



Compendium

*of Voice-Leading Patterns from
the 17th and 18th Centuries
to Play, Sing, and Transpose
at the Keyboard*

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Rules of the Octave

(Non-Sequential Stepwise Bass Harmonizations)

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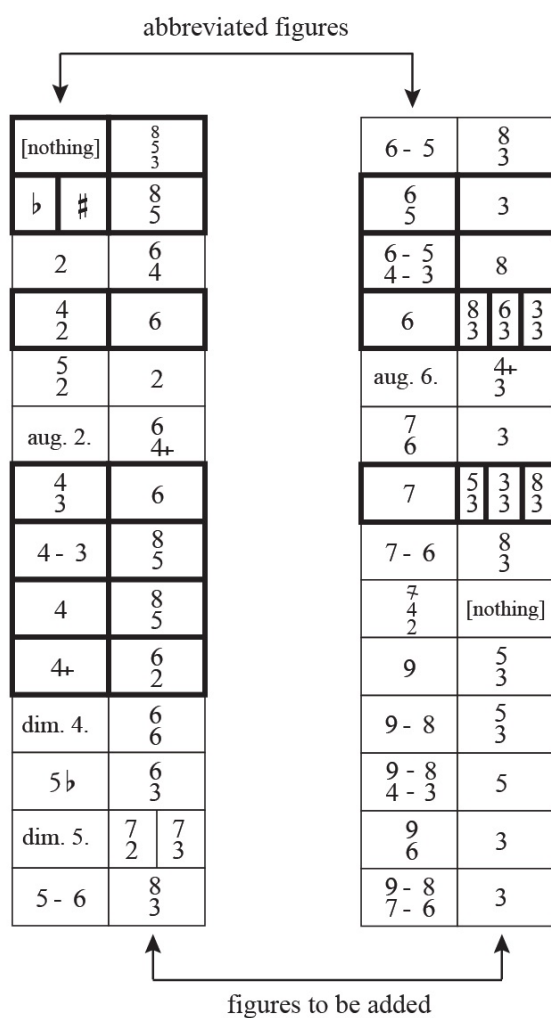
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Thoroughbass Abbreviations and the Figures to Add

The most common figures are in bold boxes.



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

Simple Cadences in Two Voices

Bass scale degrees are indicated with ①, ②, etc. Upper voices are indicated with $\hat{1}$, $\hat{2}$, etc. "Simple" means "only consonances." Consonant intervals are unison, 3, perfect 5, 6, and 8. The unison, perfect 5, and 8 are perfect consonances; 3 and 6 are imperfect consonances. A simple cadence in two voices requires the tenor and discant clausulae. Clausulae are stereotypical melodic segments used to make various kinds of cadences. The tenor clausula (TC) uses the degrees $\hat{3} \hat{2} \hat{1}$, and is always colored green here. The discant clausula (DC) uses the degrees $\hat{1} \hat{7} \hat{1}$, and is always colored red here. Clausulae maintain their names regardless of which voice they are placed in. For example, the discant clausula could be placed in the top, middle, or lowest voice. Traditionally the three pitches in clausulae are named Ultima (ULT), Penultima (PEN), and Antepenultima (ANT), meaning "last," "2nd-to-last," and "3rd-to-last," respectively.

with inverted voices:

major keys

discant clausula

tenor clausula

discant clausula

tenor clausula

ANT PEN ULT

ANT PEN ULT

ANT PEN ULT

ANT PEN ULT

In minor-key cadences, the seventh degree must be chromatically raised to make a leading tone: $\hat{7}^\sharp$.

with inverted voices:

minor keys

discant clausula

tenor clausula

discant clausula

tenor clausula

ANT PEN ULT

ANT PEN ULT

ANT PEN ULT

ANT PEN ULT

In practice, the tenor clausula may also begin on ① or end on ③, but always has ② at PEN. Below are all eight possible simple cadences in two voices. The discant clausula is always the same.

with inverted voices:

with inverted voices:

with inverted voices:

with inverted voices:

C: ③ ② ①

③ ② ③

① ② ③

① ② ①

Simple Cadences in Three Voices

A simple cadence in three voices adds the bass clausula (① ⑤ ①) to the TC/DC pair. Unlike the other clausulae, the bass clausula may only appear in the bass voice. All four versions of the tenor clausula are possible (see bottom of page three). Thoroughbass figures are included between the staves. Thoroughbass figures indicate the intervals of the upper parts as measured from the bass. The ordering of the figures does not always correspond to the ordering of the upper voices. A "spacing" or "position" indicates the starting interval between the outer voices.

with inverted upper voices:

octave position third position

C: ① ⑤ ① | ① ⑤ ①

bass clausula bass clausula

ANT PEN ULT | ANT PEN ULT

In minor-key cadences, the seventh degree must be chromatically raised to make a leading tone. Accidentals in thoroughbass refer to a third above the bass (i.e. here G becomes G#).

with inverted upper voices:

octave position third position

a: ① ⑤ ① | ① ⑤ ①

bass clausula bass clausula

ANT PEN ULT | ANT PEN ULT

Simple Cadences in Four Voices

A simple cadence in four voices adds the alto clausula ($\hat{5} \hat{5} \hat{5}$) to the three-part cadence. As before, the upper voices can be inverted to create the different spacings based on the starting interval. The parts in a four-voice texture are named (from top down): soprano (or discant), alto, tenor, and bass. These names are used even when the composition is for one or more instruments (not singers). In practice, composers usually preferred not to end a piece with the fifth in the top voice.

major keys

octave position third position fifth position

C: ① ⑤ ① ① ⑤ ① ① ⑤ ①

ANT PEN ULT ANT PEN ULT ANT PEN ULT

In minor-key cadences, the seventh degree must be chromatically raised to make a leading tone. Accidentals in thoroughbass refer to a third above the bass (i.e. here G becomes G#).

minor keys

octave position third position fifth position

a: ① ⑤ ① ① ⑤ ① ① ⑤ ①

ANT PEN ULT ANT PEN ULT ANT PEN ULT

In practice, baroque composers saved time in two ways: (1) rather than indicate the order of the upper voices via the figures (as above), composer would simply write the figures from highest to lowest and let the player "realize" the spacing as desired; (2) composers would abbreviate figures. Learn the abbreviations by using the table on page two. For instance, if 8/5/3 were written, the player could realize this in the octave, third, or fifth spacing. But the 5/3 chord was so common that if nothing was written, the player assumed a 5/3 chord and realized the figure in as many or as few voices as required by the situation at hand.

three voices four voices

octave position third position octave position third position fifth position

could be realized as:

Compound Cadences in Two Voices

"Compound" means that there is a dissonance in the form of a syncopatio (i.e. suspension). Whereas the modern term "suspension" implies the delay of a *chord tone*, the historical term "syncopatio" implies the syncopated delay of an *interval*. In the baroque era, the two-voice cadence occurred most often with a syncopatio dissonance. The syncopatio dissonance arises by "delaying" the arrival of $\hat{7}$ in the discant clausula. This delay splits the PEN position into two parts, which is where the name "compound" may come from.

with inverted voices:

major keys

tenor clausula "syncopated" discant clausula

ANT PEN ULT ANT PEN ULT

A syncopatio has 3 parts: (1) consonant preparation, (2) dissonant "clash," and (3) consonant resolution. After Giovanni Artusi (c.1540-1613), the tied ("delayed") voice is the *patient*, the moving voice the *agent*. In a cadence, the discant clausula is always the patient, while the tenor clausula is always the agent. Memory aid: the *patient* is *passive* (tied); the *agent* is *active* (it moves to make the dissonant "clash"). The terms *supersyncopatio* and *subsynchronatio* refer to the position of the *patient* voice (above or below).

with inverted voices:

(1) consonant preparation (3) consonant resolution (1) consonant preparation (3) consonant resolution

thoroughbass figures: 6 7—6 8 3 2—3 1

(2) dissonant "clash" (2) dissonant "clash"

Here are the same eight two-voice cadences as on page three, but with syncopatio dissonances. Sometimes a dash between two thoroughbass figures indicates the resolution of a syncopatio.

Compound Cadences in Three Voices

Compound cadences in three voices come in three variants: 5/4, 6/5, and 6/4.
 As in the simple cadence in three voices, one adds the bass clausula (① ⑤ ①) to the DC/TC pair.
 All four versions of the tenor clausula are possible. The small notes in the bass are optional.
 The discant clausula is shown here in its syncopated form.
 Memory aid: in a compound cadence, one voice always has the "delayed" DC: $\hat{1} \hat{1} \hat{7} \hat{1}$.

Compound cadence with 5/4

This compound cadence has a 5/4-chord at PEN. The dissonant 4 in a 5/4 chord must always be prepared.

major keys *minor keys*

octave position third position octave position third position

C: ① ③ ⑤ ① a: ① ③ ⑤ ①

Compound cadence with 6/5

This compound cadence has a 6/5 chord at PEN. Only the bass is different from the 5/4 version. This bassline is considered a variant on the bass clausula, since it still ends with ⑤ ①. The 5 in a 6/5 chord acts like a dissonance, even though it is a consonant perfect 5. Thus, if the 5 can be prepared (tied by common tone), it should be. Ironically the dissonant diminished 5 may enter unprepared in a 6/5 chord, though.

major keys *minor keys*

octave position third position octave position third position

C: ① ③ ④ ⑤ ① a: ① ③ ④ ⑤ ①

Compound cadence with 6/4

The compound cadence with 6/4 "syncopates" the TC, resulting in a double syncopatio with the DC. Though the 4 is a dissonance, it may enter unprepared in a 6/4 chord (see page ten).

major keys *minor keys*

octave position third position octave position third position

C: ① ③ ⑤ ① a: ① ③ ⑤ ①

Compound Cadences with 5/4 in Four Voices

This compound cadence adds the alto clausula to the three-part compound cadence with 5/4. You may also syncopate the entry of the red discant clausula. Small bass notes are optional. As noted already, the 4 must be prepared in a 5/4 chord, but not in a 6/4 chord.

major keys

octave position

third position

fifth position

Musical notation for major keys compound cadences. The notation is presented in three systems: octave position, third position, and fifth position. Each system consists of a grand staff (treble and bass clefs) with a common time signature (C). The treble clef part features a melodic line with a red discant clausula (marked with a red '5') and an alto clausula (marked with a red '3'). The bass clef part features a bass line with a red discant clausula (marked with a red '5') and an alto clausula (marked with a red '3'). The notation is color-coded: red for the discant clausula, green for the alto clausula, and blue for the other notes. The notation includes a (6) above the first measure of each system, indicating a sixteenth note. Below the notation, the key signature is indicated as C: and the fingerings are indicated as ① ③ ⑤ ①.

minor keys

octave position

third position

fifth position

Musical notation for minor keys compound cadences. The notation is presented in three systems: octave position, third position, and fifth position. Each system consists of a grand staff (treble and bass clefs) with a common time signature (C). The treble clef part features a melodic line with a red discant clausula (marked with a red '5') and an alto clausula (marked with a red '3'). The bass clef part features a bass line with a red discant clausula (marked with a red '5') and an alto clausula (marked with a red '3'). The notation is color-coded: red for the discant clausula, green for the alto clausula, and blue for the other notes. The notation includes a (6) above the first measure of each system, indicating a sixteenth note. Below the notation, the key signature is indicated as a: and the fingerings are indicated as ① ③ ⑤ ①.

Compound Cadences with 6/5 in Four Voices

This compound cadence adds the blue voice to the three-part compound cadence with 6/5. This is considered a variant on the alto clausula because it still ends with $\hat{5} \hat{5}$. In reality, the alto and bass clausulae are flexible filler voices to the DC/TC pair. You may also syncopate the entry of the red discant clausula. Small bass notes are optional. As noted already, the 5 in a 6/5 chord should be prepared, if possible. (The perfect 5 must be prepared, but the diminished 5 may enter unprepared in a 6/5 chord.)

major keys

octave position third position fifth position

alternate bassline

C: ① ③ ④ ⑤ ①

6 6/5

C: ③ ④ ⑤ ①

minor keys

octave position third position fifth position

alternate bassline

a: ① ③ ④ ⑤ ①

6 6/5 #

a: ③ ④ ⑤ ①

Compound Cadences with 6/4 in Four Voices

This compound cadence adds the alto clausula to the three-part compound cadence with 6/4. You may also syncopate the entry of the DC and TC, as on page seven. Small bass notes are optional.

major keys

octave position third position fifth position

C: ① ③ ⑤ ①

parallel fifths can be avoided thus:

Though the 4 is a dissonance, it may enter unprepared in a 6/4 chord, but not in a 5/4 chord.

parallel fourths invert to parallel fifths!

C: ① ④ ⑤ ①

minor keys

octave spacing third spacing fifth spacing

a: ① ③ ⑤ ①

Perfect 5ths may move to dim. 5ths. But dim. 5ths are a dissonance and need to resolve to a third. Thus, dim. 5ths do not usually progress to perfect 5ths, but this is nevertheless allowable if (1) it is not in the outer voices and (2) there are three or more voices.

a: ① ④ ⑤ ①

Double Cadences in Three Voices

A double cadence combines the simple and compound cadences, as shown in the first example. There are two main types of double cadences: with 5/4 and with 6/5 (depending on the bassline). Memory aid: one voice always has the "syncopated" DC preceded by an extra $\hat{7}: \hat{7} \hat{1} \hat{1} \hat{7} \hat{1}$.

major keys *minor keys*

third position fifth position third position fifth position

The score shows four systems of music. The first system is for major keys in third and fifth positions. The second system is for minor keys in third and fifth positions. Each system includes a grand staff (treble and bass clefs), a single bassline, and two alternate basslines. Fingering is indicated by circled numbers 1-5. The grand staff notation includes notes in red and green, with some notes marked with a '3' or a '5' and a dash, indicating triplets or specific fingerings. The single bassline notation includes notes in red and green, with some notes marked with a '6' and a '5' and a dash, indicating a 6/5 interval. The alternate basslines include notes in red and green, with some notes marked with a '6' and a '5' and a dash, indicating a 6/5 interval.

simple + compound

alternate basslines

C: ⑤ ① ⑤ ① a: ⑤ ① ⑤ ①

C: ⑤ ① ④ ⑤ ① a: ⑤ ① ④ ⑤ ①

C: ⑤ ③ ④ ⑤ ① a: ⑤ ③ ④ ⑤ ①

Here the first pitch of the TC is changed, making a 7 chord. The final bassline below is also slightly different.

The score shows four systems of music, similar to the first example but with a 7 chord in the first pitch of the TC. Each system includes a grand staff, a single bassline, and two alternate basslines. Fingering is indicated by circled numbers 1-5. The grand staff notation includes notes in red and green, with some notes marked with a '7' and a '5' and a dash, indicating a 7 chord. The single bassline notation includes notes in red and green, with some notes marked with a '7' and a '6' and a dash, indicating a 7 chord. The alternate basslines include notes in red and green, with some notes marked with a '7' and a '6' and a dash, indicating a 7 chord.

alternate basslines

C: ⑤ ① ⑤ ① a: ⑤ ① ⑤ ①

C: ⑤ ① ④ ⑤ ① a: ⑤ ① ④ ⑤ ①

C: ⑤ ⑥ ④ ⑤ ① a: ⑤ ⑥ ④ ⑤ ①

Double Cadences in Four Voices

This version merely adds the flexible alto clausula to the three-voice double cadence.
To save space, only major-key versions are shown here. Don't forget to use $\hat{7}$ in minor.

major keys

third position fifth position octave position

alternate bassline

C: ⑤ ① ⑤ ①

simple + compound

6 5 4—3

C: ⑤ ①

The same as above, but starting with a 7 instead of 5/3.

alternate bassline

C: ⑤ ① ⑤ ①

7 6 5—3

C: ⑤ ①

Variant with a 6/5-chord.

alternate bassline

C: ⑤ ⑥ ④ ⑤ ①

6 5

C: ⑤ ⑥ ④ ⑤ ①

Mores variants with 6/5-chords.

alternate bassline

C: ⑤ ① ④ ⑤ ①

6 5

C: ⑤ ③ ④ ⑤ ①

Evaded Cadences in Three Voices

A cadence is "evaded" if the impression is given of ending with $\textcircled{5}$ $\textcircled{1}$ in the bass, but then something else happens. Here are three common evasive strategies (with a fourth shown on the next page).

Form 1: any cadence ending with $\textcircled{6}$ in the bass (i.e. a "deceptive" cadence)

major keys minor keys

C: $\textcircled{5}$ $\textcircled{3}$ $\textcircled{4}$ $\textcircled{5}$ $\textcircled{6}$ $\textcircled{5}$ $\textcircled{6}$ a: $\textcircled{5}$ $\textcircled{3}$ $\textcircled{4}$ $\textcircled{5}$ $\textcircled{6}$ $\textcircled{5}$ $\textcircled{6}$

Form 2: any cadence ending with $\textcircled{5}$ $\textcircled{3}$ in the bass

major keys minor keys

C: $\textcircled{5}$ $\textcircled{1}$ $\textcircled{4}$ $\textcircled{5}$ $\textcircled{3}$ $\textcircled{5}$ $\textcircled{1}$ $\textcircled{4}$ $\textcircled{5}$ $\textcircled{3}$

alternate bassline
C: $\textcircled{5}$ $\textcircled{4}$ $\textcircled{3}$ a: $\textcircled{5}$ $\textcircled{4}$ $\textcircled{3}$

Form 3: DC resolves to $\textcircled{4}\hat{7}$ (often $\hat{4}$ in new key), modulating down a fifth (see arrow): *motivo di cadenza*.

G: $\textcircled{5}$ C: $\textcircled{5}$ $\textcircled{1}$

In the first evaded double cadence given below, all three voices can be inverted, making 6 combinations total. This is called triple invertible counterpoint. green = TC (agent); red = DC (patient); blue = alto clausula (auxiliary)

C: $\textcircled{5}$ $\textcircled{4}$ $\textcircled{3}$ $\textcircled{7}$ $\textcircled{1}$ $\textcircled{7}$ $\textcircled{1}$ $\textcircled{4}$ $\textcircled{3}$ $\textcircled{2}$ $\textcircled{1}$

C: $\textcircled{5}$ $\textcircled{4}$ $\textcircled{3}$ $\textcircled{7}$ $\textcircled{1}$ $\textcircled{7}$ $\textcircled{1}$ $\textcircled{4}$ $\textcircled{3}$ $\textcircled{2}$ $\textcircled{1}$

Evaded Cadences in Four Voices

The flexible alto clausula is added, plus a new variant with tonization. Minor-key versions are not shown.

Form 1: any cadence ending with ⑥ in the bass (i.e. a "deceptive" cadence). The small notes refer to the alternative bass.

C: ⑤ ③ ④ ⑤ ⑥

with tonicization of ⑥:

alternate bassline

C: ⑤ ③

a: ⑥↑ ⑦↑ ①

The tonicized version is often sequenced, making the modulating "carousel" pattern: etc.

G: ⑤ ③

e: ⑥↑ ⑦↑

① ③

C: ⑥ ⑦ ① ③

a: ⑥↑ ⑦↑

① ③

F: ⑥ ⑦ ①

Form 2: any cadence ending with ③ in the bass

C: ⑤ ⑥ ④ ⑤ ③

Form 3: DC resolves to $\hat{4}^{\hat{7}}$ (actually $\hat{4}$ in new key), modulating down a fifth (see arrow): *motivo di cadenza*.

G: ⑤

C: ⑤

①

Form 4: DC moves to $\hat{\#1}$, which becomes $\hat{\#7}$ (leading tone) in the key a step higher (see arrow)

C: ⑤ ③ ④ ⑤

d: ④ ③ ④ ⑤

Tenor or Discant Clausulae in the Bass in Three Voices

The DC and TC can also appear in the bass. They are less conclusive than cadences that end with ⑤ ①. The blue voice, which resembles an alto clausula, is merely an auxiliary to the DC/TC pair.

Discant clausula in the bass:

major keys *minor keys*

octave position third position octave position third position

alternate upper voices

C: ① ⑦ ① a: ① ⑦ ①

With a tenor clausula in the bass: ③ ② ①

C: ③ ② ① a: ③ ② ①

With another tenor clausula in the bass: ① ② ③. Notice that the third spacing ends with a dim. 5 moving to perfect 5, which is allowable if it involves a middle voice.

C: ① ② ③ a: ① ② ③

In this compendium, clausulae have been identified via scale degrees. This works most of the time. But there is another TC/DC pair—the "mi-cadence"—that ends on ⑤ in the bass (solfège syllable "mi" in hexachordal solmization). Here the TC ends with a half step (F-E) and the DC with a whole step (D-E). When conceived in terms of the major/minor system, a mi-cadence is equivalent to a half cadence.

a: ① ⑦ ⑥ ⑤

Tenor or Discant Clausulae in the Bass in Four Voices

Compare the four-voice versions here with the three-voice versions on the previous page. The black and blue voices are auxiliaries to the DC/TC pair. To save space, minor-key versions are not shown.

Discant clausula in the bass. To avoid parallel 5ths, the upper voices are not always invertible.

major keys

octave position third position fifth position

alternate upper voices

C: ① ⑦ ①

With a tenor clausula in the bass: ③ ② ①. Notice that in a 7-6 suspension, one usually avoids adding 5 to the 7 (i.e. double 3 or 8 instead). This progression is much easier in three voices than four.

C: ③ ② ①

With another tenor clausula in the bass: ① ② ③. Dim.5-perf.5 is allowable if involving a middle voice.

C: ① ② ③

mi-cadence (almost the same as the third spacing)

a: ① ⑦ ⑥ ⑤

Cadences with an "Active" Tenor Clausula

Up until now, we only examined situations where the TC remains held during the resolution of the DC (a "static" TC), as shown below.

"static" tenor clausula

ANT PEN ULT ANT PEN ULT

But the TC (indeed, any agent voice in a *syncopatio*) may also move to a different consonance after the dissonant "clash" at the PEN position, but before the ULT position, like when the TC leaps to ⑤ on beat four, as shown below. But this creates ambiguity regarding the clausulae. Is the green voice a tenor or a bass clausula? It has ② at the PEN position, like a tenor clausula, but it also ends with ⑤ ①, like a bass clausula. Ultimately, it doesn't matter what we call it if we recognize the underlying contrapuntal processes: clausulae.

"active" tenor clausula or bass clausula?

ANT PEN ULT ANT PEN ULT

However, theories that track root motion (e.g. Roman numerals and function theory) draw a largely arbitrary distinction between the "active" and "static" tenor clausulae shown above. For example, why should the two chords at the arrows below be analyzed differently, when the overall voice-leading patterns are so similar? The reason is that, if you are working within a theory that assumes that (1) all chords have roots (even dissonant ones), and that (2) root motion between chords is syntactically meaningful, then you must analyze these two chords differently. But if you emphasize the underlying contrapuntal similarities in the clausulae, then you can view these two progressions as quite similar. Throughout the seventeenth century and up until around 1750, very few musicians thought in terms of chordal roots as we understand them today. Rather, these ideas emerged in the early 18th century and first gained widespread adoption in the second half of the 18th century.

Roman numerals: I⁶ vii⁰⁷ — 6 I I⁶ ii⁷ V⁷ I

Function theory: T₃⁶ ∅₅⁴ — 3 T T₃⁶ Sp⁷ D⁷ T

Overview: Rules of the Octave (Non-Sequential Stepwise Bass Harmonizations)

Rule of the Octave (Basic Form)

The Rule of the Octave (RO) determines the normative harmonies for each bass degree. "Basic" means that this RO only has 5/3 and 6/3 chords (exception: ④ 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. Notice that, in major, the descending RO tonicizes the dominant key (key of V).

major keys

ascending *either/or* *descending*

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①
G(V): ② ①

minor keys

ascending *either/or* *descending*

a: 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). See arrows.

major keys

ascending *descending*

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①
G(V): ② ①

minor keys

ascending *descending*

a: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

Basic Rule of the Octave in Three Voices

To avoid parallel perfect fifths in the octave spacing, ⑦ ascending only has a 5/3 chord instead of the normative 6/3 chord (see arrow).

major keys
ascending

third position

descending

octave position

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

G(V): ② ①

To avoid parallel perfect fifths in the octave spacing, ⑥ descending can take an augmented sixth (a dissonance). See the asterisk.

minor keys
ascending

third position

descending *

octave position

a: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

Basic Rule of the Octave as Clausulae

Here we see how even a stepwise bassline can be conceived as a series of cadences. Notice how each tetrachord (i.e. four-note bass segment) has invertible upper voices. A 4/2-chord appears on ① descending, which makes the bass into an incomplete DC (① ⑦ ⑥ instead of ① ⑦ ①). The TC is in the bass in green notes.

major keys
ascending
third position

descending

octave position

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①
($\frac{4}{2}$)
G(V): ① ② ③ ④ (④ ③) ② ①

Notice the parallel perfect 5ths in the ascending version. At least they are not between the outer voices!

minor keys
ascending
third position

descending

octave position

par. perf. 5ths

a: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

Basic Rule of the Octave in Four Voices (Complete)

Some variation in the voice-leading is possible.
 Notice how similar the fifth spacing is to the third spacing.
 A few three-note chords are necessary to avoid voice-leading errors.
 Both C. P. E. Bach and J. D. Heinichen allow for the player to occasionally add or subtract a voice from the prevailing four-voice texture.

major keys

ascending *descending*

other positions

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

G(V): ② ①

minor keys

ascending *descending*

other positions

a: ① ② ③ ④ ⑤ ⑥↗ ⑦↗ ① ① ⑦↘ ⑥↘ ⑤ ④ ③ ② ①

Advanced Rule of the Octave in Four Voices (Complete)

The advanced RO is not possible in only three parts.
 Some variation in the voice-leading is possible.
 A few three-note chords are necessary to avoid voice-leading errors.
 Both C. P. E. Bach and J. D. Heinichen allow for the player to occasionally add or subtract a voice from the prevailing four-voice texture.

major keys

ascending *descending*

other positions

C(I): ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①
 G(V): ② ①

minor keys

ascending *descending*

other positions

a: ① ② ③ ④ ⑤ ⑥↑ ⑦↑ ① ① ⑦↓ ⑥↓ ⑤ ④ ③ ② ①

Advanced Rule of the Octave in Four Voices (Larger Section)

C: ⑤ ⑥ ⑦ ① ② ③ ④ ⑤ a: ⑤ ⑥♯ ⑦♯ ① ② ③ ④ ⑤

The RO is often more useful when conceived in two sections centered around the tonic.
All three upper voices are invertible, as shown by the colors.
The colors do not relate to clausulae, as in the previous section.

major keys

ascending *descending*

other positions

C: ① ② ③ ④ ⑤ ⑤ ④ ③ ② ①

minor keys

ascending *descending*

other positions

a: ① ② ③ ④ ⑤ ⑤ ④ ③ ② ①

Advanced Rule of the Octave in Four Voices (Smaller Section)

smaller section smaller section

C: ⑤ ⑥ ⑦ ① ② ③ ④ ⑤ a: ⑤ ⑥↑ ⑦↑ ① ② ③ ④ ⑤

The RO is often more useful when conceived in two sections centered around the tonic.
All three upper voices are invertible, as shown by the colors.
The colors do not relate to clausulae, as in the previous section.

major keys
descending *ascending*

other positions

C(I): ① ⑦ ⑥ ⑤ ⑤ ⑥ ⑦ ①
G(V): ③ ② ①

*f2 instead of c2 avoids parallel fifths.

same as the upper half in G major

minor keys
descending *ascending*

other positions

a: ① ⑦↓ ⑥↓ ⑤ ⑤ ⑥↑ ⑦↑ ①

*d2 instead of a1 avoids parallel fifths.

Stepwise Bass: Parallel 6/3 Chords

Fauxbourdon refers to a series of 6/3 chords whose bass moves in stepwise motion.
 In order to avoid parallel fifths between the upper voices, the 6 has to be in the top voice.
 Parallel 6/3 chords are usually realized in three voices, since the voice-leading is simpler than in four.

major keys Three voices

ascending *descending*

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

minor keys

ascending *descending*

a: 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 to avoid parallels.
 The filler voice alternates between doubling the bass and the sixth of each chord.

major keys Four voices

ascending *descending*

F₇ (see arrow) avoids a tritone leap in the tenor (c1-f#1),
 but also creates an augmented second in the bass (f₇-g#).

minor keys

ascending *descending*

augmented 2

Stepwise Bass: Ascending 5-6 & Descending 7-6 Sequences

An ascending stepwise bass can also be harmonized by a 5-6 sequence.
 The 7-6 is the analogue for descending stepwise basslines.
 As in *fauxbourdon*, the voice leading is simpler in three voices than in four.

Three voices (minor keys not shown)

major keys ascending descending

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

with chromaticism (Monte sequence)

ascending

C: ① d: ⑦ ① e: ⑦ ① F: ⑦ ① G: ⑦ ① a: ⑦ ① C: ⑤ ①

with inverted voices

major keys ascending descending

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

in four voices

ascending descending

C: ① ② ③ ④ ⑤ ⑥ ⑦ ① ① ⑦ ⑥ ⑤ ④ ③ ② ①

Stepwise Bass: Suspension Chain in Two Voices

with "static" agent voice (blue)

major keys *with inverted voices*

C: ① ⑦ ⑥ ⑤ ④ ③ ② ① C: ① ② ① ⑦ ⑥ ⑤ ④ ③

with "active" agent voice (blue)

compare this version with the falling fifth sequence

with inverted voices

with "static" agent voice (blue)

minor keys

with inverted voices

a: ① ⑦ ⑥ ⑤ ④ ③ ② ① a: ① ② ① ⑦ ⑥ ⑤ ④ ③

with "active" agent voice (blue)

compare this version with the falling fifth sequence

with inverted voices

Stepwise Bass: Syncopated-Bass Sequence (with 6/3 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 *syncopatio*.

major keys Three voices

third position octave position

C: ① ⑦ ⑥ ⑤ ④ ③ ② ①

minor keys octave position

third position

a(i): ① ⑦ ⑥ ⑤ ④ ③ ② ①
C(VI): ④ ③ ②

major keys Four voices

third position fifth position

C: ① ⑦ ⑥ ⑤ ④ ③ ② ①

octave position minor key [The octave and fifth positions are not shown.]

third position

a(i): ① ⑦ ⑥ ⑤ ④ ③ ② ①
C(III): ④ ③

Stepwise Bass: Syncopated-Bass 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 voices

major keys

third position

fifth position

C: ① ⑦ ⑥ ⑤ ④ ③ ② ①

octave position

minor keys

third position

fifth position

a(i): ① ⑦ ⑥ ⑤ ④ ③ ② ①
C(III): ④ ③

octave position

Stepwise Bass: Ascending Sequences

This sequence has the patient in the upper voice always reset to form the preparation of the next *syncopatio*. Although it can occur with only one of the upper voices, it is more common with two upper voices moving in parallel thirds or sixths. For reasons of space, minor-key versions are not shown.

with 9/4-8/3 *syncopatio* chain

major keys

Musical notation for the 9/4-8/3 *syncopatio* chain in major keys. The piece is in 2/4 time. The bass line consists of a steady eighth-note ascending sequence: C4, D4, E4, F4, G4, A4, B4, C5. The upper voice features a series of dyads (9-4 and 8-3) that move in parallel motion, with the upper note of each dyad being a half note above the bass note. The sequence of dyads is: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5. The final measure shows a resolution to a single note C5.

with inverted voices

Musical notation for the 9/4-8/3 *syncopatio* chain with inverted voices. The bass line is identical to the previous example. The upper voice dyads are inverted: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5. The sequence of dyads is: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5.

with 9/7-8/6 *syncopatio* chain

major keys

Musical notation for the 9/7-8/6 *syncopatio* chain in major keys. The bass line is identical to the previous examples. The upper voice dyads are: C4-G4, D4-A4, E4-B4, F4-C5, G4-D5, A4-E5, B4-F5. The sequence of dyads is: C4-G4, D4-A4, E4-B4, F4-C5, G4-D5, A4-E5, B4-F5.

with inverted voices

Musical notation for the 9/7-8/6 *syncopatio* chain with inverted voices. The bass line is identical to the previous examples. The upper voice dyads are inverted: C4-G4, D4-A4, E4-B4, F4-C5, G4-D5, A4-E5, B4-F5. The sequence of dyads is: C4-G4, D4-A4, E4-B4, F4-C5, G4-D5, A4-E5, B4-F5.

another variant with 7-6 suspensions

Musical notation for another variant with 7-6 suspensions. The bass line is identical to the previous examples. The upper voice features a series of dyads (7-6) that move in parallel motion, with the upper note of each dyad being a half note above the bass note. The sequence of dyads is: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5. The final measure shows a resolution to a single note C5.

with inverted voices

Musical notation for another variant with 7-6 suspensions with inverted voices. The bass line is identical to the previous examples. The upper voice dyads are inverted: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5. The sequence of dyads is: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5.

Stepwise Bass: Ascending "Leapfrog" Sequences

This "leapfrog" sequence gives the impression of a continuous ascending *syncopatio* chain by having each patient leap up a fourth after its resolution, becoming the agent of the next *syncopatio*. The inverted versions do not occur as often, because the two upper voices end up quite far apart.

with 9-8 *syncopatio* chain

major keys

Musical notation for major keys with a 9-8 *syncopatio* chain. The piece is in 4/4 time. The bass line consists of a steady eighth-note ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The treble line features a sequence of dyads (two-note chords) that leap up a fourth after each resolution. The dyads are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5. The final measure shows the resolution of the final dyad (B4-D5) to a single note C5. The notes in the dyads are color-coded: red for the lower note and blue for the upper note.

minor keys

Musical notation for minor keys with a 9-8 *syncopatio* chain. The piece is in 4/4 time. The bass line consists of a steady eighth-note ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The treble line features a sequence of dyads that leap up a fourth after each resolution. The dyads are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5. The final measure shows the resolution of the final dyad (B4-D5) to a single note C5. The notes in the dyads are color-coded: red for the lower note and blue for the upper note.

with 7-6 *syncopatio* chain

major keys

Musical notation for major keys with a 7-6 *syncopatio* chain. The piece is in 4/4 time. The bass line consists of a steady eighth-note ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The treble line features a sequence of dyads that leap up a fourth after each resolution. The dyads are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5. The final measure shows the resolution of the final dyad (B4-D5) to a single note C5. The notes in the dyads are color-coded: red for the lower note and blue for the upper note.

minor keys

Musical notation for minor keys with a 7-6 *syncopatio* chain. The piece is in 4/4 time. The bass line consists of a steady eighth-note ascending scale: C4, D4, E4, F4, G4, A4, B4, C5. The treble line features a sequence of dyads that leap up a fourth after each resolution. The dyads are: C4-E4, D4-F4, E4-G4, F4-A4, G4-B4, A4-C5, B4-D5. The final measure shows the resolution of the final dyad (B4-D5) to a single note C5. The notes in the dyads are color-coded: red for the lower note and blue for the upper note.

Stepwise Bass: Lament-Bass

The Lament-Bass pattern descends by step in the bass from the tonic to the dominant.
 The descent may occur with diatonic or chromatic tones.
 One common realization is in three voices with a 7-6 chain.

two voices

Diatonic Bass

a: ① ⑦ ⑥ ⑤

three voices

two voices

with ornaments

three voices

three voices

Chromatic Bass

a: ① ⑦↗ ⑦↘ ⑥↗ ⑥↘ ⑤

Leaping Bass: $\downarrow 3 \uparrow 2$ Sequence with 6/3 Chords

The falling thirds 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.
 You should fill in the missing measures by continuing the sequential pattern.

Three voices

major keys

third position fifth position

c: ① ⑥ ⑦ ⑤ ② ⑦ ①

minor keys

third position fifth position

a: ① ⑥ ⑦ ⑤ ② ⑦↑ ①

Yet another three-voice version would arise by omitting the tenor voice, leaving only red and green voices below.

Four voices

major keys

third position fifth position octave position

minor keys

third position fifth position octave position

Leaping Bass: ↓3 ↑2 Sequence with 6/5 or 9

The falling thirds sequence is one of the most common sequences of the baroque period. Since the 5 in a 6/5 chord is treated like a dissonance, it must therefore be prepared and resolved down by step. To save space, only the beginning and end of each sequence are shown here. Fill in the missing measures by continuing the pattern.

with 6/5

major keys

third position fifth position octave position

minor keys

third position fifth position octave position

with 9

major keys

third position (makes fifths) fifth position (best choice) octave position (makes fifths)

minor keys

third position (makes fifths) fifth position (best choice) octave position (makes fifths)

Leaping Bass: ↓4 ↑2 Sequence

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

major keys

octave position

third position

fifth position

C: ① ⑤ ⑥ ③ ④ ①

with tonicizations

octave position

third position

fifth position

C: ① a: ⑦ ① F: ⑦ ① C: ①

minor keys (tonicizations not shown)

octave position

third position

fifth position

a: ① ⑤ ⑥ ③ ④ ①

Syncopatio dissonances can be added by holding over (1) the blue voice, or (2) the blue and red voices.

blue voice held (4-3 suspension):

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

Leaping Bass: $\uparrow 4 \downarrow 3$ and $\uparrow 4 \downarrow 2$ Sequences

Only major-key versions are shown. $\uparrow 4 \downarrow 3$ is also called a *monte* ("mountain").

fifth position octave position third position

C: ① ④ ② ⑤ ③ ⑥ ④ ⑤ ①
 F: ⑤ ①
 G: ⑤ ①
 a: ⑤ ①

with 9/4-suspensions

C: ① ④ ② ⑤ ③ ⑥ ④ ⑤ ①
 F: ⑤ ① G: ⑤ ① a: ⑤ ①

fifth position octave position third position

C: ① ④ ③ ⑥ ⑤ ①

modulating, with leaps of an augmented 2 in the red voice

F: ⑤ ① a: ⑤ ① C: ⑤ ① e: ⑤ ① G: ⑤ ① b: ⑤ ①

Leaping Bass: ↓5 ↑4 Sequence

The falling fifths ("circle of fifths") sequence is one of the most common in the baroque period. The simplest form is in two voices, forming a canon in contrary motion. In three voices it is common to make a chain of interlocking 7th chords.

Two voices (major keys)

c: ① ④ ⑦ ③ ⑥ ② ⑤ ①

Two voices (minor keys)

a: ① ④ ⑦ ③ ⑥ ② ⑤ ①

Three voices with 7th chords (major keys)

third position octave position

c: ① ④ ⑦ ③ ⑥ ② ⑤ ①

Three voices with 7th chords (minor keys)

third position octave position

a: ① ④ ⑦ ③ ⑥ ② ⑤ ①

Leaping Bass: ↓5 ↑4 Sequence

The falling fifths ("circle of fifths") sequence is one of the most common in the baroque period. It occurs with (1) only 5/3 chords, (2) alternating 5/3 and 7 chords, (3) vice versa, or (4) only 7 chords. Notice how the dissonant 7 is always prepared (tied over) by common tone in the same voice before it occurs. To save space, only the beginning and end of each sequence is shown in major and in four voices.

Four voices

(1) only 5/3 chords
third position

fifth position

octave position

C: ①④⑦③ ②⑤①

(2) 5/3 chord + 7 chord
third position

fifth position

octave position

C: ①④ ⑦③ ②⑤①

(3) 7 chord + 5/3 chord

third position

fifth position

octave position

C: ①④⑦③ ②⑤①

(4) only 7 chords

third position

fifth position

octave position

C: ①④ ⑦③ ②⑤①

Chromatic Stepwise Bass: Omnibus Sequence

The omnibus sequence or progression is usually more associated with the 19th century, but it first emerged in the late 18th century. Composers only use a segment of the entire sequence. Notice how two voices hold while the other two move chromatically in contrary motion. The harmonies also repeat after each group of four chords. The entire progression is reversible. The omnibus is thus a special case of "wedge" voice leading, or when two parts move in contrary motion by step. It is difficult to decipher the key of the omnibus sequence, since it is so chromatic. Therefore, no bass scale degrees have been added. In practice, any chord can be taken as the start of a key. Thus, one function of the omnibus sequence is to modulate quickly to distantly related keys.

7 6 4 7
4 2 #

7 6 4# 7
4# 2 5#

7b 6b 6b 7b
5b 4 4 2b

7b 6 4 7
4 2b 4

enharmonic respelling

7 4 6 7b
4 2b 4 b

7b 6b 6b 7b
b 4 4 5b

7 4# 6 7
5# 2# 4# #

7 4 6 7
2 4 4

enharmonic respelling

Appendix 1: Common Modulation Strategies

modulation up a fifth via bass syncopation and #4/2

bass syncopation *double cadence*

C(I): ① G(V): ④ ③ ② ⑤ ①

modulation down a fifth via *motivo di cadenza* (see p. 13)

bass syncopation *double cadence*

C(I): ① F(IV): ④ ③ ② ⑤ ①

modulation down a fifth via *motivo di cadenza* (see p. 13)

evaded double cadence *double cadence*

C(I): ⑤ F(IV): ⑤ ① ④ ⑤ ①

modulation up a second (see page 14)

evaded double cadence *double cadence*

C(I): ⑤ d(ii): ④ ③ ② ⑤ ①

modulation down a third each time (see "carousel" on p. 14)

C(I): ⑤ ⑥ ⑦ ①
 6 5^b
 9 6 6₅ 5^b
 9 6 6^b₅ 5^b
 a(vi): ⑥ ⑦ ①
 F(IV): ⑥ ⑦ ①

Appendix 2: Alphabetical List of Schemata

The vocabulary of schemata (singular: schema) analysis is mostly a product of recent music theory scholarship—that is, it is for the most part not historical in origin. Schemata are best identified in terms of outer-voice scale degrees in a given rhythmic pattern of strong and weak beats. That is, the key and time signatures given here are somewhat arbitrary. In context, schemata are varied and ornamented in countless ways. Roman numerals indicate the relationship of tonicized keys to the main key of C major. Not all schemata can be transferred to the minor mode. Because middle voices are subordinate, they are only indicated as thoroughbass figures. Parenthesis show possible variations. Schemata can most clearly be seen in galant and classical works (i.e. after c.1720 into the early 19th century).

Comma

C: ⑦ ① ⑦ ①

Complete Cadence

C: ③ ④ ⑤ ⑤ ①

Converging Cadence

C(I): ④ ④ ⑤ C(I): ④ ④ ⑤
G(V): ⑦ ① G(V): ⑦ ①

Cudworth Cadence

Musical notation for Cudworth Cadence in C major, 4/4 time. The piece consists of five measures. The first measure has a treble clef with a half note G4 (labeled $\hat{1}$) and a bass clef with a half note C3 (labeled 6). The second measure has a treble clef with a half note A4 (labeled $\hat{2}$) and a bass clef with a half note C3 (labeled 6). The third measure has a treble clef with a half note B4 (labeled $\hat{3}$) and a bass clef with a half note F2 (labeled 4). The fourth measure has a treble clef with a half note C5 (labeled $\hat{4}$) and a bass clef with a half note E2 (labeled 3). The fifth measure has a treble clef with a whole note C4 (labeled $\hat{1}$) and a bass clef with a whole note C3 (labeled 3). Below the bass clef, fingering numbers are circled: ③, ④, ⑤, ⑤, ①.

Do-Re-Mi

Musical notation for Do-Re-Mi in C major, 4/4 time. The piece consists of four measures. The first measure has a treble clef with a half note C4 (labeled $\hat{1}$) and a bass clef with a half note C3 (labeled ①). The second measure has a treble clef with a half note D4 (labeled $\hat{2}$) and a bass clef with a half note C3 (labeled ⑤). The third measure has a treble clef with a half note E4 (labeled $\hat{2}$) and a bass clef with a half note C3 (labeled ⑤). The fourth measure has a treble clef with a half note F4 (labeled $\hat{3}$) and a bass clef with a half note C3 (labeled ①). Below the bass clef, fingering numbers are circled: ①, ⑤, ⑤, ①.

Fenaroli (often *forte*, repeated *piano*)

Musical notation for Fenaroli in C major, 4/4 time. The piece consists of four measures. The first measure has a treble clef with a half note G4 (labeled 4) and a bass clef with a half note C3 (labeled 6/5). The second measure has a treble clef with a half note F4 (labeled 3) and a bass clef with a half note C3 (labeled ①). The third measure has a treble clef with a half note E4 (labeled 7) and a bass clef with a half note G2 (labeled 4/3). The fourth measure has a treble clef with a half note D4 (labeled 1) and a bass clef with a half note C3 (labeled 6). Below the bass clef, fingering numbers are circled: ⑦, ①, ②, ③.

Fonte ("spring")

Musical notation for Fonte in D major, 4/4 time. The piece consists of four measures. The first measure has a treble clef with a half note D5 (labeled d(ii): 4) and a bass clef with a half note D3 (labeled 6/5). The second measure has a treble clef with a half note E5 (labeled 3) and a bass clef with a half note D3 (labeled ①). The third measure has a treble clef with a half note F#5 (labeled C(I): 4) and a bass clef with a half note D3 (labeled ⑦). The fourth measure has a treble clef with a half note G5 (labeled 3) and a bass clef with a half note D3 (labeled ①). Below the bass clef, fingering numbers are circled: ⑦, ①, ⑦, ①. A second bass clef line is provided below the first, with a half note D3 (labeled 7) and a half note D3 (labeled ⑤).

Indugio

C(I): ④ ④ ④ ⑤
 G(V): ⑦ ①

Le-Sol-Fi (⑥ ⑤ ④ in bass)

c(i) ⑥ ⑤ ④ ⑤
 G(V): ⑦ ①

Meyer

C: ① ② ⑦ ①

Monte ("mountain")

F(IV): ④ ③ G(V): ④ ③
 C(I): ③ ④ ④ ⑤
 F(IV): ⑦ ① G(V): ⑦ ①
 C(I): ① ④ ② ⑤
 F(IV): ⑤ ① G(V): ⑤ ①

Passo Indietro ("step back")

C: ④ ③ ④ ③

Ponte ("bridge") - any prolongation of ⑤

C: ⑤

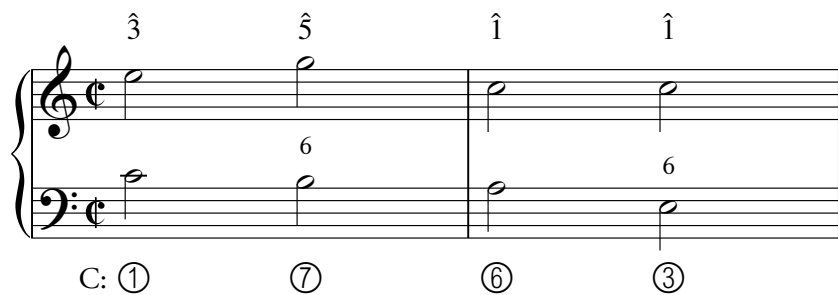
Prinner / La-Sol-Fa-Mi

C: ④ ③ ② ① ③ ② ⑤ ①

Quiescenza

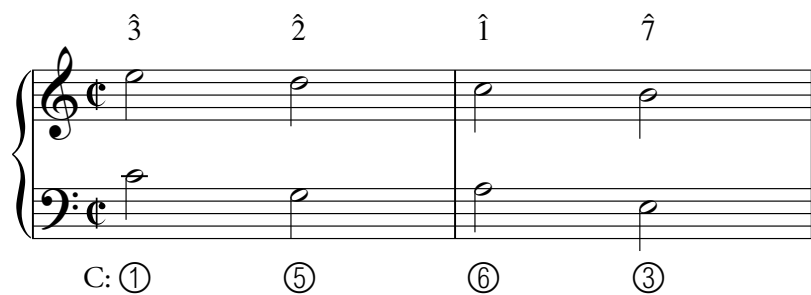
C: ①

"New" Romanesca



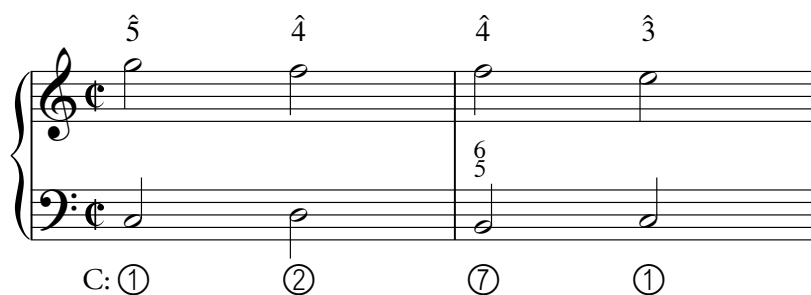
Musical notation for "New" Romanesca. The piece is in C major and common time. The notation consists of two staves: a treble clef staff and a bass clef staff. The melody is written in the treble clef, and the bass line is in the bass clef. The notes are: Treble: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter); Bass: C3 (quarter), E3 (quarter), G3 (quarter), F3 (quarter). Fingerings are indicated by circled numbers: ① for C, ⑦ for E, ⑥ for G, and ③ for F. Accents are placed above the notes: 3̂ above C, 5̂ above E, 1̂ above G, and 1̂ above F. A '6' is written above the bass line notes.

"Old" Romanesca / Pachelbel Canon in D



Musical notation for "Old" Romanesca / Pachelbel Canon in D. The piece is in D major and common time. The notation consists of two staves: a treble clef staff and a bass clef staff. The notes are: Treble: D4 (quarter), F#4 (quarter), A4 (quarter), G#4 (quarter); Bass: D3 (quarter), F#3 (quarter), A3 (quarter), G#3 (quarter). Fingerings are indicated by circled numbers: ① for D, ⑤ for F#, ⑥ for A, and ③ for G#. Accents are placed above the notes: 3̂ above D, 2̂ above F#, 1̂ above A, and 1̂ above G#.

Sol-Fa-Mi



Musical notation for Sol-Fa-Mi. The piece is in C major and common time. The notation consists of two staves: a treble clef staff and a bass clef staff. The notes are: Treble: C4 (quarter), E4 (quarter), G4 (quarter), F4 (quarter); Bass: C3 (quarter), E3 (quarter), G3 (quarter), F3 (quarter). Fingerings are indicated by circled numbers: ① for C, ② for E, ⑦ for G, and ① for F. Accents are placed above the notes: 5̂ above C, 4̂ above E, 4̂ above G, and 3̂ above F. A '6/5' is written above the bass line notes.