Francesco Durante (1684–1755)

Regole ("Rules")

From manuscripts 34.2.4 and Oc.3.40
at the Naples Conservatory Library

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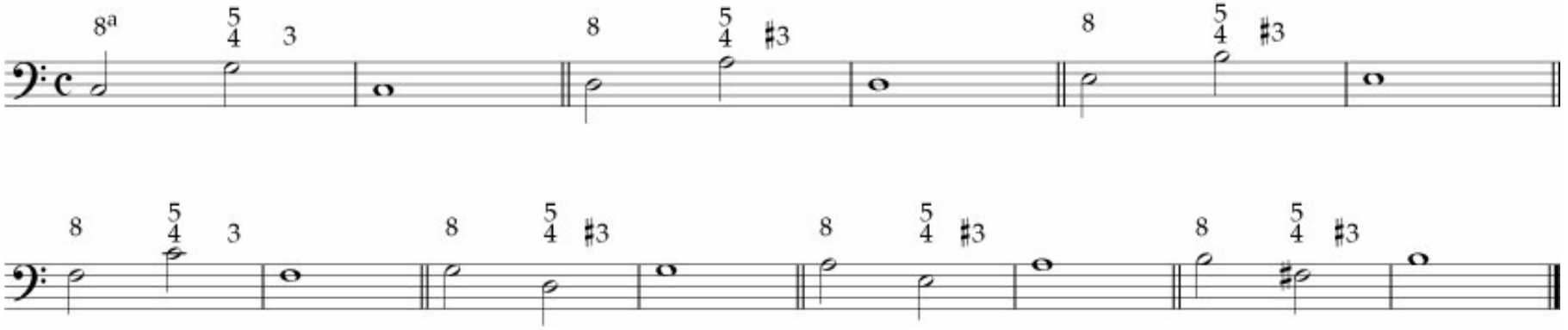
Durante's *Rules* are best described as exemplars of proper usage. For each rule he presents a descriptive statement of a situation one might find in a partimento, e.g., "When the partimento descends by half step, it takes the 6th on the second note." Then he notates figured basses that show the situation in various keys, or in a larger context.

Given the various orderings and numberings that have come down to us, it is likely that collections of Durante's *Rules* were compiled by former students or other masters. The order presented here generally conforms to a number of manuscripts found in Naples, where he was esteemed as one of the greatest masters of all time. Nevertheless, you will see a numbering of the rules that begins halfway through this ordering, as if a different collection has been appended.

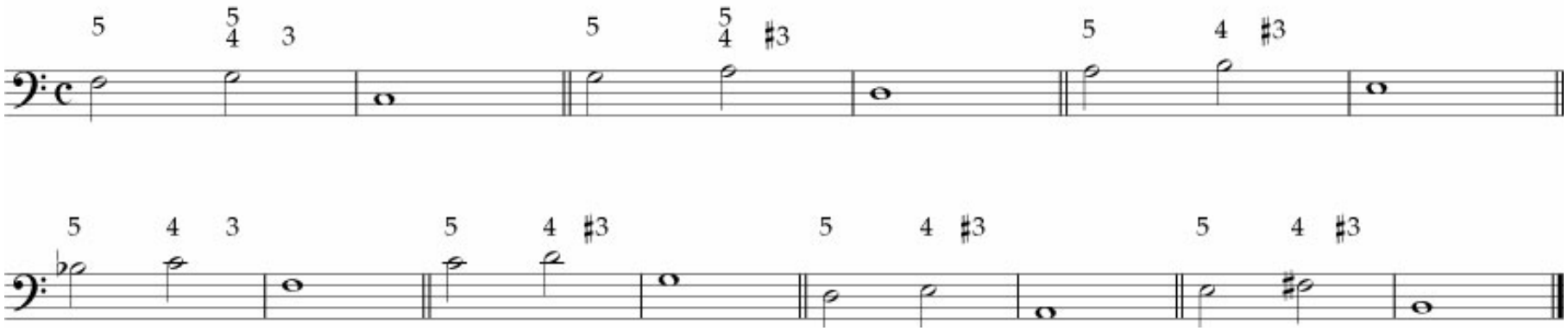
Prima formazione della 4a la quale nasce dall' 8a.

First preparation of the 4th, which stems from the 8va.



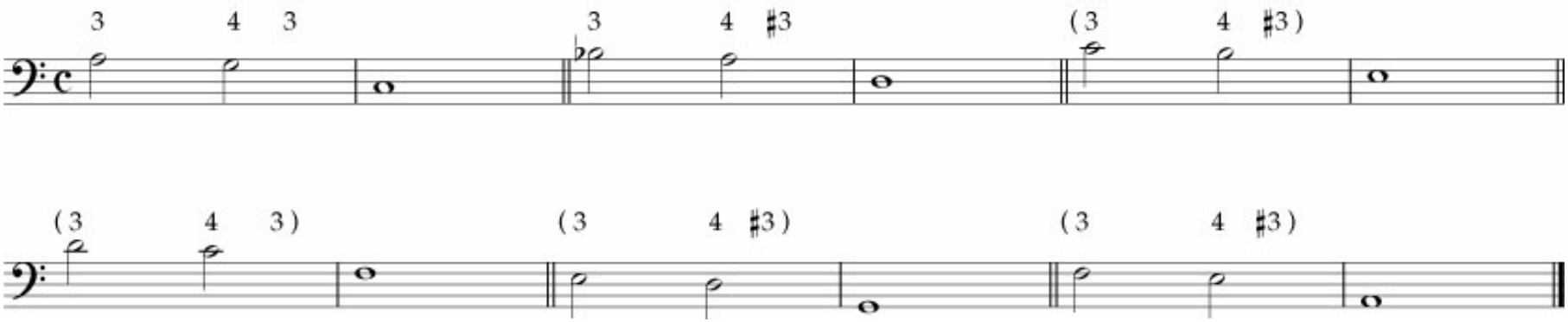
Seconda formazione della 4a la quale nasce dalla 5a.

Second preparation of the 4th, which stems from the 5th.



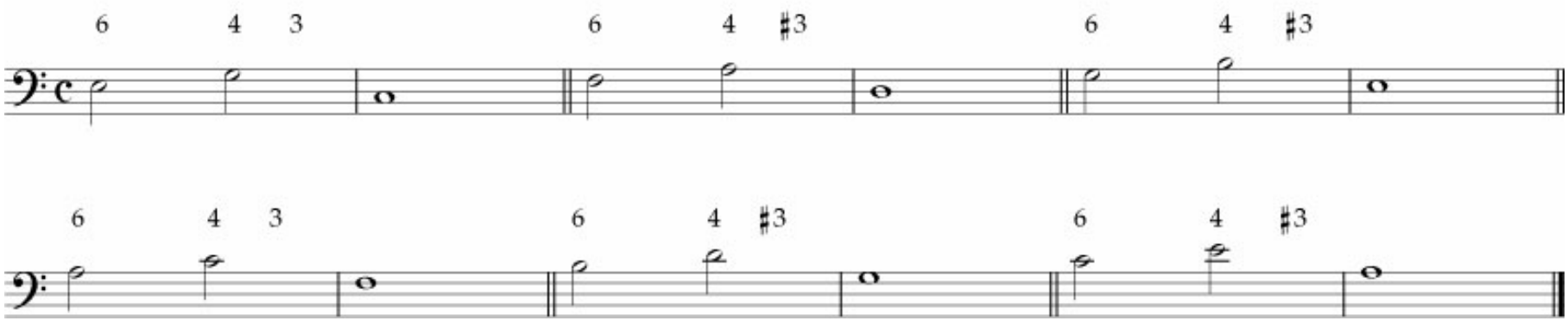
Terza formazione della 4a la quale nasce dalla 3a.

Third preparation of the 4th, which stems from the 3rd.



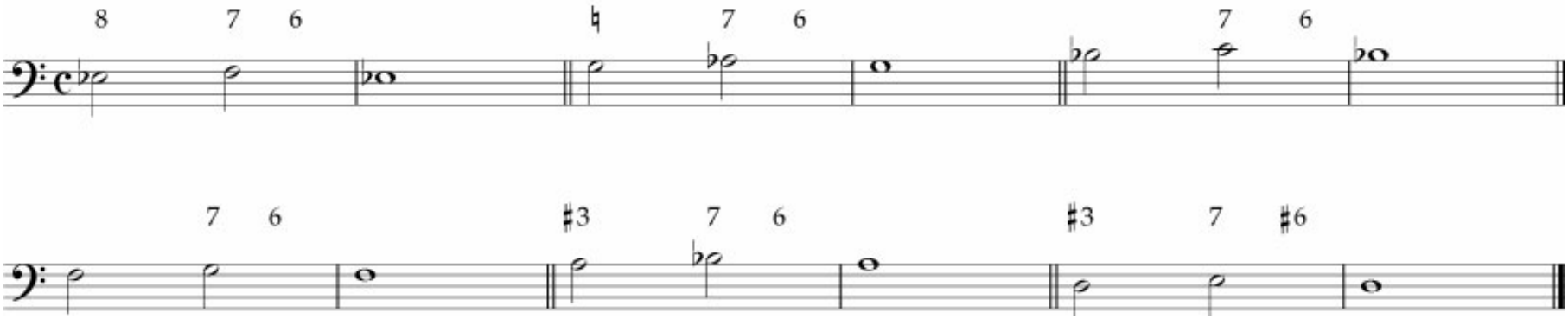
Quarta formazione della 4a la quale nasce dalla 6a.

Fourth preparation of the 4th, which stems from the 6th.



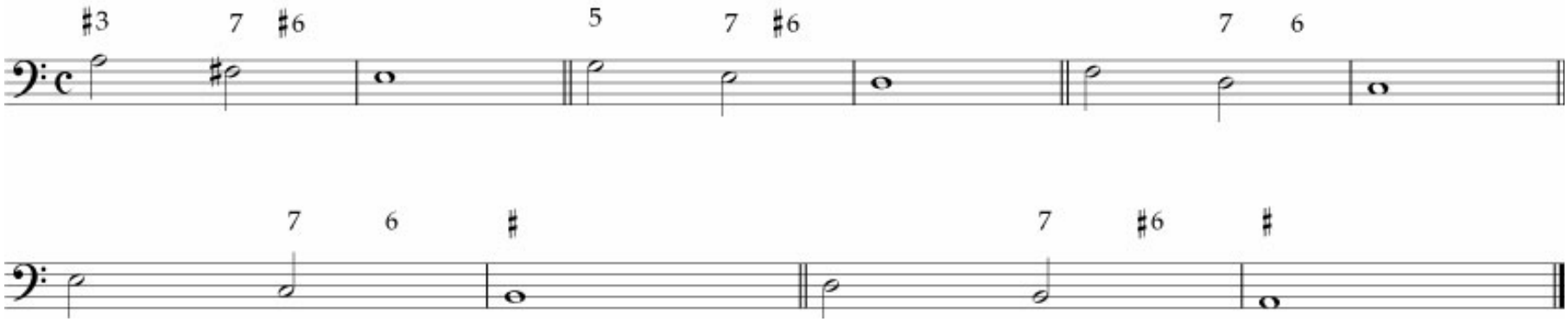
Della formazione della 7a la quale nasce dall' 8a.

On the preparation of the 7th, which stems from the 8va.



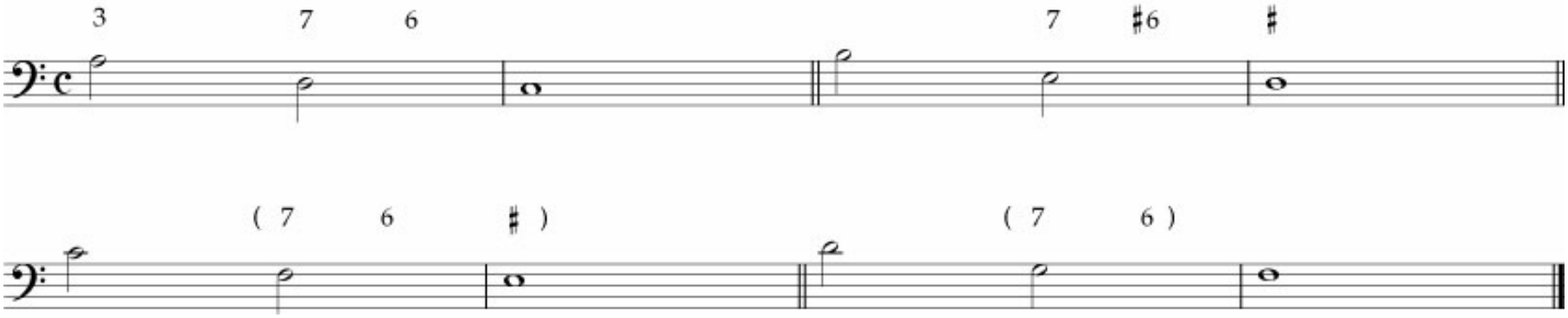
Della formazione della 7a la quale nasce dall' 5a.

On the preparation of the 7th, which stems from the 5th.



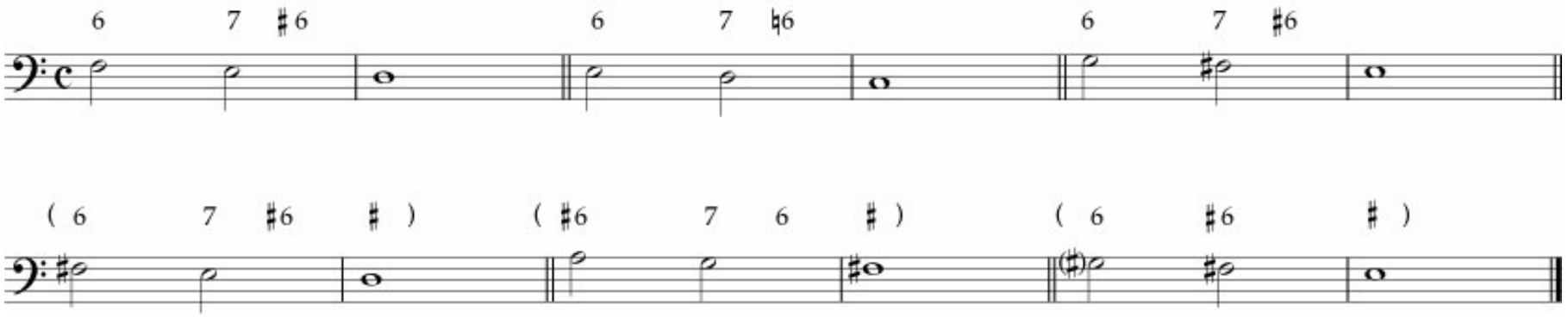
Della formazione della 7a la quale nasce dall' 3a.

On the preparation of the 7th, which stems from the 3rd.



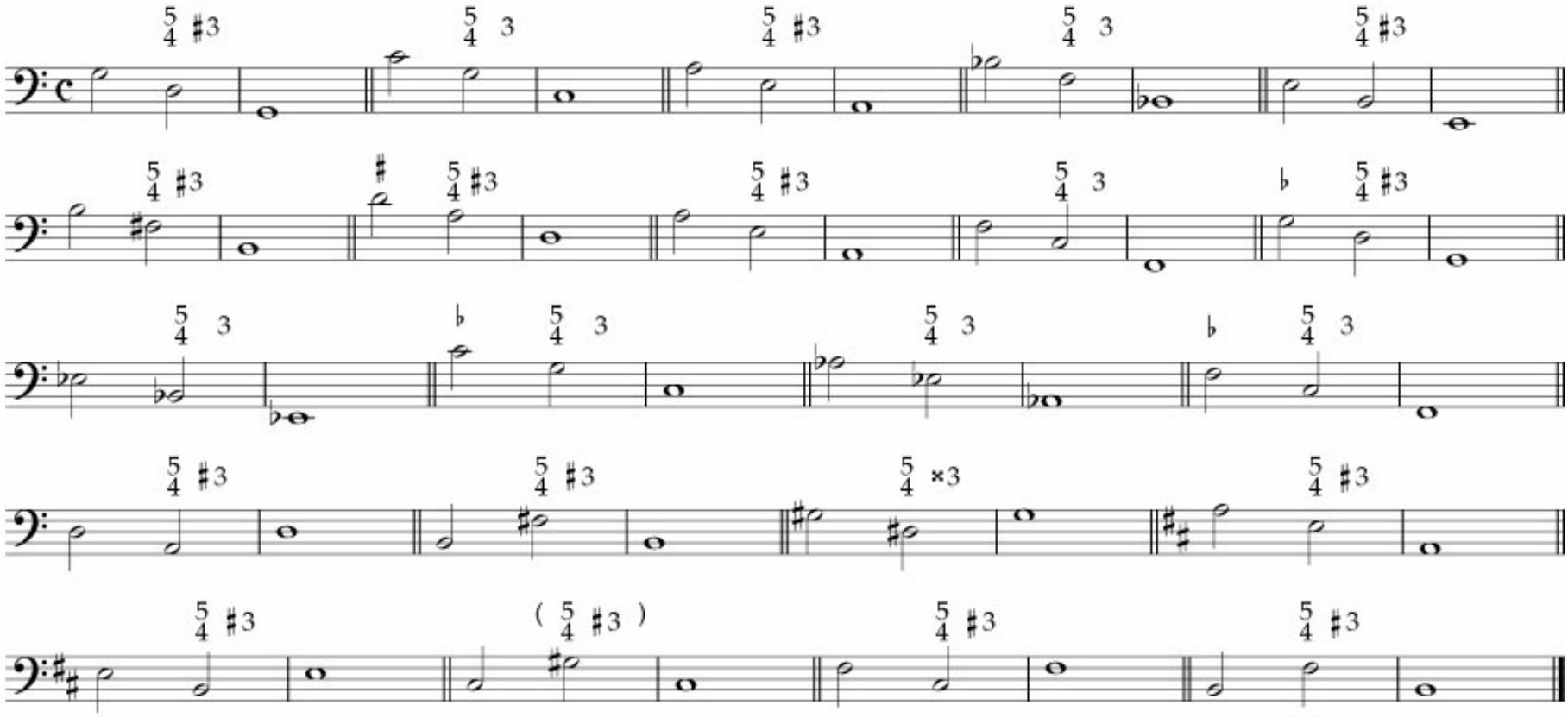
Della formazione della 7a la quale nasce dall' 6a.

On the preparation of the 7th, which stems from the 6th.



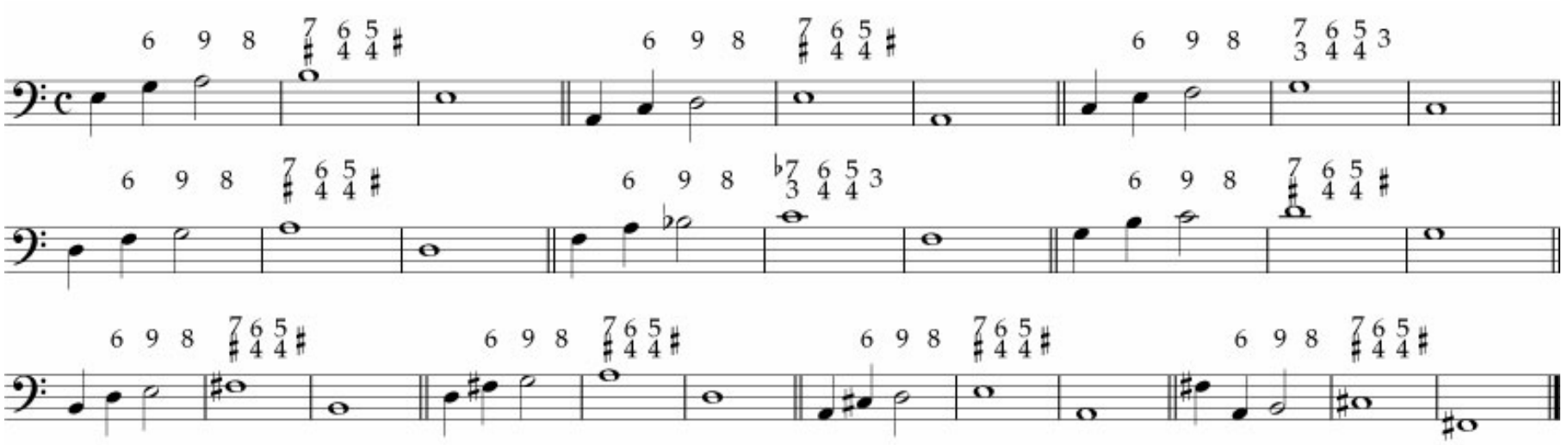
Cadenze semplici per tutti i Toni.

Simple cadences in all the keys.



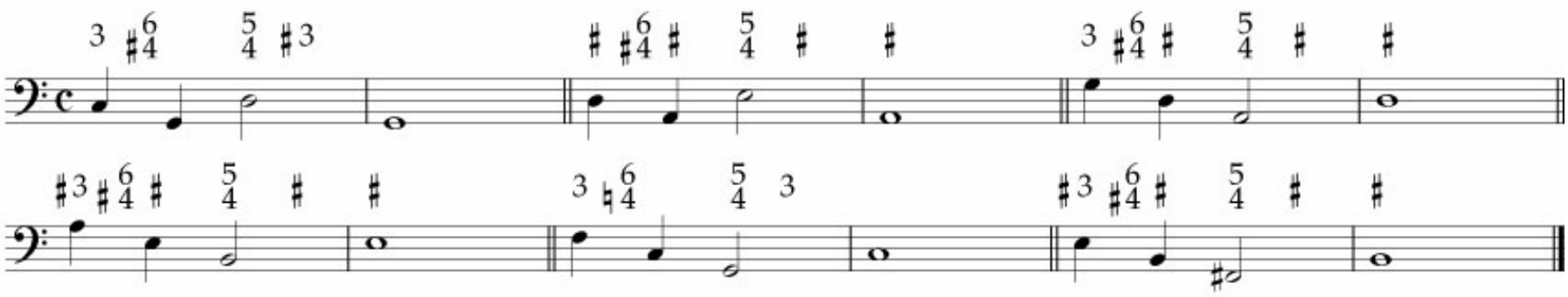
Cadenze doppie.

Double cadences.



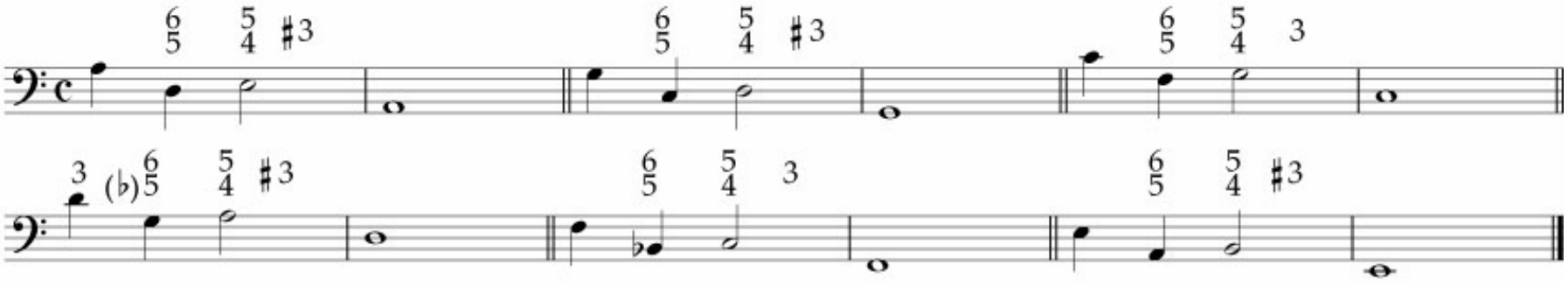
Cadenze semplici colla passata di 4a maggiore, e 6a.

Simple cadences with passing 6/#4s. [a variant of the Double Cadence]



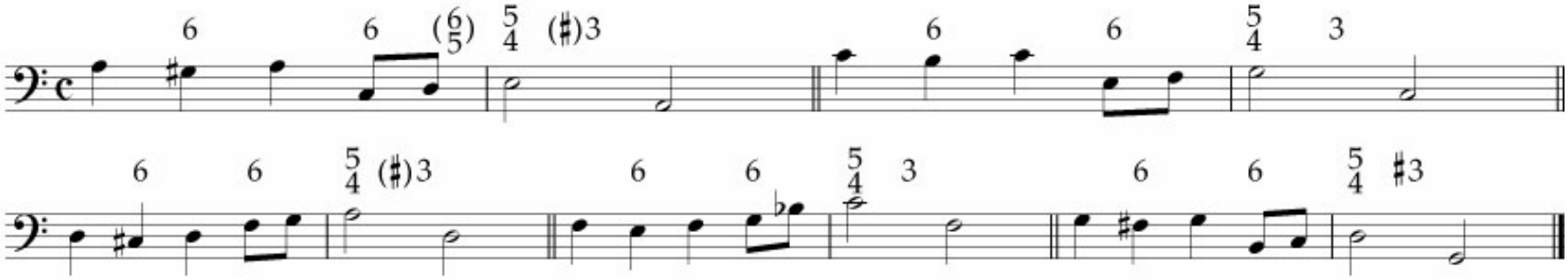
Cadenze colla dissonanza di 4a preparata dalla 5a.

Cadences with a dissonant 4th prepared by a 5th. [Part 1]



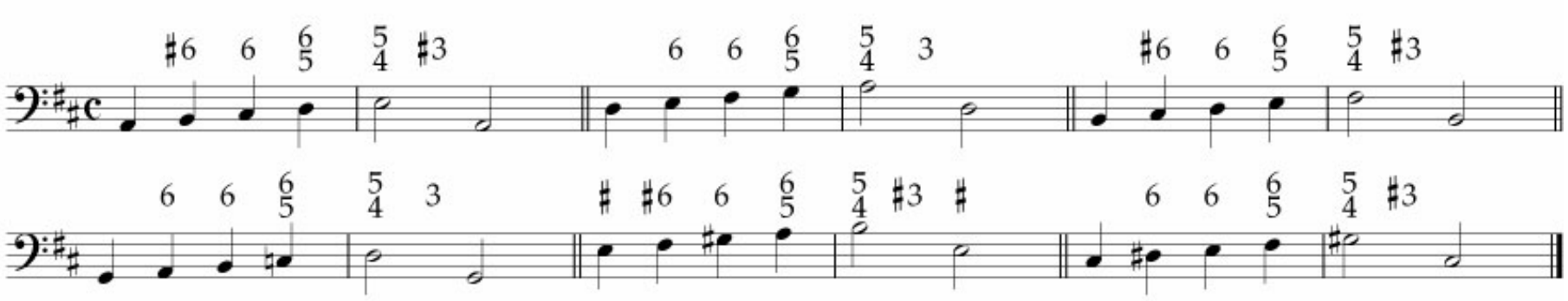
Cadenze colla dissonanza di 4a preparata dalla 5a.

Cadences with a dissonant 4th prepared by a 5th. [Part 2]



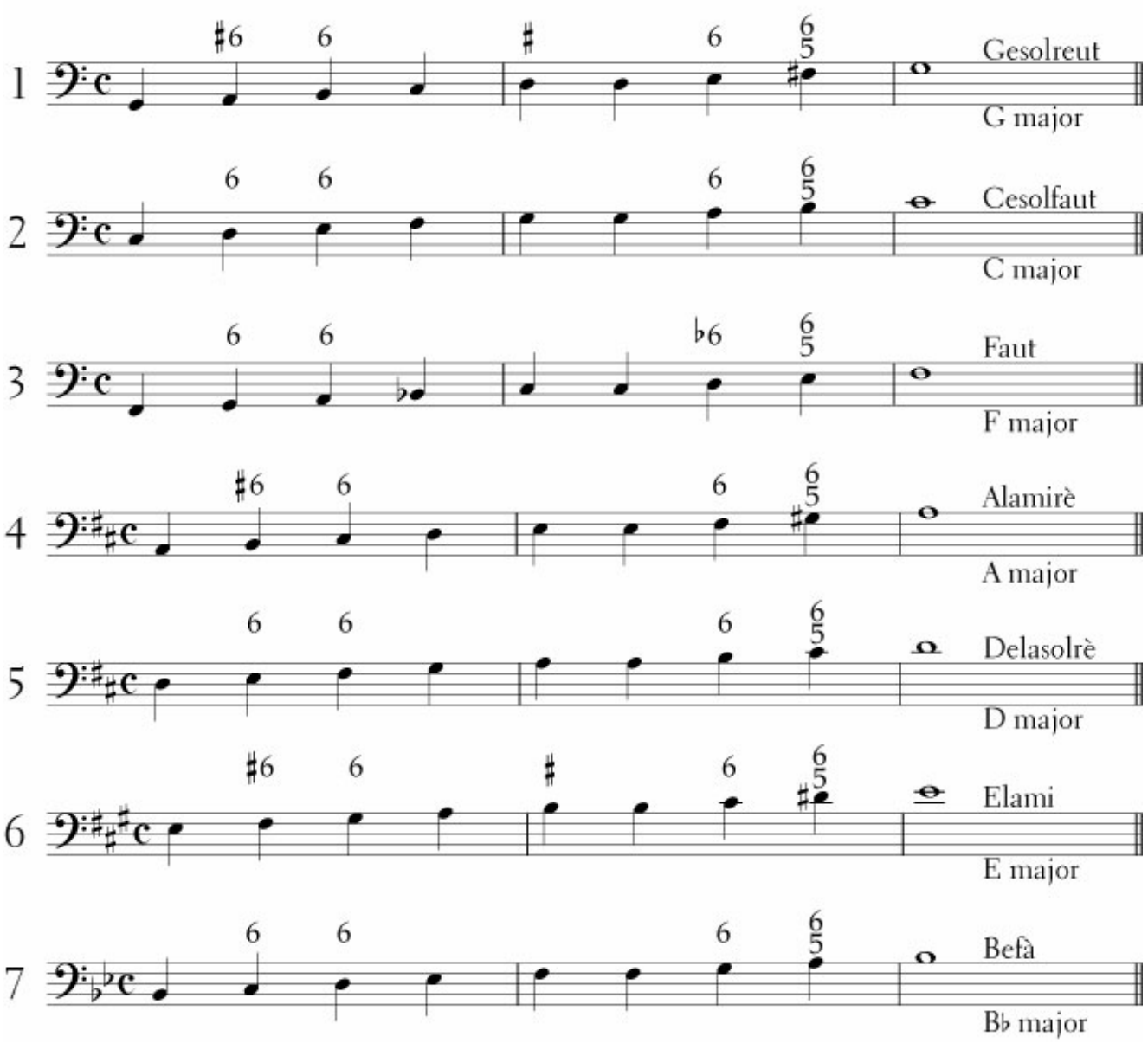
Cadenze colla dissonanza di 4a preparata dalla 5a.

Cadences with a dissonant 4th prepared by a 5th. [Part 3]



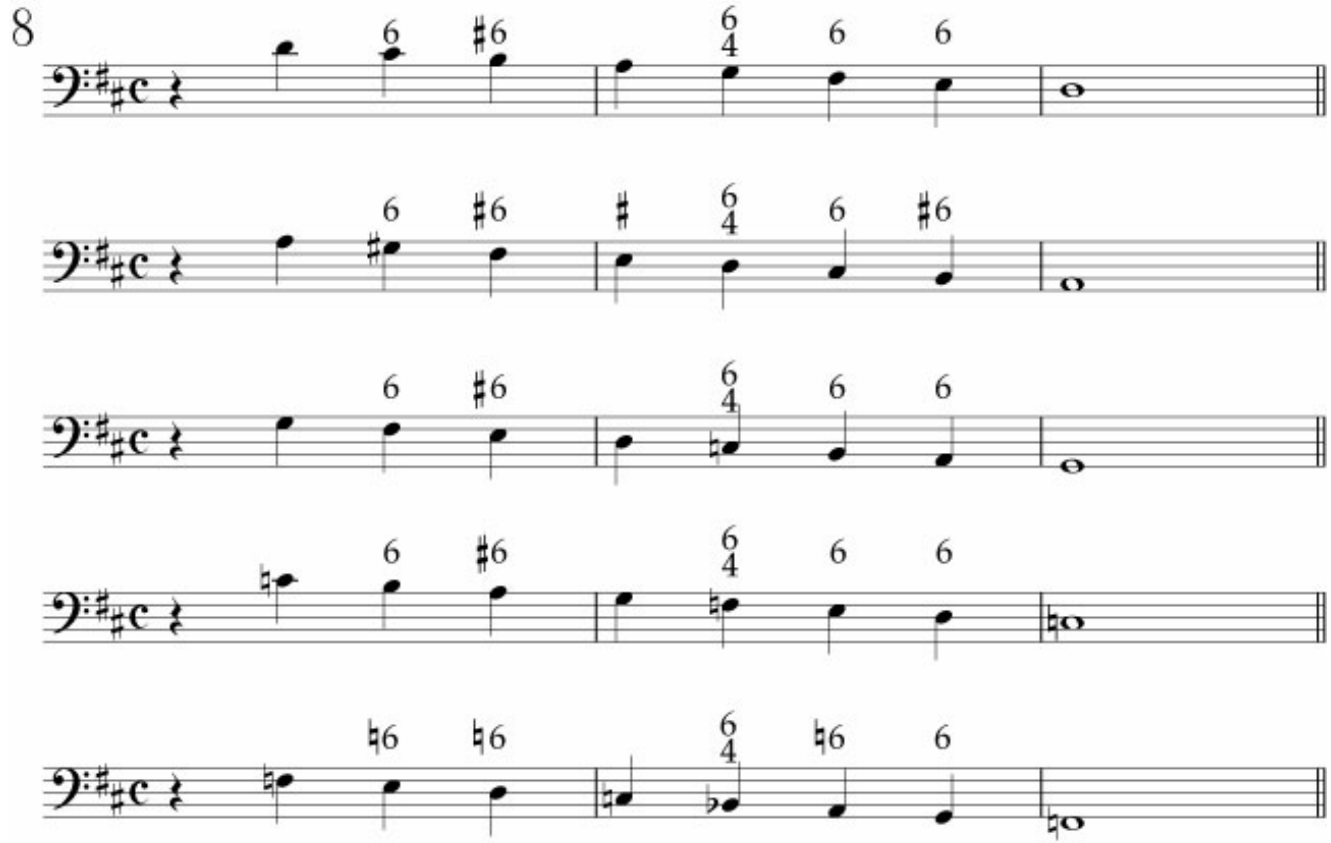
Modulazione dei toni di 3a maggiore.

The Rule of the Octave (ascending) in major keys. [④ usually takes 6/5/3]



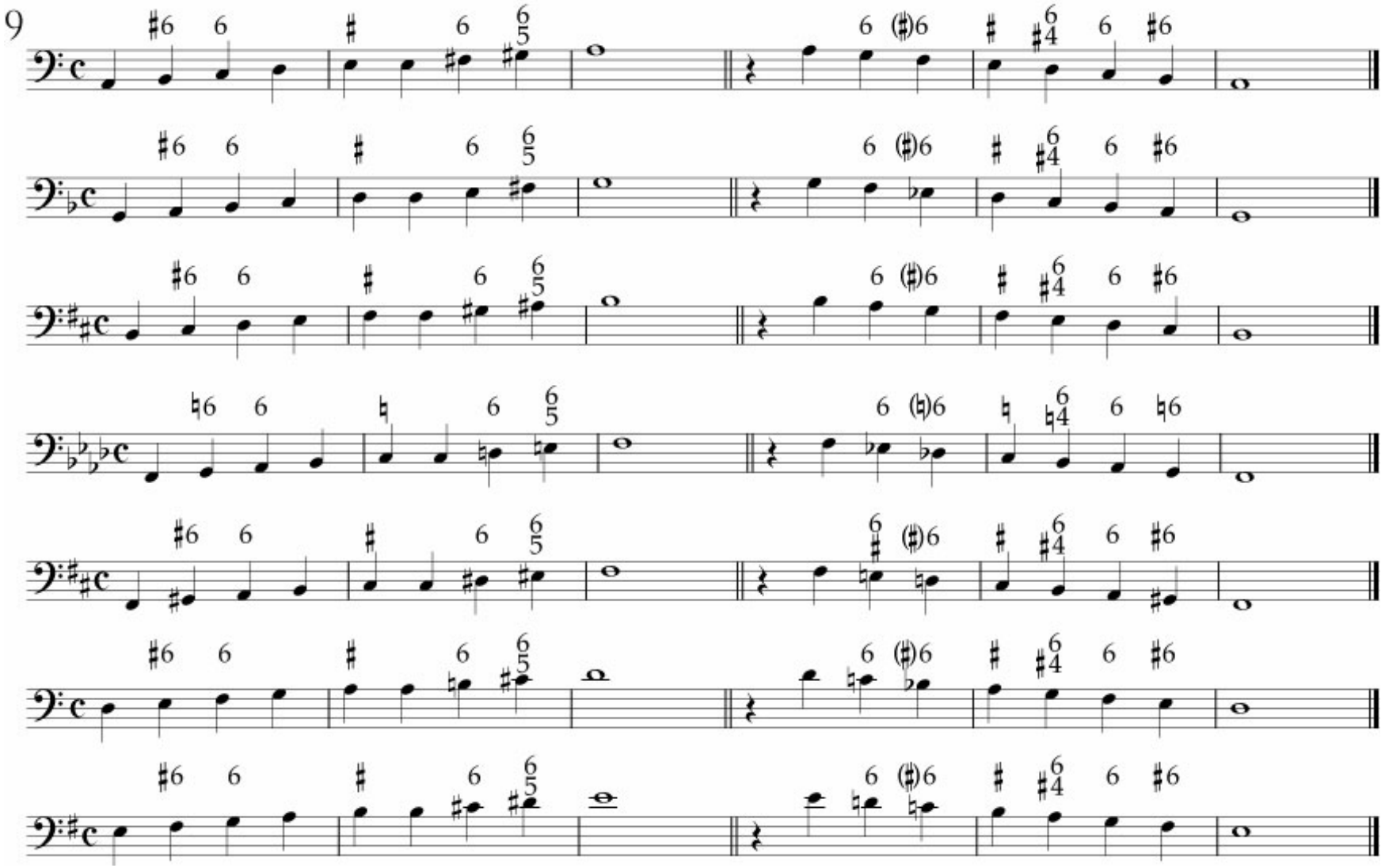
Modulazione dei toni di 3a maggiore.

The Rule of the Octave (descending) in major keys. [6/4 means 6/4/2]



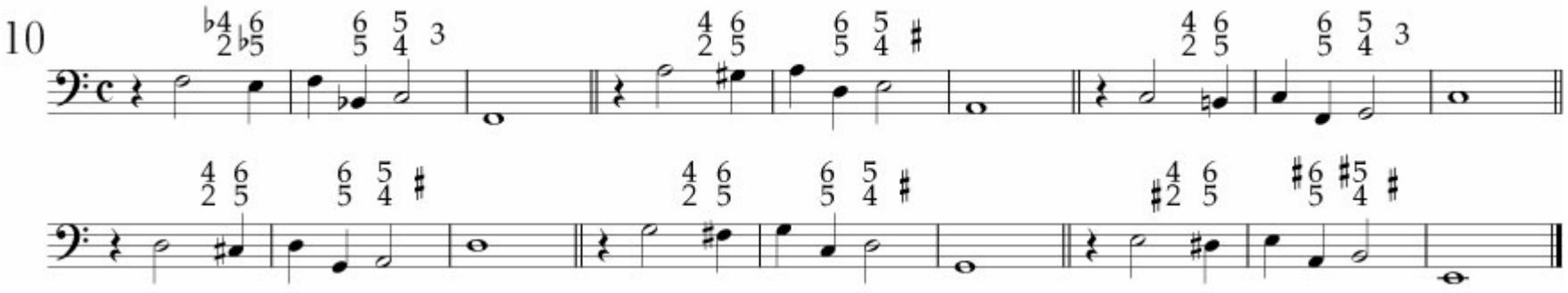
Modulazione dei toni che hanno 3a minore.

The Rule of the Octave in minor keys.



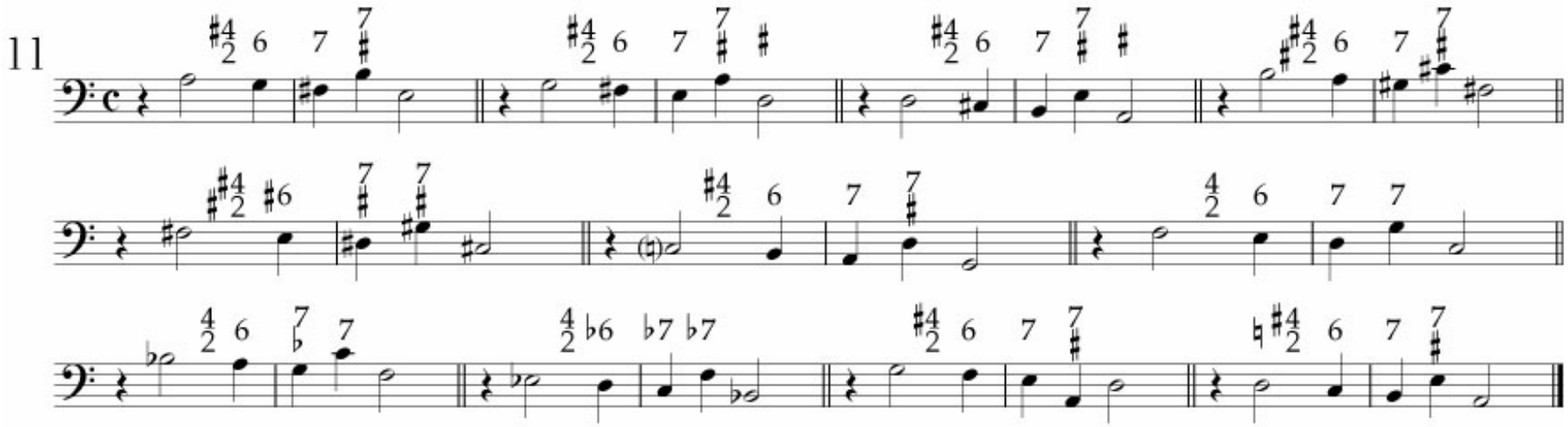
Della 4a minore ossia basso legato, o sincopato che torna all'istesso tono.

Concerning the perfect 4th, that is, the tied or syncopated bass that returns to the same tone.



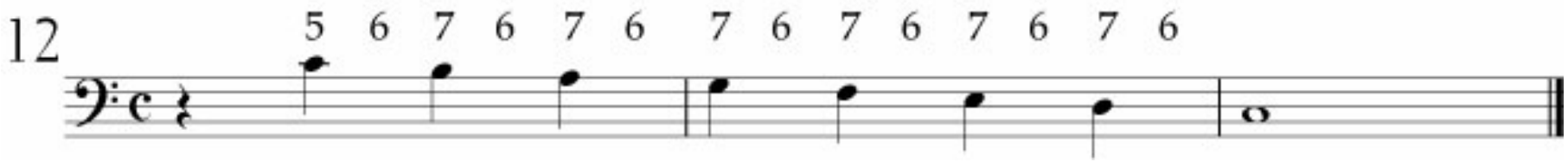
Della 4a maggiore ossia basso legato, o sincopato che non torna all'istesso tono.

Concerning the augmented 4th, that is, the tied or syncopated bass that does not return to the same tone.



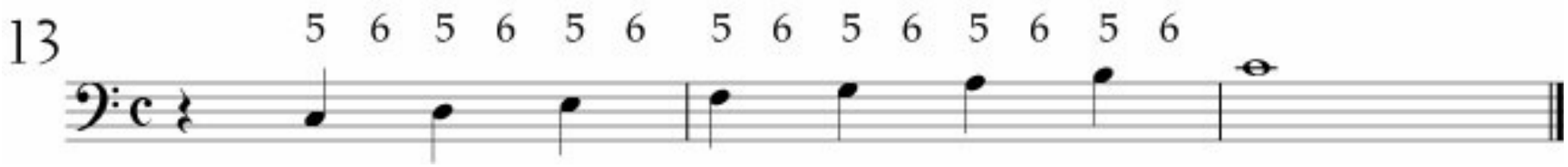
Quando il partimento discende di grado vuole 7a e poi 6a.

When the partimento descends by step, it takes the 7th and then the 6th.



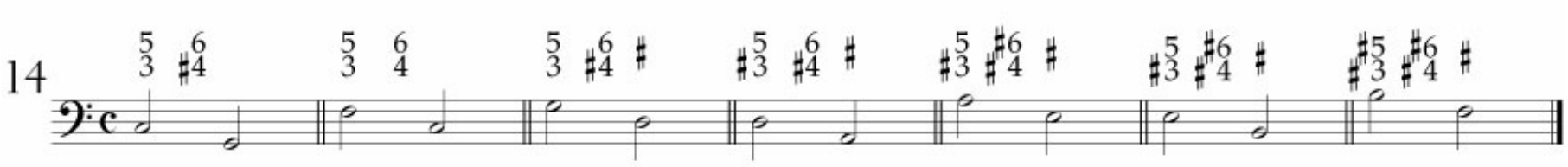
Quando ascende vuole 5a e poi 6a.

When the partimento ascends by step, it takes the 5th and then the 6th.



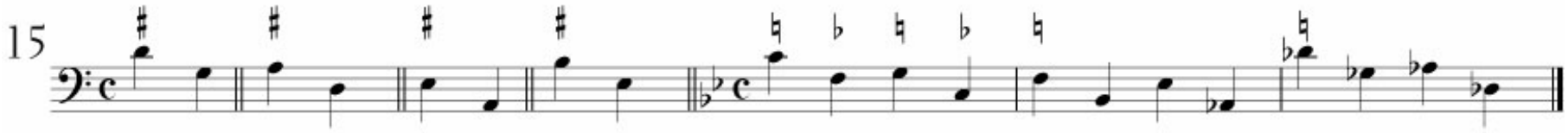
Quando sbalza di 4a si passa la 4a maggiore accompagnata.

When the partimento leaps down a 4th, one uses a passing augmented 4th accompanied (by a 6th).



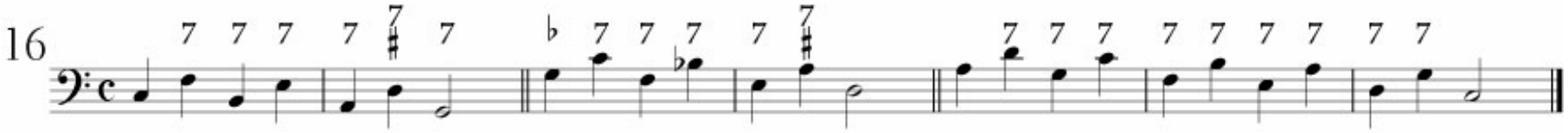
E se discende il partimento di 5a vuole 3a maggiore.

And if the partimento descends by a 5th, it takes a major 3rd.



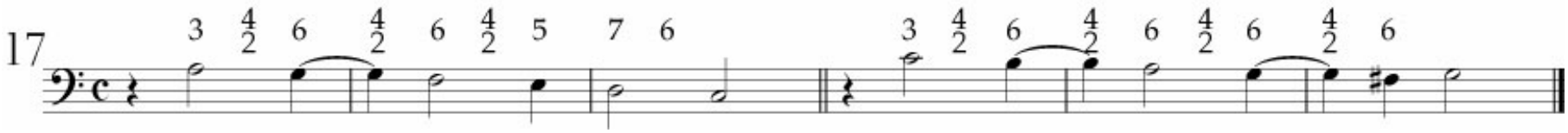
Moto di 7a di sbalzo.

Motion of the 7th in falling 5ths.



Quando lega il partimento sopra la nota legata ci vuole 2a e 4a.

When the partimento is tied, it takes the 2nd and 4th above the tied note.

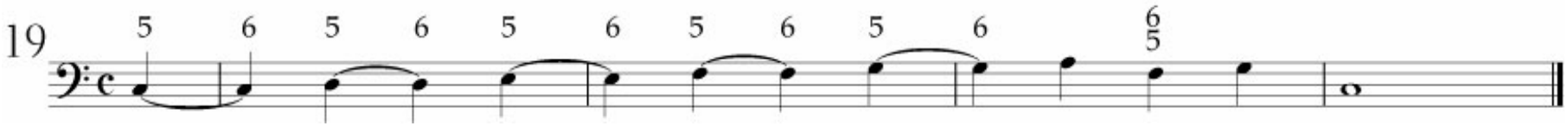


Quando il partimento sbalza con la legatura non s'intende piu della 2a e 4a ma s'intende della 5a e 6a.

When the partimento leaps up following a tie, one no longer intends the 2nd and 4th, but the 5th and 6th.

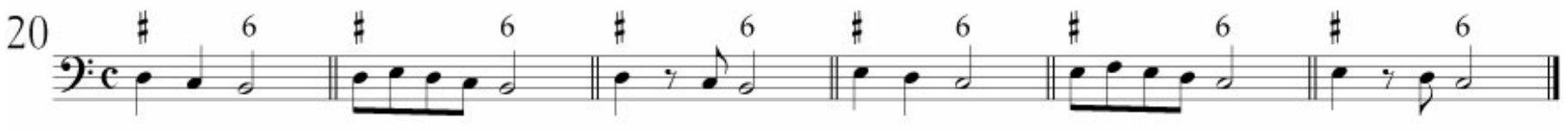
Altro esempio di grado.

Another example of stepwise ascent.



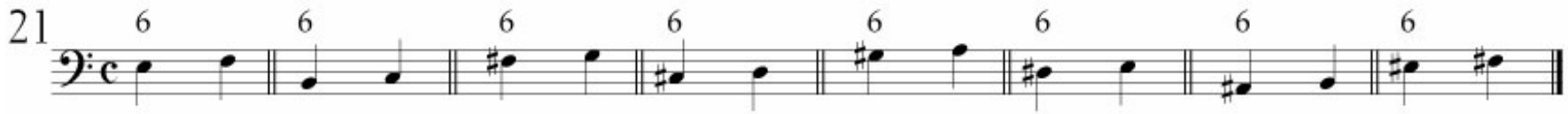
La 3a maggiore deve andare alla 6a or pure all'8va.

The major third should proceed to the 6th or even to the 8va.



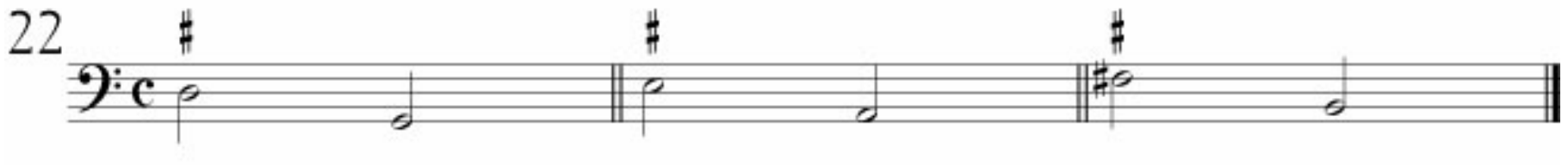
Quando il partimento ascende di mezzo tono vuole la 6a.

When the partimento ascends by half step, it takes the 6th. [the “mi” rule]



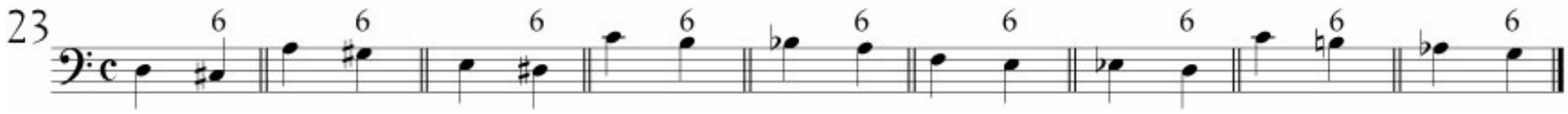
3a maggiore all'8va.

The major third proceeding to the 8va.



Quando il partimento discende di semitono vuole la 6a alla 2a nota.

When the partimenti descends by half step, it takes the 6th on the second note.

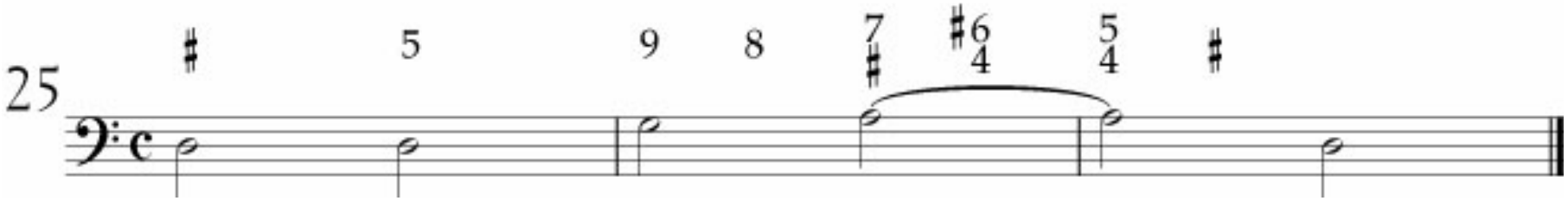


Ma nel determinare di grado, e differente si vede quest'altro esempio.

But when concluding a descent (by half step), the case is different as seen in this other example.

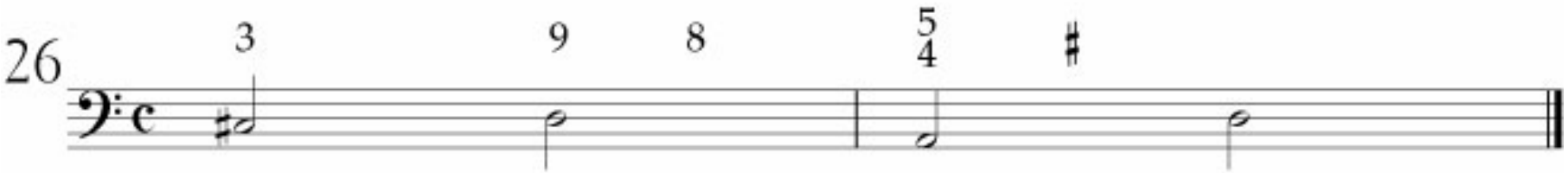
Della formazione della nona, la quale nasce dalla 5a.

On the preparation of the 9th, which stems from the 5th.



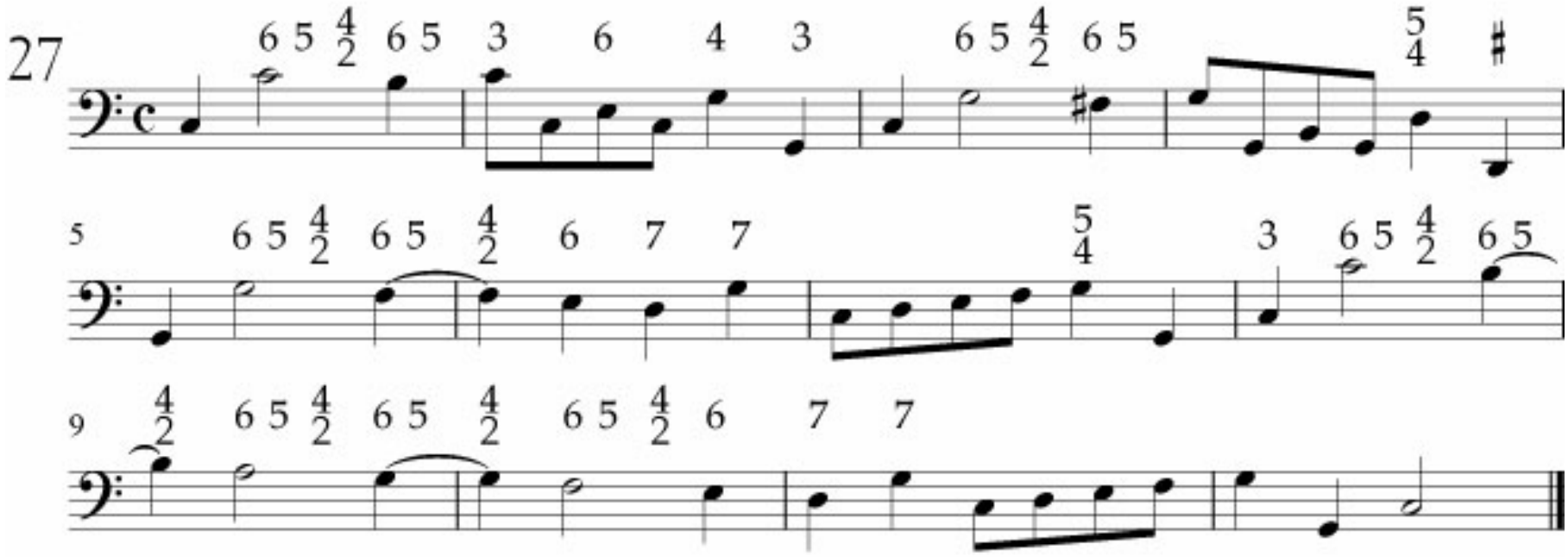
Della formazione della nona, la quale nasce dalla 3a.

On the preparation of the 9th, which stems from the 3rd.



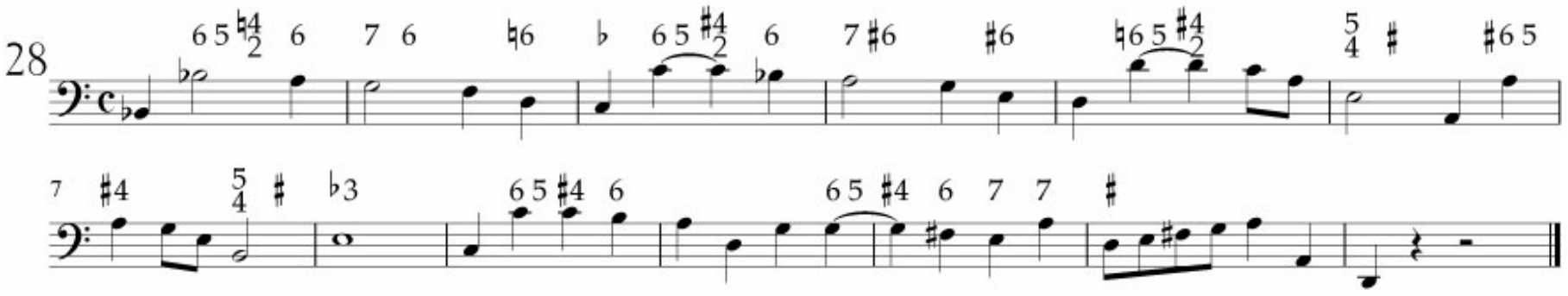
Della legatura della 2a e 4a minore.

On a tie with a 2nd and a perfect 4th.



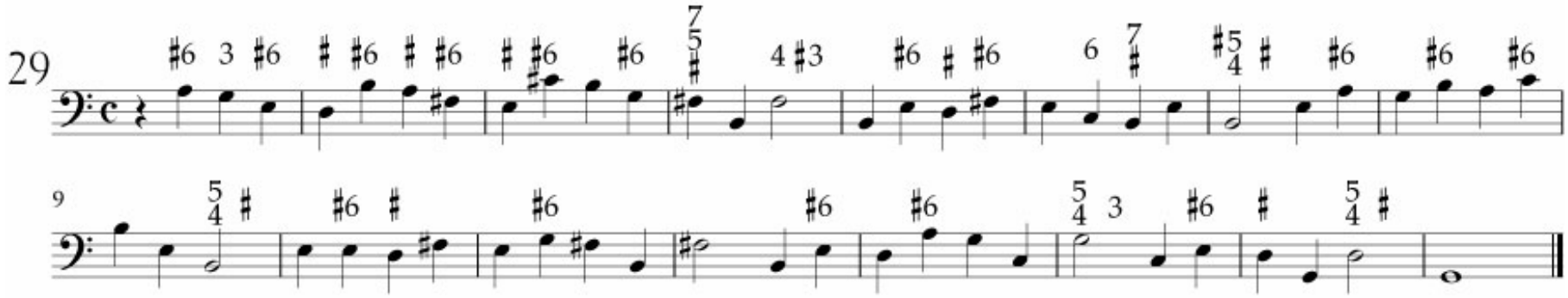
Della quarta maggiore.

On a (tie with a 2nd and an) augmented 4th.



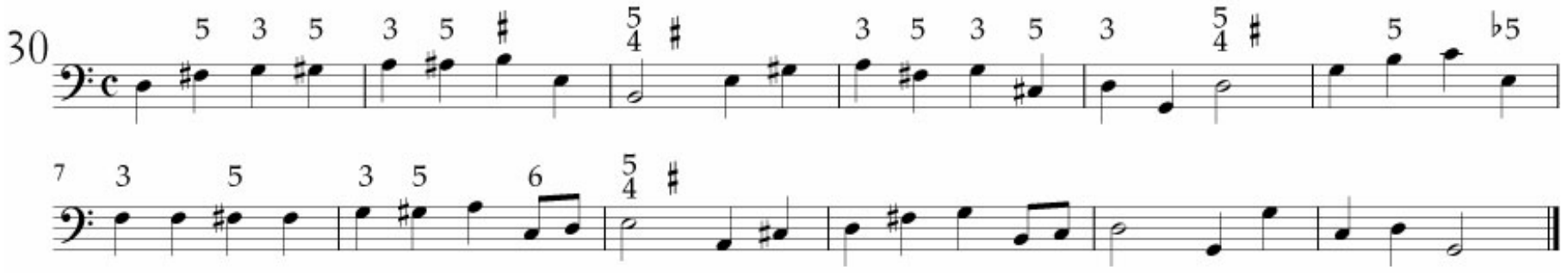
Della 6a maggiore.

On the (expansion of the) major sixth (to the 8va).



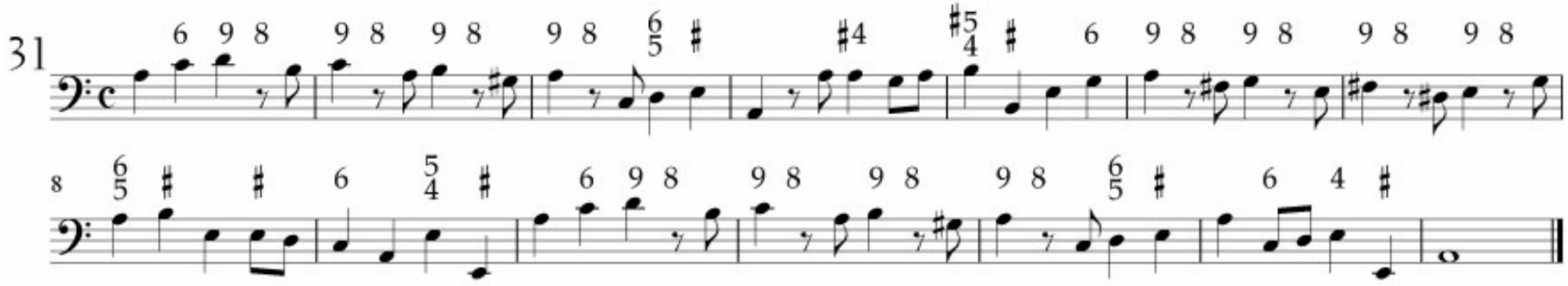
Della 5a falsa, che va alla 3a.

On the diminished 5th that goes to the 3rd.



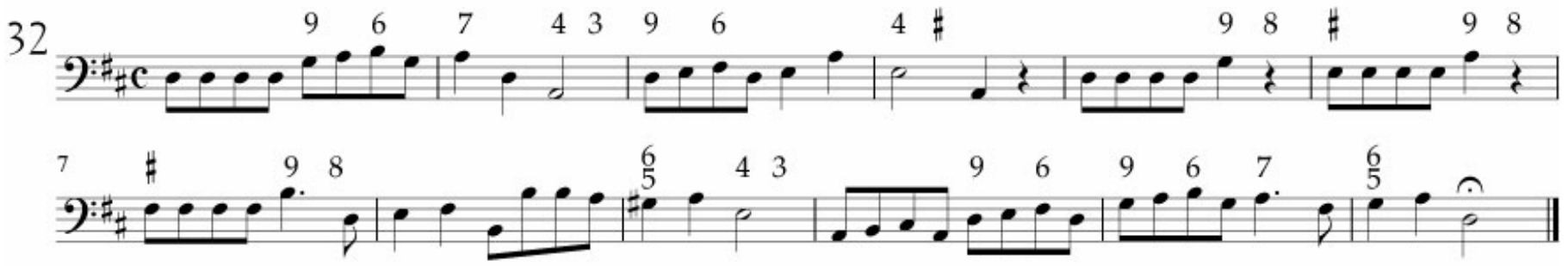
Della formazione della nona la quale nasce dalla 3a.

On the preparation of the 9th, which stems from the 3rd.



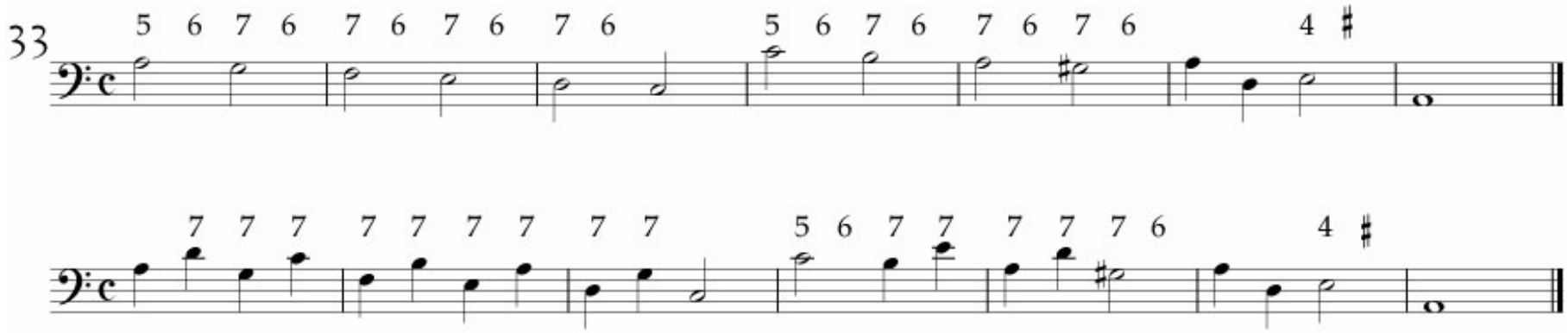
Della formazione della nona la quale nasce dalla 5a.

On the preparation of the 9th, which stems from the 5th.

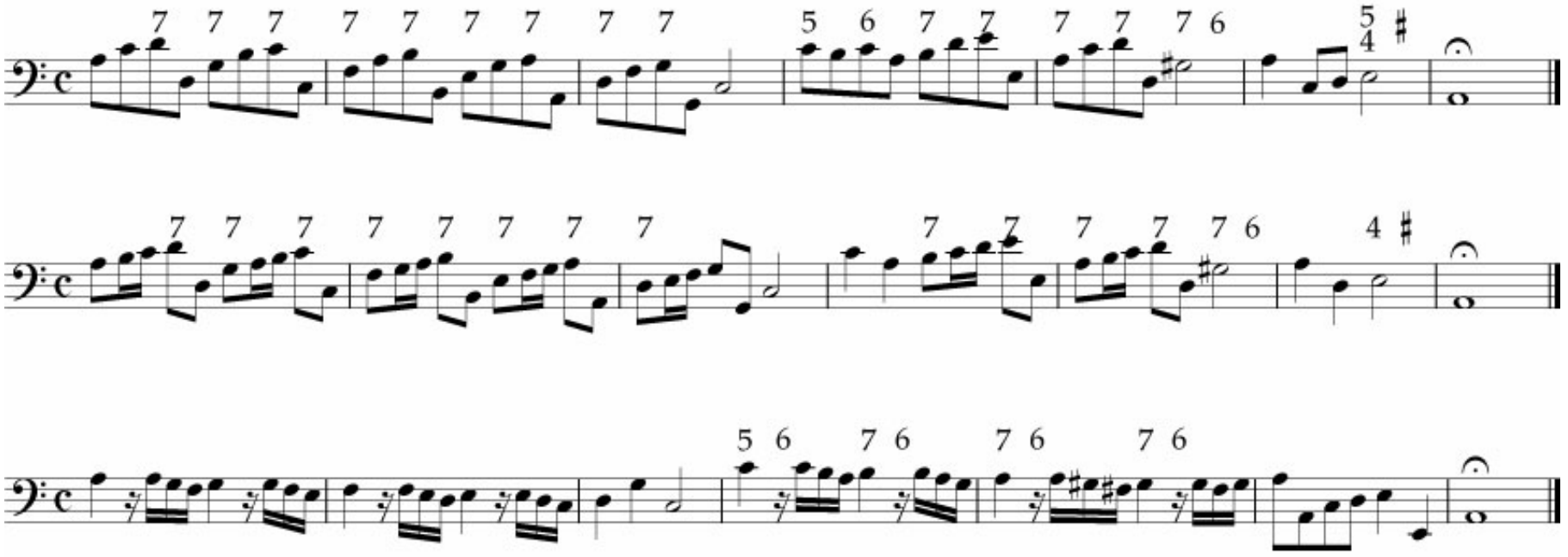


Della formazione della 7a e 6a.

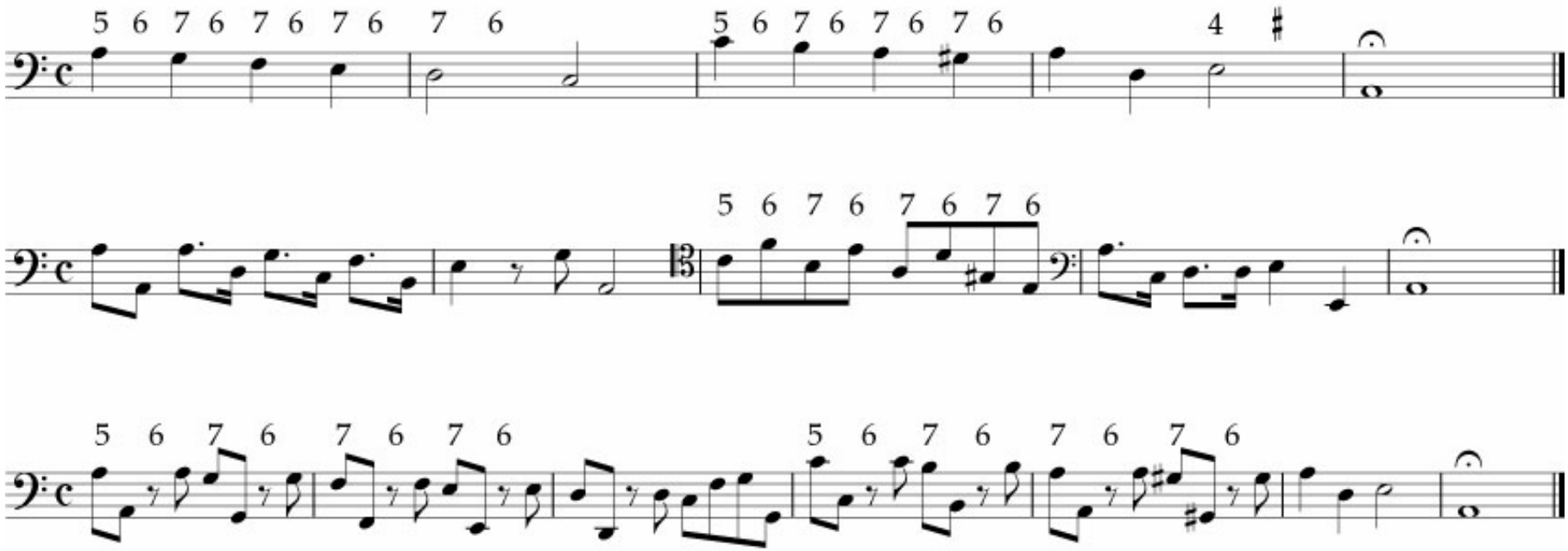
On the use of (sequences) of 7ths and 6ths. [1]



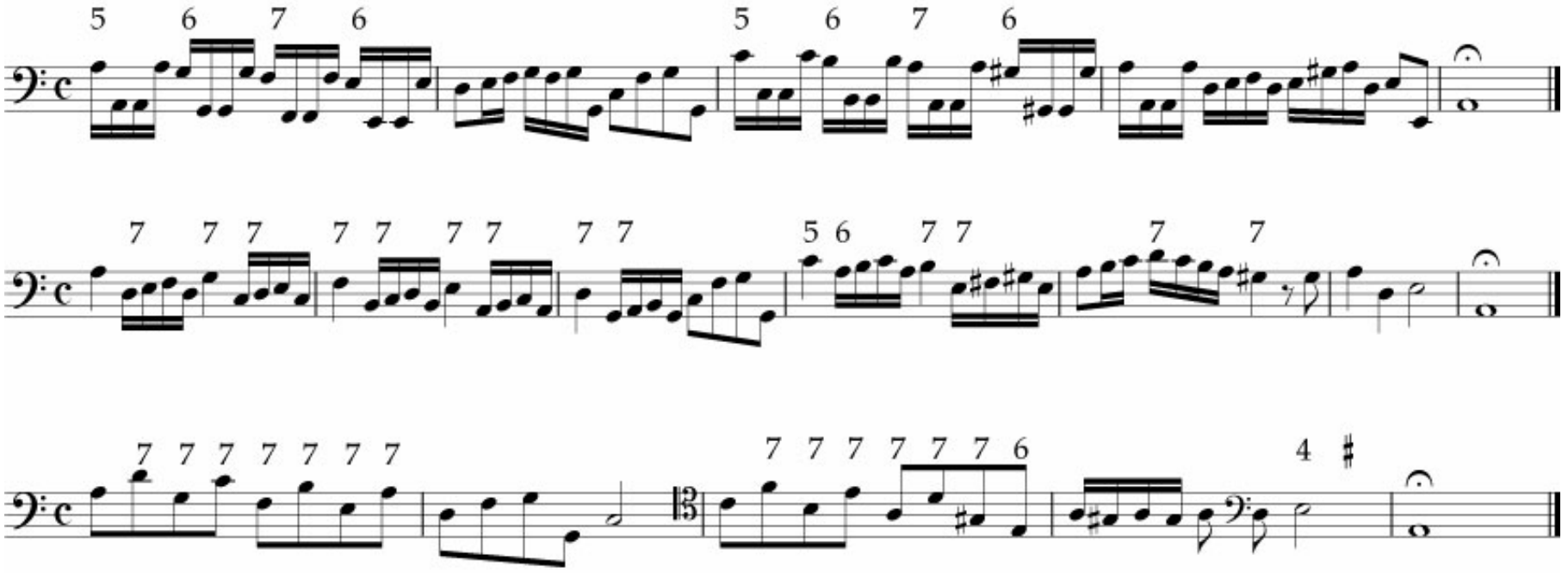
On the use of (sequences) of 7ths and 6ths. [2]



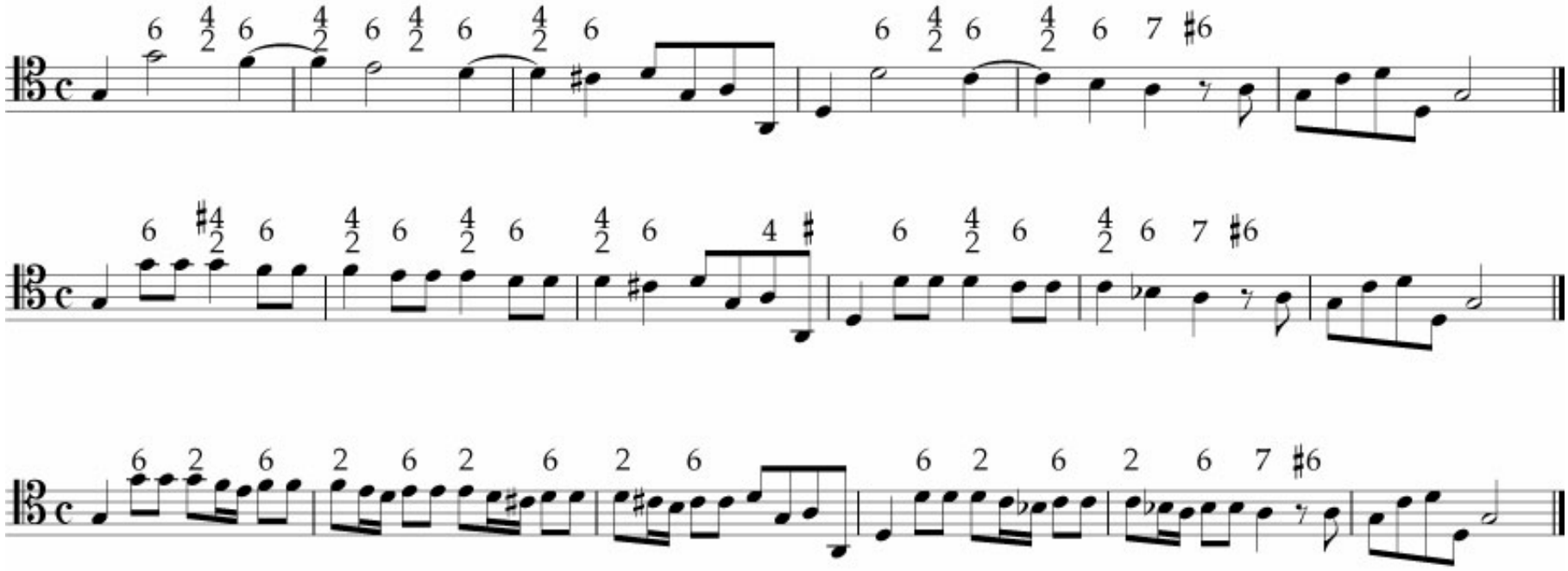
On the use of (sequences) of 7ths and 6ths. [3]



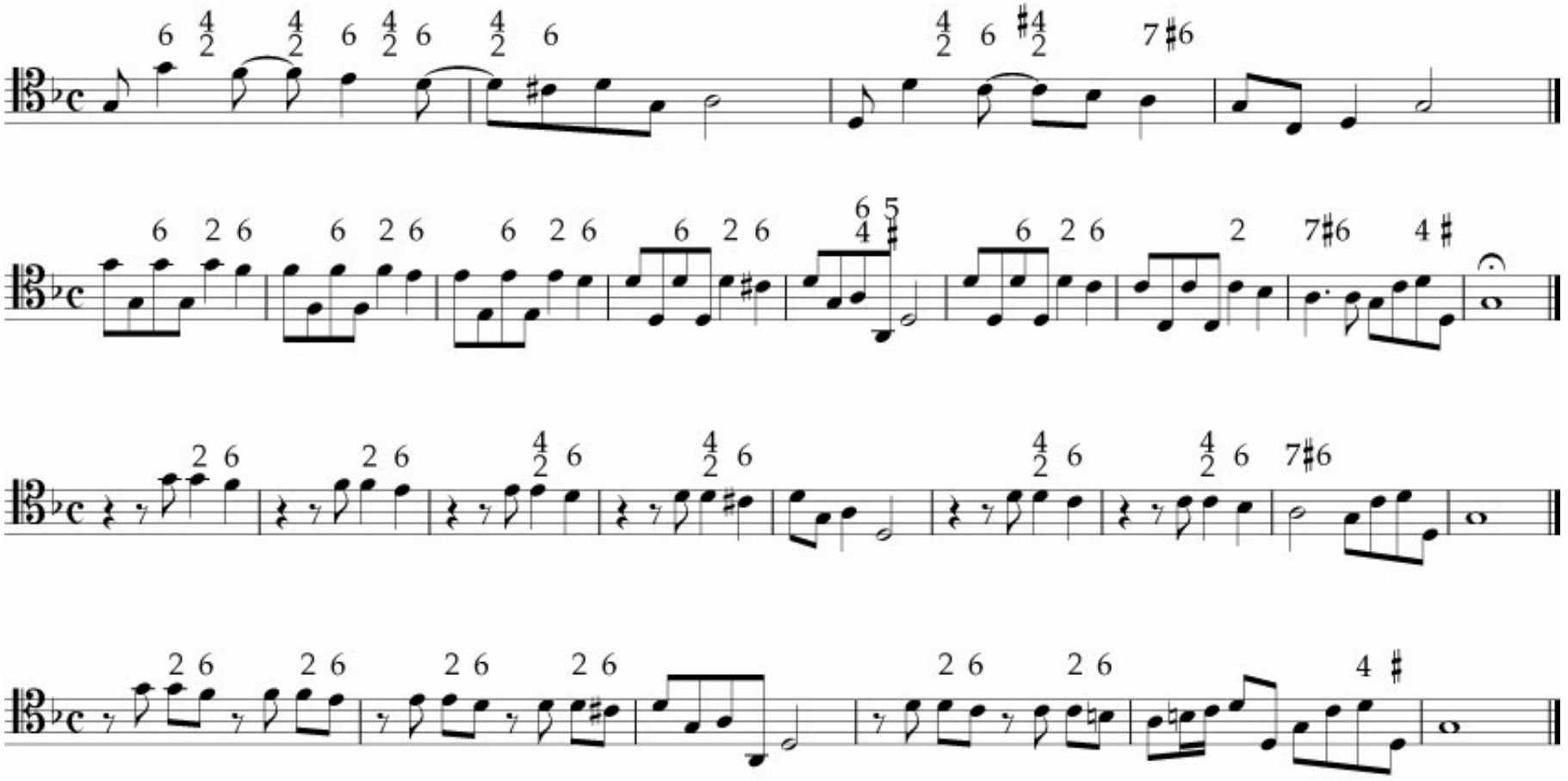
On the use of (sequences) of 7ths and 6ths. [4]



(On the use of sequences of 4/2 and 6/3.) [1]

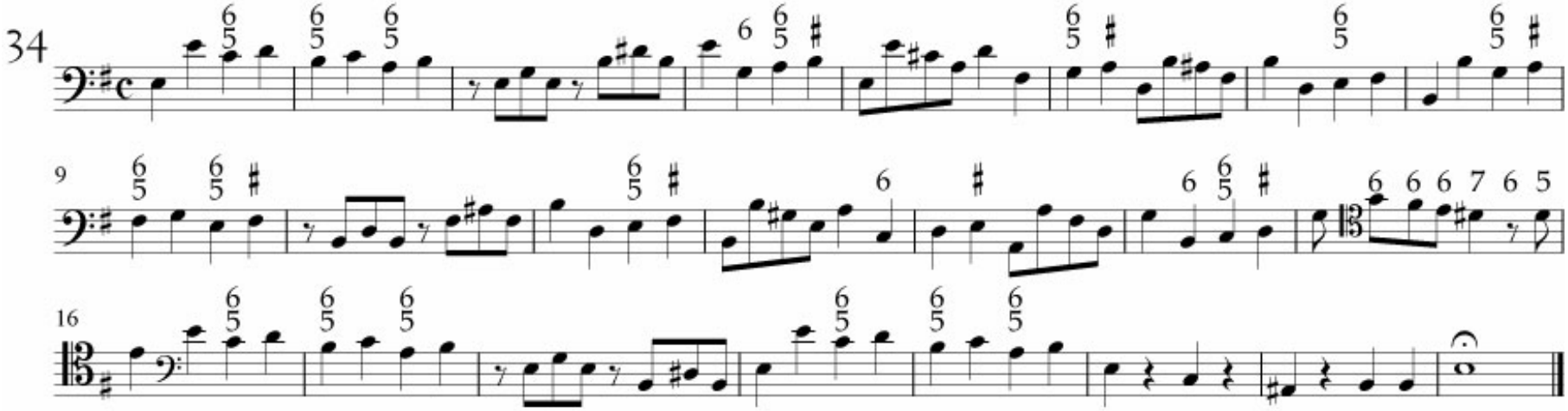


(On the use of sequences of 4/2 and 6/3.) [2]



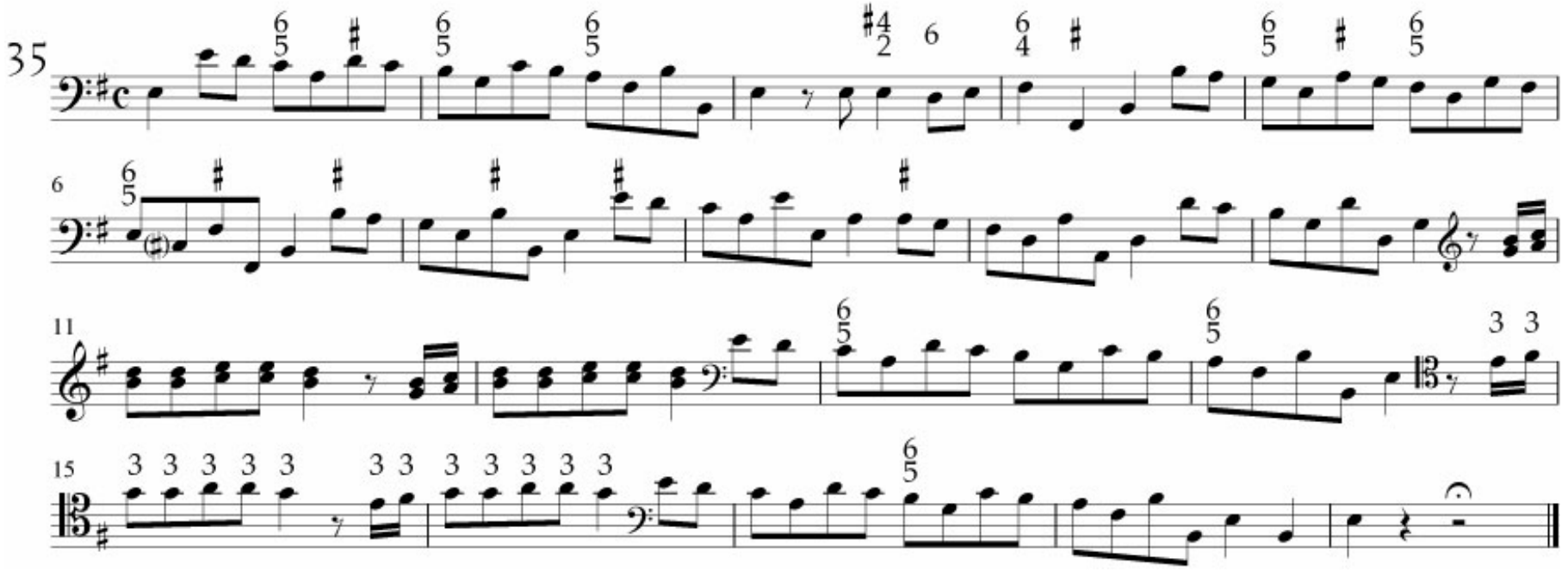
Della formazione della 5a e 6a.

On the use of (sequences) of 6/5s.



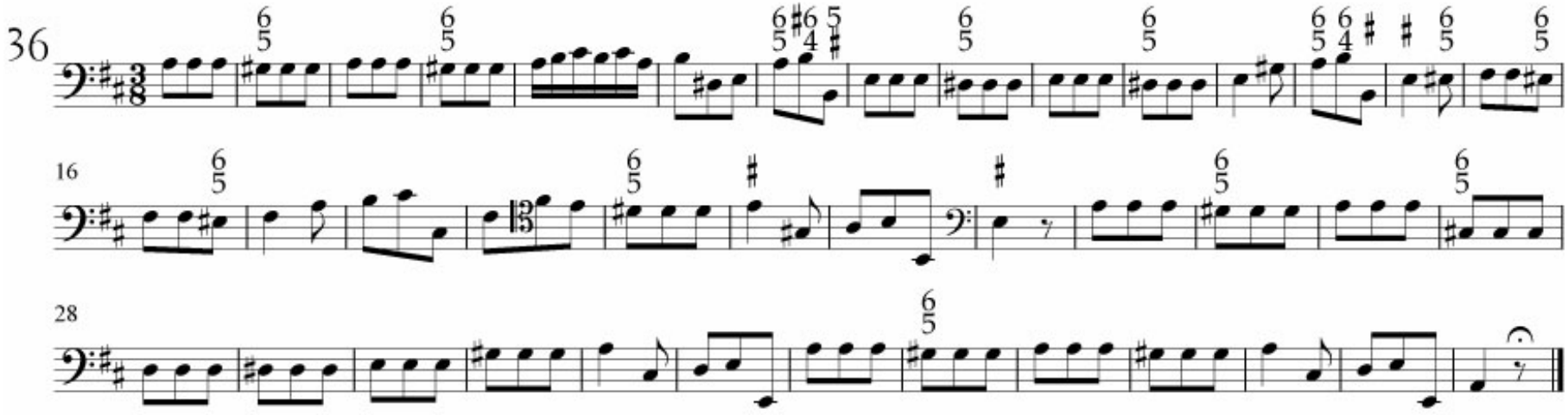
Sopra l'istessa 5a e 6a in altro modo.

On another way to use the same 6/5s.



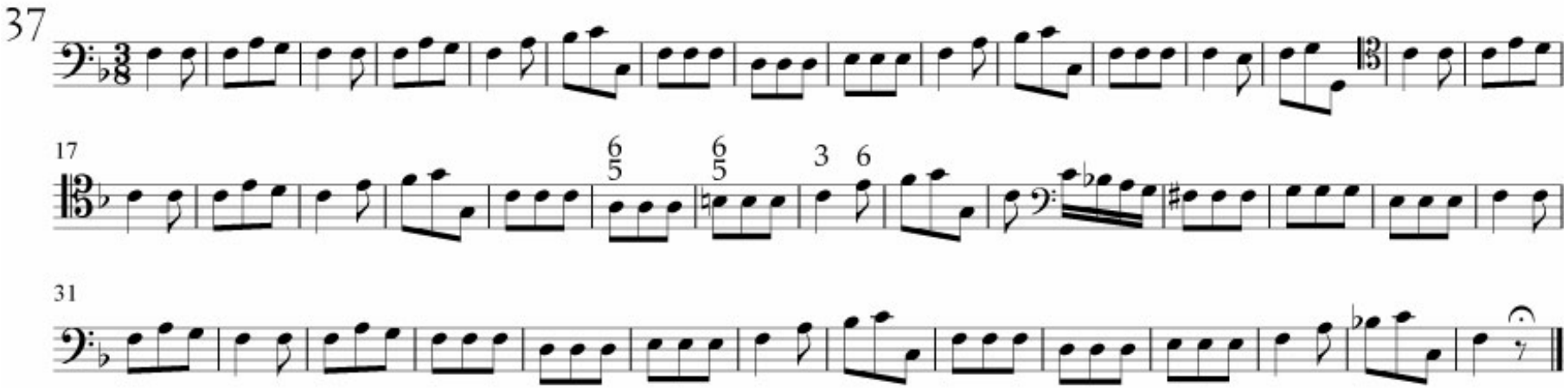
Sopra l'istessa in altro modo.

On another way to use the same (6/5s).



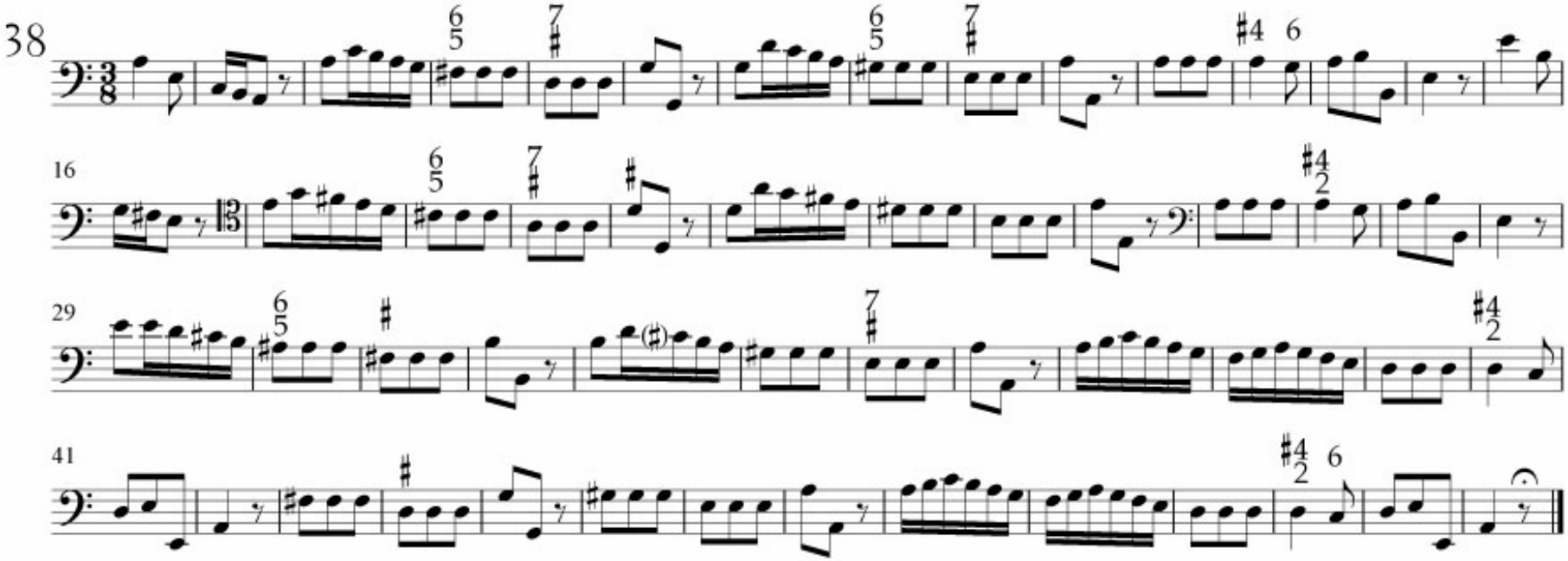
Sopra l’istessa in altro modo.

On another way to use the same (6/5s).



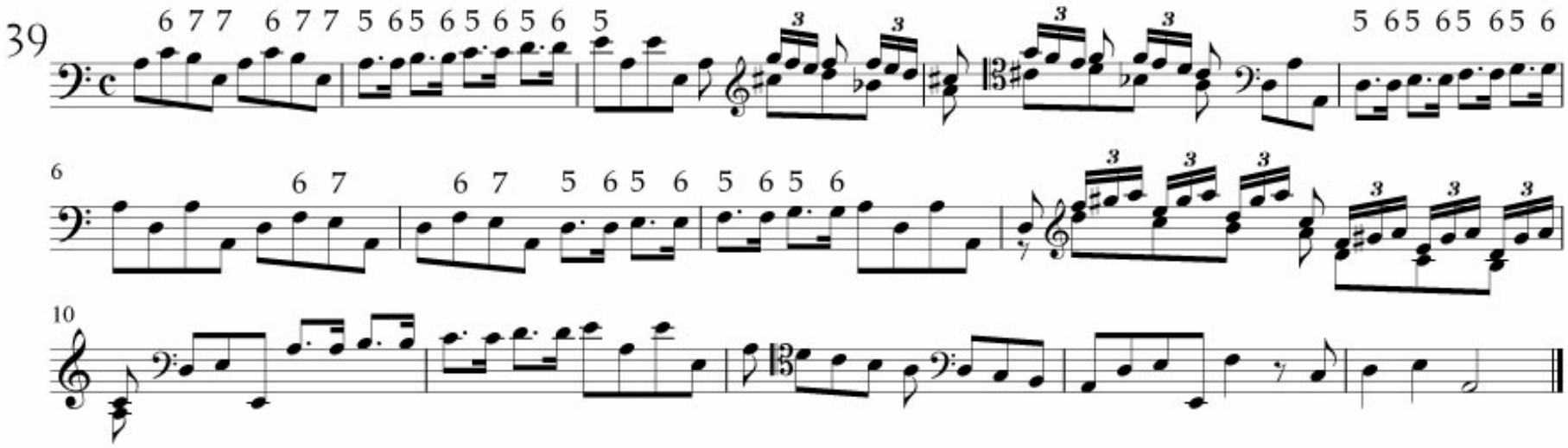
Sopra l'istessa in altro modo.

On another way to use the same (6/5s).



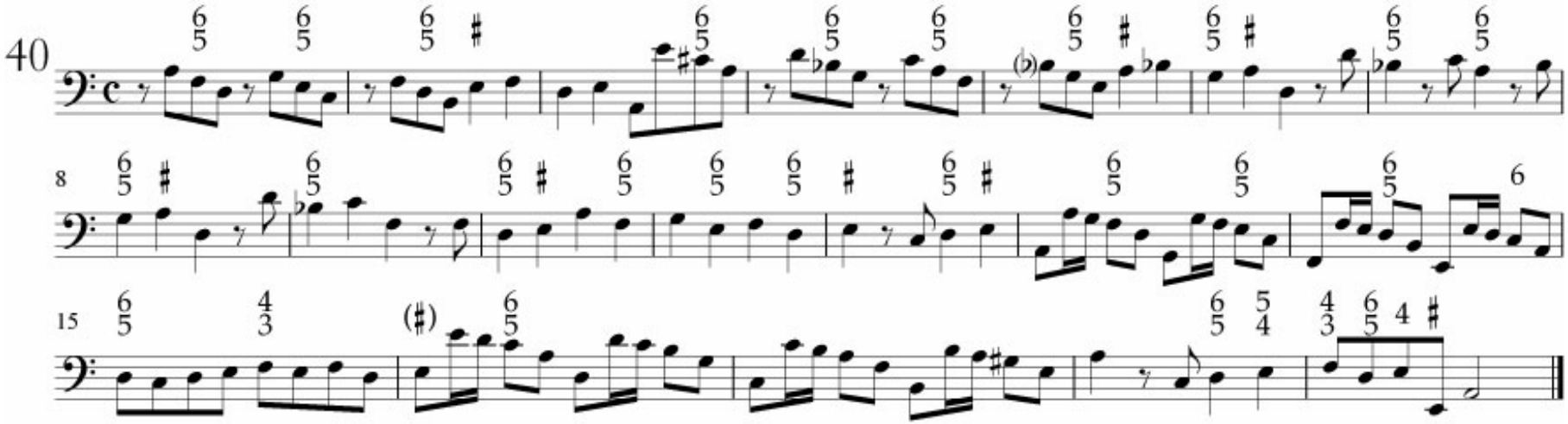
Sopra l’istessa in altro modo.

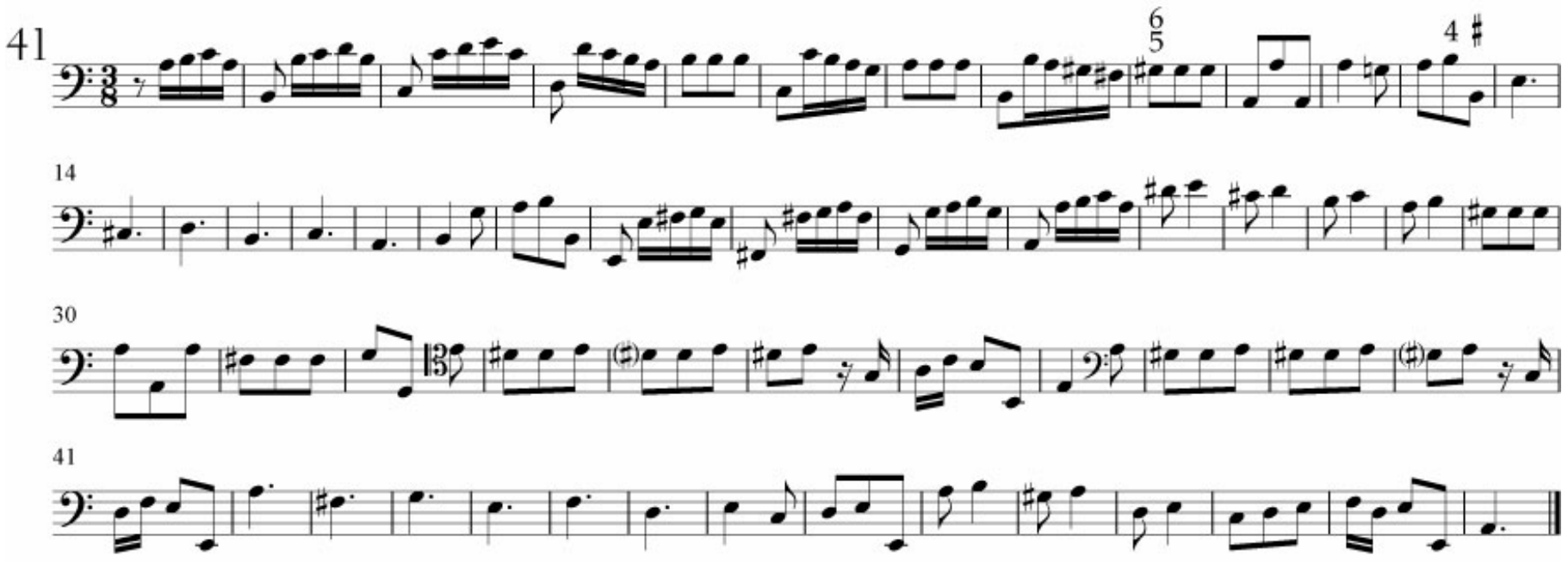
On another way to use the same (6/5s).



Sopra l’istessa in altro modo.

On another way to use the same (6/5s).



Sopra l'istessa in altro modo.

On another way to use the same (6/5s).