

JMT IS DELIGHTED to have the opportunity to publish this extraordinary collection of essays on the Italian partimento tradition. In answering questions about the origins and development of tonality, historians of music theory have been understandably more likely to turn to the great treatises in which master theorists explicitly laid out reasoned, totalizing conceptual systems than to pore through the sheaves of figured-bass exercises that constitute the partimento tradition. Yet as the scholars gathered here demonstrate, such exercises constitute a form of implicit, indirect theorizing through practice that makes up a crucial (if messy) part of the story of tonality. We hope this special issue will make a valuable contribution to the way that story gets told in future iterations.

I am grateful to Robert O. Gjerdingen, a member of *JMT*'s editorial board, for selecting and shaping these articles as they grew from conference presentations to a mutually complementary set of publications. The duty to which I called my distinguished colleague was particularly arduous, requiring him to draw not only on his considerable scholarly gifts, but also on the linguistic talents he put to work translating quotations and Americanizing our European authors' prose when needed.

—*Ian Quinn*

