

Figure. 1 – Modal and tonal rule of the octave

Tomás de Sancta Maria - *Arte de tañer fantasia* (1565) – ‘Modal’ rule of the octave

6 6 6 6 6 4 # #

6 6 6 6 9 8 6 4 # #

‘Tonal’ rule of the octave – perfect and imperfect chords

5 6 6 6 5 6 6 5 5 6 8 5 6 6 6 5

Figure 2 – The rule of the octave – historical realizations

François Campion – *Traité d’Accompagnement* (1716)

4 6 6 6 6 6 6 6 6 8 4 6 4

Nicola Porpora – *Partimenti* (1755)

8 b7 5 8 7 6 5 4 #3 7 6 8 7 5 7 5 5 6 5 6 9 8

5 #5 6 8 8 6 #5 6 5 4 3 6 4 6 4 #3 8 6 6 8 3

C.P.E. Bach – *Versuch* (1762)

9-8 9-8 9-8 9-8 9-8 6 5 4 2 6 8 4 6 7-6 6 5 6

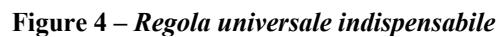


Figure 6 – Bass suspensions

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Figure 6 – Bass suspensions

Figure 7 – Partimento No. 3 by Nicolo Sala

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Figure 7 – Partimento No. 3 by Nicolo Sala

Figure 8 – Partimento No. 4 by Nicolo Sala

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