



Método del fagot de las Américas

Bassoon Method of the Americas

Versión beta | Beta Version

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Módulo 2-1 | Module 2-1

***** | Introduction to Partimenti**

*** | Music study in Europe and particularly in Naples and Paris differed greatly from typical music study of today. Musicians at that time not only performed sheet music, but were expected to compose and improvise music. An important part of that training was with Partimenti, in which students were given a figured bass line and expected to complete the upper part. Partimenti was typically performed on the keyboard, but applications to voice were also made with *solfeggio*. Partimenti were thus incomplete music that required additional notes by the performer. Similar to a Jazz chart, musicians of the 18th and 19th centuries were required to add their own flourishes to music of their time.

*** | Método levels 3 and 4 introduced aspects of Partimenti training through a single Partimenti given in Giovanni Furno's *Metodo facile breve e chiara* (c.1817). The realized example is presented below with the addition of Roman Numerals. This training should have enhanced student facility in various keys, musical memory, internalizing common fingering patterns, and finally, at the end of level 4, there was improvisation in a classical style.

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*** | Partimenti Example from Levels 3 and 4

*** | The Roman numerals and white numbers are not original to Ferno.

Furno, p. 9, Arr. Ewell

The image displays three systems of musical notation for a partimenti exercise. Each system consists of a grand staff (treble and bass clefs) with chords and their corresponding Roman numerals and white numbers (fingerings) written below.

System 1 (Measures 1-11):

- Measure 1: Treble (8, 5, 3), Bass (o) | Roman numeral: I (1)
- Measure 2: Treble (6, 4, 3), Bass (o) | Roman numeral: V₃ (2)
- Measure 3: Treble (6, 3, 8), Bass (o) | Roman numeral: I⁶ (3)
- Measure 4: Treble (5, 3, 8, 6), Bass (o) | Roman numeral: ii⁶ (4)
- Measure 5: Treble (3, 8, 5), Bass (o) | Roman numeral: V (5)
- Measure 6: Treble (3, 8, 6), Bass (o) | Roman numeral: IV⁶ (6)
- Measure 7: Treble (3, 8, 6, #5), Bass (o) | Roman numeral: V⁶ (7)
- Measure 8: Treble (8, 5, 3), Bass (o) | Roman numeral: I (1)
- Measure 9: Treble (8, 5, 3), Bass (o) | Roman numeral: I (1)
- Measure 10: Treble (3, 8, 6, 3), Bass (o) | Roman numeral: V⁶ (7)
- Measure 11: Treble (3, 8, #6, 4), Bass (o) | Roman numeral: V₃/V (6)

System 2 (Measures 12-23):

- Measure 12: Treble (3, 8, 5), Bass (o) | Roman numeral: V (5)
- Measure 13: Treble (#4, 2, 6), Bass (o) | Roman numeral: V₂ (4)
- Measure 14: Treble (6, 3, 8), Bass (o) | Roman numeral: I⁶ (3)
- Measure 15: Treble (6, 4, 3), Bass (o) | Roman numeral: V₃ (2)
- Measure 16: Treble (8, 5, 3), Bass (o) | Roman numeral: I (1)
- Measure 17: Treble (5, 3, 6), Bass (o) | Roman numeral: IV (4)
- Measure 18: Treble (3, 8, 3), Bass (o) | Roman numeral: I⁶ (3)
- Measure 19: Treble (3, 8, 5), Bass (o) | Roman numeral: vi (6)
- Measure 20: Treble (5, 3, 8, #7), Bass (o) | Roman numeral: ii⁶ (4)
- Measure 21: Treble (3, 8, 5), Bass (o) | Roman numeral: V⁷ (5)
- Measure 22: Treble (8, 5, 3), Bass (o) | Roman numeral: vi (6)
- Measure 23: Treble (6, 3, 8), Bass (o) | Roman numeral: I⁶ (3)

System 3 (Measures 24-26):

- Measure 24: Treble (5, 3, 8, 6), Bass (o) | Roman numeral: ii⁶ (4)
- Measure 25: Treble (3, 8, #7, 5), Bass (o) | Roman numeral: V⁷ (5)
- Measure 26: Treble (8, 5, 3), Bass (o) | Roman numeral: I (1)

*** | The partimenti example above by Ferno can best be thought of in two parts. The first part contains the “Rule of the Octave,” which is a step-wise ascent and descent of an octave. This contains voice leading that avoids parallel 5ths and 8ths. This harmonization may not original to Ferno, but in common use by many composers and teachers. Ferno’s original portion starts in measure 17 and presents some additional musical challenges to be mastered by students. Approaches to root position IV and vi are featured. Here again parallel perfect 5ths and 8ths need to be avoided. Note that unequal fifths (diminished fifth to perfect fifth) are allowed in measures 21-22. This can be seen in the arpeggios in lessons 4-9 to 4-12.

*** | Partimenti Example from Level 5, Lesson 5-10

Furno, p. 29, arr. Ewell

Harpisichord

Violoncello

6/5 6 6 6/5 4-----3 6

Hch.

Vc.

6 6 6 4-----3 6 6 6

Hch.

Vc.

6 #6 4/2 6 6-----5/4-----3 6 6 5-----6-----5/3-----4-----3

*** | Resources for Partimenti

Franklin, Erik D. "Going Beyond the Page: Reintroducing Improvisation into Classical Music Pedagogy Through Partimenti." Indiana University, DM, 2022.

Furno, Giovanni. *Metodo facile breve e chiara ed essenziali regole per accompagnare Partimenti senza numeri*. ca. 1817. Modern Edition: *An Easy, Brief, and Clear METHOD Concerning the Primary and Essential Rules for Accompanying Unfigured Partimenti*.

<https://partimenti.org/partimenti/collections/furno/index.html>.

Gjerdingen, Robert O. *Music in the Galant Style*. Oxford: Oxford University Press, 2007.

..... "www.partimenti.org: Your Source for Authentic Lessons in How to Improvise and Compose in Classic European Styles." <https://partimenti.org/>

 https://www.2reed.net/Metodo/	 https://2reed.net/	 https://terryewell.com/
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