



Método: Música de las Américas para fagot

Método: Music of the Americas for

Bassoon

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Módulo 5-9 | Module 5-9

[Introducción a los *Partimenti*] | Introduction to *Partimenti*

[El estudio de la música en Europa, y particularmente en Nápoles y París, difería enormemente del estudio musical típico de hoy. Los músicos de esa época no solo interpretaban partituras, sino que se esperaba que compusieran e improvisaran música. Una parte importante de esa formación se realizaba con los *Partimenti*, en los cuales a los estudiantes se les daba una línea de bajo cifrado y se esperaba que completaran la parte superior. Los *Partimenti* se interpretaban típicamente en el teclado, aunque también se aplicaban al canto mediante el *solfeggio*. Los *Partimenti* eran, por tanto, música incompleta que requería notas adicionales del intérprete. De manera similar a una partitura de jazz, los músicos de los siglos XVIII y XIX debían añadir sus propios adornos a la música de su tiempo.]

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.

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<p>[Los Niveles 3 y 4 del <i>Método</i> introducen aspectos del entrenamiento con <i>Partimenti</i> a través de un único <i>Partimento</i> tomado del <i>Metodo facile breve e chiara</i> de Giovanni Furno (c.1817). El ejemplo realizado se presenta a continuación con la adición de números romanos. Esta formación debió haber mejorado la habilidad de los estudiantes en varias áreas, incluyendo la memoria musical, la internalización de patrones de digitación comunes y, finalmente, al final del Nivel 4, la improvisación en un estilo clásico.]</p>	<p>Método Levels 3 and 4 introduces aspects of Partimenti training through a single Partimenti given in Giovanni Furno's <i>Metodo facile breve e chiara</i> (c.1817). The realized example is presented below with the addition of Roman Numerals. This training should have enhanced students' facility in various areas, including musical memory, internalizing common fingering patterns, and, finally, at the end of Level 4, improvisation in a classical style.</p>
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[Ejemplo de Partimenti de los niveles 3 y 4] | Partimenti Example from Levels 3 and 4

[Los números romanos y blancos no son originales de Furno.] | The Roman numerals and white numbers are not original to Furno.

Furno, p. 9, Arr. Ewell

The musical score consists of three systems, each with a grand staff (treble and bass clefs) and a set of fingerings (white numbers) and Roman numerals (circled numbers) below. The first system has 11 measures, the second has 12 measures, and the third has 3 measures.

System 1:

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

System 2:

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

System 3:

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

[El ejemplo de *Partimento* anterior de Furno puede entenderse mejor en dos partes. La primera parte contiene la “Regla de la octava”, que consiste en un ascenso y descenso conjunto de una octava. Esto incluye conducción de voces que evita quintas y octavas paralelas. Esta armonización puede no ser original de

The partimenti example above by Furno 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 Furno, but in common use by many composers

Furno, sino de uso común entre muchos compositores y maestros. La parte original de Furno comienza en el compás 17 y presenta desafíos musicales adicionales que los estudiantes deben dominar. Se destacan los enfoques hacia los acordes en posición fundamental de IV y vi. Nuevamente, es necesario evitar las quintas y octavas perfectas paralelas. Nótese que las quintas desiguales (quinta disminuida a quinta perfecta) están permitidas en los compases 21-22. Esto puede observarse en los arpeggios de las lecciones 4-9 a 4-12.]

and teachers. Furno'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.

**[Ejemplo de Partimenti del Nivel 5, Lección 5-10] |
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

[Recursos para Partimenti] | 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/>

Haustein, Pauliina. "Love at First Sound: Engaging with Western Classical Concert Audiences Through Improvisation." DMus Thesis. Guildhall School of Music and Drama, 2022. <https://www.pauliinahaustein.com/research>



<https://www.2reed.net/Metodo/>



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