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## Going Old School: Using Eighteenth Century Pedagogy Models to Foster Musical Skills and Creativity in Today's Students

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GOING OLD SCHOOL: USING EIGHTEENTH CENTURY PEDAGOGY MODELS TO  
FOSTER MUSICAL SKILLS AND CREATIVITY IN TODAY'S STUDENTS

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## ABSTRACT

Recent research has illuminated a pedagogical approach to keyboard improvisation of the Italian conservatories of the seventeenth and eighteenth centuries, namely that of *partimenti*: single-stave, multiple clef exercises in which students were trained to improvise (Gjerdingen 2007, Sanguinetti 2012, van Tour 2015). This approach was passed down through oral instruction until the mid-twentieth century, when pedagogical priorities shifted away from improvisation and compositional creativity towards virtuosity, technique and adherence to the printed page. Simultaneously, the tradition of decade-long musical apprenticeship was replaced with semester-long courses in music theory and harmony.

The existing research on *partimenti* presents a compelling historical narrative of its tradition, but fails to provide a comprehensive method for modern day application and study. In his *Music in the Galant Style*, Robert Gjerdingen guides readers in the process of understanding *partimenti* as a concatenation of his *schemata*; memorable musical patterns idiomatic to and ubiquitous throughout music of the Galant period (approximately 1720–1770). Giorgio Sanguinetti, in his *The Art of Partimento: History, Theory and Practice*, explains that these *partimenti* were first introduced through the study of *regole* or “rules:” musical events such as cadences and suspensions. By practicing the rules, students of the Galant period internalized the very patterns on which *partimenti* were based, thereby building their musical vocabulary and fluency within the galant language. While manuscripts of these exercises, primarily from student notebooks, or *zibaldone*, have been resurrected from the archives of European libraries and catalogued, there remains very little regarding the oral tradition of how rules and the improvisational realization of *partimenti* were taught. Gjerdingen’s website, *Monuments of*

*Partimenti*, boasts a catalogue of known regole and partimenti.<sup>1</sup> Like the manuscripts on which they are based, there is little to no verbal instruction on how to approach these exercises. Without the assistance of a trained teacher (a current rarity), the interested student would be overwhelmed and lost, not knowing where to begin. Therefore, there is a need for a comprehensive pedagogical method that aids modern-day students with independent rule study towards the goal of partimenti realization.

Utilizing the rules of Francesco Durante (1684–1755), a leading Italian conservatory maestro of his day, this paper presents a step-by-step approach towards working through this historical method of teaching keyboard improvisation and composition. I discuss activities that may help the modern-day student in working through the rules and combining them into a complete partimento, including figured bass realization, study and performance of scores in trio-sonata texture, as well as “play-and-sing” activities. Additionally, it addresses voicing, invertible counterpoint, transposition, texture, and issues of ambiguity such as deciphering the figured bass and errors within the manuscripts.

In addition to a comprehensive approach to Durante’s rules and their historical context, this paper presents a review of present literature on both historical and modern-day keyboard improvisation teaching methods, as well as suggestions for their applications. Through the rediscovery of the teaching method that trained some of history’s most remembered composers for several hundred years, students, with the tools provided in this paper, can singlehandedly

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1. Robert O. Gjerdingen, “Monuments of Partimenti,” Northwestern University, <http://faculty-web.at.northwestern.edu/music/gjerdingen/partimenti/> (accessed April 18, 2017). The focus of this paper will be on the regole, or rules, of Francesco Durante, edited by Gjerdingen on “Monuments of Partimenti,” <http://faculty-web.at.northwestern.edu/music/gjerdingen/partimenti/collections/Durante/regole/index.htm> (accessed April 18, 2017).

reconnect to a rich lineage of pedagogy traditions, developing musicianship skills seldom synthesized today and discovering what can be learned from the past.

In addition to partimenti study, I introduce schemata analysis (Gjerdingen, 2007) as a springboard for compositional creativity. By stripping a piece down to its schemata, one is left with a skeleton of the piece or “lead sheet” on which to improvise. I demonstrate the prevalence of schemata in music throughout the eighteenth century by presenting analyses of varying solo keyboard works of the period and demonstrate a written-out improvisation from such an analysis.

## ACKNOWLEDGEMENTS

I would like to thank Dr. Gilad Rabinovitch of the School of Music, Georgia State University, for his external advising on this project. Additionally, I would like to thank Dr. Timothy Hoft and members of my doctoral committee for their continued support throughout my graduate studies.



## DEDICATION

This document is dedicated to my parents, Sofia and Salomon Arar, who always go above and beyond in supporting me and my brother in all of our endeavors—academic, or otherwise.

## PREFACE

This paper presents the pedagogical system and tools used during the eighteenth century that helped convert orphaned and impoverished boys into the most sought after composers of their time. It includes a discussion about this system's modern-day relevance and reviews current research on utilizing these historical pedagogical sources in today's classroom. I then present how one can begin approaching these sources independently by including 1) an instructional guide to practicing these rules in order to ingrain them into musical memory and build an improvisational "vocabulary"; 2) a demonstration illustrating a partimento as a concatenation of patterns called rules; 3) a realization of the partimento through the understanding of the rules; 4) an example of an original composition based on the partimento. Lastly, I discuss how students can use these and other historical repertoire to create their own compositions by using schemata analysis and diminution techniques.

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## CHAPTER 1: INTRODUCTION

Research on the recent outcomes of reincorporating partimenti into collegiate curriculums as well as private lessons, even with children, has proven to help students gain proficiency in a variety of fields including continuo playing, improvisation, unfigured bass, counterpoint, diminution, fugue and composition. These are skills which benefit any musician, regardless of the style he or she chooses to play. The study of partimenti also helps students gain insight into the training of the galant period composers, and builds an awareness of the patterns these composers studied and incorporated into their compositions. Therefore, the study of partimenti not only improves musicianship skills through a synthesized, creative means, but it also leads to a deeper understanding of the repertoire which resulted from partimento study. Given this newfound awareness, it may be helpful to supplement current theory studies with schemata analysis, highlighting the idiomatic patterns prevalent throughout music of the eighteenth century (primarily high court music from 1720–1780). Through this type of analysis, students become more attuned to these patterns and can use their analysis as a springboard for stylistically informed compositional creativity. Supplementing current music pedagogy with eighteenth century models, as well as a new stylistically informed method of analysis, could lead to a new means of learning that would benefit students in both private and group lessons, ranging from children to adults.

## ITALIAN GALANT PEDAGOGY

Boasting a vital European port on the Mediterranean, Naples served as a financial and cultural capital throughout the Renaissance and Enlightenment periods. However, it also suffered from an unfortunate surplus of children fathered by transient sailors and raised by impoverished single mothers or no parents at all. The Catholic Church sought to save or “conserve” these children, and during the sixteenth century, established the Neapolitan conservatories. In addition to providing food and shelter, the conservatories aimed to train boys with a skill that would allow them to provide for themselves once they left the institution. One of the cheapest skills to teach, and most profitable for the church, was to train these boys as musicians.<sup>2</sup> Throughout the seventeenth century, the focus on music education intensified within the conservatories. By the beginning of the eighteenth century, these conservatories were no longer viewed as orphanages, but rather highly professional music institutions (the only such institutionalized music schools in the world), sought after by paying students throughout Europe.<sup>3</sup>

Giorgio Sanguinetti attributes the success of the conservatories for the unique continuity and coherence in their teaching methods, stating that “for two centuries, generation after generation, composition was taught in essentially the same way, and the methods of teaching were kept alive by an uninterrupted oral tradition.”<sup>4</sup> Beginning with Francesco Durante, whose

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2. Robert O. Gjerdingen, “*Partimenti* Written to Impart Knowledge of Counterpoint and Composition” in *Partimento and Continuo Playing in Theory and Practice: Collected Writings of the Orpheus Institute*, ed. Dirk Moelants (Leuven: Leuven University Press, 2010), 43.

3. Giorgio Sanguinetti, “The Realization of *Partimenti*: An Introduction” *Journal of Music Theory* 51, no. 1 (Spring 2007): 81.

4. Giorgio Sanguinetti, *The Art of Partimento: History, Theory, and Practice* (New York:



teaching appointment began in 1710, there was a century in which Neapolitan training appears to have given young composers an advantage over their contemporaries elsewhere in Europe.<sup>5</sup> In addition to the “traditional” skills of choral and fugal writing, students of the Neapolitan conservatories met the compositional “modern” demands for theatrical writing, which favored melodic invention, phrasing, and sectional form.<sup>6</sup> Because of their prolific versatility and experience in performing and composing both secular and sacred, as well as traditional and modern forms, graduates from the Neapolitan conservatories were well prepared in catering to the overlapping styles of the time and were in great demand for work throughout Europe and Russia, earning recognition through an extraordinary number of important positions, commissions, and honors.<sup>7</sup>

Both Sanguinetti and Gjerdingen agree that the key to this prolific versatility was *partimenti*. Sanguinetti defines a *partimento* as “a sketch, written on a single staff, whose main purpose is to be a guide for improvisation of a composition at the keyboard.”<sup>8</sup> Through *partimenti* training, Sanguinetti explains that students developed the ability to “emulate different

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Oxford University Press, 2012), 100.

5. Gjerdingen, “*Partimenti* Written to Impart,” 69.

6. Recent research suggests a new periodization of eighteenth century music. This document focuses on the period between 1720 and 1780, which, dominated by Italian opera, is referred to by Robert Gjerdingen as the “galant” period and by James Webster as the “Enlightened-galant.” See Robert O. Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007); James Webster, “The Eighteenth Century as a Music-Historical Period?” *Eighteenth-Century Music* 1, no. 1 (Cambridge University Press, 2004), 59.

7. Peter van Tour, *Counterpoint and Partimento: Methods of Teaching Composition in Late Eighteenth-Century Naples* (Uppsala: Uppsala University, 2015), 15.

8. Sanguinetti, *The Art of Partimento*, 14.

styles convincingly” with “astounding rapidity”-- necessary skills needed to survive in the opera market of the eighteenth and nineteenth centuries.<sup>9</sup> Gjerdingen explains that partimenti “provided models for how to adapt principles of strict counterpoint to the prevailing melodic galant style.”<sup>10</sup> The success of partimenti training is evident through the prolific compositional output of those who had studied them. With this in mind, it may be of interest for students today to understand what a partimento is and, more importantly, how to take advantage of its pedagogical potential.

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9. Sanguinetti, “The Realization of Partimenti,” 81.

10. Gjerdingen, “*Partimenti* Written to Impart,” 69.

## PARTIMENTI: AN INTRODUCTION

The following is an example of a partimento:<sup>11</sup>

Figure 1 – Durante’s Partimenti Numerati, “Perfidia,” Gj244



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11. Gjerdingen, “Monuments in Partimenti,” <http://faculty-web.at.northwestern.edu/music/gjerdingen/partimenti/collections/Durante/numerati/044DurNum/044DurNum.htm> (accessed Feb. 15, 2017). In Sanguinetti, *The Art of Partimento*, 174, Sanguinetti explains that the “Perfidia” title means “obstinacy” or “stubborn.” It is given to this partimento because it is a set of variations on an ostinato bass. In the case of this “Perfidia,” the bass is a romanessa, a popular bass pattern which descends by fourth then ascends by step.

Upon first glance, one might feel confused. As Sanguinetti explains,

It is not easy to tell exactly what a partimento is. It is a *basso continuo* or thoroughbass, but one that does not accompany anything except itself. It is a figured bass, but very often it has no figures at all. It is a bass, but can as well be a soprano, an alto or a tenor. Whether tenor, alto, or soprano, it is often the lowest voice, but sometimes it can skip from one voice to another in the texture. It is written, but its goal is improvisation. And, finally, it is an exercise—perhaps the most efficient exercise in composition ever devised—but also a form of art in its own right.<sup>12</sup>

Van Tour clarifies that it is “a notational device, commonly written on a single staff in the F [bass] 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.”<sup>13</sup> Gjerdingen explains that conservatory composition students “realized” these partimenti, by adding upper voices to create complete keyboard works.<sup>14</sup> Apprentices in the guild-like system of court musicians, students memorized the patterns in the partimenti of their maestri by rote, internalizing them in every key, meter, tempo and style.<sup>15</sup> Because these patterns became so ingrained, students could easily identify them within partimenti and immediately respond with the completion of the pattern. The result was the development of stylistic fluency.<sup>16</sup> To the trained student, the partimento provided a roadmap towards producing a stylized musical

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12. Sanguinetti, *The Art of Partimento*, 51.

13. van Tour, *Counterpoint and Partimento*, 15.

14. Gjerdingen, *Music in the Galant Style*, 24–25.

15. *Ibid.*, 25.

16. *Ibid.*

work, hinting at everything needed to complete the realization including tonal direction, modulations, harmony, diminutions, imitations, texture, style and genre.<sup>17</sup> Notwithstanding these clues, the partimento was subject to interpretation, with an infinite number of possible realizations, dependent upon the “skills, taste and degree of sophistication” of the student.<sup>18</sup>

Sanguinetti explains that there are exceptionally few surviving realized partimenti, especially from the “golden age” of the tradition – the eighteenth century.<sup>19</sup> This is largely due to the fact that partimenti were used for improvised performances. A surviving eighteenth-century realization of the “Perfidia” partimento, is presented below.

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17. Robert O. Gjerdingen, “Partimenti, que me veux-tu?” *Journal of Music Theory* 51 no. 1 (Spring 2007): 85; Giorgio Sanguinetti, “The Realization of Partimenti: An Introduction,” *Journal of Music Theory* 51, no. 1 (Spring 2007): 51–52.

18. Sanguinetti, “The Realization of Partimenti,” 52.

19. *Ibid.*, 71, 81.

Figure 2 – An Eighteenth-Century Realization of Durante’s “Perfidia,” p. 1 (author unknown)<sup>20</sup>



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20. Sanguinetti, *The Art of Partimento*, 228. Reproduced with Academic Permission from Oxford University Press.

Figure 3 – An Eighteenth-Century Realization of Durante's "Perfidia," p. 22<sup>1</sup>

The image displays a musical score for an eighteenth-century realization of Durante's "Perfidia," spanning pages 21 and 22. The score is written for a single melodic line (likely a flute or violin) and a basso continuo line. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into systems, with measures 17, 20, 22, 24, 28, 31, and 35 marked at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The basso continuo line provides a steady accompaniment, often using a rhythmic pattern of eighth notes. The score concludes with the instruction "a suo genio" (at his own discretion) above the final measure.

21. Ibid., 229. Reproduced with Academic Permission from Oxford University Press.

Sanguinetti's own realization of the same partimento is presented below.<sup>22</sup>

Figure 4 – Sanguinetti's Realization of Durante's "Perfidia," p. 1

The image displays a musical score for a piano piece, identified as Sanguinetti's realization of Durante's "Perfidia." The score is presented in six systems, each consisting of a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The piece begins with a series of chords in the right hand and a simple bass line in the left hand. As the piece progresses, the right hand introduces more complex rhythmic patterns and melodic lines, while the left hand develops a more intricate bass line with frequent sixteenth-note passages. The score is marked with measure numbers 5, 9, 13, 16, and 19 at the beginning of their respective systems. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

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22. *Ibid.*, 172–173. Reproduced with Academic Permission from Oxford University Press



Figure 5 – Sanguinetti’s Realization of Durante’s “Perfidia,” p. 2

The musical score is presented in six systems, each with a measure number at the beginning of the first staff. The key signature is G minor (two flats) and the time signature is 3/4. The notation includes treble and bass clefs, a key signature of two flats, and various musical notations such as chords, arpeggios, and melodic lines. The tempo marking "Largo" is placed above the staff at measure 36.

22

25

28

30

33

36 Largo

While I will later discuss the process of partimenti realization in greater detail (analysis, pattern identification, recognition of harmonic rhythms, problems of voice leading, localization of cadences, and so on), one must understand that the Neapolitan masters trained their pupils tirelessly to perform these acts almost unconsciously as they composed in a “quasi-automatic” way.<sup>23</sup> Sanguinetti explains, that in the nineteenth century, however, partimenti became increasingly realized in written form, eventually transforming to the typical late nineteenth century theory assignment featuring a four-voice, block-chord, melodically steady realization.<sup>24</sup> Perhaps, there may be a benefit to recovering and reincorporating partimenti training into modern pedagogy, a process which could lead to similar musical processing as those who had partaken similar training prior to the late nineteenth century.

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23. Sanguinetti, “The Realization of Partimenti,” 81.

24. *Ibid.*, 71–72.

## CHAPTER 2: RELEVANCE TODAY

Whereas in the eighteenth century, partimenti training helped conservatory students integrate strict counterpoint, imitation, improvisation, solfège, and harmony with composition and improvisation; by direct contrast, some college-level students today view the subjects of harmony, species counterpoint and sight-singing as irrelevant, obligatory hurdles on their way to becoming performers, composers, educators, and administrators.<sup>25</sup> While countless hours are spent mastering technique, students are typically not trained to dissect what is on the page and play with it freely, sing one voice while play another, or improvise off of and analyze the compositional choices made.

In 2014, the College Music Society (CMS) Task Force on the Undergraduate Music Major (TFUMM) identified the lack of improvisation and composition among music majors as an issue, asking, among many other things, “Why did the contemporary improviser-composer-performer identity that prevailed in earlier times in the European tradition give way to the interpretive performance specialist profile?”<sup>26</sup> In addition to “the fetishization of the written score,”<sup>27</sup> advances in recording technology perpetuated the expectation for “perfect”

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25. Gjerdingen, “*Partimenti* Written to Impart,” 70.

26. Ed Sarath et al., “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors,” Report of the Task Force on the Undergraduate Music Major November 2014,” *Music Theory Online* (2014), <http://www.mtosmt.org/issues/mto.16.22.1/manifesto.pdf> (accessed September 13, 2016), 6. While TFUMM argues that African-derived musics, including jazz, offer a unique opportunity to explore a synthesized identity of improviser-composer-performer, it acknowledges that the opportunity also exists in European classical music and many folk, popular, and classical traditions from other parts of the world.

27. Thomas Christensen, “The Improvisatory Moment,” in *Studies in Historical*

performances, which became a standard in the latter half of the twentieth century. Gjerdingen adds that the loss of these skills sets in musicians was due to the change in pedagogical systems. He explains that, in the nineteenth century, the rise of interest in music among middle and upper-class amateurs created a demand for a more literate, concise, and easily digested method for becoming a musician which bypassed the standard required years of apprenticeship.<sup>28</sup> The result was the development of a theory-driven, anachronistic, oversimplified “thoroughly bourgeois reinterpretation of an esoteric courtly art” in which nuanced distinctions, once important in the galant, became lost.<sup>29</sup> These theorists, “Neo-Romantic idealists active in the later nineteenth and early twentieth centuries,” strove to fit music not only into a language of tonal harmony, but also into sonata form.<sup>30</sup> Gjerdingen explains, that they “held classical music as a zenith of musical development attained by only one people,” superior to and separated from the world musics studied in ethnomusicology.<sup>31</sup> Christensen adds that, in North America, music from the eighteenth century was taught through a German-centric model divided into the Baroque and Classical dominated by Bach and Handel on one end and the “First Viennese School” on the other.<sup>32</sup> The middle, however, was difficult to fit in this narrative, and was merely

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*Improvisatin: from Cantare Super Librum to Partimenti*, ed. Massimiliano Guido (New York: Routledge, 2017), Kindle. Christensen explains that the priority placed on the fixed artwork (*Kunstwerk*) evident throughout much of the twentieth century can be traced to nineteenth-century Germany.

28. Ibid.

29. Gjerdingen, *Music in the Galant Style*, 173.

30. Ibid., 370.

31. Ibid.

32. Christensen, “The Improvisatory Moment.”

defined by terms such as Rococo, *Sturm und Drang*, pre-classical, and galant.<sup>33</sup> According to Christensen, recently gathered information on the partimento tradition offers “some of the most compelling evidence yet for viewing the eighteenth century as a more intelligible whole.”<sup>34</sup> While Italians have long been familiar with a historical narrative which connected Scarlatti to Piccini and Handel to Mozart, through a tradition of Italian opera and instrumental music, Christensen explains that this narrative is only now beginning to take root in American pedagogy.<sup>35</sup> While students today certainly benefit from the current methods in theory pedagogy, there is much to be said for analyzing music through an understanding of how it was conceived and received in its day.

Gjerdingen explains that if one were to regard eighteenth century galant musicians through the objective lens of a twenty first century ethnomusicologist, they would observe that these musicians were far more similar to than different from their fellow court musicians throughout the world.<sup>36</sup> All were “highly trained, often hereditary musicians” in preindustrial cultures who catered to the refined tastes of their noble patrons by internalizing, through apprenticeship, which musical figures and motifs were best suited for various occasions.<sup>37</sup>

TFUMM, seeking to address this dilemma, called for a new core curriculum in both group and private lessons that would “restor[e] improvisation and composition to their rightful,

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33. Ibid.

34. Ibid.

35. Ibid.

36. Gjerdingen, *Music in the Galant Style*, 370.

37. Ibid.

foundational status which would not only support performance and analysis, but help render the entire scope of music study a creative and highly-skilled endeavor.”<sup>38</sup> The task force argued that systematic improvisation study provides opportunities for creative exploration and intensive analysis while embracing elements of history, culture, aesthetics, cognition, aural training and movement processes.<sup>39</sup> Given the universality of improvisational techniques in music throughout the world and across time, the task force encourages exploration across multiple improvisatory languages (i.e., jazz, Hindustani, European classical) which present a wide range use of modal-tonal-post-tonal pitch systems and rhythmic practices.<sup>40</sup>

For the modern student, the study of partimenti can shed light on the improvisational heritage within the European classical tradition while providing a framework for developing improvisational fluency while rounding out musicianship skills. Research on the recent outcomes of reincorporating partimenti into collegiate curriculums as well as private lessons, even with children, has proven to help students gain proficiency in a variety of fields including continuo playing, improvisation, unfigured bass, counterpoint, diminution, fugue, and composition.<sup>41</sup> The study of partimenti not only improves musicianship skills through a creative activity, but it also

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38. Sarath, “Transforming Music Study,” 18.

39. Ibid.

40. Christensen points to the universality of improvisation across all music. “The Scholarship and practice of early music improvisation has the potential of adding a strong historical perspective... to the growing realization that musical improvisation is a unique and ubiquitous human activity shared by all peoples.” Christensen, “The Improvisatory Moment”; Sarath, “Transforming Music Study,” 18.

41. David Lodewyckx and Pieter Berge, “Partimento, Waer bestu bleven? Partimento in the European Classroom: Pedagogical Considerations and Perspectives,” *International Journal of the Dutch-Flemish Society for Music Theory* 1, nos. 1 and 11, October 2014: 146–169. <http://dx.doi.org/10.1116/MTA.1.9> (accessed December 1, 2016).

builds an awareness and deeper understanding of the repertoire of the period through a recognition and internalization of its patterns. By tapping into the pedagogical training of the composer, students are better able to understand and analyze the repertoire they are studying.

## CHAPTER 3: LITERATURE REVIEW

The compartmentalization of music performance from theory, improvisation, and composition has been a long-standing issue of concern among educators seeking a meaningful means of synthesizing these musicianship skills in their teaching.<sup>42</sup> TFUMM calls for a return to the true European pedagogical system grounded in an “integrated creative process that includes, among its most revered practitioners, the skills of improvisation, composition, and performance.”<sup>43</sup> The result has been an upsurge in recent scholarship regarding both the historical pedagogical systems as well as modern implementations.

In *Music in the Galant Style*, Gjerdingen introduces the concepts of schemata, or musical building blocks prominent in compositions throughout the eighteenth-century.<sup>44</sup> Gjerdingen explains that “schemata” refer to mental representations or categories, and schemata within a piece represented a patchwork of “interactions between numerous small practices and the larger forces of both historical precedent and contemporary fashion.”<sup>45</sup> A well-known example of a schemata is the *romanesca*, or the “*la folia*” pattern, which in addition to being a common ground bass for variations was made famous in Pachelbel’s *Canon*.

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42. For a discussion of this issue dating from 1960, see William H. Tallmadge, “Teaching Improvisation,” *Music Educators Journal* 47, no. 2 (1960): 58–60.

43. Sarath, “Transforming Music Study.”

44. Gjerdingen, *Music in the Galant Style*.

45. *Ibid.*, 10, 39.



Figure 6 – Romanesca in C Major



Not only does Gjerdingen present each pattern and its variations, but he also provides abundant examples within the period’s repertoire by both prominent and lesser known composers. He presents a thorough background on the context in which these patterns were used and on how they were received by educated audiences. Additionally, he includes a summary of the schemata in his appendix, unfortunately leaving out the inclusion of the chapter on “clausulae,” perhaps a publishing oversight. While readers are encouraged to play through the musical examples at the keyboard, the book is supplemented with a website which features audio recordings of the examples organized by chapter. His second appendix and final section of the book introduces partimenti, which leaves the reader wanting more. This appendix foreshadows later projects, including his article “*Partimenti* Written to Impart Knowledge of Counterpoint and Composition,” which details partimento tradition through anecdotes of composers and analysis of their teaching materials using his system of schemata.<sup>46</sup>

In his essay, “The Realization of Partimenti: An Introduction,” Sanguinetti details what partimenti are (and are not) as well as the regole or rules on which they are based.<sup>47</sup> He divides the rules into five categories, and provides details about each category. He explains that partimenti realizations were taught using a layered approach in which first only consonances

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46. Gjerdingen, “*Partimenti* Written to Impart.”

47. Sanguinetti, “The Realization of Partimenti,” 51–83.

(including suspensions) were used for realizations, then diminutions were added, and lastly, imitation. Using an unfigured partimento by maestro Fenaroli, he dissects the partimento into a concatenation of the rules previously mentioned, and provides a realization. He then discusses the “shaping” of a partimento through the art of diminution, clarifying how the realization of a partimento would differ from a continuo realization, and presents how the maestros themselves provided stylistic examples for their students to emulate.<sup>48</sup> Lastly, Sanguinetti presents an analysis and realization of a partimento with diminutions and imitation. He introduces Gjerdingen’s schemata as part of his analysis when the occasion arises. Overall, this essay is an outstanding introduction to the history and thought process behind partimento realization. While Sanguinetti presents an overview of the categories of the rules and the need for students to have memorized them over the course of years before proceeding to realize partimenti, he does not explain how students went about doing so.

In his book, *The Art of Partimento: History, Theory, and Practiced*, published several years later, Sanguinetti goes into further detail regarding the curriculum in which the partimenti were included as well as historical overviews in which they were taught, including a genealogy of the maestros who taught them.<sup>49</sup> Additionally, Sanguinetti discusses more complex partimenti, which use musical forms such as concertos, toccatas, sonatas, fantasias, variations, dances, and fugues. While detailed in examples and explanations, it is most likely one would still need to work with an instructor knowledgeable in the art of partimento realization in order to fully benefit from this book due to the complexity of the material.

In his book, *Counterpoint and Partimento*, Peter van Tour further delves into the

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48. Ibid., 71. Examples of Durante’s hints for realization are on p. 73.

49. Sanguinetti, *The Art of Partimento*.

educational climate in which the partimenti were generated and the pedagogical differences between the two schools of thought in this tradition; the Durantisti (following the pedagogy of Francesco Durante [1684–1755]) and the Leisti (following the pedagogy of Leonardo Leo [1694–1744]).<sup>50</sup> Van Tour’s study of the sources provides great nuance regarding the differences between the schools of partimenti, yet his inquiry is largely philological and historical. Therefore, it is less useful as an introductory resource for the pedagogical application of partimenti.

Like the authors of TFUMM, Michael Callahan views improvisation as central to theory and musicianship training.<sup>51</sup> While teaching both a traditional counterpoint theory course and a keyboard workshop on figured-bass realization, Callahan was able to compare two controlled pedagogical methods – written counterpoint assignments and keyboard improvisations.<sup>52</sup> “Almost without exception,” he reports, “the keyboard students improvised better counterpoint than the counterpoint students wrote; the work of the former was more idiomatic, more musical and much more fluent.”<sup>53</sup>

In this article, “Teaching Baroque Counterpoint Through Improvisation: An Introductory Curriculum in Stylistic Fluency,” he presents a five-part curriculum for teaching Baroque

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50. van Tour, *Counterpoint and Partimento*.

51. Callahan, “Teaching Baroque Counterpoint Through Improvisation: An Introductory Curriculum in Stylistic Fluency,” *Journal of Music Theory Pedagogy*, 26 (2012): 61. Callahan references Deborah Rifkin and Philip Stoecker, which adapts Benjamin Bloom’s learning taxonomy of music to classify improvisation as one of the most advanced stages of learning, see Deborah Rifkin and Philip Stoecker, “A Revised Taxonomy for Music Learning,” *Journal of Music Theory Pedagogy* 25 (2011): 155–89.

52. Callahan, “Teaching Baroque Counterpoint,” 61–99.

53. Callahan, “Teaching Baroque Counterpoint,” 61.

counterpoint through improvisation in the theory classroom. While Callahan presents a means for group study towards developing contrapuntal thinking, his techniques for developing improvisational fluency are useful and transferrable to the independent learner. First, he encourages the use of fewer voices, allowing students to focus on more complex counterpoint issues such as the incorporation of dissonance, motivic play, and transposition.<sup>54</sup> Callahan qualifies the notion that improvisation is spontaneous, explaining that even in the “strictest” mode of improvisation involving real-time decisions of pitch and rhythms, the performer has somewhat prepared in advance.<sup>55</sup> He encourages the practice of improvisations (without notating realizations) which, like the reduction of voices in realization, lowers the barrier for improvisational exploration. As improvisational fluency is based on an ability to recall idiomatic patterns, Callahan states that practicing “mostly prepared improvisations” is an imperative step for reinforcing idiomatic patterns and musical memory while engaging aural, tactile and logical learning processes.<sup>56</sup> Once students have discovered all options through transposition and invertible counterpoint, they may attempt to play through these realizations with a metronome. Whereas the non-metered practice develops “vocabulary,” practicing improvisation over an unforgiving steady pulse develops the most important elements of successful improvisation—a

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54. *Ibid.*, 62. The use of a three-voice rather than four-voice texture is explored later in this paper.

55. *Ibid.*, 63. This concept is further discussed in the subsequent article, Michael Callahan, “Incorporating Long-Range Planning into the Pedagogy of Baroque-Style Keyboard Improvisation,” *Music Performance Research* 5 (2012): 59–78.

56. Callahan, “Teaching Baroque Counterpoint,” 63. For visual students, the challenge of developing realizations without notating them helps develop weaker learning modalities such as audiation and tactile memory, relevant in improvisation.

“fluency” in the improvisational language and style.<sup>57</sup>

Callahan builds upon his research in a subsequent article, “Incorporating Long-Range Planning into the Pedagogy of Baroque-Style Keyboard Improvisation.”<sup>58</sup> Here, he explains that the mastery of improvisational fluency over larger pieces is dependent upon the development of two skills: surface-level diminutions (elaborations and ornamentation) and improvisations of idioms.<sup>59</sup> Training in contrapuntal idioms, such as the training presented in historical treatises (including partimenti), develops improvisational harmonic and structural thinking. The study of period repertoire can also develop idiomatic thinking. Callahan has students reduce a piece to its form, getting rid of surface diminutions and creating a skeleton which captures the essential outer-voice counterpoint and voice-leading through figured-bass notation. This skeleton allows students to view the piece as a series of idioms and serves as a “lead-sheet” from which they can improvise their own diminutions.<sup>60</sup> While these skeletons differ from the analyses into schemata in Gjerdingin’s *Music in the Galant Style*, both methods reduce the piece to a skeleton. Callahan adds another dimension to his pedagogy, stating that the objective is for students to not simply internalize schemata and be able to transpose and embellish them with surface variations, but also, and most importantly, to associate each schemata with its function.<sup>61</sup> Thus the student should understand which idioms are used for opening gestures, for sequences, cadences, and

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57. Callahan, “Teaching Baroque Counterpoint,” 79–81.

58. Callahan, “Incorporating Long-Range Planning,” 59–78.

59. Ibid.

60. Ibid.

61. Ibid.

modulations.<sup>62</sup> Callahan aptly compares this method of improvising to storytelling, where the student has memorized the large events of the plot, but is free to recount the story with his own wording.<sup>63</sup>

“Towards a Galant Pedagogy: Partimenti and Schemata as Tools in the Pedagogy of Eighteenth-Century Style Improvisation” puts concepts presented in Callahan’s writings such as improvisations involving diminutions to the test. This article presents a series of experiments and an analysis of transcribed student improvisations as well as a skeletal “lead sheet” of C.P.E Bach’s Sonata Wq. 62/4 mvt.1.<sup>64</sup> Unfortunately, the scope of the study was limited to four interactions with students, thus providing insufficient evidence supporting long-term benefits of this type of “Galant Pedagogy.”

While Callahan’s method for creating skeletal “lead-sheets” from historical repertoire is highly effective, it should be noted that there are historical pedagogical sources that taught diminution or elaboration, still relevant today. For example, in Part II of his treatise, Friederich Erhardt Niedt (1674–1708) provides the student with a bass line from which an entire suite can be created.<sup>65</sup> This source not only helps students learn identifying characteristics of each dance movement, but the experience of varying the same bass to compose each movement reinforces a

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62. Ibid.

63. Ibid.

64. Gilad Rabinovitch and Johnandrew Slominski, “Towards a Galant Pedagogy: Partimenti and Schemata as Tools in the Pedagogy of Eighteenth-Century Style Improvisation,” *Music Theory Online* 21, no. 3 (September 2015), <http://www.mtosmt.org/issues/mto.15.21.3/mto.15.21.3.rabinovitch.html> (accessed October 27, 2016).

65. Friederich Erhardt Niedt, *The Musical Guide: Parts 1 (1700/10), 2 (1721), and 3 (1717)*, trans. Pamela L. Poulin and Irmgard C. Taylor (New York: Oxford University Press, 1989), 110–178.

deeper understanding of the style of each dance and opens the student's mind to new variation possibilities. Sources such as Niedt's treatise show that the relation between figured bass, composition, improvisation and diminution are not only characteristic of the influential Neapolitan tradition, but also manifested themselves elsewhere in Europe in the eighteenth century

*Tonal Tools for Keyboard Players*, a book and accompanying software application by Lieven Strobbe, claims to present a resource for keyboard teachers to use in teaching improvisation of a variety of styles including baroque, jazz, and pop.<sup>66</sup> Introductory materials build on existing research on the history of partimento and modern applications. Strobbe presents over fifty schematas, occasionally borrowing Gjerdingen's titles. Whereas Gjerdingen presents roughly fifteen common schemata, Strobbe claims that the fifty he presents are all derivatives of a set of nine patterns.<sup>67</sup> He divides these patterns into three categories: syntactical, idiomatic (to various styles and periods) and sequential. He does not, however, go into further detail regarding these distinctions after presenting them. These patterns can be turned into music through stretching and composing-out, compressing and cutting, merging, and mixing components.<sup>68</sup> Strobbe addresses the Rule of the Octave (a method for harmonizing a bass scale discussed later in this paper), but claims it is too long to use for teaching beginners and suggests reducing it and breaking it into fragments—primarily from tonic to dominant and dominant to tonic.<sup>69</sup> The book

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66. Lieven Strobbe, *Tonal Tools for Keyboard Players*, co-ed. David Lodewyckx and Hans Van Regenmortel (Antwerp: Lieven Strobbe & Garant Publishers, 2014).

67. *Ibid.*, 19.

68. *Ibid.*, 29–31.

69. *Ibid.*, 20–21.

has many positive conceptual aspects, but is not detailed regarding the potential ways of incorporating the concepts and patterns in lessons.



## CHAPTER 4: A GUIDE TO APPROACHING PARTIMENTI INDEPENDENTLY

As mentioned, the study of partimenti offered a competitive edge to composition students in the eighteenth century. A recent resurgence on the use of historical methods to support the development of neglected musicianship skills has resulted in improved improvisational fluency and understanding of counterpoint among some of today's students.

Now anyone can access partimenti treatises by numerous maestri thanks to the modern-day online edition by Robert Gjerdingen.<sup>70</sup> However, because instruction on how to realize these exercises was passed down through an oral tradition, the manuscripts themselves provide little, if any, verbal instruction on how to use them.

The following sections in this chapter introduce the writings of Francesco Durante (1684–1755), among the most influential maestri in the Neapolitan conservatory tradition.<sup>71</sup> By following this guide, students can begin to approach partimenti realizations through an understanding and internalization of its rules, and later use the partimento as a springboard for composing and improvise original, stylistically appropriate music.

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70. The treatises of numerous maestri are available on Gjerdingen, “Monuments of Partimenti.”

71. Peter van Tour, “Partimento Teaching According to Francesco Durante, Investigated Through the Earliest Manuscript Sources” in *Studies in Historical Improvisation: From Cantare super Librum to Partimenti*, ed. Massimiliano Guido (New York: Routledge, 2017), Kindle.

## DURANTE'S PARTIMENTI

While the majority of surviving partimenti exercises exist in manuscript form from salvaged student notebooks, one of Durante's last students, Giovanni Paisiello (1740–1816), set a precedent by publishing an entire manuscript of Durante's partimento training for the Grand Duchess Maria Fyoderovna in St. Petersburg in 1782 under the title *Regole per bene accompagnare il Partimento*.<sup>72</sup> Modern scholarship divides Durante's partimenti into the following four categories:

- 1) *Regole*: "Rules"
- 2) *Partimenti Numerati*: figured basses with simpler realizations
- 3) *Partimenti Diminuiti*: unfigured bass intended for more florid realizations
- 4) *Partimenti fughe*: fugues.<sup>73</sup>

Durante, like other Italian maestri, often began his pedagogical material with *regole* or "rules." The rules presented small harmonic and contrapuntal patterns that were to be memorized by the students, and were regarded as a collective work, or as Sanguinetti states, "the result of a stratification of knowledge shared by generations of teachers and students."<sup>74</sup> The study of rules

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72. Gjerdingen, "*Partimenti* Written to Impart," 54.

73. van Tour, *Counterpoint and Partimento*, 96–97; van Tour, "Partimenti Teaching According to Francesco Durante." Throughout this article, van Tour argues that these categories are a nineteenth century construct. However, in an email correspondence with Robert Gjerdingen on February 16, 2017, Gjerdingen explains that Durante's student Fedele Fenaroli (1730–1818), published his own partimenti within these categories in 1775, which inspired others to organize older collections in a similar way. Regardless, the division between these four categories of partimenti is not always clear as *partimenti numerati* appear in the rules, and figures appear in the fugues, and so forth.

74. Sanguinetti, "The Realization of Partimenti," 55. Sanguinetti explains that the rules of all Neapolitan maestros of eighteenth-century fall into the following five categories: Basic Axioms and Procedures, Rule of the Octave, Suspensions, Bass motions and Scale Mutations.

was cumulative, as concepts presented in earlier rules were often revisited later, in more complex ones.<sup>75</sup> Repetition and memorization of realization possibilities of these rules resulted in the ability to recognize them within partimenti and respond with stylistically appropriate improvisations. After internalizing the rules, students advanced to figured partimenti (*partimenti numerati*). From there, the “training wheels”<sup>76</sup> of figures were removed and students were to assume harmonic underpinnings and diminutions from a bare partimento. Lastly, the majority of Neapolitan counterpoint and composition teaching sources from the latter half of the eighteenth century culminate with a series of four-part fugues.<sup>77</sup> Improvising a fugue from a partimento was seen as a prerequisite to becoming a great composer and completing studies at the conservatory.

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75. In “Monuments of Partimenti,” <http://faculty-web.at.northwestern.edu/music/gjerdingen/partimenti/collections/Durante/regole/index.htm>, Gjerdingen explains that this was not an exact system as, “irregularities in order, titles and numbering of Durante’s ‘rules’ in the source manuscripts suggested that they were collected after his death by other maestros or by students.” Sanguinetti discusses Fenaroli’s openness to edits from his successors, stating that “Whenever [the learned Masters] shall find rules lacking or errors, they shall have the right to add, and adjust as their wish [the rules to this book].” Sanguinetti, “The Realization of Partimenti,” 55.

76. Gjerdingen, “*Partimenti* Written to Impart,” 58.

77. van Tour, *Counterpoint and Partimento*, 200.

## DECIPHERING DURANTE: A GUIDE TO “THE RULES”

Durante’s rules are available online in Gjerdingen’s edition.<sup>78</sup> While Gjerdingen posts introductory materials for certain rules such as cadences and Rule of the Octave (R.O.), there is still much to be answered regarding the practice of the other rules, voicing, ambiguities regarding provided figures, etc.<sup>79</sup>

The following are suggested steps for realization when approaching a rule:

1. Identify the required pitches and texture (use a three-voice texture, whenever possible)
2. Play
3. Invert upper voices and play
4. Sing one upper voice while playing the bass and other voice. Repeat with alternate upper voice.
5. Transpose and repeat steps 1–5.

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78. “Monuments of Partimenti.” Durante’s partimenti are transcribed from the Naples manuscripts MSSS 34.2.4 and Oc.3.40

79. See Robert Gjerdingen, “COURSES,” <https://sites.google.com/site/partimenti/courses> (accessed April 18, 2017).

## A LOOK AT DURANTE'S FIRST RULE

Beginning with the first rule, labeled, “preparation of the 4<sup>th</sup> which stems from the 8va,” Durante introduces suspensions to the student within a cadential formula.<sup>80</sup>

Figure 7 – Durante’s Rule: 4ths Prepared by 8vas<sup>81</sup>



In partimento theory, Sanguinetti explains that cadences have a double meaning. They are closing formulas, but also the first significant tonal structure, composed with an opening tonic, a middle dominant, and a closing tonic.<sup>82</sup> As Sanguinetti observes, even in the simplest accompaniment patterns, suspensions are included.<sup>83</sup> In this rule, there is I-V-I or i-V-i motion in the bass. It is a cadence with a 4-3 suspension over the dominant.

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80. Both the Italian (taken from the manuscript sources) and English translation of the rule’s labeled function accompany each rule on “Monuments of Partimenti.”

81. See “4ths Prepared by 8vas” on “Monuments of Partimenti.”

82. Sanguinetti, “The Realization of Partimenti,” 56. Fenaroli explained that there are three types of cadences: simple (*semplice*), compound (*composta*), and double (*doppia*), ordered according to the number of beats required by the dominant. This rule presents a compound cadence, as the dominant is held for two beats.

83. Sanguinetti, “The Realization of Partimenti,” 69.

Figure 8 – Durante’s Rule: 4ths Prepared by 8vas, labeled by key

The image shows two staves of musical notation in bass clef, illustrating seven chord patterns for Durante's Rule. Each pattern consists of two measures. The first measure of each pattern has a bass note with a figure '8' above it, indicating an octave. The second measure has a bass note with a figure '4' above it, indicating a fourth. The patterns are labeled as follows:

- 1.1 C Major: 8<sup>a</sup>, 5, 4, 3
- 1.2 D minor: 8, 5, 4, #3
- 1.3 E minor: 8, 5, 4, #3
- 1.4 F Major: 8, 5, 4, 3
- 1.5 G Major: 8, 5, 4, #3
- 1.6 a minor: 8, 5, 4, #3
- 1.7 b minor: 8, 5, 4, #3

Below the first staff, Roman numerals are placed under the notes: 'I' under the first note, 'V' under the second, and 'I' under the third. This pattern repeats for the second staff.

When realizing rules, it is imperative to add the indicated pitches by the figures as well as to prepare and resolve suspensions properly in the same voice. It is also important to seek out smooth voice leading. This rule indicates that the fourth “comes from” or is prepared by an octave. Therefore, in realization, the student must ensure that the same voice contains both the octave of the first chord and the fourth on the second. In this specific rule, the voicing is basically spelled out, teaching both a pattern and also the general principle of preparing and resolving suspensions. The first chord must have an added octave, the second must have both the fifth and a fourth that descends to the third. One must add a third to the first chord in order for it to be identified (the fifth would be of no assistance).

The following would be the results of Step 1, the identification of the required pitches and textures in a three-voice texture for the first two-measure pattern in C Major. Depending on the initial realization, the alternate two measures present the results of invertible counterpoint, or Step 3. The student would play through both possibilities.

Figure 9 – Durante’s Rule: 4ths Prepared by 8vas, in three-voice texture and invertible counterpoint



After playing through the two possibilities and listening for the motion in each voice, the student would now sing one of the upper voices (in their vocal range) while playing the other two.

Figure 10 – Durante’s Rule: 4ths Prepared by 8vas, illustration of two played voices while third is sung, in both possibilities



If intonation is an issue, the student can first play the voice while singing it, then omit once the pattern has been internalized. This should be repeated for the alternate upper voice. The process of audiating further aids in internalizing the patterns and builds improvisational fluency as the student will, with enough repetition, begin to hear and perceive the patterns before even playing.

The next step is to transpose. Throughout his treatise, Durante presents his rules transposed in several keys (for example, see Figure 8). The transpositions throughout the manuscript, although inconsistent, demonstrate that transposition was an important element in learning the rules. In addition to playing through each of the transpositions of the rules provided,

it is beneficial to transpose each rule (and play its inversion) for all remaining keys (noting that some rules are exclusive to major or minor). Both historic treatises from the seventeenth and eighteenth centuries as well as modern research suggest that the act of transposition and variation (a later step in this approach) are fundamental steps towards internalizing these patterns.<sup>84</sup> The act of transposing forces students to think schematically, especially when transposing by fourths or fifths (the common motion of modulation, and a suggested method of practice) rather than step (which tends to be Durante's method) which requires a mere parallel transfer of the hand.<sup>85</sup> Transposing and inverting the voices causes students to think of the patterns within each voice, adding a horizontal dimension to the internalization of the patterns.

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84. Aaron Berkowitz, *The Improvising Mind: Cognition and Creativity in the Musical Moment* (New York: Oxford University Press 2010), 39–55.

85. Callahan, "Teaching Baroque Counterpoint," 80.



## ON THE USE OF THREE-VOICE TEXTURES

Ludwig Holtmeier explains that “the trio sonatas of Arcangelo Corelli became the unquestioned pedagogical models for this ideal voice leading. They embodied a compositional ideal valid from the seventeenth century to the mid-eighteenth century.”<sup>86</sup> While it is possible to realize the rules using a four-voice texture, Holtmeier explains that during the time the rules were written, four-voice textures were considered three-voice textures supplemented by an additional voice that could “easily be missing.”<sup>87</sup> As Callahan explains in his article “Teaching Baroque Counterpoint Through Improvisation,” the reduction of voices facilitates greater ease in transposition, the incorporation of dissonance, and the ability to improvise and add motives.<sup>88</sup> Moreover, a three-voice texture (with two upper voices in the right hand) allows for a simple and gradual use of invertible counterpoint between the upper voices. The trio-sonata texture is idiomatic to repertoire from the period and was prominent in both ensemble and solo keyboard works as exemplified below. Additionally, it is an ideal texture for suspensions, as indicated in the Corelli, Bach, and Sanguinetti’s realization of Durante’s “Perfidia,” which features a chain of 7-6 suspensions worked into a free texture.

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86. Ludwig Holtmeier, “Heinichen, Rameau, and the Italian Thoroughbass Tradition: Concepts of Tonality and Chord in the Rule of the Octave,” *Journal of Music Theory* 51, no. 1 (2007): 9.

87. *Ibid.*

88. Callahan. “Teaching Baroque Counterpoint,” 62.

Figure 11 – Corelli Trio Sonata in D Major, Op. 2 no. 1, mvt. 1, mm. 1–8.<sup>89</sup>

The image shows the first eight measures of the first movement of Corelli's Trio Sonata in D Major, Op. 2 no. 1. The tempo is marked 'Largo'. The score is for Violin I, Violin II, and Continuo. The Violin I part features a melodic line with several suspensions, which are highlighted by boxes. The Violin II part provides harmonic support with a similar melodic line. The Continuo part consists of a steady bass line. The key signature is one sharp (F#) and the time signature is common time (C).

Figure 12 – J.S. Bach Prelude in B minor, WTC I, mm. 1–7

The image shows the first seven measures of the Prelude in B minor from the Notebook for Anna Bach, BWV 999. The tempo is marked 'Andante'. The score is for piano. The right hand features a melodic line with several suspensions, which are highlighted by boxes. The left hand provides a steady bass line. The key signature is two sharps (F# and C#) and the time signature is common time (C).

Figure 13 – Sanguinetti's Realization of Durante's "Perfidia," mm. 23–25

The image shows measures 23–25 of Sanguinetti's realization of Durante's "Perfidia." The score is for piano. The right hand features a melodic line with several suspensions, which are highlighted by boxes. The left hand provides a steady bass line. The key signature is one flat (Bb) and the time signature is common time (C).

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89. Boxes indicate chains of 2-3 suspensions.

## ON PRACTICING THE RULES

Working through the rules and the steps should be done exclusively at the keyboard, not on paper. The provided realizations in proceeding sections are intended only for reference and students should play from the rule itself, practicing but not notating their realizations. In his classroom experience, Callahan has discovered that it is improvisation at the keyboard, not written theory assignments, that lead to the internalization and idiomatic understanding of counterpoint and an ability to produce music within the style, quickly.<sup>90</sup> Thus working through and internalizing the rules without writing out realizations provides a kinesthetic and tactile learning experience, which engages aural, visual, intellectual, and instrumental modes of music learning to develop skills that fuse theory, musicianship and even creativity. It brings to life counterpoint that otherwise would remain lifeless and irrelevant as a written assignment.<sup>91</sup>

Previous research demonstrates that this method develops and synthesizes various musicianship skills relevant to both historical and modern performance, including increased proficiency with audiation, sight-singing, transposition, harmonization, and figured bass and multi-clef reading.<sup>92</sup> As Callahan claims, it leaves students with "no choice but to fuse their aural and instrumental intuitions with their knowledge of how music works."<sup>93</sup> While there is still merit in written contrapuntal work, particularly in exploring topics too complex for the beginning improviser, improvisation leads to the internalization of more idiomatic understanding of

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90. Callahan, "Teaching Baroque Counterpoint," 61.

91. *Ibid.*, 63–64.

92. Lodewyckx and Berge, "Partimento, Waer bestu bleven?" 146–169.

93. Callahan, "Teaching Baroque Counterpoint," 96.

counterpoint and an ability to quickly produce music within the style. With regards to partimenti, the internalization of rules within musical and tactile memory results in a student being able to recognize the rule within a partimento and immediately respond with an appropriate realization.

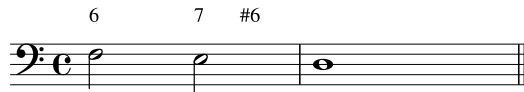
## CHAPTER 5: DURANTE'S PARTIMENTI AS EXAMINED THROUGH HIS RULES

In order to understand how partimenti were comprised of rules, it is helpful to first become acquainted with a few of them. The following are several rules of over fifty (inclusive of repetitions) found within Durante's treatise. Students would practice these rules through the previous steps mentioned, whenever possible.

## 7THS PREPARED BY 6THS

In this rule, Durante's bass follows a descending bass pattern of scale degrees 3-2-1, applicable in major or minor. Here the seventh scale degree is prepared and resolved by a sixth.

Figure 14 – Durante's Rule: 7ths Prepared by 6ths<sup>94</sup>



In addition to the figures, an added third is inferred to all bass notes.

Figure 15 – Durante's Rule: 7ths prepared by 6ths, realized



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94. See “7ths Prepared by 6ths” in “Monuments of Partimenti.”

## ASCENDING 5-6 SEQUENCES

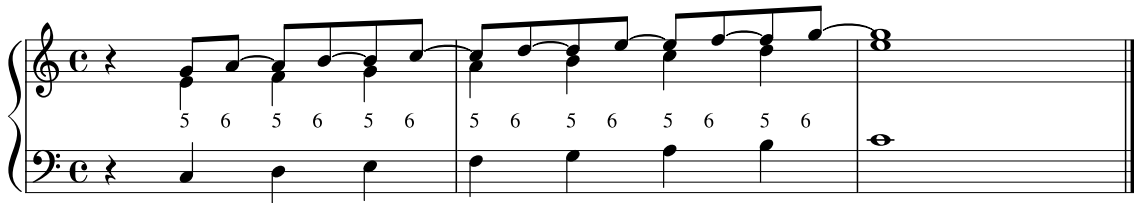
Durante includes several sequential rules. Among them is the ascending 5-6 sequence in which an ascending scalar bass is harmonized with an alteration of a triad and a first inversion chord in order to avoid parallel fifths.

Figure 16 – Durante’s Rule: Ascending 5-6 Sequences<sup>95</sup>



The realization of this rule requires alternating suspensions in the two upper voices.

Figure 17 – Durante’s Rule: Ascending 5-6 Sequences, realized



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95. See “5-6, 5-6, etc” in “Monuments of Partimenti.”

## CHAINS OF 7THS

Durante teaches students that within a series of seventh chords, if the bass is falling by fifths (ascending by fourth), then adjacent chords share a common tone, with the third of one serving as the seventh of the other.

Figure 18 – Durante’s Rule: Chains of 7ths<sup>96</sup>

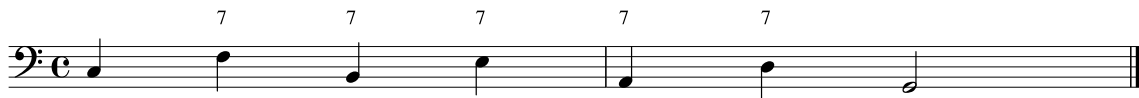


Figure 19 – Durante’s Rule: Chains of 7ths, realized



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96. See “Chains of 7ths” in “Monuments of Partimenti.”



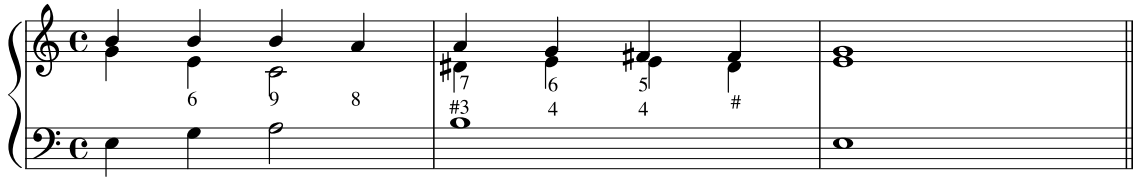
## DOUBLE CADENCES

The “simple,” “compound,” and “double” cadences were the three types expressly named and taught to students of partimenti.<sup>83</sup> Historically, the double cadence was regarded as antiquated in the eighteenth century, reserved mostly for sacred and pedagogical works (often the final cadence at the conclusion of a partimento).<sup>84</sup>

Figure 20 – Durante’s Rule: Double Cadences<sup>97</sup>



Figure 21 – Durante’s Rule: Double Cadences, realized



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97. See “Double Cadences” in “Monuments of Partimenti.”

## CADENCE WITH DISSONANT 4THS PREPARED BY 5THS [3]

In this example of “cadences with 4ths prepared by 5ths,” Durante incorporates the previous concepts of dissonant fourths resolving to the third of the dominant. However, he now has the student add this element to a fragment of the Rule of the Octave (see next section), in this case from the first to fifth scale degree.

Figure 22 – Durante’s Rule: Cadences with Dissonant 4ths Prepared by 5ths [3]<sup>98</sup>

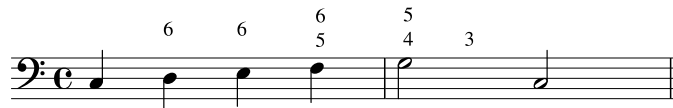
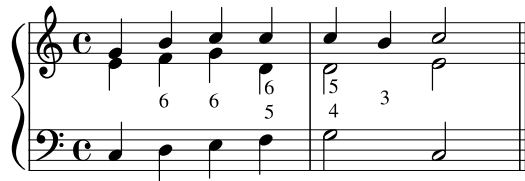


Figure 23 – Durante’s Rule: Cadences with Dissonant 4ths Prepared by 5ths [3], realized



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98. See “Cad. W. 4ths Prepared by 5ths [3]” in “Monuments of Partimenti.”

## RULE OF THE OCTAVE

Sanguinetti describes that “without exaggeration,” The Rule of the Octave (R.O.) is “the paradigm of the eighteenth-century concept of tonality.”<sup>99</sup> R.O. was a means of harmonizing all seven pitches of a major or minor scale, ascending and descending. As Thomas Christensen explains, each scale degree was associated with a unique harmony which, in turn, defined that scale degree.<sup>100</sup> This differed from the concept of sequences found in other rules (such as 5-6 ascending or 7-6 descending) because these patterns transpose the same chords on every scale degree, and as Sanguinetti explains, the sequences cause the pitches to lose their “key-defining power.”<sup>101</sup> R.O. served as the cornerstone of unfigured bass accompaniment and was a ubiquitous tool used by compositional pedagogues throughout the eighteenth and nineteenth centuries.<sup>102</sup> Although slight harmonic variations of the rule existed between various schools of thought throughout the decades, eventually Fedele Fenaroli’s became the standard.<sup>103</sup> This is primarily due to the efficient voice leading possible in all three chordal inversions.<sup>104</sup> The following is Durante’s R.O. for a minor scale:

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99. Sanguinetti, “The Realization of Partimento,” 58.

100. Thomas Christensen, “The ‘Règle de l’Octave’ in Thorough-Bass Theory and Practice,” *Acta Musicologica* 64, no. 2 (1992): 9.

101. Sanguinetti, “The Realization of Partimento,” 58.

102. *Ibid.*, 59.

103. *Ibid.*

104. Illustrated in Sanguinetti, “The Realization of Partimento,” 59–60.

Figure 24 – Durante’s Rule: R.O. (Minor)<sup>105</sup>



The repetition of the dominant encourages a switch in voicing. With adherence to Durante’s figures and voice-leading rules, a possible realization may be:

Figure 25 – Durante’s Rule: R.O. (Minor), realized using Fenaroli’s voicing



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105. See “Rule of the 8va, Minor” in “Monuments of Partimenti.”

## A PARTIMENTO COMPRISED OF RULES

As the rules progress, Durante introduces partimenti to the student.<sup>106</sup> The following is found within the “rules” section of Durante’s treatise, but could be classified as a partimento numerati.

Figure 26 – Durante’s Rule: Sequences with 6/5s [6]<sup>107</sup>

The musical score consists of four staves of music, each with a different clef and key signature. The first staff is in bass clef with a 4/4 time signature, featuring a sequence of notes with fingerings 6 7 7, 6 7 7, 5 6 5, 6 5, 6 5, 6, 5, and a trill. The second staff is in treble clef with a key signature of one sharp (F#), featuring a trill, a sequence of notes with fingerings 5 6 5, 6 5, 6 5, 6, and a sequence of notes with fingerings 6 7, 6 7, 5 6 5, 6. The third staff is in bass clef with a key signature of one sharp (F#), featuring a sequence of notes with fingerings 5 6 5, 6, and three trills. The fourth staff is in bass clef with a key signature of one flat (Bb), featuring a sequence of notes with fingerings 6 7 7, 6 7 7, 5 6 5, 6 5, 6 5, 6, 5, and a trill.




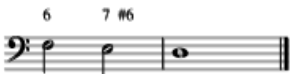




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106. While Durante’s pedagogical manuscripts have been divided into sections separating rules from partimenti, the above example demonstrates that there were partimenti (in this case *partimenti numerati*) within the rules.

107. See “Sequences with 6/5s [6]” in “Monuments of Partimenti.”

By now, Durante had introduced all of the rules necessary for the student to realize the partimento above. Once internalized, such as through the practice steps presented, these rules were easily identified within a partimento, and improvising “beyond the notes” become a nearly automatic process. The following key corresponds the colored shapes with the Durante rule they represent.

Figure 27 – Key for identifying previously introduced rules in Durante’s Rule: Sequences with 6/5s [6]

Key Symbol	Rule
	<p>Double Cadences</p> 
	<p>Cadence with 4ths Prepared by 5ths</p> 
	<p>7ths Prepared by 6ths</p> 
	<p>5-6, 5-6, etc.</p> 
	<p>Chains of 7ths</p> 
	<p>Rule of the Octave, minor</p> 

The following example illustrates how a complete partimento may be viewed as a concatenation of smaller patterns (identified by colored shapes) that are internalized via practice.

Figure 28 – Durante’s Rule: Sequences with 6/5s [6], seen as a concatenation of rules

The image shows a musical score for three staves, likely representing a partimento exercise. The notation includes bass and treble clefs, a common time signature, and various rhythmic values. The score is annotated with several colored shapes to highlight specific patterns:

- Yellow boxes:** Highlight two pairs of notes in the first staff, each labeled with the sequence "6 7 7".
- Blue boxes:** Highlight two groups of notes in the first staff, each labeled with the sequence "5 6 5 6 5 6 5 6".
- Black circles:** Highlight two individual notes in the first staff.
- Blue boxes:** Highlight two groups of notes in the second staff, each labeled with the sequence "5 6 5 6 5 6 5 6".
- Yellow boxes:** Highlight two pairs of notes in the second staff, each labeled with the sequence "6 7".
- Black circles:** Highlight two individual notes in the second staff.
- Red boxes:** Highlight two groups of notes in the third staff.
- Black circles:** Highlight two individual notes in the third staff.

Green lines are drawn under the notes in the second and third staves, indicating a specific rhythmic or melodic contour. The overall structure suggests a sequence of smaller, internalized patterns that are concatenated to form the complete partimento.

## A REALIZATION OF THE PARTIMENTO

By recognizing which rules made up the partimento, students would respond by “plugging in” the appropriate rules. Assembled together, the student could then improvise a realization on the partimento. Figure 29 shows my realization of the partimento based on the rules.



Figure 29 – Durante's Rule: Sequences with 6/5s [6], realized as a partimento

The musical score is presented in five systems, each consisting of a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The piece begins with a treble clef and a key signature of one sharp. The first system (measures 1-3) features a treble line with eighth-note patterns and a bass line with quarter notes. Fingerings are indicated as 6 7 7, 6 7 7, 5 6 5, 6 5, 6 5, 6. Trills are marked above the final notes of measures 2 and 3. The second system (measures 4-6) continues the patterns, with a treble line starting with a trill and a bass line with quarter notes. Fingerings include 5 6 5, 6 5, 6 5, 6, 6 7. The third system (measures 7-9) shows more complex treble patterns with trills and a bass line with quarter notes. Fingerings are 6 7 5 6 5 6, 5 6 5 6. The fourth system (measures 10-12) features treble lines with eighth-note patterns and trills, and a bass line with quarter notes. Fingerings are 6 7 5 6 5 6, 5 6 5 6. The fifth system (measures 13-14) concludes the piece with a treble line of quarter notes and a bass line of quarter notes. The final measure (14) ends with a double bar line.

## MY ORIGINAL COMPOSITION BASED ON THE PARTIMENTO

The following is my original composition based on the partimento, showing some of the possibilities of elaborating the underlying skeleton either through improvisation or composition.

Figure 30 – Durante’s Rule: Sequences with 6/5s [6], realized as an original composition, p. 1

The image displays a musical score for a piano piece, organized into five systems. Each system consists of a grand staff with a treble and bass clef. The music is written in 4/4 time and features a sequence of sixteenth-note patterns. Fingerings are indicated by numbers 1-5 above or below notes. Trills are marked with 'tr' above notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

System 1: Treble clef contains sixteenth-note runs with slurs. Bass clef contains a sequence of notes with fingerings: 6, 7, 7, 6, 7, 7, 5, 6, 5, 6, 5, 6, 5, 6.

System 2: Treble clef features triplets of sixteenth notes. Bass clef contains notes with a fermata and a 7-fingering.

System 3: Treble clef continues the sixteenth-note sequence with slurs and a triplet. Bass clef contains notes with fingerings: 5, 6, 5, 6, 5, 6, 5, 6, 3, 6, 7.

System 4: Treble clef includes a trill. Bass clef contains notes with fingerings: 6, 7, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6.

System 5: Treble clef features triplets of sixteenth notes. Bass clef contains notes with a fermata and a 7-fingering.

Figure 31 – Durante's Rule: Sequences with 6/5s [6], realized as an original composition, p. 2

Musical score for measures 11 and 12. Measure 11 features a treble clef with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef has a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure 12 features a treble clef with three triplet eighth notes: C4, D4, E4, followed by a quarter rest. The bass clef has a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4, followed by a quarter rest.

Musical score for measures 13 and 14. Measure 13 features a treble clef with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef has a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Measure 14 features a treble clef with a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass clef has a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4.

## CHAPTER 6: SCHEMATA AND DIMINUTIONS

As presented, the study of partimenti aided in the development of improvisational and compositional fluency. Through the study of rules, students became acquainted with contrapuntal patterns and their proper harmonic realizations. These patterns, whether sequential or based on the Rule of the Octave, became so ingrained in the minds of the student, that they were ubiquitous throughout the compositional outputs of those who studied them.

With this in mind, one might ask, is there a better way to analyze the compositional output that came during the height of partimenti study rather than the anachronistic methods of harmonic and form analysis? With regards to music within the eighteenth-century galant idiom, Robert Gjerdingen has devised such a method. Gjerdingen analyzes this repertoire into conventional musical figures that he labels “schemata.”<sup>108</sup> Just as linguistic constructions are internalized by children through hearing adults speak, so too were musical schemata absorbed by students from their maestri.<sup>109</sup> These schemata were larger than single chord constructions, but present in both surface and middle layer textures (ranging from two neighboring chords to select pitches spanning several measures). Gjerdingen and Bourne claim that, like colloquial phrases,

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108. Gjerdingen, *Music in the Galant Style*, 15, 20. As early as 1709, the musician Johann David Heinichen (1683–1729) used the term “schema” to discuss how pairs of bass tones were harmonized using an early version of the Rule of the Octave. Eighteenth-century writer and chapel master, Joseph Riepel named three schemata Fonte, Monte, and Ponte Gjerdingen preserves these Italian labels, naming newly identified ones with descriptive Italian titles or the names of significant scholars and teachers.

109. Robert Gjerdingen and Janet Bourne, “Schema Theory as Construction Grammar: Language and Music Share Domain-General Cognitive Functions,” *Music Theory Online* 21, no. 2 (2015), [http://www.mtosmt.org/issues/mto.15.21.2/mto.15.21.2.gjerdingen\\_bourne.html](http://www.mtosmt.org/issues/mto.15.21.2/mto.15.21.2.gjerdingen_bourne.html) (accessed August 4, 2016).

the durations of these schemata were suitable for memory.<sup>110</sup> These schemata were so common among court music, that sophisticated audiences were attuned to them and able to take note of variations made by the performer.<sup>111</sup> The following figure presents common schemata found within galant music. For comparative purposes, they are all presented in C Major. Using Gjerdingen's system, these schemata are represented by their outer voice frameworks whose pitches are labeled by local scale degree.

Figure 32 – Common Galant Schemata in C Major

To illustrate how schemata analysis can facilitate a deeper understanding of the repertoire, it is first helpful to complete one. The following example shows the labeling of schemata found within Domenico Cimarosa's Sonata in C minor, C. 28. Cimarosa (1749–

110. Ibid.

111. Gjerdingen, *Music in the Galant Style*, 23–25.

1801) was an Italian conservatory trainee, who studied with Fedele Fenaroli (1730–1818), a disciple of Durante.<sup>112</sup>

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112. Gjerdingen, *Music in the Galant Style*, 30.

SCHEMATA ANALYSIS OF CIMAROSA'S SONATA IN C MINOR, C. 28<sup>113</sup>

Figure 33 – Labeled Schemata in Cimarosa's Sonata in C minor, C. 28, p. 1

The image displays a musical score for Cimarosa's Sonata in C minor, C. 28, p. 1, annotated with various musical schemata and labels. The score is in C minor, 3/4 time, and marked 'Allegro (t)'. The annotations include:

- Commata:** Several phrases are labeled as 'comma' with the sequence '543' or '5.4'. These are circled in blue in the original image.
- do si do:** A phrase is labeled 'do si do' with the sequence '1 7 1'.
- Complete Cadence (CC):** A phrase is labeled '1 complete cadence (CC)'.
- Half Cadence:** Several phrases are labeled 'Half Cadence'.
- prinner:** Two phrases are labeled 'prinner'.
- Cadential Material:** Two phrases are labeled 'Cadential Material'.
- Romanesca:** Three phrases are labeled 'Romanesca' (one as a leaping variant and one as a crescendo).
- Chromatic Ascent:** A phrase is labeled 'Chromatic Ascent'.
- Other labels:** 'Eb Maj: 1', 'c min:', 'p', 'f', 'cresc.', and 'mf' are also present.

The score is divided into five systems, each with a treble and bass clef staff. The annotations are placed above or below the notes, often with blue circles highlighting specific notes or groups of notes.

113. Domenico Cimarosa, *Album per pianoforte/clavicembalo*, Zbigniew Śliwiński, ed. (Warsaw: Polskie Wydawnictwo Muzyczne, 1976), 44–47.



Figure 34 – Labeled Schemata in Cimarosa’s Sonata in C minor, C. 28, p. 2

The image shows a musical score for Cimarosa's Sonata in C minor, C. 28, p. 2. The score is divided into six systems, each with a treble and bass clef staff. Various musical schemata and fingerings are labeled in blue text throughout the score.

- System 1 (Measures 19-22):** Labeled with "Aug. 6" (measure 19), "7" (measure 20), "1" (measure 21), and "6" (measure 22). Fingerings are indicated below the notes.
- System 2 (Measures 23-26):** Labeled with "Prinner (incomplete)" (measure 23) and "Plays on Pulicenicenella/ Deceptive Cadence" (measures 24-26). Fingerings are indicated below the notes.
- System 3 (Measures 27-30):** Labeled with "H.C." (measure 27) and "comma comma comma comma" (measures 28-30). Fingerings are indicated below the notes.
- System 4 (Measures 31-34):** Labeled with "chromatic ascent" (measure 31), "montes" (measures 32-33), "comma comma descending hexachord" (measures 33-34), and "do-si-do" (measure 34). Fingerings are indicated below the notes.
- System 5 (Measures 35-38):** Labeled with "CC" (measures 35-36), "comma comma comma" (measures 37-38), and "fontes" (measure 38). Fingerings are indicated below the notes.
- System 6 (Measures 39-42):** Labeled with "fontes" (measure 39), "Do-Si-Do" (measures 40-41), "comma" (measure 41), "Do-Si-Do" (measure 42), and "Descending Hexachord (bass)" (measures 40-42). Fingerings are indicated below the notes.

Figure 35 – Labeled Schemata in Cimarosa’s Sonata in C minor, C. 28, p. 3

The image displays a musical score for Cimarosa's Sonata in C minor, C. 28, p. 3, with various labeled schemata and fingering annotations. The score is presented in a grand staff format, showing both the treble and bass clefs. The annotations include:

- 5 4 3 5 4 3 5 4 3**: A sequence of fingerings for a descending scale in the treble clef.
- comma**: Three instances of this annotation, indicating specific intervals or phrasing in the treble clef.
- fontes---**: A label indicating a specific fingering or phrasing technique in the treble clef.
- 7 1 7 1 7 1**: A sequence of fingerings for a descending scale in the bass clef.
- Do-Si- Do**: A label indicating a specific interval or phrasing in the treble clef.
- 5 4 3**: A sequence of fingerings for a descending scale in the treble clef.
- Do-Si-**: A label indicating a specific interval or phrasing in the treble clef.
- 1 7 1**: A sequence of fingerings for a descending scale in the treble clef.
- 6 5 4 3 2 1**: A sequence of fingerings for a descending scale in the bass clef.
- 3 4 5**: A sequence of fingerings for an ascending scale in the bass clef.
- Descending Hexachord (Bass)**: A label indicating a specific interval or phrasing in the bass clef.
- Do**: A label indicating a specific interval or phrasing in the treble clef.
- 1**: A sequence of fingerings for a descending scale in the treble clef.
- 1 CC**: A label indicating a specific interval or phrasing in the bass clef.
- c min: HC**: A label indicating a specific interval or phrasing in the bass clef.
- 543 54**: A sequence of fingerings for a descending scale in the treble clef.
- 1 7 1 7**: A sequence of fingerings for a descending scale in the bass clef.
- 3 Do-Si-Do 1 7 1**: A label indicating a specific interval or phrasing in the treble clef.
- 543 5 4 3 Do-Si-Do 1 7 1**: A label indicating a specific interval or phrasing in the treble clef.
- 1 3 4 5 1**: A sequence of fingerings for a descending scale in the bass clef.
- 7 1 7**: A sequence of fingerings for a descending scale in the bass clef.
- 1 3 4 5 1**: A sequence of fingerings for a descending scale in the bass clef.
- CC**: A label indicating a specific interval or phrasing in the bass clef.
- 5 4 3**: A sequence of fingerings for a descending scale in the treble clef.
- Fonte pt. 1 minor**: A label indicating a specific interval or phrasing in the bass clef.
- 5 4 3**: A sequence of fingerings for a descending scale in the treble clef.
- Fonte pt. 2 Major**: A label indicating a specific interval or phrasing in the bass clef.
- 7 1**: A sequence of fingerings for a descending scale in the bass clef.
- 7 1**: A sequence of fingerings for a descending scale in the bass clef.
- 4 3 4 3**: A sequence of fingerings for a descending scale in the treble clef.
- 7 1**: A sequence of fingerings for a descending scale in the bass clef.
- 4 3**: A sequence of fingerings for a descending scale in the treble clef.
- comma**: A label indicating a specific interval or phrasing in the bass clef.
- 7 1**: A sequence of fingerings for a descending scale in the bass clef.
- Monte pt. 1 Monte pt. 2**: Labels indicating specific intervals or phrasings in the bass clef.
- 7 1**: A sequence of fingerings for a descending scale in the bass clef.

Figure 36 – Labeled Schemata in Cimarosa’s Sonata in C minor, C. 28, p. 4

The image displays five systems of musical notation for Cimarosa's Sonata in C minor, C. 28, p. 4. Each system consists of a treble and bass staff. The following table summarizes the labeled schemata and their locations within the score:

System	Staff	Label	Approximate Measure Range
1	Treble	1	51-52
1	Treble	4 3	53-54
1	Treble	comma	53-54
1	Bass	7 1	53-54
1	Both	Descending Fifths Sequence	51-54
2	Treble	Monte pt. 1	55-56
2	Treble	Monte pt. 2	57-58
2	Treble	----Fontes----	59-60
3	Treble	Do-Si-Do	61-62
3	Treble	1 7 1	61-62
3	Treble	Fontes	63-64
3	Treble	6 5 4 3 2	63-64
3	Treble	----Fontes----	65-66
3	Treble	Fontes	67-68
3	Treble	6 5 4 3 2	67-68
3	Treble	Do-Si	69-70
3	Bass	Descending Hexachord (Bass)	61-64
3	Bass	Descending Hexachord (Bass)	67-70
4	Treble	Do	71
4	Treble	5 4 3	72-73
4	Treble	Do-Si-Do	74-75
4	Treble	1 7 1	74-75
4	Treble	Comma	72-73
4	Bass	1	71
4	Bass	7 1	72-73
4	Bass	3 4 5	74-75
4	Bass	CC	74-75
4	Bass	1	76
5	Treble	5 4 3	77-78
5	Treble	Do-Si-Do	79-80
5	Treble	1 7 1	79-80
5	Treble	Comma	77-78
5	Bass	7 1	77-78
5	Bass	3 4 5	79-80
5	Bass	CC	79-80
5	Bass	1	81

Cimarosa's composition proves to be saturated with schemata. Beyond the process of finding the schemata and discovering recurring small and large scale patterns within the works, an additional dimension can be added in the analysis to facilitate learning. Here, the merits of creating a skeletal "lead-sheet" as discussed in Callahan's article, and demonstrated in Rabinovitch and Slominski's article can be put to practice.<sup>114</sup> After identifying the schemata in a piece, students can then create a skeletal structure. The following figure presents a skeletal "lead sheet" created from the previous analysis.

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114. Callahan, "Incorporating Long-Range Planning"; Rabinovitch and Slominski, "Towards a Galant Pedagogy."

SCHEMATA SKELETON OF CIMAROSA'S SONATA IN C MINOR

Figure 37 – Schemata Skeleton of Cimarosa's Sonata in C min, C. 28, p. 1

The image displays three systems of musical notation for Cimarosa's Sonata in C minor, C. 28, p. 1. Each system includes a treble and bass clef staff with notes, rests, and fingerings. Theoretical annotations are placed below the staves.

**System 1 (Measures 1-8):**  
 Treble clef: [5 4 3] [5 4 3] [Do-Si-Do] [5 4 3] [5 4 3] [Do-Si-Do] [6 5 4 3] [6 5 4 3]  
 Bass clef: 1 7 1 7 1 3 4 5 1 1 7 1 7 1 3 4 5 1 4 3 2 1 4 3 2 1  
 Labels: Comma Comma, Comma Comma, Prinner, Prinner, Half Cadence  
 C minor: Complete Cadence (CC)

**System 2 (Measures 9-18):**  
 Treble clef: 1 4 2 5 [4 3] [4 3] Chromatic Ascent  
 Bass clef: H.C. [Romanesca (Leaping Variant)] Comma Comma [7 1] [7 1] Chromatic Descent  
 E<sub>1</sub> Major: 4 5 5 1 4 5 5 1 4 2 5

**System 3 (Measures 19-24):**  
 Treble clef: Aug. 6th [6 5 4 3]  
 Bass clef: Prinner (incomplete) [4 3 2 3]



Figure 38 – Schemata Skeleton of Cimarosa’s Sonata in C min, C. 28, p. 2

25  
Plays on D.C. / Pulcinella? Half Cadence Comma Comma Comma Comma ---Monte---

33  
Descending Hexachord Do-Si-Do Descending Hex. Do-Si-Do  
Comma Comma Comma Comma

38  
Comma Fontes Comma  
Descending Hex. (Bass)

Detailed description of Figure 38: The figure shows three systems of musical notation for a piano sonata. Each system consists of a treble clef staff and a bass clef staff. The first system (measures 25-32) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Annotations include 'Plays on D.C. / Pulcinella?' at measure 25, 'Half Cadence' at measure 28, and 'Comma Comma Comma Comma' at measures 29-32. A 'Monte' annotation is above measure 32. Fingerings like [4 3 | 4 3 | 4 3 | 4 3] are shown above the treble staff, and [7 1 | 7 1 | 7 1 | 7 1] below the bass staff. The second system (measures 33-37) has 'Descending Hexachord' and 'Do-Si-Do' above measure 33, 'Descending Hex.' and 'Do-Si-Do' above measure 35, and 'Comma Comma' above measure 37. Fingerings like [5 4 3 | 6 5 4 | 3 2] and [7 1] are shown. The third system (measures 38-41) has 'Comma' above measure 38, 'Fontes' above measure 39, 'Comma' above measure 40, and 'Descending Hex. (Bass)' below measure 40. Fingerings like [3 5 4 3] and [6 5 4 3 2 1] are shown.

Figure 39 – Schemata Skeleton of Cimarosa’s Sonata in C min, C. 28, p. 3

The figure displays three systems of musical notation for Cimarosa's Sonata in C minor, C. 28, p. 3. Each system consists of a treble and bass staff with various annotations:

- System 1 (Measures 43-47):**
  - Measures 43-45: Treble staff has ornaments labeled "Comma" and "Comma". Bass staff has fingerings: 7, 1, 7, 1, 7, 1, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3.
  - Measure 46: Treble staff has an ornament labeled "Fonte". Bass staff has fingerings: 6, 5, 4, 3, 2.
  - Measure 47: Treble staff has an ornament labeled "Do-Si-Do". Bass staff has fingering: 1.
- System 2 (Measures 48-55):**
  - Measure 48: Treble staff has an ornament labeled "Comma". Bass staff has fingerings: 7, 1, 3, 4, 5, 1, CC.
  - Measures 49-51: Treble staff has ornaments labeled "Comma" and "Comma". Bass staff has fingerings: 1, 7, 1, 7, 1, 3, 4, 5, 1, CC.
  - Measures 52-53: Treble staff has ornaments labeled "Comma" and "Comma". Bass staff has fingerings: 1, 7, 1, 7, 1, 3, 4, 5, 1, CC.
  - Measures 54-55: Treble staff has ornaments labeled "Do-Si-Do" and "Do-Si-Do". Bass staff has fingerings: 1, 7, 1, 7, 1, 3, 4, 5, 1, CC.
- System 3 (Measures 56-60):**
  - Measures 56-57: Treble staff has ornaments labeled "Fonte Pt. 1 - minor". Bass staff has fingerings: 7, 1, 7, 1, 7, 1.
  - Measures 58-59: Treble staff has ornaments labeled "Fonte Pt. 2 - Major" and "Monte". Bass staff has fingerings: 7, 1, 7, 1, 7, 1, 7, 1.
  - Measure 60: Treble staff has ornaments labeled "Comma" and "Comma". Bass staff has fingerings: 7, 1, 7.

Figure 40 – Schemata Skeleton of Cimarosa’s Sonata in C min, C. 28, p. 4

63

3

Descending Fifths

Monte

Fontes

Do-Si-Do

1

7 1 7 1 7 1 7 1 7 1 7 1

4 3 4 3 4 3 4 3 4 3 4 3

6 5 4 3 2

Descending Hex. in Bass (Evaded)

69

1 7 1 7 1 7 1 7 1 7 1 7 1

Do-Si-Do

5 4 3 Do-Si-Do

Fontes

Comma

Comma

Do-Si-Do

3 4 3 4 3 4 3 4 3 4 3 6 5 4 3 2 1

7 1 3 4 5 1

7 1 3 4 5

Descending Hex. in Bass

CC

CC

75

1

1

From here, the student can then create their own stylistically appropriate composition through diminutions. The following illustrates such an elaboration based on the schemata skeleton for the first nine measures of the sonata.



MY ORIGINAL COMPOSITION BASED ON A SCHEMATA SKELETON OF CIMAROSA'S  
SONATA IN C MINOR

Figure 41 – Elaborations on a Schemata Skeleton of Cimarosa's Sonata in C minor, C. 28, mm.1-9

The image displays a musical score for a piano piece in C minor, measures 1 through 9. The score is written in a grand staff (treble and bass clefs) with a common time signature (C). The key signature has two flats (Bb and Eb). The music is divided into four systems, each with a measure number (1, 5, 7, 9) at the beginning of the first staff. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of measure 9.

## SCHEMATA WITHIN GALUPPI'S SONATA NO. 2 IN C MINOR, MVTS. 1 AND 2.<sup>115</sup>

Schemata were prevalent throughout most works of the eighteenth century.<sup>116</sup> The first two movements of Baldassare Galuppi's *Sonata in C minor* illustrate how a composer employed common as well as varying schemata in two contrasting movements. The first movement, *larghetto*, features a frequent use of fontes, and is slow and improvisatory in nature. This movement ends on a sustained half cadence which leads *attaca* into the second movement. Marked *allegro*, the second movement features dance-like rhythms and is binary in form. A varied *romanesca* opens each of the two sections.

.Galuppi (1706–1785) was a Venetian composer who achieved success as both an opera seria and comic opera composer. By the nineteenth century, however, many of Galuppi's works had been forgotten. Fortunately, there has been a resurgence of interest and performance in his works over the past few decades. Examining his music through schemata analysis could shed light on his compositional process and deepen understanding of his compositional output.

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115. Baldassare Galuppi, *12 sonate per il cembalo*, Giacomo Benvenuti, ed. (Bologna: F. Bongiovanni, 1920), 16–17.

116. For more on the prevalence of specific schemata during specific decades of the eighteenth century, see Gjerdingen, *Music in the Galant Style*, 433–434; 453–464.

Figure 42 – Schemata in Galuppi's Sonata No. 2 in C minor, mvt. 1, p. 1

-----Aprile-----

-----Prinner-----

-----Prinner Variant -----

Converging Cadence

Passo Indietro

Figure 43 – Schemata in Galuppi’s Sonata No. 2 in C minor, mvt. 1, p. 2.

**Monte pt. 1    Monte pt. 2    Monte pt. 3    Monte pt. 4**

**c min:**

**Prinner Variant**

**comma**

**comma**

**Fonte pt. 1**

**sf**

**Fonte pt. 2    Fonte pt. 3    comma**

**(sempre f)**

**Deceptive Cadence    H.C.**

Figure 44 – Schemata in Galuppi's Sonata No. 2 in C minor, mvt. 2, p. 1

The first system of musical notation consists of two measures of a 'Romanesca' pattern and a 'Cadence'. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C minor. The first measure of the 'Romanesca' has red fingerings 1, 5, 1, 1 above the notes. The second measure of the 'Romanesca' has red fingerings 1, 5, 1, 1 above the notes. The 'Cadence' is indicated by red fingerings 1, 7, 6, 3, 4, 5, 7, 1 below the notes in the bottom staff.

The second system of musical notation is labeled 'H.C.' and consists of two measures. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C minor. The notation includes various rhythmic values and accidentals.

The third system of musical notation is labeled 'Fonte pt. 1' and consists of two measures. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C minor. The notation includes various rhythmic values and accidentals.

The fourth system of musical notation is labeled 'Fonte pt. 2' and consists of two measures. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is C minor. The notation includes various rhythmic values and accidentals.

Figure 45 – Schemata in Galuppi's Sonata No. 2 in C minor, mvt. 2, p. 2

The image displays five systems of musical notation for Galuppi's Sonata No. 2 in C minor, mvt. 2, p. 2. Each system consists of a grand staff (treble and bass clefs). Red annotations are placed throughout the score to identify specific musical schemata:

- System 1:** The first measure of the treble staff is marked with a red '4' above it, and the second measure with a red '3' above it. A red 'Comma' is written below the first measure. The bass staff has a red '7' below the first measure and a red '1' below the second measure.
- System 2:** The final measure of the treble staff is marked with a red '4' above it, and the second-to-last measure with a red '3' above it. A red 'Comma' is written below the final measure. The bass staff has a red '7' below the final measure and a red '1' below the second-to-last measure. Below the system, the text 'Eb Maj: H.C.' is written in red.
- System 3:** The first measure of the treble staff is marked with a red '4' above it, and the second measure with a red '3' above it. A red 'Comma' is written below the first measure. The bass staff has a red '7' below the first measure and a red '1' below the second measure. A second red 'Comma' is written below the second measure of the treble staff.
- System 4:** The first measure of the treble staff is marked with a red '4' above it, and the second measure with a red '3' above it. A red 'Comma' is written below the first measure. The bass staff has a red '7' below the first measure and a red '1' below the second measure. A second red 'Comma' is written below the second measure of the treble staff. A third red 'Comma' is written below the third measure of the treble staff.
- System 5:** The first measure of the bass staff is marked with a red '3' below it. The second measure is marked with a red '4' below it, the third with a red '5' below it, and the fourth with a red '6' below it. A red 'Deceptive Cadence' is written below the second measure. The final measure of the treble staff is marked with a red '4' above it, the second-to-last with a red '5' above it, and the last with a red '1' above it. A red 'Cadence' is written below the final measure.

## SCHEMATA ANALYSIS OF CPE BACH'S SONATA IN D MINOR, WQ. 50/4

Carl Philip Emanuel Bach (1714–1788), son of Johann Sebastian Bach, is remembered today for his exploration of *empfindsamkeit*, or sensitive style, which featured unpredictable and sudden changes in character and dynamics within a single movement. The six sonatas which comprise CPE Bach's wq. 50 published in 1760, are known as his "reprise" sonatas. They are unique in that CPE Bach wrote out the variations for the reprises, or repeated sections, for the amateur, who unlike a professional, was unable to improvise them during performance. The second movement of his fourth sonata is marked *adagio sostenuto*, and much like Galuppi's first movement, is improvisatory in nature. In this movement, CPE incorporates a *quiescenza* schema which served as a means of prolonging harmonic motion on the tonic. While this work features extreme dynamic markings alternating within single measures or even adjacent notes, indicative of *empfindsamkeit*, they have been blocked out to provide clarity in the schemata analysis.

Figure 46 – CPE Bach’s Sonata in D minor, Wq. 50/4, mvt. 2, p. 1

The musical score is presented in three systems, each with a treble and bass clef staff. The key signature is D minor (two flats) and the time signature is 3/4.

- System 1:**
  - Measures 1-2: Treble clef has a Comma (7 1) and Bass clef has a Comma (4 3).
  - Measures 3-4: Treble clef has a Deceptive Cadence (1 4 5 6 3) and Bass clef has a Deceptive Cadence (4 5 1).
  - Measures 5-6: Treble clef has a Complete Cadence (4 5 1) and Bass clef has a Complete Cadence (4 5 1).
- System 2:**
  - Measures 7-8: Treble clef has a Comma (7 1) and Bass clef has a Comma (7 1).
- System 3:**
  - Measures 9-10: Treble clef has a Comma (4 3) and Bass clef has a Comma (7 1).
  - Measures 11-12: Treble clef has a Cudsworth Cadence (5 4 3 2 2 1) and Bass clef has a Cudsworth Cadence (4 5 5 1 1).



Figure 47 – CPE Bach’s Sonata in D minor, Wq. 50/4, mvt. 2, p. 2

7 4 10 Comma 4 3 7 1 3 4 5 1 1  
Eb Maj: Complete Cadence

9 22

11 Chromatic Ascent Aug. 6  
-----Quiscenza----- Quiscenza----- D Maj: H.C. 6

13 4 3 Comma Cudsworth Deceptive Cadence  
7 1 7 4 5 5 6

15 4 5C.C.1

In addition to his compositional output, CPE Bach is also remembered today for his treatise entitled the *Essay on the True Art of Playing Keyboard Instruments*.<sup>117</sup> This pedagogical tool comprised of two parts, the first one dealing with aspects of keyboard technique and interpretation, and the second on accompaniment and improvisation, one of the earliest treatises on keyboard improvisation still referenced today. As demonstrated in his sonatas Wq. 50, CPE's treatise includes instructions for how to vary a reprise as well as how to improvise entire fantasies. CPE Bach's compositions, teachings and treatise influenced the future of the classical style and composers including Clementi, Czerny, Haydn and Mozart.

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117. Carl Philip Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, ed. and trans. William J. Mitchell (New York: W. W. Norton & Company 1948).

Muzio Clementi (1752–1832) was a prolific artist and businessman, juggling roles as a composer, performer, teacher, music publisher, and piano manufacturer.<sup>119</sup> Many of Clementi's sonatas are regarded as “sonatinas” and pedagogical tools. However, his *Sonata in G minor*, Op. 34, no. 2, is an expansive piece which received the admiration of Vladimir Horowitz whose recording of this sonata and a select few others helped revive Clementi's music in the twentieth century.<sup>120</sup> The second movement, marked *un poco adagio*, demonstrates how schemata were filled out to create broad, lyrical pieces.

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118. Muzio Clementi, *Sonata in G minor, Op. 34. no. 2*, Petrucci Music Library, (accessed April 18, 2017).

119. *The Columbia Encyclopedia*, 6th ed., s.v. “Muzio Clementi.”

120. Vladimir Horowitz, *Horowitz Plays Clementi*, BMG Music, CD, 1989.

Figure 48 – Clementi's Sonata in G minor, Op. 34, no. 2, mvt. 2, p. 1

The musical score is presented in two systems, each with a treble and bass clef staff. The key signature is G minor (two flats) and the time signature is 6/8. The score includes the following annotations:

- Measure 1:** Treble clef: Do-1, Re-2, Mi-3. Bass clef: Do-1, Si-7.
- Measure 5:** Treble clef: Do-1, Re-2, Mi-3, 5, 4, 3, 2, 1, 4, 3, 4. Bass clef: Do-1, Si-7, Dé-1, —C.C.—, Comma, Comma.
- Measure 10:** Treble clef: Descending Hexachord (6-5-4-3-2-1), 4, 3, 2, 1, 4, 3, 2, 1. Bass clef: Fonte pt.1, pt.2, pt.3, —C.C.—, Comma.
- Measure 15:** Treble clef: Comma, Fonte pt.1, pt.2, Descending Hexachord (6-5-4-3-2-1), 1, ten. Bass clef: Comma, Fonte pt.1, pt.2, —C.C.—, Do.
- Measure 19:** Treble clef: 5, Re, 1, Mi, 5, Do, Re, Mi. Bass clef: Re, Mi, Do, Re, Mi.
- Measure 23:** Treble clef: 7, Comma, 1. Bass clef: 7, Comma, 1.

Clementi composed over one hundred keyboard sonatas, which influenced many important composers of the following generation, including Beethoven, Czerny (who used them when teach Liszt), Mendelssohn, Chopin, and their disciples.<sup>121</sup> Clementi's compositional language, typically representative of eighteenth century galant style, was developed under the tutelage of his maestro, Antonio Boroni (1738–1792), who was trained in the Neapolitan tradition.<sup>122</sup>

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121. *The Columbia Encyclopedia*, 6th ed., s.v. "Muzio Clementi."

122. Gjerdingen, *Music in the Galant Style*, 91.

## CONCLUSION

A recent resurgence of interest in the partimenti tradition has resulted in the rediscovery of numerous historical pedagogical resources. However, because the transmission of these sources was grounded in an oral tradition, many lack clear instruction for how best to use them today. This paper served to not only acquaint readers with this tradition and explain why it may be of importance today, but also introduce means for how to study and therefore benefit from these sources.

While pedagogical priorities need to be weighed, there is merit in supplementing current curricula with eighteenth century methods as well as schemata-based understandings of the repertoire. These methods have proven to foster the development of numerous musicianship skills through a synthesized creative means. At a time when some music students lack composition and improvisational skills, the creative output that results from the study of these methods is something to be desired.

Using Francesco Durante's rules as an entry point, students can work towards developing a "musical vocabulary" and musicianship skills necessary in partimento realization and ultimately historically informed and stylistically appropriate improvisations. Examining period repertoire through a more attuned system of galant schemata analysis helps students understand how the training of rules and partimenti aided in the prolific output of these composers, and ultimately results in a deeper appreciation and understanding of the music they play. Using such repertoire and other historical treatises as "lead sheets" for improvisation through variation and diminution techniques allows students to reconnect to and revive an improvisational tradition within the world of Western Art Music. The rediscovery of the teaching method that trained

some of history's most prolific composers is an exciting one, with modern day application still much of an uncharted territory. With the tools provided in this document students and teachers can begin to reconnect to a rich lineage of pedagogy traditions.

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- *Customize individual and small groups lessons for students of various ages (preschooler through retiree) and levels*
- *Prepare students for competitions and performances, organize annual recitals*
- *Incorporate music history, piano literature, composition, theory, ear-training, sight-singing, and ensemble playing into lessons*
- *Create and implement an “Introduction to Music Notation Workshop” offering low-cost music literacy courses to adults in informal cafe settings*

**Group Piano Class Instructor – University of Nevada, Las Vegas** 2007 – 2009

- *Developed course curriculum, syllabus, assignments, and evaluations*
- *Customized content to challenge and inspire each adult learner*
- *Supplemented course content with ear-training, theory, sight-reading, music history and music appreciation*

**Music Specialist/Adjunct Music Educator/Percussion Instructor-** 1999 – 2015

- *Developed curriculums and song lead for various private, afterschool programs, and summer camps in Nevada, Florida, and Ohio*

## **CONFERENCE PRESENTATIONS AND RESEARCH**

- “Deciphering Durante: A Guide to ‘the Rules’”** May 2017  
“Musicking: Improvisation, Ornamentation & Variation” Annual Conference  
University of Oregon School of Music and Dance
- “Going Old School: Using Eighteenth Century Pedagogy Models to Foster Musical Skills and Creativity in Today’s Students”** May 2017  
Doctor of Musical Arts Document – University of Nevada, Las Vegas
- “Deciphering Durante: A Guide to ‘the Rules’”** Apr. 2017  
Historical Keyboard Society of North America Annual Meeting – Greenville, SC
- “Old School Tips for New Performance Tricks”** Jan. 2017  
MTNA Collegiate Chapter Piano Pedagogy Symposium – University of North Florida
- “The Evolution of the Keyboard Instrument and its Consequent Impact on Repertoire”** Mar. 2016  
UNLV Graduate and Professional Student Association Research Forum  
*Received Honorable Mention*
- “HIP Harpsichords: Historically Informed Performance of Early Keyboard Music”** Mar. 2015  
UNLV Graduate and Professional Student Association Research Forum
- “Piano in St. Petersburg: History and Music Analyzed Within Context”** Mar. 2006  
Bachelor of Music Lecture Recital performed in partial fulfillment of receiving University Honors with Distinction, Russian Departmental Honors, and the Piano Performance Capstone
- Observation of Russian Musical Performance/ Piano in St. Petersburg** May 2005  
Miami University Undergraduate Research Forum Poster Presentation

## PERFORMANCE EXPERIENCE

### Solo Performances

- **“Going ‘Old School:’ Using Eighteenth Century Pedagogy Models to Foster Musical Skills and Creativity in Today’s Students”** Mar. 2017  
*DMA Lecture Recital - University of Nevada, Las Vegas*
- **Classical Music on the Spot: 18<sup>th</sup> Century Keyboard Improvisation Workshop** July 2016  
*Masterclasses and Concluding Recital – Eastman School of Music*
- **Solo recital featuring works by Bach, Berg, Franck, and Scriabin** Jan. 2016  
*DMA Recital - University of Nevada, Las Vegas*
- **Classical Revolution San Francisco Performer** 2012 – Current  
*Periodic performances aimed at bringing classical music to mainstream public*
- **“Highlights of the First Viennese School” featuring works by Beethoven, Brahms, and Haydn** May 2015  
*DMA Recital - University of Nevada, Las Vegas*
- **“Deep Thoughts” KUNLV Radio Appearance Interview and Performance** Apr. 2015
- **San Francisco Chamber Music Festival 2013 Headlining (Solo) Performance** Sept. 2013
- **Recital featuring works by Beethoven, Field, Karabitz, Piazzolla, Ravel, Shostakovich** Mar. 2009  
*MM Recital - University of Nevada, Las Vegas*
- **University Honors Lecture Recital: “Piano in [St.] Petersberg”** Mar. 2006  
*BM and Honors Department Lecture Recital - Miami University of Ohio*

*Additional performances include those for Degree requirements, Private and Corporate Functions, and Volunteer Engagements*

## Collaborative Performances

- **RomFest Atlanta – Romanian Music and Culture Festival** Dec. 2016
- **“Musicking: Performance, Politics & Personalities” (harpsichord)** May 2016  
*University of Oregon School of Music and Dance*
- **“Monique & Friends: A Doctoral Chamber Recital”** May 2016  
*DMA Chamber Recital - University of Nevada, Las Vegas*  
*Featuring works by Arensky, Koechlin and M. Miller (contemporary Yiddish Song Cycle with Viola)*
- **Yiddish Las Vegas - Yiddish Music and Culture Festival** Mar. 2016
- **Fire and Ice Trio (Piano, Viola/Violin and Cello)** 2008 – Current  
*Perform throughout Las Vegas including UNLV, “The Strip”, and the Downtown District Featured showcase on Young Artist series on KUNV Public Radio (2010)*
- **Twin Cities Early Music Instrumental Program (harpsichord and fortepiano)** Aug.2015  
*School of Music - University of Minnesota*

- **San Francisco Early Music Society Baroque Music Workshop (harpsichord)** June 2012, 2014, 2015  
*Sonoma State University and Dominican University of California*  
*Performed Bach Concerto in D minor, BWV 1052 with workshop orchestra (2014)*
- **Early Music Vancouver Instrumental Baroque Program (harpsichord and fortepiano)** Aug. 2014  
*University of British Columbia School of Music*
- **“Kol Nidrei” Service Performance and Rehearsal Accompanist** Aug. – Oct. 2013  
*Performed Max Bruch’s Kol Nidrei, Op.47 during Kol Nidrei service at Congregation Ner Tamid*  
*Served as a rehearsal accompanist for the High Holiday choir*
- **“Fin du Printemps” Chamber Music Concert** May 2013  
*Vancouver [Washington] Korean Presbyterian Church*
- **Ashland Chamber Music Workshop** July 2012  
*Southern Oregon University*
- **Starlight Quartet** 2009 – 2010  
*Sinatra/Bennett cover-band with Keyboard, Singer, Percussion, and Bass*
- **Nextet** 2008 – 2016  
*UNLV organization dedicated to performing new music by professional musicians and graduate composition students, participated in various ensemble arrangements*
- **“Viva Oy Vegas” Cabaret Show** Mar. 2009  
*Accompanist and chamber musician for cabaret show highlighting Yiddish Music*
- **UNLV Green Valley Chamber Music Festival and Piano Institute** Apr. – Aug. 2007  
*Assistant coordinator and performer*
- **Sparkle Quartet** 2004 – 2006  
*Classical quartet with Piano, Violin, Viola, Cello during undergraduate studies at Miami University*
- **Niagara International Chamber Music Festival and Piano Institute** Aug. 2004  
*Niagara College Canada*
- **The Chamber Music Institute: Lessons in Performance & Entrepreneurship** June 2004  
*School of Music at the University of Nebraska*
- **UNLV Chamber Music and Piano Institute** Aug. 2003  
*University of Nevada, Las Vegas*

## **Accompanying Experience**

**Georgia Academy of Music** 2017 – Current

- Coach and accompany instrumentalists and singers for rehearsals and performances

**Dance Department Ballet Accompanist – University of Nevada, Las Vegas** Jan. – Mar. 2016

- Accompanied four levels of ballet classes, selecting repertoire for each exercise and class
- Coached students on appropriate repertoire selections and musicality for their choreography projects

**Vocal Class Accompanist – University of Nevada, Las Vegas** Jan. – Dec. 2014

- Accompanied two-dozen undergraduate students in their individual songs and offered musical instruction

**Choir Accompanist** 2004 – Current

- Accompany various elementary, middle and high school choirs for rehearsals and performances on an as-needed basis
- Substitute congregational rehearsal and service accompanist

**Private Accompanist** 2004 – Current

- Accompany college and professional singers and instrumentalists on an as-needed basis (recitals, lessons, performances, juries)

## **Additional Performance Experience**

### **Orchestral Experience**

- University of Nevada Las Vegas Orchestra 2008 – 2009
- Miami University Orchestra Oct. 2005
- San Francisco Conservatory of Music Student Opera Workshop Mar. 2012
- Bexley Middle and High School Honors Orchestra (violin) 1993 – 2000

### **Harp Recitals**

- American Harp Society - South Florida Chapter Annual Recital June 2007
- Miami University of Ohio 2004 – 2006

### **Choral Experience**

- Miami University Choraliers 2003 – 2004
- Eastern Illinois University Piano and Vocal Jazz Camp 1998 – 1999
- Various children's choirs, featured solo roles



## STUDY ABROAD

- Uruguay** Dec. 2010
- Intensive two week Spanish course at the AUDELE Language School in Montevideo.
- Israel** July 2006
- Selected to participate in a one month program dedicated to leadership development, Judaic studies, and Israeli history.
- Luxembourg** Aug. – Dec. 2004
- Completed coursework in French, European Studies, and Piano at the John E. Dolibois European Center of Miami University. Extensively traveled throughout Europe and served as a French tutor.
- Russia** May 2004
- One of two Miami University music students to receive an Undergraduate Summer Scholars grant. Conducted research in piano performance and pedagogy at the St. Petersburg Conservatory. Attended dozens of local concerts and performances and documented the experience in Russian.

## HONORS AND AWARDS

*Awarded during doctoral studies from UNLV's Graduate and Professional Student Association (GPSA):*

- **Honorable Mention, GPSA Annual Research Forum** Mar. 2016
- **GPSA Conference Travel Grant Recipient** June 2014, 2015, 2016 (spring and summer)

*Awarded during graduate studies at the UNLV School of Music:*

- **School of Music Grant to serve as UNLV collegiate ambassador at MTNA** Mar. 2014
- **Graduate Assistantship** 2007 – 2000  
Served as a Graduate Part-Time Instructor, teaching group class piano throughout Master's degree studies.

*Awarded during undergraduate studies at Miami University:*

- **Finalist, Geoffrey Hall Undergraduate Artist Competition** Jan. 2006
- **Finalist, Concerto Competition** Jan. 2005
- **Office for the Advancement of Research and Scholarship Grant** Aug. 2005
- **Undergraduate Summer Scholars Research Grant** May 2005  
One of two music majors to awarded a summer research grant for a 10-week (12 credits) program of individual faculty mentorship for Miami University students. Grant funds used for one-month travel to St. Petersburg, Russia and three hours of weekly lessons with St. Petersburg Conservatory Professor Yuri Serov, in Russian.
- **Delta Omicron Summer Study Scholarship** July 2004
- **Undergraduate Music Scholarship** Jan. 2003 – May 2006

- **Honors Department Scholarship** Jan. 2003 – May 2006

*Awarded by the Department of German, Russian and East Asian Languages at Miami University:*

- **The Jacques Breitenbucher Scholar-Leader Award** Aug. 2005  
 “Given annually to an outstanding female continuing German or Russian major, who will be named a Scholar-Leader and receive free rent in the Scholar-Leader dormitory.”
- **The Marion Lee Miller Award** May 2004  
 “Given to the student considered the most excellent at each of the four instructional levels.”  
 Received for best student for Russian Language level 300

*Additional awards:*

- **Greenberg Scholarship** – San Francisco Early Music Society (SFEMS) June 2014, 2015  
 Awarded by audition to a promising harpsichordist to attend a SFEMS workshop
- **First Place Winner, Columbus [Ohio] High School Piano Competition** Oct. 2001
- **Outstanding “1+” Rating, Ohio Music Educator Association Competition** Mar. 2000

## **PROFESSIONAL AFFILIATIONS AND ACCREDITATIONS**

- College Music Society, member 2017– Current
- Historical Keyboard Society of North America, member 2017– Current
- National Music Teachers Association, member 2013 – Current
  - UNLV Collegiate Chapter President 2013 – 2015
  - Las Vegas Competition Adjudicator 2014 – 2016
  - Currently pursuing accreditation as a Nationally Certified Teacher of Music
- *Music Together* Certified Teacher Jan. 2015
- Delta Omicron (alumnus)