IMPROVISING EARLY-NINETEENTH CENTURY GUITAR MUSIC: THE APPLICATION OF PARTIMENTO RULES WITH REALIZATIONS INFORMED BY THE MUSIC OF MAURO GIULIANI AND FERNANDO SOR

AUSTIN RYAN CULLER
Bachelor of Music, University of British Columbia, 2018

A support paper submitted
in partial fulfilment of the requirements for the degree of

MASTER OF MUSIC

Department of Music
University of Lethbridge
LETHBRIDGE, ALBERTA, CANADA

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Date of Defence: May 3, 2023

Peter Visentin Iliana Matos Vega Capstone Co-Supervisors	Professor Sessional Lecturer	M. Mus. M. Mus.
Dr. Deanna Oye, Capstone Examination Committee Member	Associate Professor	D.M.A.
Dr. Bryn Hughes Capstone Examination Committee Member	Associate Professor	Ph.D.
Dr. D. Andrew Stewart Chair, Capstone Examination Committee	Associate Professor	D.M.A.

ABSTRACT

In the eighteenth century, *partimento* was an important part of music pedagogy, and was a primary mechanism by which apprentice musicians learned to improvise. Partimenti utilize pattern recognition, repetition, and variation in order to engrain stylistic features and compositional tools of the time. In this manner, apprentices would eventually become "native speakers" in the eighteenth-century style. Yet, today both partimento and improvisation are niche, specialist skills and are largely unfamiliar to most classical-music performers, even though eighteenth-century music plays a key role in today's pedagogy and public concerts. This paper aims to lay the groundwork for adapting partimento practice for the guitar. Therefore, it is intended for both partimento scholars and advanced guitarists with a background in eighteenth-century compositional procedures. To this end, procedures from the Neapolitan *regole,* and in particular, Fedele Fenaroli's "*Regole musicali per i principianti di cembalo*", are discussed in terms of guitar performance. Examples from Mauro Giuliani, Fernando Sor, and other early-nineteenth century guitarists are selected in order to examine how they solved the compositional problems laid out in the regole for the guitar. This paper does not necessarily seek to develop a strict eighteenth-century style, but rather filter these procedures through the music of the guitarists who wrestled with them in the first part of the nineteenth century.

ACKNOWLEDGEMENTS

This process has felt daunting and overwhelming, but at other times exciting and rewarding. The enormous support I have received has made this whole project possible. I would like to express my utmost gratitude towards my supervisors Professors Peter Visentin and Iliana Matos. Prof. Visentin spent many late nights reading over my sentences and thoughts, patiently helping me coalesce them into this project. He has given me a lot of support for years. I cannot begin to express the dedication, focus, and determination Prof. Matos has towards her students. I am exceedingly fortunate that I have had the privilege to study the instrument I love with her for these past years. Thank you to Nicola Pignatiello for blazing the trail on applying partimento to the guitar, and always offering insightful suggestions and keeping my enthusiasm alive. My grateful thanks to my other committee members and the broader University of Lethbridge faculty for their support, and for always having their doors open for questions. The broader partimento community is exceptional for sharing their ideas online. There are countless hours of material online that helps dissect these sometimes-difficult ideas. Without their generosity and dedication, this project would have not been the same.

I would like to thank my parents for their guidance and support and for instilling in me the determination to always finish things through. Finally, I would like to thank Anna for the endless encouragement and support she has lovingly given me in this, as well as everything I do.

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List of Abbreviation

⓵ – ⓻	Scale Degree in the Bass
$\hat{1}$ – $\hat{7}$	Scale Degree in an Upper Voice
5/3, *6/5* etc.	Figured Bass Intervals
F3R1	Falling by Thirds and Rising by Step
F4R1	Falling by Fourths and Rising by Step
R1F3	Rising by Step and Falling by Thirds
R4F*5*	Rising by Fourths and Falling by Fifths
IMSLP	International Music Score Library Project
m.	Measure Number
mm.	Multiple Measures
NASM	National Association for Schools of Music
NCCA	National Coalition for Core Arts
Op.	Opus Number
RO	Rule of the Octave

Chapter 1: Introduction

The Western musical tradition has a deep historical connection to improvisation. Outside of a few dedicated specialists, however, much of that tradition is no longer in practice today. Improvisation may assume either a general or holistic meaning. A general conception of improvisation simply encompasses elements of spontaneity. Alterations to the phrasing or the execution of a written line, such as incorporating embellishments or spontaneous changes to the dynamics or articulations, fall within the general rubric of improvisation. This conception falls within the current practices of Western musical interpretation or repertoire performance. However, a more holistic definition of improvisation requires the ability to produce novel note successions, rhythms, and articulations, all of which are ordered in a syntactically meaningful manner given the particular musical style. Under this conception, improvisation is akin to generating novel speech. Once the language, and more specifically grammar or syntax, is learned, novel ideas can be easily created. Therefore, improvisation requires an intimate understanding of the musical language, or style, of the particular musical tradition. The associated training requires aural exposure to the music style, coupled with practice that focuses on learning the different musical sub-units, such as cadential patterns, bass motions, and other schema, and then learning how to combine and alter them in meaningful ways. This paper adopts the more holistic definition of improvisation.

Indeed, before written notation became the norm in the West, it was difficult to imagine a culture of music that did not improvise. Without the guide of a written score, musicians were required to generate ideas. In Western classical traditions, most composers are well documented to

have been excellent improvisors prior to the twentieth century.[1] A cursory look at their fugues, fantasies, and theme and variations provides some picture of their ability to vary melody, harmony, and phrasing, all of which the performers of the period were expected to perform on the spot.

If musicians of the past were so adept at improvisation, why is it that many musicians today are uncomfortable with the task? Ethnomusicologist Robin Moore wrote in his 1992 article "The Decline of Improvisation in Western Art Music," that he believes several contributing factors led to the decline of improvisation in the West.[2] First, Moore argues that improvisation is not freedom to express at will, but instead a relative freedom to choose from given elements in a cultural context or stylistic context. Without an intimate knowledge of a style, the ability to improvise in a manner similar to speech becomes difficult. Moore notes that the Western classical tradition was largely limited to the aristocracy and lineages of musicians prior to the nineteenth century. The cost of entering an environment with professional musicians was so high that a majority of the population had little direct contact with high-art music. As the middle class developed throughout the nineteenth century, home music making became more common, but the primary distributive method of music was printed sheet music. Printed music is effective at communicating musical instructions (notes, rhythms, articulations), but is not a sufficient stand-in for person-to-person transmission. As such, art music could be reproduced, but a comprehensive understanding of how the music was created was not. Further, social views changed towards music, viewing the works of famous composers as great works of art alongside a formation of a classical canon. Even today, art music is often held up as a

[1] Dana Gooley, *Fantasies of Improvisation,* (New York: Oxford University Press, 2018).

[2] Robin Moore, "The Decline of Improvisation in Western Art Music: An Interpretation of Change," *International Review of Aesthetics and Sociology of Music* 23, no. 1 (June, 1992): 61-84.

sacred object that must not be altered.[3] With the introduction of recording technology in the early-twentieth century, many works of the classical canon have, in essence, become *de facto* artifacts.

Composers themselves often were the first to adopt this view towards their music. The "romantic" generation of composer/pianists that succeeded the generation of Kalkbrenner and Moscheles gradually and independently expressed the sentiment that improvisation lacked the artistic integrity found within pure composition.[4] For them, music was not a craft that served a utilitarian purpose, but rather it represented a fragment of their artistry, preserved for posterity.

Both the industrial revolution and the French Revolution changed the political sphere at the turn of the nineteenth century and brought about enormous social upheaval. Rice writes that in the eighteenth century:

> ...patrons belonged to absolutist courts, to the nobility, or to the Catholic Church – institutions greatly weakened in wealth, prestige, and power by the Revolution and its aftermath. As nineteenth-century artists freed themselves from a system of patronage rooted in the feudal past, preferring one in which they could sell their work, one piece at a time, to whoever could pay for it, patrons became mere purchasers of art.[5]

A growing middle class and changing court life meant that highly trained court musicians capable of improvising and quickly writing church music were in lesser demand. Rather, greater energy was spent on producing music for amateurs at home or training middle- to upper-class students in universities. This approach differs greatly from the artisanal-apprenticeship based model of the eighteenth century. Accordingly, in 1806, the surviving Neapolitan conservatories were amalgamated into the *Real Collegio di Musica*. This new conservatory largely abandoned its previous model of long term indentured-apprenticeship, one of the foundational approaches to producing

[3] Jonathon Ayerst, "Are Classical Musicians Excluded from Improvisation? Cultural Hegemony and the Effects of Ideology on Musicians' Attitudes Towards Improvisation," *Contemporary Music Review* 40, no. 4 (December, 2021): 440-452.

[4] Gooley, *Fantasies of Improvisation.*

[5] John Rice, *Empress Marie Therese and Music at the Viennese Court 1792-1807,* (Cambridge: Cambridge University Press, 2003), 7.

professional eighteenth-century musicians, and more closely resembled the current conservatory model. The musical educational practices in the eighteenth century that produced these musicians were closely tied to both the church and a long-term apprenticeship model that was largely unavailable in the nineteenth century.

Compared to their eighteenth-century counterparts, few modern musicians obtain a deep understand understanding of the style's musical language and require a detailed score ready for direct imitation. C.P.E Bach affirms the notion that music must be thoroughly understood in order to be embellished or altered, stressing that "those who are not well grounded in the study of harmony fumble in darkness when they use embellishments and must thank their good fortune rather than insight when they are successful".[6] While authors such as Bach endeavored to teach musical principles more thoroughly, the progression towards fully written-out embellishments was already evident by the end of the eighteenth century, circumventing the problem.[7]

Multiple historical traditions existed in the eighteenth century which trained musicians in improvisation. The Germanic *basso continuo*, or thorough bass, and Neapolitan *partimento* traditions are the two most notable. Basso continuo performance has remained well-known to musicians today partly because many eighteenth-century works require a continuo part, and partly because it later served as the basis for much of the modern music theory curriculum. However, the partimento tradition has received little attention until the publication of two monographs by Robert Gjerdingen (2007) and Giorgio Sanguinetti (2012).[8] A small number of other books and many articles have since followed (Gjerdigen 2007; Sanguinetti 2007; Diergarten 2011; Rabinovitch and

[6] C.P.E. Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William Mitchell, (New York: W.W. Norton & Company, 1949), 82.

[7] William Mitchell, footnote in *Essay on Keyboard Instruments,* 80.

[8] Robert Gjerdingen, *Music in the Galant Style*, (New York: Oxford University Press, 2007); Giorgio Sanguinetti, *Art of Partimento: History, Theory, and Practice*, (New York: Oxford University Press, 2012).

Slominski 2015; Van Tour 2015; IJzerman 2018; Gjerdingen 2020; Baragwanath, 2020; Mortensen 2023).

In essence, partimenti are single-staff scores that provide musical stimuli upon which a performer improvises to produce a full musical work. Unlike basso continuo parts, partimenti are not necessarily basslines, but instead may represent any voice in the musical texture. Further, partimenti may feature imitations, passagework, or textures that are not appropriate for basslines.[9] For instance, in fugal partimenti, each entrance of a new voice is indicated with a new clef. Partimenti could also be set in concerto or sonata style.

Therefore, partimenti represent every aspect of keyboard playing typical of the time period. Partimenti were intended to serve as either self-sufficient pieces, provided the trained musician could realize the score, but crucially, they were intended as pedagogical exercises for students. Partimenti often exploited specific musical patterns, and by requiring students to realize the same partimento in different ways, they learned to exploit each pattern to its fullest potential. As students progressed, more and more patterns of greater complexity were introduced until the partimenti resembled real music, rather than exercises.

These aspects of partimenti are particularly useful for developing stylistic reflexes required to turn musical impulses into developed, spontaneous musical performance. Gjerdingen suggests schemata are critical for learning musical language.[10] In the Neapolitan conservatories, musical schemata were taught through partimenti and *solfeggio.* Partimenti patterns were learned at the keyboard, while solfeggi supplemented counterpoint lessons. Over the course of hundreds of exercises, students would learn different ways to harmonize and set counterpoint to familiar musical

[9] Sanguinetti, *Art of Partimento*, 5.

[10] Robert Gjerdingen, "Partimento, que me vuex-tu?" *Journal of Music Theory* 51, no. 1 Partimenti (Spring, 2007), 85–135; Robert Gjerdingen, *Child Composers in the Old Conservatories: How Orphans Became Elite Musicians,* (New York: Oxford University Press, 2020).

stimuli. Much of the learning process consisted of taking basic patterns or outlines, and then adding greater levels of refinement and complexity. Basic lines would be supplemented with diminutions, suspensions, and other embellishments. This process recalls Heinrich Schenker's idea of "composing out", in which musical structure may be viewed at different levels of analysis.[11] Students would begin with basic counterpoint and then learn which appropriate ways to develop it.

Gjerdingen writes that musical schemata are essentially "the gist of how a particular melody and bass [go] together to form a small phrase."[12] Similarly, Sanguinetti notes that the partimento answer to the question "which intervals (or chords) shall I put on a given bass line" is "you cannot tell which chord to give to a bass note unless you know where this note comes from, and where it goes."[13] As such, the practice of partimento was intensely concerned with musical context. By the time the boys in the conservatories had graduated, the eighteenth-century musical language would have been thoroughly engrained in their minds and their physical-motor control. Solfeggio and partimento were an indispensable part of that process.

Though many partimenti manuscripts and copies survive in archives across Europe, very few realizations exist, as the conservatories primarily relied on oral transmission to discuss the intricate aspects of realization. For instance, on the subject of right-hand fingerings during scale accompaniments, Fenaroli writes:

> Regarding the fingering of the right hand, this will [best] be taught in person by a learned maestro. Since keys in the major and minor modes require different arrangements of the fingers, the long and tedious explanations that would be required would likewise necessarily confuse the mind of a beginner. Hence this task is remanded to the care and wisdom of maestros.[14]

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[11] Heinrich Schenker, *Der Freie Satz*, trans. Ernst Oster, (New York: Longman, 1979), 1-9; Giorgio Sanguinetti, "Diminution and Harmonic Counterpoint in Late-Eighteen-Century Naples: Vincenzo Lavinga's Studies with Fedele Fenaroli," in *In Partimento and Continuo Playing in Theory and in Practice*, ed. Moelants, Dirk (Leuven: Leuven University Press, 2010), 31-61.

[12] Gjerdingen, *Child Composers in the Old Conservatories,* 14-15.

[13] Giorgio Sanguinetti, *Art of Partimento*, 99.

[14] Fedele Fenaroli, *Partimenti Ossia Basso Numerato Book III*, ed. Robert Gjerdingen (Naples: 1775), accessed from partimenti.org, 6.

Due to the reliance on oral transmission, most of the lesson materials are lost and require reconstructive efforts by scholars to resurrect this tradition. Yet partimenti were intended to train students on how to play music on the keyboard, so the realizations would obviously reflect the musical practices of the time. Published music of the period, solfeggio, *involatura,* student exercise books, and counterpoint realizations provide clues on style, but not necessarily keyboard-specific aspects of partimento practice. This challenge is amplified when applying partimenti for the guitar. Because the guitar has vastly different idiomatic constraints, keyboard solutions often cannot be adapted directly. The approach in applying partimenti for the guitar must be created by both: studying examples from relevant repertoire either from the baroque guitar in the late-seventeenth century or the six-string guitar in the early-nineteenth century; and encouraging modern guitarists to create new solutions. This investigation is limited to guitar composers from the early-nineteenth century. This generation of guitarists featured a number of masterful composers, who understood the eighteenth-century rules clearly and knew how to adapt them to the guitar well.

Chapter 2: Music Education and Improvisation

Much of the culture surrounding the western classical music tradition in the latter half of the nineteenth and twentieth century remains in place today: prioritization of technique, reproduction, repertoire, and recitals. However, a growing interest in improvisation appears to be present amongst performers. Through music education journals, readers can find many articles investigating interest in improvisation.

However, little research specifically looks at improvisation within classical conservatory or collegiate programs. Most published literature focuses on band settings in primary or secondary school settings, or collegiate jazz studies.[15] One notable exception is a study by Rabinovitch and Slominski (2015) in which they developed eighteenth-century improvisatory skills in undergraduate students. The authors worked with students in four one-on-one sessions on various eighteenth-century schema and *partimenti*. They noted that the sessions emphasized the practical application of theoretical concepts, required creative effort from the students, and engaged the eighteenth-century style more experientially. Despite the advantages, they also found that unfamiliarity with figured bass, the restriction to the keyboard, and time restrictions were issues.[16]

Palmer (2014) documented student responses to a collegiate musicianship curriculum for classical performance students, but focused on incorporating traditions other than the Western classical tradition in order to learn improvisation.[17] While these programs may be beneficial, they do not necessarily help build a curriculum aimed at classical improvisation. Further, the lack of research on classical improvisation might indicate an attitude that assumes the Western classical tradition is

[15] Christina Larsson and Eva Georgii-Hemming, "Improvisation in General Music Education: a Literature Review," *British Journal of Music Education* 36, no. 1 (April, 2019), 49-67.

[16] 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* (September, 2015).

[17] Michael Palmer, "Learning Basic Music Theory through Improvisation: Implications for Including Improvisation in the University Curriculum," *College Music Symposium* 54, (January, 2014).

either hostile or unfit for improvisation. Articles and books written on *partimenti* are the only substantial contributions dealing with performing within the classical tradition, but largely focus on how the music works, rather than how classical improvisation may be introduced in modern pedagogy.

Research has consistently shown that a majority of educators, students, and performers feel they are not competent improvisors, nor in a position to teach improvisation to their students (Bernhard 2013; Byo 1999; Randles and Smith 2012; Snell and Azzara 2015; Stringham et al. 2015). While respondents typically indicate a moderate to high interest in learning, they emphasize that their training had little focus on improvisation. As music pedagogy is still typically a master-apprentice relationship, the successful introduction of improvisation will likely require teaching the next generation of teachers how to improvise while they are still students. Further, respondents in Stringham et al. (2015), felt that there was no space in the curriculum for improvisation with one respondent remarking that "there's absolutely no room in the curriculum unless we want to be over 130 hours".[18]

However, guidance for introducing improvisation has been in existence since the 1990's in the United States. In 1994, the National Coalition for Core Arts standards (NCCA) introduced improvisation into the core set of standards for K-12 education.[19] This guidance was later expanded upon in the updated 2014 standards.[20] The National Association for Schools of Music (NASM), the accrediting body for collegiate institutions mandates composition and improvisation for

[18] David Stringham, Linda Thornton, and Daniel J. Shevock, "Composition and Improvisation in Instrumental Methods Courses: Instrumental Music Teacher Educators' Perspectives," *Bulletin of the Council for Research in Music Education* 205 (2015), 17.

[19] John Mahlmann, et. al, "National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts" *Music Educators National Conference Publications Sales* (1994).

[20] National Association for Music Education, "2014 Music Standards," last modified 2014. https://nafme.org/my-classroom/standards/core-music-standards/.

baccalaureate degrees. NASM is flexible regarding how this standard is incorporated into the curriculum, allowing leeway as long as students "acquire a rudimentary capacity to create original or derivative music".[21] NASM explicitly states that improvisation is not limited to jazz, just as composition is not limited to classical music.

Historically, most scholarly research into improvisation focuses on jazz, likely because it is one of the few genres taught at colleges that still heavily incorporates improvisation (Larsson & Georgii-Hemming, 2019).[22] Free improvisation is another common subject, especially in the context of pre-collegiate band classrooms and children. Regardless, it is reasonable to assume that many amateur and professional musicians who spent time playing contemporary-popular music might have some experience improvising in popular styles – particularly if they have an interest in songwriting. Many papers do not consider whether a classical musician's attitudes towards improvisation in the context of popular music has implications for their attitudes towards improvisation in the context of 'academic' genres such the Western classical tradition. It is plausible that excluding improvisation in classical pedagogy at each stage of learning reaffirms the notions that improvision is too difficult or does not fit the style.

It is neither possible nor desirable to replicate all the elements of the Neapolitan conservatories, but the practice of engraining musical schema is an effective way to teach musical language. Effective musical pedagogy consists of a series of trade-offs. Given that there are time constraints during the educational period, then priorities must be established. A successful career in repertoire interpretation requires immense training and a great deal of time. Therefore, it may not always be suitable to shift curriculum time away from interpretation to improvisation. For certain,

[21] National Association of Schools of Music, "An Advisory for Music Faculty and Administrators: NASM Standards – Composition/Improvisation," accessed from https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2016/02/Advisory-Composition_Improvisation.pdf, 1.

[22] Larsson and Georgii-Hemming, "Improvisation in General Music Education," 49-67.

musicians in the twenty-first century face different demands than those the eighteenth-century did, and the in-depth apprenticeship model based on the conservatories is impractical or undesirable. However, music pedagogy still largely uses a one-on-one master-apprentice model. If coupled with the distributed teaching model in which upper-level students assist teaching entry-level students, then perhaps a workable model may be reached. Overall, two guiding principles should be observed: incorporate improvisational training into the curriculum in accordance with the goals of the individuals and the institution, and decide where it is appropriate to replace theoretically-oriented pedagogy with practice-based pedagogy.

Chapter 3: The Guitar Tradition 1780-1840

Partimenti were intended for the keyboard, but the practice has utility for any polyphonic instrument. As such, the guitar is seemingly a suitable alternative to the keyboard.

The development of the guitar into its current forms lasted several centuries, and indeed, still continues to change today. The earliest traceable history goes back to the renaissance as a four-course instrument with a curved back.[23] A fifth course with doubled strings was added sometime in the late-fifteenth century. Today this iteration is generally referred to as the baroque guitar. Music written prior to the mid-seventeenth century was predominately written in the *alfabetto* which was a system of chord symbols indicated with letters. By the end of the seventeenth century, major composers for the instrument such as Gaspar Sanz and Robert de Visée largely replaced strummed alfabetto with plucked tablature.[24] It was during this time that the guitar became popular as both a solo and continuo instrument.

The six-string guitar appeared gradually in the late-eighteenth century in Spain, Italy, and France.[25] By the early-nineteenth century, many Italian virtuosi began immigrating to the major European cities. With the increased presence of guitar virtuosi, coupled with a growing appetite for amateur musical works, the guitar's popularity exploded in cities such as Vienna, Paris, and London. The Neapolitan Frederico Moretti was one of the earliest emigrees.[26] In Vienna, there were a number

[23] Thomas F. Heck, Harvey Turnbull, Paul Sparks, James Tyler, Tony Bacon, Oleg V. Timofeyev and Gerhard Kubik, "Guitar", *Grove Music Online*. 2001.

[24] Lex Eisenhardt, *Italian Guitar Music of the Seventeenth Century: Battuto and Pizzicato,* (Rochester: University of Rochester Press, 2015), 75.

[25] Heck, et al, "Guitar," *Grove Music Online*.

[26] See Heck for background on why Italian emigrees were common during this time; Thomas F. Heck, "The Birth of the Classic Guitar and its Cultivation in Vienna, Reflected in the Career and Compositions of Mauro Giuliani (d. 1829) [with] Volume II: Thematic Catalogue of the Complete Works of Mauro Giuliani", (PhD Diss, Yale University, 1970), 163.

of amateur composers such as Leonard van Call and Simon Molitor, but Mauro Giuliani, who arrived in 1806, along with the lesser-known Wenzel Matiegka were the premiere composers for guitar in the city. Giuliani, however, was certainly the premiere virtuoso.

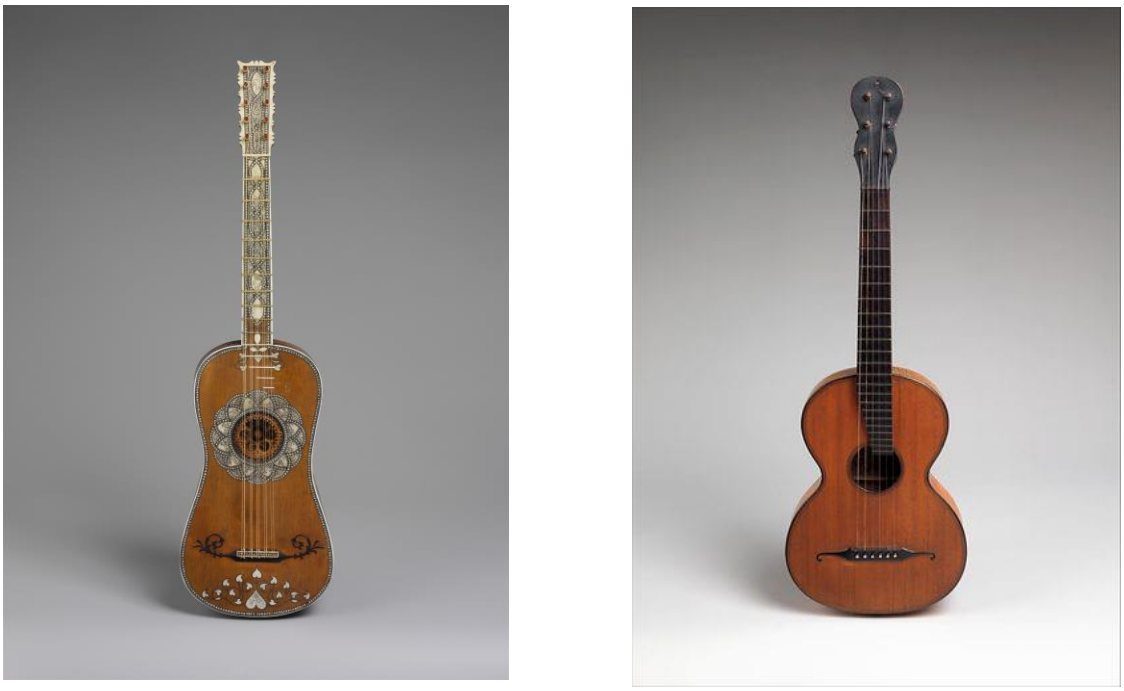

Figure 3-1: Left: Baroque guitar; Wikipedia Commons CC0 1.0; Right: 1835-40 Stauffer Guitar; Met Museum Commons CC0 1.0

Ferdinando Carulli and Fernando Sor were active in Paris during this time. Dionisio Aguado lived in Spain for most of his life but was active in Paris for periods in the 1820's, along with Francois de Fossa. Sor's student Napoleon Coste eventually succeeded him after his death and became one of the leading Parisian guitarists in the latter part of the century, but the guitar's popularity with the general public had dwindled by this point. Sor spent the years 1817 through 1823 in London and likely furthered the public's appetite for guitar, which developed somewhat later than in other cities.[27]

[27] Brian Jeffery, *Fernando Sor, Composer and Guitarist,* (London: Tecla, 1977), 63.

Guitar music of this period is clearly separated into three categories: amateur pieces, didactic studies, and virtuoso works intended for the composers to perform in concert, personally. Much of the output of any guitar composer of this period is filled with collections of simple potpourris, divertimenti, and waltzes. Alongside their amateur collections, many guitar composers published methods and collections of etudes. Giuliani's Op. 1 is a four-part series that covers, in order: right-hand arpeggios studies, ornamentation and articulations, interval studies, and short pieces studying proper compositional style. Sor published seven sets of etudes during his lifetime, many of which are still studied by students.

Virtuoso works fall into many genres. Giuliani, Carulli, Moretti, Molino, and Legnani published guitar concertos. Of these, Giuliani's first guitar concerto Op. 30 is undoubtedly the most prominent. Moretti's concerto is lost and only the guitar and few string parts survive from Legnani's concerto. It is surprising that although Sor was the only nineteenth-century guitarist who was also an accomplished composer for orchestra, he published very few chamber works of which even fewer survive, and no guitar concertos. Most guitarists published some works in sonata forms: these works were either grand sonatas for solo guitar or multi-movement chamber works with guitar. Other genres include virtuoso potpourris like Giuliani's *Rossiniane*, caprices such as Legnani's Op. 20, theme and variations, and large-scale operatic fantasias.

Mauro Giuliani and Fernando Sor

Early biographies mistakenly suggest Mauro Giuliani was born in the Italian town of Barletta.[28] However, baptismal records show that Giuliani was born in the nearby town of Bisceglie.[29] Giuliani's family moved to Barletta where Mauro and his brother began receiving singing lessons, and performed in prominent musical circles. No sources mention any explicit connection with the Neapolitan Conservatories during his time in Barletta, either in terms of close relationships or studies.[30] No information is published regarding Giuliani's early singing lessons in Barletta, but given the region and time period, it likely would have consisted of solfeggi exercises. Their training would certainly not have been as rigorous as conservatory apprentices, most of whom would have been indentured from a young age and would have received training unavailable to outsiders.[31]

The main theatre in Barletta, *Real Teatro di San Ferdinando* maintained a regular opera schedule during Giuliani's childhood, attracting musicians from across the Kingdom of Naples, including those living in Barletta, but also Rome and Venice. Consequently, while Giuliani was in Barletta, he surely would have been exposed to singers and musicians from the major centres in Italy, in addition to the local musicians, through either his father or brother-in-law, Gaetano Stefano Raffaele Lucci.

In 1791, when Giuliani was ten, he began receiving cello and guitar instruction from his brother-in-law, the Neapolitan cellist Gaetano Lucci who lived at the family's home.[32] At the age of

[28] The birthplace given in Heck's dissertation was taken from a contemporary of Giuliani, Filippo Isnardi.

[29] Nicola Giuliani, *Viaggio a Vienna: Giuliani Racconta Giuliani*, (Genova: De Ferrari, 2022), 22; Thomas Heck, *Mauro Giuliani: A life for the Guitar,* (Austin: Guitar Foundation of America, 2013), 34.

[30] Marco Riboni, *Mauro Giuliani*, (Palermo: L'epos, 2011), 39.

[31] Giuliani's brother Nicholas later went on to work as a composer and a singing tutor in St. Petersburg; Heck, *Mauro Giuliani,* 30.

[32] Giuliani, *Viaggio a Vienna,* 22.

sixteen he wrote a mass, though no copy survives. In 1806, he moved to Vienna where he quickly became associated with the premiere Viennese musicians, such as Salieri, Beethoven, Weber, Hummel, and Moscheles – a singular feat among guitarists. In 1810 he performed his first Concerto for Guitar Op. 30, which was met with a mixture of praise and bewilderment.[33] After leaving Vienna in 1819, Giuliani spent a brief period in Rome, before finally settling in Naples until his death in 1828.

Fernando Sor, baptized in 1778 as Joseph Fernando Macari Sors, was a Spanish composer and guitarist. Born into a moderately prosperous family, Sor was destined for a life in the military or state administration.[34] In his early childhood, he received informal instruction from a local leader of an orchestra, provided it did not interfere with his other subjects. However, after his father died while Sor was still a boy, Sor's mother permitted him to study at the *Escolanía* choir of the monastery *Santa Maria de Montserrat*. While at the *Escolanía*, Sor studied under the direction of the monk Anslem Viola.[35] No current literature is published regarding the musical education at the *Escolanía* during this time, or of Sor's early education. Sor remained at the monastery until he reached seventeen or eighteen, and was one of two distinguished students of *Monsteratt*, along with Antonio Soler.[36]

Unlike most guitarists of the period, Sor was an accomplished composer of dramatic works. He composed eleven ballets, several sacred works, and three operas, along with other chamber and symphonic works. His ballet *Cendrillon* was the most successful of these. It was the work selected for the premiere of the Bolshoi Ballet and remained in the repertoire of the Parisian opera house for nearly a decade.[37]

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[33] Heck, "The Birth of the Classic Guitar, 94.
[34] Jeffery, Fernando Sor, 3.
[35] Ibid., 4.
[36] Ibid.
[37] Ibid., 75.

Chapter 4: Partimenti and the Neapolitan Conservatories

Apart from the composers and their music, partimento largely represented Italy's, and in particular Naples', immense influence on the rest of Europe during the eighteenth and early nineteenth-centuries. Unlike Germany or France, there was no dominant archetypal figure such as Rameau, Riepel or C.P.E. Bach. In Italy, influence was dispersed between the graduates of the four Neapolitan conservatories: the *Santa Maria di Loreto, Santa Maria della Pietà dei Turchini, San Onofrio a Capuana,* and *Poveri di Gesù Cristo*. Other schools existed in Rome and Bologna, with the latter tied to the school of Padre Martini. In Venice, the *Ospedali* operated under the direction of Antonio Vivaldi, but none of these institutions matched Naples in terms of either output or influence.[38]

The conservatory curriculum (the study of partimenti, counterpoint, and solfeggio) was carried out by the senior faculty and selected advanced upperclassmen, who in turn trained younger students.[39] Graduates either entered service in the church, court, or wrote for the stage. Many carried the ideas and methods from their education across Europe as composers as teachers. One example is Joseph Haydn's tutor Nicola Porpora, who served as the music master of the *Santa Maria de Loreto* first from 1739-41 and then second from 1758-1760. In his monograph on music in the eighteenth-century, musicologist Daniel Heartz considers Mozart's music to have a greater connection to previous *galant* composers than Haydn, remarking that "Mozart was more indebted than Haydn to French and Italian musical currents."[40] Heartz overlooks Haydn's connection to Italy

[38] Daniel Heartz, *Music in the European Capitals: The Galant Style, 1720-1780*, (New York: W.W Norton & Company, 2003), 50-53.

[39] Sanguinetti, *Art of Partimento*, 42-43.

[40] Heartz, *Music in the European Capitals,* 1007.

through Porpora and partimenti, as this connection is a relatively recent acknowledgement.[41] Even into the nineteenth century, Vincenzo Bellini's composition tutor Niccolò Zingarelli was a student of Fedele Fenaroli at *Santa Maria di Loreto* and was the director of the last surviving Neapolitan Conservatory. Naples' influence was centred on its music and its graduates, not on lengthy theoretical treatises.

The conservatories were closely tied to the church. Their original purpose is evident in the origin of the term conservatory: *conservare.* They were intended to conserve poor and destitute children. This practice is reflected in the name of the *Poveri di Gesù Cristo,* which roughly translates to "poor ones of Jesus Christ". In the late seventeenth century, a series of economic disasters, coupled with plague, killed much of Naples' population. Therefore, orphaned children begging on the street was a common occurrence and so Neapolitan conservatoires took in the boys in order for them to study a vocation. In Venice, the *Ospedali* served a similar function, but took in young girls who were otherwise barred from performing in public services. The *Ospedale degl'Incurabili* provided shelter for women with incurable diseases.[42]

Many orphaned or poor children were taken in by conservatories in order to provide them with a place to learn a skilled trade. There were many different types of conservatories for various apprenticeships and trades. The Kingdom of Naples was generally poor, but the city of Naples was one of the largest capitals in Europe and was brimming with churches, theatres, and concerts.[43] This situation made Naples an ideal centre for music conservatories. The church in particular required specialized musicians to fulfill its many liturgical services. Boys that entered the Neapolitan conservatoires were initially taught solmization and then plain chant singing in order to fulfill their

[41] Felix Diergarten, "'The True Fundamentals of Composition': Haydn's Partimento Counterpoint," *Eighteenth-Century Music* 8, no. 1 (March, 2011), 53-75.
[42] Heartz, *Music in the European Capitals,* 179-180.
[43] Ibid., 68-69.

duties at the church. Only once the rudiments of solmization and singing were acquired, were boys assigned instruments and counterpoint and partimenti studies begun.[44]

The *Poveri di Gesù Christo* was closed in 1743, but the others remained until the end of the eighteenth century. *Santa Maria di Loreto*, the largest conservatory, ran into financial troubles in the 1760s, and another outbreak of plague and famine reduced their numbers even further.[45] In 1806, after the region fell under Napoleonic jurisdiction, the remaining conservatories were combined into a professional musical school called the *Real Collegio di Musica*. This school was no longer an orphanage and had a looser connection to the church.[46] Many of the pedagogical materials from Naples, including partimenti and solfeggio, were adopted by the Paris Conservatory. Most nineteenth-sources come from students or professors of the Paris Conservatory.[47] Though the method of instruction changed, much of the pedagogical materials remained the same.[48]

[44] Nicholas Baragwanath, *The Solfeggio Tradition: A Forgotten Art of Melody in the Long Eighteenth Century*, (New York: Oxford University Press), 2.

[45] Heartz, *Music in European Capitals,* 74-75.

[46] Sanguinetti, *Art of Partimento,* 33.

[47] These materials can be found on the website partimenti.org, edited by Robert Gjerdingen and other prominent partimento scholars; Robert Gjerdingen, "Partimenti", *Monuments of Partimenti*, https://partimenti.org/.

[48] Gjerdingen documents the Paris Conservatory's deep connection to its Neapolitan predecessors at length in *Child Composers in the Old Conservatories: How Orphans Became Elite Musicians,* (New York: Oxford University Press, 2020).

Chapter 5: Introduction to the Regole

When performing figured basslines, musicians benefit from figures that indicate chords, suspensions, accidentals, and other elements. However, what is one to do when no figures are provided? This is the case in either unfigured basslines or improvisations. This chapter introduces the *regole* or "rules" of unfigured basslines, supplemented with detailed examples from the nineteenth-century guitar repertoire. Despite their name, the regole are not necessarily strict rules, but guidelines that train musicians to recognize compositional prompts that steer them towards stylistically appropriate realizations. That is, they are a means to learning musical schemata, or, the musical language of the style. If a guitarist with a moderate to advanced understanding of harmony keeps these rules in mind, they should understand how to create basic realizations of unfigured basslines.

In his 2012 monograph, Giorgio Sanguinetti groups the regole into five parts: basic axioms, the rule of the octave, suspensions, bass motions, and scale mutations.[49]

Basic axioms include basic counterpoint principles, such as resolving tendency tones, but also covers several different stock cadential patterns. Only cadences will be discussed from basic axioms, as it will be assumed the reader already has basic knowledge of counterpoint principles. Cadences are covered in Chapter Six.

The Rule of the Octave (RO) is a shorthand for figuring basses that move by step and are tonally stable. RO is covered in Chapter Eight.

[49] Sanguinetti, *Art of Partimento*, 100.

The rules are described for each of the four standard suspensions: 4-3, 7-6, 9-8, and 2-1. Great care is spent establishing the association between movement of the bass, the interval suspended, and the concomitant preparations. Suspensions are covered in Chapter Seven.

Bass motions are common schemata that accompany distinct bass motives and can be used when RO does not fit, such as in 5-6 motion. There are two types of bass motions: conjunctive and disjunctive. Conjunctive basses move stepwise in the same direction and may be diatonic or chromatic. Disjunctive basses include most sequential movements, but also other non-stepwise motions. Bass motions are covered in Chapter Nine and Chapter Ten.

Scale mutations are local changes of key induced by either bass motions, intervals in the accompaniment, or some other stimulus.

The regole are not a static or definitive list of rules. Instead, maestri collected commonly accepted practices at the conservatories and collated them into various rulebooks. Therefore, the authors themselves did not view the set of rules as absolute.[50] Minor differences exist between sources, especially when comparing regole of either different generations or locations. Fedele Fenaroli's 1775 publication, "*Regole musicali per quelli che vogliono suonare coi numeri"* is a comprehensive account of many of the rules, but lacks detail in some important areas and reflects the perceptions of Fenaroli, who freely concedes that other masters may disagree with him on some matters.[51] The collection of writings forming the regole should be considered a diverse tradition that differed between schools, was as well a dynamic practice capable of changing over time. What is particular to the regole is the efficiency in which they instill the stylistic features of the music in students. In accordance with the pedagogical principles of the conservatories, the regole as a group function only to assist the student create stylistically appropriate realizations.

[50] Sanguinetti, *Art of Partimento,* 102.
[51] Ibid., 101.

Not all of the rules were Italian inventions. For instance, French eighteenth-century guitarist and theorboist François Campion likely coined the term *la règele de l'octave* (RO) in his 1716 treatise *Traité d'Accompagnement et de Composition selon la règle des octaves de musique*, though he does not take credit for its invention.[52] [53] The concept of RO existed prior to Campion's publication and might have had its origins in the alfabeto system employed by Spanish guitarists of the seventeenth and eighteenth centuries.[54] Musicians in Naples did not invent every rule, but they were particularly adept at distilling them into schemata through solfeggio, partimenti, and counterpoint.

[52] Thomas Christensen, "The 'Règle de l'Octave' in Thorough-Bass Theory and Practice." *Acta Musicologica* 64, no. 2 (Jul. - Dec., 1992), 91.

[53] François Campion, *Traité d'Accompagnement et de Composition selon la règle des octaves de musique*, (Paris), 1716.

[54] Christensen, "The 'Règle de l'Octave'", 97.

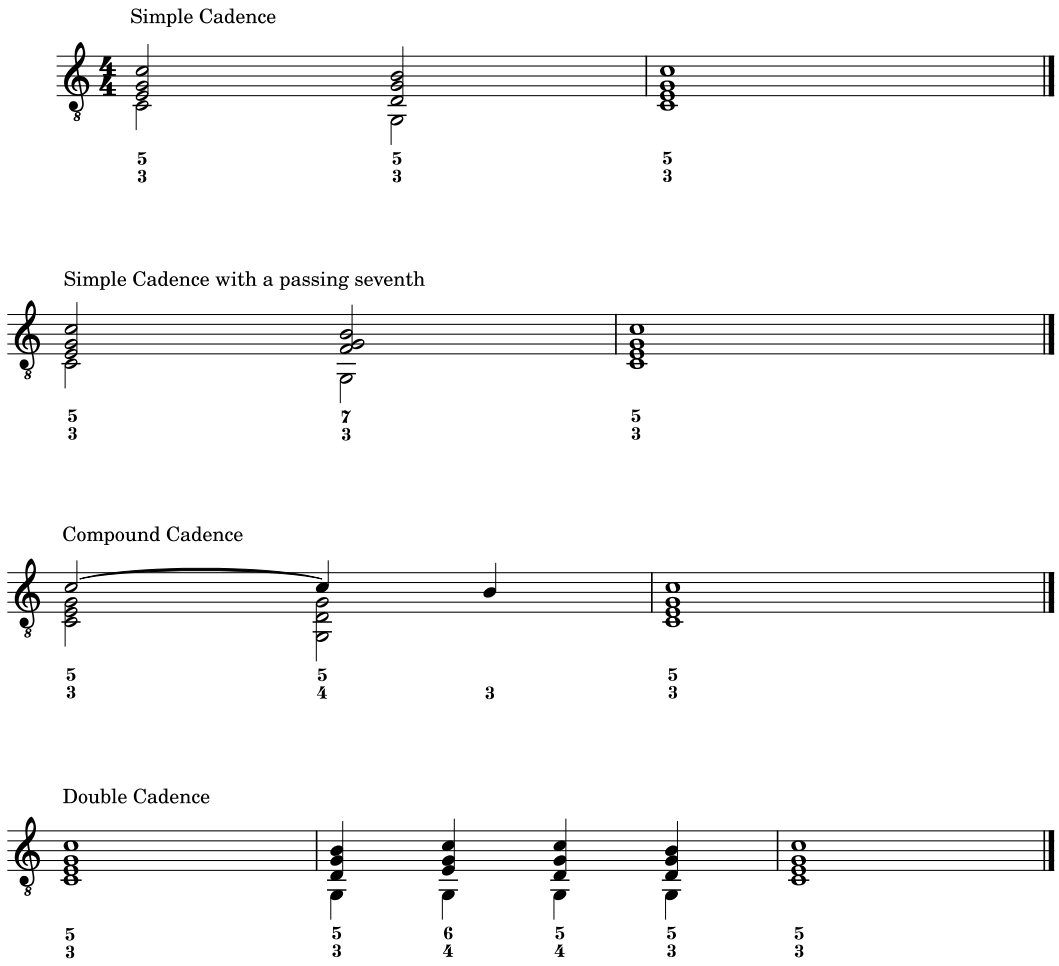
Chapter 6: Cadences

Students at the conservatories began their partimento training by learning three primary types of cadences. They appear in increasing complexity and fulfill different roles. The most basic is the simple cadence or *cadenza semplice*. It may appear with a 5/3 chord or a 3/7 chord. Next is the compound cadence or *cadenza composta* and then the double cadence or *cadenza doppia*. Each cadence is shown in Example 6.1.

Note that in both types of simple cadences ⑤ occupies one rhythmic unit. Thus, both of these simple cadences are appropriate to play over a single ⑤. Giovani Furno simply remarks that the simple cadence occurs when "⑤ is the same time value as the other notes;" the compound cadence occurs when "⑤ is the double time value as the other notes" and the double cadence when "⑤ is the four times value as the other notes."[55] Therefore, the rhythmic value of the bass, coupled with the prevailing harmonic rhythm informs which cadence is appropriate.

On the guitar, each key has its own set of idiomatic voicings for the cadences. The following examples show the variety necessary to perform cadences in just the common keys.

[55] Giovanni Furno, *Metodo facile breve e chiara ed essensiali regole per accompagnare Partimenti senza numeri*, ed. Robert Gjerdingen (Naples: 1817), accessed from partimenti.org, 14-15.



Example 6.1: Cadence types: simple, compound, and double.

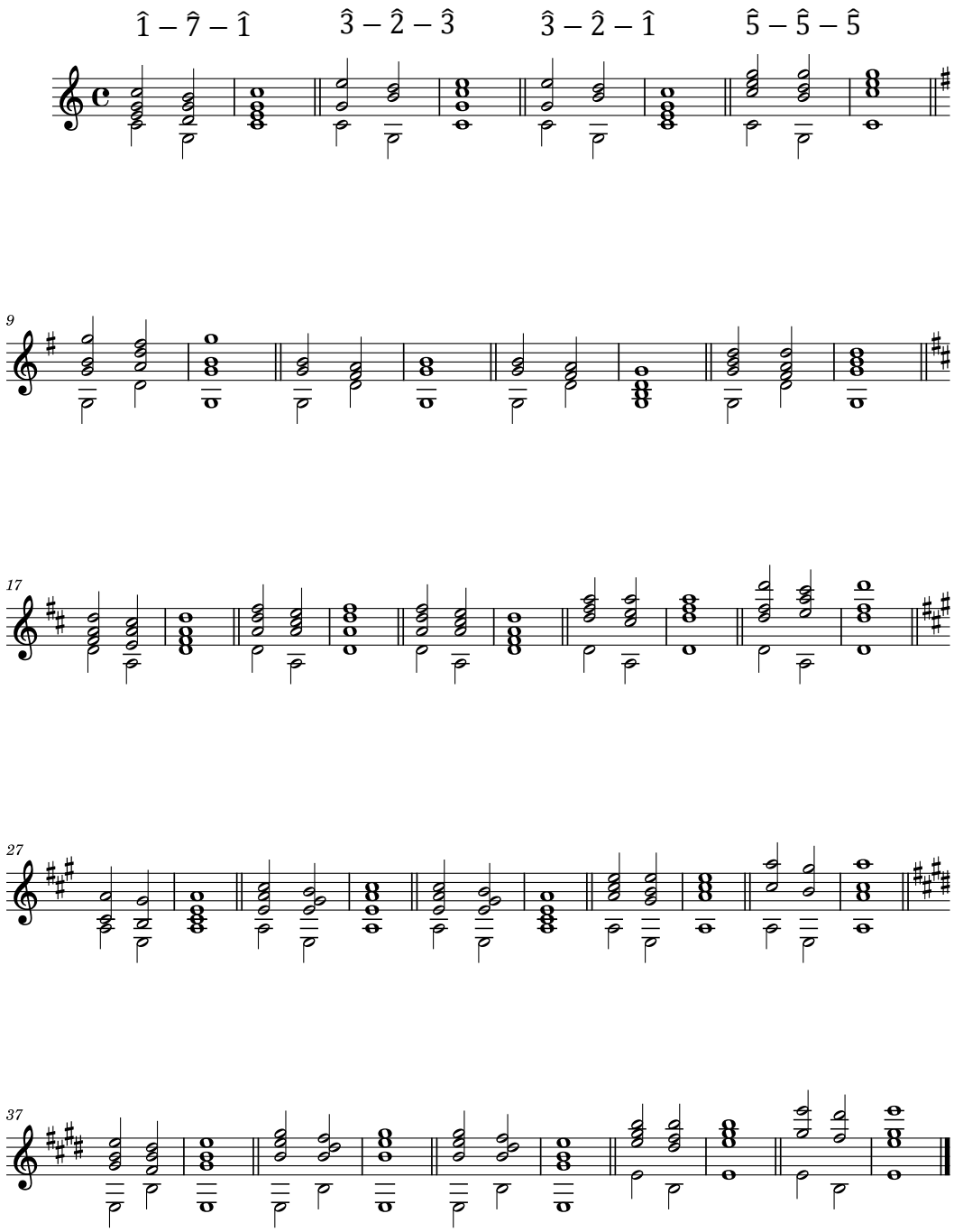
The simple cadence may be accompanied with either a 5/3 or a 3/7. On the guitar, the 3/7 is often more idiomatic because the seventh fits the natural shape of the hand better than the octave, especially in four-voice textures. The compound cadence may be accompanied with either a 5/4 or a 6/4. The 5/4 accompaniment is prevalent in music of the early-eighteenth century, but is much less common in early-nineteenth century guitar music. Instead, the 6/4 accompaniment is clearly favoured. In the guitar repertoire, the double cadence is generally reserved for creating stronger tonal closure, such as at the end of a work or the close of the secondary theme in a sonata form. In modern-sonata theory of Hepokoski and Darcy, the secondary theme assumes the

generic role of "the agent in achieving the sonata's most defining tonal moments."[56] Therefore, it aligns with the sonata's generic role of dramatizing different key areas to conclude the secondary theme with the stronger double cadence. However, the double cadence is significantly more common in the early-eighteenth century than the early-nineteenth century.[57]

In order to gain fluency with cadential progressions, they must be practiced in different positions and different keys. When only two voices (the bass and an upper voice) are considered, a few two voice counterpoints result: the top voice may be held, move in neighbour motion, or move in passing motion. The four melodic motions form the first-species counterpoint: $\hat{1} - \hat{7} - \hat{1}$ neighbour motion, $\hat{3} - \hat{2} - \hat{3}$ neighbour motion, $\hat{3} - \hat{2} - \hat{1}$ passing motion, and a stationary $\hat{5}$. The interval sequences created are 8 – 10 – 8, 10 – 5 – 10, 10 – 5 – 8, and 5 – 8 – 5. These counterpoints are shown in four-voice textures in Example 6.2.

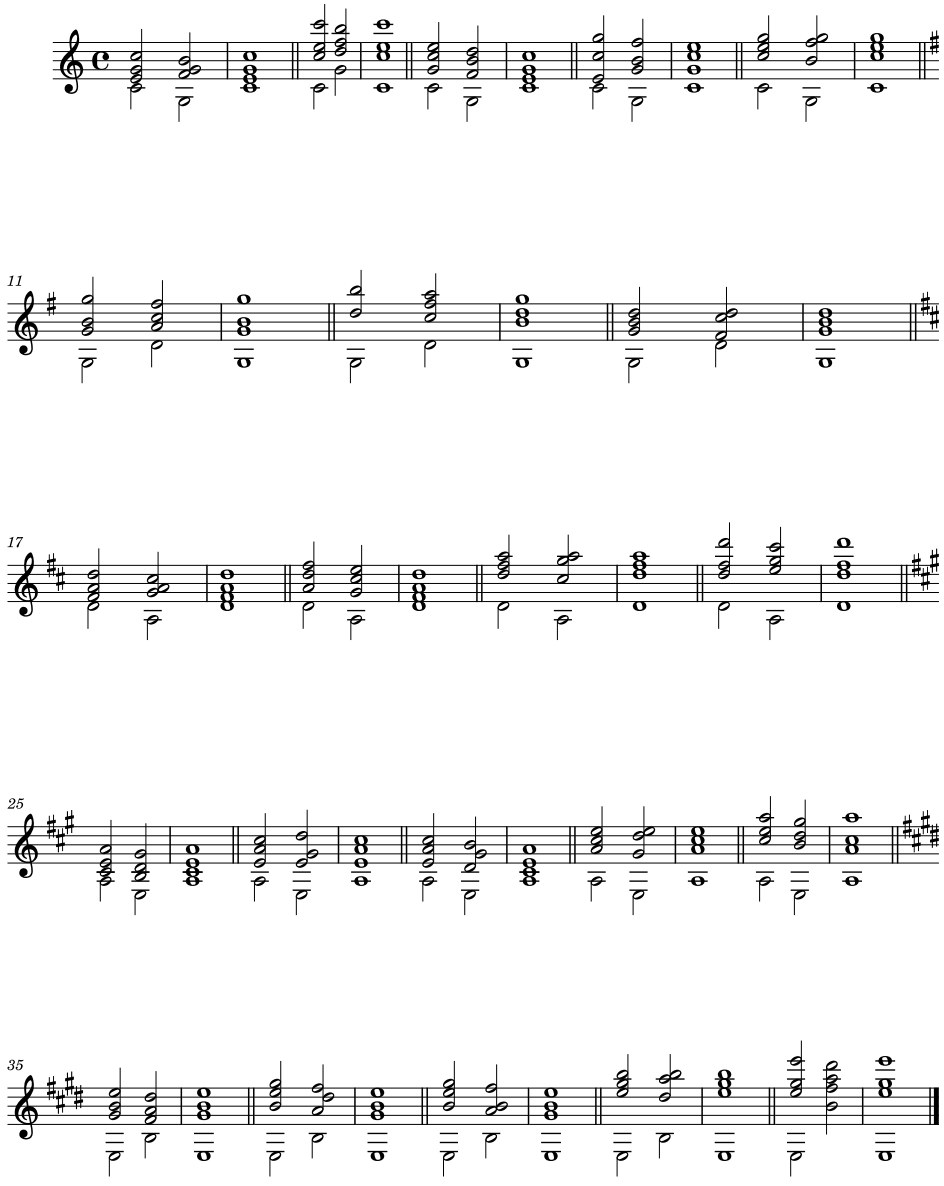
[56] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 117.

[57] Gjerdingen, *Music in the Galant Style, 169.*



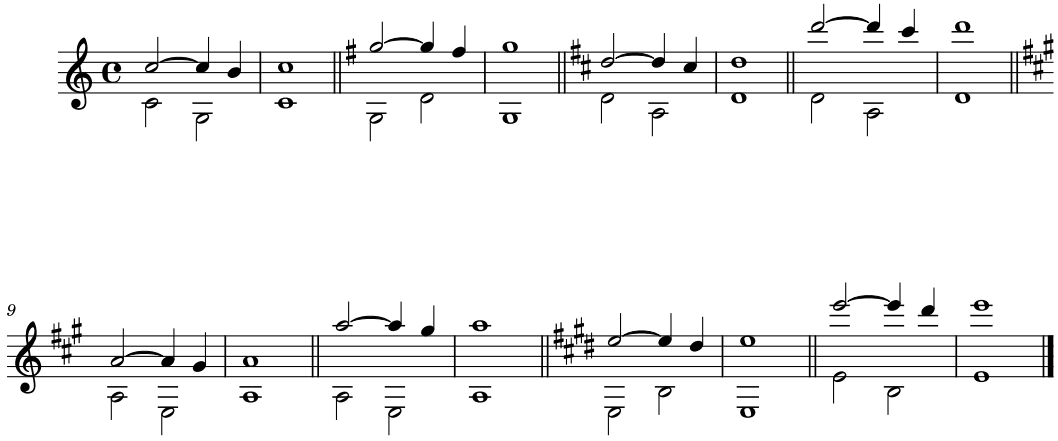
Example 6.2. Simple cadence in two-voice counterpoint.

The simple cadence with a passing seventh is similar, but the seventh arises out of passing motion from $\hat{5} - \hat{4} - \hat{3}$. However, it is not always idiomatic to create this motion on the guitar, so neighbour motion from $\hat{3} - \hat{4} - \hat{3}$ is also acceptable. Example 6.3 shows the idiomatic four-voice counterpoint with the passing seventh. The counterpoints may appear in any voice.

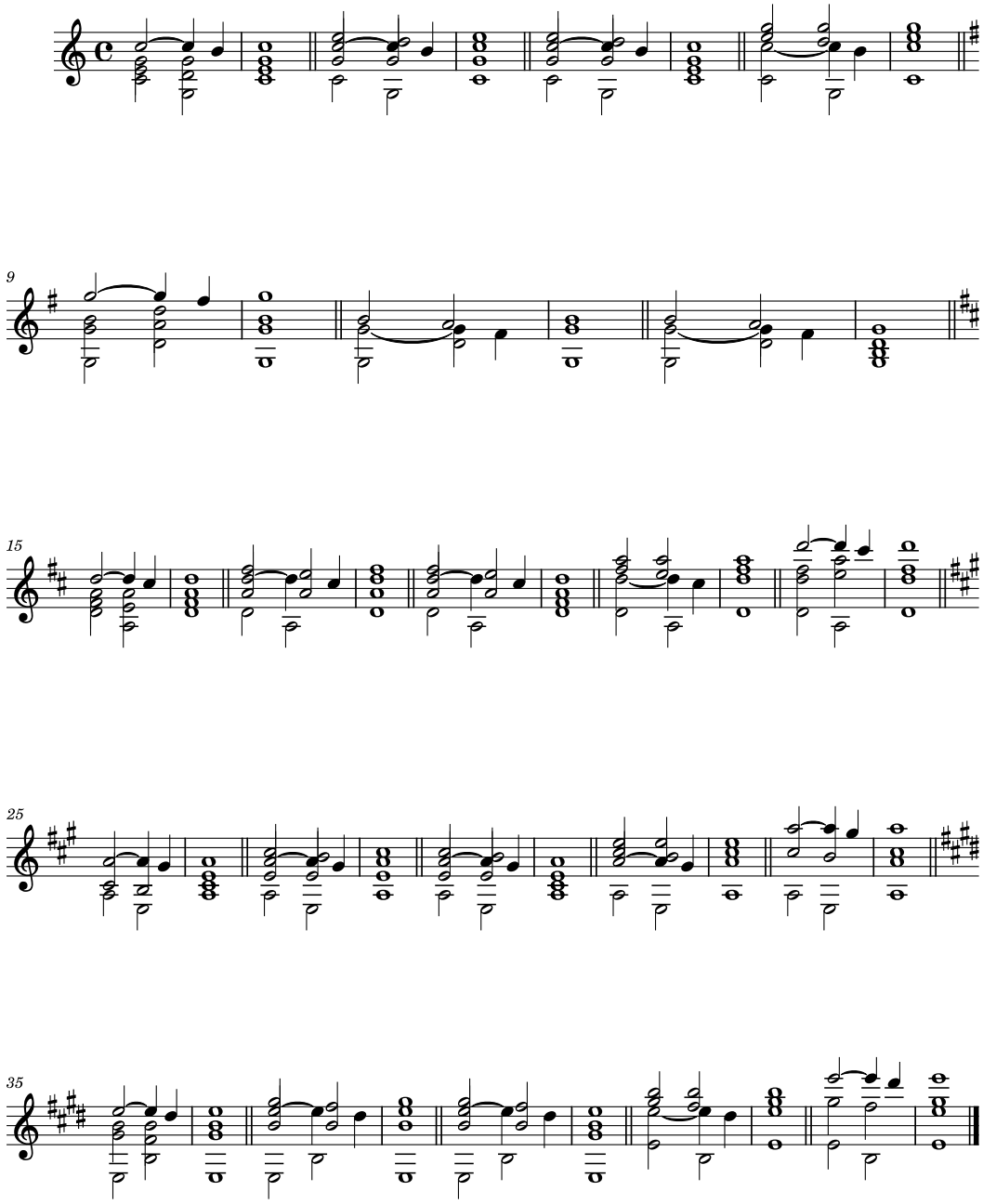


Example 6.3: Simple cadence with a passing seventh.

In the compound cadence, a 4 – 3 suspension is created. Because the bass moves from ⑤ to ①, the fourth is generated from the octave. In a two-part texture, the counterpoint is clearly visible when checking the intervals between the bass and the top voice, as shown in Example 6.4. The same voice leading occurs in four-voice textures, however the suspension may not always occur in the upper voice. Example 6.5 shows the compound cadence in four voices, various idiomatic guitar voicings, and different keys.



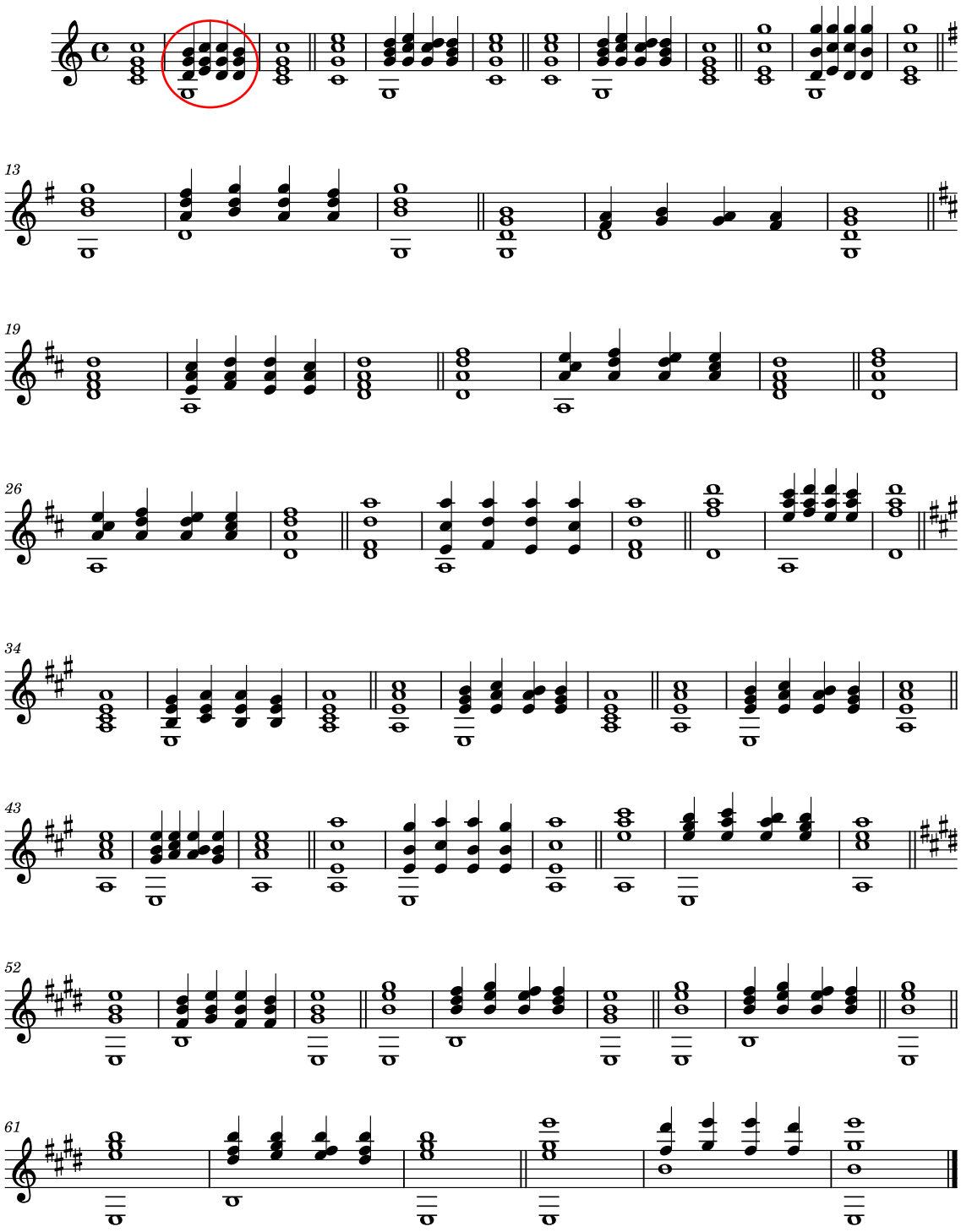
Example 6.4: 4 – 3 compound cadence in two voices.



Example 6.5. 4 – 3 compound cadence in four voices.

The double cadence contains all the elements of the other cadences. It begins with a 5/3 chord before moving to a 6/4, 5/4, and then a 5/3. The term "double" likely originates from the repeated *clausulae cantizans*: the voice moves from $\hat{7} - \hat{1}$ twice, and can appear in any voice.[58] The repeated *clausulae cantizans* is therefore a 'signal' that a double cadence is occurring, even with bass accompaniments other than ⑤ (see Example 8.46) Example 6.6 shows the double cadence in either three or four voices.

[58] Robert Gjerdingen, "'Historically Informed' Corpus Studies," *Music Perception: An Interdisciplinary Journal* 31, no. 3 (February, 2014), 197.

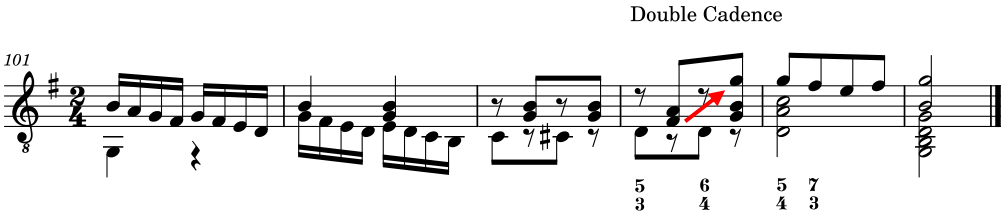


Example 6.6. Double cadence in three or four voices.

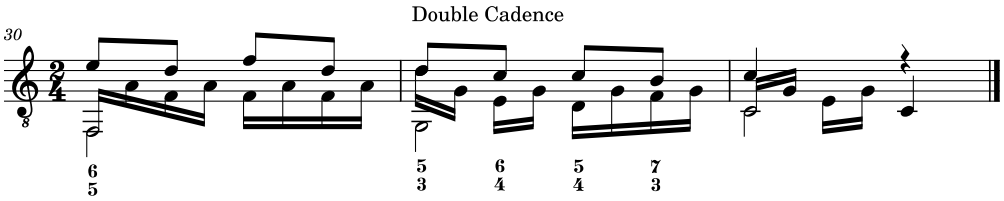
Examples of the simple and compound cadence from the guitar repertoire are included in the Chapter Eight with RO. However, double cadences are rarer, so three examples are covered below.

Example 6.7 and Example 6.8 show the archetypical setting of the double cadence. Example 6.7 is taken from Giuliani's Fughetta Op. 113 (discussed further in Chapter 10: Giuliani uses the standard 5/3 – 6/4 – 5/4 – 7/3 accompaniment but shifts the repeated *clausulae cantizans* from the middle register to the upper register on the 6/4 chord. This registral shift allows $\hat{1}$ to return to the upper voice for the cadence. Were the melody to continue downwards and terminate on G4 instead, the bass and melody would move close together and prevent the accompanying inner voices from sounding as clear. While it is acceptable to melodically close in the lower register, because this cadence ends the entire work it is more effective to shift registers in order to create a louder, clearer chord for the finale. In general, spreading chords out across both the bass strings and the treble strings creates more resonant and clearer sounds: more open strings are available and the upper voices and bass are timbrally differentiated because the chord uses both the metallic bass strings and the softer treble strings.

Example 6.8 is taken from Sor's Op. 35 No. 13. It is set in three voices, with the diminutions ordered such that only two voices are struck at any given time. The double cadence also assumes the function of closing the work. In Sor's setting, however, the melodic line unfolds a third down $\hat{3} - \hat{2} - \hat{1}$, rather than performing a repeated cantizans. On each eighth note, one of the upper voices moves to its next position. The resulting intervals over the bass are, once again, 5/3 – 6/4 – 5/4 – 7/3.

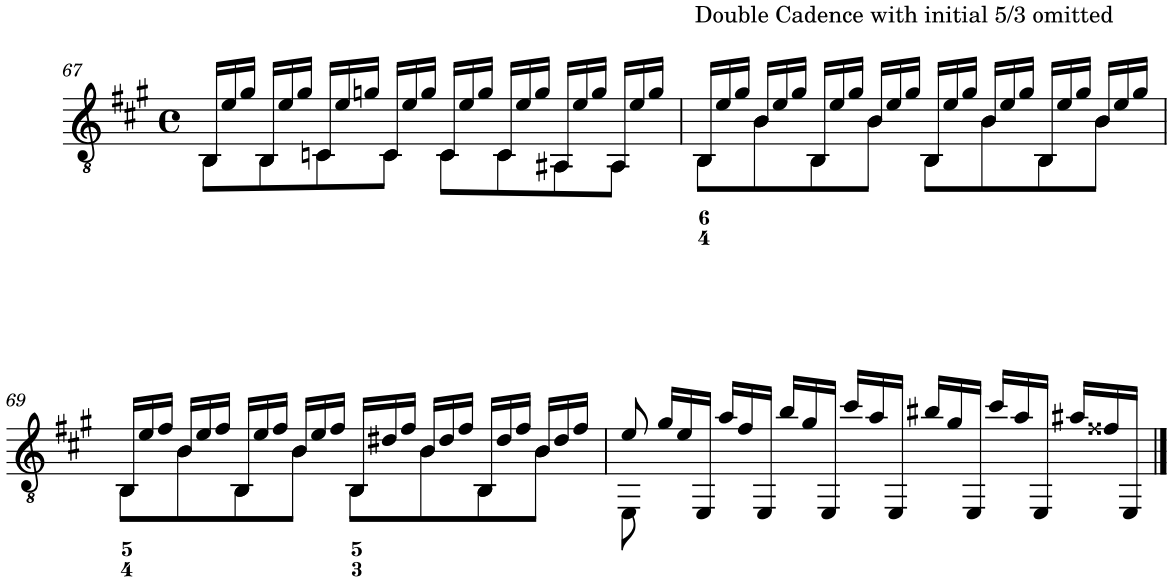


Example 6.7. Double cadence in Giuliani Op. 113 m. 101-106.



Example 6.8. Double cadence in Sor Op. 35 No. 13 m. 30-32.

The double cadence does not always appear in this archetypical form in the guitar repertoire. In Example 6.9, the double cadence is evoked, but the initial 5/3 chord is omitted. However, the characteristic voice leading that moves a voice in each segment is present. $\hat{3}$ moves to $\hat{2}$ on the first beat and $\hat{1}$ moves to $\hat{7}$ on the third beat of m. 69. The resulting intervals over the bass are 6/4 – 5/4 – 5/3. In accordance with generic principles in sonata forms, Giuliani uses this cadence to close the subordinate theme of the first movement.



Example 6.9. Double cadence in Giuliani Op. 61.

Chapter 7: Suspensions

The regole categorize upper and lower voice suspensions separately. In the upper voice, there are three available suspensions: fourths, sevenths, ninths. The suspended second is a bass suspension created by a tied bass. Indeed, in partimento theory, suspensions are considered the only true dissonances.[59] As such, dissonant intervals such as fourths may appear without preparation if they appear as part of RO, rather than suspensions. 4-3 and 7-6 suspensions are permitted the most freedom in terms of acceptable preparatory consonances. On the other hand, 9-8 and 2-1 suspensions have the most restricted preparatory intervals. Two dissonant intervals, a seventh and diminished fifth, may also prepare a fourth. Similarly, a seventh may prepare another seventh under correct circumstances. As the suspended ninth is subject to the most restrictions in its preparation, only the fifth and the third may precede the ninth. Preparation by an octave is impermissible, because it implies parallel octaves when the bass descends by step. The suspended second is covered in Chapter Ten, during the discussion of bass motions in Giuliani's Fughetta.

From these accepted intervals, associated harmonic movements may be derived by considering which bass motions are required to prepare and resolve each type of suspension.

[59] Sanguinetti, *Art of Partimento*, 125.

4 – 3 Suspensions

In the regole, the 4 – 3 suspension is frequently found in ⑤ - ① bass motions, and is an "essential component of elaborated cadences".[60] However, in the classical and romantic repertoire, the fourth is used more commonly suspended as a melodic embellishment, rather than a cadential embellishment. The freer treatment of dissonance in the nineteenth century is one of the distinguishing factors separating it from the eighteenth-century style, and especially the early eighteenth-century style of the partimenti tradition. However, when the fourth appears as part of RO (see Chapter Eight), it is not considered dissonant and therefore does not require preparation. In the guitar repertoire, the most frequent preparations for the 4 – 3 are the tenth and the diminished fifth, typically found in bass movement descending and ascending by step, respectively.

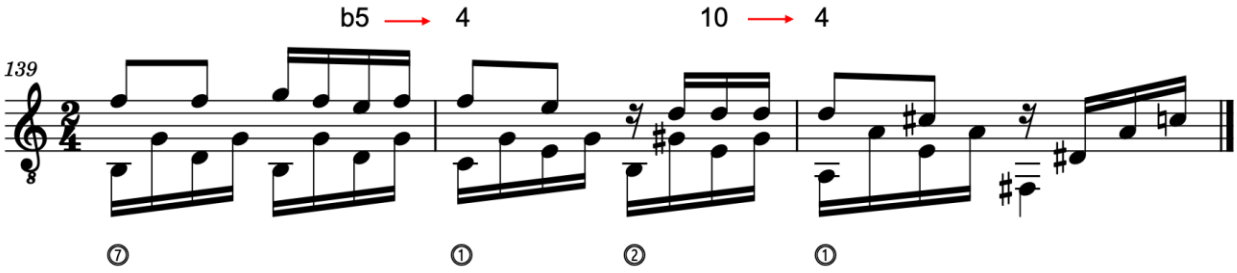
The preparations and associated bass motions for 4 – 3 suspensions are as follows:

1. The fourth may be prepared by a **fifth** when the bass **ascends by step.**
2. The fourth may be prepared by a **third** when the bass **descends by step.**
3. The fourth may be prepared by a **sixth** when the bass **ascends by a third.**
4. The fourth may be prepared by an **octave** when the bass **ascends by a fifth.**
5. The fourth may be prepared by a **minor seventh** when the bass **descends by a fifth.**
6. The fourth may be prepared by a **diminished fifth** when the bass **ascends by a half-step.**

Example 7.1 shows two preparations for the fourth. In m. 139, a diminished fifth prepares a fourth suspension with the bass ascending by half step; in m. 140, a tenth prepares a fourth suspension with the bass descending by step. The first suspension is associated with the *discant*

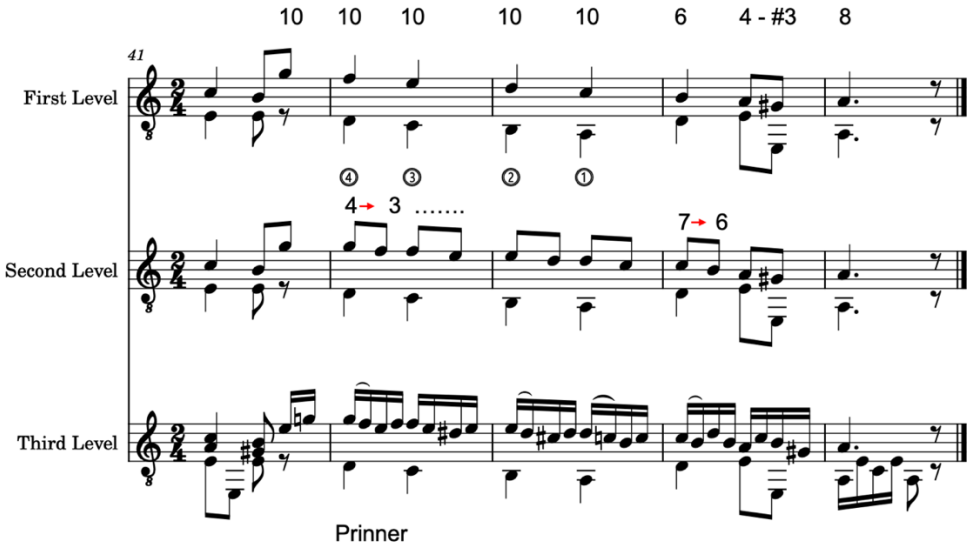
[60] Sanguinetti, *Art of Partimento,* 129.

clausula and the second with the *clausula tenorizans* (see Chapter Eight on RO for information on clausulae).



Example 7.1: Giuliani Op. 15 Third Movement m. 139-141

Chains of suspensions may also occur. This pattern is especially common in sequences or basses that descend by step. Adding suspensions to a descending stepwise bass is one of the standard non-RO accompaniments. Example 7.2 shows a bass descending from ④ to ①, otherwise known as a prinner, accompanied with a series of 4 – 3 suspensions. Because the bass descends by step, each suspension is prepared with a tenth, except for in m. 44, in which a 7 – 6 suspension occurs when the bass leaps up a fourth from ① to ④.



Example 7.2. Aguado Op. 2 No. 3 m. 41-45

7 – 6 Suspensions

The seventh has the same preparatory consonances as the fourth, and only one preparatory dissonance: the seventh. When prepared by a consonance, the seventh resolves to a sixth. However, when prepared by a seventh, the bass falls a fifth on the resolution, forming another seventh. Sanguinetti notes that partimenti authors typically associate the seventh with the *clausula tenorizans* (② - ①), and that the resulting sixth should be major.[61]

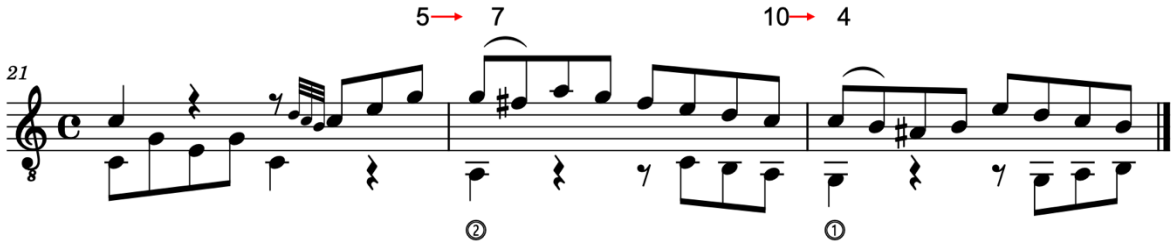
The preparations and associated bass motions for 7-6 suspensions are as follows:

1. The seventh may be prepared by an **octave** when the bass **ascends by step**
2. The seventh may be prepared by a **sixth** when the bass **descends by step**
3. The seventh may be prepared by a **third** when the bass **ascends by fourth**
4. The seventh may be prepared by a **fifth** when the bass **ascends by sixth**
5. Two consecutive sevenths may occur when the bass **rises by step** and then **descends by fifth**; the first seventh **resolves by half step** and the **second seventh** is prepared in another voice **by a third** and sounds when the bass descends the fifth.

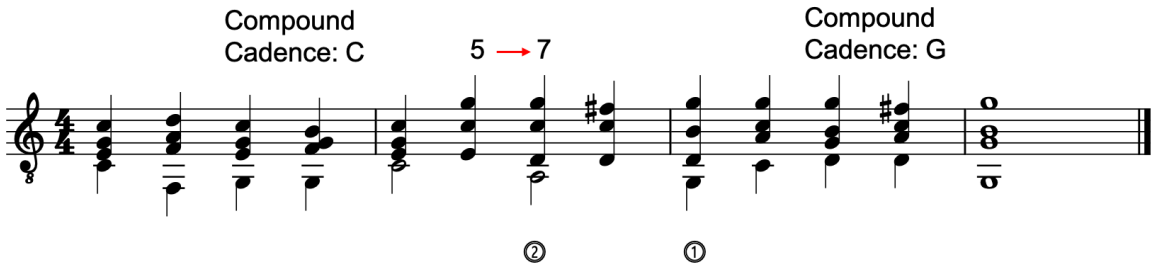
Example 7.3 shows a seventh prepared from a fifth and a fourth prepared from a tenth. For the suspended seventh, the bass descends by a third. In line with the regole, the seventh resolves to a major sixth and, following the resolution, moves down from ② to ① as a *clausula tenizorans*. This example is taken from the transition of a sonata form, modulating from the home key C major to the dominant G major. The passage may be analyzed by considering the initial C major as a pivot chord towards the dominant. However, this analysis is less useful during improvisation,

[61] Sanguinetti, *Art of Partimento*, 129.

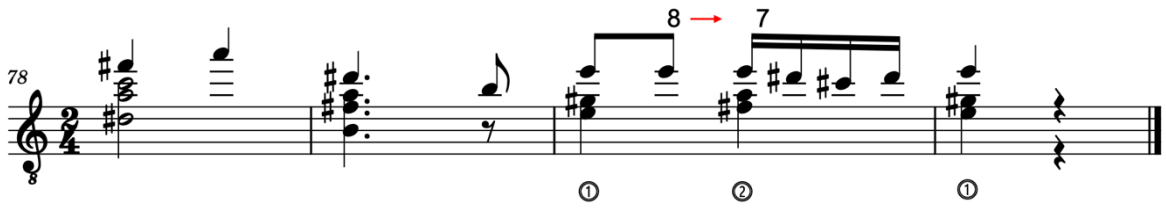
which requires quick decisions, and does not explain how to deal with the bass. If this passage is thought of in terms of the bass, the explanation is more efficient: when the bass descends by a third, suspend a seventh and then resolve it to a major sixth. This explanation encompasses the bass movement, upper voice, and the modulation. Example 7.4 is a simplified version of this modulation without diminutions, and shows how quickly modulations can occur. Example 7.5 is another example of seventh suspension involving the *clausula tenizorans.* The seventh is prepared by the octave as part of a ① - ② - ① bass.



Example 7.3. Giuliani Op. 15 First Movement m. 21-23.



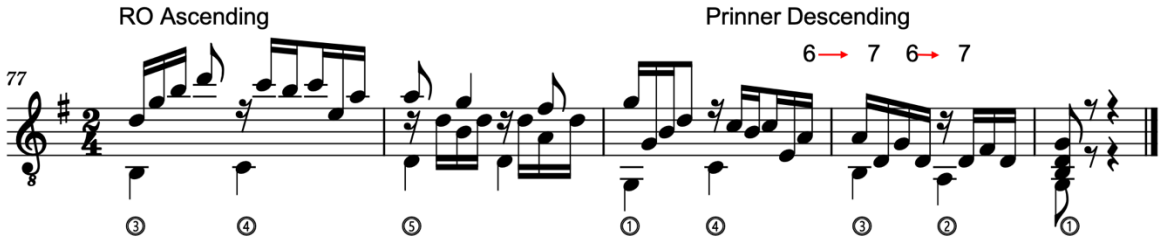
Example 7.4. Simple modulation to the dominant using a descending third in the bass.



Example 7.5. Aguado Op. 2 No. 3 m. 78-81.

The figuration, notation, and fast decay in guitar music can sometimes obscure suspensions.[62] Bowed instruments and the voice can sustain notes much longer than the guitar. On the guitar, the sound decays so quickly that unless the notes are restruck, suspensions can be inaudible. In Example 7.6, the seventh on the first beat of m. 80 is obvious because the A is restruck and occurs immediately. However, the G that follows is also suspended when the bass moves down from B to A. The same melodic material supports RO while ascending, and a prinner while descending.

Ties are rarely notated in the guitar and figuration is typically shown in one voice. Therefore, the second suspension is obscured. If three violins performed each voice separately, the suspension would be obvious. As such, when studying the repertoire for examples of suspensions, care should be taken to observe these less obvious instances.

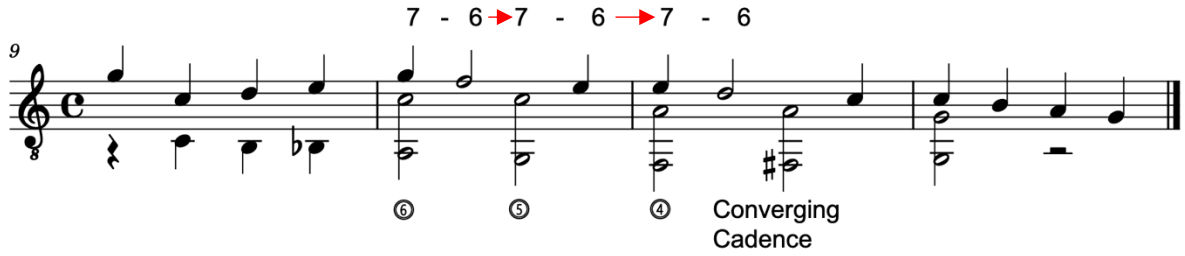


Example 7.6. Giuliani Op. 119 m. 77-81.

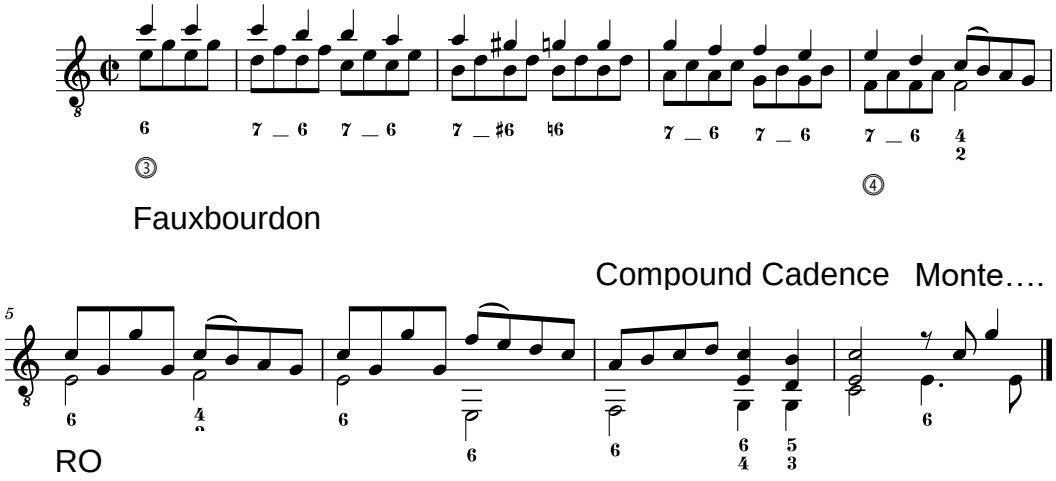
A chain of 7 – 6 suspensions is shown in Example 7.7 and Example 7.8. In Example 7.7, the initial seventh seems unprepared, but the preparation relates back to the first G in m. 9. If the implied preparation is considered, then the sevenths are prepared with tenths, connecting a stepwise descending bass. The chain is short, as the bass moves chromatically upwards from ④ to ⑤ in m. 11. The passage as a whole is a lesson on how to progress towards ⑤ and cadence, which is a similar goal as the previous Example 7.2.

[62] See Heck, diss, Chapter 3 for more information on notational aspects of early-guitar music.

In Example 7.7, the chain begins on a sixth chord, setting up the suspensions to come. Descending series of sixth chords are termed *fauxbourdons.*[63] The descent can be grouped into two pairs: the initial half-bar until m. 2 and the second beat of m. 2 until m. 4. A short segment using RO follows, leading to the cadence on m. 8. In both Example 7.7 and Example 7.8, the chain breaks on ④.



Example 7.7. Giuliani Op. 51 No. 1 m. 9-12.



Example 7.8. Giuliani Op. 48 No. 1 m. 1-8.

[63] This practice is more closely associated with the Italian *falsobordone* than the medieval *fauxbourdon* but the two terms were often conflated; see Deborah Kauffman, "Fauxbourdon in the Seventeenth and Eighteenth Centuries: 'Le Secours d'une Douce Harmonie,'" *Music & Letters* 90, no. 1 (2009), 68–93.

9 – 8 Suspensions

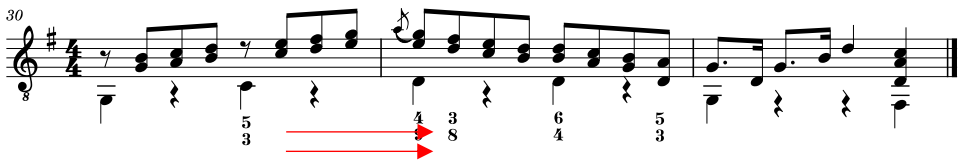
The preparation for ninths is stricter than for fourths and sevenths. Only a third and a fifth may prepare a seventh. Octaves are inappropriate because they imply parallel octaves when the suspension resolves.

The preparations and associated bass motions for 9 – 8 suspensions are as follows:

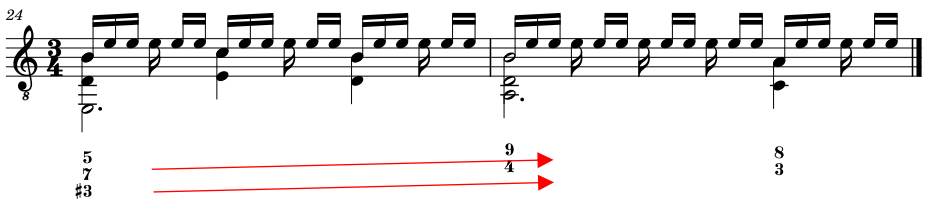
1. The ninth may be prepared by a **third** when the bass **ascends by step**
2. The ninth may be prepared by a **fifth** when the bass **ascends by fourth.**

In multi-voice textures, tenths between an upper voice and bass are more prevalent than thirds because they provide more separation for inner accompanying voices. Further, they orient the hand in a position that allows more flexibility. Thirds, however are regularly used between upper voices. In Example 7.9, the upper voices move in parallel thirds at the interval of an octave and a tenth. In m. 31, the bass ascends by step with a tenth preparing a ninth and a fifth preparing a fourth.

Example 7.10 shows a fifth preparing a ninth and a seventh preparing a fourth, with the bass ascending by a fourth. The double suspension using both a ninth and a fourth is a common pattern at cadences, embellishing ⑤ - ① bass movement, and function to extend the dominant's harmonic tension.



Example 7.9: Giuliani Op. 1 Part 4 m. 30-32.



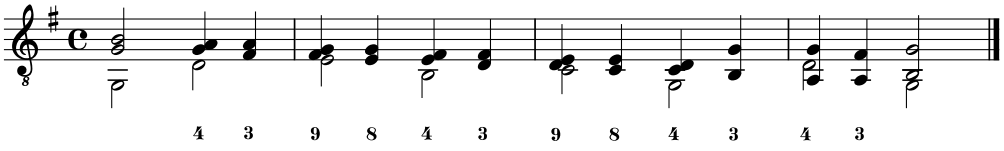
Example 7.10: Sor Op. 29 No. 4 m. 24-25.

The 9-8 and 4-3 may alternate in long suspension chains. These suspension chains are a prominent device in the music of Corelli and early-eighteenth century composers. A typical setting occurs over a bass that descends by fourths and rises by step: Gjerdingen terms this bass the "Romanesca".[64] As per the trio sonatas of Corelli, the texture is usually in three voices: two upper voices form the suspensions against the bass. Though the suspensions above the bass form ninths and fourths, the intervals between the upper two voices alternate between thirds and seconds.

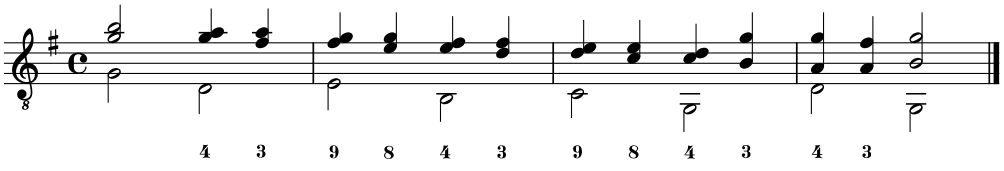
However, on the guitar, seconds form some of the largest stretches between the fingers. When coupled with a fretted bass, these textures can become impractical for the guitar. Further, because the suspension chain moves continually downwards, unless it is started in a higher register, the upper voices may start interfering with the bass. Starting the voices in the higher register, however comes with its own technical problems because it requires fretting the upper voices.

Example 7.11 shows the lower position Romanesca with seconds between the upper voices. Because the highest voice and the bass begin only a tenth apart, after a few occurrences, the texture becomes impermissibly compressed. Example 7.12 is a substantial improvement: there is enough separation between the upper voices and bass to prevent the bass from colliding with the upper voices. While this passage is playable, the F# and G in m. 2 against the fretted bass is impractical.

[64] Gjerdingen, *Music in the Galant Style*, 25-43.

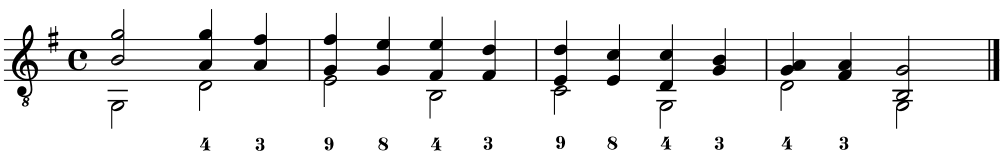


Example 7.11: Romanesca with suspension chain; lower position; seconds between upper voices; not acceptable.



Example 7.12: Romanesca with suspension chain; higher position; seconds between upper voices; .

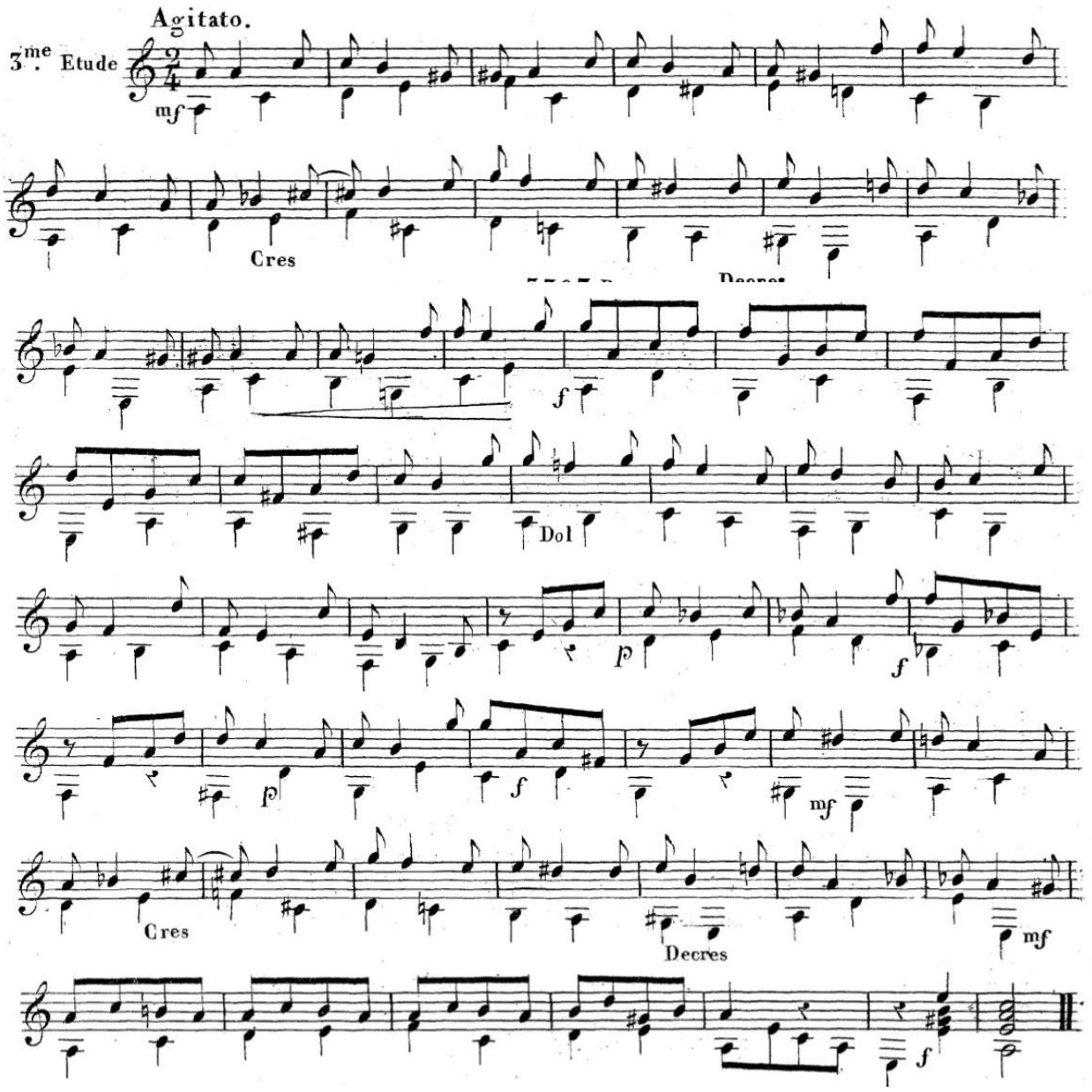
Improving on the previous example, a more idiomatic solution is available. The seconds between the upper voices may be replace with sevenths. Because the lowest voice is inverted into the higher register, there is more separation from the bass. As well, because the seventh is a large interval, it cannot be fretted on adjacent strings. Though, because the interval is spread out across multiple strings, the large distance between the intervals is not physically manifested, as the strings are tuned to different frequencies. As a result, sevenths may be fretted within a fret or two, though on different strings. Therefore, this principle corresponds with a general guitar axiom: sevenths and tenths are more idiomatic than seconds and thirds. Example 7.13 shows the same suspension chain with sevenths.



Example 7.13: Romanesca with suspension chain; lower position; sevenths between upper voices.

Though trading the seconds for sevenths is already an improvement, this pattern can be made even more idiomatic by introducing diminutions in the bass. In Chapter Nine, both the sevenths suspension chain and the seconds suspension chain are discussed. See Chapter Nine for examples of the romanesca.

Finally, Example 7.14 shows the study Op. 51 No. 3 by Giuliani. This work is a two-voice exercise in suspensions and may be consulted for more examples of various suspension types. Though most suspensions are explicitly prepared, some are prepared by implied voices. Giuliani's treatment is freer than what was permitted in the early eighteenth-century, but still serves as a useful lesson regardless. This study serves as a compendium of suspensions discussed in the chapter: guitarists are advised to work through it and identify each of the suspensions and their preparations.



Example 7.14: Giuliani Op. 51 No. 3; study on suspensions in two voices.[65]

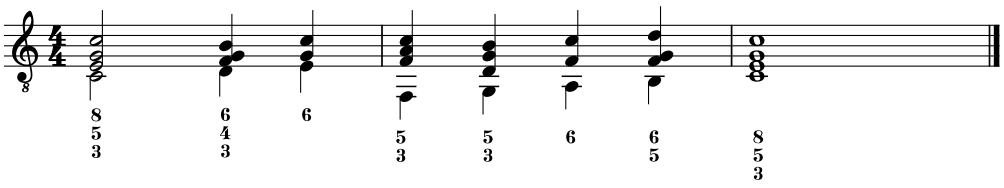
[65] Mauro Giuliani, *18 études progressive Op. 51 No.3*, accessed from International Musical Score Library Project.

Chapter 8: Rule of the Octave

Theoretical Background

For studying music of the eighteenth century, and some nineteenth-century music, pedagogy might be well served by introducing students to the Neapolitan concept of the "essential elements of the key" in order to acquaint them with how scale steps are typically harmonized in music. At the start of each method outlining the rules for partimenti realization, the Neapolitan masters provide a list of the 'natural' tones that occur for each step of the scale. These tones are considered the essential elements of the key and indicate the natural tones belonging to each scale step. The bracketed roman numerals are anachronistic and are included for reference only. Fenaroli writes:

① [in the bass] *takes the 3rd, 5th, and 8ve* [as consonances above it][I53]
② *takes the 3rd and major 6th* [vii°6]
③ *takes the 3rd and 6th* [I6]
④ *takes the 3rd and 5th* [IV]
⑤ *takes the major third and the 5th* [V]
⑥ *takes the 3rd and 6th* [IV6]
⑦ *takes the 3rd and 6th.*[V6] [66]



Example 8.1: Essential elements of the scale, realized for guitar (by author).

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[66] Fedele Fenaroli, *Partimenti Ossia Basso Numerato Book III*, ed. Robert Gjerdingen (Naples: 1775), accessed from partimenti.org, 1.

Fenaroli chose to identify only triads in his general list but allows for exceptions. He writes:

Observe, however, whenever the ④ ascends to the ⑤, it can take the sixth in addition to the third and fifth; and if the ⑦ should ascend to the octave ①, creating a semitone, it can take the diminished fifth in addition to the third and sixth.[67]

On the whole, ④ in the bass tends to take a third and a fifth only when it is the destination of a harmonic motion. This is the case, for instance, in a scale that ascends to ④ with strong metric accenting before descending (for example a prinner riposte), or when ④ is targeted through tonicization. Otherwise, the addition of a sixth is standard. These alterations are standard additions, evidenced by their inclusion as essential tones in the lists of other masters such as Paisiello, Sala, and Furno, and form the basis for RO.

The list of 'natural' tones appearing at the beginning of most authors' rules, along with brief explanations regarding consonant and dissonant intervals, suggests that it should be taken as a heuristic for young students to determine which chords are most commonly available to them given a particular scale degree. However, in actual partimenti the chords required on each scale degree will change according to musical context. Notably, the chords selected for each scale degree differs from the modern harmonic approach, which often presents the harmonized scale as a series of 5/3 chords with either major or minor thirds.[68] Figure 8-1 shows the contrasting approaches to the scale.

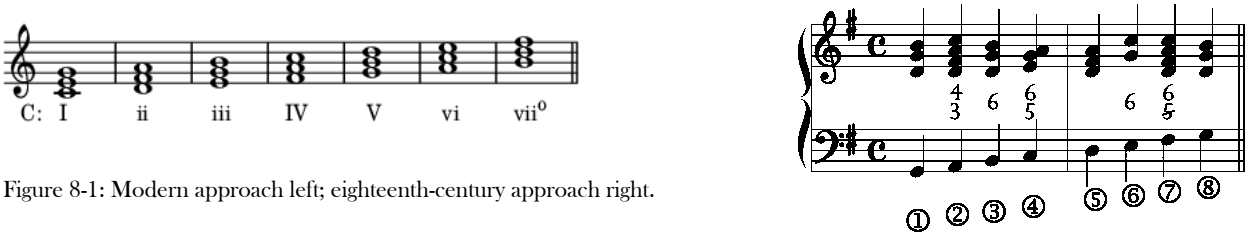

Figure 8-1: Modern approach left; eighteenth-century approach right.

[67] Fenaroli, *Partimenti Ossia Basso Numerato Book III*, 2.

[68] For example, this presentation appears in Edward Aldwell and Carl Schachter, *Harmony and Voice Leading*, 3rd Edition, (Belmont: Thomson/Schirmer, 2003), 49.

While the modern approach is intended to show which root-position chords are *possible* on a given scale degree, this approach does not show which chords are *typical* for each scale degree. This approach has drawbacks: it engrains a harmonic framework in students that has little resemblance to music of the common-practice period; it is primarily an abstract representation and has little practical utility; and it suggests that 5/3 or root position chords are the default orientation.

In the classical repertoire, scale steps are typically harmonized with chords that closely match those in RO. The regole do not consider the 5/3 the fundamental orientation of all chords. Therefore, common practices in the eighteenth-century match closely with RO, not with the modern conception of each scale degree in a key supporting a 5/3 chord. For example, the ② will take a sixth, but not a fifth; the ③ will also take a sixth, but not a fifth.

The essential elements provide a system of harmonization that facilitates tonal coherence. Further, each chord, whether 5/3, 6/3, or any other typical configuration, exists as an entity in its own right; the 6/3 and 6/5 chords are not thought of as inversional derivatives of a root-position configuration. Holtmeier characterizes RO as a codification of "what is generally understood by the terms of 'major-minor tonality', 'cadential harmony', or 'modern tonality'" and "an attempt to 'isolate the individual *Klang' in* the vertical dimension" from what originated as linear-contrapuntal motion of imperfect consonances (sixths) bridging the perfect consonances (fifths) on ① and ⑤.[69]

Therefore, RO and the essential elements of the scale are more than a heuristic for accompanists: they are "a powerful means of tonal coherence".[70] Until the recent revival of partimenti in the early twenty-first century, the tacit assumption in musicological circles was that Italian

[69] 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 (Spring, 2007), 11.

[70] Sanguinetti, *Art of Partimento*, 113.

musicians made few meaningful theoretical contributions in the eighteenth century.[71] This assumption seems dubious when the widespread influence exerted by Italian composers throughout eighteenth-century Europe is considered. The majority of Italian theoretical thought is preserved in musical examples intended to be coupled with oral teaching. Partimenti and the regole fall within this tradition.

Indeed, eighteenth-century thoroughbass traditions did not necessarily distinguish between practice and theory. The problems posed by the realization of basslines, or figures, often provided the impetus for theoretical advancement.[72] Holtmeier considers the neglect of Italian thoroughbass traditions as a "blindspot in the history of music theory".[73] He argues that the core assumptions of modern music-theory pedagogy, which is an outgrowth of the nineteenth-century German *Harmonielehre* tradition, were developed in order to account for aspects of thoroughbass practices. In *Harmonielehre,* the study of harmony is separated from the study of counterpoint or *Kontrapunkt.* That is, the vertical dimension of music is considered at arms-length from the linear dimension of music.

An exception may be found in the work of Heinrich Schenker, who attempted to resynthesize the linear and vertical elements by focusing on the role of diminution and prolongation at the structural level such that:

> "the voice-leading principles of strict counterpoint" may be shown to also underlie the "voice-leading events of actual "free" [not strictly contrapuntal; freer] compositions". [74]

Unfortunately, such methods operate at an abstract theoretical level and are a poor match for the practical study of improvisation.

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[71] Sanguinetti refers to Carl Dahlhaus in *Die Musiktheorie im 18. Und 19. Jahrhundert* as representative of a widely held view among twentieth-century musicologists. In *Art of Partimento*, 9.

[72] Christensen, "Thoroughbass as Music Theory," 9.

[73] Holtmeier, "Heinichen, Rameau, and the Italian Thoroughbass Tradition," 5.

[74] Ernst Oster, footnote in *Free Composition*, by Heinrich Schenker (New York: Longman, 1979), xi.i.

Modern music theory is heavily influenced by the writings of Jean-Phillipe Ramaeu. In his 1722 *Traité de l'Harmonie*, Rameau published his seminal theory of the *basse fondamentale*, some of which was developed in order to account for the origins of RO.[75]

The idea of the *basse fondamentale* has far reaching implications: once chords become subordinate to their fundamental tones, inverted forms consisting of the same notes may be derived. Under this view, their intervallic content (that of the sixth chord for first inversion and sixth and fourth for second inversion) is secondary to their relationship to the root chord. While this view of harmony is taken for granted in modern theoretical practices, this shift in thinking represented a radical departure from the previous linear-intervallic processes that eventually coalesced into tonal harmony with RO. Many other eighteen-century writers, including Germans such as C.P.E. Bach, did not write of 'inversions' but rather "chord[s] of the sixth" or "the six-four chord", because their conception of harmony had closer ties to intervallic counterpoint.[76] [77] [78] Indeed, for these writers a sixth is important because it signaled the very absence of a fifth. Functionally they are opposites; a fifth, represents rest and stasis, and a sixth represents movement and dynamism. Thus, it makes little sense to conceive of a sixth chord as a derivative of a root-position triad, at least for music of the eighteenth century.

The idealized texture for partimenti is three voices with a fourth voice sometimes added in as filler (as in the trio sonatas of Corelli), whereas four voices is the ideal for Rameau (with the fourth voice sometimes omitted but always implied). The four-voice texture that is standard in four-part harmonic realizations has much to do with Rameau conception of the seventh chord as a

[75] Holtmeier, "Heinichen, Rameau, and the Italian Thoroughbass Tradition," 12.

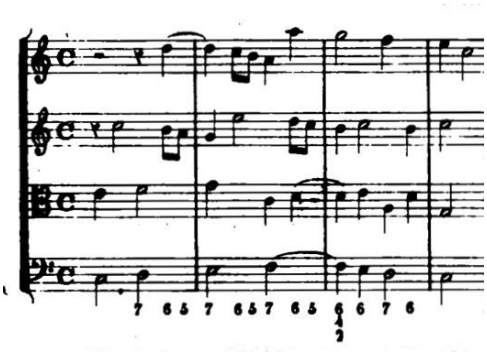
[76] C.P.E Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William Mitchell (New York: W.W. Norton & Company, 1949), 198-311.

[77] Christensen, "Thoroughbass as Music Theory" 12.

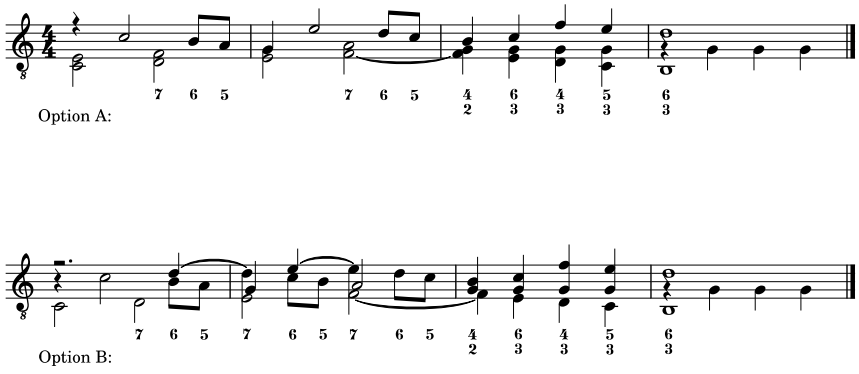
[78] Holtmeier, "Heinichen, Rameau, and the Italian Thoroughbass Tradition," 10.

fundamental chord type.[79] Due to the mechanical constraints of the guitar, three-voice textures allow for the highest degree of voice independence. This provides an additional rationale for the modern-day study of partimenti on the guitar.

Example 8.3 shows the ideal three-voice voice texture for guitar. It is derived from a four-voice *disposizione* by Stanislao Mattei.[80] It shows two alternative settings for guitar: Option A omits the overlapping suspension chain in favour of rising thirds in the bass, while Option B omits the thirds motion in the bass for the suspension chain. Both options are legitimate and are preferable to trying to maintain the four voices from the original.



Example 8.2: Mattei: *Bassi Numerati per Accompagnare Ridotti ad Intavolatura* No. 1 m. 1-4.



Example 8.3: Similar motion realized for guitar in three voices (by author).

[79] Christensen, "Thoroughbass as Music Theory," 18.

[80] *Disposizione* or dispositions were partimento realizations fully written out in three or more voices in separate parts. In Chapter Twelve of *Child Composers*, Gjerdingen notes that dispositions were sometimes erroneously categorized as *intavolaturas*, 171.

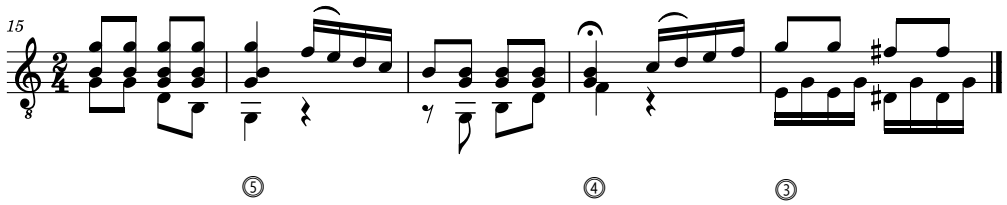
Writers such as Fenaroli did, however, show subtle signs of Ramellian influence, particularly with regard to the status and treatment of dissonances found in the dominant-seventh chord. In the *stile antico,* the fourth, the seventh, the diminished fifth, and the ninth were all dissonances and required preparation. But, by the end of the eighteenth century, the treatment of some of these dissonances loosened. Concerning the diminished fifth and the minor seventh, Sanguinetti writes that "Fenaroli's ambiguity [about their status as dissonances] is a sign of the influence of harmonic thinking, a sign much more significant than his half-hearted (and not very consequential) homage to fundamental bass theory."[81] This type of harmonic thinking can also be observed in the treatment of the intervals of the seventh, fourth, ninth, and second. These intervals are first introduced as dissonances, but they gradually become identified with the vertical conception of harmony as outlined in the essential elements of the scale.[82]

Since suspensions assume the role of dissonance, the tones that belong "naturally" to each scale degree are consonances – even if the "chord" includes a fourth, seventh, or false fifth. This hints at the purpose of RO: it defines the vertical dimension of the scale in terms of its contrapuntal significance. Intervals belonging to each scale degree's "natural" harmonization are considered to be essential, and therefore consonant. Intervals outside of each scale degree's "natural" harmonization are defined as dissonant.

With regard to adapting partimenti to nineteenth-century guitar music, it is important to recognize that vertical harmonic thinking plays a significant role. Composers such as Sor and Giuliani were writing in styles comparable to that of Haydn (for Sor) and Rossini (for Giuliani). Example 8.4 shows what may be considered a move from the root-position dominant to its third inversion. The

[81] Sanguinetti, *Art of Partimento*, 127
[82] Ibid., 118.

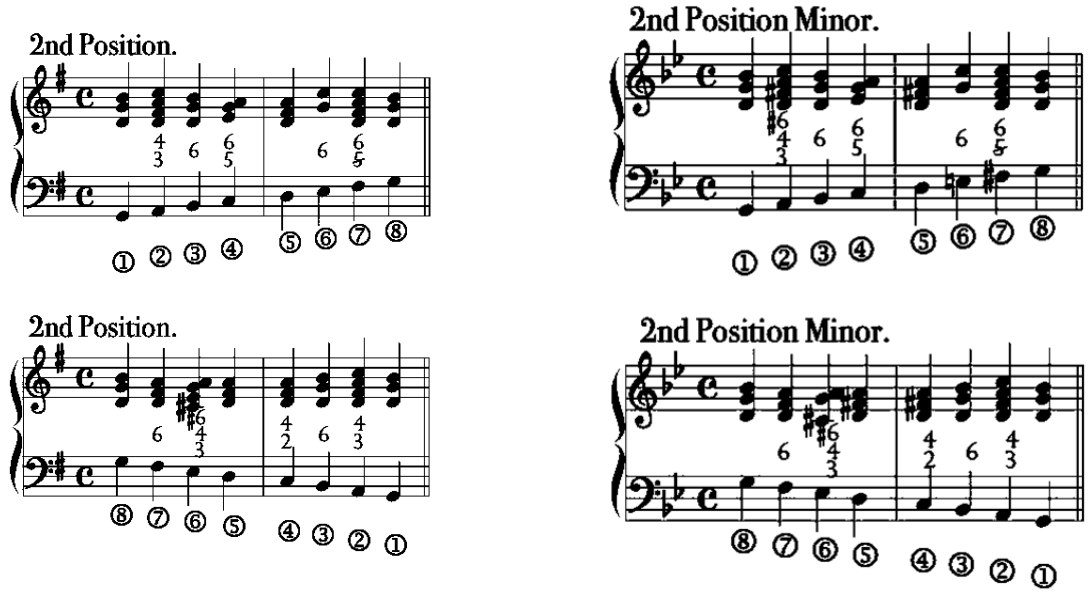
inversion is used to lead the bass from G back to E in preparation for the idiomatic tenths in the A' section of a simple small ternary form. However, the linear descent connecting ⑤ - ④ - ③ across the whole phrase certainly remains compelling.



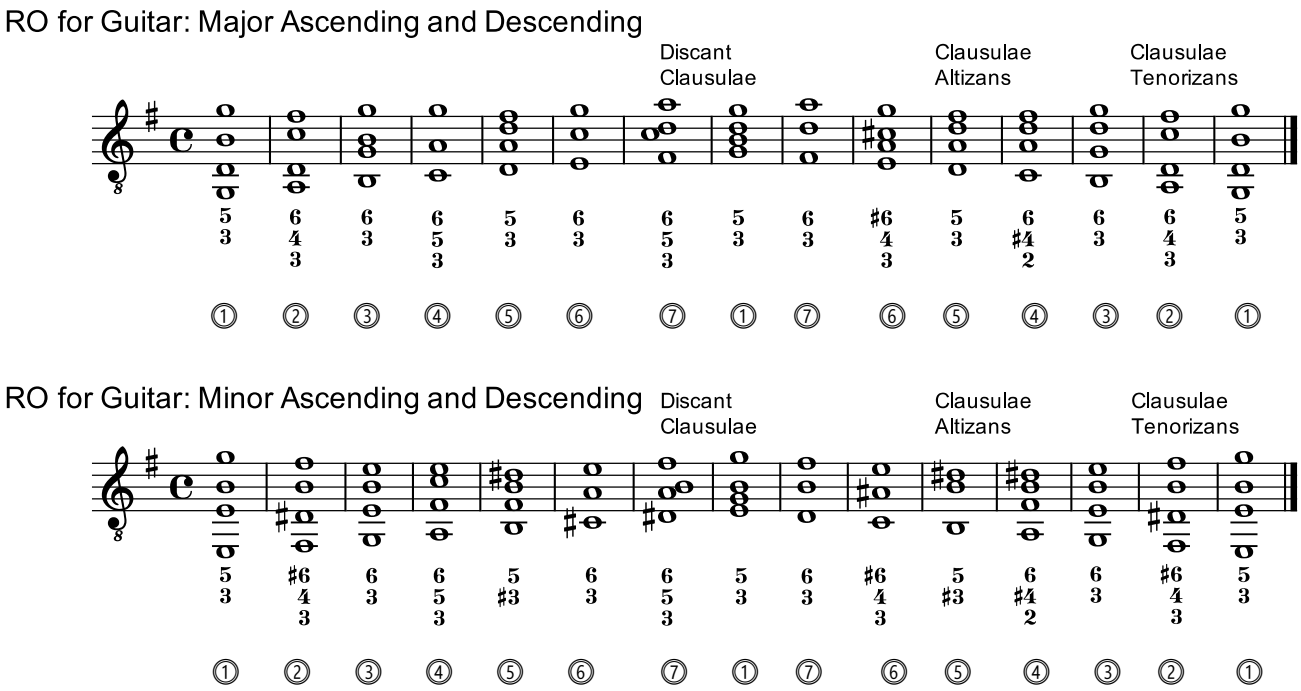
Example 8.4: Giuliani Op. 1 Part 4 No. 4 m. 15-19.

Acknowledging Rameau's influence in the music of Giuliani and Sor is appropriate. The development of musical knowledge over time is messy and composers may adopt new ways of conceptualizing music while still maintaining much of the older traditions. The real music of this time period maintains much of its contrapuntal origins, whether learned explicitly or acquired through musical osmosis from the leading music of the time period. Sor's music tends to maintain stricter voice leading than Giuliani, perhaps stemming from his early informal education and later his formal studies. However, musical priorities also distinguish composers: Giuliani favoured larger sonorities (typically achieved by using open strings over closed fingerings) over maintaining contrapuntally consistent lines in the inner voices. Therefore, his counterpoint is often less strict in order to prioritize this effect. The most prudent approach for developing a method for improvisation seems to avoid siloing, and instead maintain enough flexibility and breadth to incorporate what is most efficient and useful.

Example 8.5 shows Gjerdingen's realization of RO for keyboard, taken from Fenaroli's rules. The manuscript containing Fenaroli's realizations are lost. Example 8.6 shows RO realized for guitar.



Example 8.5: Rule of the Octave in G major and G minor (realization by Gjerdingen).



Example 8.6: Rule of the Octave major and minor keys for guitar (author's realization).

The ascending figures are identical to the essential elements of the key, with the exception of a sixth over ④. The descending figures, however, include several alterations. First, ⑥ is given a third, a raised sixth, and a fourth when descending from ① to ⑤, temporarily tonicizing the fifth of the key. Second, when the bass descends ⑤ - ④ - ③, a second, and augmented fourth, and a sixth is required for ④. This chord corresponds with the modern definition of a third-inversion V chord. These intervals arise from being held constant over the passing motion in the bass and are thus consequences of contrapuntal devices rather than chordal inversion. As previously discussed, the V7 inversions that occur on ⑦, ②, ④, and ⑥ should not be thought of as 'inversions'. Rather, these chords are innate to each scale step and maintain their own character and function according to the bass counterpoints they complement. The modern V corresponds to the bass motion ⑤ to ①, the V65 to ⑦ - ①, the V43 to either ② - ③ or ② - ①, and the V42 to ④ - ③. The scale step aligns with whichever key is active at the moment, so that the movement from ⑥ - ⑤ may be considered ② - ① in the temporary key of the dominant. Gjerdingen summarizes RO as "not a fixed set of chords, but rather a summary of central tendencies in the fluid and highly contingent practices of eighteenth-century musicians."[83]

These bass motions are derived from melodic figures termed *clausula.* There are four types of clausula that differ in degrees of closure.[84] The most complete is termed the *clausula formalis perfectissima*, which features four distinct melodic motions in the four voices. The four motions are: the bass clausula, in which the bass moves from ⑤ - ①; the *discant clausula*, in which the soprano moves from ⑦ - ①; the *clausula tenorizans*, in which the tenor moves from ② - ①; and the *clausula*

[83] Gjerdingen, *Music in the Galant Style,* 469.
[84] Ibid., 140.

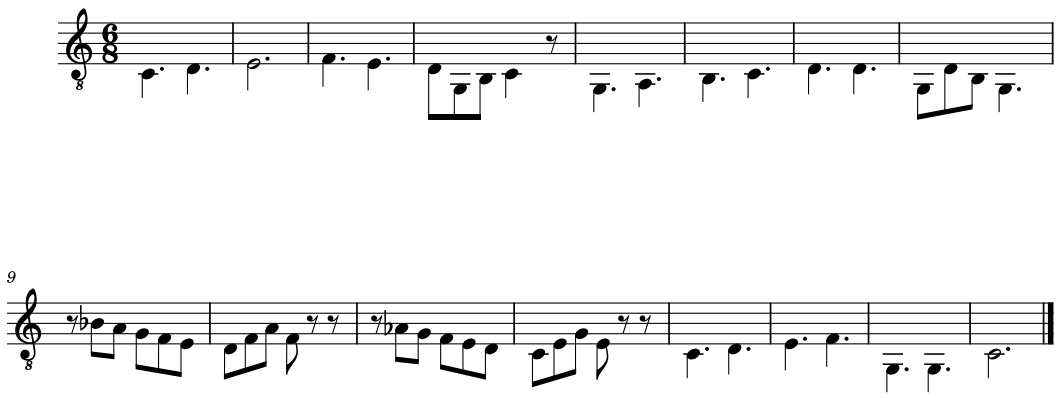
altizans, in which the alto moves from ⑤ to ③, but more typically from ⑤ - ④ - ③ or just ④ - ③. As such, each inversion of the V chord is a distinct type of clausula pertaining to different specific bass motions.

In addition to the theoretical aspects discussed previously, RO assists performers in determining which chords to provide for the scale steps of the active key. While the archetypical model found in the manuscripts shows a full scale, the utility of RO lays in smaller passages. Sanguinetti writes;

> The RO does not need a complete scale, from tonic to tonic, in order to become effective. In fact, one of the great advantages of the RO is that it can be used even for short segments, provided one is able to locate them correctly within the appropriate scale.[85]

Indeed, the cadential motion ① - ⑤ - ① may be appropriately viewed as a portion of RO, depending the local musical contexts — especially, if the bass does not better correspond to a bass motion. Intermediary scale degrees such as ③ or ④ may fill in the distance between ① and ⑤. Therefore, if ④ appears before ⑤, as is common in cadential patterns, then RO suggests that it should take the third and the sixth. An entire scalar movement from ① - ⑤ may be realized in this manner. The following bassline in Example 8.7 shows this particular scalar movement.

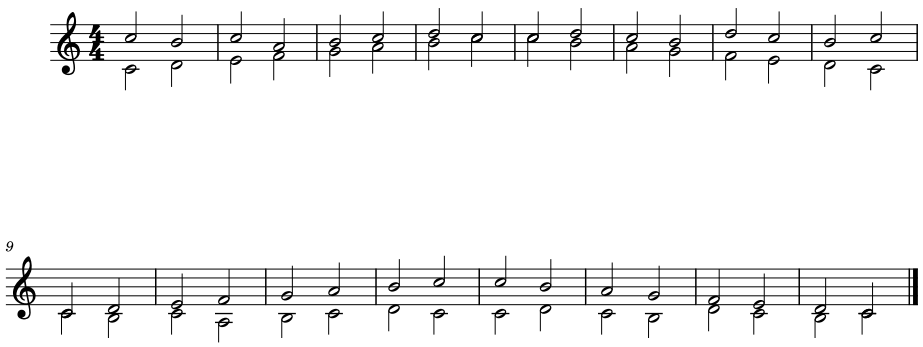
[85] Sanguinetti, *Art of Partimento,* 114-115.



Example 8.7: RO bassline for guitar.

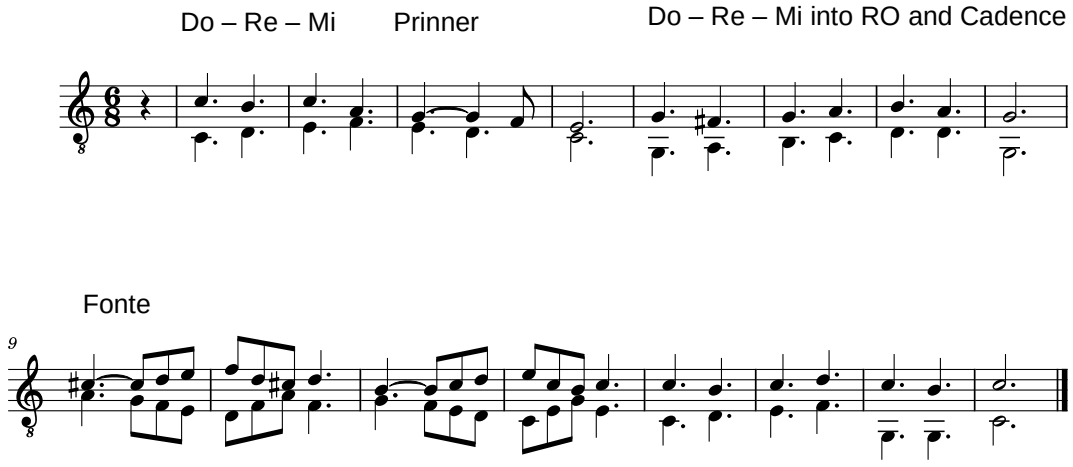
Each segment of this bassline may be figured according to RO, though not always in the same key. The keys of C, G, and D minor are all active. The first four measures feature an ascending scale from ① - ④ followed by a descent back down to ① in C major. Mm. 5 through 8 show an ascent from ① - ⑤ in the followed by a leap back down to ① in G major. Mm. 9 through 12 show two pairs of descents from ⑤ - ① with one added chromatic note in D minor and C major, respectively. The bassline finishes with an ascending scale from ① to ⑤ and a compound cadence in m. 13-16. How might RO apply?

An interesting example from Nicola Sala may assist in our realization. In Example 8.8, Sala shows how a scale may be set in invertible counterpoint, with the scalar ascent $\hat{1} - \hat{2} - \hat{3}$ supported by ⑧ - ⑦ - ⑧ in the bass to produce the linear-intervallic pattern of 8 – 10 – 10 or 8 – 6 – 6 when inverted. The rest of the ascent is harmonized in tenths. This schema provides a realization that utilizes stepwise motion and relies on the harmonious intervals of the third or sixth.



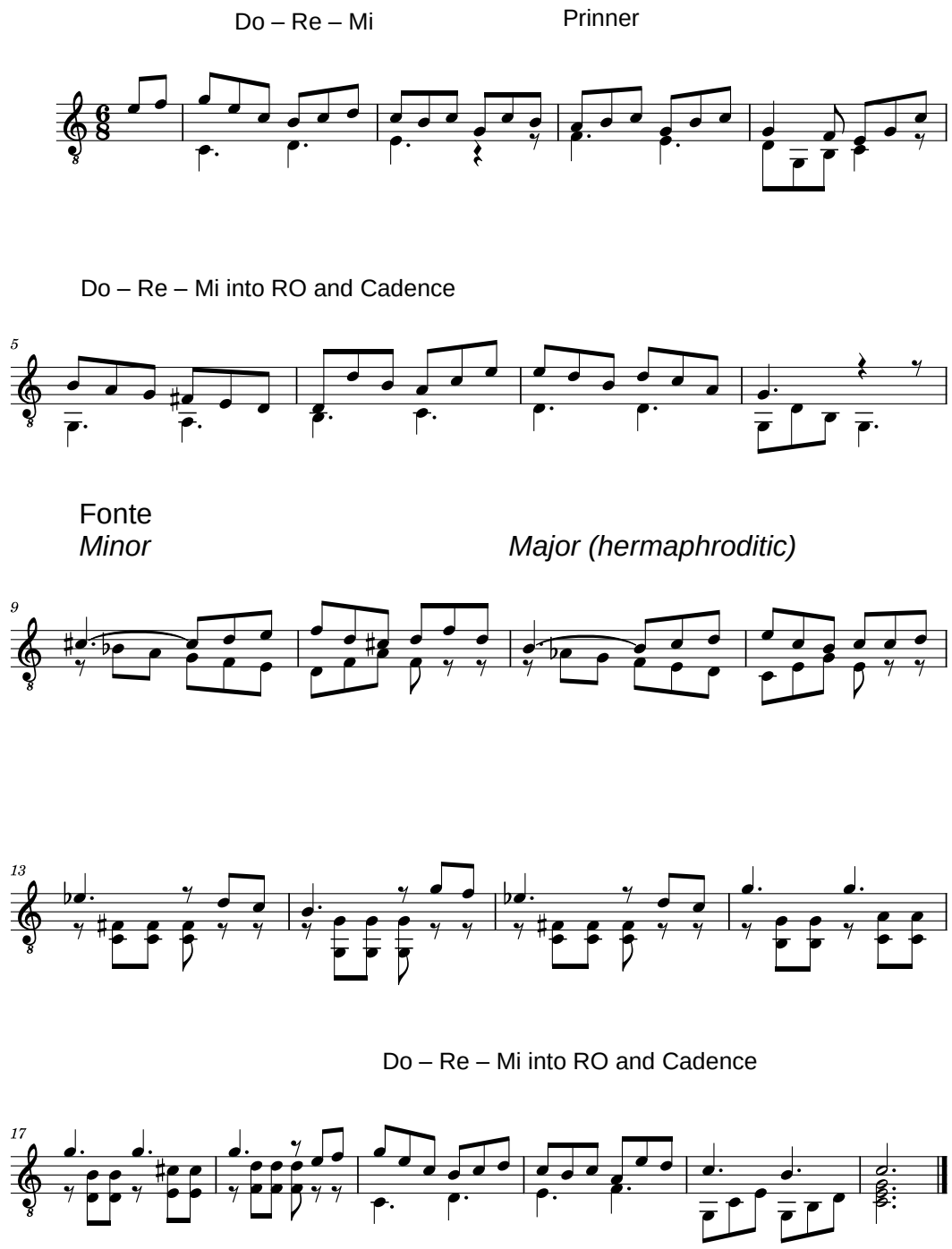
Example 8.8: Nicola Sala scale in invertible counterpoint.[86]

In fact, this bassline is derived from Giuliani's Study No. 2 from his Op. 51 collection and features Sala's counterpoint for ① - ④ in three passages: the initial ascent from ① -④ and then the ascents from ① - ⑤ in both G and C major. This passage may also be described using galant schemata. Three patterns are evident: a Do – Re – Mi in the bass in mm. 1 and 2; a prinner moves from ④ - ① in mm. 2 and 3, requiring $\hat{6} - \hat{4}$ in the upper voices; and a fonte opens the contrasting middle in m. 9. The outline is shown in Example 8.9 and the original in Example 8.10.



Example 8.9: Giuliani Op 51. No 2 outline.

[86] Nicola Sala, *Studio generale di contrappunto practico, e teorico*, (Naples: Manuscript), accessed from IMSLP, 3.



Example 8.10: Original version of Giuliani's Op 51. No. 2.

It is important to be aware that partimenti were written with the keyboard in mind. Therefore, when adapting the material for the guitar, the idiomatic characteristics of the instrument must be taken into account. Fenaroli recommends practicing the RO in three positions: first with the octave in the top voice, followed by the third, and then the fifth. In this manner, the three basic right-hand positions are memorized and practiced.

This method works well for keyboard instruments, but it does not always work well for guitar. There are three primary reasons that this is the case. First, a change in register may alter which string sounds the note. In a G major chord, changing the top note from a B4 on the open second string to a D4 requires a total reorientation of the hand from an open string to a fully-closed barre position in order to include the third, B4, on the third string. Slight deviations in the notes played can create a large deviation in hand position. Second, some chord voicings are amenable to open string use whereas others require more closed fingerings. Third, certain positions of the hand, especially in four-voice textures restrict the freedom of each voice. Guitarists use four fingers to play the instrument, so without barres each finger is active. These configurations hinder legato chord changes. Barres also lock the finger position (similar to violin shifting positions) in place, because the first finger used for the barre becomes the lowest finger along the fretboard. Therefore, reaching any notes that are further towards the head of the guitar (above the barre) requires either a position shift, or, replacing one of the notes on another string.

There is one nineteenth-century pedagogical source for applying RO explicitly to the guitar. It comes from a method by the obscure amateur guitarist Louisa Kirkman. She self-published her "Improved Method for Guitar" under the pseudonym Joseph Kirkman in London, sometime in the

early-nineteenth century.[87] There is no credible research published on Kirkman, so biographical information about her is sparse.

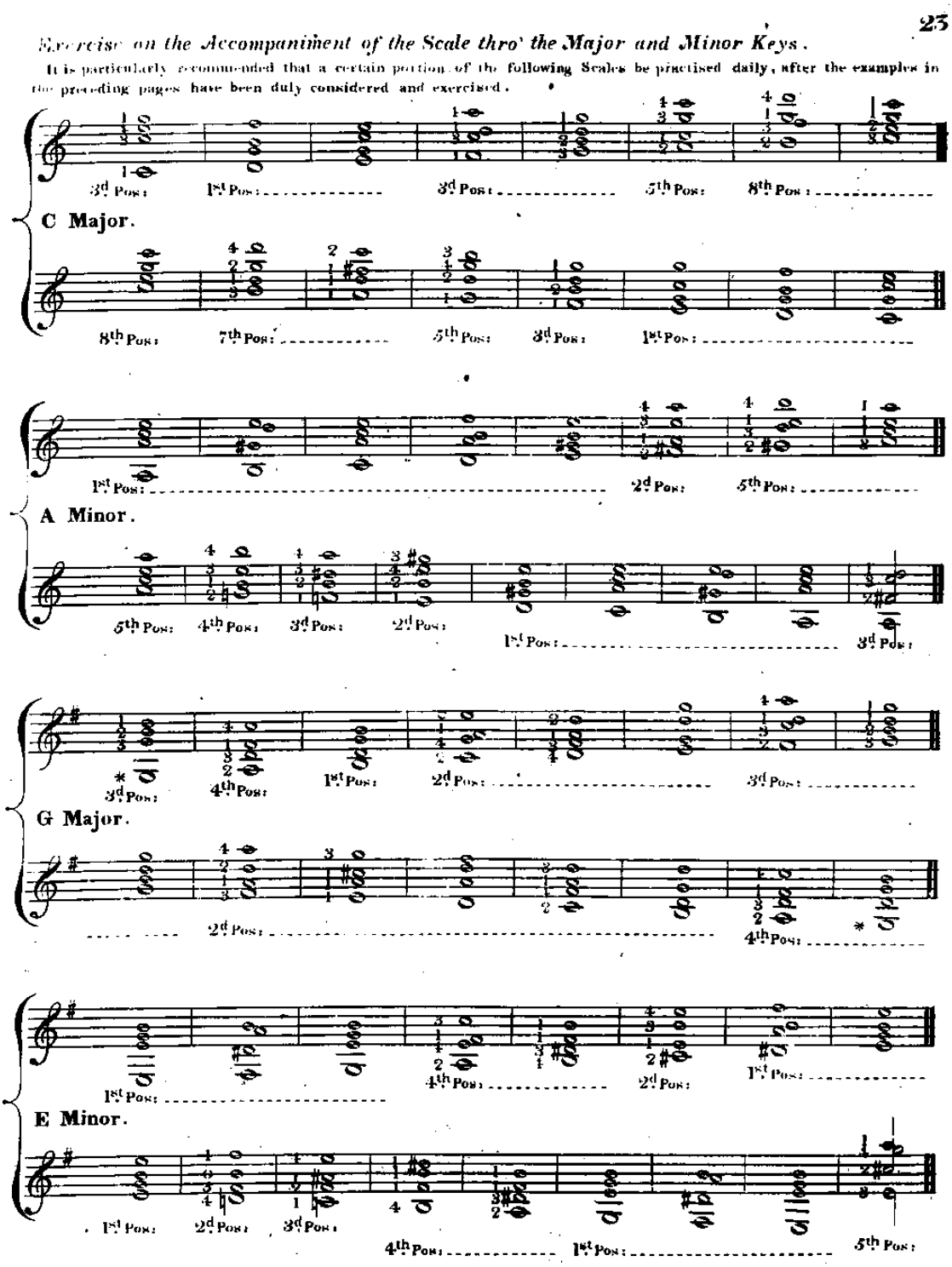
Two other sources teach RO implicitly. The first is by the Naples native Ferdinando Carulli's in his *L'harmonie appliquée à la guitare,* published in 1825.[88] The second is Giuliani's *Etudes Instructives faciles et agréables pour la Guitarre* Op. 100 which contains several studies setting what Giuliani calls short *cadenze.*[89] These studies are essentially short harmonizations of the scale segments using RO. Giuliani uses simple but idiomatic arpeggiation particular to each key and covers the keys Ab through E major, modulating to the relative minor in each key.

All of these resources have value primarily as reference material. Alone, they are not sufficient to gain practical facility with harmony on the guitar because they do not require the student to realize passages. In this respect, partimenti are better suited as didactical material. However, students that struggle to find idiomatic voicings and diminutions may consult any of the above methods for assistance. In particular, Kirkman's setting of RO is impractical for realization of a scale because it is set in four voices and requires numerous shifts. However, it is a useful compendium of closed-position transposable voicings, especially for keys with multiple sharps or flats, and may be applied reasonably well for shorter segments of a scale. Carulli and Giuliani's RO settings are more practical because they are modeled after real music.

[87] Louisa (Joseph) Kirkman, *Improved Method for the Guitar,* (London: Self Published, n.d.), accessed from https://www.danielnistico.net/kirkman-improved-method.html.

[88] Ferdinand Carulli, *L'Harmonie appliquée à la Guitare*, (Paris: Ph. Petit, 1825), 19; Agostina Zecca Laterza, revised by Patrizia Florio, "Carulli", *Grove Music Online*. 2001.

[89] Mauro Giuliani, "Etudes Instructive Faciles et agreables pour la Guitarre contenant un Recueil de Cadences, Caprices, Rondeaux, et Préludes*",* in *Mauro Giuliani: The Complete Studies for Guitar,* edited by Brian Jeffery (London: Tecla, 2002), 134-143.



Example 8.11: RO from Kirkman Method for Guitar; accessed from https://www.danielnistico.net/kirkman-improved-method.html.

Idiomatic voicings on the guitar typically follow three principles: first, incorporate open strings as much as possible in order to free fingers; second, use two- or three-voice textures for contrapuntal passages and limit four-voice textures to more static passages; third, in contrapuntal settings, set the diminutions so that as few voices as possible move at the same time. Often, when one voice increases its surface rhythm, the other voice's surface rhythm is reduced (for example, sixteenth notes give way to quarter notes). Due to the open strings, each key has its own idiomatic voicings. Therefore, the most practical method for learning guitar realizations requires becoming acquainted with both the idiomatic open string positions for each key and the most common transposable-closed positions.

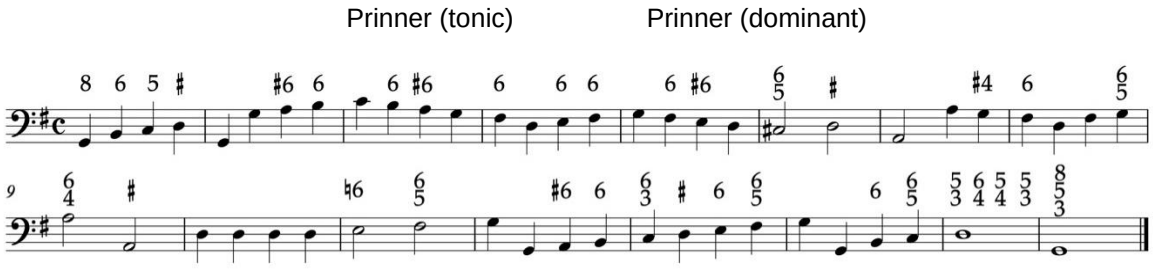
The most common major key signatures found in the repertoire are F, C, G, D, A, and E. The most common minor key signatures are d, a, e, and b. The guitar is not limited to these key signatures, as there are many examples in the repertoire in various keys. However, keys that limit the number of open strings available involve more closed fingerings which are technically taxing and either require more preparation or simpler construction by the performer in order to play. Therefore, improvising in these keys is more difficult, albeit certainly not impossible.

The following section on RO for guitar is organized by keys, examining the most idiomatic open position realizations for the most common keys. Transposable shapes are not covered, though Kirkman's RO setting provides a reference for these shapes. These examples may be memorized as schemata that can be drawn upon during improvisations and altered according to specific musical contexts. Readers are encouraged to first rewrite these examples with only the bassline, attempt various solutions, and then consult the original score to see the composer's solutions.

Major Key Settings

Fenaroli's first partimento from Book One focuses on developing RO in major keys (Example 8.12). There are three cadences: a simple cadence in m. 1, a compound cadence in m. 9, and a double cadence in mm. 15 and 16. A prinner is used in mm. 3 and 5, leading to a modulation following the "Mi Rule" in m. 6. This type of bass motion is a scale mutation, which in this case follows the rule "ascending by half step: the two notes a minor second apart become ⑦ and ① of the new key."[90] The local musical context makes the modulation back to G major evident: the end goal of the motion is G, followed by a full scale.

This partimento will be set in block chords, without diminutions in C, G, D, A, and E major. This method of realization is basic, but is a good starting point to learn which chords belong on each scale step.



Example 8.12: Fenaroli Partimento No. 1 Book 1.

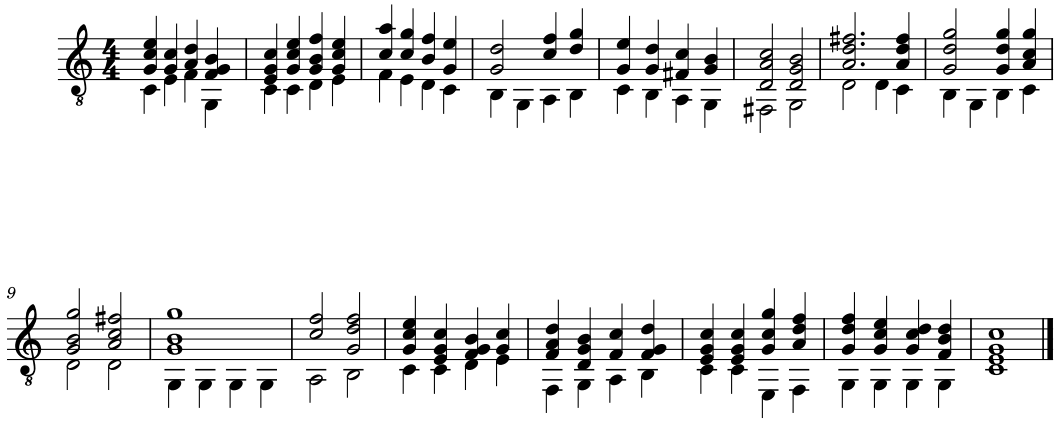
C Major

The key of C major is one of the most accessible keys on the guitar, not only because it contains few accidentals, but because the placement of the tonic on the fretboard allows for open strings. It therefore induces few changes in hand position. ① is placed in the lower voice, but high up enough in the range to allow for it to be approached from below. In keys such as F, this is not

[90] Sanguinetti, *Art of Partimento,* 112 and 141-143. See Chapter 8 "Bass Motions" for details on the "Mi Rule".

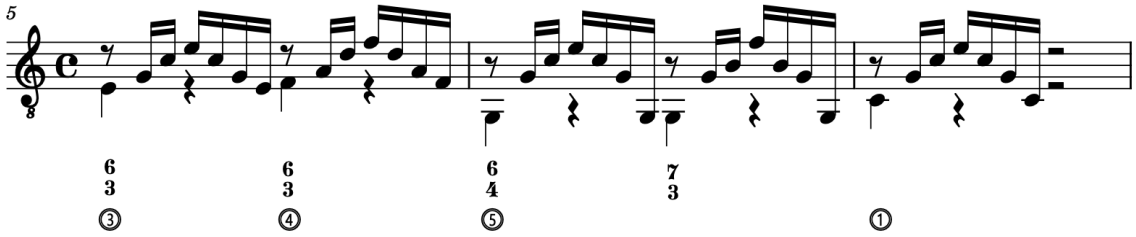
possible. In the upper voice, ① is placed on the second string which allows for enough strings to accommodate inner voices when the bass ① is on the fifth string.

The bass line in the realization for guitar (Example 8.13) is altered from the original slightly, but the direction of the line is preserved as much as possible. In the first measure, ⑤ is lowered an octave in order to preserve the number of voices, and provide a deeper sounding bass for the cadence. The full scale between mm. 12 and 14 is broken through octave displacement, as it would otherwise require a position shift or it would lose the deep bass sonority. The lower ④ in m. 13 occurs on a strong beat, so the octave displacement occurs there. Likewise, the entire ascent from ③ to ⑤ in m. 14 is lowered to provide a stronger finish, without compromising the ascending line of the original.



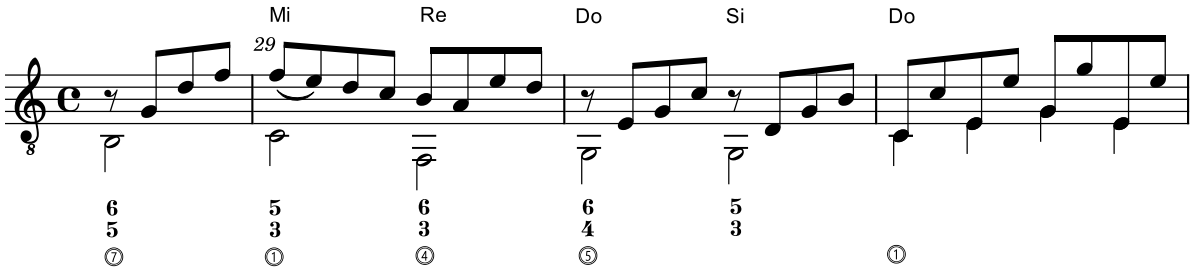
Example 8.13: Fenaroli Partimento No. 1 Book 1 realized for guitar in C major (by author).

In the music of Giuliani, a typical diminution schema is found in RO passages that approach ⑤. When outlining a sixth chord over ④, variations on the schema shown in Example 8.14 may be easily generated.

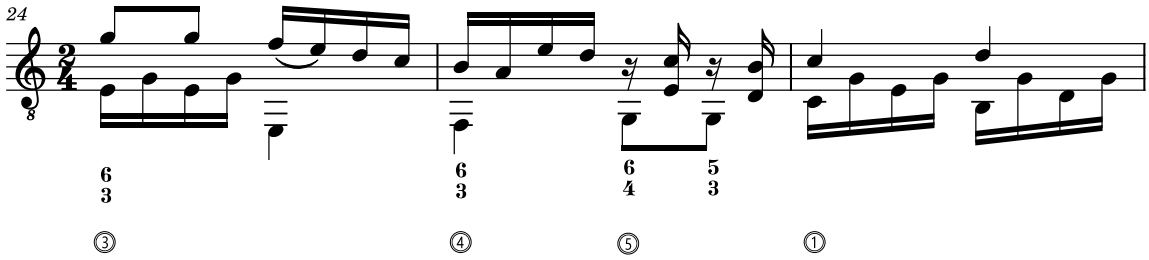


Example 8.14: Giuliani Op. 100 No. 1 m. 5-7.

The most common variation in Giuliani's didactical and amateur works is a stock formula which approaches A and D with the accented upper-passing tones B and A. In modern solfege, this pattern could be memorized as Si-La-Mi-Re, and, as an expansion of Re as it heads towards Do in a broader Mi-Re-Do-Si-Do motion that starts in m. 29 and finishes in m. 31. Example 8.15 may be considered an archetypical model.



Example 8.15: Giuliani Op 1. Part 4. No. 1 m. 28-31.



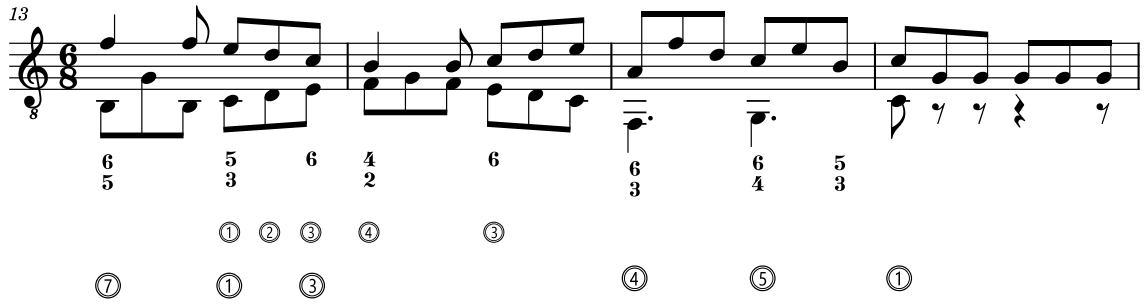
Example 8.16: Giuliani Op. 1 Part 4. No. 4 m. 24-26.

Changes in both meter and surface rhythm alter the number of notes required in the diminutions. This pattern is typical for duple meter rhythms as it sets 4:1 counterpoint against the

bass. Provided there is a comparable harmonic rhythm, the exact same set of notes may occur in other meters with different surface rhythms, as shown in Example 8.16.

Several insights may be gleamed from comparing these two examples. First, the number of beats allotted to each step of the scale is impacted by its placement within the meter: the melodies are nearly identical, but their beat placements are different. In Example 8.15, the melodic descent from F is placed on the second beat of instead of the first beat. Were the pace of the harmonic rhythm to continue moving at the half bar, the cadential resolution would occur halfway through the bar, rather than on beat one in m. 26. In Example 8.16, the harmonic rhythm remains unchanged because ① occurs on the first beat. Therefore, metric considerations influence the harmonic rhythm by either expanding or contracting steps of the scale.

The diminutions may also be altered by changing the surface rhythm. In uniformly ascending or descending arpeggiation, such as the figuration over ⑤ in many of these examples, a rest occurs when the bass is struck. Because guitarists only use four digits in their right hand, including the thumb, four-note figurations set in sixteenth or eighth notes use a rest so that the fingers do not have to restrike a note. However, in arpeggiation that uses contrary leaps, the hand position is able to remain more stable, so a rest is not typically used. A rest may also be added in order to use three-note patterns typically found in triple meters in duple-meter settings. A common triple-meter pattern is shown in Example 8.17. The large scale-degree numbers represent structural notes and the smaller scale-degree numbers show passing tones. In triple meters, two note patterns with long-short articulations are often mixed together with three-note diminutions.



Example 8.17: Giuliani Op. 51 No. 10 m. 13-16.

There are three open-position keys that permit approaching ① from below: C, D, and to some extent B. This peculiarity is results from the tuning of the open strings. Keys such G, E, and F low enough in the guitar's range that ③ and ④ are not available from below.

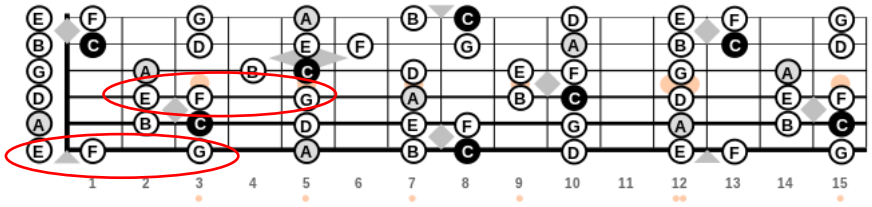
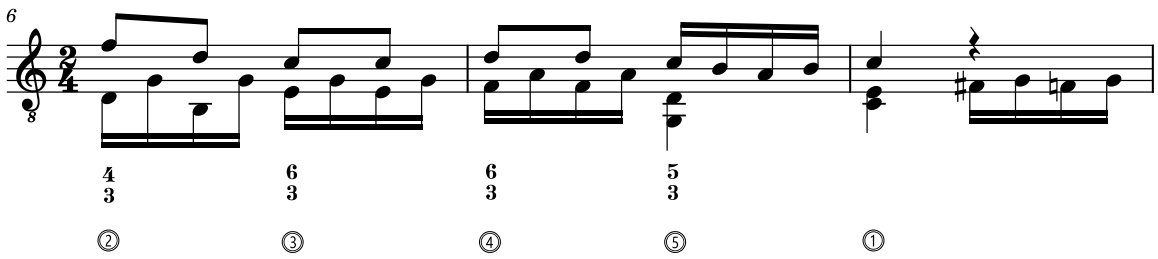


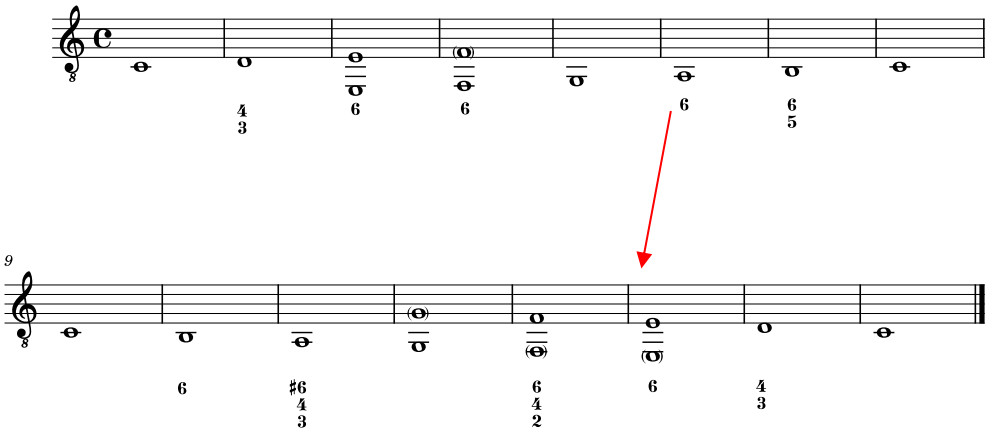
Figure 8-2: Guitar Fretboard; the open strings are to the left; sixth string is on the bottom; Wikipedia Commons

In C major, two ④ are available: a high ④ (F) on the fourth string and a low ④ (F) on the sixth string. There is also two ③ (E) available: a high ③ (E) on the fourth string and a low ③ (E) on the sixth string. In cadential motions, the low ④ (F) is the clear first-order choice, but the high ④ (F) also appears in certain musical contexts, such as maintaining an interval succession (see Example 8.18). ⑤ (G) usually occurs on the sixth string in open positions. The most common exception occurs when ⑤ (G) quickly descends from ④ (F) to ③ (E) (Example 8.17).



Example 8.18: Giuliani Op. 98 No. 6 m. 6-8.

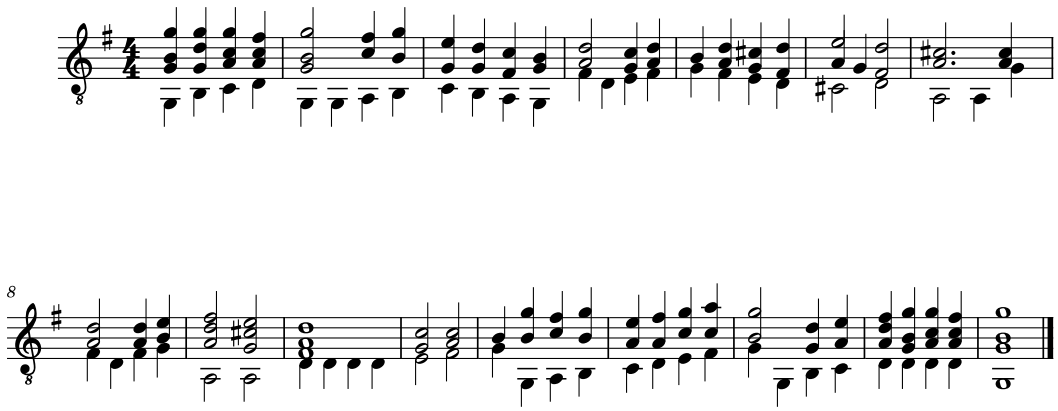
The most common registral placements of the scale steps in C major are shown in Example 8.19. Brackets indicate the second-order option for that scale degree.



Example 8.19: Common registers for scale degrees in open-position C major.

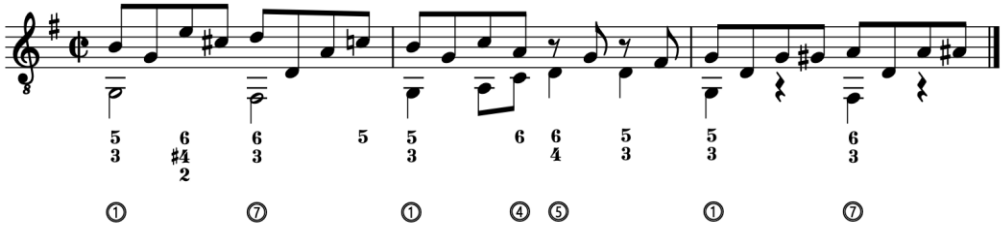
G Major

Like the key of C major, G major is typical in the nineteenth-century guitar repertoire. ① sits low in the instrument's register, but there is still a leading-tone available below it. Because there is only a single sharp in the key signature, many notes are available as open strings.



Example 8.20: Fenaroli Partimento No. 1 Book 1 realized for guitar in G major (by author).

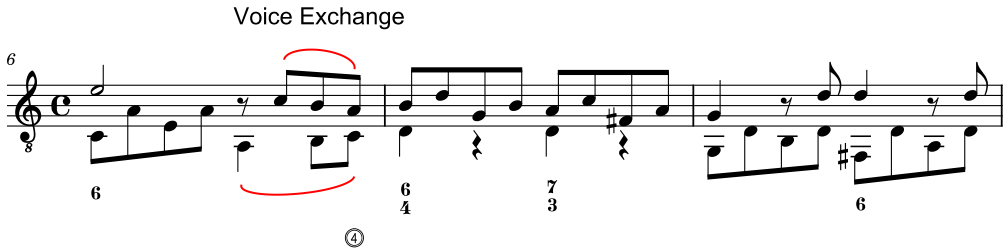
In this partimento, note that ⑦ is not placed in its lower register at all. Yet, in the guitar repertoire, ⑦ is typically found on the sixth string (Example 8.21). This discrepancy occurs because the bass in this partimento either approaches ⑦ from below or descends beyond ⑦ downwards. Because the lower ⑦ sits in the bottom of the guitar's range, it is not a practical registral choice for this partimento. When ⑦ is placed in its lower register, it is usually a lower neighbour in a ① - ⑦ - ① motion.



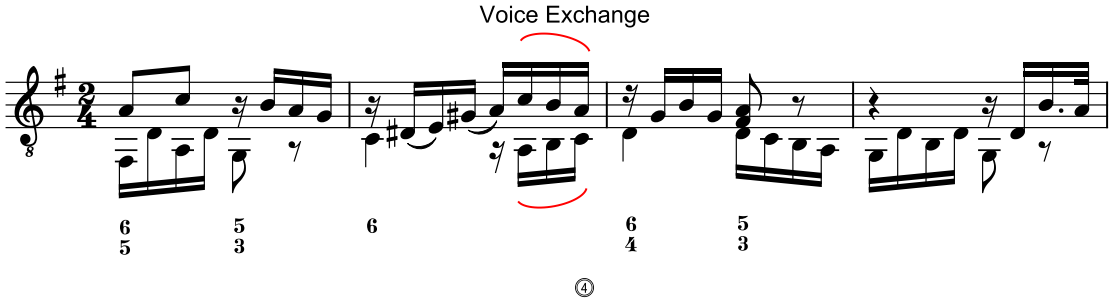
Example 8.21: Giuliani Op. 51 No. 4 mm. 14-16.

A common G-major pattern (though it also appears in other keys) in the music of Giuliani is to approach ④ from below with a voice exchange. Especially in faster works, the texture often drops

down to two voices. In Example 8.22 and Example 8.23, a passing tone connects A to C in both voices, though it is not always required as shown the previous Example 8.21.



Example 8.22: Giuliani Op. 1 Part 4 No. 2 mm. 6-8.



Example 8.23: Giuliani Op. 51 No. 11 mm. 15-18

During perfect-authentic cadences, when the melody closes on the lower-register G3 instead of the higher-register G4, the texture becomes somewhat constricted.[91] Unless scordatura tuning is used, ⑤ is available on only two strings: one is on the open fourth string, and one is closed on the fifth string. However, if the open string is used, then the fourth string is not available to sound ⑦. If the closed string is used, then the fourth string is available for ⑦, but the potential options for realizing the chord are limited. Diminutions are therefore crucial for breaking up the texture, allowing more than one note to sound on any given string.

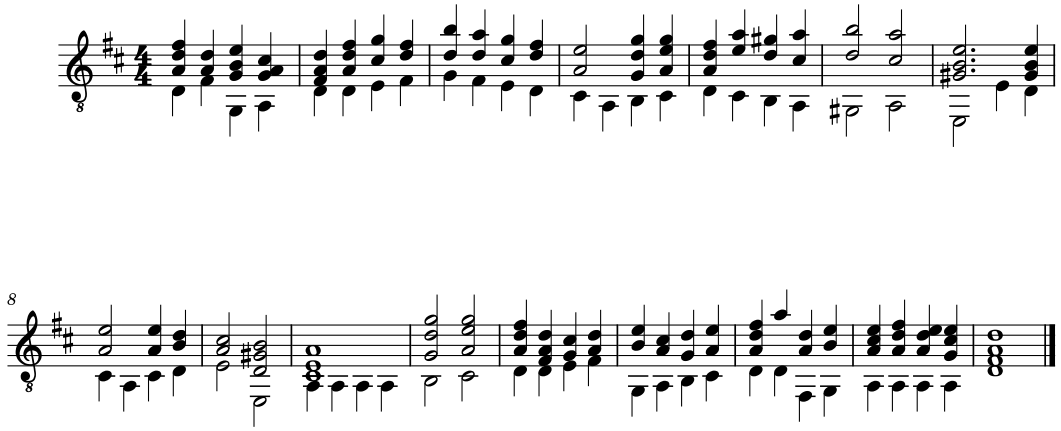
[91] The term "perfect-authentic cadence" is modern terminology that incorporates elements of formal function. The term is anachronistic, but clearly defines the scale degrees in both voices and will usually close both late eighteenth-century and early-nineteenth century phrases; see William Caplin, "The Classical Cadence: Conceptions and Misconceptions," *Journal of the American Musicological Society* 57, no. 1 (Spring, 2004), 51-118.

In the aforementioned Example 8.22, the melody closes on the G4 and uses the open string for ⑤, but the arpeggiated melody is able to articulate more tones than a blocked-chord accompaniment would be able to permit. Notice that the same grouping of thirds over the 6/4 chord is repeated down a step over the 5/3 chord. Recognizing this stock pattern makes it easier to commit to memory.

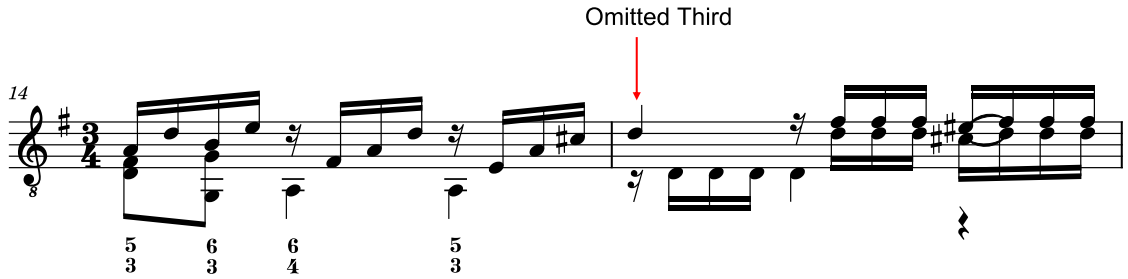
D major

D major is also a common key, but it requires somewhat different treatment than the other keys. The main idiomatic consideration with D major is that perfect-authentic cadences in the open position only fit one shape, and the four-voiced version is a fully closed chord requiring all four fingers. This chord is shown in the last measure of Example 8.24. Another perfect-authentic cadence position is available in the seventh position, however didactic or amateur works reach this position sparingly.

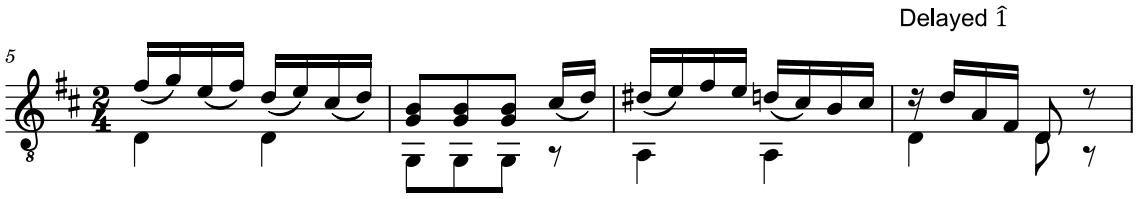
In keeping with these considerations, works in D major tend to use either three voice or two-voice textures with diminutions. Diminutions spread the out the articulation of chord tones. Though phrase endings may end with octaves, the other chord tones are implied or simply delayed. Occasionally phrases may also end with $\hat{3}$ in the upper voice and articulate $\hat{1}$ afterwards. Example 8.25 shows a cadence with implied tones, Example 8.26 shows a cadence with delayed tones, and Example 8.27 shows $\hat{3}$ in the place of $\hat{1}$.



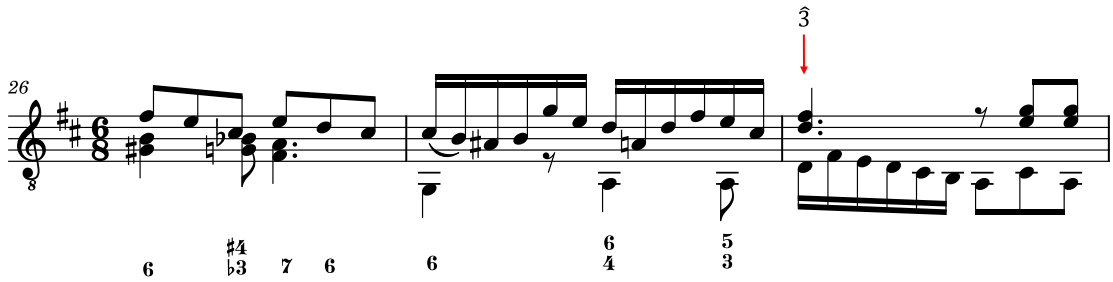
Example 8.24: Fenaroli Partimento No. 1 Book 1 realized for guitar in D major (by author).



Example 8.25: Giuliani Op. 37 No. 3 mm. 14-15.

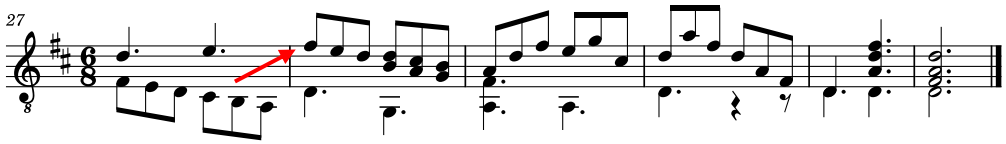


Example 8.26: Giuliani Op. 1 Part 4 No. 10 mm. 5-8.



Example 8.27: Giuliani Op. 37 No. 5 mm. 26-28.

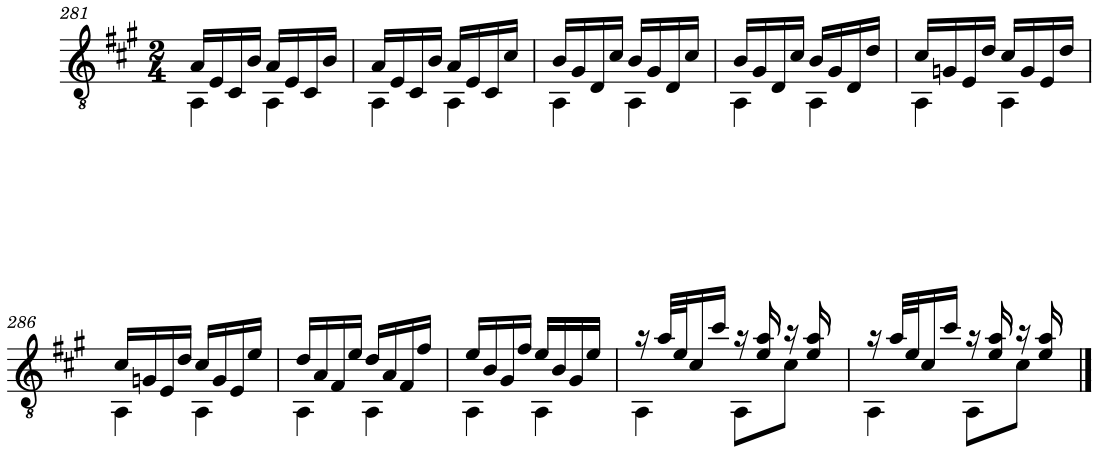
There are two main options for accompanying ④. In my realization of Fenaroli, the first uses a sixth chord and is shown in the third beat of m. 1. The second uses a 6/5 chord and occurs in the first beat of m. 13. Adding a fifth to the chord requires a closed position, however, both options are idiomatic. The local diminutions and musical considerations affect which is more appropriate. In Example 8.28, the closed position in used to create a stepwise descent in thirds, which imitates the descending bass motion in the measure before.



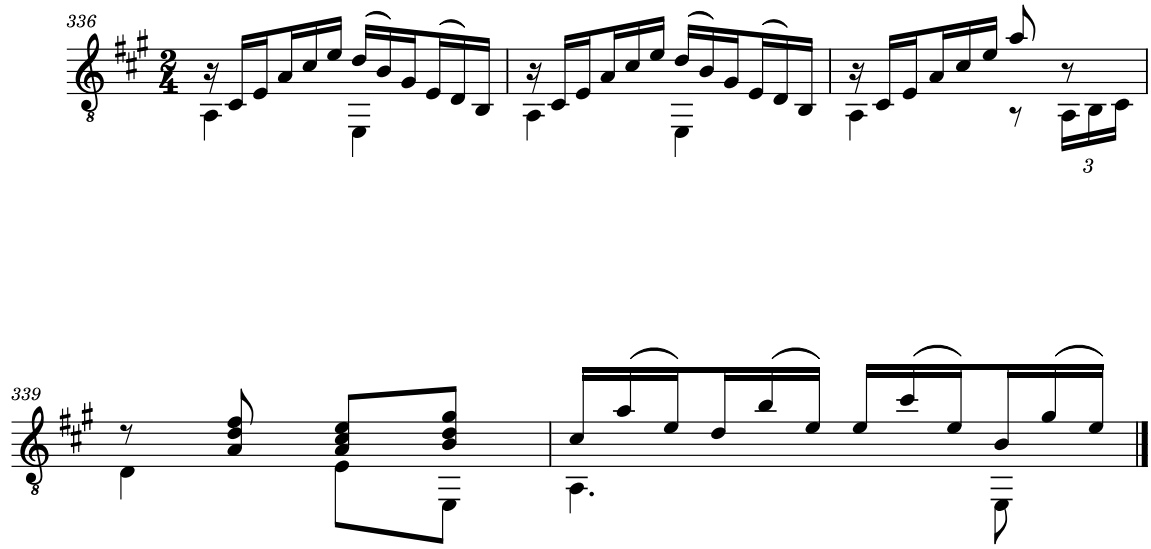
Example 8.28: Giuliani Op 51. No. 6 m. 27-32.

A Major

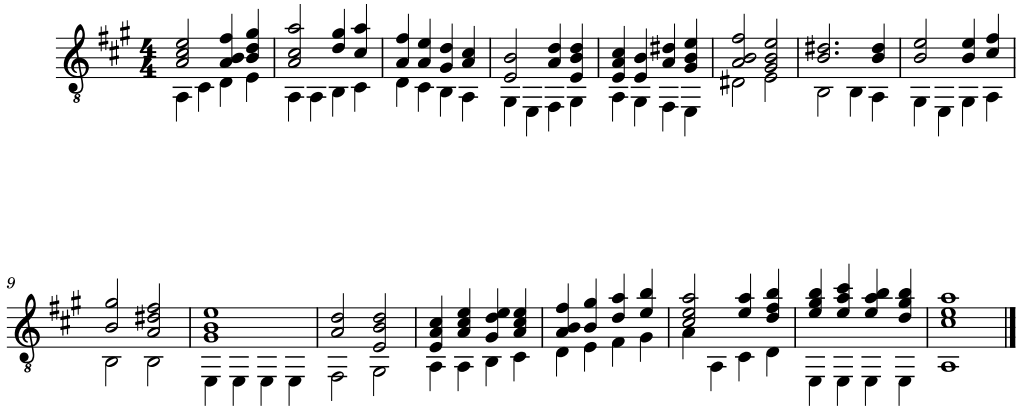
The key of A major fits the guitar well and is sonorous because scale degrees ①, ④, and ⑤ are the three bass strings of the guitar. Virtuoso works such as Giuliani's *Rossiniane* Op. 120, Eroica Sonata Op. 150 and Guitar Concerto No. 1 Op. 30 are often in A major and make heavy use of arpeggiated open strings for bravura passages. Example 8.29 and Example 8.30 are two such passages from the finale of Giuliani's *Rossiniane* Op. 120.



Example 8.29: Giuliani Op. 120 m. 281-290.

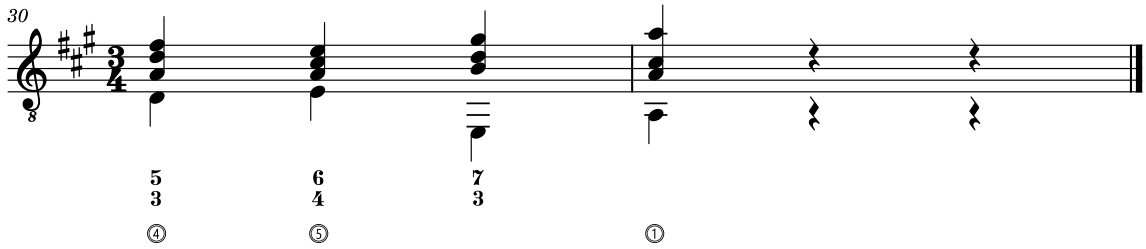


Example 8.30: Giuliani Op. 120 m. 336-340.



Example 8.31: Fenaroli Partimento No. 1 Book 1 realized for guitar in A major (by author).

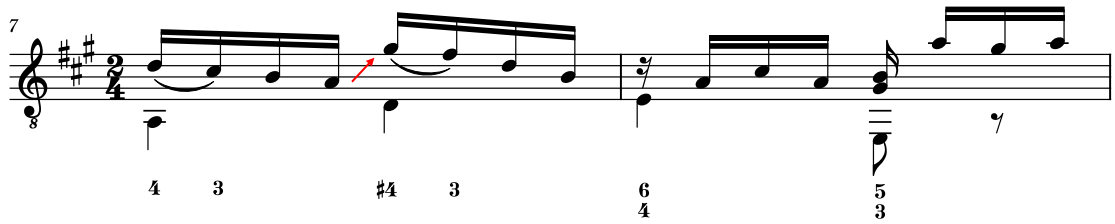
Example 8.32 is a closing gesture taken from the last few bars of another Giuliani study. It is a simple RO accompaniment of an ascending ④ - ⑤ - ① bass with no diminutions. The upper-two voices move down in thirds, avoiding parallel octaves between the bass and alto voice, and the 6/4 chord from the compound cadence avoids parallel fifths between the tenor and bass. If a simple cadence was used instead, then accompanying ④ with a sixth chord would prevent parallel fifths as well.



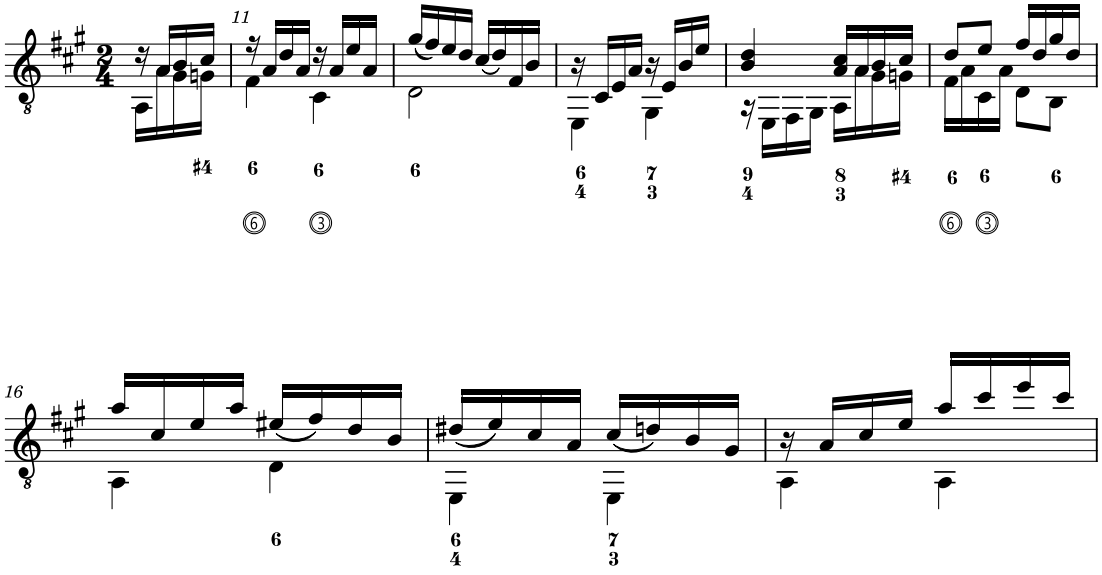
Example 8.32: Giuliani Op. 48 No. 21 mm. 30-31.

The same motion with diminutions is shown in Example 8.33 and Example 8.34. The descending scalar line begins with a suspended fourth, which when imitated over ④, is set as an accented dissonant passing tone, transposed up an octave. Because the bass and upper voices are in

close registral proximity, scales often cannot simply continue downwards, and must be registrally displaced. In the eighteenth century, all dissonances were prepared and resolved, so this freer melodic treatment is more typical of the nineteenth century. See the RO: A major section of the appendix for more examples of this diminution pattern.



Example 8.33: Giuliani Op. 1 Part 4 No. 6 mm. 7-8.



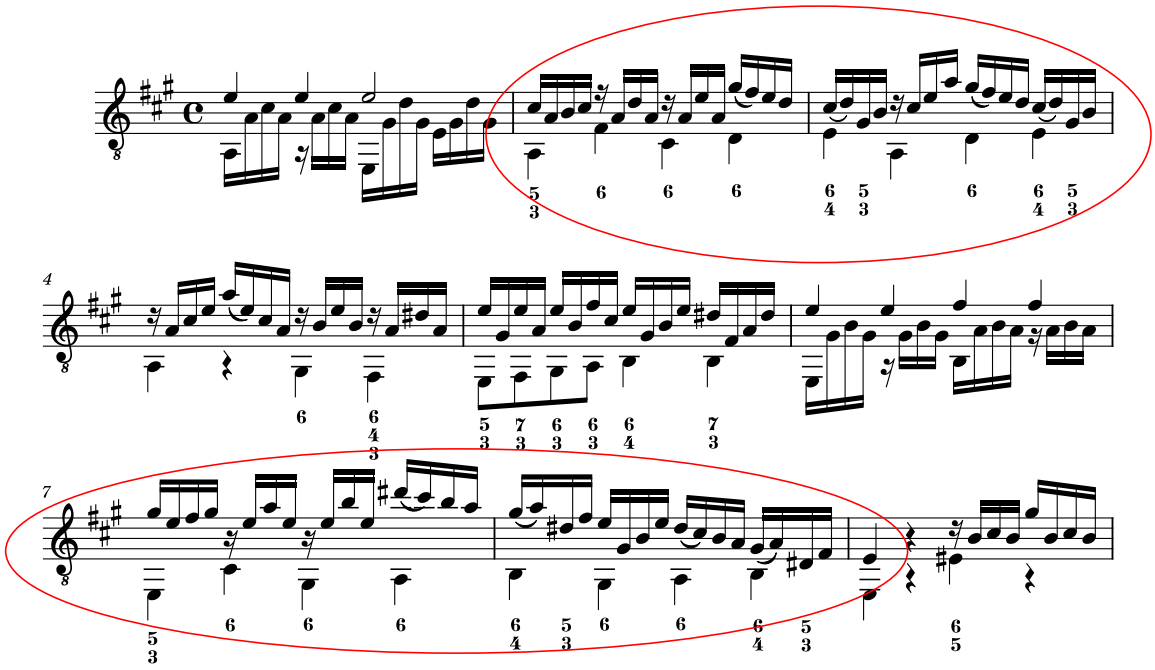
Example 8.34: Giuliani Op. 1 Part 4 No. 6 mm. 11-19.

Example 8.36 is Fenaroli's third partimento from Book One. Like his other *partimenti* for beginners, RO governs most of the accompaniment for the bass. It begins in A major and then moves to E major, F# minor, and B minor, before finally returning to A major. Key changes are indicated with chromatically-raised notes that ascend by semi tone, following the "Mi Rule". Leaps away from

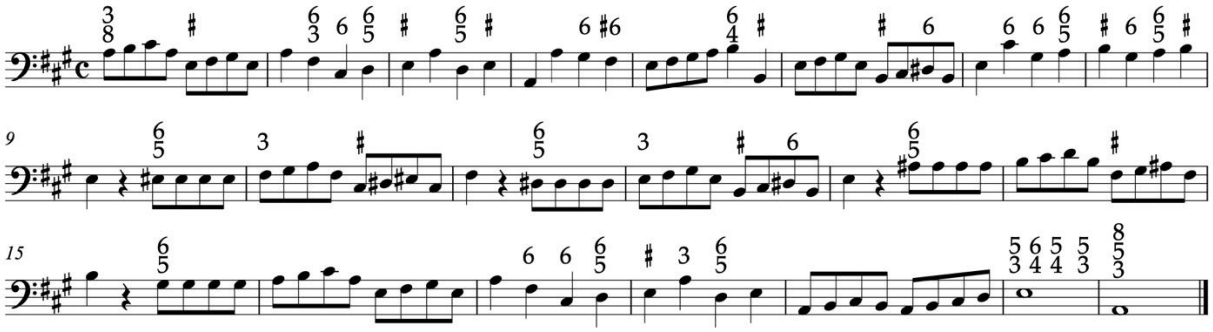
⑥ however do not generally follow RO. Instead, ⑥ may be set as either a 5/3 chord, or set as a 6/3 chord like Fenaroli's original figures suggest.

The rising stepwise bass figure in the first measure is a bass diminution that is ubiquitous in partimenti. However, this pattern is better suited to the keyboard than the guitar, though possible. Example 8.37 shows my realization of this partimenti for guitar and is modelled after the RO examples taken from Giuliani. In place of the keyboard-centric bass diminutions, the arpeggiation breaks up the chord. By looking at Fenaroli's figures, it is clear the harmonic rhythm in the first measure lasts a half note. The diminutions function to prolong the harmony and may appropriately be replaced with guitar figuration that serves the same purpose. This approach works best if the realization is intended to resemble early nineteenth-century guitar music.

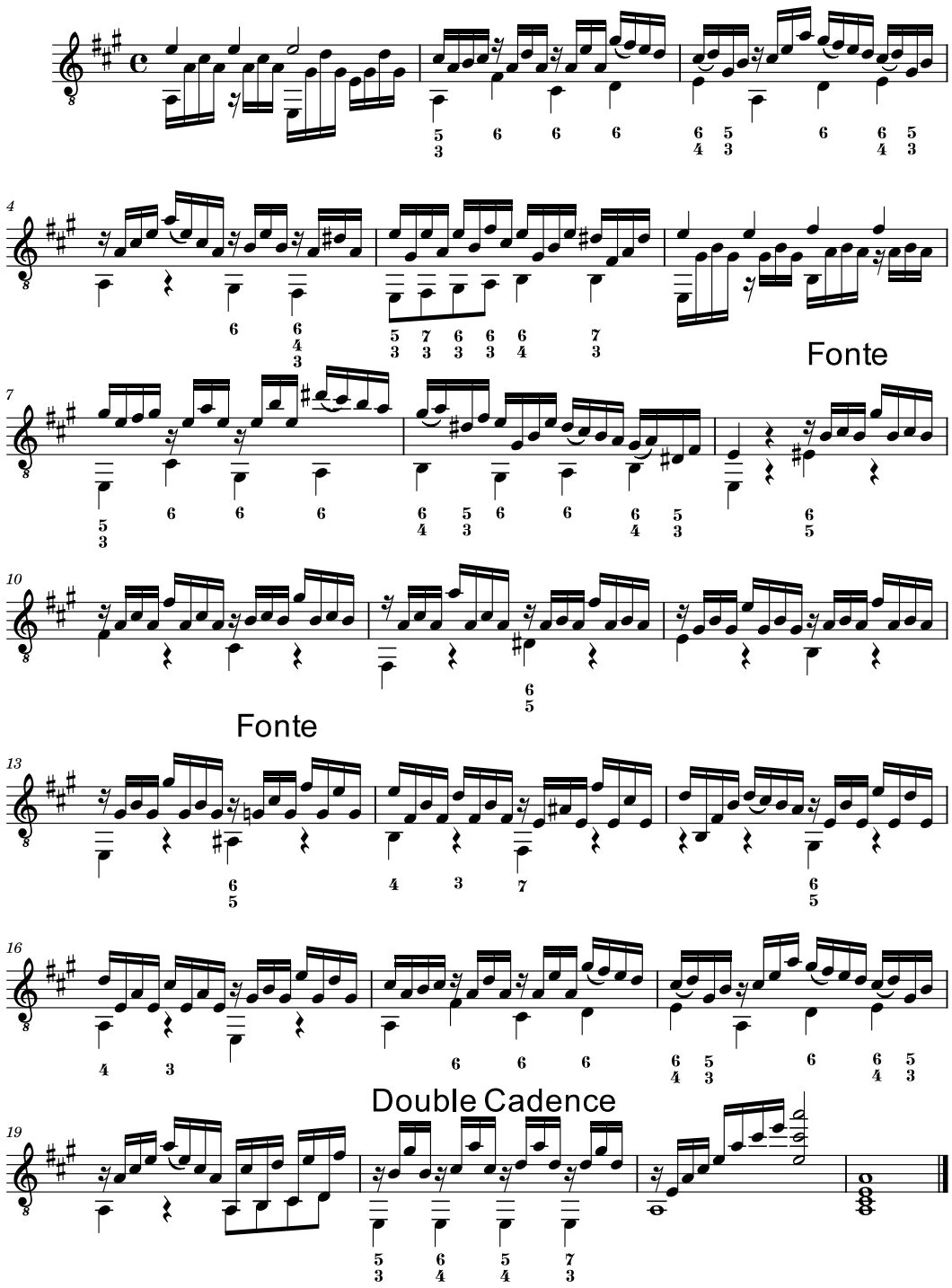
Because the bassline in m. 2 closely matches Giuliani's bassline in example Example 8.34, Giuliani's melodic line is a suitable guide for the partimento realization. Giuliani's setting is used extensively as a blueprint for Example 8.35. Measures 2 and 3 adopt Giuliani's melody with few changes and the E major restatement in mm. 7 and 8 is a transposition with an octave displacement. Giuliani also sets the leap from ⑥ to ③ in m. 11 with two sixth chords, just as Fenaroli's figures request.



Example 8.35: Fenaroli Partimento No. 3 from Book 1; melodic elements derived from Giuliani Op. 1 Part 4 No. 6



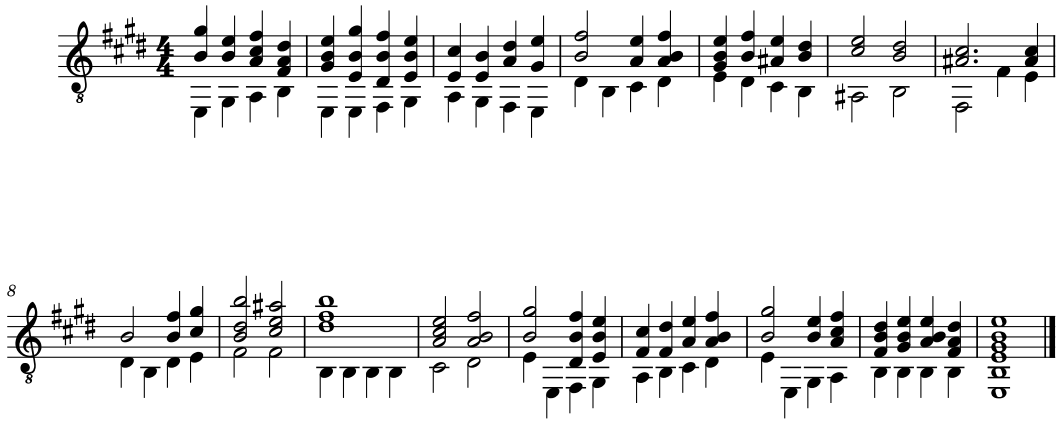
Example 8.36: Fenaroli Partimento No. 3 from Book 1.



Example 8.37: Fenaroli Partimento No. 3 Book 1 realized for guitar in A major with diminutions (by author).

E Major

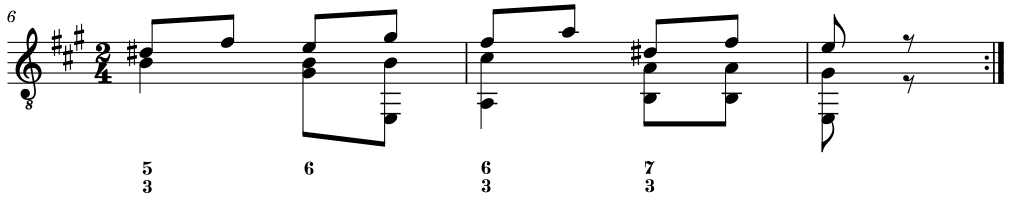
As in A major, the guitar is sonorous in E. There are four available open strings, including the lowest bass string which will naturally sympathetically resonate in the key. In A major works, E major is often the target key of modulations, especially in sonata forms. The two keys have a similar layout on the fretboard, so brilliant passages may be transposed fairly easily between keys.



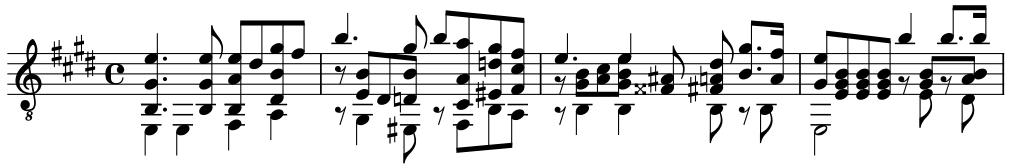
Example 8.38: Fenaroli Partimento No. 1 Book 1 realized for guitar in E major (by author).

Example 8.39 is taken from a Sor study. It is a simple setting of RO in block chords. The three-voice texture allows for melodic ornamentation, without requiring a change in hand position. On the last beat of m. 7, F#4 is the only extra available chord tone, but including it would induce parallel-octave problems with the soprano, unless the F#4 moves to double G4. Sor's three-voice texture is a more elegant setting. The bass' register is often close to the upper voices, but four-voice textures need separation between each voice to allow space for independent movement. The texture is frequently too compressed to consistently accommodate the extra voice. An example of a four-voice texture with sufficient spacing comes from the opening of Regondi's Introduction et Caprice Op. 23 (Example 8.40). In Regondi's texture, a fourth, at least, separates each independent voice.

In m. 3, the two inner voices lose their independence and begin moving in thirds, however, they still retain sufficient separation from the outer two voices. The style is indicative of the mid-nineteenth century, featuring many unprepared dissonances but it still serves as a useful lesson regarding texture and voice separation on the guitar.

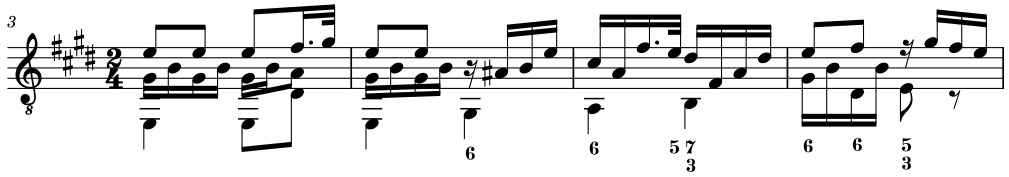


Example 8.39: Sor Op. 44 No. 20 m. 6-8.



Example 8.40: Regondi Op. 23 m. 1-4.

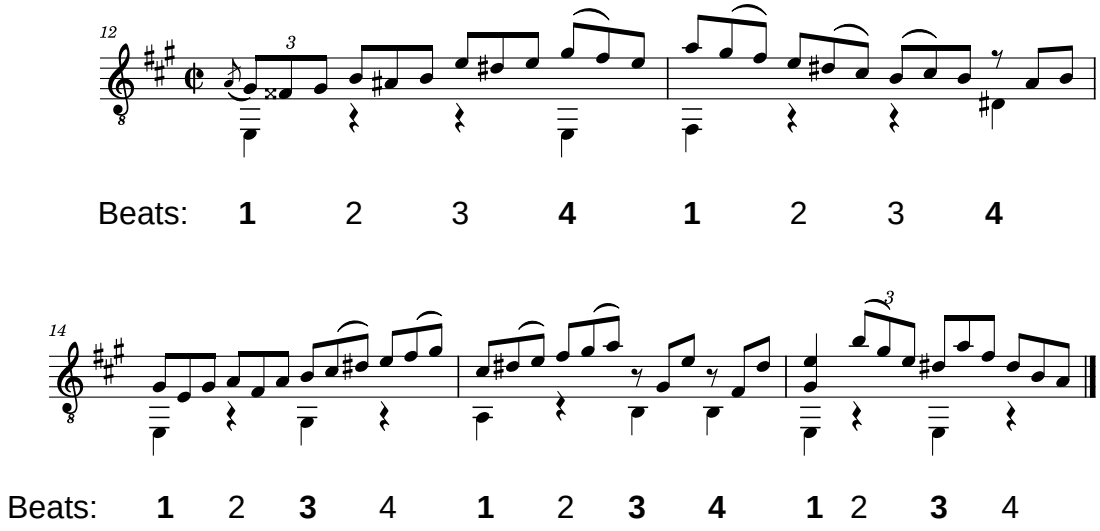
Arpeggiation is a method to simulate four-voice textures. In Example 8.41, the inner voice is set in diminutions breaking a third. When the upper voice becomes more active, the inner voice drops out. By dropping out of the texture, it also clears room for the melody to move into the middle register. The middle voice only becomes active again when the upper voice returns to an eighth note surface rhythm.



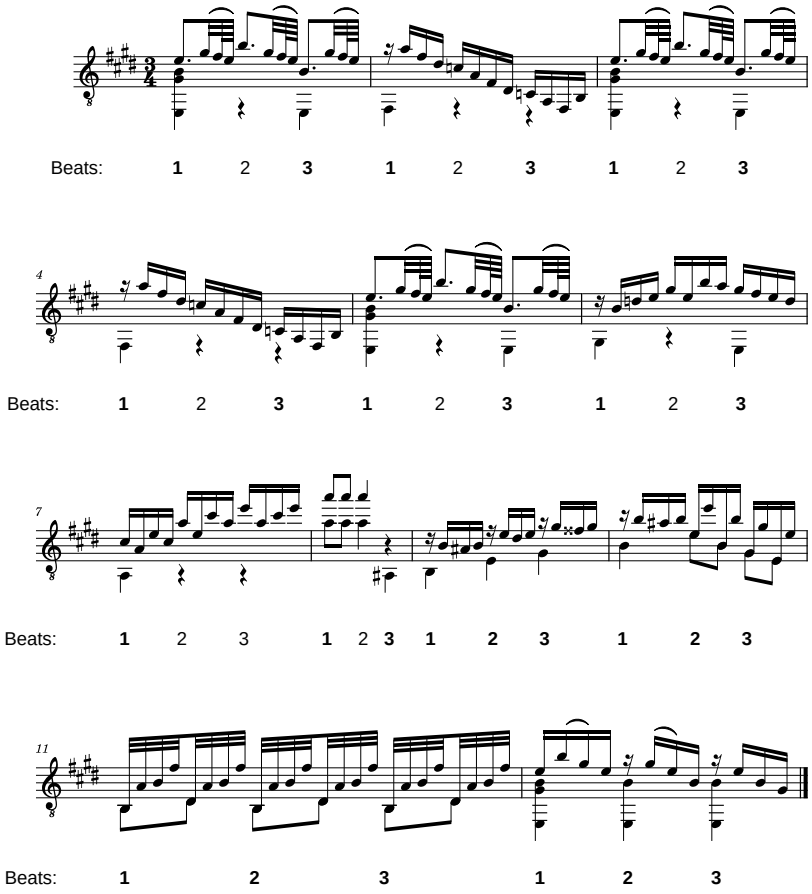
Example 8.41: Giuliani Op. 1 Part Four No. 12 m. 3-6.

Melodic passages that span the guitar's range are almost exclusively set in two voices, but they may be punctuated by thicker textures at certain moments, such as on strong beats. In Example 8.42, the bass marks the meter with two disyllable and one trisyllable metric patterns. In the nineteenth-century guitar repertoire, when melodically oriented passages prolong chords, they frequently mark the bass with stresses on the first and last beat of the meter. At the cadence, the stresses become regular. In

Example 8.43, each chord is prolonged for at least a measure, with ⑤ held for four.

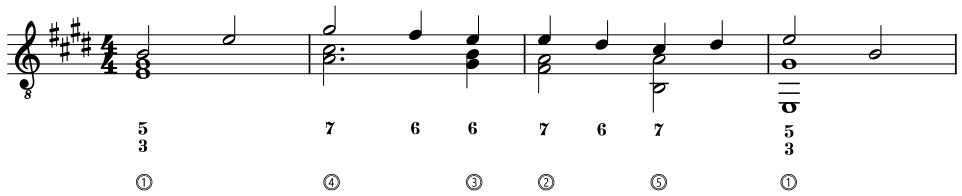


Example 8.42: Giuliani Op. 1 Part Four No. 11 m. 12-16.



Example 8.43: Giuliani Op. 48 No. 14 m. 1-12.

A more restrained setting comes from Sor's Op. 31 No. 23 (Example 8.44). The marking "*movement de prière religeuse*" suggests an older, sacred aesthetic. It is a simple, but beautiful three-voice setting that moves downwards in sixths with two suspensions on the first beat of mm. 2 and 3. The suspension in m. 2 is unprepared, but could easily be prepared by adding a G# on the last beat of m. 1. It is common to add a 7-6 suspension when the bass moves from ② to ⑤, as Sor does in m. 3.

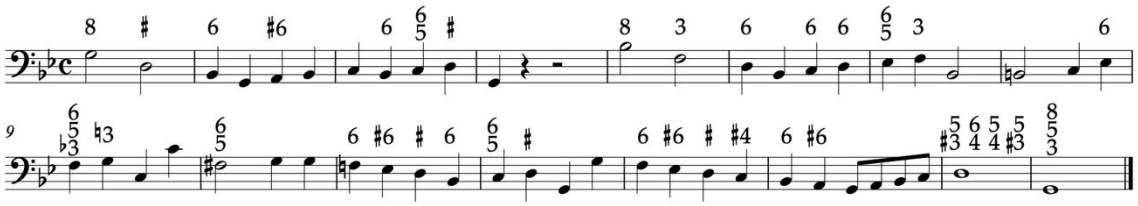


Example 8.44: Sor Op. 31 No. 23 m. 1-4.

Minor Key Settings

Just as Fenaroli's first partimento from book one focuses on developing RO in a major key, his second partimento focuses on RO in a minor key (Example 8.45). The original key, G minor, is a rare key on the guitar, albeit there are exceptions such as Legnani's Op. 36 No. 20 and Giuliani's Op. 50 No. 17. As such, the discussion will be limited to the three most common keys: A minor, D minor, and E minor.

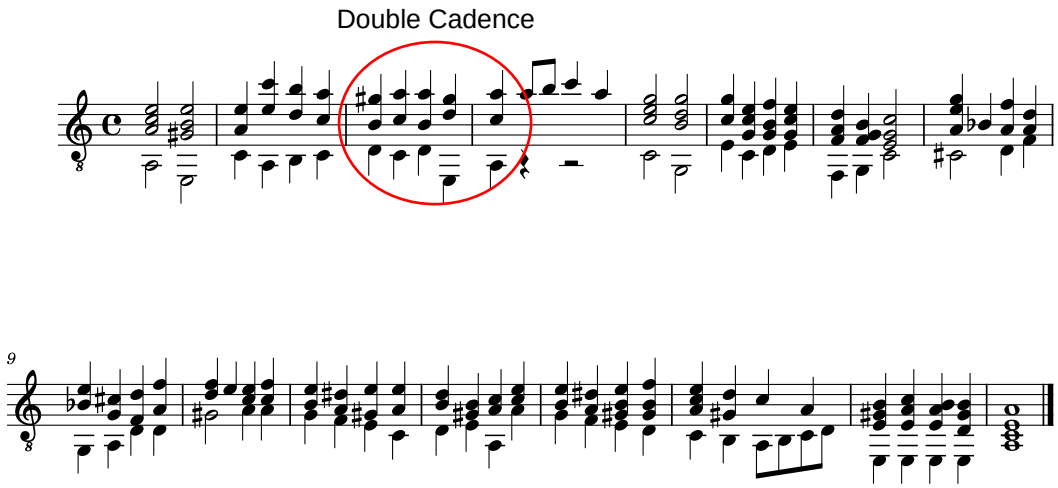
Fenaroli's partimento moves to two closely related keys: the relative major Bb and C minor, a fourth away. The shift to the relative major in m. 5 is abrupt whereas the shift to C minor and back is signaled with a raised semitone, following the "Mi Rule", in mm. 8 and 10, respectively.



Example 8.45: Fenaroli Partimento No. 2 from Book One.

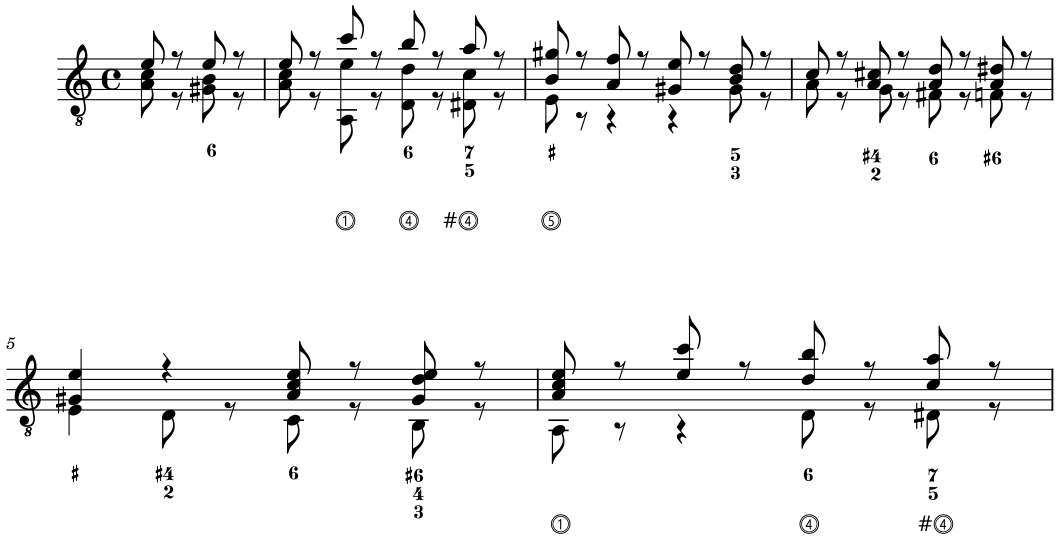
A Minor

Fenaroli's partimento can be easily realized in a manner similar to Sor's Op. 31 No. 20. Example 8.46 is my realization modeled after Sor's study.

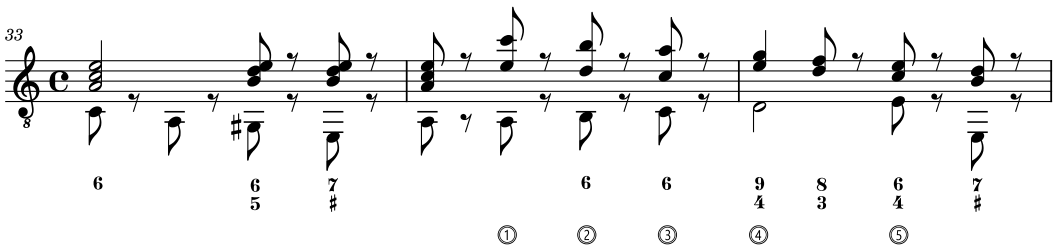


Example 8.46: Fenaroli Partimento No. 2 Book 1 realized for guitar in A minor (by author).

The accompaniment for the ascent from ① - ④ in m. 2 is taken directly from Op. 31 No. 20. Sor uses two different bass patterns for this accompaniment. Example 8.47 is taken from the beginning of the study and shows the first bass pattern: ① - #④ - ⑤. Example 8.48 comes from the end of the study and shows the second: ① - ② - ③, continuing towards ④ and ⑤. The use of a chromatically raised tone induces a scale mutation and creates a different set of intervals above the bass. In this manner, ⑤ is reached much earlier. The stepwise ascent in the bass is a part of a longer rise in the bass through scale degrees ① - ② - ③ - ④ - ⑤ that culminates in the final cadence. The two basses serve different purposes: the former quickly targets ⑤ in a short prolongation of the initial harmony, and the latter drives towards the cadence near the end of the work. It is relevant to partimenti realization to note that the same accompaniments may be used for different basses.

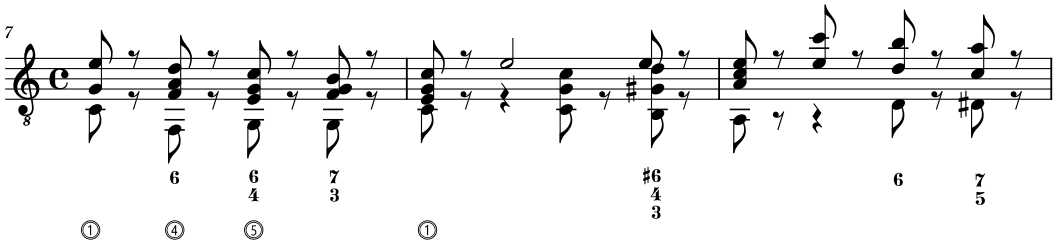


Example 8.47: Sor Op. 31 No. 20 m. 1-6.



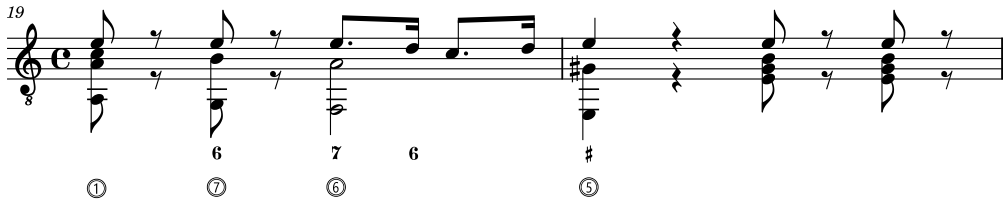
Example 8.48: Sor Op. 31 No. 20 m. 33-35.

The C major cadence in m. 7 of the Fenaroli realization is adapted from mm. 7 and 8 of Op. 31 No. 20 (Example 8.49). Sor uses a compound cadence rather than a simple cadence, but the outline is the same. The main difference is the upper voice uses passing motion to move from D to B, rather than leaping directly.



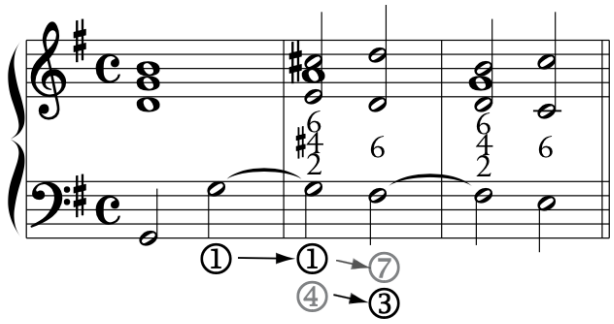
Example 8.49: Sor Op. 31 No. 20 m. 7-8.

The descending tetrachord in m. 10 and 11, and, 11 and 12 of the partimento is mirrored in mm. 19 and 20 of Op 31. No 20 (Example 8.50). In my realization, I retain the higher register so that ⑤ on the second beat of m. 12 is approached from the lower ③. Another standard accompaniment for descending by semi-tone is to provide an augmented sixth, so a D# is used instead of the D natural in Sor.

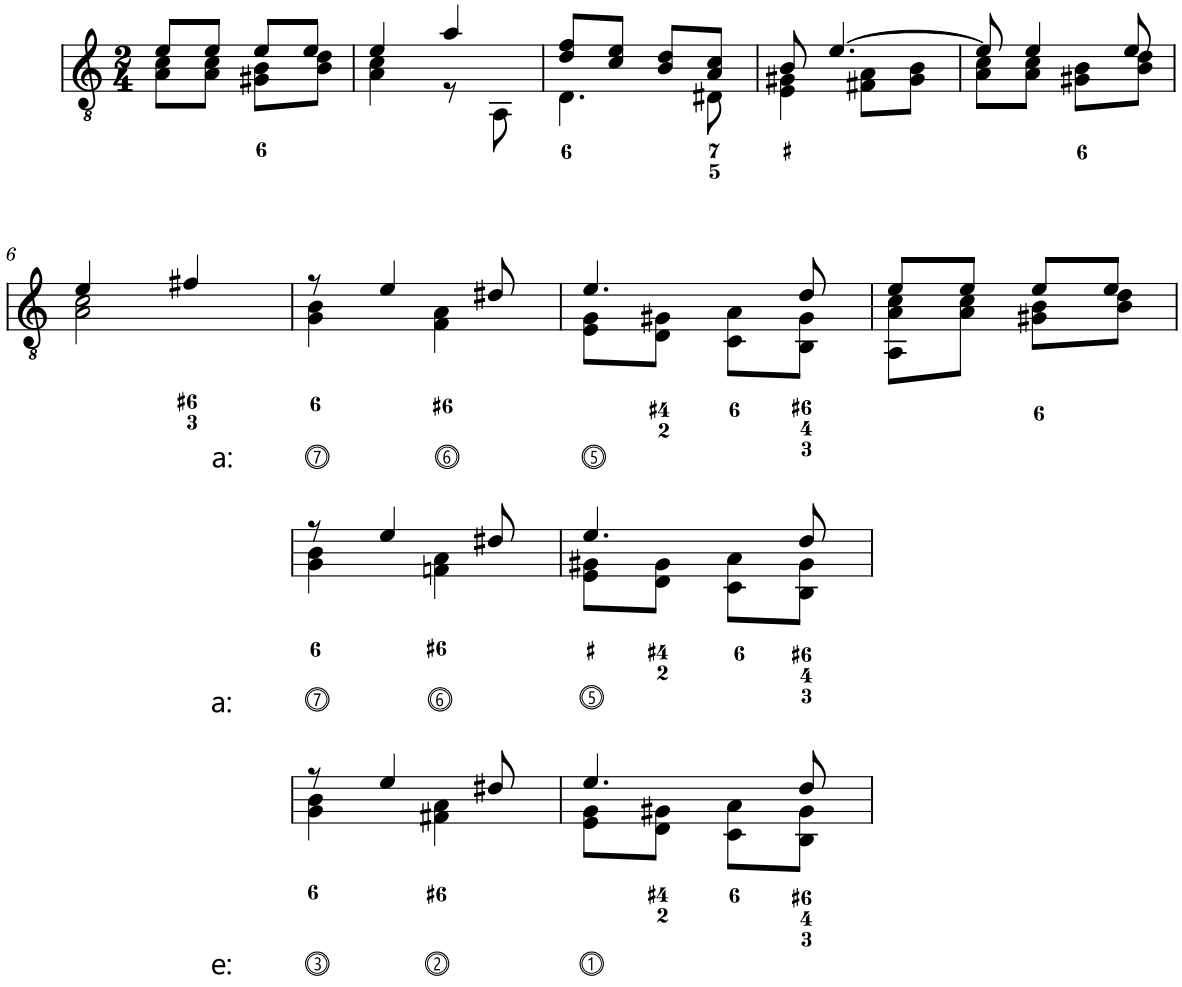


Example 8.50: Sor Op. 31 No. 20 m. 19-20.

Example 8.52 is taken from Sor's Op. 35 No. 22. The original notes from the first edition are reproduced on the main system, but the resolution to the augmented-sixth chord in m. 7 to a minor 5/3 is atypical and likely a printing error. Yet, this misprint poses an interesting pedagogical problem. What are the correct notes given the musical context? Two solutions work. The first solution is to keep m. 7 as written, and resolve the augmented-sixth chord to a major 5/3 chord on m. 8. The chord on the second beat of m. 6 is a variant of a tied bass motion that moves from ① to ⑦ (Example 8.51). Instead of a #4/2 chord, the chord is a diminished seventh variant. Another probable solution is to add another F# in m. 7 and move to a minor 5/3 chord, using RO in E minor, before moving back to A minor. This setting treats bass' F# in m. 7 as ② - ①, or a *clausulae tenorizans* in E minor.



Example 8.51: Fenaroli Book Three; tied bass that continues descending.

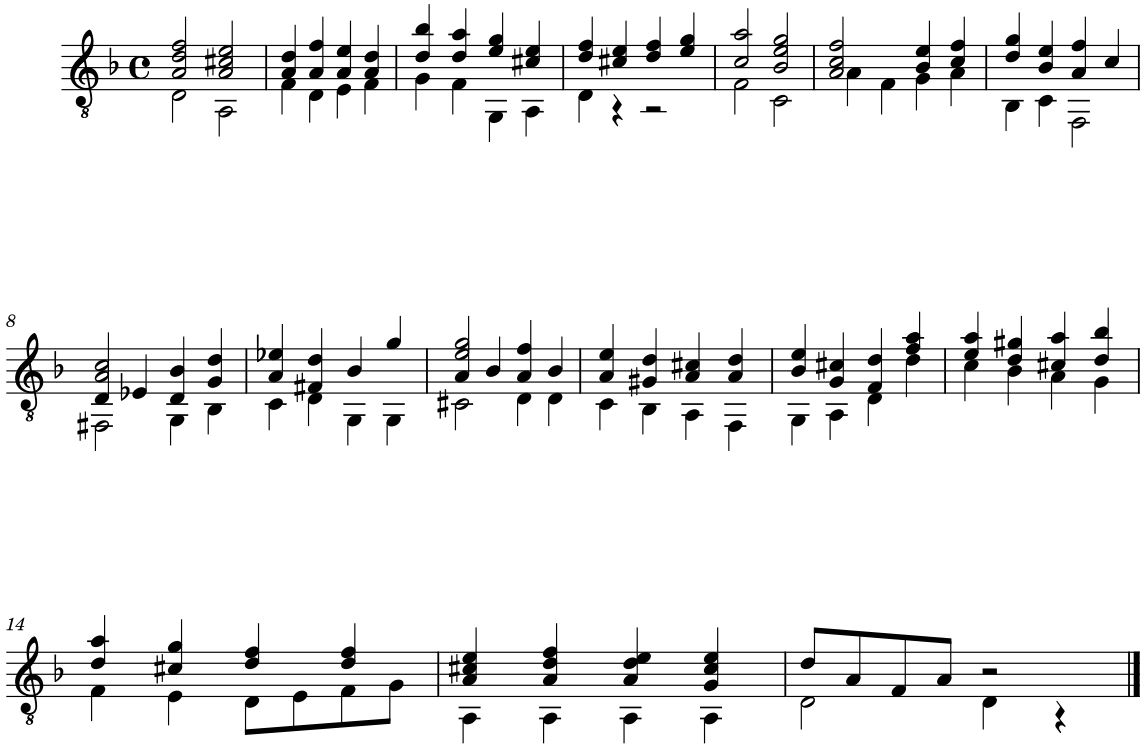


Example 8.52: Sor Op. 44 No. 22 m. 1-9; lower staffs are alternatives.

D Minor

D minor has the same problem as D major: when the upper voice sounds a D5 on the second string, the third must be played on the same string that sounds ⓵ (D4). Further, because the chord uses an F natural instead of an F#, the peculiarities of the instrument's layout make a four-voice texture impractical for this chord. Therefore, the 5/3 chord in D minor is not easily played with $\hat{1}$ in the upper voice. This problem is most prominent in perfect-authentic cadences. The typical solution is to either use two-voice textures with diminution, or three-voice textures and omit the fifth.

The texture for the D minor realization in Example 8.53 uses three voices for any bass that moves in quarter notes, excluding the final double cadence. In this realization, a shorter, simple cadence is used in m. 3 rather than a double cadence that spans the full measure. Four voices are reserved for half notes. Voice exchanges create good voice leading, such as in m. 2, but at other moments they may be impractical.

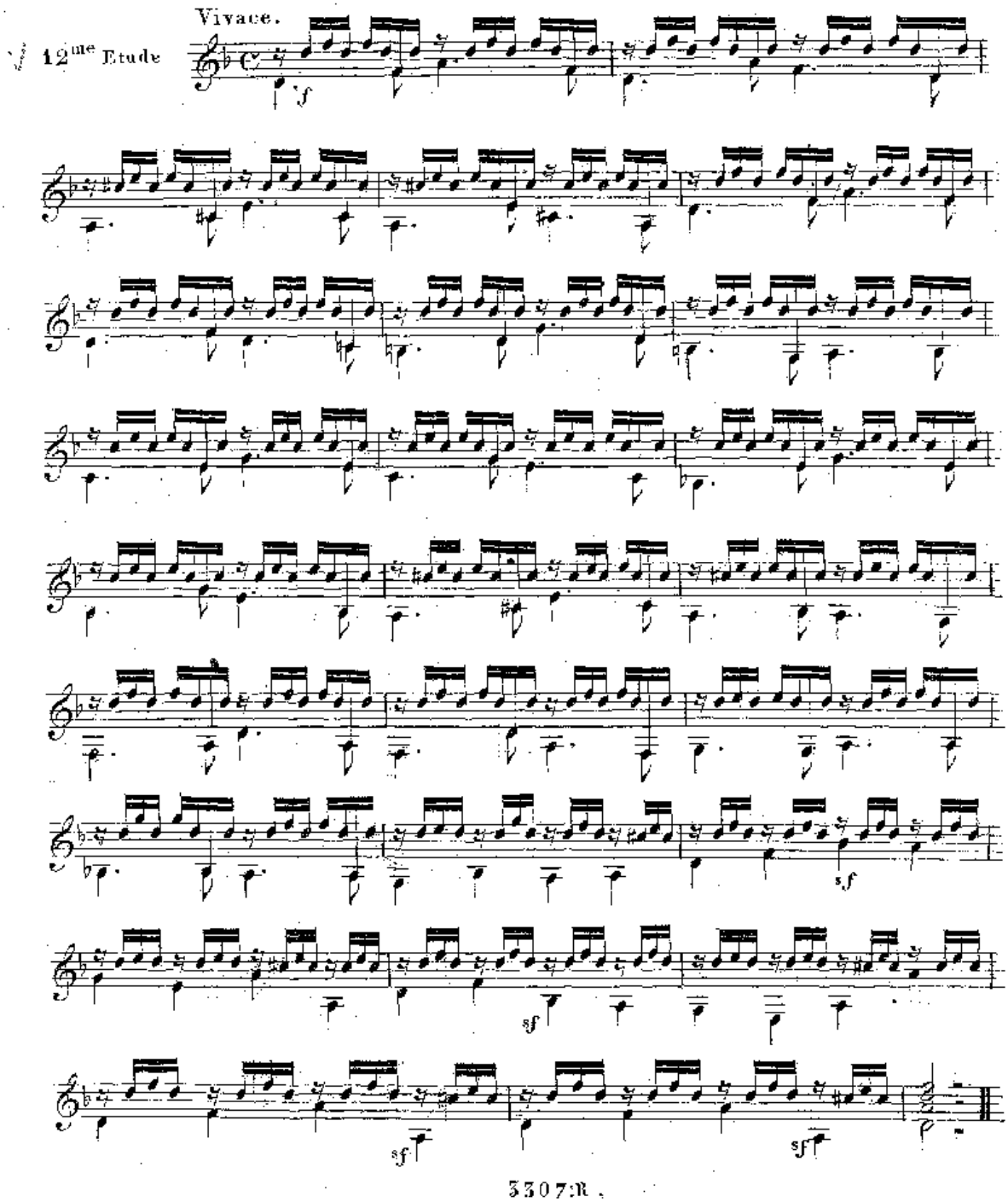


Example 8.53: Fenaroli Partimento No. 2 Book 1 realized for guitar in D minor (by author).

Giuliani's Op. 51 No. 12 falls within the figuration prelude genre (Example 8.54). The accompaniment mostly follows RO in the keys D minor and C major, with minor deviations such as between m. 12 and 13. Notable works in the figuration prelude genre are J.S. Bach's C major Prelude from the Well-Tempered Clavier and both Chopin's Op. 10 No. 1 and Op. 25 No. 12. Two central features of figuration preludes are: static figuration patterns and harmonies sustained for relatively long durations. Both features hold true for Giuliani's work.

The piece is entirely in three voices. The diminution in the upper voices offsets the bass. In fast and repeated figuration, offsetting the two voices is especially important, as it significantly lessens the burden placed on the right hand, without breaking the consistency of the surface rhythm. The upper voice moves in thirds throughout most of the work. The harmonization is best understood by

looking at the intervallic pattern between the bass and upper voice. Over ① it forms a tenth; over ⑤ it forms a fifth; over ⑦ in C major, it forms a diminished fifth. In m. 17, the upper line moves in parallel tenths with the bass.

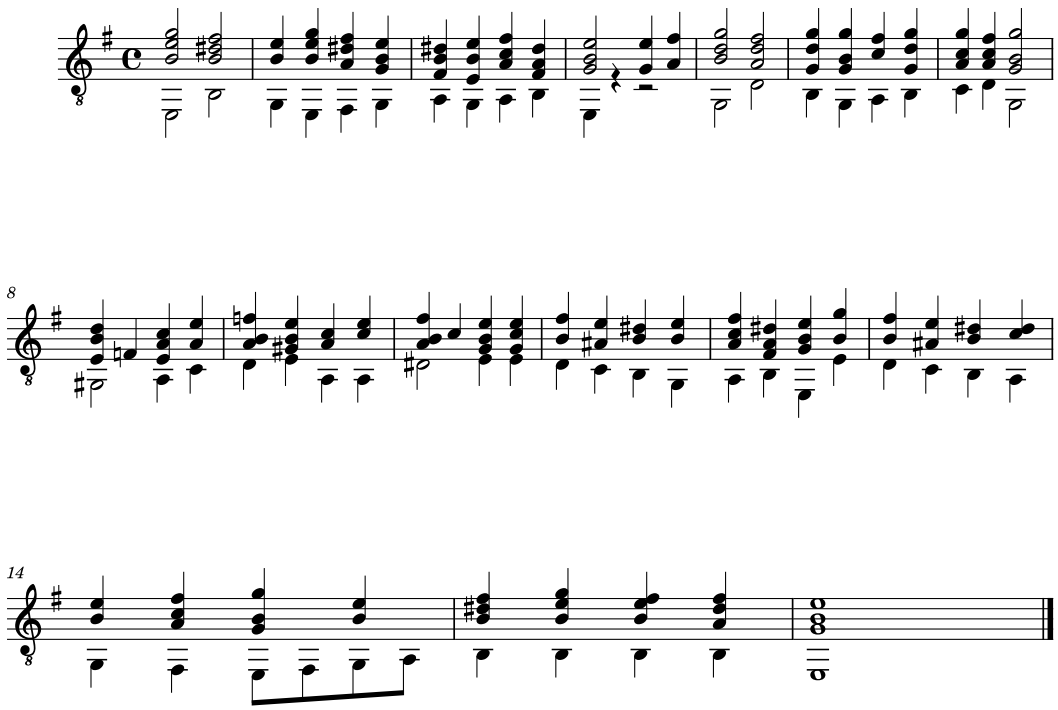


Example 8.54: Giuliani Op. 51 No. 12; accessed from IMSLP.

E Minor

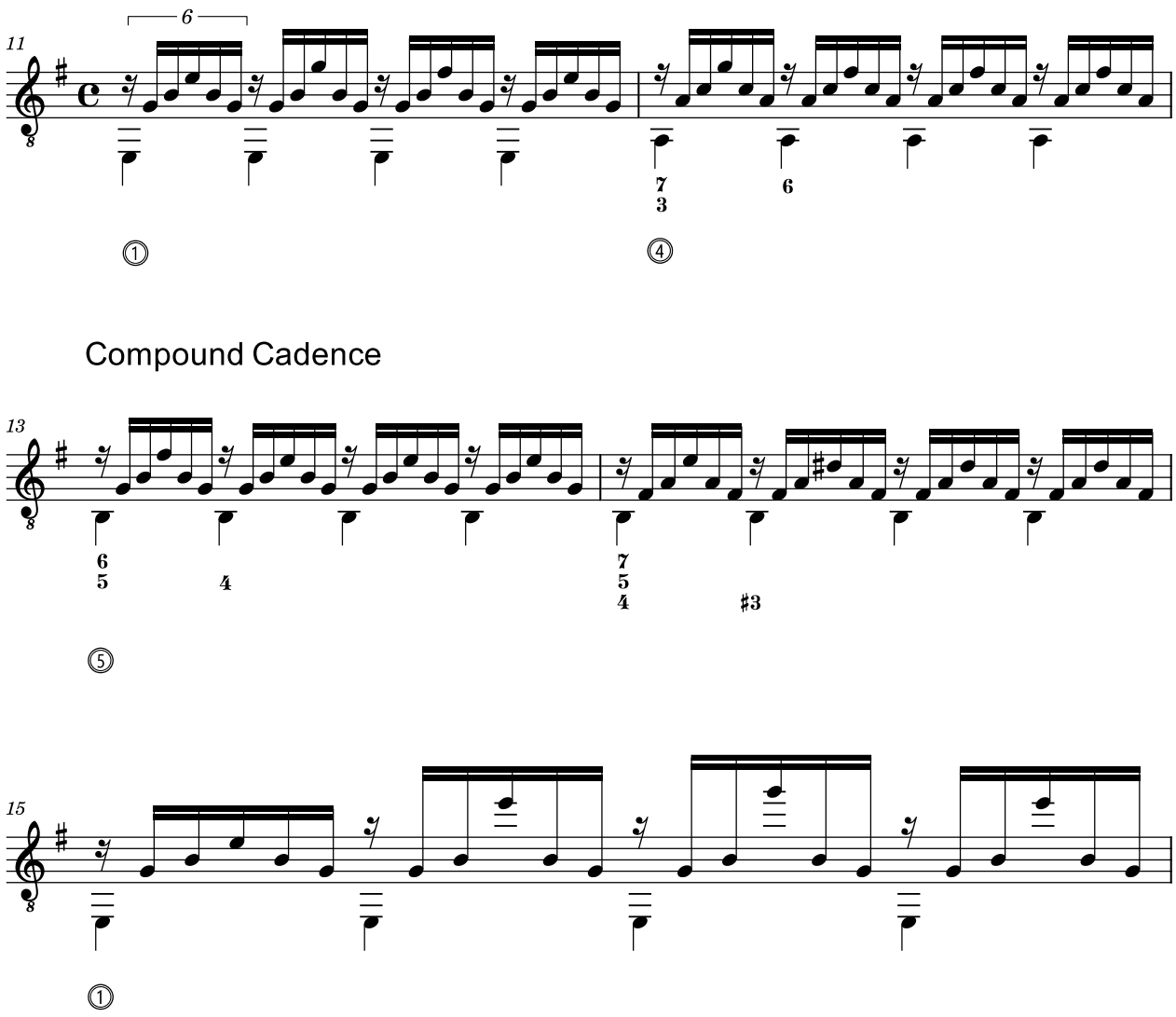
In E minor, ① and ④ are found on open bass strings and the three treble strings sound ①, ⑤, and ③. Therefore, there are more free fingers available than in other keys.

The E minor realization of Fenaroli's partimento is similar to those in A minor and D minor (Example 8.55). The bass and upper voice frequently moves in parallel sixths, tenths, or does a voice exchange.



Example 8.55: Fenaroli Partimento No. 2 Book 1 realized for guitar in E Minor (by author).

Giuliani's Op. 48 No. 5, shown in Example 8.56, is another figuration prelude, but many of the chords (not shown) are guitaristic in origin. It is set in four voices with sextuplet diminutions. This diminution pattern prevalent in both major and minor keys in E and A, because the open strings allow for more finger freedom. The harmony follows RO, with suspensions linking each segment.

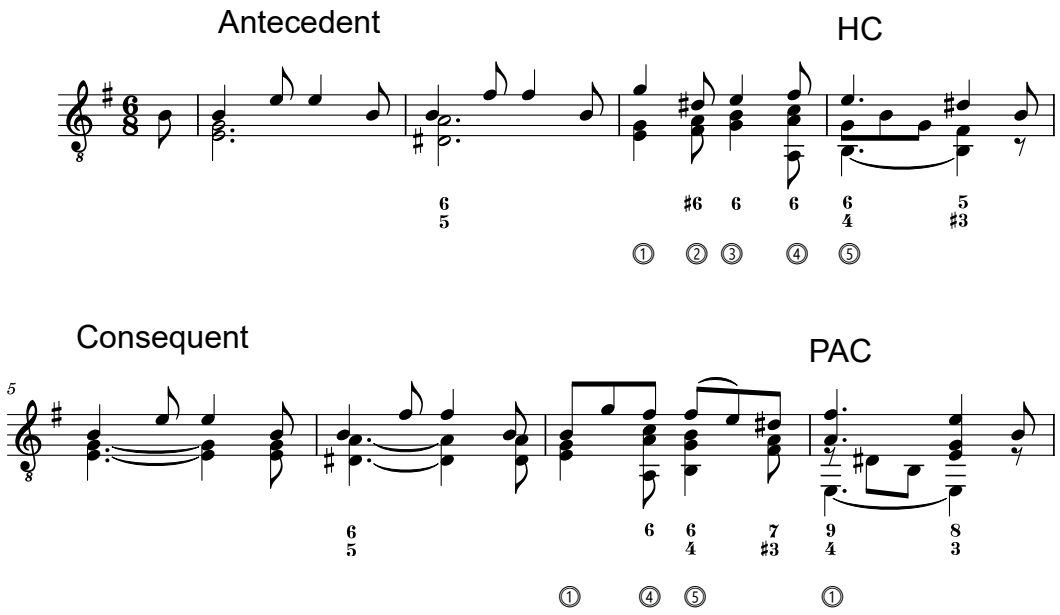


Example 8.56: Giuliani Op. 48 No. 5 m. 11-15.

Example 8.57 is a study by Sor. It moves between three and four voices. When the bass is in the middle register, three voices are used. Four voices are reserved for when bass moves to the lower register in mm. 3 and 7. A Do – Re – Mi ascent is used as an opening gambit in mm. 1 through 3. Once $\hat{3}$ is articulated, the upper voice jumps down to $\hat{7}$, moving in parallel sixths with the bass to a half cadence at m. 4, which again targets $\hat{7}$. In the consequent phrase, $\hat{7}$ is delayed until the last

beat of m. 7 before closing with a perfect-authentic cadence. The ascent from ① to ⑤ takes exactly four notes. Therefore, in common time, the ascent fits one whole measure set in quarter notes. In 6/8, the ascent will still fit if the rhythm is matches the long-short pattern shown in the example.

In the consequent phrase, the stepwise bass is replaced with a direct approach to ④ and ⑤ in order to end on ①. This study serves as a lesson on how to write basses in periodic phrase construction: extend stepwise basses in the antecedent to target ⑤; leap directly to ④ in the consequent to target ①.



Example 8.57: Sor Op. 44 No. 12 m. 1-8.

Chapter 9: Bass Motions

The regole list many different types of bass motions. However, covering every motion is beyond this work's scope. Instead, a select number of motions will be discussed.

Sequences

Sequences are created by taking an interval, such as a fourth, and repeating it at a level of transposition. A common pattern is Rising by Step and Falling by Thirds (R1F3). In this pattern, the model interval of a second (either major or minor) is then repeated down a third. Sanguinetti provides nine typical patterns, though theoretically any model may be transposed by any interval.[92] Models such as Rising by Sevenths and Falling by Octaves are common in early eighteenth-century music, but are infrequent in nineteenth-century guitar music: only models that frequently appear in guitar music will be examined.

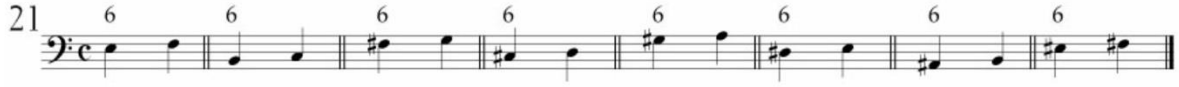
Rising by Step and Falling by Thirds & Falling by Thirds and Rising by Step

Models may have a related pair associated with them. For instance, if the model R1F3 is viewed from its second note, then the reversed model Falling by Thirds and Rising by Step (F3R1) occurs. In practice, the performer must be aware that the interval above the first note changes depending on which model is used. For each interval between two bass notes, Durante ascribes specific vertical harmonisations. A well-known rule is the "Mi Rule", in which a partimento that ascends by semi-tone take the minor sixth on the first note and a fifth on the second. Indeed,

[92] Sanguinetti, Art of Partimento, 147-158.

Gasparini also begins with this rule when discussing moving bass, which highlights its importance.[93] Durante also writes that when a partimento descends by a third, the first note should take a third and fifth, and the second note a sixth. Therefore, in keeping with these rules, the model R1F3 begins with a sixth chord, whereas the model F3R1 begins with a 5/3 chord.

Example 9.1. Durante Rule for Descending Thirds.[94]



Example 9.2. Durante "Mi Rule".[95]

Example 9.3 is an instance in which either interpretation is valid. The rhythmic motive begins with the ascending semitone, yet connecting the initial ③ to the ⑤ is a typical device for this model. Giuliani's original composition uses a shorter sequential segment, concluding the bass on ①. The repeated intervallic pattern in this example is 6 – 5 – 10 transposed down a step.

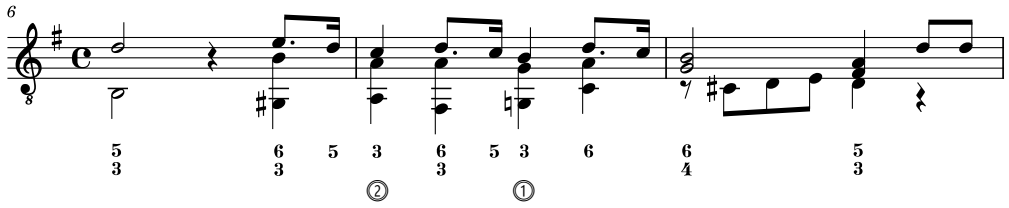
Example 9.4 provides a lesson in melodic variation in which the initial basic intervallic pattern of continuous tenths is altered to a 10 – 6 – 5 pattern in its second presentation. This abbreviated sequence is common in R1F3 models as it corresponds to the galant schema called a "fonte". The fonte uses pairs of stepwise resolutions: $\hat{4} - \hat{3}$ in the upper voice coupled with ⑦ - ① in the bass.

[93] Francesco Gasparini, *L'armonico practico al cimbalo,* trans. Frank Stillings and ed. David Burrows (London: Yale University Press, 1968), 25-26.

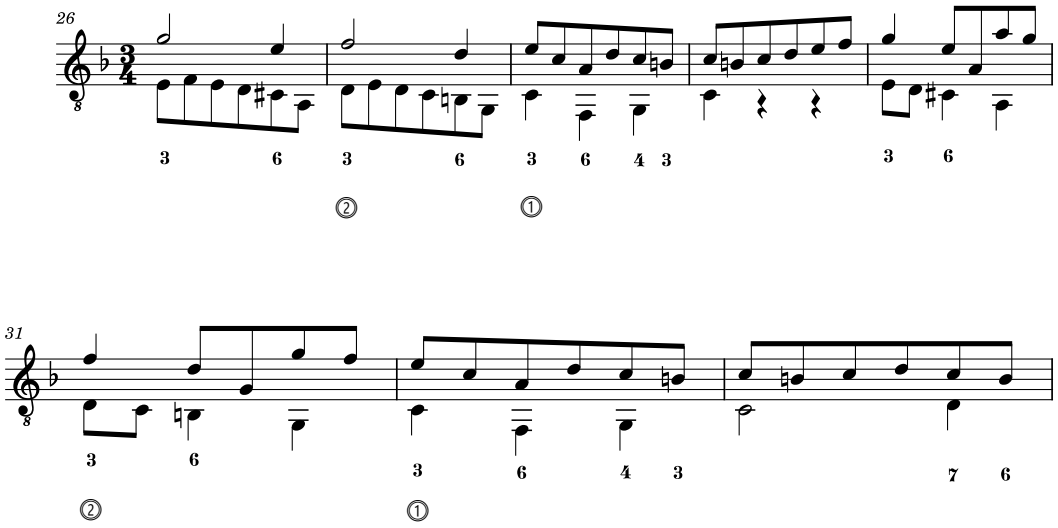
[94] Francesco Durante, *Durante: Rules,* Partimenti.org, 33.

[95] Ibid., 34.

The characteristic effect of the fonte is an initial minor statement centered around ②, followed by a brighter major statement on ①. Typically, a fonte is long enough to consist of two phrase units, such as two basic ideas, as shown in Example 7.8 of Chapter Eight (RO), whereas the fonte-like pattern featured in short sequential patterns does not.[96]



Example 9.3: Giuliani Op. 1 Part Four No. 8 m. 6-8.



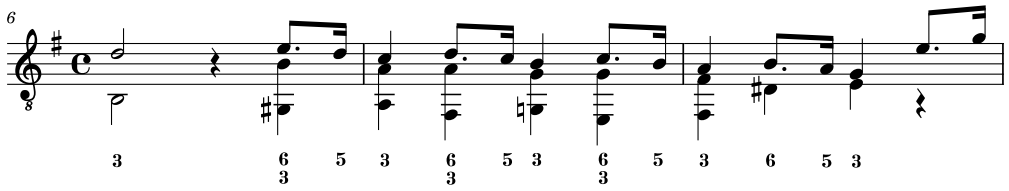
Example 9.4: Giuliani Op. 51 No. 13 m. 26-33.

It assists the memory to associate abbreviated R1F3 patterns with the fonte schema, as it reduces the number of required patterns to remember, all while keeping in mind that there are

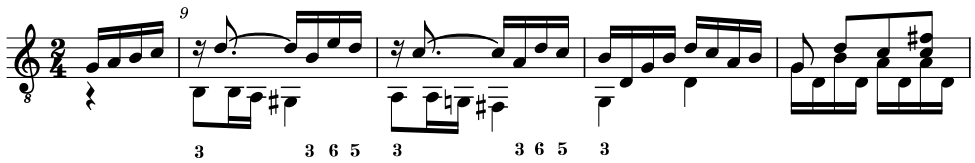
[96] See Caplin for information on the basic idea; William Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven,* (New York: Oxford University Press, 1998).

differences in the presentation of the two devices. Henceforth, these abbreviated sequences will be referred to as “Fonte-like sequences”.

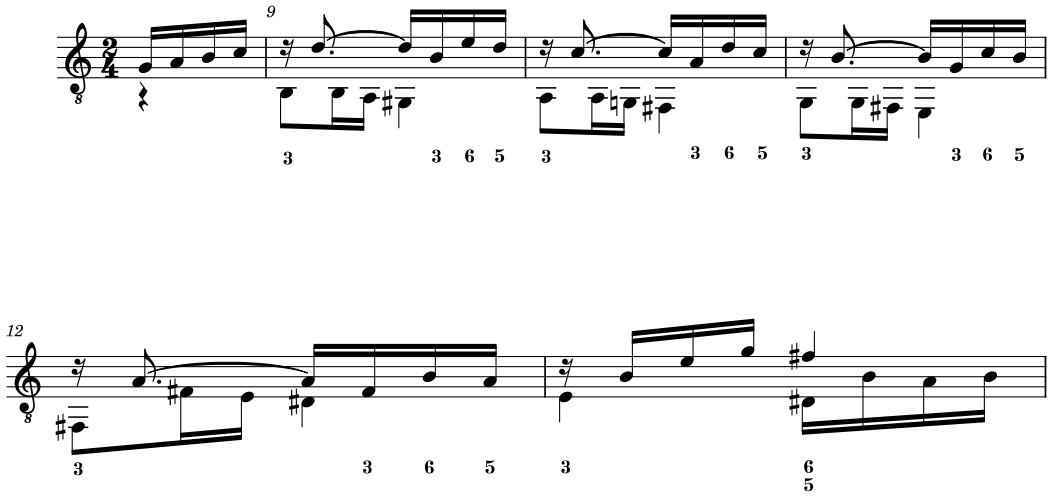
The recomposition shown in Example 9.5 expands the sequence from the previously shown Example 9.3. Starting from ③, the sequence continues down to ⑥ after which the new key of E minor is confirmed. The brief tonal excursion to the relative minor can later return back to the home key. It is notable is that the bass in the recomposition requires an octave displacement, whereas the original does not. Unless the sequence is started in the middle of the guitar’s range (on B5 in this example), longer sequences generally require an octave displacement because the registral limits of the instrument are reached. Though, the middle of the guitar’s range is less sonorous as compared to the lower notes on the guitar’s bass strings, so a trade-off is required. In the recomposition, the inner voice is omitted over the D# to simplify the fingering. It is up to the performer to determine whether the ease in fingering musically justifies the textural reduction.



Example 9.5: Giuliani Op. 1 Part Four No. 8 m. 6-8; recomposition.



Example 9.6: Giuliani Op. 1 Part Four No. 4 m. 9-12.

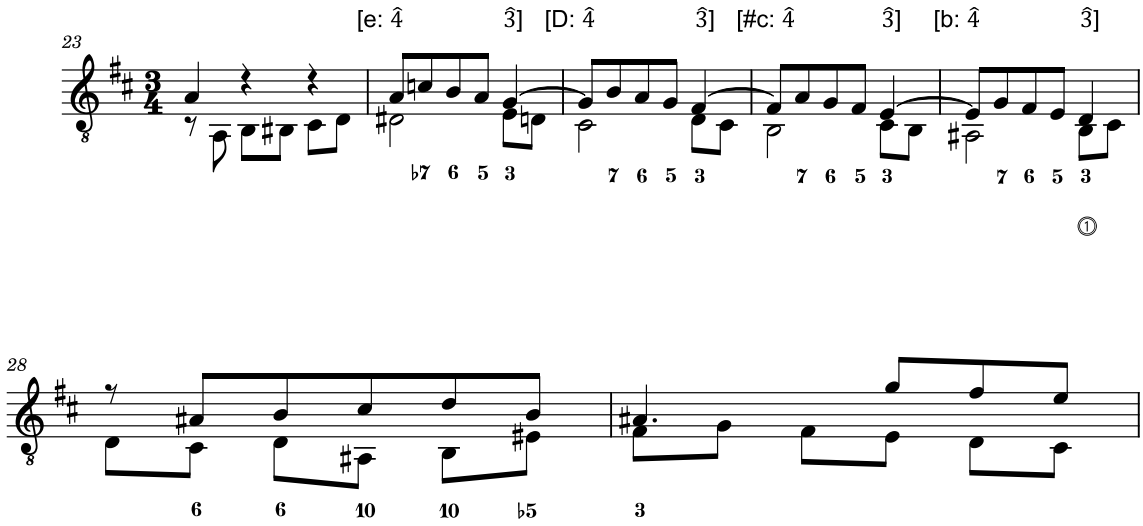


Example 9.7: Giuliani Op. 1 Part Four No. 4 m. 9-13; recomposition.

Example 9.6 and its recomposition in Example 9.7, show the same model from another study. The contrapuntal outline is identical, but the surface rhythm is different. Rather than setting each harmony as a block-chords, the bass and melody alternate in order to produce a seamless stream of sixteenth notes. Comparing the two settings of the same counterpoint provides a lesson in diminution. See the full recomposition in Example 9.1 of the appendix.

All of the previous examples have thus far been the brief Fonte-like sequences. The following examples show longer instances of the F3R1 sequence and its associated pair.

Example 9.8 is a longer sequence in B minor. The diminution in the passage closely matches Schenker's concept of *Uebergreifen* or "Reaching Over".[97] The three falling 7 – 6 – 5 intervals elaborate the essential series of $\hat{4} - \hat{3}$ that occurs over each succession of rising steps. The concept of reaching over is informative because it imposes a hierarchy in the diminutions. The 7 – 6 – 5 is in the inner-voice with the function of elaborating the outer $\hat{4} - \hat{3}$. This counterpoint is transposed down a step until the sequence terminates.



Example 9.8: Giuliani Op. 51 No. 7 m. 23-29.

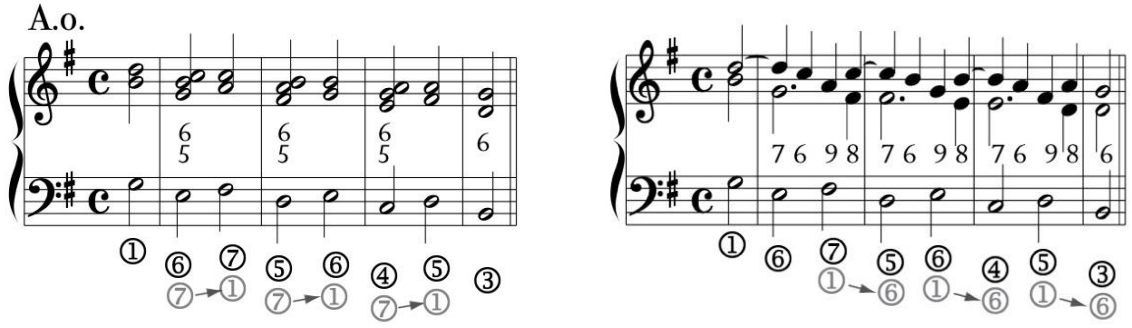
The registral issues present in the previous examples are not a factor in this example. The initial tone D#4 is sufficiently high enough in the guitar's range to allow for a continuous descent to ①.

[97] Schenker writes: "When a group of at least two descending tones is used to place an inner voice into a higher register, I call the phenomenon a *reaching-over (Uebergreifen)...* The purpose of reaching-over is either to confirm the original pitch-level or to gain another." *Free Composition,* trans. Ernst Oster, (New York: Longman, 1979), 47.

In Giuliani's music, when the descending third is filled in with a passing tone, the upper voice typically rests. As previously noted, this figuration allows for a continuous surface rhythm without burdening the left hand too greatly and is idiomatic for the guitar.

Sequential patterns are regularly adorned with suspensions. The addition of suspensions contributes to an ecclesiastical or "learned" aesthetic, a feature which contrapuntal works also share. This aesthetic differs from the lighter, operatic style typical of nineteenth-century guitar works. Adorned R1F3 sequences in the guitar repertoire are infrequent, but do appear in pieces with more strict counterpoint than usual.

The rules from multiple authors suggest two appropriate suspension models for this sequence.[98] The first alternates between 6/5 and 5/3 chords, in accordance with the "Mi Rule". The second follows the same general harmonies, but adds seventh suspensions to the 6/5 chords and ninth suspensions to the 5/3 chords. Both procedures notated by Fenaroli are shown in Example 9.9.



Example 9.9: Fenaroli Book Three F3R1 (realization by Gjerdingen).

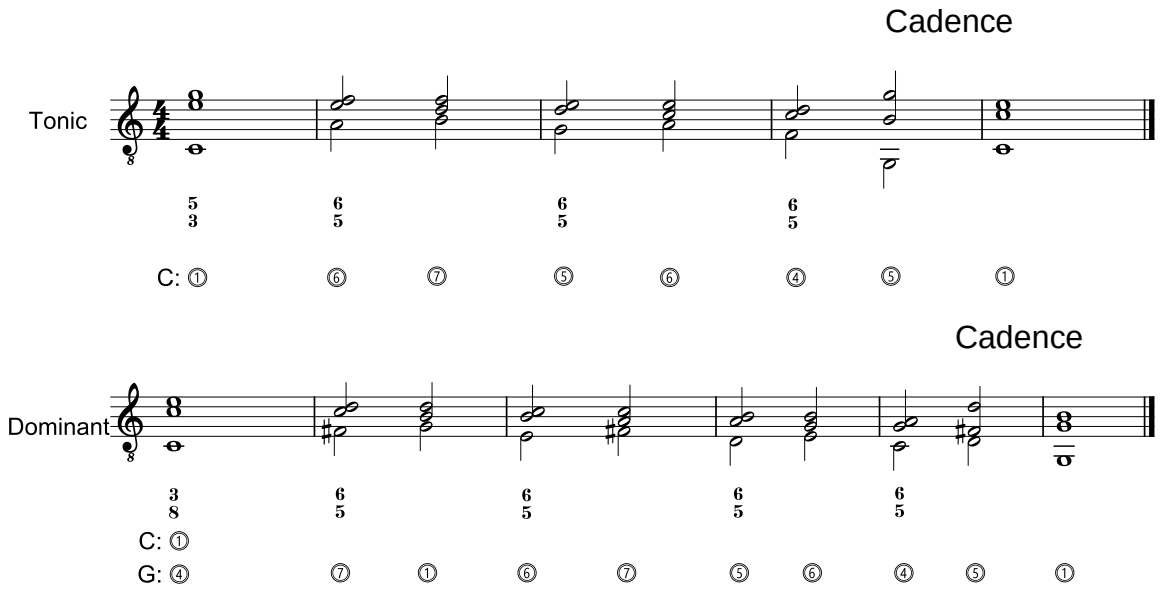
In the nineteenth-century guitar repertoire, the most common texture uses two voices, as initially demonstrated in previous examples from this chapter. In that texture, the intervals of the

[98] Joseph Doll, *Regole per Acompagnare il Basso di Giuseppe Doll Napoletano*; Fedele Fenaroli, *Partimenti Ossia Basso Numerato Book* III; Nicola Sala, *Elementi per Ben Sonare il Cembalo*.

sixth and the fifth are present, but are best thought of as linear passing motion, much in the same way the seventh appears over a dominant chord as the melody moves $\hat{5} - \hat{4} - \hat{3}$. Though, vertical presentations of the 6/5 chord, similar to the texture in Example 9.9, do occasionally appear. The most typical presentation is a three texture in which the third is omitted in the 6/5 chord. Far rarer, are instances of a ninth suspension, likely because its register overlaps with the bass and adequately managing the resolution restricts the mobility of the hand.

Within the 6/5 realization, there are two related patterns that differ only in their harmonic destinations (Example 9.10). The first remains in the home key. It begins on ① and uses the third and fifth above the bass to start the 2 – 3 chain. The bass falls by thirds and rises by step, with the fifth above the bass dropping first. It may continue in this manner until a cadence is reached.

The second option modulates to the dominant. Though it begins on ① of the old key, it quickly sounds like ④ once the new sharp from the dominant is added. This pattern begins the 2 – 3 chain with an octave and a third above the bass instead of a third and a fifth, and the bass initially falls by a diminished fifth rather than a third before continuing on with the R1F3 pattern. Thus, this simple principle may be followed: begin with a *third* and *fifth* and descend a third when one wishes to remain in the *tonic*; begin with an *octave* and *third* and descend a diminished fifth when one wishes to modulate to the *dominant*. Many of the ensuing examples use the modulatory version of this sequence.

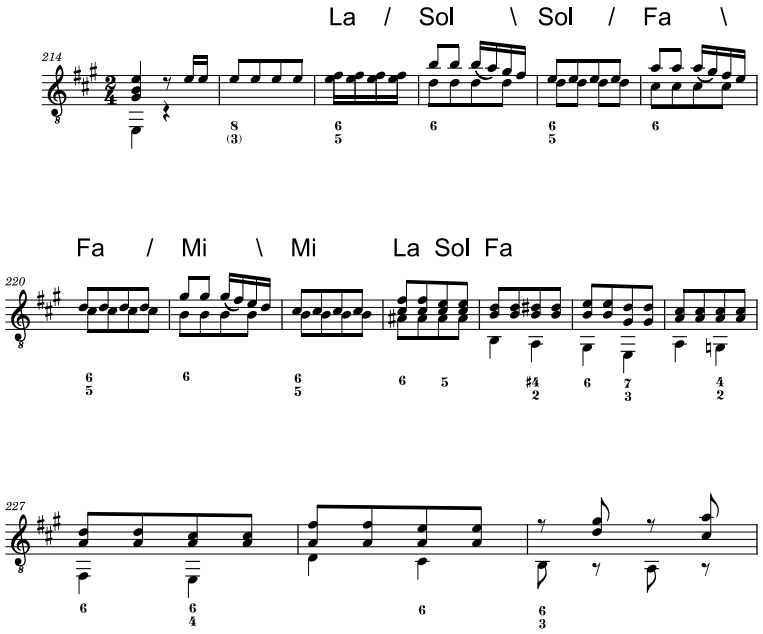


Example 9.10: Two patterns for F3R1; top system remains in tonic; bottom system modulates to the dominant

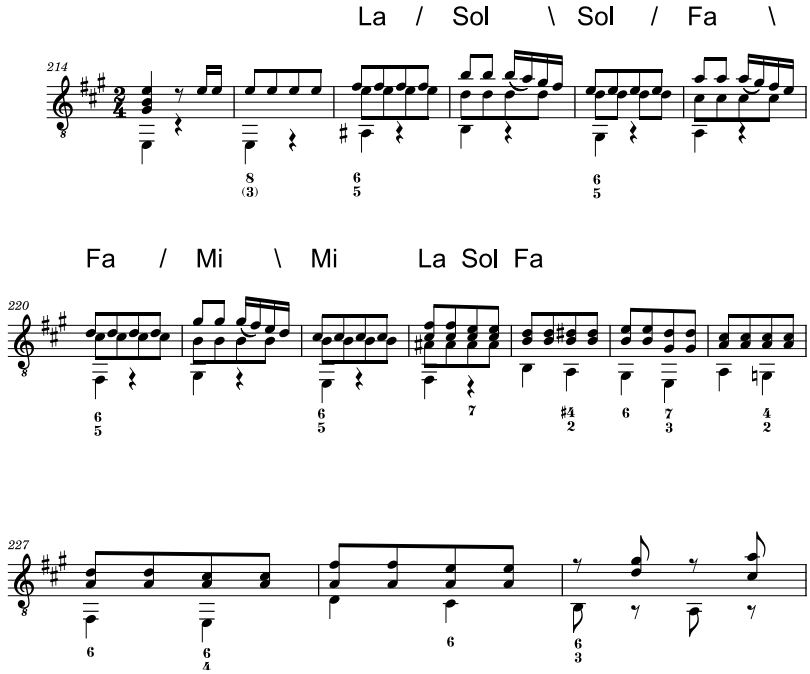
Example 9.11 is an excerpt from Luigi Legnani's Fantasia in A Major Op. 19. The passage's true nature as a bass motion is somewhat obscured because the bass is omitted from the texture, leaving only the upper voices. Yet, given the harmonic destination of B minor in m. 224 and the pattern of alternating seconds and thirds, the implied bass may be discerned as shown in Example 9.12. The sequence is derived from a basic model of alternating seconds and thirds (2 – 3 chain) – clearly a three-voice reduction of the 6/5 voicing – but a melodic trick known as *inganno* is used to ornament the melody.[99] Were the melody presented as a 2 – 3 chain, the syllables La – Sol – Fa – Mi would fit to the descent from F# to C#, with each syllable lasting two measures. However, eighteenth-century solfeggio practices allow for a melodic trick in which the note from the associated hexachord chord, which in this case comes from E major, is able to be sung to the same syllable. Following the F#, the Sol from the key of E major, B, is sung. Afterwards it moves to Sol from A major; then Fa from E major, and Fa from E major, continuing in this manner. The solfege is La, Sol – Sol, Fa – Fa, Mi – Mi. Because only the suspended note is required to resolve, the other voice

[99] Baragwanath, *The Solfeggio Tradition*.

is free to leap away. It is an elegant solution which not only provides some melodic variety, but smoothly moves to a higher note that allows a scalar descent down to the next pitch. On the example, the mutation between hexachords is indicated with the symbols / and \, as per Baragwanath's usage.



Example 9.11: Legnani Op. 19 m. 214-229.



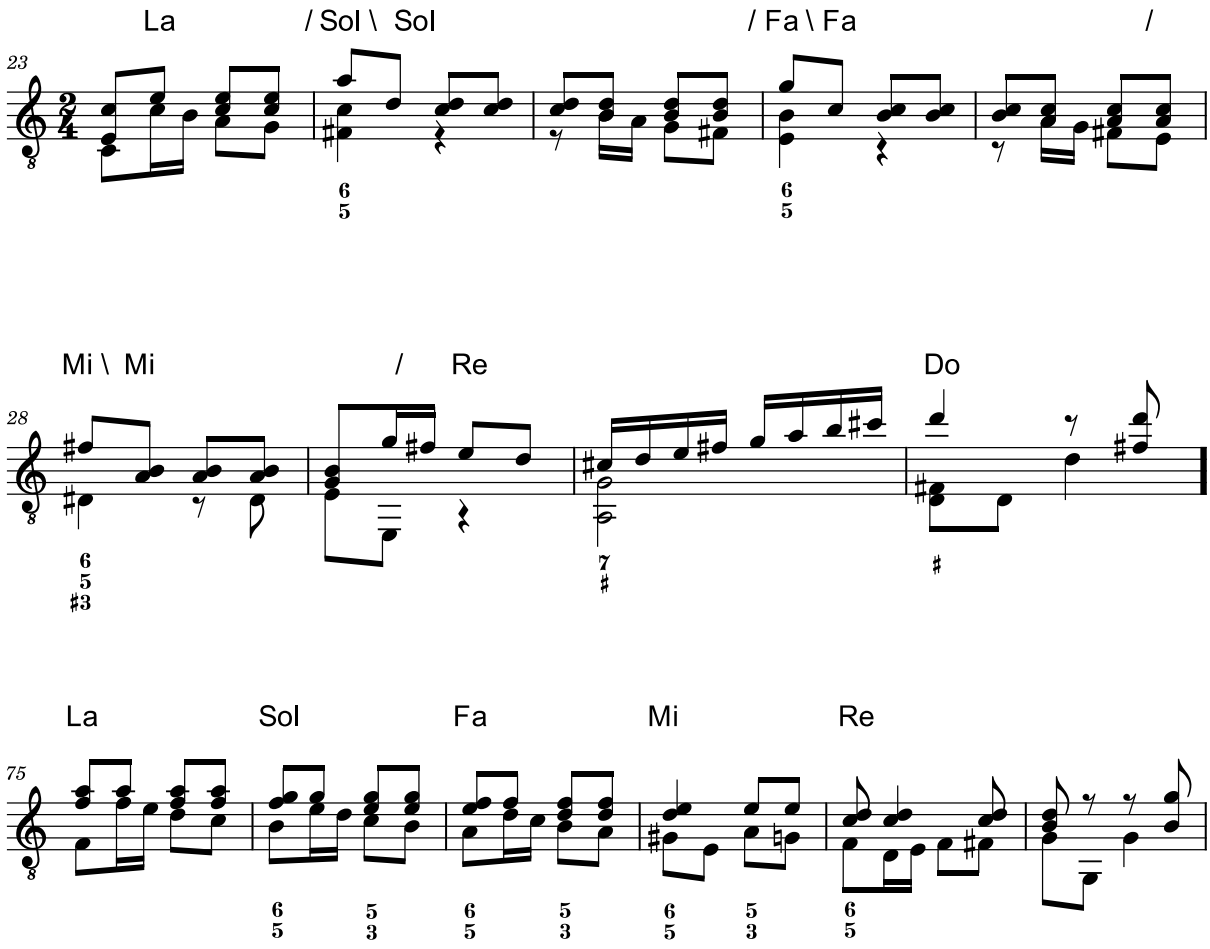
Example 9.12: Legnani Op. 19 m. 214-229; bass added.

Legnani was a trained opera singer, in addition to his career as a guitar virtuoso, so it possible he was explicitly aware of this technique. Regardless, his knowledge of the procedure is not required as specific musical principles filter into the general musical language of the time. However, giving names to patterns and explicitly recognizing musical principles helps instill ideas in the musician's mind.

Finally, regarding the missing bass: Legnani was no stranger to grueling passagework, and this fantasia was clearly written for virtuosi, so why is the bass absent? The answer is for both musical and idiomatic reasons, with the musical aspect taking precedence. The fantasia is constructed as sonata form, with this passage rounding off a short development section. In modern terminology, this passage is the retransition back to recapitulation in A major. It is common for the texture during the retransition to thin, especially if the momentum reached during the development section is substantial: it is stylistically appropriate for the texture to drop to two voices during this part of the piece. Further, the light feel required in the quick passagework is considerably easier to achieve in two voice textures. It is practical physically, but more crucially, it enhances the desired musical effect.

A similar model, but with three voices, comes from Fernando Sor's Op. 29 No. 5 (Example 9.13). This sequence follows the 6/5 – 5/3 option with the 2 – 3 chain. It may appear that Rising by Fourths and Falling by Fifths (R4F5) might be an appropriate model as well, but given the "Mi Rule" it is better to view the bass harmonized with 6/5 chords as rising by step to a 5/3. This sequence is also an example of a modulating sequence. The bass C4 first enters as ① but is immediately reinterpreted as ④ when the F# persists. This sequence combines two melodic devices from earlier examples as well: the high A in the second measure of the example is another case of inganno, which substitutes Sol from the G hexachord with Sol from the D hexachord, and thirds reaching over in the bass. In m. 75 of the example, the same sequence occurs in the recapitulation: this time, however,

the pattern is compressed and the inganni is removed. Inganno is common in melodies that leap a fifth as the syllables correspond across hexachords. Baragwanath notes that theorists spanning the sixteenth and eighteenth centuries advocated using the same syllables for leaps of a fifth.[100]

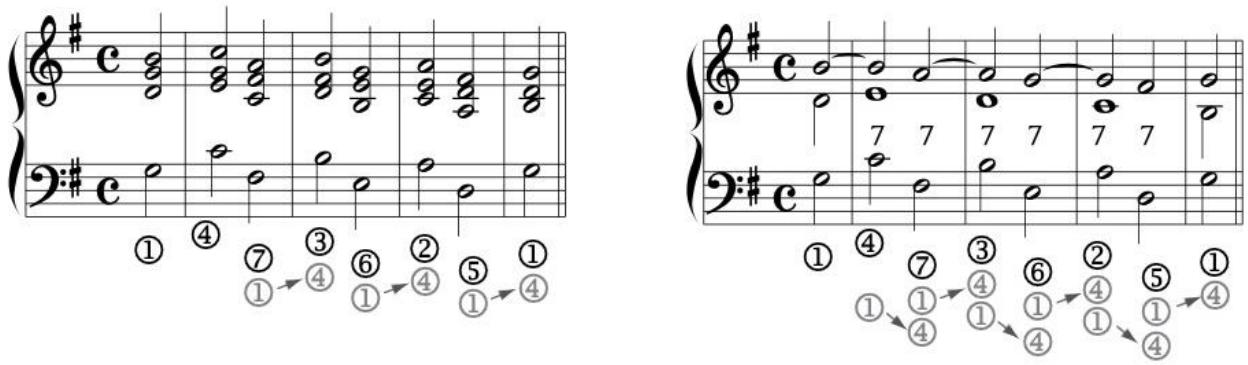


Example 9.13: Sor Op. 29 No. 5 m. 23-31 and m. 75-80.

[100] Baragwanath, *The Solfeggio Tradition*, 92-97.

Rising by Fourths and Falling by Fifths

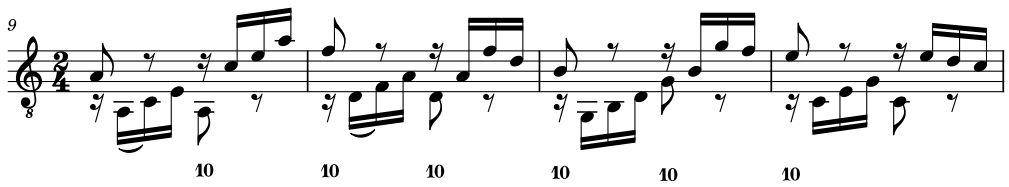
The sequence Rising and by Fourths and Falling by Fifths (F4F5) is commonly known as the descending fifths sequence. Unlike R1F3, it is accompanied with a series of 5/3 chords. Fenaroli provides three accompaniments (Example 9.14), but only two are practical for the guitar.



Example 9.14: Fenaroli Book Three R4F5 (realization by Gjerdingen).

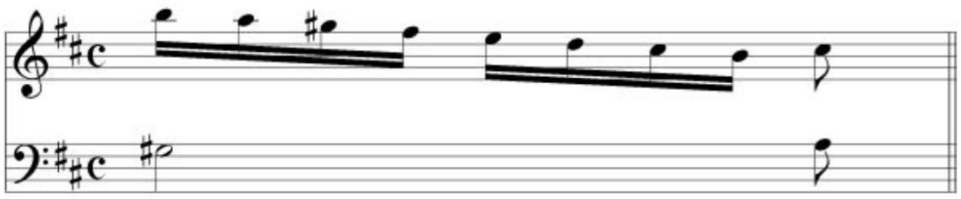
The first accompaniment consists of a series of 5/3 chords. The voice leading in the upper voice moves upwards by step, alternating between tenths and octaves, with each segment transposed down a second. It is possible to move through each scale degree and arrive back at ①, but ⑤ is often the end goal of the motion. The second accompaniment is a series of sevenths. Instead of rising by step, the upper voice is tied. The previously disjunct melodic line is therefore transformed into a conjunct descending stepwise line.

Example 9.15 is an example of 5/3 accompaniments. Each chord is active for two beats, allowing for imitation between the bass and melody. The linear-intervallic pattern is a series of tenths, in which each tenth is highlighted with a reversal of the melodic direction downward. Again, Giuliani creates an idiomatic but continuous texture by offsetting the bass and melody. Therefore, imitation is not only an effect way to create contrapuntal interest, but a useful resource for reducing the left-hand burden.



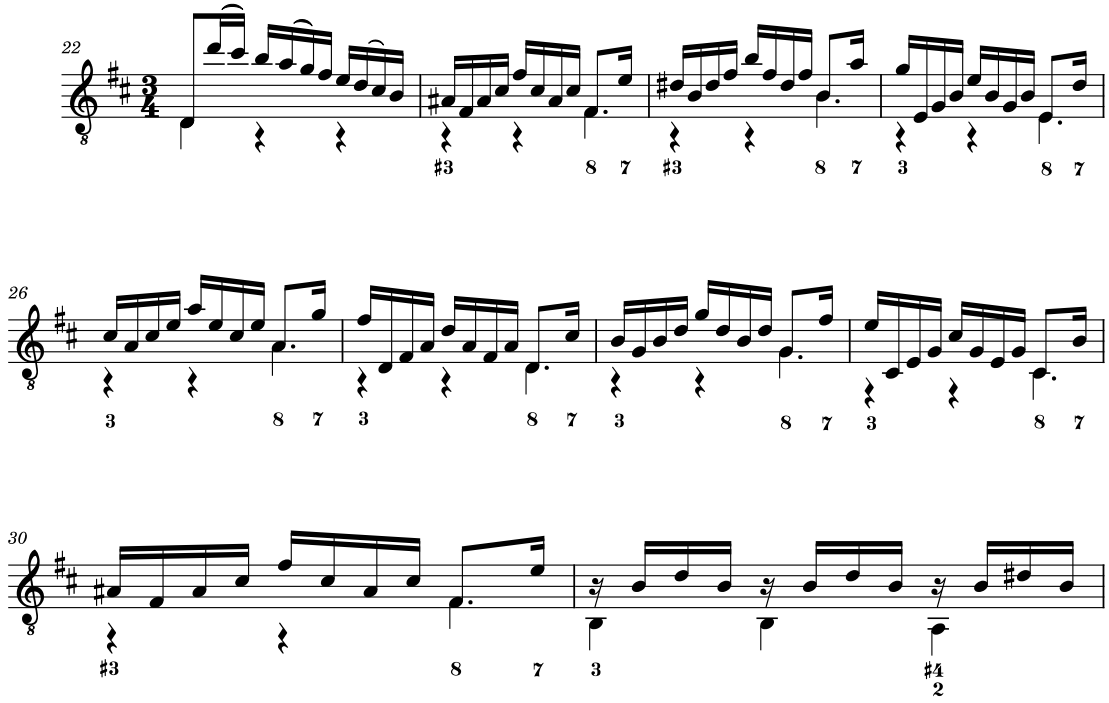
Example 9.15: Giuliani Op. 73 No. 8 m. 9-12.

Given that sevenths often appear as passing notes between scale degrees $\hat{5} - \hat{4} - \hat{3}$, that pattern is applicable in this sequence model. Example 9.17 uses the seventh as a passing tone to connect the octave at the end of the measure with the third at the start of the next. The model is repeated down by step every two measures. The sequence modulates from D major to its relative minor. Given the principle that two groups of four (either two groups of four sixteenths lasting two beats or two groups of eights notes lasting four beats) may move the melody either up or down a step (in another octave), the leading tone A# is targeted in the preceding scale run.[101] Example 9.16 shows a diminution by Durante that follows this principle.



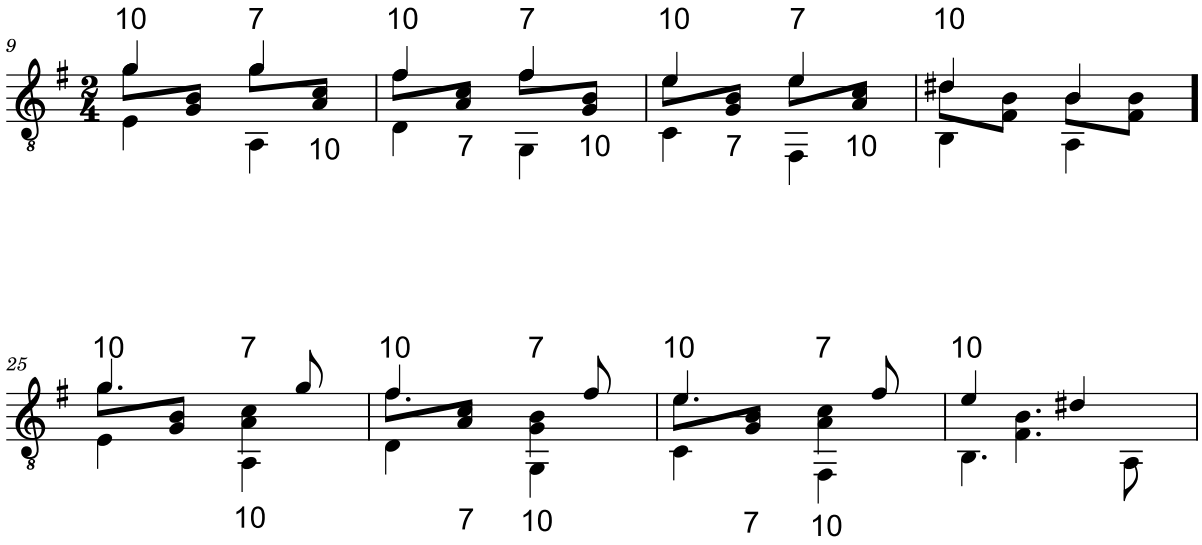
Example 9.16: Durante *Partimenti Diminuiti* No. 1 Style 2; diminution for leading-tone bass motions from the second scale degree in the upper voice; accessed from partimenti.org.

[101] See Durante, *Partimenti Diminuiti,* No. 1 Style 1 and 2 and No. 2 Style 1 for scalar patterns that unfold an ascending step and a descending third.



Example 9.17: Giuliani Op. 48 No. 23 m. 22-31.

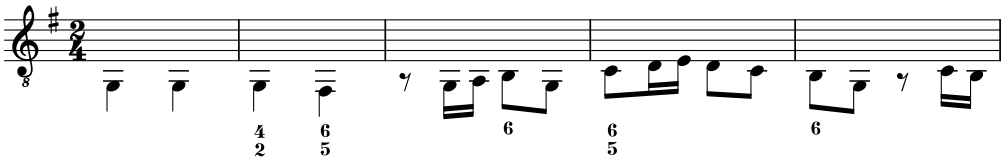
Example 9.18 is a setting by Sor that shows how to accompany this sequence with suspended sevenths (the second option selected from Fenaroli). First, begin with a tenth, which prepares each seventh. The tenth occurs in the upper voice but is then moves to the middle voice. Sor does not transpose the model exactly, with the thirds in the inner voice rising by step instead of descending by step over the F#. This alteration is likely due to a fingering peculiarity in which the fourth finger required to play the F#4 in the inner voice would then be required to quickly jump to the D# in the melody, thereby making legato performance more difficult. Sor's setting solves this problem without impacting the overall effect.



Example 9.18: Sor Op. 35 No. 18 m. 9-12 and m. 25-2.

Chapter 10: Giuliani Fughetta Op. 113: A Partimento on Bass Motions

Within Giuliani's considerable output, his Fughetta Op. 113 stands out amongst its counterparts as a heavily contrapuntal and imitative work. When trying to adapt partimento principles to guitar works, flexibility with the harmonic rhythm is often required. In order to facilitate the melodic flourishes that are characteristic of the nineteenth-century operatic style, certain harmonies are held longer than others and the harmonic rhythm regularly moves at the pace of a full measure or two.[102] On the other hand, partimenti stem from an older tradition in which the same phrase structures are not necessarily present. These basses have a consistent harmonic rhythm that has closer ties to the music of the early-eighteenth century, such as those written by J.S. Bach and Handel. The Fughetta, however, has an unusual "march" forward in the bass uncharacteristic of his other works.

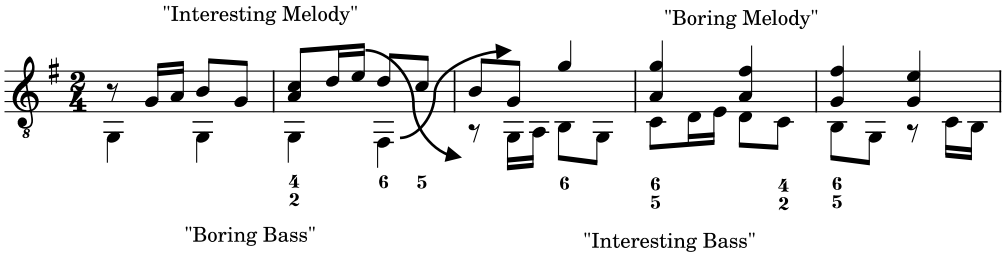


Example 10.1: Op. 113 m. 1-5; opening bass motive with tie.

Example 10.1 shows just the bassline of first five measures. The difference in activity between the bass in the first two measures and those that follow are notable. Basses alternating between what Gjerdingen calls "boring" and "interesting" passages are in fact invitations for imitative

[102] The music of Haydn, Mozart, and Beethoven which is emblematic of the classical style emphasized phrase symmetrical structure that was often constructed in groups of two measures. See the form theories of Caplin and Charles Rosen: Caplin, *Classical Form*, and Charles Rosen, *The Classical Style*: *Haydn, Mozart, Beethoven*, (New York: W.W. Norton & Company, 1997).

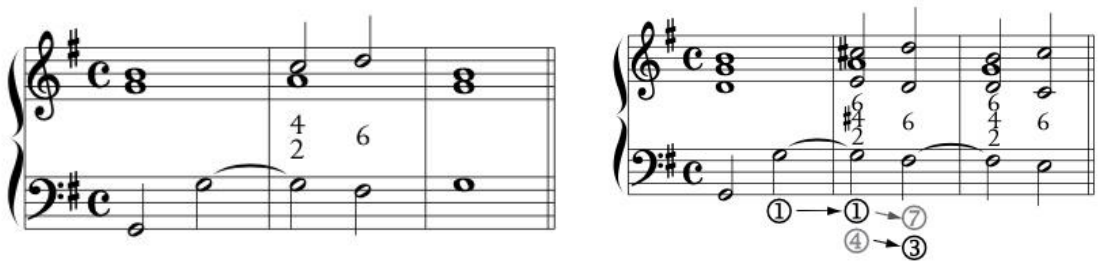
counterpoint.[103] Partimenti were sometimes given figures for obvious intervals such as thirds or octaves, not because keyboardists would be unaware of what intervals were appropriate, but because they provided hints for the imitative counterpoint. These intervals appear in the interesting portion of the bass and suggest which intervals should appear in the upper voice. These notes suggested by the figures then appear in the bass during "boring section" as invertible counterpoint. In the Fughetta, the interesting passage beginning in m. 3 imitates the upper-voice realization for the first two measures. Conversely, the upper voice assumes the "boring" role in the third m., copying the opening of the bass (Example 10.2).



Example 10.2: Op. 113 m. 1-5; invertible counterpoint.

The tied bass is commonly found as an opening gambit in partimenti. Tied basses fall into two categories: basses that return to the initial note and those that continue descending. When the bass returns to the initial note, it should be accompanied with a second and a perfect fourth. When bass continues descending, it should be accompanied with a second and an augmented fourth. The bass in the Fughetta receives a perfect fourth because it returns to the note it began with. Example 10.3 shows two accompaniments provided by Fenaroli.

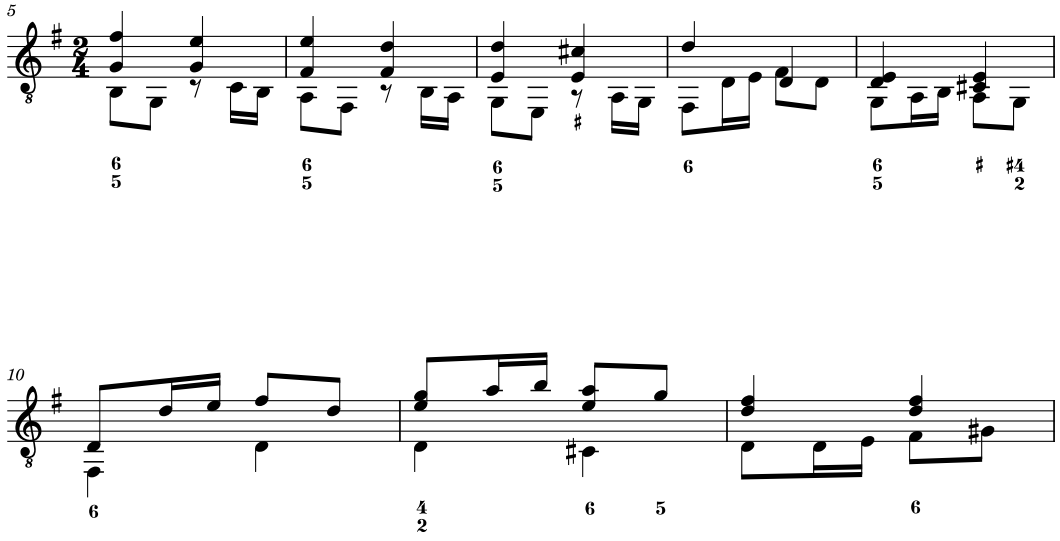
[103] Robert Gjerdingen "Partimenti Written to Impart a Knowledge of Counterpoint and Composition," in *Partimento and Continuo Playing in Theory and Practice,* ed. Dirk, Moelants, (Leuven: Leuven University Press, 2010.



Example 10.3: Fenaroli Book Three; Tied bass accompaniments (realized by Gjerdingen).

The tied bass works well with phrase construction because it has a continuation built into itself. When inverted, the voices become a simple cadence with a stepwise ascent from ④ to ⑤. Together they constitute both opening function (bass tie) and closing function (simple cadence).[104]

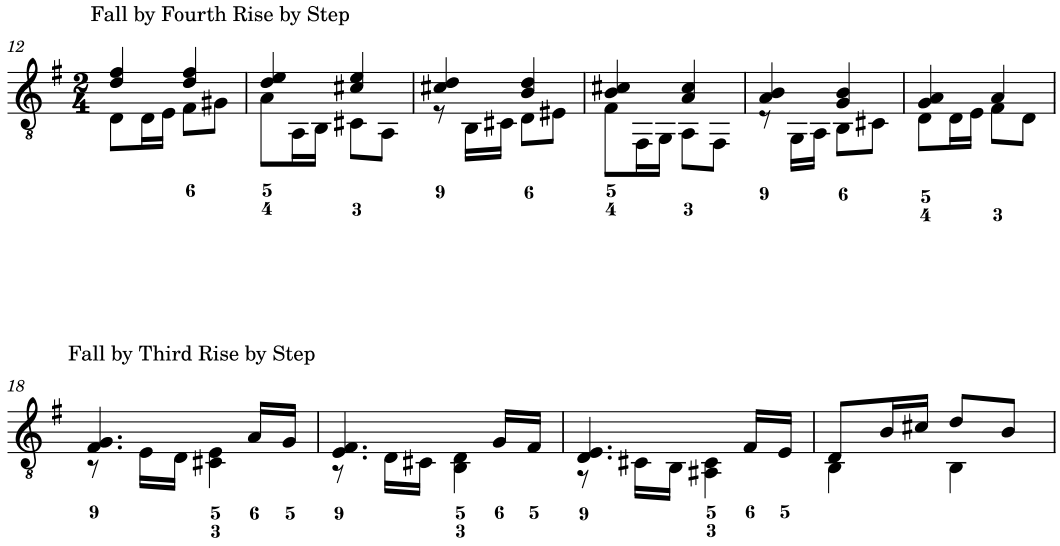
However, Giuliani does not close the cadence in m. 5 (Example 10.4). Instead, the F# remains in the upper voice and a R1F3 sequence is initiated with suspended sevenths on the note that rises by step. This sequence modulates to D major where the opening motive is repeated, but this time with the "interesting" passage appearing first in the bass.



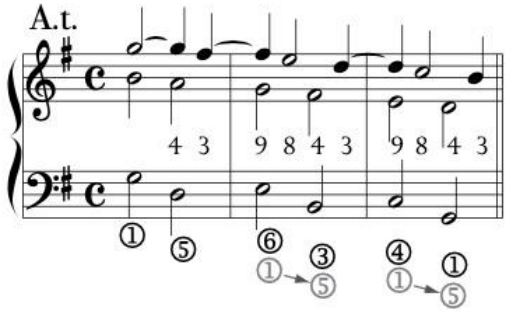
Example 10.4: Op. 113 m. 5-12; R1F3.

[104] See the from theories of Caplin for information on formal functions; Caplin, *Classical Form.*

Following the second statement of the motive, another series of sequential motions begins in m. 12 (Example 10.5). The first sequence is Falling by Fourths and Rising by Step, otherwise known as a "romanesca". The basic accompaniment sets 5/3 chords for each bass note, but Giuliani adds a chain of 4 – 3 and 9 – 8 suspensions. Compression between the bass and upper voices is avoided by shifting the register down an octave after each rising figure in the bass. This accompaniment option is common and is suggested by Fenaroli in his rules (Example 10.6 adds alternating 4 – 3 and 9 – 8 suspensions).



Example 10.5: Op. 113 m. 12-21; Romanesca (F4R1) with alternating suspensions; F3R1 with 9-8 suspensions.



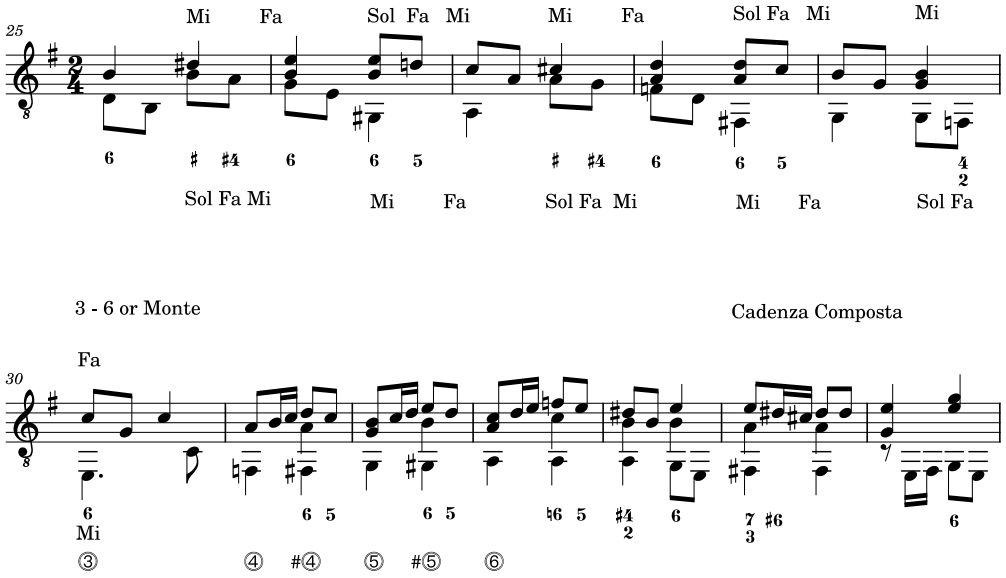
Example 10.6: Fenaroli Book Three; Romanesca (realization by Gjerdingen).

Inner-voice suspensions using a ninth are rare in the guitar repertoire because they can induce the interval of a second which is a large stretch on the guitar. On most strings, this stretch spans four frets. Giuliani does not necessarily solve the technical problem in this passage as the stretches remain difficult, however possible. Issues regarding register and range are also apparent in this passage, as the resolution of the ninth occurs in the same register as the preceding bass. As a remedy, Giuliani offsets the resolution of the suspension to occur when the bass descends to the next note in the sequence.

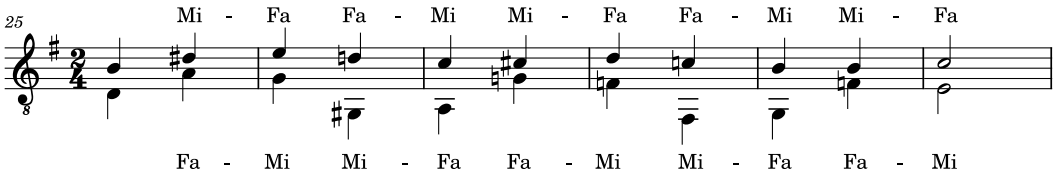
The sequence beginning in m. 12 is non-modulating and remains in D major. Immediately after in m. 18, a F3R1 sequence begins and modulates to B minor. Another statement of the opening motive in the new key follows the sequence in m. 21, retaining a symmetrical presentation of the theme by bringing the "interesting" passage back to the upper voice. Since the beginning of the work, the entrance of the motive is as follows: top voice, bottom voice, bottom voice, and then top voice.

A transition to E minor begins in m. 25. It introduces a bass motion that is common in nineteenth-century guitar repertoire, but only hinted at in the regole. The bass motion, shown in Example 10.7, is related to the R4F5 sequence, in that it moves to E – A – D – G – C, but is perhaps best described in terms of melody. There are two bass/upper-voice pairs: the first is, in eighteenth-century Italian solmization, Mi – Fa in the upper voice coupled with ⑤ - ④ - ③ in the bass, and Sol – Fa – Mi in the upper voice coupled with ⑦ to ① in the bass.[105] In simpler terms, it is possible to speak in terms of a coupling of Mi – Fa's in one voice, paired with Sol – Fa – Mi's in the other. More simply, it is a series of Mi's against Fa's. For each statement, the voices exchange roles. The outline of this pattern is shown in Example 10.8.

[105] See Baragwanath Italian Solfeggio Chapter 9, pages 213-236 for the solmization of chromatically raised notes.



Example 10.7: Op. 113 m. 25-36; Mi against Fa and Monte.



Example 10.8: Op. 113; Outline of m. 25-30.

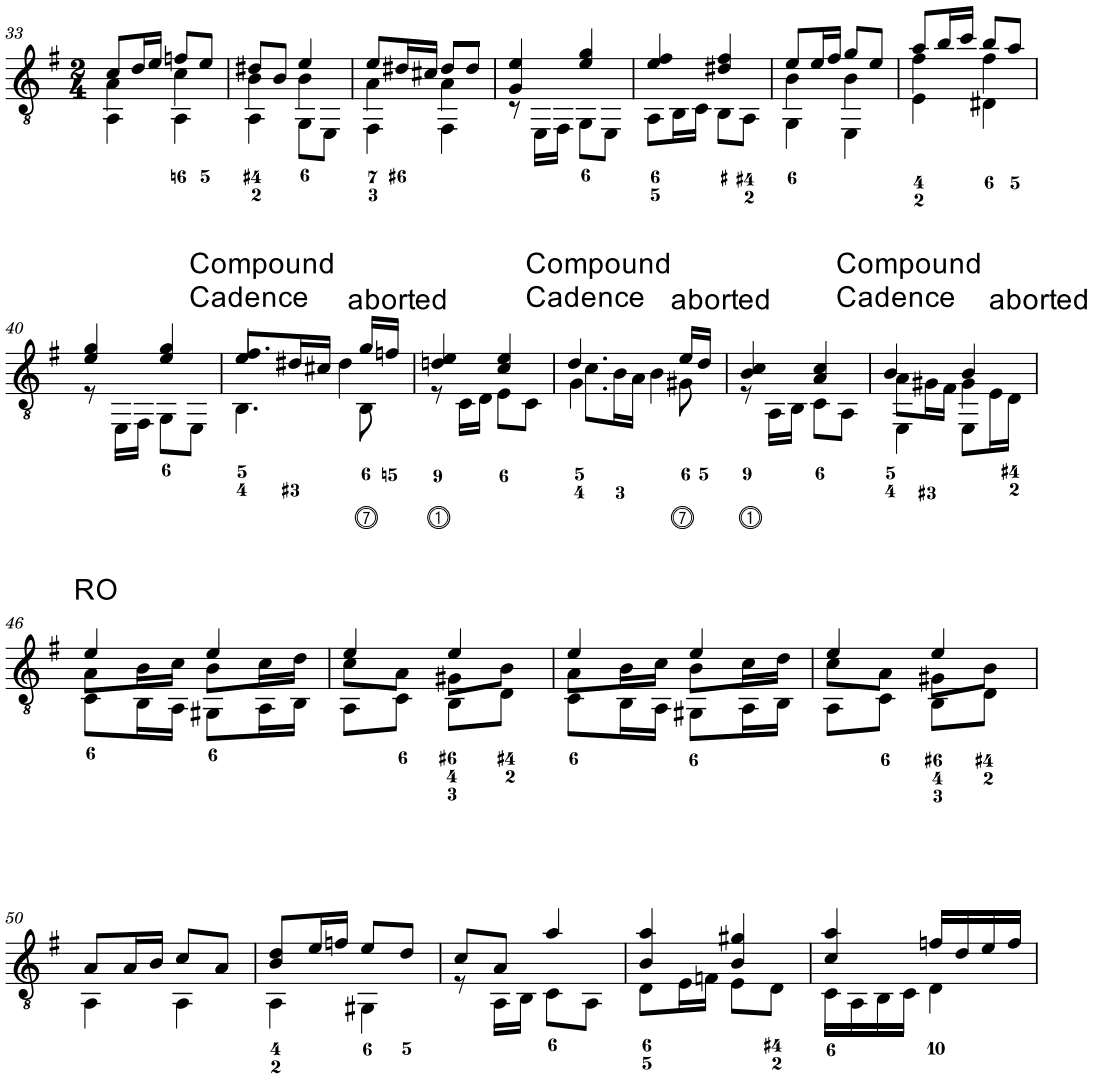
The following rise in the bass from ③ to ⑥ is ubiquitous in both eighteenth-century music of all types and nineteenth-century guitar music. This pattern is found in several partimenti sources under the general description of a chromatically rising bass ascending from ③, but today is typically referred to as a monte.[106] The defining feature of the monte is a combination of scale degrees $\hat{5} - \hat{4} - \hat{3}$ in the upper voice against a local ⑦ to ① in bass, repeated up a step three times from ③ to ⑥. Therefore, the monte uses the same Mi against Fa principle from the previous example. In the

[106] Gjerdingen, *Music in the Galant Style*, 89.

regole, the monte does not proceed in this manner beyond ⑥ in order to avoid touching the diatonically occurring half steps that disrupt the regular alternation of the pattern.[107] However, in actual music, the bass however may continue beyond ⑥ to ⑧. This extended line frequently occurs in guitar compositions and some partimenti, but the characteristic semitone ascent of the monte ends at ⑥. In the Fughetta, the motion does indeed stop at ⑥ with the second type of tied bass. It uses an augmented fourth in the upper voice and continues downwards in the bass.

Following a restatement of the motive in E minor, a harmonic sleight of hand shifts the harmony to the key of C major and then A minor (Example 10.9). This process begins in m. 41: a compound cadence in E minor starts, with the B3 in the bass acting as ⑤. Then, ⑤ is suddenly reinterpreted as ⑦ in C major, following the "Mi Rule", resulting in a stark cross relation between the preceding D# and implied D natural. The same shift occurs two measures later, but this time without the cross relation. The key of A minor is confirmed in m. 46, with a brief passage using RO.

[107] Sanguinetti, *Art of Partimento,* 141-143.

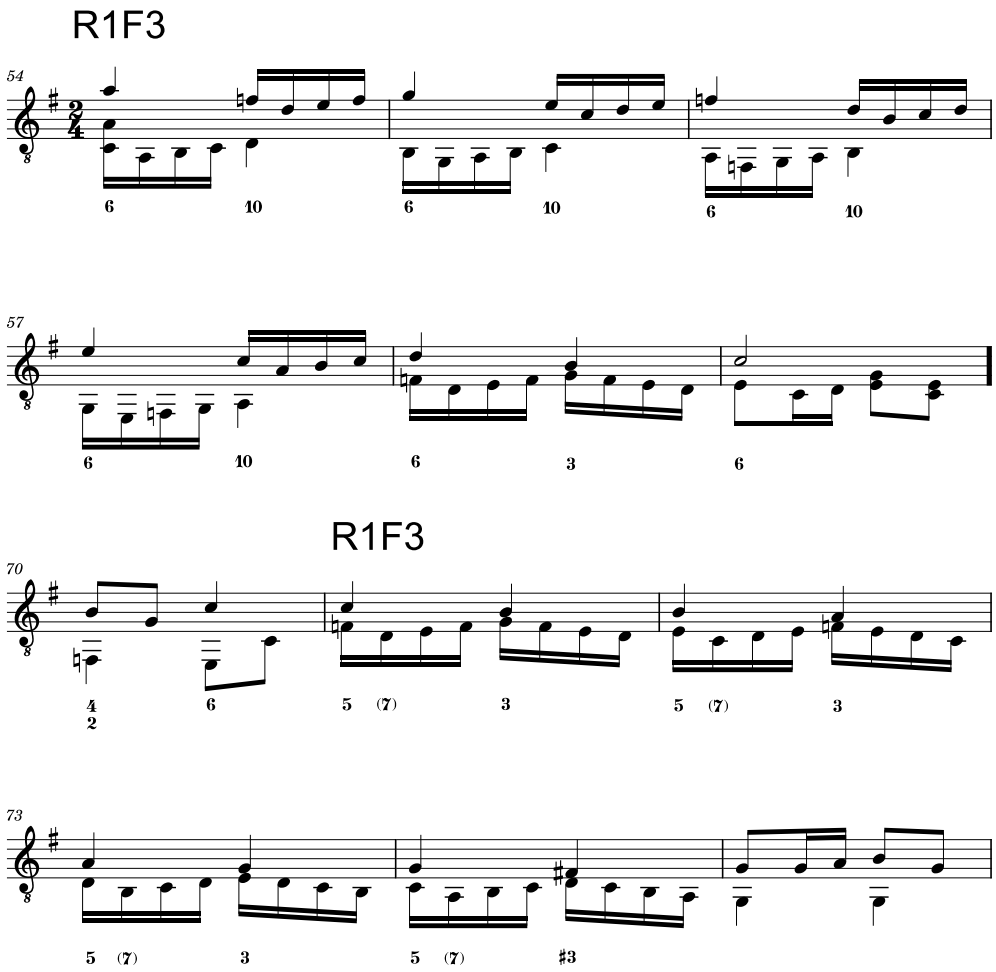


Example 10.9: Op. 113 m. 33-54.

The final two R1F3 sequences use the common diminution pattern of filling in a third with passing tones (Example 10.10). The first starts on m. 54 and the second starts on m. 70. In the first instance, the linear-intervallic pattern alternates between sixths and tenths, with the bass and upper voice in imitation. Note that in rhythmic groupings of four when the bass rises by step, it is possible to leap down a third and then rise by step to the following note on the next beat. This diminution

often alternates between the upper voices and the bass. In Example 10.10, both voices initially use this diminution until m. 59. Each iteration is transposed down by step, before modulating to C major.

The second sequence in m. 70 uses diminution only in the bass. The same thirds unfoldment is used for the rising steps; an unfolded fourth is used for the descending thirds. The fourth overshoots the falling third by one tone, so that a continuous rising step connects the bass on each beat. In the upper voice, a suspension is used to form a fifth from the implied 6/5 chord, creating an alternating series of fifths and thirds between the bass. The bracketed seventh is included to show how this movement is related to the suspended seventh sequence that may occur over R4F5 patterns. Bare fifths somewhat obscure the harmony, so relating the counterpoint back to a more typical suspended-seventh pattern might be clarifying. Again, each iteration is transposed down by step before the initial key of G major is reached.

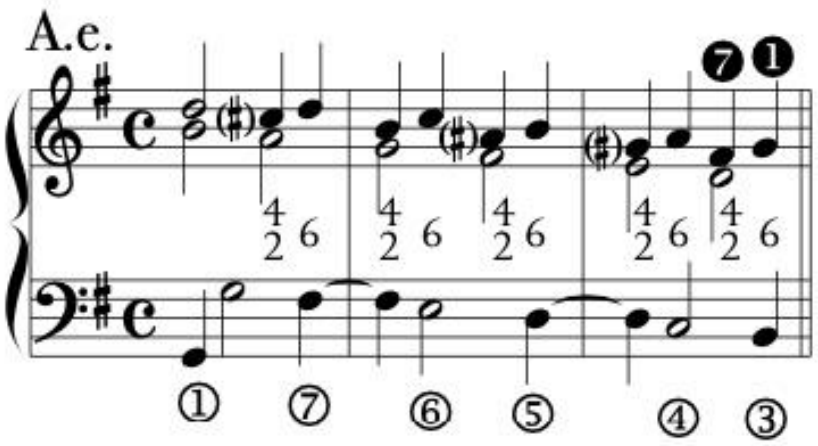


Example 10.10: Op. 113 m. 54-75; R1F3.

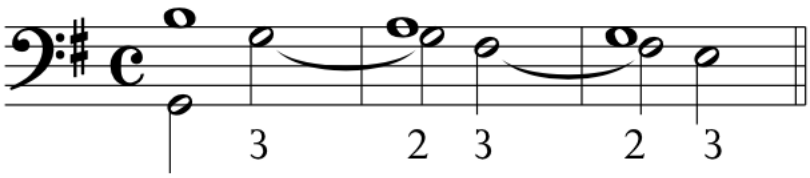
In Fenaroli's rules, he addresses how to accompany basses that descends in ties, but his description differs from the accompaniment Giuliani uses in m. 67. Fenaroli's accompaniment is shown in Example 10.11. The 4/2 chord over each tie is affixed with an augmented fourth that ascends to a sixth after the tie. Instead, Giuliani maintains a perfect fourth over the tie (Example 10.13). This setting matches Fenaroli's description for the 2 – 3 bass suspension that is covered following suspensions in the upper voices. He writes, "the note that had been the second above the

tied partimento will remain as the third in the accompaniment in the next note of the partimento."[108] This procedure is shown in Example 10.12.

This accompaniment is also inversionally related to the 6/5 pattern of the R1F3 sequence in m. 70: the tied bass becomes the suspension when moved to the upper voice. Therefore, the same "interesting" bass in m. 70 can be used over the "boring" tied bass (Example 10.13).

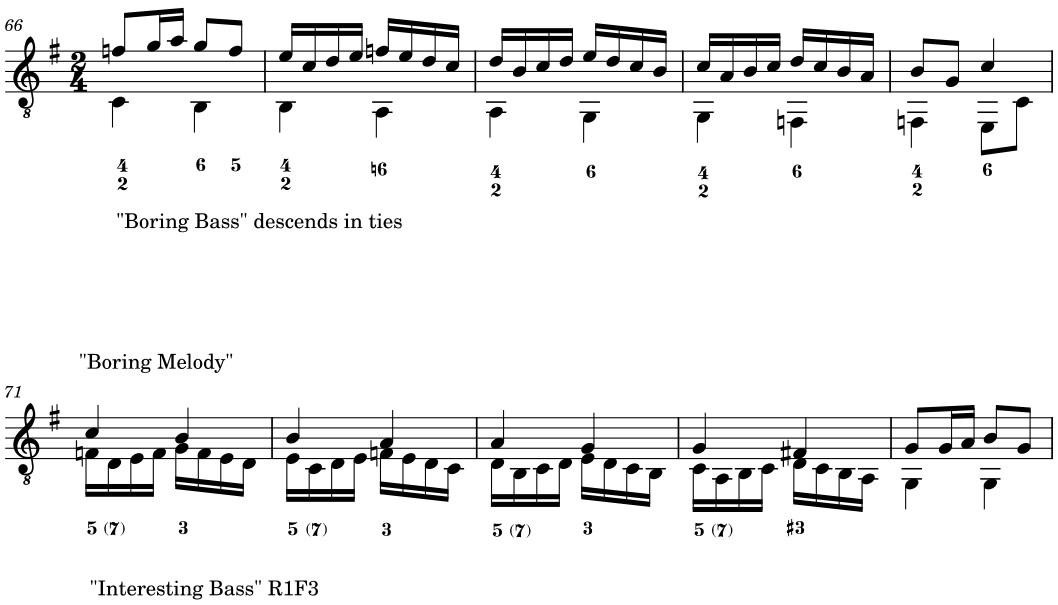


Example 10.11: Fenaroli Book Three; descending in ties (realization by Gjerdingen).



Example 10.12: Fenaroli Book Three: bass suspension (realization by Gjerdingen).

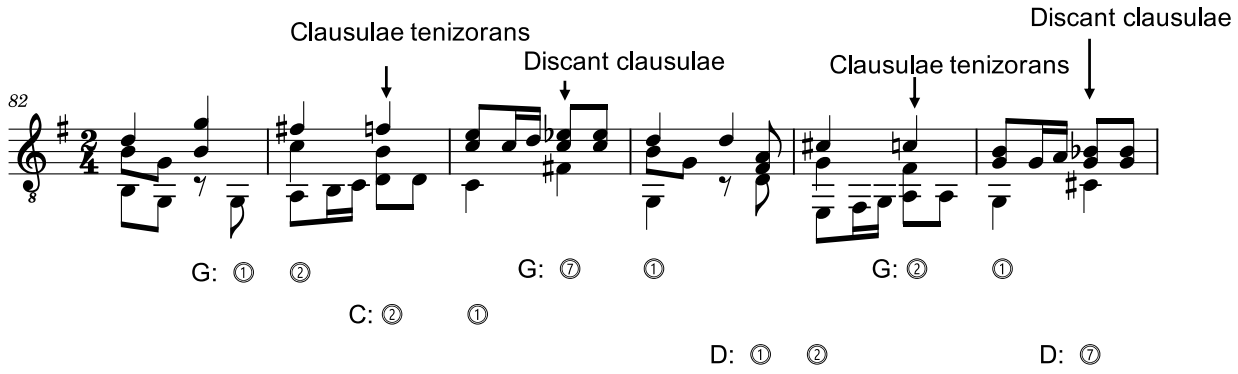
[108] Fenaroli, *Partimenti Ossia Basso Numerato Book* III, edited by Gjerdingen, 11.



Example 10.13: Op. 113 m. 66-75.

The final bass motion in the Fughetta is another case of scale mutation, pulled from RO. The descending chromatic lines G – F# - F – E in mm. 79 through 81, and the D – C# - C – B in mm. 85 through 87 are triggered by movement in the bass. The initial movement from ① to ② is taken from RO in G major, and, is therefore accompanied with a 5/3 and a 4/3 chord. After, the descending whole step from D to C follows the rule in which "two notes a major second become ② and ① of the new key [when descending]": they are therefore accompanied with a 4/3 and then a 5/3 chord using RO in C major.[109] These segments of RO are pairs of clausulae: ② - ① is the *clausulae tenorizans* and ⑦ - ① is the *discant clausulae.* The same procedure moves D major back to G major at m. 85. Both cases are shown in Example 10.14.

[109] Sanguinetti, *Art of Partimento*, 159.



Example 10.14: Op. 113 m. 82-87 RO.

The Fughetta is likely the closest analog to partimento that exists in nineteenth-century guitar repertoire. Particularly striking is its lesser reliance on RO, a lack of periodically constructed tonic prolongations, an emphasis on invertible counterpoint, and many bass motions. Thomas Heck describes the work as:

> ...neither strict counterpoint, nor a fugue. It is a study in equality of parts (not "voices"), based on motifs which are treated alternately in top, bottom, and middle ranges. It sounds very contrapuntal to the ear, although it is not strictly notated as such.[110]

Heck's dismissal of the contrapuntal elements is unfounded, given how much of the piece is set in invertible counterpoint, but he is correct that the work is not a fugue. More likely, the "Fughetta" alludes to the imitative nature of the counterpoint. It seems reasonable that Giuliani, who was raised in a centre so close to Naples, would have seen a partimento, or at least a partimento-style bass at some point. At the height of his popularity in Vienna, Giuliani was well acquainted with musicians at the pinnacle of musical circles, which included Hummel, Beethoven, Weber, and Moscheles.[111] Vienna was no stranger to partimenti. The famous Italian maestro Salieri was the *Hofkapellmeister* to the Viennese court during this time. In 1809, Beethoven was registered on a

[110] Heck, *Dissertatio*n, 124 of the Appendix.
[111] Ibid., 87-128.

subscription list for annotated anthology of partimenti by various authors.[112] Recent scholarship has highlighted the significance of partimenti in Haydn's instruction with Porpora in Vienna.[113] Given the certain presence of partimenti in Vienna and Giuliani's Italian heritage, it seems unlikely that he would have never come across partimenti during his lifetime.

We are not able to assert that partimenti formed the basis for Giuliani's musical education, let alone to suggest that he received formal training with a Neapolitan maestro. However, given stylistic similarities between the Fughetta and partimenti basses, and its unusual status within his oeuvre, it seems reasonable that what Giuliani had in mind with the title "Fughetta" were these older, "traditional" or "learned" basses. Therefore, the fugue may not have been his reference, but partimenti.

[112] Sanguinetti, *Art of Partimento,* 7.

[113] Felix Diergarten, "'The True Fundamentals of Composition': Haydn's Partimento Counterpoint," *Eighteenth-Century Music* 8, no. 1 (March, 2011): 53-75.

Chapter 11: Conclusion

Given the growing interest in reintroducing improvisation to classical training, more material that focuses on developing familiarity with musical language may be introduced into curriculums. Partimenti and its associated traditions are effective resources for learning the eighteenth-century style because they focus on engraining stylistically appropriate responses to basic musical stimuli. These stimuli may be movements in the bass, cadential formulae, suspensions, imitative passages, and many others. Over the course of their study, musicians learn which patterns go together and how they may be altered, synthesizing the material to produce genuine music. Therefore, the partimento tradition is well suited to assume a major role for developing improvisatory skills in eighteenth-century music.

Partimenti were originally intended for the keyboard, but the guitar is a suitable alternative. However, the guitar's idiomatic constraints pose some challenges and requires that a new school of guitar pedagogy that is centred on improvising must be developed separately from the keyboard. This pedagogy should be informed by repertoire from both the early-seventeenth century and the early-nineteenth century. Though the two repertoires are distinct, they are both a part of the common-practice period that draws on the same language as partimento. The older guitar repertoire is useful because it is a closer contemporary to partimento, but the repertoire from the early-nineteenth century should not be ignored because it constitutes so much of the guitar's overall repertoire. The music of Giuliani, Sor, and their contemporaries requires some flexibility in how partimento rules and basses work, yet it represents a continuation of a living tradition beyond the eighteenth century. Through their compositions, guitarists from this period implicitly solved many of the questions regarding how to realize partimenti for guitar: it would be a mistake to overlook

their contributions. As of 2023, publications examining the link between partimento practice and the guitar are limited to this paper, an adaptation of Fenaroli's rules for guitar by Nicola Pignatiello, a DMA thesis by Matthew Mazanek, and a study on figured bass by Peter Croton.[114]

This study is intended to serve as a brief survey of partimento schema in early-nineteenth century guitar repertoire. It is not an exhaustive list, nor does it suffice as a method book for students. More work is required to create pedagogically focused lessons for students, but the examples found in this study may be referenced as models for well executed realizations.

The question of how to incorporate partimenti into music school curriculums is a lingering problem, however. Schools are required to balance various interests in order to fulfill their mandates: teaching eighteenth-century improvisation may not be one of their goals. Further, even schools that do wish to teach eighteenth-century improvisation may come across difficulties in incorporating it into their already full curriculums. Because research into partimento is still new, more time may be required before it can mature to a point in which broadscale adoption is appropriate. School administrators, teachers, and most importantly, interested musicians (young or old) may determine whether or not studying partimento is a useful endeavour. The purpose of this paper is to provide guitarists with a starting point from which they can begin working on partimento and to show how examples from the guitar repertoire are relevant and may assist them further in their improvisational studies.

[114] Nicola Pignatiello, *Fedele Fenaroli – Regole musicali per i principianti di Cembalo – Guitar Version*, (Amazon Publishing, 2023); Matthew Mazanek, "Implicit Curriculum: Improvisation Pedagogy in Guitar Methods 1760-1860", (DMA Diss, Royal Irish Academy of Music, 2021); Peter Croton, *Figured Bass on the Classical Guitar: A Practical Approach Based on Historical Principles*, ed. Thomas Drescher, (Frankfurt: Amadeus, 2005.

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- No. 5

Fenaroli, Fedele

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- No. 1, Gj 1301
- No. 2, Gj 1302
- No. 3, Gj 1303

Partimenti Ossia Basso Numerato, Book Five
- No. 5, Gj 1380

Giuliani, Mauro

Studio per la Chitarra, Op. 1, Part Four:
- No. 1
- No. 2
- No. 4
- No. 5
- No. 6
- No. 7
- No. 8
- No. 10
- No. 11
- No. 12
- No. 13.

Guitar Sonata, Op. 15:
- i
- iii.

Twelve Divertimenti per Chitarra, Op. 37:
- No. 3
- No. 5
- No. 6.

24 Pezzi Della Maggiore Difficolta, Op. 48:
- No. 1
- No. 5
- No. 14
- No. 21
- No. 23.

Le Papillon, Op. 50:
- No. 7.

Eighteen Etudes Progressive, Op. 51:
- No. 1
- No. 2
- No. 4
- No. 3
- No. 6
- No. 7
- No. 8
- No. 9
- No. 10
- No. 11
- No. 12
- No. 13
- No. 14
- No. 15
- No. 16.

Grand Overture, Op. 61.

Bagatelle per la Chitarra, Op. 73:
- No. 8.

Studii Dilettevoli, Op. 98:
- No. 2
- No. 3
- No. 6
- No. 8.

Twenty-Four Instructions Faciles et Agréables pour la Guitarre, Op. 100
No. 1.

Fughetta, Op. 113.

Rossiniane:
Op. 119
Op. 120
Op. 121
Op. 122.

Giulianiate, Op. 148:
No. 4.

Legnani, Luigi

Fantasia in A Major, Op. 19.

Mattei, Stanislao

Bassi Numerati per accompagnare ridotti ad intavolatura a due violini e viola
No. 1

Regondi, Giulio

Introduction et Caprice, Op. 23.

Sor, Fernando

Twelve Etudes, Op. 29:
No. 4
No. 5.

Twenty-Four Leçons Progressives, Op. 31:
No. 20
No. 23.

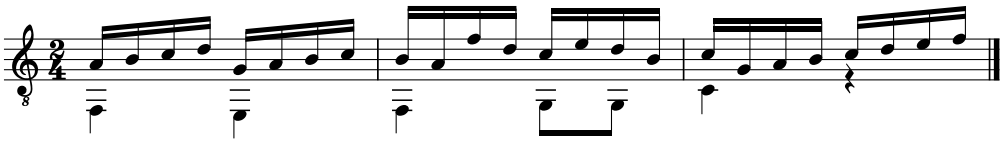
Twenty-Four Exercices Très Faciles, Op. 35:
No. 13
No. 14
No. 18
No. 20
No. 24.

Twenty-Four Petites Pièces Progressives, Op. 44:
No. 11
No. 12
No. 17
No. 22
No. 23.

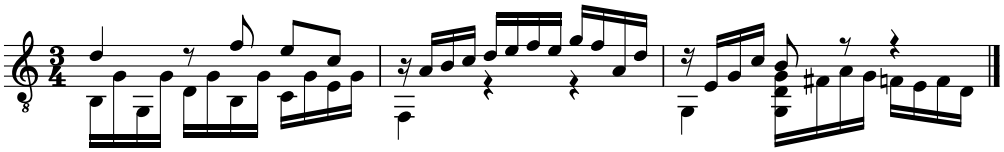
Appendix

Rule of the Octave

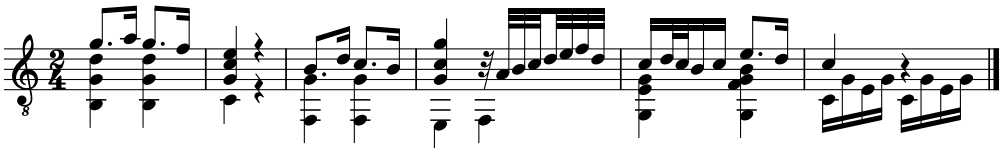
RO: C Major



Appendix 1.1: Giuliani Op. 51 No. 15 mm. 22-24.

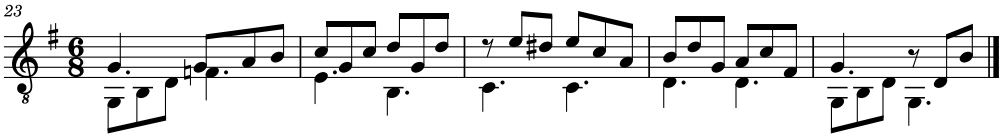


Appendix 1.2: Giuliani Op. 51 No. 16 mm. 7-9.

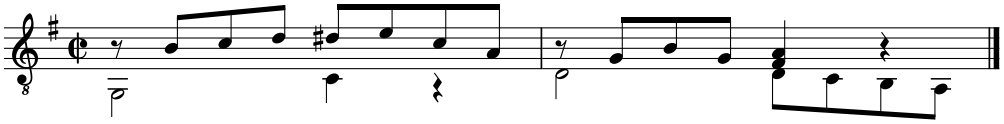


Appendix 1.3: Giuliani Op. 120 mm. 11-17.

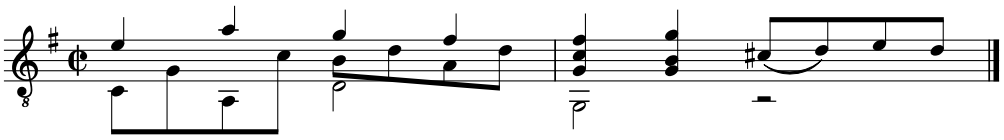
RO: G Major



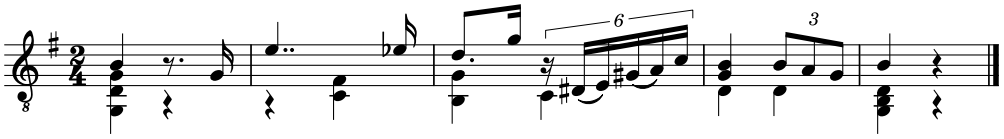
Appendix 2.1: Giuliani Op. 1 Part 4 No. 5 mm. 23-27.



Appendix 2.2: Giuliani Op. 51 No. 4 mm. 7-8.

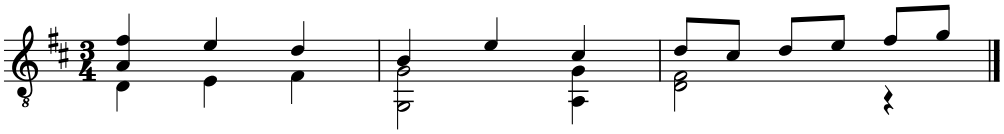


Appendix 2.4: Giuliani Op. 98 No. 2 mm. 7-8.

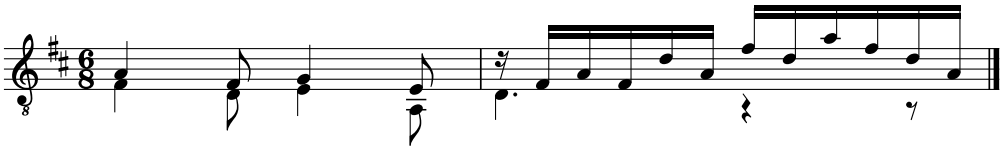


Appendix 2.5: Giuliani Op. 119 mm. 12-16.

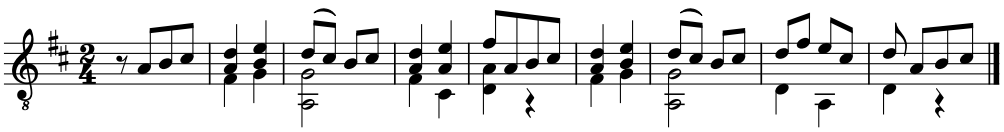
RO: D Major



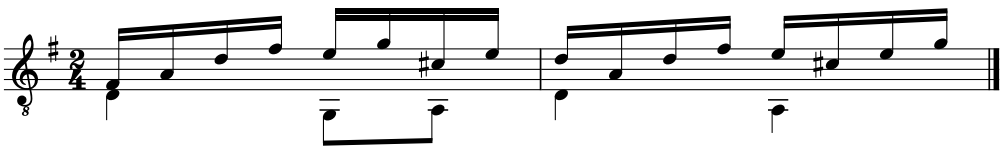
Appendix 3.1: Giuliani Op. 148 No. 4 mm. 139-141.



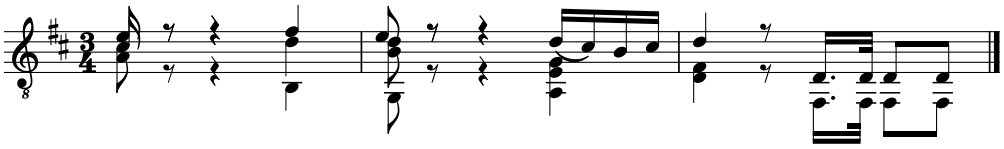
Appendix 3.2: Giuliani Op. 37 No. 5 mm. 12-13.



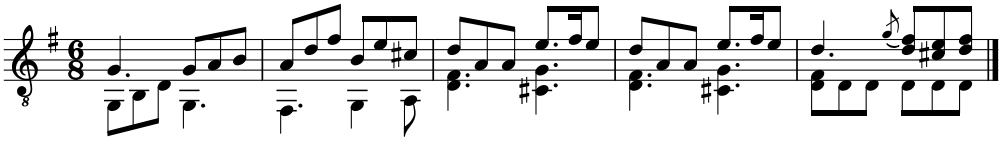
Appendix 3.3: Giuliani Op. 37 No. 6 mm. 1-9.



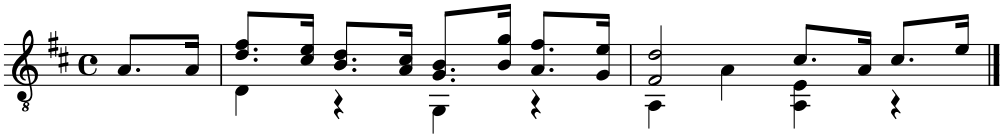
Appendix 3.4: Giuliani Op. 50 No. 7 mm. 19-20.



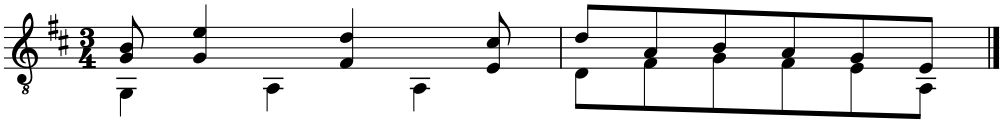
Appendix 3.5: Giuliani Op. 122 mm. 6-8.



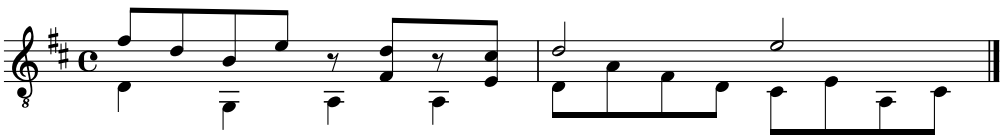
Appendix 3.6: Giuliani Op. 1 Part 4r No. 5 mm. 6-10.



Appendix 3.7: Giuliani Op. 1 Part 4 No. 7 mm. 3-4.

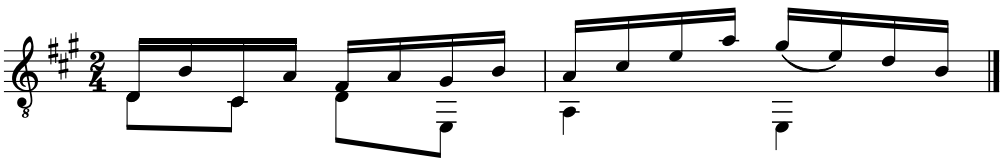


Appendix 3.8: Giuliani Op. 51 No. 7 mm. 14-15.

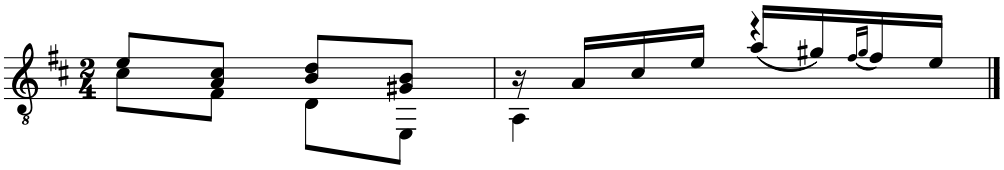


Appendix 3.9: Giuliani Op. 51 No. 8 mm. 25-26.

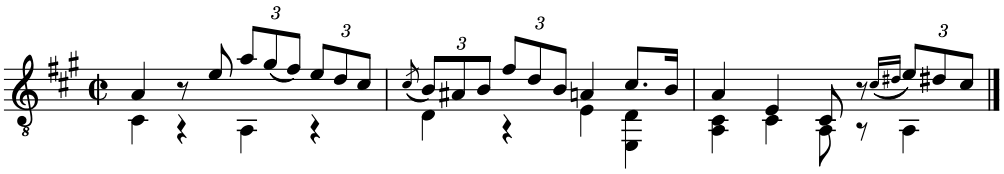
RO: A Major



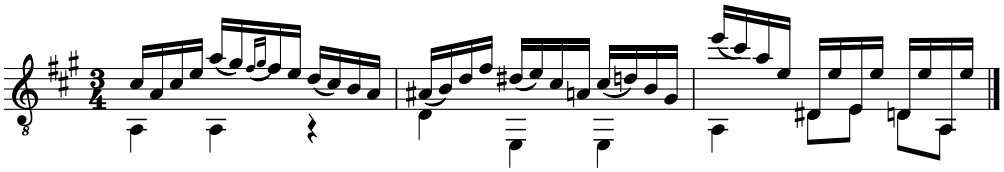
Appendix 4.1: Giuliani Op. 1 Part 4 No. 6 mm. 31-32.



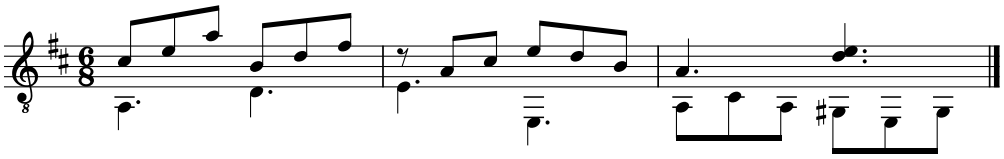
Appendix 4.2: Giuliani Op. 1 Part 4 No. 10 mm. 23-24.



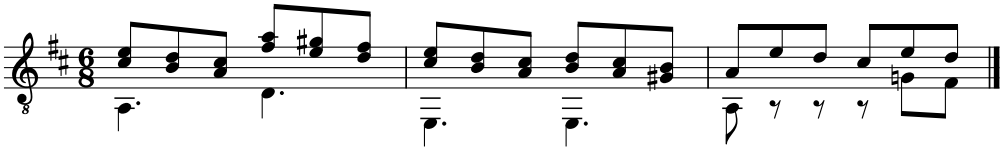
Appendix 4.3: Giuliani Op. 1 Part 4 No. 11 mm. 6-8.



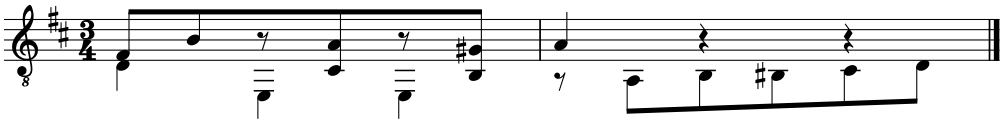
Appendix 4.4: Giuliani Op. 48 No. 21 mm. 5-7.



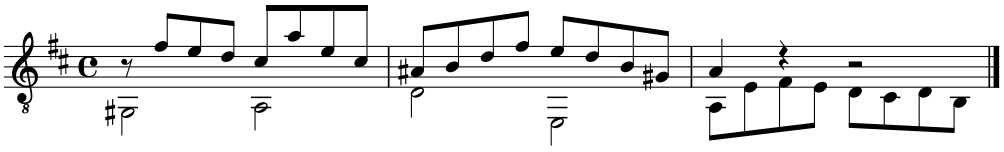
Appendix 4.5: Giuliani Op 51. No. 6 mm. 12-14.



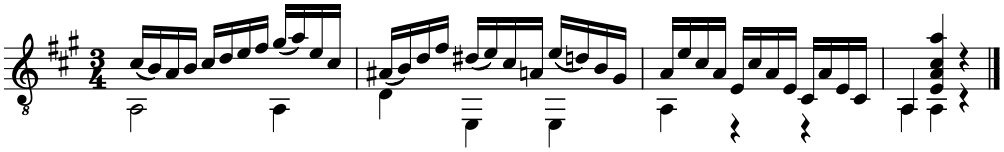
Appendix 4.6: Giuliani Op. 51 No. 6 mm. 16-18.



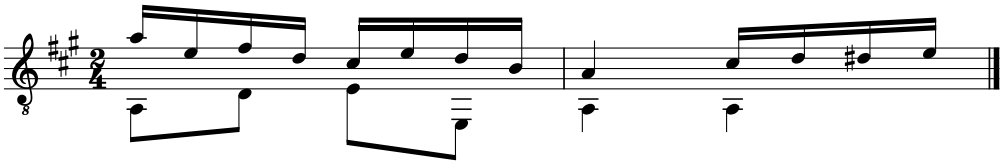
Appendix 4.7: Giuliani Op. 51 No. 7 mm. 22-23.



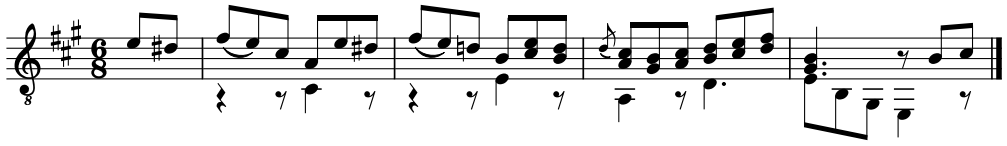
Appendix 4.8: Giuliani Op. 51 No. 8 mm. 13-15.



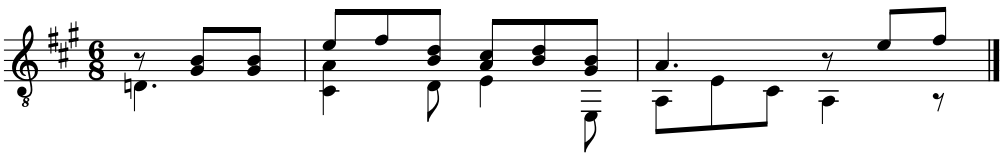
Appendix 4.9: Giuliani Op. 51 No. 9 mm. 23-26.



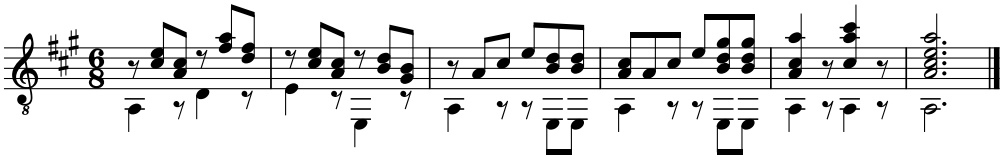
Appendix 4.10: Giuliani Op. 51 No. 14 mm. 7-8.



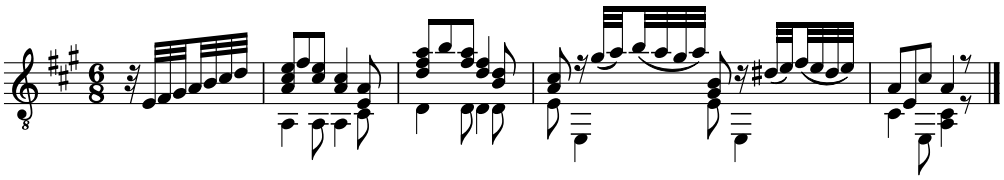
Appendix 4.11: Giuliani Op. 98 No. 8 mm. 1-4.



Appendix 4.12: Giuliani Op. 98 No. 8 mm. 14-16.

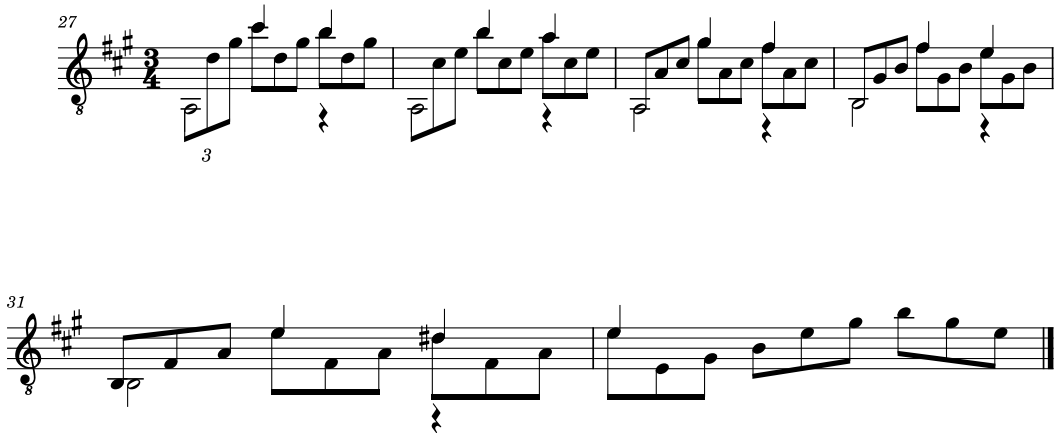


Appendix 4.13: Giuliani Op. 98 No. 8 mm. 74-79.

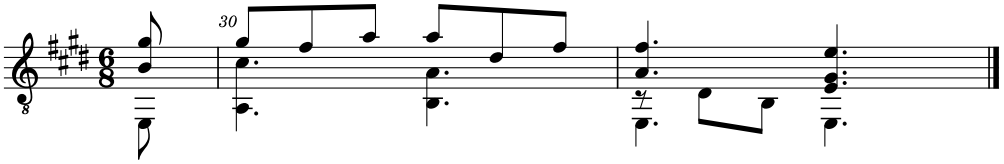


Appendix 4.15: Giuliani Op. 121 mm. 41-45.

RO: E Major

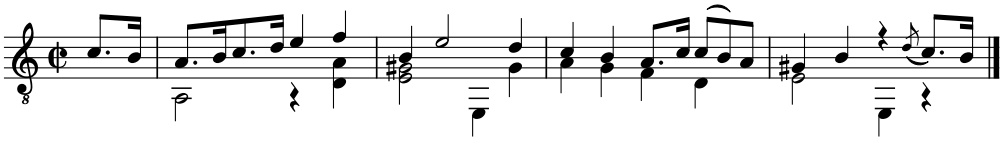


Appendix 5.1: Sor Op. 35 No. 20 m. 27-32.

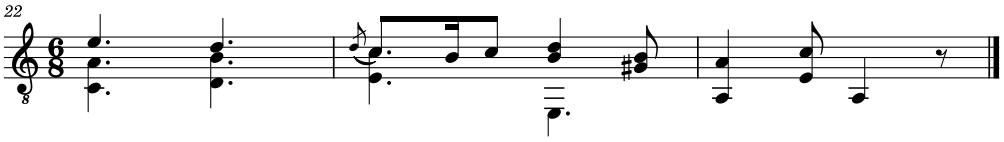


Appendix 5.6: Sor Op. 44 No. 12 m. 29-31.

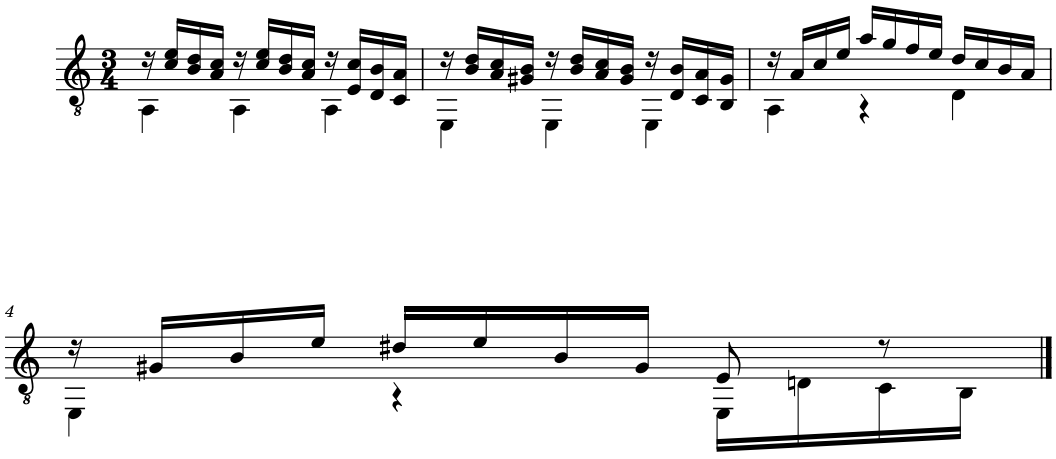
RO: A Minor



Appendix 6.1: Sor Op. 35 No. 14 m. 1-4.

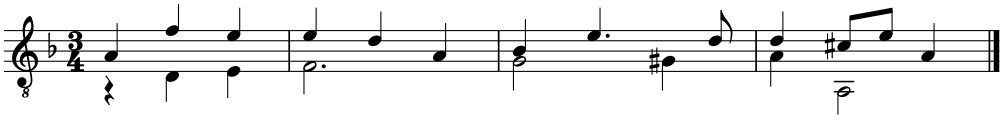


Appendix 6.2: Sor Op. 44 No. 23 m. 22-24.

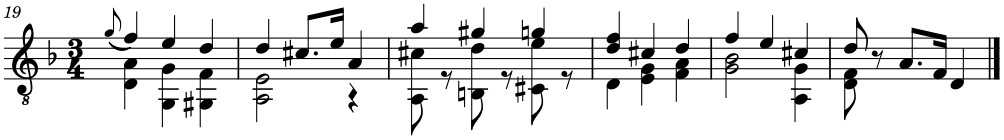


Appendix 6.3: Giuliani Op. 98 No. 3 m. 1-4.

RO: D Minor

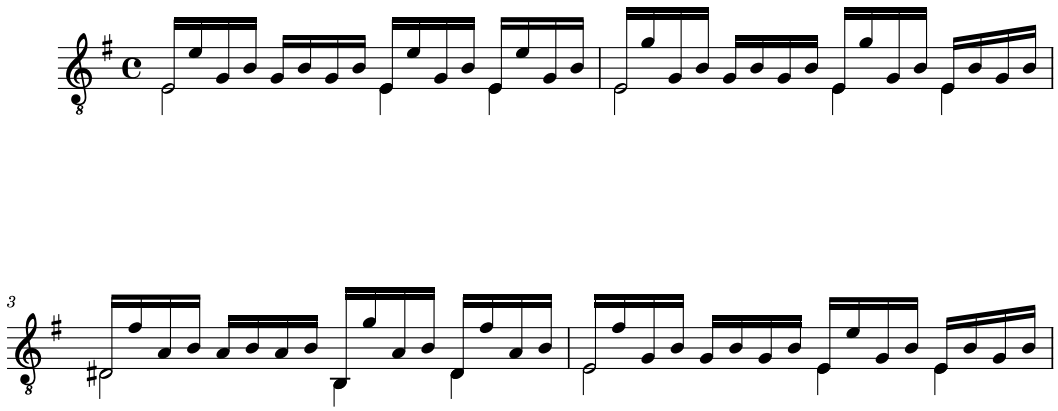


Appendix 7.1: Sor Op. 44 No. 17 m. 1-4.

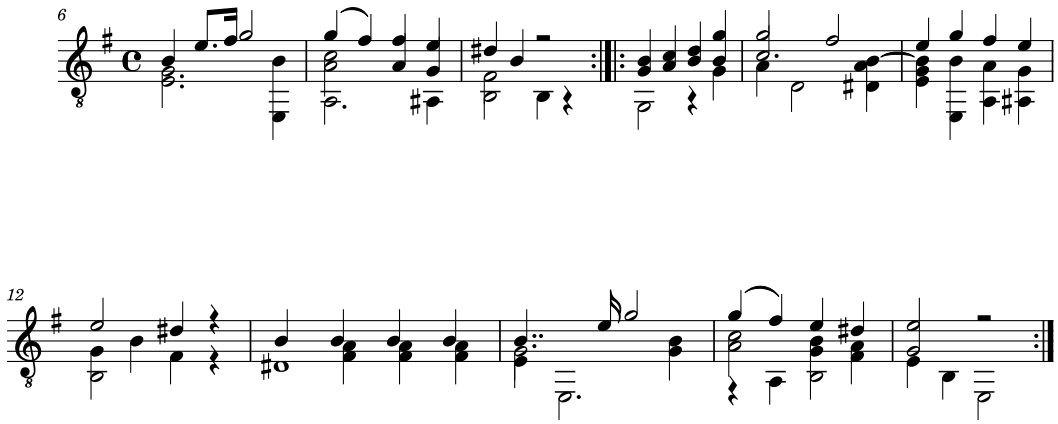


Appendix 7.2: Sor Op. 44 No. 17 m. 19-24.

RO: E minor



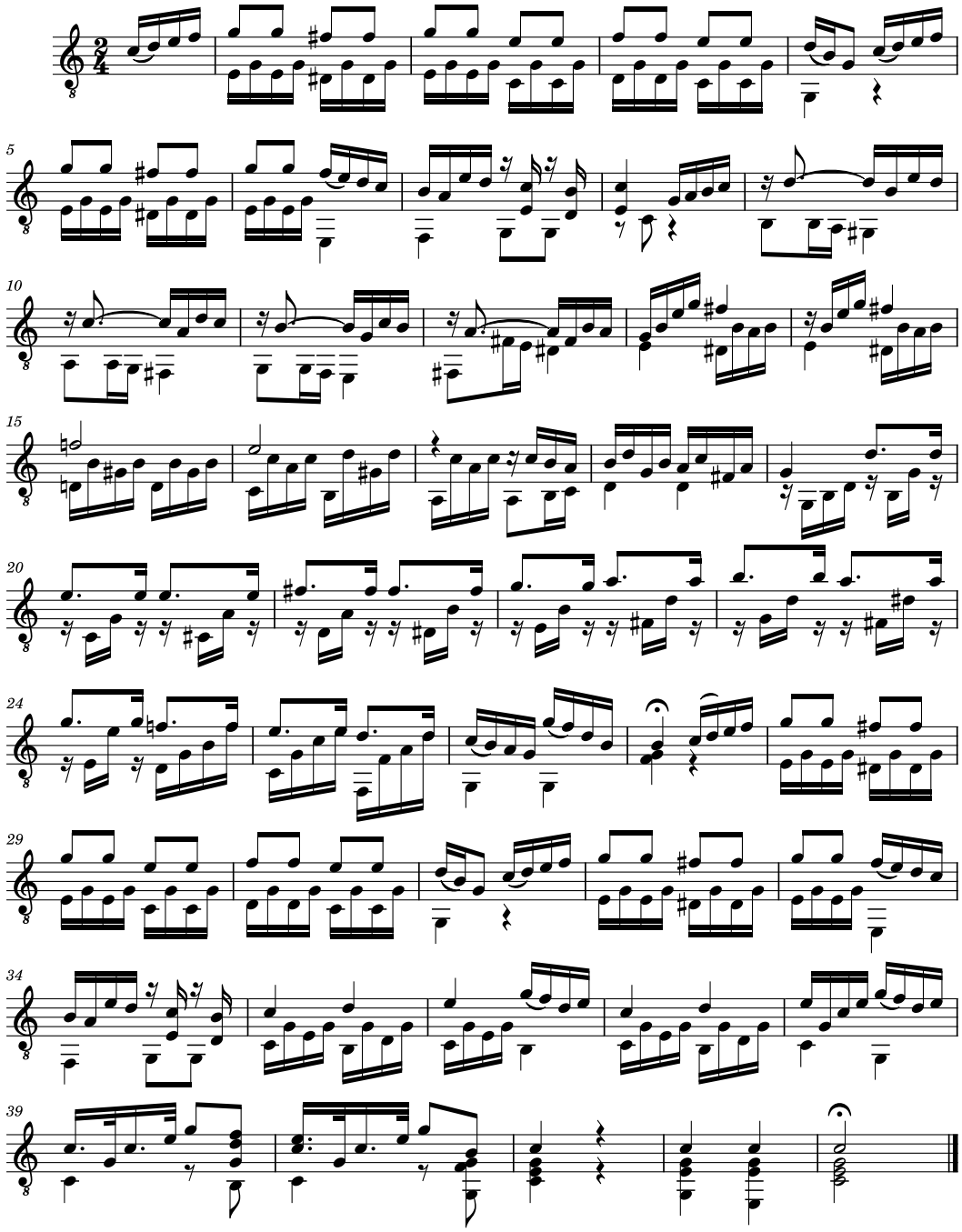
Appendix 8.1: Sor Op. 35 No. 24 m. 1-4.



Appendix 8.2: Sor Op. 44 No. 11 m. 6-16.

Recompositions

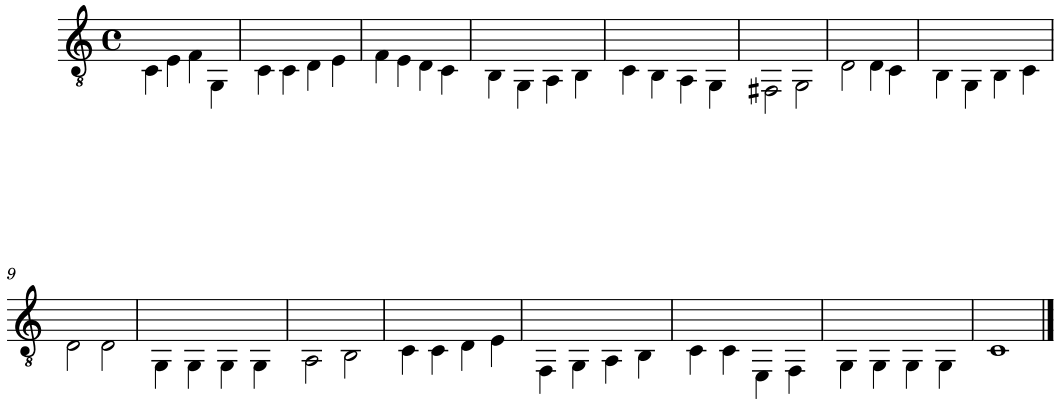
Giuliani Op. 1 Part Four No. 4



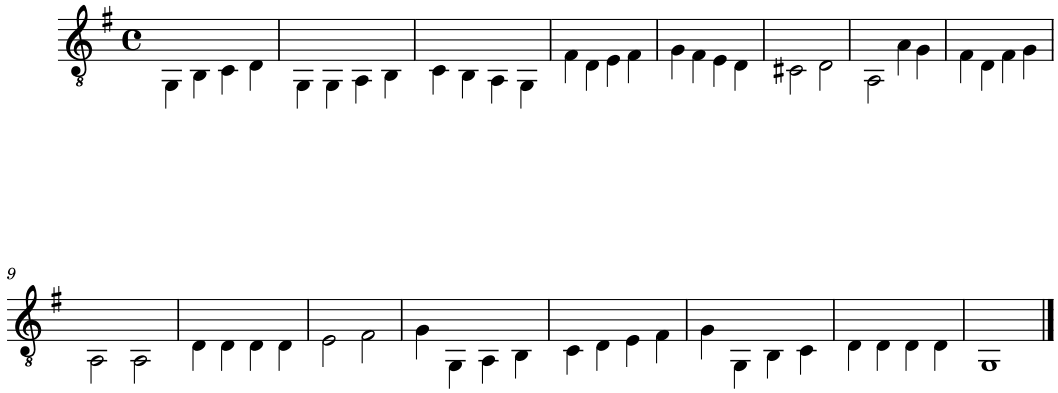
Appendix 9.1: Giuliani Op. 1 Part Four No. 4; recomposed between m. 11-26 and m. 42-43.

Partimenti

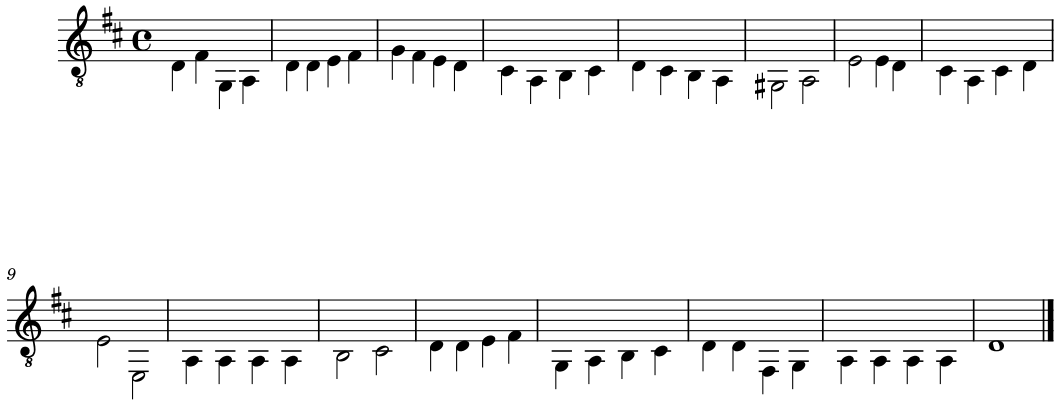
Fenaroli Book 1 No. 1: C, G, D, A, E major



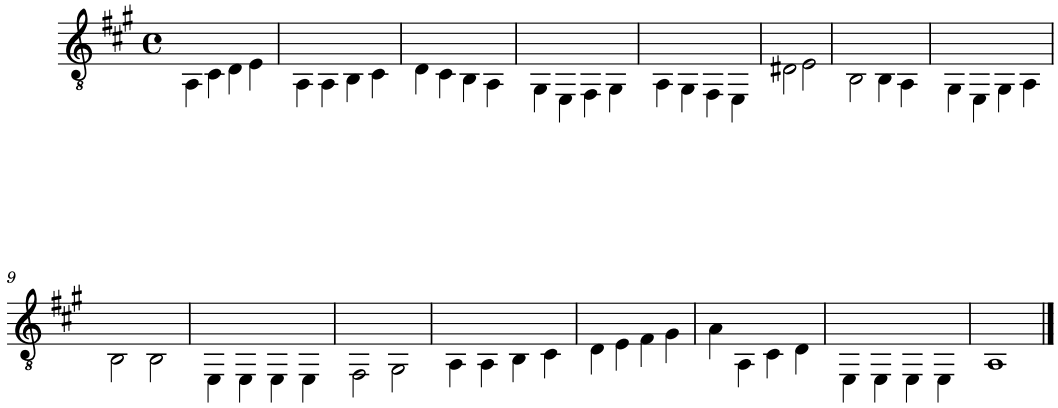
Appendix 10.1: Fenaroli Book 1 No. 1 C Major bassline adjusted for guitar



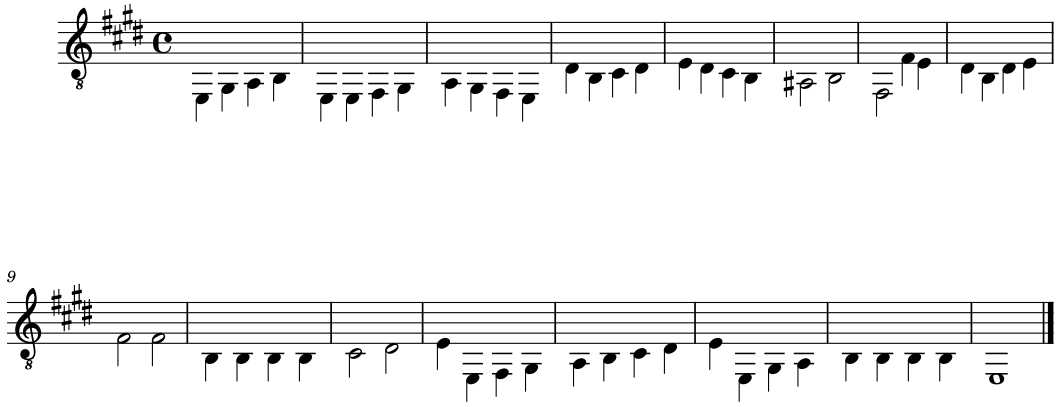
Appendix 10.2: Fenaroli Book 1 No. 1 G Major bassline adjusted for guitar.



Appendix 10.3: Fenaroli Book 1 No. 1 D Major bassline adjusted for guitar.

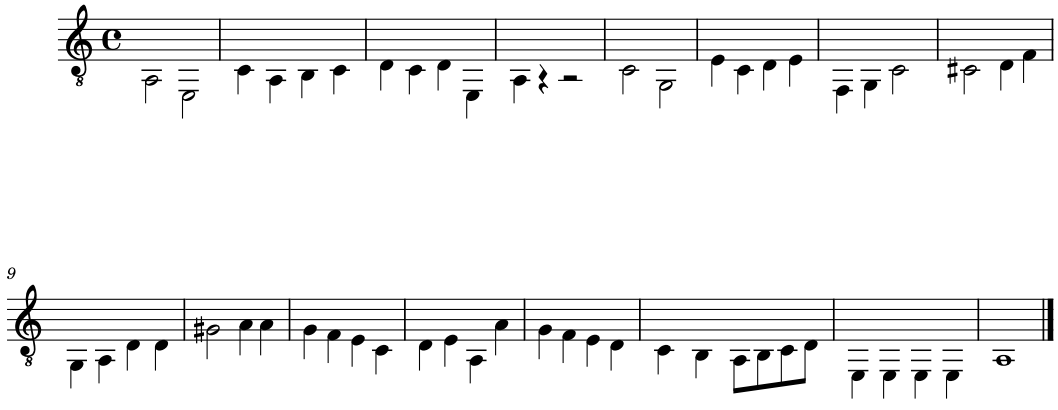


Appendix 10.4: Fenaroli Book 1 No. 1 A Major bassline adjusted for guitar.

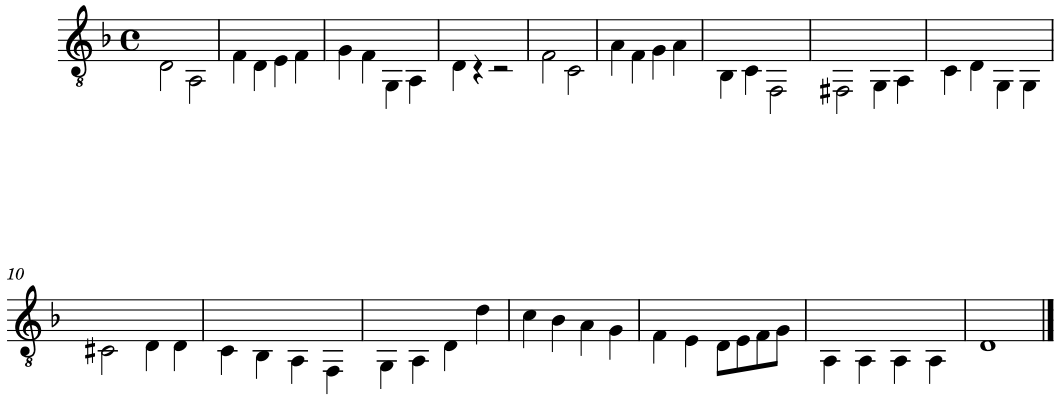


Appendix 10.5: Fenaroli Book 1 No. 1 E Major bassline adjusted for guitar.

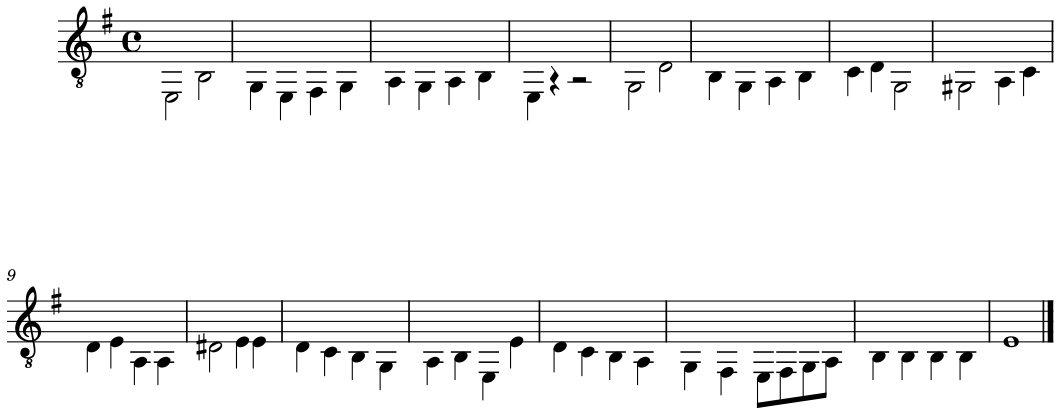
Fenaroli Book 1 No. 2: A, D, E minor



Appendix 10.6: Fenaroli Book 1 No. 2 A minor bassline adjusted for guitar.



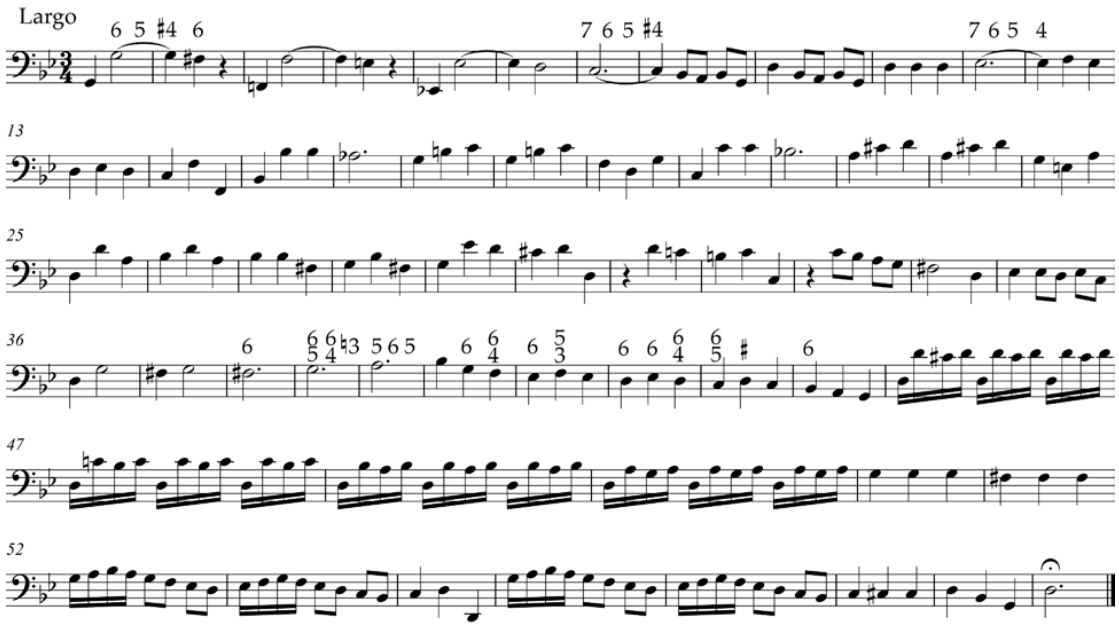
Appendix 10.7: Fenaroli Book 1 No. 2 D minor bassline adjusted for guitar.



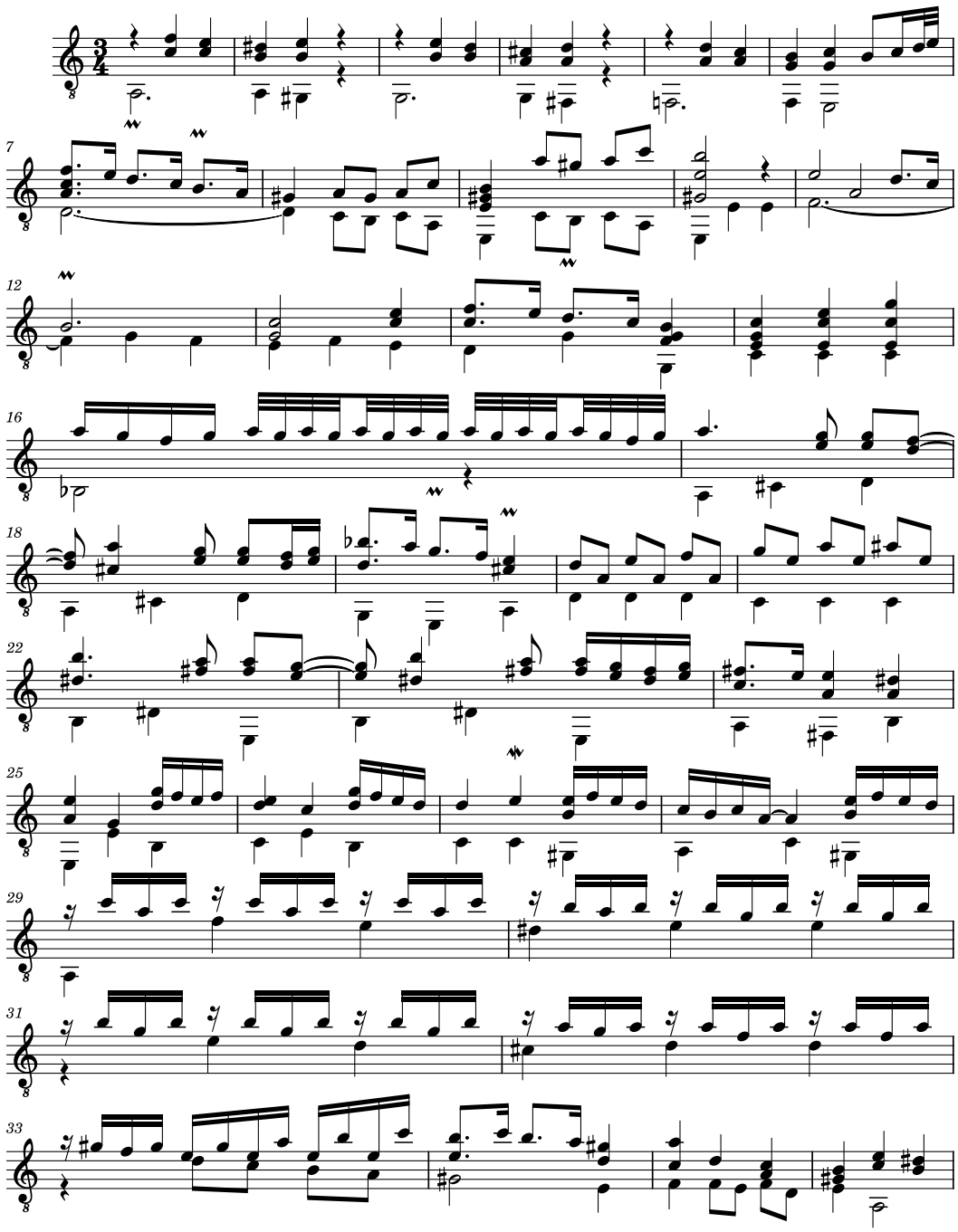
Appendix 10.8: Fenaroli Book 1 No. 2 E minor bassline adjusted for guitar.

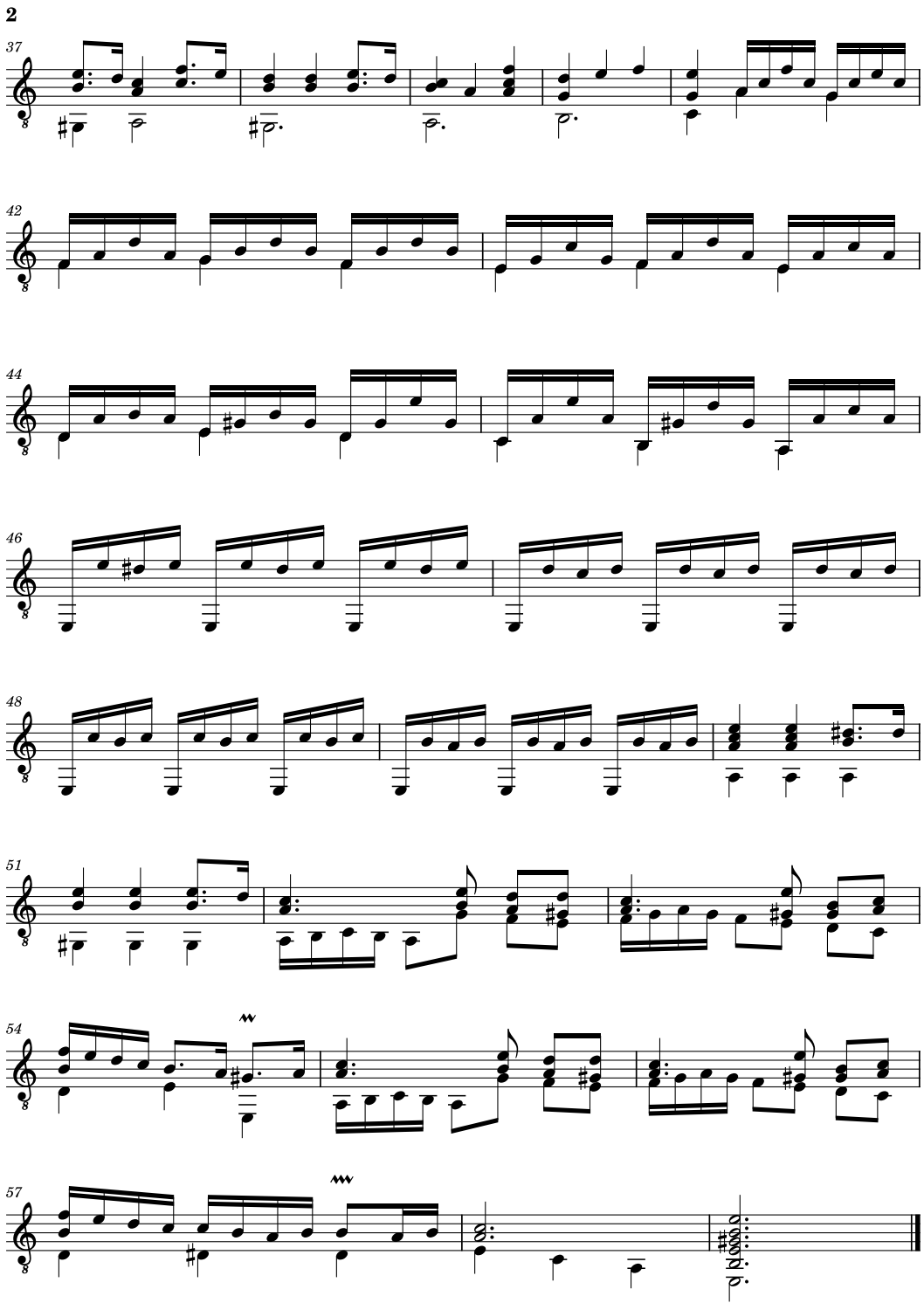
Fenaroli Book *5* No. 6

No. 6, Prelude (Gj 1380)



Appendix 10.9: Fenaroli Book *5* No. 6 Prelude; original key.

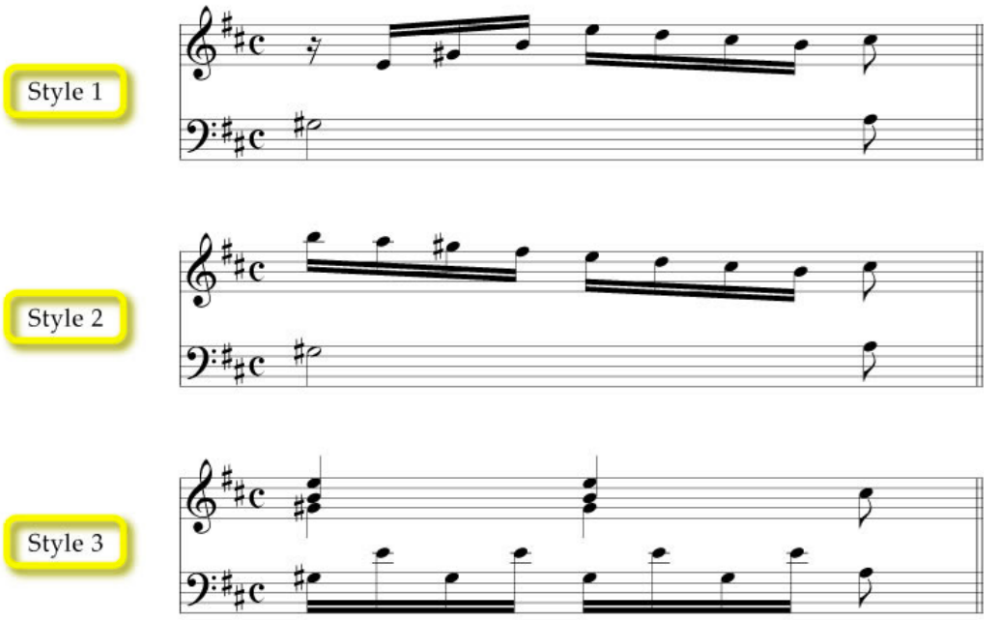




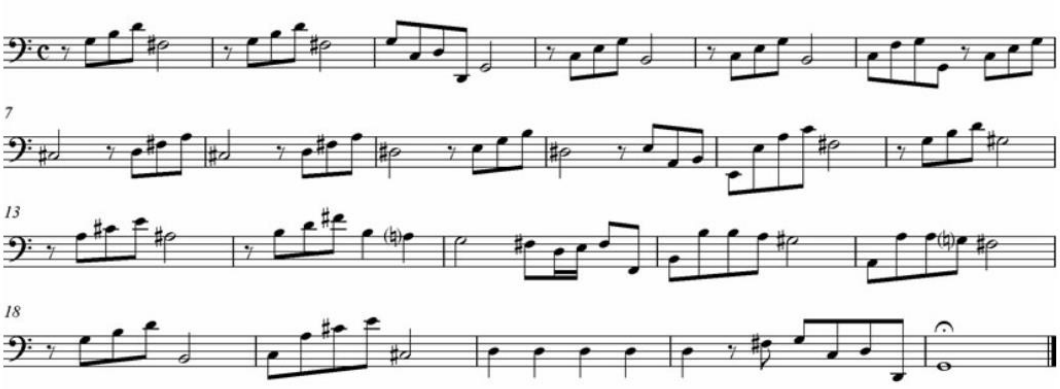
Appendix 10.10: Fenaroli Book 5 No. 6 (realized by author).

Durante Partimenti Diminuiti No. 2

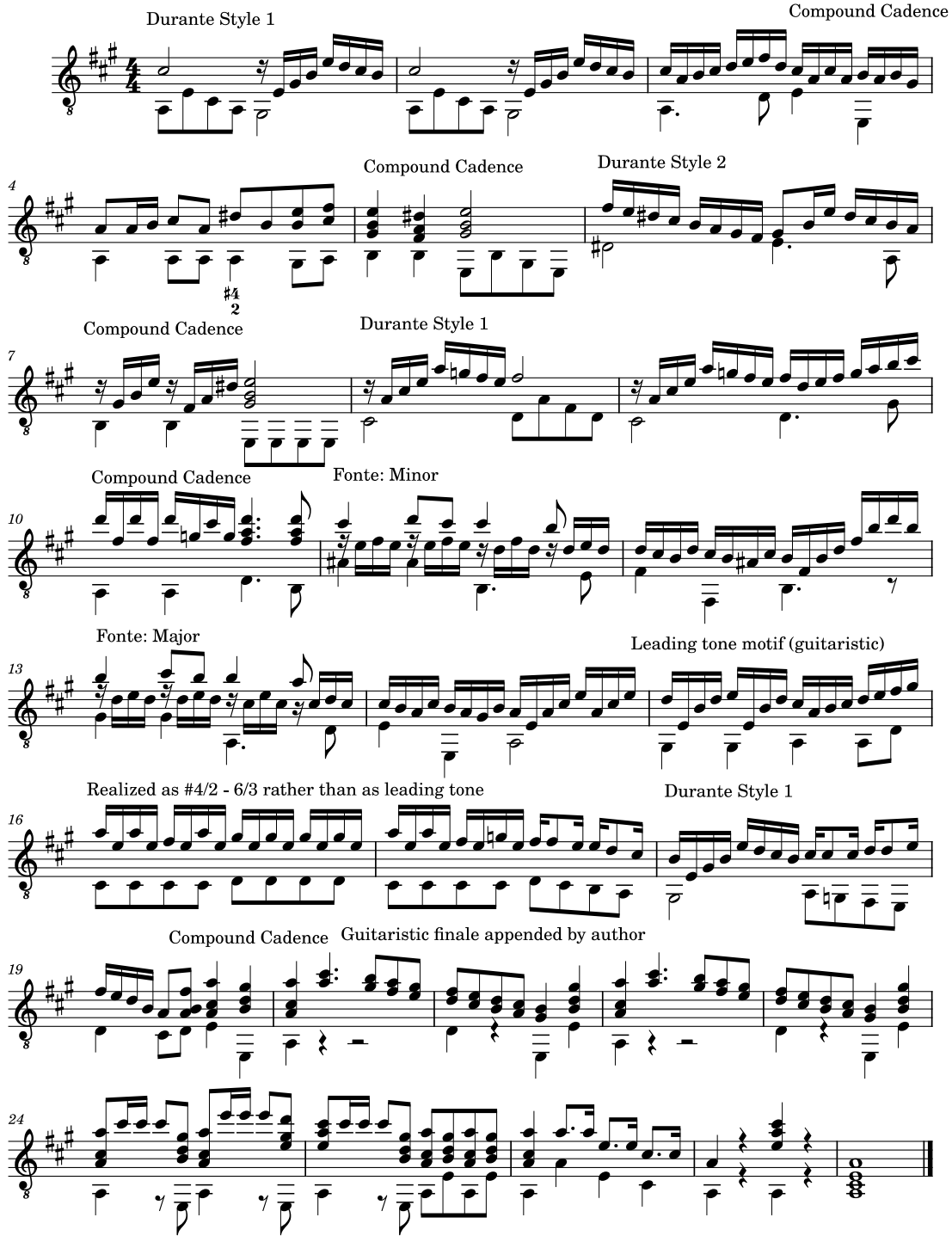
No. 1



Editor's notes: Three ways of embellishing the ascending half step in the bass from the leading tone to its tonic. The three styles, labelled in the manuscript as *Primo Modo, Secondo Modo,* and *Terzo Modo*, are in the key of A major, with a "Mixolydian" key signature of only two sharps instead of the modern three.



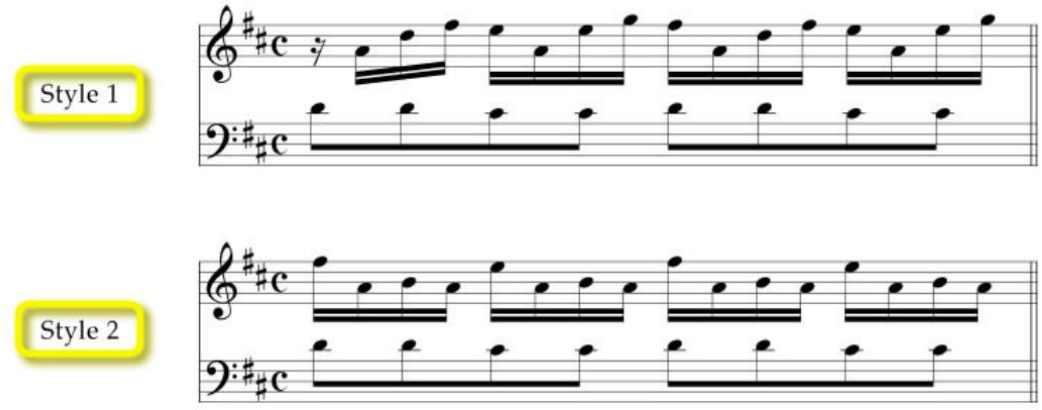
Appendix 10. 11: Durante Partimenti Diminuiti No. 2; diminution styles from Partimenti Diminuiti No. 1 with editorial notes by Robert Gjerdingen, accessed from partimenti.org.



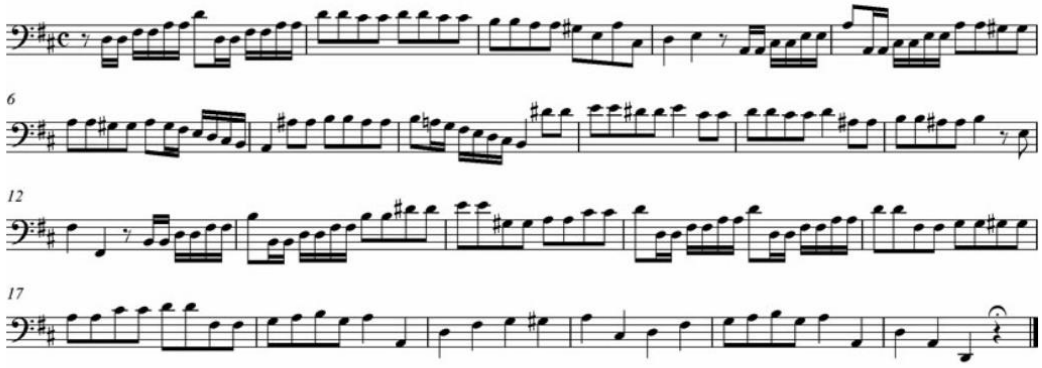
Appendix 10.12: Durante Partimenti Diminuiti No. 2 (realized by author); finale in the style of Giuliani appended in m. 20.

Durante Diminuiti No. *5*

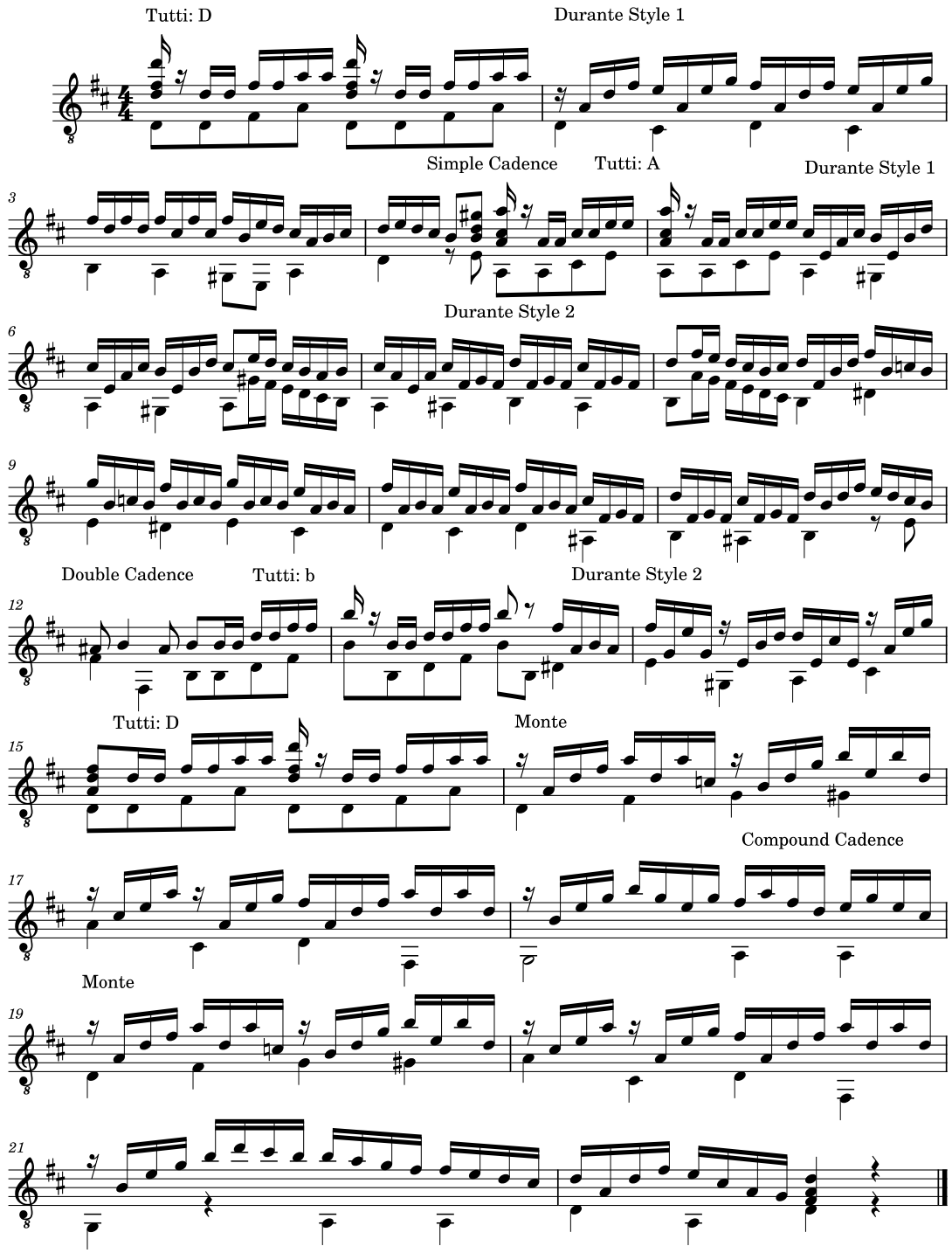
No.5



Editor's notes: Two ways to embellish the neighbor-note motion between the tonic D4 and its leading tone C#4.

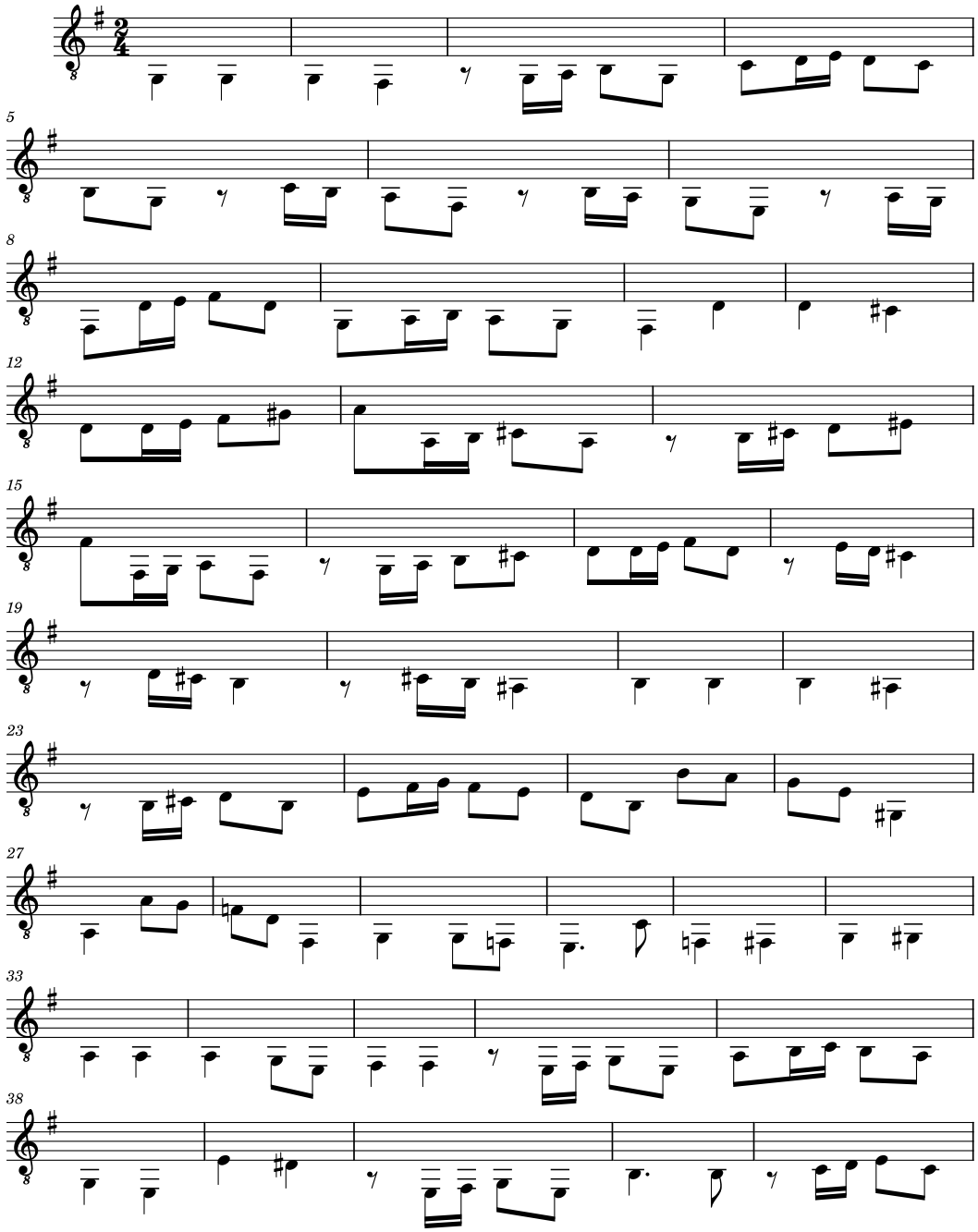


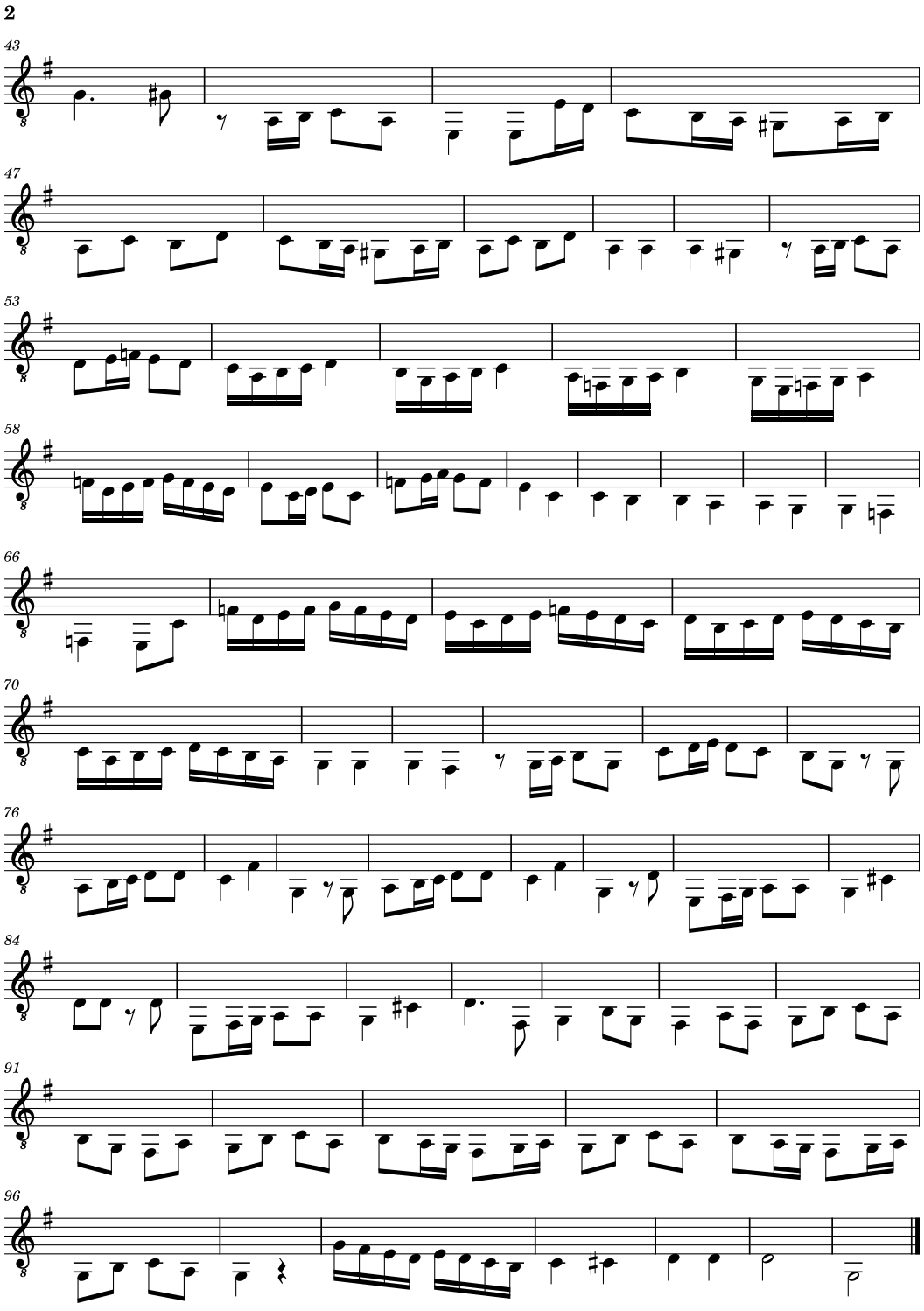
Appendix 10.13: Durante Partimenti Diminuiti No. *5*; partimento and diminutions with editorial markings by Robert Gjerdingen, accessed from partimenti.org.



Appendix 10.14: Durante Partimenti Diminuiti No. 5 (realized by author).

Giuliani Fughetta Op. 113



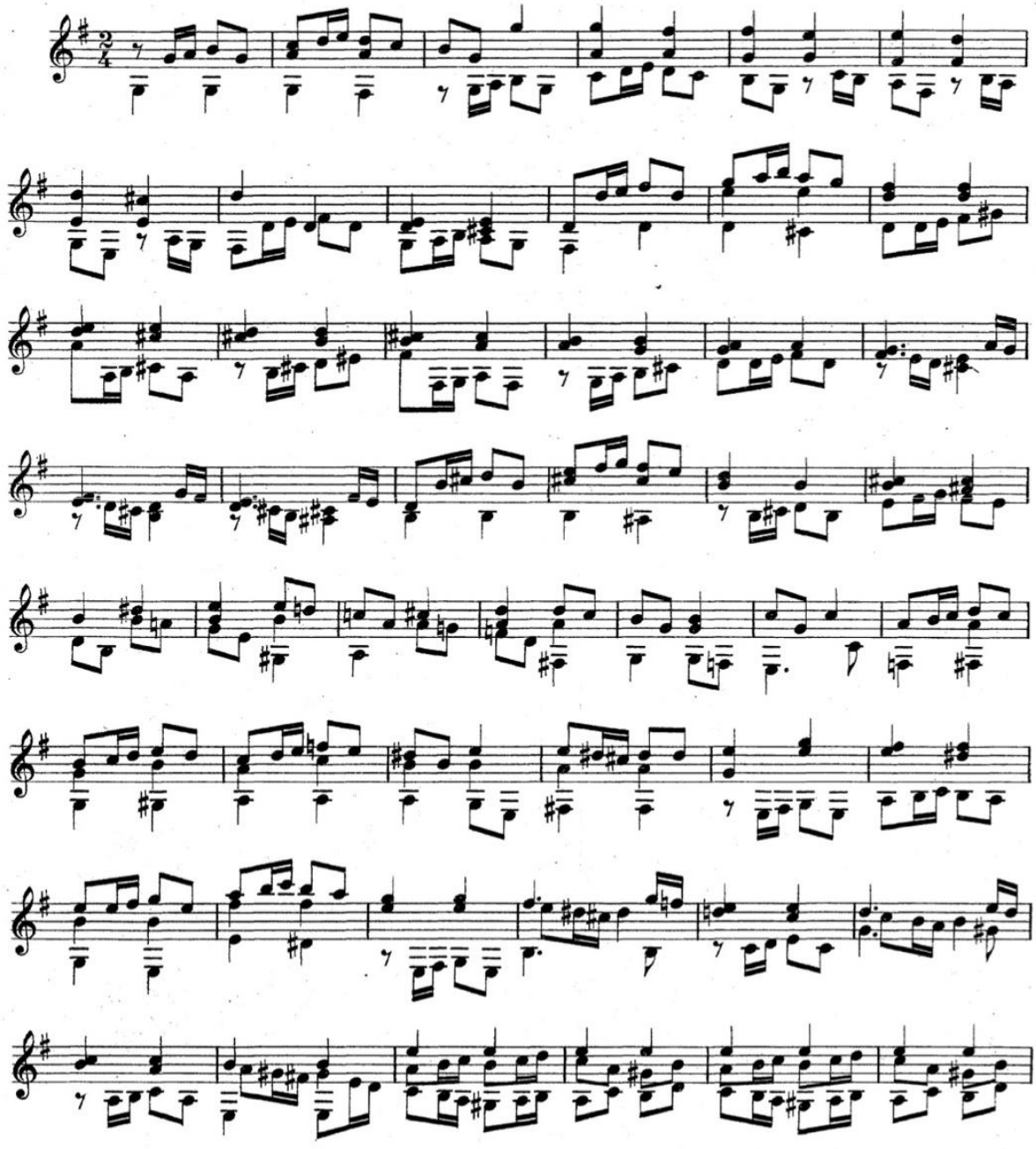


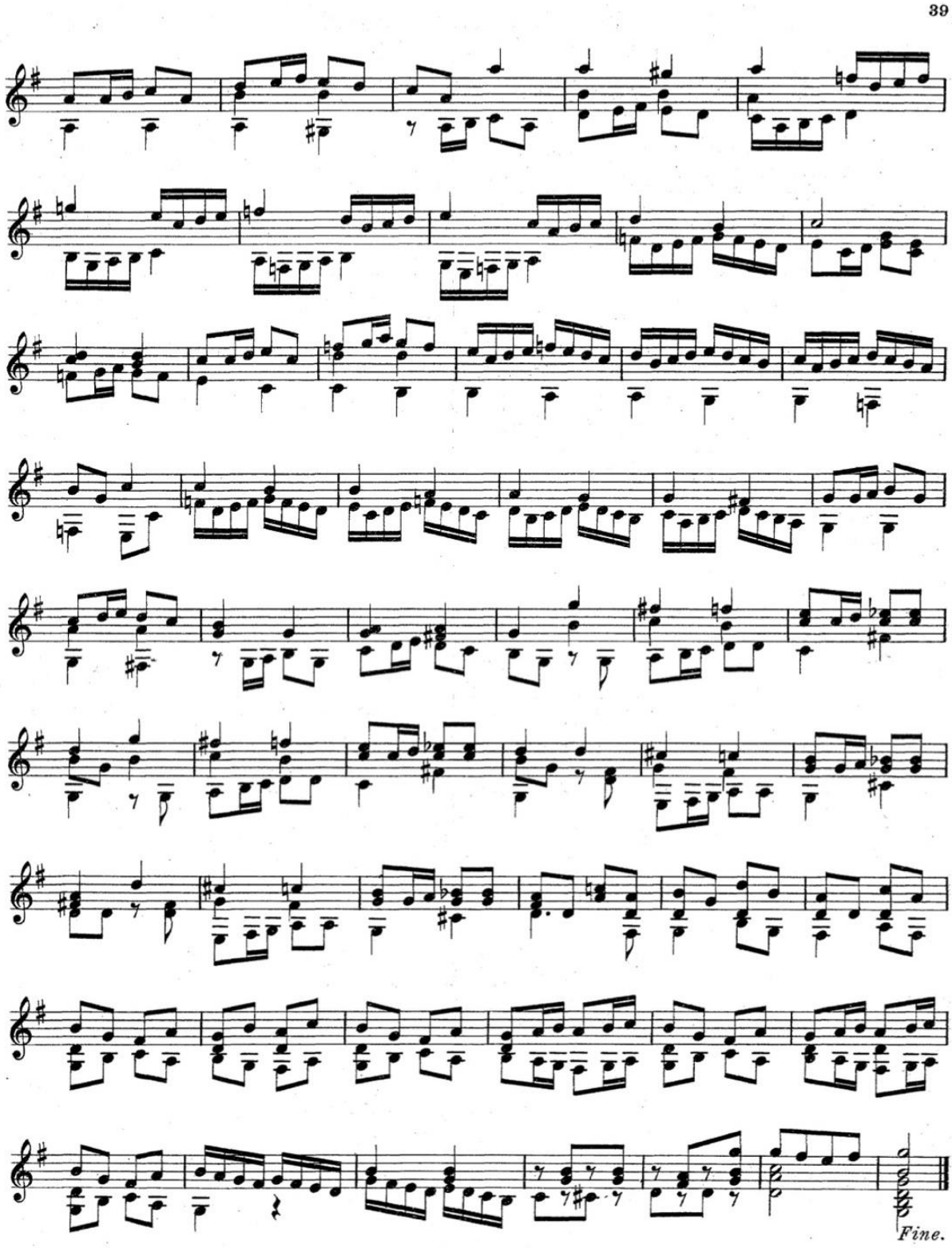
Appendix 11.1: Giuliani Op. 113 full work; bass only.

Fughetta per Chitarra.

Stifter: Boije af Gennäs, Stockholm.

Mauro Giuliani, Op. 113.





Appendix 11.2: Giuliani Op. 113 full work; original score; accessed from IMSLP.