

## Acknowledgements

I am grateful to several people who helped me through this journey and successfully write this monograph.

First, I am deeply grateful to my doctoral thesis supervisors, Ludwig Holtmeier and Claudio Bacciagaluppi. Ludwig Holtmeier has been my teacher and mentor. His knowledge of music theory and understanding of historically informed theories provided me with many answers to the questions that arose during this journey. Claudio Bacciagaluppi has followed me every step of this journey. His long experience in archival research helped me navigate my way through stacks of documents and other sources. In addition, his patience and support have been crucial to the realization of this work.

Giorgio Sanguinetti was one of my first supporters at the beginning of my studies and the first *Maestro* who taught me partimento.

HKB's "Neapolitan canon" team: Martin Skamletz, Giulia Giovani, Michael Lehner and Stephan Zirwes. I am grateful for our exchange of ideas and knowledge and for allowing me to work with you in such a stimulating environment.

Rosa Cafiero and Felix Diergarten for our stimulating conversations and for answering my questions during the initial stages of my PhD.

Rosalba Agresta, Ewald Demeyere and Peter Van Tour for helping me find some lost manuscripts.

Benjamin Ory and Bill Bradley for helping me with thorough proofreading.

And all the friends and colleagues I met along the way.



## Table of Contents

|                                                                                                                                            |    |
|--------------------------------------------------------------------------------------------------------------------------------------------|----|
| Introduction                                                                                                                               | 11 |
| State of the Art                                                                                                                           | 13 |
| Methodological and terminological considerations                                                                                           | 16 |
| Outline of the book                                                                                                                        | 18 |
| Abbreviations and symbols                                                                                                                  | 21 |
| Chapter 1                                                                                                                                  |    |
| <i>Founding the Conservatoire: creating a French national school of music and pursuing the ideal model of the Neapolitan Conservatori</i>  | 23 |
| 1.1. The pre-revolutionary period                                                                                                          | 23 |
| 1.2. From Naples to Paris: traces of the Neapolitan school and Neapolitan-trained musicians in Paris at the turn of the nineteenth century | 25 |
| 1.3. The creation of the Conservatoire in imitation of the <i>écoles d’italie</i>                                                          | 33 |
| 1.4. Didactical organization at the Conservatoire                                                                                          | 41 |
| 1.5. <i>Mastricelli</i> and <i>Répétiteurs</i> : the <i>Enseignement mutuel</i> between Naples and Paris                                   | 43 |
| Chapter 2                                                                                                                                  |    |
| <i>An overview of the teaching material used for “harmonie” and “accompagnement” at the Conservatoire between 1795 and 1840</i>            | 49 |
| 2.1. The <i>Méthodes du Conservatoire</i>                                                                                                  | 50 |
| 2.2. The <i>Traité d’harmonie</i> of Catel (Professor of harmonie between 1795 and 1816)                                                   | 54 |
| 2.3. The French editions of Fenaroli’s partimenti                                                                                          | 60 |
| 2.4. The work of Berton (Professor of <i>harmonie</i> and <i>accompagnement</i> from 1795 to 1815)                                         | 69 |
| 2.5. Perne’s <i>Cours élémentaire d’harmonie et d’accompagnement</i>                                                                       | 75 |
| 2.6. Victor Dourlen’s <i>Traité d’harmonie</i> and <i>Traité d’accompagnement</i>                                                          | 81 |
| 2.7. Colet’s <i>Panharmonie Musicale</i> and <i>Partimenti</i>                                                                             | 85 |
| 2.8. Bienaimé’s <i>École de l’harmonie moderne</i>                                                                                         | 91 |

## Chapter 3

|                                                                                                   |    |
|---------------------------------------------------------------------------------------------------|----|
| <i>The teaching of “harmonie” and “accompagnement” at the Conservatoire between 1795 and 1840</i> | 97 |
|---------------------------------------------------------------------------------------------------|----|

|                                                    |    |
|----------------------------------------------------|----|
| 3.1. Reconstruction of a course of <i>harmonie</i> | 99 |
|----------------------------------------------------|----|

|                                                            |     |
|------------------------------------------------------------|-----|
| 3.2. Reconstruction of a syllabus of <i>accompagnement</i> | 114 |
|------------------------------------------------------------|-----|

|                                                                                  |     |
|----------------------------------------------------------------------------------|-----|
| 3.3. Conservatoire vs Conservatori: a comparison of teaching in Paris and Naples | 121 |
|----------------------------------------------------------------------------------|-----|

## Chapter 4

|                                                                                         |     |
|-----------------------------------------------------------------------------------------|-----|
| <i>The Regole and other elements of improvisation and composition in French sources</i> | 131 |
|-----------------------------------------------------------------------------------------|-----|

|                   |     |
|-------------------|-----|
| 4.1. Basic axioms | 132 |
|-------------------|-----|

|                                    |     |
|------------------------------------|-----|
| 4.1.1. Classification of intervals | 133 |
|------------------------------------|-----|

|                                                                                                               |     |
|---------------------------------------------------------------------------------------------------------------|-----|
| 4.1.2. Consonant and dissonant intervals. The case of the fourth, the diminished fifth, and the minor seventh | 134 |
|---------------------------------------------------------------------------------------------------------------|-----|

|                         |     |
|-------------------------|-----|
| 4.1.3. <i>Posizione</i> | 146 |
|-------------------------|-----|

|                      |     |
|----------------------|-----|
| 4.1.4. Voice leading | 148 |
|----------------------|-----|

|                 |     |
|-----------------|-----|
| 4.1.5. Cadences | 150 |
|-----------------|-----|

|                             |     |
|-----------------------------|-----|
| 4.2. The rule of the octave | 155 |
|-----------------------------|-----|

|                 |     |
|-----------------|-----|
| 4.3. Dissonanze | 171 |
|-----------------|-----|

|                   |     |
|-------------------|-----|
| 4.3.1. The fourth | 178 |
|-------------------|-----|

|                    |     |
|--------------------|-----|
| 4.3.2. The seventh | 179 |
|--------------------|-----|

|                  |     |
|------------------|-----|
| 4.3.3. The ninth | 181 |
|------------------|-----|

|                   |     |
|-------------------|-----|
| 4.3.4. The second | 182 |
|-------------------|-----|

|                     |     |
|---------------------|-----|
| 4.4. Moti del basso | 182 |
|---------------------|-----|

|                                            |     |
|--------------------------------------------|-----|
| 4.4.1. <i>Partimento che sale di grado</i> | 183 |
|--------------------------------------------|-----|

|                                               |     |
|-----------------------------------------------|-----|
| 4.4.2. <i>Partimento che sale di semitono</i> | 184 |
|-----------------------------------------------|-----|

|                                              |     |
|----------------------------------------------|-----|
| 4.4.3. <i>Partimento che scende di grado</i> | 186 |
|----------------------------------------------|-----|

|                                            |     |
|--------------------------------------------|-----|
| 4.4.4. <i>Partimento che scende legato</i> | 188 |
|--------------------------------------------|-----|

|                                                 |     |
|-------------------------------------------------|-----|
| 4.4.5. <i>Partimento che scende di semitono</i> | 189 |
|-------------------------------------------------|-----|

|                                                              |     |
|--------------------------------------------------------------|-----|
| 4.4.6. <i>Partimento che sale di terza e scende di grado</i> | 191 |
|--------------------------------------------------------------|-----|

|                                                              |     |
|--------------------------------------------------------------|-----|
| 4.4.7. <i>Partimento che scende di terza e sale di grado</i> | 192 |
|--------------------------------------------------------------|-----|

|                                                               |     |
|---------------------------------------------------------------|-----|
| 4.4.8. <i>Partimento che sale di quarta e scende di terza</i> | 194 |
|---------------------------------------------------------------|-----|

|                                                               |     |
|---------------------------------------------------------------|-----|
| 4.4.9. <i>Partimento che scende di quarta e sale di grado</i> | 197 |
|---------------------------------------------------------------|-----|

|                                                                 |     |
|-----------------------------------------------------------------|-----|
| 4.4.10. <i>Partimento che sale di quinta e scende di quarta</i> | 201 |
|-----------------------------------------------------------------|-----|

|                                                                 |     |
|-----------------------------------------------------------------|-----|
| 4.4.11. <i>Partimento che sale di quarta e scende di quinta</i> | 202 |
|-----------------------------------------------------------------|-----|

|                                               |     |
|-----------------------------------------------|-----|
| Chapter 5                                     |     |
| <i>French realizations of Partimenti</i>      | 209 |
| 5.1. <i>Diminuzioni</i> and <i>imitazioni</i> | 211 |
| 5.2. The <i>beste Lage</i>                    | 220 |
| 5.3. French realizations                      | 228 |
| Conclusions                                   | 241 |
| Bibliography                                  | 249 |
| 1. Primary sources                            | 249 |
| 1.1. Manuscripts                              | 249 |
| 1.2. Printed sources                          | 250 |
| 1.3. Archival sources                         | 251 |
| 2. Secondary sources                          | 251 |
| 3. Web sources                                | 264 |

