

Vade Mecum

*Cadences, Rules of the Octave and Sequences
to Play, Sing, and Transpose*

for Thoroughbass and Partimento Instruction
at the Hochschule für Musik Freiburg

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For more instructional material please visit:
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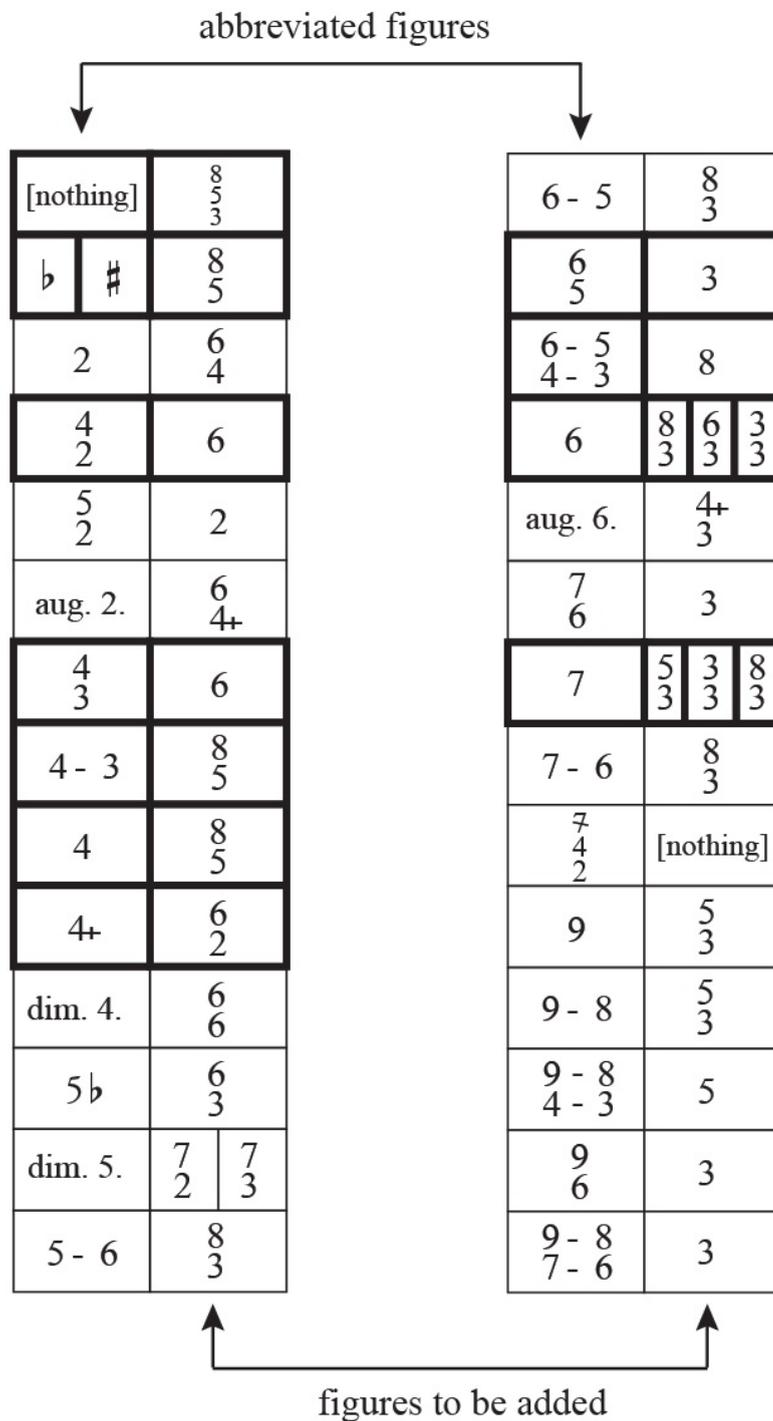
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Literature

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Heinichen, <i>Der General-Bass in der Composition</i> (1728)
Walther, <i>Musicalisches Lexicon</i> (1732, 124-25)
Kellner, <i>Treulicher Unterricht</i> (1732)
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Overview: Thoroughbass Figuring



Graphic based on:
David Kellner, *Treulicher Unterricht im General-Bass* (1732, 28)

Simple Cadences

"Simple" means that the bass has degrees (5)-(1) with root-position chords (i.e., two metric positions).

Root-position chords have the figures 5/3 in three voices, or 8/5/3 in four.

Bass degrees are indicated by arabic numbers in circles (sometimes upper voices too).

Cadences that end with the degrees (5)-(1) in the bass are sometimes designated "perfect."

Invertible upper voices are marked with colors.

Thoroughbass figures (i.e., intervals over the bass voice) are placed either above or below the bass.

The ordering of the figures does not always correspond to the ordering of the upper voices (usually not).

The voices in a four-voice texture are named (from top to bottom): soprano (or discant), alto, tenor, and bass.

These names are used, even when the composition is for one or more instruments.

C: ⑤ ①

abbreviated thoroughbass figuring (i.e., root-position chords are not shown)

C: ⑤ ①

A "spacing" indicates the interval between the outer voices at the beginning of an exercise.

Practice the four-voice cadences in all three spacings in major and minor keys.

Begin with G-major/E-minor and F major/D-minor, then D-Major/B-minor and Bb-major/G-minor, etc.

Practice slow enough that you can play error-free in tempo!

"Think before you do" is the best rule for practicing. If you can't think first, then slow down!

After learning a cadence in a given key, try to play it from memory while singing each voice.

Simple Cadence in all three Spacings

in major:

Octave Spacing Third Spacing Fifth Spacing

C: ① ⑤ ①

A single accidental in the thoroughbass figures refers to the third above the bass.

in minor:

c: ① ⑤ ①

Two-Voice Compound Cadences

"Compound" means that there is a suspension (i.e., four metrical positions).
 In the baroque era, the two-voice cadence almost always had a suspension (figuring 7-6 or 2-3).
 The two voices, which are called "clausulae," make a dissonance on the 3rd-to-last metrical position.
 Clausulae keep their names regardless of which voice they are placed in.
 Consonant intervals are 1, 3, perfect 5, 6, and 8.
 Dissonant intervals are 2, 4, diminished 5, 7, 9, and all other diminished and augmented intervals.
 Traditionally the three metrical positions of a clausula are named Ultima, Penultima, and Antipenultima.
 But because the Penultima is actually divided into, it is actually more accurate to use the terms
 "last, 2nd-to-last, 3rd-to-last, and 4th-to-last" instead of ULT, PEN, and ANT.

Discant clausula (degrees 1-1-7-1) *with inverted voices:*

TC: ③ ② ② ①
 DC: ① ① ⑦ ①

Tenor clausula (degrees X-2-X-X)
 Standard form: degrees 3-2-2-1

**The TC always has the degree 2 on the 2nd-to-last position.
 The other metrical positions in the TC are arbitrary, so long as they make consonances with the SC (see below).**

last position
 2nd-to-last
 3rd-to-last
 4th-to-last / Antipenultima (ANT)
 Penultima (PEN) includes these two positions together

A suspension always has three components: (1) preparation, (2) suspension, and (3) resolution.
 The (1) preparation is always consonant; the (2) suspension dissonant, and the (3) resolution consonant.
 The prepared (tied) voice is called the "patient," while the other is the "agent." The DC is always the patient; the TC is always the agent. Remember: the patient is passive (it is held), while the agent is active.

(1) preparation (consonant) *with inverted voices:*

DC: (1) preparation (consonant)
 (3) resolution (consonant)
 Thoroughbass figuring: 6 7—6 8
 (2) suspension (dissonant)
 DC: 3 2—3 1

The agent may move to another consonance during the resolution of the patient.
 How many variations the TC can sustain before it no longer qualifies as such is an open question...

ornamented with moving TC: *with inverted voices:*

DC: 3 7—3 6
 TC: ⑥ ② ⑤ ③
 DC: 6 2—6 3

Four-Voice Compound Cadences (with 6/5)

This compound cadence adds two other clausulae to the DC/TC "core."
 In this compound cadence variant, there is always a 6/5-chord on the 3rd-to-last position.
 You need not play the ties; their main function is to show the suspension.

red: discant clausula (degrees 1-1-7-1)
 blue: alto clausula (degrees X-X-5-5 or X-X-5-3)
 green: tenor clausula (degrees X-2-X-X)
 black: bass clausula (degrees X-X-5-1)

Octave Spacing Third Spacing Fifth Spacing

C: ① ④ ⑤ ①

abbreviated figuring

C: ③ ④ ⑤ ①

in minor:

c: ① ④ ⑤ ①

c: ③ ④ ⑤ ①

Four-Voice Compound Cadences (with 6/4)

In this compound cadence variant there is always a 6/4-chord on the 3rd-to-last position. The tenor clausula is therefore altered (no more degree 2 on the 3rd-to-last position). This cadence is still referred to as "compound" however, since it contains a suspension.

Octave Spacing Third Spacing Fifth Spacing

C: ① ⑤ ①

Better:

The fourth in the 6/4-chord may enter unprepared:

C: ④ ⑤ ①

parallel fifths!

in minor:

c: ① ⑤ ①

The fourth in the 6/4-chord may enter unprepared:

Usually one avoids the progression "diminished 5 to perfect 5" (the reverse is allowed, though).

c: ④ ⑤ ①

Double Cadences

"Double" means "simple + compound" (i.e., five metrical positions in total).
 One voice must have degrees 7-1-1-7-1 (DC), and another must have degrees X-X-2-X-X (TC).
 The other voices/clausulae besides this two-voice core are more or less arbitrary!

Third Spacing
simple + compound Fifth Spacing Octave Spacing

C: (5) (1) (4) (5) (1)

Other types of double cadence:

Form 1:

C: (5) (1) (5) (1)

Form 2:

C: (5) (6) (4) (5) (1)

Form 3:

C: (5) (3) (4) (5) (1)

Cadences with Stepwise Bass Motion

The DC and TC can also appear in the bass of a four-voice texture. They are less conclusive than cadences that end with degrees 5-1 in the bass. Compare these cadences with the two-voice cadence (DC and TC are always there!).

Discant clausula in the bass:

C: ① ① ⑦ ①

Variation with a 4/2-chord instead of a 5/2-chord:

C: ① ① ⑦ ①

Standard tenor clausula in the bass (degrees 3-2-2-1):

C: ③ ② ①

Minor-key variant with degrees 7-6-6-5 in the bass ("phrygian half cadence): this is better in three voices:

c: ⑦ ⑥ ⑤

Variation with TC in the bass (degrees 1-2-2-3):

C: ① ② ③

Overview: Rule of the Octave

Rule of the Octave (Basic Form)

The RO determines the normative harmonies for each bass degree.
 "Basic" means that this RO only has 5/3 and 6/3-chords (exception: fourth degree descending).
 A line through a figure means that this interval is raised chromatically.
 "5" serves merely as a reminder that the given bass degree takes a 5/3-chord.

major keys:

ascending *descending*

5 6 6 5 6 5 6 6 5 5 6 6 5 6 6 6 5

either/or $\frac{6}{4}$

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

minor keys:

ascending *descending*

5 6 6 5 6 5 6 6 5 5 6 6 5 6 6 6 5

either/or $\frac{6}{4}$

c: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

Rule of the Octave (Advanced Form)

"Advanced" means that this RO contains dissonant harmonies (i.e., chords other than 5/3 and 6/3).

major keys:

ascending *descending*

5 6 6 5 6 5 6 6 5 5 6 6 5 6 6 6 5

either/or $\frac{6}{4/3}$ $\frac{6}{4/2}$ $\frac{6}{4/3}$

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

minor keys:

ascending *descending*

5 6 6 5 6 5 6 6 5 5 6 6 5 6 6 6 5

either/or $\frac{6}{4/3}$ $\frac{6}{4/2}$ $\frac{6}{4/3}$

c: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

Rule of the Octave (Basic Form) in Four Voices

Some variation in the voice-leading is possible.
The fifth spacing is omitted, since it is similar to the third spacing.

major keys:

Octave spacing

ascending

descending

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

Third spacing

ascending

descending

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

minor keys:

Octave spacing

ascending

descending

c: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

Third spacing

ascending

descending

c: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

Advanced Rule of the Octave (Lower Half/Major Key) ¹²

lower half

① ② ③ ④ ⑤ ⑥ ⑦ ①

Practice without the ties (i.e., strike each chord anew).
All three upper voices are invertible!

Octave spacing

ascending

descending

C: ① ⑦ ① ② ③ ④ ⑤ ⑤ ⑥ ⑤ ④ ③ ② ①
G: ① ② ①

Third spacing

ascending

descending

C: ① ⑦ ① ② ③ ④ ⑤ ⑤ ⑥ ⑤ ④ ③ ② ①
G: ① ② ①

Fifth spacing

ascending

descending

C: ① ⑦ ① ② ③ ④ ⑤ ⑤ ⑥ ⑤ ④ ③ ② ①
G: ① ② ①

Advanced Rule of the Octave (Lower Half/Minor Key)

Octave spacing

ascending *descending*

6 5 6 4 3 6 6 5 4 4 6 6 4 3 1

c: ① ⑦ ① ② ③ ④ ⑤ ⑤ ⑥ ⑤ ④ ③ ② ①

Third spacing

ascending *descending*

6 5 6 4 3 6 6 5 4 4 6 6 4 3 3

Fifth spacing

ascending *descending*

6 5 6 4 3 6 6 5 4 4 6 6 4 3 3

Advanced Rule of the Octave (Upper Half/Major Key)

upper half

① ② ③ ④ ⑤ ⑥ ⑦ ①

Octave spacing

ascending

descending

6

6
4
3

6

6
5

C: ①

⑦

⑥

⑤

⑤

⑥

⑦

①

G: ③

②

①

same as the lower half of the RO in G major!

Third spacing

ascending

descending

6

6
4
3

6

6
5

Fifth spacing

ascending

descending

6

6
4
3

6

6
5

Advanced Rule of the Octave (Upper Half/Minor Key)

Octave spacing

ascending

descending

6 6 6
 δ δ δ
 4 4 4
 3 3 3

c: ① ⑦ ⑥ ⑤ ⑤ ⑥ ⑦ ①

Third spacing

ascending

descending

6 6 6
 δ δ δ
 4 4 4
 3 3 3

Fifth spacing

ascending

descending

6 6 6
 δ δ δ
 4 4 4
 3 3 3

Stepwise Bass: fauxbourdon Sequence

Fauxbourdon refers to a series of 6-chords moving in stepwise motion, either up or down. In order to avoid parallel fifths between the upper voices, the sixth has to be in the soprano. *Fauxbourdon* is often used in three voices, since the voice-leading is simpler than in four voices.

three-voice / major

ascending *descending*

6 6 6 6 6 6 6 6 6 6 6 6

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

three-voice / minor

ascending *descending*

6 6 6 6 6 6 6 6 6 6 6 6

c: ① ② ③ ④ ⑤ ⑥[♮] ⑦[♮] ① ① ⑦[♭] ⑥[♭] ⑤ ④ ③ ② ①

In four voices, a filler-voice (green) is added that must move in a zig-zag in order to avoid parallels. The zig-zag voice alternates between doubling the bass and the sixth.

four-voice / major

ascending *descending*

6 6 6 6 6 6 6 6 6 6 6 6

A-flat avoids a tritone leap in the tenor, but also creates an augmented second in the bass.

four-voice / minor

ascending *descending*

6 6 6 6 6 6 6 6 6 6 6 6

Stepwise Bass: 4/2 Sequence with 6-Chords

The 4/2 sequence is one of the most common sequences of the baroque period. It is important to know that the bass voice is the patient in the suspension.

three-voice / major

third spacing

octave spacing

$\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 | $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6

C: ① ⑦ ⑥ ⑤ ④ ③ ②①

three-voice / minor

third spacing

octave spacing

$\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 | $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6

C: ① ⑦ \flat ⑥ \flat ⑤ ④ ③ ②①
 Eb: ④ ③ ②

four-voice / major

third spacing

fifth spacing

$\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 | $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6

C: ① ⑦ ⑥ ⑤ ④ ③ ②①

octave spacing

four-voice / minor

third spacing

[The third and fifth spacings are not shown.]

$\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 | $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6

C: ① ⑦ \flat ⑥ \flat ⑤ ④ ③ ②①
 Eb: ④ ③ ②

Stepwise Bass: 4/2 Sequence with 6/5-Chords

The 4/2 sequence is one of the most common sequences of the baroque period. Both the bass and the red voice are syncopated in alternation with one another.

four-voice / major

third spacing

fifth spacing

$\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$

C: ① ⑦ ⑥ ⑤ ④ ③ ②①

octave spacing

$\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$

four-voice / minor

third spacing

fifth spacing

$\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$

C: ① ⑦ ⑥ ⑤ ④ ③ ②①
 Eb: ④ ③ ②

octave spacing

$\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$ $\frac{4}{2}$ $\frac{6}{5}$

Leaping Bass: Falling Third Sequence with 6-Chords

The falling third sequence is one of the most common sequences of the baroque period. To save space, only the beginning and end of each sequence is shown here. The three-voice version does not appear as often as the four-voice version.

three-voice / major

third spacing fifth spacing

C: ① ⑥ ⑦ ⑤ ② ⑦ ①

three-voice / minor

third spacing fifth spacing

c: ① ⑥ ⑦ ⑤ ② ⑦ ①

Another three-voice version arises from the omission of the tenor voice below, leaving only red and green.

four-voice / major

third spacing fifth spacing octave spacing

four-voice / minor

third spacing fifth spacing octave spacing

Leaping Bass: Falling Third Sequence with 6-Chords

The falling third sequence is one of the most common sequences of the baroque period. Since the fifth in a 6/5-chord is considered a dissonance, it must therefore be prepared! To save space, only the beginning and end of each sequence is shown here.

three-voice / major
third spacing

fifth spacing

6/5 6/5 6/5 6/5 6/5

c: ① ⑥ ⑦ ⑤ ② ⑦ ①

Detailed description: This block shows two examples of a falling third sequence in C major with three voices. The first example is labeled 'third spacing' and the second 'fifth spacing'. Each example consists of two measures: the first measure shows the beginning of the sequence (C6, F6, C6) and the second measure shows the end (F5, C5, F5). The bass line in both examples descends stepwise: C4, B3, A3, G3. The treble clef notes are color-coded: red for the upper voice, blue for the middle voice, and black for the lower voice. A fermata is placed over the second measure of each sequence.

three-voice / minor
third spacing

fifth spacing

6/5 6/5 6/5 6/5 6/5

c: ① ⑥ ⑦ ⑤ ② ⑦ ①

Detailed description: This block shows two examples of a falling third sequence in C minor with three voices. The first example is labeled 'third spacing' and the second 'fifth spacing'. Each example consists of two measures: the first measure shows the beginning of the sequence (C6, F6, C6) and the second measure shows the end (F5, C5, F5). The bass line in both examples descends stepwise: C4, B3, A3, G3. The treble clef notes are color-coded: red for the upper voice, blue for the middle voice, and black for the lower voice. A fermata is placed over the second measure of each sequence.

four-voice / major
third spacing

fifth spacing

octave spacing

6/5 6/5 6/5 6/5 6/5 6/5 6/5

Detailed description: This block shows three examples of a falling third sequence in C major with four voices. The first example is labeled 'third spacing', the second 'fifth spacing', and the third 'octave spacing'. Each example consists of two measures: the first measure shows the beginning of the sequence (C6, F6, C6, G6) and the second measure shows the end (F5, C5, F5, G5). The bass line in all examples descends stepwise: C4, B3, A3, G3. The treble clef notes are color-coded: red for the upper voice, blue for the middle voice, green for the lower voice, and black for the lowest voice. A fermata is placed over the second measure of each sequence.

four-voice / minor
third spacing

fifth spacing

octave spacing

6/5 6/5 6/5 6/5 6/5 6/5 6/5

Detailed description: This block shows three examples of a falling third sequence in C minor with four voices. The first example is labeled 'third spacing', the second 'fifth spacing', and the third 'octave spacing'. Each example consists of two measures: the first measure shows the beginning of the sequence (C6, F6, C6, G6) and the second measure shows the end (F5, C5, F5, G5). The bass line in all examples descends stepwise: C4, B3, A3, G3. The treble clef notes are color-coded: red for the upper voice, blue for the middle voice, green for the lower voice, and black for the lowest voice. A fermata is placed over the second measure of each sequence.

Leaping Bass: Falling Fourth Sequence

This sequence is famous from Pachelbel's Canon in D.
It is also called a "Romanesca" sequence.

three-voice / major three-voice / minor

octave spacing third spacing octave spacing third spacing

c: ① ⑤ ⑥ ③ ④ ①

Detailed description: This block shows four measures of music in 3/2 time. The first two measures are in C major, and the last two are in C minor. The first measure uses octave spacing for three voices (blue, red, green). The second measure uses third spacing. The third measure uses octave spacing, and the fourth uses third spacing. The bass line is a simple descending eighth-note sequence: C4, B3, A3, G3, F3, E3.

four-voice / major

octave spacing third spacing fifth spacing

Detailed description: This block shows three measures of music in C major. The first measure uses octave spacing for four voices (blue, red, green, yellow). The second measure uses third spacing, and the third uses fifth spacing. The bass line is the same descending eighth-note sequence as in the previous block.

four-voice / minor

octave spacing third spacing fifth spacing

c: ① ⑤ ⑥ ③ ④ ①

Detailed description: This block shows three measures of music in C minor. The first measure uses octave spacing for four voices (blue, red, green, yellow). The second measure uses third spacing, and the third uses fifth spacing. The bass line is the same descending eighth-note sequence as in the previous block.

Suspended dissonances can occur by holding over the blue voice, or the blue and red voices.

blue voice held (4-3 suspension): blue and red voices held (6/4-5/3 suspension):

4 3 4 3 4 3 4 3 4 3 6 5 6 5 6 5 6 5 6 5

Detailed description: This block shows two measures of music. The first measure illustrates a 4-3 suspension where the blue voice (F4) is held over the red voice (E4) moving from F4 to E4. The second measure illustrates a 6/4-5/3 suspension where both the blue (F4) and red (E4) voices are held over the green voice (D4) moving from F4 to E4. The bass line is the same descending eighth-note sequence.

Leaping Bass: Circle of Fifths Sequence

The circle of fifths sequence is one of the most common sequences in the baroque period. It occurs in three forms: (1) only 5/3-chords, (2) alternating 5/3- and 7-chords, or (3) only 7-chords. To save space, only the beginning and end of each sequence is shown in major and in four voices.

only 5/3-chords

third spacing fifth spacing octave spacing

C: ①⑤⑦③ ②⑤①

5/3-chord + 7-chord

third spacing fifth spacing octave spacing

C: ①⑤⑦③ ②⑤①

7-chord + 5/3-chord

third spacing fifth spacing octave spacing

C: ①⑤⑦③ ②⑤①

only 7-chords

third spacing fifth spacing octave spacing

C: ①⑤⑦③ ②⑤①

Leaping Bass: Rising Fourth Sequence

This sequence is repeated either up by step or up by leap.

sequenced up by step / major

fifth spacing octave spacing third spacing

C: ① ④ # # ④ ⑦ ⑤ ① # # # #
 F: ⑤ ①
 G: ⑤ ①
 a: ⑤ ①

sequenced up by third / major

fifth spacing octave spacing third spacing

C: ① ④ ③ ⑥ ⑤ ①

sequenced up by third (modulating), despite the leaps of an augmented second in the red voice!