Partimenti, *Imitatio*, and *Exempla*: Exploring (and Applying) the Pedagogical Parallels between Rhetoric and Composition

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Abstract

One aspect the partimento tradition shares with other historic methods of compositional training is a reliance upon *exempla*—models worthy to be studied and imitated. Similarly, the emphasis upon *exempla* and *imitatio* (imitation) is a cornerstone of rhetorical pedagogy. According to classical rhetorical pedagogy, oratorical skills are acquired by three means: theory, imitation, and practice. Techniques of rhetorical *imitatio* fall into four categories: 1) memorization of the texts; 2) verbatim copying of the texts; 3) paraphrasing a passage to convey a different meaning, frequently in as many ways as possible, and often by utilizing different *figures* of speech; and 4) the translation of a text from one language into another. Analogs to each of these can be found in different techniques of seventeenth- through nineteenth-century compositional pedagogy, e.g.: memorization and practice with musical "figures" in the realization and performance of partimenti using standard schemata; copying in the collecting and cataloging of musical *exempla*; paraphrase in the study of various patterns of diminution, in Niedt's generation of an entire dance suite from a single figured bass, or in Czerny's advice for learning to write sonatas; and translation in Bach's arrangement of Italian violin concerti for clavier, or in the reductive analysis described by Czerny. Considering rhetoric's importance in that age and the frequent parallels in language between rhetorical and musical treatises, it is reasonable to conclude that these pedagogical correspondences are not accidental. Viewing these different approaches to compositional training in light of their shared humanist tradition of rhetorical pedagogy and its disciplines of *imitatio* can provide an additional perspective on their interrelationships, functions within their cultural context, musical utilities, and potential applications both historical and contemporary.

Contents

1 *Exordium*: Partimenti and Pedagogy **4**
- 1.1 Concerning Partimenti (a paralipsic academic introduction) . . . 4
- 1.2 Theory, Practice, and Score Copying . . . 5

2 *Narratio*: Imitation in Classical Rhetorical Pedagogy **6**
- 2.1 *Ars*, *Imitatio*, and *Exercitatio* . . . 6
- 2.2 The Role of *Exempla* . . . 6
- 2.3 Unpacking *Imitatio* . . . 7
  - 2.3.1 Memorization . . . 7
  - 2.3.2 Copying . . . 8
  - 2.3.3 Paraphrase . . . 9
  - 2.3.4 Figures . . . 10
  - 2.3.5 Translation . . . 10
- 2.4 Conclusion . . . 11

3 *Confirmatio*: Musical Analogs to Rhetorical Imitation **11**
- 3.1 Imitation in General . . . 11
- 3.2 Memorization and Copying . . . 12
  - 3.2.1 Bach and Handel . . . 12
  - 3.2.2 Partimenti . . . 13
- 3.3 Paraphrase . . . 15
  - 3.3.1 Niedt . . . 15
  - 3.3.2 Czerny . . . 16
- 3.4 Translation . . . 18
  - 3.4.1 Bach . . . 18
  - 3.4.2 Czerny (and Schenkerian Analysis) . . . 19

4 *Peroratio*: Why *Imitatio*? **20**
- 4.1 The Secret of *Imitatio* . . . 20
- 4.2 Coda . . . 22

5 Appendix (Handout Materials): A "Commonplace Book" of *Exempla* **23**
- 5.1 Concerning *imitatio* and *exempla* in general . . . 23
  - 5.1.1 *Rhetorica ad Herennium* (first century B.C.) . . . 23
  - 5.1.2 Joachim Burmeister, *Musica poetica* (1606) . . . 23
  - 5.1.3 Carl Czerny, *School of Practical Composition* (1839) . . . 23
- 5.2 Concerning memorization and copying . . . 24
  - 5.2.1 *Rhetorica ad Herennium* (first century B.C.) . . . 24
  - 5.2.2 Quintilian, *Institutio Oratoria* (first century A.D.) . . . 24
  - 5.2.3 Joachim Burmeister, *Musica poetica* (1606) . . . 24
  - 5.2.4 John Mainwaring, *Memoirs on the Life of the Late George Frederic Handel* (1706) . . . 25

5.2.5 Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (2000) 25
5.2.6 John Muckelbauer, "Imitation and Invention in Antiquity" (2003) 25
5.2.7 Robert Gjerdingen, "Partimento, que me veux-tu?" (2007) 25
5.3 Concerning paraphrase 26
5.3.1 Quintilian, *Institutio Oratoria* (first century A.D.) 26
5.3.2 Desiderius Erasmus, *On Copia of Words and Ideas* (*De Copia*) (1512) 26
5.3.3 Friederich Niedt, *The Musical Guide*, Part 2 (1721) 27
5.3.4 Carl Czerny, *School of Practical Composition* (1839) . . . 28
5.4 Concerning translation 28
5.4.1 Cicero, *De Oratore* (55 B.C.) 28
5.4.2 Johann Forkel, *Johann Sebastian Bach: His Life, Art, and Work* (1802) 30
5.4.3 Carl Czerny, *School of Practical Composition* (1839) . . . 30

References **31**

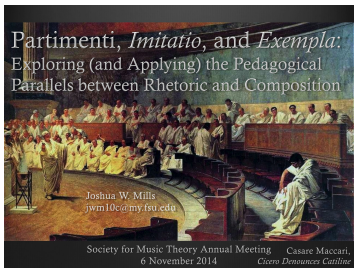
1 *Exordium*: Partimenti and Pedagogy[1]

1.1 Concerning Partimenti (a paralipsic academic introduction)

I had planned on beginning this talk with a proper academic introduction, saying a few words about the recent flowering of interest in the historic partimento tradition of Italian conservatories. To set the stage, I had planned on describing how partimenti would provide students with "a sketch, written on a single staff,[2] whose main purpose is to be a guide for improvisation of a composition at the keyboard." Students would internalize a set of stock contrapuntal schemata which they would use to generate the skeletal framework upon which to place[3] the motivic flesh of the music, and I would've explained how, as a result of all this, the students would have at their disposal a *rich store* of harmonic, contrapuntal, and melodic devices upon which to draw.

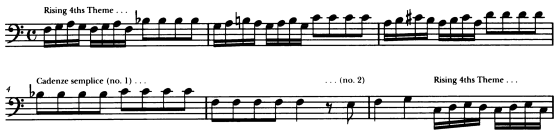
Here I would casually drop a few names—probably[4] Giorgio Sanguinetti,

[1] Footnotes describe slide contents. Title slide:



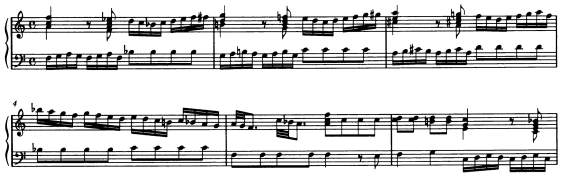
[2] display quote and cite Sanguinetti [2012, 14]; then:

an example of a partimento. . .



[3] same slide:

. . . and its realization (Gjerdingen 2007)



[4] "Some Partimenti Literature", followed by references to Christensen [2012], Diergarten [2011], Gingras [2008], Gjerdingen [2007], Sanguinetti [2012], and Stella [2007]

Tom Christensen, Bob Gjerdingen—and then, having done all this, I would go on to provocatively (over-) state how these discussions *invariably* overlook a *critical* feature of the partimento tradition that would allow us to see how it relates to other methods of compositional training in the seventeenth and eighteenth centuries, namely, its reliance upon *exempla* and parallels with rhetorical pedagogy.

But of course, having read my abstract, you know all this already. But more importantly, my own approach to the topic was from a dramatically different place—I actually stumbled into this world quite by accident, and so instead let me begin[5] with the real reason behind my talk this evening.

1.2 Theory, Practice, and Score Copying

During the second year of my masters work at the Peabody Conservatory, I began to ask myself, "Why is it that music theory *instruction* often feels so painfully disconnected from applied musical practice? Is there some crucial ingredient missing from our pedagogical formula, some forgotten secret whose absence has built a rather pointless levee right down the middle of the river of music, artificially separating theory from practice?"

Also around this time—and somewhat related, although I hadn't realized it at the point—I became intensely interested in the idea of score copying as a pedagogical discipline. I was studying composition with Derek Bermel that year, and he highly encouraged his students to copy scores as a way to develop a keen awareness of a composer's technique or a sense of what it feels like to write for a particular instrument or ensemble. For another class, I copied 75 pages of Bach's *St. Matthew Passion*[6] as an alternative to the terribly uninteresting task of writing a twelve-page paper on the work. And in doing this, I observed a very interesting transformation—as my cramping hand painfully approached the sixtieth page, I noticed that with greater and greater frequency I found myself not needing to look at the next bar of music to know exactly what I would find there.

One Sunday afternoon I casually mentioned this experience to a personal friend—a non-musician, a classicist who specializes in Byzantine and Classical rhetoric—and she pointed out that I had unwittingly stumbled into the ancient

[5] "I. Exordium". Then transition to the next slide:

[6]

world of Classical rhetorical pedagogy, in particular, its concept of *imitatio*, of imitation. And as I excitedly delved into the world of rhetoric, I discovered that the parallels between rhetorical and compositional pedagogy ran far deeper than I would have ever suspected.

2 *Narratio*: Imitation in Classical Rhetorical Pedagogy

2.1 *Ars*, *Imitatio*, and *Exercitatio*

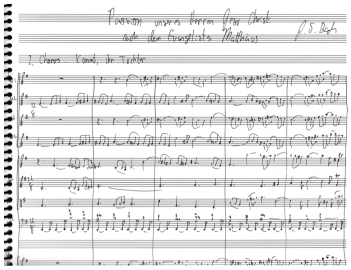
[7] I would come to learn that according to classical rhetorical pedagogy, skills in speaking are acquired by three means: *ars*, *imitatio*, and *exercitatio*[8]—theory, imitation, and practice—and mastering a skill requires all three. These traditional terms are described in the anonymous first-century B.C. *Rhetorica ad Herennium* thus:[9]

> By theory is meant a set of rules that provide a definite method and system of speaking. Imitation stimulates us to attain, in accordance with a studied method, the effectiveness of certain models in speaking. Practice is assiduous exercises and experience in speaking.

(Parenthetically, I should mention that while you may find this and my other quotes in your handout,[10] I intended the handout as a collection of excerpts organized and categorized for your later reference, and I do not recommend attempting to follow it during the present talk itself.)

2.2 The Role of *Exempla*

So, if you are like me, theory and practice we feel quite comfortable with; but, perhaps as if suffering under some endemic anxiety of influence, imitation feels



[7] "II. Narratio: Imitation in Classical Rhetorical Pedagogy"

[8] "Means of Acquiring Skills": "*Ars* (theory)", "*Imitatio* (imitation)", and "*Exercitatio* (practice)"

[9] same slide: "R*hetorica ad Herennium*, I, ii (anonymous, first century B.C.)"; the quote is displayed as it appears in Section 5.1.1 on page 23.

[10] For the content of this handout, please see "Appendix (Handout Materials): A "Commonplace Book" of *Exempla*" (Section 5 on page 23).

somehow less honest. And yet, for most of western history, the question was not, "Should we imitate?", but rather, "*Whom* should we imitate?". And this brings us to the idea of *exempla classica*[11]—examples worthy to be imitated. The basic idea is simple:[12] students are provided with models (*exempla*) so that they may study them according to a given theoretical system, use them as models to be emulated, and be inspired to achieve in their own work that same level of effectiveness. Most Classical rhetoricians admonished teachers to provide students with a wide variety of *exempla*, and not to spend too much time with any one model. And of course,[13] they fully recognized that imitation alone is not sufficient for the training of an orator, but nevertheless, the imitation of *exempla* played a crucial role in the process.

2.3 Unpacking *Imitatio*

The specific techniques of imitation classical rhetoricians describe fall into four[14] general categories: memorization, copying, paraphrase, and translation.

2.3.1 Memorization

Memorization involved committing a speech to memory for the purposes of performance.[15] Besides the obvious performative element, memorizing speeches composed by others served critical pedagogical aims. Quintilian,[16] in his first-century A.D. *Institutio Oratoria*, likens this to storing up riches in a treasure house:[17]

> Further they will form an intimate acquaintance with the best writings, will carry their models with them and unconsciously reproduce

[11] "*Exempla Classica*"

[12] same slide: "Students are provided with models (*exempla*) worthy to be imitated so that the students may:", followed by the three itemized purposes

[13] same slide:

> A caution from Quintilian, *Institutio Oratoria* X, ii, 4: "Undoubtedly, then, imitation is not sufficient of itself, if for no other reason than that it is the mark of an indolent nature to rest satisfied with what has been invented by others."

[14] "*Imitatio*", with the four general categories enumerated

[15] to *imitatio* slide (note 14), add: "Memorization: committing a speech to memory for the purposes of performance"

[16] "Quintilian, *Institutio Oratoria* (*Institutes of Oratory*)"

[17] same slide: display the passage and add the citation (II, vii, 3–4)

> the style of the speech which has been impressed upon the memory. They will have a plentiful and choice vocabulary and a command of artistic structure and a supply of figures which will not have to be hunted for, but will offer themselves spontaneously from the treasure-house, if I may so call it, in which they are stored.

2.3.2 Copying

[18] The second general category of imitation—copying—involved the literal verbatim copying of a text, word for word, and occasionally on massive scales: Lucian reports that the great Athenian orator Demosthenes copied Thucydides' *History of the Peloponnesian War*, an eight-part behemoth[19] that modern editions barely cram into 600 pages. Of course, given Demosthenes' inclination towards rather extreme self-imposed training practices, this might not seem that surprising, at least until Lucian mentions that Demosthenes[20] copied the work not just once, but eight times.

In the Classical world, copying a text was often done in conjunction with its memorization, and of course prior to the advent of printing, it was the only means available of reproducing manuscripts, thus making it a routine and unavoidable part of scholarly life. In the Renaissance and Baroque, this discipline often took the form of the "commonplace book", a notebook into which stu-

[18] to *imitatio* slide (see note 14), add: "Copying: the literal, verbatim copying of a text, word for word"

[19] show the history:

[20] same slide: now show eight of them:

dents would copy down various excerpts, examples, and figures, organizing and categorizing these for later reference.

2.3.3 Paraphrase

The third category is perhaps the most interesting of the four:[21] paraphrase, that is, the process of recasting a thought in a different manner. Building on Quintilian, Dutch humanist[22] Desiderius Erasmus describes the process in his *On Copia of Words and Ideas* (*De Copia*):[23]

> We should often of set purpose select certain expressions and make as many variations of them as possible in the way Quintilian advises, "just as several different figures are commonly formed from the same piece of wax." ... And with vigilant eyes we should note all figures in them, store up in our memory what we have noted, imitate what we have stored up, and by frequent use make it a habit to have them ready at hand.

Erasmus goes on to prove his point by taking a single sentence[24]—your letter has delighted me very much—and creating from it a 140 different variations, demonstrating how techniques of paraphrase can transform a perfectly uninteresting thought into a veritable host of ideas, often communicating fundamentally different *messages* even though the underlying logical, propositional, deep structure—a letter causing delight—remains unchanged:[25]

- I have been delighted in an unusually wonderful way by your letter.
- That you have informed me by your letter is not only acceptable to me, but in truth delightful.

[21] to *imitatio* slide (see note 14), add: "Paraphrase: recasting a thought in a different manner"

[22] "Desiderius Erasmus (1466–1536): *On Copia of Words and Ideas* (*De Copia*), 1512"

[23] same slide: display the quote, with one annotation: "And with vigilant eyes we should note all figures in them [i.e., in the *exempla*],..."

[24] display the sentence, enumerated: [1.]

[25] display each variation, enumerated: [5.], [49.], [76.], [91.], [133.]

- Your letter brought me greater joy than I can express.
- I would die if anything more pleasing than your letter ever happened.

(and my personal favorite)

- What clover is to bees, what willow boughs are to goats, what honey is to the bear, your letter is to me.

2.3.4 Figures

At this point, a brief diversion is in order to discuss the topic of figures, since these play an important role in paraphrase. Figures[26] (of speech) have been variously described as "a deviation[27] of phrase from appropriate usage,"[28] "a transgression (ἁμάρτημα) performed with words," or[29] "the chief ornament of oratory." For example: figures include such techniques as assonance and anaphora; figures include such devices as parallelism and metaphor; included in figures are chiasmus, ellipsis, synecdoche, asyndeton:—I'll not mention paralipsis.

Terrible, nerdy jokes aside, when a speaker uses figures tastefully (unlike in that previous sentence), the figures add color and variety to a discourse, and as such, Classical texts usually consider them merely ornamental and subservient to the more central rhetorical concerns of inventing and arranging argument. But as Valiavitcharska observes, Byzantine rhetoricians saw figures as playing an important role in these central concerns as well:[30] "the teaching of argument and form overlapped in a syncretic pedagogy," and "the figures taught the students how to come up with arguments, if their ideas were somewhat lacking." In the western Renaissance, Erasmus and his fellow humanists would graft this Byzantine Greek legacy onto the Latin tradition of Cicero and Quintilian, providing them with new sources of copia and eloquence just as they were rediscovering their own neglected Ciceronian inheritance. As it turns out, this would have profound ramifications in Baroque musical culture as well.

2.3.5 Translation

However, an inherent problem of paraphrase is that typically, the original model to be paraphrased will have already used all the best and most appropriate words

[26] "Rhetorical Figures [of Speech]: e.g.: alliteration, chiasmus, metaphor, paralipsis, synecdoche. . . "

[27] add to slide: "A figure is a deviation of phrase from appropriate usage." – Aelius Herodianus, third-century Greek grammarian

[28] add to slide: "A figure is a transgression (ἁμάρτημα) performed with words." – anonymous Byzantine treatise

[29] add to slide: "the chief ornament of oratory" – Quintilian, *Institutio Oratoria*, X, v, 3

[30] Provide citation for Valiavitcharska [2011, 38–39] and display quotes:

> "The teaching of argument and form overlapped in a syncretic pedagogy."
>
> "The figures taught the students how to come up with arguments, if their ideas were somewhat lacking."

and figures available, leaving the student with only inferior leftovers at her disposal to practice with. Cicero offers precisely this critique of the practice in his dialogue *De Oratore*. He finds the solution to this conundrum in the last[31] of the four categories of *imitatio*: translation, that is, translating a work from one language into another. Quintilian even implies that Cicero's famous translations of Xenophon and Plato from Greek into Latin were essentially byproducts of translation as an autodidactic exercise.

Translation is a hybrid of sorts between copying and paraphrase—like copying, it involves a careful reading of the original and re-writing it the student's own hand, and like paraphrase, it involves a re-expression of the original using different words. The challenge of translation is to convert what might be an idiomatic figure in one language into an appropriate equivalent in the other, requiring the translator to engage directly with the relationship between *res* and *verba*, the idea and the words.

2.4 Conclusion

When engaging with these different types of *imitatio*, the student of Classical rhetoric remains in constant dialogue with the models, learning experientially from them concurrently with studying the theory (the *ars*) and engaging in practical exercises (*exercitatio*). It would be difficult to overstate the importance rhetoric held in Renaissance and Baroque intellectual culture. Firmly established in the Trivium, rhetoric would be studied by every educated person, North German Protestant schoolboys and Neapolitan conservatory students alike. As with grammar and logic, rhetoric—and its pedagogical methods—were *trivial* in the original sense of the word: commonplace, found everywhere. Rhetoric was the lifeblood of humanist thought, a shared inheritance of western culture in an age when all educated individuals were to some extent rhetoricians. This rhetorical spirit remained strong throughout the eighteenth century, and even as its influence waned over the course of the nineteenth, the Classical, Ciceronian tradition retained a solid anchor in Catholic France especially, but also in Germany.

3 *Confirmatio*: Musical Analogs to Rhetorical Imitation

3.1 Imitation in General

[32] The German Baroque saw a flowering of explicit connections between rhetoric and music, Burmeister's *Musica poetica* and Mattheson's *Der vollkommene Capellmeister* being perhaps the best-known examples. Most secondary litera-

[31] to *imitatio* slide (see note 14), add: "Translation: translating a work from one language into another"

[32] "III. Confirmatio: Musical Analogs to Rhetorical Imitation"

ture[33] focuses on the ideas of musical-rhetorical figures, affect, text setting, organization of material, and so on. Generally set aside are questions of pedagogical theory or imitation—in fact, one of the few direct treatments of the topic I am aware of is Michele Fromson's.[34] And yet rhetorical imitation is just as present and interesting as anything else. For example, take Burmeister's[35] definition of imitation:

> Imitation is the study and endeavor to pattern and model our musical compositions after the works of master composers, which are skillfully examined through analysis.

Now compare Burmeister's definition to that found in the *ad Herennium*: the concepts are basically identical. Educated musicians knew and used rhetoric just like everyone else, and when we know something of the four categories of rhetorical *imitatio*,[36] we can find in the familiar treatises and practices of that age a host of musical analogs.

3.2 Memorization and Copying

3.2.1 Bach and Handel

For example: the score copying that sparked this whole thing for me.[37] This was an important element in the training of Baroque composers, and yet it is rarely discussed except for the famous story of J. S. Bach secretly copying out by moonlight a forbidden volume of clavier music which his older brother kept from him under lock and key.[38] Perhaps the reason why this discipline

[33] "Some Secondary Literature on Rhetoric and Music", with references for: Bartel [1997], Fromson [1992], Harrison [1990], McCreless [2002], Smith [2012], Varwig [2008]

[34] highlight Fromson's article

[35] "Two Definitions of Imitation" [first Burmeister's definition, later followed by the *ad Herennium*]

> Imitation is the study and endeavor to pattern and model our musical compositions after the works of master composers, which are skillfully examined through analysis.
>
> – Joachim Burmeister, *Musica poetica* (1606)
>
> Imitation stimulates us to attain, in accordance with a studied method, the effectiveness of certain models in speaking.
>
> – *Rhetorica ad Herennium* (first century A.D.)

[36] "Musical *Imitatio*":

Categories of *Imitatio*	Musical Analogs (with specific examples)
Memorization and Copying	
Paraphrase	
Translation	

See note 69 on page 19 for the completed table.

[37] Place "score copying" in the "Musical *Imitatio*" table (see note 36).

[38] "Musical Memorization and Copying: Score Copying"

is so infrequently discussed in primary sources is that it was so uninterestingly common, so *trivial*, there was just no need to: in those primitive days before Xerox machines and IMSLP, copying out entire scores to perform, study, and learn was simply a fact of life for students. One of the few references I have encountered that speaks to both the material *and* pedagogical fruits of these labors is a 1760 comment[39] on the young Handel's composition studies with Friedrich Wilhem Zachow:

> He [Zachow] made him [Handel] copy rare things so that he would not only play them, but also learn how to compose in a similar manner.

Contemporary Bach scholar Christoph Wolff[40] elaborates on this theme:

> One of the principal Baroque methods of teaching students the fundamentals of languages as well as of music consisted in memorizing and emulating so-called *exempla classica*, models by eminent masters. In that sense, performance and composition were closely interrelated, and by copying down exemplary works of different kinds, Handel, Bach, and their contemporaries learned the principles of harmony and counterpoint, melody and voice leading, meter and rhythm.

3.2.2 Partimenti

It is worth considering how remarkably similar Wolff's description of score copying sounds to a description of the partimento tradition.[41] Because partimenti were inherently improvisatory, performance and composition[42] were closely interrelated. Partimenti frequently appeared copied down[43] in *zibaldone*—commonplace books, the notebooks into which students would copy models, musical or rhetorical. Conservatory students would realize partimenti by memorizing[44] standard schemata and then applying these in the appropriate places in the partimento at hand, much like actors would memorize stock jokes and figures for the improvised commedia dell'arte theatre.

In his 2007 article where he discusses all this,[45] Robert Gjerdingen contextualizes partimenti—and conservatory education in general—within the the craft system of artisanal apprenticeship, contrasting this practical training of the workaday musician with the more liberal, theoretical music education befitting a true gentleman. In particular, he draws attention to the parallels between

[39] add to slide: reference for Mainwaring [1964], followed by the quote

[40] add to slide: reference for Wolff [2000], followed by the quote

[41] Remove the Mainwaring quote, leaving Wolff, and change the slide title to: "Musical Memorization and Copying: Partimenti"

[42] same slide: highlight "**performance and composition were closely interrelated**".

[43] same slide: highlight "**copying down exemplary works**".

[44] same slide: highlight "**memorizing and emulating** so-calle*d exempla classica*, **models** by eminent masters."

[45] same slide: remove Wolff quote, provide reference to Gjerdingen [2007, p. 115]

apprenticeship within the visual arts, where literally copying models was a critical aspect of the training, and conservatory education, with its daily rigors of partimenti and other repetitive exercises. And these contemporaneous parallels are not limited to the visual arts; at one point, he also maps onto conservatory education a seventeenth-century description of how period Italian actors would train their minds:[46] he writes,

> This [theatrical] idea of creating a rich store of memories from which one can later draw ... can be mapped directly onto the practices of the Neapolitan conservatories. In daily rehearsal, the boys learned to "study and fortify" a "treasure of memorized phrases" from partimenti and solfeggi. When realizing partimenti at the keyboard, when improvising, or when composing, they could "dispense" those phrases from their "rich store of memories."

By tracing these relationships, Gjerdingen shows (and quite convincingly) how partimenti were part of a much broader artisanal culture during their time. And here is where it gets really interesting. Notice that the seventeenth-century metaphor Gjerdingen quotes in this passage[47]—a rich store upon which to draw, a treasure of memorized phrases—is virtually identical[48] to that used by Quintilian in the first century A.D., identical to that found[49] in the *ad Herennium* before that. Partimenti, in addition to being part of a working-class system of apprenticeship during Enlightenment-era Europe, are also part of an unbroken flow of Classical educational culture reaching back to Antiquity, a tradition preserved and transmitted through rhetorical pedagogy, and touching nearly every educated segment of society. Ever since I first realized that this broader picture existed, it's struck me as incredible that I've not heard more scholars talking about it, especially since its relevance extends so far beyond purely academic interest in partimenti or conservatories or even historic music culture in general. The connections of partimenti to rhetorical *imitatio* and, through that, to a host of other music-pedagogical techniques—these have potentially profound ramifications for what we do every day of our lives as teachers of music. It strikes me as not a little ironic that Classical rhetorical pedagogy—probably one of the

[46] same slide: display the quote

[47] same slide, highlight: "The idea of creating **a rich store of memories from which one can later draw** ... the boys learned to "study and fortify" a **"treasure of memorized phrases"** from partimenti and solfeggi... they could "dispense" those phrases from their **"rich store of memories."**"

[48] add to slide: "Quintilian, *Institutio Oratoria* (concerning memorization)"

> Further they ... will carry their models with them and unconsciously reproduce the style of the speech which has been **impressed upon the memory**. They will have **a plentiful ... supply of figures** which will not have to be hunted for, but will offer themselves spontaneously **from the treasure-house ... in which they are stored.** (II, vii, 3–4)

[49] add to slide: "*Rhetorica ad Herennium*"

> Now let me turn to the **treasure-house of the ideas** supplied by Invention, to the guardian of all the parts of rhetoric, **the Memory**. (III, xvi)

most robust, well-theorized, and historically relevant systems we have available to us for exploring these relationships—has been so routinely overlooked.

Well, ironic, but perhaps not surprising—after all, our culture values neither rhetoric nor Classics, and most music scholars have better things to do than to read Cicero and Quintilian for fun. And so while I certainly cannot fault this community for not having gotten all excited about pedagogical echoes of first-century Latin rhetorical treatises in (wordless) partimenti, the echoes are there,[50] and, at least to my thinking, very much worth exploring.

3.3 Paraphrase

3.3.1 Niedt

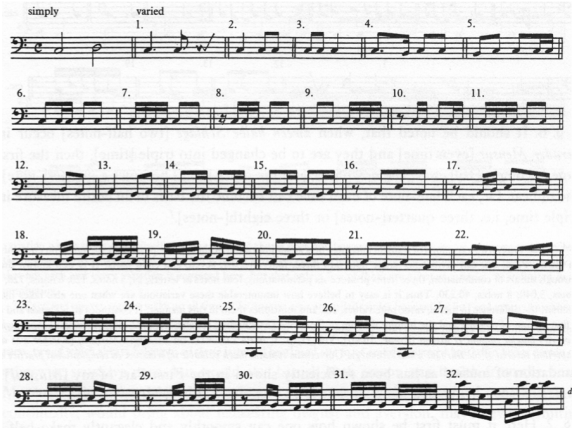
Not all parallels between music and rhetorical imitation are quite so obscure, though, and some of the clearest of these fall into the category of Paraphrase. For example, in his 1706 *Musical Guide*, Friederich Niedt[51] draws upon different musical figures as he demonstrates the variety of ways in which a composer might elaborate or "diminish", say, an ascending step, similar to what Erasmus describes in *De copia*, and very similar to what a student might encounter working with partimenti, or as Erasmus quoting Quintilian might say, "just as several different figures are commonly formed from the same piece of wax."[52]

A related type of paraphrase which Niedt also demonstrates is that of writing variations on a given theme.[53] For example, he invents an entire suite from a single figured bass, doing for it what Erasmus does for the phrase "Your letter has delighted me very much." With each variation, the essential harmonic

[50] Place "partimenti" in the "Musical *Imitatio*" table (see note 36).

[51] "Musical Paraphrase: Patterns of Diminution ("Figures")":

Friederich Niedt, *Musical Guide*, Part 2 (1706)



[52] Place "patterns of diminution (e.g., Niedt; also partimenti)" in the "Musical *Imitatio*" table (see note 36).

[53] "Musical Paraphrase: Theme and Variations"

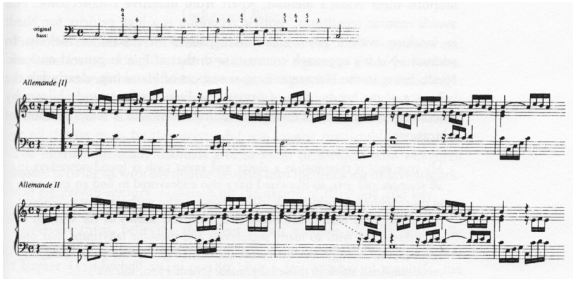
Friederich Niedt, *Musical Guide*, Part 2 (1706)

or middleground structure remains unchanged, but each different pattern of diminution, each unique musical figure of speech, has a slightly and subtlety different musical meaning. At its core, Niedt's approach is no different than Erasmus' approach, and as students work through successive variations, they work not only with this underlying structure and its theory, but they also experience how this structure relates to the foreground, experience how the theory plays out in realized musical practice.[54]

(Incidentally, Niedt also shows his familiarity with classical rhetorical theory by quoting Quintilian in his own preface.)

3.3.2 Czerny

Parallels between rhetorical and compositional pedagogy were by no means restricted to the Baroque. Just as partimenti remained vibrant throughout the nineteenth century, so too were explicit rhetorical parallels, and Carl Czerny demonstrates this more openly than any other writer I've seen. His *School of Practical Composition*[55] of 1839 is rife with resonances of rhetorical thinking—we cannot get past even the second page before he begins comparing musical forms to literary ones, and as the work progresses, his devotion to *exempla* and Classical techniques of imitation becomes unmistakable. For example,[56] he



[54]Place "theme and variations (e.g., Niedt's multiple realizations of a figured bass)" in the "Musical *Imitatio*" table (see note 36).

[55]"Musical Paraphrase: Structural Modeling"

Carl Czerny, *School of Practical Composition*, Volume I, Chapter 6, "Of the Sonata" (1839)

[56]same slide: display quote

writes:

> For just as the young author can find no better means for forming his style and becoming master of his language, than the diligent translation of the ancient classics into his mother tongue;—or, as the painter must at first copy a great number of good . . . pictures. . . [and so on.][57]

Throughout, Czerny refers his readers to works by master composers, especially Haydn, Mozart, and, naturally, Beethoven, but also Clementi, Dussek, Hummel, and others. In his chapter on the classical sonata, Czerny begins by walking his reader through the first movement exposition, describing the usual expectations for its various parts so that the reader might compose one of her own. But upon arriving in the development, he finds himself at a loss, and can only say that explicit rules do not exist in the way that they do for the exposition; instead, the student must rely upon *exempla*:[58]

> There are no rules for here preserving a due moderation; the only means, next to the talent and judgment of the composer, being — *the study of good models.*

A few paragraphs later, he gets to the heart of the matter: how can the student actually learn to write these things? His answer is structural modeling:[59]

> The best method is, undoubtedly, that which Joseph Haydn recommended to his pupils:—

—and notice here the imitation and reliance upon example that Czerny himself enacts and models by invoking the master, Haydn—

> Let the beginner, in the first place, exercise himself in little Sonatas, which he must so compose *according to the models chosen*, that the same key, time, form of the periods, number of bars, and even each modulation, shall be strictly followed; but, be it well observed, *he must take pains to invent ideas, melodies, and passages, as different as possible from each of the models chosen.*

So, Czerny's basic advice is that the student follow the harmonic and formal structure of the model bar by bar, but using original thematic material—in other words, paraphrase.[60]

[57] the quote on the slide continues: "... a great number of good ... pictures, ... so should every young and talented composer dedicate a considerable portion of his time to the practical exercises here recommended..."

[58] same slide: same slide: remove previous quote and display this one, followed by the note: "(emphasis in original)"

[59] same slide: continue with the quote

[60] Place "structural modeling (e.g., Czerny and Haydn)" in the "Musical *Imitatio*" table (see note 36).

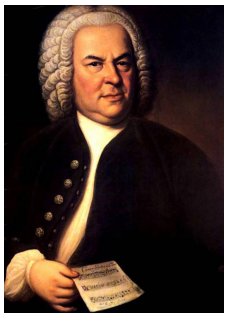
3.4 Translation

3.4.1 Bach

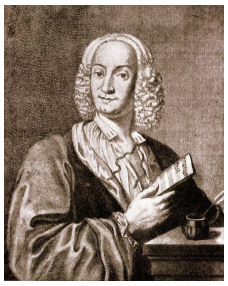
Translation also has a clear musical analog: arrangement. As Nicholas Cook points out, arranging, say, a piano sonata for string quartet, forces the arranger to consider what is essential to the music's structure and what is simply an accident of its medium.[61] J. S. Bach, at the impressionable age of 28, engaged in exactly this sort of translation with his transcription of several Italian violin concerti for clavier during his middle Weimar years,[62] most importantly, Vivaldi's. The first Bach biographer Johann Forkel[63] places this in the context of the largely self-taught composer desiring greater musical order in his work and better connection between his musical ideas. Forkel continues:[64]

> He realised that ... the young composer's first need is a model to instruct his efforts. Opportunely Vivaldi's Concertos for the Violin, then recently published, gave him the guidance he needed. He had often heard them praised as admirable works of art, and conceived

[61] "Musical Translation: Arrangement"



[62] add to slide:



and beneath the respective portraits, add: "BWV 972–987 (1713–14)" and "selections from *L'Estro Armonico*, op. 3 (1711)"

[63] add to slide: add to slide: "Johann Forkel, *Johann Sebastian Bach: His Life, Art, and Work* (1802)"

[64] same slide: remove portraits and display quote

the happy idea of arranging them for the Clavier.[65]

Forkel reports that this act of translating the ideas from violin to clavier was the turning point that taught Bach to think musically—*lehrte ihn auch musikalisch denken*—and that[66] "Henceforth he was able to draw ideas out of his own storehouse," again echoing[67] that recurring rhetorical metaphor of the Memory, the storehouse of figures. And as with partimenti—as with all *imitatio*—note again how the end goal is the shaping of the mind; not merely supplying it with new tricks and techniques, but forming the core of its thinking.[68]

3.4.2 Czerny (and Schenkerian Analysis)

The final translation type I'd like to mention is another one described by Czerny: reductive analysis, something that, following William Rothstein, modern Schenkerians[69] might recognize as constructing *imaginary continuos.* Czerny advises students to write out harmonic skeletons or outlines[70] of *exempla* "such as Mozart's and Beethoven's Sonatas, Quartetts, and Symphonies." I read these as a sort of analytic translation, a reductive analysis, Schenkerian in spirit as

[65] the quote on the slide continues: "Hence he was led to study their structure, the musical ideas on which they are built, the variety of their modulations, and other characteristics."

[66] same slide: continue the quote

> [. . .] the variety of their modulations, and other characteristics. . . . Henceforth he was able to draw ideas out of his own storehouse. . .

[67] same slide: highlight ". . . Henceforth he was **able to draw ideas out of his own storehouse. . .**", and then add the following two quotes:

> Quintilian, *Institutio Oratoria*
>
> a supply of figures which . . . will offer themselves spontaneously from t**he treasure-house . . . in which they are stored.**
>
> *Rhetorica ad Herennium*
>
> **the treasure-house of the ideas, . . . the Memory.**

[68] Place "arrangement (e.g., Bach's violin concerti transcriptions)" in the "Musical *Imitatio*" table (see note 36).

[69] Place "reductive analysis (e.g., Czerny's harmonic skeletons, or Schenkerian analysis)" in the table. The completed table now reads:

Categories of *Imitatio*	Musical Analogs (with specific examples)
Memorization and Copying	score copying partimenti
Paraphrase	patterns of diminution (e.g., Niedt; also partimenti) theme and variation (e.g., Niedt's multiple realization of a figured bass) structural modeling (e.g., Czerny and Haydn)
Translation	arrangement (e.g., Bach's violin concerti transcriptions) reductive analysis (e.g., Czerny's harmonic skeletons, or Schenkerian analysis

[70] "Musical Translation: Reductive Analysis"

> Carl Czerny, *School of Practical Composition*, Volume I, Chapter 12, "Of the Etude or Study" (1839)

the music is translated from one symbolic language—the score—into another—a sketch of the music's harmonic skeleton, or perhaps an *Urlinietafel*. As with arrangement and techniques of paraphrase, this is an active, engaged, and experiential analysis, and it effects in the student a much deeper musical impact than passively examining the work by supplying a harmonic or formal analysis. As Czerny puts it,[71]

> By this procedure the pupil will with delight become acquainted with the internal-structure of the most admirable compositions, and frequently remark, with surprise, on what a simple, though firm and symmetrical basis, the finest and most intellectual works of the great masters rest.

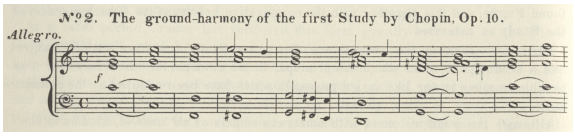
What more could be asked of the apprentice composer? Or for that matter, what more could the modern theory teacher ask of her undergraduate music majors?

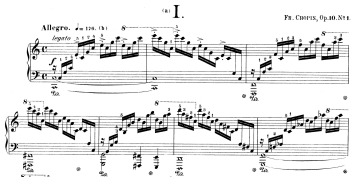
4 *Peroratio*: Why *Imitatio*?

4.1 The Secret of *Imitatio*

[72] So, why *imitatio*? Why its longevity, whence its efficacy, what is its great secret? That these pedagogical parallels between rhetoric and composition existed for our musical ancestors should come as no surprise, but what is it to us? Why should *we* care? The answer, I believe, takes us back to our beginning,[73] back to the *Rhetorica ad Herennium*, to *ars*, *imitatio*, and *exercitatio*—theory, imitation, practice—and to that ancient insight that mastering a skill requires all three.

Contemporary music theorists—and music theory pedagogues—have long held a firm command of the theory of our art, have long provided our students





[71] same slide: remove the Chopin score and replace with the following quote

[72] "IV. Peroratio: Why *Imitatio*?"

[73] "Means of Acquiring Skills": "*Ars* (theory)", "*Imitatio* (imitation)", and "*Exercitatio* (practice)" (same slide as from note 8 on page 6 above)

with thoughtful and careful exercise through compositional and analytical assignments. And yet, it is still a minority of students who truly succeed in connecting the two, who truly even begin to see the relationships we all take for granted. It is my impression that far too many students see their music theory coursework as just a tiny, muddy trickle of a stream, at best, tangential to, but more likely, entirely disconnected from and utterly dwarfed by the untamed river of musical practice. I have no need to tell this Society that they are, of course, wrong, that theory and practice are indeed linked, and that on the banks of both we stand equally inspired, but how can we blame our undergraduates for not believing this when we don't push them to transform one into the other, when our assignments and assessments seem more concerned with avoiding parallel fifths than shaping musical souls?

This problem is not new. But neither is a solution, for I believe this is where we find the great strength of imitation, where we see the shared genius of Quintilian, partimenti, and Czerny's harmonic skeletons. With *imitatio*, we find both the conceptual framework *and effectual techniques* to connect analysis and exercise, to open for our students a passage between the two rivers *ars* and *exercitatio*, to break down our silly, pointless levee between them and reunite music theory with practice. The techniques of imitation[74]—memorization, copying, musical paraphrase and translation—these are inherently experiential, and they keep the student constantly, carefully, intimately engaged with the example at hand in a way that other assignments do not. Through this experience with *exempla* created by the methods[75] these great teachers describe, the student is provided with at least the chance to transform theory into practice and back again, is provided with proven methods to stock her treasure-house with a rich store of memories, is provided with the means to form an intimate acquaintance with the music, and to let the music teach her to think musically. In the confluence that is *imitatio*, these two currents, music theory and music practice, merge into what we know simply as music. But more truthfully, it is wrong to say that *imitatio* provides this experience, because "provide" is too weak a verb—rather, *imitatio* necessitates the experience, *imitatio* shapes

[74] return to the completed "Musical *Imitatio*" table (note 69 on page 19)

[75] portraits of Quintilian (see note 16 on page 7), Haydn (below), Bach (note 61 on page 18), Czerny (note 55 on page 16), and Erasmus (note 22 on page 9), and also the partimento (note 2 on page 4)

the experience, it enacts, it requires, it somatically embodies,—imitation *is* the experience.

4.2 Coda

In seventeenth- and eighteenth-century Europe, where rhetoric was *openly* everywhere, *imitatio* was an intellectual currency that artisans across all disciplines used in their trade. By examining musicians' techniques of compositional pedagogy in the light of this broader tradition, we can not only better understand how these methods and writings functioned within their own cultural context, but also how they related to one another, why they worked, and what we might do if we wished to do likewise. While it is a question that our predecessors never had to ask, let me answer the question "Should we imitate?" with a confident "Yes," and as for the question "How and whom should we imitate?", let me answer, "Let us who would imitate imitate those who themselves knew how and whom to imitate."

Thank you.[76]

[76] three bibliography slides:

1. "Bibliography: Musical Resources (1)", with citations for: Burmeister [1993], Christensen [2012], Cook [1987], Czerny [1979], Diergarten [2011], Fromson [1992], Gingras [2008], Gjerdingen [2007, 2013], Harrison [1990]
2. "Bibliography: Musical Resources (2)", with citations for: Hoag [2013], Judd [2000], Lester [1992], Mainwaring [1964], Mattheson [1981], McCreless [2002], Niedt [1989], Sanguinetti [2012], Varwig [2008, 2009], Wolff [2000]
3. "Bibliography: Rhetorical Resources", with citations for: adH [1954], Cicero [1967], Conley [1990], Corbett [1971], Erasmus [1999], Kehl [1986], Lanham [2007], Muckelbauer [2003], Quintilian [2006], Valiavitcharska [2011], Vickers [1984]

5 Appendix (Handout Materials): A "Commonplace Book" of *Exempla*[77]

5.1 Concerning *imitatio* and *exempla* in general

5.1.1 *Rhetorica ad Herennium* (first century B.C.)

> By theory (*ars*) is meant a set of rules that provide a definite method and system of speaking. Imitation (*imitatio*) stimulates us to attain, in accordance with a studied method, the effectiveness of certain models in speaking. Practice (*exercitatio*) is assiduous exercises and experience (*usus* and *consuetudo*) in speaking.[78]

5.1.2 Joachim Burmeister, *Musica poetica* (1606)

> Imitation is the study and endeavor to pattern and model our musical compositions after the works of master composers, which are skillfully examined through analysis.
>
> There are two types of imitation: the first is general, the second is specific.
>
> General imitation is called γενικὴ, wherein we set before ourselves as models for imitation all the outstanding masters and their works. It consists both in the invention and arrangement of subject matter which suggests the choice of musical ornaments, as well as the connection and performance of concords. The subject matter can securely be borrowed [*tuto peti possunt*] from the masters, after whose example we should strive to fashion something similar. ... Imitation is said to be specific [εἰδικὴ] when we choose as model one particular master out of many. This consists in following a similar way of inventing and connecting ideas and periods.[79]

5.1.3 Carl Czerny, *School of Practical Composition* (1839)

from volume I, chapter 6, "Of the Sonata", concerning the composition of the development section of sonata form movements

[77] This section reproduces the content, but not the format, of the handout for the talk mentioned in Section 2.1 on page 6. Also included in the handout is the bibliography on page 33, segregated into rhetorical and musical sections.

[78] *Rhetorica ad Herennium* 1954, I, ii, pp. 7–9

[79] Burmeister 1993, chapter 16, "Imitation", pp. 207–9. In his translation, Rivera glosses upon this passage in a footnote with a quotation from Reformation-era Lutheran theologian, pedagogue, and hymnologist Lucas Lossius:

> In rhetoric: "How many types of imitation are there? Two: general and special. What is general imitation? It is when we imitate everything good. How many kinds of general imitation are there? Two: that of subject matter and that of words or of style. What is special imitation? It is when we follow the Ciceronian way of composition, because in him there is a particular way of arranging the parts of an oration." Lossius, *Erotemata*, pp. 201–03.

> There are no rules for here preserving a due moderation; the only means, next to the talent and judgment of the composer, being — *the study of good models.*[80]

from the same, concerning the composition of entire sonata form movements and, by extension, composition in general

> For, just as the young author can find no better means for forming his style and becoming master of his language, than the diligent translation of the ancient classics into his mother tongue;—or, as the painter must at first copy a great number of good foreign pictures in order to acquire the necessary experience in design and the use of the colours,—equally so should every young and talented composer dedicate a considerable portion of his time to the practical exercises here recommended, which will certainly be rewarded with the best success.[81]

5.2 Concerning memorization and copying

5.2.1 *Rhetorica ad Herennium* (first century B.C.)

concerning memory in general

> Now let me turn to the treasure-house of the ideas supplied by Invention, to the guardian of all the parts of rhetoric, the Memory.[82]

5.2.2 Quintilian, *Institutio Oratoria* (first century A.D.)

concerning the memorization of speeches composed by others

> Further they will form an intimate acquaintance with the best writings, will carry their models with them and unconsciously reproduce the style of the speech which has been impressed upon the memory. They will have a plentiful and choice vocabulary and a command of artistic structure and a supply of figures which will not have to be hunted for, but will offer themselves spontaneously from the treasure-house, if I may so call it, in which they are stored.[83]

5.2.3 Joachim Burmeister, *Musica poetica* (1606)

> The conjugate alphabet letters[84] should be studied and securely memorized. This will be accomplished very easily, if rather often—in fact, very often—they are at least read or actually copied in writing.

[80] Czerny 1979, v. 1, p. 35 (emphasis in original)
[81] Czerny 1979, p. 46
[82] *Rhetorica ad Herennium* 1954, III, xvi, p. 205
[83] Quintilian 2006, II, vii, pp. 3–4
[84] i.e., consonant triads in $\frac{5}{3}$ and $\frac{6}{3}$ positions as spelled with note names (rather than staff notation)

> If this is done, the aspiring composer will find already accomplished half of the labor involved in composing a musical piece.[85]

5.2.4 John Mainwaring, *Memoirs on the Life of the Late George Frederic Handel* (1706)

concerning Handel's composition studies with Friedrich Wilhem Zachow

> He [Zachow] made him [Handel] copy rare things so that he would not only play them, but also learn how to compose in a similar manner.[86]

5.2.5 Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (2000)

> One of the principal Baroque methods of teaching students the fundamentals of languages as well as of music consisted in memorizing and emulating so-called *exempla classica*, models by eminent masters. In that sense, performance and composition were closely interrelated, and by copying down exemplary works of different kinds, Handel, Bach, and their contemporaries learned the principles of harmony and counterpoint, melody and voice leading, meter and rhythm.[87]

5.2.6 John Muckelbauer, "Imitation and Invention in Antiquity" (2003)

> According to Lucian, in the course of Demosthenes' self-imposed training, the great ancient orator sat at a desk and copied verbatim Thucydides' massive history of the Peloponnesian war. Given Demosthenes' inclination toward somewhat unusual or extreme training practices, this event seems almost unsurprising—that is, until it is mentioned that he did not copy the history only once, but eight times.[88]

5.2.7 Robert Gjerdingen, "Partimento, que me veux-tu?" (2007)

concerning the parallels of partimenti with the visual arts and commedia dell'arte theatre

> This [theatrical] idea of creating a rich store of memories from which one can later draw ... can be mapped directly onto the practices of the Neapolitan conservatories. In daily rehearsal, the boys learned

[85] Burmeister 1993, chapter 4, "Combination of Consonances into a Harmony", p. 69
[86] Mainwaring 1964, p. 35
[87] Wolff 2000, p. 48
[88] Muckelbauer 2003, p. 61

to "study and fortify" a "treasure of memorized phrases" from partimenti and solfeggi. When realizing partimenti at the keyboard, when improvising, or when composing, they could "dispense" those phrases from their "rich store of memories."[89]

5.3 Concerning paraphrase

5.3.1 Quintilian, *Institutio Oratoria* (first century A.D.)

> Further, the exercise is valuable in virtue of its difficulty; and again, there is no better way of acquiring a thorough understanding of the greatest authors. For, instead of hurriedly running a careless eye over their writings, we handle each separate phrase and are forced to give it close examination, and we come to realise the greatness of their excellence from the very fact that we cannot imitate them.[90]

5.3.2 Desiderius Erasmus, *On Copia of Words and Ideas* (*De Copia*) (1512)

explanation of paraphrase

> Next it remains to mention briefly by what methods of training this faculty may be developed. Having diligently committed the precepts [methods for varying a phrase or idea] to memory, we should often of set purpose select certain expressions and make as many variations of them as possible in the way Quintilian advises, "just as several different figures are commonly formed from the same piece of wax." ... It will be of especial help to rewrite the verses of poets in prose; and on the other hand, to bind prose in meter, and put the same theme into first one and then another type of verse. And it will be very helpful for us to emulate and attempt by our own efforts to equal or even to improve upon that passage in any author which appears unusually rich in copia. ... And with vigilant eyes we should note all figures in them, store up in our memory what we have noted, imitate what we have stored up, and by frequent use make it a habit to have them ready at hand.[91]

demonstration of paraphrase

> [1.] Your letter has delighted me very much.
>
> [2.] In a wonderful way your letter has delighted me.
>
> [5.] I have been delighted in an unusually wonderful way by your letter.
>
> [34.] You would scarcely believe how greatly I enjoy what you wrote.

[89] Gjerdingen 2007, p. 115
[90] Quintilian 2006, X, v, p. 8
[91] Erasmus 1999, p. 17–18

[49.] That you have informed me by your letter is not only acceptable to me, but in truth delightful.

[56.] Not unpleasing to me was your letter.

[62.] He who handed me your letter, brought me a heap of joys.

[65.] Whatever there was of sadness in my heart, your letter cast out straightway.

[76.] Your letter brought me greater joy than I can express.

[91.] I would die if anything more pleasing than your letter ever happened.

[97.] What laughter, what applause, what exultant dancing your letter caused in me.

[122.] All things are sickening compared to your letter.

[133.] What clover is to bees, what willow boughs are to goats, what honey is to the bear, your letter is to me.[92]

5.3.3 Friederich Niedt, *The Musical Guide*, Part 2 (1721)

from Chapter II "On Change or Variation of Notes in the Thorough-bass in Particular" §. 4, concerning the ways in which an ascending step may be varied

[see Figure 1][93]

from Chapter XI "On Preludes and Chaconnes and How They May Be Made From a Simple Thorough-bass" §. 11, concerning the application of different patterns of figuration to a simple thorough-bass to invent preludes and chaconnes

> The eager learner can imitate these and similar *Manieren* [patterns] taken from compositions of good Masters, or, after hearing such skilful passages and patterns, he can commit them forthwith to paper and see what they consist in. Let me assure him that he will suffer no harm from this practice, but will discover that, in time, he himself will think of many *Inventiones*.[94]

from Chapter XII "On Allemandes, Courantes, Sarabandes, Minuets, and Gigues and How They May Be Invented From a Simple Thorough-bass"

[see Figure 2][95]

[92] Erasmus 1999, pp. 17–18
[93] Niedt 1989, pp. 75–76
[94] Niedt 1989, p. 158
[95] Niedt 1989, pp. 164–74, as shown in Lester [1992, p. 67]

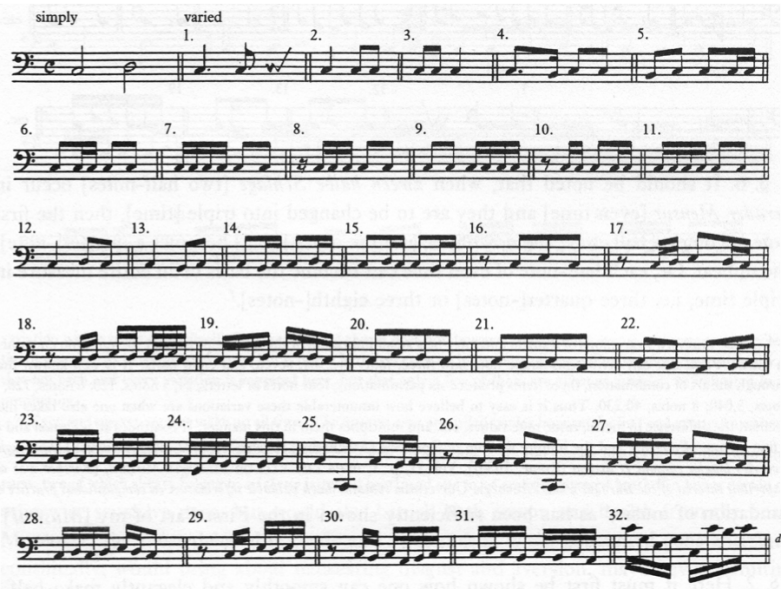


Figure 1: Niedt, *The Musical Guide*, Part 2, Chapter II, §. 4

5.3.4 Carl Czerny, *School of Practical Composition* (1839)

from volume I, chapter 6, "Of the Sonata", concerning the composition of sonata form movements

> Now arises the question, in which way can the beginner soonest and most conformably arrive at the practical application of all these rules?
>
> The best method is, undoubtedly, that which Joseph Haydn recommended to his pupils:—Let the beginner, in the first place, exercise himself in little Sonatas, which he must so compose *according to the models chosen*, that the same key, time, form of the periods, number of bars, and even each modulation, shall be strictly followed; but, be it well observed, *he must take pains to invent ideas, melodies, and passages, as different as possible from each of the models chosen.*— The short Sonatas of Haydn, Mozart, Clementi, Dussek and others, will be of the greatest service in this respect.[96]

5.4 Concerning translation

5.4.1 Cicero, *De Oratore* (55 B.C.)

> For my part, in the daily exercises of youth, I used chiefly to set myself that task which I knew Gaius Carbo, my old enemy, was

[96] Czerny 1979, p. 36 (emphases in original)

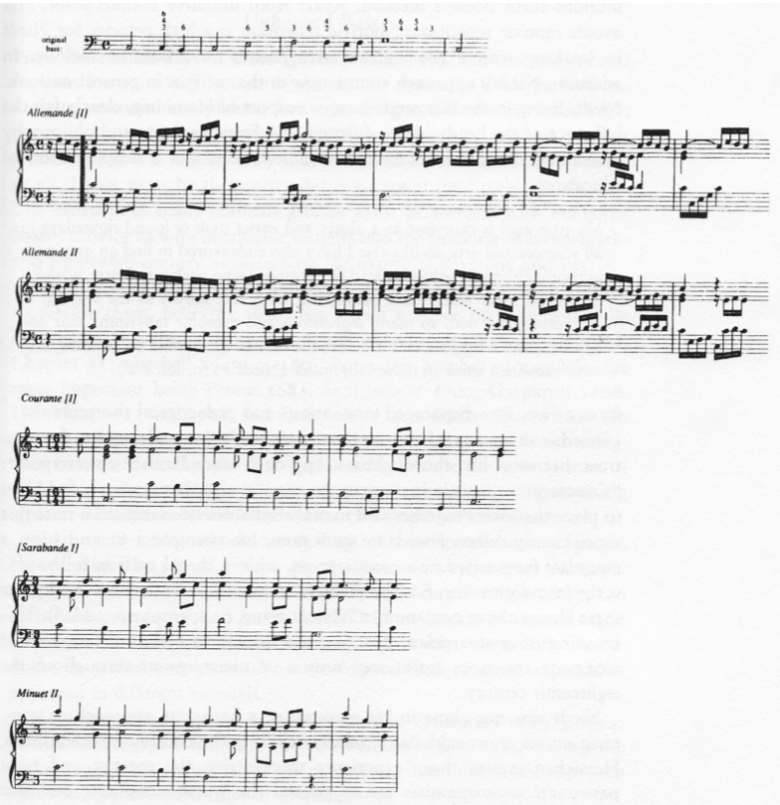


Figure 2: Niedt, *The Musical Guide*, Part 2, Chapter XII: original bass, Allemande [I], Allemande II, Courante [I], [Sarabande I], and Minuet II

> wont to practice : this was to set myself some poetry, the most impressive to be found, or to read as much of some speech as I could keep in my memory, and then to declaim upon the actual subject-matter of my reading, choosing as far as possible different words. But later I noticed this defect in my method, that those words which best befitted each subject, and were the most elegant and in fact the best, had been already seized upon by Ennius, if it was on his poetry that I was practising, or by Gracchus, if I chanced to have set myself a speech of his. Thus I saw that to employ the same expressions profited me nothing, while to employ others was a positive hindrance, in that I was forming the habit of using the less appropriate. Afterwards I resolved,—and this practice I followed when somewhat older,—to translate freely Greek speeches of the most eminent orators. The result of reading these was that, in rendering into Latin what I had read in Greek, I not only found myself using the best words—and yet quite familiar ones—but also

coining by analogy certain words such as would be new to our people, provided only they were appropriate.[97]

5.4.2 Johann Forkel, *Johann Sebastian Bach: His Life, Art, and Work* (1802)

Most youthful composers let their fingers run riot up and down the keyboard, snatching handfuls of notes, assaulting the instrument in wild frenzy, in hope that something may result from it. Such people are merely Finger Composers—in his riper years Bach used to call them Harpsichord Knights—that is to say, their fingers tell them what to write instead of being instructed by the brain what to play. Bach abandoned that method of composition when he observed that brilliant flourishes lead nowhere. He realised that musical ideas need to be subordinated to a plan and that the young composer's first need is a model to instruct his efforts. Opportunely Vivaldi's Concertos for the Violin, then recently published, gave him the guidance he needed. He had often heard them praised as admirable works of art, and conceived the happy idea of arranging them for the Clavier. Hence he was led to study their structure, the musical ideas on which they are built, the variety of their modulations, and other characteristics. Moreover, in adapting to the Clavier ideas and phrases originally written for the Violin Bach was compelled to put his brain to work,[98] and so freed his inspiration from dependence on his fingers. Henceforth he was able to draw ideas out of his own storehouse, and having placed himself on the right road, needed only perseverance and hard work to succeed.[99]

5.4.3 Carl Czerny, *School of Practical Composition* (1839)

from volume I, chapter 12, "Of the Etude or Study"

Having here given the harmonic skeleton or outline[100] of the two Studies by Cramer and Chopin, we must observe to the pupil, how extremely useful and requisite it is, for him to write out similar ones of very many distinguished compositions, such as Mozart's and Beethoven's Sonatas, Quartetts and Symphonies. ...

By this procedure the pupil will with delight become acquainted with the internal-structure of the most admirable compositions, and frequently remark, with surprise, on what a simple, though firm and symmetrical basis, the finest and most intellectual works of the great masters rest.

[97] Cicero 1967, I, xxxiv, pp. 105–7
[98] *lehrte ihn auch musikalisch denken* (taught him to think musically)
[99] Forkel 1974, pp. 70–71
[100] i.e., "imaginary continuo"

> Equally as useful is it for the pupil, by way of exercise, occasionally to write a composition of his own on such an harmonic skeleton; which, however, in respect to the ideas, melodies, and passages, must be entirely different from the chosen original. We see that the construction of Studies, however extraneous it might appear, is nevertheless always based upon the fundamental rules, which have been already laid down in the Chapters on the Theme and the Sonata; for, it is only in this manner that an organic whole can be formed.
>
> The method adopted in the foregoing examples, of reducing a piece to its ground-melody, is, we repeat, extremely useful *in other kinds of composition*. For this is, in a manner, the *anatomy* of the pieces, by which the pupil becomes acquainted with the plan, the construction, the melody, the harmony, the course of ideas, and, generally, with the particular thoughts of the composer, in essential points, and distinguishes them from all exterior embellishments calculated only for effect.[101]

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[101] Czerny 1979, pp. 93–94 (emphases in original)

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