

In the two upper parts, the tritone is marked A and the false fifth B. If these are then compared to the part which Zarlino calls *Basso*, we shall find that the tritone forms a major sixth which ascends a semitone to the octave. Finally, if they are compared to our fundamental bass, we shall find that the tritone forms a major third and the false fifth forms a seventh, whose progression conforms to our previous rule. Thus, these different chords always represent the perfect cadence, since their progression does not change and the foundation always subsists, although perhaps by implication. If it did not, the piece of music would be filled with confusion and dissonance. Zarlino believes this in theory, but forgets it in practice.⁹ He says that the natural progression of the lowest part in perfect cadences is to descend a fifth,¹⁰ but he gives an example [see Ex. II.3 below] in which the upper part ascends from the major third to the octave (A).¹¹ In another place, while the major third of the dominant ascends, the fifth of this same dominant also descends to the octave (B).¹² While the fifth descends, the third above this fifth, which forms the seventh of the dominant, descends to the third (C).¹³ If we assemble these three different examples, we shall find our complete cadence. To this end, we take Zarlino's example of Chapter 52 and add to it the missing parts.¹⁴ [Ex. II.3.]

This is not the harmony that Zarlino understood here. He apparently claims that the perfect chord is heard on the second beat of the

⁹ [Zarlino, *Istitutioni*], Part III, Chapter 58, p. 282. [r.]

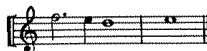
¹⁰ [*Ibid.*, Part III], Chapter 51, p. 251. [r.] This is wishful thinking on Rameau's part. Zarlino does mention a cadence in which the major third moves to an octave or unison while the lower part descends a fifth or ascends a fourth, but Zarlino does not call this a "perfect cadence," nor does he consider the progression to be a "natural" one. [p.g.]

¹¹ [*Ibid.*, Part III], p. 251. [r.] Although Zarlino does give an example on p. 251 demonstrating various situations in which the major third ascends to the octave, Rameau's A is not strictly equivalent to any of them. [p.g.]

¹² On p. 251 of the *Istitutioni* there is an example in which the major third of the dominant ascends while the fifth of this dominant descends to the octave. Although the progression is similar to Rameau's A and B taken together, these parts are not literally found in Zarlino. [p.g.]

¹³ [*Ibid.*, Part III], Chapter 52, p. 254, fourteenth and fifteenth measures. [r.] Parts B and C are found together in this example. [p.g.]

¹⁴ The upper part appears to be Rameau's own contribution. There is still another added part in the original text:



Rameau orders this part suppressed in the Supplement. [p.g.]

Example II.3

whole note that forms a fifth with the fundamental bass, because the fourth struck on the first beat of this same whole note is, according to him, more dissonant than consonant. But how could we place a perfect chord on the whole note which ends the cadence after the perfect chord of the other whole note in question? If the minor third of this latter, which forms a seventh with the fundamental bass, descends, what progression should be given to the fifth and to the octave? A skillful man should always figure his bass, especially when his examples are in only two parts, so that these examples can be judged fairly. Otherwise, false conclusions may be drawn from them. Perhaps Zarlino has not figured his basses for fear of pointing out intervals that he himself wishes to ignore and that he wishes us to ignore as well. Besides, the perfect chord cannot be heard on each of the last two notes of the part labeled *Grave*. Our first remarks, which were derived from Zarlino's own argument, prove that this would be against the foundation of harmony, since the bass cannot proceed diatonically under perfect chords. Thus, the fourth found in Example 3 should be consonant with regard to the fundamental bass, with which it forms an octave. If it were dissonant, the perfect cadence could no longer occur on the last note and the cadence would then be *irregular*. [Ex. II.4.]