

eine Kooperation mit dem Institut für
Orgel, Orgelforschung und Kirchenmusik
und Ludwig van Beethoven Institut für
Klavier in der Musikpädagogik und Institut
für Konzertfach Klavier

 Institut für
Alte Musik

Partimento

—Realizing its Potential



12. — 15. 11.
2024

Early Music Department
Seilerstätte 26
1010 Wien

 universität
für musik und
darstellende
kunst wien

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GRUSSWORT / GREETING

Als jüngstes Institut der *mdw – Universität für Musik und darstellende Kunst Wien* hat sich das *Institut für Alte Musik* seit seiner Gründung 2020 zum Ziel gesetzt, ein internationales Forum zu werden, wo aktuelle Themen der Alten Musik und der Historischen Aufführungspraxis nicht nur diskutiert, sondern auch in der Praxis erforscht werden.

Es ist für uns eine große Freude, im Rahmen des Symposiums *Partimento – Realizing its Potential* zahlreiche internationale Gäste willkommen heißen zu dürfen, in Wien und im World Wide Web!

Das Thema *Partimento* erfreut sich seit nunmehr fast 20 Jahren einer Wiederbelebung und vereint Musizierpraxis und -pädagogik, Quellenforschung und Aufführungspraxis. Es lässt Einblicke gewinnen in Entstehungsprozesse, indem diesen auch praktisch nachgegangen wird. Es inspiriert zur Improvisation. Kurzum: es lädt geradezu zu einem lustvollen interdisziplinären Austausch ein. Wir konnten mit unseren keynote speakers und zahlreichen anderen Vortragenden internationale Koryphäen für unsere Veranstaltung gewinnen.

Gemeinsam mit unseren Partnerorganisationen *Institut für Orgel*, *Orgelforschung und Kirchenmusik*, *Institut Ludwig van Beethoven für Klavier in der Musikpädagogik* und *Institut für Konzertfach Klavier* freuen wir uns auf eine intensive Woche rund um dieses Thema, das auf ideale Weise historische Theorie und Aufführungspraxis, Musik und Pädagogik verbindet.

Die Institutsleitung des Instituts für Alte Musik *mdw*
Eugène Michelangeli, Magdalena Hasibeder, & Johannes Weiss

As the youngest department at the *mdw*, the Department of Early Music has set itself the objective of becoming an international forum where current topics in early music and historical performance practice are not only discussed, but also researched in practice.

We are delighted to welcome a large number of international guests to the “Partimento – Realizing its Potential” symposium, both in Vienna and online.

The subject of *partimento* has been the focus of a revival for almost 20 years now. It combines music-making practice and pedagogy, source research and performance practice. It offers insights into the processes of creation by following them in practice. It inspires improvisation. In short, it invites a joyful interdisciplinary exchange. With our keynote speakers and numerous other lecturers, we have been able to attract international luminaries to our event.

With our keynote speakers and numerous other lecturers, we have been able to attract international experts to our event..

Together with our partner organisations, the Institute for Organ, Organ Research and Church Music, the Ludwig van Beethoven Institute for Piano in Music Education and the Department of Piano, we are looking forward to an intensive week on this topic, which ideally combines historical theory and performance practice, music and pedagogy!

PROGRAMM / PROGRAM

Partimento – Realizing its Potential *International Conference*

Festsaal, Seilerstätte 26

Dienstag / Tuesday, 12.11.2024

- 11:00–11:30 WILLKOMMEN / WELCOME UND WARM UP
- 11:30–12:00 INTONAZIONE OR PRAEAMBULUM
Augusta Campagne: *Did Partimento fall from Heaven?*
- 14:00 ERÖFFNUNG / OPENING
Begrüßung durch Rektorin Mag^a art. Ulrike Sych
- 14:30–15:30 KEYNOTE LECTURE (CHAIR: JOHANNES WEISS)
Robert Gjerdingen: *Letting go of J.S. Bach*
- 16:00–17:15 VORTRÄGE / PAPERS / LECTURE RECITALS (CHAIR: MARKUS GRASSL)
Jean-Christophe Dijoux: „...daß alles aneinander hängenget“: Mattheson's *Probestücke* (Lecture recital)
Niels Pfeffer: *Probstücke Digital: Realizing the potential of a digital partimento edition*
- 17:45–18:45 VORTRÄGE / PAPERS / LECTURE RECITALS (CHAIR: MARKUS GRASSL)
Dirk Boerner and Markus Schwenkreis: *Departing from partimento – creative use of partimenti by Kirchoff and Fenaroli in teaching improvisation* (Lecture recital)
- 19:00–20:00 HARVEST TIME WITH A FOCUS ON GERMAN SOURCES
(CHAIR: ERICH TRAXLER)

Mittwoch / Wednesday, 13.11.2024

- 10:00 WARM UP
- 10:30–12:45 WORKSHOPS (various workshops for harpsichordists, organists, pianists, and players of melodic instruments)
- 14:30–15:30 KEYNOTE LECTURE RECITAL (CHAIR: MARTIN EYBL)
John Mortensen: *From manuscript to concert stage: Realizing partimento's potential for improvisation*
- 16:00–18:00 VORTRÄGE / PAPERS / LECTURE RECITALS (CHAIR: PATRICK BOENKE)
Giorgio Sanguinetti: *The making of a partimento syllabus: Another look at the rules*
Nicoleta Paraschivescu: *Pedagogical and artistic elements in Giovanni Paisiello's "Regole per bene accompagnare il partimento" (St. Petersburg, 1782)* (Lecture recital)
Karin Nelson: *Hidden Pedagogy – Examples from historical organ repertoire used in today's teaching* (Lecture recital)
- 18:30–20:00 HARVEST TIME WITH A FOCUS ON PEDAGOGY (SUSANNE ABED-NAVANDI AND OTHERS)

Donnerstag / Thursday, 14.11.2024

- 10:00 WARM UP
- 10:30–12:45 WORKSHOPS (various workshops for harpsichordists, organists, pianists, and players of melodic instruments)
- 14:30–15:30 KEYNOTE LECTURE (CHAIR: GIORGIO SANGUINETTI)
Peter van Tour: *Partimento reinvigorated: unpacking its impact in "the digital age"*

- 16:00–17:30 VORTRÄGE / PAPERS / LECTURE RECITALS (CHAIR: LIVIO MARCALETTI)
 Robert de Bree: *How could partimento sound on a melodic instrument?*
 (Lecture recital)
 Giovanna Barbati: *The art of accompaniment and the partimento tradition
 on the cello in Naples (17th–18th century)* (Lecture recital)
- 17:45–18:45 KALEIDOSCOPE (CHAIR: EUGÈNE MICHAELANGELI)
 Lightning papers (Bahn, Longenecker, Trilha)
- 19:00–20:30 HARVEST TIME

Freitag / Friday, 15.11.2024

- 10:00 WARM UP
- 10:30–12:45 WORKSHOPS (various workshops for harpsichordists, organists, pianists,
 and players of melodic instruments)
- 14:30–15:30 KALEIDOSCOPE (CHAIR: DANIEL SERRANO)
 Lightning papers (Canzano, Curtice, Pollaci)
- 16:00–17:30 VORTRÄGE / PAPERS / LECTURE RECITALS (CHAIR: FRAUKE JÜRGENSEN)
 Fabio Antonio Falcone: *The transmission of stylistic knowledge through the
 practice of partimenti: the contribution of Pasquini*
 Matteo Messori: *Giovanni Alberto Ristori's Esercizi per l'Accompagnamento*
 (Lecture recital)
- 18:00 SCHLUSSWORT / ROUNDTABLE – CLOSING WORDS
 (CHAIR: AUGUSTA CAMPAGNE)
 Gjerdingen / Mortensen / van Tour / Sanguinetti



QR Code for the programs



QR Code for bibliography

Workshops with:

Giovanna Barbati (bass instruments)

Dirk Boerner (harpsichord)

Robert de Bree (melodic instruments)

Jean-Christophe Dijoux (harpsichord)

Robert Gjerdingen (piano, harpsichord)

Matteo Messori (organ, harpsichord)

John Mortensen (piano)

Karin Nelson (organ)

Nicoleta Paraschivescu (organ, harpsichord)

Giorgio Sanguinetti (piano)

Markus Schwenkreis (organ, harpsichord)

Peter van Tour (piano, harpsichord)



QR Code for the workshops

The organizing team:

Magdalena Hasibeder, Augusta Campagne, Dimitri Bondarenko, Sobin Jo, Iason Marmaras, Erich Traxler.

The conference will be free of charge, but registration for passive participants is required. To register please send an email to altemusik@mdw.ac.at stating whether you wish to participate in person or online.

The “**warm-up sessions**” at the beginning of each day are intended to get all participants in tune with the fundamentals of partimento: singing. As a group we will experience applied counterpoint and singing in dialogue with historical solfeggio, before these techniques are applied to the participants’ own instruments in the workshops.

“**Harvest time**” will see the “fruits” of the work on the various partimento tasks in the workshops being reaped and presented. In addition to short presentations, we would like to encourage interaction between the participants and, where appropriate, spontaneous experimentation.

“**Kaleidoscope**” sessions will consist of lightning talks, held online or in person. The maximum time allowed is 20 minutes including questions.

Vorträge / Papers / Lecture recitals

Robert Gjerdingen

Keynote Lecture

Letting go of J.S. Bach

By the mid 18th century, the music of J. S. Bach, if known at all outside of protestant Germany, represented a late-17th-century style no longer in vogue. Given that many of today's keyboard players were practically raised on Bach, what should they do when learning to realize partimenti from the era of Mozart? The answer is not simply to be lighter and less serious because partimenti were written for the training of Catholic church musicians, who needed at times to be able to make serious, weighty music. The answer, instead, is to (1) study Catholic church music from that time, (2) notice the reduction in the levels of diminutions (compared with Bach), (3) take account of non-contiguous note relationships characteristic of the galant style, and (4) survey surviving realizations by masters like Mattei and Asioli, and by students of Paisiello and Fenaroli. The presentation will attempt to summarize these matters and present some model realizations.

*Robert O. Gjerdingen was trained at the University of Pennsylvania under Eugene Narmour, Leonard B. Meyer, and Eugene Wolf. He has taught at Carleton College, Harvard University, The University of Michigan, Stony Brook University, and, since 1995, Northwestern University, where he is Professor Emeritus. He is the author of *A Classic Turn of Phrase* (1998), *Music in the Galant Style* (2007), *Child Composers in the Old Conservatories* (2020) and English translator of Carl Dahlhaus's *Untersuchungen über die Entstehung der harmonischen Tonalität* (1988). His online editions of partimenti and other lessons from Italian and French conservatories, supported by grants from the National Endowment for the Humanities, can be found at <Partimenti.Org>. As a former editor of the journal *Music Perception*, he has a special interest in a listener's experience of music and in how young composers learned their craft in pre-industrial Europe.*

Jean-Christophe Dijoux

Lecture Recital

„...daß alles aneinander hängen“

The Grosse Generalbaß-Schule by Johann Mattheson (1731) is today unanimously considered to be one of the fundamental texts dealing with the practice of the basso continuo in the German speaking area in the first half of the 18th century. The work has the particularity of offering 48 Prob-Stücke in all the major and minor keys, each Prob-Stück being followed by an explanation (Erläuterung) where the author describes how to proceed with the realization. The notation remains that of a usual continuo bass line (unlike the less systematic partimento materials) but in many respects, this collection seems to owe much to the Italian tradition through the juxtaposition of sequences and the solicitation of the performer's invention within a pre-established framework. Clearly aimed at professionals (Mattheson mentions the study of Heinichen as a prerequisite for approaching his work), the Grosse Generalbaß-Schule is difficult from the outset, including on a technical level. Furthermore, Mattheson's approach is radically holistic: the reuse and combination of motives at great distance, on the scale of the whole piece, is characteristic, making Mattheson say that "alles aneinander hängen". The basso continuo is here conceived as the stepping stone for the composition, as Heinichen puts it. The instrumental, even orchestral, dimension of the practice is also strongly highlighted, through various ways of playing (alternating chords, diminutions, octave doublings in the bass...) resulting in an interesting palette of colors. The whole is meant to serve the (often characterized) genre and the affect of the piece. The Prob-Stücke are indeed meant as fully accomplished harpsichord or organ pieces, requiring all the capacities of the instrument.

French harpsichordist Jean-Christophe Dijoux is First prize winner in the 2014 Bach International Harpsichord Competition and laureate of several chamber music competitions, such as the Telemann International Competition in Magdeburg (special prize for the best continuo realization).

As soloist or as collaborator in ensembles, Jean-Christophe has performed at a number of prominent festivals and concert series. He was appointed professor of historically informed performance at the Hochschule für Musik in Detmold in 2019, and since 2020 he's the chair of the department for historically informed performance at the Hochschule für Musik in Freiburg (Germany).

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Niels Pfeffer

Probstück Digital.

Realizing the potential of a digital partimento edition

Probstücke Digital is an open and critical digital edition project of the 24 test pieces of the so-called “Ober-Classe” (advanced class) by Johann Mattheson. Naturally, a digital edition can easily overcome many practical obstacles when playing and working with the Probstücke, such as Fraktur typeface, mistakes in the original print, scrolling back- and forth between annotation and music, by providing

1. Linking between Mattheson’s annotations and the music
2. Options to modernize the diplomatic transcriptions of both text and music (clefs, accidentals, orthography etc.)
3. Providing a virtually infinite amount of space to notate own musical thoughts by adding an arbitrary number of empty staves above the original bass

As Mattheson’s Probstücke represent commented partimenti, unrealized bass lines, that are conceptually open and are yet-to-be-finished drafts rather than self-contained works, this project is a prototype for the use of digital editions particularly regarding the linking and presentation of additional material, such as:

1. Musical analyses and theoretical contextualization
2. Translations of Mattheson’s annotations
3. Transcriptions of oral lessons
4. Exemplary realizations and recordings
5. Linking and presentation of the digitized sources as either full-page facsimiles or lay-overs on a musical measure or a paragraph of text

As an open project Probstücke Digital might have the potential of becoming a moderated, community-driven platform for analyzing and discussing different approaches to Mattheson’s Probstücke from many different angles and perspectives. The presentation will thematize the practical and musicological benefits of the digital edition and aims to put up for discussion the potential of digital editions in the context of partimento.

Niels Pfeffer studied guitar, lute, harpsichord and basso continuo in Stuttgart, Freiburg, The Hague and Basel. Since 2021 he has been a PhD student and research assistant at the University Tübingen under supervision of Stefan Morent. Additionally he is teaching continuo and theorbo and working as harpsichord accompanist at the University of Music Stuttgart. His main research interests include digital editions, historical performance practice and music analysis.

Dirk Börner and Markus Schwenkreis

Lecture Recitals

Departing from partimento – creative use of partimenti by Kirchhoff and Fenaroli in teaching improvisation

When teaching improvisation and continuo to advanced students, one can notice that with growing experience the realisation of many partimenti becomes less challenging to them. Even if dealing with unnumbered basses, bassi diminuiti or tricky contrapuntal partimenti and partimento fugues can be profitable for advanced continuo players, “pure” partimento lessons often reach their methodological limits at some point or the student reaches a certain degree of “saturation”.

Dirk Börner and Markus Schwenkreis will take simple partimento basses by Kirchhoff and Fenaroli as a point of departure. They intend to demonstrate how their typical repertoire of building blocks and modulating sequences may be used as a stimulus for one’s own compositions and improvisations. In the course of this process, detaching oneself from the given basses does not mean detaching from the historical model; rather it means understanding partimenti in their original sense: as methodical aids to a sophisticated didactics of composition. As a result of this approach, it is only natural that at some point the “the training wheels will be mounted off the bicycle” and the player will start to maintain the tonal and formal “balance” of any improvised piece without any guidelines.

After studying piano at the Conservatoire National Régional in Strasbourg, Dirk Börner turned to early music. At the Schola Cantorum Basiliensis, he studied harpsichord with Andreas Staier and Jesper Christensen, graduating with the soloist's advanced diploma. Since then, he has been active in concerts and has released numerous CD recordings.

Together with Michael Form, Dirk Börner led a research project supported by the Swiss National Science Foundation („La plasticité du rythme“), which investigated the interaction of dance and music in French baroque music.

From 2010 to 2012, Dirk Börner completed his supplementary studies in improvisation with Rudolf Lutz at the Schola Cantorum Basiliensis. Since then, he has been a member of the Basel Improvisation research group. Dirk Börner teaches harpsichord, basso continuo and improvisation at the Conservatoire National Supérieur de Musique et de Danse de Lyon and has been a lecturer in historical improvisation at the Schola Cantorum Basiliensis since 2014.

After completing his training in church music in Augsburg, Markus Schwenkreis pursued further studies in Early Music at the Schola Cantorum Basiliensis in Basel. He graduated from this institution in 1998 (organ with Jean-Claude Zehnder, improvisation with Rudolf Lutz). He has won various prizes at international organ competitions, including the Paul-Hofhaimer-Wettbewerb in 2001.

Since 2012, he has served as organist at the historic Silbermann organ in Arlesheim Cathedral. He teaches early music theory at the Schola Cantorum Basiliensis and oversees a class for improvisation on historical keyboard instruments at the same institute. He edited the „Compendium Improvisation,“ a publication on improvisation in 17th to 18th century styles, which was published by Schwabe-Verlag in 2018.

John Mortensen

Keynote Lecture

From manuscript to concert stage: realizing partimento's potential for improvisation

The study of partimento allows the performer to internalize a musical language which then becomes available for instant recall during the act of improvisation. Partimento is uniquely effective for this purpose because it presents harmonic events as *moti del basso* (bass motions) with infinitely flexible possibilities for counterpoint and diminution. In this presentation John Mortensen will demonstrate the process of partimento-based improvisation, beginning with simple bass motions as found in historical sources, out of which he will then construct entire improvisations in historical styles.

Pianist John Mortensen improvises entire concerts before live audiences. Recent appearances include The Curtis Institute of Music, The Juilliard School of Music, The Cleveland Institute of Music, Sapienza University, McGill University, Rice University, the Lithuanian Academy of Music and Theatre, the Academy of Fortepiano Performance, and The Danish Royal Academy of Music – Aarhus. He is the author of Improvising Fugue and The Pianist's Guide to Historic Improvisation (Oxford University Press, 2023 and 2020). Mortensen is a Steinway Artist, Fulbright Global Scholar, and Professor of Piano at Cedarville University in Ohio, USA. Visit his website at www.johnmortensen.com.

Giorgio Sanguinetti

The making of a partimento syllabus: another look at the rules

After only a decade since partimenti made their comeback in music theory and pedagogy, there is still some uncertainty about how they should be taught in a modern classroom. On one hand, using as-it-is a teaching tool developed in a long vanished world seems anachronistic; on the other, a hands-on, “actual” approach exerts a seemingly irresistible attraction on teachers and students alike. Partimento Rules – the core of this practice – also are more than a revamping of throughbass practices: there are some traits, as in the treatment of sequences and modulations, that are distinctive of this practice. However, partimento rules are often in disagreement with traditional harmonic teaching, leaving the instructor to face a dilemma: should we disregard harmony – roman numerals, functions, fundamental bass, inversions – or try to integrate them in our partimento classes?

The multi-layered approach recommended by partimento masters, such as Fenaroli and Guarnaccia, is also foreign to many current theory approaches, but striking similarity can be found in other traditions, such as jazz improvisation.

Another problem concerns musical examples. Partimenti left a huge imprint on musical composition, and every pattern, or schema, should be illustrated by one or more examples from the literature. But from which literature? It is now clear that music theory classes cannot use forever the same few fragments from (mostly) Austro-German piano repertoire (London 2022). A partimento-based teaching is also a great opportunity to expand the canon to hitherto ignored (in theory textbooks) composers.

*Giorgio Sanguinetti is full professor of music theory and analysis at the University of Rome-Tor Vergata. He published on the history of Italian music theory, Schenkerian analysis, form, performance, and opera analysis. His book *The Art of Partimento. History, Theory and Practice* (New York, Oxford University Press 2012) received in 2013 the Wallace Berry Award of the Society for Music Theory.*

Nicoleta Paraschivescu

Lecture Recital

Pedagogical and artistic elements in Giovanni Paisiello's “Regole per bene accompagnare il partimento” (St. Petersburg, 1782)

Giovanni Paisiello's (1740–1816) “Regole per bene accompagnare il Partimento” (St. Petersburg, 1782) survived in both autograph and printed forms. It is one of the first published works of its kind and provides us with forty-six partimenti of high artistic quality.

Paisiello was one of the most important composers of opera in the eighteenth century. Between 1776 and 1783 he was maestro di cappella at the court of Catherine the Great in St. Petersburg, where he also taught the Grand Duchess Maria Feodorovna. In 1784 Paisiello left Russia, and on his way back to Naples, he spent some months in Vienna. During this time Paisiello met W. A. Mozart and was commissioned by Emperor Joseph II to compose the opera *Il re Teodoro in Venezia* and twelve symphonies (regrettably, the latter no longer exist).

Paisiello's success as an opera composer, the musical tastes of the time, and the abilities of his pupils (mentioned in some letters) are all factors that had an influence on the structure and style of his compositions, including his partimenti. Many of his partimenti display characteristics associated with popular genres at the time, such as *sinfonia* (overture), concerto, aria, *siciliano*, or fugue. This genre-specific context in which Paisiello's partimenti are situated, is broadening the spectrum of possibilities for their realization. In my lecture-performance, I will take a closer look at some pedagogical and artistic aspects of Paisiello's *Regole* (1782) using the genre-specific context as a possible key to identify the different modalities of performing these partimenti.

*Nicoleta Paraschivescu teaches the organ at the Academy of Music in Basel. Between 2020–2022 she taught harpsichord and basso continuo at the Haute école de musique Genève. She holds a Ph.D. from the University of Leiden and completed her doctoral thesis on Giovanni Paisiello's partimenti. In recognition of her outstanding research on partimenti she was awarded the 2016 hibou-Stiftung Prize. She completed her studies at the Schola Cantorum Basiliensis where she received a master's degree in organ and harpsichord. She has performed as a soloist and chamber musician in concerts and at leading festivals in many European countries and is the director of the Ensemble La Floridiana. Numerous world-premiere recordings as a soloist and with the Ensemble La Floridiana document her discoveries in the field of early music. Her most significant publications include articles in the Bach-Jahrbuch 2022, University of Rochester Press (NY), and Schwabe-Verlag. paranicoleta@gmail.com
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Karin Nelson

Lecture Recital

Hidden pedagogy—examples from historical organ repertoire used in today's teaching

Pedagogical methods which are based on historical sources are central to my role as tutor of improvisation at the university level. The manuscripts that I am using originate either from materials that were primarily published as improvisation manuals, or from compositions that include what I, in previous research, have labelled “hidden pedagogy.” One example of exercises that I use in my teaching come from a manuscript written down in 1731 by the cathedral organist in Härnösand, Sweden, Olof L. Westmann (1709–1779). The manuscript is a practical guide for a church organist on how to harmonize hymns. The hymns are written in two parts, melody and bass line with thorough bass notations. In this manuscript fifteen hymns are unique in that they include introductions and interludes. In these, the examples are in partimento notation, with moving bass parts and sequences that can be recognized from some of the 18th century Italian masters. Olof L. Westmann finished his studies in Uppsala in 1727, but did not begin his tenure as organist in Härnösand until 1732. Hypothetically, he could have studied abroad during these years and there developed a familiarity with the partimento tradition. In a lecture recital I will present some of these partimento examples, but also demonstrate how simplified notations of the repertoire from the 18th century can be used to encourage a more elastic improvisational practice which is often neglected in modern teaching. An important aspect of our instruction at the Norwegian Academy of Music in Oslo is our use, in addition to organs, of two unique duo-clavichords in partimento- and improvisation lessons. That means four players can play at the same time on historical instruments, in unison or focusing on different parts.

Karin Nelson is professor in organ and church music at the Norwegian Academy of Music in Oslo (Norway) and in organ at the Academy of Music and Drama, University of Gothenburg (Sweden). She has a Ph.D. in musicology, the title of her dissertation being “Improvisation and Pedagogy through Heinrich Scheidemann’s Magnificat Settings,” focusing on the role of music notation in North Germany during the 17th century when organists were known for their ability to improvise. In addition to concert activities, Nelson has made numerous CD recordings, several with musicians from different genres where improvisation is included as a natural element.
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Peter van Tour

Keynote Lecture

Partimento reinvigorated: unpacking its impact in the “digital age”

Research into the repertoire of Italian partimento has undergone rapid development in just a few decades. This phenomenon is unprecedented in the history of Western art music, as a vast and previously unrecognized body of repertoire has accumulated extraordinary interest within a short timeframe. However, how did this surge in interest occur, what direction is this development taking, and why have certain aspects of partimento teaching garnered attention while others have remained overlooked?

In this keynote address, I argue that the increased interest in partimento pedagogy provides a compensatory solution to challenges encountered in traditional written harmony and counterpoint instruction. It introduces a curriculum where counterpoint and harmony are taught as a unified and practical subject. Unlike conventional textbooks and methods, which focus extensively on rules about inversions, chord doublings, voice leading, and species counterpoint, Neapolitan pedagogy emphasizes practical learning through the performance of cadences, scales, and sequences—referred to by Neapolitans as *contrappunto pratico*. Many of these developments have been propelled by the digital revolution. Today, video learning, podcasts, and Zoom lessons stimulate new groups of students all over the world to imitate common patterns of these elements and learn to vary and combine them to create new phrases, akin to how young children learn to construct sentences from learned vocabulary. As such, partimento has become a new form of digitally communicated music theory.

Consequently, it's unsurprising that new analytical approaches such as Robert Gjerdingen's Schemata Theory, with its cognition-based approach to music analysis, have become integral to this reinvigorated approach to practical musicianship. Furthermore, this lecture will explore various challenges associated with these developments and propose ideas for future research in partimento.

Dr. Peter van Tour is a scholar with a background spanning multiple disciplines. He holds master's degrees in music pedagogy, musicology, and music theory. As a co-founder of the Gotland School of Music Composition in Visby, he has played a pivotal role in nurturing the talents of aspiring composers. Following the completion of his PhD dissertation Counterpoint and Partimento, in 2015, Peter embarked on a journey as an educator, serving as a guest professor at the Catholic University in Leuven in 2016 and as an associate professor in Music Theory at the Norwegian Academy of Music in Oslo between 2017 and 2020. Currently, Peter serves as an associate professor in Music Theory and Analysis at Örebro University in Sweden. Peter's academic output ranges from analytical studies to compositional theory, paleographic studies, and music theory pedagogy.

Robert de Bree

Lecture Recital

How could partimento sound on a melodic instrument?

“...Partimenti, a pedagogical device that developed in Italy,..., and shaped the musical mind of innumerable composers during the eighteenth century and part of the nineteenth all over Europe” – Prologue, The Art of Partimento, Giorgio Sanguinetti

Recent research has brought to light how far-reaching the influence of partimento teaching has been. A problem for melodic instrument players, is that Partimento books, articles and methods are very much aimed at keyboard players and theorists. A key element to the understanding and unravelling of the beautiful music of the 17th–19th centuries and improvisation in styles of those eras seems to be out of reach for us.

However, as melody players, we need only look around us and find partimento building blocks in all of our music. In my Melodic Partimento project I reverse engineer our repertoire, finding how to realise partimenti. There are three approaches that I think feed into each other, based on our usual repertoire:

- Solo senza basso: based on the repertoire by Telemann, Bach and others. In this case the melodic player is responsible for both bass and melody and sometimes harmony as well, but is limited by the instrument’s possibilities.
- Solo with basso: based on solfeggi, ornamentation ideas by Quantz and sonata repertoire, we can focus on florid melody and ornamentation over a bass.
- Trio sonata: based on Corelli’s trio sonatas we focus on ensemble improvisation and the crucial three-part contrapuntal setting.

In this lecture-recital I want to show how I extract ideas from my written repertoire and how this results in new partitas, fantasias, sonatas, trio sonatas and caprices from different styles and eras based on (the ideas of) partimenti. On my recorder and oboes I also propose different ways in which we may go beyond what we can find in our own repertoire and improvise in new forms using unusual approaches.

Robert de Bree is an oboist, recorder player and improviser. They co-founded The Scroll Ensemble, which has been improvising inspired by historical forms for 15 years. Robert teaches historical improvisation at the Royal Conservatory and taught workshops internationally, e.g. amateur societies, at conservatories (Riga, Frankfurt, etc.), or at MentiParti (Basel).

In 2021 they received a scholarship from FMIL to research partimento. They lectured on topics ranging from Sweelinck’s Echo fantasias to improvisation practises in the 19th century. On YouTube they provide wide access to historical improvisation. Robert performed and recorded with a.o. English Baroque Soloists, Ensemble Pygmalion & L’Arpeggiata.

www.youtube.com/thescrollensemble

Giovanna Barbati

Lecture Recital

The art of accompaniment and the partimento tradition on the cello in Naples (17th–18th century)

The recent rediscovery of Greco's partimenti and Da Capua's *bassetti* highlighted a specific and articulated partimento tradition also for violoncello in Naples. Together with the pedagogical tradition shown in the works by Francone, Greco, Supriani, Lanzetti and Guida, cello partimenti indicate how Neapolitan cellists learned to improvise, and above all how they learned the art of accompaniment, the most praised skill at that time. While keyboard partimento has been thoroughly investigated, researches on cello partimenti are still missing. As the cello, needs to be accompanied by another instrument to perform a two-part music, most probably many exercises were done together; this can be confirmed by the fact that long in the Neapolitan conservatories there was a single string teacher and there were often group lessons. If we look at the double stave as a score (or *disposizione*), like it was often seen at that time, a large part of the music generally thought as only for keyboard could be seen as suitable also for two other instruments and can be used like duos. Following the tradition of the didactic duos found in all the Neapolitan sources for cello as exercises on the scale, duos in imitation, and works on diminutions, partimenti for cello confirm how improvisation was at the core of the Neapolitan pedagogy and how string teaching was conceived as an ensemble activity. To reconstruct the lost art of accompaniment on low strings, both the early meaning of the term 'accompaniment'- slightly different from today- and the practice of adding new parts *ad libitum* to the score will be investigated.

Rocco Greco	Sinfonia a due viole n. 5 in A minor <i>Largo-Prima viola suona li numeri, Allegro</i>
Rocco Greco	Partimento diminuito n. 7 in G major
Francesco Supriani	Sonata n. 5 in E minor
Antonio Guida	Exercise on scale n. 24A in C minor
Francesco Durante	Partimento diminuito n. 3 in C major
Salvatore Lanzetti	Adagio D maj. from Principes ou l'application du violoncelle
Rinaldo Di Capua	Partimento n. 5 in D major from Bassetti

Giovanna Barbati and Eugenio Di Nisio, violoncello

Giovanna Barbati is professor of viola da gamba at the Conservatory 'A. Casella', L'Aquila. She plays viola da gamba and cello, performing as a soloist and as principal cello of well-known European Baroque orchestras. She contributed to the volumes 'Musical Improvisation in the Baroque Era' and, with Catherine Bahn, 'Basso Continuo in Italy' (Brepols 2019, 2023). With Guido Olivieri she edited Gaetano Francone's Passagagli (HH 2021) and Antonio Guida's Metodo (SEdM 2021). She holds historical improvisation workshops, in the last year she has been invited to the Mozarteum, Schola Cantorum Basiliensis and Hochschule der Künste Bern.

Fabio Antonio Falcone

The transmission of stylistic knowledge through the practice of partimenti: the contribution of Pasquini

Within the framework of research on historical improvisation, the renewed interest in the practice of partimenti has led to the rediscovery of the pedagogical work of Bernardo Pasquini (Bellotti and Porter, 2010; Carideo, 2010; Morelli, 2016). The latter cannot be considered the inventor of this musical practice (Morelli, 2016), but was among the first ones to employ it systematically as a pedagogical tool for teaching keyboard improvisation (Sanguinetti, 2012). Many historical sources (Berardi, 1693; Muffat, 1701; Gasparini, 1722) praise Pasquini's specific style of playing and accompanying by defining it as "the most authentic, beautiful and noble way of playing and accompanying" (Gasparini, 1722, p. 62). What can we infer from the analysis of his pedagogical works concerning the construction of the necessary knowledge to achieve a stylistically correct improvisation? Using a theoretical framework borrowed from didactics, this paper proposes to describe the elements of the milieu (Brousseau, 1998) likely to favour the construction of stylistic knowledge and to grasp the singularity of Pasquini's didactic approach. The purpose of this paper is to highlight the originality of Pasquini's didactic devices and in particular the acquisition of stylistic expertise in the realization of a keyboard improvisation through the practice of partimenti.

Fabio Antonio Falcone is a member of the research team of the Didactics of Art, Music and Movement (DAM) at the University of Geneva, as a post-doctoral assistant and as a lecturer. He holds a PhD in Education Sciences and his thesis focused on the individualisation of didactic systems and teaching practices of keyboard improvisation, starting from the didactic analysis of historical sources and ancient methods dating back to the 16th, 17th and 18th centuries. Particular attention was placed on the articulation between scholarly and expert knowledge, as well as on the modes of guiding the learning process in the development of expertise in keyboard improvisation.
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Matteo Messori

Lecture Recital

Giovanni Alberto Ristori's *Esercizi per l'accompagnamento*

The lecture-recital will focus on the collection of Partimenti by the Viennese-born Italian composer Giovanni Alberto Ristori (1692–1753), entitled *Esercizi per l'Accompagnamento* and preserved in two manuscripts, both kept at the Dresden Library. The first copy belonged to his pupil, the Polish composer and keyboard teacher Peter August (brother-in-law of Casanova), the second and later one to the opera singer from Leipzig, Charlotte Häser (1784–1871). The pieces were certainly written for the keyboard education of Saxon princesses and princes (Maria Amalia, Friedrich Christian and especially for Maria Antonia Walpurgis of Bavaria, musician and composer, pupil of Ristori, Hasse and Porpora). The series of organ Partimentos, by way of preludes and fughetas, seem intended for the lessons of the Kapellenknaben whom he directed especially in the last years of his life.

The collection is configured as one of the most stylistically varied among those of Partimentos of the time and fits perfectly into the international “mixed” style fashionable in Dresden. We find *Esercizi* in Bolognese style (according to some testimonies, presented in a critical article by Messori and Zareba, “*Nuovi ritrovamenti su Giovanni Alberto Ristori (1692–1753) e la sua famiglia*” appeared in *Fonti Musicali Italiane* 2019, he seems to have been educated in Bologna), pieces for harpsichord in a mixed partimento and “in concerto” notation, where the influence of Venetian concertato music is strong (Ristori was a precocious opera composer in Venice, working for a theatre company owned by Vivaldi who reused most of his score in *Orlando furioso*), and the aforementioned sequence of Preludes and Fughettas in the eight ecclesiastical tones intended for the organ (with curious pedal notation in one of the pieces). The collection will be recorded soon. Some partimenti recorded live are available at the following link: <https://www.youtube.com/watch?v=9c77lH81p5U>

The Bolognese Matteo Messori first studied piano at the Bologna Conservatory with Franca Fogli, student of Arturo Benedetti Michelangeli, and then graduated with honours in organ and organ composition. Under the guidance of Sergio Vartolo, he obtained the diploma in harpsichord, also with honours, in Venice. He won first prize at the harpsichord competition in Pesaro (1998). As conductor of Cappella Augustana, he recorded music by Albrici and the Heinrich Schütz Edition (19 CDs). As a soloist he has recorded 12 CDs (Bach's late works, the complete keyboard music by Luzzaschi, Kerll). He has conducted oratorios and sacred works by various composers, performed as a soloist and conductor in Europe and America and with the Vienna Philharmonic, Il Giardino Armonico, the Virtuosi of the Berlin Philharmonic. He has published essays, biographical articles and critical editions and composed keyboard music, choral works and Lieder. He is professor of organ and organ composition at the Conservatory of Venice and of harpsichord and historical keyboard instruments at the Conservatory of Reggio Emilia.

Intonazione or Praeambulum

Augusta Campagne

DID PARTIMENTO FALL FROM HEAVEN?

The seminal works of Gjerdingen (2007) and Sanguinetti (2012) have had a profound impact on the surge of interest in partimenti, including the concept of schemata. These works have been pivotal in reshaping our understanding of classical music and the ways in which its pedagogy is evolving. The majority of recent studies, however, have concentrated on the 18th century with more recent research also focusing on the 19th and earlier 20th centuries, including the role of the Paris conservatoire. The question thus arises as to the provenance of this development? Did it fall from heaven?

In their respective works, Froebe (2007), Sanguinetti (2012) and de Goede (2015) identify the basso seguente and cantare super librum traditions as potential forerunners of the partimento tradition.

In this paper I will first give an overview of the keyboard ‘methods’ of the long sixteenth century containing models or schemata (such as the various *Fundamenta* in Germanic countries or Tomás de Santa María (1565) in Spain and Girolamo Diruta (1593 and 1609) and Adriano Banchieri in Italy). As with the schemata observed in partimenti, these are predominantly founded on (bass) patterns, interwoven with cadences. They serve as mnemonic patterns, that are to be internalized, memorized and transposed in order to become part of the player’s keyboard language. Subsequently I will reflect briefly on some of the reasons behind the current surge of interest in partimento.

Augusta Campagne studied harpsichord and figured-bass in Amsterdam and Basel and until recently taught these subjects at the mdw. In 2015, she completed her PhD. A revised version of her thesis, entitled “Simone Verovio: Music printing, intabulations and basso continuo in Rome around 1600”, was published in print in 2018. She has published extensively on harpsichord playing and accompaniment in the 16th and early 17th centuries.

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Harvest Time

Susanne Abed-Navandi

13.11.2024, 19:00–20:30 Uhr

PARTIMENTO PLAYING AND MOVING LEARNING IN MUSIC LESSONS

In this workshop, the question of how beginners can be taught the basics of partimento playing according to the concept of multi-channel, moving learning will be explored.

Using Fedele Fenaroli's octave rule as an example, games derived from the field of theatre improvisation and relative solmisation will be presented. These will be combined with simple basso continuo exercises and ideas for practicing in small groups. The audience is invited to play along!

Susanne Abed-Navandi (née Pumhösl) is a harpsichordist, cartoonist, teacher of basso continuo in the Early Music program at the Music and Arts University of the City of Vienna and teacher of harpsichord at the Musikschule Wien. In 2018 she completed the certification course Music Physiology at the University of Music and Performing Arts Vienna, since 2020 she is a staff member of the Center for Science and Research at the Music and Arts University of the City of Vienna (MUK).

Lightning Papers

(online or in person, 20 minutes)
14.11.2024, 17.45–18.45 Uhr

Catherine Bahn

PARTIMENTO PEDAGOGY FOR MELODIC PLAYERS

Recent research has focused on keyboard partimenti, however, sources are revealing that the tradition was also taught to cellists. The manuscripts I-Nc 33.2.3 and I-MC 2-D-13 of Rocco Greco (1657–1717), along with the anonymous E.M. 68 (c. 1708) and other sources in the Estense Music Collection in Vienna contain not only partimenti for bowed bass instruments, but also suggests a practical cello curriculum that included thoroughbass, counterpoint, diminutions, and solfeggio on the instrument. These skills equipped performers to improvise accompaniments and new parts, evident in obbligato parts and solo sonatas of the time.

Based on these sources, this paper reflects on some of the implicit pedagogical methods practiced by bowed bass instruments and proposes guidelines for today's melodic players learning to improvise within the context of historical performance practice.

Born in New York City, Catherine Bahn is a cellist and a viol player. She has performed internationally with ensembles Sopra il Basso, Musica Temprana, La Violetta, La Risonanza, and Ensemble Caprice. She holds a master's degree from the Royal Conservatory of the Hague (viola da gamba) and Indiana University (cello); a doctorate from McGill University. Her dissertation focuses on "Frame Improvisation: Contrapuntal Techniques and Thoroughbass Realizations on Bowed Bass Instruments." She has presented her research in universities in Europe and North America and previously taught music history at the Mannes School of Music, in New York City.
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Deborah Longenecker

PRE-PARTIMENTO PRACTICE: DERIVING PEDAGOGICAL ACTIVITIES FROM HISTORICAL PARTIMENTI FOR CURRENT BEGINNER- TO INTERMEDIATE-LEVEL PIANO STUDENTS

As a central part of composition education in eighteenth-century Neapolitan conservatories, partimenti were often written with pedagogical intent to develop improvisation and composition skills. Today, however, partimenti remain somewhat unreachable for most current beginner- to intermediate-level piano students. My project aims to integrate the pedagogical benefits of partimento realization into current piano pedagogy by designing pre-partimento activities that support the development of requisite musical skills for partimento realization in a form accessible to beginner- to intermediate-level piano students. To create pre-partimento activities that maintain partimento's pedagogical benefits while reinforcing requisite skills for partimento realization, I both design original activities and adapt materials from Neapolitan partimento manuscripts. Examples of pre-partimento activities include contrapuntal reductions of two-voice Baroque keyboard pieces, as well as "mini-partimenti," figured bass excerpts of three to seven notes in length adapted from Stanislao Mattei's (1750–1825) *piccoli bassi*. Given the increased weight of improvisation and composition within music education curricula and the recent flowering of research into Neapolitan partimento methods, pre-partimento activities support current directions within music pedagogy research.

Deborah Longenecker is a piano teacher at Bærum kulturskole in Oslo, Norway. For her master's degree in music theory at the Norwegian Academy of Music, she researched partimento's adaptability to current beginner- and intermediate-level piano students. She is interested in practical applications of interdisciplinary connections between piano pedagogy, music theory pedagogy, historical musicology, improvisation studies, and embodiment theory. She can be reached by email at debjaylon@gmail.com.

THE PARTIMENTO IN PORTUGAL IN THE 18TH CENTURY

The Italianization or „Neapolization“ of Portuguese musical life was a continuous process during the 18th century, not just in the musical repertory but also in the music educational system, which was oriented to the Italian musical training methodology. Many Portuguese musicians received royal grants enabling them to enrol at the Conservatorio Sant’Onofrio in Naples. One of the consequences of the musical Italianization in Portugal during the 18th century was the introduction of the Neapolitan partimento as a very important part of a solid musician’s training.

The first Portuguese method of partimento is the Regras de Romão Mazza, P’a Acompanhar ao Cravo (c.1740). Romão Mazza (b.1719 ; d.Lisbon, 1747) .

The second case method of a partimento method produced in Portugal is Regras de Acompanhar (Lisbon, c.1760) by the great Neapolitan composer David Perez (b. Naples, 1711; d. Lisbon, 1778). As a teacher Perez composed didactic works such as Solfeggi and a Partimenti method entitled Regras de Acompanhar (Rules of Accompaniment).

The second Portuguese method of partimento – Solfejos de acompanhar (c.1770) – was composed by José Joaquim dos Santos (b. Óbidos, 1747; d. Lisbon 1801). He divided his method in two parts: the first part contains 65 partimenti of easy and intermediary while the second part has 40 partimenti of an advanced level .

There is a Portuguese case of zibaldoni – Lições para Acompanhar (ca 1770) – was collected by João de Sousa Carvalho (1745–1798). Carvalho has studied under the guidance of Carlo Cotumacci.

The harmonic vocabulary used in these Portuguese partimenti methods is the same as those of the Neapolitan school of the same epoch. The Royal music schools of the Lisbon Patriarcal Seminary and the Colégio dos Santos Reis in Vila Viçosa, were created using the model of the Neapolitan Conservatory.

Mário Trilha obtained the Diploma in Music at the University of Music in Rio de Janeiro, he concluded the Masters degree in Performance at the Musikhochschule Karlsruhe. Post-graduate studies in Theory of Early Music at the Schola Cantorum Basiliensis. He obtained a Doctor degree of Music at the University of Aveiro (Portugal). and a post-doctoral Research Fellow at CESEM University of Lisbon. Since 2015 he is Professor at UEA (Universidade do Estado do Amazonas). Several publications as Scholar of historical musicology in the United Kingdom, Argentina, Portugal and Brazil. He has given several solo recitals and performed with the various orchestras and ensembles in Europe, North and South America.

Nicola Canzano

STRUCTURES FOR IMPROVISATION IN BAROQUE STYLE

To what end do so many amateurs and professionals alike desire to learn partimento?

Historically, partimenti existed as exercises, and very seldom if ever were they conceived as performance material. The goal was, and perhaps should still be, to give students who study partimento the tools to be able to improvise competently and convincingly without any notes in front of them, and, as with Bach's inventions, „give them a foretaste of composition“. Indeed, as per the conference title, we must realize partimento's potential.

In order to achieve this, a well-developed notion of successful structures upon which one can improvise and write is necessary. I propose a lecture-recital wherein the many „ingredients“ (cadences, rule of the octave, sequences and other schemata) are synthesized into a choice few effective and easy-to-remember structures that students who are moving away from the written page can use to begin truly improvising themselves in baroque style. Literature including Corelli, Bach, and Fenaroli will be reviewed, and the lecture-recital will include improvised examples of these recipes realized as different kinds of preludes, fugue, and sinfonia. The presentation will amount to a possibility for efficacious pedagogy that applies to many of the directions in partimento research throughout the past decade.

Nicola Canzano is a composer, harpsichordist and organist specializing in historical composition and improvisation. Nicola is Asst. Prof. of Harpsichord at Michigan State University, and the studio accompanist for Historical Performance at The Juilliard School, where he also occasionally guest lectures on improvisation. He teaches improvisation and composition privately in New York City where he resides, and maintains a busy performance schedule as a continuo player with ensembles throughout the US.

PHIL. TRAJETTA AND THE AMERICAN CONSERVATORIO: SOLFEGGIO, THOROUGHBASE, AND PARTIMENTO IN THE NINETEENTH-CENTURY UNITED STATES

In 1799, Filippo Trajetta (1777, Venice–1854, Philadelphia), son of the celebrated opera composer Tommaso Trajetta, fled Naples as a political refugee aboard a ship bound for the United States of America. A pupil of Fedele Fenaroli and Niccolò Piccinni, Trajetta would spend the rest of his life cultivating Neapolitan musical traditions in the New World. He founded three successive schools of music, each called the American Conservatorio: in Boston (1800–1802), in New York (c.1812–c.1820), and in Philadelphia (1828–c.1854). Trajetta's teaching employed Neapolitan exercises that he himself had studied (including the Duetti of Francesco Durante), as well as numerous newly-composed exercises (including progressive solfeggi and practice pieces for choral ensembles). As in Naples, composition students received lessons emphasizing thoroughbass and counterpoint. The merits of Trajetta's methods were proven by the premieres of his original oratorios—the first to be composed in the United States—which he performed with students and colleagues to enthusiastic public acclaim.

While the Conservatorio eventually faded without establishing an enduring „American partimento tradition,“ Trajetta's influence nevertheless rippled across musical life. A dedicated and charismatic teacher, he inspired lifelong devotion in his pupils, who pursued careers as composers, organists, professors, authoritative writers on music, and even the first conductor of the New York Philharmonic. Nearly fifty years after Trajetta's death, his student Albert Emerick continued to advocate „a return to the Regola d'Ottava[...] and its treatment as practised in the four Conservatories of Naples,“ the „admirable Partimenti[...] by Fedele Fenaroli,“ and „that system which was studied and practised by[...] Phil. Trajetta, my beloved master.“

Trajetta's career sheds new light on the dissemination of solfeggi and partimenti beyond Naples, on the famously esoteric Neapolitan oral teaching traditions, and on the early development of American musical culture.

Sean Curtice is a Ph.D. candidate in the joint doctoral program of the Hochschule für Musik Freiburg and the Schola Cantorum Basiliensis, and holds master's degrees from the Schola and Northwestern University. He teaches music theory at the HfM Freiburg and taught previously at the Institut für Alte Musik und Aufführungspraxis of the Universität für Musik und darstellende Kunst Graz. His research has focused on partimento dissemination beyond Naples, and he has been a contributor to Early Music Sources as well as to journals including Music Theory & Analysis, Notes, and Eighteenth-Century Music.
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ANALYZING OPERA: THE PARTIMENTO TRADITION IN THE NINETEENTH-CENTURY ITALIAN OPERATIC PRODUCTION.

An increasing interest in the study of the role of music analysis with different forms has resulted in a great deal of recent research on music repertoires and issues related to music analysis. Although the complex and vastly widespread relations between dramaturgy context and compositional practice, a controversial but very necessary problem is becoming apparent: whether opera can and should be analysed in the same framework as all other music genres.

Despite its specific and broad language, surely the eighteenth and early nineteenth century roots of opera have a fundamental and mutual basis that allowed almost every composer to become a professional musician. An analytical approach that considers the actual compositional legacies evident in pedagogies will reveal how these old traditions were essential parts of drama. This study explores the idea that this analytical approach, which considers the role of partimento tradition, can reveal how these century-old methods were essential parts of the drama. Indeed, the art of partimento can be used a significant analytical tool for nineteenth century opera analysis.

This study focuses on some examples from a selection of Italian opera composers which belong to different moments of the nineteenth century opera production: Gioacchino Rossini, Vincenzo Bellini, Giuseppe Verdi, Francesco Cilea and Giacomo Puccini, and the relationship between their compositional practice, in which the partimento legacy was carefully preserved, and the tonal music language of the nineteenth century. The analytical work is based upon the evidence of partimento patterns in these composers' operas and their musical meanings.

The paper argues that analysing the tonal language of nineteenth century operas could lead us to understand the role of the legacy of the partimento tradition in the nineteenth century operatic world.

Dr. Marco Pollaci is a pianist, musicologist, music historian and music theorist. Following his studies as a pianist and singer, Dr Pollaci graduated in "Liberal Arts – Music and Performing Arts – Music" from the University of Tor Vergata in Rome, under the supervision of Giorgio Sanguinetti. He went on to receive his PhD in Music from the University of Nottingham in the United Kingdom (2018). Dr Pollaci's research focuses on eighteenth and nineteenth-century music, opera studies, music theory and music analysis. Further research interests include partimento studies and Italian compositional practice in eighteenth and nineteenth century music. He has served as teaching associate at the University of Nottingham and as lecturer at the National University of Ireland Maynooth. He won a grant related to a research project on the 'Partimento studies and Schemata Theory' in the eighteenth and nineteenth century at the Department of Musicology and Cultural Heritage of the University of Pavia (2020–2021). He is currently professor of History of Music at the Conservatoire of Music Fausto Torrefranca. marcopollaci@gmail.com

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