



# Compendium

*of Voice-Leading Patterns from  
the 17th and 18th Centuries  
to Play, Sing, and Transpose  
at the Keyboard*

Compiled by Derek Remeš

Lucerne School of Music (Switzerland)

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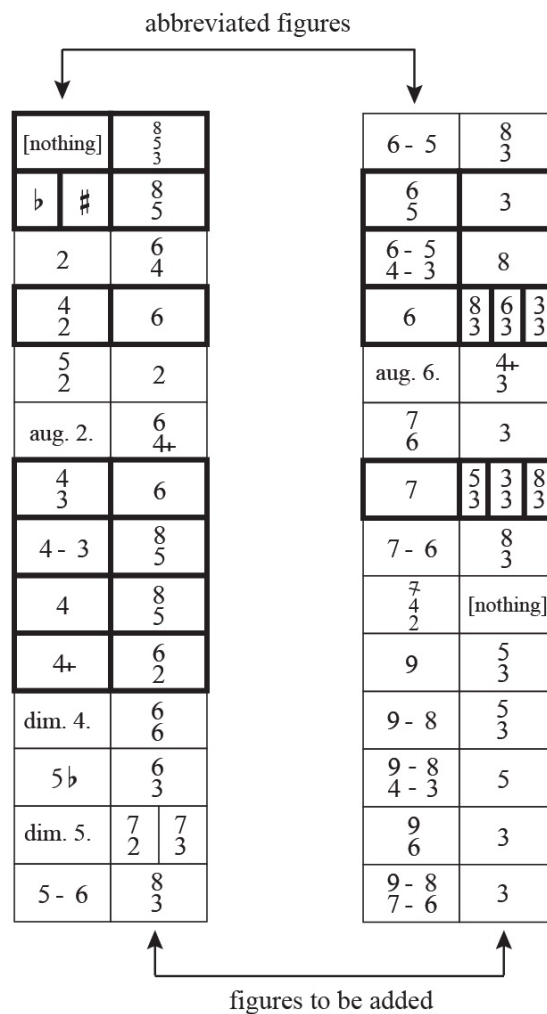
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# Thoroughbass Abbreviations and the Figures to Add

*The most common figures are in bold boxes.*



Graphic based on:  
David Kellner, *Treulicher Unterricht im General-Bass* (1732, 28)

# Simple Cadences in Two Voices

Bass scale degrees are indicated with ①, ②, etc. Upper voices are indicated with  $\hat{1}$ ,  $\hat{2}$ , etc. "Simple" means "only consonances." Consonant intervals are unison, 3, perfect 5, 6, and 8. The unison, perfect 5, and 8 are perfect consonances; 3 and 6 are imperfect consonances. A simple cadence in two voices requires the tenor and discant clausulae. Clausulae are stereotypical melodic segments used to make various kinds of cadences. The tenor clausula (TC) uses the degrees  $\hat{3} \hat{2} \hat{1}$ , and is always colored green here. The discant clausula (DC) uses the degrees  $\hat{1} \hat{7} \hat{1}$ , and is always colored red here. Clausulae maintain their names regardless of which voice they are placed in. For example, the discant clausula could be placed in the top, middle, or lowest voice. Traditionally the three pitches in clausulae are named Ultima (ULT), Penultima (PEN), and Antepenultima (ANT), meaning "last," "2nd-to-last," and "3rd-to-last," respectively.

*with inverted voices:*

major keys

discant clausula                      tenor clausula

ANT      PEN      ULT                      ANT      PEN      ULT

In minor-key cadences, the seventh degree must be chromatically raised to make a leading tone:  $\hat{7}^\sharp$ .

*with inverted voices:*

minor keys

discant clausula                      tenor clausula

ANT      PEN      ULT                      ANT      PEN      ULT

In practice, the tenor clausula may also begin on ① or end on ③, but always has ② at PEN. Below are all eight possible simple cadences in two voices. The discant clausula is always the same.

*with inverted voices:*

*with inverted voices:*                      *with inverted voices:*

*with inverted voices:*                      *with inverted voices:*

# Simple Cadences in Three Voices

A simple cadence in three voices adds the bass clausula (① ⑤ ①) to the TC/DC pair. Unlike the other clausulae, the bass clausula may only appear in the bass voice. All four versions of the tenor clausula are possible (see bottom of page three). Thoroughbass figures are included between the staves. Thoroughbass figures indicate the intervals of the upper parts as measured from the bass. The ordering of the figures does not always correspond to the ordering of the upper voices. A "spacing" or "position" indicates the starting interval between the outer voices.

*with inverted upper voices:*

octave position                      third position

major keys

C: ①      ⑤      ①                      ①      ⑤      ①

bass clausula                      bass clausula

ANT      PEN      ULT                      ANT      PEN      ULT

In minor-key cadences, the seventh degree must be chromatically raised to make a leading tone. Accidentals in thoroughbass refer to a third above the bass (i.e. here G becomes G#).

*with inverted upper voices:*

octave position                      third position

minor keys

a: ①      ⑤      ①                      ①      ⑤      ①

bass clausula                      bass clausula

ANT      PEN      ULT                      ANT      PEN      ULT

# Simple Cadences in Four Voices

A simple cadence in four voices adds the alto clausula ( $\hat{5} \hat{5} \hat{5}$ ) to the three-part cadence. As before, the upper voices can be inverted to create the different spacings based on the starting interval. The parts in a four-voice texture are named (from top down): soprano (or discant), alto, tenor, and bass. These names are used even when the composition is for one or more instruments (not singers). In practice, composers usually preferred not to end a piece with the fifth in the top voice.

octave position                      third position                      fifth position

C: ①   ⑤   ①                      ①   ⑤   ①                      ①   ⑤   ①

ANT   PEN   ULT                      ANT   PEN   ULT                      ANT   PEN   ULT

In minor-key cadences, the seventh degree must be chromatically raised to make a leading tone. Accidentals in thoroughbass refer to a third above the bass (i.e. here G becomes G#).

octave position                      third position                      fifth position

a: ①   ⑤   ①                      ①   ⑤   ①                      ①   ⑤   ①

ANT   PEN   ULT                      ANT   PEN   ULT                      ANT   PEN   ULT

In practice, baroque composers saved time in two ways: (1) rather than indicate the order of the upper voices via the figures (as above), composer would simply write the figures from highest to lowest and let the player "realize" the spacing as desired; (2) composers would abbreviate figures. Learn the abbreviations by using the table on page two. For instance, if 8/5/3 were written, the player could realize this in the octave, third, or fifth spacing. But the 5/3 chord was so common that if nothing was written, the player assumed a 5/3 chord and realized the figure in as many or as few voices as required by the situation at hand.

*three voices*                                      *four voices*

octave position                      third position                      octave position                      third position                      fifth position

could be realized as: →

# Compound Cadences in Two Voices

"Compound" means that there is a dissonance in the form of a syncopatio (i.e. suspension). Whereas the modern term "suspension" implies the delay of a *chord tone*, the historical term "syncopatio" implies the syncopated delay of an *interval*. In the baroque era, the two-voice cadence occurred most often with a syncopatio dissonance. The syncopatio dissonance arises by "delaying" the arrival of  $\hat{7}$  in the discant clausula. This delay splits the PEN position into two parts, which is where the name "compound" may come from.

with inverted voices:

major keys

tenor clausula                      "syncopated" discant clausula

ANT                      PEN                      ULT                      ANT                      PEN                      ULT

A syncopatio has 3 parts: (1) consonant preparation, (2) dissonant "clash," and (3) consonant resolution. After Giovanni Artusi (c.1540-1613), the tied ("delayed") voice is the *patient*, the moving voice the *agent*. In a cadence, the discant clausula is always the patient, while the tenor clausula is always the agent. Memory aid: the *patient* is *passive* (tied); the *agent* is *active* (it moves to make the dissonant "clash"). The terms *supersyncopatio* and *subsynchronatio* refer to the position of the *patient* voice (above or below).

with inverted voices:

(1) consonant preparation                      (3) consonant resolution                      (1) consonant preparation                      (3) consonant resolution

thoroughbass figures: 6                      7—6                      8                      3                      2—3                      1

↑ (2) dissonant "clash"                      ↑ (2) dissonant "clash"

Here are the same eight two-voice cadences as on page three, but with syncopatio dissonances. Sometimes a dash between two thoroughbass figures indicates the resolution of a syncopatio.

# Compound Cadences in Three Voices

Compound cadences in three voices come in three variants: 5/4, 6/5, and 6/4.  
 As in the simple cadence in three voices, one adds the bass clausula (① ⑤ ①) to the DC/TC pair.  
 All four versions of the tenor clausula are possible. The small notes in the bass are optional.  
 The discant clausula is shown here in its syncopated form.  
 Memory aid: in a compound cadence, one voice always has the "delayed" DC:  $\hat{1} \hat{1} \hat{7} \hat{1}$ .

## Compound cadence with 5/4

This compound cadence has a 5/4-chord at PEN. The dissonant 4 in a 5/4 chord must always be prepared.

*major keys*                      *minor keys*

octave position              third position              octave position              third position

The notation shows four systems of piano accompaniment. Each system has a treble and bass clef. The first two systems are for major keys (C major and A major), and the last two are for minor keys (C minor and A minor). The first two systems are in octave position, and the last two are in third position. Fingerings are indicated by numbers 1-5 in circles. The bass line includes a clausula (① ⑤ ①) and a discant clausula (① ③ ⑤ ①). The 5/4 chord is shown with a dissonant 4 in the bass.

C: ① ③ ⑤ ①                      a: ① ③ ⑤ ①

## Compound cadence with 6/5

This compound cadence has a 6/5 chord at PEN. Only the bass is different from the 5/4 version. This bassline is considered a variant on the bass clausula, since it still ends with ⑤ ①. The 5 in a 6/5 chord acts like a dissonance, even though it is a consonant perfect 5. Thus, if the 5 can be prepared (tied by common tone), it should be. Ironically the dissonant diminished 5 may enter unprepared in a 6/5 chord, though.

*major keys*                      *minor keys*

octave position              third position              octave position              third position

The notation shows four systems of piano accompaniment. Each system has a treble and bass clef. The first two systems are for major keys (C major and A major), and the last two are for minor keys (C minor and A minor). The first two systems are in octave position, and the last two are in third position. Fingerings are indicated by numbers 1-5 in circles. The bass line includes a clausula (① ⑤ ①) and a discant clausula (① ③ ④ ⑤ ①). The 6/5 chord is shown with a dissonant 5 in the bass.

C: ① ③ ④ ⑤ ①                      a: ① ③ ④ ⑤ ①

## Compound cadence with 6/4

The compound cadence with 6/4 "syncopates" the TC, resulting in a double syncopatio with the DC. Though the 4 is a dissonance, it may enter unprepared in a 6/4 chord (see page ten).

*major keys*                      *minor keys*

octave position              third position              octave position              third position

The notation shows four systems of piano accompaniment. Each system has a treble and bass clef. The first two systems are for major keys (C major and A major), and the last two are for minor keys (C minor and A minor). The first two systems are in octave position, and the last two are in third position. Fingerings are indicated by numbers 1-5 in circles. The bass line includes a clausula (① ⑤ ①) and a discant clausula (① ③ ⑤ ①). The 6/4 chord is shown with a dissonant 4 in the bass.

C: ① ③ ⑤ ①                      a: ① ③ ⑤ ①



# Compound Cadences with 5/4 in Four Voices

This compound cadence adds the alto clausula to the three-part compound cadence with 5/4. You may also syncopate the entry of the red discant clausula. Small bass notes are optional. As noted already, the 4 must be prepared in a 5/4 chord, but not in a 6/4 chord.

*major keys*

octave position                      third position                      fifth position

The notation shows three systems for major keys. Each system has a treble and bass staff. The treble staff contains a melodic line with notes colored red, green, and blue. The bass staff contains a bass line with notes colored red, green, and blue. The first system is labeled 'octave position' and the second 'third position'. The third system is labeled 'fifth position'. Each system includes a 5/4 time signature and a 6/4 time signature. The notes are numbered (6), 5, 4, 3. Below the first system, the key signature is indicated as C: with circled numbers 1, 3, 5, and 1.

C: ① ③ ⑤ ①

*minor keys*

octave position                      third position                      fifth position

The notation shows three systems for minor keys. Each system has a treble and bass staff. The treble staff contains a melodic line with notes colored red, green, and blue. The bass staff contains a bass line with notes colored red, green, and blue. The first system is labeled 'octave position' and the second 'third position'. The third system is labeled 'fifth position'. Each system includes a 5/4 time signature and a 6/4 time signature. The notes are numbered (6), 5, 4, #. Below the first system, the key signature is indicated as a: with circled numbers 1, 3, 5, and 1.

a: ① ③ ⑤ ①

# Compound Cadences with 6/5 in Four Voices

This compound cadence adds the blue voice to the three-part compound cadence with 6/5. This is considered a variant on the alto clausula because it still ends with  $\hat{5} \hat{5}$ . In reality, the alto and bass clausulae are flexible filler voices to the DC/TC pair. You may also syncopate the entry of the red discant clausula. Small bass notes are optional. As noted already, the 5 in a 6/5 chord should be prepared, if possible. (The perfect 5 must be prepared, but the diminished 5 may enter unprepared in a 6/5 chord.)

## major keys

octave position                      third position                      fifth position

alternate bassline

C: ① ③ ④ ⑤ ①

6 6/5

C: ③ ④ ⑤ ①

6 6/5

6 6/5

## minor keys

octave position                      third position                      fifth position

alternate bassline

a: ① ③ ④ ⑤ ①

6 6/5 #

a: ③ ④ ⑤ ①

6 6/5 #

6 6 6/5 #

# Compound Cadences with 6/4 in Four Voices

This compound cadence adds the alto clausula to the three-part compound cadence with 6/4. You may also syncopate the entry of the DC and TC, as on page seven. Small bass notes are optional.

major keys

octave position                      third position                      fifth position

C: ① ③ ⑤ ①

parallel fifths can be avoided thus:

Though the 4 is a dissonance, it may enter unprepared in a 6/4 chord, but not in a 5/4 chord.

parallel fourths invert to parallel fifths!

C: ① ④ ⑤ ①

minor keys

octave spacing                      third spacing                      fifth spacing

a: ① ③ ⑤ ①

Perfect 5ths may move to dim. 5ths. But dim. 5ths are a dissonance and need to resolve to a third. Thus, dim. 5ths do not usually progress to perfect 5ths, but this is nevertheless allowable if (1) it is not in the outer voices and (2) there are three or more voices.

a: ① ④ ⑤ ①

# Double Cadences in Three Voices

A double cadence combines the simple and compound cadences, as shown in the first example. There are two main types of double cadences: with 5/4 and with 6/5 (depending on the bassline). Memory aid: one voice always has the "syncopated" DC preceded by an extra  $\hat{7}$ :  $\hat{7} \hat{1} \hat{1} \hat{7} \hat{1}$ .

*major keys*                      *minor keys*

third position                      fifth position                      third position                      fifth position

simple + compound

alternate basslines

C:  $\textcircled{5} \textcircled{1} \textcircled{5} \textcircled{1}$                       a:  $\textcircled{5} \textcircled{1} \textcircled{5} \textcircled{1}$

C:  $\textcircled{5} \textcircled{1} \textcircled{4} \textcircled{5} \textcircled{1}$                       a:  $\textcircled{5} \textcircled{1} \textcircled{4} \textcircled{5} \textcircled{1}$

C:  $\textcircled{5} \textcircled{3} \textcircled{4} \textcircled{5} \textcircled{1}$                       a:  $\textcircled{5} \textcircled{3} \textcircled{4} \textcircled{5} \textcircled{1}$

Here the first pitch of the TC is changed, making a 7 chord. The final bassline below is also slightly different.

alternate basslines

C:  $\textcircled{5} \textcircled{1} \textcircled{5} \textcircled{1}$                       a:  $\textcircled{5} \textcircled{1} \textcircled{5} \textcircled{1}$

C:  $\textcircled{5} \textcircled{1} \textcircled{4} \textcircled{5} \textcircled{1}$                       a:  $\textcircled{5} \textcircled{1} \textcircled{4} \textcircled{5} \textcircled{1}$

C:  $\textcircled{5} \textcircled{6} \textcircled{4} \textcircled{5} \textcircled{1}$                       a:  $\textcircled{5} \textcircled{6} \textcircled{4} \textcircled{5} \textcircled{1}$

# Double Cadences in Four Voices

This version merely adds the flexible alto clausula to the three-voice double cadence. To save space, only major-key versions are shown here. Don't forget to use  $\hat{7}$  in minor.

*major keys*

third position                      fifth position                      octave position

alternate bassline

C: ⑤ ① ⑤ ①

*simple + compound*

6 5  
4 4—3

C: ⑤ ①

The same as above, but starting with a 7 instead of 5/3.

alternate bassline

C: ⑤ ① ⑤ ①

7 6 5  
4 4—3

⑤ ①

Variant with a 6/5-chord.

C: ⑤ ⑥ ④ ⑤ ①

Mores variants with 6/5-chords.

alternate bassline

C: ⑤ ① ④ ⑤ ①

6 6  
5 5

C: ⑤ ③ ④ ⑤ ①



# Evaded Cadences in Four Voices

The flexible alto clausula is added, plus a new variant with tonization. Minor-key versions are not shown.

Form 1: any cadence ending with ⑥ in the bass (i.e. a "deceptive" cadence). The small notes refer to the alternative bass.

C: ⑤ ③ ④ ⑤ ⑥

with tonicization of ⑥:

C: ⑤ ③

a: ⑥↑ ⑦↑ ①

The tonicized version is often sequenced, making the modulating "carousel" pattern: etc.

G: ⑤ ③

e: ⑥↑ ⑦↑

C: ⑥ ⑦ ① ③

a: ⑥↑ ⑦↑

F: ⑥ ⑦ ①

Form 2: any cadence ending with ③ in the bass

C: ⑤ ⑥ ④ ⑤ ③

Form 3: DC resolves to  $\hat{4}\hat{7}$  (actually  $\hat{4}$  in new key), modulating down a fifth (see arrow): *motivo di cadenza*.

G: ⑤

C: ⑤

①

Form 4: DC moves to  $\#\hat{1}$ , which becomes  $\#\hat{7}$  (leading tone) in the key a step higher (see arrow)

C: ⑤ ③ ④ ⑤

d: ④ ③ ④ ⑤

# Tenor or Discant Clausulae in the Bass in Three Voices

The DC and TC can also appear in the bass. They are less conclusive than cadences that end with ⑤ ①. The blue voice, which resembles an alto clausula, is merely an auxiliary to the DC/TC pair.

## Discant clausula in the bass:

*major keys*                      *minor keys*

octave position              third position              octave position              third position

alternate upper voices

C: ① ⑦ ①                      a: ① ⑦ ①

## With a tenor clausula in the bass: ③ ② ①

C: ③ ② ①                      a: ③ ② ①

With another tenor clausula in the bass: ① ② ③. Notice that the third spacing ends with a dim. 5 moving to perfect 5, which is allowable if it involves a middle voice.

C: ① ② ③                      a: ① ② ③

In this compendium, clausulae have been identified via scale degrees. This works most of the time. But there is another TC/DC pair—the "mi-cadence"—that ends on ⑤ in the bass (solfège syllable "mi" in hexachordal solmization). Here the TC ends with a half step (F-E) and the DC with a whole step (D-E). When conceived in terms of the major/minor system, a mi-cadence is equivalent to a half cadence.

a: ① ⑦ ⑥ ⑤



# Tenor or Discant Clausulae in the Bass in Four Voices

Compare the four-voice versions here with the three-voice versions on the previous page. The black and blue voices are auxiliaries to the DC/TC pair. To save space, minor-key versions are not shown.

Discant clausula in the bass. To avoid parallel 5ths, the upper voices are not always invertible.

*major keys*

octave position                      third position                      fifth position

alternate upper voices

C: ①      ⑦      ①

With a tenor clausula in the bass: ③ ② ①. Notice that in a 7-6 suspension, one usually avoids adding 5 to the 7 (i.e. double 3 or 8 instead). This progression is much easier in three voices than four.

C: ③      ②      ①

With another tenor clausula in the bass: ① ② ③. Dim.5-perf.5 is allowable if involving a middle voice.

C: ①      ②      ③

mi-cadence                      (almost the same as the third spacing)

a: ①      ⑦      ⑥      ⑤

# Cadences with an "Active" Tenor Clausula

Up until now, we only examined situations where the TC remains held during the resolution of the *syncopatio* dissonance in the DC (a "static" TC), as shown below.

"static" tenor clausula

ANT PEN ULT ANT PEN ULT

But the TC (indeed, any agent voice in a *syncopatio*) may also move to a different consonance after the dissonant "clash" at the PEN position, but before the ULT position, like when the TC leaps to ⑤ on beat four, as shown below. But this creates ambiguity regarding the clausulae. Is the green voice a tenor or a bass clausula? It has ② at the PEN position, like a tenor clausula, but it also ends with ⑤ ①, like a bass clausula. Ultimately, it doesn't matter what we call it if we recognize the underlying contrapuntal processes: clausulae.

"active" tenor clausula or bass clausula?

ANT PEN ULT ANT PEN ULT

However, theories that track root motion (e.g. Roman numerals and function theory) draw a largely arbitrary distinction between the "active" and "static" tenor clausulae shown above. For example, why should the two chords at the arrows below be analyzed differently, when the overall voice-leading patterns are so similar? The reason is that, if you are working within a theory that assumes that (1) all chords have roots (even dissonant ones), and that (2) root motion between chords is syntactically meaningful, then you must analyze these two chords differently. But if you emphasize the underlying contrapuntal similarities in the clausulae, then you can view these two progressions as quite similar. Throughout the seventeenth century and up until around 1750, very few musicians thought in terms of chordal roots as we understand them today. Rather, these ideas emerged in the early 18th century and first gained widespread adoption in the second half of the 18th century.

Roman numerals: I<sup>6</sup>    vii<sup>7</sup>—<sup>6</sup>    I    I<sup>6</sup>    ii<sup>7</sup>    V<sup>7</sup>    I

Function theory: T<sub>3</sub><sup>6</sup>    D<sub>5</sub><sup>4</sup>—<sup>3</sup>    T    T<sub>3</sub><sup>6</sup>    Sp<sup>7</sup>    D<sup>7</sup>    T

# Overview: Rules of the Octave (Non-Sequential Stepwise Bass Harmonizations)

## Rule of the Octave (Basic Form)

The Rule of the Octave (RO) determines the normative harmonies for each bass degree. "Basic" means that this RO only has 5/3 and 6/3 chords (exception: ④ descending). A line through a figure means that this interval is raised chromatically. "5" serves merely as a reminder that the given bass degree takes a 5/3 chord. Notice that, in major, the descending RO tonicizes the dominant key (key of V).

major keys

*ascending*                      *either/or*                      *descending*

5 6 6 5 6 5 6 6 5                      5 6 δ 5                      6  
2                      2                      2

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ①                      ① ⑦ ⑥ ⑤ ④ ③ ② ①  
G(V): ② ①

minor keys

*ascending*                      *either/or*                      *descending*

5 δ 6 5 6 5<sup>#</sup> 6 6 5                      5 6 6 5<sup>#</sup>                      6  
2                      2                      2

a: ① ② ③ ④ ⑤ ⑥ ⑦ ①                      ① ⑦ ⑥ ⑤ ④ ③ ② ①  
G(V): ② ①

## Rule of the Octave (Advanced Form)

"Advanced" means that this RO contains dissonant harmonies (i.e. chords other than 5/3 and 6/3). See arrows.

major keys

*ascending*                      *descending*

5  $\downarrow$  6  $\downarrow$  6  $\downarrow$  5  $\downarrow$  5 6  $\downarrow$  5 5 5 6  $\downarrow$  6  $\downarrow$  5  $\downarrow$  6  $\downarrow$  5

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ①                      ① ⑦ ⑥ ⑤ ④ ③ ② ①  
G(V): ② ①

minor keys

*ascending*                      *descending*

5  $\downarrow$  δ  $\downarrow$  6  $\downarrow$  5  $\downarrow$  5<sup>#</sup> 6  $\downarrow$  6  $\downarrow$  5 5 5 6  $\downarrow$  6  $\downarrow$  5  $\downarrow$  6  $\downarrow$  5

a: ① ② ③ ④ ⑤ ⑥ ⑦ ①                      ① ⑦ ⑥ ⑤ ④ ③ ② ①  
G(V): ② ①

# Basic Rule of the Octave in Three Voices

To avoid parallel perfect fifths in the octave spacing, ⑦ ascending only has a 5/3 chord instead of the normative 6/3 chord (see arrow).

major keys  
ascending

third position

descending

octave position

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

G(V): ② ①

To avoid parallel perfect fifths in the octave spacing, ⑥ descending can take an augmented sixth (a dissonance). See the asterisk.

minor keys  
ascending

third position

descending \*

octave position

a: ① ② ③ ④ ⑤ ⑥↑ ⑦↑ ① ① ⑦↓ ⑥↓ ⑤ ④ ③ ② ①

# Basic Rule of the Octave as Clausulae

Here we see how even a stepwise bassline can be conceived as a series of cadences. Notice how each tetrachord (i.e. four-note bass segment) has invertible upper voices. A 4/2-chord appears on ① descending, which makes the bass into an incomplete DC (① ⑦ ⑥ instead of ① ⑦ ①). The TC is in the bass in green notes.

major keys  
ascending

third position

descending

octave position

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①  
 (4/2)  
 G(V): ① ② ③ ④ (④ ③) ② ①

Notice the parallel perfect 5ths in the ascending version. At least they are not between the outer voices!

minor keys  
ascending

third position

descending

octave position

par. perf. 5ths

a: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

# Basic Rule of the Octave in Four Voices (Complete)

Some variation in the voice-leading is possible.  
 Notice how similar the fifth spacing is to the third spacing.  
 A few three-note chords are necessary to avoid voice-leading errors.  
 Both C. P. E. Bach and J. D. Heinichen allow for the player to  
 occasionally add or subtract a voice from the prevailing four-voice texture.

major keys

*ascending* *descending*

other positions

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

G(V): ② ①

Detailed description: This section shows voice leading for major keys. It consists of four staves: Soprano, Alto, Tenor, and Bass. The first two staves are labeled 'other positions'. The music is in common time (C) and is divided into ascending and descending sections. Fingerings are indicated by numbers 1-7. A double bar line separates the two directions. Below the staves, figured bass notation is provided for the C(I) and G(V) positions.

minor keys

*ascending* *descending*

other positions

a: ① ② ③ ④ ⑤ ⑥↗ ⑦↗ ① ① ⑦↘ ⑥↘ ⑤ ④ ③ ② ①

Detailed description: This section shows voice leading for minor keys. It consists of four staves: Soprano, Alto, Tenor, and Bass. The first two staves are labeled 'other positions'. The music is in common time (C) and is divided into ascending and descending sections. Fingerings are indicated by numbers 1-7, with arrows indicating shifts. A double bar line separates the two directions. Below the staves, figured bass notation is provided for the a: position.

# Advanced Rule of the Octave in Four Voices (Complete)

The advanced RO is not possible in only three parts.  
 Some variation in the voice-leading is possible.  
 A few three-note chords are necessary to avoid voice-leading errors.  
 Both C. P. E. Bach and J. D. Heinichen allow for the player to occasionally add or subtract a voice from the prevailing four-voice texture.

major keys

*ascending* *descending*

other positions

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ①      ① ⑦ ⑥ ⑤ ④ ③ ② ①  
 G(V): ② ①

minor keys

*ascending* *descending*

other positions

a: ① ② ③ ④ ⑤ ⑥↑ ⑦↑ ①      ① ⑦↓ ⑥↓ ⑤ ④ ③ ② ①

# Advanced Rule of the Octave in Four Voices (Larger Section)

larger section                      larger section

C: ⑤ ⑥ ⑦ ① ② ③ ④ ⑤    a: ⑤ ⑥ ⑦ ① ② ③ ④ ⑤

The RO is often more useful when conceived in two sections centered around the tonic.  
All three upper voices are invertible, as shown by the colors.  
The colors do not relate to clausulae, as in the previous section.

major keys

*ascending*                      *descending*

other positions

C: ① ② ③ ④ ⑤                      ⑤ ④ ③ ② ①

minor keys

*ascending*                      *descending*

other positions

a: ① ② ③ ④ ⑤                      ⑤ ④ ③ ② ①



# Advanced Rule of the Octave in Four Voices (Smaller Section)

smaller section                      smaller section

C: ⑤ ⑥ ⑦ ① ② ③ ④ ⑤    a: ⑤ ⑥↑ ⑦↑ ① ② ③ ④ ⑤

The RO is often more useful when conceived in two sections centered around the tonic.  
All three upper voices are invertible, as shown by the colors.  
The colors do not relate to clausulae, as in the previous section.

major keys  
*descending*                      *ascending*

other positions

C(I): ① ⑦ ⑥ ⑤ ⑤ ⑥ ⑦ ①  
G(V): ③ ② ①

\*f2 instead of c2 avoids parallel fifths.

same as the upper half in G major

minor keys  
*descending*                      *ascending*

other positions

a: ① ⑦↓ ⑥↓ ⑤ ⑤ ⑥↑ ⑦↑ ①

\*d2 instead of a1 avoids parallel fifths.

# Stepwise Bass: Parallel 6/3 Chords

*Fauxbourdon* refers to a series of 6/3 chords whose bass moves in stepwise motion.  
 In order to avoid parallel fifths between the upper voices, the 6 has to be in the top voice.  
 Parallel 6/3 chords are usually realized in three voices, since the voice-leading is simpler than in four.

major keys Three voices

*ascending* *descending*

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

minor keys

*ascending* *descending*

a: ① ② ③ ④ ⑤ ⑥↑ ⑦↑ ① ① ⑦↓ ⑥↓ ⑤ ④ ③ ② ①

In four voices, a filler-voice (green) is added that must move in a zig-zag to avoid parallels.  
 The filler voice alternates between doubling the bass and the sixth of each chord.

major keys Four voices

*ascending* *descending*

F<sub>7</sub> (see arrow) avoids a tritone leap in the tenor (c1-f#1),  
 but also creates an augmented second in the bass (f<sub>7</sub>-g#).

minor keys

*ascending* *descending*

augmented 2

# Stepwise Bass: Ascending 5-6 & Descending 7-6 Sequences

An ascending stepwise bass can also be harmonized by a 5-6 sequence.  
 The 7-6 is the analogue for descending stepwise basslines.  
 As in *fauxbourdon*, the voice leading is simpler in three voices than in four.

Three voices

major keys ascending descending

5-6 5-6 5-6 5-6 5-6 5-6 5-6 5-6 5-6 7-6 7-6 7-6 7-6 7-6

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

minor keys ascending descending

5-6 5-6 5-6 5-6 5-6 5-6 5-6 5-6 5-6 7-6 7-6 7-6 7-6 7-6

a: ① ② ③ ④ ⑤ ⑥↑ ⑦↑ ① ① ⑦↓ ⑥↓ ⑤ ④ ③ ② ①

Lament-Bass (descending chromatic tetrachord):

① ⑦↑ ⑦↓ ⑥↑ ⑥↓ ⑤

with inverted voices (minor not shown)

major keys ascending descending

5-6 5-6 5-6 5-6 5-6 5-6 5-6 5-6 5-6 7-6 7-6 7-6 7-6 7-6

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

in four voices

ascending descending

5-6 5-6 5-6 5-6 5-6 5-6 5-6 5-6 5-6 7-6 7-6 7-6 7-6 7-6

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

# Stepwise Bass: Suspension Chain in Two Voices

with "static" agent voice (blue)

major keys *with inverted voices*

C: ① ⑦ ⑥ ⑤ ④ ③ ② ① C: ① ② ① ⑦ ⑥ ⑤ ④ ③

with "active" agent voice (blue)

compare this version with the falling fifth sequence

*with inverted voices*

with "static" agent voice (blue)

minor keys

*with inverted voices*

a: ① ⑦ ⑥ ⑤ ④ ③ ② ① a: ① ② ① ⑦ ⑥ ⑤ ④ ③

with "active" agent voice (blue)

compare this version with the falling fifth sequence

*with inverted voices*

# Stepwise Bass: Syncopated-Bass Sequence (with 6/3 Chords)

The 4/2 sequence is one of the most common sequences of the baroque period.  
It is important to know that the bass voice is the patient in the *syncopatio*.

## Three voices

major keys

third position                      octave position

C: ① ⑦ ⑥ ⑤ ④ ③ ② ①

minor keys

third position                      octave position

a(i): ① ⑦ ⑥ ⑤ ④ ③ ② ①  
C(VI): ④ ③ ②

## Four voices

major keys

third position                      fifth position

C: ① ⑦ ⑥ ⑤ ④ ③ ② ①

octave position                      minor key third position                      [The octave and fifth positions are not shown.]

a(i): ① ⑦ ⑥ ⑤ ④ ③ ② ①  
C(III): ④ ③



# Stepwise Bass: Ascending Sequences

This sequence has the patient in the upper voice always reset to form the preparation of the next *syncopatio*. Although it can occur with only one of the upper voices, it is more common with two upper voices moving in parallel thirds or sixths. For reasons of space, minor-key versions are not shown.

with 9/4-8/3 *syncopatio* chain

major keys

Musical notation for the 9/4-8/3 *syncopatio* chain in major keys. The score is in grand staff (treble and bass clefs). The bass line consists of a steady ascending sequence of quarter notes: C, D, E, F, G, A, B, C. The upper voice consists of dyads (pairs of notes) that move in parallel motion. The first five measures show dyads of 9th and 4th intervals, which then transition to dyads of 8th and 3rd intervals. The final measure shows a single note (6) in the upper voice. Red and blue dots mark the notes in the dyads.

with inverted voices

Musical notation for the 9/4-8/3 *syncopatio* chain with inverted voices. The notation is identical to the previous example, but the upper voice dyads are inverted, meaning the lower note of the dyad is the 9th and the upper note is the 4th (or 8th/3rd).

with 9/7-8/6 *syncopatio* chain

major keys

Musical notation for the 9/7-8/6 *syncopatio* chain in major keys. The bass line is the same ascending sequence of quarter notes. The upper voice dyads consist of 9th and 7th intervals, which transition to 8th and 6th intervals. Red and blue dots mark the notes in the dyads.

with inverted voices

Musical notation for the 9/7-8/6 *syncopatio* chain with inverted voices. The notation is identical to the previous example, but the upper voice dyads are inverted, with the lower note being the 9th and the upper note being the 7th (or 8th/6th).

another variant with 7-6 suspensions

Musical notation for another variant with 7-6 suspensions. The bass line is the same ascending sequence of quarter notes. The upper voice consists of a single line of notes that moves in parallel motion, with each note held for two measures, creating a suspension effect. The intervals between notes are 7ths and 6ths. Red and blue dots mark the notes.

with inverted voices

Musical notation for the 7-6 suspensions variant with inverted voices. The notation is identical to the previous example, but the upper voice notes are inverted, meaning the lower note of the dyad is the 7th and the upper note is the 6th.

# Stepwise Bass: Ascending "Leapfrog" Sequences

This "leapfrog" sequence gives the impression of a continuous ascending *syncopatio* chain by having each patient leap up a fourth after its resolution, becoming the agent of the next *syncopatio*.  
The inverted versions do not occur as often, because the two upper voices end up quite far apart.

with 9-8 *syncopatio* chain

major keys

Musical notation for major keys with a 9-8 *syncopatio* chain. The piece is in 4/4 time. The bass line consists of a steady eighth-note pulse. The treble clef part features a sequence of dyads (two notes) that ascend stepwise, with each dyad leaping up a fourth from the previous one. The notes are color-coded: red for the lower note and blue for the higher note. The sequence starts on G4 and ends on E5. The notation includes a treble clef, a bass clef, and a grand staff bracket. The notes are beamed together in pairs, and the bass line is a simple eighth-note accompaniment.

minor keys

Musical notation for minor keys with a 9-8 *syncopatio* chain. The piece is in 4/4 time. The bass line consists of a steady eighth-note pulse. The treble clef part features a sequence of dyads that ascend stepwise, with each dyad leaping up a fourth. The notes are color-coded: red for the lower note and blue for the higher note. The sequence starts on G4 and ends on E5. The notation includes a treble clef, a bass clef, and a grand staff bracket. The notes are beamed together in pairs, and the bass line is a simple eighth-note accompaniment.

with 7-6 *syncopatio* chain

major keys

Musical notation for major keys with a 7-6 *syncopatio* chain. The piece is in 4/4 time. The bass line consists of a steady eighth-note pulse. The treble clef part features a sequence of dyads that ascend stepwise, with each dyad leaping up a fourth. The notes are color-coded: red for the lower note and blue for the higher note. The sequence starts on G4 and ends on E5. The notation includes a treble clef, a bass clef, and a grand staff bracket. The notes are beamed together in pairs, and the bass line is a simple eighth-note accompaniment.

minor keys

Musical notation for minor keys with a 7-6 *syncopatio* chain. The piece is in 4/4 time. The bass line consists of a steady eighth-note pulse. The treble clef part features a sequence of dyads that ascend stepwise, with each dyad leaping up a fourth. The notes are color-coded: red for the lower note and blue for the higher note. The sequence starts on G4 and ends on E5. The notation includes a treble clef, a bass clef, and a grand staff bracket. The notes are beamed together in pairs, and the bass line is a simple eighth-note accompaniment.





# Leaping Bass: ↓3 ↑2 Sequence with 6/5 Chords

The falling thirds sequence is one of the most common sequences of the baroque period. Since the 5 in a 6/5 chord is treated like a dissonance, it must therefore be prepared and resolved down by step. To save space, only the beginning and end of each sequence are shown here. You should fill in the missing measures by continuing the sequential pattern.

## Three voices

major keys

third position                      fifth position

C: ① ⑥ ⑦ ⑤                      ② ⑦ ①

minor keys

third position                      fifth position

a: ① ⑥ ⑦ ⑤                      ② ⑦ ①

## Four voices

major keys

third position                      fifth position                      octave position

minor keys

third position                      fifth position                      octave position

# Leaping Bass: $\downarrow 4 \uparrow 2$ Sequence

This sequence is famous from Pachelbel's "Canon in D." It is also called a "Romanesca" after the baroque dance.

## Three voices

major keys  
octave position      third position

minor key  
octave position      third position

C: ① ⑤ ⑥ ③ ④ ①

## Four voices

major keys  
octave position      third position      fifth position

minor keys  
octave position      third position      fifth position

a: ① ⑤ ⑥ ③ ④ ①

Syncopatio dissonances can be added by holding over (1) the blue voice, or (2) the blue and red voices.

blue voice held (4-3 suspension):

blue and red voices held (6/4-5/3 suspension):

# Leaping Bass: $\uparrow 4 \downarrow 3$ and $\uparrow 4 \downarrow 2$ Sequences

It may be played with or without tonicization (the sharps).  
To save space, only major-key versions are shown.

*sequenced up by step*

major keys

Four voices

fifth position

octave position

- C: ① ④ ④ ⑦ ⑤ ①  
 F: ⑤ ①  
 G: ⑤ ①  
 a: ⑤ ①

third position

*sequenced up by third*

major keys

fifth position

octave position

third position

- C: ① ④ ③ ⑥ ⑤ ①

sequenced up by third (modulating), with leaps of an augmented 2 in the red voice

- F: ⑤ ① a: ⑤ ① C: ⑤ ① e: ⑤ ① G: ⑤ ① b: ⑤ ①

# Leaping Bass: ↓5 ↑4 Sequence

The falling fifths ("circle of fifths") sequence is one of the most common in the baroque period. It occurs in four forms: (1) only 5/3 chords, (2) alternating 5/3 and 7 chords, (3) vice versa, or (4) only 7 chords. Notice how the dissonant 7 is always prepared (tied over) by common tone in the same voice before it occurs. To save space, only the beginning and end of each sequence is shown in major and in four voices.

Four voices

## (1) only 5/3 chords

third position                      fifth position                      octave position

C: ① ④ ⑦ ③                      ② ⑤ ①

## (2) 5/3 chord + 7 chord

third position                      fifth position                      octave position

C: ① ④ ⑦ ③                      ② ⑤ ①

## (3) 7 chord + 5/3 chord

third position                      fifth position                      octave position

C: ① ④ ⑦ ③                      ② ⑤ ①

## (4) only 7 chords

third position                      fifth position                      octave position

C: ① ④ ⑦ ③                      ② ⑤ ①



# Chromatic Bass: Omnibus Sequence

The omnibus sequence or progression is usually more associated with the 19th century, but it first emerged in the late 18th century. Composers only use a segment of the entire sequence. Notice how two voices hold while the other two move chromatically in contrary motion. The harmonies also repeat after each group of four chords. The entire progression is reversible. The omnibus is thus a special case of "wedge" voice leading, or when two parts move in contrary motion by step. It is difficult to decipher the key of the omnibus sequence, since it is so chromatic. Therefore, no bass scale degrees have been added. In practice, any chord can be taken as the start of a key. Thus, one function of the omnibus sequence is to modulate quickly to distantly related keys.

7 6 4 7  
4 2 #

7 6 4# 7  
# 4# 2 5#

7b 6b 6b 7b  
5b 4 4 2b

7b 6 4 7  
4 2b 4

*enharmonic respelling*

7 4 6 7b  
4 2b 4 7b

7b 6b 6b 7b  
4 4 5b

7 4# 6 7  
5# 2# 4# #

7 4 6 7  
# 2 4 7

*enharmonic respelling*

# Appendix 1: Common Modulation Strategies

modulation up a fifth via bass syncopation and #4/2

*bass syncopation* *double cadence*

C(I): ①    G(V): ④    ③    ②    ⑤    ①

modulation down a fifth via *motivo di cadenza* (see p. 13)

*bass syncopation* *double cadence*

C(I): ①    F(IV): ④    ③    ②    ⑤    ①

modulation down a fifth via *motivo di cadenza* (see p. 13)

*evaded double cadence* *double cadence*

C(I): ⑤    F(IV): ⑤    ①    ④    ⑤    ①

modulation up a second (see page 14)

*evaded double cadence* *double cadence*

C(I): ⑤    d(ii): ④    ③    ②    ⑤    ①



modulation down a third each time (see "carousel" on p. 14)

C(I): ⑤ ⑥ ⑦ ①  
 a(vi): ⑥ ⑦ ①  
 F(IV): ⑥ ⑦ ①

## Appendix 2: Alphabetical List of Schemata

The vocabulary of schemata (singular: schema) analysis is mostly a product of recent music theory scholarship—that is, it is for the most part not historical in origin. Schemata are best identified in terms of outer-voice scale degrees in a given rhythmic pattern of strong and weak beats. That is, the key and time signatures given here are somewhat arbitrary. In context, schemata are varied and ornamented in countless ways. Roman numerals indicate the relationship of tonicized keys to the main key of C major. Not all schemata can be transferred to the minor mode. Because middle voices are subordinate, they are only indicated as thoroughbass figures. Parenthesis show possible variations. Schemata can most clearly be seen in galant and classical works (i.e. after c.1720 into the early 19th century).

Comma

C: ⑦      ①      ⑦      ①

Complete Cadence

C: ③      ④      ⑤      ⑤      ①

Converging Cadence

C(I): ④      ④      ⑤      C(I): ④      ④      ⑤  
G(V): ⑦      ①      G(V): ⑦      ①

Cudworth Cadence

Musical notation for Cudworth Cadence in C major, 4/4 time. The piece consists of five measures. The first measure has a treble clef with a half note G4 (labeled  $\hat{1}$ ) and a bass clef with a half note C3 (labeled 6). The second measure has a treble clef with a half note A4 (labeled  $\hat{2}$ ) and a bass clef with a half note C3 (labeled 6). The third measure has a treble clef with a half note B4 (labeled  $\hat{3}$ ) and a bass clef with a half note F3 (labeled 4). The fourth measure has a treble clef with a half note C5 (labeled  $\hat{4}$ ) and a bass clef with a half note E3 (labeled 5). The fifth measure has a treble clef with a whole note C5 (labeled  $\hat{5}$ ) and a bass clef with a whole note C3 (labeled 5). The final measure has a treble clef with a whole note G4 (labeled  $\hat{1}$ ) and a bass clef with a whole note C3 (labeled 1). Fingerings are indicated by circled numbers 1-5.

Do-Re-Mi

Musical notation for Do-Re-Mi in C major, 4/4 time. The piece consists of four measures. The first measure has a treble clef with a half note C4 (labeled  $\hat{1}$ ) and a bass clef with a half note C3 (labeled 1). The second measure has a treble clef with a half note D4 (labeled  $\hat{2}$ ) and a bass clef with a half note C3 (labeled 5). The third measure has a treble clef with a half note E4 (labeled  $\hat{2}$ ) and a bass clef with a half note C3 (labeled 5). The fourth measure has a treble clef with a half note F4 (labeled  $\hat{3}$ ) and a bass clef with a half note C3 (labeled 1). Fingerings are indicated by circled numbers 1-5.

Fenaroli (often *forte*, repeated *piano*)

Musical notation for Fenaroli in C major, 4/4 time. The piece consists of four measures. The first measure has a treble clef with a half note G4 (labeled 4) and a bass clef with a half note C3 (labeled 6/5). The second measure has a treble clef with a half note F4 (labeled 3) and a bass clef with a half note C3 (labeled 1). The third measure has a treble clef with a half note E4 (labeled 7) and a bass clef with a half note G3 (labeled 4/3). The fourth measure has a treble clef with a half note D4 (labeled 1) and a bass clef with a half note C3 (labeled 6). The piece ends with a double bar line and repeat dots. Fingerings are indicated by circled numbers 1-7.

Fonte ("spring")

Musical notation for Fonte in D major, 4/4 time. The piece consists of four measures. The first measure has a treble clef with a half note D5 (labeled d(ii): 4) and a bass clef with a half note D3 (labeled 6/5). The second measure has a treble clef with a half note E5 (labeled 3) and a bass clef with a half note D3 (labeled 1). The third measure has a treble clef with a half note F#5 (labeled C(I): 4) and a bass clef with a half note D3 (labeled 7). The fourth measure has a treble clef with a half note G#5 (labeled 3) and a bass clef with a half note D3 (labeled 1). Fingerings are indicated by circled numbers 1-7.

Indugio

C(I): ④                      ④                      ④                      ⑤  
 G(V): ⑦                      ①

Le-Sol-Fi (⑥ ⑤ ④ in bass)

c(i) ⑥                      ⑤                      ④                      ⑤  
 G(V): ⑦                      ①

Meyer

C: ①                      ②                      ⑦                      ①

Monte ("mountain")

C(I): ③                      ④                      ④                      ⑤  
 F(IV): ⑦                      ①                      ⑦                      ①  
 G(V): ⑦                      ①

C(I): ①                      ④                      ②                      ⑤  
 F(IV): ⑤                      ①                      ⑤                      ①

Passo Indietro ("step back")

Musical notation for "Passo Indietro" in C major, 4/4 time. The piece consists of five measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note C3. The second measure has a treble clef with a half note A4 and a bass clef with a half note C3. The third measure has a treble clef with a half note B4 and a bass clef with a half note C3. The fourth measure has a treble clef with a half note A4 and a bass clef with a half note C3. The fifth measure has a treble clef with a half note G4 and a bass clef with a half note C3. Fingerings are indicated by circled numbers: ④ for the first measure, ③ for the second, ④ for the third, ④ for the fourth, and ③ for the fifth.

Ponte ("bridge") - any prolongation of ⑤

Musical notation for "Ponte" in C major, 4/4 time. The piece consists of two measures. The first measure has a treble clef with a whole note chord (C4, E4, G4) and a bass clef with a whole note C3. The second measure has a treble clef with a whole note chord (C4, E4, G4) and a bass clef with a whole note C3. A circled number ⑤ is written below the first measure.

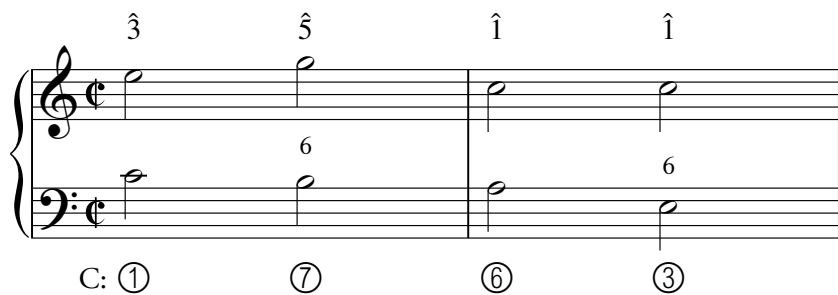
Prinner / La-Sol-Fa-Mi

Musical notation for "Prinner / La-Sol-Fa-Mi" in C major, 4/4 time. The piece consists of five measures. The first measure has a treble clef with a half note G4 and a bass clef with a half note C3. The second measure has a treble clef with a half note F4 and a bass clef with a half note C3. The third measure has a treble clef with a half note E4 and a bass clef with a half note C3. The fourth measure has a treble clef with a half note D4 and a bass clef with a half note C3. The fifth measure has a treble clef with a half note C4 and a bass clef with a half note C3. Fingerings are indicated by circled numbers: ④ for the first measure, ③ for the second, ② for the third, ① for the fourth, and ① for the fifth.

Quiescenza

Musical notation for "Quiescenza" in C major, 4/4 time. The piece consists of five measures. The first measure has a treble clef with a half note C4 and a bass clef with a half note C3. The second measure has a treble clef with a half note B4 and a bass clef with a half note C3. The third measure has a treble clef with a half note A4 and a bass clef with a half note C3. The fourth measure has a treble clef with a half note G4 and a bass clef with a half note C3. The fifth measure has a treble clef with a half note F4 and a bass clef with a half note C3. A circled number ① is written below the first measure.

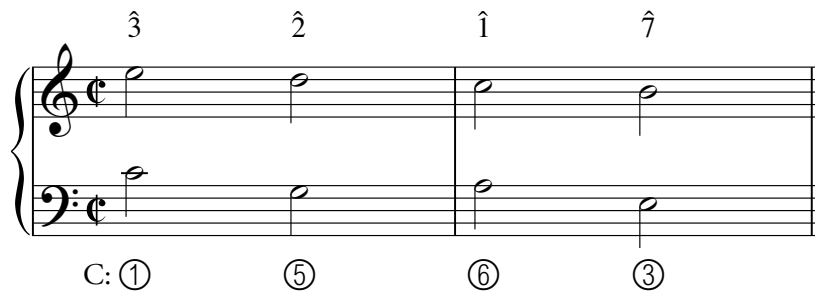
"New" Romanesca



Musical notation for "New" Romanesca. The piece is in C major and common time. The first staff is the treble clef and the second is the bass clef. The notes are: Treble (C4, E4, G4, C5), Bass (C3, E2, G2, C3). Fingerings are indicated by circled numbers: ① for C, ⑦ for E, ⑥ for G, and ③ for C. Accents are placed above the notes: 3̂, 5̂, 1̂, 1̂. A '6' is written above the bass staff notes.

C: ① ⑦ ⑥ ③

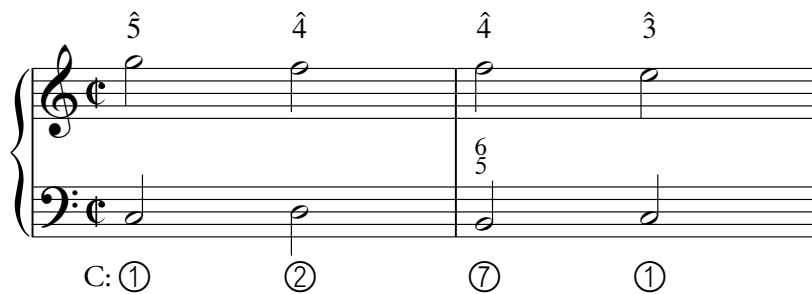
"Old" Romanesca / Pachelbel Canon in D



Musical notation for "Old" Romanesca / Pachelbel Canon in D. The piece is in D major and common time. The first staff is the treble clef and the second is the bass clef. The notes are: Treble (D4, F#4, A4, D5), Bass (D3, F#2, A2, D3). Fingerings are indicated by circled numbers: ① for D, ⑤ for F#, ⑥ for A, and ③ for D. Accents are placed above the notes: 3̂, 2̂, 1̂, 1̂.

C: ① ⑤ ⑥ ③

Sol-Fa-Mi



Musical notation for Sol-Fa-Mi. The piece is in C major and common time. The first staff is the treble clef and the second is the bass clef. The notes are: Treble (C4, E4, G4, C5), Bass (C3, E2, G2, C3). Fingerings are indicated by circled numbers: ① for C, ② for E, ⑦ for G, and ① for C. Accents are placed above the notes: 5̂, 4̂, 4̂, 3̂. A '6/5' is written above the bass staff notes.

C: ① ② ⑦ ①

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