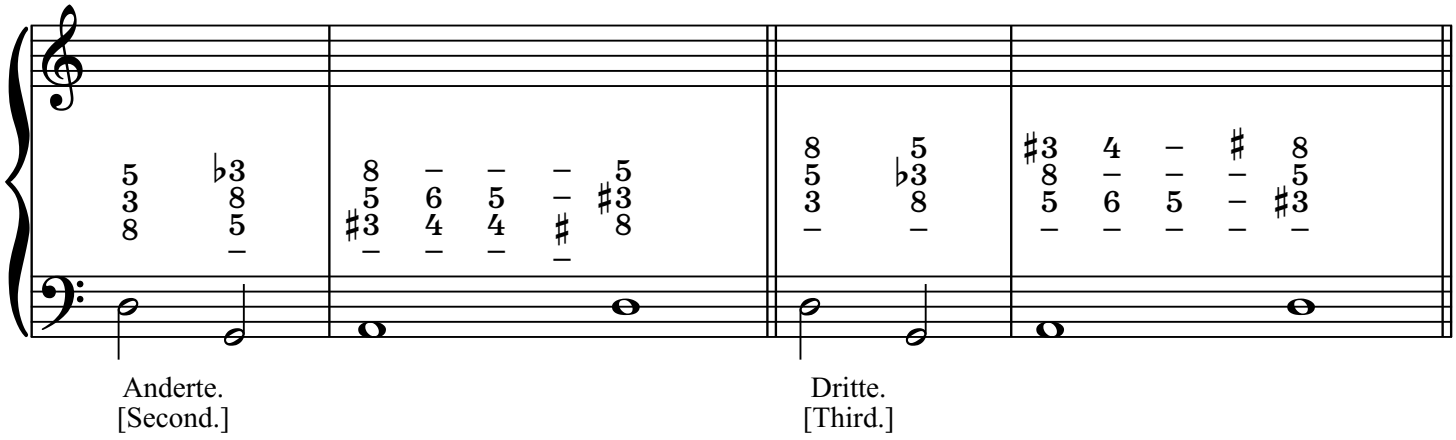


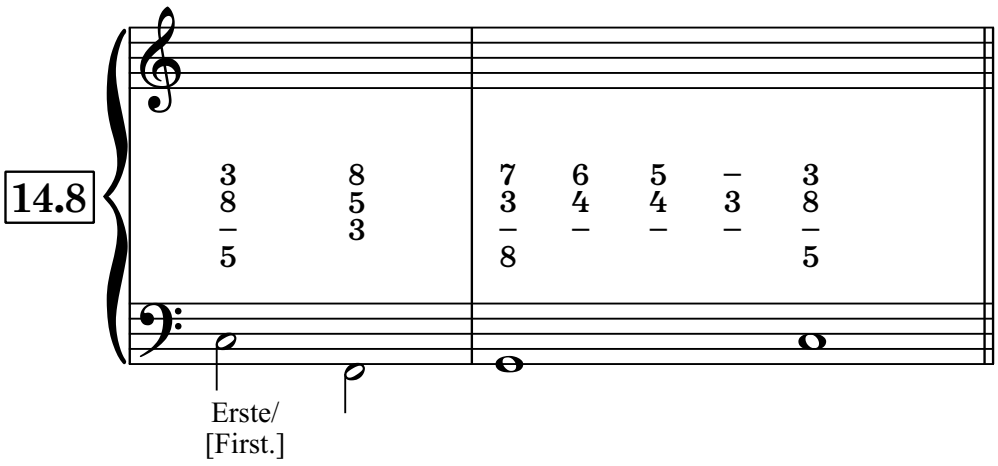
Anderte.
[Second.]

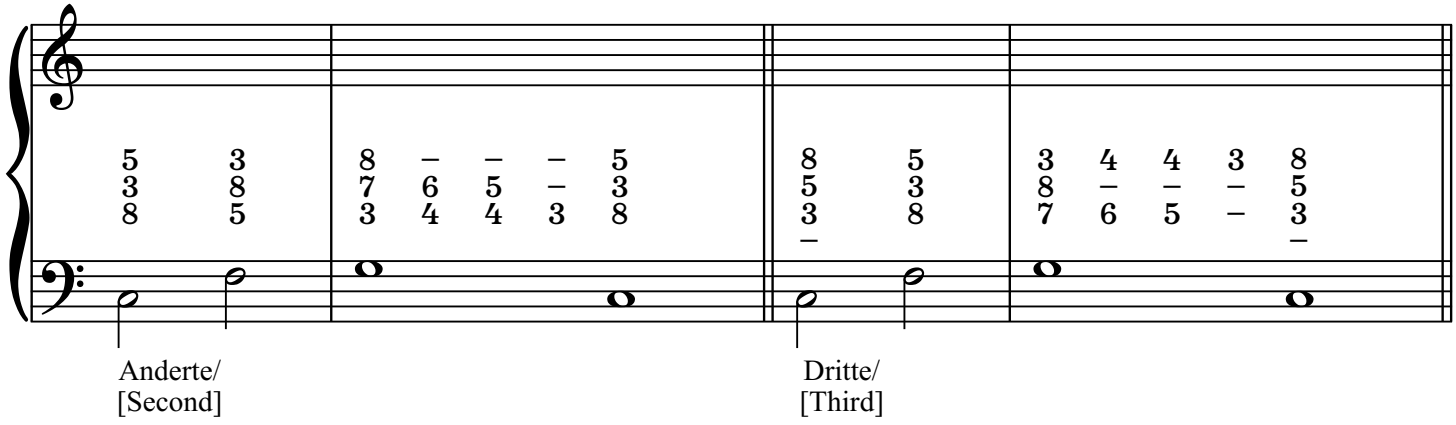
Dritte.
[Third.]



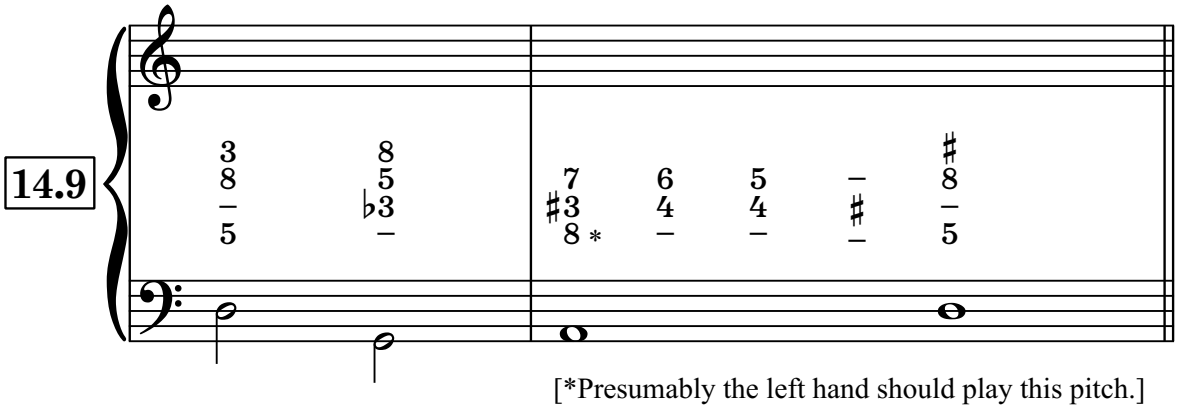
[Editorial addition of the remaining two positions:]





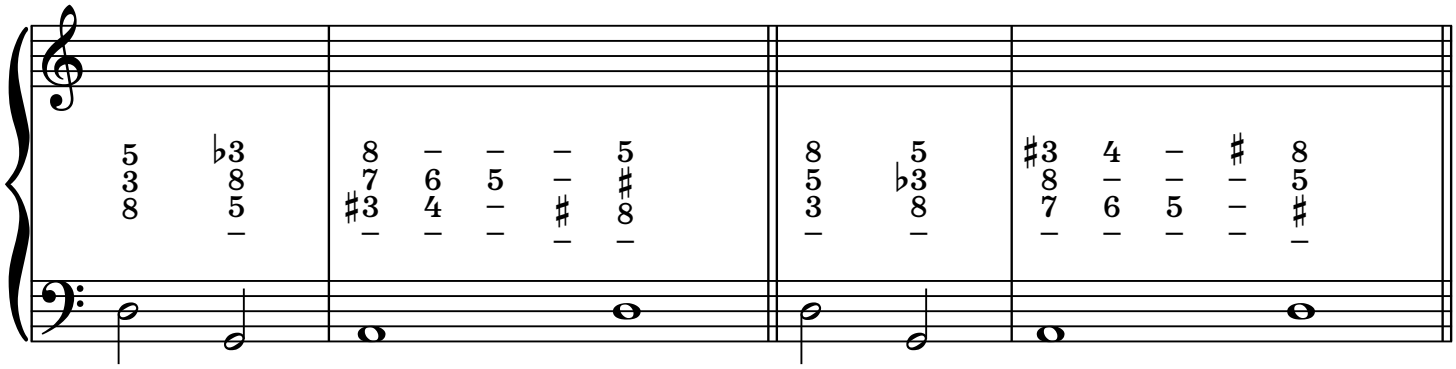


14.9

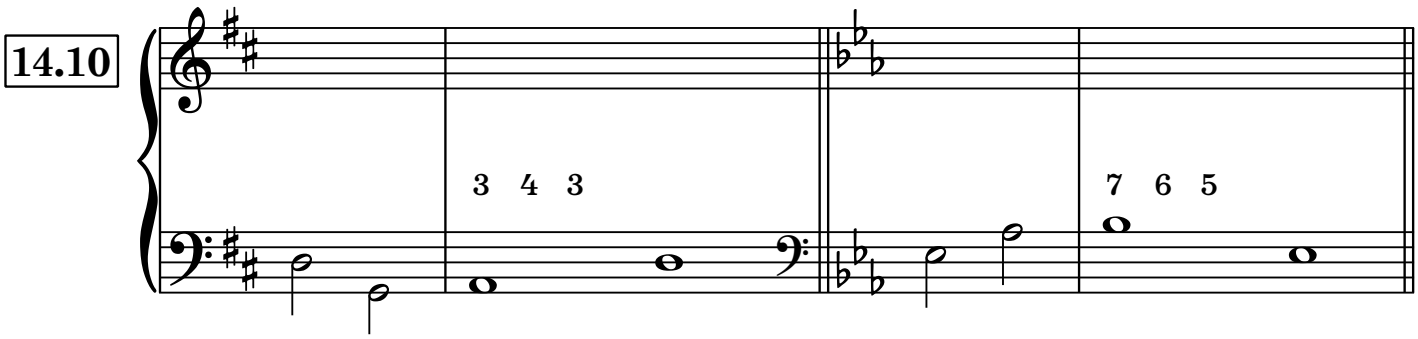


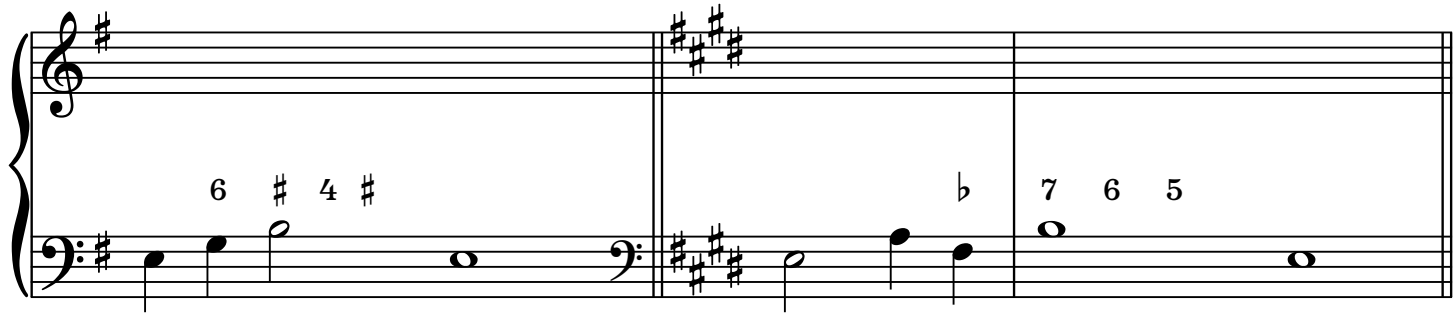
[*Presumably the left hand should play this pitch.]

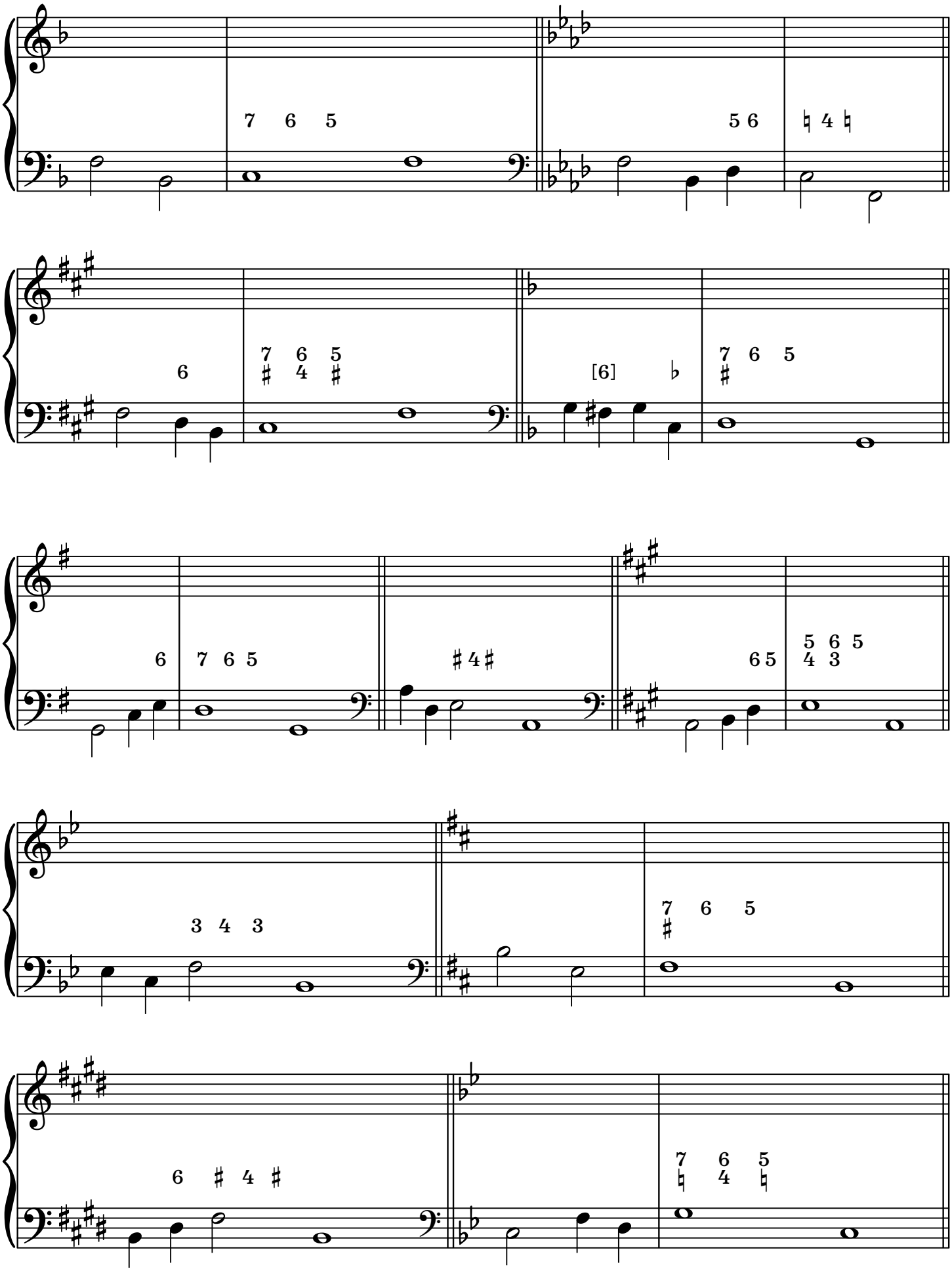
[Editorial addition of the remaining two positions:]



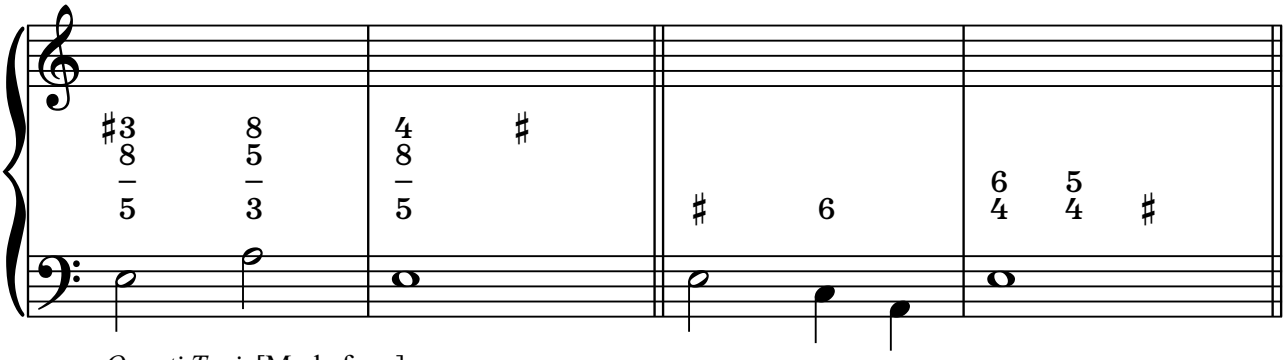
14.10



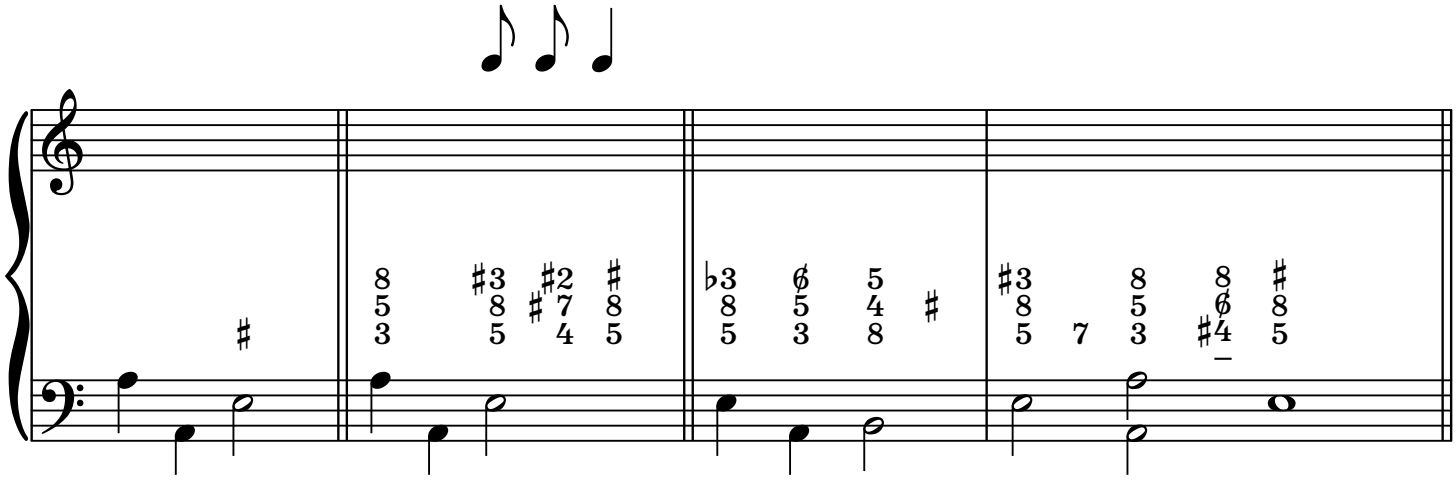



7 6 5
5 6
♮ 4 ♮
6
7 6 5
♯ 4 ♯
[6] ♭
7 6 5
♯
6
7 6 5
♯4♯
6 5
5 6 5
4 3
3 4 3
7 6 5
♯
6 ♯ 4 ♯
7 6 5
♮ 4 ♮

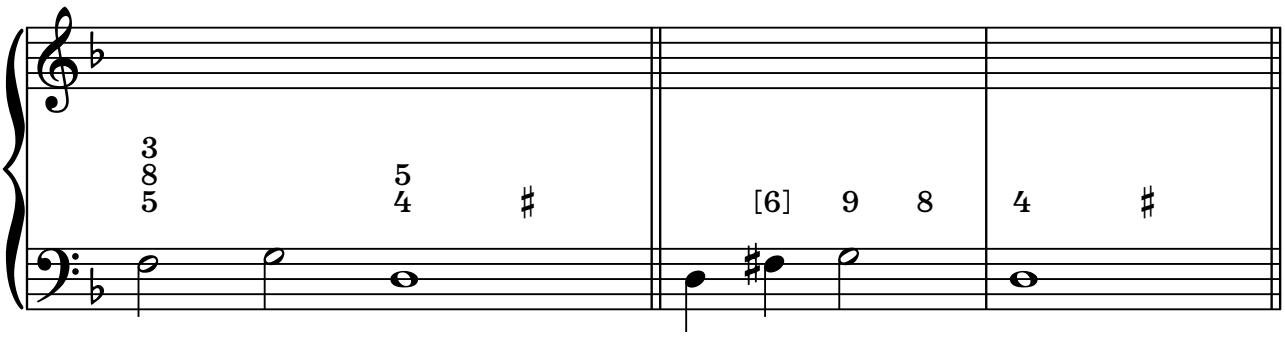
14.11



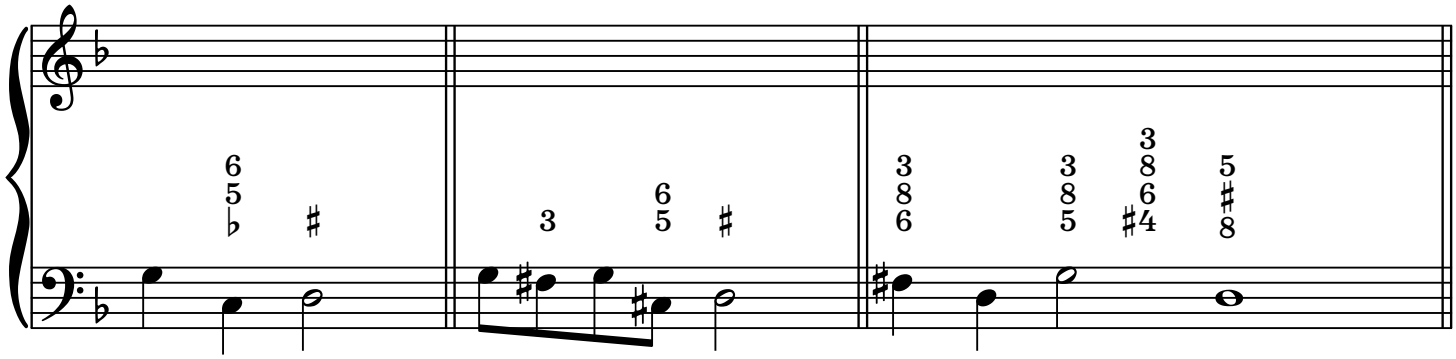
Quarti Toni. [Mode four.]



14.12

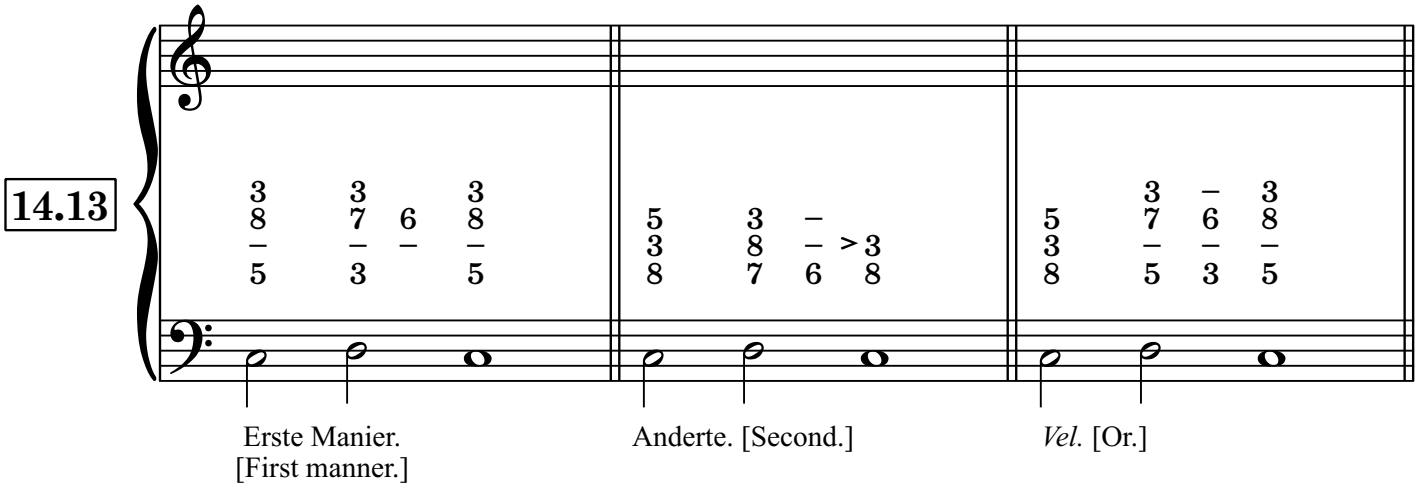


Septimi Toni. [Mode seven.]



[*NB.*]

14.13

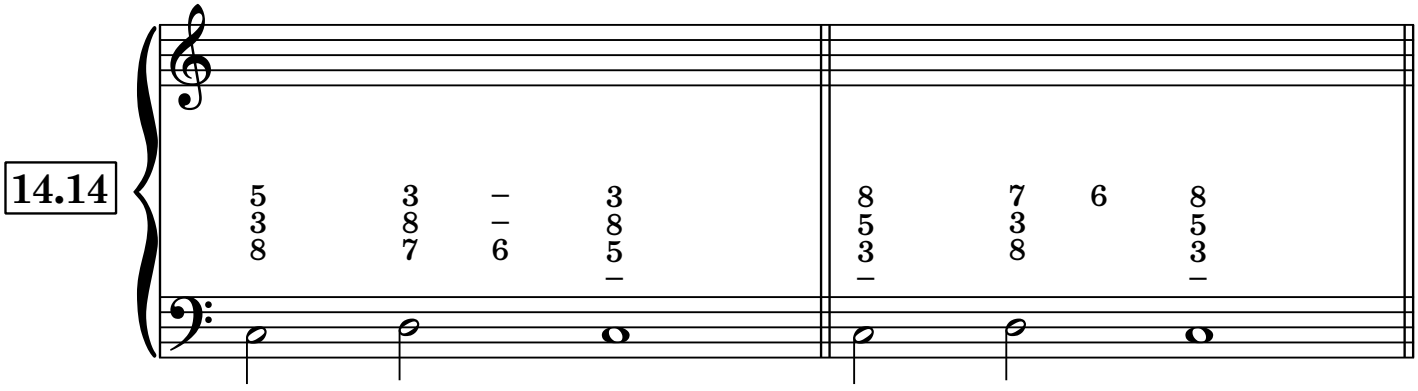


Erste Manier.
[First manner.]

Anderte. [Second.]

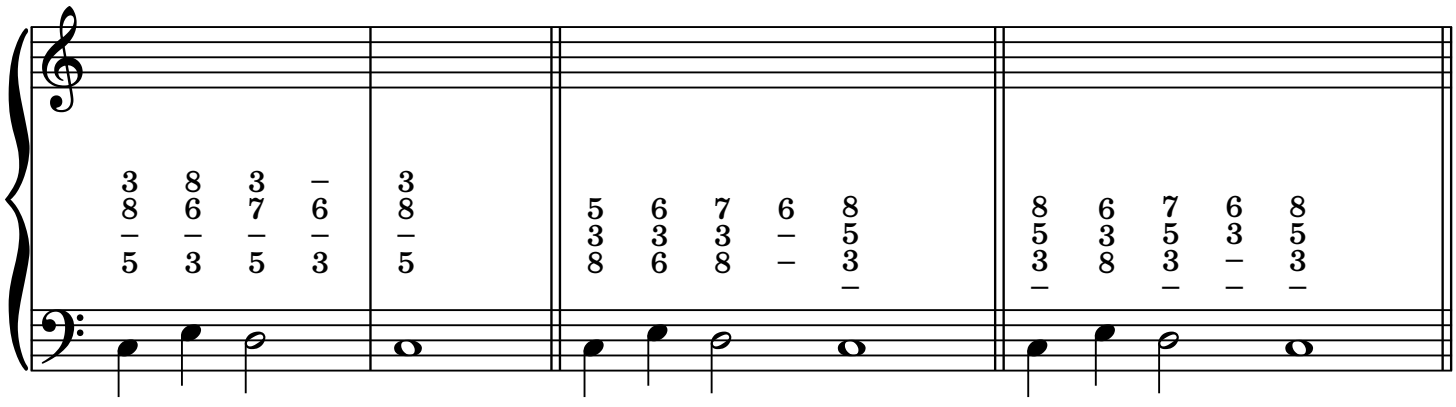
Vel. [Or.]

14.14



Vel. [Or.]

Dritte. [Third.]

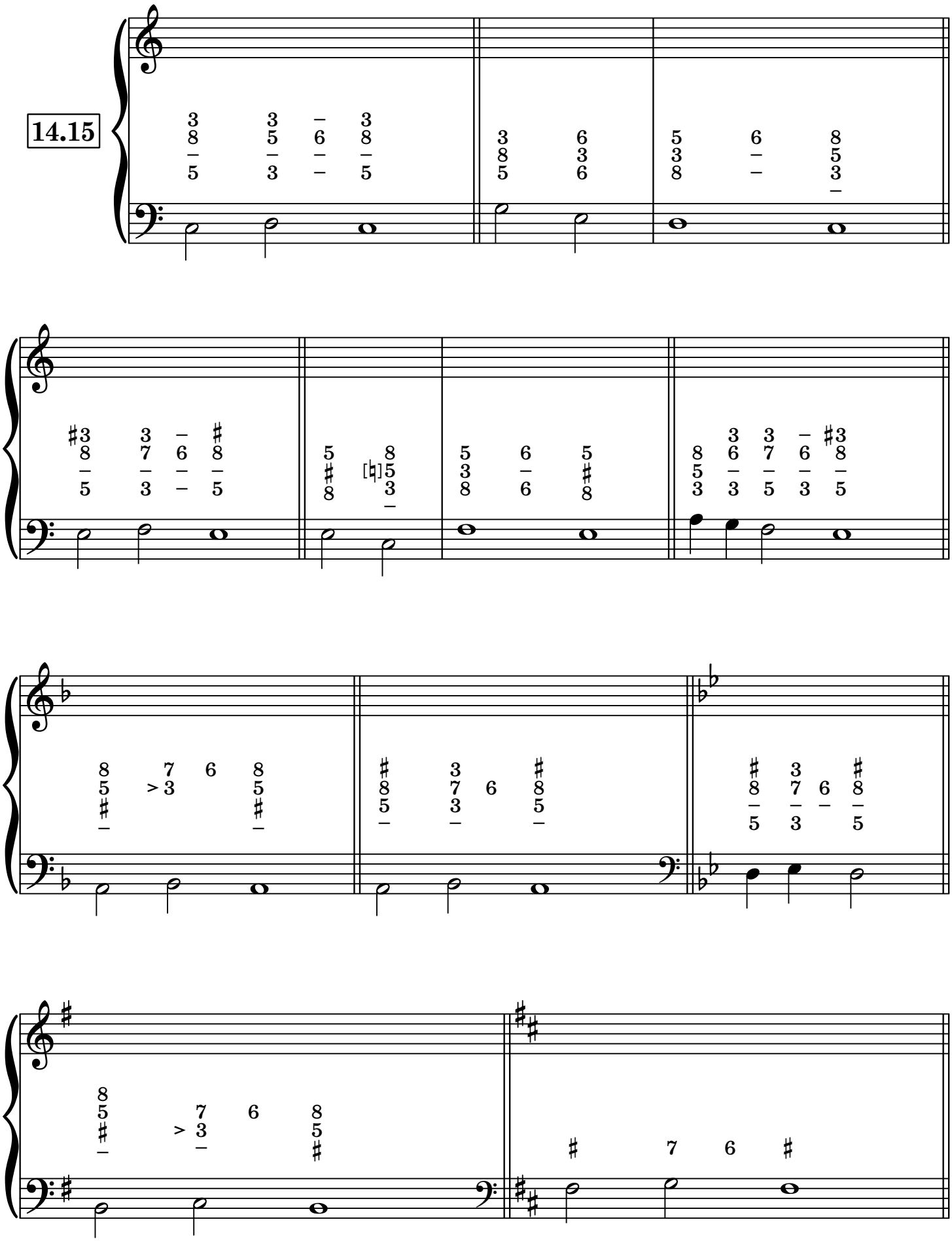


Erste. [First.]

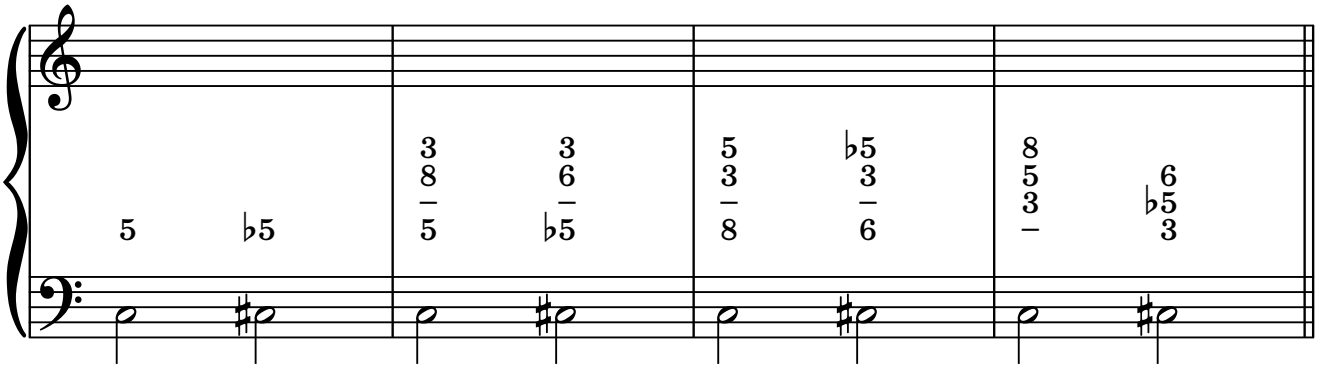
Anderte. [Second.]

Dritte. [Third.]

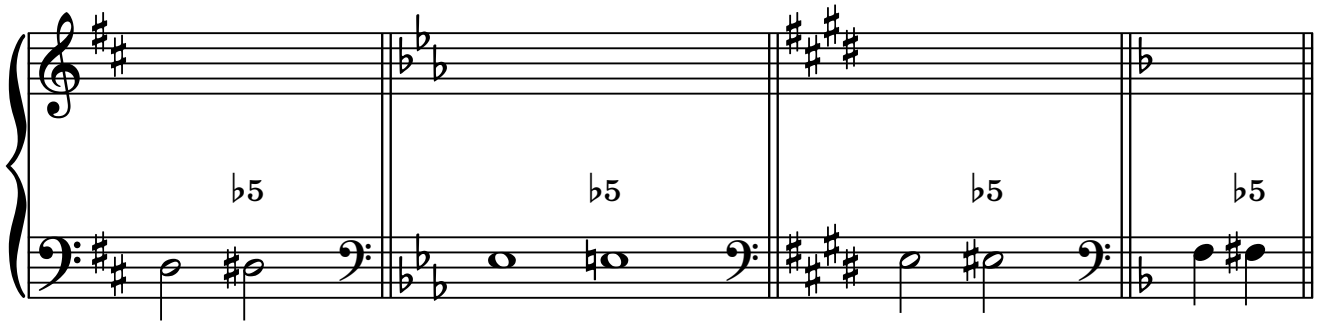
14.15



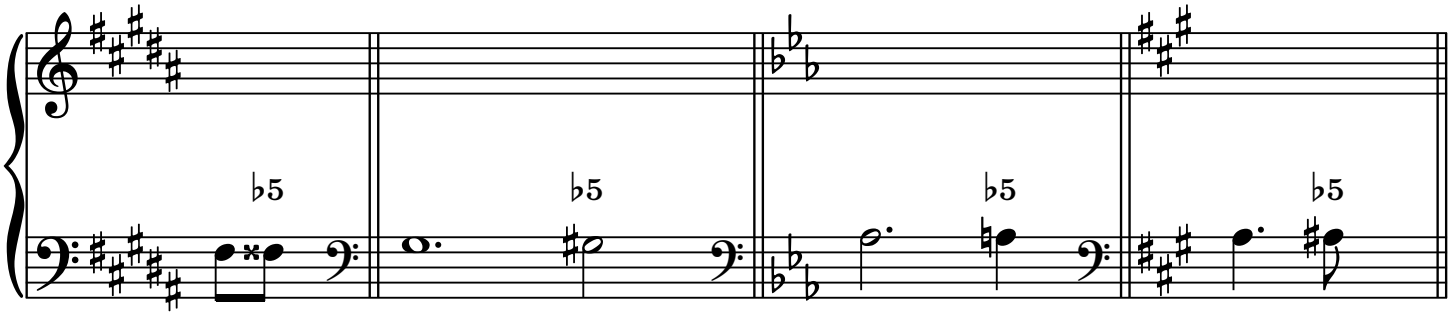
15.1

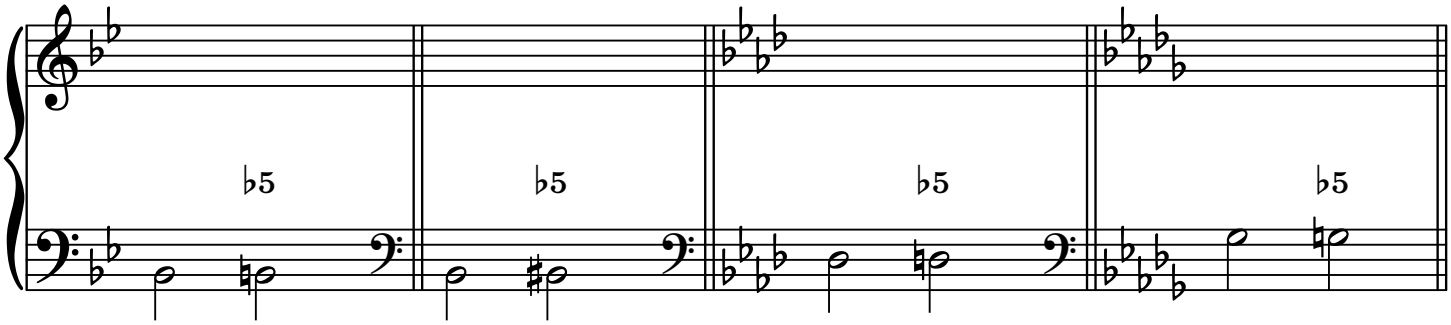


15.2

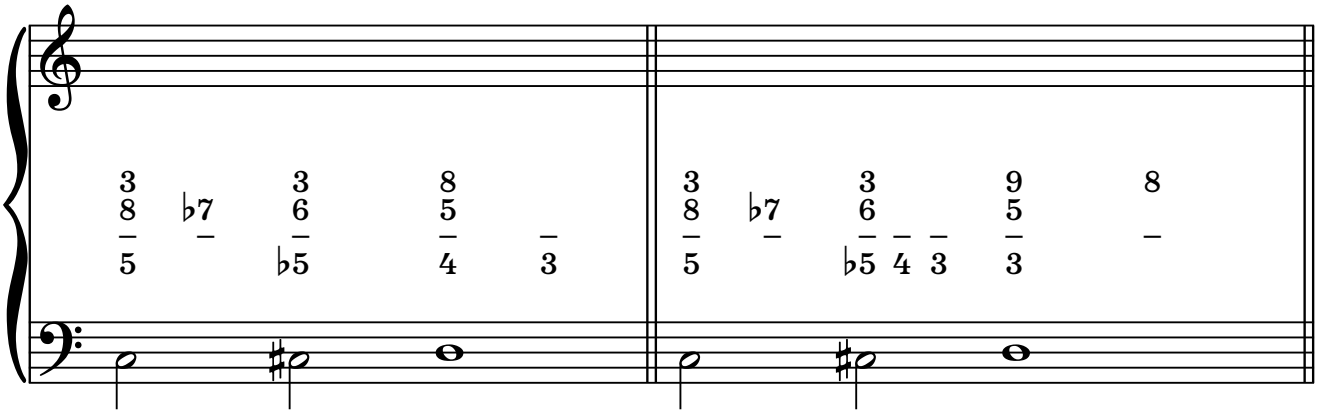


Die Noten können unterschidlich seyn.
[The note values can vary.]





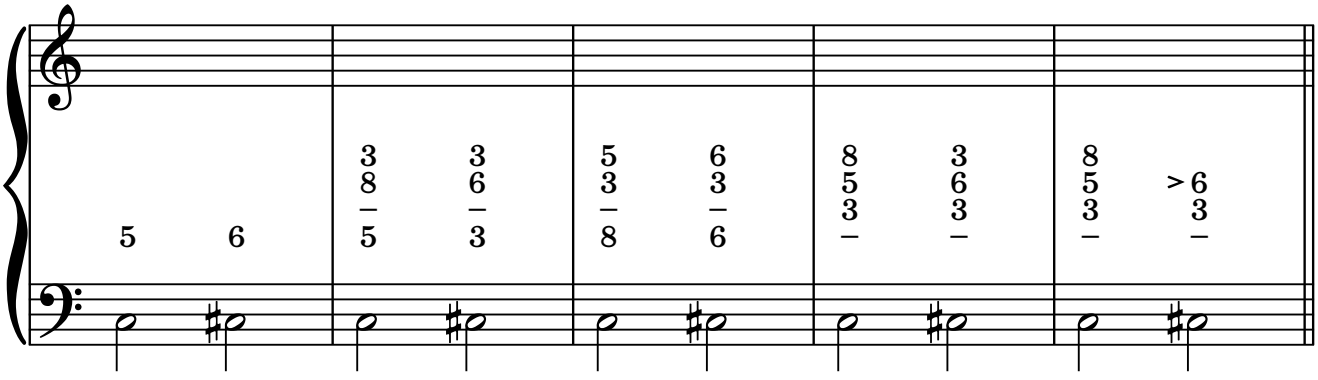
15.3



Erste/ [First/]

oder [or]

15.4



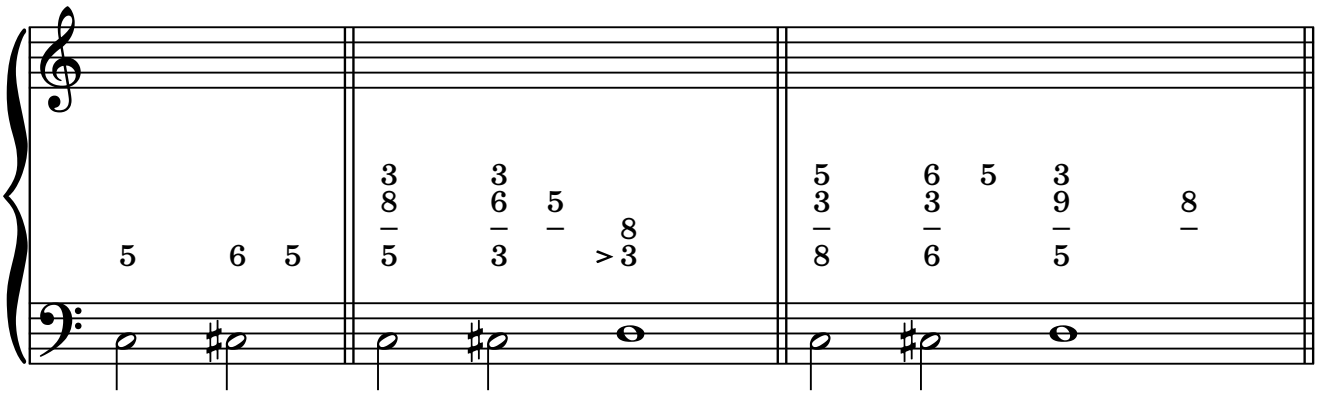
Erste/
[First/]

anderte/
[second/]

dritte/
[third/]

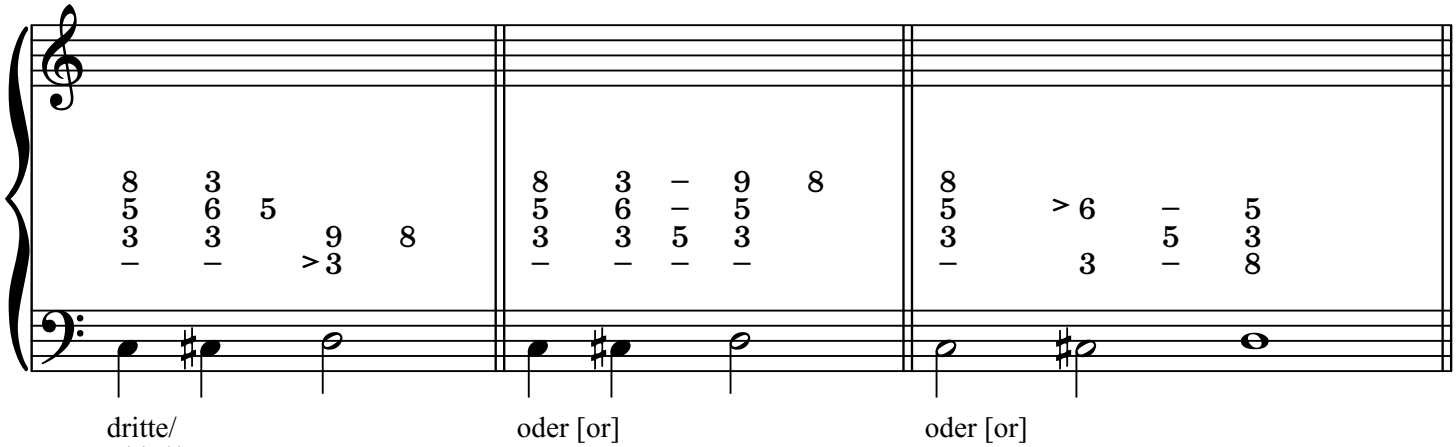
oder [or]

15.5



Erste/
[First/]

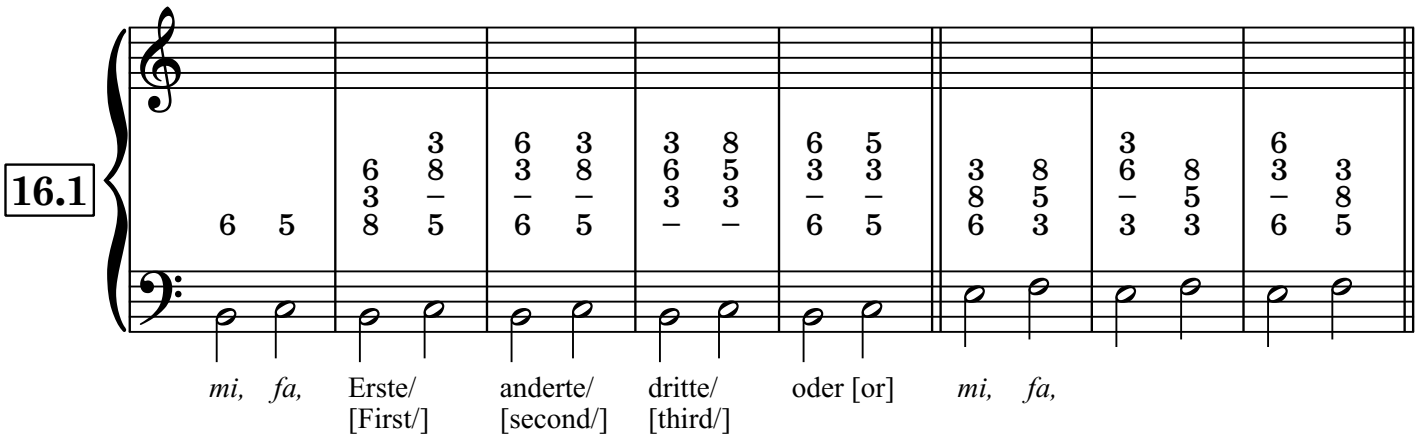
anderte/
[second/]



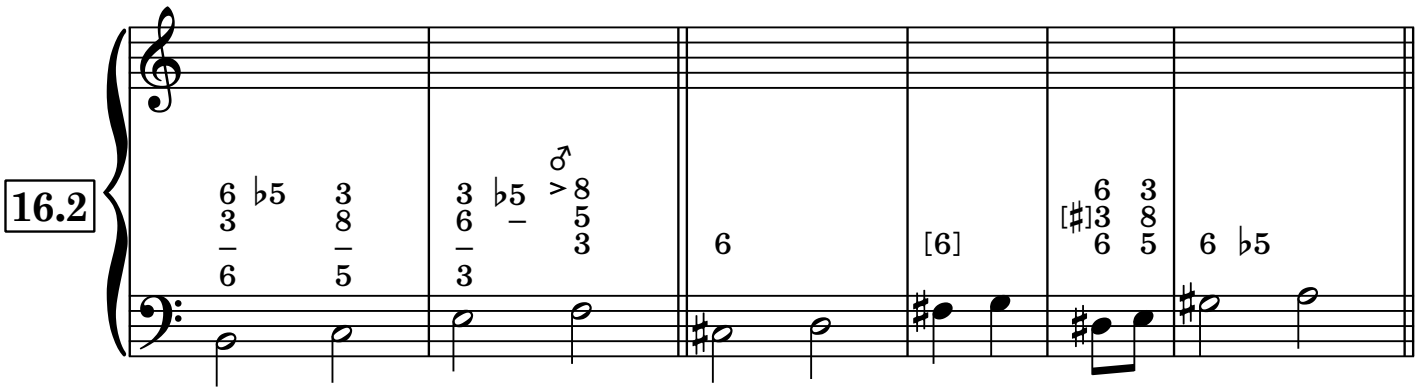
dritte/
[third/]

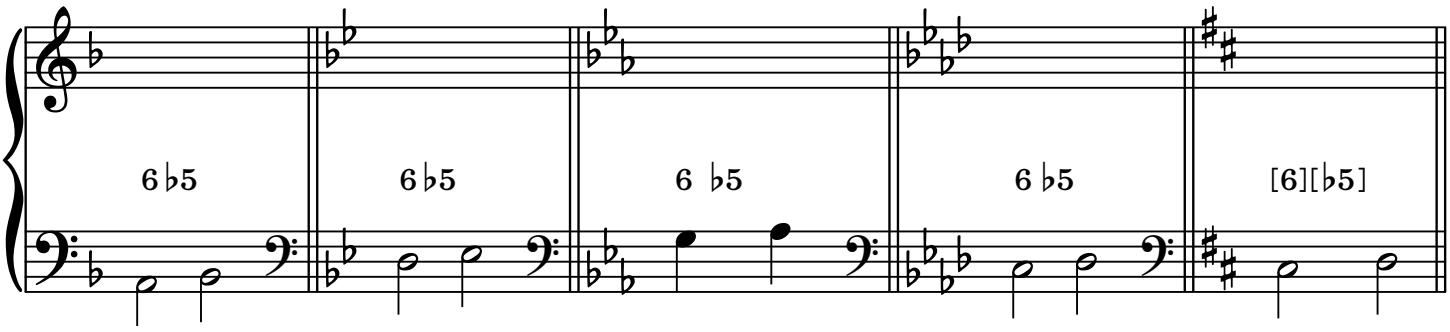
oder [or]

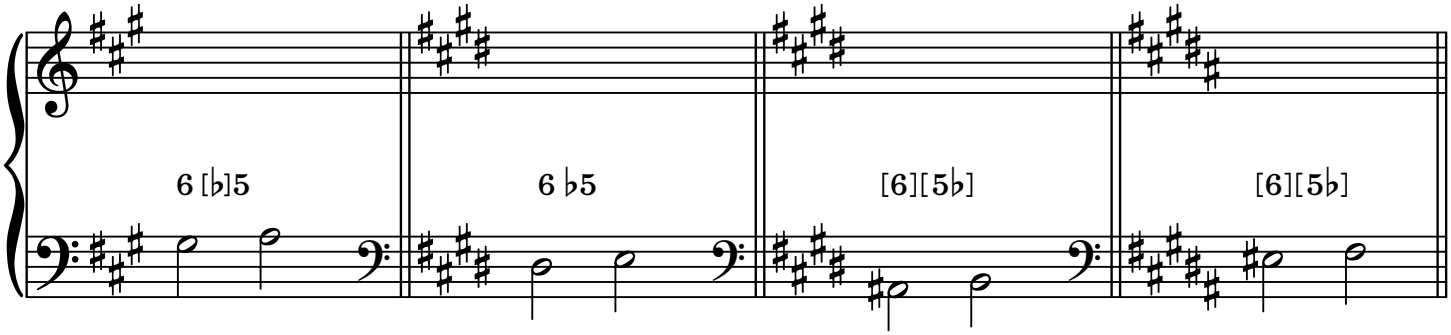
oder [or]


16.1
mi, fa, Erste/ [First/] anderte/ [second/] dritte/ [third/] oder [or] mi, fa,

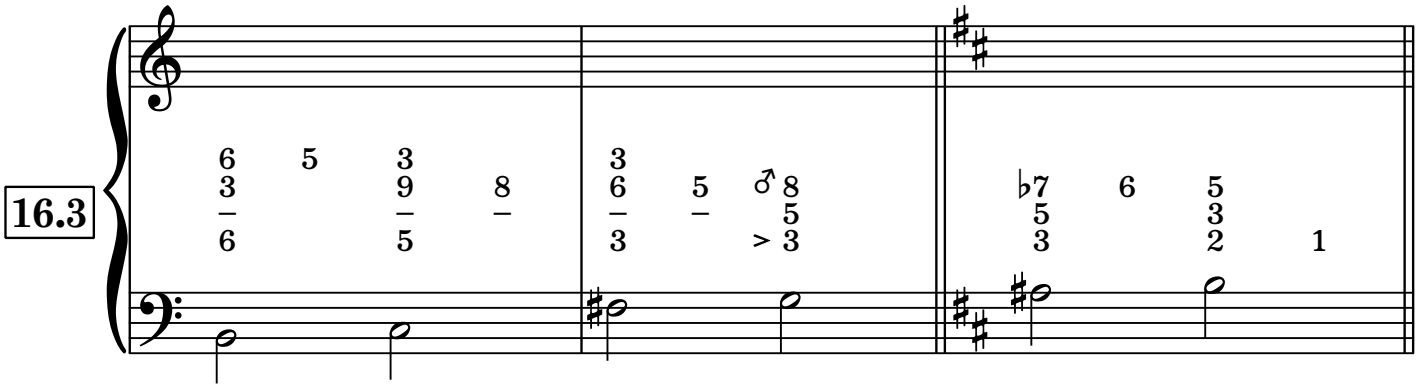
[*NB.*]

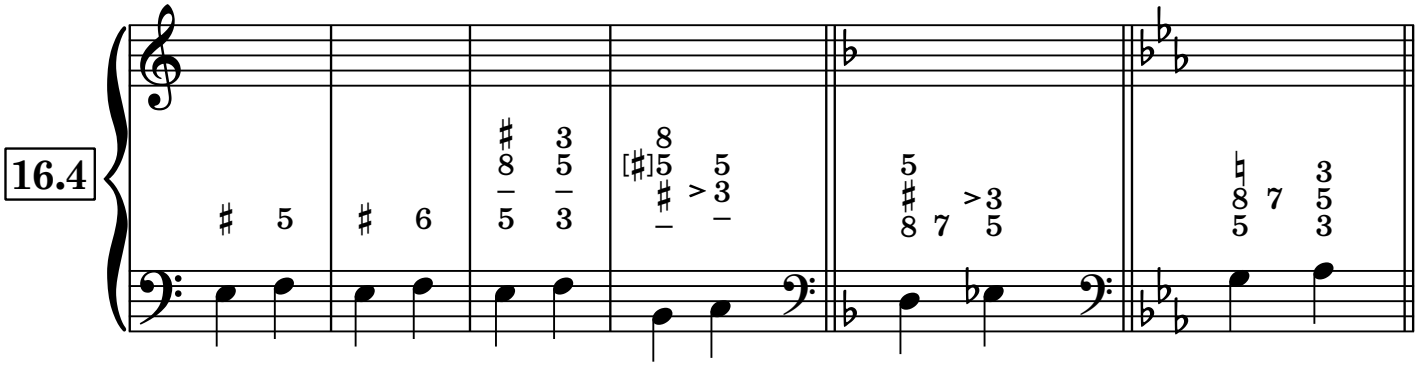

16.2

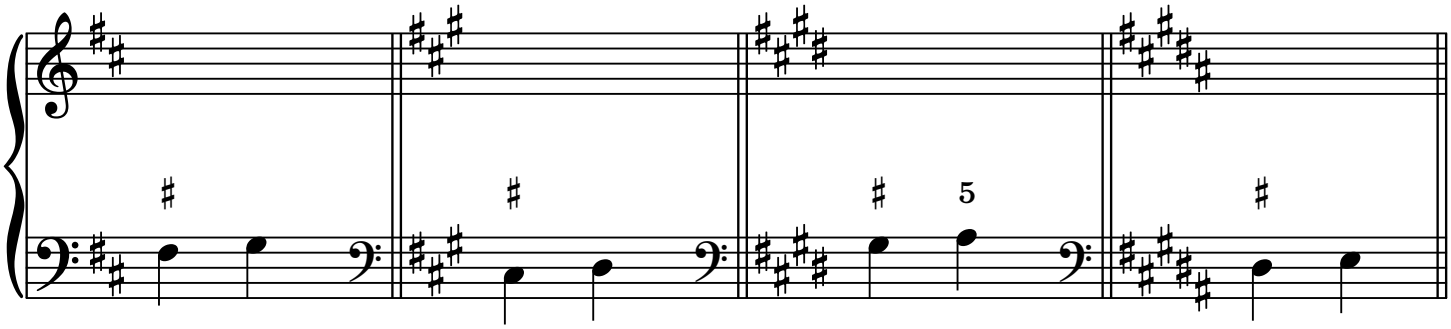

6 ♭5
6 ♭5
6 ♭5
6 ♭5
[6][♭5]

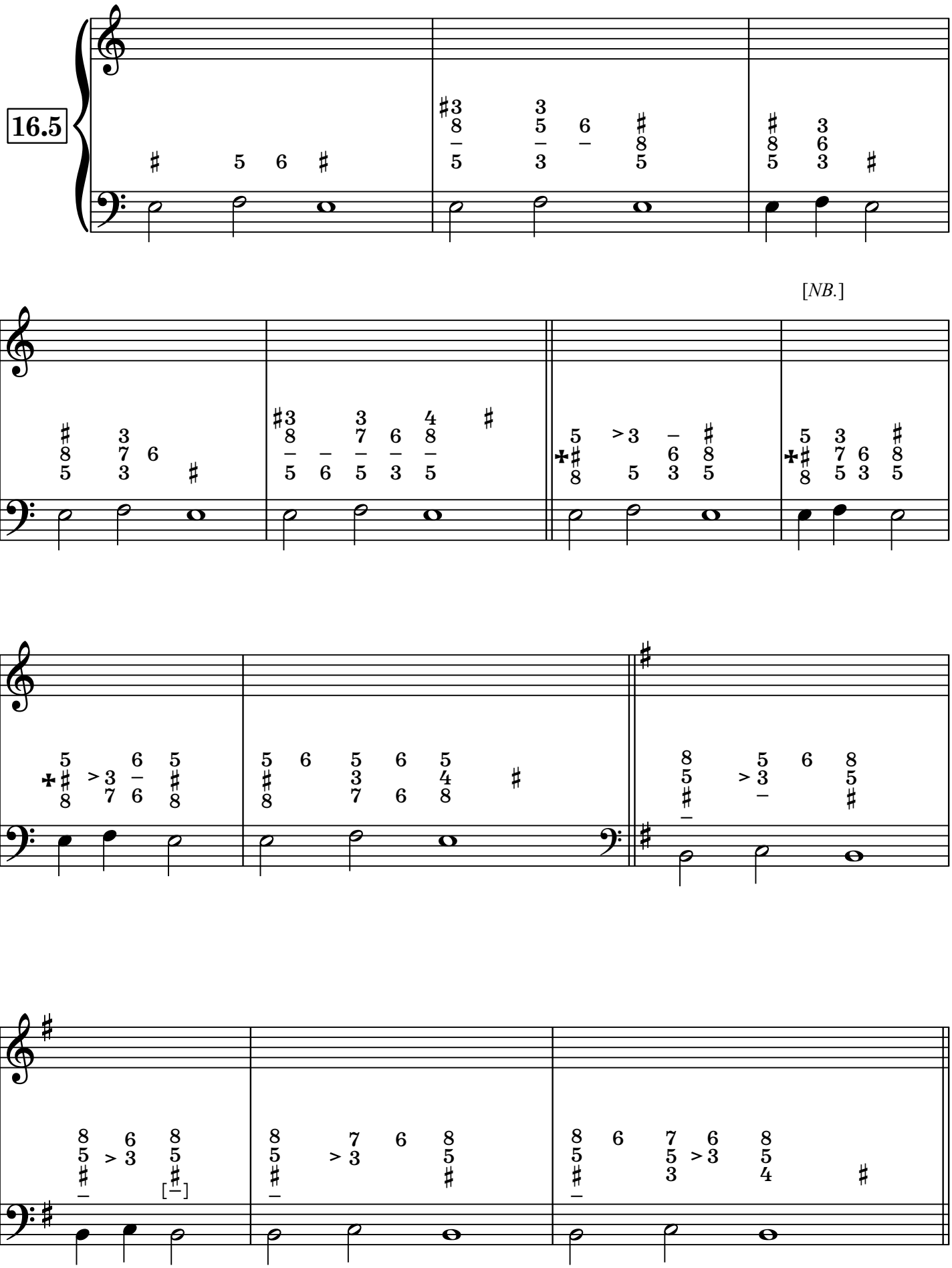

6 [♭]5
6 ♭5
[6][5♭]
[6][5♭]

[*NB.*]

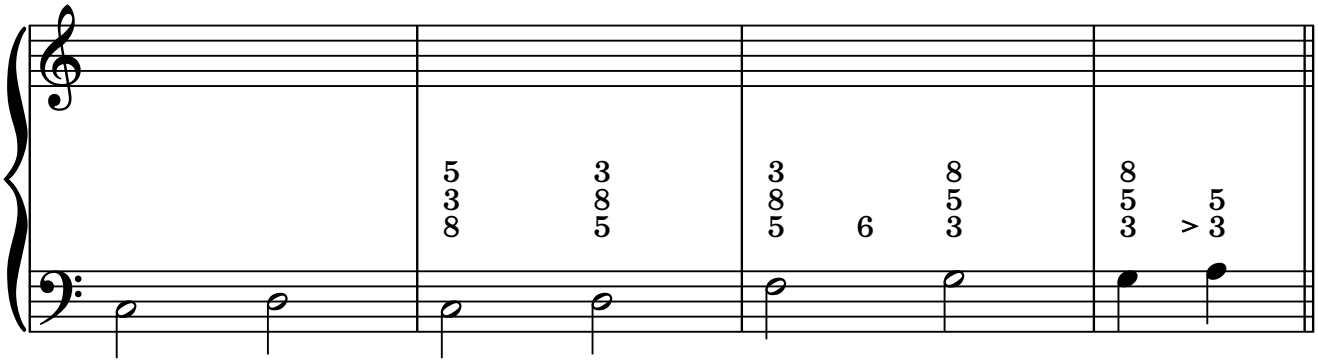




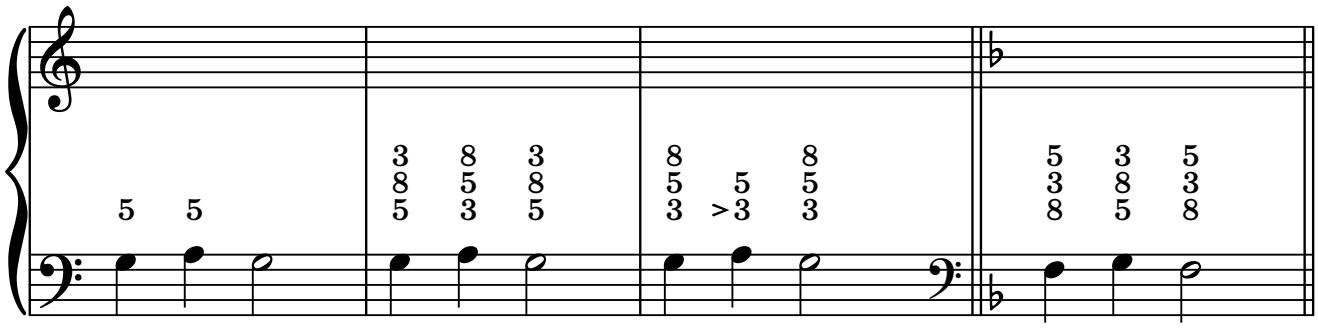



16.5
[NB.]

17.1

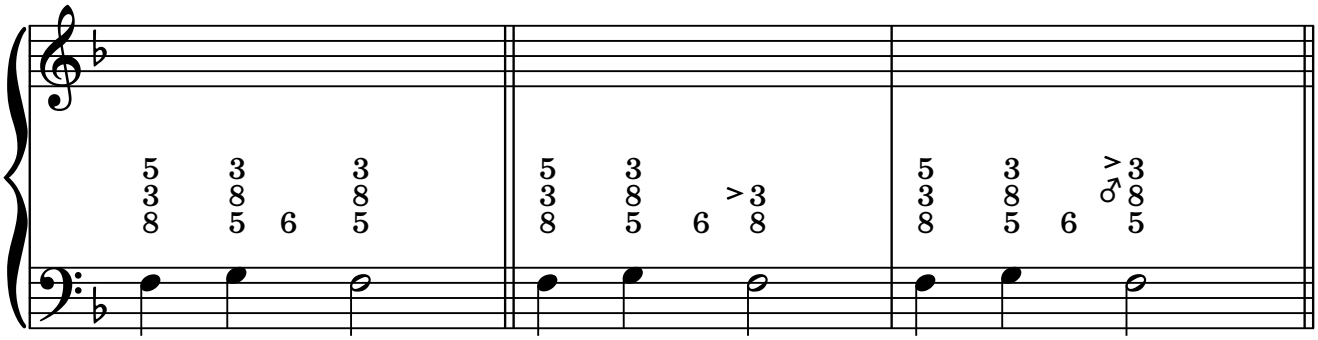


17.2

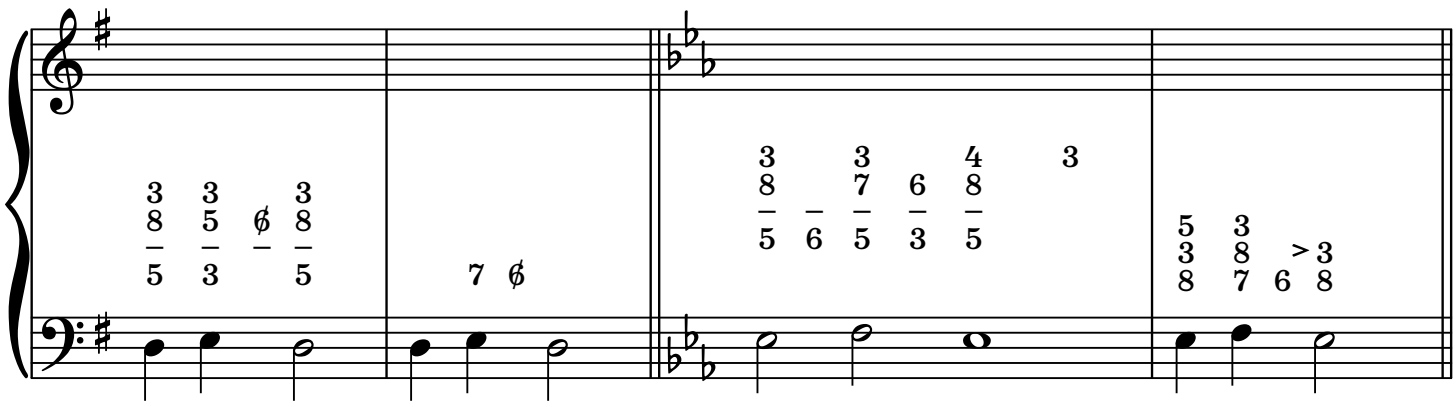


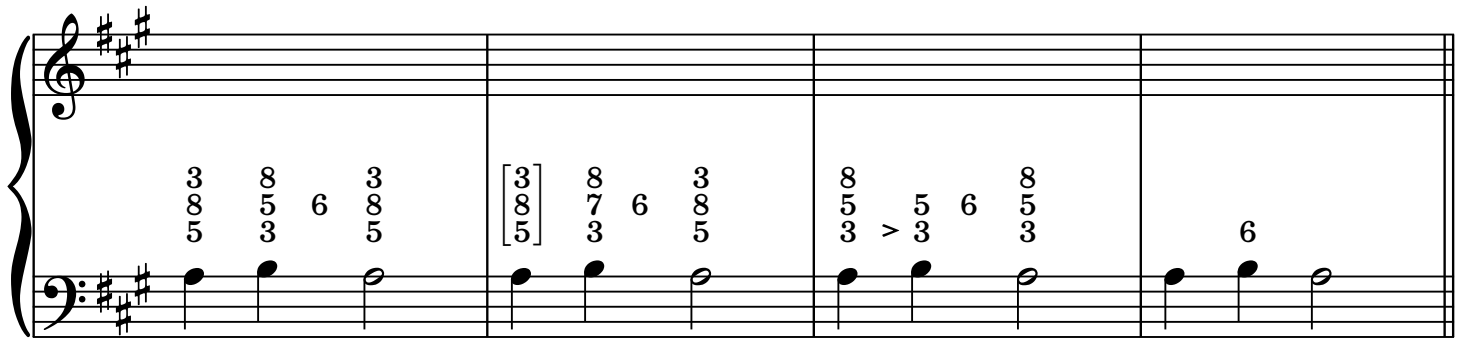
[*NB.*]

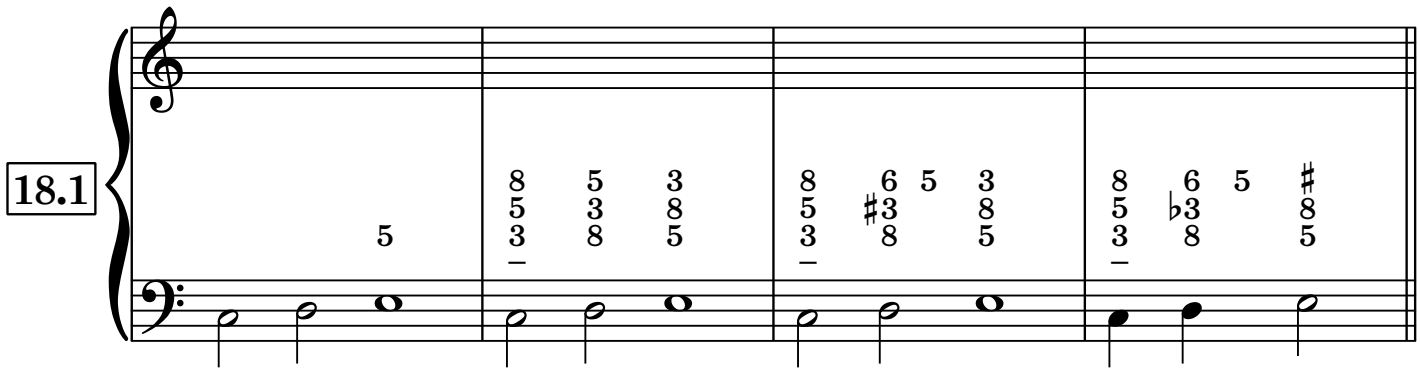
17.3

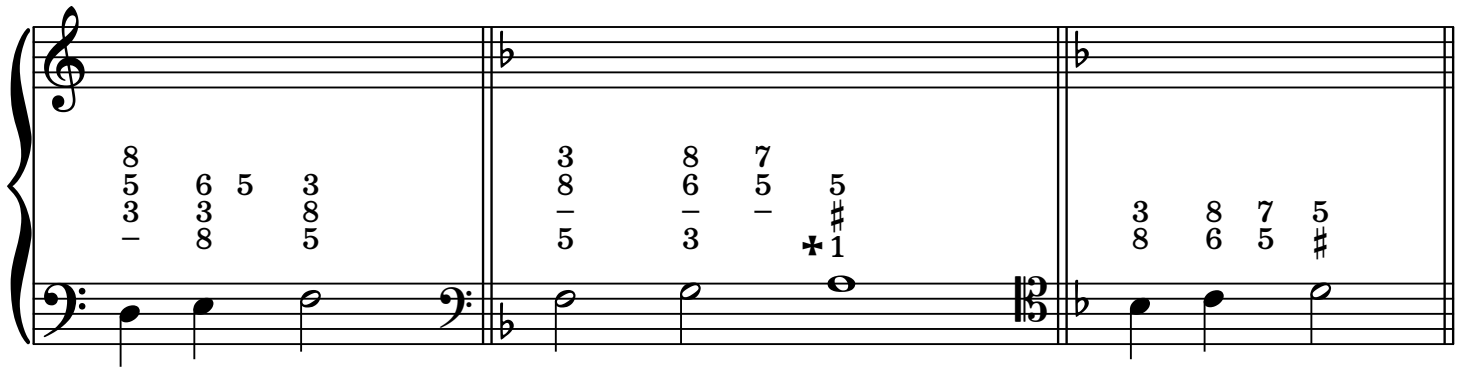


NB. oder [or]

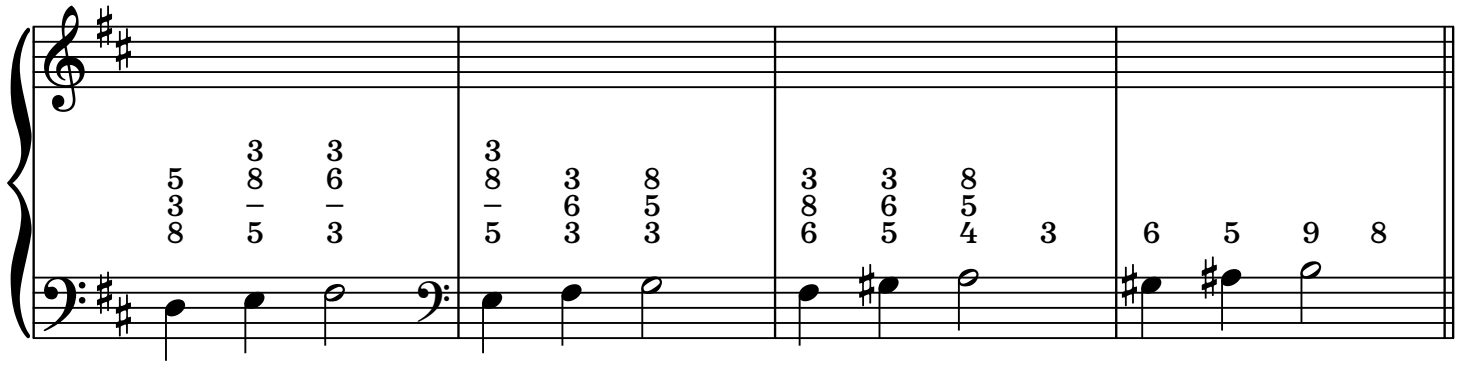




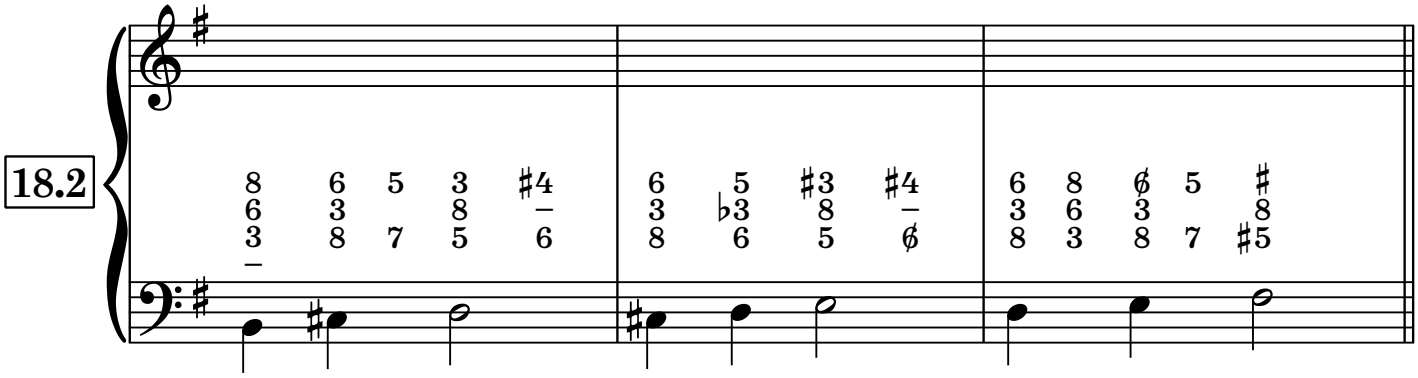


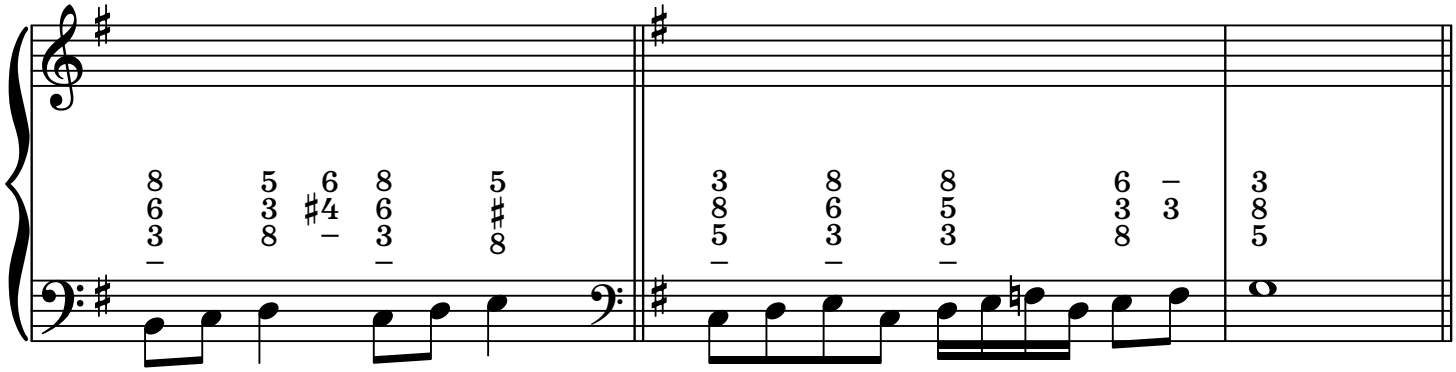


à 3. [3 voices.]

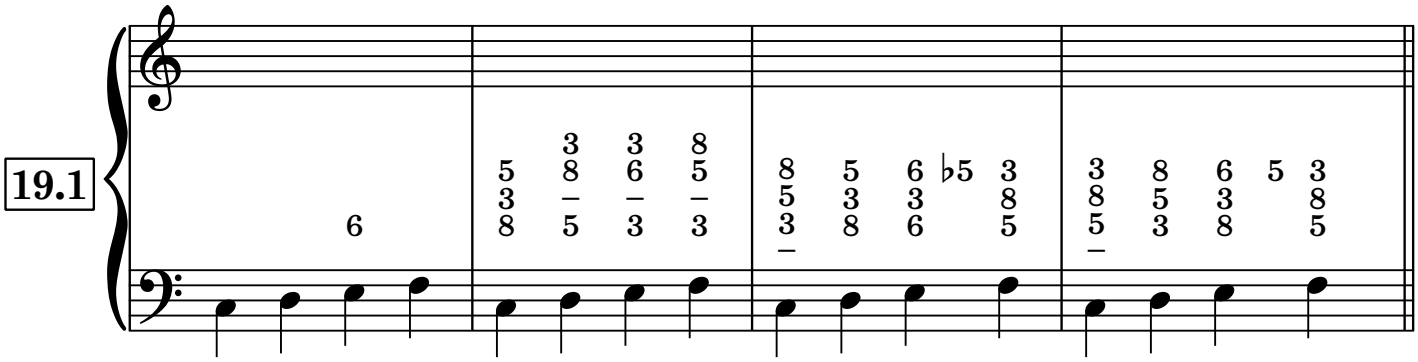


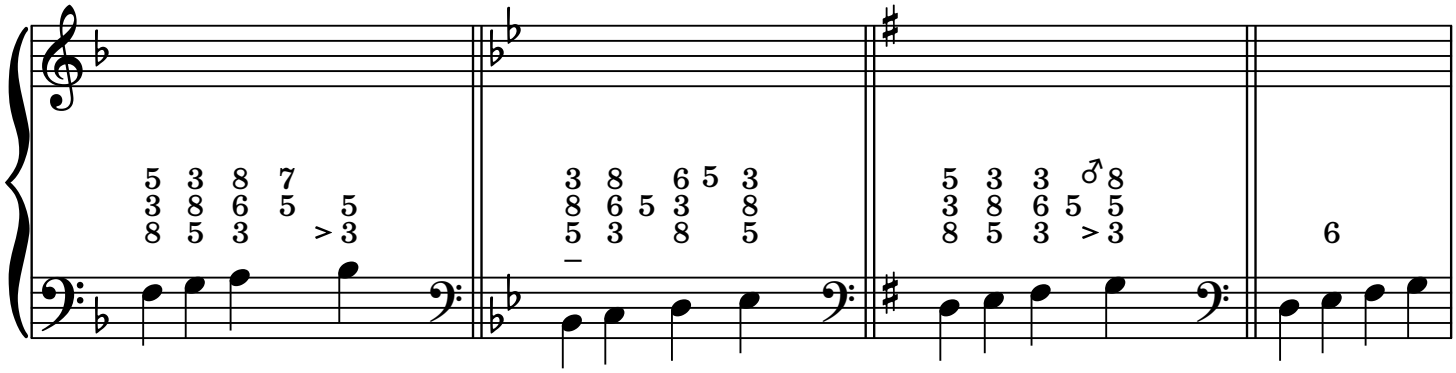
18.2

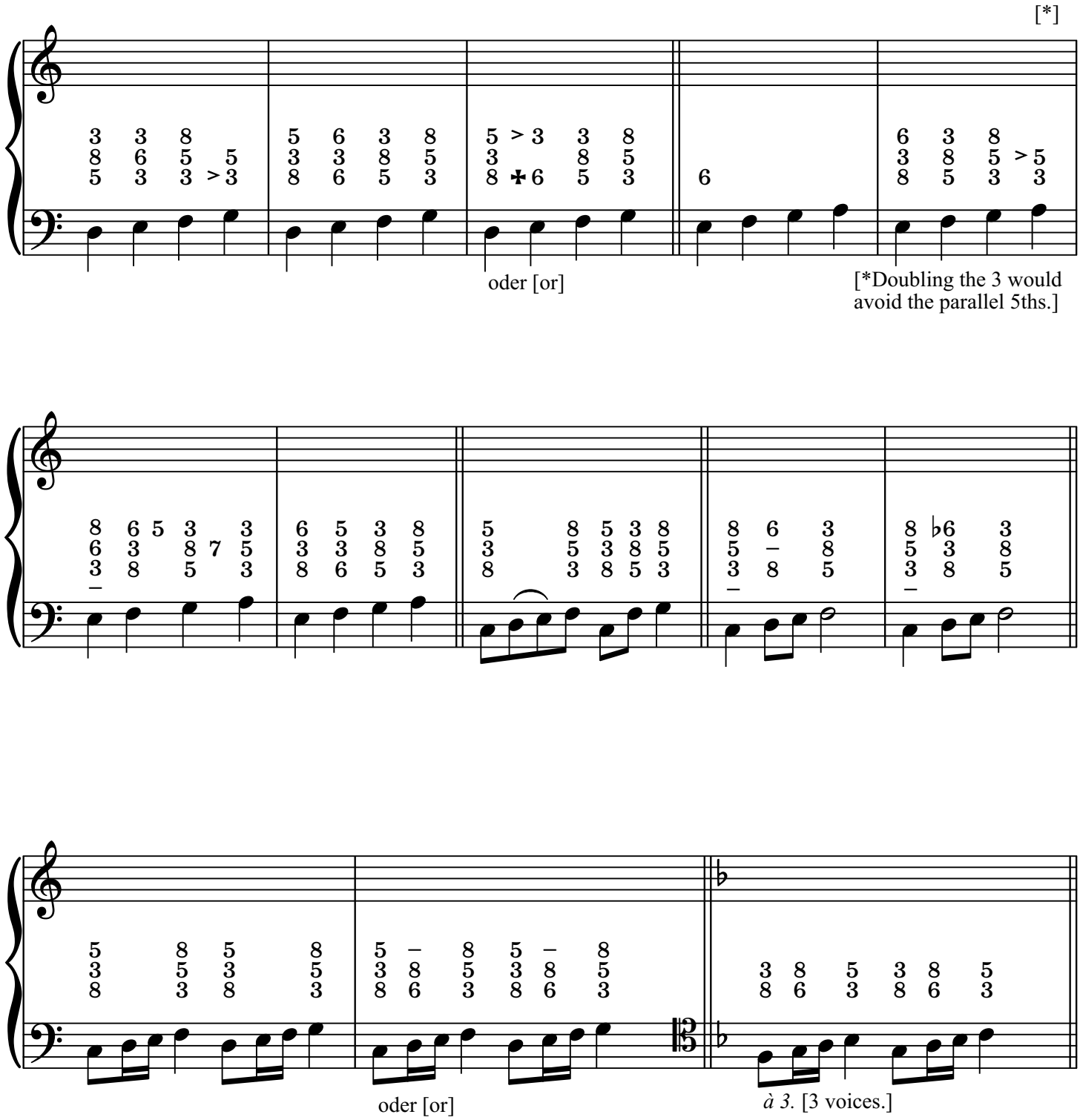




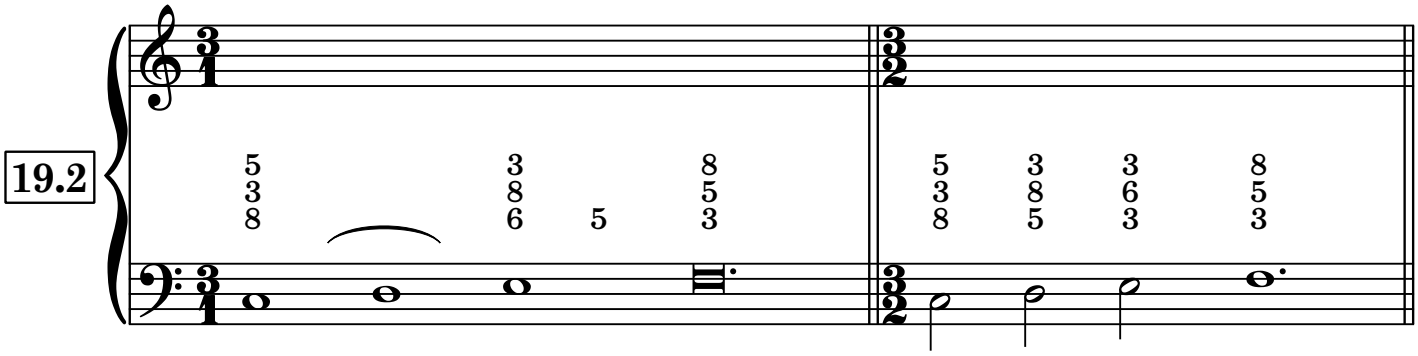
19.1



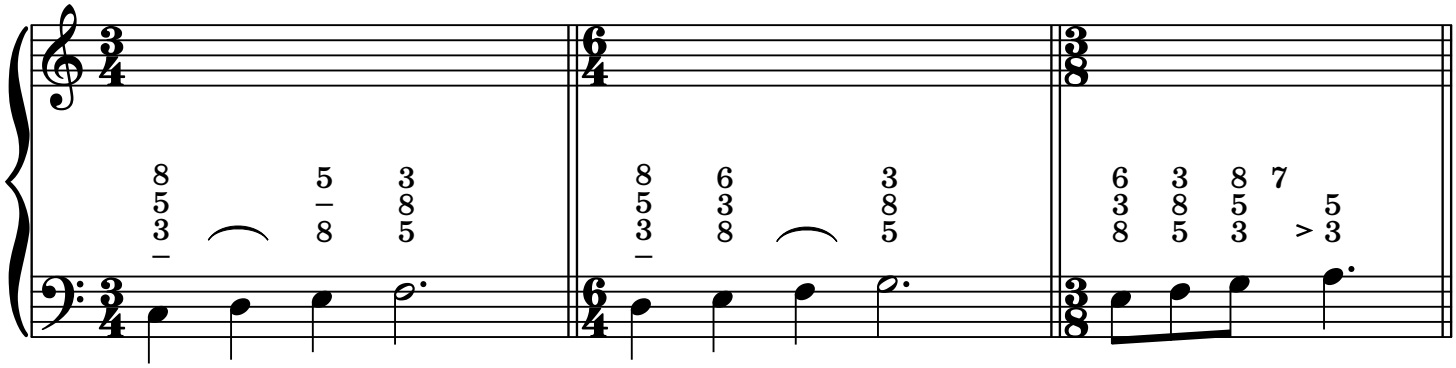



[*]
oder [or]
[*Doubling the 3 would avoid the parallel 5ths.]
oder [or]
à 3. [3 voices.]

19.2



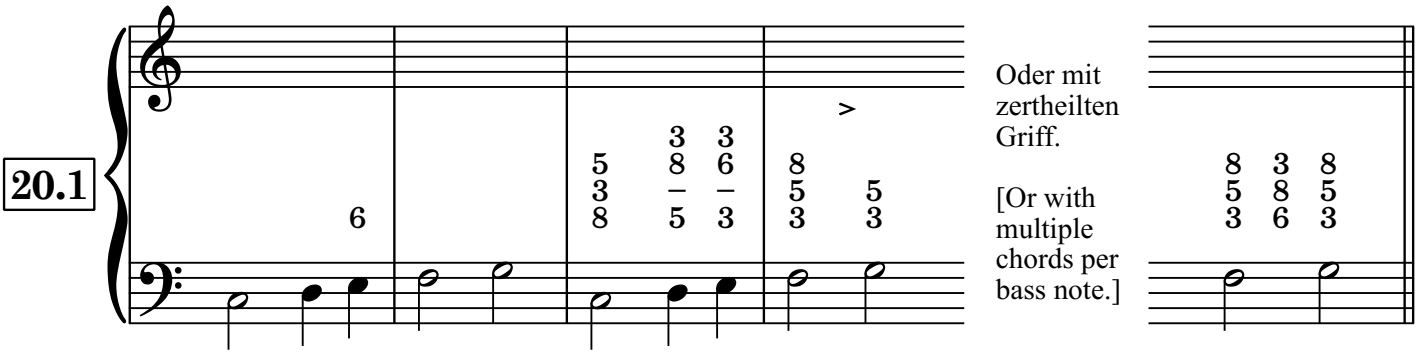
oder [or]



oder [or]

oder [or]

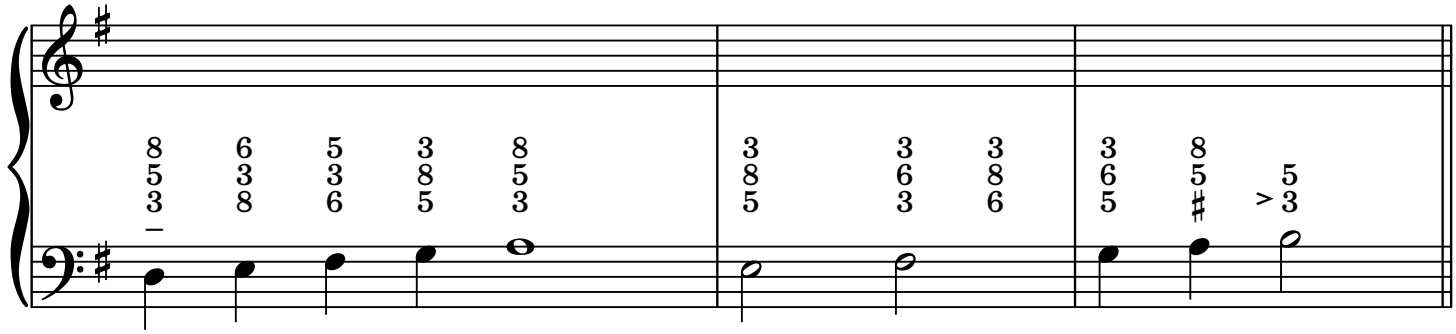
20.1

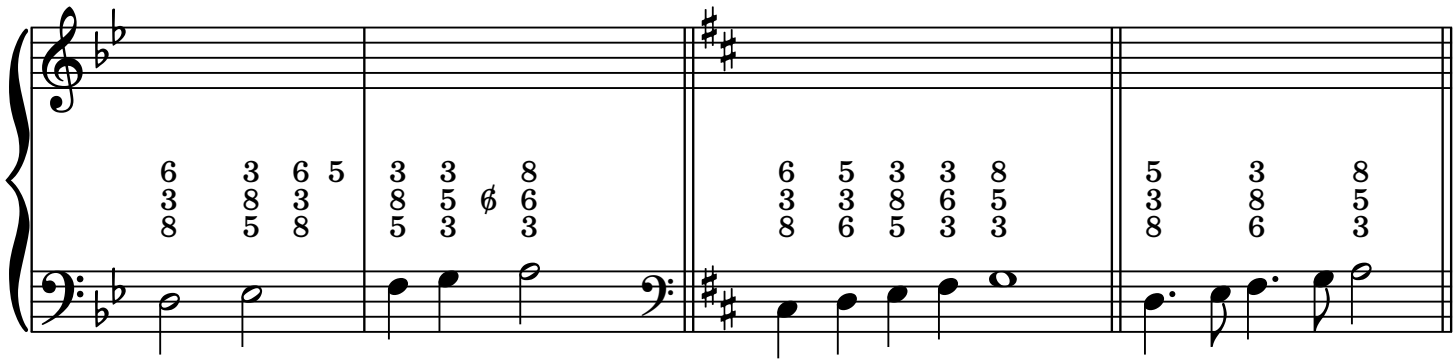


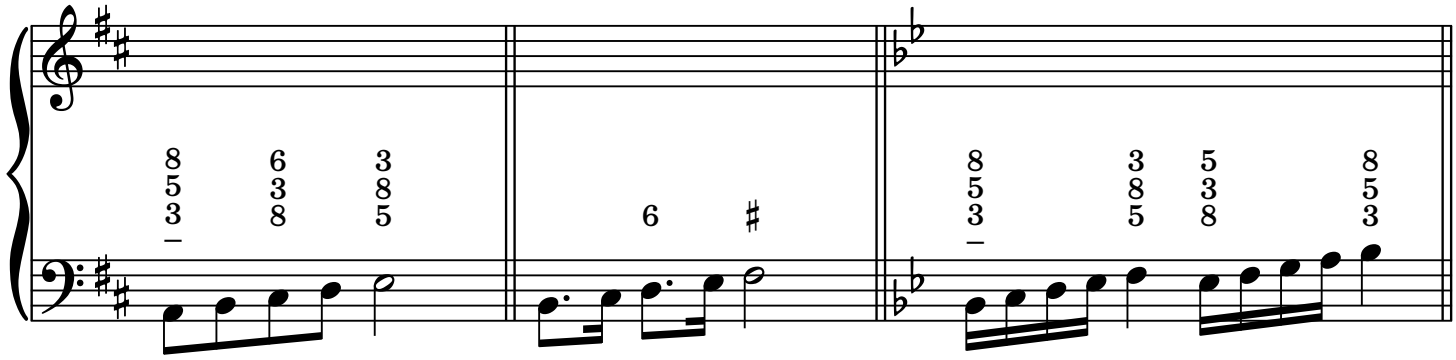
Oder mit zertheilten Griff.

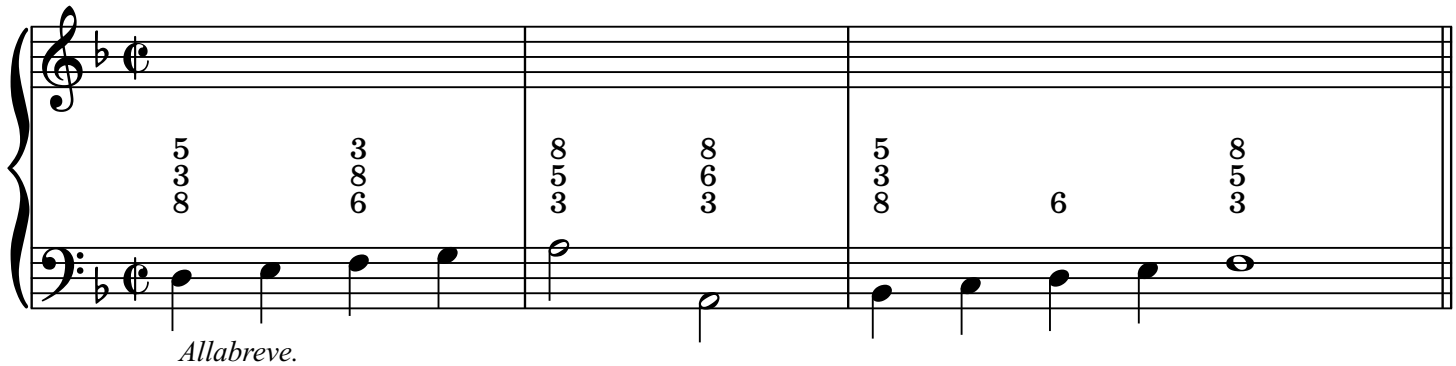
[Or with multiple chords per bass note.]

NB.

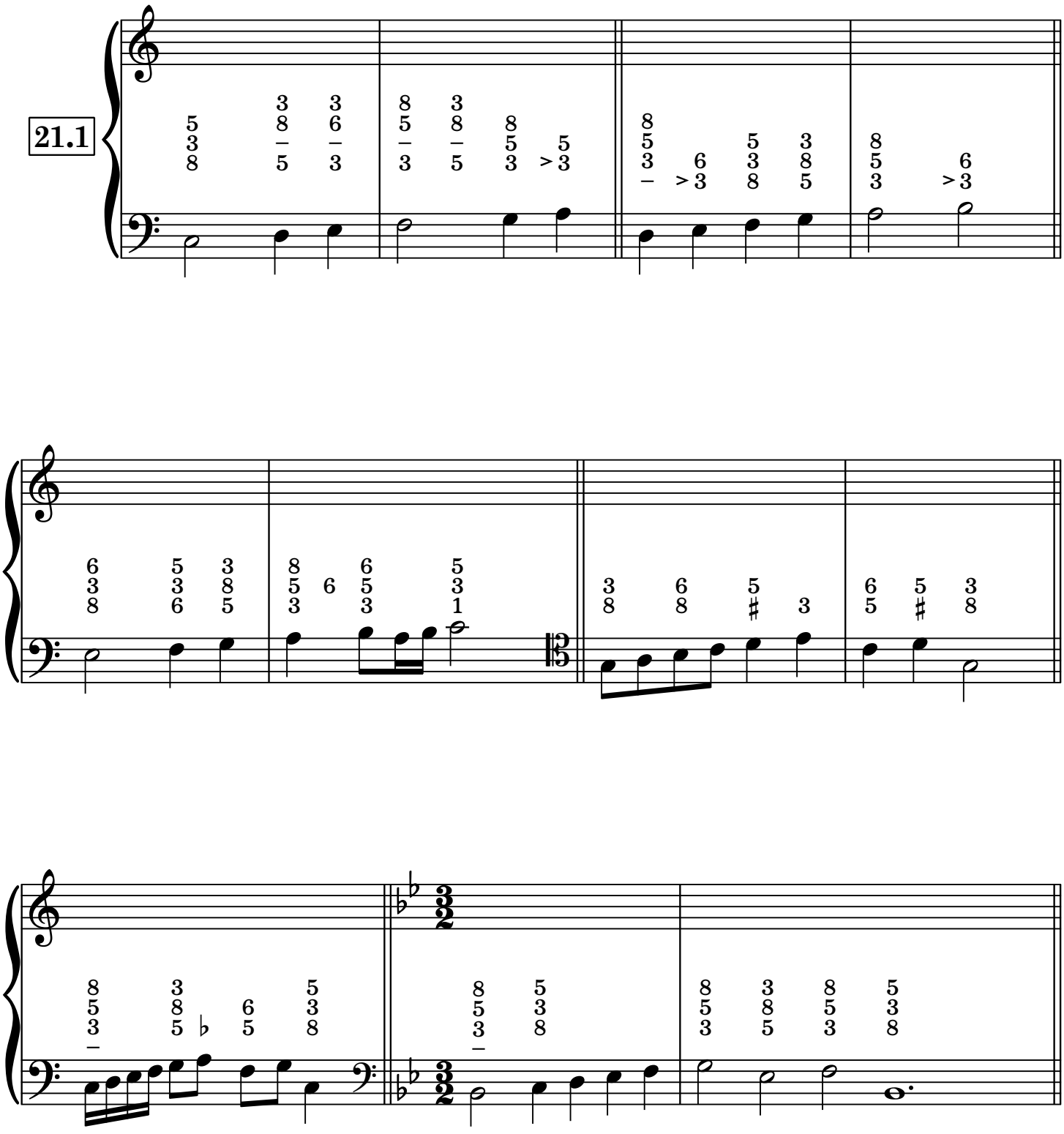


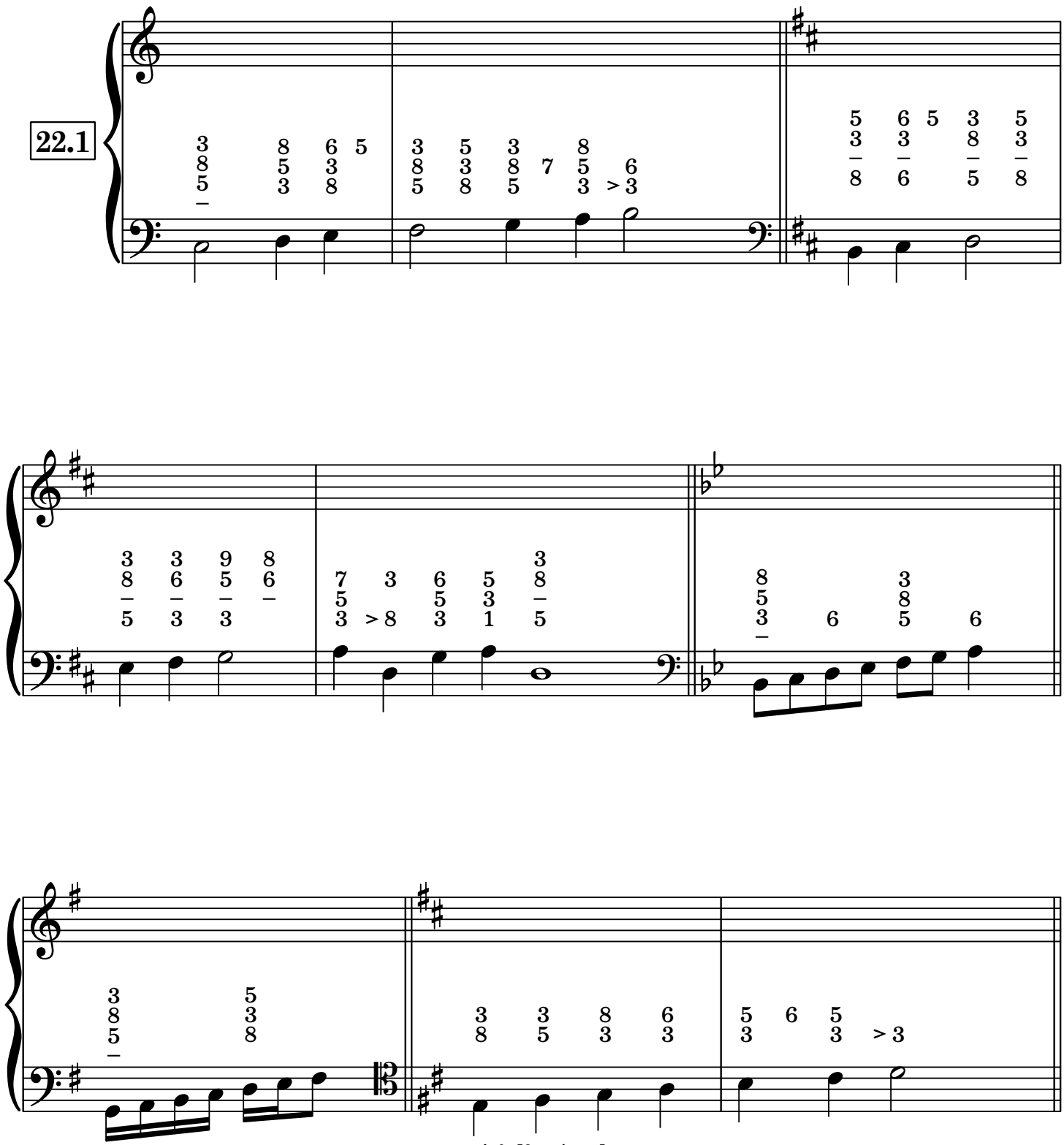




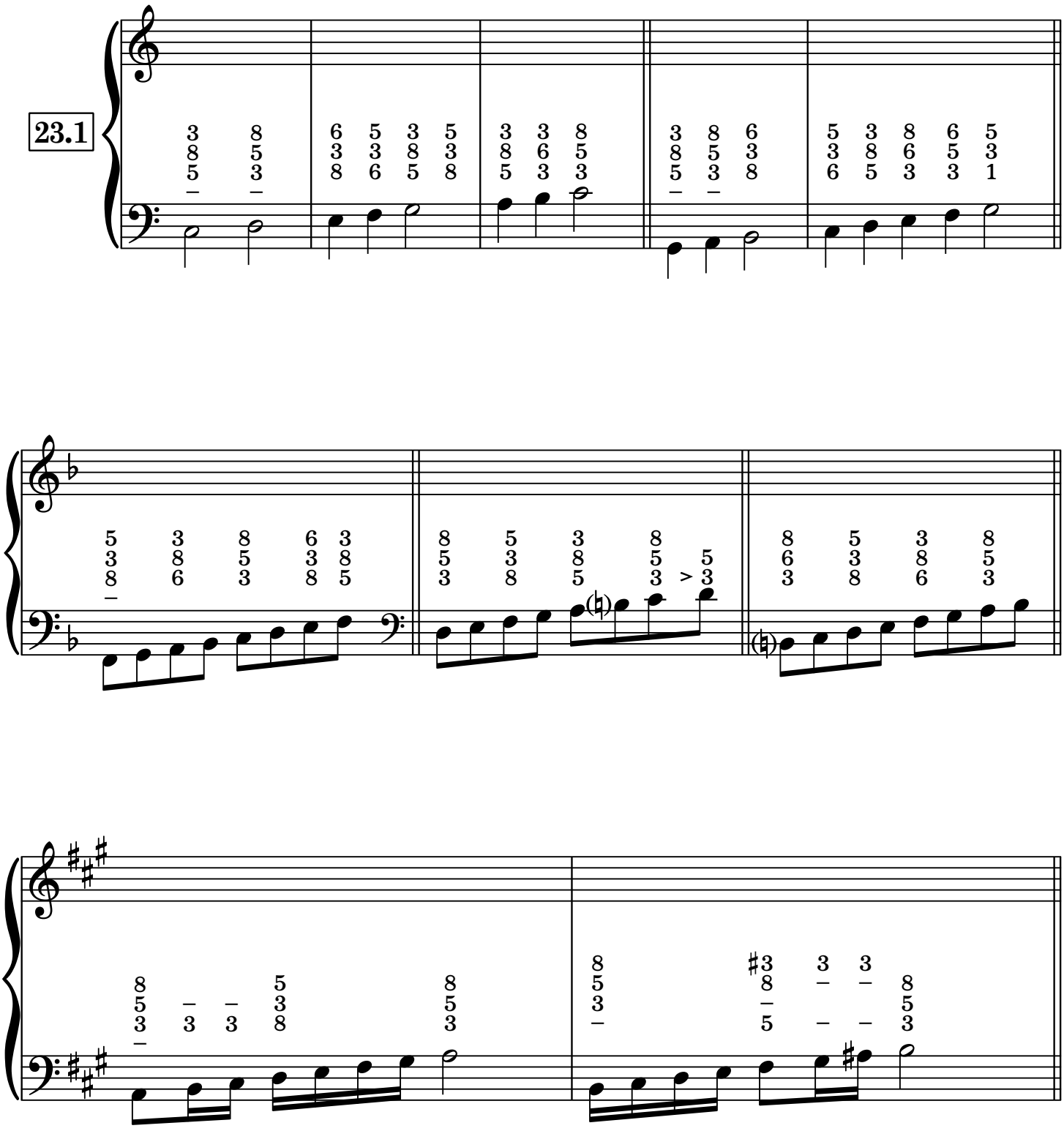


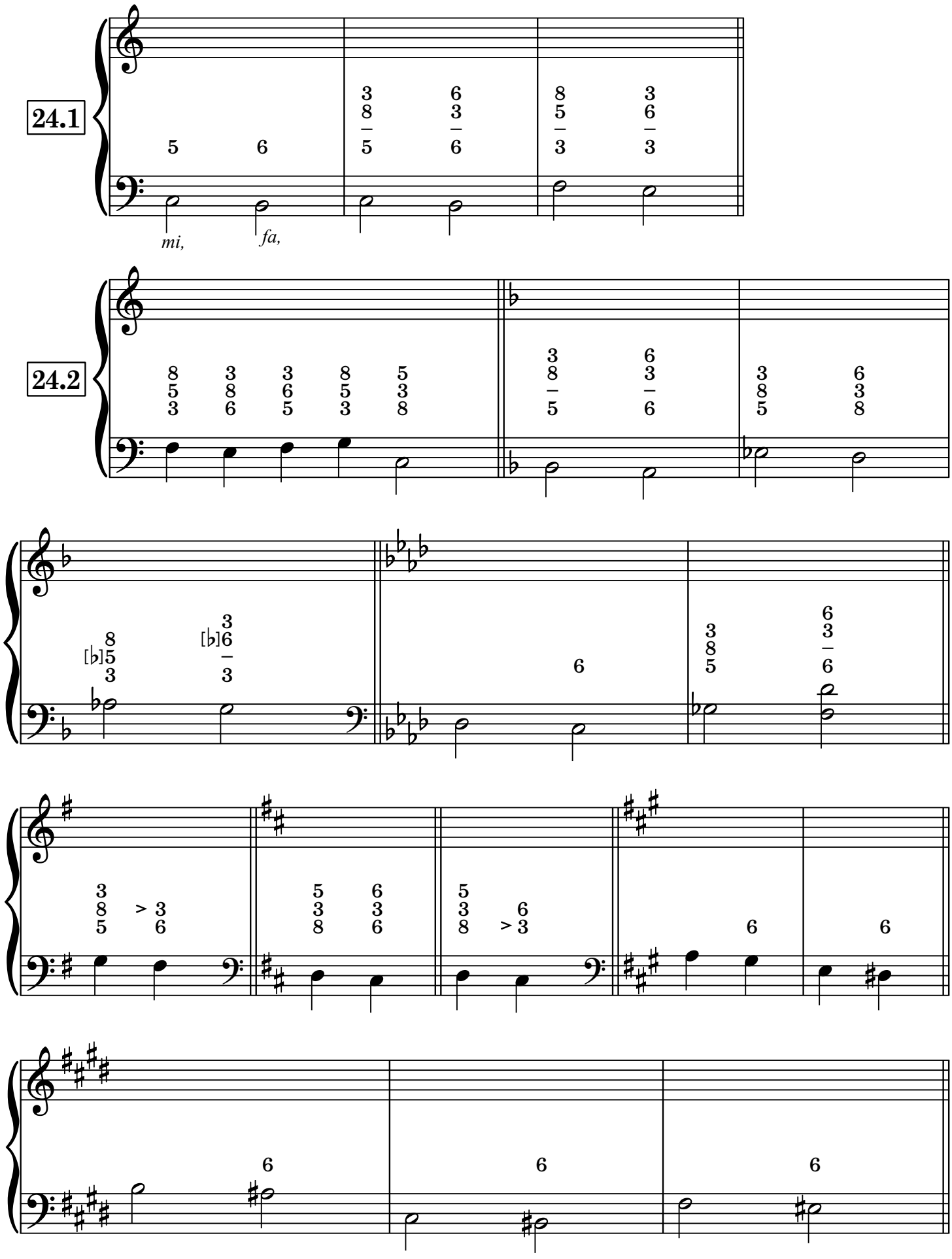
Allabreve.


21.1

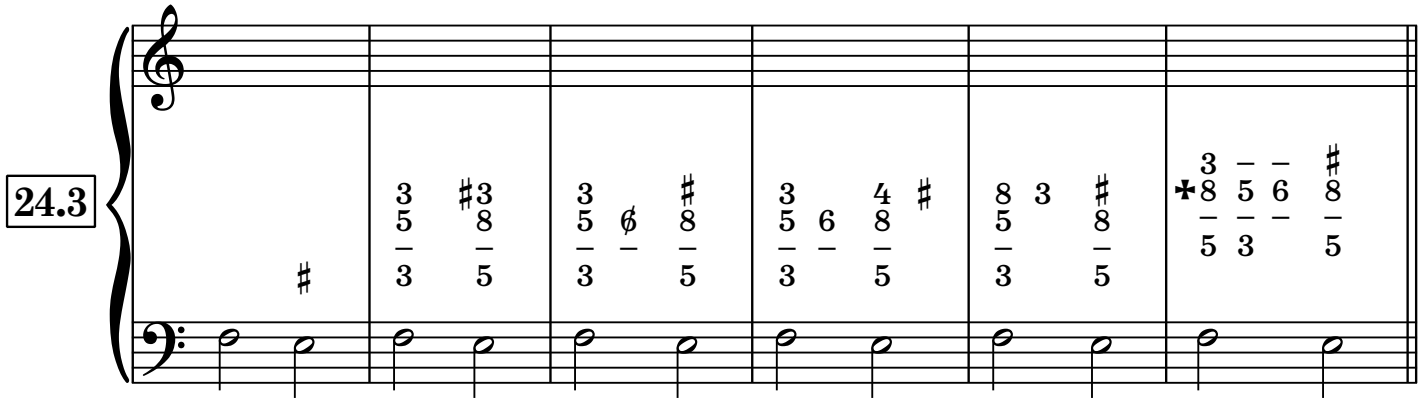


à 3. [3 voices.]

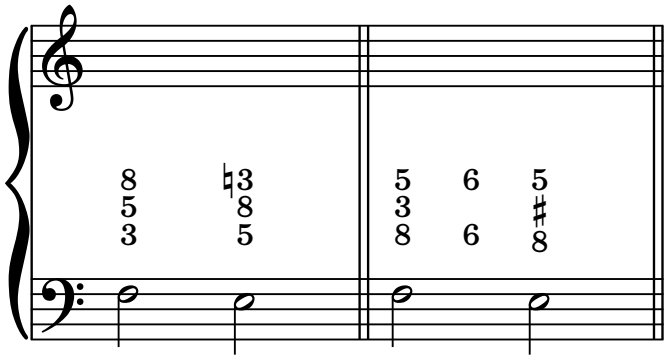

23.1


24.1
mi,
fa,
24.2

24.3

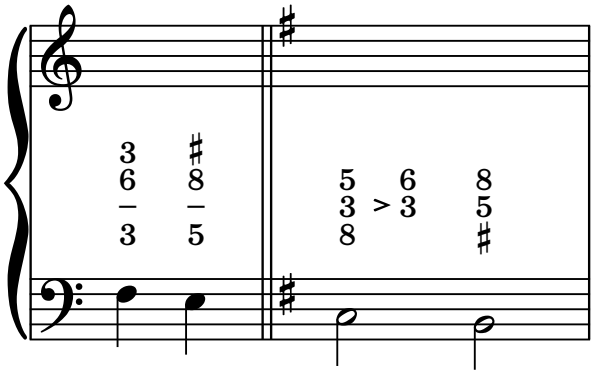


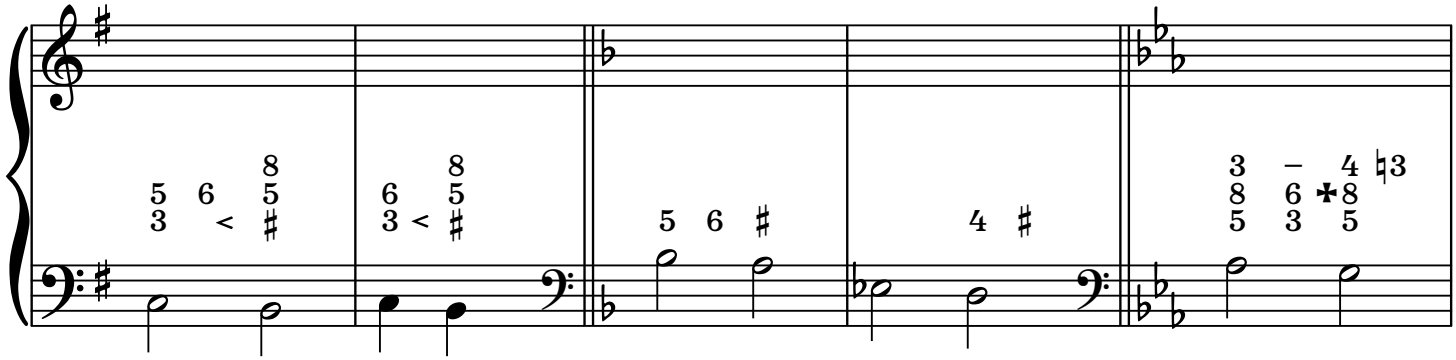
oder [or] oder [or]

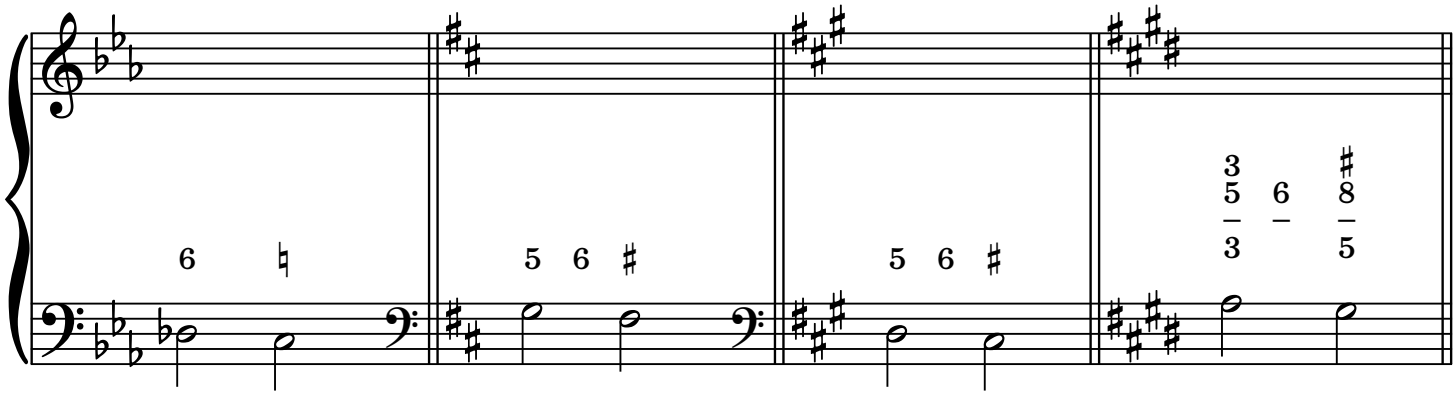


oder die erste kan ein *Sext*-Griff seyn.

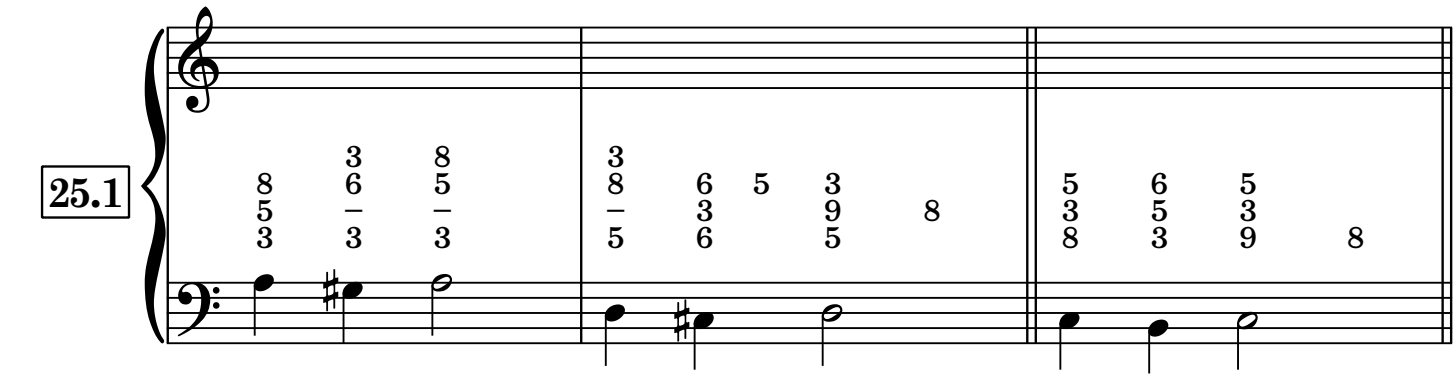
[or the first can be a 6th chord.]

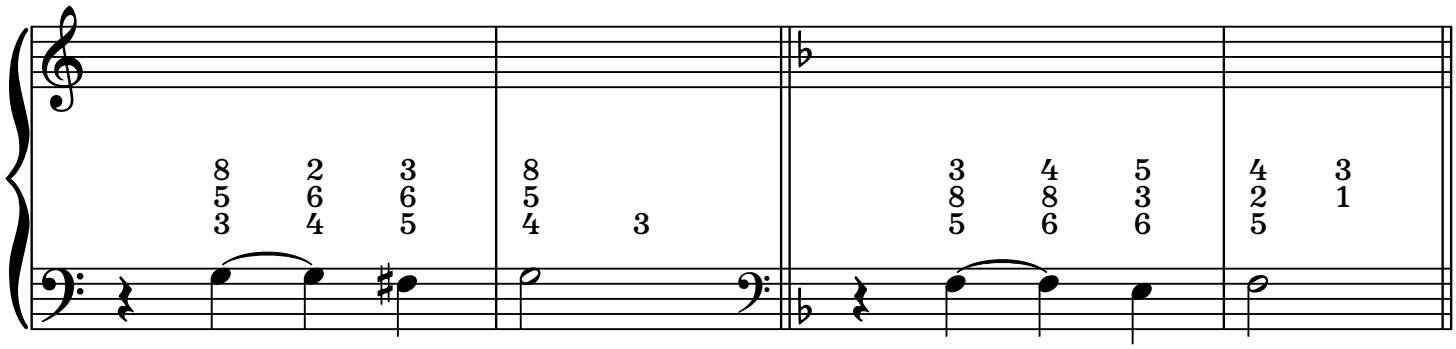






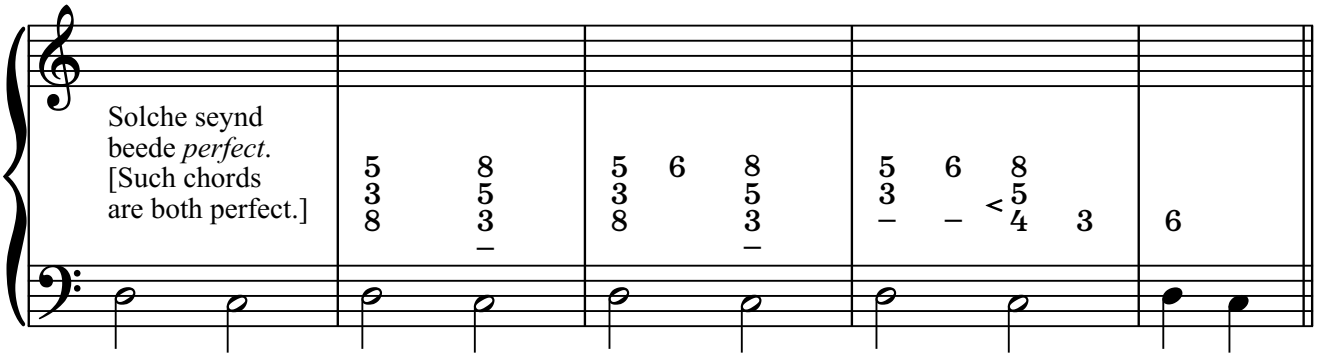
25.1





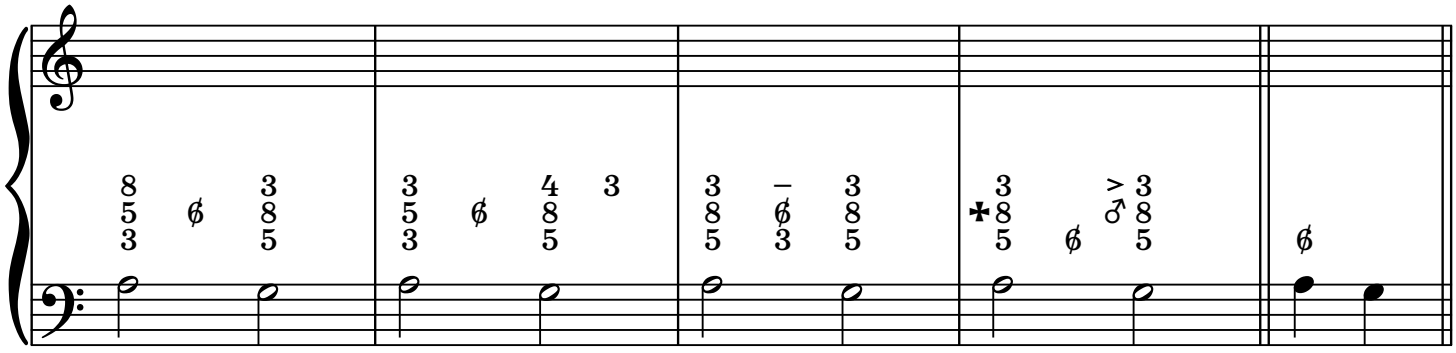
25.2

Solche seynd beede *perfect*. [Such chords are both perfect.]

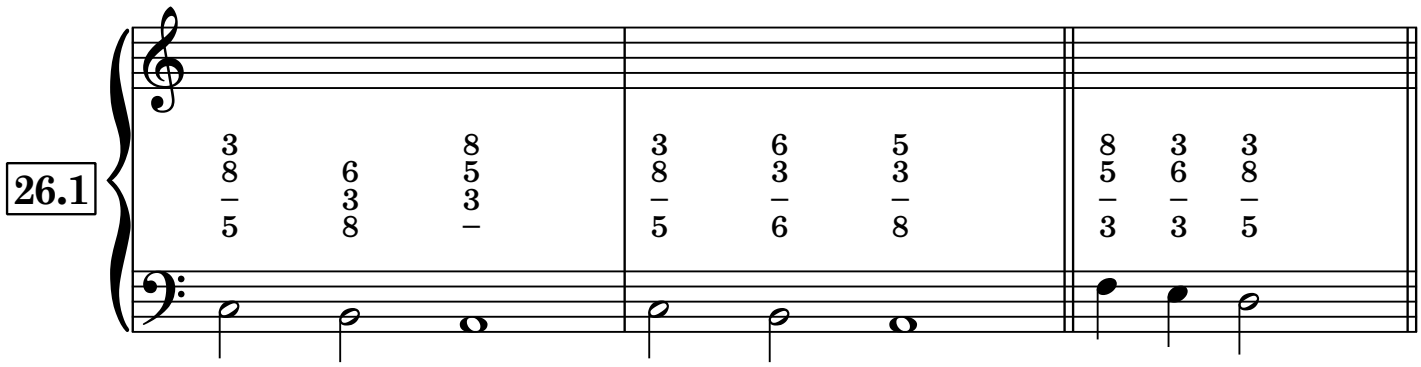


oder [or]

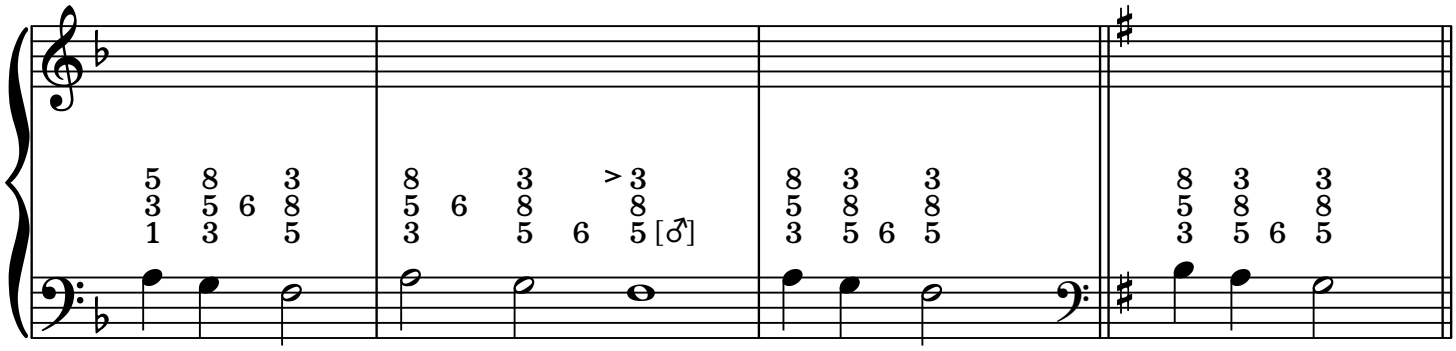
oder [or]



26.1



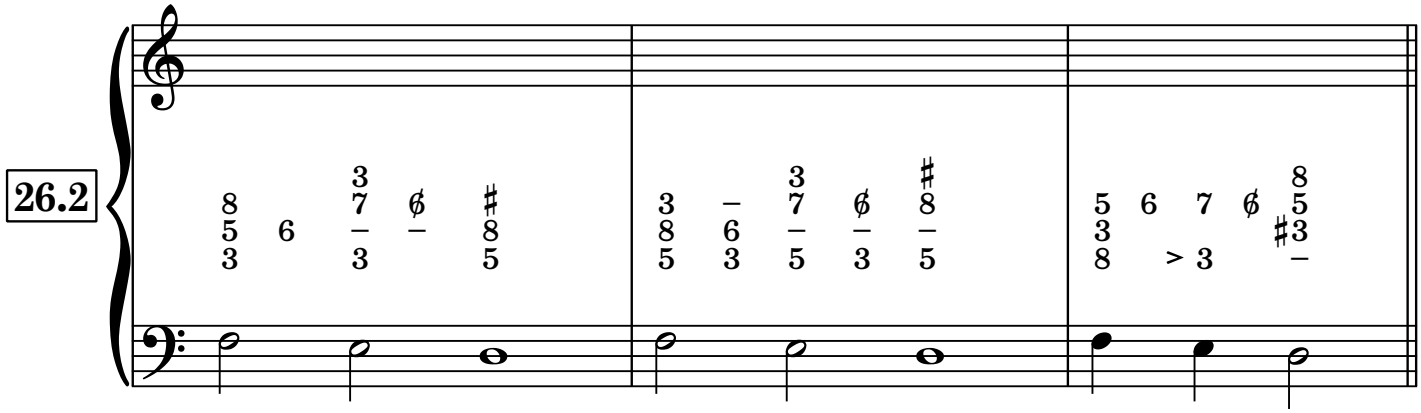
oder [or]

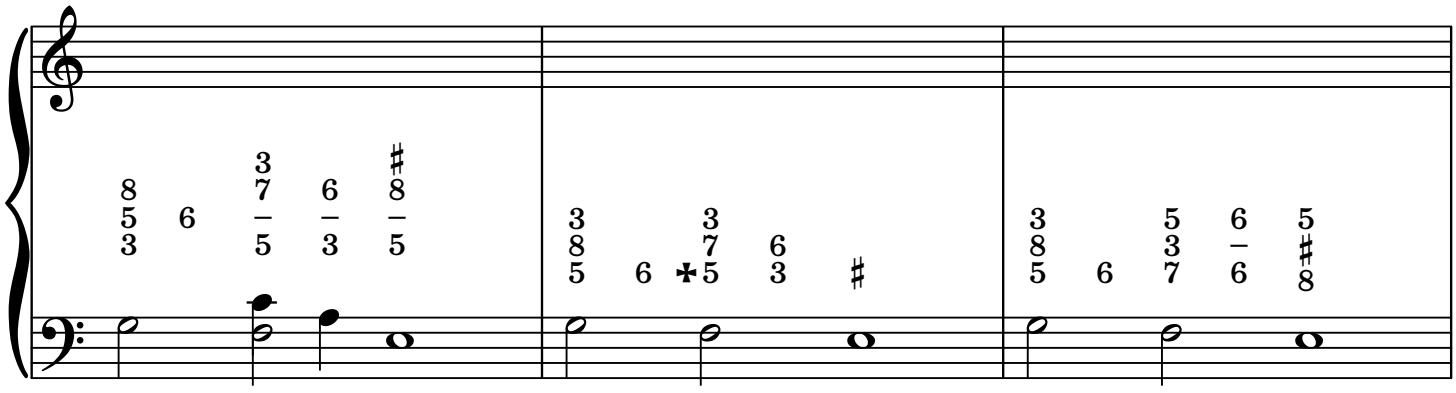


NB. *NB.*

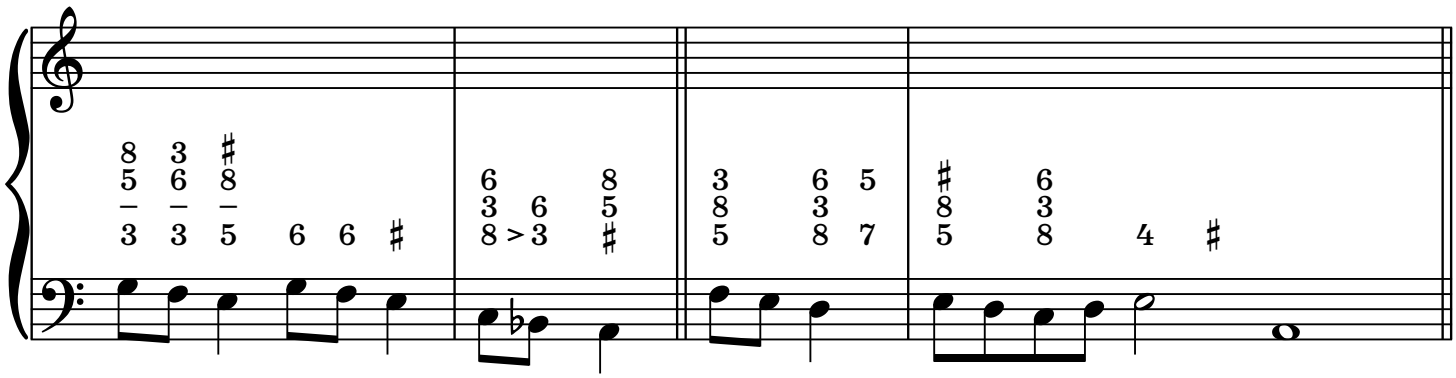
[*Likely an error.]

26.2

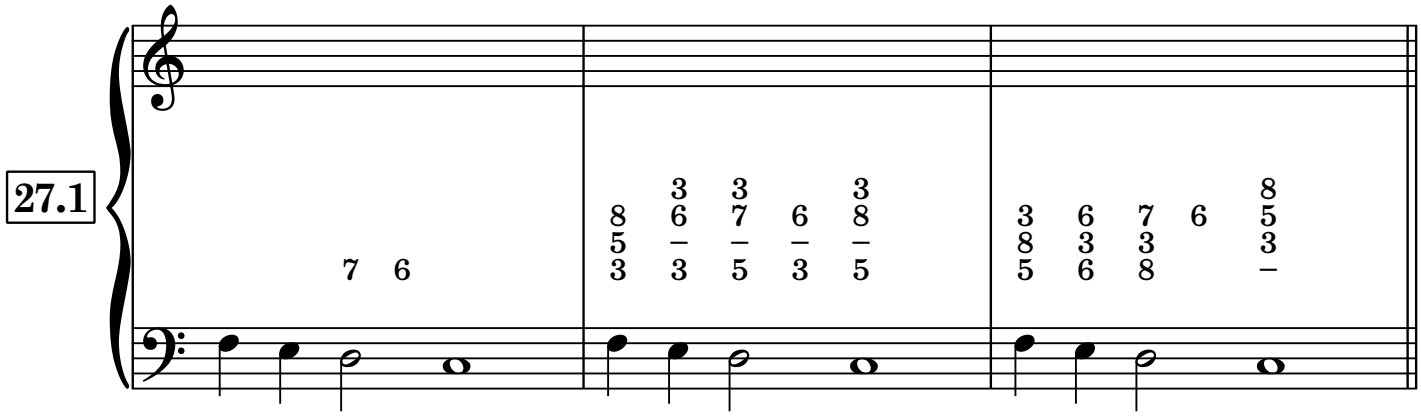


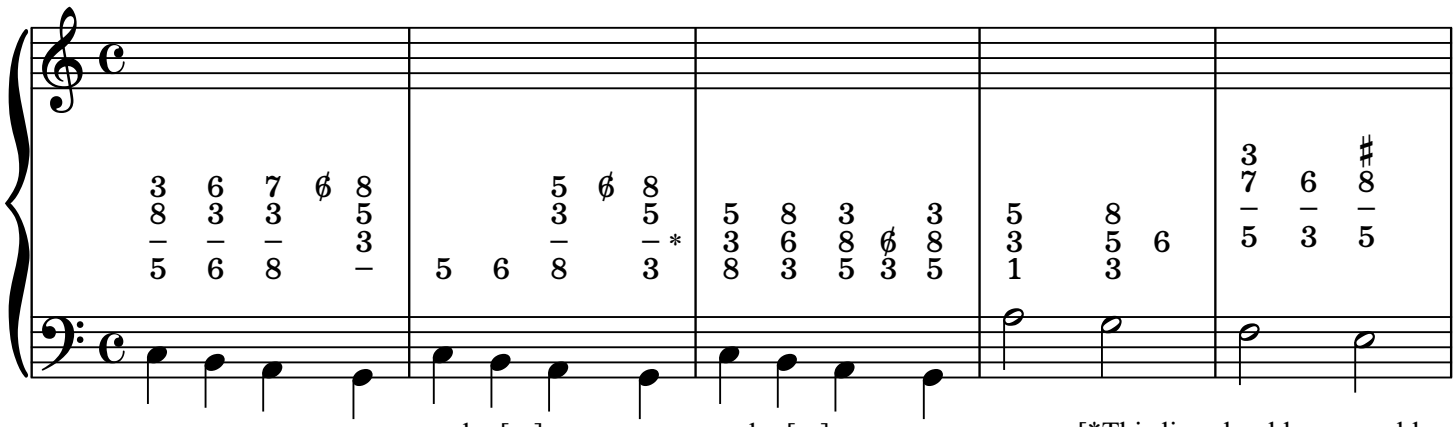


oder [or]



27.1

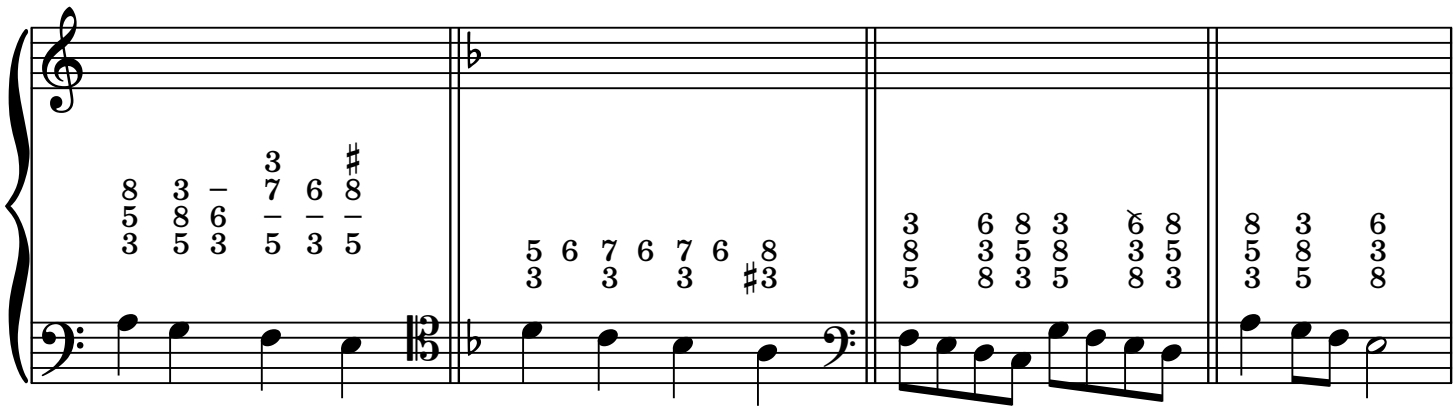


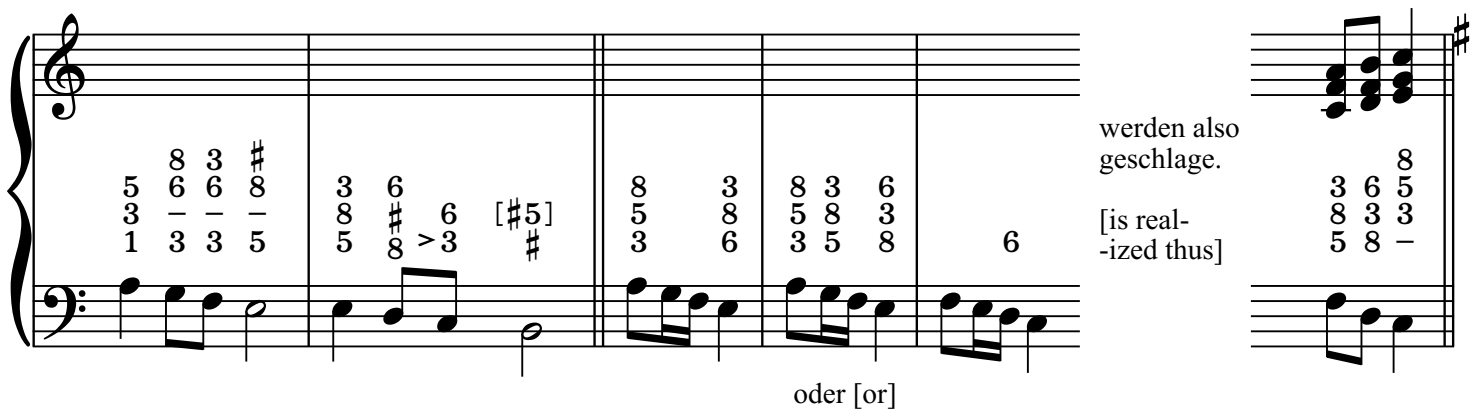


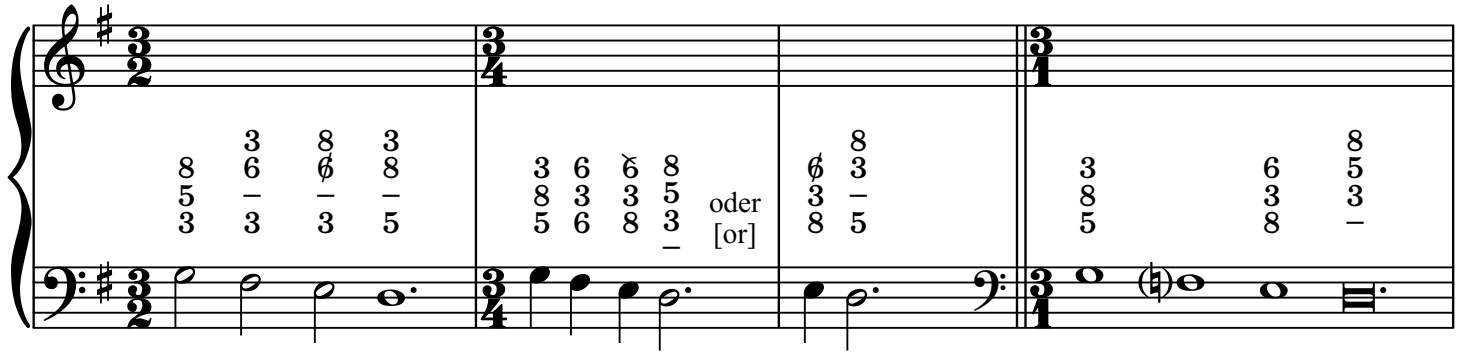
oder [or]

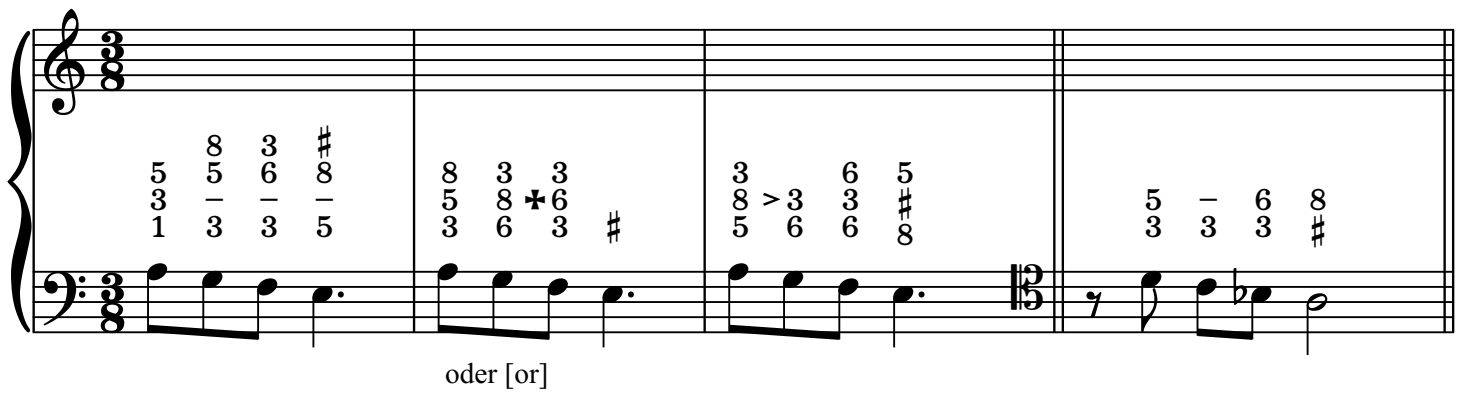
oder [or]

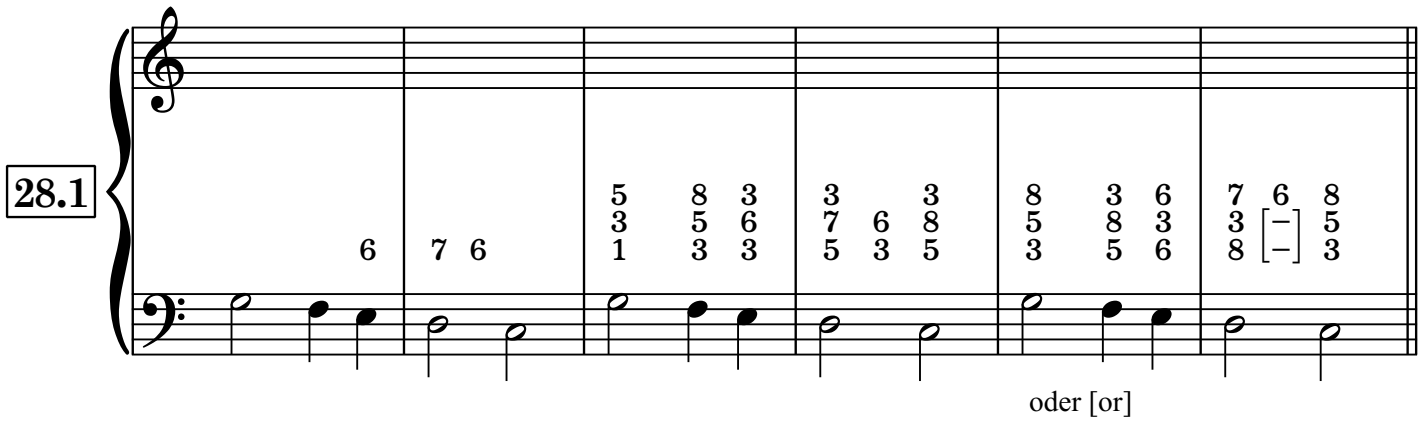
[*This line should presumably be below the 3, not above it.]

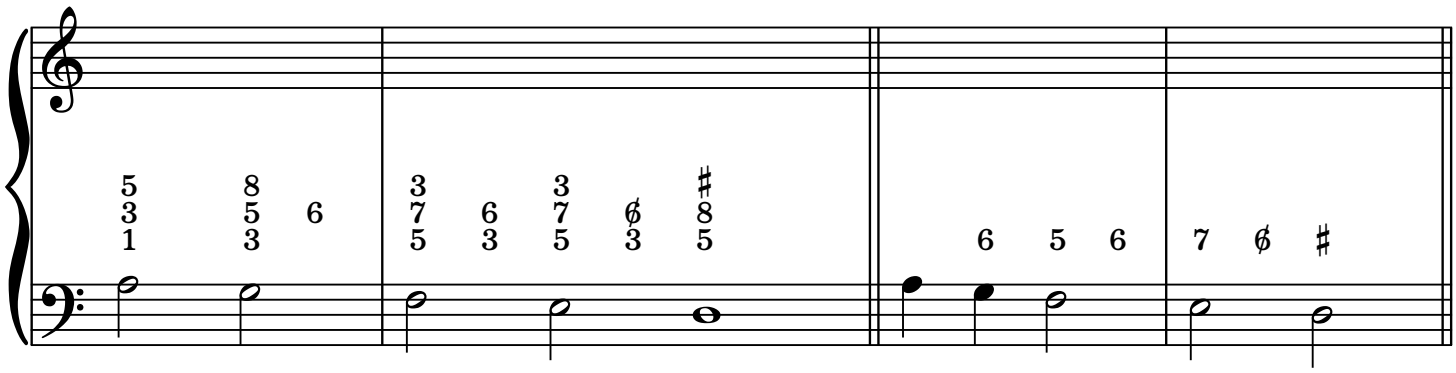


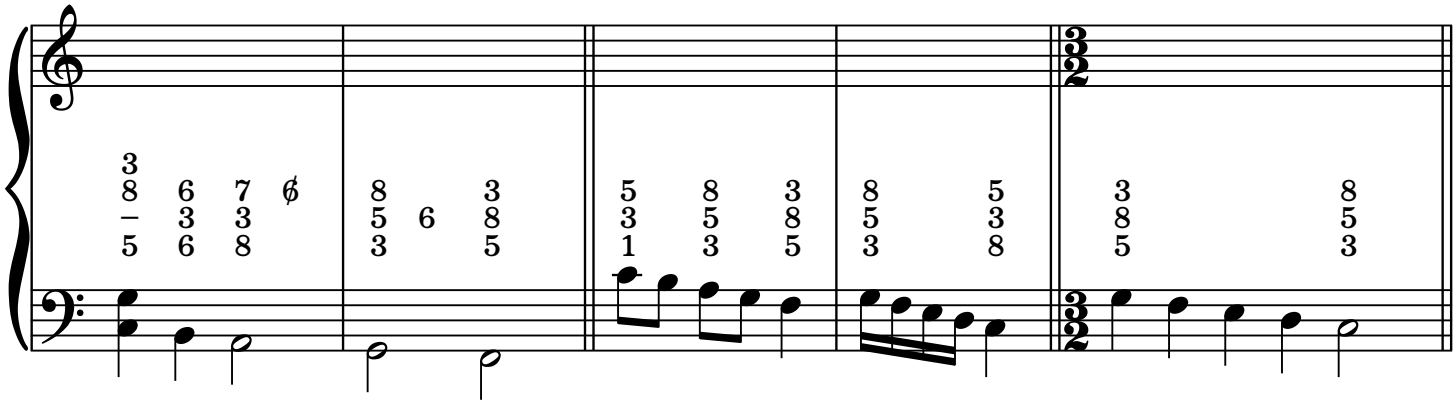

werden also
geschlage.
[is real-
-ized thus]
oder [or]

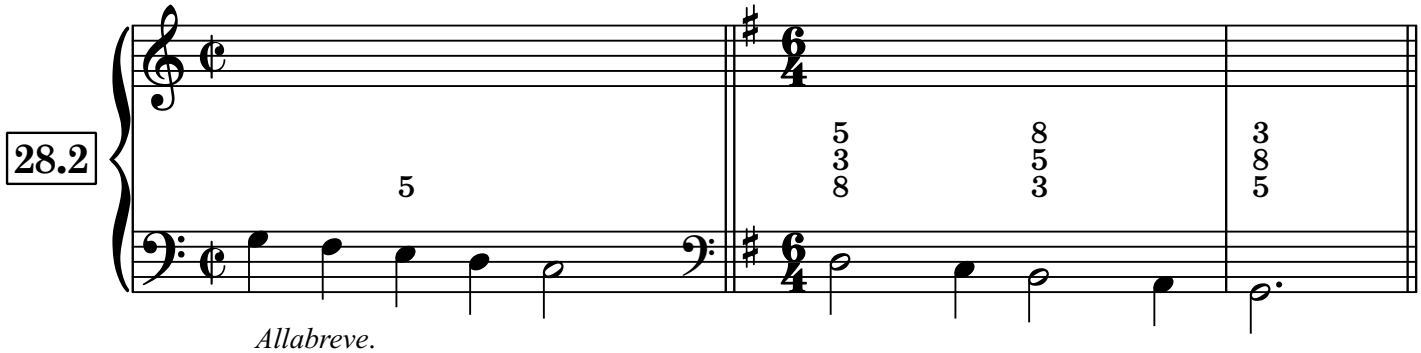

oder
[or]

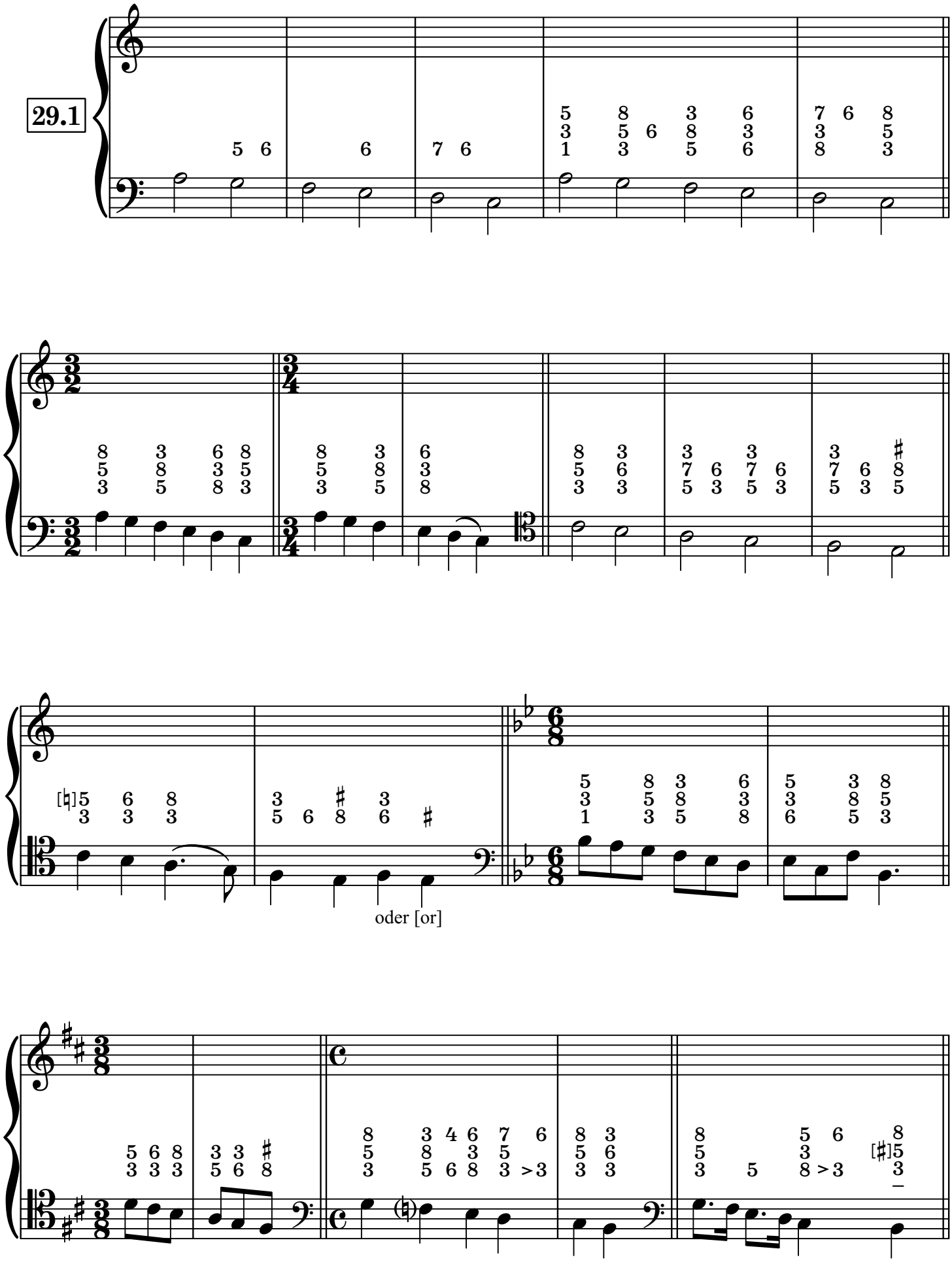

oder [or]

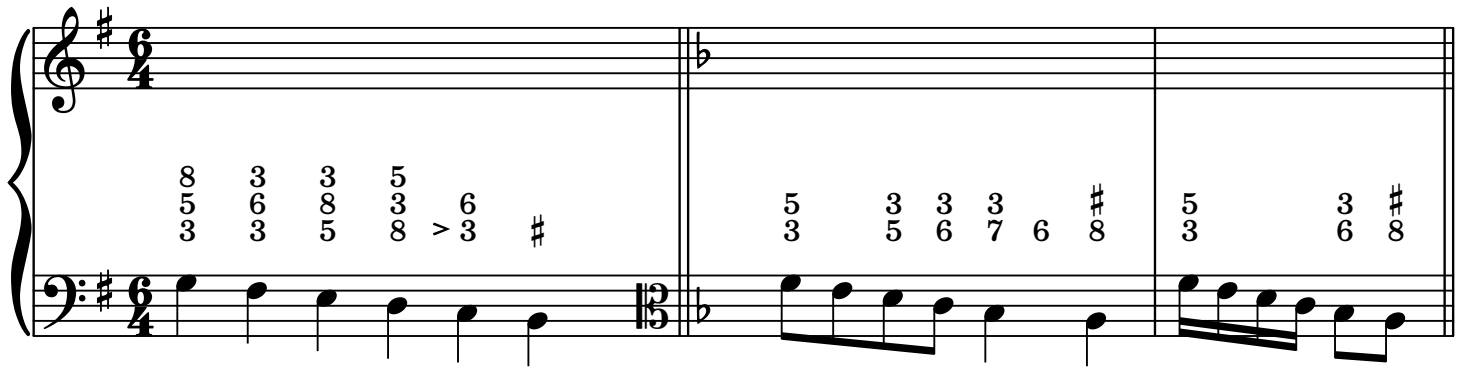

28.1
oder [or]



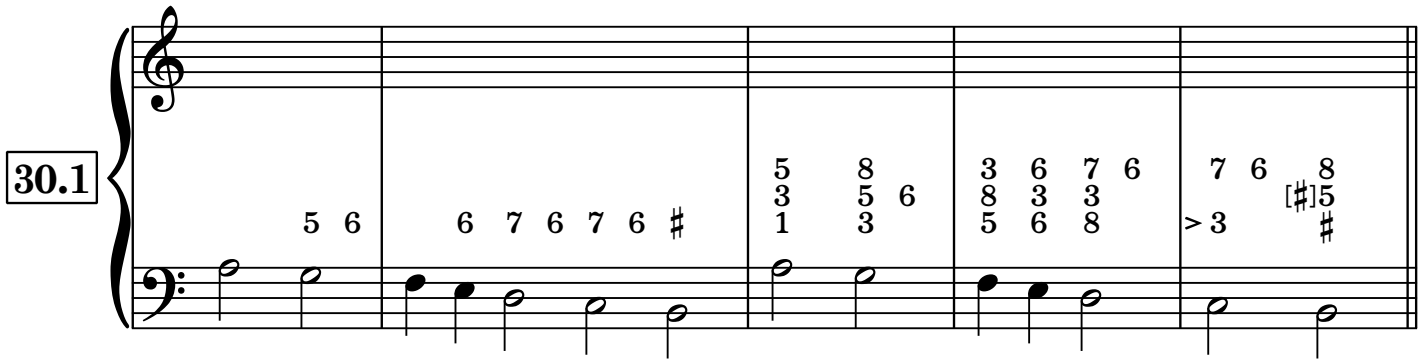



28.2
Allabreve.

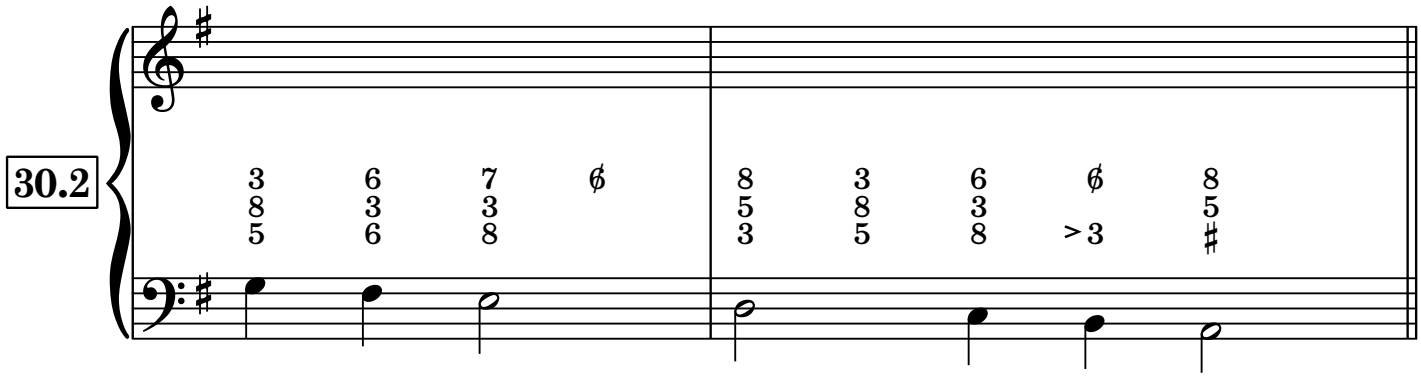

29.1
oder [or]

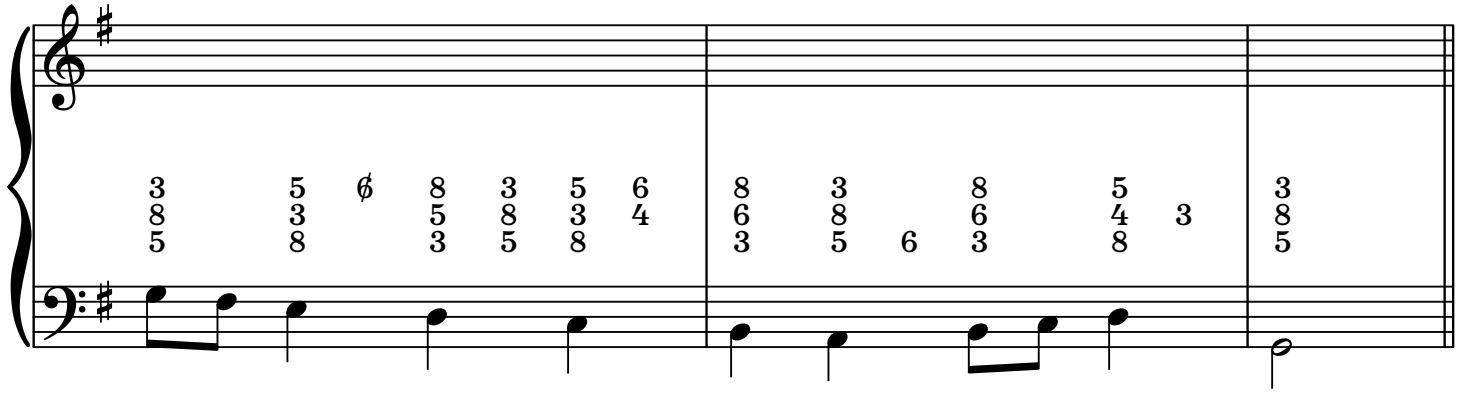


30.1

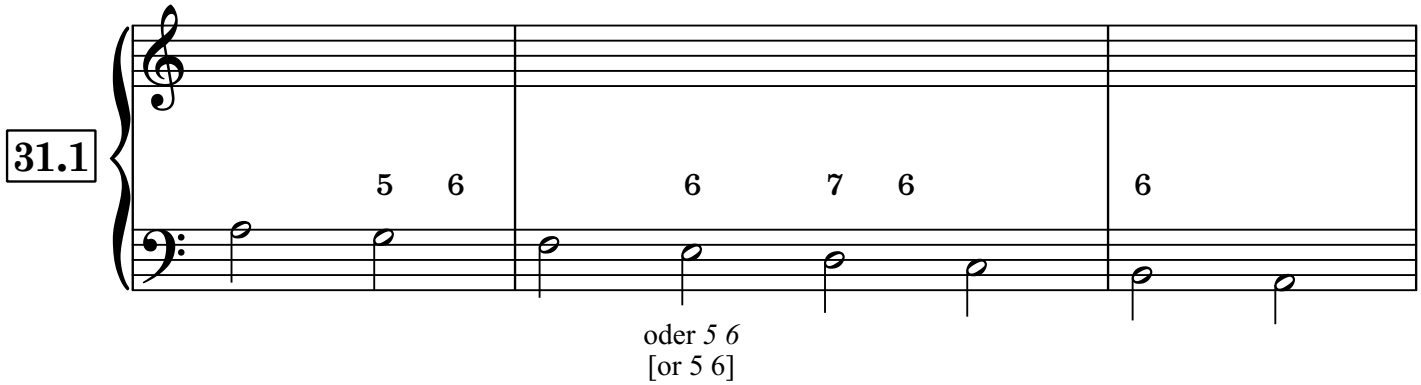


30.2

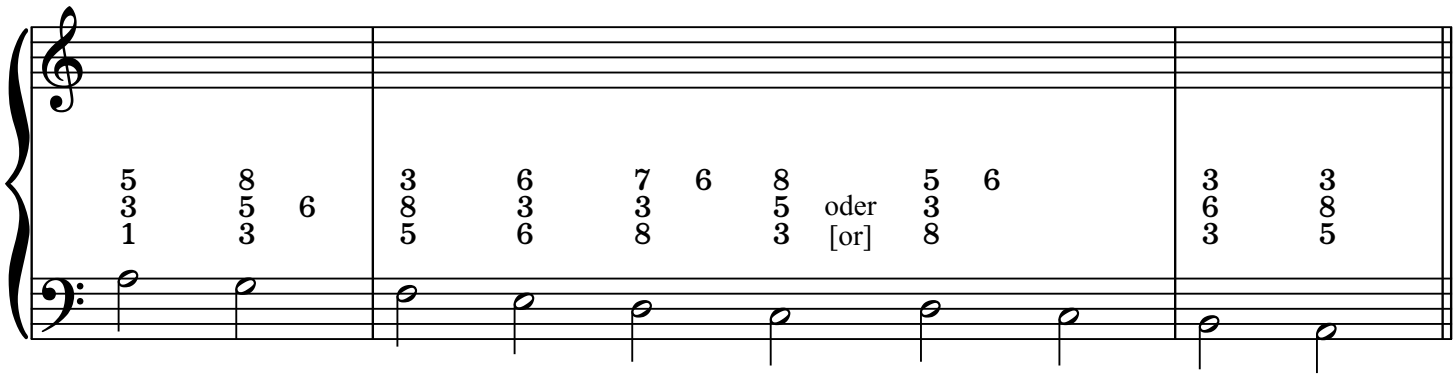


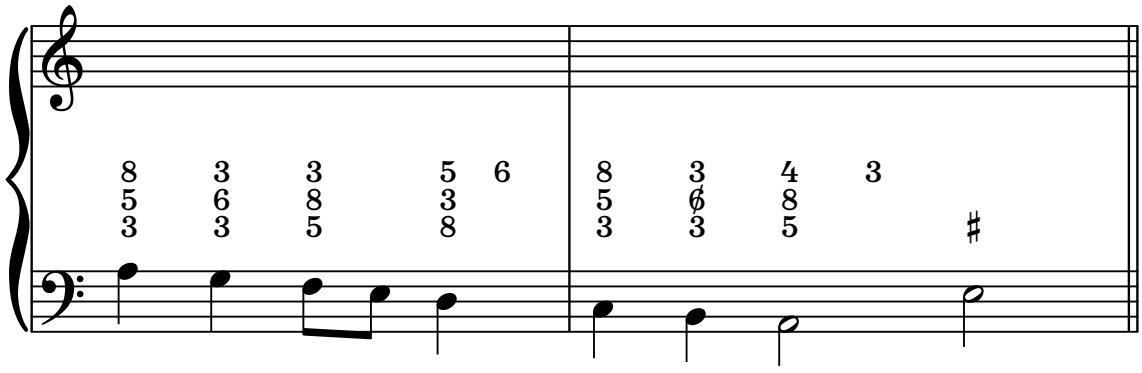


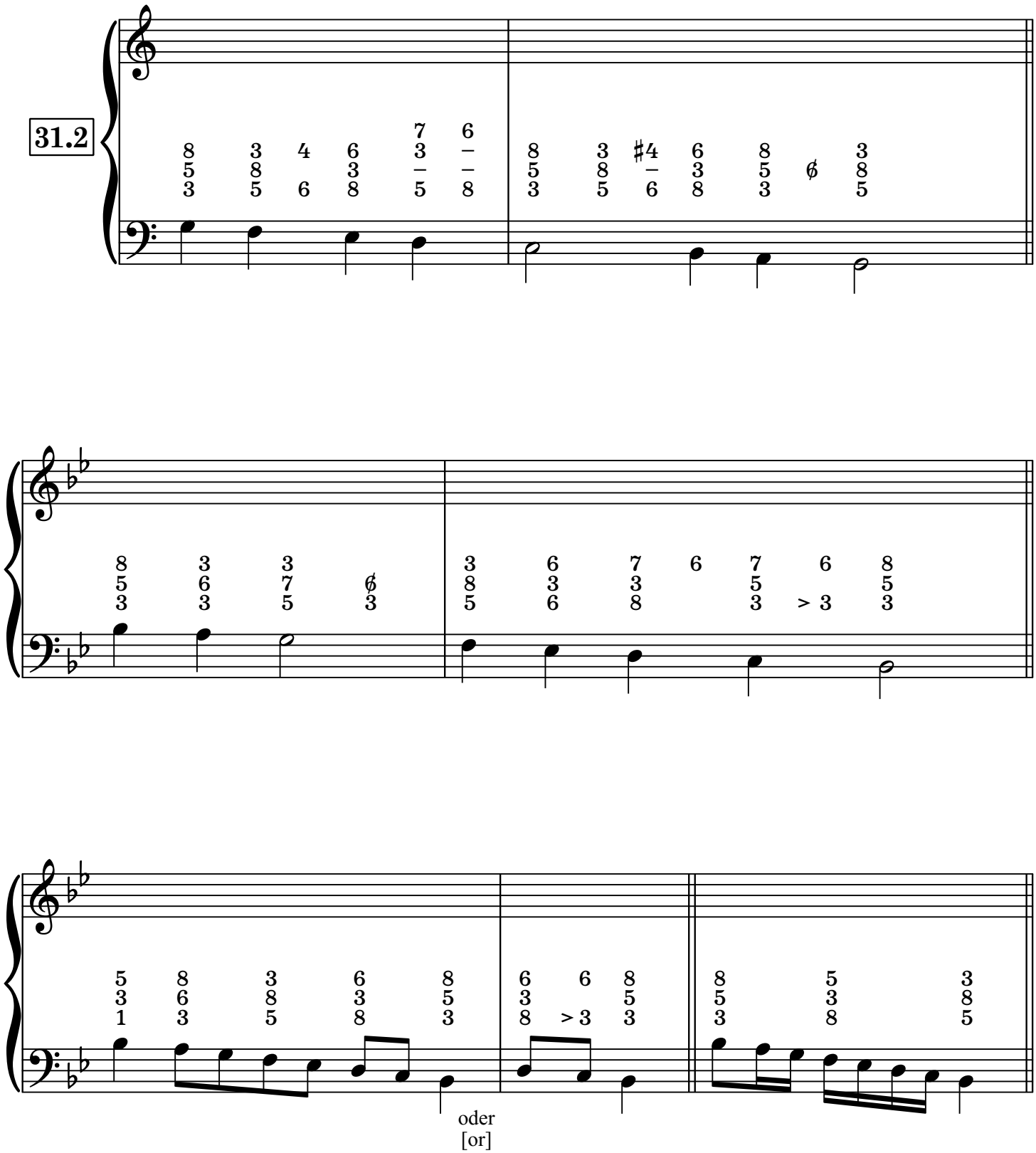
31.1

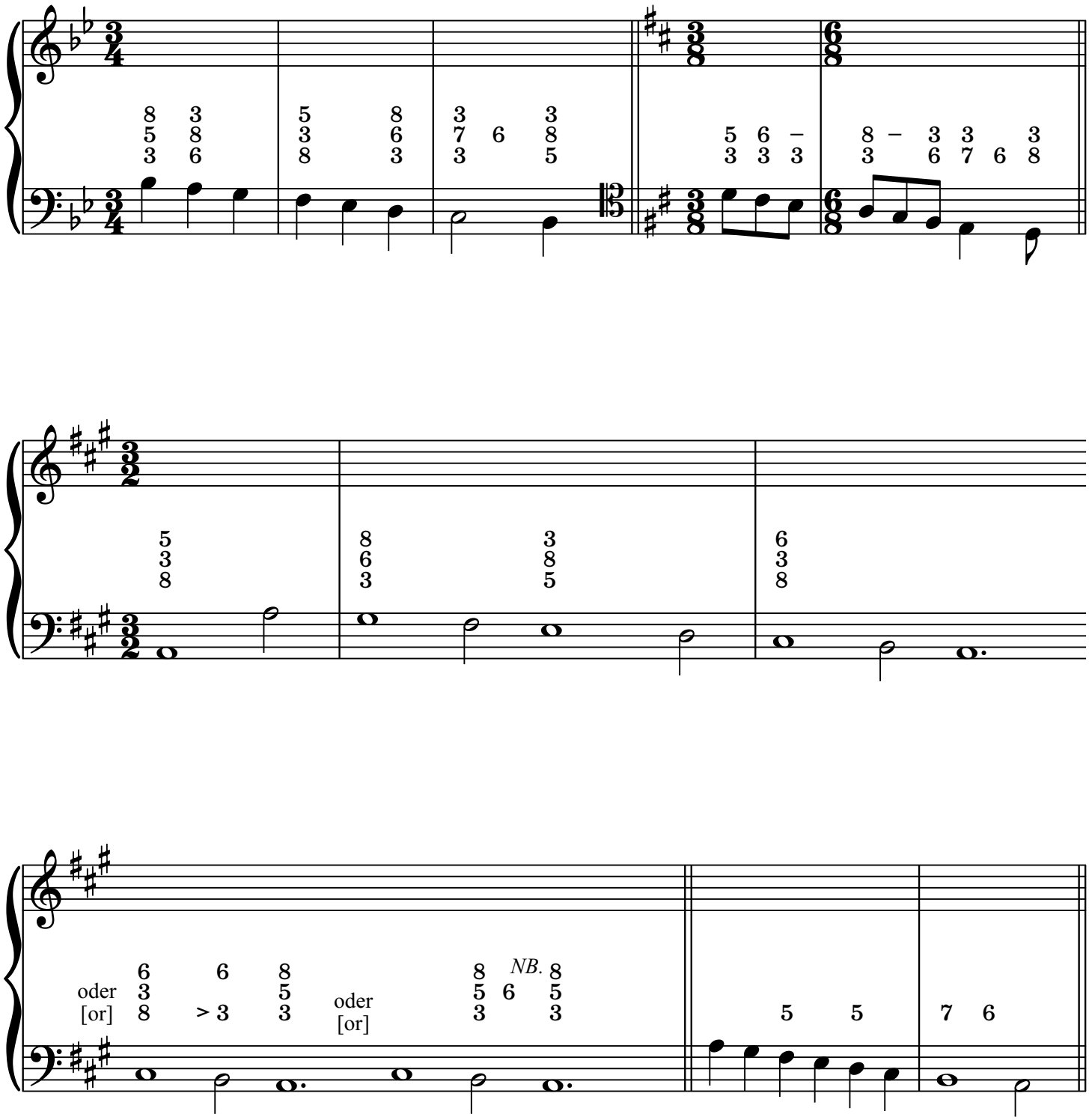


oder *5 6*
[or 5 6]

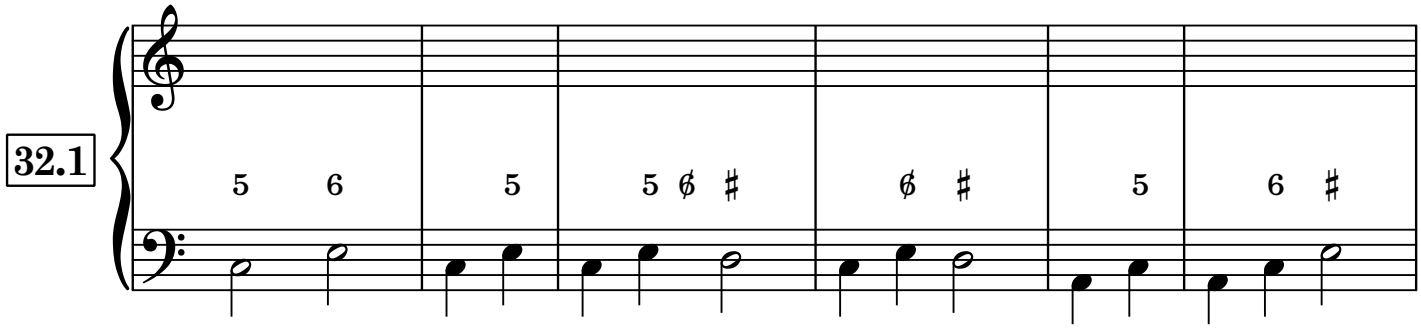




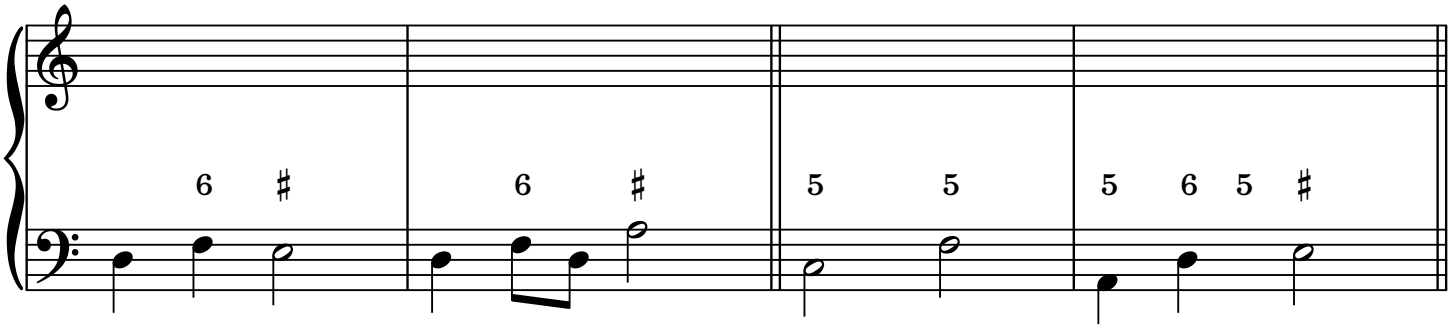

31.2
oder
[or]


oder
[or]
oder
[or]
NB.

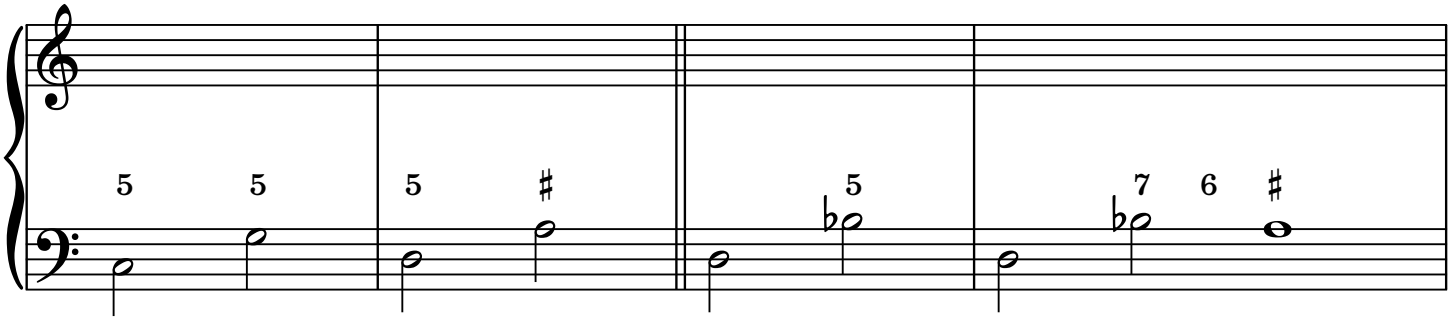
32.1



Terz-Sprüng aufwerts.
[Ascending leaps of a third.]

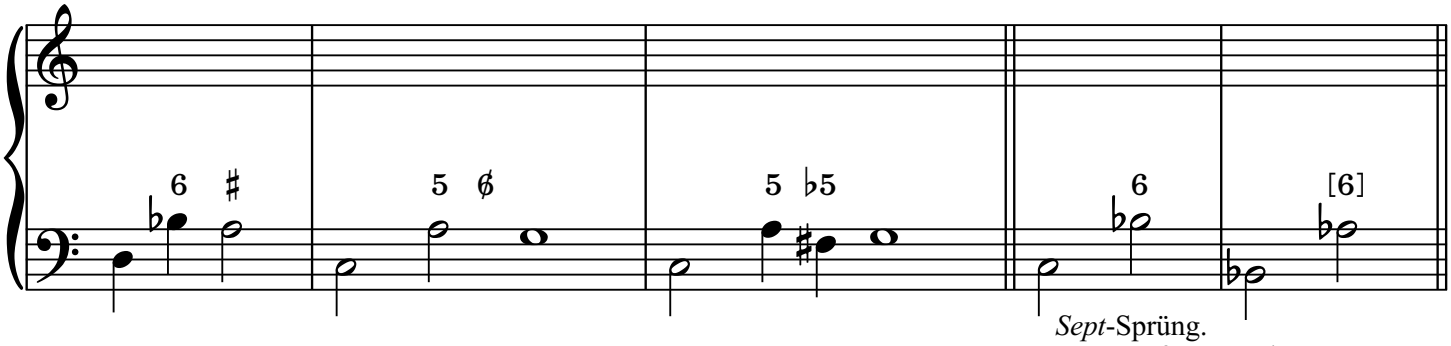


Quart-Sprüng.
[Leaps of a fourth.]



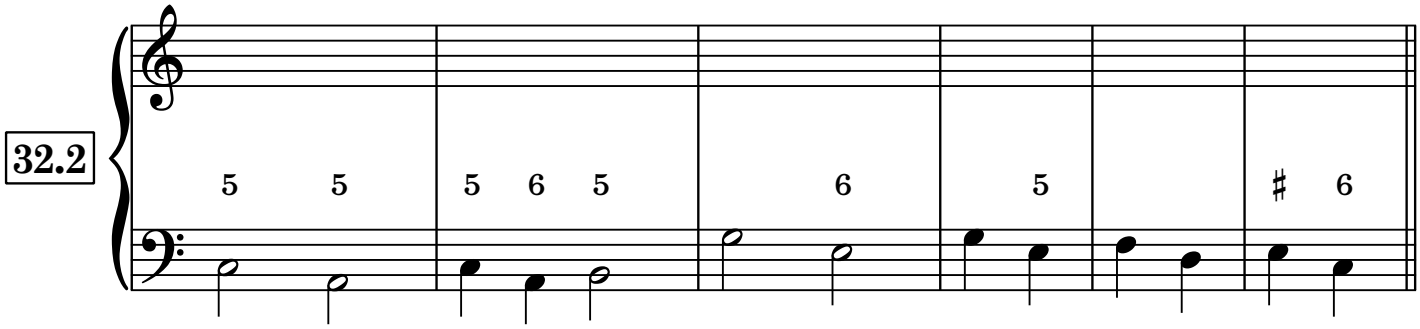
Quint-Sprüng.
[Leaps of a fifth.]

Sext-Sprüng.
[Leaps of a sixth.]

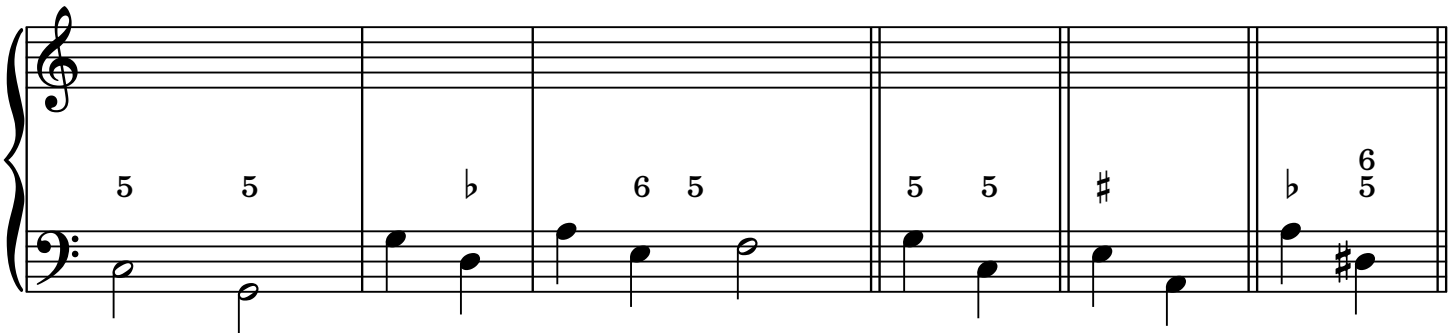


Sept-Sprüng.
[Leaps of a seventh.]

32.2

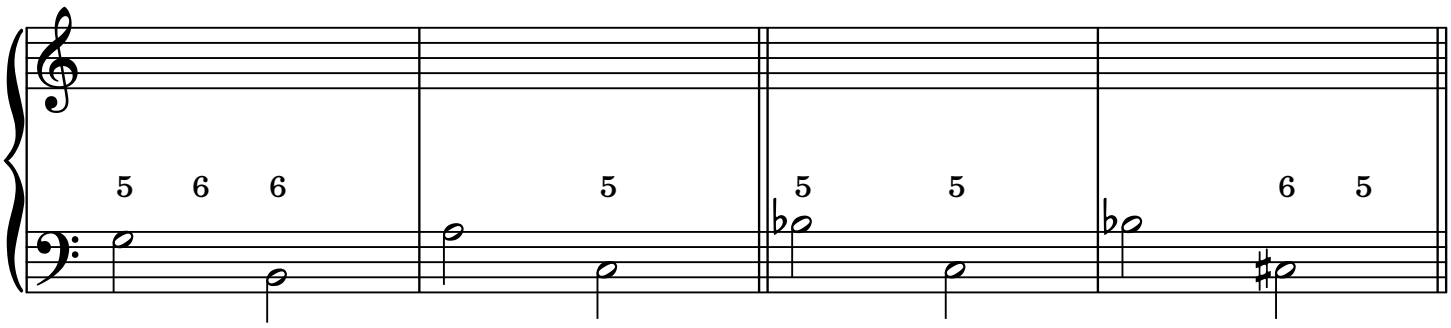


Terz-Sprüng.
[Leaps of a third.]



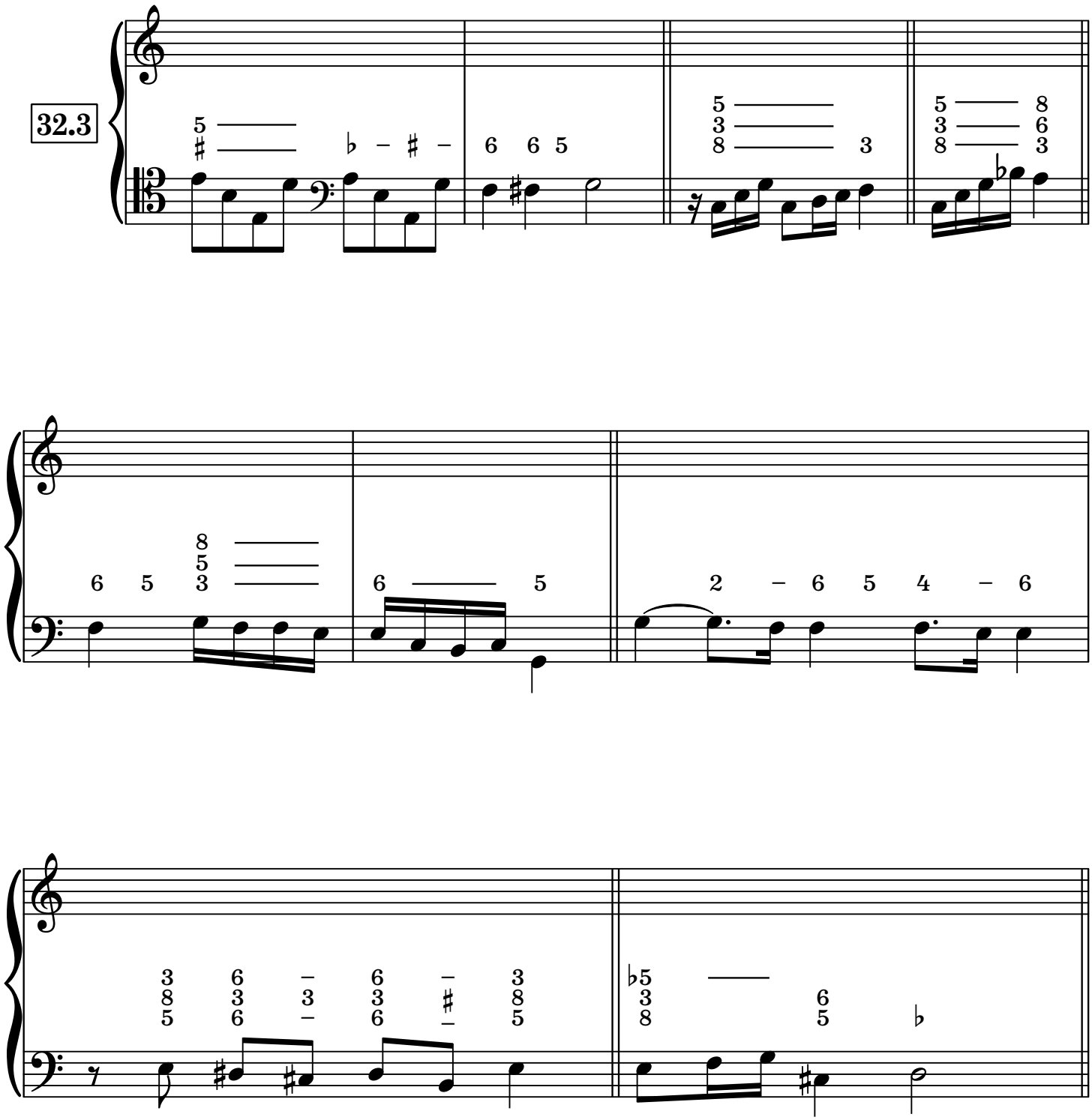
Quart-Sprüng.
[Leaps of a fourth.]

Quint-Sprüng.
[Leaps of a fifth.]

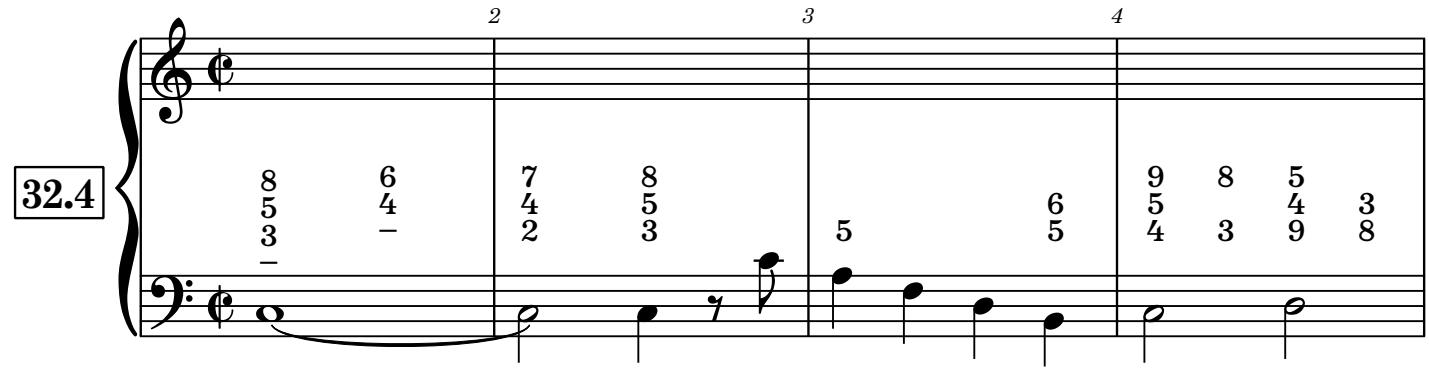


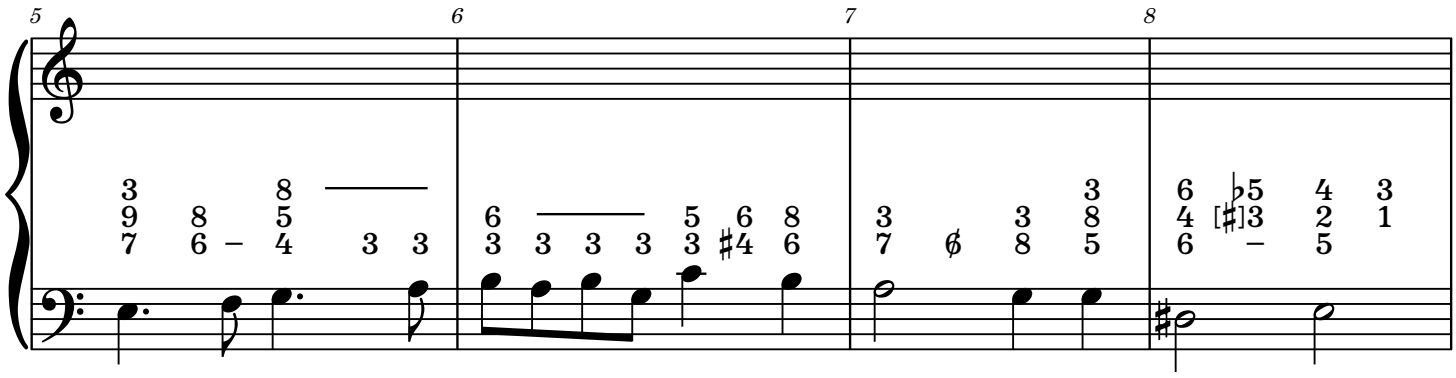
Sext-Sprüng.
[Leaps of a sixth.]

Sept-Sprüng.
[Leaps of a seventh.]


32.3

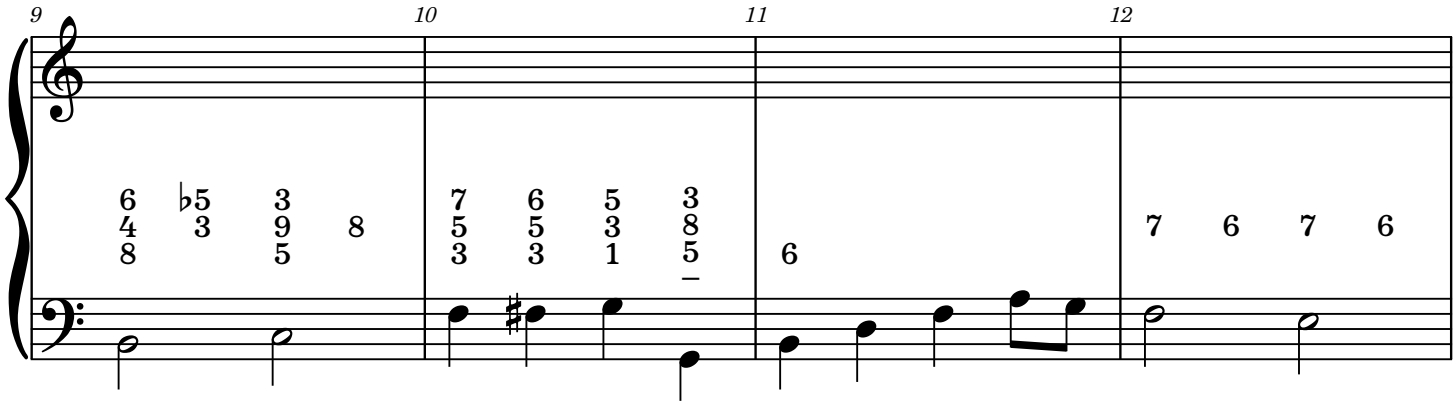
32.4

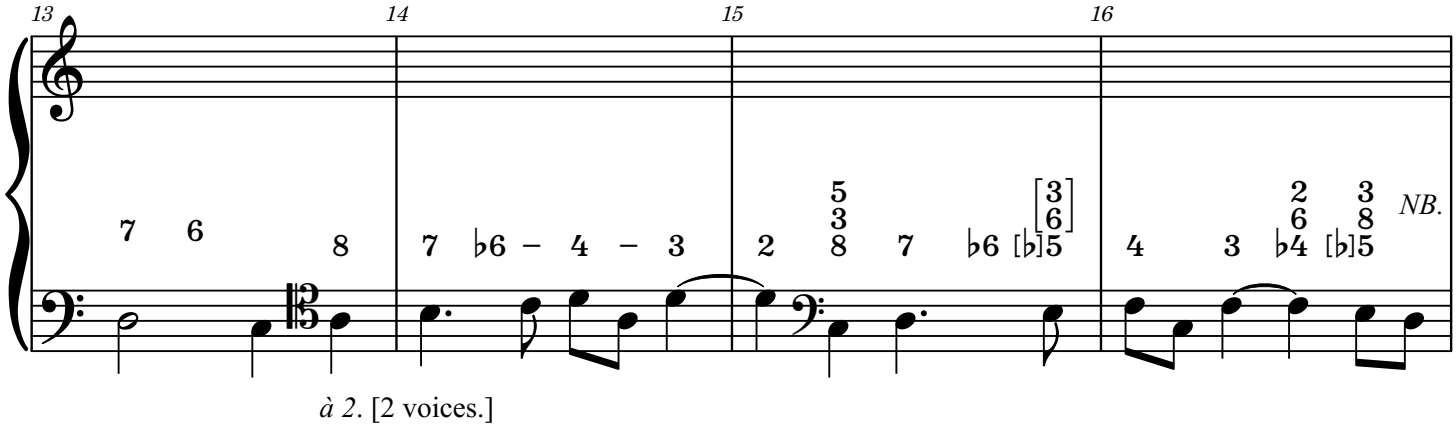




à 3. [3 voices.]

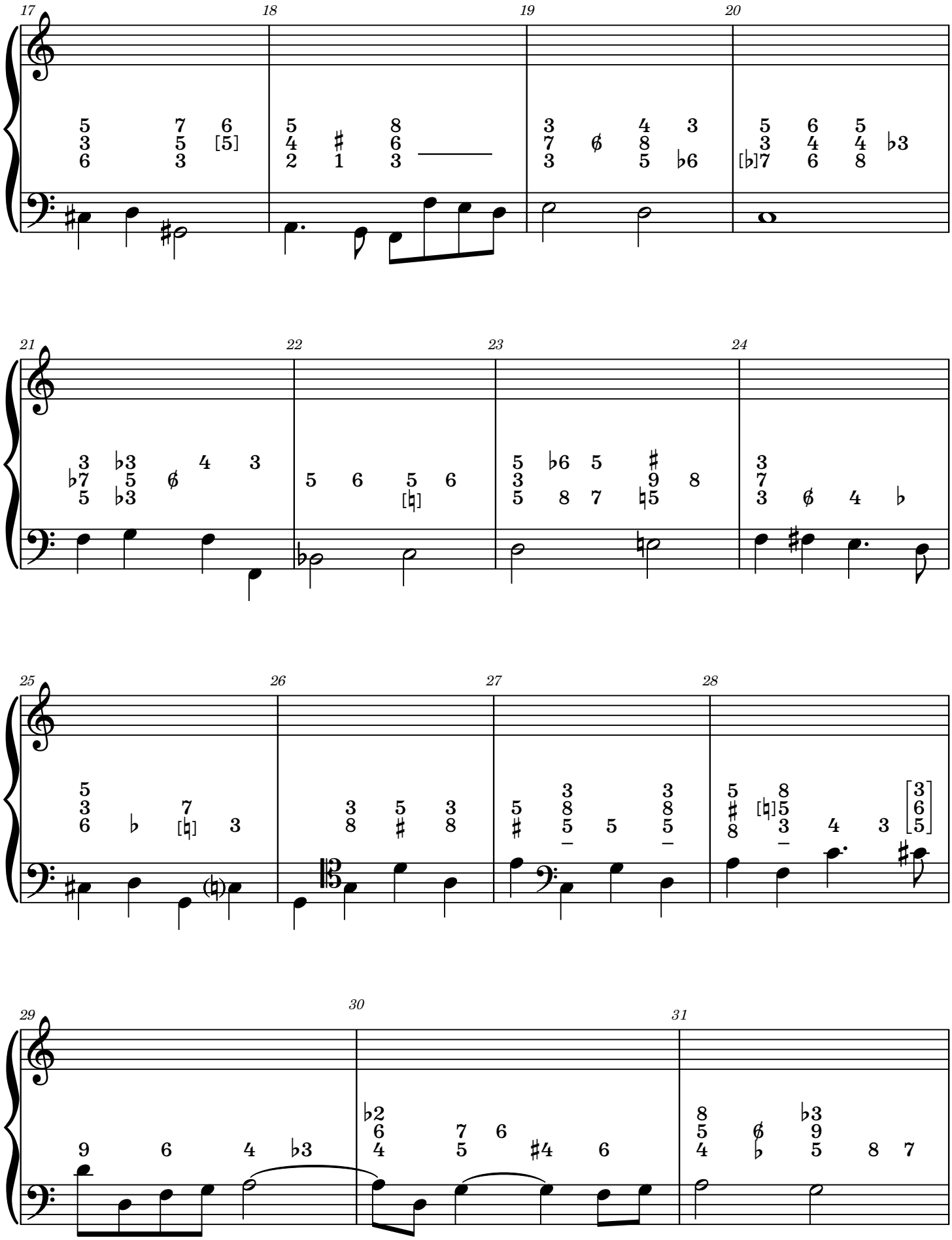
à 4. [4 voices.]





NB.

à 2. [2 voices.]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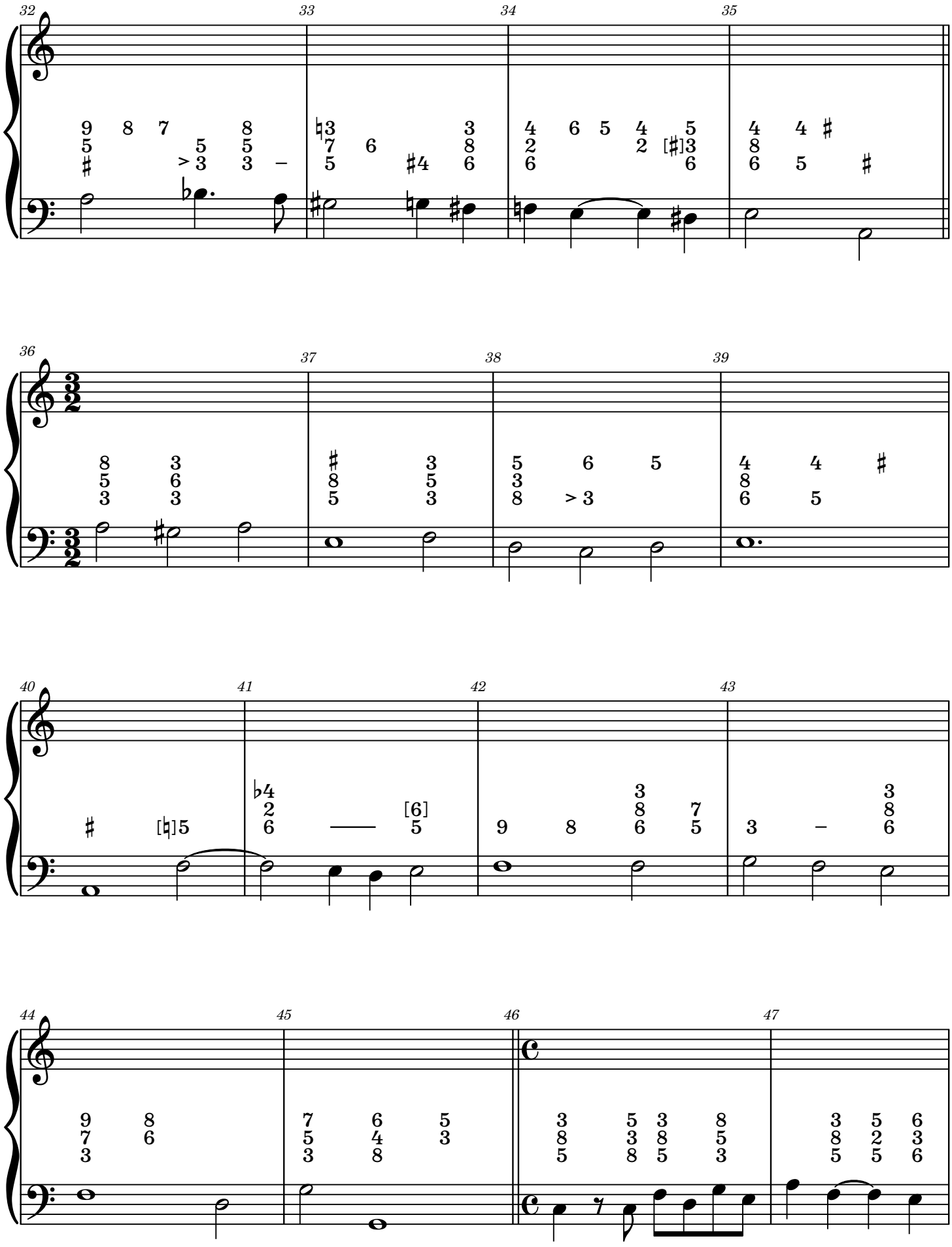
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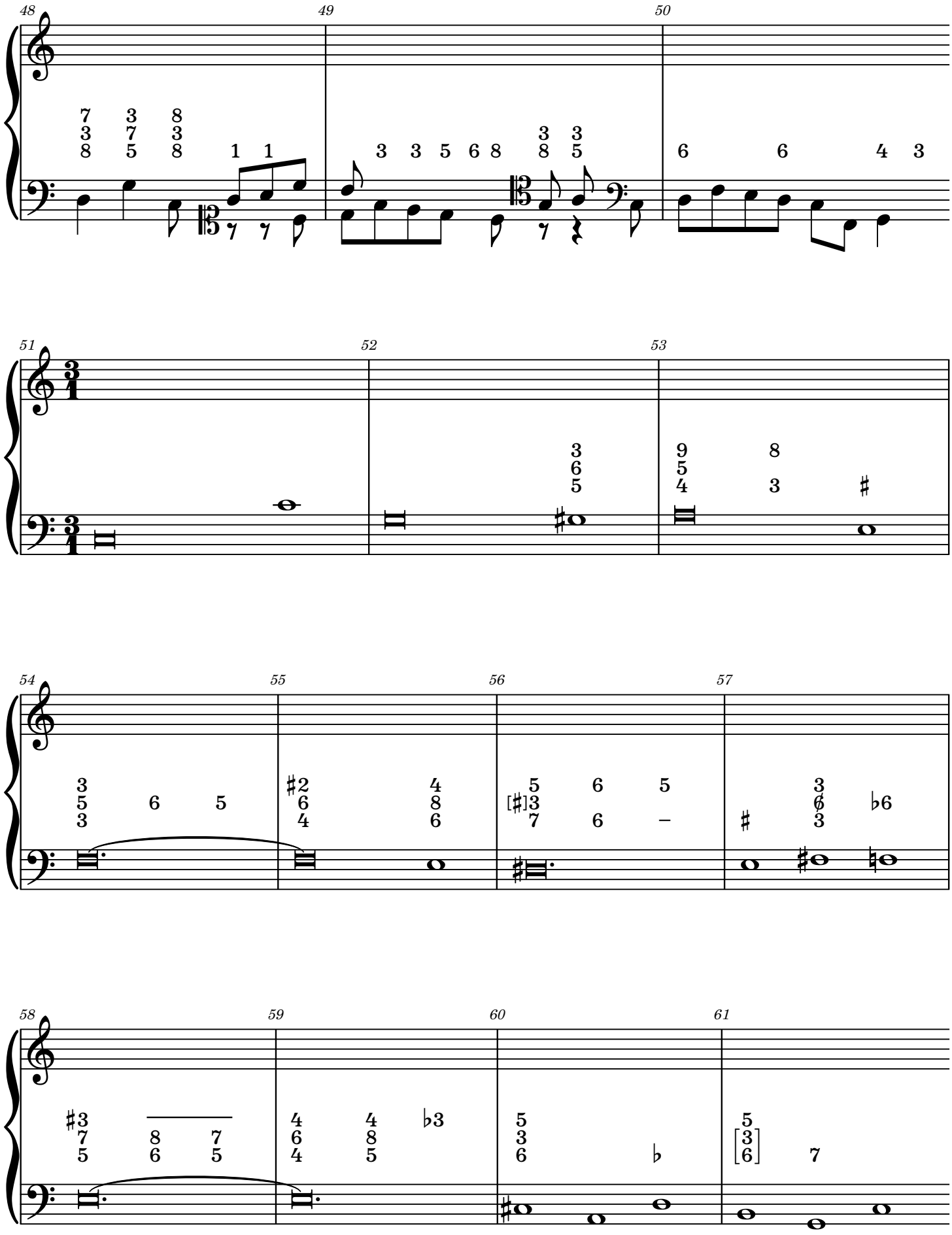
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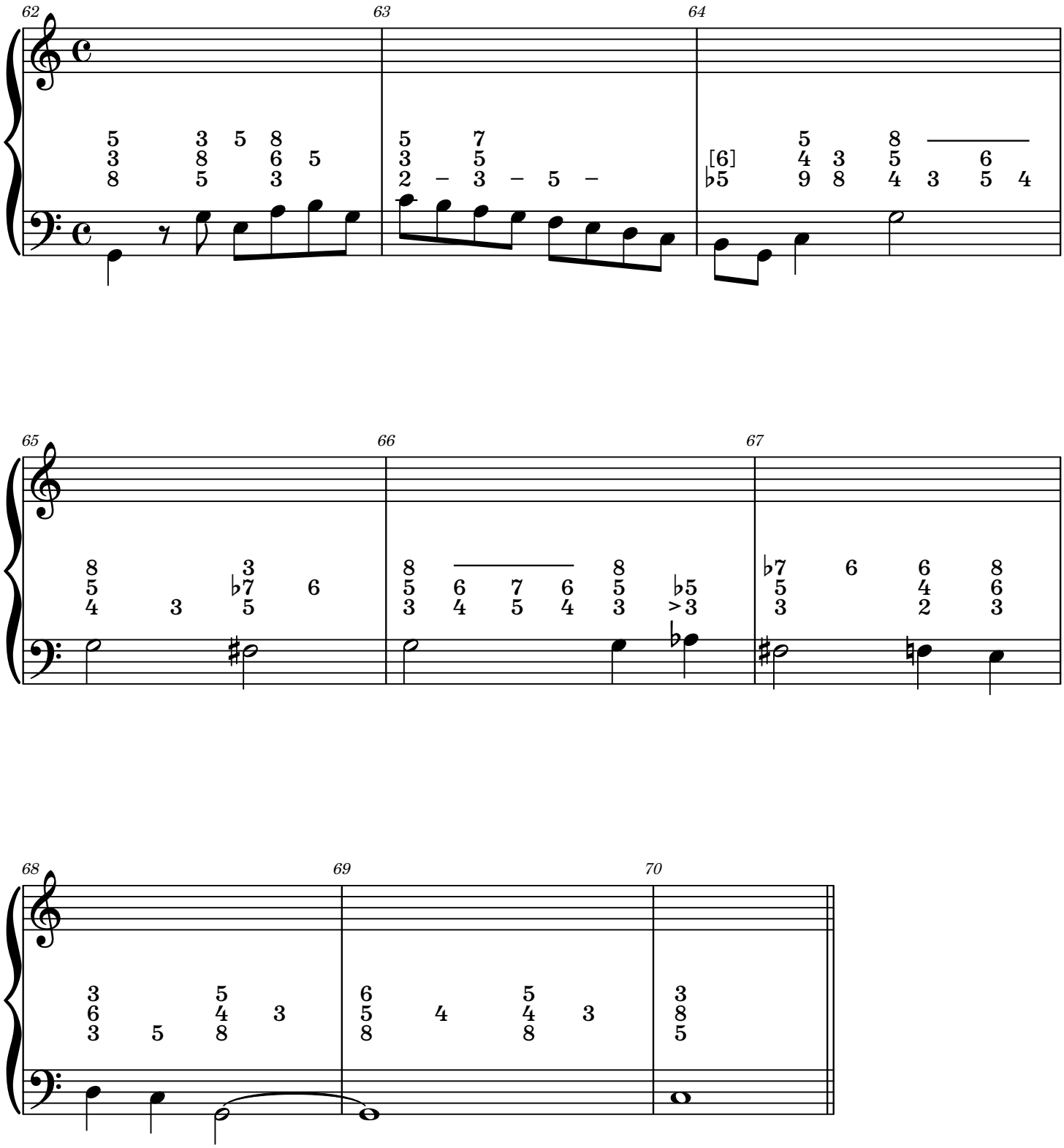
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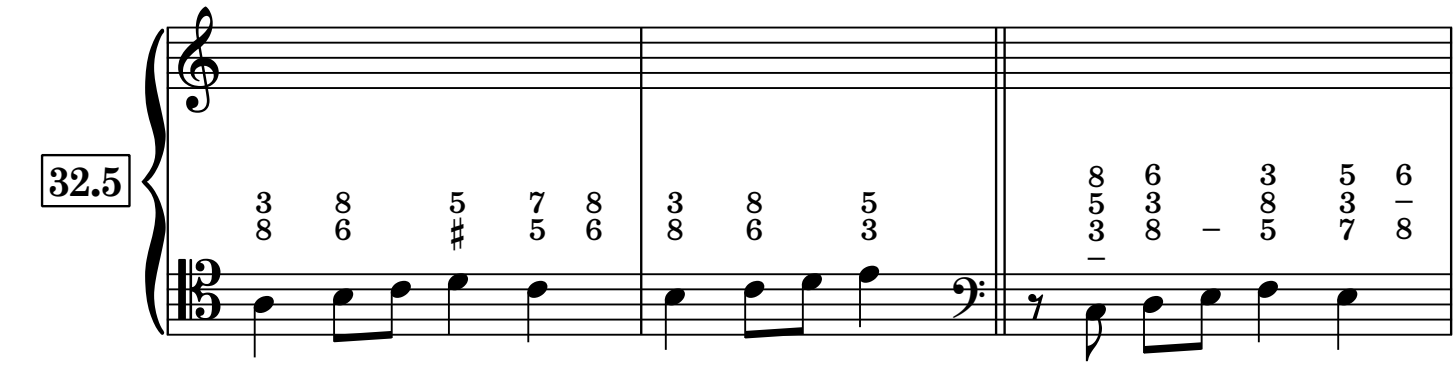
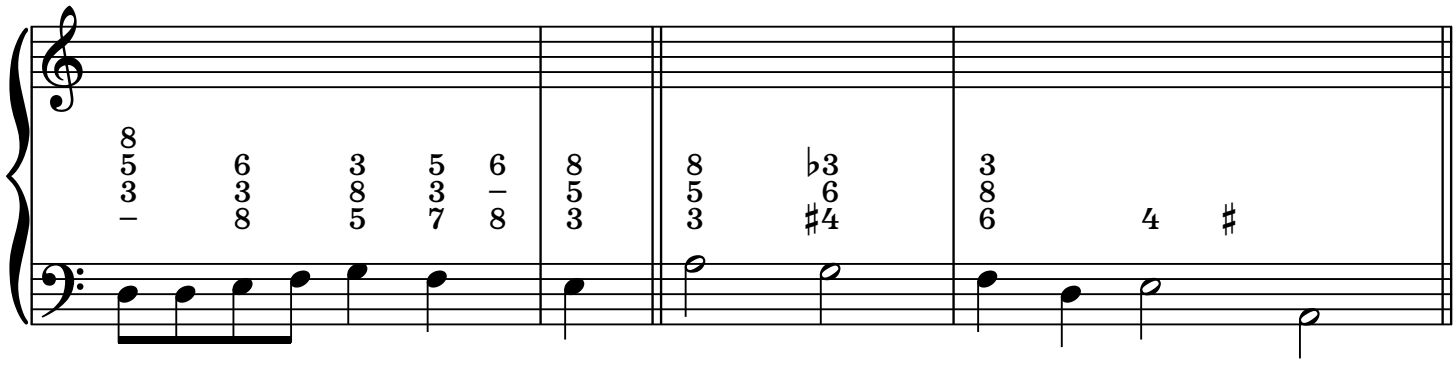
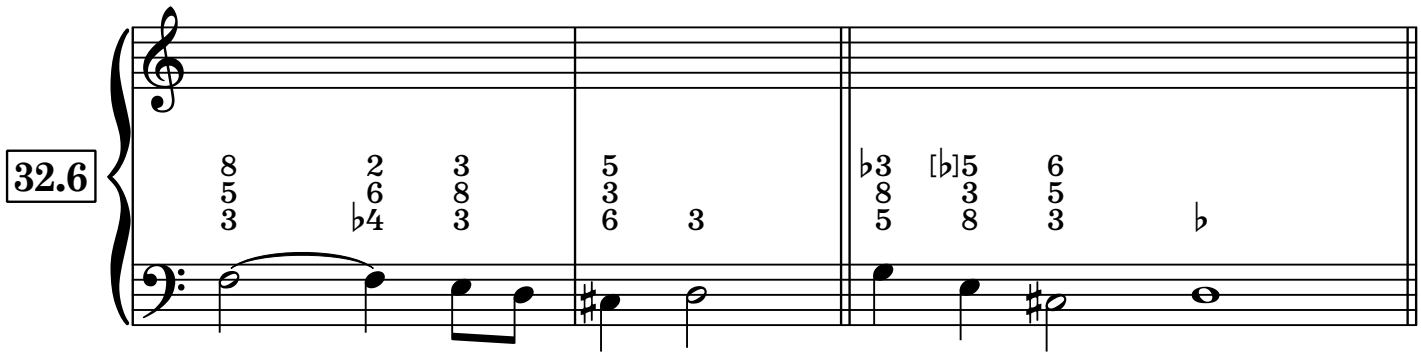
32.5





32.6