

Example Handout: Figured bass and arpeggiations (Aural II)

Roman numerals, solfege, inversions

	Triads	I	ii(7)	iii	IV(7)	V(7)	vi	vii(7)	Sevenths
Solfege						Fa		Le	
		So		Ti	Do				
		Mi							
		Do							

**Commented [SJ1]:** Square 0: Fill in solfege for the harmonies.

Figured bass: Numbers = \_\_\_\_\_ above the ***bass***

Bass= \_\_\_\_\_ - \_\_\_\_\_ pitch

**Commented [SJ2]:** Beginning here, we work in spirals:

With me:

1. Define figured bass and construct figured bass for triads.
2. Copy figures into the table above (looping back to previous knowledge).

Individually: Repeat for seventh chords—this creates a loop to the process for triads.

As a group: Debrief, correct errors, and add both sets of figures to the table.

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Do-Mi-So-Mi-Do

So  
→  
Mi  
→  
Do

Mi-So-Do-So-Mi

Do  
→  
So  
→  
Mi

So-Do-Mi-Do-So

Mi  
→  
Do  
→  
So

Abbreviations:

So-Ti-Re-Fa-Re-Ti-So

Fa  
→  
Re  
→  
Ti  
→  
So

Ti-Re-Fa-So-Fa-Re-Ti

So  
→  
Fa  
→  
Re  
→  
Ti

Re-Fa-So-Ti-So-Fa-Re

Ti  
→  
So  
→  
Fa  
→  
Re

Fa-So-Ti-Re-Ti-So-Fa

Re  
→  
Ti  
→  
So  
→  
Fa

Abbreviations:

**Commented [SJ3]:** As an additional spiral, students can repeat the same process for a minor mode chart. The figured bass will be identical, with a few changes to solfege within the chart.

	Triads	i	ii°(7)	III	iv(7)	V(7)	VI	vii(7)	Sevenths
Solfege						Fa		Le	
		So		Te	Do				
		Me				Ti			
		Do						Ti	