

A Study of *Partimento*: The Rules of Fedele Fenaroli

パルティメントの研究 ——フェナローリの法則——

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About *Partimento*

According to *The New Grove Dictionary of Music*, “*Partimento* (pl. *Partimenti*)” has been defined as a term which is used frequently in the eighteenth and nineteenth centuries, especially in Naples and Milan, to denote exercises in figured-bass playing (Williams and Cafiero). Rosa Cafiero has pointed out that this term appeared earliest in Giovanni Filippo Cavalliere’s treatise *Il scolaro principiante di musica* in 1634 (qtd. in Williams and Cafiero). However, the meaning of *partimento* differs depending on the time and area of musicians who use this. According to Giorgio Sanguinetti, Italian composer Padre Raimo used this term for the instrumental bass part in the piece. Austrian composer Pietro Lichtenthal defined it as “Exercises on a bass, either figured or unfigured, for the study of harmony and accompaniment (Sanguinetti 11).” Many resources and evidence show that *partimento* was a guide for keyboard improvisation. This might be a possible reason why it is hard to find a written down *disposizione* (an Italian term which means the modal answer of harmony or counterpoint exercises, a similar term in French is *réalisation*) from the very late seventeenth-century to early eighteenth century. The practice of *partimento* seems to have changed from the late eighteenth century since some examples of written *partimento* of the late eighteenth century in the manuscript or printed form have been discovered.

People call those musicians who teach *partimento*—Maestro. The word *maestro* is a term used in the old European conservatories, which means master or music teacher. Most *maestros* who teach *partimento* are related to the Neapolitan School of Music. However, it is hard to find evidence to show that musicians of the Neapolitan School invented the term and the concept of “*Partimento*.” Fedele Fenaroli (1730–1818), one of the most outstanding pupils of Francesco Durante, was the most famous music teacher in Italy during Franz Joseph Haydn’s time. He taught at the Conservatorio di Santa Maria di Loreto in Naples after Antonio Sacchini. When Santa Maria di Loreto joined the Turchini Conservatory in 1806, Fenaroli was tasked with devising the new curriculum with Giovanni Paisiello and Giacomo Tritto. After a few years, his student Niccolò

Zingarelli took over his job in 1813 (Gmeinwieser). Fenaroli wrote a book of *partimento* rules named *Regole musicali per i principianti di cembalo* and six books of *partimenti* exercises in different difficulties and genres.

Unlike Jean-Philippe Rameau or Hugo Riemann, who wrote a completed and systematized treatise about the theory of harmony, it is rare to find a theorist in Italy who wrote a treatise about the theory of *partimento* during the eighteenth and nineteenth centuries. It is hard to find an Italian composer, theorist, or music teacher who left a theoretical writing about *partimento* in any form of essays or articles (Sanguinetti 9-10). The only kinds of writing they left are the manuscripts of music examples about *partimento* like Durante's *Principi e Regole per accompagnare*, which only contains a necessary amount of words (sometimes almost wordless). Only a few of them, like Fedele Fenaroli's *partimento* textbook, have been published and printed. However, even in the printed version of the *partimento* book, most of the contents are staves and notes. Besides the music, some of the words and explanations were added by the editors or later musicians like Emanuele Imbimbo, who edited the French version of Fenaroli's *partimento* textbook (Fenaroli and Imbimbo). Because of the lack of written theory, the musical examples and the words or axioms they left are the only keys for us to understand their method.

Introduction to Fedele Fenaroli's *Partimento* Rules

The complete version of Fenaroli's *partimento* rules was published in 1775 titled *Regole musicali per i principianti di cembalo*. I did not find the second edition. The third edition was published in 1795. According to Peter M. van Tour, the third edition contains a few supplements compared to the first edition (Tour). Therefore, in the following part of this paper, I will use the third edition, published in 1795, which was collected by the U.S. Library of Congress.

It is important to know that most time, Fenaroli and other Italian *maestros* by that time did not give us a theoretical explanation; the rule only contains a few sentences (sometimes only a phrase) to describe the musical phenomena or pattern. They only tell their pupil what to do, for example, "The I of the key takes 3rd, 5th, and 8^{ve}," or "A *cadenza semplice* as a chord of 4th and 6th then 3rd and 5th on the dominant, and followed by the tonic," nothing else has been mentioned in the rule. Students must learn it by reading and playing the hand-written or printed music example provided by their *maestros*. Therefore, in the following part of this paper, I will explain them more delicately, such as the similarity or differences between patterns or the tonal relationship between each chord.

It is also important to know that some terminologies and concepts in Fenaroli's day are different from those nowadays. One significant difference is that some names of specific intervals are different. People in Fenaroli's time did not use the term "augmented" for intervals. The word they use on that day is "superflue." For example, they will say "superfluous second (*seconda superfluo*)" in-

stead of “augmented second (*seconda aumentati*).” There is also a difference between is fourth, fifth, and octave. Nowadays, we say “perfect fourth,” “perfect fifth,” and “perfect octave.” However, by that time, perfect intervals are called “just (*giusta*)” intervals when it is a fifth or octave. For the interval of the fourth, they will say “natural (*naturale*).” Also, the term “minor” and “major” will apply to the fourth, fifth, and octave. The interval, which is a semi-tone larger than the “natural fourth (*quarta naturale*),” is the “major fourth (*quarta maggiore*),” which we call the “augmented fourth” today. Moreover, the interval “superfluous fourth (*quarta superfluo*)” is equal to “doubly augmented fourth” in today’s terms. For the interval of perfect (*giusta*) fifth and octave, the intervals which are a semi-tone smaller than them are “minor (*minore*) fifth” and “minor octave,” which is equal to today’s “diminished fifth” and “diminished octave.” When the term “diminished (*diminuito*)” is applied to the fifth and octave, it means “doubly diminished.” In addition, the “minor fifth” has another name which is the “false (*falsa*) fifth.” The “major fourth” also has another name, “tritone (*tritone*),” which is the same as nowadays, but it seems only to refer to the fourth, not the fifth.

Except for the basic music theory, Fenaroli’s rules can be classified into four categories — cadence, rule of the octave, dissonance, and bass motion. In Imbimbo’s edition of Fenaroli’s *partimento* collection, the rules are introduced once in the “Extrait” part (the beginning part); after this part are the six books of the *partimenti* collections. Book I contains practical examples and exercises of cadence and the rule of the octave. Book II is about dissonance. Book III contains practical examples of bass motions. Afterward, Book IV–VI contains figured and unfigured *partimenti* with different genres and forms.

| | doubly diminished | diminished | minor | perfect | major | augmented | | doubly augmented |
|---|--------------------------|-------------------|--------------|----------------|--------------|------------------|---------|-------------------------|
| second / third / sixth / seventh | | diminished | minor | | major | augmented | | |
| fourth | | minor | | natural | | major | tritone | superfluous |
| fifth | diminished | minor | false | | just | superfluous | | |
| octave | diminished | minor | | | just | superfluous | | |

Figure 1 Interval Name in Fenaroli’s time.

Cadence

Many cadences have been introduced in the “Extrait” part of Imbimbo’s edition with names and examples. However, those cadences are named after Fenaroli’s time because, at the end of chapter IV of the Extrait, there is a statement explaining that there are only three types of cadences in *partimento*.

In fact, in all the ancient and modern practitioners, only three cadences are mentioned, namely: the simple (*semplice*), the compound (*composta*), and the double (*doppia*); and one names simple cadence that which we call perfect (Fenaroli and Imbimbo 31).

Fenaroli mentioned that there are three types of cadences which were named: *cadenza semplice*, *cadenza composta*, and *cadenza doppia*, that one must learn before practicing *partimento*.

The term “*cadenza semplice*” means “simple cadence.” This type of cadence is literally very simple. One begins with the dominant of the scale and plays a perfect chord (chord with perfect 5th in root position) with 3rd and 5th on it. Then follows a tonic. Fenaroli’s Book I of the *partimenti* exercises gives a varied pattern in which the perfect chord of 3rd and 5th on dominant can have passing minor 7th before it resolves to the tonic. In addition, it is noticeable that his *Regole* defined a *cadenza semplice* as a chord of 4th and 6th, then 3rd and 5th on the dominant, followed by the tonic. Today’s terminology uses a cadential 6/4 chord before V. This contradiction appeared in Imbimbo’s Italian-French edition of Fenaroli’s *partimento*, in which Imbimbo combined the *Regole* and six books of *partimenti* in the same book (Fenaroli and Imbimbo 27 and 56).

The term “*cadenza composta*” means “compound cadence.” This cadence uses a chord of 4th and 5th followed by a 3rd and 5th on the dominant, then resolves to the tonic. In other words, it used a 4-3 suspension on V. According to Fenaroli’s *Regole*, the 4th must be prepared from the previous chord (Fenaroli and Imbimbo 27; Fenaroli *Regole* 8).

The term “*cadenza doppia*” means “double cadence.” This cadence has four steps on the dominant. Each step has a different sonority. First, one begins to play a perfect chord of 3rd and 5th on the dominant, then followed by a 4th and 6th; after that, the 6th moves downward to form a 4th and 5th sonority, and finally, the 4th resolves to a 3rd, make the chord a 3rd and 5th again and then resolve to the tonic. It is possible to change the 4th step on the dominant to a chord of 3rd, 5th, and minor 7th, in other words, a dominant 7th chord (Fenaroli and Imbimbo 27; Fenaroli *Regole* 8).

The figure shows three musical examples of cadences on a grand staff (treble and bass clefs).
Cadenza Semplice: Treble clef has three chords: a perfect chord on the dominant (G-B-D), a tonic (C-E-G), and another perfect chord on the dominant (G-B-D). Bass clef has notes G, B, D, G, B, D, G, B, D. Fingerings: 5, 5, 5.
Cadenza Composta: Treble clef has three chords: a 4-3 suspension on the dominant (G-A-B), a perfect chord on the dominant (G-B-D), and a tonic (C-E-G). Bass clef has notes G, B, D, G, B, D, G, B, D. Fingerings: 5, 4, 3, 5.
Cadenza Doppia: Treble clef has four chords: a perfect chord on the dominant (G-B-D), a 4-6 chord on the dominant (G-A-B), a 4-5 chord on the dominant (G-A-B), and a tonic (C-E-G). Bass clef has notes G, B, D, G, B, D, G, B, D. Fingerings: 5, 6, 4, 5, 4, 3, 5.

Figure 2 Three basic cadences of partimento

Rule of the Octave

In the modern pedagogy of harmony, beginners usually start with a few simple chords like the primary chord (I, IV, V) for the student to understand the basic concept of functional harmony. Too much information and possibility will confuse the beginner. Of course, the maestros also knew this. However, since *partimento* was the pedagogy before Riemann’s functional harmony theory, they did not use the functional rule like Riemann and the later German-Austrian or Soviet musicians. The maestros provided another rule for the beginner called *regola dell’ottava* in Italian, or

règle de l'octave in French, or the rule of the octave in English.

The rule of the octave is a basic guide to accompany the scale. The maestros provided a general rule for how to accompany each scale degree for the beginners when the bass moves stepwise. There are many different rules of the octaves depending on the maestro who teaches them. One standard version that has been used widely in Europe is Fenaroli's version. Some people call this version the standard version of the rule of the octave (Sanguinetti 114).

In Fenaroli's *Regole*, he listed a certain rule :

The I of the key takes 3rd, 5th, and 8^{ve}.

The II of the key takes 3rd and major 6th.

The III of the key takes 3rd and 6th.

The IV of the key takes 3rd and 5th.

The V of the key takes major 3rd and 5th.

The VI of the key takes 3rd and 6th.

The VII of the key takes 3rd and 6th.

Notice, however, that whenever the IV of the key rises to the V, in addition to the 3rd and 5th, it can also take 6th; and if the VII of the key rises to the octave, which forms a semitone, in addition to the 3rd and 6th, it can also take false 5th. (Fenaroli *Regole* 4)

That means each scale degree has a default or natural chord bound with it. For first, fourth, and fifth degrees, they require the chord of 3rd and 5th, which is a root position chord. Other degrees require the chord of 3rd and 6th, which is a first inversion chord. Notably, the second degree has been specified to have a major 6th, and the fifth has been specified to have a major 3rd on it. Both intervals link to a note they called the "*sensibile*," or by today's English, we call this the "leading-tone." These rules are part of the basic fundamental of tonal by Fenaroli's *Regole*.

Some editions, like Imbimbo's, did not include the part of the basic fundamentals of tonal listed above. However, every edition includes the rule of the octave in the Book I of Fenaroli's *partimenti*. The rule of the octave is slightly different from the basic fundamentals, but they are definitely related. The rule of the octaves differs between the major and minor scales, and each type of scale has ascending and descending versions.

In the major scale, the second, fourth, and seventh degrees are different. The second must have an additional 4th based on the basic fundamentals to form a second inversion of the V⁷ chord. Since the seventh degree will rise to the tonic, it needs an additional false 5th (diminished 5th) to form the first inversion of the V⁷ chord. Also, the fourth needs an additional 5th to form the first inversion of the II⁷ chord because it would rise to the fifth degree. These rules about the fourth and seventh degree were listed immediately following the previous rules in the *Regole*.

In the descending major scale, some chords are varied from the ascending scale. The seventh, sixth, and fifth degrees must be considered as the third, second, and first degrees of the Dominant key. Therefore, the sixth degree needs 3rd, 4th, and major 6th to form a second inversion of the V⁷ chord. The fourth degree after the fifth must be considered as a passing tone. Therefore, the

fourth degree needs a major 2nd, major 4th (augmented 4th), and major 6th, which is the third inversion of V⁷ (Fenaroli and Imbimbo 21). In the minor scale, the ascending and descending bass line follows the rule of the melodic minor scale. The rule of the octave is basically the same as the major scale, but the sixth degree needs a superfluous 6th (augmented 6th) instead of the major 6th in descending motion. Nowadays, we call this type of chord the “Augmented Sixth Chord.”

Basic Fundamental



Figure 3 The basic fundamental of each scale degree.

Rule of the Octave



Figure 4 rule of the octave by Fenaroli.

Dissonance

In Fenaroli’s Book II of *partimenti* exercises, he used a distinctive method to teach the student how to use dissonance in harmony. This method includes three steps, the *Esempio pratico*, the “Regola,” and the “Lezione.” (e.g., Figure 5) In the *Esempio pratico* (Practical example) section, Fenaroli gave a simple chord progression that includes the usage of dissonance in 3 different positions. The students must play these examples to learn and experience this sonority. After that, in the *Regola* section, the student must play this example in various keys that Fenaroli assigned in the textbook. This step is to make sure that students understand the rule of this particular usage of this dissonance and be able to apply this to any other keys. Finally, in the *Lezione* section, Fenaroli gave a long *partimento* exercise with figured bass notation for the student to play, in which this usage of dissonance will appear many times in different keys in this *partimento* exercise.

Fenaroli did not first invent this method. At least his teacher Francesco Durante invented a similar method called “*Diminuiti* (Diminution),” which has been defined as the art of transforming

a simple, slow melody into a rich, fast-moving one (Sanguinetti 183). In Durante's *Partimento numerati e diminuiti e Fughe*, he gave each *partimento*, in the *diminuiti* section, 1-3 examples of how one can play the melody on a particular bass progression (Figure 6). Students can use Durante's example as a technique model to practice this *partimento*, like Fenaroli's *Lezione*.

In the *Regole*, Fenaroli listed certain axioms about the dissonance which the musicians followed by the time. He defined that there are only four types of dissonance which are 2nd, 4th, 7th, and 9th. In his explanation, the difference between the 2nd and 9th is that the 2nd does not need preparation, but the 9th needs. The following axioms explain how to use these four types of dissonance. And Fenaroli gave 17 examples labeled A-S for each usage (There are no J and K, the label skipped from I to L. There seems to be no J by that time, and K seems not to be used very commonly).

The 4th can be prepared by any consonances, the 8^{ve}, 3rd, 5th, 6th and it must resolve to the 3rd. Examples labeled A-F show how to use 4th. When it is prepared by the 8^{ve}, 3rd, 5th, or 6th, the 4th-3rd suspension happens on the V of the key. The 4th also can be prepared by a minor 7th or a diminished 5th. The 4th-3rd suspension happens on the I of the key (Figure 7). It is important to know that the minor 7th on V or diminished 5th on VII is considered a consonance since a dissonance can only be prepared by a consonance.¹

The 7th can also be prepared by any consonances, the 8^{ve}, 3rd, 5th, 6th, and it must resolve to the 6th or 3rd. Examples labeled G-L show how to use the 7th-6th suspension. When the 7th has been prepared by the 8^{ve}, 3rd, 5th, or 6th, the 7th-6th suspension happens on the scale degree II. When the 7th resolves, the bass can leap from scale degree II to V, which causes the 7th to resolve to a 3rd (Example by Fenaroli labeled M) (Figure 8).

Figure 5 Example of Fenaroli's three-steps method (Fenaroli and Imbimbo 57)



Figure 6 Example of Durante's diminution model

This figure shows a musical score for six examples, labeled A through F. Each example is presented as a piano accompaniment with a treble and bass clef. Below the bass line, there is a line of figured bass notation. The figures are: A: 8 5- 8 / 8 4 3 5; B: 6 5 5 8 / 3 4 - 5; C: 6 5 - 8 / 5 4 3 5; D: 5 - 8 / 6 4 3 5; E: 8 / 5 7; F: 8 6 / 4 3 5 6 4 3.

Figure 7 Example A-F by Fenaroli (original key in G) (Fenaroli and Imbimbo 57-60)

This figure shows a musical score for five examples, labeled G through M. Each example is presented as a piano accompaniment with a treble and bass clef. Below the bass line, there is a line of figured bass notation. The figures are: G: 5 / 5 7 1 6; H: 5 6 / 5 7 1 6; I: 5 / 5 7 1 6; L: 6 / 6 7 1 6; M: 5 / 5 7 1 6.

Figure 8 Example G-M by Fenaroli (original key in G) (Fenaroli and Imbimbo 61-63)

The 9th can be prepared by the 3rd and 5th. It must always be accompanied by a 10th and normally resolves to 8^{ve} to create a 9th-8^{ve} suspension on the scale degree IV (Example N-O). The 9th can also resolve to the 3rd by having the bass skip a 3rd down from IV to II, or resolves to the 6th by having the bass skip a 3rd up from IV to VI (Example P-Q) (Figure 9).

The 2nd always appears together with the 4th when the bass is syncopated. The 2nd and 4th usually appeared on the syncopated scale degree I. It normally resolves a half-note down to scale degree VII with a 6th chord or 6th and diminished 5th chord (Example R). The 4th, which appears together with the 2nd, can be augmented, and a major 6th can be added along with them. In this case, the syncopated bass should be considered as the scale degree IV-III of another key² instead of the I-VII (Example S) (Figure 10).

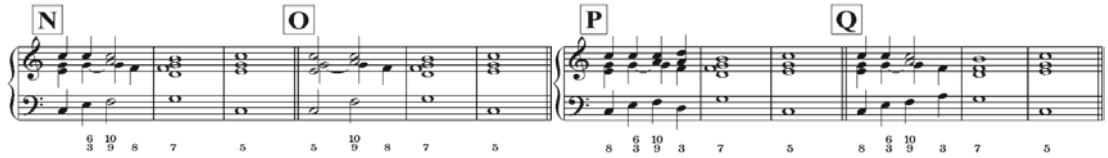


Figure 9 Example N-Q by Fenaroli (original key in G) (Fenaroli and Imbimbo 63-65)



Figure 10 example R-S by Fenaroli (original key in G) (Fenaroli and Imbimbo 66)

Bass Motion

Another important part of the *Partimento* rule is the *basso movimento* or the bass motion. There is another terminology for this concept in English—the sequence. The French call this the “*marches harmoniques*.” If the “rule of octave” is the basic rule for the beginner, then the “bass motion” is the advanced technique that complements the rule of the octave. The bass motion provided the practitioners with models for what intervals can be added for the unfigured bass, depending on how the bass line moves. In Fenaroli’s Book III of *Partimenti* exercises, he introduces many rules of the bass motion. Most of them also appeared in Durante and other Maestro’s *Partimento* rules.

When the bass line moves stepwise up, Fenaroli gave an example that each scale degree will have the accompaniment of 3rd and 5th followed by a chord of 3rd and 6th. The 6th will be held as the 5th of the subsequent note. According to the *Regole*, this bass motion can continue all the way from scale degree I to VIII. Besides the 5th-6th progression, it has a variation that uses the 7th-6th suspension or 9th-8th suspension instead of the 5th-6th (Figure 11).



Figure 11 Ascending 5-6, Ascending 7-6, Ascending 9-8, (original key in G) (Fenaroli and Imbimbo 79)

When the bass line moves stepwise down, the first note will be accompanied by the chord of a 3rd and 5th, and the following note (scale degree VII) will be accompanied by the chord of a 3rd and 6th. The next note, which is the scale degree VI of the original key, should be considered as scale degree I and repeat this pattern until scale degree III of the original key. It is noticeable that normally the concept of the sequence does not include where it starts and when it ends. However, Fenaroli wrote, “from scale degree I, until scale degree III,” in the *Regole*, which means that in the practice of *partimento*, this bass motion has a preference to be realized as the scale degree I-III than other scale degrees (34). This pattern can combine with the example S in the previous book by using the chord of 2nd, augmented 4th and major 6th between them (Figure 12).

Another possibility for the descending bass is that all the bass notes are accompanied by 3rd and 6ths. In the end, it will reach scale degree II, and then the following note will be scale degree I which will be accompanied by a 3rd and 5th. In Gallus Dressler’s *Praecepta musicae poëticae*, he wrote that this type of music which uses parallel 6th and 3rd, has been called *fauxbourdon* by musicians (Dressler 113). This pattern can combine with the 7th 6th suspension and examples R and S in the previous book. It is noticeable that the example S version is supposed to use an augmented 4th on each syncopated bass note, but the syncopated VII has a perfect 4th on it. It is not a misprint because the next note in bass should be accompanied by a diatonic perfect chord. In Fenaroli’s *Regole*, he said that the tied bass should not descend beyond the scale degree IV, and the IV should be accompanied by an augmented 4th and rises to a 6th to end this progression on the scale degree III of the key, see Figure 13 (Fenaroli *Regole* 37)³.

Figure 12 Descending 5-6 and its variation (original key in G) (Fenaroli and Imbimbo 81)⁴.

Figure 13 Fauxbourdon and its variation (original key in G) (Fenaroli and Imbimbo 82)

In the major scale, the bass can ascend chromatically from scale degree III to VI. The first two notes of the bass motion (III-IV) can be considered as VII-I of the subdominant key. Therefore, the first note can be accompanied by a 3rd and 6th, and the second note can be accompanied by a 3rd and 5th. The following notes repeat this pattern. It is possible to substitute the chord of 3rd and 6th with the chord of 3rd, 6th, and diminished 5th. Another possibility is to add a 9th-8^{ve} suspension on it (Figure 14).

It is also possible for the major scale to ascend chromatically from I to VI and combine with the 5th-6th and 4th-3rd suspension. However, this was not mentioned in the *Regole*. Many editions of the six *partimenti* books include this example in Book III (Fenaroli and Imbimbo 80). This example may be added by the later musician (Figure 15).



Figure 14 Ascending chromatic scale from III-VI and its variation (original key in G) (Fenaroli and Imbimbo 80)



Figure 15 Ascending chromatic motion in major scale from I-VI with suspension (Fenaroli and Imbimbo 80)

In the minor scale, the ascending chromatic motion often happens between the scale degree V to I. The chromatic note uses the chord of 3rd, 6th, and diminished 5th, followed by a diatonic chord of 3rd and 5th. However, like the ascending chromatic motion, this example in Book III was not mentioned by Fenaroli in *Regole*. He only mentioned the following two examples in Book III (see Figure 16).

In the first example, he explained that the scale degree V should have an octave above it, and it should hold over as the 7th of the minor VI of the key, and then resolve to the minor 6th on the major VI of the key. On minor VII of the key, the 3rd of the preceding note should hold over to form the 9th-8^{ve} suspension. The major VII of the key should be accompanied by the 6th and 5th (*Regole* 30-31).

In the second example, the minor VI of the key has been accompanied by the 3rd and 6th. The subsequent note, which is the major VI of the key, has been accompanied by the 3rd and diminished 5th, and the diminished 5th holds over to the minor VII of the key to form a 4th-3rd suspension. A similar thing repeats on the key's major VII and VIII (*Regole* 31-33).



Figure 16 Ascending chromatic motion in minor scale from V-I and its variations (original key in G) (Fenaroli and Imbimbo 81)

In both major and minor scales, when bass descends from V to III, it is possible to have a chord of 3rd, 5th, and 8^{ve} on V. The notes on the V can be tied to the IV to form a chord of 2nd and 4th with a major 6th. In addition, the 2nd on IV can be substituted by a minor 3rd in the minor scale (Figure 17).

In both major and minor scales, when the bass descends chromatically from I down to the V, it can start at a chord of 3rd and 5th to a chord of 3rd and 6th on scale degree I. The following chromatic VII and VI can have 7th-6th suspensions on them. The final 6th on scale degree VI will be an augmented 6th. Another way is to start from a chord of 3rd and 5th on I, then followed by a chord of 3rd and 6th to a chord of augmented 4th and 6th on VII. Finally, followed by a chord of minor 6th and 3rd to a chord of augmented 6th and 3rd (Figure 18).



Figure 17 Descending motion from V-I (original key in G) (Fenaroli and Imbimbo 83)



Figure 18 Descending chromatic motion from I-V (original key in G) (Fenaroli and Imbimbo 83)

In Book III, the first disjunction bass motion is the bass moves by the pattern that the first note rises by a step and then the second note falls by a 3rd, the first note will be accompanied by a 3rd and 6th, and the second note will be accompanied by a 3rd and 5th. It is also possible to accompany the first note with the 3rd, 5th, and 6th. It is noticeable that in the major scale, this pattern starts by ascending a half-tone, which can be read as scale degree VII-I or III-IV. In the minor scale, it starts by descending a major 3rd, which can be read as scale degree I-VI (Figure 19). However,

Fenaroli introduced this pattern in the *Regole*, which only mentioned that the first note is the I of the key, and the second note is the VI (without a distinction of major or minor key like in Book III). In Luigi Cherubini's *Marches d'harmonie*, he introduced the same pattern, which starts by scale degree I-VI but in the major scale (62). Probably practitioners at that time tend to read this pattern as "Falls by a 3rd and Rise by a Step." Another similar pattern by Cherubini starts with scale degree I-II and is immediately followed by scale degree VII-I. But in this case, Cherubini accompanied the scale degree I with two chords, first by the 3rd and 5th, second by the 3rd and 6th (49-50). Therefore, if this pattern is read as "Rises a Step and Falls by a 3rd," the first two notes of this pattern tend to be the scale's VII-I, III-IV, or VI-VII (Figure 20).

When the bass moves oppositely compared to the previous pattern, the bass will rise by a 3rd from scale degree I to III, and falls by a step to scale degree II, then continues this pattern. There are various possibilities to accompany this bass motion. Fenaroli first introduced an example in which the scale degree I of the key has been accompanied by a 3rd and 5th, and the III has been accompanied by a 3rd and 6th. Then the scale degree II of the key has been accompanied by a 3rd and major 6th (the example in Book III also contains a perfect 4th), and the IV of the key has been accompanied by a 2nd and augmented 4th. Up to here, it is the same with the rule of the octave. The following note is the scale degree III again and also accompanied by the 3rd and 6th. However, the subsequent note scale degree V can be considered as a II of subdominant key, which will be accompanied by a 3rd and major 6th.

The second possibility is to consider the second note, the scale degree III, as the II of the subsequent note. After accompanying it with a 3rd and 6th, if the 6th is minor, then ascend a semitone to a major 6th. The 3rd will be held over as the 4th -3rd suspension of the subsequent note. This pattern will be repeated until the end of the *partimento*.

The third possibility is to accompany the first note with a 3rd and 5th, then the following note with a 3rd and 6th. The 6th above the second note, the scale degree III, will be held over as the 7th -6th suspension of the subsequent (Figure 21).



Figure 19 Rises by a step and falls by a 3rd (original key in G) (Fenaroli and Imbimbo 84 and 93)



Figure 20 Falls by a 3rd and rises by a step or rises by a step and falls by a 3rd pattern by Luigi Cherubini.

Figure 21 shows two systems of musical notation. The first system consists of two staves (treble and bass clef). The second system consists of one staff (treble clef). The notation includes notes, rests, and fingerings (numbers 1-5) written below the notes. The first system's bass line has fingerings: 5, 6, 6 (with a 4 above it), 2, 6, 6 (with a 3 below it), 5, 6, 7, 5. The first system's treble line has fingerings: 5, 6, #6, 3, 4, 3, 3, 4, 3, 6, 4, 3, #6, 3, 5, 4, 4, 3, 5. The second system's bass line has fingerings: 5, 6, 3, 7, 6, 6, 7, 6, 6, 7, 6, 6, 7, 4, 4, 3, 5.

Figure 21 Rises by a 3rd and falls by a step (original key in G) (Fenaroli and Imbimbo 85)

If the bass moves follow the pattern which rises by a 4th and falls by a 3rd, then one can consider the first two notes of the *partimento* as the scale degree I and IV of the key. Therefore, both can be accompanied by a 3rd and 5th. The scale degree IV can have a 9th dissonance which is prepared by the 5th. This 9th will be resolved to 8^{ve} on the second half of the IV. These two patterns can continue until the conclusion of the bass motion.

If the *partimento* begins with a major 3rd, it is possible to bring the 8^{ve} down to the minor 7th and hold it over as the 4th-3rd suspension of the subsequent note. Although Fenaroli didn't mention it, considering example E of the previous Book, the first two notes of this variation is supposed to be considered as the scale degree V-I of the IV key. This pattern can also continue until the conclusion of the bass motion (Figure 22).

Figure 22 shows two systems of musical notation. The first system consists of two staves (treble and bass clef). The second system consists of one staff (treble clef). The notation includes notes, rests, and fingerings (numbers 1-5) written below the notes. The first system's bass line has fingerings: 5, 5, 5, 5, 5, 5, 5, 5, 5. The first system's treble line has fingerings: 5, 9, 8, 5, 9, 8, 5, 9, 8, 6, 5, 5, 5. The second system's bass line has fingerings: 5, b7, 4, 3, #6, 7, 4, 3, #6, 7, 4, 3, 6, 5, 5, 5.

Figure 22 Rises by a 4th and falls by a 3rd (original key in G) (Fenaroli and Imbimbo 87) ⁵

If the bass moves oppositely from the previous pattern, one can consider the first two notes of this bass motion as the scale degree I-V of the initial key. Both of them can be accompanied by a 3rd and 5th. The 8^{ve} of the first note can be held over as the 4th-3rd suspension of the subsequent note, and the 3rd of the second note can still be tied over to form the 9th-8^{ve} suspension of the subsequent note. This pattern can continue until the conclusion of the bass motion (Figure 23). According to Robert O. Gjerdingen, this progression has a well-known name from the 16th-17th centuries called “Romanesca (25).”



Figure 23 Falls by a 4th and rises by a 3rd/ Romanesca (original key in G) (Fenaroli and Imbimbo 88)

If the bass moves, follow the pattern which rises by a 5th and falls by a 4th. This bass motion can also accompany every note with a 3rd and 5th. One can consider the first two notes as the scale degree I-V and use this as a model to continue until the conclusion of the bass motion. This motion can use the 4th-3rd suspension on every note by having the 8^{ve} of each note held over. It is noticeable that the third and fourth notes have been accompanied by the diatonic 3rd and 5th, respectively. But the fifth and sixth notes are modulated to the III key of the original key (Figure 24). This motion or sequence is hard to find in the modern harmony textbook, but it is interesting that Japanese music theorist Yuzuru Shimaoka, who studied with Jean Gallon in France, has introduced this progression in his textbook in the exact same way as Fenaroli (Shimaoka 247, see Figure 25).



Figure 24 Rises by a 5th and falls by a 4th (original key in G) (Fenaroli and Imbimbo 88-89)



注 連続変調型の変換進行においては、Ⅲはほとんど用いられず、Ⅳが用いられる。

Figure 25 Yuzuru Shimaoka's example of rises by a 5th and falls by a 4th

Like the bass motion of rises by a 4th and falls by a 3rd, the bass motion which rises by a 4th and falls by a 5th also begins by the scale degree I-IV. The difference between them is that the bass motion, which falls by a 3rd, can consider every two notes as a group; each group contains a progression that can be considered as scale degree I-IV or something like it. But in this bass motion, which falls by a 5th, every note can be considered as the I of the subsequent note or the IV of the previous note. One can also accompany every note with a 3rd and 5th. Since every two notes

can be considered as a scale degree I-IV, according to the example O in the previous Book, it can have a dissonance of 9th on the IV, prepared by the 5th, and resolve to 8^{ve}. Thus, every note can have a 9th-8^{ve} suspension above it except the first one. Another possibility is to have a dissonance of the 7th, which was prepared by the 3rd, above every note except the first one (Figure 26).

Like those previous patterns, we can consider the first two notes of this bass motion, each of which rises by a 6th and Falls by a 5th, as the scale degree I-VI, and accompany the I by a major 3rd and 5th, accompany the VI by a 3rd and 6th. It is also possible to accompany every note with a 3rd and 5th. The following notes continue using this pattern. Since there is a 6th above the VI and the following notes act like VI, one can use the dissonance of the 7th prepared by the 5th on each VI (Figure 27).



Figure 26 Rises by a 4th and falls by a 5th (original key in G) (Fenaroli and Imbimbo 89)



Figure 27 Rises by a 6th and falls by a 5th (original key in G) (Fenaroli and Imbimbo 90)

Conclusion

Up to here, I have studied the *partimento* rules of Fenaroli from *Regole* and Book I-III. At the time of *partimento*, students who learned the rules had to practice them in all the keys. After that, they will be able to realize the *partimenti* from Book IV-VI. There are a few written realizations of Fenaroli's *partimenti* in the manuscript left in the world. It is interesting to see how students at that time realize the *partimenti*. This will be my next research. After that, I will focus on how *partimento* influenced music education in nineteenth-century France since Cherubini and other Italian musicians probably brought the concept of *partimento* from Italy to France.

Notes

- 1 Fenaroli did not give a theoretical explanation for why minor 7th and diminished 5th is consonance in such a situation. This is a typical Italian and French teaching style, especially during the partimento era, in which many *maestros* only taught their pupils musical phenomena without a theoretical explanation.
- 2 In the example, it happens in the dominant key, but in actual practice, this pattern may begin from other scale degrees.
- 3 Di questa maniera non potrà il *Partimento* scendere oltre alla quarta del Tono: e sull' ultima nota legata del *Partimento* la quarta deve essere forzosamente maggiore per salire alla sesta della seguente nota del *Partimento*, sulla quale termina il movimento; ... (Fenaroli, Regole 37)
- 4 The circled number means which scale degree is the bass note, and the circled number in the second line means which scale degree it can be considered in another key.
- 5 The example of the third possibility in Book 3 has some differences compared to Fenaroli's explanation. I have fixed it.

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