

Pre-partimento Practice

Deriving Pre-Partimento Activities from Historical Partimenti for
Current Beginner- and Intermediate-Level Piano Students

Master's Thesis in Music Theory – Norges Musikkhøgskole

Deborah Longenecker

Spring 2022



**Norges
musikkhøgskole**
Norwegian Academy
of Music

Abstract

As a central part of music education in eighteenth-century Neapolitan conservatories, partimenti were often written with pedagogical intent to develop improvisation and composition skills. My project aims to integrate the pedagogical benefits of partimento realization into current piano pedagogy by adapting specific aspects of partimenti into *pre-partimento activities*, a new concept established in this thesis. Pre-partimento activities are practical activities that support the development of partimento-related musical skills in a form accessible to beginner- to intermediate-level piano students. I define three creative mindsets associated with creative musical modalities—the interpretational creative mindset, the improvisational creative mindset, and the compositional creative mindset—and use these three mindsets to explore the pedagogical benefits of partimento realization. To create pre-partimento activities that reinforce partimento-related musical skills while maintaining these pedagogical benefits, I design pre-partimento activities by adapting materials from partimento manuscripts, published partimento materials, and late Baroque repertoire. Pre-partimento activities support current directions within music education research, such as the recent expansion of research into Neapolitan partimento methods and an increasing interest in combining music theory pedagogy with improvisation and composition.

Keywords: partimento, piano pedagogy, improvisation, music theory pedagogy, creativity

Sammendrag

Norsk tittel: *Pre-partimento-praksis: Å utvikle pre-partimento-aktiviteter fra historiske partimenti for dagens pianoelever på nybegynner- og mellomnivå*

Partimenti, en sentral del av musikkundervisningen ved 1700-tallets napolitanske konservatorier, ble ofte skrevet med pedagogiske hensikter for å utvikle improvisasjons- og komposisjonsevner. Prosjektet mitt tar sikte på å integrere de pedagogiske fordelene ved partimento-realiserings i dagens pianopedagogikk ved å tilpasse spesifikke aspekter av partimenti til pre-partimento-aktiviteter, et nytt konsept etablert i denne oppgaven. Pre-partimento-aktiviteter er praktiske aktiviteter som støtter utviklingen av partimento-relaterte musikalske ferdigheter i en form som er tilgjengelig for pianoelever på nybegynnernivå, samt elever med noe erfaring. Jeg definerer tre kreative tankesett knyttet til kreative musikalske modaliteter – det fortolkende kreative tankesettet, det improviserende kreative tankesettet og det kompositoriske kreative tankesettet – og undersøker hvordan partimento-realiserings kan støtte disse. For å lage pre-partimento-aktiviteter som forsterker partimento-relaterte musikalske ferdigheter, og beholder de pedagogiske fordelene, har jeg utviklet pre-partimento-aktiviteter ved å tilpasse materiale fra partimento-manuskripter, utgitt partimento-materiale og senbarokkrepertoar. Pre-partimento-aktiviteter knytter an til aktuelle retninger innen musikkpedagogisk forskning, som den nylig voksende forskningen innen napolitanske partimento-metoder og en økende interesse for å kombinere musikkteoripedagogikk med improvisasjon og komposisjon.

Nøkkelord: partimento, piano pedagogy, improvisation, music theory pedagogy, creativity

Acknowledgements

I would like to acknowledge and warmly thank the following:

- Dr. Ram Reuven, for providing valuable feedback and encouragement as my thesis advisor and consistently pushing me toward excellence.
- Dr. Peter van Tour, for his instruction in practical partimento realization and assistance with partimento manuscript sources.
- Viktor Fröjd, for his assistance with formatting musical examples.
- Bjørnar Utne-Reitan, for his assistance with the Norwegian translations.
- Dr. John Mortensen, for introducing me to partimento in the first place.

Table of Contents

Introduction	6
Chapter 1: Partimento: Historical Research and Context.....	11
1.1 Definitions of Partimento according to Partimento Research.....	11
1.2 Use of Partimento in Eighteenth-Century Neapolitan Conservatories.....	14
1.3 Use of Partimento outside Eighteenth-Century Neapolitan Conservatories	18
1.4 Summary	22
Chapter 2: Pedagogical Benefits of Partimento Realization	23
2.1 The Improvisational Creative Mindset.....	24
2.1.1 The Pedagogical Benefits of Partimento within the Improvisational Creative Mindset.....	28
2.2 The Compositional Creative Mindset.....	32
2.2.1 The Pedagogical Benefits of Partimento within the Compositional Creative Mindset	34
2.3 The Interpretational Creative Mindset	37
2.3.1 The Pedagogical Benefits of Partimento within the Interpretational Creative Mindset	39
2.4 An Integrated Approach to Music Theory	40
2.5 Summary	43
Chapter 3: Toward the Development of Pre-Partimento Activities	44
3.1 Partimento-Related Musical Skills	47
3.2 Examples of Pre-Partimento Activities	53
3.2.1 Cadential Pre-Partimento Activities.....	53
3.2.2 Mini-Partimenti.....	60
3.2.3 Contrapuntal Reduction of Repertoire	63
3.3 Challenges of Developing Pre-Partimento Activities	68
3.4 Summary	69
Conclusion.....	72
References	76
Primary Sources	76
Secondary Sources.....	76

Introduction

Methods of teaching music vary according to the needs and priorities of different geographical, temporal, and social contexts, changing with shifts in culture and location. In the music schools of eighteenth-century Naples, where students studied solfeggio, instrumental performance, and composition full-time for eight years or more, music education often included exercises called *partimenti* as foundational pedagogical tools for teaching improvisation and composition (Sanguinetti, 2012, pp. 18, 38, 43). Described as “a linear entity that runs from the beginning to the end of a (potential) composition,” a *partimento* generally consists of a bass line with harmonic and contrapuntal implications, from which a whole composition can be realized, most commonly on a keyboard instrument (Sanguinetti, 2012, p. 51). *Partimenti* gradually spread throughout Europe, but as they travelled further from the Neapolitan conservatories, and as the nineteenth century progressed, they tended to transform into specialized harmony exercises and lose their distinctive improvisatory components (Stella, 2007, p. 184). Despite this transformation, *partimenti* continued to be adapted and used into the twentieth century (Gjerdingen, 2007b, p. 128).

Although the environment and context of eighteenth-century Neapolitan conservatories and current music lessons are vastly different, could the practice of *partimento* realization still hold numerous advantages for music education today? In this thesis, I show that the pedagogical benefits of *partimento* realization are indeed valuable and relevant for current music education and propose an adaptation of *partimento* pedagogy intended for beginner- to intermediate-level piano students. In the following introduction, after reviewing the gaps in current research literature, I propose research questions and further integrate literature review into my discussion of method and thesis structure.

The pedagogical benefits of *partimento* realization generally lie in promoting musical creativity within improvisation, composition, and interpretation in performance practice, as well as promoting an integrated approach to music theory pedagogy. *Partimenti* lend themselves effectively to improvisational realization, due to their figured or unfigured bass notation acting as a shorthand for implied musical information. In addition, *partimenti* can support compositional realization, and experience in *partimento* realization can influence interpretation of repertoire in

performance. Partimento realization also promotes an integrated approach to music theory pedagogy, i.e., integration of the study of counterpoint and harmony with musicianship skills, combining music theory with practical musicianship skills. Although certain pedagogical benefits of partimento realization have already been recognized within the fields of music pedagogy and partimento research, they have not yet been defined, described, and analyzed in a single discussion. In addition, while discussions of practical partimento realization exist within the literature (i.e., Sanguinetti, 2007, 2012), a list of partimento-related musical skills, with analysis of how each skill represents a prerequisite for improvised partimento realization, has not yet been compiled.

Published research or materials concerning the use of partimento with beginner- to intermediate-level students is also lacking, although much detailed research exists in other partimento-related areas. Academic research on partimento within musicology began with Karl Gustav Fellerer's (1940) work and expanded rapidly after the 1990s (Gjerdingen, 2007b, p. 88). The first two decades of the twenty-first century have seen key contributions to the musicological study of partimento. In the English language, researchers such as Gaetano Stella (2007), Rosa Cafiero (2007), Peter van Tour (2015), and Vasili Byros (2015) have expanded the research into the historical background of the Neapolitan partimento tradition and its spread to Germany and France through the eighteenth and nineteenth centuries. The music theory of partimento and other improvisatory materials of the time has been explored by researchers such as Robert Gjerdingen (2007a), Ludwig Holtmeier (2007), Felix Diergarten (2011), and Giorgio Sanguinetti (2012).

In addition, more attention has recently been given to the current pedagogy of counterpoint and improvisation, often using partimenti as pedagogical tools; in the last decade, publications such as those by Michael Callahan (2012), Massimiliano Guido (2012), Gilad Rabinovitch and Johnandrew Slominski (2015), Melissa Hoag (2018), and Job IJzerman (2018) have focused on this intersection of counterpoint, improvisation, and pedagogy. However, specific research on the adaptation and use of partimento in current pedagogical settings has tended to focus on music education at the bachelor level and above (IJzerman, 2018; Lodewyckx & Bergé, 2014; Rabinovitch & Slominski, 2015). Despite such research, recently published classical improvisation resources for

the practical use of musicians, music teachers, and music students (i.e., Agrell, 2008; Brockmann, 2009; Mortensen, 2020; Strobbe, 2014) do not tend to include extensive partimento-related activities or approaches. Of the resources mentioned, John Mortensen's *The Pianist's Guide to Historic Improvisation* and Lieven Strobbe's *Tonal Tools* come the closest to partimento pedagogy. Mortensen's book features several partimento-related improvisation strategies (e.g., diminution, variation, and imitation) and includes a chapter on the subject of partimento; Strobbe's *Tonal Tools* approaches improvisation from the perspective of Gjerdingen's schemata, a concept related to historical improvisation and partimento realization.¹ However, of these two resources, only *Tonal Tools* has an intended demographic of beginner- to intermediate-level music students. In summary, the current lack of published research on beginner- to intermediate-level partimento practice means that partimento practice often remains the province of academics and students in higher education and remains inaccessible to students in lower-level music education.

To contribute to filling these gaps in current research, my project aims to integrate the pedagogical benefits of partimento realization into current piano pedagogy by adapting specific aspects of partimenti into *pre-partimento activities*, a new concept established in this thesis. Pre-partimento activities are practical activities that support the development of partimento-related musical skills in a form accessible to beginner- to intermediate-level piano students. Such adaptation of partimento pedagogy connects with relevant trends in music education, such as the recent emphasis on improvisation within music education (Brophy, 2001; Johansen et al., 2020; Larsson & Georgii-Hemming, 2019) and integrated approaches to music theory pedagogy (Callahan, 2015, 2017; IJzerman, 2018; Penny, 2020; van Tour, 2020).

Effective development of pre-partimento activities rests on the consideration of the following research questions:

1. Which pedagogical benefits are offered by partimento realization, and how can they be defined, described, and analyzed?

¹ Gjerdingen's schemata, described as "stock musical phrases employed in conventional sequences," can be used as an effective approach to analyze partimenti (Gjerdingen, 2007a, p. 6). However, since schema-focused analysis does not appear to have been a characteristic of eighteenth-century Neapolitan partimento practice, I do not as a rule use Gjerdingen's concept of schemata in this thesis.

2. Which musical skills does partimento realization support, and how can they be defined, described, and analyzed?
3. How can the pedagogical benefits of partimento realization reinforce partimento-related musical skills in the specific form of pre-partimento activities?

My methods in this thesis include theorization of my newly established concepts (*creative musical modality, creative mindset, interpretational improvisation, pre-partimento activities, and partimento-related musical skills*); analysis of partimento's pedagogical benefits and related musical skills through these theorized concepts and other concepts derived from literature review and analysis; and proposal and discussion of example pre-partimento activities. In the following paragraphs, I give further details about the methods and structure of the work, integrating an overview of my sources into the discussion.

Chapter 1 gives a historical background of partimento and partimento research, showing how the use of partimenti was adapted to different temporal and geographical contexts. The discussion of the adaptation and transformation of partimento in France and Romantic-era Italy forms part of the justification for my adaptation of partimento into pre-partimento activities in Chapter 3. In the nineteenth century, partimento tended to transform into harmonic exercises; this made it more compatible with textbook learning but subtracted from its improvisatory aspect. In contrast, I aim to use the improvisatory benefits of partimento (along with other pedagogical benefits discussed in Chapter 2) to adapt partimento into a format accessible to beginner- to intermediate-level piano students.

Chapter 2 analyzes pedagogical benefits of partimento realization from the perspective of a new concept, the *creative mindset*, linked to what I term the *creative musical modalities* of improvisation, composition, and interpretation. The capacity of partimento to support the creative mindsets of these three modalities, as well as to support an integrated approach to music theory, demonstrates the pedagogical benefits of partimento. The discussion in Chapter 2 is based on literature review and analysis of publications from the fields of improvisation studies (e.g., Benson, 2016; Berkowitz, 2016; J. Lewis, 2013; Nettl, 2009; Sarath, 2016; Sparti, 2016), pedagogy of improvisation and composition (e.g., Brophy, 2001; Burnard, 2000a, 2000b; Campbell, 2009; Larsson & Georgii-Hemming, 2019; Mortensen, 2020; Rabinovitch & Slominski, 2015; Sætre, 2011;

West, 2019), music theory pedagogy (e.g., Callahan, 2015, 2017; IJzerman, 2018; Penny, 2020; Rabinovitch & Norgaard, 2018; van Tour, 2020), partimento research (e.g., Lodewyckx & Bergé, 2014; Sanguinetti, 2012, 2017; van Tour, 2015), psychology (e.g., Kaufman & Beghetto, 2009), sociology (e.g., Bourdieu, 1990), and philosophy (e.g., Goehr, 1992). I explore the connections between partimento practice and these fields of research, examining partimento from multiple angles to uncover pedagogical benefits of partimento realization.

In Chapter 3, I begin by defining *pre-partimento activities* as a term. I use the pedagogical benefits from Chapter 2 to argue for partimento pedagogy's relevance to current piano pedagogy. Next, I define a list of ten *partimento-related musical skills*, with discussion illustrated by analysis of a partimento by Nicola Porpora (1686–1768). Finally, I propose examples of pre-partimento activities, derived or adapted from eighteenth- and nineteenth-century sources, with suggestions for various uses within beginner- to intermediate-level piano lessons. The three proposed pre-partimento activities include cadential pre-partimento activities, derived from the cadences of Francesco Durante (1684–1755); mini-partimenti, adapted from Stanislao Mattei's (1750–1825) *piccoli bassi*; and contrapuntal reduction of repertoire, using an example adapted from Elisabetta de Gambarini's (1731–1765) Minuet in A. These pre-partimento activities are intentionally constructed to use the pedagogical benefits of partimento realization to reinforce partimento-related musical skills in a format accessible to current beginner- to intermediate-level piano students.

Examining partimento from multiple disciplinary angles, this thesis takes a new approach to partimento pedagogy by identifying and analyzing pedagogical benefits of partimento relating to musical creativity within improvisation, composition, interpretation, and integrated music theory pedagogy. My research contributes to the current field of partimento pedagogy by proposing adaptations of partimento for a demographic previously unrepresented in published research: current beginner- to intermediate-level piano students. With this thesis, I demonstrate that partimento as a practice need not remain inaccessible to beginner- to intermediate-level piano students; instead, I aim to make partimento-related practice available to a wider demographic of current piano students.

Chapter 1: Partimento: Historical Research and Context

From partimento's golden age in eighteenth-century Italy to the acceleration of partimento research in the 2000s, partimento has taken a fascinating journey through history. This section contains a brief survey of the historical research and context of partimento, condensed from extensive research literature. First, I trace the development of partimento research through the evolution of academic definitions of partimento. Next, I discuss the pedagogical methods of Durantist conservatories in eighteenth-century Naples through an examination of the methods of Francesco Durante and Fedele Fenaroli. Finally, I close with a brief overview of the usage of partimento outside eighteenth-century Italy, taking the cases of France and Romantic-era Italy as illustrative examples.

1.1 Definitions of Partimento according to Partimento Research

In order to discuss partimento, we must first define what partimenti are. As primary source research has uncovered more information about partimenti and their historical use, the field of partimento research has blossomed in recent decades. Therefore, in this section, I will examine definitions of partimento by various influential scholars throughout the history of partimento research to illuminate the uses and purposes of partimento and partimento practice.

Some of the earliest musicological research on partimento was done by Karl Gustav Fellerer in the first half of the 20th century. In "Das Partimentospiel, eine Aufgabe des Organisten im 18. Jahrhundert" (1930), he describes partimento as a "continuo-like notation of the organ piece" and a "link between free improvisation and the *res facta*, i.e., the written-out organ composition" (cited in Sanguinetti 2012, p. 12), later terming partimento realization "guided improvisation" in his book *Der Partimento-Spieler* (1940; cited in Sanguinetti 2012, p. 14). Fellerer's definitions, occurring early within partimento research, identify two key attributes of partimento: notation and improvisation. First, Fellerer defines partimento as a type of notation that often seems similar to basso continuo, since both consist of a bass line that can appear in both figured and unfigured form. Second, Fellerer notes the central relationship of improvisation to partimento realization but qualifies this relationship with the term "guided improvisation." Fellerer situates partimento

in a median space between improvisation and composition; partimento realization is therefore not free improvisation, but neither is it performance of a written composition.²

The next significant discussion of partimento within English-language musicological research occurs in Tharald Borgir's 1987 thesis, *The Performance of the Basso Continuo in Italian Baroque Music*. Here, Borgir (1987, p. 141) defines partimento as "one of many synonyms for basso continuo encountered in the early seventeenth century." While some early seventeenth-century sources such as the *Missarum, et moctectorum quatuor vocum* (1602) by Giovanni Maria Trabaci did use partimento as a synonym for basso continuo, partimenti eventually evolved into something far more than only basso continuo (Sanguinetti, 2012, p. 11). Since partimento formed a small and obscure part of his thesis, Borgir does not account for this evolution of the term; whether intentionally or not, his definition therefore collapses partimento and basso continuo into the same conceptual space, losing some of the nuance of Fellerer's characterization. Borgir's definition appears to have influenced other researchers; for example, in an article on the Rule of the Octave, Thomas Christensen (1992, p. 113) compares Italian partimento pedagogy to German, Austrian, and French approaches to thoroughbass pedagogy, characterizing partimento primarily as a method to teach thoroughbass realization through improvisation. Despite this conflation of partimento and basso continuo, Christensen (1992, p. 108) does mention basso continuo's connection to solo improvisation, noting that Bernardo Pasquini's (1637–1710) continuo solos, a precursor to partimento, "[conflated] the roles of accompaniment and solo improvisation." Along with Christensen, other partimento research in the 1990s included Jesse Rosenberg's (1995, 1999) research on Pietro Raimondi and Cafiero's (1993) study of partimento pedagogy in the Neapolitan conservatories.

In 2007, a surprisingly varied amount of research on partimento and partimento-related topics was published. Gjerdingen's *Music in the Galant Style* (2007a) is a foundational survey on the compositional style of the Galant era, and his "Partimento, que me veux tu?" (2007b) situates the practice of partimento realization in broader historical and psychological contexts. In addition, Cafiero (2007) published a survey on partimento reception in France; Stella (2007) investigated

² The relationship between partimento and interpretation, improvisation, and composition will be further explored in Chapter 2.

partimento pedagogy in the Romantic era; and Sanguinetti (2007) published an introduction to historical partimento realization.

Gjerdingen's and Sanguinetti's 2007 descriptions of partimento tend to take more imaginative forms than previous definitions; for example, in *Music in the Galant Style*, Gjerdingen (2007a, p. 25) describes partimento as "the bass to a virtual ensemble that played in the mind of the student and became sound through realization at the keyboard." Later in the book, he refers to a partimento as an "instructional bass" (Gjerdingen, 2007a, p. 465). Gjerdingen's first description defines partimento primarily by the phenomenological experience of the student who realizes the partimento at the keyboard, while both definitions emphasize the pedagogical aspect of partimento, which sets it apart from basso continuo intended for accompaniment purposes. Adding another perspective, Sanguinetti's (2007, p. 51) metaphor of partimento as "a thread that contains in itself all, or most, of the information needed for a complete composition" underscores partimento's highly linear nature.

In his seminal book *The Art of Partimento*, Sanguinetti (2012, p. 14) proposes a general definition of partimento: "A sketch, written on a single staff, whose main purpose is to be a guide for improvisation of a composition at the keyboard." This definition alludes to another fascinating attribute of partimento: although partimento most often consists of a complete bass line, it does not always do so. Especially in partimento fugues, an advanced type of partimento, the line notated on the single staff often starts out with the statements of the fugue subject, switches clefs to introduce entrances in new voices, and then settles into the bass line. Thus, by defining partimento as "written on a single staff" rather than as a bass line, Sanguinetti indirectly references the existence of partimenti that are not restricted to the bass clef.

More recently, crucial research of partimento manuscripts has been completed by van Tour, specifically in his book *Counterpoint and Partimento* (2015), which investigates differences between the teaching methods in various Neapolitan conservatories in the eighteenth century. Here, van Tour (2015, p. 19) defines partimento as "a notational device, commonly written on a single staff in the F clef, either figured or unfigured, applied both in playing and in writing activities, and used for developing skills in the art of accompaniment, improvisation, diminution, and counterpoint." This definition shares characteristics with the definitions examined so far; it

defines partimento primarily as a notational device (as in Fellerer's definition), specifies a single staff (as in Sanguinetti's definition), and describes partimento in terms of its pedagogical intentions and applications (as in Gjerdingen's definitions). In addition, van Tour adds more detail regarding the musical contents of a partimento, explicitly specifying the F clef as the most common clef on the single staff and highlighting the existence of both figured and unfigured partimenti.

The difficulty of establishing a precise and succinct definition of partimento reflects not only partimento's complex and multifaceted manifestations but also the evolution of a recent field of research. The definitions discussed above show that as the field of partimento research developed, the emphasis of research shifted from partimento's concrete musical and notational characteristics to the less tangible pedagogical and performative practices of partimento. I now turn to an overview of these pedagogical and performative practices within the context of eighteenth-century Neapolitan conservatories.

1.2 Use of Partimento in Eighteenth-Century Neapolitan Conservatories

Partimento originated in the late seventeenth century, developing from the basso continuo organ versets of Adriano Banchieri. After its initial rise in popularity in the Roman musical sphere, partimento spread to other areas in Italy: Bologna, the Veneto region (Venice and Padua), and Naples. Each of these areas developed their own partimento traditions, but the Neapolitan partimento tradition would become the foremost representative of partimento pedagogy in Italy, strongly influencing Italian music education from southern Italy to Florence and Milan (Sanguinetti, 2012, pp. 19–23, 28). Composition instruction in the Neapolitan conservatories of the eighteenth century followed a two-pronged path that started with instruction in solfeggio and progressed simultaneously to keyboard improvisation and written counterpoint. Solfeggio, which was generally taught to beginning students as a foundation for the other subjects, played a crucial role in preparing the students for fluent partimento realization, specifically in providing them with an array of customary melodic motions to be paired with specific bass motions.³ After the study of

³ A thorough discussion of solfeggio practice is beyond the scope of this thesis. Further information about the role of solfeggio in eighteenth-century Neapolitan conservatories can be found in Nicholas Baragwanath's book *The Solfeggio Tradition: A Forgotten Art of Melody in the Long Eighteenth Century* (2020).

solfeggio, contrapuntal keyboard improvisation over a given bass was taught through partimento realization, which was also used to support the beginning steps of written composition (van Tour, 2017, p. 131). The apex of partimento instruction was the partimento fugue, the most difficult type of partimento, which was often included at the end of partimento manuscripts (Gjerdigen, 2010, pp. 69–70).

Although the various Neapolitan conservatories generally followed this broad pedagogical plan, conservatories differed from one another in teaching methods, theoretical emphases in composition instruction, and students' intended career outcomes. The main division in this regard existed between the school of Leo (the conservatory La Pietà) and the school of Durante (the conservatories Sant'Onofrio and Santa Maria di Loreto). The school of Leo prepared students for a career in church music and introduced invertible counterpoint and fugue earlier than the school of Durante, while the school of Durante prepared students for a career in the opera by focusing on melodic contrapuntal composition and multiple variations upon the same figured bass (van Tour, 2015, p. 227). This section will briefly examine the partimento-related pedagogical progressions of Francesco Durante and Fedele Fenaroli, two renowned maestri in the Durantist tradition whose pedagogical methods exerted great influence on Italian partimento pedagogy as a whole and can therefore be considered representative of Durantist partimento pedagogy.⁴

As one of the most prominent maestri in Naples' history, Francesco Durante (1684–1755) served as *primo maestro* at three Neapolitan conservatories and taught partimento using a specific two-part curriculum, divided into a basic partimento course and an advanced partimento course, according to van Tour's analysis of extant manuscripts (2017, p. 134). The basic partimento course contained the partimento rules (*regole*)—such as the Rule of the Octave and various rules governing the formation of cadential suspensions—which were presented in simple illustrative form along with figured partimenti exemplifying these rules in a musical context (van Tour, 2015, p. 129). The advanced partimento course, also called “*Studj per cembalo con partimenti diversi*,” was based on the *moti del basso* (i.e., bass motions which occur in regular interval patterns) and contained unfigured partimenti that were intended for multiple realizations

⁴ For the historical details in this section, I rely heavily on van Tour's extensive research on original Italian partimento manuscripts since his research contains many details not found in other sources.

with varying rhythmic and melodic diminutions (Sanguinetti, 2012, p. 135; van Tour, 2017, pp. 134–135, 144). In addition, the “*Studj per cembalo*” included *partimenti diversi* such as partimento fugues and other miscellaneous partimenti (van Tour, 2017, p. 138).

The structure of this pedagogical progression—the Rule of the Octave and cadential rules exemplified by figured partimenti, followed by *moti del basso* exemplified by unfigured partimenti—provided a thorough scaffold for students learning to realize partimenti on the keyboard. Beginning with cadential motions allowed students to start with concise musical material that demarcates formal sections. In addition, figured partimenti gave students clear information about how to realize the piece before they have internalized the *moti del basso*. When students did encounter *moti del basso* in Durante’s pedagogical progression, they learned to identify the upper lines implied by various bass motions without the help of figures and use diminutions to vary their realizations. Finally, students could apply their now well-established knowledge to more difficult tasks such as fugue realization. Students progressed sequentially through the method and were thus prepared for each new stage of learning.

After several years of instability in the leadership of the conservatory following the death of Durante, Fedele Fenaroli (1730–1818) became a maestro at Santa Maria de Loreto in 1762 and taught for fifty-eight years, becoming a prominent figure in the conservatory. There is a remarkable amount of documentation surrounding Fenaroli’s pedagogy, primarily his *Regole musicali per i principianti di cembalo*, originally published in 1775, and the volumes of partimenti that complement the *Regole*, as well as manuscript notebooks from numerous students (Sanguinetti, 2012, p. 77; van Tour, 2015, p. 157). Fenaroli’s *Regole* contained instruction about partimento rules, cadences, voice leading, and *moti del basso* (both ascending and descending) but did not contain partimenti within the volume itself; supplementary examples and partimenti were collected into separate volumes for study alongside the *Regole* (van Tour, 2015, pp. 158, 162).

The extant manuscripts and published materials regarding Fenaroli’s pedagogy show that his partimento teaching was integrated closely with written counterpoint instruction. The first three volumes of partimenti were intended to be studied with the *Regole* and completed before a student could begin the study of counterpoint; similar to Durante’s method, these volumes

introduced the student sequentially to major and minor scales, cadences, and dissonance treatments through figured partimenti, then *moti del basso* through unfigured partimenti (van Tour, 2015, p. 163). Upon completion of this practical training in partimento realization, the student could begin studying the counterpoint course, which began with two-voice counterpoint before progressing to three-voice and then to four-voice counterpoint. The fourth volume of partimenti, which included the more advanced partimento fugues, could be used in parallel to the counterpoint course but was not a prerequisite (van Tour, 2015, p. 164).

Fenaroli's pedagogical materials display close integration of partimento and counterpoint, as Fenaroli often reused materials from one exercise in other exercises. Bass lines (*bassi*) and melodies (*canti*) often reappeared in two-, three-, and four-voice counterpoint exercises, and exercises based on the *moti del basso* occurred in both the partimento and the counterpoint courses (Sanguinetti, 2012, p. 50; van Tour, 2015, pp. 161, 163–164). Encountering and working with the same material in different contexts may have served a similar pedagogical purpose to Durante's multiple realizations: a student would have been required to engage creatively with the same bass line to produce not just several realizations containing different diminutions but also several realizations containing differing numbers of voices. In addition, if the same musical material appeared repeatedly at different stages of the course, the student may have had several chances to reapply their increased skill to previously encountered material. In this way, the musical material used in Fenaroli's pedagogy contributed to the interrelation of the various levels within the counterpoint course itself and to the interrelation of the counterpoint and partimento courses.

Fenaroli's curriculum displays the typical Neapolitan orientation toward practical realization over theoretical explanation. Keyboard exercises (i.e., partimento realizations) act as prerequisites to written exercises; therefore, a student's introduction to musical phenomena such as cadences, dissonances, and suspensions occur first through practical activities involving listening and playing rather than reading. (In fact, the student would have encountered such musical phenomena in other areas of study such as solfeggio and repertoire, but partimento may have marked the first time that the student could deploy such phenomena in a creative capacity.) In addition, Fenaroli's *Regole* dealt with music theory through a primarily pragmatic lens, providing answers to questions

about the practical formation of upper lines above a given bass rather than abstract theoretical relationships between notes. A student trained in this system would gain comprehensive skills for composing complex contrapuntal works but may not have possessed the concepts necessary for theoretical analysis. The introduction of partimento before counterpoint reinforced this empirical orientation.

The partimento instruction of Durante and Fenaroli displays the typical Durantist approach to composition pedagogy: their partimento instruction was improvisatory, contrapuntal, and integrative, combining keyboard skills, aural skills, score reading, and a high level of creativity. Due to the more comprehensive printed documentation of Fenaroli's output, we can see through his method how partimento realization supported the teaching of written counterpoint, producing musicians who could act as both prolific composers and improvisers. This high level of musical skill found in the Neapolitan conservatories exerted far-reaching influence on music education both within Italy and elsewhere in Europe, as examined in the next section.

1.3 Use of Partimento outside Eighteenth-Century Neapolitan Conservatories

Having described how partimento was often used in eighteenth-century Italian conservatories, specifically the Neapolitan conservatories in the tradition of Durante, let us now turn to a brief discussion of the use of partimento outside of the eighteenth-century Neapolitan context. The Italian partimento tradition eventually spread outside of Italy, reaching France in the second half of the eighteenth century and becoming integrated into French conservatory tradition by the nineteenth century (Cafiero, 2007, p. 139; Gjerdingen, 2007b, p. 127). To the north, the German-speaking lands had their own indigenous partimento tradition, which was influenced by the Italian tradition in the nineteenth century through cultural exchange between Italian and German musicians (Gjerdingen, 2007b, pp. 128–129).⁵ In Italy itself, partimento remained a crucial part of music education through the nineteenth century and continuing into the twentieth century; the last original collection of partimenti was published by Jacopo Napoli in 1959 (Sanguinetti, 2012, p. 92). The pedagogical and theoretical tradition surrounding partimento

⁵ The study of German thoroughbass and composition pedagogy represents a significant field of research that will not be examined in this thesis due to lack of sufficient space.

changed significantly in the nineteenth century due to geopolitical upheaval, innovations in the theory of harmony, and a growing preference for abstract systematization in music theory pedagogy. This section will examine the cases of partimento pedagogy in France and in nineteenth-century Italy to illustrate how the use of partimenti in music education changed as they entered different geographical and temporal contexts.

While the Neapolitan partimento tradition had begun to reach France in the form of treatises and collections of partimenti by the mid- to late eighteenth century, significant geopolitical shifts in both France and Italy in the early nineteenth century accelerated the spread of partimento pedagogy to Paris. The upheaval surrounding the formation and quick demise of the Neapolitan Republic (January to June 1799) was followed by royal vengeance against the liberal republicans, many of whom were Naples' foremost intellectuals. Exiled by King Ferdinand IV in the months after the revolt, many Neapolitan musicians fled to Paris, where the musical environment was uniquely receptive to new influences (Sanguinetti, 2012, p. 89). In the wake of the French Revolution, the previous system of patronage that had undergirded the training and employment of musicians was destabilized, and the new regime, inspired by the Neapolitan model, established the Paris Conservatoire in 1795 (Gjerdingen 2007b, 127). This French interest in Neapolitan methods sparked the publication of such works as Alexandre-Étienne Choron's *Principes de composition des écoles d'Italie* (1808) and Emanuele Imbimbo's 1814 edition of Fenaroli's partimenti, which included new partimenti written by Fenaroli specifically for this Parisian edition (Holtmeier, 2007, p. 7; Sanguinetti, 2012, pp. 77–78).

However, although Parisian musicians recognized the value of Neapolitan pedagogical methods and actively sought out Neapolitan treatises and materials to incorporate into the Conservatoire, the transplant of partimenti from the stably grounded Neapolitan tradition to the uprooted and newly established Parisian musical milieu necessitated a shift in the way that partimenti were viewed and used. For example, despite speaking approvingly of the elegance of Italian thoroughbass developed through the practice of partimenti, François-Joseph Fétis (1840) disapproved of their traditional teaching methods, dismissing them as outmoded and too focused on practical skills to the detriment of rational and systematic music theory. As partimenti entered the Parisian context, which favored systematic methods and written treatises and which lacked

the Neapolitan conservatories' robust lineage of oral tradition, partimenti as bass exercises were gradually incorporated into the study of harmony, transforming from improvisatory counterpoint exercises into harmony exercises (Cafiero, 2007, pp. 139, 149, 152, 154).

Despite their radical shift in context, partimenti exerted a clear influence on the teaching at the Paris Conservatory in the nineteenth century. Auguste-Mathieu Panseron's *Traité de l'harmonie pratique et des modulations, en trois parties, à l'usage des pianistes* (1855) included a collection of partimenti as part 3 of the volume, while Henri Reber's *Traité d'harmonie* (1862) and François Bazin's *Cours d'harmonie théorique et pratique* (1875) show the influence of partimento in their *basses données* and *chants donnés* exercises (Gjerdingen, 2007b, p. 127; Holtmeier, 2007, p. 7). In fact, partimento practice survived in France well into the 20th century; for example, the acclaimed musician and influential teacher Nadia Boulanger (1887–1979) often assigned partimenti to her students at the Paris Conservatory. The adaptations of partimento by French musicians and theorists contributed to the continued use of partimenti in the Paris Conservatory and helped it achieve long-lasting relevance in France.

A similar shift from partimento as primarily improvised counterpoint to partimento as primarily harmony took place in Italy over the course of the nineteenth century. However, the lasting lineage of the eighteenth-century maestri exerted a much stronger influence on composition pedagogy in Italy than in France. For example, Fenaroli remained a highly influential figure in partimento pedagogy in Italy after the eighteenth century; his pedagogical materials—primarily the *Regole* and the volumes of partimenti to complement the *Regole*—were disseminated extensively both during his lifetime and after (Sanguinetti, 2012, p. 78). However, new editions of the *Regole* often included significant alterations, annotations, and musical realizations as editors adapted the original text to suit the changing needs of their audiences. For example, as mentioned above, when Imbimbo published the first annotated edition of the *Regole* and partimenti in Paris in 1814, he replaced the *Regole* entirely with his own text, which sought to reconcile Fenaroli's partimento rules with the music theory of Jean-Philippe Rameau. Other later editions take similar issue with the vast number of empirical rules contained in the original *Regole* and attempted to condense them into a systematized theory—which, of course, required a complete rewriting of the *Regole* (Sanguinetti, 2012, p. 89).

Not only did nineteenth-century theorists and pedagogues use and adapt Fenaroli's materials to the changing musical landscape, but they also wrote their own partimenti. In Naples, Pietro Raimondi (1786–1853) concerned himself with propagating a “scientific” theory of harmony while maintaining the importance of counterpoint. His partimenti, unusually, contain several varying sets of figures for each partimento bass; this practice continued the Durantist tradition of multiple realizations but prescribed the solutions in writing, leading to less improvisational freedom in realization (Sanguinetti, 2012, p. 90; Stella, 2007, p. 163). Unlike Raimondi's figured partimenti, the partimenti of his student, Pietro Platania (1828–1907), contained no figures. Instead, Platania's partimenti are notable for their chromatic harmonies and Romantic textures and forms, reimagining the traditional improvisatory exercise in a contemporary style (Stella, 2007, pp. 168, 174–175). In addition, written realizations of partimenti became more common as partimenti started to function as bass exercises for four-part block harmonization rather than blueprints for fully realized contrapuntal pieces. For example, Raimondo Boucheron's (1800–1876) *Esercizi d'armonia in 42 partimenti numerati*, published in 1867, contained partimenti with complete and detailed figures that indicated voice leading and non-chord tones, clarifying Boucheron's chromatic harmonies while reducing the need for attention to contrapuntal implications during realization (Stella, 2007, pp. 178–179).

By the late nineteenth century, the issue of whether harmony was best taught through theory first or practice first was no longer a settled question in Italy. The eighteenth-century Neapolitan tradition had favored practice first, instilling an admirable musical fluency in students but depending on oral transmission surrounded by a stable tradition. However, through the nineteenth century, this tradition had been interrupted by political turmoil and innovations in the field of music theory; in this new and evolving context, theoretical conceptions of music theory eventually triumphed over empirical conceptions, and as in France, partimenti as exercises were gradually subsumed under the study of harmony (Sanguinetti, 2012, pp. 95–97; Stella, 2007, p. 184).

1.4 Summary

The account of partimento's transformation into a subgenre of harmony exercise may at first provoke a perception of loss: loss of a great pedagogical tradition or loss of certain once-widespread musical skills. On further reflection, however, the story of partimento pedagogy's evolution instead displays the remarkably flexible and durable nature of partimenti as exercises. Not only did they underpin the improvisation and composition pedagogy of the renowned eighteenth-century Neapolitan conservatories, but they also survived the turbulence and innovations of the nineteenth century to remain in use into the twentieth century in both France and Italy. In the late twentieth and early twenty-first centuries, partimento has found new life in the form of vibrant academic research and renewed interest in practical partimento realization. In Chapters 2 and 3 of this thesis, I aim to contribute to the long tradition of adaptation and transformation of partimento by analyzing pedagogical benefits of partimento realization and developing pre-partimento activities that are relevant and accessible to current beginner- to intermediate-level piano students.

Chapter 2: Pedagogical Benefits of Partimento Realization

While Chapter 1 gave an overview of academic partimento research and the historical development of partimento pedagogy, Chapter 2 analyzes the pedagogical attributes of partimento practice, focusing on attributes of musical creativity and integrative music theory pedagogy and their benefits for music education. Instilling musical creativity in students is a key objective of music education; the development of creative competencies is both a common value among musicians and music teachers in my experience and an officially recognized goal for music education policies in Europe (Larsson & Georgii-Hemming, 2019, p. 48). According to James Kaufman and Ronald Beghetto (2009), creativity need not refer only to influential and lasting works of genius (termed Big-C creativity); novel and innovative pursuits at the educational (mini-c), amateur (little-c), and professional (Pro-c) level exist as significant expressions of creativity. It is easy to recognize creativity in music when it exists on a Big-C or Pro-c level, e.g., within works by great composers or performances by world-renowned musicians. In contrast, piano students' creativity falls most often within the levels of mini-c and little-c creativity. A focus on musical creativity within piano lessons—and more specifically, classical piano lessons—therefore requires specific support of students' creativity at these educational and amateur levels.

To support musical creativity in piano students, classical piano pedagogy often focuses on interpretation of music, teaching students to perform established musical works with musical understanding and artistic expression. However, interpretation represents only one of what I term a *creative musical modality*, which I define as a means of engaging with music that involves a distinct manifestation of musical creativity; other creative musical modalities include improvisation and composition.⁶ Although Western institutions of music education are still largely based on the preservation of Western art music, the incorporation of improvisational musical activities into the curricula of music performance has become a current topic of interest (Campbell, 2009, p. 139; Larsson & Georgii-Hemming, 2019, p. 50). In addition, trends within music theory pedagogy have recently focused on incorporating composition, improvisation, practical keyboard skills, and repertoire into the undergraduate music theory classroom, resulting

⁶ Listening may also be considered a creative musical modality; however, since creative listening primarily happens internally and does not commonly produce external musical material, it is not included in this section.

in an integrated approach to music theory pedagogy (Penny, 2020; Rabinovitch & Norgaard, 2018; van Tour, 2020).⁷

Therefore, to address relevant currents in music education, I examine the creative musical modalities of interpretation, improvisation, and composition according to what I term their distinctive *creative mindsets*, which consist of mental attitudes and perspectives that promote creative action within each modality. Within this discussion, I identify specific pedagogical benefits of partimento related to each creative mindset. I conclude the chapter with an exploration of the pedagogical benefits of partimento's integrated approach to music theory pedagogy.

2.1 The Improvisational Creative Mindset

The musical activity of improvisation involves moment-to-moment generation of original musical material. Unlike interpretation, improvisation does not center around musical notation, although it may involve some form of notation.⁸ Instead, improvisation can be broadly defined as “spontaneous rule-based combinations of elements to create novel sequences⁹ that are appropriate for a given moment in a given context” (Berkowitz, 2016, p. 57). In this section, I will use Davide Sparti's five conditions of improvisation as a framework to identify attributes of an improvisational creative mindset.

Sparti's (2016) five conditions of improvisation—inseparability, irreversibility, situationality, originality, and responsiveness—provide a granular analytical framework with which we can identify attributes of the creative mindset at work within improvisation. The first condition, *inseparability*, indicates that generation and performance of improvised music happen simultaneously within time. The second condition, *irreversibility*, refers to the fact that, within improvisation, musical decisions allow no option for retraction and are therefore permanent. The

⁷ The academic research on music pedagogy referenced in this chapter ranges from pedagogical research of young children to pedagogical research on bachelor-level students and above. Because of this range, references to “students” within the text of Chapter 2 refer to music students in general, not specifically beginner- to intermediate-level piano students. Chapter 3 will apply the conclusions derived from Chapter 2 to beginner- to intermediate-level piano students specifically.

⁸ One such interrelation of improvisation and notation, that of interpretational improvisation in works of incomplete notation, will be examined in section 2.3.

⁹ In this quote, the word “sequences” refers to the general idea of entities in series, not to the specific music-theoretical concept of sequence, i.e., the consecutive shifting of a pitch pattern up or down.

third condition, *situationality* (which also includes the concept of contingency), describes the groundedness of improvisation within the specific time and place of the present; the inseparable association of improvisation to the present moment means that the improviser does not know exactly what music will result from the improvisation (situationality) and, therefore, that the improvisation could take many different unforeseen routes (contingency). The fourth condition, *originality*, requires that improvisation must produce unique musical material, not performances of previously composed material. Finally, the fifth condition of *responsiveness* refers to how improvisers unfold their improvisation: within the context of a personal improvisation, the improviser shapes her musical choices in the moment to respond to the musical context created by what she has just played, and within the context of group improvisation, the improviser shapes her musical choices to respond to what another has just played. Let us now examine several attributes of the improvisational creative mindset within the framework of these five conditions.

Several of Sparti's conditions relate to the concept of time, connecting with Edward Sarath's work on the relationship of improvisation to time and consciousness. Sarath (2016) posits that within the activity of improvisation, the transcendent state of consciousness known as "peak experience" or "flow" differs in kind from that achieved by the activity of music composition, due to its inherent conception of time. According to Sarath (2016, p. 135), "improvisation is driven by a nonlinear, inner-directed temporal experience that involves heightened attention to, and engagement in, the present moment as autonomous from past events and future possibilities, which in turn uniquely enables highly sensitive, spontaneous interactions between performers." Sarath's definition puts emphasis on the present moment, where consciousness lies during the activity of improvisation, as opposed to the past or the future; this emphasis echoes Sparti's third condition of situationality and contingency. In addition, the mention of interactions between improvisers recalls Sparti's fifth condition, responsiveness, specifically within the context of group improvisation, where musicians respond improvisationally to musical material generated by another musician or musicians within their group. Sarath's findings imply that one key attribute of an improvisational creative mindset is a present-centered experience of time.

While the concept of responsiveness clearly appears in the context of group improvisation, solo improvisation can also be a dialogical and dialectical experience—an experience of

responsiveness to the musical material itself. Diana Lewis (2013, p. 257) explicates how dialogue appears within solo improvisation through the dialectic of inner directionality and outer directionality, i.e., “inner musical imaginings” in conversation with “the musical entity’s emergent qualities” through “listening and responding.” Listening is a key to responsiveness in improvisation; when listening to one’s own musical improvisation while in the act of improvising, one begins to confront the self as a separate entity, continually responding to what was only a moment ago an internal musical idea inside the self but has now emerged through performance as an external musical entity outside the self. This solo improvisational dialogue can be compared with group improvisational dialogue; in an improvising group, the group members generate musical material and respond to the material of others through listening, while in a solo improvisation, the improviser both generates musical material and responds to that same material through listening.

In her study, Lewis (2013, p. 258) noticed that her jazz improvisation students used four various sociocognitive tools in order to develop this skill of dialogical listening: (1) decision-making, (2) divergent thinking and embracing ambiguity, (3) risk-taking and problem-seeking, and (4) accountability and self-assessment. These sociocognitive tools can highlight aspects of the phenomenological experience of improvising that are related to Sparti’s conditions. For example, divergent thinking and embracing ambiguity (sociocognitive tool 2) stem from an awareness and acceptance of situationality and contingency (Sparti’s condition 3): when conscious of the unknown musical paths that exist just moments in the future, divergent thinking in combination with decision-making (sociocognitive tool 1) and risk-taking (sociocognitive tool 3) helps an improviser generate original and artistic improvisations in real time. Likewise, irreversibility (Sparti’s condition 2) requires accountability and self-assessment (sociocognitive tool 4) from improvisers. Because the opportunity for editing one’s creative work does not exist in improvisation, accountability and self-assessment help an improviser to learn from past decisions in order to improve the quality of future improvisations. In this way, Lewis’ sociocognitive tools, which arise from engaging with improvisation as a dialogue with a musical entity, can be considered as further elements of the improvisational creative mindset.

If improvisation can exist as a dialogue of responsiveness between improviser and musical entity, where do the first words come from? In other words, how does improvisation relate to existing musical material, given the condition of originality? To answer this question, let us look at the relationship of improvisers to their musical communities. All humans exist within communities, which produce what Pierre Bourdieu (1990, p. 54) terms the *habitus*, described as “embodied history, internalized as a second nature and forgotten as history.” The *habitus*, constructed by the history, actions, and norms of the community, in turn acts as a structure for the ongoing actions and decisions of those within the community and is most often an unseen and unrecognized force. Bourdieu (1990, p. 57) relates the *habitus* to improvisation within language: “The virtuoso finds in his own discourse the triggers for his discourse, which goes along like a train laying its own rails.” Within the context of an individual act of musical improvisation, this description reflects Sparti’s condition of responsiveness (condition 5) and Lewis’ concept of improvisation as dialogue, but the concept of the *habitus* concerns a context wider than a single improvisational event. Instead, even before a musician begins an improvisation, she already exists within a particular *habitus*; her prior experience and societal norms restrict what she is capable of conceiving as an original possibility. The musician’s improvisation, while original, is therefore shaped by the *habitus*, which has already been shaped by the prior experiences and norms of the musical community. In this way, a single improvisation can also be considered as a dialogue with the musical community, within the structure or along the “rails” of a shared *habitus*.

As such, the initial musical material with which the improviser begins an improvisation is shaped by the musical environment around her. While discussing historical conceptions of improvisation, Bruce Ellis Benson (Benson, 2016, pp. 155, 158–159) points out that while the Romantic notion of the artistic “genius” emphasizes the generation of original ideas out of nothing (*creatio ex nihilo*), in the Baroque era originality was often intertwined with existing musical material within the community. This community-oriented understanding of improvisation does not conflict with Sparti’s condition of originality; rather, it combines Sparti’s conditions of originality (condition 4) and responsiveness (condition 5) to locate an act of improvisation within the broader musical context, that of “the collective unity made up of the actors connected to each other in creating (and reacting to) the music, both musicians and audience” (Sparti, 2016, p. 197).

Therefore, another characteristic of the improvisational creative mindset is the location of one's musical self within a specific musical environment, within a *habitus*, and within a community.

As shown above, the improvisational creative mindset consists of several attributes that relate to Sparti's five conditions of improvisation. A present-centered experience of time, a dialogic experience that fosters listening skills through Lewis' sociocognitive tools, and a self-localization within a community are attributes discussed in this section that arise within the activity of improvisation and thus contribute to an improvisational creative mindset. In the next section, I will examine how partimento as an activity can support the development of an improvisational creative mindset.

2.1.1 The Pedagogical Benefits of Partimento within the Improvisational Creative Mindset

Of the three creative musical modalities that I have identified (interpretation, improvisation, and composition), partimento as a musical activity itself belongs most naturally to improvisation—although, as will be discussed in section 2.2, it also has strong and intentional ties to composition. However, in its original environment in Italian conservatories, partimento notation often required improvisation in order to come alive as music itself (Sanguinetti, 2012, p. 5). As such, partimento realization has the capability of reinforcing the creative mindset of improvisation through providing the following three pedagogical benefits: a present-centered experience of time, encouragement of the use of Lewis' sociocognitive tools, and development of musical skills related to ensemble playing.

First, when experienced as an improvisational activity, partimento realization involves a present-centered experience of time. Although partimento contains a more robust basis in rules than other forms of improvisation, the more structured and demanding quality of partimento improvisation does not preclude present-centered experience. Since partimenti can be used both as compositional and improvisational exercises, the same partimenti can provide at different times both a compositional (past-and-future-centered) experience and an improvisatory (present-centered) experience. In fact, the pedagogical framework of partimento might even help introduce present-centered experience gradually to piano students who at first find themselves uncomfortable with a large degree of improvisational freedom. In my experience as a partimento

student, realizing partimenti first in a compositional capacity allowed me to become accustomed to creating contrapuntal realizations of figured bass without improvisatory time pressure. Once I became more comfortable with partimento realization, I found myself able to improvise realizations with increasingly less time spent composing beforehand, eventually progressing to improvisation proper. Through its flexible framework, partimento allows the present-centered activity of improvisation to be approached gradually and strategically.

Second, partimento creates an environment that encourages the use of Lewis' four sociocognitive tools (1. decision-making; 2. divergent thinking and embracing ambiguity; 3. risk-taking and problem-seeking; 4. accountability and self-assessment). I will first discuss decision-making (tool 1) along with risk-taking and problem-seeking (tool 3), following with a discussion of divergent thinking and embracing ambiguity (tool 2) as well as accountability and self-assessment (tool 4). Like other improvisational practices, partimento allows for many opportunities of decision-making, risk-taking, and problem-seeking; however, partimento's particular benefit is that these opportunities have been specifically designed by the composer of the partimento to support pedagogical objectives. Many partimenti were composed to support a given skill—for example, approaching and resolving a $6/5$ chord, as shown in Figure 1. The initial sequence in the bass (mm. 1–2) does not include figures, but comparison with analogous sequences in measures 8–9, 16–17, and 19–20 reveals that $6/5$ chords are implied throughout the initial sequence. Realization of the beginning measures therefore requires problem-seeking and problem-solving from the student. Moreover, although $6/5$ chords occur frequently within this partimento, they can be sorted into just two categories: sequential $6/5$ chords (mm. 8–9, 16–17, 19–20, and implied in mm. 1–2) and cadential $6/5$ chords (mm. 4, 6, 11, 14, and implied in m. 13). Realizing each category of $6/5$ chords with exactly the same voice leading and diminutions throughout the piece could lead to an overly repetitious realization. Instead, to create an elegant and varied piece of music, the student could engage in risk-taking to find fresh variations on the preparation and resolution of sequential or cadential $6/5$ chords. In this way, partimento realization prompts students to use certain sociocognitive tools not only in general but also in specific harmonic and contrapuntal scenarios within a piece of music.

Figure 1

Durante's "Della formazione della 5a e 6a" (Fontana, 1801, fol. 9^v-10^r).

The image displays a musical score for a bass clef instrument in C major, 2/4 time. It consists of five staves of music, each starting with a measure number (1, 6, 11, 15, 19). The notation includes eighth and sixteenth notes, rests, and accidentals. Above the notes are figured bass symbols, such as 6, 5, #, and 6/5, which indicate the intended harmony. The score concludes with a double bar line.

Given partimento's robustly determined pedagogical structure, partimento can be used in ways that help students develop the tools of divergent thinking and embracing ambiguity (tool 2). For example, a student creating multiple realizations of a partimento uses divergent thinking to generate various textures, figurations, and voice leading. In addition, a substantial amount of freedom and ambiguity can be found within the harmonic and contrapuntal structure of partimenti. Especially in unfigured partimenti, certain bass lines can imply several different sets of figures, allowing students room to discover multiple solutions to these ambiguous scenarios. Additionally, partimento's notated form supports accountability and self-assessment (tool 4) in a particularly strong way. Because of Sparti's conditions of inseparability, irreversibility, and situationality (conditions 1–3), it can be difficult for an improviser to remember, after the improvisation has come to an end, what she has just improvised. However, the realizer of a partimento always has some kind of notational reminder of what she has just played, making it

more likely for her to remember her improvisation after she has finished and therefore more conducive for her to engage in accountability and self-assessment.

Finally, the dialogic nature of partimento, as an improvisational activity commonly performed at the keyboard, holds particular benefits for pianists and piano students in the classical music tradition. If we view partimento as a kind of improvisation, then we can apply to partimento Lewis' concept of improvisation as dialogue with a musical entity. In the case of partimento, improvisation-as-dialogue includes even more implications than with free improvisation using no notational devices. As mentioned above, for Lewis (2013), the music entity with which the improviser dialogues takes shape during the improvisation; musical material emerges from within the improviser, and the improviser converses with it outwardly. However, in partimento realization, part of the musical material is provided by the partimento to the improviser; a partimento contains basic structural directions and thematic components that the improviser then develops through dialogic engagement. In other words, the partimento provides the basic outline of information; the improviser then dialogues with the partimento, interrogating this information, drawing out its implications, and dialectically creating a unique musical entity from the interaction.

This kind of dialogue inherent in improvisational partimento realization provides classical pianists with a way to develop certain skills that are not necessarily found through exclusive focus on solo performance. While group playing opportunities for classical pianists exist—e.g., ensemble performance, concerto performance, and accompaniment—solo piano works comprise a large part of many classical pianists' repertoire, from beginner-level to professional, which may lead to a lack of experience with dialogical interaction within performance. However, improvised partimento realization may provide a way, within a context of solo classical piano, to develop certain musical skills that support musical interaction in ensemble playing. For example, Lewis' (2013, pp. 256–257) emphasis on listening as a crucial part of dialogical improvisation mirrors the necessity of listening to the other musicians within an ensemble, and Sparti's (2016, p. 195) fifth condition of responsiveness is just as crucial in solo improvisation (when the improviser responds to the cues within the musical entity) as in group improvisation (when the improviser responds to the cues of another improviser or improvisers). These qualities of listening and responsiveness,

which are crucial in ensemble playing, also have the potential to increase understanding and sensitivity within interpretation of solo repertoire. Therefore, partimento realization can provide pianists with a way to exercise ensemble-related musical skills, which can also benefit their solo performance.

2.2 The Compositional Creative Mindset

After discussing improvisation, I now turn to the creative musical modality of composition. In order to identify distinctive attributes of the compositional creative mindset, this section will contrast composition with improvisation. One quite succinct distinction between composition and improvisation, provided by Timothy Brophy (2001, p. 34), is that composition involves the “intent to revise,” while improvisation does not. Brophy defines composition as “the act of creating new music with the intent of revising the created music to suit the composer’s intentions.” This definition of composition highlights the centrality of revision within the compositional process. Revision, or creatively looking again at the musical entity, is an act not available for musical entities created through an improvisation process but instead is an attribute of the compositional creative mindset.

This notion of “intent to revise” is related to Sparti’s (2016) first condition of improvisation: inseparability. Whereas the condition of inseparability indicates that in improvisation, “the act of composition and the act of performance are inseparable,” a condition of separability within composition indicates that “the moment of creation and the event of performance are structurally distinct” (Sparti, 2016, p. 185). Therefore, with regard to the musical entity, the composer and the performer or interpreter are functionally two separate roles acting in two separate temporal contexts. This temporal separation of creation and performance—which Sparti (2016, p. 185) terms the “discontinuous” compositional process—means that the composer can therefore use an unlimited amount of time to perfect her musical ideas. In other words, the disjunct temporal relationship between composition and performance is what allows a composer to enact revisions upon a musical entity.

Once a composer decides to revise her piece, she is taking advantage of Sparti’s (2016) compositional condition of reversibility (as opposed to the second improvisational condition of

irreversibility). Inherent to composition is the ability to change one's musical decisions, to plan elaborate structures into the future, or to reflect and adjust what one has already written in the past. Additionally, there is no temporal limit for working on a composition. A composition can be put aside for years before completion, only to be performed as an entire entity within the span of one evening. In this way, "the circumstances in which the finished work is produced . . . remain largely hidden from the eyes of the public" (Sparti, 2016, p. 186). The allowance of unlimited time during the compositional process grants a sense of reflection to the creative mindset of composition; a composer is not temporally located within the moment and, within the compositional process, can travel between present, past, and future.

One more condition of Sparti's (2016)—his third condition—holds relevance to composition: the condition of situationality and contingency. Situationality means that while the act of improvisation does not include a fully notated score and results in a performance unique to that time and place, composition relies heavily on written notation to ensure that all performances are relatively consistent with each other, no matter when and where they are performed. In addition, while in improvisation the contents of the musical entity are contingent upon the unfolding of the improvised performance and therefore largely undeterminable beforehand, in composition the contents of the musical entity are largely decided before performance. The compositional creative mindset, therefore, can be characterized by a universal quality of creating a consistent musical entity that can be transplanted into different times and locations.¹⁰

To summarize, Sparti's three conditions that illustrate the contrast between composition and improvisation are inseparability, irreversibility, and situationality and contingency. In addition, Sparti (2016, p. 189) writes, "The distinction between composition and improvisation can be traced to two distinct forms of creativity: one oriented toward the product . . . and another in which the outcome is undetachable from the particular process of making it, hence in which the process *is* the product." This product-versus-process distinction adds an interesting dimension to the "intent to revise" distinction: while composition may be primarily characterized by the capability of enacting a revision process to a musical entity, it is the *product*, i.e., the resulting

¹⁰ This description of composition does not take into account aleatoric music. The complex relationship between aleatoric music, composition, and improvisation is not relevant to the purposes of this thesis.

composed work, which is significant and long-lasting. And whereas improvisation does not allow further revising processes to be enacted upon its musical entities, the act of improvisation inherently emphasizes the *process* of improvising over the resulting musical entity or product. Therefore, the compositional creative mindset tends to result in musical works that are self-contained, reproducible, and have been intentionally structured and revised.

Sparti's (2016) distinctions emphasize the role of time within the activities of improvisation and composition. Echoing Sparti, Sarath (2016) examines improvisation and composition through a consciousness-based lens. For Sarath (2016, p. 135), the relevance of composition's unique "[mode] of temporal conception" lies in the potential for "a linear, expanded conception that enables attending to large-scale relationships between moments and what precedes them and follows them in the construction of overarching formal designs." Composition is not only characterized by the intent to revise or a focus on the product, but also by the capacity—afforded by the temporally discontinuous compositional process—to create formal and structural relationships within a piece of music. The creative mindset of composition, therefore, is characterized by a temporal conception that enables the generation of large-scale forms and structures.

2.2.1 The Pedagogical Benefits of Partimento within the Compositional Creative Mindset

Now that the compositional creative mindset has been discussed, I will now examine ways in which partimento realization can support its development. This section will begin with a further discussion of the relationship between composition and improvisation, both in an abstract sense and in the concrete case of historical partimento realization in eighteenth-century Naples, showing how partimento has been used for both improvisational and compositional purposes. It will then conclude with a discussion of two ways in which partimento realization can support the compositional creative mindset.

Sparti and Sarath both differentiate between composition and improvisation as two ontologically and phenomenologically separate modes of musical generation— "two distinct forms of creativity" according to Sparti (2016, p. 189), and two "contrasting modes of temporal conception" according to Sarath (2016, p. 135). However, this view of differentiation is not the

only one. Those who emphasize the similarities between composition and improvisation often speak in terms of a spectrum of creative musical activities; Bruno Nettl (2009, p. xi), for example, writes that “there is also a close relationship between improvisation and composition, that the two are different faces of the same process, that it is hard to know where one ends and the other begins.” Pamela Burnard (2000a, p. 7) also points out that some researchers view improvisation and compositions as “indistinguishably imbedded in the one act of creation.” This ontological linking of improvisation and composition makes sense from the perspective of a composer’s activity; Nettl (2009, p. xiii) mentions that improvisation is often the method by which a composer generates ideas for her composition.

The process of generating compositional ideas through improvisation is not limited to professional composers; in an article on music composition in primary schools, Jon Helge Sætre (Sætre, 2011, p. 45) writes that children use improvisation “both as a way of producing ideas and as a musical activity in itself.” This observation echoes the findings of Burnard’s (2000a) study, in which children understood and experienced the improvisation-composition relationship in various diverse ways ranging from improvisation and composition as two completely different processes, to improvisation and composition as essentially the same process. The contrasting and varied experiences of these children echo the contrasting and varied assertions about improvisation and composition by researchers, suggesting that the link between composition and improvisation may be more complex than is possible to quantify in a single definition.

This complex relationship between composition and improvisation can be observed in the historical use of partimento in eighteenth-century Neapolitan conservatories. Within the school of Durante, partimento and counterpoint courses often included both improvised keyboard realizations of partimenti and written realizations of *disposizioni*, i.e., bass lines intended for notated contrapuntal realization in an open-score format. These *disposizioni* were sometimes composed specifically for written realization (as in Cotumacci’s *disposizioni*) but often consisted of repurposed partimenti adapted into contrapuntal exercises. Although maestri in the school of Leo did not generally follow this practice of reusing partimenti in counterpoint exercises, the counterpoint notebooks of Leist students show a different use of partimento notation in composition activities. When composing fugues, students at La Pietà (a conservatory in the school

of Leo) apparently often improvised the fugue first and then sketched their ideas in partimento notation before writing the full fugue in open score (van Tour, 2015, pp. 20, 168, 208, 220). In these ways, the pedagogical use of partimento in eighteenth-century Neapolitan curricula intertwined improvisation and composition in support of the development of creative musical skills.

Because partimenti and partimento notation can be used in compositional activities, partimento realization can reinforce the compositional creative mindset. When realized as compositions—or even quasi-planned improvisations—partimenti can support development of the intent to revise. Especially in the beginning stages of partimento realization, full improvisation can be quite intimidating; in this case, notated realization of partimenti can help ground the musician in a mode that feels familiar (i.e., reading a notated score). Especially for students who may have had experience with choral realization exercises in music theory class, compositional partimento realization can help students to connect partimento to other musical activities . Besides the advantage of familiarity, notating one’s realization of a partimento allows for increased foresight and revision of the musical entity, since written notes on a page often seem more concrete and apprehensible than aurally sounding notes that fade away.

In addition, partimento realization is also compatible with a compositional creative mindset that focuses on the musical entity as a product. Creating a musical entity in the form of a notated musical work allows it to be preserved and transmitted to a greater extent than an improvised musical entity. In addition, due to the cultural traction of the work-concept (discussed in section 2.3), a realization of a partimento that is written out may hold more personal, and perhaps even more societal, significance than one that is improvised. In her study of children’s improvisation and composition, Burnard points out that while the children’s improvisation took place in an interactive space, their compositions tended to carry a quality of ownership and individuality. She writes, “There was a strong correlation between the degree of structuring a composition and the identity attributed to it” (Burnard, 2000b, p. 240). In this way, the greater degree of large-scale structure and revision that is made possible by the compositional process can contribute to an increased sense of accomplishment and ownership of a partimento realization as a culturally validated work.

2.3 The Interpretational Creative Mindset

As mentioned in the introduction to this chapter, interpretation of musical works forms the basis of both Western music education in general and classical piano pedagogy in particular. One reason for classical music education's focus on existing musical works lies in the pervasive paradigm that Lydia Goehr (1992, pp. 103, 204) terms the work-concept, which began to take hold in Western music around 1800. This paradigm assumes that music exists primarily in the form of delineated and self-contained works of art, therefore transcending the immediate context of composition and performance to become an abstract entity. The interpretational approach associated with the work-concept can be described as "transparency through fidelity" (Goehr, 1992, p. 236); in other words, a musician's interpretation should not garner primary attention but instead support the composed work's own characteristic spirit, accomplished through fidelity to the original score. As an essentially Romantic concept, the work-concept can quite effectively inform interpretation of music from the Romantic era or later. However, the interpretation of music from the Baroque and Classical eras requires certain considerations that music from later eras does not, prompting a different approach to the interpretational creative mindset.¹¹

A primary factor within Baroque and Classical music that diverges from the work-concept is the status of the score. In the Romantic era and later, a composer might inscribe every intended note into the score while leaving dynamics, articulations, and tempo changes open to the performer's interpretation. In contrast, scores from the eighteenth century and earlier often exist in a form of "incomplete notation," leaving not only expressive delivery but also, to a certain extent, some pitched and rhythmic content up to the performer's discretion (Sanguinetti, 2017, p. 149). While some keyboard pieces obviously require notational completion by the performer through the use of continuo figures, other pieces may more implicitly suggest realization. For example, the piano parts of Mozart's piano concerti are often less thoroughly notated than the orchestral parts, likely due to Mozart's time-saving purposes and intention of improvisation during performance (Sanguinetti, 2017, p. 159). A note within the score did not necessarily signify only

¹¹ The same could be said about music from the Renaissance and Middle Ages, but this discussion will focus on music from the Baroque and Classical eras.

itself—it could also signify the existence of possibilities for types of elaboration such as ornamentation, figuration, diminution, and cadenzas.

The prevalence of incomplete notation throughout Baroque and Classical repertoire calls for additional interpretative skills—not just interpretation of note delivery, but also of note addition, that is, interpretative completion of these incomplete scores. I term this skill *interpretational improvisation*—improvisation not of original works, but improvisation that acts as interpretation of already established musical works. Due to the expectation of a complete score and unfamiliarity with era-specific improvisational conventions, today’s performers of Baroque and Classical music—i.e., those without specialization in early music performance—tend to lack the skill of interpretational improvisation within existing works (Sanguinetti, 2017, pp. 160–161). While professional musicians can seek out current research and therefore self-educate in this area, existing resources often remain inaccessible for beginner- to intermediate-level piano students. Granted, few beginner- to intermediate-level piano students may possess the musical skills to perform such works of incomplete notation, but the creative approach inherent in interpretational improvisation broadens the interpretational creative mindset—the mental attitudes associated with creative interpretation—in other valuable ways.

Interpretational improvisation approaches a piece of music with a flexible interpretational creative mindset that can translate to other musical contexts to allow for greater flourishing of creative performance. While not always explicitly taught within piano lessons, the way that teachers often interact with repertoire can convey to students the notion that there is only one correct way to play a piece of music. This attitude can lead to treating established musical works as sacred, immutable works of art that the student is privileged to play. Instead, with the flexible creative mindset associated with interpretational improvisation, teachers can model a relationship of the pianist to the score that moves beyond the implications of the work-concept and encourages students to engage in dialogic relationships with their musical repertoire, even if their repertoire does not contain works of incomplete notation. Julia Maureen West (2019) investigates two such music teachers who use elements of canonized¹² works as building blocks in

¹² West defines canonized works as “referring to selections of repertoire that are governed by the ‘work-concept’” (2019, p. 421).

improvisatory activities in their music classes (a kindergarten class and an adult class). West found that practices of improvisation that interact with canonized repertoire “can lead to the discovery of art music as a means of experimenting with the creative processes inherent in its design” (West, 2019, pp. 420–421). This approach to the interpretational creative mindset takes an experimental and curious attitude toward established musical works as instances of created music, first and foremost, rather than immutable *objets d’art*.

Approaching musical interpretation with this creative mindset can also increase students’ awareness of the creative origins of their repertoire. Recognizing composers as fellow artists, along with other activities such as studying biographies of past composers and learning about the historical and stylistic contexts of one’s repertoire, can foster a personal and human connection to musical works. An interpretational creative mindset that emphasizes human creativity and generativity could then influence the way the student approaches the activity of interpretation—not as a search for the correct answer, but as a collaborative activity between humans in the past and present, contributing to students’ confident and creative attitudes toward musical interpretation.

2.3.1 The Pedagogical Benefits of Partimento within the Interpretational Creative Mindset

The previous section considered how the approach of interpretational improvisation can broaden the interpretational creative mindset and affect students’ interpretation of established musical works. This next section will describe three benefits of partimento realization that support an interpretational creative mindset.

As a type of incomplete notation itself, partimento provides opportunities to exercise interpretational improvisation. In his article on incomplete notation, Sanguinetti (2017, p. 161) notes that a large factor that contributes to modern pianists’ difficulty in improvising within incompletely notated pieces is their unfamiliarity with diminution, i.e., the division of a structural note into a group of shorter notes. Diminution is a crucial ingredient in realizing partimenti, transforming a realization from a series of chords or melodic lines above a bass into stylistic music with unique rhythms, textures, and contrapuntal action. In order to improvise, for example, a cadenza for a classical piano concerto, one must not only provide pleasing harmony and voice

leading but also improvise within the style, which is to say, to elaborate the harmonic structure through style-specific diminution. Partimento realization provides an environment for learning practical realization of diminution in late Baroque and Galant styles, which can transfer to improved interpretational improvisation of incompletely notated pieces in these styles.

Partimento practice can also foster familiarity with late Baroque and Galant styles through practical realization. Students often become familiar with historical musical styles through listening to recordings, live performances, and their teachers' playing; in addition, their own practice of repertoire provides exposure to historical musical styles. Practicing, for example, a piece from the Baroque era strengthens knowledge of the Baroque style; however, learning how to play and transform partimento cadences applies this knowledge in a new, generative dimension. Partimento realization requires more than mere muscle memory, solidifying familiarity with idiomatic musical motions of the late Baroque and Galant styles and prompting their recognition in other pieces of repertoire that the student might encounter.

Not only does partimento realization strengthen interpretative skills within late Baroque and Galant styles; it may also influence interpretation of Western tonal music in general through fostering familiarity with its basic "grammatical" elements, such as harmony, counterpoint, rhythm, and form. Recognizing and identifying such elements within one's own repertoire often forms a key basis for interpretation while bolstering practical music theory knowledge itself. If musical interpretation is supported by analyzing repertoire to identify (for example) chord progressions or contrapuntal lines, the ability provided by partimento realization to manipulate these elements and arrange them in original formations holds the potential for even greater creative exercise of interpretation. While stylistic elements of partimento, such as specific diminutions, apply particularly to the late Baroque and Galant styles, the "grammatical" elements of tonal music practiced through partimento realization apply not only to stylistically similar pieces but also to other tonal music of various eras and styles, influencing interpretation of such music.

2.4 An Integrated Approach to Music Theory

Aside from the wide range of partimento realization's benefits within the three creative musical modalities identified in the three previous sections (2.1–2.3), partimento also provides

benefits for music theory pedagogy. Partimento realization specifically supports an integrated approach to music theory, i.e., a pedagogical approach that presents music-theoretical concepts using multiple types of musical activities, such as aural training, improvisation, composition, and keyboard playing. Current research in undergraduate music theory pedagogy testifies to the relevance of an integrated approach; more specifically, the integration of music theory with classical keyboard improvisation in an undergraduate classroom setting is the focus of publications by Callahan (2015, 2017), IJzerman (2018), and John Mortensen (2020). This section, however, will narrow the focus even further toward the pedagogical benefits of partimento realization itself and will investigate how partimento realization can promote an integrated approach to music theory pedagogy.

Rabinovitch and Slominski (2015) investigate how partimenti and Galant schemata can be incorporated into undergraduate music theory curricula for the purpose of teaching students to improvise in a classical style. According to their study, partimento-based activities supported students' knowledge of "typical figured-bass configurations, the rule of the octave, cadence patterns, and ways of connecting them" and promoted active and creative engagement with previously learned music-theoretical concepts (2015, para. 3.2, 6.16). By working with partimento-based activities, students can encounter previously learned theoretical concepts in a practical setting; for example, a student can gain a new perspective on non-chord tones when she uses them to help form a melody line over a given bass. Rather than remaining abstract knowledge, previously learned music-theoretical concepts can therefore become practical tools for active music-making when working with partimento-related activities.

Partimento realization can also be used to introduce new music-theoretical concepts. According to David Lodewyckx and Pieter Bergé's (2014) survey of music pedagogues who use partimento in the classroom, partimento and related activities are often introduced in basic courses as a teaching method for subjects such as counterpoint, harmony, and aural skills.¹³ The survey suggests that partimenti have been used both as a starting point to teach music theory and as an alternative method to supplement another pedagogical approach; in both ways, the

¹³ Lodewyckx and Bergé's study does not specify the age or skill level of the music pedagogues' students. However, each of the eight pedagogues surveyed is associated with an institution of higher music education, suggesting that the pedagogues are likely teaching at a bachelor's degree level or higher (Lodewyckx & Bergé, 2014, p. 146).

pedagogical utility of partimento is used to integrate aspects such as aural skills, keyboard skills, improvisation, and composition with study of harmony and counterpoint. Rather than a chord-by-chord approach, partimento provides a holistic, pattern-based approach to music theory. According to Lodewyckx and Bergé, it is this reliance on pattern and idiom that allows partimento to integrate numerous pedagogical aspects at once, proving to be an effective method for integrative music theory pedagogy (2014, pp. 68, 149–150).

A final benefit for integrative pedagogy is partimento's pedagogical flexibility. In an article on integrative music theory and aural skills pedagogy, van Tour (2020, p. 222) identifies three modes in which the teacher can work while using partimento as a pedagogical tool: the reproductive mode, the transformative mode, and the productive mode. In the reproductive mode, a student reproduces exactly what the teacher plays. In the transformative mode, the student listens to what the teacher plays but also contributes diminutions, ornamentations, or variations to the realization. In the productive mode, the student produces a realization herself without directly imitating the teacher. Each of these modes can support a facet of integrative music theory pedagogy. The reproductive mode requires the student to use aural skills to grasp what the teacher is playing; the transformative mode gives the student a chance to use music-theoretical concepts in appropriate places within the realization; and the productive mode allows improvisation and composition to be incorporated into the activity. Additionally, each of these three modes builds on the other, providing a gradual approach that progresses from imitation of musical material to generation of musical material. In this way, the pedagogical flexibility of partimento presents an advantage to an integrative music theory pedagogy.

Because partimento combines music theory and musical practice, it effectively supports integrated approaches to music theory. Its flexibility allows for adaptation to the teacher's preferred topic of instruction and the student's current skill level; in addition, partimento can both introduce new theoretical concepts and reinforce familiar ones. Although the subject of current music theory—with the theoretical innovations of the nineteenth century and later—extends far beyond the music theory related to partimento, partimento realization still supports basic music-theoretical concepts of harmony and counterpoint through integration with other musical skills.

2.5 Summary

This chapter has showed that the pedagogical benefits of partimento realization encompass not only the specific musical activities associated with each creative musical modality, but also their broader creative mindsets. Partimento's flexibility allows it to function as both an improvisational and a compositional activity depending on the pedagogical need of the situation; this flexibility also increases its integrative potential for music theory pedagogy. In addition, partimento realization provides a direct opportunity for interpretational improvisation with the potential to affect the way students approach their interpretation of other repertoire. As a creative activity, partimento realization ties together numerous creative musical modalities and creative mindsets into a pedagogically adaptable format. Based on the findings of Chapter 2, the goal of Chapter 3 is to propose pre-partimento activities that retain these broader pedagogical benefits of partimento realization while promoting the development of partimento-related musical skills, adapted to an attainable skill level for current beginner- to intermediate-level piano students.

Chapter 3: Toward the Development of Pre-Partimento Activities

Having discussed the historical background of partimento and its connections to interpretation, improvisation, composition, and music theory pedagogy, let us now turn to the question of its contemporary relevance. Why should an arcane musical practice such as partimento pedagogy find a place within current music education, and how could it be effectively adapted to the specific context of current beginner- to intermediate-level piano pedagogy?

Regarding the first of these questions, Chapter 2 has already presented a wide variety of pedagogical benefits that support the continued relevance of partimento pedagogy. These benefits are reiterated in Table 1.

Table 1

Pedagogical benefits that support the continued relevance of partimento pedagogy

-
1. Supporting the improvisational creative mindset
 - a. Allowing the present-centered activity of improvisation to be approached gradually and strategically
 - b. Creating an environment that encourages the use of Lewis' sociocognitive tools (i.e., decision-making, risk-taking, problem-seeking, divergent thinking, embracing ambiguity, accountability, and self-assessment)
 - c. Providing classical piano students with a way to develop certain skills relevant to ensemble playing, such as listening and responsiveness
 2. Supporting the compositional creative mindset
 - a. Supporting development of the intent to revise
 - b. Contributing to a sense of accomplishment and ownership of a partimento realization as a culturally validated work
 3. Supporting the interpretational creative mindset
 - a. Fostering familiarity with late Baroque and Galant styles through practical realization
 - b. Influencing interpretation and performance of Western tonal music through increased understanding of its basic grammar
 - c. Providing opportunities to exercise interpretational improvisation within incomplete notation (i.e., partimento notation)
 4. Supporting an integrated approach to music theory
 - a. Promoting active and creative engagement with previously learned music-theoretical concepts
 - b. Introducing music-theoretical concepts through pattern and idiom
 - c. Allowing for pedagogical flexibility in reproductive, transformative, and productive modes of learning
-

Not only does partimento realization hold clear pedagogical benefits for students as detailed in Table 1, but these pedagogical benefits also connect to currents within music education research. For example, Christina Larsson and Eva Georgii-Hemming's (2019) literature review indicates that music education curricula across Europe and North America have increasingly included improvisation and composition, likely due to the adoption of creativity and innovation as key competences particularly within European education (p. 50). The strong relationship of partimento to improvisation and composition therefore places it within the sphere of current music education research. In addition, the integrative aspect of partimento echoes a trend within music theory pedagogy that focuses on incorporating practical keyboard skills, aural skills, and improvisation within the undergraduate music theory classroom (see section 2.4). Thus, the pedagogical benefits of partimento realization contribute to the relevance of partimento pedagogy in current piano lessons by supporting current directions within the fields of music education and music theory pedagogy.

The second question posed above asks how partimento pedagogy can be adapted to the current context of beginner- to intermediate-level piano pedagogy. Chapter 1 has provided historical examples of partimento's adaptation to the contexts of Romantic-era Italy and France; in these examples, partimenti were incorporated as exercises into the study of harmony, and their distinctive improvisatory and contrapuntal characteristics tended to fade in this context. However, in the last decade, there has been a new effort to incorporate partimento pedagogy into current music education, generally concentrating on the undergraduate or graduate level. For example, Lodewyckx and Bergé's 2014 survey features eight pedagogues throughout Europe who incorporate partimento practice into their teaching. The survey does not clearly state the demographic of students taught by these pedagogues, but each pedagogue is affiliated with a university or conservatory that offers programs at the bachelor or master level, and mentions of the student populations within the survey most commonly indicate student populations at the bachelor level or above (2014, p. 147). In addition, IJzerman's recent work *Harmony, Counterpoint, Partimento* (2018, p. xi) presents itself as a modern textbook for a four-semester undergraduate music theory course based on Neapolitan partimento practice.

Despite the above inclusion of partimento into current undergraduate music education, not much work seems to have been done to adapt partimenti for current beginner- to intermediate-level piano pedagogy. While teachers such as Nikhil Hogan and Tobias Cramm do offer private partimento instruction to children, there appears to be very little research or published resources about the topic of partimento and beginner- to intermediate-level pedagogy (Chow, 2021; *Faculty - Partimenti.com*, n.d.). One reason for this lack of research is due to the fact that partimento research is a rather young field, and applications of the research have simply not yet occurred. In addition, partimento researchers tend to be affiliated with institutions in higher education that provide instruction at an undergraduate level or higher, giving researchers more contact with undergraduate students than with beginner- to intermediate-level students.

An even more compelling reason for the lack of beginner- to intermediate-level partimento resources may be that partimento realization—especially of more complex partimenti—often requires certain musical skills that piano students may not acquire until the undergraduate level, leaving partimenti out of reach of less advanced students. I argue, however, that just as partimenti were adapted according to the needs of music education at the time in Romantic-era Italy and in France, they can likewise be adapted according to the needs of beginner- to intermediate-level piano pedagogy. Adapting partimento pedagogy for this purpose into what I call *pre-partimento activities* is the primary focus of this chapter.

I define pre-partimento activities as practical activities that use the pedagogical benefits of partimento realization to reinforce partimento-related musical skills in a form accessible to beginner- to intermediate-level piano students and teachers.¹⁴ Pre-partimento activities can take the form of transcriptions of original partimento-related material, adaptations of original partimento-related material, modifications of existing repertoire, improvisation on existing repertoire based on partimento principles, and other forms of activities that involve content associated with partimento. These activities are specifically constructed to maintain the pedagogical benefits of partimento realization, i.e., to retain the unique improvisatory,

¹⁴ For the purposes of this thesis, I consider “beginner-level piano students” to be students at a Grade 2 ABRSM level and below, and “intermediate-level piano students” to be students at a Grade 3–6 ABRSM level and below. A thorough definition of “beginner-level” or “intermediate-level” requires research and analysis that is beyond the scope of this thesis.

contrapuntal, and integrative characteristics of partimenti and partimento pedagogy that give rise to the pedagogical benefits of partimento enumerated in Chapter 2. I use the term “pre-partimento” to describe the activities because they require a lower skill level than original Italian partimento realization; however, their primary purpose is not to act as preparatory exercises for partimento realization (although it is possible to use them this way). Instead, the intended purpose of pre-partimento activities is to support the development of partimento-related musical skills through approaches informed by the pedagogical benefits of partimento realization.

So far, partimento’s pedagogical benefits have been clearly defined in this thesis; however, partimento-related musical skills have not yet been discussed. I define *partimento-related musical skills* as prerequisite skills needed for improvised partimento realization. These skills comprise the pedagogical scope of pre-partimento activities; in other words, these are the musical skills that pre-partimento activities aim to reinforce. Since pre-partimento activities come in various forms and various levels of difficulty, not all pre-partimento activities will support all partimento-related musical skills. However, to remain linked to partimento pedagogy, a given pre-partimento activity should reinforce at least one partimento-related musical skill in a way informed by at least one of partimento’s pedagogical benefits. In the following section (3.1), ten partimento-related musical skills will be defined and identified in preparation for the proposal of pre-partimento activities in section 3.2.

3.1 Partimento-Related Musical Skills

The partimento-related musical skills identified in this section form the basis for the pedagogical scope of pre-partimento activities; a list of ten partimento-related musical skills is found in Table 2, followed by a discussion of each skill. Skills 1–5 are explained without reference to a musical example; to illustrate skills 6–10, I will examine a partimento attributed to Nicola Porpora as a representative Neapolitan partimento. Porpora (1686–1768) taught at the Conservatorio de San Onofrio in Naples, a conservatory in the Durantist tradition, and later tutored Joseph Haydn, who claimed to have learned the “true fundamentals of composition” from him (Diergarten, 2011, p. 53).

Table 2

Partimento-related musical skills

-
1. Understanding of figured bass
 2. Understanding of counterpoint
 3. Familiarity with stylistic idioms through listening
 4. Voice leading skills
 5. Understanding of tension and release
 6. Understanding of suspensions and their treatment
 7. Recognition of melodic and harmonic sequence
 8. Recognition of cadence
 9. Understanding of motive and imitation
 10. Embodied knowledge of musical figurations
-

Skill 1: Understanding of figured bass

Partimenti often contain figured bass markings to indicate intervals above the bass, i.e., between the bass and the upper voices. Realization of figured partimenti therefore requires familiarity with figured bass notation.

Skill 2: Understanding of counterpoint

Partimento realizations require an understanding of counterpoint as multiple simultaneous but independent musical lines. An unsteady or purely theoretical grasp on what contrapuntal texture entails could result in a vertical, chordal realization inappropriate to the style, resulting in upper voices that are simultaneously static in rhythm and similar or parallel in contour. Since only one voice is generally notated within a partimento, the other voices in the realization must be experienced aurally and kinetically, requiring a thorough grounding in awareness of how different voices in a contrapuntal texture interact rhythmically and harmonically with each other.

Skill 3: Familiarity with stylistic idioms through listening

Familiarity with the idioms of the late Baroque and Galant styles helps narrow down appropriate choices for the upper lines of a partimento. Developing such a familiarity entails exposure to an aural repertory of models, i.e., listening to music from the late Baroque and Galant

periods. Aural repertory can also include performance repertoire or sight-reading material, as long as aural attention to one's own performance is sustained.

Skill 4: Voice leading skills

Voice leading principles should be present within a musician's sense of artistic judgement when realizing a partimento in order to create effective and convincing relations between the simultaneous melodic lines. A comprehensive and explicit theoretical knowledge of voice leading rules is not completely necessary; instead, keen sensitivity to the musical rationales that give rise to general voice leading conventions—for example, keeping contrapuntal lines independent through avoiding parallel unisons, fifths, and octaves—can result in a musically pleasing realization, even if the voice leading is not completely academically correct.

Skill 5: Understanding of tension and release

The principle of tension and release within music includes concepts such as consonance and dissonance and melodic contour. Consonance and dissonance create a dynamic of tension and release which contributes to musical motion; therefore, when realizing a partimento, the musician should be able to recognize and understand the effect of consonance and dissonance upon musical motion and be familiar with style-appropriate methods of deploying dissonances. For example, unprepared dissonances upon strong beats contradict the style and idiom of the partimento and would therefore constitute an inappropriate choice for realization. Additionally, tension and release can be conveyed through melodic contour. For example, understanding the role that pitch climax plays in balancing tension and release within the motion of a melodic line.

The following discussion of skills 6–10 will use Porpora's partimento, shown in Figure 2, as an illustrative example.

Figure 2

A partimento in E minor from a collection of partimenti attributed to Nicola Porpora (n.d., fol. 31').

7 7 6 7 7 7 7 7

5

8 6 6

11 6 4 3 5 6 2 6 7 6

15 7 7

18 7 6 #3 4 5 #3

Skill 6: Understanding of suspensions and their treatment

Suspensions often lurk implicitly within partimenti without being clearly spelled out by successions of figures, and methods for resolving suspensions often hold the key to deducing the implied motion of the upper voices in a partimento. For example, in Nicola Porpora's partimento (Figure 2), the last beat of measure 3 and the whole of measure 4 prescribes a dissonance of the seventh on every beat. Realizing these figures correctly requires understanding that because a seventh is a dissonant interval, it should be prepared on the beat *before* the figure occurs and should resolve a step downwards. This produces an alternating and interlocking pattern of suspensions in two upper voices. Without knowledge of how suspensions work in counterpoint

combined with familiarity with rules of consonance and dissonance, a realization of measure 4 could turn out to include a disjunct line of unprepared sevenths, a choice that misses the contrapuntal implications of the figures.

Skill 7: Recognition of melodic and harmonic sequence

Harmonic sequences found in partimenti can range from explicitly indicated by a pattern of figures to implicitly indicated by an unfigured melodic sequence within the bass.¹⁵ Figure 2 is comprised in large part of various sequences, both figured and unfigured. Sequences explicitly indicated by repeated figural patterns occur in measures 3–4 (as mentioned in the discussion of skill 6) and in measures 9–11. In addition, two adjacent unfigured sequences occur in measures 5–7 and 7–9; realization of these sequences requires one to recognize that sequential melodic patterns in the bass indicate harmonic sequences, which typically maintain melodic sequential patterns in the upper voices too. Finally, in the sequence contained in measures 13–14, only the first pattern is figured (first half of m. 13); thus, the continuation of the harmonic sequence relies on recognition of the sequential bass patterning. Recognition of melodic and harmonic sequence is therefore crucial for a realization that captures the sequential implications of the bass line.

Skill 8: Recognition of cadence

In partimenti, cadences often mark formal sections and can coincide with change in tonality, texture, or rhythm; while ending cadences are generally obvious and easy to recognize, other cadences found in the middle of a partimento may be more subtle. Therefore, a thorough understanding and recognition of cadences is often helpful in realizing a partimento. For example, in Figure 2, both measures 5 and 15, which contain the same figuration, also contain a cadence on the half-measure—a half cadence in measure 5 and an authentic cadence in measure 15. Both cadences are rhythmically identical and create a moment of rest in the bass before it continues with a new rhythmic figuration and sequence. A musician realizing the partimento should be able to create the harmonic, melodic, and rhythmical cadential features intentionally when

¹⁵ The term *moti del basso* refers to regular bass patterns, both scalar and non-scalar (Sanguinetti, 2012, p. 135); the sequential bass patterns discussed in this paragraph therefore fall under the category of *moti del basso*.

acknowledging the cadences. If not, the design of the upper voices will be affected and could express a misplaced sense of continuity.

Skill 9: Understanding of motive and imitation

Particularly in rhythmically lively partimenti such as in Figure 2, an understanding of musical motive is important in crafting the upper lines. Motivic repetition and imitation contribute to the cohesiveness of a realization in which all voices seem to belong to the same piece and no voice is perceived as incongruous. The partimento itself provides musical material in one voice that can be creatively adapted into new material in the other voices; lifting motives from the given bass line assists not only the cohesiveness but also the formation of diverse upper lines that contain interesting rhythms and contours. Without the ability to identify motives within the partimento and use them in other voices of the realization, a musician may create a realization that more resembles a counterpoint exercise than an artistic musical entity.

Skill 10: Embodied knowledge of musical figurations¹⁶

This partimento-related skill relates most to improvised realizations of partimenti.¹⁷ When generating a partimento realization in real time, a musician lacks the time to pause and choose between several options of figurations for the upper voices. Instead, because of the small temporal margins inherent to improvisation, the musician must already have possibilities for figurations “within the fingers”; in other words, she must possess not only a mental knowledge of figurations and how to deploy them, but also a physical, embodied knowledge. She should have played various types of figurations frequently enough in various situations that she can use the figurations fluently in her improvised realization.

Although this list of partimento-related musical skills is not necessarily comprehensive, it references the main skills required for improvised partimento realization. Having delineated the

¹⁶ The relationship of embodied knowledge and tactile experience with partimento realization and analysis deserves a much more thorough investigation than this thesis can provide; Diergarten (2011, pp. 74–75) offers a fascinating discussion of this topic in relation to Haydn’s partimenti.

¹⁷ Since partimenti can be realized both with and without improvisation, embodied knowledge of musical figurations is helpful but not strictly necessary for all realizations of partimenti.

pool of partimento-related skills, pre-partimento activities can then draw from this pool to select pedagogical goals appropriate for each pre-partimento activity. In this way, rather than requiring students to possess partimento-related skills as a prerequisite, pre-partimento activities can help develop these skills in beginner- to intermediate-level piano students.

3.2 Examples of Pre-Partimento Activities

In this section, I propose three examples of pre-partimento activities in various forms: transcriptions of original partimento-related material, adaptations of original partimento-related material, and modifications and improvisations on existing repertoire. I will also identify the pedagogical benefits (from Table 1) and partimento-related musical skills (from Table 2) that each activity reinforces. This section is not intended as a comprehensive collection of pre-partimento activities; rather, the examples I provide act as representatives of the concept of pre-partimento activities and as inspirations for further research and development.

3.2.1 Cadential Pre-Partimento Activities

The first pre-partimento activities that I propose are derived from a cadential exercise of Francesco Durante (Figure 3) found in a student notebook from 1801 (Fontana, fol. 1^v). To restate from Chapter 1, Durante's pedagogy in eighteenth-century Naples was divided into two parts: the basic course and the advanced course. The basic course begins with the *regole*, rules for constructing lines in counterpoint with a bass (van Tour, 2017, p. 134). Many of these rules concern the formation of cadential suspensions; these cadential rules form the basis for these first examples of pre-partimento activities. I have chosen to begin with cadential pre-partimento activities for three reasons: first, cadential exercises are short and concise in length; second, they prime students to recognize musical form and structure (van Tour, 2020, p. 223); and third, they present an easily accessible introductory activity for beginner-level students due to their easily modifiable texture. Neapolitan partimento realization commonly used a three-part texture, although partimenti (and their associated cadential exercises) can be realized with more or fewer voices (Cafiero, 2007, p. 151). The cadential pre-partimento activities in this section range from two-part textures to three-part textures, depending on their intended simplicity.

The first set of Durante's cadences concern the suspension of a fourth, derived from an octave, as shown in Figure 3: the octave interval above the bass becomes a fourth when the bass rises by a fifth. An example realization contained in a student notebook from 1758 (Figure 4) illustrates the most basic three-part realization of this cadence. (A realization of at least three parts is indicated by the figured bass numeral 5/4, which implies at least two upper voices.)

Figure 3

Cadence from Regole e Partimenti numerati e diminuiti del Sig.^r D. Francesco Durante (Fontana, 1801, fol. 1^v).

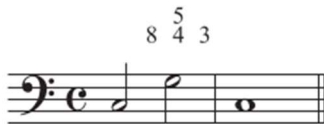


Figure 4

Example realization from Rudimenti per poter suonare regolatamente il Cembalo del Sig.^r Nicola Calandro detto Frascia (Betti, 1758, pagination lacking).



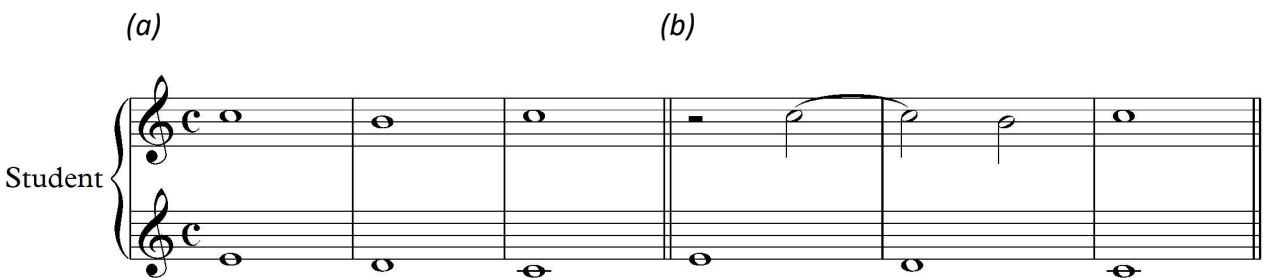
While already quite simple, this three-part cadence may still prove too complicated for beginner-level piano students. Managing two voices in one hand requires independence of fingers that beginner-level students may not possess. In addition, the right-hand reach of a seventh (m. 2) and an octave (m. 3) could be too large to fit comfortably in a small hand. In this case, these three-part cadences can be quite efficiently adapted for interaction between student and teacher. There are multiple creative ways in which these cadences could be used in piano lessons, but the pre-partimento activities highlighted in the following paragraphs consist of a specific variation on Durante's cadences that allow for participation of quite early beginners.

The following cadential pre-partimento activity consists of the cadential realization in Figure 4, adapted for participation of both student and teacher. The first step for the student is to learn the upper voices: a simple $\hat{3}-\hat{2}-\hat{1}$ melody in the left hand and a $\hat{1}-\hat{7}-\hat{1}$ movement in the right hand. It is crucial to note that, at this stage, all musical material can be introduced aurally and kinesthetically. Teaching cadences by rote in this way allows students to play musical material that could otherwise surpass their reading skills; for example, suspensions are simple to play but more complex to read, due to rests and ties. By learning the upper voices of the cadence aurally and kinesthetically, the student's understanding of the concept of cadence can rest on a foundation of practice and sound rather than visual or theoretical information.

Once the student has mastered each voice separately, the student can play them together. First, the student can play both voices in the same rhythm as illustrated in Figure 5a. Next, the student can shift the right-hand $\hat{1}-\hat{7}-\hat{1}$ movement to alternate with the left hand, landing on the last note at the same time, thus creating a $\sim 7-6$ suspension over the lower voice as in Figure 5b.

Figure 5

Adaptations of the upper two voices from the cadential realization in Figure 4: (a) without and (b) with suspensions.



At this stage, the teacher can explain how this motion acts as a satisfying ending to a piece of music. The student can attach this simple cadence to the end of certain pieces in her repertoire or beginner method book in order to connect the exercise to her other musical activities. In addition, the teacher can point out similarities between this cadence and the last measures of some of her repertoire; in that case, the student could even substitute this cadence for other cadences that occur in her repertoire or beginner method book where appropriate.

When the student is comfortable with the two upper voices, the teacher can add the bass motion underneath, as in Figure 6a. At this point, the student can learn the bass motion as well and play it simultaneously with either the upper or lower voice. The teacher and student can play this three-voice cadence in various configurations, with the student playing two of the three voices and the teacher playing the remaining voice. In addition, the student can lower the upper voice by one octave, thereby flipping the upper two voices as in Figure 6b.

Figure 6

Cadential realizations with suspension in the upper voice and in the middle voice.

The musical score for Figure 6 consists of two parts, (a) and (b), each with three staves. The top two staves are for the Student (treble clef) and the bottom staff is for the Teacher (bass clef). The time signature is common time (C). Part (a) shows a three-voice cadence: the upper voice (Student) has a suspension on the first measure, followed by a half note, a quarter note, and a half note; the middle voice (Student) has a half note, a quarter note, and a half note; the lower voice (Teacher) has a half note, a quarter note, and a half note. Part (b) shows the same cadence with the upper and middle voices swapped: the upper voice (Student) has a half note, a quarter note, and a half note; the middle voice (Student) has a suspension on the first measure, followed by a half note, a quarter note, and a half note; the lower voice (Teacher) has a half note, a quarter note, and a half note.

This cadence could be integrated into student-teacher improvisation activities as an ending to a joint improvisation. When appropriate, the student can also practice playing the upper voices in one hand, eventually playing all three voices of the cadence herself, and could integrate this cadence into her repertoire or improvisations. In addition, this pre-partimento activity can be played in other major and minor keys to reinforce transposition skills and intervallic thinking.

This pre-partimento activity lays a foundation for the development of two of the partimento-related musical skills from Table 2: recognition of cadence (skill 8) and understanding of counterpoint (skill 2). Having experienced the aural and kinesthetic activity of playing a cadence, a student would be more likely to recognize cadences in other musical contexts. In addition, playing a three-voice cadence with a teacher, as in Figure 6, helps the student to conceive of the cadence as an interaction between three musical lines—the teacher’s line, the student’s left-hand line, and the student’s right-hand line.

The previous pre-partimento activity is suitable for piano students at a rather early beginner level; note reading is not required, and the student is only responsible for playing three notes in each hand. However, for students who are capable of more complex activities, further activities based on the same cadence can be devised. These further activities could proceed in two ways—toward figurations or toward figured bass—depending on the student’s reading and performance ability and the teacher’s pedagogical goal for the activities.

If proceeding with figurations, the teacher can introduce a simple figuration, such as in measure 2 in the upper staff of Figure 7. Again, this stage can also be taught aurally and kinesthetically without reference to notation. When the student has become accustomed to the integration of figurations into the cadences, the teacher and student can invent a wide variety of new figurations; examples of possible figurations are shown in Figure 8.¹⁸ Examples 8c and 8d end with scale degree $\hat{3}$ in the upper voice, demonstrating another possible variation on this basic cadence. (The change from $\hat{1}$ to $\hat{3}$ in the voice that does not contain the suspension can also be implemented in any of the other cadential pre-partimento activities proposed in this section.)

Figure 7

Cadential realization with figuration, created by the author.

The musical notation for Figure 7 is presented in three measures. The top two staves are grouped under the label 'Student' and both use a common time signature (C). The upper staff has a treble clef, and the lower staff has a bass clef. The bottom staff is labeled 'Teacher' and has a bass clef with a common time signature. In the first measure, the student's upper staff has a whole rest, while the student's lower staff and the teacher's staff each have a whole note G. In the second measure, the student's upper staff has a half note G followed by a half note A, and the student's lower staff has a whole note G. The teacher's staff has a whole note G. In the third measure, the student's upper staff has a whole note G, and both the student's lower staff and the teacher's staff have a whole note G.

¹⁸ These figurations are highly influenced by my work as a partimento student with Peter van Tour in 2019-2020.

Figure 8

Four further cadential realizations with figuration, created by the author.

Figure 8 displays four musical examples, labeled (a) through (d), illustrating cadential realizations with figuration. Each example is presented in a two-staff format: the top staff is labeled 'Student' and the bottom staff is labeled 'Teacher'. The music is written in common time (C) and uses a treble clef for the student part and a bass clef for the teacher part. Examples (a) and (b) show the student part with a complex, rhythmic figuration in the right hand, while the teacher part provides a simple harmonic accompaniment. Examples (c) and (d) show the student part with a simpler, more melodic line, while the teacher part provides a more complex, rhythmic accompaniment.

Figuration of cadences as a pre-partimento activity allows for pedagogical benefit 4c from Table 1: creating an environment in which the reproductive, transformative, and productive teaching modes can be used. In the reproductive mode, the student can copy the teacher's figuration; in the transformative mode, the student can use the teacher's figuration as a basis for adaptation; and in the productive mode, the student can invent figurations by herself. This pre-partimento activity also prompts the use of several of Lewis' sociocognitive tools, such as decision-making, divergent thinking, and self-assessment (benefit 1b). In addition, the cadential figurations practiced in these activities can be incorporated into the student's repertoire as part of interpretational improvisation (benefit 3c), elaborating on established pieces of Baroque repertoire with figurations appropriate to the rhythmic, harmonic, and contrapuntal context.

If proceeding with figured bass, the teacher can introduce the cadence in written notation, as in Figure 9. The teacher can then point out the interval of an octave in measure 1 between the

upper voice and the bass, and how this octave changes to a fourth when the bass rises a fifth in measure 2. When the upper voice descends to the leading tone in measure 2, it is now a third above the bass, and on the final note, the bass and upper voice return to an octave interval. The foundation is now laid for the introduction of figures to indicate the movement of the upper voice. The student can progress from the cadence in Figure 9a, in which the figured bass intervals are exactly congruent to the actual interval between the outer voices, to the cadence in Figure 9b, which lies in a more typical register and consists of compound intervals larger than an octave. Aural training can be incorporated into this activity by having the student, or student and teacher, sing the figured bass numerals to the melody of the upper voice (“eight, four, three, eight”), reinforcing the fact that the 8 in measure 1 and the 4 in measure 2 indicate the same note in the upper voice but describe its varying interval above the bass.

Figure 9

Cadential realization in two voices with figures: in (a) the bass is raised an octave from the original realization in Figure 4; in (b) the bass remains in the same octave as in Figure 4.

The figure shows two musical examples, (a) and (b), each consisting of two staves. The top staff is labeled 'Student' and the bottom staff is labeled 'Teacher'. Both staves are in common time (C).
 In example (a), the 'Student' staff has a melody of four notes: a half note G4, a quarter note F4, a quarter note E4, and a half note D4. The 'Teacher' staff has a bass line of four notes: a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The figured bass numerals are 8, 4, 3, 8.
 In example (b), the 'Student' staff has a melody of four notes: a half note G5, a quarter note F5, a quarter note E5, and a half note D5. The 'Teacher' staff has a bass line of four notes: a half note G2, a quarter note F2, a quarter note E2, and a half note D2. The figured bass numerals are 8, 4, 3, 8.

The pre-partimento activities suggested in this section are based on only one of Durante’s cadences; other cadences can be adapted into similar pre-partimento activities. These cadential pre-partimento activities support the development of several of the partimento-related musical skills from Table 2. For example, establishing a student’s recognition of the sound of a cadence and adding the cadences to the end of beginner pieces give the student an experiential background for understanding the concept of cadence (skill 8). Adding figurations to the cadences

To create a mini-partimento from these *piccoli bassi* that is more accessible to beginner- to intermediate-level students, I will conduct three types of changes: (1) shortening these already compact exercises into exercises of two to four measures; (2) changing the original material slightly so that the mini-partimenti only require the addition of one upper voice, rather than two or more; (3) replacing certain figures with notes in the upper voice. In addition, although these *piccoli bassi* were most likely intended for improvised realization, the mini-partimenti that I derive from them are intended for compositional realization with the help of a keyboard. Whereas the cadential pre-partimento activities discussed in the previous section often include elements of student-teacher interaction, the mini-partimenti do not contain this interactive element; instead, as compositional activities, they reinforce the pedagogical benefits that relate to the compositional creative mindset (benefits 2a and 2b from Table 1).

Figure 12 shows a mini-partimento adapted from the first two measures of the *piccolo basso* shown in Figure 10. The already compact *piccolo basso* is shortened to form a mini-partimento that consists of seven bass notes.¹⁹ In addition, to further simplify the exercise, I have removed the figures and instead notated the suspension and final note in the upper voice, creating a “fill-in-the-blank” activity. The upper line composed by the student in the first three beats of the first measure, therefore, has only two requirements: first, to be congruent harmonically and contrapuntally with the bass line, and second, to connect linearly to the tied note that starts on the fourth beat of the first measure. Given the relatively simple harmony and stepwise bass line of the first two notes, the task is not very difficult.

Figure 12

Mini-partimento adapted from the first two measures of Figure 10.



¹⁹ In the original *piccolo basso*, which is in the key of G major, the first two bars end on a half-cadence; however, since the mini-partimento takes these first two bars out of context, I found it more appropriate to treat the cadence in m.2 as an authentic cadence. I have therefore changed the key signature in the mini-partimento to D major.

Once she has filled in the first three beats of the measure, the student decides what to play on the second beat of the second measure. If the student has already practiced several cadential pre-partimento activities, she will likely recognize the cadential motion and the dissonance on the first beat of measure 2 that must be resolved by descending a step; this would lead her to supply the leading note in measure 2. This completes the two-voice realization of this mini-partimento, which can be realized entirely without a knowledge of figured bass.

To create a mini-partimento that includes figured bass, I have adapted roughly the first half of the *piccolo basso* shown in Figure 11, adjusting the third and fourth measures to allow for an authentic cadence in the initial key of A minor. The intention for this mini-partimento is to illustrate the concept of linear figured bass numerals—i.e., numerals that indicate the voice leading of an upper line. As in Figure 12, I have notated the suspensions in the upper voice, so that the activity does not require the student to be able to identify suspensions hidden in figured bass notation. To realize this mini-partimento, the student creates an upper line in the first three beats of the first measure that then connects to the note indicated by the numeral 6 above the fourth beat of the first measure—i.e., b^1 . After this, the student must assemble the structure of the upper line by “translating” the intervals above the bass into notes.

Figure 13

Mini-partimento adapted from the first three measures of Figure 11.

This mini-partimento lends itself to various pedagogical variations. The student can apply figurations to the upper line, since the notes in the upper voice are prescribed, but not limited, by the figured bass notation. Additionally, a student who is comfortable with improvisation could attempt to realize this mini-partimento in an improvisatory way without notating the upper line. Likewise, a more advanced student could add a third voice to her realization; however, if the

student has reached the level of realizing two upper voices in counterpoint, she might rather work directly with Mattei's *piccoli bassi*, which contain figures that indicate two upper voices.

Mini-partimenti such as those proposed in this section provide support for learning about figured bass notation, counterpoint, voice leading, and suspensions (partimento-related musical skills 1, 2, 4, and 6 from Table 2). The compositional form of these activities can provide pedagogical benefits 2a and 2b from Table 1, which relate to the compositional creative mindset. In addition, for students who are interested in realizing original partimenti, mini-partimenti can act as a stepping stone to exercises such as Mattei's *piccoli bassi*, which are themselves excellent introductions to the practice of realizing longer and more complex partimenti.

3.2.3 Contrapuntal Reduction of Repertoire

Intermediate-level students who have experience with figurations and figured bass (e.g., from the cadential figuration activities proposed in section 3.2.1), as well as familiarity with idiomatic ornamentation of the late Baroque and Galant styles (e.g., through study of repertoire containing such ornamentation), may also be prepared to improvise on existing repertoire through planned or spontaneous interpretational improvisation. In this section, I propose a pre-partimento activity intended to help students practice interpretational improvisation; in this activity, the student is given a contrapuntal reduction of a simple piece from the mid-eighteenth century that she is not acquainted with already. She then uses this reduction as a scaffold for adding figurations and ornamentation; in this way, the reduction functions much like a partimento with the added advantage that the student has the possibility to compare her realization to the original piece.

The piece I use as an example here, shown in Figure 14, is Minuet in A, Op. 2, No. 5, by Elisabetta de Gambarini (1731?–1765), an English singer and composer of Italian descent. The original minuet includes three variations, but in Figure 14 I have only included the first statement of the minuet itself and not the following variations. To create a reduction of the original minuet, I removed all ornaments and appoggiaturas and simplified most of the eighth-note figurations to reveal the basic contrapuntal lines. I left a few eighth-note figurations in the reduction (in mm. 3, 6, 8, 13 and 16) since these arpeggiated or scalar figures provide crucial connection over a wide

leap within a voice and act as suggestions for possible figurations elsewhere in the piece. In addition, I added figured bass numerals in measures 13–15 and included figured bass numerals for all possible intervals above the bass (i.e., 7/5/3 rather than simply 7), so that it would be readily apparent to the student which notes could “fit” within the harmony of these measures.

Figure 14

Gambarini’s original minuet (ca. 1758, p. 8) and my reduction.

The image displays a musical score for a minuet by Gambarini, comparing the original manuscript with a modern reduction. The score is in 3/4 time, G major, and consists of six measures. The original score (top) features a treble clef with a trill in measure 6 and a triplet in measure 5. The reduction (middle) includes figured bass numerals in measures 13-15. The bottom system shows the original and reduction side-by-side for measures 12-15, with figured bass numerals (6, 7, 5) in the reduction's bass line.

(Figure 14 continued)

The image shows a musical score for piano reduction in G major, starting at measure 17. It consists of two systems. Each system has a treble clef staff (upper voice) and a bass clef staff (lower voice). The upper voice is notated with quarter and eighth notes, while the lower voice is primarily composed of half notes and whole notes. The first system ends with a double bar line and two endings, labeled '1.' and '2.'. The second system also ends with a double bar line and two endings, labeled '1.' and '2.'. The key signature is one sharp (F#) and the time signature is not explicitly shown but appears to be common time.

The resulting reduction acts as a scaffold that provides musical material for a more complex realization, similar to how partimenti usually provide the scaffold of one completely notated voice as musical material for their own realization. However, because this reduction contains a notated upper voice, this reduction differs from partimenti in ways that are intended to make it more accessible to students. First of all, the reduction does not require the student to rely on figured bass to create one or more upper voices. A complete reliance on figured or unfigured bass, as in partimento, calls for greater skill in figured bass realization and knowledge of stylistic idioms than an average intermediate piano student possesses. A notated upper line can act as a scaffold for one or more upper voices and is easier for a student to grasp visually, even while recognizing the possibility for figurations or ornamentations that are not notated in the score. In addition, the notated upper line, in counterpoint to the bass, provides a basic contrapuntal structure with stylistically correct voice leading. Whereas the figures in partimenti sometimes hint at suggested voice leading in the upper voices, the reduction gives constant voice leading direction to the student's realization and does not require invention of original contrapuntal lines, unless the student chooses to add a third voice.

As with the cadential pre-partimento activities, there are numerous ways to adapt this pre-partimento activity to the skill level, pedagogical need, and personal interest of the student. To draw connections between this activity and other repertoire, the student could collect various figurations or ornaments that she finds within other stylistically similar pieces and use them to

elaborate the reduction. Alternately, the teacher could provide examples of figurations or ornaments from which the student can choose to use in her realization of the reduction.

In a more advanced version of this activity, the teacher could provide one specific rhythmic or intervallic figuration for the student to apply to the whole reduction, resulting in a realization unified by a consistent figuration, like the two realizations shown in Figure 15. This activity echoes the Neapolitan practice of prescribed conditions, or *obbligazione*, common in the teaching of Durante; diminution counterpoint was composed using a single figuration throughout the exercise. Van Tour (2015, pp. 132–133) lists several standardized prescribed conditions, such as *alla zoppa* (using syncopations), *alla dritta* (using scales), *chancherizato* (using retrograde movement), or *ostinato* (repeating a motif). Although the pre-partimento activity here is inspired by the concept of prescribed conditions, it is not intended to be an authentic reproduction of the practice, instead aiming to introduce consistently applied figurations in a manner easily accessible to intermediate-level students. In fact, the difficulty of this activity could be further mitigated by transforming it into a teacher-student collaborative activity, with teacher and student taking turns elaborating one measure of the reduction. In this way, the student is not responsible for the entire reduction and, in difficult places, can learn from the teacher’s example.

Figure 15

Two realizations, using consistent figurations, of the first four measures of the reduction in Figure 14.

The image displays a musical score for Figure 15, consisting of two systems of staves. The top system is labeled 'Reduction' and the bottom system is labeled 'Realization 1'. Both systems are in 3/4 time and have a key signature of two sharps (F# and C#). The reduction consists of four measures: Measure 1 has a half note G4 in the treble and a half note G3 in the bass; Measure 2 has a half note A4 in the treble and a half note A3 in the bass; Measure 3 has a quarter note B4, eighth note A4, and eighth note G4 in the treble, and a half note B3 in the bass; Measure 4 has a quarter note A4, quarter note G4, and quarter note F#4 in the treble, and a half note A3 in the bass. The 'Realization 1' system applies a consistent eighth-note figuration to the reduction: Measure 1 has a half note G4 in the treble and a half note G3 in the bass; Measure 2 has a half note A4 in the treble and a half note A3 in the bass; Measure 3 has a quarter note B4, eighth note A4, and eighth note G4 in the treble, and a half note B3 in the bass; Measure 4 has a quarter note A4, quarter note G4, and quarter note F#4 in the treble, and a half note A3 in the bass.

(Figure 15 continued)

The image displays two musical staves, each with a treble and bass clef, in the key of D major (two sharps). The top staff, labeled 'Reduction', shows a simplified version of the music with fewer notes and rests. The bottom staff, labeled 'Realization 2', shows a more complex and detailed version of the same music, including many sixteenth-note passages and more intricate bass lines. Both staves are grouped together with a large brace on the left side.

Other more advanced options for this pre-partimento activity include adding a second upper voice to the reduction or adding figurations to the bass. All the options mentioned in this section could also be combined into the activity of using the reduction to compose a minuet with variations, echoing the theme-and-variations form of the original Minuet in A. If the student is particularly interested in partimento and improvisation, the student herself could transform the reduction into a partimento by removing the upper voice and adding figured bass numerals over the bass to indicate the intervals of the upper voice or voices. Regardless of which option is chosen for the pre-partimento activity, the student can compare her realization to the original minuet for further insight.

Pre-partimento activities involving contrapuntal reductions of existing late Baroque or Galant repertoire provide pedagogical benefits relating to all three creative mindsets: interpretation, improvisation, and composition (if the student chooses to notate her realization). The opportunity for practical realization provided in these pre-partimento activities fosters familiarity with late Baroque or Galant styles (benefit 3a from Table 1), may influence interpretation of other repertoire (benefit 3b), and allows for the practice of interpretational improvisation within incomplete notation (benefit 3c). If the student chooses to realize the reduction in a strictly improvisational way, the activities encourage the use of Lewis' sociocognitive tools (benefit 1b) and require listening and responsiveness (benefit 1c). If the student chooses to realize the reduction in a compositional way through notation, the activities

support the intent to revise (benefit 2a) and contribute to a sense of accomplishment of the student's realization as a musical work (benefit 2b). Additionally, these activities promote active and creative engagement with previously learned music-theoretical concepts (4a).

Musical skills reinforced within pre-partimento activities involving contrapuntal reductions include figured bass reading (skill 1 from Table 2), voice leading skills (skill 4), understanding of motive and imitation (skill 9), and embodied knowledge of musical figurations (skill 10). In addition, these activities promote greater understanding of tension and release within music (skill 5); since the student's realization occurs within the context not of an isolated exercise but of an actual piece of music (similar to an original partimento), her already existing musical instincts for motion, tension, and release within music can be reinforced by the contours and form of the piece. Possible misuse of the concepts of tension and release will therefore become more noticeable when surrounded by a scaffold that already displays these concepts effectively.

3.3 Challenges of Developing Pre-Partimento Activities

Despite the clear benefits of using pre-partimento activities within beginner- to intermediate-level piano lessons, significant challenges do exist. One of the primary challenges to the use of pre-partimento activities is the teacher's skill level and comfort level with the activities. As mentioned above, most piano teachers who teach beginner- to intermediate-level piano lessons do not have the knowledge or skill to teach historical partimento realization. However, the pre-partimento activities have been intentionally designed to avoid a requirement for teachers to have a comprehensive background in historical partimento realization. Instead, a strong basis in the partimento-related musical skills from Table 2, which comprise the pedagogical scope of pre-partimento activities, prepares teachers well for introducing pre-partimento activities to their students. Another challenge is that some piano teachers who have little experience with improvisation may not be fully comfortable with the improvisatory pre-partimento activities. Unfortunately, since improvisation is an indispensable aspect of many pre-partimento activities, this discomfort with improvisation may prevent certain teachers from utilizing pre-partimento activities with their students. However, if teachers are willing to begin preparing themselves for teaching improvisatory activities, the low threshold and gradual approach to improvisation

(pedagogical benefit 1a from Table 1) of pre-partimento activities could provide a learning experience within the piano lesson for both students and teachers alike.

Students' level of musical exposure poses another challenge to the use of pre-partimento activities in piano lessons. The third partimento-related musical skill—familiarity with stylistic idioms *through listening*—is not found in any of the pre-partimento activities proposed in section 3.2; instead, this musical skill is best acquired through broad exposure to musical repertoire of certain styles. This broad exposure is usually accomplished through not only exposure to repertoire in piano lessons but also through listening to other pieces outside the lessons' scope. However, not all students encounter late Baroque or Galant music in their lives outside of piano lessons, leading to a lack of exposure to partimento-related musical styles. Therefore, students' practice of pre-partimento activities would be significantly enriched by supplementary listening assignments that expose them to a broad range of music, specifically focusing on the late Baroque and Galant styles.

A final challenging aspect is the lack of solfeggio practice within pre-partimento activities. In the Neapolitan conservatories of the eighteenth century, as mentioned in Chapter 1, singing of solfeggio melodies formed a foundational part of the pedagogical method. With these idiomatic melodies ingrained into their minds, Neapolitan students approached partimenti with a wealth of melodic material available for instant recall and recombination (see section 1.2). When adapting partimento pedagogy for current piano lessons, it is not realistic to attempt a course in solfeggio equivalent to that of the Neapolitan conservatories; most students today likely lack the time and perseverance to complete such a course. Because historical solfeggio pedagogy is only beginning to receive the amount of scholarly attention given to partimento, and because solfeggio primarily involves singing rather than keyboard playing, I have decided not to include aspects of solfeggio in my proposed pre-partimento activities. Instead, integrating solfeggio into pre-partimento activities presents a fruitful direction for further research.

3.4 Summary

In this chapter, I have proposed three pre-partimento activities as examples to inspire future development of other pre-partimento activities. Despite the fact that these pre-partimento

activities have been heavily adapted from original source material, I have specifically constructed the activities to contain specific attributes that link pre-partimento activities to historical partimento pedagogy. First, the source material for these activities comes primarily from partimento sources from the eighteenth and early nineteenth centuries, with the addition of other repertoire from the eighteenth century in section 3.2.3. Second, certain strategies behind the pre-partimento activities are taken from historical partimento practice (i.e., variation of cadential figurations in section 3.2.1 or variation of reduction realization according to prescribed conditions in section 3.2.3). Third, each pre-partimento activity is designed to reinforce at least one of the ten partimento-related musical skills, identified in section 3.1, that characterize improvised realization of partimenti. Finally, the pedagogical approaches taken by the pre-partimento activities are drawn from the pedagogical benefits of partimento, identified in Chapter 2. The more abstract benefits of partimento's pedagogical approaches and mindsets inform the development of pre-partimento activities; for example, I have taken care to construct a clear and gradual pedagogical progression within each activity, following the example of the partimento pedagogy of maestri such as Durante and Fenaroli (see section 1.2). In addition, the plurality of suggestions for the practical use of pre-partimento activities in various situations echoes the flexibility of historical partimento-related material, which was used and reused in numerous pedagogical situations (see section 1.2).

Not only do pre-partimento activities reflect the partimento pedagogy of eighteenth-century Naples, but they also reflect the changing role of partimento pedagogy in the nineteenth century and beyond. As discussed in section 1.3, partimenti were adapted into a type of harmony exercise in the late nineteenth century, no longer forming a foundational part of compositional pedagogy due to the changing sociocultural landscape and the development of increasingly complex chromatic harmony. In a similar way, pre-partimento exercises are not intended to act as a foundational part of music instruction, because attempting to change the fundamental structure and approach of current piano pedagogy would be a futile and misguided effort. However, unlike the adaptations of the nineteenth century, which deemphasized the improvisatory aspects of partimento practice in favor of adding harmonic complexity and updating the underlying harmonic theory, pre-partimento activities maintain the improvisatory aspects of partimento practice while

deconstructing the original format of partimenti into elements more accessible to beginner- to intermediate-level piano students. The goal of these pre-partimento activities is not the production of authentic historical improvisations or compositions; instead, the goal is to foster creativity in piano students through approaches informed by the three creative mindsets of improvisation, composition, and interpretation and thereby to teach music theory in an integrated and engaging way. If, in the course of studying pre-partimento activities, the artistic quality of a student's realizations never quite rises above slightly awkward, but the student begins—for example—to understand cadences and suspensions in a practical way and gains confidence in her own musical abilities through listening and responsiveness, I count this outcome a success.

Conclusion

The concept of pre-partimento activities proposed in this thesis brings partimento practice into current, practical pedagogical contexts while maintaining partimento's historical lineage and characteristic approaches. I have established the newly defined concept of pre-partimento activities based on other original theoretical concepts such as creative musical modality, creative mindset, interpretational improvisation, and partimento-related musical skills. While the concept of creative musical modality emphasizes the various ways creativity manifests within different types of musical activities, the concept of creative mindset allows discussion of the ways in which engagement with a creative musical modality influences one's mental attitude, perspective, and engagement with both that particular creative musical modality and other modalities. As a concept more specifically related to partimento realization, interpretational improvisation describes how musical works of incomplete notation, such as partimento, can connect the two creative musical modalities of improvisation and interpretation. In addition, the concept of partimento-related musical skills identifies and clarifies skills that are prerequisite to improvised partimento realization, leading to a clearer and more granular view of these skills that informs the pedagogical scope of pre-partimento activities.

Chapter 1 provided an overview of partimento pedagogy in eighteenth-century Neapolitan conservatories through an examination of Francesco Durante's and Fedele Fenaroli's pedagogical methods and curricula, before closing with a discussion of partimento's adaptation and use in France and Romantic-era Italy. Changes in geographical, temporal, and cultural context prompt changes in the format and use of partimento; this propensity towards change showcases the flexibility of partimento and forms part of the justification for my adaptation of partimento into pre-partimento activities in Chapter 3. The discussion of partimento in France and Romantic-era Italy also provides a contrast to my approach toward partimento adaptation and transformation: while nineteenth-century adaptations of partimento tended to favor harmonic aspects over improvisational aspects, my pre-partimento activities attempt to preserve the improvisational approach of partimento realization and to transform the format of the exercises into simple, accessible activities for beginner- to intermediate-level piano students.

Along with the improvisational approach of partimento realization, I attempt to incorporate the other pedagogical benefits of partimento—specifically those relating to creative mindsets and approaches—into pre-partimento activities. In Chapter 2, I defined, described, and analyzed the pedagogical benefits of partimento realization from a wide variety of perspectives and academic disciplines, ranging from those within music (improvisation studies, music education, historical improvisation, historical musicology, and music theory pedagogy) to those outside of music (psychology, sociology, and philosophy). I examined partimento realization according to three *creative musical modalities*—improvisation, composition, and interpretation—and defined attributes of their corresponding *creative mindsets*, i.e., mental attitudes and perspectives that promote creative action within each modality. I then identified ways in which partimento realization supports the development of these three creative mindsets; these ways range from allowing the present-centered activity of improvisation to be approached gradually and strategically (an improvisation-related benefit) to supporting the development of the intent to revise (a composition-related benefit). In addition, as an interpretation-related benefit of partimento realization, I identified the specific skill of *interpretational improvisation*—interpretation of incompletely notated musical works that call for improvisational completion—which can help to foster a flexible creative mindset of musical interpretation. Finally, I showed how the combination of theory and practice within partimento realization helps contribute to an integrated approach to music theory pedagogy, from introducing new music-theoretical concepts to reinforcing previously learned music-theoretical concepts through active and creative engagements.

Consideration of the demographic of current beginner- to intermediate-level piano students guided my development of pre-partimento activities in Chapter 3. I used the pedagogical benefits of partimento realization from Chapter 2 to design activities that reinforce *partimento-related musical skills*, which I defined, described, and analyzed, thereby linking pre-partimento activities to partimento pedagogy both in approach and in content. The three types of pre-partimento activities delineated in the chapter—*cadential pre-partimento activities*, *mini-partimenti*, and *contrapuntal reduction of repertoire*—were constructed specifically to be appropriate for and accessible to piano students at a beginner to intermediate level and to reinforce specific

partimento-related musical skills, from understanding of suspensions and their treatment to embodied knowledge of musical figurations. The various suggestions for multifaceted use of the activities reflects again the flexibility of partimento discussed in the previous chapters; these suggestions, adaptable to various levels of education and musical contexts, include elements of improvisation-focused implementation, composition-focused implementation, teacher-student interaction, student-only implementation, and integration of activities with students' repertoire.

Numerous suggestions exist for further research based on the work presented in this thesis. Since my proposal and development of pre-partimento activities are necessarily preliminary, significant further research can be accomplished in a number of areas related to pre-partimento activities in beginner- to intermediate-level piano lessons. Since I have only proposed three kinds of pre-partimento activities, there is ample opportunity for devising many more pre-partimento activities of various types. Since I have not attempted to categorize my proposed activities by grade or level, categorizing pre-partimento activities according to an internationally recognized system of graded music exams, such as the ABRSM, would be a valuable contribution to my research. In addition, these graded activities could be collected and adapted into a textbook or method to supplement beginner- to intermediate-level piano lessons and theory studies. To accompany this student textbook, a companion method for teachers could be compiled to help teachers acquire the background knowledge, skills, and mindsets needed for confident pre-partimento instruction. Additionally, further research could widen the demographic of pre-partimento activities from beginner- to intermediate-level piano students to other demographics of students, such as other instrumental students, vocal students, student ensembles, or students at higher levels of education. Finally, the topic of pre-partimento activities strongly calls for experimental and case-study research on the actual effectiveness of pre-partimento activities—a significant aspect that was beyond the scope of this thesis.

Further research could also expand on the theoretical and historical aspects of this thesis. The complex relationship between German and Italian partimento practices, specifically concerning the use of partimento fugue, calls for further integration of the robust scholarship on both partimento traditions. In addition, while partimento pedagogy in eighteenth-century Neapolitan conservatories was primarily an oral tradition, with partimenti often copied into

students' manuscript notebooks, partimenti spread outside of Italy through collections of partimenti published in printed format, especially in France; the relationship of partimento and printed publishing in the eighteenth and nineteenth centuries represents another fascinating research direction. As another aspect related to eighteenth-century Neapolitan conservatories, the subject of solfeggio could be integrated into current pre-partimento activities. The non-exhaustive lists of pedagogical benefits in Chapter 2 and partimento-related musical skills in Chapter 3 could also be updated and made more comprehensive through further detailed research. Finally, the connections between partimento realization and the concepts of haptic perception and embodied knowledge deserves a comprehensive investigation; the psychological and phenomenological experiences of partimento realization as a physical activity hold potential for cross-disciplinary research in psychology, phenomenology, music theory, and music pedagogy.

If partimento practice is accessible only to those who reach the skill level required to realize original partimento, it may remain relegated to academic circles or set aside for the most talented of piano students. With pre-partimento activities, the broader benefits and approaches characteristic of partimento pedagogy can be disseminated to a larger percentage of piano students, from students who continue to higher music education to students who discontinue piano lessons after a few years. With further research and development, pre-partimento activities and the research surrounding them can expand to form useful and practical contributions to the pedagogies of piano and music theory.

References

Primary Sources

- Betti, G. (1758). *Rudimenti per poter suonare regolatamente il Cembalo del Sig.^r Nicola Calandro detto Frascia. Per uso della Sig.^{ra} Giacinta Betti l'anno 1758*. Biblioteca di S. Francesco, Bologna, Italy. I-Bsf M.C. V.13.
- de Gambarini, E. (ca. 1758). *Lessons for the harpsichord, intermix'd with Italian and English songs*. Sibley Music Rare Books (M2 .G188), Sibley Music Library, University of Rochester, Rochester, NY, United States.
- Fontana, A. (1801). *Regole e Partimenti numerati e diminuiti del Sig.^r D. Francesco Durante. Per uso di me Agostino Fontana copiati nel 1801*. Biblioteca di Archeologia e Storia dell'Arte, Rome, Italy. I-Ria Misc. Mss Vess 283.
- Mattei, S. (2021). *Scale e versetti per tutti i toni di terza maggiore e minore* (P. van Tour, Ed.). Wessmans Musikförlag. (Original published in 1788)
- Porpora, N. (presumed). (n.d.). *Partimenti*. Biblioteca dell'Abbazia di Montecassino, Montecassino, Italy. I-Mc Ms. Nc. 176.

Secondary Sources

- Agrell, J. (2008). *Improvisation games for classical musicians*. GIA Publications, Inc.
- Baragwanath, N. (2020). *The solfeggio tradition: A forgotten art of melody in the long eighteenth century*. Oxford University Press. <https://doi.org/10.1093/oso/9780197514085.001.0001>
- Benson, B. E. (2016). In the beginning, there was improvisation. In G. E. Lewis & B. Piekut (Eds.), *The Oxford handbook of critical improvisation studies* (Vol. 1, pp. 153–166). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780195370935.001.0001>
- Berkowitz, A. L. (2016). The cognitive neuroscience of improvisation. In G. E. Lewis & B. Piekut (Eds.), *The Oxford handbook of critical improvisation studies* (Vol. 1, pp. 56–73). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780195370935.001.0001>
- Borgir, T. (1987). *The performance of the basso continuo in Italian baroque music*. UMI Research Press.

- Bourdieu, P. (1990). *The logic of practice* (R. Nice, Trans.). Stanford University Press.
<https://doi.org/10.1515/9781503621749>
- Brockmann, N. M. (2009). *From sight to sound: Improvisational games for classical musicians*. Indiana University Press.
- Brophy, T. S. (2001). Developing improvisation in general music classes. *Music Educators Journal*, 88(1), 34–53. <https://doi.org/10.2307/3399775>
- Burnard, P. (2000a). How children ascribe meaning to improvisation and composition: Rethinking pedagogy in music education. *Music Education Research*, 2(1), 7–23.
<https://doi.org/10.1080/14613800050004404>
- Burnard, P. (2000b). Examining experiential differences between improvisation and composition in children’s music-making. *British Journal of Music Education*, 17(3), 227–245.
<https://doi.org/10.1017/S0265051700000310>
- Cafiero, R. (2007). The early reception of Neapolitan partimento theory in France: A survey. *Journal of Music Theory*, 51(1), 137–159. <https://doi.org/10.1215/00222909-2008-025>
- Callahan, M. (2015). Teaching and learning undergraduate music theory at the keyboard: Challenges, solutions, and impacts. *Music Theory Online*, 22.
<https://doi.org/10.30535/mto.21.3.4>
- Callahan, M. (2017). Learning tonal counterpoint through keyboard improvisation in the twenty-first century. In M. Guido (Ed.), *Studies in historical improvisation: From cantare super librum to partimenti* (pp. 185–203). Routledge. <https://doi.org/10.4324/9781315611136>
- Campbell, P. (2009). Learning to improvise music, improvising to learn music. In G. Solis & B. Nettl (Eds.), *Musical improvisation: Art, education, and society* (pp. 119–142). University of Illinois Press.
- Chow, P. (2021, May 27). *Fun & creative piano lessons for kids*. Expat Living Singapore.
<https://expatliving.sg/piano-lessons-for-kids-in-singapore-to-make-music>
- Christensen, T. (1992). The “règle de l’octave” in thorough-bass theory and practice. *Acta Musicologica*, 64(2), 91–117. <https://doi.org/10.2307/932911>
- Diergarten, F. (2011). “The true fundamentals of composition”: Haydn’s partimento counterpoint. *Eighteenth-Century Music*, 8(1), 53–75. <https://doi.org/10.1017/S1478570610000412>

- Faculty—Partimenti.com. (n.d.). MentiParti. Retrieved August 9, 2022, from <https://partimenti.com/faculty>
- Gjerdingen, R. O. (2007a). *Music in the Galant style*. Oxford University Press.
- Gjerdingen, R. O. (2007b). Partimento, que me veux-tu? *Journal of Music Theory*, 51(1), 85–135. <https://doi.org/10.1215/00222909-2008-024>
- Gjerdingen, R. O. (2010). Partimenti written to impart a knowledge of counterpoint and composition. In D. Moelants (Ed.), *Partimento and continuo playing in theory and in practice* (pp. 43–70). Leuven University Press. <https://doi.org/10.11116/9789461660947>
- Goehr, L. (1992). *The imaginary museum of musical works: An essay in the philosophy of music*. Clarendon Press.
- Holtmeier, L. (2007). Heinichen, Rameau, and the Italian thoroughbass tradition: Concepts of tonality and chord in the rule of the octave. *Journal of Music Theory*, 51(1), 5–49. <https://doi.org/10.1215/00222909-2008-022>
- Ijzerman, J. (2018). *Harmony, counterpoint, partimento: A new method inspired by old masters*. Oxford University Press.
- Johansen, G. G., Holdhus, K. M., Larsson, C., & MacGlone, U. (Eds.). (2020). *Expanding the space for improvisation pedagogy in music: A transdisciplinary approach*. Routledge. <https://doi.org/10.4324/9781351199957>
- Kaufman, J. C., & Beghetto, R. A. (2009). Beyond big and little: The four c model of creativity. *Review of General Psychology*. <https://doi.org/10.1037/A0013688>
- Larsson, C., & Georgii-Hemming, E. (2019). Improvisation in general music education – a literature review. *British Journal of Music Education*, 36(1), 49–67. <https://doi.org/10.1017/S026505171800013X>
- Lewis, J. (2013). Dialogue as a way of knowing: Understanding solo improvisation and its implications for an education for freedom. *Psychomusicology: Music, Mind, and Brain*, 23(4), 255–261. <https://doi.org/10.1037/pmu0000013>
- Lodewyckx, D., & Bergé, P. (2014). Partimento, waer bestu bleven? Partimento in the European classroom: Pedagogical considerations and perspectives. *Music Theory and Analysis (MTA)*, 1(1–2), 146–169. <https://doi.org/10.11116/MTA.1.9>

- Mortensen, J. J. (2020). *The pianist's guide to historic improvisation*. Oxford University Press.
- Nettl, B. (2009). Preface. In G. Solis & B. Nettl (Eds.), *Musical improvisation: Art, education, and society* (pp. ix–xv). University of Illinois Press.
- Penny, L. L. (2020). Where is the music in music theory pedagogy? In B. W. Andrews (Ed.), *Perspectives on Arts Education Research in Canada* (Vol. 2, pp. 133–150). Brill.
- Rabinovitch, G., & Norgaard, M. (2018). Incorporating model composition and improvisation into the theory curriculum: Further reflections on benefits and challenges. *Engaging Students*, 6. <http://flipcamp.org/engagingstudents6/essays/rabinovitchnorgard.html>
- Rabinovitch, G., & Slominski, J. (2015). Towards a Galant pedagogy: Partimenti and schemata as tools in the pedagogy of eighteenth-century style improvisation. *Music Theory Online*, 21(3). <https://doi.org/10.30535/mto.21.3.10>
- Sætre, J. H. (2011). Teaching and learning music composition in primary school settings. *Music Education Research*, 13(1), 29–50. <https://doi.org/10.1080/14613808.2011.553276>
- Sanguinetti, G. (2007). The realization of partimenti: An introduction. *Journal of Music Theory*, 51(1), 51–83. <https://doi.org/10.1215/00222909-2008-023>
- Sanguinetti, G. (2012). *The art of partimento: History, theory, and practice*. Oxford University Press.
- Sanguinetti, G. (2017). Partimento and incomplete notations in eighteenth-century keyboard music. In M. Guido (Ed.), *Studies in historical improvisation: From cantare super librum to partimenti* (pp. 149–171). Routledge. <https://doi.org/10.4324/9781315611136>
- Sarath, E. (2016). A consciousness-based look at spontaneous creativity. In G. E. Lewis & B. Piekut (Eds.), *The Oxford handbook of critical improvisation studies* (Vol. 2, pp. 132–152). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780199892921.001.0001>
- Sparti, D. (2016). On the edge: A frame of analysis for improvisation. In G. E. Lewis & B. Piekut (Eds.), *The Oxford handbook of critical improvisation studies* (Vol. 1, pp. 182–201). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780195370935.001.0001>
- Stella, G. (2007). Partimenti in the age of Romanticism: Raimondi, Platania, and Boucheron. *Journal of Music Theory*, 51(1), 161–186. <https://doi.org/10.1215/00222909-2008-026>

- Strobbe, L. (2014). *Tonal tools: For keyboard players* (D. Lodewyckx & H. van Regenmortel, Eds.). Garant Publishers.
- van Tour, P. (2015). *Counterpoint and partimento: Methods of teaching composition in late eighteenth-century Naples*. Uppsala Universitet.
- van Tour, P. (2017). Partimento teaching according to Francesco Durante, investigated through the earliest manuscript sources. In M. Guido (Ed.), *Studies in historical improvisation: From cantare super librum to partimenti* (pp. 131–148).
<https://doi.org/10.4324/9781315611136>
- van Tour, P. (2020). Integrating aural and keyboard skills in today's classroom. In P. Teriete & D. Remeš (Eds.), *Das Universalinstrument: "Angewandtes Klavierspiel" aus historischer und zeitgenössischer Perspektive* (pp. 217–240). Georg Olms Verlag.
- West, J. M. (2019). Canonized repertoire as conduit to creativity. *International Journal of Music Education*, 37(3), 407–424. <https://doi.org/10.1177/0255761419842417>