The Rule of the Octave: Strategies for Teaching Improvisation in the Classroom

Dariusz Terefenko
Jazz and Contemporary Media
Music theory
Eastman School of Music, Rochester, USA
Handel - Lessons for Princess Anna
6/5 partimento
A baroque-like elaboration of the tonic pedal point
Tomás de Sancta Maria - Arte de tañer fantasia (1565)

‘Tonal’ rule of the octave
Perfect and imperfect chords
François Campion  
*Traité d’Accompagnement* (1716)  
Classic realization of the RO
C.P.E. Bach
Versuch (1762)
François-Auguste Gevaert
Traité d’harmoic théorique at pratique (1907)
Faure’s rule of the octave
Fedele Fenaroli - Partimento

Figure 3 – Partimento by Fedele Fenaroli

Figure 4 – Regola universale indispenzabile

Sequential bass motion vs. non-sequential bass motion
REGOLA UNIVERSALE INDISPENSIBILE
A sequential rule of the octave - from Spiridionis

The Rule of the octave - a projection of cadences
Johann David Heinichen - key schemes
Der General-Bass in der Composition (1728)
Bass suspensions

Modulate to G (V), F (IV), Am (vi), Dm (ii) close with a cadence
Sala - Partimento #3
Handel
4-3 partimento

Suspension of the Third

10

\[ \begin{array}{c}
\text{Music notation}
\end{array} \]
Basic cadences

**CADENZE COMPOSTA (with 4-3)**

\[
\begin{array}{cccccccc}
(6) & 6 & 5 & 4-3 & 6 & 6 & 5 & 4-\# \\
1 & 4 & 5 & 1 & \quad & 4 & 5 & 1 \\
3 & \quad & \quad & \quad & \quad & \quad & \quad & \quad \\
\end{array}
\]

**CADENZE DOPPIE (with \( \frac{6}{4} \))**

\[
\begin{array}{cccccccc}
6 & 6 & 6 & 5 & 6 & 5 & 4 & 4 \\
1 & 1 & 2 & 3 & 4 & 5 & 1 \\
1 & 3 & 4 & 5 & 1 \\
\end{array}
\]
Cadential expansions

I vii\(^{7/4}\) V V \(\ldots \) Kad\(_{4}^{6} \begin{array}{c} \frac{5}{3} \\ \end{array} \) I

I ii\(^{7}\) V\(^{7}\) I

\[ \begin{align*}
(1) & \quad \text{T} \\
(2) & \quad (D_{9/4}^{9/4} \rightarrow D_{3}^{3/4} \begin{array}{c} \frac{5}{3} \\ \end{array} \begin{array}{c} \frac{4}{3} \\ \end{array} \begin{array}{c} \frac{5}{3} \\ \end{array} \text{T}) \\
(3) & \quad (1) \\
(4) & \quad (1) \\
(5) & \quad (2) \quad (5) \quad (1)
\end{align*} \]

I V\(^{4-3}\) I \(\ldots \) Kad\(_{4}^{6} \begin{array}{c} \frac{5}{3} \\ \end{array} \) I

I Kad\(_{4}^{6} \begin{array}{c} \frac{5}{3} \\ \end{array} \) V \(\ldots \) I

\[ \begin{align*}
(1) & \quad (4) \\
(2) & \quad (1) \\
(3) & \quad (5) \\
(4) & \quad (4) \\
\end{align*} \]

I D\(^{4-3}\) I \(\ldots \)

\[ \begin{align*}
(1) & \quad (5) \\
(2) & \quad (1) \\
(3) & \quad (5) \\
(4) & \quad (1) \\
\end{align*} \]
More cadential expansions
“Bachian cadence”
Half cadences
Plagal cadences

1. S T
2. S\(^6\) T
3. 0S .. 6 T
4. 0S 0S\(^6\) 7\(^6\) T
5. 0S 0S\(^6\) 9\(^6\) 7\(^6\) T

6. 0S 0S\(^1\) 7\(^1\) T
7. 0S 0S\(^6\) 7\(^6\) T
8. 0S 0S\(^4\) 7\(^4\) T
9. 0S 0S\(^4\) 7\(^4\) T
10. 0S 0S\(^4\) 7\(^4\) T
11. 0S 0S\(^4\) 7\(^4\) T

3 3 6 6
5 6 6
\(\frac{b}{6}\) \(\frac{b}{4}\) 6
\(\frac{9}{7}-\frac{8}{6}\)
Cadential evasions

\[\text{D} \quad \text{V} \quad \text{vi} \quad \text{IV}^6 \quad \text{V} \quad \text{bVI} \quad \text{V} \quad \text{I}^6\]
More cadential evasions
Pedal points (Baroque)
Tonic pedal points - alternating 3rds/6ths
Dominant pedal points - alternating 3rds/6ths
Pedal points (Romantic)
Descending 7-6 Klangschriftrregeln + cadences

Invertible counterpoint @ 8ve

Compound cadence
Descending 7-6 *Klangschrittregeln*
Alternate cadential possibilities - Double cadence
Regola universale indispensabile
Improvisation drill in minor

insert a cadence
DRILLS
Descending 7-6 in major as a vehicle to modulate to closely related keys

continue and modulate to V, ii, vi, IV

insert a cadence
DRILLS
Descending 7-6 in minor as a vehicle to modulate to closely related keys

continue and modulate to III, VI, VII, iv, v

insert a cadence
‘Play and hold’ technique - melodic diminutions
Ascending 5-6 Klangschrittregeln
Modulatory schemes
Omnibus progression

KEYBOARD TEXTURE

CHORALE TEXTURE
J.S. Bach - Autograph of Prelude #1 from WTC
J.S. Bach’s “Precepts and Principles For Playing the Thorough-Bass or Accompanying in Four Parts” (1738)

16. To the best of our knowledge, Marpurg's treatise has never before been viewed as a possible source for attribution of works by his predecessors and contemporaries.

17. Marpurg composes two additional themes in counterpoint to this one, showing possibilities in triple counterpoint by way of changing their vertical placement with respect to each other. For this reason each theme in the set is given a number.


21. The term partimento fugue is also used for identifying the given genre of fugue. For more details about the difference between these terms see Maxim Serebrennikov, "From Partimento Fugue to Thoroughbass Fugue: New Perspectives," in BACH: Journal of the Riemenschneider Bach Institute, vol. XL, no. 2 (2009), pp. 22–44.

22. Since the original version of the Prelude and Fugue in C Minor from MS H 3a is widely available through various editions of the clavier and organ works of Pachelbel, in this appendix we wish to offer other possible versions of this composition. Version 1 is in traditional partimento notation, emphasizing the thoroughbass nature of these pieces and their visual similarity to the pieces of L'A.B.C. Musical. Version 2 is the realization in which the original texture of both pieces is completed in up to four parts, wherever possible. As is well known, four-part writing was a distinctive feature of J. S. Bach's method for study of thoroughbass.

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```plaintext
C Minor, the Keyboard Music above-noted publication Gurgel was obviously not familiar with the gel (Leipzig: Edition Peters, 1982), S. 42–44. (Clavichord, Cembalo, Klavier), Fugen, Ricercare und Ciaconen für Orgel Pachelbel: Toccaten, Fantasien, Praeludien, prepared by Anne Marlene Gurgel: Peters Edition of Pachelbel's organ works, 14. By far the most popular of these is the en-Stuttgart: Hanssler-Verlag, 1977), pp. 4–7. American Institute of Musicology (Neuhaus-ed compositions 1 3 . Donna K. Fitch (Lanham, MD [u. a.]: Scare-bellogue of the Musical Works of Johann Pachel-bel Hands of Bach's Middle-German Precursors" Study of the Preludial and Fugal Forms in the R. Shannon, "The Mylauer Tabulaturbuch: A through research by Max Seiffert and by John 11. Some of the pieces gained attributions manuscipts that he had inherited. 8. It is well known that Friedemann was in- prodigal way of life and drinking habit forced ascribed works of his own to his father. His 7. For more details see Gottfried Kirchhoff's Oeuvre in the Context of the Development of German Musical Culture in the First Half of the Eigh-
```
Given
Fedele

The Fedele

Ripresa (standard)

Ripresa (major)

Ripresa (minor)

Ripresa (a la Frescobaldi)
Appendix B: Common-practice Harmony at the Keyboard

Master the Fundamentals

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Appendix B
Common-practice Harmony at the Keyboard

MASTER THE FUNDAMENTALS

UNIT 1  Triads in Root Position and Inversions

Lead-Sheet Notation—Keyboard Texture

Exercise 1.1.1  A tonic expansion in major and minor. Play 3x beginning with (1) 1 in the soprano; (2) 3 in the soprano; and (3) 5 in the soprano.
Exercise 1.1.2  The Romanesca. Transpose to G, F, and A.

Exercise 1.1.3  Realize in keyboard texture. Play 3x beginning with (1) 1 in the soprano; (2) 3 in the soprano; and (3) 5 in the soprano. Transpose to two keys.
Exercise 1.1.3 continued

Roman Numerals — Keyboard Texture

Exercise 1.2 Realize in keyboard texture. Transpose to two keys and analyze with chord symbols using lead-sheet notation.
Exercise 1.2 continued

**Figured Bass Notation—Keyboard Texture**

Exercise 1.3.1 **A tonic expansion in three positions.** Transpose to G, D, A, F, Bb, and Eb.

Exercise 1.3.2 **Provide the missing chords.** Transpose to two keys and analyze with chord symbols using lead-sheet notation.
Not for distribution
Exercise 1.3.2 continued
Exercise 1.3.3  **Tonic expansions in major and minor.** Play each progression 3x beginning with (1) ♩ in the soprano; (2) ♪ in the soprano; and (3) ♫ in the soprano.
Exercise 1.3.3 continued

B♭  Gm F/A

D/F♯

G/D

Eb/G

B

Exercise 1.3.4 Realize in keyboard texture. Transpose to two keys and analyze with chord symbols using lead-sheet notation.
UNIT 2  Four-part Chords in Root Position (7)

**KEYBOARD TEXTURE**

```
I   V  ```
```
1   7  ```
```
1   3  ```
```
5   4  ```
```
3   1  ```
```

**CHORALE TEXTURE**

```
I   V  ```
```
```
1   7  ```
```
1   3  ```
```
5   4  ```
```
3   1  ```
```

Exercise 2.1  A major/minor tonic expansion with a dominant 7th. Realize in keyboard and chorale texture. Transpose to all major and minor keys.
Exercise 2.2 A descending cycle of dominant 7ths. Compare the harmonic progressions realized in keyboard and chorale texture. Play each progression 3x beginning with (1) $1$ in the soprano; (2) $3$ in the soprano; and (3) $5$ in the soprano. Provide the missing chords.

Exercise 2.3 An ascending cycle of dominant 7ths. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to G, D, F, and Bb. Provide a harmonic analysis using lead-sheet symbols.
**Exercise 2.3 continued**

CHORALE TEXTURE

Exercise 2.4 **A diminished 7th cadential preparation in major.** Transpose to G, D, F, and B♭.

Exercise 2.5 **A diminished 7th cadential preparation in minor.** Transpose to Dm, Gm, Cm, Em, Bm, and F#m.

KEYBOARD TEXTURE

Exercise 2.6 **A minor 3rd cycle with lower chromatic diminished 7ths.** Play 3x beginning with (1) 1 in the soprano; (2) 3 in the soprano; and (3) 5 in the soprano. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to D, A, B♭, and E♭. Provide a harmonic analysis using lead-sheet symbols.
Exercise 2.6 continued

Exercise 2.7 Realize in keyboard and chorale texture. Transpose to two keys and provide a contextual analysis using Roman numerals.

UNIT 3 Four-part Chords in First Inversion (6/5) and the Subdominant With the Added Sixth (sixte ajoutée)

Exercise 3.1 A major/minor tonic expansion with 6/5 chords in all positions. Realize in keyboard and chorale texture. Transpose to all major and minor keys.
### Exercise 3.2
The subdominant with the added sixth (sixte ajoutée) in all positions. Realize in keyboard and chorale texture. Transpose to all major and minor keys.

### Exercise 3.3
Successive 6/5 chords in major. Transpose to all major keys.

### Exercise 3.4
Multiple 6/5 chords. Transpose to all major keys.
Exercise 3.5  A passing 6/4 chord between IV⁶—IV in all positions. Transpose to all major keys.

Exercise 3.6  6/5 chords in different harmonic contexts. Transpose to three keys and provide a harmonic analysis using lead-sheet symbols.
Exercise 3.6 continued

Exercise 3.7 The 6/5 chord as a dominant preparation in minor. Transpose to all minor keys.

Exercise 3.8 Successive 6/5 chords in minor. Transpose to all minor keys.

Exercise 3.9 Multiple 6/5 chords. Transpose to three keys and provide a contextual analysis using Roman numerals.
Exercise 3.10  **A passing 6/4 and parallel 6th chords.** Transpose to all major keys.

Exercise 3.11  **Realize in keyboard style.** Realize the following progressions, transpose to three keys, and provide a contextual analysis using Roman numerals.

**UNIT 4  Four-part Chords in Second (6/4/3) and Third Inversion (6/4/2)**

Exercise 4.1  **A major/minor tonic expansion with a 6/4/3 chord.** Realize in keyboard and chorale texture. Transpose to all major and minor keys.
Exercise 4.1 continued

Exercise 4.2 A descending octave with 6/4/3 chords. Transpose to G, D, A, and E.


Exercise 4.4 A major/minor tonic expansion with a 6/4/2 chord. Realize in keyboard and chorale texture. Transpose to all major and minor keys.
Exercise 4.1 continued

Exercise 4.5 Descending chromatic scale with 6/4/2 chords. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to three keys.

Exercise 4.6 6/4/2 chords in different harmonic contexts. Transpose to three keys.
Exercise 4.7 Fill in the missing chords. Transpose to three keys. Provide a harmonic analysis using lead-sheet symbols.
Exercise 5.1 **A journey through all keys.** Play 3x beginning with (1) a chordal root in the soprano; (2) a 3rd in the soprano; and (3) a 5th in the soprano.

Exercise 5.2 **A journey through all keys.** Continue the progression down a major 2nd.
Exercise 5.3 **Realize in keyboard texture.** Transpose to two keys and provide a contextual analysis using Roman numerals.
UNIT 6  The 4–3 Suspension

The 4–3 suspension occurs in different voices except the bass voice. Possible use: (1) chords moving by ascending 5ths (descending 4ths): I—V, I₆—V, ii—vi, etc.; or (2) chords moving by ascending 2nds: V—vi, etc.

Exercise 6.1  The 4–3 suspension in three positions. Transpose to all major and minor keys.

Exercise 6.2  The 4–3 suspension in three positions in major. Transpose to G, D, and Bb.

Exercise 6.3  The 4–3 suspension in three positions in minor. Transpose to Gm, Em, and Bm.
Exercise 6.4  **The 4–3 suspension in three positions in major.** Transpose to G, F, and B♭.

Exercise 6.5  **The 4–3 suspension in three positions in minor.** Transpose to Dm, Gm, and Bm.

Exercise 6.6  **Chains of the 4–3 suspensions.** Transpose to two keys and provide a contextual analysis using Roman numerals.

**UNIT 7  The 9–8 Suspension**

The 9–8 suspension occurs in different voices except the bass voice. Possible use: (1) chords moving by descending 5ths (ascending 4ths): I—I, I⁰—I, ii—V, etc.; or (2) chords moving by ascending 2nds: V—vi, etc.
Exercise 7.1 **The 9–8 suspension in a I⁶—IV progression.** Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to C, G, D, A, E, F, E♭, and A♭.

Exercise 7.2 **The 4–3 and 9–8 suspensions.** Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to C, G, D, A, E, F, B♭, and E♭.

Exercise 7.3 **Realize in keyboard texture.** Transpose to three keys and provide a contextual analysis using Roman numerals.
UNIT 8  The 7–6 Suspension

The 7–6 suspension occurs in different voices except the bass voice. It appears in chord successions wherein the second chord is in first inversion. Possible use: (1) chords moving by ascending 2nds: I—vii\(^{o6}\), etc.; or (2) chords moving by descending 2nds: iii\(^{6}\)–ii\(^{6}\), etc.

Exercise 8.1  The 7–6 suspension in three positions. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to all major and minor keys.
Exercise 8.2 A descending chain of 7–6 suspensions. Transpose to three keys and provide a contextual analysis using Roman numerals.

UNIT 9 The 2–3 Bass Suspension

The 2–3 bass suspension occurs only in the bass voice. Possible use: chords moving by ascending 5ths (descending 4ths), in which the second chord is in first inversion: I—V\(^{6}\), IV—I\(^{6}\), vi—iii\(^{6}\), etc.

Exercise 9.1 A tonic expansion with the 2–3 suspension. Compare the harmonic progressions realized in keyboard and chorale texture. Transpose to all major and minor keys.

Exercise 9.2 Realize in keyboard texture. Transpose to D and provide a harmonic analysis using Roman numerals.
UNIT 10 Double and Triple Suspensions and Melodic Retardations

Exercise 10.1 Combinations of suspensions in major. Transpose to two keys and provide a harmonic analysis using Roman numerals.

Exercise 10.2 Combinations of suspensions in minor. Transpose to two keys and provide a harmonic analysis using Roman numerals.

FUNDAMENTALS TO MASTERY

UNIT 11 Figured Bass Progressions With Suspensions

Exercise 11.1 Realize in keyboard texture. Transpose to two keys and provide a harmonic analysis using Roman numerals.
Exercise 11.1 continued
Exercise 11.1 continued
UNIT 12 Cadential Gestures

Transpose to all major and minor keys.

**Authentic Cadence (cadenza semplice)**

Authentic cadences contain at least two chords: V (dominant) and I (tonic). Based on the degree of melodic closure, they can occur in the perfect form (when the soprano ends on 1 and the bass leaps from 5 to 1) or the imperfect form (when the soprano closes on 3 or 5 while the bass leaps from 5 to 1).

**Expanded Authentic Cadence (cadenza doppia)**

An expanded authentic cadence features a predominant chord that can take the forms (1) IV; (2) ii; (3) ii6; or (4) ii65 (with contextual tonal modifications reflecting major and/or minor keys).
Plagal Cadences (church cadences)

Plagal cadences contain two harmonic formations: I (tonic) and IV (subdominant). The IV chord often contains an added 6th, which resolves up a second onto the third of a tonic chord. Even though the subdominant with an added 6th has the same pitches as the predominant chord on $2 (ii^6_5)$, they have a
completely different functional behavior and distribution of chordal dissonances. Based on the stylistic conventions of a given musical period, the subdominant chord can occur in many pitch configurations and harmonic guises.

### Characteristic Cadences

#### A Neapolitan Cadence

A Neapolitan cadence usually occurs in minor keys and contains the Neapolitan-sixth chord (N\(^6\)), which is a major triad in first inversion built on \(^\flat\)4. The root of the Neapolitan-sixth chord occurs on \(^\flat\)2, giving it strong Phrygian connotations (\(^\flat\)2–\(^\flat\)1). To facilitate a correct voice-leading treatment, the “root” (\(^\flat\)4) of the Neapolitan-sixth chord is doubled.

#### A Bachian Cadence

A Bachian cadence is the harmonic variant of a Neapolitan cadence and contains a diminished passing chord built on \(^4\)4, linking the Neapolitan-sixth chord with a dominant on \(^9\)5.
Half Cadences (demi-cadence; Halbschluss)

Half cadences end inconclusively on a dominant chord.

A Phrygian Cadence

A Phrygian cadence is the characteristic variant of a half cadence in which the bass voice features a “Phrygian” half-step descend (b)6–5 while the soprano ascends from 4 to 5, connecting iv with V.

Deceptive Cadences (cadence rompue; Trugschluss; cadenza finta)

Deceptive cadences postpone the arrival of a tonic chord.
**Techniques of Evading Cadences** (cadence évité)

Harmonic Progressions With Augmented 6th Chords

The augmented 6th chords are chromatic formations built on $\bar{6}$ that anticipate the arrival of a dominant sonority (or its acceptable variants) through a contrapuntal/chromatic convergence from above ($\bar{6}\rightarrow\bar{5}$) and below ($\bar{4}\rightarrow\bar{5}$) in contrary motion. They typically come in three national flavors—Italian, German, and French—and, because their pitch structure closely resembles that of a dominant 7th chord, they can function as effective modulatory devices.

The **Italian chord** (It.)—it resembles an enharmonic dominant 7th chord without the fifth.

The **German chord** (Ger.)—it resembles an enharmonic dominant 7th chord, which resolves onto a 6/4 chord (passing or cadential).
The French chord (Fr.)—it resembles an enharmonic dominant 7th chord with a lowered fifth.

A Chopin Cadence

A Chopin cadence contains the Chopin chord, which is a dominant 7th with an added 13th. For the best sonic effect, the 13th should be placed in the soprano voice.
168 APPENDIX B: COMMON-PRACTICE HARMONY

A Tristan Cadence

A Tristan cadence appears at the opening of Richard Wagner’s opera *Tristan and Isolde* and contains an enharmonic half-diminished 7th chord (ø7) built on (♭6), which resolves onto an altered dominant 7th.¹⁰

UNIT 13 The Rule of the Octave (*la règle de l’octave*)—Historical Realizations

Transpose the following settings of the rule of the octave to all keys.

“Modal” Rules of the Octave

Mode 1—*Dorian* (I. protos autentus)

Mode 2—*Hypodorian* (II. protos plagalis)
Mode 3—Phrygian (III. deuteros autentus)

Mode 4—Hypophrygian (IV. deuteros plagalis)

Mode 5—Lydian (V. tritos autentus)

Mode 6—Hypolydian (VI. tritos plagalis)

Mode 7—Mixolydian (VII. tetrardos autentus)

Mode 8—Hypomixolydian (VIII. tetrardos plagalis)
Tomás de Sancta Maria, *Arte de tañer fantasia* (1565)

Girolamo Diruta, *Il Transilvano* (1609)

Spiridionis a Monte Carmelo, *Nova Instruction* (1670)

Francesco Gasparini, *L’armonico pratico al cimbalo* (1708)
Francesco Gasparini, *L'armonico pratico al cimbalo* (1708)

François Campion, *Traité d'Accompagnement et de Composition selon la règle des octaves de musique* (1716)

Johann David Heinichen, *Der General-Baß in der Composition* (1728)

Nicola Porpora, *Partimenti* (ca. 1755)

C.P.E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (1762)

C.P.E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (1762)

C.P.E. Bach, *Versuch über die wahre Art das Clavier zu spielen* (1762)
Fedele Fenaroli, *Regola musical per i principianti di cembalo* (1775)

Giacomo Tritto, *Partimenti e Regole generali* (1821)

François-Joseph Fétis, *Traité complet de la théorie et de la pratique de l’harmonie* (1844)

François-Auguste Gaveart, *Traité d’harmonie théorique et pratique* (1907)—Diatonic Rule of the Octave
François-Auguste Gaveart, *Traité d’harmonie théorique et pratique* (1907)—Chromatic Rule of the Octave

UNIT 14 Sequential Progressions Derived From the Rule of the Octave

Exercise 14.1 Intervallic patterns. Transpose to all keys.
UNIT 15  The Lament Bass

The lament bass contains a diatonic tetrachord $\flat 8-\flat 7-\flat 6-\flat 5$ or its chromaticized version $\flat 8-b7-b6-b5$. Historically, the lament bass provided a structural foundation for various improvisatory genres, such as chaconne (ciaconna) and passacaglia.\(^6\)
Exercise 15.1  
**Diatonic tetrachord in major (chaconne).** Transpose to C, G, and B♭.

Exercise 15.2  
**A diatonic tetrachord in minor (passacaglia) (Phrygian cadence).** Transpose to Dm, Gm, and Cm.

Exercise 15.3  
**A chromatic tetrachord (passus duriusculus).** Transpose to Am, Dm, and Gm.
UNIT 16 Harmonic Progressions With Basso Ostinato

Besides the chaconne and the passacaglia, which are the most important basso ostinato formulas, there are other ground bass progressions, including the passamezzo antico, the passamezzo moderno, the la folia, the bergamasca, the romanesca, and the passacaglia, that occur in many harmonic, melodic, and rhythmic guises.

Transpose to two keys.

**PASSAMEZZO ANTICO**

\[
\begin{array}{cccccccc}
  Dm & C & Dm & A & F & C & Dm & A & Dm \\
\end{array}
\]

**PASSAMEZZO MODERNO**

\[
\begin{array}{cccccccc}
  G & C & G & D & G & C & G & D & G \\
\end{array}
\]

**LA FOLIA**

\[
\begin{array}{cccccccc}
  Gm & D & Gm & F & Bb & F & Gm & D & Gm \\
\end{array}
\]

**BERGAMASCA**

\[
\begin{array}{cccccccc}
  C & F & G & C & C & F & G & C \\
\end{array}
\]
UNIT 17  Galant Style—Harmonic Schematas

Galant schematas constitute characteristic harmonic progressions, melodic devices, and/or contrapuntal frameworks that are extremely helpful in acquiring improvisational and compositional skills. Transpose to two keys.
Exercise 18.1 Realize in keyboard texture. Transpose to two keys and provide a harmonic analysis using Roman numerals.
Exercise 18.1 continued
Exercise 18.1 continued
Exercise 18.1 continued
Exercise 18.1 continued
Exercise 18.1 continued
Exercise 19.1  **Realize in keyboard texture.** Transpose to two keys and provide a harmonic analysis using Roman numerals.
Exercise 19.1 continued

UNIT 20 Chromaticism

Harmonic applications of the Tristan chord. Continue according to the specified intervallic pattern.
Exercise 20.1 continued
Exercise 20.2  **Harmonic applications of the Chopin chord.** Transpose to F, G, and D.

The Omnibus Progression\(^9\) (OMN)

**KEYBOARD TEXTURE**

\[
\begin{array}{cccccccc}
C7 & Eb7 & Gb7 & A7 & C7 & A7 & Gb7 & Eb7 \\
\end{array}
\]

**CHORALE TEXTURE**

\[
\begin{array}{cccccccc}
C7 & Eb7 & Gb7 & A7 & C7 & A7 & Gb7 & Eb7 & C7 \\
\end{array}
\]

Exercise 20.3  **The Omnibus progression.** Play 3x beginning with (1) a chordal root in the soprano; (2) a 3rd in the soprano; and (3) a 7th in the soprano. Begin on D\#7 and D7. Compare the harmonic progressions realized in keyboard and chorale texture.
Exercise 20.4 The Omnibus progression as a dominant expansion. Continue through all keys.
Exercise 20.5  **Harmonic transformations of the Omnibus.** Start each progression on D♭ and D♭.20
The Omnibus With Altered Dominant 7ths, Half-Diminished 7ths, and Augmented Triads

Exercise 20.5 continued

Exercise 20.6 Diminished 7th chords. Continue through all keys.
Exercise 20.7  **Cyclic progressions with an augmented triad.** Continue according to the specified intervallic pattern.

Exercise 20.8  **Modified Omnibus with the French chord.** Continue according to the specified intervallic pattern.

Exercise 20.9  **Dominant pedal points.** Continue according to the specified intervallic pattern.
Exercise 20.9 continued

The B-A-C-H motive is a musical signature of J. S. Bach and contains four pitches: (1) B♭ (B); (2) A; (3) C; (4) B (H). That musical signature was frequently adopted as a subject of various musical compositions by Robert Schumann, Franz Liszt, Max Reger, and many others.

Exercise 20.10 The B-A-C-H motive. Continue through all keys.
Exercise 20.10 continued

Exercise 20.11 Whole-tone progressions with chromatic formations. Start each progression a half step higher.

Exercise 20.12 Whole-tone progression in minor. Transpose to two keys.
Exercise 20.13 Chromatic wedge (stable)—augmented triads and altered dominant 9ths. Transpose to three keys.

Exercise 20.14 Chromatic wedge (less stable)—augmented triads and altered dominant 9ths. Transpose to three keys.

Exercise 20.15 Chromatic wedge (unstable)—minor-major 7th and altered dominant 7ths. Transpose to three keys.

Exercise 20.16 Whole tone chromatic wedge and parallel augmented triads. Transpose to two keys.
Exercise 20.17 Common-tone retention between extended dominant formations. Continue through all keys.

Exercise 20.18 Common-tone retention between extended dominant formations. Transpose the progression up a minor 2nd.

Exercise 20.19 Semitone voice leading between extended dominant formations. Continue through all keys.

UNIT 21 Melody Harmonization

Melodic Patterns

Exercises 21.1–21.5 contain several melodic patterns frequently found in chorale melodies. These patterns have been realized in different ways and offer multiple harmonic choices for the realization of chorales. Realize all the patterns in keyboard (1 + 3) and chorale (2 + 2) texture.
Exercise 21.1  The 3–2–1 melodic pattern. Transpose to four major and minor keys.

Exercise 21.2  The 4–3–2–1 melodic pattern. Transpose to four major and minor keys.
Exercise 21.2 continued

Exercise 21.3 The $\hat{1}$–$\hat{2}$–$\hat{3}$ melodic pattern. Transpose to four major and minor keys.
Exercise 21.4  The 4–3–2 melodic pattern. Transpose to four major and minor keys.

Exercise 21.5  The 2–1–7 melodic pattern. Transpose to four major and minor keys.

Exercise 21.6  Théodore Dubois’s realizations of the 1–7–1 melodic pattern. Transpose to three keys.
Exercise 21.6 Théodore Dubois's realizations of the $\hat{1}$–$\hat{7}$–$\hat{1}$ melodic pattern. Transpose to three keys.
Exercise 21.6 continued

Exercise 21.7 Chorales. Provide two different chorale-style realizations (one diatonic and one chromatic) for each of the following chorale melodies. Use some of the harmonic ideas from Exercises 21.1–21.5.

Exercise 21.8 Basic melodies for harmonization. Provide two different chorale-style realizations for each of the following melodies.
Exercise 21.8 continued

Exercise 21.9 Intermediate melodies for harmonization. Provide two different chorale-style realizations for each of the following melodies.
Exercise 21.10 Advanced melodies for harmonization. Provide two different chorale-style realizations for each of the following melodies.
Exercise 21.10 continued

UNIT 22 Stylized Harmony

Richard Wagner

Exercise 22.1.1 Common-tone elaboration of the dominant 7th. Continue up a minor 2nd.

Exercise 22.1.2 Inverted dominant 7th and appoggiatura chords. Continue through all keys.
Exercise 22.1.3 Elaboration of the dominant 9th. Continue through all keys.

Exercise 22.1.4 Wotan chords. Continue through all keys.

Exercise 22.1.5 Semitonal voice leading with the augmented triad. Continue up a minor 2nd.

Exercise 22.1.6 Sleeping chords. Continue through all keys.
Exercise 22.1.7  **Semitonal approach to the dominant.** Continue through all keys.

Exercise 22.1.8  **Inverted dominant 7th and appoggiatura chords.** Continue through all keys.

Exercise 22.1.9  **Pedal point and a semitonal approach to the tonic.** Analyze and continue through all keys.

Exercise 22.1.10  **Chromatic sequence.** Analyze and continue the sequence up a major 2nd.
Exercise 22.2.1  **Diatonic règle à la Fauré.** Transpose to three keys.

Exercise 22.2.2  **Chromatic règle à la Fauré.** Transpose to three keys.

Exercise 22.2.3  **Chromatic dominant expansion.** Transpose to three keys.

Exercise 22.2.4  **Extended V—I cadence.** Analyze and transpose to three keys.
Exercise 22.2.5 Chromatic approach to the tonic. Analyze and transpose to three keys.

Exercise 22.2.6 Chromatic expansion of the lowered submediant. Analyze and transpose to three keys.

Exercise 22.2.7 Fauré’s progression. Analyze and continue through all keys.

Exercise 22.2.8 Fauré’s Chopin chord. Continue through all keys.
Exercise 22.2.9 **Tritone and third related harmonies.** Continue through all keys.

Exercise 22.2.10 **Chromatic sequence.** Continue through all keys.

**Claude Debussy**

Exercise 22.3.1 **Chromatic parallel harmony.** Analyze and continue through all keys.

Exercise 22.3.2 **Chromatic expansion of dominant 7th.** Continue through all keys.
Exercise 22.3.3 Chromatic sequential progression. Transpose to three keys.

Exercise 22.3.4 Augmented triads in harmonic progressions. Transpose to three keys.

Exercise 22.3.5 Golaud cadence. Continue through all keys.

Exercise 22.3.6 Appoggiatura chords and Debussy cadence. Transpose to three keys.
Exercise 22.3.7 **Tonic pedal point and Debussy cadence.** Analyze and transpose to three keys.

Exercise 22.3.8 **Chromatic upper-structure triads.** Continue through all keys.

Exercise 22.3.9 **Chromatic progression with dominant 9th chords.** Transpose to three keys.

Exercise 22.3.10 **Chromatic sequence.** Continue through all keys.
Exercise 22.4.1 **Inverted altered dominant 7th.** Continue through all keys.

Exercise 22.4.2 **Tritone nucleus: major enharmonic sequence.** Transpose up a minor 2nd.

Exercise 22.4.3 **Minor enharmonic sequence.** Transpose down a minor 2nd.

Exercise 22.4.4 “**Diatonic**” and “**chromatic**” **Scriabin chord.** Continue through all keys.
Exercise 22.4.5  “Inversion” of the Promethean chord. Continue through all keys.

**Max Reger**

Op. 82 No. 4

Exercise 22.5.1  Chromatic sequence. Analyze and continue through all keys.

Op. 60

Exercise 22.5.2  Reger’s Neapolitan. Continue through all keys.

Op. 80 No. 3

Exercise 22.5.3  Chromatic tonic expansion. Analyze and continue through all keys.
Exercise 22.5.4 Tonic pedal point. Analyze and continue through all keys.

Exercise 22.5.5 Chromatic progression. Analyze and transpose to three keys.

Exercise 22.5.6 Chromatic progression. Analyze and transpose to three keys.
Exercise 22.5.7 **Chromatic progression.** Analyze and transpose to three keys.

Exercise 22.5.8 **Enharmonic progression.** Analyze and transpose to three keys.

Exercise 22.5.9 **Chromatic progression.** Analyze and transpose to three keys.
Exercise 22.5.10  **Chromatic progression.** Analyze and transpose to three keys.

**Olivier Messiaen**

Exercise 22.6.1  **Harmonic pattern—Mode 2**. Transpose to Modes 2^2 and 2^3.

Exercise 22.6.2  **Harmonic pattern—Mode 2^3**. Transpose to Modes 2^1 and 2^2.

Exercise 22.6.3  **Harmonic pattern—Mode 2^3**. Transpose to Modes 2^1 and 2^2.
Exercise 22.6.4 **Harmonic pattern with inverted dominant 13ths.** Continue through all keys.

Exercise 22.6.5 **Cyclic harmonic patterns (3-cycle).** Start the pattern on C and B.

Exercise 22.6.6 **The chord on the dominant (accord sur dominante).** Continue through all keys.

Exercise 22.6.7 **The chord on the dominant with appoggiatura (accord sur dominante appoggiaturé).** Continue through all keys.

Exercise 22.6.8 **Mode 2².** Transpose to Modes 2¹ and 2³.
Exercise 22.6.9  **Cycle of dominant 7ths.** Continue through all keys.

Exercise 22.6.10  **The chord of resonance (accord de la résonance).** Continue through all keys.

Exercise 22.6.11  **The Arc-en-ciel d’innocence.** Continue the progression and then transpose it up a minor 2nd.

Exercise 22.6.12  **A chromatic dominant 7th expansion.** Continue through all keys.
Exercise 22.6.13  **A chromatic dominant 7th expansion.** Continue through all keys.

Exercise 22.6.14  **Chords of the transposed inversions (accord a renversements transposes sur la même de basse).** Continue through all keys.

Exercise 22.6.15  **Chords of the transposed inversions with appoggiaturas.** Continue through all keys according to the specific intervallic pattern.
For a discussion of the lead sheet notation, consult Chapter 3 of Jazz Theory—From Basic to Advanced Study.

For a discussion of triads, consult Chapter 3 of Jazz Theory—From Basic to Advanced Study.

Since the functional behavior of a major triad in second inversion has been the subject of many a theoretical polemic (some consider it a tonic chord, others a dominant, still others a dissonant chord with one or more suspensions), in this publication we will label that dissonant chord in two different ways depending on the harmonic context in which it occurs: (1) P6/4 and (2) Cad6/4. The former label indicates its passing function and the latter indicates its cadential function.

For a discussion of the figured bass notation, consult Chapter 3 of Jazz Theory—From Basic to Advanced Study.

For a highly informative and succinct discussion of the practical application of various techniques of cadential evasion, consult Chapter 54 in Gioseffo Zarlino's Le istitutioni harmoniche (1558), translated as The Art of Counterpoint Part III of Le istitutioni harmoniche (Norton, 1976).

At the end of this progression, there is a characteristic cadential closure, which French professor of harmony Henry Challan labeled as the Fauré cadence. That cadential gesture foreshadows the arrival of the tonic chord using two imperfect sonorities: (1) IV6 with a melodic ascend in the bass voice: 6–7–1. Since the functional status of the Tristan chord is highly ambiguous and controversial, the author decided not to add to the existing plethora of theoretical speculations by Karl Meyrberger, Simon Sechter, Hugo Riemann, Sigfried Karg-Elert, Ernst Kurth, Salomon Jadassohn, Cyrill Kistler, Hermann Erpf, Georg Capellen, Alfred Lorenz, Kazimierz Sikorski, John Rahn, and many others regarding its harmonic function.

For the discussion of la règle de l'octave, consult Chapter 21 of Jazz Theory—From Basic to Advanced Study.

In this realization, the author demonstrates the use of class one consonant voicing formations.

At the beginning of the 17th century, the rule of the octave occurred in the hexachordal form, demonstrating the centuries-old dominance of the hexachordal pitch space in modal theory and composition. Diruta uses the natural hexachord as a subject for exploring the concepts of melodic diminution, invertible counterpoint, and improvisation.

Similar to Diruta's use of the natural hexachord, Spiridionis implements the incomplete Rule of the Octave for the purpose of teaching improvisation. What he calls Cadentia Secunda is followed by the 62 (!) creative elaborations of the natural hexachord. See Spiridionis a Monte Carmelo (1615–1685), Nova Instructio (ed. Edoardo Bellotti, Il Levante Libreria Editrice, 2018).

In this realization of the octave (as in the Fenaroli below), the figured bass notation indicates the exact positions of the chords in the R.H. The top number indicates the chord member occurring in the soprano voice, the middle number the content of the alto voice, and the bottom number the content of the tenor voice.

For a comprehensive discussion of the chaccone and passacaglia, consult Richard Hudson’s The Folia, the Saraband, The Passacaglia, and the Chaconne, Vol. III and Vol. IV.

For an exhaustive and highly informative discussion of galant schematas, see Robert Gjergingen’s Music in the Galant Style (Oxford, 2007). Many of these harmonic formulas come from his seminal publication.

For a comprehensive discussion of partimenti, see Giorgio Sanguinetti’s The Art of Partimento—History, Theory, and Practice (Oxford, 2012).

For an exhaustive study of the omnibus progression, see Victor Fell Yellin’s The Omnibus Idea (Harmonic Park Press, 1998).

In some cases, certain lead-sheet symbols are shown in a simplified form with some pitches enharmonically respelled to facilitate their realization.

The following harmonic settings come from Théodore Dubois’s Notes & Études d’harmonie pour servir de supplément au traité de H. Reber (1889). These harmonizations were frequently used by Olivier Messiaen in his harmony lectures.

All exercises are derived from Wagner’s compositions (where indicated) and occur in a simplified/modifed version.

All exercises are derived from Debussy’s compositions (where indicated) and occur in a simplified/modifed version.

All exercises are derived from Reger’s compositions (where indicated) and occur in a simplified/modifed version.

In keeping with Olivier Messiaen’s nomenclature used in his theoretical writings, the Modes of Limited Transposition will be labeled using two sets of Arabic numbers: (1) regular size numbers from 1 to 7 indicating seven modes and (2) Arabic numbers in superscript indicating the exact transposition of a mode. For instance, Mode 1 (whole-tone scale) comes in two distinct transpositions, which will be labeled as Mode 1 and Mode 1. Mode 2 (with the recurring intervallic pattern of minor and major 2nds: 1/2) comes in three transpositions, which will be labeled as Mode 2’ (on C), Mode 2’ (on G), and Mode 2’ (on D).