

## Chapter 4

### *The Regole and other elements of improvisation and composition in French sources*

In this chapter, all the partimento *regole* from the French sources of reference (when available) will be presented and compared with Neapolitan models.<sup>484</sup> As an exemplar of Neapolitan partimento teaching, the collection of *regole* by Fenaroli will be used as the main source since it was the most widely circulating at the time; thanks to Imbimbo's edition and because it was used at the Conservatoire. However, Fenaroli's 1775 publication will be used as an ultimate reference since, as seen, the French edition does contain changes. The latest critical edition of Fenaroli's *Regole* by Demeyere and the overview on the rules provided by Sanguinetti and his "synoptic compendium"<sup>485</sup> will be consulted as a summary of partimento rules;<sup>486</sup> the rules contained in Muscogiuri's and Lavigna's manuscripts, examined in the previous chapter, will also be considered. The following classification of partimento rules – as given by Sanguinetti – will be adopted,<sup>487</sup> though some alterations have been made in order to adapt their contents to "French partimento." These modifications will be outlined.

The categories are:

Class I: Basic axioms

Class II: Rule of the Octave

Class III: Suspensions

Class IV: Bass motions

For reasons of space, Class V: Scale mutations will not be discussed. Modulations in 19th century France became more and more central to music theory and therefore several chapters in *traités* are dedicated to this topic.<sup>488</sup> The approach of the Neapolitan school to this topic remains simple and is based on a changing scale (what Sanguinetti calls *scale mutation*).<sup>489</sup> French sources have several chapters on modulating between

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484 As we know, these rules and *moti del basso* are not a Neapolitan invention, but are derived from the *continuo* practice in use earlier in Europe: see, among others, Nuti (2007), Zappulla (2000), and Verwaerde (2015). For the purpose of this study, I refer to the rules commonly found in Partimento *regole*, since the Neapolitan school was taken as model and inspiration for the founding of the Conservatoire.

485 [www.oup.com/us/theartofpartimento](http://www.oup.com/us/theartofpartimento).

486 Sanguinetti (2012a), 99–164.

487 Sanguinetti (2012a), 100.

488 On modulation in French theories in the nineteenth century, see e.g., Groth (1983), 47–51.

489 For modulations in partimento, see Sanguinetti (2012a), 158–164.

different tonalities and expanding tonality to remote keys through chromatic and enharmonic modulations, in a system that Fétis called “omnitonique”.<sup>490</sup> This expanded horizon has little in common with the relatively simple modulations used in the *écoles d’Italie*. Nevertheless, it will be shown that modulations do occur in French *traités* through some of the *moti del basso* that are discussed here. As will become clear, these sometimes even occur unexpectedly and abruptly through the introduction of alterations or the application of certain scale models, such as the harmonic minor scale instead of the melodic minor.

Concerning terminology, the term “dissonance” will be used to indicate a suspension as it was intended in the Neapolitan school. In paragraphs dedicated to dissonant intervals, the same term will indicate the quality of an interval. The word “degree”, unless otherwise specified, means a degree of the scale, not the vertical harmonic degree represented by Roman numerals. Diminutions and imitations will be discussed in Chapter 5, together with realizations.

Here it is worth briefly mentioning both schools’ choice of tonalities.

Fenaroli follows a logical order of tonalities in his rules and partimenti. Starting with G, he alternates the major key and its parallel minor following the natural scale (from G to F) and adding at the end B-flat major and E-flat major.<sup>491</sup> G is the starting point and a common choice for Neapolitan sources, being the first note of the *durus* or *bequadro* hexachord.<sup>492</sup> Imbimbo uses the same order in his French editions.

Deldevez uses the same tonalities as Fenaroli for cadences, while for the rule of the octave he follows the circle of fifths. The order begins with major keys on C major and then progressively adds sharps to reach G, D, A major, etc. He then starts the progression of flat key signatures and, after these, minor keys are presented in the same order.<sup>493</sup> A similar approach is seen in Choron’s *Principes de composition*, in which Fenaroli’s partimenti are also transposed to match the order of the tonalities.<sup>494</sup>

## 4.1. Basic axioms

Sanguinetti includes the following elements in this category: tonal coherence, the distinction between consonance and dissonance (in the partimento, meaning played both with or without suspensions), voice leading, cadences, single bass motions, and

490 See Christensen (2019a), 251–256.

491 See Demeyere (2018), 214.

492 The three hexachords were *Bequadro* (Sol), *Naturale* (Do), *Bemolle* (Fa). See Baragwanath (2021).

493 See Deldevez, [1868], 2–9.

494 For example, Fenaroli’s first partimento (1st book) in G major is transposed in Choron into C major. Choron (1808–1809), book 2, 1.

positions of the right hand. Based on the contents of the sources examined, this category is divided into the following most relevant topics:

- Classification of intervals
- Consonant and dissonant intervals
- *Posizione*
- Voice leading
- Cadences.

#### 4.1.1. Classification of intervals

In Fenaroli's *Regole*, intervals are described as *maggiore*, *minore*, *giusto*, *falso* and *superfluo*.<sup>495</sup> No specific technical explanation is given: it is implied that the reader already knows what a *quinta falsa* is.

In Fenaroli's French edition, Imbimbo defines interval qualities as *grande o piccolo*, *semplice o composto*, *maggiore o minore*, *diminuito o superfluo*, *consonante o dissonante*. A few terms are explained here, such as *superfluo*, deriving from *superfluens*, meaning *eccedente* and not *inutile* (in English, useless). Similarly, the distinction between *semplice* and *composto*, which indicates pitch: *semplici* being the notes in the first octave – starting on the C in Bass clef, *composti o duplicato* those in the second octave, and *triplicati* in the third octave that ends on the C above the staff in treble clef. This distinction comes from Zarlino,<sup>496</sup> who describes these intervals as *replicati*, *raddoppiati*, and *composti*. These were later expanded by Gasparini,<sup>497</sup> who defines *intervalli composti* as those resulting from the sum of an octave and a smaller interval.

Choron offers a similar description of interval qualities in the *Principes d'accompagnement*, in which the same distinction between *simples* and *composés* is given (*composés* are intervals bigger than an octave, which can be *redoublés*, *triplés* and *quadruplés*). The same distinction is found in Bienaimé and Perne. Furthermore, Perne identifies consonant and dissonant intervals in *primitifs* and *multiples ou composées*. The *primitif* is what Choron calls *simple*: the range of intervals within an octave; the *multiple* is the interval exceeding the first octave, and Choron calls these *composé*.<sup>498</sup>

Concerning types of intervals, we find that Choron gives the same description as Fenaroli: *majeur*, *mineur*, *juste*, *diminué*, *superflue ou augmentée*. The augmented fourth is also called *triton* and the diminished fifth is called *fausse-quinte*, which is suggestive of the Neapolitan *quinta falsa*.<sup>499</sup>

495 These are, respectively, major, minor, perfect, diminished, and augmented.

496 Zarlino (1558), part III, 149–151; 153–154.

497 Gasparini (1722), II.

498 Perne [1822], 3.

499 Choron [1804], VIII.

The other authors (Catel, Colet, Berton, Dourlen, Perne, and Bienaimé)<sup>500</sup> use the same terminology with some small differences. Colet also calls the *juste* interval *parfait*; among these under consideration, Perne is the only French author after Choron to use the terms *quinta falsa* and *superflue*, while his colleagues use *diminué* and *augmenté*.<sup>501</sup>

In his *Traité d'harmonie* (the official method of the Conservatoire), Catel calls the perfect fourth and the perfect fifth simply *quarte* and *quinte*. These same labels are used in Dourlen's *Traité d'harmonie*.<sup>502</sup>

Il y a trois sortes de quarte: quarte diminuée, quarte, 4.<sup>te</sup> augmentée.<sup>503</sup>

Berton provides the reader with an explanation on why he does not use the terms *superflue* or *fausse quinte*: he judges the use of the terms *faux* and *superflue* to be misleading, as the literal meaning is *wrong* and *superfluous*. While Imbimbo chose to maintain this terminology, while adding a short note on its meaning, Berton adopts the terms *diminué* and *augmenté* instead.

This overview on interval quality nomenclature demonstrates that French sources mainly preserve the terminology already used in France. Choron, Perne, and Berton include the name *fausse quinte* to describe the diminished fifth, recalling Fenaroli's *quinta falsa*. Nevertheless, most authors prefer the word *triton* to the Neapolitan *quarta maggiore*, thereby adopting traditional terminology when describing chord inversions, as seen in Chapter 2. The fourth will be further treated in the next section.

#### 4.1.2. Consonant and dissonant intervals. The case of the fourth, the diminished fifth, and the minor seventh

All authors examined generally agree that perfect consonances are the unison, the fifth, and the octave; imperfect consonances are the third and the sixth. The disagreements regarding whether the fourth is a consonance and/or a dissonance has been debated in countless works and has been considered by several scholars.<sup>504</sup> Consequently the focus here is on how the fourth is treated in the sources of reference, with an overview on the vision of these intervals in partimento sources and in works written by the professors at the early Conservatoire.

500 Catel (1801), 2. Colet (1837), 6. Berton (1815a), 4. Bienaimé (1863), 5. Perne [1822], 3. Dourlen (1838), 2.

501 Perne [1822], 30.

502 Dourlen (1838), 2.

503 Catel (1801), 2.

504 E.g. see Holtmeier (2007), 39 et seq., Lester (1992); Mirka (2015); Vantour (2015); Meidhof (2016a); Demeyere (2018).



In the Neapolitan school, the topic of the consonant or dissonant fourth harks back to the traditional distinction between *leisti* and *durantisti*. The school of Leo was said to be a promoter of the consonant fourth, while Durante's school considered the fourth a dissonance. Nevertheless, both interpretations of this interval may have been present in the two schools.

Mirka claims that Rameau distinguishes between the consonant fourth, the inversion of the perfect fifth (he refers here to Zarlino), and the dissonant eleventh, that requires preparation and resolution.<sup>505</sup>

Donc la Quarte qui ne peut se trouver que dans un accord renversé, où elle represente la Quinte, est consonante; & la Onzième qui détermine un accord premier dans son espece, dont les Sons qui le composent doivent être contenus dans l'étendue de cette Onzième, est pour lors dissonante; & si nous la chiffons d'un 4, c'est pour suivre en cela l'usage ordinaire.<sup>506</sup>

Rameau distinguished between *dissonance majeure* (resolving upwards) and *mineure* (resolving downward).<sup>507</sup> In Rameau's theory, the fourth is the upper note of the interval of a seventh, the fifth below, i.e., an *accord par supposition*. In this so-called *accord de la onzième heteroclite*, the third and fifth of the seventh chord are then "substituted" by the octave of the *note de supposition*.<sup>508</sup>

The distinction between the consonant and the dissonant fourth persists in some French sources and also to some extent relates to the Neapolitan distinction between *quarta maggiore* and *minore*. In fact, Fenaroli's *Regole* contains this same label to describe the quality of the fourth. When describing intervals on the keyboard, he defines two types of fourth: *minore* and *maggiore*.

Modo di contare i tasti del Cembalo, dalla prima del tono fino all' ottava.

Prima giusta: seconda minore, seconda maggiore: Terza minore, terza maggiore: Quarta minore, quarta maggiore: Quinta giusta: Sesta minore, sesta maggiore: Settima minore, settima maggiore, ed ottava.<sup>509</sup>

The "minor" fourth would be the perfect fourth and the "major," augmented.

505 See Mirka (2015), 160.

506 Rameau (1722), 78.

507 Rameu (1722), 424–428. See chapter 2 and Holtmeier (2017a), 38–42.

508 e.g. a 5/4 chord (C, F, G) derives for Rameau from the seventh chord on G with a fifth *par supposition* (a C below the G). B and D are then substituted by C. The traditional, simple *accord de la quarte* poses similar problems in Rameau's theory as the ninth chord, as Holtmeier has shown, see Holtmeier (2017a), 235.

509 Fenaroli (1775), 6.

As seen, Imbimbo calls the perfect fourth “naturale”, the augmented “maggiore o tritono” while “superflua” is the interval between C and double-sharp F (fig. 4.1).<sup>510</sup> Artusi calls the interval between C and F-sharp the “quarta superflua accidentale”, while he names the tritone “quarta superflua naturale,” the difference being the use of alterations (*musica ficta*).<sup>511</sup>



Figure 4.1. Fenaroli (1813/14), 3. <https://gallica.bnf.fr/ark:/12148/bpt6k9639183h>

Moreover, Imbimbo describes the double application of the fourth: “la 4<sup>a</sup> è di doppia specie, cioè a dire, consonante accompagnata colla 6<sup>a</sup> e dissonante colla 2<sup>a</sup>, o colla 5<sup>a</sup>.”<sup>512</sup>

He then goes on to explain the concept of *quarta consonans*.<sup>513</sup>

La 4<sup>a</sup>. consonante è quella che fa parte della piena armonia perfetta, il cui intervallo si trova dalla 5<sup>a</sup>. all’8<sup>a</sup>. Diassi per esempio il complesso armonico ne’ suoni *Do\_mi\_sol\_do\_mi*, la 4<sup>a</sup>. sarà *sol do*. Si divida il suddetto complesso armonico in due, e sia il *sol* il punto di divisione; si avrà l’accordo fondamentale *Do mi sol*, e per trasposizione il suo derivato *Sol Do mi*. Or siccome la numerica segnatura degli intervalli in ogni accordo separato comincia sempre dall’unità rappresentante il suono più grave, così l’accordo *Do mi sol* sarà di 1.<sup>a</sup> 3.<sup>a</sup> e 5.<sup>a</sup>, e quello di *Sol do mi* sarà di 1.<sup>a</sup>, 4.<sup>a</sup> e 6.<sup>a</sup>; in conseguenza il *fondamentale* ed il *derivato*, essendo composti dalle medesime corde, malgrado la combinazione e la segnatura diversa, saranno entrambi consonanti.<sup>514</sup>

The fourth accompanied by the second, typically placed on the descending fourth scale degree, or on the “partimento che scende legato,” does not require preparation.<sup>515</sup>

Si deve avvertire a’ principianti, che nella scala discendendo di grado, dandosi alla quarta del tono 2., 4. Maggiore, e 6., allora non viene considerata come quarta, ma come nota

510 Fenaroli, (1813/14), 3.

511 Artusi (1598), 45.

512 Fenaroli (1813/14), 15.

513 On the cadential 6/4, see also Mirka (2015).

514 Fenaroli (1813/14), 34.

515 For further information on this fourth, see Diergarten (2010a).

di passaggio, che viene dopo la quinta del tono, che cala alla terza; ed essendo nota fondamentale, deve avere 3., e 5.<sup>516</sup>

As Demeyere points out, the 4/2 chord should be accompanied by a sixth when the fourth is augmented and often by a fifth if the fourth is perfect. Demeyere bases his conclusions on Lavigna's counterpoint exercises, in which this is found; however, in a letter to Santucci from 1791, he also quotes Fenaroli, saying that he does not approve of the latter kind of accompaniment because he "doesn't like it, nor [does] it sounds well" to his ears.<sup>517</sup>

Another consonant fourth is in the 6/4/3 chord on the second degree of the scale (as in the rule of the octave).<sup>518</sup> Imbimbo explains that, in this case, the fourth is not a dissonance because, if we rearrange this inversion to its root position, we can see that the fourth is the fundamental note – that is, the dominant of the scale. The dissonance in this chord would be the third, namely the seventh of the dominant and, therefore, it does not need preparation.<sup>519</sup> The cluster between the third and fourth creates the dissonance in this chord.<sup>520</sup>

An augmented interval was often called "superfluo" (French: *superflue*). Fenaroli also uses this term, but to refer to the augmented sixth on the descending sixth degree in a minor mode:

La sesta superflua si dà alla sesta minore del tono, che scende alla quinta; la quale sesta superflua deve salire all' ottava della quinta del tono.<sup>521</sup>

This *sesta superflua* has the same leading tone function as the *quarta maggiore* on the first or fourth descending scale degree:

La quarta maggiore si dà alla prima del tono, che cala alla settima, o pure alla quarta del tono, che cala alla terza del medesimo; la quale quarta maggiore deve salire alla sesta della settima del primo tono; ma qualora si dà sopra la quarta del tono, deve salire alla sesta della terza del tono.

La quarta maggiore fa subito uscire alla quinta del tono; mentre la quarta maggiore altro non è, se non la settima maggiore della quinta del tono.<sup>522</sup>

This same description of the *sesta superflua* and the *quarta maggiore* appears in Choron-Fiocchi's first chapter of the *Principes d'accompagnement*. The *quarte majeure*

516 Fenaroli (1795), 30.

517 "ciò a me no piace, né all'orecchio mi suona." See Demeyere (2018), 226. Letter quoted in Cafiero (2011), 176.

518 For an overview on this chord see Holtmeier (2013), 196–197.

519 Fenaroli (1813/14), 34–35.

520 See also Van Tour (2015), 59–61 for an insight of this chord in Tritto.

521 Fenaroli (1775), 6.

522 Fenaroli (1775), 7.

there is also called *triton* and its position is on the first degree, descending to the seventh, or on the fourth degree and descending to the third.<sup>523</sup> If we look at this instruction through “Neapolitan eyes,” we can easily see an implicit rule by which we can use a *quarta maggiore* on a descending semitone (or, as the Neapolitans would say, on a Fa when it goes to Mi). Logically, applying a “major” fourth on the first degree transforms it – through a scale mutation – into a fourth degree (accompanied with a dominant seventh chord in third inversion), descending to the third of a new scale; consequently, it is an application of the rule of the octave. Apparently, the resolution of the tritone was one of the first instructions given by Neapolitan *Maestri*; indeed, Angelo Catelani noted his teacher Zingarelli’s instruction on this matter in his workbook: “ricordatevi che in armonia la quarta scende, la settima sale”.<sup>524</sup>

Choron includes the fourth among the dissonances. He understands a dissonance in the same way that the Neapolitans did: “En général toute Dissonance, n’est que la prolongation d’une Consonance, qui retarde une autre Consonance, dont elle devoit être suivie.”<sup>525</sup>

Catel distinguishes between a consonant and dissonant fourth, based on the voices that form it. He therefore uses the 17th-century distinction between *quarta fundata* (when the fourth is between the bass and another voice) and *quarta non fundata* (when the fourth does not involve the bass).<sup>526</sup>

La quarte étant un renversement de quinte, devrait être considérée comme consonnance, mais son effet étant beaucoup moins agréable que celui de la quinte, elle est regardée comme dissonance contre la basse, et comme consonnance entre les parties intermédiaires et supérieures.

Néanmoins, la quarte est employée comme consonnance dans le second renversement de l’accord parfait; aussi ce renversement est-il le moins agréable et le seul dont on ne puisse pas former une succession.<sup>527</sup>

Berton, in his *Traité*, also distinguishes between the consonant and dissonant fourth:

La quarte est regardée comme consonnance, dans les renversements de l’accord parfait. [...] la quarte, pour être traitée comme consonnance, doit être accompagnée de la tierce en dessus ou de la sixte en dessous.<sup>528</sup>

523 Choron [1804], 3.

524 Sanguinetti (2005), 453.

525 Choron [1804], X. For further details on Choron’s view on this topic see Meidhof (2016a).

526 See e.g., Walther (1955) or Remeš-Kuhnau (2020). See also Meidhof (2016a), 157 et seq. for Catel’s influence on Choron’s theories.

527 Catel (1801), 3.

528 Berton (1815a), 9–10.

Dissonances are here generally distinguished as *naturelles* or *artificielles*:

Les dissonances naturelles, sont celles qui se rencontrent dans les accords où l'on peut trouver deux sons à distance l'un de l'autre, ou de 4<sup>te</sup>. augmentée ou de 5<sup>te</sup>. diminuée, ces deux sons étant presque toujours la 4.<sup>te</sup> et la note sensible du ton, en attestant impérativement l'authenticité. La satisfaction qu'ils donnent à l'oreille dans les modulations dont ils sont le premier mobile, laisse, pour les employer, la faculté d'enfreindre les lois de la préparation auxquelles il faut se soumettre pour toutes les autres espèces de dissonance.<sup>529</sup>

Natural dissonances are generated when a tritone is created between any two voices of a chord. As Fenaroli said, this kind of dissonance needs no preparation,<sup>530</sup> and the explanation Berton gives for this lack of preparation is that the two notes forming the *triton* (or the superposition of the seventh and fourth scale degree) unequivocally belong to a certain tonality. All other dissonances that do not produce a tritone are called artificial; they require preparation and must occur on a downbeat, as opposed to natural dissonances that can be used on upbeats (e.g., a passing note).

As did Choron and Fétis before him, Perne calls this interval (the *quarte superfue ou triton*) and the diminished fifth (*quinte diminuée ou fausse quinte*) “dissonances appellatives”. This name indicates that these dissonances “call” their resolution, having a required resolution: they do not require preparation. Other dissonances – or *appellatives* – are the dominant seventh, the diminished seventh, and the augmented second:<sup>531</sup>

Dans ces dissonances, les unes sont appelées Appellatives, et les autres s'appellent simplement Dissonances; les dissonances appellatives sont celles qui décident le mode par elles-mêmes en demandant leur résolution, et qui n'exigent point de préparation; on en compte cinq: la fausse quinte, la septième de dominante du ton, le triton, la septième diminuée, et la seconde superflue.<sup>532</sup>

Dourlen, like his colleagues, also addresses the ambiguity of the fourth by considering it a dissonance, except when used in cadences (as a 6/4 chord on the fifth or the first degree of the scale).<sup>533</sup>

Although Perne notes that the consonant fourth might be possible, he warns against a fourth reached by leap, arguing that it produces an unpleasant effect, especially if the fourth is between the outer voices.

529 Berton (1815a), 12.

530 The dominant seventh chord in Naples was considered a consonant chord. See Sanguinetti (2012b), 506.

531 See also Chapter 2 and Meidhof (2016a), 224 et seq.

532 Perne [1822], 30.

533 Dourlen [1838], 2.

Ces divers emplois de la quarte, vicieux dans la partie aigüe, le sont bien moins dans la partie médiaire, et sont tolérés assez généralement; mais quiconque se destine à accompagner, composer ou écrire purement, doit bien se garder de toutes ces marches, qui n'étant formées que de sauts, détruisent la liaison harmonique, et causent une aspérité et une dureté d'effet, que rejettent les oreilles délicates et bien organisées [...].<sup>534</sup>

He also suggests preparing the *dissonances appellatives*, even if it is not strictly necessary; he writes that, if prepared, “elles n'en font que meilleur effet.”<sup>535</sup>

As mentioned earlier, Bienaimé distinguishes the fourth in *majeure* and *mineure*. The *quarte mineure* corresponds to the perfect fourth and is described as a *consonnance mixte*. This interval does not have the stability of a perfect consonance, nor the changing quality of an imperfect consonance:

La quarte mineure, bien qu'elle soit le renversement de la quinte majeure, n'est point, comme celle-ci, une consonnance parfaite, car cet intervalle s'oppose à tout acte de repos. Elle n'est pas non plus une consonnance imparfaite, car elle ne change pas de nature sur chaque degré de la gamme, comme les tierces et les sixtes, qui sont ou majeures ou mineures: nous donnons à cet intervalle le nom de *consonnance mixte*.<sup>536</sup>

He also makes the same distinction regarding the fifth: the *quinte majeure* is the perfect fifth, while the *quinte mineure* is the diminished.

Later, in the chapter dedicated to dissonances, Bienaimé explains the difference between a consonant and dissonant fourth in quite a practical and simple way:

La quarte n'est point par elle-même une dissonance, si elle prend ce caractère comme retard de la tierce dans la septième de dominante, c'est parce qu'elle dissonne contre la quinte de cet accord avec laquelle elle se trouve en rapport de seconde ou de septième.<sup>537</sup>

The *quarte majeure* is the augmented fourth. The *triton* is defined, as stated by Choron, Perne, and Fétis, as a *consonnance appellative*. Bienaimé calls other dissonant intervals – such as augmented and diminished intervals – *dissonances attractives-variables*, a term attributable to Fétis. The name derives from the quality of these intervals: *attractives* because they must be resolved and *variables* because they can be enharmonically modified.<sup>538</sup>

On les nomme *dissonances attractives-variables*. *Attractives*: parce que les sons altérés d'un intervalle ont des attractions ascendantes ou descendantes, suivant la nature de l'altération; *variables*: parce que ces sons altérés sont synonymes d'autres sons, et que, si l'on prend

534 Perne [1822], 33.

535 Perne [1822], 62.

536 Bienaimé (1863), 11.

537 Bienaimé (1863), 156.

538 Fétis (1844), 10. See also Peters (1990), 55.

ces synonymes, on produit, par cette transformation, des consonnances, ou des dissonances d'une autre espèce, lesquelles, par conséquent, ont des tendances tonales différentes.<sup>539</sup>

Colet offers a different interpretation of the fourth in the 6/4 chord. First of all, he states that this fourth has to be prepared and resolved, even when it is a consonance. Perne, too, had suggested the preparation in order to obtain a better result. Secondly, the note that requires preparation is not necessarily the fourth above the bass, but rather any of the two notes forming the interval. This means that the fourth might not be prepared if the bass has been. This was common practice in the 17th century and called *quarta subsyncopata*.<sup>540</sup>

Une quarte juste entre la basse et une partie haute, provenant du 2.<sup>me</sup> renversement, doit être préparée et résolue: c'est-à-dire, l'une des deux notes qui font cette quarte (la fondamentale ou la quinte) doit avoir été entendue à la même place, et à la même partie, dans l'accord précédent, soit à la basse ou dans une partie supérieure; ce qui est la *préparation*; Exemple:<sup>541</sup>

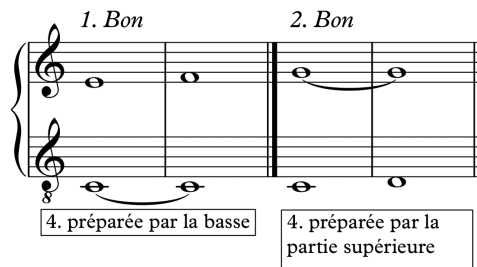


Figure 4.2. Colet (1837), 43.

The resolution does not always occur by descending stepwise motion, but by one note that remains tied, while the other note moves either downwards or upwards to form another consonant interval.<sup>542</sup>



Figure 4.3. Colet (1837), 44.

<sup>539</sup> Bienaimé (1863), 12.

<sup>540</sup> See e.g., Heinichen (1728), 171. See Holtmeier (2017a), 274–282 for further examples.

<sup>541</sup> Colet (1837), 43.

<sup>542</sup> Ludwig Holtmeier has dedicated a chapter to *Resolutionslehre*, in which similar cases are treated. See Holtmeier (2017a), 269–307.

Colet analyzes these examples as follows: in the first example, the fourth is prepared and resolved in the bass line; in the second, preparation and tied resolution occur in the middle voice; in the third, the fourth is prepared in the upper voice, but resolved by the lower voice moving upwards in the second measure. For Colet, a resolution can happen in either the voice *patiente* or in the *agente*. In the fourth example, the fourth is prepared in the bass and resolved in the upper voice.<sup>543</sup> Therefore, it is not problematic to find an upper voice leaping to a fourth, provided the bass voice forming the interval has been prepared. By contrast, if the bass is not prepared, it must always proceed stepwise.

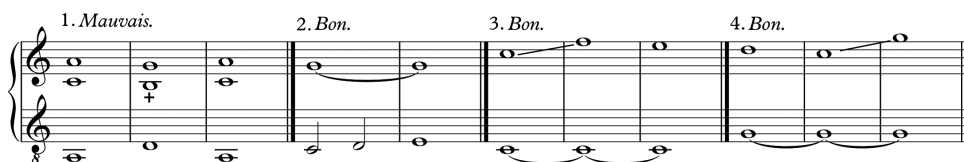


Figure 4.4. Colet (1837), 44.

According to Colet, there are some exceptions to this rule:

1. The fourth in a cadential 6/4 does not require preparation if placed on the down-beat.

This exception denotes the application of the “consonant fourth” found in the other authors, mentioned above.

2. Two consecutive fourths are prohibited because of the lack of preparation, except if the first is an augmented fourth, and the second is an inversion of the tonic chord.

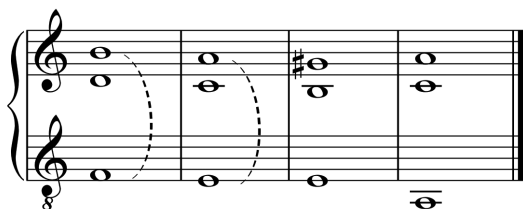


Figure 4.5. Colet (1837), 46.

In the example given by Colet, the two fourths are the result of  $\text{II}^{6/4}$  followed by a cadential 6/4, a succession of chords seldom found in music of the time.<sup>544</sup>

<sup>543</sup> Colet (1837), 44.

<sup>544</sup> More commonly the *cadenza composta* would be preceded by a  $\text{II}^{6/5}$ .



3. Sometimes a fourth does not need a tied resolution; instead, the bass may proceed by a downward step and the other voice moves freely (fig. 4.6).

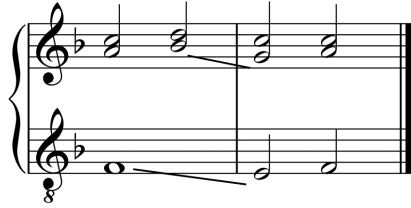


Figure 4.6. Colet (1837), 46.

Colet does not provide any further explanation for this example, which might not make this exception comprehensible to students. If we look at this example in light of the rule of the octave and consider the bass note F as a descending fourth degree, the chord containing the fourth would be part of a  $4/2$  chord. The dissonance would therefore be in the bass line, prepared and resolved downwards. The *quarta subsynco-pata* could here be a variation of an *accord du triton*.

4. The two notes that form the fourth could also resolve when both move by step:

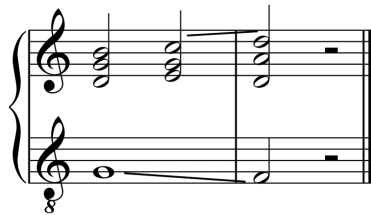


Figure 4.7. Colet (1837), 47.

Here Colet shows what we describe in modern music theory as a neighboring  $6/4$  chord that becomes a passing chord. The upward resolution of the fourth is permissible, because of the *subsyncopatio*.

5. A 6/4 chord resulting from a change of position does not need preparation:

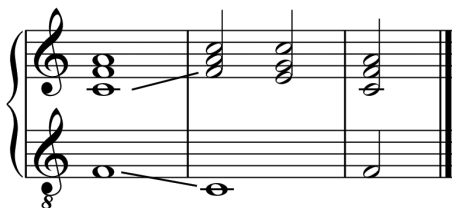


Figure 4.8. Colet (1837), 47.

Although Colet does not mention the arpeggiated 6/4 chord, we could consider it included in exception number 5, since it implies changes in position of the same triad.

Except for Colet, who gives specific rules on the treatment of the fourth, all the authors examined agree on the double nature of the fourth as both consonant and dissonant. This interpretation was established long before by authors such as Zarlino and Gasparini.<sup>545</sup> Although common in both Italian and French traditions, authors adopt either Neapolitan terminology or combine Neapolitan and French terminology. Imbimbo and Choron mostly use *partimenti* and Neapolitan material in their works, while Bienaimé incorporates this knowledge into his mixed Italian and French treatise. Bienaimé's book was published later (1863) than those by Imbimbo and Choron and, unlike these two authors, he did not intend to provide a *traité* based on the *écoles d'Italie*. It is therefore easy to explain how elements from these different traditions can coexist together in his books.<sup>546</sup>

In the Neapolitan school, minor sevenths and diminished fifths were considered consonances.<sup>547</sup>

According to Choron-Fayolle, this can be traced back to Monteverdi's compositions:<sup>548</sup>

Mécontent des règles et de la pratique de ses prédécesseurs, il hasarda de nouvelles méthodes; il osa le premier employer la quinte diminuée, comme consonance; il employa de la même manière et sans préparation la septième de dominante et celle de sensible, ainsi que la neuvième de dominante.<sup>549</sup>

545 It is also important to point out that the topic of *Pseudo-Consonantiae* had also been studied in 18th century Germany, especially by Sorge. See Sorge (1746), 124 et seq., and Holtmeier (2017a), 184 et seq. For reasons of space, French and Neapolitan sources will not be compared with German theories.

546 See Chapter 2.

547 Gasparini also mentions the subject in Gasparini (1722), 44, 51. Van Tour explored this topic in Neapolitan sources: see Van Tour (2015), 64–68.

548 Van Tour (2015), 54.

549 Choron-Fayolle (1810), 63.

The diminished fifth is, in fact, considered a half-consonance. This was also found in earlier sources, such as Giovanni Maria Artusi's 1598 treatise *L'arte del Contraponto*, in which diminished fifths can be reached by skip or used as the resolution for suspensions.<sup>550</sup>

These intervals, although not necessarily requiring a preparation, still needed a downward stepwise resolution. In Fenaroli's 1795 edition, we also find that:

- 1) La settima minore, e la quinta falsa, sono consonanze; perchè non hanno bisogno di preparazione, ma soltanto di risoluzione calando di grado.<sup>551</sup>

Imbimbo's edition gives the same instructions:

La 7a minore, la diminuita e la 5a falsa, detta ancora diminuita, godono il privilegio di darsi senza la preparazione, la prima sulla Dominante, le altre due sulla Sensibile, considerandosi da molti teorici come intervalli mezzani tra la consonanza e la dissonanza, e conseguentemente partecipi dell'una e dell'altra specie.<sup>552</sup>

And the same rule also appears in Choron's second book of the *Principes de Composition*:

Les dissonances, comme on sait, sont de deux-espèces, savoir: les dissonances non soumises à la préparation, et celles qui y sont assujetties. Le premières sont ce que nous avons appelé dissonances naturelles; il y en à [sic] trois, savoir: la Septième de dominante, la Septième sur la septième note de l'échelle, appelée communément Septième de sensible, qui peut être mineure ou diminuée: enfin, la Neuvième dite de dominante, qui peut être majeure ou mineure. [...]

C'est donc avec raison que M. Fenaroli, dit que la Septième mineure de dominante, en particulier, est une véritable consonance, puisqu'elle peut s'employer sans préparation; cette observation peut, selon moi, s'étendre aux autres dissonances naturelles.<sup>553</sup>

However, if we take a deeper look into Fenaroli's *regole*, we can see that the diminished fifth and the minor and diminished seventh are often not prepared. When one of these intervals occurs, it always proceeds by step as either a passing or a neighboring note. Nevertheless, in Muscogiuri and Lavigna's manuscripts, the seventh is prepared only if it results in a suspension of the sixth, as a normal *dissonanza*. In all other cases, it may be reached by a leap.<sup>554</sup>

550 Artusi (1598), 41. Ludwig Holtmeier underlines the importance of Artusi: his theoretical constructs were the starting point of the "modern" *Kontrapunktlehre*, which reached its highest point in Heinichen's works. Holtmeier (2017a), 272 et seq.

551 Fenaroli (1795), 15.

552 Fenaroli (1813–14), 15.

553 Choron (1808–1809), 2nd book, 19.

554 Demeyere (2018), 218–219.

As seen in Chapter 2, the French authors being discussed all seem to agree with this approach to these intervals and give no further relevant information regarding their treatment.<sup>555</sup>

### 4.1.3. *Posizione*

As we learn from Fenaroli, each chord can be played in three positions: the first with the tonic in the outer voice, the second with the third, and the third position with the fifth. Each position enables the formation of a distinct melodic profile on a partimento.<sup>556</sup>

In Choron and Fiocchi's *Principes d'accompagnement*, there is a section dedicated to the position of the right hand.<sup>557</sup> This contrasts with Fenaroli's instruction, or rather, there is a more complicated version of this axiom; for here, there are as many positions as the number of notes that form a chord. We will therefore have three positions for triads and four positions for seventh chords. Positions are distinguished as *simples* and *composées*. Unlike the positions given in Fenaroli's book, in which the order is determined by the interval between the bass and the upper voice, the positions *simples* shown here are identified by the interval between the bass note and the lower voice of the right hand.<sup>558</sup> *Positions composées* are formed by the combination of two *simples*. These result from doubling the lower note of the right hand in the upper stave. The first *position composée* is therefore a combination of the first and second *position simple*, which equates to the Neapolitan *prima posizione*.

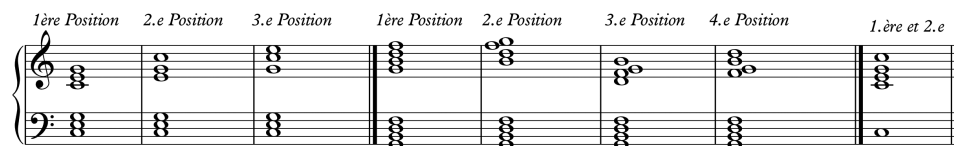


Figure 4.9. Choron [1804], 4.

Figure 4.9 shows Choron's three positions for the triad, the four positions of the dominant seventh chord, and the *position composée* of the first and second position. This is elaborated upon further in Choron's *Principes de composition* in which, by contrast, he adopts the "Neapolitan" positions.

<sup>555</sup> See Chapter 2.

<sup>556</sup> See Sanguinetti (2012), 112–113.

<sup>557</sup> Choron-Fiocchi, [1804], 4.

<sup>558</sup> See also Verwaerde (2015), 327–328.

Les Maîtres ont varié sur l'application de ces dénominations, qui sont en effet très arbitraires. Il semblerait plus naturel ainsi que l'ont fait Durante, Fenaroli &c: d'appeler première position celle où l'Octave est au dessus, deuxième, celle où la Tierce est au dessus, et troisième, celle où la Quinte occupe cette place, mais l'usage le plus ordinaire est d'appeler, première celle où la Quinte est au dessus, deuxième, celle où l'Octave, et troisième, celle où la Tierce est à cette place. Cela est assez indifférent; [...] pour éviter toute équivoque, je me servirai d'une autre dénomination, et je dirai, position en Octave, pour désigner celle où l'Octave est au dessus.<sup>559</sup>

Dourlen's *Traité d'accompagnement* also uses the same three positions as Choron in the *Principes d'accompagnement*.<sup>560</sup> He justifies this on the basis that the function of the accompaniment is to be subordinate to the melody, so that if a higher first position is played an octave above, it would stand above the melody and obscure it. He suggests trying to maintain the same position throughout an accompaniment, at least at the beginning of the training.<sup>561</sup> Once the student has gained independence and fluency in playing, they can switch to the *position libre*, a mixture of the three original positions.<sup>562</sup>

In the section dedicated to the rule of the octave, Perne introduces it in the three positions, which he calls *manières ou positions*.<sup>563</sup> As seen earlier, Perne discusses the topic of positions extensively in the appendix of the book dedicated to lessons of *accompagnement*.<sup>564</sup> The choice of position is vital in order to create variety in the melody and play an accompaniment of good quality. Similarly, Colet's *Partimenti* introduces the three positions of the right hand, as found in Neapolitan sources.<sup>565</sup>

As one of the most prominent promoters of partimenti in France, Choron used a different classification of positions to those traditionally found in Neapolitan sources,<sup>566</sup> while Dourlen's choice of classification might indicate a preferred order of the positions. A good accompanist should not cover the melody, but play in the middle range, meaning that the first position would not be the best choice in most instances. This hypothesis supports the premise of this study as to how partimenti were used differently in France. A French accompanist would favour a low-profile accompaniment to serve his soloists, whereas a Neapolitan partimento player would prefer the best position to create the most effective melodies. Partimento realizations in France will be discussed further in Chapter 5.

559 Choron [1808], 23. A similar approach is found in the "Griff" tradition. See Holtmeier (2017b).

560 Dourlen [1840], 4.

561 Dourlen [1840], 4.

562 Dourlen [1840], 29.

563 Perne [1822], 180.

564 See Chapter 3.

565 Colet (1846), 128; 134.

566 Verwaerde has also examined positions of the right hand in other authors such as Lemoine, Dubugrarre, Le Charpentier in Verwaerde (2015), 326–334.

#### 4.1.4. Voice leading

The common voice-leading rules articulated in the sources examined will now be summarised, together with the description of notes with obligatory resolution.

Notes that create tension are typically dissonances, and the “natural” semitones of the scale are combined together to form the tritone. Imbimbo describes four notes with a natural tendency to resolve upward or downward: Mi-Fa and Si-Do:

I maestri distinguono negl'intervalli della scala quattro suoni che per forza di armonica attrazione, due amano di riposarsi salendo, e due di riposarsi scendendo su' suoni prossimi ad essi in distanza di mezzo tuono. p. es. Mi Fa; Si Do; Fa Mi; Do Si; chiamando elativi (ascendenti) il Mi e il Si relativamente al Fa e al Do, e rimessivi (discendenti) il Fa e il Do relativamente al Mi e al Si.<sup>567</sup>

Mi and Si have an ascending tension towards Fa and Do, and descending Fa and Do most often lead to Mi and Si. This descending tension of scale degrees ① – ⑦ and ④ – ③ and their combination in a melodic pattern has been highlighted by Gjerdingen as an important element in the composition of classical phrases. He labeled this the *Meyer* schemata.<sup>568</sup> The succession of these notes implies a typical harmonic pattern of music of the Galant and Classical eras: I-V V-I. Imbimbo probably learned this as part of his composition lessons.

Choron and Fiocchi describe the treatment of the diatonic semitones of the scale and the dissonances associated with them in practical terms:

La Quatrième du Ton formant septième Mineure sur la cinquième, ou fausse-quinte sur la septième du Ton ne doit point aller par saut, mais se sauver en descendant diatoniquement sur la troisième.

La Septième du Ton montant à la première pourra avoir septième. Cette septième sera Mineure dans le mode Majeur et diminuée dans le mode Mineur: elle devra être amenée par mouvement contraire, et descendre à la cinquième du Ton.<sup>569</sup>

The fourth and the seventh degrees require special treatment. The fourth cannot proceed by a leap, but has to resolve by a downward step. This rule comes from the fourth's role in certain chords: the fourth is the seventh of the dominant seventh chord or the diminished fifth of the diminished chord. By contrast, the seventh degree is the leading tone, and therefore needs to resolve upwards. The diminished or half-diminished seventh built on this leading tone has to resolve by descending to the fifth of the tonic.

<sup>567</sup> Fenaroli [1814], 14.

<sup>568</sup> Gjerdingen (1986) and (2007a), 111–116.

<sup>569</sup> Choron [1804], 3.

Concerning forbidden parallel motions, all authors included in this research agree on forbidden parallel fifths and octaves. In Choron-Fiocchi we find a short instruction on this matter:

On défend de faire deux Octaves et deux Quintes par mouvement semblable et de suite: les deux Octaves, parcequ'elles ne sont d'aucun effet; les deux Quintes, parcequ'elles en produisent un très mauvais [...].<sup>570</sup>

Concerning parallel octaves resulting from doubling the bass line, Imbimbo states clearly that they are to be considered as a support for fuller harmony:

Se ne' *Partimenti* si trovano talvolta raddoppiate alcune note per mezzo de' numeri, in maniera che facciano ottava col basso, ciò non accade per errore di composizione, ma per un rinforzo di armonia nel suonare, siccome fra gli strumenti la *viola* va spesso volte col basso.<sup>571</sup>

Moreover, parallel fifths are tolerated for contrary motion or if the second is diminished:

Si tollerano però due 5<sup>e</sup> di seguito per moto contrario, o pure nel caso che la 5<sup>a</sup> giusta discenda sulla 5<sup>a</sup> falsa, e ciò per essere meno duro all'orecchio [...].<sup>572</sup>

The *quinta falsa* cannot resolve on to a perfect fifth, because it would infringe the rules of tension mentioned above regarding the diatonic semitones: the lower note (Si) tends to go upwards and the higher note (Fa) tends to go downwards.<sup>573</sup> It can, however, pass through another “major fourth” (another tritone), before its resolution.

In addition to forbidden, direct parallel fifths and octaves, both Catel and Berton mention that hidden octaves and fifths between external voices should also be avoided.<sup>574</sup>

Dourlen uses counterpoint to introduce voice leading rules. The rigour of these rules depends on the number of voices: in three-part settings, for example, hidden octaves are allowed, if they lead to the resolution of a leading tone on the tonic. Alternatively, hidden fifths are allowed between the bass and the middle voice, if the upper voice moves in contrary motion.

Bienaimé dedicates an entire chapter to voice leading in two, three & four parts. He collects together all the above-mentioned contrapuntal rules and adds examples

<sup>570</sup> Choron [1804], 1.

<sup>571</sup> Fenaroli (1813/14), 25.

<sup>572</sup> Fenaroli (1813/14), 15.

<sup>573</sup> Fenaroli (1813/14), 15.

<sup>574</sup> Catel (1801), 4. Berton (1815), 19.

for their required resolutions. He also includes instructions on voice doubling for all chord inversions.<sup>575</sup>

#### 4.1.5. Cadences

La Cadenza è quella, quando il Basso dalla prima del Tono va alla quinta; e dalla quinta ritorna alla prima.<sup>576</sup>

Names of cadences can vary according to different authors. Durante, for example, calls the two-step cadence *semplice*.<sup>577</sup> He also adds a passing sixth, along with an augmented fourth (“cadenza semplice con la passata della 4a maggiore e 6a”), to the *cadenza semplice*.<sup>578</sup> Sala calls the *cadenza doppia* the *cadenza lunga*<sup>579</sup> while, in his *Regole*, Paisiello describes the *cadenza composta* as any cadence preceded by a *penultima*.<sup>580</sup> For Fenaroli, there are three types of cadences: *semplice*, *composta*, and *doppia*, which differ according to the number of chords applied to the fifth degree.<sup>581</sup> Cadences will now be referred to using Fenaroli’s classification.

French authors tend to maintain a classification of cadences that makes use of Ramellian terminology, while frequently describing quite different phenomena.<sup>582</sup> In their *Principes d’accompagnement*, Choron and Fiocchi use the same definition and classification of cadences as Fenaroli, adding two cadential types: the *cadence rompue* or *suspendue*, which corresponds to the deceptive cadence, and the *cadence plagale*.<sup>583</sup> In the appendix, Choron lists several cadential progressions, including the *cadences interrompues* (cadences ending on any degree other than the first or plagal cadences) and cadential progressions, including excerpts to the rule of the octave or *moti del basso*.<sup>584</sup>

In Fenaroli’s French edition, Imbimbo adds to and changes the three basic types of cadences. He first distinguishes between perfect cadences (authentic cadences) and imperfect cadences (half-cadences). Then, the three partimento cadences are introduced, though the *cadenza semplice* – a cadential 6/4 chord (fig. 4.10, no. 1), and the *composta* – the typical 5/4 suspension (fig. 4.10, no. 2) are now included.<sup>585</sup>

575 Bienaimé (1863), 66–76.

576 Fenaroli (1775), 7.

577 I-Nc-34.2.3.

578 See Sanguinetti (2012a), 106–107.

579 Sala (2017), 2.

580 Paisiello (2008), 24, 68.

581 See Sanguinetti (2012a), 105–107. For a deeper look on the *cadenza doppia*, see Menke (2011) and Holtmeier (2017a), 121–125.

582 See Chapter 2.

583 Choron [1804], 4.

584 Choron [1804], 156–164.

585 Fenaroli (1813/14), 27.



La cadenza semplice, colla quale dalla *Dominante* coll'accordo di 4.<sup>a</sup> e 6.<sup>a</sup> e poi di 3.<sup>a</sup> e 5.<sup>a</sup> si fa riposo sulla Tonica.<sup>586</sup>

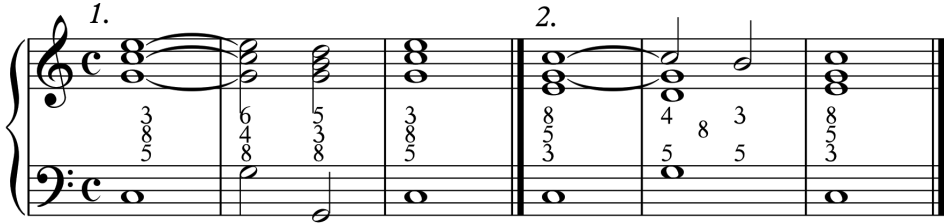


Figure 4.10. Fenaroli (1813–14), 27.

A *cadenza mista*, which Valente calls a *cadenza lunga*, follows: this is a perfect cadence preceded by a fourth degree harmonized with a 6/5 chord. It could also be preceded by a 6th degree.<sup>587</sup> In one variation of this cadential form, the fourth degree could also ascend chromatically to form Gjerdingen's *Converging cadence*.<sup>588</sup> The *cadenza plagale* finishes this description of the *cadenze principali* or, in other words, all cadences that bring conclusion to a piece of music. Open cadences include, according to Imbimbo:

- the *cadenza sfuggita, o evitata* (fig. 4.11). This cadential form either:
  - a) ends on a third degree in the bass, and the first inversion of the tonic chord is reached stepwise from the dominant; or,
  - b) modulates chromatically to another degree; or,
  - c) modulates through bass movements, such as falling fifths (*basso che sale di 4.<sup>a</sup> e scende di 5.<sup>a</sup>*) or,
  - d) features a chromatic descent, accompanied by diminished sevenths.
- the *cadenza falsa*: the deceptive cadence.
- the *cadenza tronca*: the fifth degree skips to the third in the bass, which becomes the first inversion of the tonic chord.
- the *cadenza cromatica*: the chromatic alteration of a note that becomes the new leading tone on the same degree.
- the *cadenza per transizione*: that is commonly called *enarmonica*.

After showing all these possibilities for cadences, Imbimbo takes a step back to his native Naples and writes:

Or queste ed altre simili cadenze non sono in realtà che modulazioni, o per uscir di tuono o per tornare in quello d'onde si è uscito. Infatti presso tutti i pratici antichi e moderni non

<sup>586</sup> Fenaroli (1813/14), 27.

<sup>587</sup> See Sanguinetti (2012a), 107–110.

<sup>588</sup> Gjerdingen (2007a), 159–162.

si fa menzione che di tre sole cadenze, cioè *semplice, composta e doppia*, chiamando *cadenza semplice* quella che noi chiamiamo *perfetta*.<sup>589</sup>

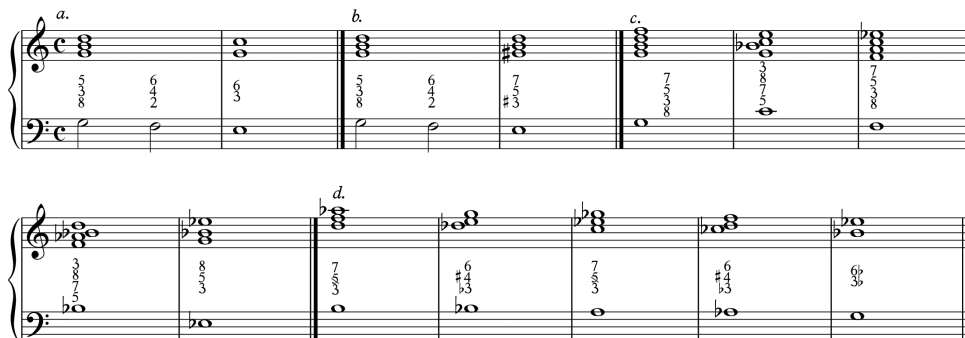


Figure 4.11. Fenaroli (1813–14), 29.

By stressing the word *pratici*, it is clear that Imbimbo is referring to the distinction between practical musicians and theoreticians. As we know, the Neapolitan method – based on partimenti – was strictly practical, while the tendency in eighteenth-century France (and, incidentally, in Germany)<sup>590</sup> was to emphasize the scientific and academic character of music theory. These *traités* were also often written to impress a community of intellectuals and scientists rather than the opera composer or harpsichordist/pianist who was working in the theaters. At this time, the training of practical musicians focused on the development of hands-on skills, as opposed to theoretical concepts derived from calculations and principles of acoustics.

When discussing the *regole*, Imbimbo leaves the cadences unaltered, as does Fenaroli. The only addition is the *cadenza semplice colla passata della settima minore*.<sup>591</sup>

Catel dedicates a chapter of his *Traité* to cadences. He catalogues them as:

- *parfaites*: a movement from the dominant to the tonic (in any inversion);
- *plagales*: a movement from the *sous-dominante* to the *tonique*;
- *à la dominante*: a half cadence, ending on the dominant;
- *évitées*: the tonic turns into a new dominant seventh chord;
- *interrompues*: the dominant seventh chord is followed by another dominant seventh chord, the *son générateur* of which is a third below the first dominant;
- *rompues*: the dominant resolves on a consonant triad other than the *tonique*, typically on the sixth degree.<sup>592</sup>

<sup>589</sup> Fenaroli (1813/14), 31.

<sup>590</sup> See Holtmeier (2017a), 147 et seq.

<sup>591</sup> Fenaroli (1813/14), 56.

<sup>592</sup> Catel (1801), 34–38.

Among the examples Catel gives for perfect cadences are the *cadenza composta* and *doppia* (with and without a minor seventh added), but he offers no mention of the Neapolitan names. Catel does not refer to Neapolitan sources, although his *Traité* contains elements of partimento *regole*.<sup>593</sup>

Berton dedicates a long chapter to cadences in his *Traité*. In general, he defines a cadence by a fall in the bass line – from the Latin etymology of the word *cadenza*, derived from *cadere* (to fall) – and this is accompanied by two fundamental (root position) chords.<sup>594</sup> The main cadences are the *cadence parfaite ou authentique* and the *cadence plagale*, which divide the scale into two tetrachords.<sup>595</sup>

Other categories of cadences – such *imparfaites*, *rompues*, *interrompues* and *évitées* – all derive from the two main types but, unlike perfect cadences, are all used to avoid closure in a musical phrase.

In Neapolitan sources, a *cadenza composta* (with two movements on the fifth degree) usually has a 4–3 suspension, which is mainly accompanied by the 5. Rarely, a cadential 6/4 chord is used for this type of cadence.<sup>596</sup> Berton explains the difference between the 5/4 suspension and the 6/4 chord in this way: the 6/4 chord is an inversion of a triad, and therefore all notes belong to a chord, whereas in a 5/4, one note does not belong to the triad, namely the fourth which delays the arrival of the third.

Le Fa ne peut être regardé dans cet exemple comme note de retardement, car il est l'intervalle fondamental de l'accord de 4/6 et le La en est une partie constitutive. (fig. 4.12.1)



Figure 4.12. Berton (1815), 33.

Ici le Fa est véritablement note de retardement, car il ne fait que retarder la 3.<sup>ce</sup> de l'accord suivant et se trouve en contact de dissonance avec la 5.<sup>te</sup> du son fondamental.<sup>597</sup> (fig.4.12.2)

Perne also divides cadences into *parfaite*, *imparfaite*, *rompue*, *interrompue* and *plagale*, adding that the *évitée*, *irrégulière*, *simple*, *double*, *composée* are simply variations of the first group of cadences. *Simple*, *double* and *composée* correspond to the three

<sup>593</sup> See Chapter 2.

<sup>594</sup> Berton (1815), 81.

<sup>595</sup> On the division of the scale in tetrachords, see Carlisi (2021).

<sup>596</sup> One example of this exception is in Cotumacci, see Sanguinetti p. 110.

<sup>597</sup> Berton (1815), 33.

Neapolitan cadences, with the caveat that Perne defines *composée* as the cadence with four movements on the dominant (for Fenaroli, *doppia*), and *double* as the cadence with a suspension of the fourth (Fenaroli's *composta*). Unlike in Catel's *Traité*, the *cadence évitée* is an imperfect cadence, in which the bass moves from the dominant to the third scale degree while holding a sixth chord. This same definition of the *cadence évitée* is given by Bienaimé:

La cadence évitée ou imparfaite est la marche de la dominante sur le troisième degré. Le sens incomplet que produit cette cadence demande nécessairement que la phrase ait une autre conclusion. Fort souvent elle est suivie de la cadence parfaite.<sup>598</sup>

The *cadence imparfaite* is described by Perne as the half-cadence. The *rompue* is the deceptive cadence, while the *interrompue* is a cadence in which the dominant seventh chord resolves to another dominant seventh chord. Once again, Bienaimé gives the same definition as Perne.

Dourlen introduces cadences alongside the dominant seventh chord and, as did his colleagues, draws loosely from Ramellian terminology for the *cadence parfaite*, *imparfaite rompue*, *évitée* and *plagale*.<sup>599</sup> In the *Panharmonie*, Colet lists the *parfaite*, *imparfaite*, *demi-cadence*, *interrompue*, and *plagale* among the cadences. Both Bienaimé and Colet introduce Reicha's concept of *quart de cadence*, a cadential rest on the first, fourth or fifth degree in an inversion.<sup>600</sup> Colet defines this as a weak cadence, having the same function as a comma in written texts.

In his *Partimenti*, Colet also includes the three typical cadences from the Neapolitan school (*semplice*, *composta* and *doppia*), as found in Fenaroli; he includes examples in several tonalities, along with the optional passing seventh:

Les Anciens donnaient ces différents noms à la *Cadence Parfaite*, suivant les accords dont elle était précédée.<sup>601</sup>

Colet adds examples in his the section dedicated to cadences for *cadence imparfaite*, *demi-cadence*, *interrompue*, *plagale*.<sup>602</sup>

This overview shows that all French authors predictably use terminology derived from Rameau, even if this terminology has already moved on considerably from its original meanings. The main distinction between *cadence parfaite* and *imparfaite* lies at the core of all the works examined, followed by the subdivision in the other types of cadences. Authors such as Catel, Perne, and Colet – all of whom include Neapolitan school *partimenti* and/or *regole* in their works – also identify the perfect cadence as

598 Bienaimé (1863), 57.

599 Dourlen [1838], 18. Dourlen [1840], 6.

600 Reicha (1814), 11–12.

601 Colet (1846), 148.

602 Colet (1846), 149–151.

*simple*, *composée* or *double*, although they sometimes interchange the labels *composta* and *doppia*. This can also be found in the writing of Neapolitan authors like Durante, one of the most renowned Neapolitan composers in France. It is therefore understandable that this difference in the labeling of cadences would transfer to French sources and, once again, Imbimbo acts as mediator between the two schools by combining the Neapolitan school terminology with French theories.

## 4.2. The rule of the octave

The rule for accompanying a scale is contained in every set of *regole*.<sup>603</sup> It is not only found in Neapolitan partimento sources, but also in virtually all works on accompaniment and improvisation.<sup>604</sup> It essentially ties together all scale degrees through tonal coherence (achieved by an underlying cadential structure),<sup>605</sup> while providing individual harmony for each scale degree; or rather, a *Sitz* for each chord. As Holtmeier points out, the rule of the octave has become an important analytical tool for this, and it has combined the rules of partimento with the vertical dimension of *Harmonielehre*.<sup>606</sup>

Often simply called a *scala* in Neapolitan sources,<sup>607</sup> the rule of the octave probably owes its name to the French theorboist François Campion.<sup>608</sup> Early versions offer a simple harmonization, often with triads in root position or in first inversion. Each Neapolitan *Maestro* provided their own version of this rule, which might have contained small variations from one to another.<sup>609</sup> The rule was well known among accompanists in France in the eighteenth century and was described by Corrette as “the compass of the accompanist”:<sup>610</sup>

Il ne faut pas passer trop légèrement sur l'étude de la règle de l'octave. C'est elle qui vous servira de guide, en un mot c'est la boussole de l'accompagnateur.<sup>611</sup>

603 Sanguinetti (2012a), 113–124.

604 See Christensen (1992), and Holtmeier (2007).

605 See Holtmeier (2017a), 66–71.

606 Holtmeier (2007), 11 et seq.

607 It seems that only Selvaggi calls the rule of the octave *canone armonico*; but he does say that it is so-called in Naples. See Selvaggi (1838), and Carlisi (2021).

608 Campion (1716). See Christensen (1992). For an overview of the rule of the octave in French sources, see Lescat (1991), 86–92. In Geay (1999), there is mention of an earlier rule of the octave by Henry Grenerin. However, this scale harmonization is quite different from the more common versions, and lacks the harmonic and tonal coherence between scale degrees. In Grenerin's manual, there is no mention of the name *règle de l'octave*. See Grenerin [1680], 1.

609 Sanguinetti (2012a), 123.

610 In his *Traité* Rameau calls it *ordre de l'octave* (p. 265) and *règle de l'octave* (p. 409), see Holtmeier (2017), 67 footnote 189.

611 Corrette (1753), 22. Also quoted in Lescat (1991), 86.

Fenaroli's version will be used as a reference and other variations will be mentioned when necessary.<sup>612</sup> We now introduce Fenaroli's *regola* and the versions conveyed by our sources.

In Fenaroli's *Regole*, the rule is described simply by the figures placed on each scale degree:<sup>613</sup>

La prima del tono vuole 3., 5., ed 8.

La seconda vuole 3., e 6. maggiore. La terza vuole 3., e 6.

La quarta vuole 3., e 5.

La quinta vuole 3. maggiore, e 5. La sesta vuole 3., e 6.

La settima vuole 3., e 6.

Si avverte però, che qualora la quarta del tono sale alla quinta, oltre della 3., e 5. può avere ancora la 6.; e se la settima del tono sale all'ottava formando il semitono, oltre della 3., e 6., può aver ancora la 5. falza.<sup>614</sup>

A few pages later, Fenaroli gives another description of the harmonization of the scale with the same figures, but now in the three positions. The right hand plays up to four voices, often doubling the bass note (and the leading tone).<sup>615</sup>

The rule of the octave should first be practised in the three positions in the most common keys, and later in less common ones.

Imbimbo describes the learning process applied to the *regola*. A contrapuntal approach is suggested, whereby the student adds one voice at a time to the scale. The scale is treated as a *cantus firmus* in Fuxian counterpoint. The student should first practise note-against-note voices (first species), then introduce a voice with different and shorter values (fifth species, with diminutions). The second step suggested by Imbimbo is the composition of a two-voice counterpoint in mixed values (*contrappunto florido*) above the scale/*cantus* – first with *consonanze*, then with *dissonanze*. The exercise can then be repeated with three and four voices. The scale can also be used as *soggetto* to create a modulating fugato.

Provetto che sarà il giovane nelle regole de' Partimenti e del Contrappunto comincerà ad esercitarsi sulla Scala, creandovi sopra non una, ma più cantilene a voce sola, prima di nota contro nota, e poi di più note di diverso valore contro una della stessa battuta. Continuerà l'esercizio disponendo sulla medesima Scala un Contrappunto florido a due voci prima in consonanza, e poi in dissonanza fra loro, e farà lo stesso a tre e a quattro voci, tanto con note picciole, quanto con note grandi. Si servirà ancora della stessa Scala per Soggetto, e farà modulare con esso le altre Parti, rivoltandone gl'intervalli.<sup>616</sup>

612 For a comparison between different Neapolitan versions of the *regola dell'ottava*, see Sanguinetti (2012a), 123 et seq., and Cafiero (2020), 28–29. Other earlier versions are found in Christensen (1992).

613 Fenaroli does not use the name *regola dell'ottava*, but just *scala* or *tono*.

614 Fenaroli (1775), 5.

615 Fenaroli (1775), 10–11.

616 Imbimbo [1814], 16. Also quoted in Cafiero (2001b), 206 and (2011), 191.

As was seen in Chapter 3, Fenaroli also used this approach with his students during their composition lessons.

Choron and Fiocchi's *Principes d'accompagnement* offer two different versions of the rule of the octave. The first uses simple root position and sixth chords on the scale degrees, with options for adding a sixth on top of the ascending fourth and seventh degrees to form a 6/5 chord.<sup>617</sup> They both use traditional French terminology, such as *petite* or *grande sixte*, to distinguish the 4/3 chord on the second or the 6/5 chord on the ascending fourth degree. The second version, attributed to Durante in the book, replicates the rule of the octave from Fenaroli. Unlike the version found in Durante's manuscripts – in which only root position and sixth chords are used (except for the ascending seventh degree, which uses a 6/5 chord) – Durante's published version applies inversions of the dominant seventh chord to the second degree.<sup>618</sup> It is possible that Choron attributed Fenaroli's *regola* to the *scuola di Durante* and, as Fenaroli had been a student of Durante, his scale harmonization may be a product of his studies with his *Maestro*.

The scale is given in the three *positions simples*, whereby the first position in the Neapolitan tradition is here the third (with the fifth in the upper voice), the second would be the first (with the tonic in the soprano) and the third corresponds to the second (with the third in the higher voice).<sup>619</sup> An interesting pedagogical suggestion is given for practising the rule of the octave. In order to avoid confusion when working with the melodic minor scale, Choron and Fiocchi suggest first practice up to the fifth degree and then descend to the first; and secondly, reach the natural sixth degree before descending the hexachord, “d'après l'Echelle des Grecs.”<sup>620</sup>

Imbimbo inserts two versions of the rule into the French edition of Fenaroli's *partimenti*. The first carries a 6/4 chord on the ascending fifth degree (fig. 4.13). According to Imbimbo, the purpose of this harmonization is to avoid too many perfect triads in a row (he places one on the ascending fourth degree), and explains this choice through the succession of notes of the fundamental bass. When the fifth degree is a passing tone, it could be accompanied by a 6/4 chord, though it has to be accompanied by a perfect triad when part of a cadence (half cadence or authentic).

617 Choron-Fiocchi [1804], 1–2.

618 Choron-Fiocchi [1804], 5. For Durante's scale, see Sanguinetti (2012a), 120.

619 See Chapter 4.1.3.

620 Choron-Fiocchi [1804], 8.

Figure 4.13. Fenaroli (1813/18), 19. <https://gallica.bnf.fr/ark:/12148/bpt6k9639183h/f39.item.texteImage>

Alla *Quinta* del tuono che sale alla *Sesta* per evitare più accordi perfetti di seguito, quantunque sieno giudiziosamente disposti, invece di 3.<sup>a</sup> e 5.<sup>a</sup>, si può dare 4.<sup>a</sup> e 6.<sup>a</sup>

Una tal regola è sostenuta dalla dimostrazione del basso fondamentale di sopra esposta, ma tutte le volte, o che si faccia riposo sulla *Quinta*, o che da questa si torni alla *Prima* del tuono, essa *Quinta* esige l'Armonia perfetta di 3.<sup>a</sup> e 5.<sup>a</sup>.<sup>621</sup>

The second version has the same figures as in Fenaroli's treatise (1775).

Imbimbo then explains some characteristics of the 6/5 chord on the fourth degree. First, he clarifies why the fifth is a dissonance and, in doing this, he uses the theory of chord inversions:

La 5.<sup>a</sup> diviene ancor dissonante quando è accompagnata colla 6.<sup>a</sup>, poiché si considera come un rivolto di 7.<sup>a</sup> minore e dee risolvere scendendo [...].<sup>622</sup>

Then, he attributes the dissonance to the collision with the 6th, following the general use of European thorough-bass thinking:

Nell'accordo di 3.<sup>a</sup>, 5.<sup>a</sup> e 6.<sup>a</sup>, siccome altrove si è detto, la 5.<sup>a</sup> divien dissonante per l'urto che riceve dalla 6.<sup>a</sup>, per la qual cosa la detta 5.<sup>a</sup> può risolvere non solo in 3.<sup>a</sup> scendendo, ma rimaner legata per 4.<sup>a</sup> consonante, o scendere sulla 4.<sup>a</sup> maggiore.<sup>623</sup>

In his introduction, as elsewhere, he often uses French terminology (and theories) in order to help the reader better understand the practical Neapolitan approach found in Fenaroli's book.

621 Fenaroli (1813/14), 23.

622 Fenaroli (1813/14), 15.

623 Fenaroli (1813/14), 45.



Other options for scale harmonizations are then given, in which other degrees are tonicized. These are not included in previous editions of Fenaroli's rules but, around 1830, Imbimbo wrote a collection of scale harmonizations, *Gamme ou Echelle Musicale*, in which he offers over 130 options for different types of scales.<sup>624</sup> One can see from this that the understanding of the rule of the octave as both a harmonic system and as scale harmonization – i.e. as one way, among many, to harmonize a scale – often went hand in hand, especially in early 19th century French music theory.

In both Imbimbo's and Deldevez' edition of Fenaroli's partimenti, scale harmonisation is also used for the melody, as we know from 18th century examples like Albrechtsberger (fig. 4.14 and 4.15).<sup>625</sup> In some Neapolitan sources, it is also common to find similar exercises, with scales in the upper voice, with which to practise invertible counterpoint.<sup>626</sup> In French sources, the use of the scale in the upper voice often demonstrates how the *basse fondamentale* reduces a scale to a succession of *accords parfaits*. Deldevez introduces this practice as a combination of vocal and harmony exercises, from which to start learning composition:

Cette étude du *chant* et de l'harmonie réunis est le point de départ de la composition. Elle prépare l'élève à l'interprétation vocale et instrumentale des solfèges, des vocalises et de la partition.<sup>627</sup>

As with *solfeggio*, Deldevez tells us that using the scale as a melody prepares both vocal and instrumental interpretations of these exercises.<sup>628</sup> Instructions are given later in the book:

On doit aussi chanter en s'accompagnant les *Echelles* vocales harmonisées, si l'on veut arriver à l'interprétation de la Partition.<sup>629</sup>

624 Imbimbo [1830].

625 Albrechtsberger (1790).

626 See Sanguinetti (2012a), 116–117.

627 Deldevez [1868], II. This technique/exercise can be traced back to the 16th century.

628 In Naples *Solfeggi* were also used and/or composed specially for instruments. See e.g., Rolla (2016).

629 Deldevez [1868], 36.



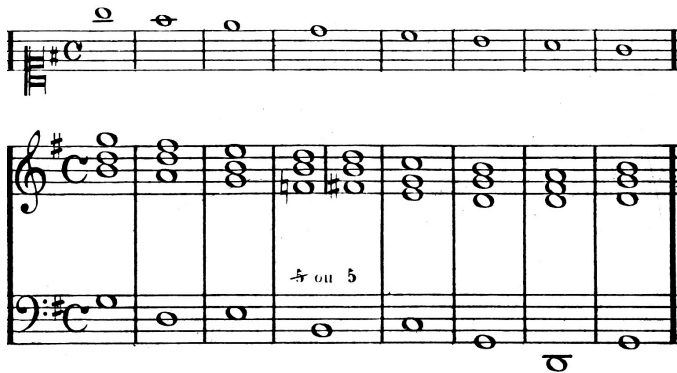


Figure 4.17. Deldevez [1868], 5. <https://gallica.bnf.fr/ark:/12148/bpt6k9690498v/f19.item.r=deldevez%20fenaroli>

Both authors also provide a second option for the descending scale, in which a *Romanesca* is used as the bass line. This harmonization is commonly found in 18th century treatises. Deldevez adds an optional tonicization for the descending fourth degree (fig. 4.17).

Like Imbimbo, Deldevez uses the tonic chord under the ascending fifth degree. In this case, the scale is in the melodic line, and this choice appears to be clearer, since no 6/4 chord results from this harmonization. It is possible that Imbimbo based his first version of the rule of the octave on the *basse fondamentale* on the harmonization of a melodic scale. This clarifies what Holtmeier stated about Rameau's *basse fondamentale* and can be applied to almost every harmonic theory based on a fundamental bass: "Die Basse fondamentale ist eine Melodielehre und darin liegt ihre wirklich epochale Bedeutung begründet."<sup>630</sup> Holtmeier shows that Rameau's theory of the *basse fondamentale* was intended to free music from the rule of the *basse continue*. From the perspective of the *basse fondamentale*, it is irrelevant whether the scale lies in the bass or in the melody; in relation to the *basse fondamentale*, the *basse continue* becomes the *basse chantante*, which Rameau incorporated into the concept of melody in the same way as the descant.

With some small differences, Deldevez' use of Fenaroli's *Regole* is undeniably based on Imbimbo's edition;<sup>631</sup> in fact, his version contains a second section dedicated to the rule of the octave, but this time as a written realization for keyboard in three positions, using the same figures as Fenaroli.

Catel inserts the rule of the octave in the section of his *traité* dedicated to bass movements. He uses the name *règle de l'octave* and offers two versions. The first is *avec les seuls accords naturels*, or only with chords that do not require preparation; as seen,

<sup>630</sup> Holtmeier (2017a), 96.

<sup>631</sup> Deldevez [1868], I.

these chords include the dominant seventh and its inversions. The second version corresponds to Fenaroli's rule, with the 6/5 chord on the ascending fourth degree or, as Catel describes it: "la même avec dissonance de quinte sur la quatrième note en montant."<sup>632</sup>

In Berton's *Traité d'harmonie*, there is no special section dedicated to the rule of the octave. The rule itself is used for some musical examples in the book, although it is never mentioned as a device for harmonizing. Interestingly, Berton does mention certain chords as belonging to a certain scale degree (e.g., the 4/3 being the chord on the second degree), and there is no doubt that he knew the *regola* and used it as a matter of course. Consequently, it is interesting that he chose not to include a paragraph dedicated to the rule of the octave in his book. Nevertheless, as seen in Chapter 3, his student Le Borne realized an exercise based on the rule of the octave, although he did it under Dourlen's guidance, certainly following the topics contained in Catel's *Traité*. The scale is only mentioned in Berton's chapter dedicated to cadences, demonstrating how cadences divide it into two tetrachords. Ascending and descending scales are harmonized here in a sort of variation of the rule of the octave, in which each tetrachord ends on a root position chord.<sup>633</sup>



Figure 4.18. Berton (1815a), 82.

The complete *regola* is used as an example of the diatonic genre, although the tonicization of the descending fifth degree is avoided – as in the tradition of the diatonization of the rule of the octave – which goes back as far as the 18th century.

<sup>632</sup> Catel (1801), 41.

<sup>633</sup> Berton (1815a), 82. The division of the scale into two tetrachords is found in treatises by other authors. See Carlisi (2021).

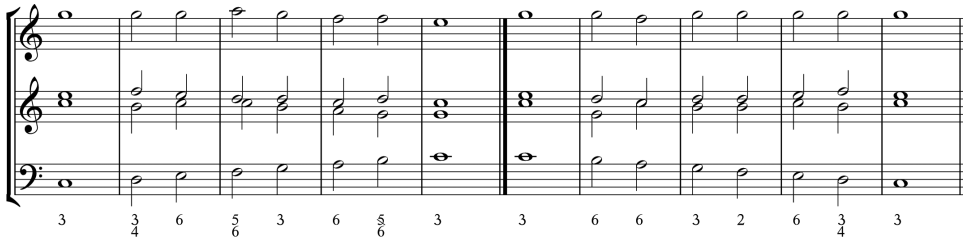


Figure 4.19. Berton (1815a), 146.

Perne dedicated a section to the rule of the octave entitled: “Règle ou manière ordinaire dont on accompagne chaque note du mode, appelée communément Règle d’Octave”,<sup>634</sup> which corresponds to Fenaroli’s version. Next to each chord, Perne adds the *note génératrice* – the fundamental note of each chord – and the name of each inversion. The rule is given in three *manières ou positions*, or the three positions of the upper voice, as seen in Neapolitan sources.

Perne’s book includes a table dedicated to all *substitutions* that may apply to the rule of the octave including, among others, the dissonance of the seventh on the second or fifth degree or a ninth on the tonic.<sup>635</sup> The appendix of the *Cours élémentaire*, dedicated to *accompagnement*, presents the *règle de l’octave* practically, transposing it into different tonalities and writing it in the three positions.

Dourlen includes a small paragraph on the *règle de l’octave* in his *Traité d’harmonie*. Under a figured scale, harmonized in the same way as Fenaroli’s *regola*, he writes:

Manière habituelle de chiffrer la gamme qu’on nomme règle d’octave. La tonique porte toujours accord parfait, la seconde note toujours sixte sensible, qu’elle monte ou qu’elle descende la troisième note toujours accord de sixte, la quatrième si elle monte à la dominante 6/5, si elle descend, triton; la dominante toujours accord parfait, la sixième note en montant, sixte; en descendant sixte sensible, enfin la note sensible en montant 6/5 en descendant, sixte.<sup>636</sup>

This simple description of the chords placed on each scale degree could be considered a French version of Fenaroli’s similarly straightforward approach.<sup>637</sup> Once again, the difference between the Neapolitan and French approach is the use of specific French terminology when referring to scale degrees and names of certain chords.

In his *Traité d’accompagnement*, Dourlen introduces the *règle d’octave* in the three positions. In the minor scale there is a significant difference in the accompaniment of the descending sixth degree. Unlike in Fenaroli’s treatise and elsewhere, Dourlen ac-

<sup>634</sup> Perne [1822], 178.

<sup>635</sup> Perne [1822], 208.

<sup>636</sup> Dourlen [1838], 54.

<sup>637</sup> Fenaroli (1775), 5.

companies this degree with either a sixth chord or a 6/4/3 chord instead of the French sixth.<sup>638</sup> Nevertheless, this augmented sixth chord is introduced in the chapter dedicated to alterations. What is particularly remarkable here, however, is that Dourlen no longer presents the minor mode as a typical *modus*, i.e. with “major” 6th and 7th scale degrees while ascending, and “minor” 6th and 7th degrees while descending. He is already using a modern, fixed “harmonic minor mode” with a “minor” 6th and a “major” 7th that remain constant when both ascending and descending. The gradual “demodalisation” of the minor in favour of a “fixed” succession of tones – comparable to the major mode – can be clearly observed here.<sup>639</sup>

Bienaimé places two versions of the *règle d’octave* in two separate sections of his *École de l’harmonie moderne*. His fifth chapter is devoted to the “harmonies propres à chaque degré de la gamme”. Each scale degree is examined individually, with the most suitable chords assigned to each of them;<sup>640</sup> though only root position chords and sixth chords are used here. The complete scale harmonization given in this chapter is the simple version of the rule of the octave found in other French sources, such as Catel’s treatise, in which sixth chords are applied to the ascending and descending second, third, fourth, sixth and seventh degree, while the first and fifth degree maintain a 5/3 chord. The ascending fourth and seventh degree have a second option: a 5/3 chord and a diminished fifth chord, respectively.<sup>641</sup> For the fifth degree, the 6/4 chord is given as second option, as seen in Imbimbo’s examples. He also states that the rule of the octave is based on the scale of the harmonic minor mode with exactly the same continuo figures as in the major mode, and the descending sixth degree does not carry an augmented sixth here.

These scale harmonizations are no longer described by the name *règle d’octave*. Bienaimé employs this term in his chapter dedicated to dissonant chords, where the rule of the octave follows Fenaroli’s model.<sup>642</sup> Interestingly, the minor scale—which was never used in previous examples—is in its direct form here, probably showing a direct reference to the Italian tradition and Fenaroli’s *regole*. However, it differs from Fenaroli’s rule in that the descending sixth degree is minor. Once again, the augmented sixth is missing, yet Bienaimé acknowledges the presence of this chord in the *regola* and refers the reader to the chapter on alterations, where – as in Dourlen – the augmented sixth chords are introduced.<sup>643</sup>

638 Dourlen [1840], 30.

639 Holtmeier (2020), 129.

640 Bienaimé (1863), 27–36.

641 Bienaimé (1863), 36.

642 Bienaimé (1863), 166.

643 Bienaimé (1863), 223.

Other scale harmonizations with dissonant chords offered in this chapter are:

- the traditional diatonic version of the rule of the octave, with a sixth chord on the descending sixth degree and no temporary modulation between the descending sixth and fifth degree.
- a scale harmonization modified by *substitution* (fig. 4.20).<sup>644</sup>
- a version of this latter example with *substitutions* and suspensions of the leading tone.

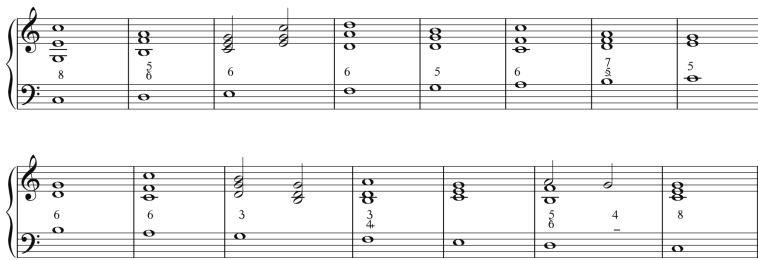


Figure 4.20. Bienaimé (1863), 166.

Colet's *Panharmonie* includes Imbimbo's version of the rule of the octave, with a 5/3 chord on the ascending fourth degree and a 6/4 chord on the fifth. He then expresses a controversial opinion about this rule.<sup>645</sup>

La *règle d'octave*, fut publiée en 1700. C'est une formule harmonique qui détermine d'une manière absolue les accords qu'on doit placer sur chaque degré de la gamme majeure et mineure, tant en montant qu'en descendant. [...] Ainsi, malheur à celui qui s'éloignera de cette formule pour introduire de nouveaux accords dans les deux gammes; car il a plu à un homme, nommé je crois, Delaire, d'établir ce grand principe au-delà duquel il n'est plus d'harmonie. [...] <sup>646</sup>

The citation continues with a rather long complaint, declaring that rules limit genius and how, because of its immutable stability, the rule of the octave might compromise the future evolution of music. Colet disputes the rigidity of the rule, an opinion that he certainly adopted from his teacher, Reicha. Ironically, Reicha himself was only following Rameau's reconsideration of his own rule of the octave that he wrote in his *dissertation* of 1732.<sup>647</sup>

<sup>644</sup> The fundamental note of the dominant seventh chord is substituted by the ninth of said chord.

<sup>645</sup> Earlier discussions on the value of the rule of the octave are covered in Christensen (1992), 103–106.

<sup>646</sup> Colet (1837), 62.

<sup>647</sup> Holtmeier (2017a), 116.

Reicha wrote on the *règle d'octave*:

Cette formule est de si peu ressource dans la composition pratique qu'elle ne vaut pas la peine d'être discutée dans cet ouvrage. Elle ne serait indispensable que si la Basse était contrainte de marcher continuellement par gammes ascendantes ou descendantes, et qu'il n'y eût pas moyen de prendre plusieurs accords différents sur un même degré.<sup>648</sup>

Colet attributes the origin of the rule to a certain Delaire. He is almost certainly referring to the French theorboist Denis Delair, author of a *Traité d'accompagnement pour le théorbe et le clavessin* (1690) and its second edition, the *Nouveau traité [...]*, published in 1724. Rousseau might have been the source of this information concerning the origin of the *règle de l'octave*. In his *Dictionnaire de musique*, he claims that the rule was first published in 1700 by Delair.<sup>649</sup> Delair actually mentions the *regola* in his 1724 second edition; the fact that his treatise (like all French thorough bass and lute treatises of the late 17<sup>th</sup> and early 18<sup>th</sup> centuries) deals with the *Sitz* of the chords and the *moti di bassi* does not, however, make Delair the “author” of the *règle*.<sup>650</sup>

Although Colet was strongly against the *regola*, he radically changed his position towards the rule of the octave almost ten years later in his *Partimenti*. He includes it as it is found in Fenaroli, along with Fenaroli's exercises for practising it: transposed scales with figures – here “translated” to French – with the barred sixth to indicate the *petite sixte* on the second degree and a +4 for the *accord du triton*.<sup>651</sup> Colet's instructions indicate that the *règle* should be practised in all positions and tonalities, starting in a slow tempo and playing progressively faster:

L'élève jouera ces gammes dans toutes les positions, d'abord lentement, et ensuite dans un mouvement toujours plus accéléré. Il est important, pour bien accompagner la Basse chiffrée, de pouvoir jouer sans hésitation, ces Basses avec les trois Positions.<sup>652</sup>

Colet here shows a complete change in attitude about the rule from that which he expressed in his *Panharmonie*. He now encourages students to practise it, suggesting that all accompanists should be able to play this rule fluently in all major and minor keys:

648 Reicha (1818), 164.

649 Rousseau (1768), 413. It appears that Rameau was in possession of a copy of Delaire's treatise containing many annotations, which has unfortunately disappeared. Holtmeier has therefore emphasized the importance of Denis Delaire's and Jean-François Dandrieu's treatises. See Holtmeier (2017a), 13, footnote 17.

650 Sanguinetti mentions the 1628 harmonization of the scale by Galeazzo Sabbatini as one of its earliest known versions. See Sanguinetti (2012a), 114.

651 Colet (1846), 135–139.

652 Colet (1846), 136.



La *Règle d'Octave* est donc une formule Harmonique qui fait connaître quels accords on doit placer sur chacun des degrés de l'Echelle *Diatonique*, lorsque la Basse parcourt cette échelle dans toute son étendue et sans interruption, soit en montant, soit en descendant. Tout accompagnateur, qui veut faire de bonnes études, doit se familiariser d'abord avec l'usage de cette formule, dans tous les modes majeurs et mineurs.<sup>653</sup>

The rigidity of assigning one chord to each scale degree that he proposed in the *Panharmonie* is here recognized to be an important tool for learning harmonization skills and becoming a good accompanist. But when he concludes that “il existe bien d'autres manières d'accompagner la Gamme,”<sup>654</sup> he makes it unmistakably clear that he understands the *règle* to be an important practical tool for the *accompagnement* but not, in itself, the underlying harmonic “system”.

Consequently, Colet introduces other scale harmonizations, including tonicizations on different scale degrees and options for the chromatic scale. Most of these are also found in Imbimbo's *Gamme ou Echelle musicale*, published a few years earlier.<sup>655</sup> After the publication of his *Panharmonie*, Colet must have encountered Imbimbo's work and therefore had an opportunity to deepen his understanding of partimento rules.

In the following tables, all the versions of the rule of the octave that have been examined hitherto are brought together. Common differences include harmonizations of the second or ascending fourth degree. The cases of Imbimbo, Berton and Colet were discussed previously, all of whom include one version of a 6/4 chord on the ascending fifth degree when prioritizing the harmonic progression of the *basse fondamentale*. On the descending scale, Berton is the only author who prefers not to use the major (or augmented in minor) sixth on the sixth degree. However, it should be reiterated that the reconstruction of his scale is based on paragraphs of his book dedicated to single scale degrees since, apart from one example, he does not introduce the entire scale.

653 Colet (1846), 138.

654 Colet (1846), 139.

655 Imbimbo [1830]. For further information on these scales see Carlisi (2021).

*Table 4.1: Ascending rule of the octave*

	①	②	③	④	⑤	⑥	⑦	①
Fenaroli	5 3	4 3	6 3	6 5	5 3	6 3	6 5	5 3
Choron/ Fiocchi 1	5 3	6 3	6 3	5 or 6 3 5	5 3	6 3	6 or 6 3 5	5 3
Choron/ Fiocchi 2 (Durante?)	5 3	4 3	6 3	6 5	5 3	6 3	6 5	5 3
Imbimbo 1	5 3	4 3	6 3	5 3	6 4	6 3	6 5	5 3
Imbimbo 2	5 3	4 3	6 3	6 5	5 3	6 3	6 5	5 3
Catel	5 3	4 3	6 3	6 or 6 3 5	5 3	6 3	6 5	5 3
Berton 1	5 3	6 4	6 3	5 3	6 4	6 3	6 3	5 3
Berton 2	5 3	4 3	6 3	6 5	5 3	6 3	6 5	5 3
Perne	5 3	4 3	6 3	6 5	5 3	6 3	6 5	5 3
Dourlen	5 3	4 3	6 3	6 5	5 3	6 3	6 5	5 3
Bienaimé	5 3	4 3	6 3	6 5	5 3	6 3	6 5	5 3
Colet (1837)	5 3	4 3	6 3	5 3	6 4	6 3	6 5	5 3
Colet (1846)	5 3	4 3	6 3	6 5	5 3	6 3	6 5	5 3

Table 4.2: Descending rule of the octave

	①	⑦	⑥	⑤	④	③	②	①
Fenaroli	5 3	6 3	#6 4 3	5 3	4 2	6 3	4 3	5 3
Choron/ Fiocchi 1	5 3	6 3	#6 3	5 3	4 2	6 3	6 3	5 3
Choron/ Fiocchi 2 (Durante?)	5 3	6 3	#6 4 3	5 3	4 2	6 3	4 3	5 3
Imbimbo 1	5 3	6 3	#6 4 3	5 3	4 2	6 3	4 3	5 3
Imbimbo 2	5 3	6 3	#6 4 3	5 3	4 2	6 3	4 3	5 3
Catel	5 3	6 3	#6 4 3	5 3	4 2	6 3	4 3	5 3
Berton 1	5 3	6 3	6 3	5 3	5 3	6 3	6 4	5 3
Berton 2	5 3	6 3	6 4 3	5 3	4 2	6 3	4 3	5 3
Perne	5 3	6 3	#6 4 3	5 3	4 2	6 3	4 3	5 3
Dourlen	5 3	6 3	#6 4 3	5 3	4 2	6 3	4 3	5 3
Bienaimé	5 3	6 3	#6 4 3	5 3	4 2	6 3	4 3	5 3
Colet (1837) (1846)	5 3	6 3	#6 4 3	5 3	4 2	6 3	4 3	5 3

In Neapolitan sources, the rule of the octave in the minor is typically explained in 18th century terminology, i.e., as a flexible *modus* with variable 6th and 7th scale degrees. Fenaroli explains that this type of scale is preferred because it avoids the augmented second (*ditono*) between the sixth and seventh degrees:

Si avverte, che nella scala in terza minore, ascendendo, la sesta del tono si fa maggiore, e discendendo la settima del tono si fa minore; e tutto ciò per evitare il ditono, che vi è tra la sesta minore, e la settima maggiore, il quale perché composto di due intieri toni, si sfugge per la sua asprezza di suono.<sup>656</sup>

Most French sources apply the *règle* to the “modal” minor; however, as shown earlier, Berton and Bienaimé, choose to use the minor harmonic scale for all the *moti*, whereas Perne uses both options. One explanation for this choice is given by Bienaimé, in which he makes clear how much the minor mode has already been subjected to the process of “demodalisation” – as highlighted by Holtmeier – and approximates the major mode, understood here as an unchanging group of scalar tones. In his *École de l’harmonie moderne*, Bienaimé affirms that the minor scale should maintain an unaltered sixth degree and the leading tone. The reason is that, according to the author, if the melodic scale is used, the minor mode is compromised as there is a change in the tonality in both ascending and descending motion:

La véritable gamme mineure doit avoir la Sixte mineure et la Septième majeure en montant et en descendant. L’introduction de la Sixte majeure en montant détruit évidemment un des caractères du mode: la première moitié de la gamme est mineure, et la seconde est majeure. La suppression de la Septième majeure en descendant change la tonalité: rien n’empêche que le sens ne se termine sur la tonique du mode majeur relatif. Néanmoins, des considérations et des convenances mélodiques et harmoniques nécessitent souvent ces transformations.<sup>657</sup>

In Perne’s exercises both the minor harmonic and melodic scales are present. He also includes a version with the addition of diminished seventh chords on the ascending second and seventh degree and descending sixth, fourth and second degree.

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656 Fenaroli (1775), 13.

657 Bienaimé (1863), 3.



Figure 4.21. *Perne* [1822], 181.

This overview makes it clear that the rule of the octave was taught as part of *harmonie* and *accompagnement*. Sources that used Fenaroli's rules certainly drew on the French edition with Imbimbo's additions, which sometimes were copied entirely in *traités*. The cases of Berton and Colet are particularly interesting. Berton does not include the topic in his books, but he uses it in examples to demonstrate other topics related to cadences and tonal coherence. Colet, influenced by his teacher, did not believe the rule of the octave to be the basis and starting point of a harmonic system; placing himself firmly in the tradition of Rameau, he considered it to be an essential element of the practice of *accompagnement*. Nevertheless, it is obvious that he placed increasing value on the pedagogical importance of partimento practice during the course of his professional life. It is unclear when and how he changed his mind, but he certainly must have gained experience with the practical approach of *partimenti* between 1837 and 1846, and became deeply convinced about their effectiveness, since he intitled his book "Partimenti."

### 4.3. Dissonanze<sup>658</sup>

Quelle voci o suoni che perturbano o ritardano l'armonia perfetta si chiamano dissonanze. Di questo genere siccome altrove si è detto, sono la 2<sup>a</sup>. la 4<sup>a</sup>. la 7<sup>a</sup>. e la 9<sup>a</sup>. il cui maneggio armonico consiste in *preparazione*, *percussione*, e *Resoluzione*; dal che si deduce che le dissonanze non reggendo da se sole, han bisogno delle consonanze che le preparino e le risolvano.<sup>659</sup>

<sup>658</sup> As mentioned, the term dissonance/*dissonanza* is used here, as in partimento sources, to describe a suspension.

<sup>659</sup> Fenaroli (1813/14), 33.

In the *Regole Musicali*, Fenaroli distinguishes four consonances (octave, third, fifth and sixth) and four dissonances (second, fourth, seventh, ninth) that require preparation and resolution.<sup>660</sup> Fenaroli's approach to the treatment of dissonances is based on the bass motions over which it is possible to prepare and resolve a dissonance. Depending on the movement of the bass, a dissonance is prepared by a specific consonance. This same approach appears in Imbimbo's description of Fenaroli's rules.<sup>661</sup> Imbimbo adds a contrapuntal instruction not found in Fenaroli's *Regole*, regarding the proportion between the lengths required for preparation, dissonance, and resolution:

Per esattezza di comporre si richiede che la legatura si debba far sempre, o tra due note di egual valore, o tra la nota grande e la picciola, e che giammai la nota picciola debba legar la grande per la ragione che il corpo minore non può attirare a se il maggiore, quantunque vi siano esempj di ottimi maestri in contrario, specialmente nel basso de' recitativi correnti.<sup>662</sup>

Tied notes should either have the same length or the preparation should be longer than the dissonance.

Choron considers all dissonances to be suspensions which need to be prepared, suspended and resolved, descending by step. He also shows a rare resolution option found in Bononcini, in which the seventh resolves by a skip downwards.<sup>663</sup> While the dissonance of the fourth delays the arrival of the third of the chord in Neapolitan partimenti, in the first chapter of *Principes d'accompagnement* that contains the *regole*, the fourth is figured as eleventh.<sup>664</sup> It can therefore be used, according to Choron (as with Rameau), together with the third. In the same way, Choron states, the seventh can be accompanied by the sixth.

660 Fenaroli (1775), 3 and 14.

661 Fenaroli (1813/14), 36.

662 Fenaroli (1813/14), 45.

663 Choron-Fiocchi [1804], XI.

664 As seen, the distinction between fourth and eleventh was treated by Rameau.

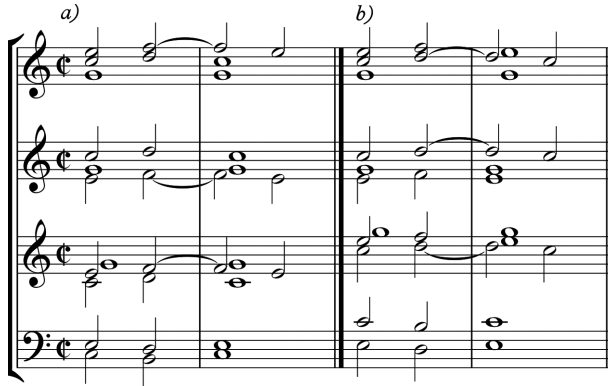


Figure 4.22. Choron-Fiocchi [1804], 15.

Figure 4.22 shows the fourth accompanied by the third (a) and the seventh accompanied by the sixth (b). Both examples are given in three positions, and the dissonances are separated by an interval that is greater than an octave. Choron attributes these examples to Azopardi, although in the first French edition of the *Musicien Pratique*, which he curated, there is nothing to suggest this practice.<sup>665</sup>

It is generally a rule that dissonances resolve stepwise downwards. According to Berton and Colet, there are some rare cases when dissonances can resolve upwards to avoid parallel octaves (or hidden parallel octaves) with the bass line. In this case, Berton notes, a voice substitution can be made, and the dissonance resolves in the bass (fig. 4.23).

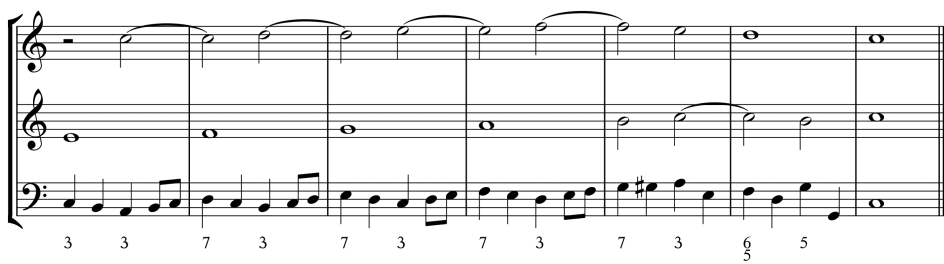


Figure 4.23. Berton (1815), 23.

In this example, the dissonance is resolved by the bass and the upper voice proceeds in ascending stepwise motion.

<sup>665</sup> Azopardi (1786).

In his chapter on *Resolutionslehre*, Ludwig Holtmeier examined several examples with upward resolving dissonances.<sup>666</sup> He states that this practice had been in use since the *Vollstimmigkeit* counterpoint of the sixteenth century.<sup>667</sup> The most similar example to Berton's is one in Johann Georg Neidhart's *Compositio harmonica*, in which upward resolving dissonances result from voice exchange: the expected resolution note appears in another voice, while the dissonance moves upwards to reach a consonance.<sup>668</sup>



Figure 4.24. Niedhardt (s.d.), 29.

In his *Traité*, Berton includes a table with all ascending and descending suspensions. Here, he shows systematically which suspensions are possible, which are not, and which can only be used on certain scale degrees.<sup>669</sup>

Another example of dissonances resolving upwards is offered by Colet in his *Panharmonie*. As we can see in this example (fig. 4.25), dissonances are considered a prolongation of the note on the next chord, which receives its “proper” note after a short delay.



Figure 4.25. Colet (1837), 149.

Colet calls this figure *retard*, distinguishing it from the *suspension*, which corresponds to the Neapolitan *dissonanza*.<sup>670</sup> Colet adds the *suspension de la quinte* to the *dis-*

<sup>666</sup> Holtmeier (2017a), 269–307.

<sup>667</sup> Holtmeier (2017a), 306.

<sup>668</sup> Neidhart (s.d.) 27. Holtmeier (2017a), 305.

<sup>669</sup> Berton (1815), 34–35.

<sup>670</sup> Colet (1837), 151. This figure is present as syncopated *anticipatio* in Spieß (1746), 158.



*sonanze* commonly found in partimento sources. This idiom was common in nineteenth-century music, examples of which are typically found in compositions by César Frank, Franz Schubert, and Robert Schumann (fig. 4.26).

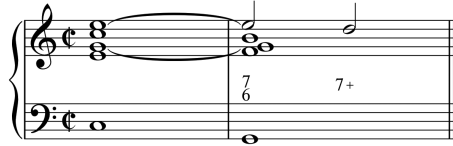


Figure 4.26. Colet (1846), 107.

The delayed arrival of the fifth of the chord usually occurs on the dominant or dominant-seventh chord and can appear in all inversions.

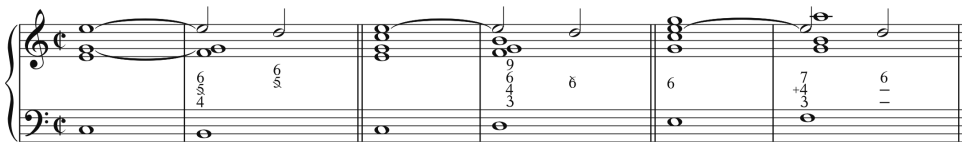


Figure 4.27. Colet (1846), 107.

The third example also contains a *substitution* in the upper voice.

Perne includes a section on each dissonance in his *Cours élémentaire*, with several examples of preparation and resolution of dissonances, and exercises with which to practise them. This approach is very similar to Fenaroli's *Regole*. In fact, Perne transcribes Fenaroli's second book, in which each dissonance is presented with examples for each possible preparation and resolution and is followed by a partimento composed for practising the rule. Perne changes some examples, but he copies the same partimenti given by Fenaroli for each rule.<sup>671</sup> One crucial difference is that each example given for the preparation of a dissonance appears twice: first by applying a *chant donné* composed on Fenaroli's partimento; and second, by applying the dissonance on the bass, illustrated by Fenaroli's original partimento.<sup>672</sup> Although Perne presents the same options for dissonances, he makes some changes in the tonalities of the examples. Fenaroli writes all examples in G major, adding examples of figured bass in other tonalities underneath; Perne actually changes the tonality of the example to adapt it to the key of the partimento which follows. This makes the student's task of realizing the bass somewhat easier, though it deprives them of transposition practice, which is useful for learning the art of accompaniment. Perne also normalizes the voice

671 Perne [1822], 290–309.

672 A selection of these melodies is analyzed in Chapter 5.

setting to either three- or four-voice settings, while Fenaroli writes the examples with a flexible number of voices, following the practice of accompaniment.

Dourlen uses both dissonances and their inversions, as did his colleagues Berton and Colet. In his *Traité d'harmonie*, we therefore see examples of dissonances of ninths, fourths and sevenths in their inversions, prepared and resolved as prescribed. In the following example, we can see how the arrival of the leading tone is delayed by a fifth. This suspension is the third inversion of a *dissonanza* of the fourth above the dominant, and this is harmonized by a dominant seventh chord.

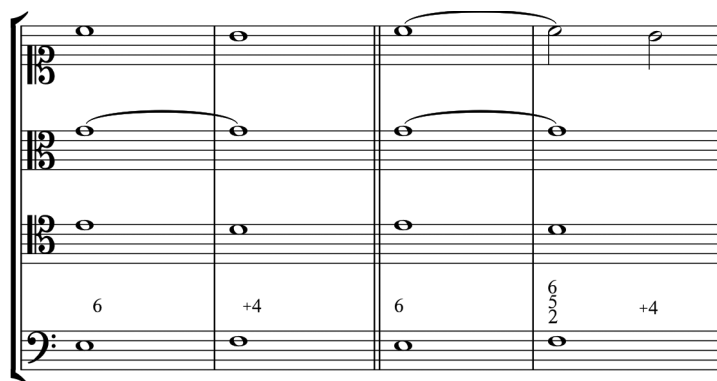


Figure 4.28. Dourlen [1838], 41.

Bienaimé labels *dissonanze* with three different terms used as synonyms: *retard*, *retardement*, and *suspension*. The effect of the dissonance is produced *par prolongation*, holding a consonant note which becomes dissonant in the next chord.<sup>673</sup> *Retards* are divided into *supérieurs* – for which the prolonged tone is above its resolution and therefore must descend – and *inférieurs*, for which the prolonged tone is a step under the resolution and must move upwards to reach its goal. According to Bienaimé, *inférieur* forms of suspensions cannot be dissonant, unlike the examples of upward resolution of dissonances seen in Berton and Colet:

Toute note prolongée produisant un intervalle dissonant ne peut avoir de résolution ascendante; car la loi de résolution des dissonances serait violée: *toute dissonance doit descendre d'un degré*.<sup>674</sup>

Bienaimé does not allow the exception that Berton made for avoiding parallel octaves by tolerating an ascending resolution of the dissonance (which was achieved through a

<sup>673</sup> Bienaimé (1863), 145–146.

<sup>674</sup> Bienaimé (1863), 146.

voice exchange). The only exception allowed here is the suspension of the leading tone, on account of its natural tendency to resolve upwards:

La note sensible se prolongeant sur la tonique, ou sur le sixième degré dans une cadence rompue, fait exception à cette règle; parce que la force de son attraction vers la tonique absorbe la sensation de la dissonance qui résulte de sa prolongation sur cette dernière, ou sur la sixième note du ton: sa marche ascendante satisfait donne parfaitement à la loi des tendances tonales.<sup>675</sup>

Among the ascending suspensions, Bienaimé lists only the consecutive 5–6 pattern on the ascending scale; the fifth being a consonance that can “resolve” the suspension upwards.<sup>676</sup>

It is also possible, according to Bienaimé, to use a *substitution* together with the dissonance. In the following example, we can see how the leading tone of the 4/2 chord (suspended on the downbeat) is accompanied by the third A (the seventh of the root position chord on B or the ninth of the chord based on G). This note A substitutes for the fundamental note G.



Figure 4.29. Bienaimé (1863), 152.

Bienaimé's *École de l'harmonie moderne* was published at the height of the Romantic era. It therefore expands traditional eighteenth-century harmony to incorporate some idioms of Romantic composition, one of these being the suspension of the fifth on the dominant seventh chord, as seen earlier in Colet.<sup>677</sup> As with other French authors, such as Berton, Colet or Perne, Bienaimé presents dissonances together with their inversions, which results in different suspensions between the bass line and the upper voice. As we have seen, this practice was also found in Rameau.<sup>678</sup>

In general, all the French authors studied treat dissonances according to very similar rules found in partimento sources. We shall now consider a few examples of some differences or variations for each dissonance.

<sup>675</sup> Bienaimé (1863), 147.

<sup>676</sup> Bienaimé (1863), 146. See chapter 4.4.1.

<sup>677</sup> See fig. 4.26.

<sup>678</sup> See Rameau (1722), 396. See also Chapter 2.

### 4.3.1. The fourth

In Fenaroli's *regole*, all kind of preparations of this dissonance are shown. Apart from being prepared by consonances, the fourth can also be preceded by the diminished fifth – if it appears on the first degree of the scale. We find the same explanation in Imbimbo's preface, in which examples for each dissonance preparation are given.<sup>679</sup>

La dissonanza di quarta deve esser sempre accompagnata con la consonanza di quinta; per lo che la detta dissonanza non può mai aver luogo sopra una nota, la quale di sua natura non voglia la quinta.<sup>680</sup>

The six-four on a strong beat was sometimes exempt from preparation. Muscogiuri writes in his annotations that the fourth can be given without preparation for cadences, and can therefore be accompanied by the sixth:

Sappiasi, che l'accompagnamento della 4.è la 5.<sup>a</sup>, quando si usa come dissonanza: quando poi si voglia usare la quarta sù la nota che fà cadenza, allora perché si dà senza preparaz.<sup>e</sup>, può avere l'accompagnamento della 6.<sup>a</sup> e della 5.<sup>a</sup> a piacere libero del compositore; avvertendosi ancora che quando si scrive a trè Parti, è meglio usar la quinta invece della sesta.<sup>681</sup>

As mentioned, Imbimbo also follows the traditional concept of the *quarta consonans*. He then differentiates the dissonance of the fourth, which is a suspension:

La 4.<sup>a</sup>, dissonante poi è quella che non fà parte dell'armonia perfetta, ma unita or colla 2.<sup>a</sup>, or colla 5.<sup>a</sup>, ritarda momentaneamente la consonanza.<sup>682</sup>

In addition to the most frequently used preparations and resolutions of the fourth, Perne adds other options, such as resolutions on a *dissonance appellative*, which include the fourth resolving to a diminished seventh, a tritone or a *fausse quinte* (fig. 4.30).



Figure 4.30. Perne [1822], 33.

679 Fenaroli (1813/14), 36–38.

680 Fenaroli (1775), 16–17.

681 Muscogiuri 1781, fol. 3v, in Demeyere (2018), 224–225.

682 Fenaroli (1813/14), 35.

As can be seen, the diminished fifth and seventh were also considered consonances by the Neapolitan school. It is therefore possible to use these intervals as dissonance preparations or resolutions.

Bienaimé demonstrates the application of the dissonance of the fourth in modulating passages. In figure 4.31(a), the dissonant fourth is prolonged on the resolution note of a *fonte* and resolves on a diminished seventh chord on the following seventh degree, thus preparing the next fourth.

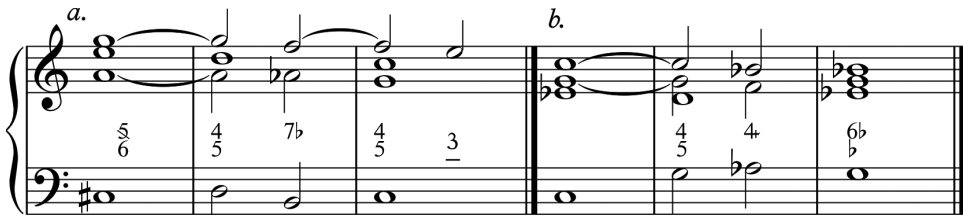


Figure 4.31. Bienaimé (1863), 174.

By contrast, figure 4.31b shows an application of the suspension of the fourth in a modulating passage from C minor to E-flat major. The fourth resolves a whole tone downwards on the fundamental note of the dominant seventh chord (here in 4/2 inversion) of the new tonality.

#### 4.3.2. The seventh

As for other dissonances, according to Fenaroli, the seventh can be prepared by all consonances.

Se avverte, che la settima si accompagna sempre con la terza, e può risolvere a terza, ed a sesta.<sup>683</sup>

Imbimbo adds the resolution of the seventh in minor to the augmented sixth (fig. 4.32.a) to Fenaroli's rules. Fenaroli himself mentions the *sesta superflua* in the rule of the octave, but not as a resolution of a suspension, as Imbimbo does.<sup>684</sup> Nevertheless, this suspension is not unusual, since it derives from an alteration of a 7–6 suspension on the Phrygian cadence.

683 Fenaroli (1775), 18.

684 Fenaroli (1813/14), 38.

Another variation is the resolution of the seventh above an altered fourth degree in the bass (Gjerdingen's *converging cadence*), here called *quarta di accrescimento al basso* (fig. 4.32b).<sup>685</sup>

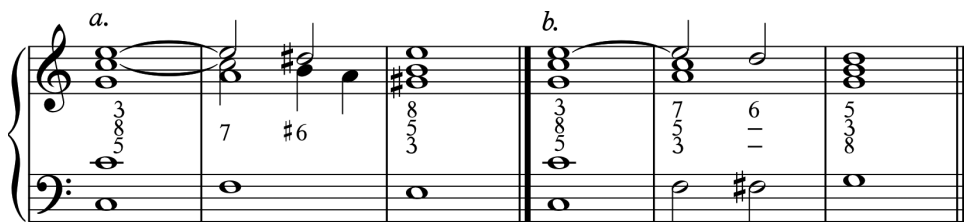


Figure 4.32. Fenaroli (1813–14), 38–39.

Perne gives a series of examples for all possible preparations and resolution of the seventh, in the style of Fenaroli's second book. As in his chapter on the fourth, he adds resolutions on *dissonances appellatives*, such as the dominant seventh and the diminished seventh.



Figure 4.33. Perne [1822], 80.

Bienaimé calls the dissonance of the prepared seventh “septième simple” and identifies this dissonance with a specific bass movement:

Ces septièmes s'emploient sur tous les degrés de la gamme lorsque la basse procède par quarte ascendante et par quinte descendante.<sup>686</sup>

If the bass leaps by ascending fourth or descending fifth, it is possible to prepare a seventh. This description – limited to a leap in the bass – does not include other possibilities for building a seventh; for example, on the descending sixth or seventh degree in a scale.

685 Fenaroli (1813/14), 39. Gjerdingen (2007a), 159–163.

686 Bienaimé (1863), 194.

### 4.3.3. The ninth

Se avverte, che la detta dissonanza de nona si accompagna sempre colla decima, detta terza, e con la quinta, quando non si tratta di un movimento di Basso, che continui con la stessa progressione; e detta dissonanza di nona può risolvere all'ottava, terza, e sesta, secondo i diversi movimenti del Partimento.<sup>687</sup>

Imbimbo adds to the options given by Fenaroli for the ninth, an accompaniment containing a double suspension of the fourth and the seventh *superflua*. This is the chord discussed earlier that Colet and Le Borne called the *onzième tonique*.<sup>688</sup> Here, Imbimbo uses the word *superflua* to describe the major seventh (analogous to the French *accord de la septième superfluë*) and defines the word *superfluo* as *eccedente*, or augmented. In his examples, the seventh is major, but *superfluo* (or the French, *superfluë*) generally describes what Rameau calls the *dissonance majeur*: the scalar dissonance of the *note sensible*, the leading tone.

As with other dissonances, Perne shows different options for preparation and resolution of the ninth. In addition to Fenaroli's options, he once again adds resolutions on the diminished fifth, the diminished seventh, the dominant seventh and other half-dissonances.<sup>689</sup> Bienaimé also adds a few examples for using the ninth in modulating passages.



Figure 4.34. Bienaimé (1863), 180.

In figure 4.34a, the ninth appears on the tonic chord of C minor but, instead of resolving on the tonic, it proceeds chromatically downwards to a chord on the second degree of A-flat major. In the next example (fig. 4.34b) the same procedure is applied to a modulation from C major to F minor, where the *penultima* is an inversion of the diminished seventh chord. A more complex example follows (fig. 4.34c): in this instance, the ninth on the tonic C major does not resolve to a consonance, but is held as the third of the half-diminished chord on the second harmonic degree of D minor (in second inversion, or 4/3) that continues as the fourth in the *cadenza composta* in D minor. As with other dissonances, Bienaimé provides examples for the inversion

<sup>687</sup> Fenaroli (1775), 20.

<sup>688</sup> See Chapters 2 and 3.

<sup>689</sup> Perne [1822], 93–95.

of this dissonance, with a warning to maintain the distance of a ninth between the fundamental note and the dissonance.<sup>690</sup>

#### 4.3.4. The second

The dissonance in the bass line is accompanied by the second (4/2) or *accord du triton*. This chord has its *Sitz* on the descending fourth degree and it is often used in sequences. It will therefore be covered in the *moti del basso* section when discussing the *Partimento che scende legato*.

Some points stand out on the use of dissonances in teaching material of the early Conservatoire: first, dissonances are all approached traditionally, with their preparation and resolution. Second, variations through altered notes and options for modulations to remote keys are explored. This difference from Neapolitan sources is most likely caused by the expansion of tonal harmony started during the nineteenth century.<sup>691</sup> Third, the use of inversions of *dissonanze* is notable, as this element is not commonly found in Neapolitan sources, but rather is common practice among French theorists, who were strongly influenced by Rameau's theory of inversions. In the next section, the way in which this principle was similarly applied to certain *moti del basso* will be demonstrated.<sup>692</sup>

#### 4.4. Moti del basso

Rules applied to bass movements are the core of Fenaroli's *Regole*. These are usually a model and then a sequence of repetitions. All *moti* can be harmonized *colle consonanze* and *colle dissonanze* and, as will be seen, with certain chains of dissonances that are characteristic of specific bass motions.

Choron calls these movements *progressions* and defines them as “le mouvement d’une partie qui parcourt les degrés successifs de l’échelle, en formant sur chacun d’eux le même intervalle.”<sup>693</sup>

We shall now follow the order of Fenaroli's *regole*, with the exception of the *partimento che sale di sesta e scende di quinta*, since it is not commonly found in French

690 Bienaimé (1863), 185–188.

691 See Christensen (2019a).

692 For reasons of space, examples of Fenaroli's *regole* will not be included. These can be consulted online at Gjerdingen's *Monuments of partimenti* website: <https://drive.google.com/file/d/0B1tf9xeI3NRBcklRbjZSM0g4cUE/view?resourcekey=0-xwNQeaPNhiU4Zv7rH8kCXA>, last retrieved 30.08.2022.

693 Choron [1804], IX.



sources.<sup>694</sup> For the same reason, the *partimento che sale di sesta e scende di settima* listed among Muscogiuri's *moti* will not be included.<sup>695</sup>

#### 4.4.1. *Partimento che sale di grado*

According to Fenaroli, if not accompanied by the rule of the octave, the ascending scale can be sequentially ornamented by one of the following patterns:

- consecutive 5–6
- consecutive 7–6
- consecutive 9–8.<sup>696</sup>

With the exception of Berton – who limits the accompaniment options for this scale to consecutive 5–6 or 6–6, and Bienaimé – who gives only 6–6 and 7–6, all other authors include Fenaroli's patterns in their books.

Catel and Dourlen add a scale accompanied by consecutive 4–3s to these options. Catel calls this movement “Retard de l’octave de la tierce, produisant suite de onzièmes.” In fact, he considers the fourth to be an eleventh, allowing the third to be included in the accompaniment (proceeding in parallel movement with the bass).



Figure 4.35. Catel (1801), 42. <https://gallica.bnf.fr/ark:/12148/bpt6k1163896n/f56.item>

<sup>694</sup> As said, these rules were not exclusive to the partimento tradition nor to Fenaroli. However, Fenaroli's *Regole* are referred to as *exempla* for their comprehensiveness and wide dissemination in France.

<sup>695</sup> See Chapter 3.

<sup>696</sup> Fenaroli (1775), 25 et seq.

Dourlen uses the same example, but does not simultaneously insert the third with the fourth, introducing a pause when the dissonance sounds.<sup>697</sup> He also includes the same scale with double dissonances (9/7 – 8/6).<sup>698</sup>

Perne adds an ascending syncopated scale to Fenaroli's examples, harmonized by a chain of successive 5–6s. This pattern also features in Durante's *Regole e partimenti*<sup>699</sup> and results in an inversion of the *partimento che sale di quarta e scende di terza* (the *basse fondamentale* is added in fig. 4.36).



Figure 4.36. Perne [1822], 330.

Colet adds some versions with double dissonances and other options with voices exchanged. Figure 4.37 shows a 9–8 chain in which the voice containing the ninth ascends, though the dissonance is resolved by the second voice in the right hand. In continuo practice, it is common to prepare or resolve a dissonance in a voice other than that containing the dissonance. In written compositions, where rules of counterpoint apply more strictly, this solution would not be allowed.

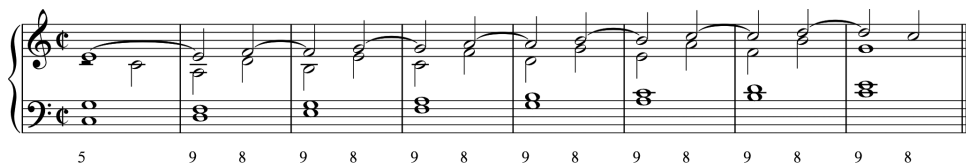


Figure 4.37. Colet (1846), 181.

#### 4.4.2. *Partimento che sale di semitono*

According to Fenaroli, it is important to distinguish major and minor chromatic scales to identify the scale degree in which the chromatic ascent can start. In the major it can begin on the third degree and end on the sixth, while in the minor it can start on the fifth degree and end on the octave.

697 Dourlen [1838], 40.

698 Dourlen [1838], 42. Colet also includes double dissonances among scale accompaniments.

699 I-Nc 34.2.3.

Il Partimento può salire di Semitono in due maniere, secondo le terze del Tono, in cui sarà il Partimento.

- I. Se il Partimento sarà in Tono di terza maggiore, la salita di semitono comincerà dalla terza del Tono, e potrà semitonando salire fino alla sesta inclusivamente.
- II. Se il Partimento sarà in Tono di terza minore, la salita di semitono comincerà dalla quinta, e potrà procedere semitonando fino all'ottava inclusivamente.<sup>700</sup>

Both major and minor scales can be harmonized by alternating 6 (or, 6/5) chords and 5/3 chords, considering each ascending half tone as a seventh degree moving to the tonic. Other variations include using a 9–8 suspension (adding the ninth to a 5/3 chord) or diminutions with 4–3 suspensions.<sup>701</sup>

Catel and Dourlen maintain a simple succession of 5–6 chords on the scale. Nevertheless, Catel also applies the rule of the octave to the chromatic scale: this is made possible by considering most of the chromatic notes to be passing tones.

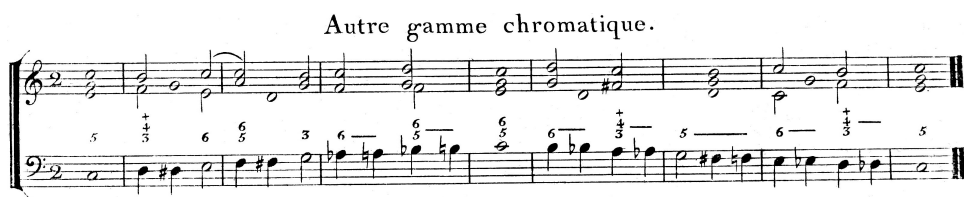


Figure 4.38. Catel (1801), 54. <https://gallica.bnf.fr/ark:/12148/bpt6k1163896n/f68.item>

Deldevez includes a similar solution in his edition of Fenaroli's *Regole*. While Catel begins the chromatic ascent on the second degree, Deldevez uses the entire chromatic scale, only pausing the harmonic rhythm on the tonic and the dominant.



Figure 4.39. Deldevez [1868], 22. <https://gallica.bnf.fr/ark:/12148/bpt6k9690498v/f36.item.m.r=deldevez%20fenaroli>

700 Fenaroli (1775), 26.

701 Fenaroli (1775), 73–81.

Berton shows this scale with three voices that chromatically ascend together. The result is a succession of diminished seventh chords creating *cadences interrompues*.



Figure 4.40. Berton (1815a), 138. <https://gallica.bnf.fr/ark:/12148/bpt6k9634105r/f160.item>

#### 4.4.3. *Partimento che scende di grado*

Fenaroli gives four options for the descending scale:

1. Alternating 5 and 6 (the descending *Romanesca*).
2. A variation of the above option, created by inserting a passing 4/2 chord on the second half of the first note.
3. Consecutive sixths (*fauxbourdon*).
4. Consecutive 7–6 (on each note).<sup>702</sup>

In Le Borne's *zibaldone* of lessons with Berton, there is a further option for the descending scale, with consecutives 5–6 on each note:



Figure 4.41. Le Borne (1813), 9. <https://gallica.bnf.fr/ark:/12148/btv1b52500605v/f14.item>

<sup>702</sup> Fenaroli (1775), 82–89.

A three-voice example of the pattern shown above appears in Catel's treatise. Le Borne was certainly following Catel's *Traité* during his studies and therefore might have been given an assignment to create a four-voice version of Catel's example.<sup>703</sup>

Catel and Dourlen also offer another option for the descending scale, this time accompanied by consecutive 4–3s. Neapolitan sources did not include this as a way to avoid parallel fifths, though these are inevitable in three-voice settings. Catel avoids them by using four voices and alternating the fifth and the octave in the voices in which they appear.



Figure 4.42. Catel (1801), 43. <https://gallica.bnf.fr/ark:/12148/bpt6k315858f/f55.item.r=catel%20trait%C3%A9>

In Le Borne's manuscript, there is another option for accompanying a descending scale with a succession of 7 resolving on 4/3 chords.<sup>704</sup> This is also found in both Dourlen's *Traité d'harmonie* and *Traité d'accompagnement* but not in Catel's *Traité*. If we write the *basse fondamentale* (fig. 4.43), it becomes evident that this accompaniment of the scale is the result of an inversion of the *movimento principale*, accompanied by consecutive sevenths.

<sup>703</sup> Catel (1801), 41.

<sup>704</sup> Le Borne (1813), 39–40.

Figure 4.43. Dourlen [1838], 33.

Dourlen claims that this succession is not used on account of its *dureté*, or “hardness.” Bienaimé, also includes this option in his *École*, confirming that this inversion is “presque inusité.”<sup>705</sup>

#### 4.4.4. *Partimento che scende legato*

The most common accompaniment for this bass movement is the alternation of 4/2 chords (on the downbeat of the syncopated bass) and sixth chords. The fourth can be “maggiore” or “minore,” should the composer choose to tonicize (or not) the resolution chord.

La nota legata di detto Partimento può avere quarta minore, o pure quarta maggiore ad arbitrio del Compositore.<sup>706</sup>

Catel introduces a variation of this pattern, in which a 6/5 chord is substituted for the sixth chord.

<sup>705</sup> Bienaimé (1863), 200.

<sup>706</sup> Fenaroli (1775), 36.

Dissonnance de seconde sous l'accord parfait, et de quinte dans l'accord de sixte, produisant suite de secondes et de sixtes et quintes .



Figure 4.44. Catel (1801), 45. <https://gallica.bnf.fr/ark:/12148/bpt6k315858f/f57.item.r=catel%20trait%C3%A9>

The same option is found by Berton, presented as an inversion of the falling fifths-rising fourths with consecutives sevenths.<sup>707</sup> Berton often introduces bass movements together with their inversions; the results of this are an unusual succession of 6/4 and 5/3 chords (fig. 4.45), described as “not a good choice” for a progression, together with the above-mentioned alternation of 4/3 and 5/3 (also modified through a seventh chord). This last inversion is also included in Choron’s *Principes d’accompagnement*,<sup>708</sup> and in Perne’s *Cours élémentaire*.<sup>709</sup>



Figure 4.45. Berton (1815a), 115.

#### 4.4.5. *Partimento che scende di semitono*

In Fenaroli’s *regole*, the descending chromatic scale usually covers the descent from the first to the fifth and is accompanied by consecutive 7–6 suspensions. A second option adds ascending, chromatic passing tones in the upper voice to create contrary motion with the bass.<sup>710</sup>

Among those examined in this book, the only French author who brings a different perspective to this bass movement is Berton. He explains each progression as a succession of *cadences interrompues*, a succession of dominant seventh chords that do not resolve to the tonic, but often land on a secondary dominant. Once again, the

707 Berton (1815a), 122–126.

708 Choron-Fiocchi [1804], 24.

709 Perne [1822], 332.

710 Fenaroli (1775), 95–101.

movement in the *basse fondamentale* resulting from this progression is the *basso che sale di quarta e scende di quinta*, and so the harmonization of the chromatic stepwise motion results in an inversion of this movement.

The first option that Berton shows for the descending chromatic scale is accompanied by a succession of 6/5 and 4/2 chords in which the leading tone of each chord moves chromatically downwards to the seventh of the next chord (fig. 4.46). On account of the chromatic descent, the circle of fifths reaches remote key areas.



Figure 4.46. Berton (1815a), 135. <https://gallica.bnf.fr/ark:/12148/bpt6k9634105r/f157.i>  
tem

Another option is to harmonize each descending chromatic note with a diminished seventh chord.

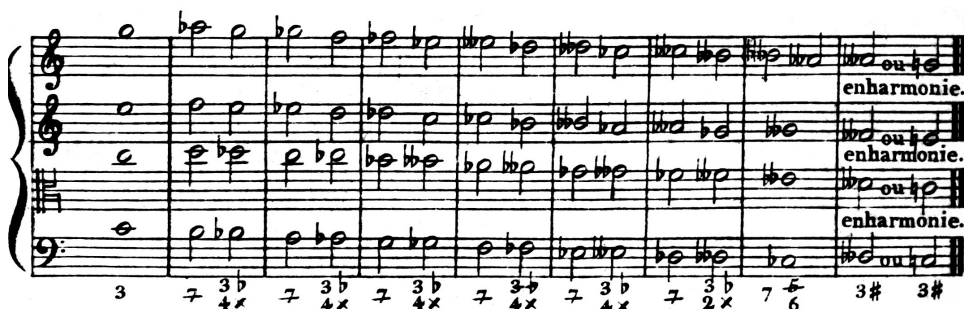


Figure 4.47. Berton (1815a), 136. <https://gallica.bnf.fr/ark:/12148/bpt6k9634105r/f158.i>  
tem

Similarly, as seen with the ascending chromatic scale, all voices descend chromatically together with the bass. Berton points out that each voice of this harmonization can be used as a bass line to create further inversions.



#### 4.4.6. *Partimento che sale di terza e scende di grado*

Fenaroli provides two realizations for this *moto*. The first applies the rule of the octave, considering each note to be a degree in a scale and the appropriate chord given for it. Every descending step could either be a second degree descending to a first – and therefore harmonized with  $4/3$  – or a fourth degree, descending to a third (harmonized with  $4/2$ ).<sup>711</sup> The second option could be thought of as a variation of the first, with each descending step considered a second degree tonicizing the first degree, through a chromatic ascent of  $6 - \#6$  in the melody. In both harmonizations, the fifth degree does not follow the progression but is harmonized as a descending second degree of the following note.

Catel shows two simple solutions for this movement. The first applies sixth chords to each note, while the second varies this through a 7–6 suspension on every other note.

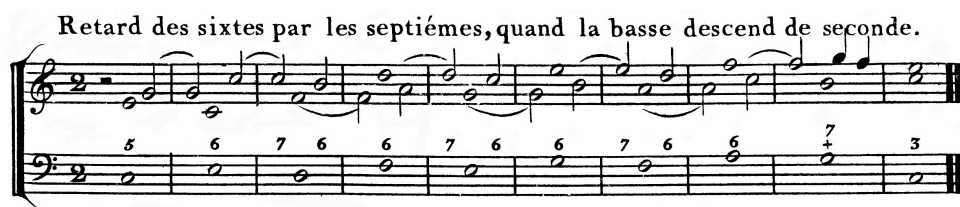


Figure 4.48. Catel (1801), 43. <https://gallica.bnf.fr/ark:/12148/bpt6k315858f/f55.item.r=catel%20trait%C3%A9>

Berton describes this movement as a partial inversion of the *basso che sale di quinta e scende di quarta*<sup>712</sup> with partial inversion, meaning that one chord is in root position while every other chord is an inversion. A full inverted pattern is made of chord inversions on each note. This movements results in an alternation of root position chords and first inversions, or  $5/3-6/3$ .<sup>713</sup>

<sup>711</sup> Fenaroli (1775), 102–103.

<sup>712</sup> The *basse fondamentale* is added in fig. 4.49.

<sup>713</sup> Berton (1815a), 139–140.

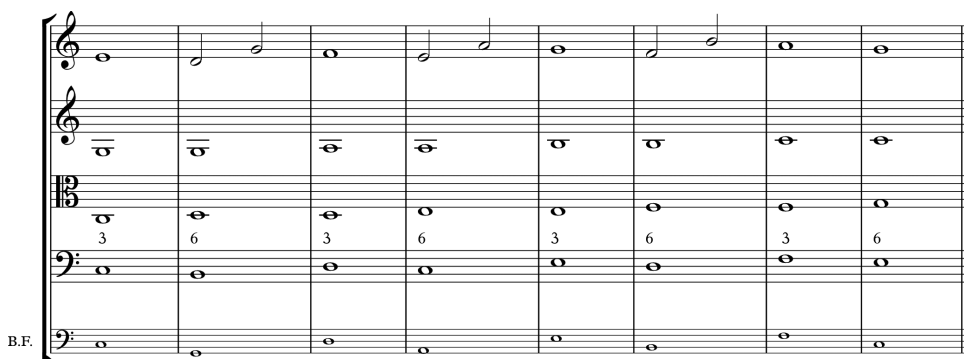


Figure 4.49. Berton (1815a), 140.

Perne adds a realization of this bass movement *selon la règle de l'octave* to Fenaroli's examples, in which the descending note is often harmonized like a fourth degree.

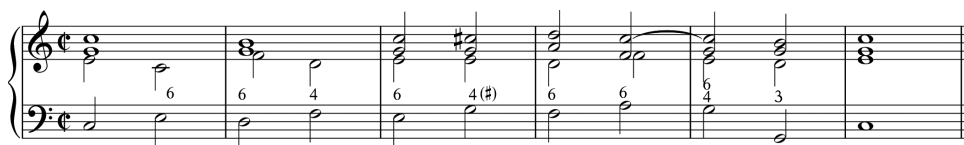


Figure 4.50. Perne [1822], 333.

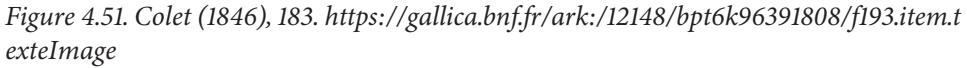
#### 4.4.7. *Partimento che scende di terza e sale di grado*

This *moto* is a common pattern. Fenaroli gives three options for it: first, an alternation of root position chords and sixth chords; second, a variation of this accompaniment with a 6/5 chord instead of the sixth; and third, one with 7–6 suspensions alternating with 9–8 suspensions.<sup>714</sup> Catel adds a few diminished variations of this pattern.<sup>715</sup> These diminutions were often introduced in French material to help students learn contrapuntal elements of composition, together with harmony.<sup>716</sup> Catel, Dourlen and Bienaimé supplement Fenaroli's accompaniments with two patterns that have a *rétard* of the ninth, resolving on a 5/3 or on a sixth chord. A different accompaniment pattern is offered by Colet, which alternates between sevenths and root position chords.

<sup>714</sup> Fenaroli (1775), 106–109.

<sup>715</sup> Catel (1801), 44.

<sup>716</sup> See Chapter 2.



N.º 5.

3 6 3 6 3 6 3 6 3 6 3 6

The complete inversion of this model generates a version alternating 6 and 6/4 chords, which Berton describes as *moins usité* and so he suggests applying the former version instead.



Figure 4.53. Berton (1815a), 116. <https://gallica.bnf.fr/ark:/12148/bpt6k9634105r/f138.i>  
tem

The traditional 6/5 – 5/3 accompaniment is also presented as a partial inversion of the 7–3, together with its full first inversion 6/5 – 6/3 and second inversion 4/3 – 6/3.



Figure 4.54. Berton (1815a), 123. <https://gallica.bnf.fr/ark:/12148/bpt6k9634105r/f145.i>  
tem

All the patterns shown here can be applied in major or minor tonalities. The same approach to this bass movement is later found in Bienaimé's *École de l'harmonie moderne*.<sup>717</sup>

#### 4.4.8. *Partimento che sale di quarta e scende di terza*

As with all leaping bass movements, Fenaroli's basic accompaniment for this pattern – which Robert Gjerdingen calls *Monte Principale*<sup>718</sup> – is constructed by a succession of root chords. In other variations *colle dissonanze*, the ascending fourth in the bass becomes a *clausula bassizans*, transforming each movement into a dominant-tonic cadence. In the first “cadential” variation, Fenaroli adds a 9–8 suspension on the tonic; on the second, the passing minor seventh prepares the 4–3 suspension on the first degree.<sup>719</sup>

Perne also introduces a combination of the two options with *dissonanze* that have double dissonances, as given by Fenaroli.

<sup>717</sup> Bienaimé (1863), 198–199.

<sup>718</sup> Gjerdingen (2007a), 98.

<sup>719</sup> Fenaroli (1775), 110–113.



Figure 4.55. *Perne* [1822], 337.

Dourlen and Catel both use the same patterns as described above, maintaining the diatonic progression and introducing diminished and imitated examples for this pattern.



Figure 4.56. *Dourlen* [1838], 15. <https://gallica.bnf.fr/ark:/12148/bpt6k96229899/f25.item.texteImage>

Catel, Dourlen and Colet also add a version with a 7–6 suspension in place of 9–8. If we look at this passage from a *renversement* perspective, and therefore consider the seventh as a delay of the tonic (the second chord of each measure is in its first inversion), this variation changes the pattern of the *basse fondamentale* and results in a different musical effect for the entire progression.<sup>720</sup>



Figure 4.57. *Catel* (1801), 50.

Catel also shows an example of this variation with diminutions and imitations.

<sup>720</sup> In order to demonstrate this statement, the *basse fondamentale* has been added in figure 4.57, without the suspension being taken into consideration.



Figure 4.58. Catel (1801), 50. <https://gallica.bnf.fr/ark:/12148/bpt6k315858f/f62.item.r=catel%20trait%C3%A9>

Colet includes a version with double suspensions among his *moti*, in which the ninth is combined with the seventh:



Figure 4.59. Colet (1846), 188. [https://gallica.bnf.fr/ark:/12148/bpt6k96391808/f198.item.t](https://gallica.bnf.fr/ark:/12148/bpt6k96391808/f198.item.texteImage)  
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Catel adds a falling fourth–rising thirds sequence to his *marches*. This pattern was usually not used in Neapolitan sources, so as to avoid the problematic *Mi Contra Fa*.<sup>721</sup> Catel was probably aware of this issue and changes the B into B-flat, thus undermining tonal coherence. It then becomes clear why this pattern is not included in *partimento regole*, which all rotate around one scale or modulate to a close related key.



Figure 4.60. Catel (1801), 51. <https://gallica.bnf.fr/ark:/12148/bpt6k315858f/f63.item.r=catel%20trait%C3%A9>

Following Catel's example, Colet introduces this rare pattern in his *Partimenti* – both with and without suspensions.<sup>722</sup>

<sup>721</sup> See Sanguinetti (2012a), 149. In German *Modelltheorie*, this pattern is known as “Quartfall sekundweise.” See, for instance, Holtmeier, Menke, Diergarten (2013).

<sup>722</sup> Colet (1846), 190–191.

#### 4.4.9. Partimento che scende di quarta e sale di grado

The well-known *Romanesca*<sup>723</sup> is accompanied according to Fenaroli's *Regole*, with root position chords or with alternating 4–3 and 9–8 *dissonanze*.<sup>724</sup> The same accompaniment is included in all the French sources examined. Catel, Dourlen and Colet introduce an alteration of 4–3 and 6–5 and introduce double suspensions.

Retard de la premiere partie, faisant suite de sixtes et de quartes et quintes ,  
alternativement .



Figure 4.61. Catel (1801), 49. <https://gallica.bnf.fr/ark:/12148/bpt6k315858f/f61.item.r=catel%20trait%C3%A9>

Retard de deux parties à la fois, faisant suite de quartes et sixtes,  
et de neuvièmes et quartes, alternativement .

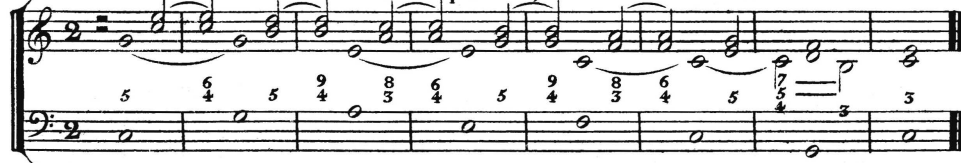


Figure 4.62. Catel (1801), 49. <https://gallica.bnf.fr/ark:/12148/bpt6k315858f/f61.item.r=catel%20trait%C3%A9>

Perne also adds the version with double dissonances along with an added seventh (fig. 4.63),<sup>725</sup> creating a succession of *cadences rompues*. The introduction of new alterations (on the dominant seventh chord) interrupts the harmonic flow and tonal coherence, especially between mm. 5 and 6; here the B natural is first heard as a diatonic suspension and then clashes with the B-flat, the seventh of the dominant chord in the next bar.

<sup>723</sup> Gjerdingen (2007a), 25–43, Holtmeier (2013), 99–104, 147–155, 176–180.

<sup>724</sup> Fenaroli (1775), 114–115.

<sup>725</sup> Perne [1822], 341.







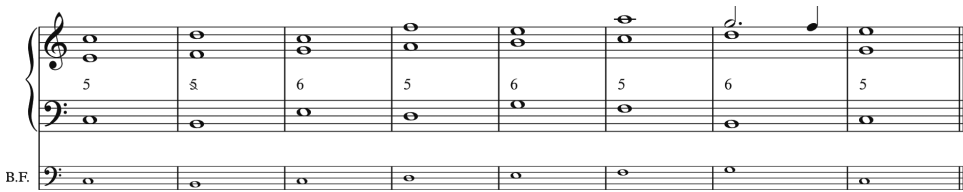


Figure 4.65. Catel (1801), 47.

Catel gives some dissonance options for this pattern, including the same pattern of the *Romanesca* (as if read in retrograde) 9–8 4–3 and consecutive 7–6s.<sup>729</sup> This same model is found in Perne’s treatise, together with several options for accompaniment with dissonances of the ninth.<sup>730</sup> Colet adds to Catel’s options for this “retrograde *Romanesca*”, giving some examples with double dissonances (fig. 4.66) and a variation containing a suspension in the bass line.<sup>731</sup>



Figure 4.66. Colet (1846), 190. <https://gallica.bnf.fr/ark:/12148/bpt6k96391808/f200.item.texteImage>

Although this pattern is not readily found in Neapolitan collections of *regole*, Bienaimé shows an application of this model in Pergolesi’s *Stabat Mater*. As in Colet’s example, it appears only once here, without sequential repetitions and accompanied by 4–6 and 9–6 suspensions (fig. 4.67, mm. 2–3).<sup>732</sup>

729 Catel (1801), 47–48.

730 Perne [1822], 334–335.

731 Colet (1846), 189–190.

732 This sequence has been described as “Transgressio” by Spieß. See Spieß (1746), 156–158, and Menke (2017), 127–128. This same pattern is also found in Kalkbrenner (1849), 12 and in Chopin’s *Mazurka* op.6 n.1, as Felix Diergarten has shown in his article dedicated to Romantic thoroughbass. See Diergarten (2011b), 23–26.

*Stabat de Pergolèse.*

**Grave.**

**Voir.**

**Basse**

Sta - bat ma - ter do - lo - ro - sa

lo - ro - sa

ro - sa

5 4 6 9 6 5 6 9 6 9 6

b9 4 3 b3 7 6 b9 3 b3 b3 7 5 4

Figure 4.67. Bienaimé (1863), 182. <https://gallica.bnf.fr/ark:/12148/bpt6k9621825q/f186.item.texteImage>

#### 4.4.10. *Partimento che sale di quinta e scende di quarta*

This movement, called *Quintanstieg* or *4/3- 4/3-Konsekutive* in the German *Modelltheorie* (Gjerdingen calls it *Monte Romanesca*),<sup>733</sup> is probably one of the most constant in the French sources examined, because of its limited possibilities for using different kinds of dissonances. Fenaroli provides the only possible chain of dissonances, together with the simple consonant root chords, the 4–3.<sup>734</sup> Berton describes this movement as a series of *cadence plagales* (somewhat in the tradition of Rameau's *Suite des cadences irrégulières*), each being a IV–I plagal cadence transposed one step higher. For all these progressions, he shows all inversions and harmonization possibilities.<sup>735</sup> Dourlen harmonizes each note through a sixth chord that enables substitution of the suspension with a 9–8 dissonance chain (fig. 4.68).

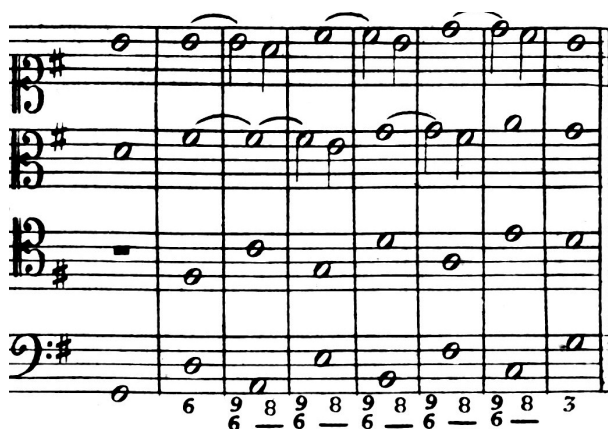




Figure 4.69. *Perne* [1822], 339, mm. 1–7.

#### 4.4.11. *Partimento che sale di quarta e scende di quinta*

Called *movimento principale* by Fenaroli, this progression is one of the most common in partimento sources (and consequently, in the music of the time). Together with the standard root position chords, the most common accompaniment pattern is the use of consecutive sevenths. It is therefore often called *marche de septièmes* in French sources. Another option given by Fenaroli is the use of 9–8 suspensions.<sup>737</sup> Chorón, Catel, Perne and Dourlen add double and triple dissonances (9/7 and 9/7/4) to these accompaniments.<sup>738</sup> Once again, examples of diminutions and imitations applied on this pattern are found in Dourlen's *Traité*.



Figure 4.70. *Dourlen* [1838], 16. <https://gallica.bnf.fr/ark:/12148/bpt6k96229899/f26.item.texteImage>

Berton explains this bass movement as a succession of *cadence imparfaites*. One critical difference between Berton and Neapolitan sources is that Berton uses the harmonic minor scale in all his examples. This results in augmented fifth chords (fig. 4.71, m. 2) and diminished fourth leaps in the bass line (fig. 4.71, m. 5) and brings to life a rather artificial harmonic sequence. As in many other instances of the French adoption of Italian didactic models, we can see here how the French develop their own

<sup>737</sup> Fenaroli (1775), 118–121.

<sup>738</sup> Chorón-Fiocchi [1804], 31–34. Catel (1801), 52. Perne [1822], 344–345. Dourlen [1838], 43.

“speculative” dynamics, leading to new harmonic progressions that could be described as products of a strict, “modern” logic of analogy and *ars combinatoria*.

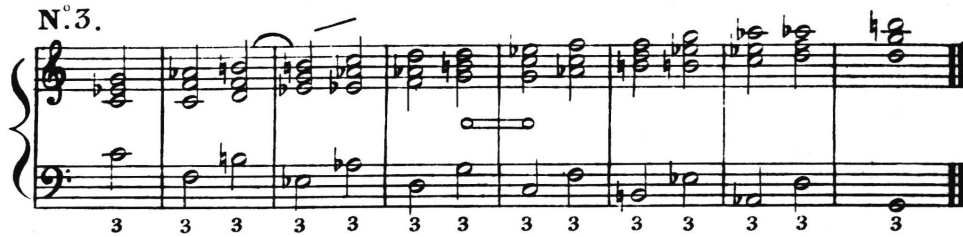


Figure 4.71. Berton (1815a), 112. <https://gallica.bnf.fr/ark:/12148/bpt6k9634105r/f134.i>  
tem

To these common patterns, Berton adds two further alternatives for accompaniment derived from the first and second inversion of each chord. The results are consecutive sixth chords for the first inversion (fig. 4.72) and consecutive 6/4 chords for the second (fig. 4.73). Berton clarifies that these types of accompaniment are not common; especially the second option, which is described as “intolérable par sa dureté.”<sup>739</sup>



Figure 4.72. Berton (1815a), 114. <https://gallica.bnf.fr/ark:/12148/bpt6k9634105r/f136.i>  
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739 Berton (1815a), 116.



It is notable that Bienaimé chose to use an open position for the voices.

The examples presented here show his remoteness from Italian partimento practice, in which these kind of unusual dissonances were not common. Nevertheless, it has a very “French” sound, because the dissonances of the ninth actually arise here from the way that Bienaimé underpins a 7–7 *Konsekutive* with a third, i.e. treats it entirely as what Rameau would consider to be *accords de supposition*. By inverting this sequence, the 7–7 *Konsekutive* becomes visible, but with the *anticipatio resolutionis* of the dissonances as a sequence of 7/6 chords.



Figure 4.76. Bienaimé (1863), 193. <https://gallica.bnf.fr/ark:/12148/bpt6k9621825q/f197.item.texteImage>

In this example, the left hand plays parallel sixths, while the right hand plays the seventh and third. The interval of the ninth is not generated from the bass, although it is maintained between the internal voices. Bienaimé acknowledges that these two accompaniment patterns are not frequently used, and he suggests avoiding the sixths to obtain the more common pattern of 7–7.

Ces deux progressions sont peu usitées, et surtout la seconde, à cause des renversements de neuvième qui s'emploient rarement. Mais si, dans cette dernière, nous retranchons les sixtes, c'est à dire le son fondamental de chaque neuvième, elle devient une des progressions le plus en usage. C'est une suite de sixtes retardées par des septièmes qui se prolongent et dont la résolution n'a lieu que dans l'accord suivant.<sup>742</sup>

Here we can see how the French tradition of full-voiced accompaniment – so central to Rameau – still thrived, even while a largely Neapolitan didactical repertoire was being introduced.

In this chapter, an attempt has been made to collect together all partimento *regole* found in the French sources identified and show the different individual ways in which they were presented and taught at the Conservatoire. All the authors seem to draw the majority of these *regole* from two sources: first, Catel's *Traité* and second, Imbimbo's edition of Fenaroli's partimenti. Using Catel's *Traité*, the official *méthode*, was

<sup>742</sup> Bienaimé (1863), 193.

compulsory during *harmonie* lessons and prescribed by the *Règlement*.<sup>743</sup> Imbimbo can be considered to be a mediator between the Neapolitan and the French teaching traditions, adding to Fenaroli's *regole* with ideas originating from traditional French (Ramellian and especially Neo-Ramellian) theories. Imbimbo's edition also appeared among the teaching material officially used during lessons, and it is therefore plausible that other professors' writings were mainly influenced by these two sources.

Perne is a particularly important figure in the French reception of partimento. He inserts his own edition of Fenaroli's *Regole* in his book. Just like his colleagues, he modified some elements through re-arrangements and added theoretical contents, creating his own hybrid version of the method. The rule of the octave, the core of the partimento-tradition, is officially absent in Berton's work, although it is hidden in examples and chapters on topics related to tonality and rules of tonal coherence. All in all, it can be said that the practical method, the fundamental pedagogical basis of the Italian partimento tradition, is appreciatively accepted and copied: however, the idea of harmonic functionality and the Italian concept of the chord, specifically embodied in the rule of the octave, is increasingly rejected in the course of the 19th century. This can be clearly seen in Berton's and Bienaimé's use of the scale of the harmonic minor mode, which could be described as the result of the Italian tradition being transformed by other theoretical principles. The tendency towards systematic consistency and the desire for uniformity coloured the integration of the partimento into French music theory. This striving for completeness sometimes results in a broadening of tonal areas. Although not in line with partimento tonal coherence, it is compatible and better-suited to the broader concept of tonality that was developing in the nineteenth century. Perhaps most significant advocate was Colet, who initially denied the importance of the rule of the octave but finally "converted" to pedagogical effectiveness of partimenti and dedicated his *Traité* to this practice.

Nevertheless, each professor presented his own vision, based on his own theoretical background and the clearest sign of this influence can be seen in the use of terminology. There is no doubt that the labels used to describe intervals, cadences, and progressions are derived from traditional French music theory and are often directly drawn from Rameau's theoretical works. Similarly, the application of inversions and the *basse fondamentale* represent an important difference between the French and the Neapolitan approaches to partimento. French authors combine their *traités* and the theory of the *basse fondamentale* with the "horizontal" *regole*. Imbimbo also used this blend when introducing the *basse fondamentale* into some of his examples. Inversions of *dissonanze* and *moti del basso* allow us to see Neapolitan *regole* from a different perspective, in which they become (in some ways) more flexible and better adapted to compositional requirements. The artificial application of inversions and dissonances to the *regole*, the subordination of the old Italian models to a new *ars combinatoria*, did not always produce satisfying musical results. And here the

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743 See Chapter 2.



limitations of a method's historical durability are revealed. This system understands the art of music to be a poetry of rules that can be learned and taught, in keeping with the aesthetic principles of the 18th century. The *antichi maestri*, ancient and wise, continued to use the same rules for many decades; and this consistency was what made the style of the *écoles d'Italie* recognizable and appreciated; the bringing together of partimento, practical accompaniment and composition contributed significantly to their success. French reception of the Italian partimento tradition shows us how this approach slowly evolved during the long 19th century.

