

Figured Harmony At The Keyboard Part I

Figured Harmony at the Keyboard

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Figured Harmony at the Keyboard Part I: A Comprehensive Guide

1. *to Figured Harmony* Figured harmony, a cornerstone of Baroque music theory, provides a system for concisely notating harmonic progressions. It leverages figured bass—a shorthand notation indicating the bass line and accompanying harmony—allowing composers to efficiently convey complex harmonic structures. This system utilizes numerical figures placed below the bass line, representing intervals above the bass note. Mastering its nuances unlocks a deeper understanding of harmonic functionality and

compositional techniques. Understanding figured harmony is essential for any serious student of music history. **2. Understanding Roman Numeral**

Analysis Roman numeral analysis is intrinsically linked to figured harmony. Each Roman numeral represents a chord's function within a key—I (tonic), IV (subdominant), V (dominant), etc. This system organizes harmonic structure, facilitating the analysis and comprehension of complex harmonic progressions. Accurate Roman numeral analysis aids in predicting and understanding implied harmonies. Moreover, it greatly simplifies the process of harmonizing melodies. **3. Key Signatures and Their Implications** Key signatures profoundly influence figured harmony interpretation.

Accidentals, implicit in the key signature, modify the intervals indicated by the figures. This subtly alters chord quality and the overall harmonic flavor, highlighting the crucial relationship between key and harmony. Sharps and flats dramatically influence which chords are most naturally used within a given piece. **4. Chord Inversions and Their Function** Chord inversions, altering the bass note, significantly affect a chord's sonic properties and voice leading. Understanding the function of root position, first inversion, second inversion, and even third inversion, is critical in developing a harmonious feel and the right aesthetic. These inversions are often marked using specific figured bass notation. This knowledge aids in creating smooth transitions and efficient voice leading between chords. **5. Resolving**

Dissonances Dissonances within figured harmony must resolve in a satisfying manner. The resolution creates tension and subsequent release, crucial for dynamic harmonic movement. Understanding the characteristic resolutions of specific dissonances is essential for creating musical coherence and avoiding jarring harmonic clashes. Proper resolution elevates the overall listening experience considerably. **6. Non-Chord Tones** Non-chord tones (passing tones, neighbor tones, suspensions, anticipations) add color and complexity to figured bass realizations. These embellishments create a richer harmonic texture through carefully placed fleeting tones outside the core chord notes. Mastering the usage of these non-chord tones makes for significantly more interesting and evocative music. **7. Secondary Dominants and their Applications** Secondary

dominants, borrowed from related keys via their dominant chords, add harmonic interest and facilitate modulation. These temporary harmonic shifts create unexpected yet pleasing progressions. Learning their skillful implementation significantly enriches musical compositions. **8. Modal Mixture** Modal mixture, borrowing chords from parallel modes, enriches the harmonic palette producing subtle and evocative harmonic color. This technique subtly shifts the tonality adding depth. The careful use of such modal borrowing is critical to the success of modal mixture. **9. Augmented Sixth Chords** Augmented sixth chords, characteristic of the Baroque and Classical periods, possess a unique character and function. Their resolution is pivotal; mastery of their resolutions provides crucial insight into figured bass. Each of the several types of augmented sixth chords provides nuanced harmonic effects. **10. Diminished Seventh Chords** Diminished seventh chords, highly chromatic and versatile, serve as pivot chords between keys. Their flexibility makes them an integral part of more complex harmonic frameworks. They are often used to emphasize a certain harmonic character. Their utility is significant in both practical and theoretical application. **11. *Cadences and their Use*** Cadences, concluding phrases marked by specific harmonic functions, mark the end of musical phrases. Authentic, half, and deceptive cadences each provide distinct harmonic closure. Knowing them thoroughly is crucial for phrasing and composition. Cadences are the crucial glue of a harmonic structure. **12. **Phrase Structure and Harmonic Rhythm**** Phrase structure guides harmonic progression and rhythm establishes the pace of the harmonic changes. Together, they determine the flow of the music, creating a seamless and logical framework through which the composition unfolds. **13. Simple Examples of Figured Bass Realization** Practical exercises are crucial for understanding. Simple figured bass lines provide a platform for applying learned figured bass realization techniques. Working through examples improves practical skills swiftly. **14. *Working with Different Voicings*** Different voicings of chords create distinctive harmonic colors and textures. Open voicings, closed voicings, and arpeggiated forms each influence the aural aesthetic. Exploration of these elements is vital for a deep

understanding of harmony. **15. Improvising Using Figured Bass Realizations** Improvisation is essential in exploring the depths of figured harmony. Real-time improvisation allows for creative application, turning theoretical knowledge into performance skill. It is a valuable means through which to assess one's progress. **16. Analyzing Existing Scores Using Figured Bass** Analyzing existing Baroque scores using figured bass enhances the understanding of historical compositional practices. This applied approach bridges the gap between theory and practice. It allows for a tangible connection with the musical past. **17. Common Pitfalls and How to Avoid Them** Avoiding common mistakes like ignoring the key signature or misinterpreting figures is vital for effective figured bass realization. These points require careful examination. Understanding how to avoid mistakes reduces frustration. **18. Further Exploration of Resources** Additional resources broaden understanding. Books, websites, and software programs are recommended to sustain learning beyond the confines of this . Knowledge is a continuous process, not an end. **19. Conclusion and Next Steps (Part II)** This part serves as a foundation for a deep dive into the subtleties of figured harmony. Subsequent sections will address more advanced concepts. Part two shall further expound upon these aspects. Continued engagement is crucial for mastery.

Figured Harmony at the Keyboard: Part I - Unlocking the Language of Chord Progressions

Ever found yourself humming a tune and wishing you could effortlessly translate those melodies into rich, satisfying chords on the piano? Or perhaps you've stumbled across sheet music with intriguing little numbers and symbols above or below the notes, leaving you scratching your head? Welcome to the fascinating world of **figured harmony**, specifically how it

applies to playing at the keyboard. This isn't just about memorizing chord shapes; it's about understanding the underlying mathematical and musical logic that makes harmony sing. In this first installment of our journey into figured harmony, we'll be laying the groundwork. We'll demystify those cryptic figures, explore their historical context, and start building the fundamental knowledge you need to interpret and apply them on your instrument. Think of this as your initial deep dive into the very grammar of chord progressions, all from the perspective of the pianist.

What Exactly is Figured Harmony? A Glimpse into Musical Shorthand

At its core, **figured harmony** is a form of musical shorthand. Imagine composers centuries ago, trying to communicate specific harmonic voicings and progressions to performers. Instead of writing out every single note of every chord, they developed a system of symbols – primarily numbers – that indicated the intervals above a given bass note. This allowed for incredible efficiency and also gave performers a degree of creative freedom within established harmonic frameworks. Think of it like this: Instead of spelling out "C-E-G," a figured bass symbol might indicate "play a chord with a third and a fifth above the bass note C." The performer, knowing the prevailing musical style, would then instinctively fill in the correct notes to create a standard triad. This system was particularly prevalent in the Baroque era, but its principles continue to resonate throughout Western classical music and even influence modern music theory. Understanding figured harmony isn't just about historical accuracy; it's about gaining a profound insight into how composers thought about and constructed their music.

Why is Figured Harmony Important for

Keyboardists? More Than Just Old Music

You might be asking, "Why should I, as a modern keyboard player, care about figured harmony?" The answer is multifaceted. Firstly, for those interested in playing **Baroque music** (think Bach, Handel, Vivaldi), figured harmony is absolutely essential. Many keyboard works from this period were written with figured bass, and understanding it unlocks the composer's intended performance practice. You'll be able to interpret ornamentations, realize continuous parts, and truly bring these magnificent pieces to life. Secondly, figured harmony provides an invaluable framework for understanding **chord construction and function**. Even when you're not dealing with explicit figured bass notation, the underlying principles of intervals and their relationships to the bass note are fundamental to comprehending how chords work together. This knowledge will significantly enhance your ability to improvise, arrange, and even compose your own music. Thirdly, it cultivates a deeper **analytical understanding of music**. By dissecting pieces using figured harmony, you begin to see the logical flow of harmonies, the tension and release, and the architectural structure of compositions. This analytical skill is transferable across genres and will make you a more insightful musician. Finally, it's a fantastic way to **improve your ear training and sight-reading**. Constantly analyzing the intervals implied by figured bass will sharpen your ability to recognize harmonic relationships by ear and to quickly grasp the harmonic implications of written music.

The Building Blocks: Bass Notes and Intervals

Before we dive into the numbers, let's revisit the absolute bedrock: the **bass note**. In figured harmony, the bass note is our reference point. All the numbers and symbols will tell us what intervals to build *above* this specific note. Now, let's talk **intervals**. These are the distances between

two notes. On the keyboard, we measure these distances in steps (half steps and whole steps). The most common intervals we'll encounter in figured harmony are: * **Unison/Octave:** The same note, or the same note an octave apart. * **Second:** Two notes close together (e.g., C to D). * **Third:** Three notes apart (e.g., C to E). * **Fourth:** Four notes apart (e.g., C to F). * **Fifth:** Five notes apart (e.g., C to G). * **Sixth:** Six notes apart (e.g., C to A). * **Seventh:** Seven notes apart (e.g., C to B). In figured harmony, we primarily deal with intervals up to a seventh. Any intervals larger than a seventh are usually treated as compound intervals (e.g., a ninth is a second plus an octave).

Decoding the Numbers: The Language of Figured Bass

This is where the magic happens! The numbers placed above or below the bass note are our instructions. They tell us which intervals to play above that bass note.

The Fundamental Figures: 3 and 5 (The Triad)

The most basic and common figured harmony you'll encounter is the **triad**, which consists of a root, a third, and a fifth. In figured bass, the default assumption is that a triad is being played. Therefore, if you see *no* numbers, or if you see the figures **6/3** (often written as just **6**), it implies the standard root position triad. * **Root Position Triad:** If the bass note is C, and the figures imply a third and a fifth above C, you would play C, E, and G. The figures "3" and "5" are so standard that they are often omitted. So, a bare bass note often means a root position triad. * **First Inversion Triad:** This is where the figure **6** (sometimes written as **6/3**) becomes crucial. When you see a "6" above the bass note, it means you should play an interval of a sixth and an interval of a third above that bass note. If the bass note is E (the third of a C major triad), and you play a sixth and a third above E, you get C and G. Together with the bass note E, you form a C

major triad in first inversion (E-G-C). * **Second Inversion Triad:** The figure **6/4** (or sometimes written as **4/3**) indicates a second inversion triad. This means you play an interval of a fourth and an interval of a sixth above the bass note. If the bass note is G (the fifth of a C major triad), playing a fourth and a sixth above G will give you C and E. With the bass note G, you have G-C-E, forming a C major triad in second inversion. **Crucial Point:** The numbers in figured bass refer to intervals *above the bass note*, not necessarily the root of the chord. This is a key distinction and a common stumbling block for beginners.

Putting it into Practice: Your First Exercises

Let's try some practical exercises on the keyboard. 1. **Root Position**

Practice: * Play a C in your left hand. Imagine the default is a triad. Play a C major triad (C-E-G) in your right hand. * Now play a G in your left hand. Play a G major triad (G-B-D) in your right hand. * Play an F in your left hand. Play an F major triad (F-A-C) in your right hand. 2. **First Inversion**

Practice (The "6" Chord): * Play an E in your left hand. You see the figure "6" above it. This means a third and a sixth above E. The notes are G and C. So, in your right hand, play G and C. Together with your left-hand E, you've got E-G-C – a C major triad in first inversion. * Play a D in your left hand. You see the figure "6". This implies a third and a sixth above D. The notes are F and B. So, in your right hand, play F and B. Together with your left-hand D, you've got D-F-B – a G major triad in first inversion. * Play an A in your left hand. You see the figure "6". This implies a third and a sixth above A. The notes are C and F. So, in your right hand, play C and F. Together with your left-hand A, you've got A-C-F – an F major triad in first inversion. 3.

Second Inversion Practice (The "6/4" Chord): * Play a G in your left hand. You see the figures "6/4" above it. This means a fourth and a sixth above G. The notes are C and E. So, in your right hand, play C and E. Together with your left-hand G, you've got G-C-E – a C major triad in second inversion. * Play a D in your left hand. You see "6/4". This means a fourth

and a sixth above D. The notes are G and B. So, in your right hand, play G and B. Together with your left-hand D, you've got D-G-B – a G major triad in second inversion. * Play a C in your left hand. You see "6/4". This means a fourth and a sixth above C. The notes are F and A. So, in your right hand, play F and A. Together with your left-hand C, you've got C-F-A – an F major triad in second inversion. **Key Takeaway:** The figure "6" is usually a first inversion, and "6/4" is usually a second inversion. The numbers indicate the intervals you need to create *above the bass note*.

Beyond Triads: Introducing Sevenths

While triads form the foundation, much of the richness and complexity of harmony comes from **seventh chords**. These chords have an additional interval of a seventh above the root. The most common seventh chord is the **dominant seventh chord**. In figured harmony, a dominant seventh chord in root position is often indicated by the figure **7** (or sometimes **7/5/3**, but the 5 and 3 are usually implied). * **Root Position Seventh Chord (7):** If the bass note is G, and the figure is "7," you play a seventh above G, which is F. So, the chord would be G-B-D-F (a G dominant seventh chord). When we invert seventh chords, the figures change accordingly. The most common seventh chord inversions you'll encounter are: * **First Inversion Seventh Chord (6/5):** This chord has a third in the bass. The figures **6/5** indicate a sixth and a fifth above the bass note. For example, if the bass note is B (the third of a G dominant seventh), playing a sixth (G) and a fifth (D) above B, along with the bass note B, gives you B-D-G – a G dominant seventh in first inversion. * **Second Inversion Seventh Chord (4/3):** This chord has a fifth in the bass. The figures **4/3** indicate a fourth and a third above the bass note. For example, if the bass note is D (the fifth of a G dominant seventh), playing a fourth (G) and a third (F) above D, along with the bass note D, gives you D-F-G – a G dominant seventh in second inversion. * **Third Inversion Seventh Chord (2):** This chord has a seventh in the bass. The figure **2** (or sometimes **9/7**, implying the ninth is a compound second) indicates a second above the bass note. For example, if

the bass note is F (the seventh of a G dominant seventh), playing a second (G) above F, along with the bass note F, gives you F-G – a G dominant seventh in third inversion. **Important Note:** Understanding the relationship between the figured bass numbers and the resulting chord qualities (major, minor, diminished, augmented) is crucial. This often depends on the key you are in.

The Journey Continues...

In this first part, we've laid the essential groundwork for understanding figured harmony at the keyboard. We've demystified the concept, explored its importance, and begun to decode the fundamental numbers that represent triads and seventh chords in various inversions. Remember, consistent practice is key. Spend time at your keyboard, experimenting with these figures, playing them in different keys, and listening carefully to the sound of each inversion. As you become more comfortable with these basic figures, you'll be ready to explore more complex harmonies, dissonances, and embellishments in our upcoming "Figured Harmony at the Keyboard Part II." Get ready to unlock a richer, more profound understanding of music and to express yourself more fully on your instrument. The language of harmony is within your reach!

Understanding Figured Harmony at the Keyboard Part I

Figured harmony at the keyboard part I represents a foundational yet profound approach to understanding how musical harmony unfolds in written notation, particularly within piano and keyboard repertoire. This method goes beyond mere symbolic representation, delving into the tactile and interpretive nuances that bridge written chords and their lived musical expression. At its core, figured harmony refers to the textual depiction of

chordal structure—often through Roman numerals, chord symbols, and rhythmic figures—but its true power lies in how these symbols shape performance and interpretation on the keyboard.

The Role of Figured Harmony in Musical Reading and Performance

Figured harmony serves as a vital shorthand for musicians, enabling rapid comprehension of complex chord progressions. For pianists and keyboard players, reading figured harmony allows for efficient navigation through shifting tonal landscapes, offering a clear roadmap of harmonic function—tonic, subdominant, dominant—and their relationships. This clarity is essential in repertoire ranging from classical sonatas to contemporary jazz, where harmonic sophistication demands both technical precision and expressive intent. The keyboard part, in particular, benefits from this clarity, as fingerings, voicings, and inversions are often guided by the underlying harmonic framework suggested in the figured notation. Beyond notation, figured harmony invites performers to internalize the emotional and structural logic of a passage. It transforms abstract symbols into a language of tension and release, where each chord functions not just as a harmonic unit but as a narrative beat. This interpretive layer encourages pianists to engage deeply with phrasing, dynamics, and articulation, crafting performances that resonate with both technical accuracy and emotional authenticity.

Key Insights: From Symbols to Sound

One of the most compelling aspects of figured harmony is its capacity to reveal harmonic function in a concise yet comprehensive form. Rather than isolating individual notes, it emphasizes the relationship between chords—highlighting functions such as tonicization, modulation, and resolution. This functional awareness supports smarter fingering choices

and smoother transitions between chords, enhancing fluency and reducing mechanical strain during performance. Moreover, figured harmony fosters a deeper understanding of voice leading—the movement of individual melodic lines within a chord. On the keyboard, where voice independence is paramount, this insight ensures that each hand supports and enhances the harmonic texture rather than clashing or obscuring it. Pianists trained in interpreting figured harmony develop a refined ear for counterpoint and a sensitive touch that highlights voice clarity and balance.

Applications Across Genres and Styles

The utility of figured harmony extends across a broad spectrum of musical genres. In classical music, it underpins the study of sonata form, fugues, and thematic development, where harmonic progression drives structural momentum. For jazz musicians, figured harmony becomes a cornerstone of chord substitution and improvisation, enabling quick recognition and creative reworking of complex chord progressions. In contemporary and pop music, even minimalistic keyboard arrangements rely on figured harmony to establish tonality and support melodic lines. Keyboard players working in film scoring, therapeutic music, or educational settings also gain from this approach. It allows for rapid analysis of harmonic material, facilitating arrangement, transcription, and adaptive performance. The ability to decode and internalize figured harmony empowers musicians to communicate more effectively with collaborators, ensuring cohesive and expressive ensemble work.

Benefits for Learning and Artistic Development

Mastering figured harmony accelerates musical learning by providing a clear, accessible framework for understanding chord functions and progressions. Beginners gain confidence as they translate abstract symbols

into tangible sounds, bridging theory and practice seamlessly. This foundation supports long-term growth, enabling advanced players to explore diverse styles with greater fluency and insight. Artistically, figured harmony cultivates a more intentional and expressive performance style. By grounding interpretation in harmonic function, musicians cultivate a deeper connection to the music's architecture, fostering authenticity and emotional impact. This awareness also enhances improvisation skills, as performers can confidently navigate harmonic space with purpose and creativity.

Looking Ahead: The Evolving Role of Figured Harmony

As music education and performance continue to evolve, figured harmony remains a vital tool for navigating complexity with clarity. In an era enriched by digital tools and AI-assisted composition, the human ability to interpret harmonic function—guided by figured notation—ensures that music retains its expressive soul. For keyboard players, maintaining a strong grasp of figured harmony equips them to engage meaningfully with both traditional and emerging musical forms, fostering adaptability and artistic integrity. Ultimately, figured harmony at the keyboard part I is not merely a technical exercise but a gateway to deeper musical understanding. It empowers pianists and keyboardists to transform symbols into sound, structure into expression, and notation into living performance—ensuring that every chord resonates with purpose and every passage speaks with clarity.

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What develops is not just familiarity with content, but confidence in learning itself. The reader knows that understanding can grow gradually, shaped by patience and repeated engagement.

And in that steady rhythm—open, pause, return—knowledge finds its place naturally.

Questions & Answers About figured harmony at the keyboard part i

No	Question	Answer
1	What's the biggest hurdle for beginners when approaching figured harmony at the keyboard?	The most common hurdle is connecting the abstract figured bass symbols to the actual voicings and chord progressions on the keyboard. Many beginners struggle with translating the numbers into specific intervals and then assembling them into smooth, playable chords.

2	How does learning figured harmony at the keyboard differ from just studying harmonic theory?	Figured harmony at the keyboard emphasizes practical application. While theoretical knowledge is crucial, this approach requires you to instantly realize chords and progressions from symbols, developing finger dexterity, ear training, and a deeper intuitive understanding of harmonic function directly at the instrument.
3	What are the essential building blocks of figured harmony I should master first?	Focus on mastering triads (major, minor, diminished, augmented) and their inversions, along with dominant seventh chords and their inversions. Understanding the function of these basic chords in diatonic progressions is key before moving to more complex harmonies.
4	Can I really improve my improvisation skills by practicing figured harmony?	Absolutely! Figured harmony provides a systematic way to explore and internalize chord voicings and voice leading. By practicing realizations, you build a vocabulary of harmonic possibilities that directly translates to more sophisticated and fluent improvisational ideas.
5	What's the most effective way to practice realizing figured bass at the piano?	Start slowly with simple progressions and focus on accurate realization of the figured bass. Gradually increase tempo and complexity, always prioritizing smooth voice leading between chords. Practice with a metronome and record yourself to identify areas for improvement.

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Uniform presentation helps maintain focus during extended study sessions.

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Creating Figured Harmony At The Keyboard Part I

Creating Figured Harmony At The Keyboard Part I is a straightforward process thanks to the wide range of tools available today. Common methods include using word processors such as Microsoft Word, Google Docs, or LibreOffice, which allow direct export to PDF format. This approach is ideal for creating documents with text, images, tables, and basic layouts.

Online converters provide an alternative option for users who need quick results without installing software. These tools can convert various file types into Figured Harmony At The Keyboard Part I format with minimal effort. However, it is important to use reputable converters to avoid formatting issues or security risks.

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One of the most valuable features of Figured Harmony At The Keyboard Part I is the ability to add notes and annotations without altering the original content. Most modern PDF readers support highlighting, underlining, commenting, and bookmarking. These tools are particularly useful for study, research, and collaborative work.

Students can highlight key concepts, add personal notes, and organize bookmarks for quick revision. Researchers can annotate references and mark important sections for future review. In professional environments, teams can share annotated Figured Harmony At The Keyboard Part I files to provide feedback and suggestions while preserving document integrity.

Advanced PDF editors also allow users to edit text and images directly when necessary. While this should be done carefully to avoid altering the original meaning, it can be helpful for updating information, correcting errors, or customizing content for specific audiences.

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Long-term preservation

Another reason Figured Harmony At The Keyboard Part I is important is its suitability for long-term preservation. PDFs are widely used for archiving because of their stability and compatibility. Academic institutions, libraries, and organizations rely on PDF formats to preserve documents for future reference. Properly stored Figured Harmony At The Keyboard Part I files can remain accessible and readable for many years.

Final thoughts on Figured Harmony At The Keyboard Part I

In summary, Figured Harmony At The Keyboard Part I is an essential tool for managing and sharing structured knowledge in the modern digital world. Its consistent formatting, portability, and versatility make it suitable for education, professional use, and personal reference. By understanding how to create, edit, annotate, store, and share Figured Harmony At The Keyboard Part I responsibly, users can maximize its value and ensure a reliable and efficient information experience across all devices.

Figured Harmony at the Keyboard: Unlocking the Language of Music (Part I)

For many aspiring musicians, the journey into the depths of musical understanding often begins with a seemingly simple question: what are these numbers and symbols lurking beneath the notes on a musical score? These enigmatic markings, collectively known as figured bass or figured harmony, are far more than mere decoration. They represent a sophisticated shorthand, a powerful tool that has shaped Western music for centuries. In this inaugural installment of our series, "Figured Harmony at the Keyboard," we embark on an analytical exploration of this vital musical language, focusing on its foundational principles and practical application for keyboardists.

The Historical Roots of Figured Harmony

To truly grasp figured harmony, we must first understand its historical context. Emerging in the Baroque era (roughly 1600-1750), figured bass was an integral part of the basso continuo, a foundational element of much Baroque music. The basso continuo, often played by a keyboard instrument

(like a harpsichord or organ) and a low-string instrument (like a cello or viola da gamba), provided the harmonic underpinning for vocal and instrumental ensembles. The keyboardist, in particular, was tasked with improvising the upper harmonic voicings based on the bass line and the accompanying figures. This improvisatory nature fostered a deep understanding of harmonic relationships and voice leading, skills that remain essential for any serious musician.

Composers provided a skeletal framework – the bass line and the figures – leaving the performer to flesh out the harmonic texture. This collaborative approach meant that performances, even of the same piece, could vary significantly, lending a unique vitality and expressiveness to the music. Understanding figured harmony allows us to reconnect with this rich performance tradition and appreciate the improvisational genius of Baroque musicians. The legacy of figured harmony extends beyond the Baroque, influencing harmonic practice and analysis well into the Classical and Romantic periods.

Deconstructing the Figured Bass: The Foundation of Chords

At its core, figured harmony is a system of indicating the intervals above a given bass note, thereby defining the chord's structure and quality. The figures themselves represent the specific intervals, and their combination dictates the resulting harmony. We'll begin by examining the most fundamental figures and their implications for chord construction.

The Unfigured Bass: A Blank Canvas

When no figures are present below a bass note, it typically signifies a root position triad. This means the chord consists of the root, the third, and the fifth. For example, if you see a C in the bass with no figures, it implies a C major triad (C-E-G) or a C minor triad (C-Eb-G), depending on the prevailing key signature or context. However, for clarity and to explicitly indicate root

position, a '5' and '3' are sometimes (though rarely) written, signifying the intervals of a fifth and a third above the bass. This is often referred to as "complete" figured bass.

The Crucial '6': First Inversion Triads

The most common figure encountered after the unfigured bass is the '6'. This figure indicates that the interval of a sixth above the bass note is to be played. When combined with the implicit third that is always present in a triad (unless specifically altered), a '6' signifies a first inversion triad. For instance, if you see a C in the bass with a '6' above it, you'll play a sixth above C (which is an A) and the implicit third (which is an E), resulting in an A-C-E chord, or an A minor triad in first inversion. This figure is paramount for understanding smooth voice leading and harmonic progression, as it allows the bass line to move in smaller, more stepwise motion.

The Power of '6/4': Second Inversion Triads

The '6/4' figure signifies a second inversion triad. This means the fifth of the chord is in the bass. The '6' and '4' indicate the intervals of a sixth and a fourth above the bass note. For example, a C in the bass with a '6/4' above it implies playing an A (a sixth above C) and an F (a fourth above C). Together with the root C, this forms a C-F-A chord. Second inversion triads, while less common as functional chords than root position or first inversion, often serve important roles, such as in cadences (cadential 6/4) or to emphasize melodic or structural points. They can also create a sense of suspension or appoggiatura.

Beyond Triads: Introducing Seventh Chords

While triads form the bedrock of figured harmony, the inclusion of a seventh creates more complex and colorful harmonic possibilities. Seventh chords add a rich tension and are essential for a sophisticated understanding of tonal harmony. The figures associated with seventh

chords are an extension of the triad figures.

The Ubiquitous '7': Root Position Seventh Chords

When a '7' appears above a bass note, it typically signifies a root position seventh chord. This implies the root, third, fifth, and seventh above the bass. For example, a C in the bass with a '7' above it implies a C dominant seventh chord (C-E-G-Bb). This chord is fundamental to creating harmonic drive and resolution in tonal music. The '7' figure is often used in conjunction with '5' and '3', though these are frequently omitted for brevity, as the seventh is the most defining characteristic.

Common Seventh Chord Figures and Their Inversions

As with triads, seventh chords can also be inverted. Each inversion has its own characteristic figured bass notation:

1. **First Inversion Seventh Chord:** Indicated by '6/5'. This means the third of the seventh chord is in the bass. The '6' and '5' refer to the intervals of a sixth and a fifth above the bass. For example, a C in the bass with '6/5' implies a G-C-E-Bb chord, which is a C dominant seventh chord in first inversion.
2. **Second Inversion Seventh Chord:** Indicated by '4/3' (or sometimes '7/4', though '4/3' is more common and descriptive of the intervals above the bass). This means the fifth of the seventh chord is in the bass. The '4' and '3' refer to the intervals of a fourth and a third above the bass. For example, a C in the bass with '4/3' implies an E-G-Bb-C chord, a C dominant seventh chord in second inversion. This is also known as a six-four-three chord.
3. **Third Inversion Seventh Chord:** Indicated by '2' (or sometimes '7/6/4/2', but '2' is the standard abbreviation). This means the seventh of the chord is in the bass. The '2' refers to the interval of a second above the bass. For example, a C in the bass with a '2' above it implies a Bb-C-E-G chord, a C dominant seventh chord in third inversion. This is often referred to as a four-three-two chord.

It's crucial to remember that these figures are relative to the bass note. Understanding this fundamental principle unlocks the entire system of figured harmony.

The Keyboardist's Role: From Figured Bass to Voiced Harmony

For keyboard players, figured harmony is not just an academic pursuit; it's a practical skill that directly informs their playing. The process of realizing figured bass involves translating these abstract figures into concrete musical sounds. This typically entails:

1. **Identifying the Bass Note:** The foundation of the entire harmonic structure.
2. **Determining the Chord Quality:** Based on the key signature and any accidentals in the bass line.
3. **Interpreting the Figures:** Understanding what intervals need to be added above the bass to form the complete chord.
4. **Voicing the Chord:** Arranging the notes of the chord on the keyboard in a musically pleasing and melodically coherent manner. This is where the artistry comes in, considering factors like voice leading, avoiding parallel fifths and octaves, and creating smooth transitions between chords.

The keyboardist must also be adept at recognizing common harmonic progressions and cadences, which often dictate the choice of voicings and inversions. A strong grasp of scales and modes is also beneficial, as it aids in improvising passing tones and ornamental figures within the harmonic framework.

Looking Ahead: The Next Steps in Figured

Harmony

In this first part, we've laid the groundwork for understanding figured harmony at the keyboard by exploring its historical origins, dissecting the basic figures for triads and seventh chords, and outlining the keyboardist's fundamental role. This foundational knowledge is essential for anyone seeking to deepen their musical comprehension and performance abilities. In subsequent installments, we will delve into more complex harmonic concepts, including altered chords, suspensions, appoggiaturas, and the practical application of figured harmony in various musical styles. We'll also explore common pitfalls and offer strategies for developing fluent figured bass realization. Prepare to unlock a new level of musical fluency as we continue our journey into the fascinating world of figured harmony.