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Basso continuo sources from the Dutch Republic c. 1620-c1790

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Basso Continuo Sources from the Dutch Republic c.1620-c.1790

PROEFSCHRIFT

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Kathryn Meriel Cok

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Dit proefschrift is geschreven als een gedeeltelijke vervulling van de vereisten voor het doctoraatsprogramma docARTES. De overblijvende vereiste bestaat uit een demonstratie van de onderzoeksresultaten in de vorm van een muzikale presentatie.

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And last but not least, thanks to Pieter for making me smile and keeping me grounded.

Abbreviations

arch.	archives
c.	circa
ed[s].	editor[s]
edn.	edition
et al.	and others
fig.	figure
fl.	flourished
introd.	Introduction
KB	Koninklijke Bibliotheek
mf.	microfiche
ms.	manuscript
NMI	Nederlands Muziek Instituut
p.	page
pp.	pages
repr.	reproduced
rev.	revised
s.n.	sine nomine
TK	Ton Koopman
trans.	translator
vol.	volume
v.h.	voorheen

Basso Continuo in the Dutch Republic: the missing link

In the period 2004-2006, I was active as a fellow of the Scaliger Institute of the University of Leiden Library, where I compiled a catalogue of the printed music found in the library archives from 1600 to 1800. This project was done under the guidance of prof. dr. Ton Koopman, and initially, with the help of a student of the University, Mees Duijfjes.

The University collection houses not only musical scores, but also countless books on music. In addition there are many examples of Dutch songs, the latter often without musical notes, but often with the required melody implied. In order to confirm that music was or was not present in a selected work, I made it a point of physically handling every book that would eventually be included in the catalogue. My perusals would frequently reveal unexpected contributions contained in the musical works, including printed basso continuo lines, with or without figures.

As a native of the United States of America studying at the Koninklijk Conservatorium, my experience with native Dutch music and Dutch styles at that time was limited, to say the least. After months of pouring over hundreds of books, I began to be curious as to the possibility of a distinct Dutch musical style, and in particular, a Dutch basso continuo style in the 17th and 18th centuries. As an experienced historical keyboard player with a thorough understanding of basso continuo styles as found in Italian, German, and French sources, I sought to place the Dutch Republic's contributions to this fascinating musical practice amongst the literature relating to the other mentioned countries, all of which have been thoroughly researched by others during the last 100 years.

This same research has led to well-defined concepts of continuo playing in these countries. They include the highly dissonant use of harmony and ornamental elaborations including the arpeggio and acciaccatura associated with Italy, the more understated use of dissonant harmony and elegant accompaniment associated with France, and Germany's austere realizations constrained by strict rules and propriety of style, with the idea of basso continuo as a theoretical model and essential means of learning composition. What then does the player, the listener, or the theoretician associate with the basso continuo style originating from the Dutch Republic?

Around the same time that I began my investigations into the source material related to basso continuo in the Dutch Republic, I was asked to set up a course at the Koninklijk Conservatorium presenting a detailed overview of the historical and theoretical developments of the practice of basso continuo. The aim of the course was to focus on keyboard sources from the beginnings of the practice up until the point that it was no longer a viable means of accompaniment.
This new project provided me with a perfect opportunity to re-read all the relevant sources, and compile source material to provide a detailed guide for conservatory students as to the important developments in harmony, theory and practice that basso continuo was responsible for in the history of music.

I re-read not only historical sources, but also modern contributions made on the subject. I was surprised to discover how little discussion there was of the Dutch Republic as a viable source for basso continuo. At most there was mention of two well-known sources, those by van Quirinus van Blankenburg and Johann Philipp Albrecht Fischer, and the fact that works such as those by Niccolo Pasquali and David Kellner had been translated into Dutch.

The Dutch have a history of personal communication, be it through letters, travel journals, diaries, or addendums in translations of other works. As the Dutch language was not a common one spoken in most other European countries during the 17th and 18th centuries, it was also necessary to provide translations of popular books for the literate Dutch public. As a result of this output, I quickly became familiar with the productive talents of translators of foreign works into Dutch such as Jacob Wilhelm Lustig and Gerhardus Havingha. In addition to discovering so many original contributions made by Dutch authors in the form of complete treatises, short entries, and manuscripts, I was also delighted to discover that many of them had provided commentary or additions to the original works.

My initial dissertation plan was to analyze the sources per book, focusing on each individual work's contribution to the development of a Dutch basso continuo style. However, as the sources kept revealing themselves, the number of works to analyze individually became too large to fit in the scope of one dissertation, so another approach was decided upon. My dissertation as it now stands is a survey of all, important sources initiating from the Dutch Republic in the period c.1620- c.1790, containing an analysis of all relevant material pertaining to the understanding and the historically appropriate realization of a basso continuo line in Dutch music from the period.

Throughout my research there was a necessity to handle many sources before coming to any conclusions. Not only to be able to place the Dutch Republic's contribution to the playing of basso continuo in it's theoretical and harmonic form, but also to provide the student with a guide as how to best approach the practical performances of playing Dutch basso continuo in a piece of music, something distinctly lacking in the documentation on historical performance practice available to musicians interested in the same. This last one is an especially relevant point, as the majority of Dutch basso continuo sources contain practical instruction for beginners, and only contribute limited information aimed at professional keyboard players.

An analysis of the sources provided me with information about how to best approach the playing of Dutch music in the period c.1620-c.1790, including Dutch music written in the Italianate or French styles. An additional result was the understanding of how a Dutch basso continuo player possibly would have approached foreign repertoire, considering the information and sources available. Finally, I found a confirmation of the typically Dutch attitude of welcoming foreign styles and seeking to thoroughly understand and assimilate them into the Dutch musical practice.

As an aide to the performance of Dutch basso continuo, I would have liked to have found more realized examples, not only of pieces of music of course, but also of simple examples such as can be found in Jan Alensoon's thorough text. While Christian Ernst Graaf provides us with his own Sonatines as a way of practicing the skills learned in his guide, it would also have been welcome to find more references to musical works where the student could apply the knowledge gained, and also some mention of players who were particularly gifted in the playing of basso continuo in the relevant period.

It is my hope that the fruits of my research will help put the Dutch Republic on the map as an important source of information on the practice of basso continuo. This dissertation is intended as a musical and theoretical reference on the playing of basso continuo in the Dutch Republic. Of course, those interested in a complete analysis of a particular source used in this study will find all complete titles and relevant information in the bibliography.

Chapter 1. Basso Continuo in the Dutch Republic:

In this chapter the following sections will be presented as an introduction to the practice of basso continuo in the Dutch Republic:

1.1 General Introduction
1.2 Early Sources
1.3 The manifestation of different sources
1.4 Why foreign sources were translated
1.5 The music scene in the Dutch Republic including the life and impact of foreign musicians
1.6 Research Methodologies and Organization
1.7 Research Corpus
1.8 A brief summary of each chapter

1.1 General Introduction

The intention of this study is to provide an understanding of the generous contribution that the Dutch Republic has made to the genre of basso continuo. This role is one that has largely been underestimated or considered of little consequence in recent decades. While the last 100 years have resulted in many in depth studies into the practice in Italy, Germany, and France, with the majority of important sources translated or analyzed, the Dutch Republic has often been viewed as a source of second rate material, and therefore not contributing any original material to the field.

Even important modern reference works on basso continuo give little mention of the numerous Dutch sources. In Frank Thomas Arnold 1931, there is only the mention that there is a translation of David Kellner (c.1670-1748) by Gerhardus Havingha (1696-1753). In George John Buelow rev.1986, Coenraad Zumbag van Koesfelt (1697-1780) the son is mentioned, while in Peter Williams 1970, only Johann Philipp Albrecht Fischer (c.1698-1778) is listed in the *Hand list of Books* found at the end of volume one. There is also mention of a Dutch translation of Kellner, and a Dutch translation of Niccolo Pasquali (c.1718-1757) (even with an added “Very Important”), but the translators themselves receive no mention. In Robert Donington 1973,1989, not one Dutch author on basso continuo is mentioned.[1]
One of the most important results of this research is the re-unearthing of many sources published in or originating from the Dutch Republic. Of the twenty-six documents, the majority of texts have received little or no attention in recent times. Among these same sources the extant basso continuo treatises can be divided into

[1] Arnold, Frank Thomas. (1965) *The Art of Accompaniment from a Thorough- Bass*.
Williams, Peter. (1970) *Figured Bass Accompaniment, in two volumes*.
Buelow, George John (rev.1986) *Thorough-bass accompaniment according to Johann David Heinichen.*
Donington, Robert. (1973) *A performer’s guide to baroque music.*
Donington, Robert. (rev.1989) *The interpretation of early music*.

three categories: those existing in manuscript form, such as that by Jan Alensoon (1683-1769): *Manier om op de clavercimbel te leeren speelen den Generalen Bas of Bassus continuus* c.1730*,* those originally written in Dutch and published in the Dutch Republic, for example by Jurian Ferdinand Jurrns (dates unknown): *Klein Muzikaal ABC-Boekje voor het klavier, of korte voorbereiding tot beoefening van den Generaal-Bas* 1770, and finally, those translated from another language and made available to the reading public by a Dutch printer, such as by Havingha: *Korte en Getrouwe Onderregtinge van de Generaal Bass, of Bassus Continuus* 1741, a translation of Kellner's then well-known work: *Treulicher Unterricht im General-Bass* 1732*.* Such publications often included additional commentary by the translator.

When analyzing historical sources such as those mentioned above, and trying to define a particular musical style or affinity for the Dutch Republic, the inevitable question arises as to how similar or different the Republic was in developing musical styles as compared with Italy, Germany, and France.
Rudolf Rasch uses the music of Jan Pieterszoon Sweelinck (1562-1621), which contains primarily Renaissance rudiments, as a way of proving that the essential elements that make up baroque style were long in coming to the Dutch Republic.[2] The question however still remains, at what point then did the new musical style, the baroque, take root in the Dutch Republic, and more importantly, when was basso continuo introduced, and accepted as an established form?[3]

1.2 Early Sources

The origins of basso continuo can be found before 1600, with the earliest indications regarding this form of accompaniment on a keyboard instrument around 1600 in Italy. The publication in 1619 of the *Cantiones sacrae* by Sweelinck in Antwerp can be used as an indication of the emergence of the use of basso continuo in music from the Dutch Repubic. This collection consists of 37 motets set to text taken from the Catholic liturgy. The work is dedicated to Sweelinck's pupil and friend Cornelis Gijsbertsz. Plemp (1574-1683).[4] While these motets are still very much rooted in the old style of polyphony, certain aspects show Sweelinck's attention to the modern musical style that was prevalent during the last years of his life, including that of the new phenomenon of basso continuo. In fact, of all his vocal music, this is the only time that

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[2] Rasch, Rudolf. (2002) "Sweelinck's place in the musical history of the Dutch Republic", p.10: *"These elements became known in the Dutch Republic too late to be of any effect."*

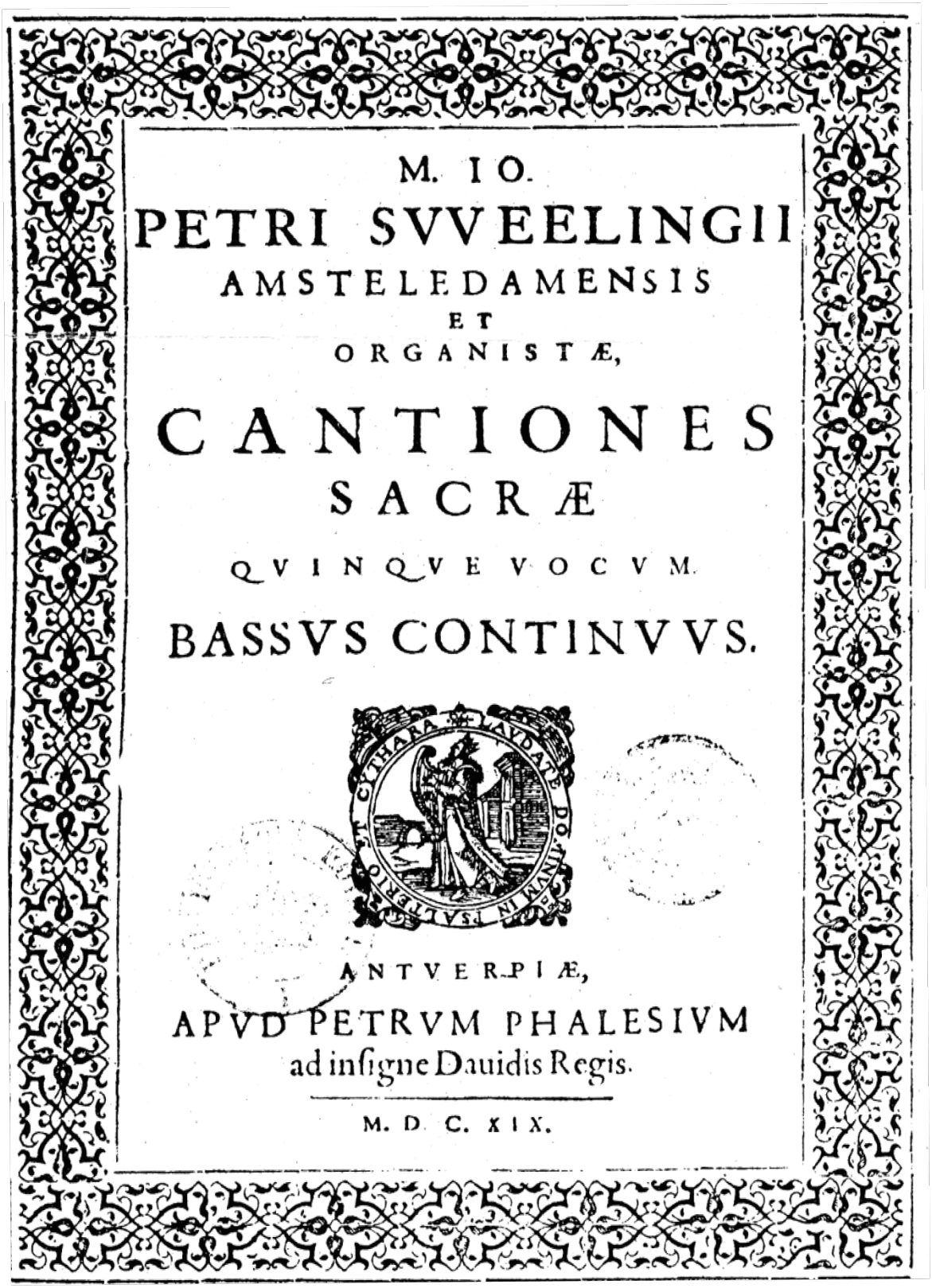
[3] By looking at various catalogues it is possible to determine when the Italian baroque style began to become popular in the Dutch Republic. These include the Catalogue of the Utrecht City Library 'Libri musici' from 1608, the catalogue of Cornelis Claesz from 1609, and the catalogue of the musical collection of Cornelis Schuyt, composer from Leiden, sold after his death in 1616. Rasch's conclusion upon evaluating the contents of these catalogues: bookshops were not the suppliers of Italian editions of Italian music. This probably occurred via private acquisition: at the hands of Dutch travelers on Grand Tours, and Dutch merchants trading with Italy. Therefore: "*Because of the large dissemination of the Antwerp editions in the North, one may assume that the new style became known in the Dutch Republic during the second half of the 1610s, that is, between 1615 and 1620[...] but the new styles certainly became known in the Dutch Republic during the 1620s and 1630s."*
Ibidem, pp. 11-12.

[4] Tollefsen, Randall H. and Dirksen, Pieter "Sweelinck, Jan Pieterszoon." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/27206 (last accessed October 6, 2010).

Sweelinck included a separate instrumental part in a collection of vocal pieces.[5] The basso continuo line, while mainly following the bass vocal line, is at times independent. This makes it in fact more of a *basso seguente,* which follows the lowest given part of the ensemble at any given moment.[6]

However, there is still much debate concerning the figured bass in Sweelinck's *Cantiones sacrae* from 1619.[7] Opinions differ greatly as to if the addition of the basso continuo line came from Sweelinck himself, or was added later by his publisher Petrus Phalesius. Rasch believes that Sweelinck himself was not involved in the publication of these 37 motets (due to a lack of his signature on the dedication), and therefore was also not responsible for the addition of the basso continuo line. It was very common in the early 17th century to republish existing works with a new basso continuo part. Rasch believes that the basso continuo part in the *Cantiones sacrae* was added by the publisher Petrus Phalesius with the dedicatee Plemp also taking an active part in the publication process as Phalesius had already added basso continuo parts to reprints of music from the 1610's.[8] It is likely that Sweelinck was involved in the process of adding the basso continuo line to his collection, or was at least aware of the revision having taken place, as the lack of a signature on the dedication is not conclusive enough to definitely rule out his involvement. However, the researcher is not aware of any documentary evidence available at this time to support this claim. What can be conclusively deduced from the basso continuo line is that the new phenomenon of basso continuo was already making headway in music written in the Dutch Republic at the time of the publication of the *Cantiones sacrae* in 1619.

[5] Sweelinck, Jan Pieterszoon: Opera omnia – Editio alteraVI: *Cantiones sacrae,* ed. Bernard van den Sigtenhorst Meyer (1957), second, revised ed. by Alfons Annegarn (1979).
[6] This term is used by Adriano Banchieri in his *Ecclesiastiche sinfonie* op. 16 (1607).
[7] Rasch 2002, pp. 6-7.
[8] Publishers sometimes had a strong influence on the eventual publications of composers. Note the advice of publisher Robert Ballard to composer Constantijn Huygens on page 5 of this dissertation.


M. IO.
PETRI SVVEELINGII
AMSTELEDAMENSIS
ET
ORGANISTÆ,
CANTIONES
SACRÆ
QVINQVE VOCVM.
BASSVS CONTINVVS.
CITHARA LAUDATE DO
ANTVERPIÆ,
APVD PETRVM PHALESIVM
ad insigne Dauidis Regis.
M. D. C. XIX.

Example 1: Sweelinck 1619, Title Page.

The earliest known written account of basso continuo in the Dutch Republic is a brief mention in Joan Albert Ban (1597-1644): *Zangh-bloemzel* 1642.[9] In this work there is also information for the practical application of Ban's theories concerning singing: *musica flexanima.* The essence of his system is that the text in a piece of music is formulated through the use of pre-determined intervals, rhythms and harmonies. Ban was particularly concerned that music be performed using clearly definable rules and not left to the particular tastes of the individual.[10] Regarding the application of basso continuo, Ban advises the reader that the realization needs to be played according to the number of voices being accompanied, making sure to avoid doubling or going above the solo voice. The basso continuo player is advised to listen carefully so as not to hinder the solo line in any way, and the doubling of dissonant intervals should be avoided. In addition, it is necessary in order to accompany decently and to do justice to the music that the basso continuo player should first became thoroughly acquainted with the piece being accompanied. Indeed, wise words from this early Dutch text, reflecting many practices that would later become the accepted norm in Europe as the next century and a half progressed.[11]

An important publication by Constantijn Huygens: *Pathodia Sacra et Profana* 1647*,* a collection containing twenty Latin psalms, twelve Italian arias and seven French airs for solo voice and basso continuo, provides another stepping-stone in the development of the Dutch basso continuo practice. The texts of the Italian airs are partially by Huygens, and the texts of the French airs are possibly all by Huygens.[12] Huygens originally composed his French airs for voice and lute, his Italian airs for voice and basso continuo (to be played on theorbo), and the Latin psalms partially with lute accompaniment and partially with basso continuo.[13] However, as a means of making the edition more up to date, Huygen's publisher Robert Ballard encouraged

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[9] Ban, Joan Albert. (1642) *Zangh-bloemzel van Joan Albert Ban Haerlemmer dat is, Staeltjes van den zinroerenden zangh, met dry stemmen, en den gemeene-grondstem: Neffens een kort zangh-bericht, ten dienst van alle vaderlandtsche zangh-lievers.* Ban was a Dutch theorist and composer.
Zangh-bloemzel (theoretical part), & Kort sangh-bericht (1642). Reprint en inleiding verzorgd door Frits R. Noske (1969). *Kort sangh-bericht* is a Dutch translation of the manuscript *'Ritus legendi aut pronuntiandi musicam'* (1639) which was included in the later *Zangh-bloemzel*. Rasch 2002, p. 12.

[10] Tollefsen, Randall H. "Ban, Joan Albert." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/01930 (last accessed March 7, 2011).

[11] Ban 1642, p. XXVIII: "VII. *Gemeene-Grondtstem. De Gemeene-Grondtstem (hoewel zonder die dit gezangh wel getreft zynde, bevallik is) moet gespeelt werden naer de veelheidt of weinigheid der Stemmen, zomwylen met veele, zomwyle met weinighe thusschen-vallen der geluiden, het zyn fyne of te groove; ende zonder veele Tallbrekinge.*
De onklanken in de Tafelletture met cyfer-letters aengewezen, moet men doen mee weinighe ende eighene geluiden, volgens de menighte van Stemmen ende Speeltuigh.
Dewyl een ofte meerder Stemmen maeken een Zangh-gangh; den Grondstems speelder moet gaeuw luisteren, op dat hy de Stemwyze niet en krenke. Overzulx mydende zoodaenige geluiden der syner oft hoogher zingende stemmen indien zangh-gangh, moet op den Grondtstem maeken een ander Speelwyze, die naest by de zingende Stemme komt, om die bevallyker te maeken.
Overzulx is 't geraeden dat de Grondtstem-Speelder eerst den zangh inne en door ziet: om naermaels netter te Speelen, en de zangh-welsprekendheidt der Stemmen te vercieren."

[12] Rasch, Rudolf. (1997) "Waarom schreef Constantijn Huygens zijn *Pathodia sacra et profana?"* in: *Constantijn Huygens 1596-1996 Lezingen van het tweede Groningse Huygens-symposium,* p. 97.

[13] Ibidem, p. 104.

him to change the old-fashioned lute tablature to a bass line with figures. This enabled the accompaniment to be played by other basso continuo instruments in addition to the lute.[14] Considering that the dates of the pieces range from 1640-1646, it is safe to assume that these works may have been the first monodic songs in the Dutch Republic to be accompanied by a figured bass.[15]

[14] Huygens (1596- 1687) was a Dutch poet, diplomat, amateur musician and composer.
[15] Rasch 2002, p. 12: "*He may in fact have been the first person in the Dutch Republic to write a figured bass to a single voice: some of the Italian airs may date back to the years around 1640, while the psalms were composed between 1644 and 1646."*



Example 2: Huygens 1647, fo. 3r.

Other firsts published in the Dutch Republic coinciding with the same period of Huygen's *Pathodia* include*:* a figured bass present in the 1646 work by Cornelis Thymanszoon Padbrué (c. 1592 -1670), based on fragments of text taken from the play *Peter en Pauwels* by Joost van den Vondel (1587-1679) entitled: *De tranen Petri*

ende Pauli[16]*,* Cornelis de Leeuw (c.1610-c.1660): *Stichtelycke Rymen* 1646*,* and Jacob Haffner (1615-1671): *Alauda spiritualis* 1647.[17]

1.3 The manifestation of different sources

An inevitable result of the increasing popularity of the new basso continuo practice was the production of instruction manuals, or treatises offering practical advice on the subject. While many basso continuo treatises had already appeared in Italy and Germany from the beginning of the 17th century, the first truly Dutch source appeared much later.

The earliest known Dutch sources manifest themselves as a curious juxtaposition of ancient and newer concepts of music theory. Many are still grounded in the tradition of hexachord solmization and modality, while at the same time following the developing theoretical trends of the new practice. Quite a few of the Dutch sources mention Lodovico Viadana as the inventor or founder of basso continuo.[18] In addition, many sources, even those appearing in the 18th century, state that they are the first treatises offering instruction in the Dutch language. The possibility exists that the different authors simply did not know of each other's work, or more likely, that publishers and authors hoped that such a statement would help increase sales.

Later 18th century Dutch sources also follow the theoretical trends concurrently taking place in Western music at the time. They introduce such concepts as music as speech, the rule of the octave,[19] chordal inversion, and the use of basso continuo as a means of learning the art of composition.

As mentioned above, Dutch sources manifested themselves in three different ways: as those originally written in Dutch and published in the Dutch Republic, as foreign works translated into Dutch, and as manuscripts. Here follows a brief analysis of the three types:

1. Original Dutch sources: Such works as these were produced by the individual author as a means of demonstrating their handling and knowledge of the practice. As many of the authors were educators, it also provided lesson material for students. In addition, publishing such a treatise increased the recognition of the author.

2. Foreign sources translated: The translation of foreign sources demonstrates the importance the Dutch musical scene placed on foreign musical interaction. The Dutch

[16] Tollefsen, Randall H. and Rasch, Rudolf A. "Padbrué, Cornelis Thymanszoon." In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/20670 (last accessed September 4, 2011).
[17] Rasch 2002, p. 12.
[18] Ludovico Viadana (c.1560-1627) was an Italian composer and author of the *Concerti Ecclesiastici* op. 12 (1602).
[19] The Rule of the Octave, also known as regola dell' ottava and règle de l'octave is a harmonic formula for the chordal realization of ascending and descending scales in the bass. It serves both a function in harmonic analysis as well as a practical means of learning the appropriate chords for each position of the scale.

musical style was a melting pot of Italian, German, and French influences. This can also be reflected back in the sources. A translation of a more famous work also gave the authors a sounding board on which to agree or disagree with the more famous authors of the original works. A significant number of sources fit into this last category.

3. Sources in manuscript: It is often not possible to answer the question as to why a particular source is only extant in manuscript. It may be that such a work was intended for a publication that never took place, or did take place but is at present still unknown. In addition, there are those manuscripts, which may never have been intended for publication in the first place. Authors who were also teachers produced treatises as lesson material for their students, or created them simply as a means of notating their personal observations on the subject.

1.4 Why foreign sources were translated

When confronted with foreign sources translated into Dutch, while there are at the same time numerous original sources extant, the question comes to mind as to why there was a necessity for foreign works to be translated. In the case of the Dutch Republic, that question can be easily answered: because of the high level of influence of foreign music and musicians. The musical genres resulting from this influx also required a thorough understanding of basso continuo styles as prevalent to each country.

Having access to such sources through translation also provided an educational tool, which could be used in the dissemination of musical knowledge through tutelage or personal study.

Publishing a translation of an important foreign source was often a means of personal enhancement and prestige for the translator, and included the additional prospect of financial gain for the subsequent publisher should the work prove popular. In addition, it provided outspoken individuals such as Havingha and Jacob Wilhelm Lustig (1706-1796) with an outlet to express their musical thoughts and concepts, and especially, their critique on a plethora of musical subjects.

A further consideration can be made as to why there was such an interest in translated foreign sources. Contemporary to the time in question, the level of Dutch literacy was quite high.[20] The result was a general quest for knowledge and an eager book reading public, also eager to acquire works written in a foreign language.[21]

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[20] Vries, Jan de, and Woude, Ad van der. (1997) *The First Modern Economy. Success, Failure, and Perseverance of the Dutch Economy, 1500-1815*, p. 694.

[21] *"One thing besides money and art that particularly concerned the Hollander was education. As early as the 16th Century, Erasmus had commented on the unusually high number of educated people in Holland, and in the mid-1600s the Portuguese emissary in The Hague reported with considerable exaggeration that "there is not a cobbler here who does not add French and Latin to his own language." By the middle of the 17th Century, the Netherlands could boast five universities with such fine international reputations that more than half their students came from abroad."*
Koningsberger, Hans. (1967) *The World of Vermeer: 1632-1675,* p. 39.

An additional factor not to be overlooked was the importance of foreign printing as an economic stimulant.[22]

1.5 The music scene in the Dutch Republic including the life and impact of foreign musicians

The primary aim of this dissertation is to provide a thorough analysis of twenty-six Dutch sources from the 17th and 18th centuries, and to provide an insight into the instruction available to a basso continuo player active at the time. However as an aid to this analysis, the researcher felt it was necessary to provide a brief sketch of the music scene in the Dutch Republic in this period, including the life and impact of foreign musicians, in order to adequately place the researched basso continuo sources in the appropriate setting. Those seeking more information about music in the Dutch Republic in the 17th and 18th centures are advised to consult the numerous sources on this subject, which can be found in the bibliography of this dissertation, particularly, those works by Louis Peter Grijp and Rudolf Rasch. As there have been so many thorough studies in recent years on basso continuo in countries other than the Netherlands, the researcher chose not to focus in detail about this aspect of the practice.

The Dutch Republic, especially towards the end of the 17th century, was a desired destination for professional European musicians seeking to increase their name and reputation.[23] In addition, many emigrated in the search for religious freedom.[24] Due to the liberal religious nature of the Dutch Republic, especially such as that could be found in Amsterdam, with the added benefit of the economic attractiveness of the Dutch Republic, many independent craftsmen from Germany, Italy and France sought to settle in one of the larger cities. While musical society in the Netherlands maintained its own distinct character, it was greatly colored and shaped by foreign influences.[25]

Musical activities were organized and carried out under the watchful eye of the city authorities, the Calvinist church, or by one of the many *collegia musica* which also included musicians under the employ of the city churches. These were found in

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[22] The publishing efforts of individuals such as Estienne Roger and his successor Michel-Charles Le Cène greatly contributed to the dissemination of foreign musical works.
Dunning, Albert, et al. "Low Countries." In *Grove Music Online. Oxford Music Online*, http://oxfordmusiconline.com/subscriber/article/grove/music/40073 (last accessed June 14, 2009).

[23] Rasch, Rudolf. (1993b) The Dutch Republic, in: *Man and Music: The late baroque era: From the 1680s to 1740*, pp. 393-410.
p. 401: *"Towards the end of the 17th century the population of Amsterdam took on a cosmopolitan air. Its liberal religious and commercial climate attracted many tradespeople and craftsmen from Germany, France and Italy [...]*
Musicians were among the immigrants. The musical history of the Netherlands is in some large part the history of musical foreigners."
p. 402: "*The 18th century saw a new and continuous stream of foreign musicians arriving in the Netherlands, either for short visits [Mozart, Beethoven] or for prolonged stays [such as Locatelli]."*

[24] The Dutch republic became a freer, more flexible society after 1630. Israel, Jonathan I. (1998) *The Dutch Republic, Its Rise, Greatness, and Fall 1477-1806*, p. 637.

[25] Rasch 1993b, pp. 393-410.

Amsterdam, Arnhem (1591), Deventer (1623), Utrecht (1631), Nijmegen (1632), Groningen (1638), Leiden, Leeuwarden, Rotterdam, The Hague, Middelburg, Zierikzee and Alkmaar.[26] These *collegia musica*, financially supported by the wealthy bourgeoisie, provided a concert podium for foreign musicians during their travels through the country.
Some foreign musicians made but brief appearances in the country, while others, such as the virtuoso violinist, composer and teacher Pietro Antonio Locatelli (1695-1764) eventually settled in the Dutch Republic, attracted by the financial stability of the nation.[27]

In the 17th and first half of the 18th century there was no cultivation of Protestant church music, with little or no musical stimulus to be had from the court. There were however, public organ recitals, in addition to the public performances by travelling foreign musicians mentioned above. Musical theatre was an additional popular art form prevalent in this period, with the first opera house/theatre founded in 1680 in Amsterdam. While international repertoire was in demand, with foreign music and foreign musical productions gaining the upper hand over native music and native musical productions, works by Dutch composers such as Hendrik Anders (1657-1714), Carolus Hacquart (c1640-?1701), Servaas de Konink (1654-1701), and Johannes Schenk (1660-after 1710) were performed.[28] By the end of the 18th century public concerts began to be the norm. In 1788 The Felix Merits Society succeeded in opening a small concert hall in their resident building in Amsterdam.[29]

One basso continuo treatise focused on in detail in this dissertation deserves special mention as a unique conglomeration of different aspects of the Dutch music scene in the first half of the 18th century, *Manier om op de clavercimbel te leeren speelen den Generalen Bas of Bassus continuus* c. 1730, by Jan Alensoon (1683-1769). His work had until recently largely remained unknown, save for a few select people. In addition, it had originally not even been included in the electronic catalogue of the Koninklijke Bibliotheek at the time when the researcher initially began collecting documentation about the basso continuo practice in the Dutch Republic, and was therefore not easily located in the library's manuscript collection.

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[26] It is not possibly to specify an exact date of foundation for all the *collegia musica* mentioned above.
David Petersen and Hendrik Anders founded a professional Collegium Musicum in Alkmaar in 1698 with Carl Rosier (and his daughters Maria Petronella and Maia Anna), Nicolas Ferdinand le Grand, Nicolas Desrosiers, Jacobus Cockuyt (Cocquu) and Michel Parent. The participants were exclusively foreign.
Ibidem, pp. 393-410.
[27] Other Germans working in the Netherlands included: Conrad Friedrich Hurlebusch, Johann Philipp Albrecht Fischer, and Jacob Wilhelm Lustig.
Ibidem, pp. 393-410.
[28] Although active in the Dutch Republic as composers, Hacquart and de Konink were in fact of Flemish origin, born in Bruges and Dendermonde, respectively.
[29] Dunning, Albert, et al. "Low Countries." In *Grove Music Online Oxford Music Online*, http://oxfordmusiconline.com/subscriber/article/grove/music/40073 (last accessed June 14, 2009).

Alensoon's work is a unique combination of the three types of treatises mentioned above: original Dutch source, translation, and manuscript. Alensoon himself was an educated amateur and enthusiastic traveler, eager not only to experience the music world outside of the Dutch Republic, but also interested in bringing that information back home with him and assimilating it into his own ideas about basso continuo. Chapters 8, 9, and 10 of this dissertation provide further information about this interesting source and its curious author, including biographical information, an analysis of the make-up of the treatise, and a complete translation of Chapter 9.

1.6 Research Methodologies and Organization

As mentioned above, the primary aim of this dissertation is to provide a thorough analysis of twenty-six Dutch sources from the 17th and 18th centuries, and to provide an insight into the instruction available to a basso continuo player in this period. All translations of relevant Dutch texts are by the researcher unless otherwise indicated.

Initially, the researcher strove to provide an indepth survey of original Dutch treatises dealing primarily with the instruction of basso continuo on keyboard instruments. However, in the course of the research journey, with the discovery of more and more interesting material pertaining to the playing of basso continuo in the Dutch Republic, other criteria proved important as a way of providing a complete understanding of this important musical practice in the Dutch Republic. This understanding included not only what Dutch authors and/or composers of the time were writing about the subject, but also how foreign basso continuo styles were assimilated into Dutch culture, and how this phenomenon was received, discussed, debated, disseminated, and most importantly, performed.
This new approach resulted in the inclusion of not only traditional basso continuo treatises, but also music books where mention is made of basso continuo, dictionaries with detailed descriptions of the practice, and translated foreign treatises, all helping to paint a picture of how the practice was put into effect.
Translated foreign sources unexpectedly added another level to the understanding of how the practice of basso continuo was received and perceived in the Dutch Republic, as the translators themselves could often not resist adding their own comments, suggestions, and musical examples to the original texts, providing a unique understanding of the translators level of musical knowledge and their understanding of style. For this important reason, these sources were chosen to be included in the research corpus.
The reason for these translations of certain foreign texts from French, German and Italian remains curious. However, it may reflect the general level of foreign language fluency amongst the intended readers, which included church organists, amateurs, and music students.

As a result of this combination of sources, the quality of the different works varies greatly, from unknown manuscripts to popular printed books, from thin pamphlets to thick tomes. The writing style ranges from the conversational to the instructional.

Depending on the selected work, the reader might encounter information for the novice keyboard player or thorough theoretical analysis of the possibilities for basso continuo realization. The musical level of the intended readers of these works was anything from a beginning amateur to an advanced pre-professional student, including all levels in between. See section 1.7 for a complete list of the Research Corpus used for this dissertation.

In a research undertaking of this scope, it is vital at an early date to make a decision concerning not only what to include, but also what areas associated with the research topic not to focus on. In Dutch basso continuo sources there is not only a discussion of which keyboard instruments are appropriate for realizing the figured bass line, there is also often mention of additional instruments that would play the continuo line, for instance the lute. The important word here is mention, as beyond giving an indication of the use of the lute as a basso continuo instrument, in the majority of sources the main focus is on keyboard instruments. For this important reason the researcher decided to focus exclusively on basso continuo in the Dutch Republic played on keyboard instruments, which proved to be generous source of information in itself.

A conscious decision was made early on to focus on the contributions made by the Northern Netherlands to the practice of basso continuo, and not to broaden the scope of the research to include the Southern Netherlands as well. This decision was based on the nature of the sources in the Dutch Republic, as well as the inherent differences of the musical practice in the Southern Netherlands, with a strong focus on court society, the prominence of the members of nobility and the clergy, and the influence of French music.[30] Although early sources mentioned such as those by Sweelinck and Huygens were published in the Southern Netherlands, they were written by authors resident and active in the Dutch Republic, and serve to prove how the practice manifested itself in the early part of the 17th century. These two works are not part of the Research Corpus, which contains only basso continuo sources published in the Dutch Republic.

The role of the music publishing business in the Dutch Republic in the 17th and 18th centuries, including the individual power and influence of the publisher, is intrinsically connected to the existence of the numerous sources on basso continuo. In particular, those sources translated into Dutch with additional commentary from the translators owe their very existence in many cases to the efforts of the same publishers. However, this dissertation concerns itself primarily with the contents of the book, and not with the publication and distribution thereof. To focus too long on the nature and history of book publishing, however interesting, would detract from the primary aim of this study, which is to provide a thorough analysis of twenty-six Dutch sources from the 17th and 18th centuries, from the point of view of the student basso continuo player and the practicioner.

[30] For more information see: Zappulla, Robert. (2000) *Figured Bass Accompaniment in France.*

1.7 Research Corpus

1. Ban, Joan Albert. (1642) *Zangh-bloemzel van Joan Albert Ban Haerlemmer dat is, Staeltjes van den zinroerenden zangh, met dry stemmen, en den gemeene-grondstem: Neffens een kort zangh-bericht, ten dienst van alle vaderlandtsche zangh-lievers.*
Amsterdam: Paulus Matthijsz.
NMI mf VIII/324. Mf. from Universiteit van Amsterdam, Geesteswetenschappen-UB.
Leiden, Universitaire Bibliotheek 1203 B 18

2. Douwes, Claas. (1699) *Grondig Ondersoek van de toonen der Musijk.*
Franeker: Adriaan Heins.
NMI 4 H 26.
TK 10E07.
Openbare Bibliotheek Amsterdam 207-F-17

3. Zumbag van Koesfelt, Lothario. (c. 1700) *Tractatis de compositione musica/Handleiding tot de regelen der compositie.*
Manuscript.
MS KB70-J-11.

4. Meilma, P. (1710) *Korte verhandelinge van het speel vergeselschappen voor het orgel en de claviercimbel: met een ligte verklaringe van de voornaamste reegulen der samenstellinge, een betoginge van de cijffer-letteren, en alle de manieren van de welke men sig gemeenlijk bediend in de basse continuo.*
Manuscript. (Translation of Jacques Boyvin).
Openbare Bibliotheek Amsterdam 205 B 3.

5. Alensoon, Jan. (c. 1730) *Volstrekt Onderwijs en Noodzakelijke kennisse toebehoorende zoo wel tot alle muzicq als tot het Clavecimbaal en verders tot de Bas Generaal en Psalmen.*
Manuscript.
Openbare Bibliotheek Amsterdam F.0053.K.

6. Alensoon, Jan. (c. 1730) *Manier om op de clavercimbel te leeren speelen den Generalen Bas of Bassus continuus.*
Manuscript. (Contains portions of text translated from Francesco Gasparini).
MS KB72-F-36.

7. Fischer, Johann Philipp Albrecht. (1731) *Korte en noodigste grond-regelen van de bassus-continuus.*
Utrecht: Willem Stouw.
NMI 9 D 37/NMI mf VIII/292.
Openbare Bibliotheek Amsterdam 206-H-11.

8. Blankenburg, Quirinus van. (1739) *Elementa musica of Niew licht tot het wel verstaan van de musiec en de bas-continuo.*
Den Haag: Laurens Berkoske.
NMI 6 C 23/NMI mf monogr. 22.
Openbare Bibliotheek Amsterdam 205-H-3

9. Havingha, Gerhardus. (1741/1751) *Korte en getrouwe onderregtinge van de generaal bass, of bassus continuus.* (Translation of David Kellner).
Amsterdam: Gerard Frederic Witvogel.
TK 05H22.
NMI 6 D 1 (3)/NMI mf VIII/300.

10. Loonsma, Stephanus Theodor van. (1741/c. 1750) *Muzicaal A, B, -boek, of den Organist in zyn leerjaaren, zynde een kort begrip wegens de behandeling van het clauwier of clavecimbaal-spel.*
Amsterdam: Arnoldus Olofsen.
NMI 10 E 12/NMI mf VIII/251.

11. Zumbag van Koesfelt, Coenraad. (1743) *Institutiones musicæ, of Korte onderwyzingen rakende de practyk van de musyk; en inzonderheid van den generaalen bas, benevens de daer uit spruitende gronden van de compositie.*
Leiden: Gerard Potvliet.
TK 10I08.
NMI 6 D 1 (2).
NMI mf VIII/301.

12. Lustig, Jacob Wilhelm. (1751/1758/1771) *Inleiding tot de Muzykkunde.*
Groningen: Hindrik Vechnerus.
TK 05H26.

13. Lustig, Jacob Wilhelm. (1754) *Grondig onderwijs van den aardt en de regte behandeling der dwarsfluit; verzeld met eenen treffelijken regelenschat van de compositie en van de uitvoering der voornaamste muzyk-stukken, op de gebruikelykste instrumenten; door lange ondervinding en schrandere opmerking, in de groote muzykaale wereld.* (Translation of Johann Joachim Quantz).
Amsterdam: Arnoldus Olofsen.
TK 08F01.
NMI mf VIII/54

14. Lustig, Jacob Wilhelm. (1754) *Muzykaale spraakkonst; of duidelyke aanwyzing en verklaaring van allerhande weetenswaardige dingen, die in de geheele muzykaale practyk tot eenen grondslag konnen vertrekken.*
Amsterdam: Arnoldus Olofsen.
TK 05H26.
NMI mf monogr.126

15. Lustig, Jacob Wilhelm. (1756) *Samenspraaken over Muzikaale Beginselen.*
Amsterdam: Arnoldus Olofsen.
TK 10C06.
NMI mf monogr.127

16. Lustig, Jacob Wilhelm. (1760) *Aanleiding tot het clavier-speelen: het tweede deel, bevattende de gronden van het accompagnement, naar het bereik van aanvangeren verklaard.* (Translation of Friedrich Wilhelm Marpurg).
Amsterdam: Johann Julius Hummel.
NMI 4 K 1 /NMI mf VIII/255.

17. Lustig, Jacob Wilhelm. (1764) *De generaal-bas gemakkelyker voorgedragen, of Eene beknopte verklaring van de accoorden, die het clavicymbel bevat.* (Translation of Niccolo Pasquali).
Amsterdam: Johann Julius Hummel.
NMI II E 4.
NMI mf VIII/306

18. Hess, Joachim. (1766, 1768, 1771, 1779, 1792) *Korte en eenvoudige handleyding tot het leeren van 't clavecimbel of orgel-spel, opgesteld ten dienste van leerlingen.*
Gouda: Johannes van der Klos.
NMI 10 L 8/NMI mf VIII/238.

19. Boutmy, Jean-Joseph. (c. 1770) *Traité Abregé sur la Basse Continue/Korte Verhandeling over de Basso Continuo*.
Amsterdam: Johann Julius Hummel.
NMI mf VIII/286. Mf from Universiteit Utrecht Universiteitsbibliotheek.

20. Jurrns, Jurian Ferdinand. (1770) *Klein Muzikaal ABC-Boekje voor het klavier, of korte voorbereiding tot beoefening van den Generaal-Bas.*
Amsterdam: The widow of F.J. van Tetroode.
NMI 10 E 49.

21. Anonymous. (1772) *Verhandeling over de Muziek.*
Den Haag: Jan Abraham Bouvink.
NMI 6 E 14.
(1784,1786, and 1808) Den Haag: Jacobus Klis.
TK 4G14.
NOTE: This work will be further referred to as Bouvink 1772 in order to avoid confusion with the other anonymous treatise in this dissertation.

22. Anonymous. (1780) *De Muzykonderwijzer; of volledig onderwijs in de gronden der muzyk-kunde, tweede stuk.*
Rotterdam: Lukas Jakob Burgvliet.
TK 3G19.

NOTE: This work will be further referred to as Burgvliet 1780 in order to avoid confusion with the other anonymous treatise in this dissertation.

23. Graf, Christian Ernst. (c. 1780) *Leçons pour la basse générale: suivant des degrez de ses accords en sonatines pour un violon avec la basse chiffrée.*
Amsterdam: Arnoldus Olofsen.
NMI II F 5/NMI mf V/2085

24. Graaf, Christian Ernst. (1782) *Proeve over de natuur der harmonie in de generaal bas.*
Den Haag: Bernardus Wittelaer.
NMI 6 D 1 (1).

25. Verschuere Reynvaan, Joos(t). (1787) *Catechismus der Muzyk.*
Rotterdam: Lukas Jakob Burgvliet.
NMI 6 E 15.

26. Verschuere Reynvaan, Joos(t). (1789/1795) *Muzykaal Kunst-Woordenboek.*
Amsterdam: Wouter Brave.
Middelburg: Willem Alexander Keel
TK3G11.
NMI 1 B 17/NMI mf monogr. 207.

1.8 A brief summary of each chapter

Chapter 1. Basso Continuo in the Dutch Republic:
This chapter will provide a general introduction to basso continuo in the Dutch Republic, including a discussion of early sources, and a portrait of the music scene in the Dutch Republic during the baroque era, including the life and impact of foreign musicians.

Chapter 2. The Author, the Composer and the Player:
In this chapter biographical information for each author will be provided. In addition, attention will be given to the intended readers of the various treatises, if that can be surmised, and the level for which they were written.

Chapter 3. The Role of the Translator:
Of the extant basso continuo schools that have been translated into Dutch, a number contain additional information, corrections, or commentary by the translator. In this chapter a detailed analysis of the commentary found in one translated source will be included as a means of discussing additions provided by the translator.

Chapter 4. Indications of Instrumentation:
It is not always possible to ascertain for which keyboard instrument a basso continuo treatise was intended. By focusing on the instrumentation that is indicated either on the title page of a source or within the text, a conclusion will be drawn as to which

keyboard instruments were used in the performance of basso continuo in the Dutch Republic. Many authors also clearly defined different approaches to basso continuo depending on whether the student was playing on the organ or the harpsichord. This interesting aspect will be discussed, including any indications of tuning and/or temperament found in the sources.

Chapter 5. Basso Continuo Basics:
Following the trend of other European basso continuo treatises, the majority of Dutch sources begin with instruction in the basics. As some treatises are intended for the very beginner, they may even start their introduction with an explanation of the keyboard and the names of the notes, providing the reader with the rudiments of music instruction before venturing into more complex theoretical aspects of playing basso continuo. This chapter will focus on how specific treatises present the earliest essentials of basso continuo instruction, and what they considered vital to the development of a skilled basso continuo player.

Chapter 6. Harmonic language and figuring systems:
As a means of ascertaining if there can be talk of a distinctive Dutch continuo school, it is important to focus on the style of each treatise. Many early treatises are still associated with certain theoretical principals of the 17th century. However, some later treatises follow the developing harmonic and theoretical trends taking place concurrently to the period being researched.
In this chapter focus will be made on those treatises dealing with the advancement of the harmonic language, something that had a great impact on the development of basso continuo.

Chapter 7. Practical recommendations for the player
Many of the Dutch continuo sources analyzed for this study provide basic information for the reader. The authors often indicating that the help of an experienced teacher is recommended. In addition, a few offer practical advice to help create not only a correct realization, but also a stylistically appropriate and musically pleasing one. This chapter will therefore focus on practical recommendations offered to the basso continuo player, such as how to accompany recitatives, or suggestions on realizing the proper accompaniment with different instrumental combinations or situations.

Chapter 8. Jan Alensoon - cultural and other observations of an Eighteenth Century Dutch dilettante:
The contents of this chapter will provide an insight into the life and activities of the author of a basso continuo treatise in manuscript originating in the Dutch Republic.

Chapter 9. Creative Borrowing - How an amateur made use of the work of a master:
The aim of this chapter is to demonstrate how information found in a contemporary, foreign treatise influenced the style and development of an amateur continuo player, and eventually influenced the writing of his own work on the same subject. The resulting treatise is a combination of translation, criticism and original knowledge.

Chapter 10. Translation of Alensoon's Chapter 9:
This chapter will provide an English translation with commentary of one of the most important sections of Alensoon's treatise, Chapter 9, which contains practical recommendations for the basso continuo player and many musical examples.

Chapter 11. Conclusion:
In this final chapter the researcher will present the conclusions, including the following points: how the analysis of the relevant sources influenced the artistic expression of the researcher, and how the information contained in the treatises benefits the modern player. There will also be an analysis provided of the use and benefits of the sources through working with beginner and intermediate basso continuo students.

Chapter 2. The Author, the Composer, and the Player:

The practice of basso continuo in the Dutch Republic would never have existed without the input of numerous authors of music, music theorists, composers, and keyboard players. In this chapter the authors of all the treatises that make up this study will be introduced. Attention will also be given to the intended readers of the various treatises, if that can be surmised, and the level for which they were written.

This chapter is divided into the following sections:

2.1 The authors of the relevant treatises in alphabetical order
2.2 The intended readership

2.1 The authors of the relevant treatises in alphabetical order

In making a survey of basso continuo sources found in the Dutch Republic from c.1620-c.1790, what is revealed is not only practical information pertaining to the study and performance of basso continuo on keyboard instruments, but also a rich source of information on the authors themselves. Depending on each treatise, this may include biographical and historical background, indications of stylistic preference, and often, personal musical opinion. The result is an insight into many aspects of Dutch musical life in the 17th and 18th centuries. This information helps to demonstrate the level of theoretical knowledge that was prevalent amongst predominantly keyboard players in the Dutch Republic at this time, and makes clear just what was considered necessary to educate the basso continuo student.

As can be expected from authors of treatises on playing basso continuo on keyboard instruments, all were familiar with the same, being organists/carillonists and/or harpsichordists, or composers. Considering the instructive nature of most of the sources, it is not unexpected that quite a few of the authors were teachers, and many were also theorists. It was quite common in the 17th and the 18th centuries for musicians to have additional employment next to their performing activities.[31] Some earned their money in another function, or came from well to do families and/or were amateurs.[32]

The possibility exists that many of the treatises were written as personal notes, or as a record of knowledge acquired from other sources. The best example of this is Alensoon/Gasparini c.1730.

Here follows a brief biographical summary for each of the relevant authors, translators, and/or publishers.

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[31] *"We mogen daarom wel aanemen dat in de 17de eeuw bijna iedere muzikant zich met de een of andere vorm van lesgeven of met andere bijbaantjes heeft moeten bezighouden om het hoofd boven water te houden."*
Giskes, Johan H. (1980) "Muziekonderwijs in Amsterdam in de periode 1600 tot en met 1720", in: *Mens en Melodie 35,* pp. 347-357.

[32] Alensoon is a prime example of such an amateur. See Chapter 8 of this dissertation for further information.

Alensoon, Jan (1683-1769) was the second son of an upper-class merchant family from Leiden. He trained as a lawyer, later became first regent of the Elizabethgasthuis amongst other institutions, and was *ontvanger van de extra-ordinaris verponding* (realty tax collector) from 1729 until his death. He was known as an enthusiastic amateur harpsichordist and singer.[33]
He is the author of the following works concerning music:
1.*Volstrekt Onderwijs en Noodzakelijke kennisse toebehoorende zoo wel tot alle muzicq als tot het Clavecimbaal en verders tot de Bas Generaal en Psalmen,* c.1730.[34]
This manuscript contains a series of short rules pertaining to the playing of basso continuo, and a few rules taken from the art of composition that can be applied to the playing of basso continuo. This information is followed by 150 Psalms and figured basses by Alensoon himself, based on the rules laid down by Dr. L. Zuilbach.[35]
2. *Manier om op de clavercimbel te leeren speelen den Generalen Bas of Bassus continuus,* c.1730.[36] This source will be referred to in this dissertation as Alensoon/Gasparini, to distinguish it from Alensoon's other source mentioned above. This elegant and in-depth manuscript offers thorough instruction in the playing of basso continuo on the harpsichord for the beginning student. The information contained within is based partially on Francesco Gasparini's *L'Armonico Pratico al Cimbalo,* using some of Gasparini's original text as inspiration, and literally translating other portions of text. However, much of the content is original Alensoon. Of special note is Chapter 9, focusing on the accompaniment of solo song, the art of accompanying a recitative, and the playing of acciaccaturas.

Blankenburg, Quirinus van (1654-1739) was born in Gouda and died in The Hague. He was a well-respected Dutch composer, organist theorist and poet. It is likely that he received his first lessons in music from his father, and received his first post as organist in Rotterdam, from 1670-1675 at the Remonstrantse Kerk (Church), and from 1675-1679 in the Grote Kerk (Church) in Gorinchem. He attended Leiden University, and was active in The Hague as an organist, from 1687-1702 at the Waalse Kerk (Church), and thereafter at the Nieuwe Kerk (New Church). Van Blankenburg was a well-known teacher to members of the nobility, including Willem Bentinck and Ludwig Friedrich, Prince of Württemberg.[37] He was a noted expert on organ and carillon construction, and the author of the following works:
1. *De nootsakelijkheid van Cis en Dis in de bassen der klokken,* c.1677 (lost).
2. *Clavecimbel en orgelboek der Gereformeeerde Psalmen en kerkzangen,* 1732.
3. *De verdubbelde harmony,* 1734.

[33] Vlaardingerbroek, Kees. (1991) "Faustina Bordoni Applauds Jan Alensoon: A Dutch Music-Lover in Italy and France 1723-4" in: *Music & Letters, LXXII*, pp. 536-551.
[34] Located in the Toonkunst Bibliotheek Amsterdam.
[35] Although he misspells the name, Alensoon is here referring to his teacher, variously known as: Lotharius Zumbach condictus Koesfeld, Lotharius Zumbach de Koesfelt, Lothar Zumbach von Coesfeld, Lothar Zumbach de Coesfelt.
[36] Located in the Koninklijke Bibliotheek Den Haag.
[37] Rasch, Rudolf A. "Blankenburg, Quirinus Gerbrandszoon van." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/03241 (last accessed June 3, 2010).

4. *Elementa musica of Niew licht tot het welverstaan van de musiec en de bas-continuo,* 1739.[38]
In this richly worded text, Blankenburg seeks to present the reader with a new-approach to the essential elements of music and the understanding of basso continuo, based upon his own vast personal knowledge and years of experience.
Divided into two large sections, Part II contains all the ingredients Blankenburg considered necessary attributes of the skilled basso continuo player.

Boutmy, Jean-Joseph (1725-after 1799) harpsichordist, organist, composer and respected teacher, was born in Brussels. He worked in Metz, and held the position of organist at St. Baaf's in Ghent from 1757-1764. He eventually moved to The Hague where he became harpsichordist and organist to the Portuguese Ambassador to the United Provinces, Petrus Da Costa De Almeida Salema. After six years in the Ambassador's service he moved to Kleve, where he established his own orchestra and served as resident fortepianist to the court.[39]
He is the author of the following works:
1. *Traité Abregé sur la Basse Continue/Korte Verhandeling over de Basso Continuo,* c.1770.[40]
Boutmy's treatise was written towards the end of the period in which basso continuo was considered a viable means of accompaniment. The information is presented in French as well as Dutch, with each page divided down the middle by language, containing not only text but also musical examples to illustrate the material being instructed. Directed at the beginner, Boutmy illustrates all the possible chords and combinations of figures one may encounter in basso continuo, providing four pages of all scales in major and minor keys with the appropriate chords following the rule of the octave.
2. *Divertimenti for organ,* 1763.
3. *Six Divertissements pour le Clavecin avec l'Accompagnement d'un Violon ad libitum,*1765.
4. *Concertos pour clavecin et Orchestre.*
5. Principes de Musique (ms)[41] This manuscript contains a brief sketch of basso continuo basics on one page, as well as another dedicated to the basics of playing music on the harpsichord, including: clefs, note names and values, rests, time signatures, sharps and flats, slurs, and some ornaments. It also includes a page with finger exercises, and various pieces for solo keyboard in varying states of completion.

Boyvin, Jacques (c1653-1706) was a French organist and composer. First employed at the Hôpital des Quinze-Vingts from 1663-1674, an institution for the blind in Paris where his father had been an inmate, he was later appointed organist at the Notre

[38] Located in the Nederlands Muziek Instituut.
[39] Baratz, Lewis Reece. (1995) "The Basso Continuo According to Jean Joseph Boutmy", in: *Early Keyboard Journal,* 13, pp. 39-80.
[40] Located in the Universiteit Utrecht Universiteitsbibliotheek.
There is also an autographed manuscript in Dutch located at the Library of the Koninklijk Conservatorium in Brussels.
[41] Located in the private collection of Ton Koopman.

Dame Cathedral in Rouen in 1674, and remained there until his death.[42] His *Traité abrégé de l'accompagnement* was originally published as the preface to his *Second livre d'orgue contenant les huit tons à l'usage ordinaire de l'Eglise* (Paris, 1700).[43] It was published separately in 1705 in Paris, and later in Amsterdam c. 1710, in a Dutch translation by P. Meilma. See below for further information on Meilma.
Boyvin's preface begins interestingly with information about ornaments one may encounter, as well as advice on various technical aspects of playing technique. The following three chapters offer basic information pertaining to the playing of basso continuo, such as consonant and dissonant intervals and the makeup of chords, the who and what of figures, and transposition. The work also includes musical examples of figured basses in various keys, including chordal realizations.

Douwes, Claas (c.1650-c.1725): was an organist, schoolmaster, theorist and author from Friesland. He was possibly born in Hennaard, and died in Tzum.[44] He was also known as an instrument maker, producing violins, flutes, clavichords, and even a pedal clavichord and a self made organ built for his church in 1690.[45]
He is the author of the following work:
Grondig Ondersoek van de toonen der Musijk, 1699.[46]
This work is divided into two sections. Part I pertaining to basso continuo and the basics of learning how to play on the keyboard. This includes such information as the clefs, note values, time signatures, and the division of the octave, intervals, modes, chordal division and movement. Part II concerns itself with the different keyboard instrument, organs, harpsichords, clavichords, virginals, and spinets. This also includes among other things, the stringing and tuning of the same instruments.

Fischer, Johann Philipp Albrecht (c.1698-1778) was born in Ingersleben, Thüringen, and died in Utrecht. As an organist he worked from 1720-1725 in the Gereformeerde kerk in IJsselstein, and from 1725 in the Lutherse Kerk (Lutheran Church) in Utrecht. His final position was that of organist and carillon player of the Domkerk (Cathedral) from 1737 until the year of his death.[47] His duties as a carillon player were considerable. Among the many concerts he gave on that instrument was one for the inauguration of Willem Karel Hendrik Friso as governor. During his lifetime Fischer was also connected as a musician with the *Utrechts Muziekcollege* and was an honorary member of the *Utrechts Genootschap voor Kunsten en Wetenschappen*, from the year of its foundation, 1773.[48]

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[42] Born in Paris c.1653, died in Rouen on the 30th of June 1706.
Howell, Almonte. "Boyvin, Jacques." In *Grove Music Online. Oxford Music Online,*
http://www.oxfordmusiconline.com/subscriber/article/grove/music/03786 (last accessed October 20, 2009).
[43] Located in the Königliche Bibliothek Berlin.
[44] Williams, Peter. "Douwes, Claas." In *Grove Music Online. Oxford Music Online,*
http://www.oxfordmusiconline.com/subscriber/article/grove/music/08096 (last accessed June 3, 2010).
[45] Lambooij, Th. (1753) "Klaas Douwes van Tzum (Fr.) en zijn Grondig Onderzoek van de Toonen de Musyk", in: *Mens en Melodie,* vol.8/number 3, pp. 80-82.
Lambooij gives different dates for Douwes, 1668-before 1722, as well as listing Leeuwarden as a possible place of birth.
[46] Located in the Nederlands Muziek Instituut.
[47] Balfoort, Dirk Jacobus. (1981) *Het muziekleven in Nederland in de 17de en 18de eeuw*.
[48] Rasch, Rudolf A. "Lexicon, F" in: *Een Muzikale Republiek: Geschiedenis van de Muziek in de Republiek der Verenigde Nederlanden 1572-1795.*

During his lifetime, Fischer was also in demand as a teacher. As a conductor, he is known to have directed a concert in the Domkerk honoring the acceptance of the office of "hereditary governor" under Willem V.[49]
Fischer was the author of the following works amongst others:
1. *Kort en grondig onderwys van de transpositie [...] waer noch bygevoegt is, eene korte en gemakkelyke methode, om een klavier gelyk te stemmen,* covering transposition and harpsichord tuning, 1728.
2. *Korte en noodigste grond-regelen van de bassus-continuus,* 1731.
3. *Introductio et Symphonia,* 1736. Written for the centenary celebration of the University of Utrecht.
4. *Verhandeling van de klokken en het klokken-spel,* which deals with carillons and carillon playing, 1738.
5. *Concerto per il Cembalo, Concertato, due Violini, Viola e Violoncello* (lost), 1755.
6. Celebratory music for the reception of Wolfgang Amadeus Mozart and his sister Marianne, 1766.
7. Music for the introduction of the new music hall of the *Utrechtse Stadsmuziekcollege,* in the Mariakerk (Maria Church) (lost), 1766.
Fischer's basso continuo treatise of 1731 is an example of a well-rounded instruction manual for the beginning basso continuo student. It is eloquently written, interesting to read, and at times even amusing. Fischer proves himself to be a thoughtful educator with a good eye for explaining basic as well as more complicated aspects of learning basso continuo. These include the meaning and location of figures, the movement of the hands, cadences, progressions of the bass in order to realize the harmony of un-figured basses, and the accompaniment of recitatives.[50]

Gasparini, Francesco (1661-1727) was a respected composer in his time, his works being praised by Charles Burney and Padre Martini among others. He studied with Giovanni Legrenzi in Venice and studied with Arcangelo Corelli and Bernardo Pasquini in Rome.[51] His posts included that of *Maestro di cappella* at San Lorenzo in Rome, and *Maestro di coro* at the Ospedale della Pieta in Venice. Gasparini was apparently adept at his post as director of the conservatory's musical activities. He was responsible amongst other things, for hiring Antonio Vivaldi as violin master. He was a member of the *Accademia Filarmonica, Bologna* and was sought after as a composer of operas and cantatas. In addition, Gasparini was a well-respected teacher, with the likes of Johann Joachim Quantz, Giovanni Benedetto Platti, Benedetto Marcello, and Domenico Scarlatti included among his students. His *L'Armonico Pratico al Cimbalo,* a textbook on basso continuo intended for those with already a basic knowledge of music and keyboard instruments, was in its day, and remains even today, an important source for information on the subject.[52] This important work provided inspiration and

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This entry was given to me personally by Rudolf Rasch, in an unpublished version.
[49] Swillens, Petrus Theodorus Arnoldus. (1937) "Johann Philipp Albrecht Fischer: Een musicus te Utrecht in de 18e eeuw", in: *Jaarboekje Oud-Utrecht,* pp. 81-96.
[50] Located in the Nederlands Muziek Instituut.
[51] Sadie, Julie Anne, ed. *Companion to Baroque Music* (1990).
[52] He was known to be friends with Alessandro Scarlatti, and the two even exchanged cantatas.
Libby, Dennis and Lepore, Angela: "Gasparini, Francesco." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/43225 (last accessed February 6, 2008).

information for Alensoon's *Manier om op de clavercimbel te leeren speelen…* mentioned above, in which he also translated portions of Gasparini's original text.

L'Armonico Pratico al Cimbalo 1708 is a practical guide to playing basso continuo on the harpsichord, organ and spinet, offering essential rules, advice, and personal observations by the author. Beginning quite simply with the names and positions of the notes, Gasparini covers many essential elements of basso continuo playing, and is well suited to the beginning student. In addition he focuses extensively on the playing of acciaccaturas, and provides many examples of ornamentation of the accompaniment as well as the bass line.

Graf, Christian Ernst (1723-1804), composer and violinist, was the son of Johann Graf. The younger Graf changed his name to Graaf during his employment by the Dutch court.[53] He was born in Rudolstadt and died in The Hague, having also resided in Arnhem, Amsterdam and Middleburg. In 1762 he went to the Dutch Court in The Hague as Kapellmeister to Prince William [V] van Oranje, a position he held until his retirement in 1790.[54]
He is the author of numerous Symphonies, chamber music works, Kerk-Gezangen and the following works:
1. *Proeve over de natuur der harmonie in de generaal bas,* 1782.[55]
Graaf 1782 presents his information to the reader in a brief 46 pages including eleven foldable tables at the back of the book providing useful illustrations of the material discussed in the main body of the book. This work is obviously not intended for the beginner, as chapter one begins with simple and complex chords that occur in major keys, followed by the same in minor in the next chapter. The remaining two chapters contain information regarding chords that come forth out of the melodic material in a piece of music, and a detailed discussion of figures. Of interest is a short appendix in which Graaf discusses the possibility of a simpler figuring system making use of Roman Numerals in the place of numbers to denote the harmony required.
2. *Leçons pour la basse générale: suivant des degrez de ses accords en sonatines pour un violon avec la basse chiffrée,* c. 1780.[56]
Graaf's pedagogical work consists of a set of twelve sonatines for violin and basso continuo. Each progressive sonata introduces a new basso continuo figure at the top of the page, which is then incorporated into the basso continuo line. It is therefore not a basso continuo treatise in the traditional sense. However, as what is most often lacking in basso continuo treatises is a means to allow the student to directly apply the information in the book to real music, Graaf's work is invaluable in that it provides the student with a method of acquiring skill in the reading of figures through the playing of these simple, yet charming pieces. Through the action of practicing/playing the pieces in order, the student gains a true understanding of the most important figures and bass

[53] Grijp, Louis Peter, ed. *Een muziek geschiedenis der Nederlanden* (2001).
[54] Layer, Adolf. "Graf." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/42860pg2 (last accessed June 3, 2010).
[55] Located at the Nederlands Muziek Instituut, Collection Dr. D.F. Scheurleer.
[56] Located in the Nederlands Muziek Instituut.
Modern Facsimile edition published by MUSICA REPARTITA vol. MR188, Utrecht (2009).

progressions step by step, built upon a solid foundation. The French title of these sonatines reflects Graaf's admiration for French musical style. His respect for Rameau can be read in the above-mentioned *Proeve over de natuur der harmonie in de generaal bas.* While it would have been ideal to prove a connection between Graaf's two basso continuo works, with the sonatines as accompanying music to the treatise, the name and location of the different publishers suggests the possibility that these works were in fact published as two separate entities.

Havingha, Gerhardus (1696-1753) was a composer, organist and carillon-player. He was employed first in Appingedam, and from 1722 until his death at the Laurenskerk (Church) in Alkmaar, where he also directed the Collegium Musicum. He is known to have written ensemble music for the Collegium that has not survived. His only extant compositions are a set of harpsichord suites: *VIII Suites gecomponeerd voor de clavecijmbal off Spinet.*[57] Havingha's translation of Kellner [58] was published twice in, 1741 and 1751[59] by Gerhard Fredrik Witvogel and Jan Covens Junior respectively. Aside from the date and name of the publisher, both editions are identical. Havingha received Kellner's work from Witvogel in February 1739.
Havingha's 1741 translation of Kellner is entitled:
Korte en getrouwe onderregtinge van de generaal bass, of bassus continuus.[60]
A detailed account of Havingha's translation of Kellner can be found in Chapter 3 of this dissertation.

Hess, Joachim (1732-1819), organist, carillonist, composer and author, was born to German parents in Leeuwarden. He was appointed to the position of organist in the Lutheran Church in Leeuwarden, and in 1749 became the organist of the Lutheran Church in Gouda. In 1753 he became organist of the Grote Kerk in Maassluis, and in 1754 of the Grote Kerk in Gouda. Hess kept this position until his retirement in 1813. He spent his remaining years in the Moravian Community (Hernhutters) in Zeist.[61]
He is the author of the following work among others:
Korte en eenvoudige handleyding tot het leeren van 't clavecimbel of orgel-spel, opgesteld ten dienste van leerlingen, 1766, 1768, 1771, 1779, 1792.[62]

Hess's *Korte en eenvoudige handleyding* is intended for the beginner not only in basso continuo, but also on the harpsichord or organ. After introducing such basic information as the name of the notes, note values, and other essential information needed to play one or both of the above mentioned keyboard instruments, he launches quickly, already on page 9, into the basics required for learning how to play

[57] Published in 1725 in Amsterdam by Michel Charles Le Cène.
[58] Rasch, Rudolf. "Havingha, Gerhardus." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/12591 (last accessed February 6, 2008).
[59] Both editions are present in the Nederlands Muziek Instituut.
[60] Located in the private collection of Ton Koopman.
[61] Vente, Maarten Albert and Oost, Gert. "Hess, Joachim." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/12934 (last accessed June 3, 2010).
[62] Located in the private collection of Ton Koopman.
Editions 2, 4 and 5 are located in the Nederlands Muziek Instituut.

basso continuo. This section begins with the names of the intervals, and introduces the make-up of chords. Further information is provided on how to find intervals easily, using the rule of the octave, for instance. This is followed by a handbook for the creation of basses for psalms, songs, or Gregorian chant.
There are some differences between the five editions. See footnote below.[63]
He is also the author of the following work:
Dispositien der merkwaardigste Kerk-orgelen […], 1774.

Jurrns, Jurian Ferdinand: very little is known of this organist and music master from Amsterdam. There are three spellings of his family name known: Jurrns, Juerrns, and Jürrns. For his two given names exist the abbreviation J. F. and the Italianized Giovanni Ferdinando.[64] Date of birth and death and further information about his life and musical activities are presently unknown.
He is the author of the following works:
1. *Sei Sonate per il cembalo con un accompagnamento d'un violon & un violoncello opera prima* of which only the violin part has survived, c.1770.[65]
2. *Klein Muzikaal ABC-Boekje voor het Klavier, of korte voorbereiding tot beoefening van den Generaal-Bas,* 1770.[66]
3. *Grondig onderwijs in de Gregoriaansche Choorzang of Choraal, nevens eenige Aanmerkingen over de Zang-Konst, bestaande in dertien lessen: ten dienste der beminnaars en beminnaressen deezes gezangs, en wel byzonderlyk der organisten,* 1789.[67]

Klein Muzikaal ABC-Boekje voor het klavier, of korte voorbereiding tot beoefening van den Generaal-Bas, a curious booklet in-8, has an ex libris on the inside of the cover showing that it was once part of the enormous collection of Dr. D.F. Scheurleer.[68] The date of the book in the catalogue of the institute is listed in two places as 18XX and c.1820. It was therefore initially looked over as being of too late a date for inclusion in this study. However, upon reading the foreword written by a certain F.W.[69] on 1 March

[63] Hess 1771 refers to Lustig's Inleiding in a section on halfsteps. He also makes reference to Lustig's Musykaale Spraakkonst p. 35, while discussing the name of sharps on C, D, and F. Lustig adds a detailed note referring to time signatures and the use of flags on notes to turn them into 8th, 16th or 32nd notes, p. 5. He thanks the theoretical works of Lustig for helping him out.
In the section where he offers instruction in the making of basses for Psalms, he provides a detailed note of which extra notes could be added to certain chords, especially regarding 6th chords, pp.20-21.
The remarks by friends and colleagues were invaluable to the improvement of this work. These include: Potholt, Sopers, en van Ketel, famous organists of Amsterdam, Dordrecht en Weesp respectively.
Hess 1792: while the preface is shorter, he has made further improvements and changes, especially regarding beginners and basso continuo. For the more advanced he has included a detailed account of un-figured basses, something he feels was not available at that time in Dutch. In his handbook about Psalms the pagination is different. There is also a table of contents at the back.
[64] It was quite standard practice of the time for musicians and composers to give their names a foreign tint. For example, the English musician John Cooper was known professionally as Giovanni Coperario.
[65] Located in the Nederlands Muziek Instituut.
[66] Located in the Nederlands Muziek Instituut Collection Dr. D.F. Scheurleer.
[67] Located in the Openbare Bibliotheek Amsterdam.
[68] Daniel François Scheurleer (1855-1927), banker and avid collector of music instruments and books.
[69] At the present time it is not known who F.W. was.

1820, it was noticed that this is a second edition.[70] The first, undertaken at the author's own expense, was more than 50 years ago, thus c. 1770. An extant example of the first edition is at present unknown.
The booklet is a short 24 pages and is divided into two distinct sections. Part one, entitled: *Klein Muzikaal ABC-Boekje voor het Klavier* is comprised of 65 questions and answers about everything pertaining to the keyboard. The second part of Jurrns' booklet is not in question and answer form. It is quite a traditional explanation of the basics required to successfully realize a figured and relatively simple un-figured bass line. In a booklet of this length, one cannot expect more than elementary advice for the budding continuo player. In that regard is Jurrns successful, providing the reader with a succinct but clear explanation of the basics, and the sage advice of seeking the help of a teacher for further explanation.

Kellner, David (c.1670-1748) was born in Leipzig. He was active as an organist, virtuoso lute-player, theorist, and composer. He spent the second part of his life in Stockholm where he worked as the organist at the Jacobskyrka, and in addition as that of carillon player of the German Church. Evidence of Kelner's work as a composer consists of 17 pieces in dance forms for Lute, his only extant compositions. He is also known to have composed *Der frolockende Parnassus* in 1720, in celebration of the name day of King Frederick I of Sweden.[71] As a theorist, Kellner achieved recognition with his basso continuo treatise: *Treulicher Unterricht im General-Bass.* Originally published in Hamburg in 1732 with no mention of the author's name, it was subsequently re-issued in the original German (1737 with a preface by Georg Philipp Telemann including the full name of the author), as well as a Swedish[72] edition *Trogen Underrättelse uti General-Basen* (1739)[73] and Dutch (1741, 1751) editions. The last German edition appeared in 1796. Among the extant copies of the work is a beautiful manuscript version of the original in German (1752)[74], complete with all plates accurately drawn by hand, and a seventh edition of 1787[75], with fourteen additional melodies composed by Carl Philipp Emanuel Bach.[76] Kellner's treatise differs from that of his German contemporaries in that it is substantially shorter in length and lacks the long-winded explanations that can be found in comparable treatises of Johann Mattheson[77] and Johann David Heinichen.[78]

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[70] By the book printers of the widow F.J. van Tetroode, Kalverstraat, Amsterdam.
[71] Buelow, George John "Kellner, David." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/14850.
[72] Wienandt, Elwyn A. (1957) "David Kellner's Lautenstücke", in: *JAMS* 10 (1957), pp. 29-38. According to Wienandt, this important treatise was Sweden's sole source for basso continuo for an extended period.
[73] This translation was undertaken by Jonas Londée, apparently under the supervision of Kellner himself. http://www.vialibri.net (last accessed April 7, 2011).
[74] von Stein, Flamersheim, Joan Wilhelm. Praeceptor & aedituus. Manuscript copy of the second edition Chr. Herold, 1737. Bound together in one book including: Werckmeister's '*...erwiterte und verbesserte Orgel-Probe...*'. Located in the Nederlands Muziek Instituut.
[75] *Siebente, mit vierzehn Melodien von C.P.E. Bach vermehrte Auflage*, (1787).
[76] Carl Philipp Emanuel Bach (1714-1788) was a composer and son of Johann Sebastian Bach. Located in the Nederlands Muziek Instituut.
[77] Mattheson, Johann. (1681-1764) *Grosse General-Bass-Schule, oder, Der exemplarischen Organisten-Probe zweite, verbesserte und vermehrte Auflage* (1731). *Kleine General-Bass-Schule* (1735).

Kellner's original work opens with an explanation of what basso continuo is, and on which instruments it can be played. The book handles all the important aspects of playing basso continuo, from the intervals, chords, voice-leading, the use of figures, major and minor keys, the progression of one key to the next (which Kellner demonstrates through the use of his own circle dial). He also points out discrepancies in the realization of chords, and handles the treatment of consonance and dissonance.[79]
Havingha, the Dutch translator of Kellner's treatise praises many aspects of the original work in his preface to the translation. He is especially in admiration of the fact that Kellner makes many complicated aspects of playing basso continuo accessible to the beginner. His precise illustrations, and honest approach also garner praise.

Loonsma, Stephanus Theodor van (died c.1770) was an organist, composer and schoolmaster from Ylst (IJlst). From 1741-1754 he was a member of the Alkmaar *Sociëteit der Muzijck.* He was the author of the following publication:
Muzicaal A, B, -boek, of den Organist in zyn leerjaaren, zynde een kort begrip wegens de behandeling van het clauwier of clavecimbaal-spel, 1741.[80]
As befitting a schoolmaster, this music primer is intended for the novice. It begins with the basic ABC's of music, the intervals, note values, clefs, and musical terms. Continuing on, the student is introduced to the treatment of Psalms, chordal transposition, and the figured bass. Loonsma also covers the fundamental principles of playing a keyboard instrument and playing basso continuo, as well as consonance-dissonance treatment, and other necessary elements the student might need in order to become sufficient in both areas.

Lustig, Jacob Wilhelm (1706-1796) was a music theorist, organist and composer, originally of German decent. In 1723 he was appointed organist at the Hamburg Lutheran Filial (parish) Church. His teachers included Mattheson, Telemann and Kuntzen.[81] In 1728 Lustig was appointed organist at the Martinikerk in Groningen, succeeding Havingha. This position he retained until his death. His musical output was not significant, including 6 sonatas for harpsichord and various sacred and secular songs. However, he was a prolific writer on the subject of music. Lustig translated works into Dutch by Johann Joachim Quantz, Werckmeister, Marpurg, Niccolo Pasquali and Charles Burney.[82] In addition, the many writings by him provide an in depth portrait of musical life in the Dutch Republic.[83]

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[78] Heinichen, Johann David. (1683-1729) *Neu erfundene und gründliche Anweisung, wie ein Music-liebender auff gewisse vortheilhafftige Arth könne zu vollkommener Erlernung des General-Basses, entweder durch eigenen Fleiß selbst gelangen, oder durch andere [...] dahin aufgeführet werden, dergestal* (1711).
Der General-Bass in der Composition, oder Neue und gründliche Anweisung (1728).
[79] In the preface to his book on Heinichen, George John Buelow suggests that the style of presentation and some of the contents appear to be copied from Heinichen's *Der Generalbass in der Komposition* (1728).
Buelow, George John. (1966) *Thorough-bass accompaniment according to Johann David Heinichen*, p. 24.
[80] Located in the Nederlands Muziek Instituut.
[81] Johann Paul Kunzen (1696-1757).
[82] *Inleiding tot de muzykkunde* (1751, 3/1771).
Muzykaale spraakkonst (1754).
Samenspraaken over muzikaale beginselen (1756).

He was the author of the following works on music:
1. *Inleiding tot de Muzykkunde,* 1751.
2. *Muzykaale spraakkonst; of duidelyke aanwyzing en verklaaring van allerhande weetenswaardige dingen, die in de geheele muzykaale practyk tot eenen grondslag konnen vertrekken,* 1754.
3. *Grondig onderwys van den aardt en de regte behandeling der dwarsfluit ; verzeld met eenen treffelyken regelenschat van de compositie en van de uitvoering der voornaamste muzyk-stukken, op de gebruikelykste instrumenten ; door lange ondervinding en schrandere opmerkinge, in de groote muzykaale wereld,* 1754.
This is a translation of *Versuch einer Anweisung die Flöte traversiere zu spielen* of Quantz (1752). A discussion of the role of the translator and an analysis of how true Lustig remained to the original text can be found in Chapter 3 of the dissertation.
4. *Samenspraaken over Muzikaale Beginselen,* 1756.
An analysis of Lustig's translation of this source can be found in Chapter 3.
5. *Aanleiding tot het clavierspeelen: het tweede deel, bevattende de gronden van het accompagnement, naar het bereik van aanvangeren verklaard het tweede deel, bevattende de gronden van het accompagnement, naar het bereik van aanvangeren verklaard,* 1760.[84]
This is a translation of *Anleitung zum Clavierspielen der schönen Ausübung der heutigen Zeit gemäss* (1755) by Friedrich Wilhelm Marpurg.[85]
6. *De generaal-bas gemakkelyker voorgedraagen, of Eene beknopte verklaaring van de accoorden, die het clavicymbel bevat,* 1764.[86]
This is a translation of Pasquali's *Thorough-bass made Easy*. Lustig translated the originally English work into French and Dutch.
An analysis of his translation can be found in Chapter 3.

Marpurg, Friedrich Wilhelm (1718-1795) was a music critic, journalist, important theorist and composer of lieder, which he also edited, and the author of various works for harpsichord, clavichord and organ. In addition, he was a prolific writer of books and periodicals about music. After a period of financial difficulties he received a post in the Prussian state lottery in 1763. In 1766 he was appointed director of the same institution, a position that he retained until his death.[87]
He is the author of the following work amongst many others:
Anleitung zum Clavierspielen der schönen Ausübung der heutigen Zeit gemäss, 1755.

Rijk Gestoffeerd Verhaal van de Eigenlijke Gesteldheid Der Hedendaagsche Toonkunst; Of, Karel Burney's Doctor in de Musiekkunde, Dagboek van zyne, onlangs gedaane, musicale Reizen door Frankrijk, Italie en Duitschland. Als tot een verlustigend, laatste Geschenk aan Nederlands waare Musiekvrienden (1786).
This is a translation of Charles Burney's *The Present State of Music in France and Italy, or the Journal of a Tour through those Countries, undertaken to collect Materials for a General History of Music* (1771, 2/1773).
[83] Koole, Arend/ Reijen, Paul van. "Lustig, Jacob Wilhelm." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/17210 (last accessed October 20, 2009).
[84] Located in the Nederlands Muziek Instituut.
[85] Located in the Universiteit Utrecht Universiteitsbibliotheek.
[86] Located in the Nederlands Muziek Instituut.
[87] Born in Seehof, nr Wendemark, Brandenburg, November 21st 1718, and died in Berlin, on May 22nd 1795. Serwer, Howard. "Marpurg, Friedrich Wilhelm." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/17210 (last accessed October 20, 2009).

Marpurg set out to create quite a traditional basso continuo method book, despite being written during the decline of the practice. His work is divided into two sections. Part I covers the basic essentials of harmony including: the different intervals, the make-up of chords, consonance/dissonance treatment, major and minor chordal relations, and the treatment of all various kinds of chords.
Part II focuses on the elements of figured bass, the preparation and resolution of dissonant chords, modulation, and dividing accompaniment between the hands.
The translator, Lustig, remains true to the content of the original work.

Meilma, P […]: there is at present no biographical information or further references made regarding original or translated works written by him. On the title page of his 1710 translation of Boyvin 's*Traité abrégé de l'accompagnement*, we read that he was an organist, school-teacher, surveyor and attorney from Bozum, Friesland.
The complete title of the original work is: *Traité abrégé de l'accompagnement pour l'orgue et pour le clavecin,* was originally published in Paris by Ballard in 1705, 1758, and 1762.
The complete title of his Dutch translation reads:
Korte verhandelinge van het speel vergeselschappen voor het orgel en de claviercimbel: met een ligte verklaringe van de voornaamste reegulen der samenstellinge, een betoginge van de cijffer-letteren, en alle de manieren van de welke men sig gemeenlijk bediend in de basse continuo.[88]

Pasquali, Niccolo (c.1718-1757) was a well-known Italian composer, violinist, theoretician and concert impresario. Pasquali was active in London from around 1743,[89] and was known to be productive in three British musical scenes: London, Dublin and Edinburgh. He led the orchestras at the Canongate Theatre and the Musical Society. He was apparently a prolific composer, but much of his music is no longer extant. *Thorough-bass made Easy,* the original title of his treatise, was published in Edinburgh in 1757, with a later edition appearing in 1764.[90] There were at least three British editions, and it was translated into French and Dutch. The Dutch translation of this treatise was made by Lustig, as can be read above.[91]
The title of the treatise gives a good indication of the contents of the work itself:
Thorough-bass made Easy or Practical Rules for finding and applying its various chords with little trouble together with Variety of Examples in Notes, shewing [sic] the manner of accompanying Concertos, Solos, Songs, and Recitatives.
Pasquali provides the reader with information on the meaning and use of figures, with the standard advice on avoiding parallel 5^{ths} and octaves. He also discusses the placement of chords. This work is filled with realized examples showing the correct way of realization, including the fingering of chords and bass notes. He also shows the wrong way to harmonize some chords.

[88] Located in the Openbare Bibliotheek Amsterdam.
[89] Sadie, Stanley, ed. *The Grove concise dictionary of music* (1994), p. 560.
[90] Pasquali, Niccolo. *Thorough-bass made Easy* (1757, later edn, 1764).
Located in the Nederlands Muziek Instituut.
[91] Johnson, David. "Pasquali, Niccolo." In *Grove Music Online. Oxford Music Online,*
http://www.oxfordmusiconline.com/subscriber/article/grove/music/21018 (last accessed October 20, 2009).

Verschuere Reynvaan, Joos(t) (1739 -1809) was born in Middelburg and buried in Vlissingen. He studied law and set himself up in that profession in Vlissingen. In his youth he had studied music with I. Gerzony and Benjamin Bouchart. In 1769 he became Organist and Carillonist in Vlissingen. He also taught, was an organ consultant, and worked as the organist at the freemason's lodge. The only extant compositions of his are:
1. *CL psalmen* and various *Mengeldichten.*[92]
His musical writings include:
2. *Catechismus der Muzyk,* 1787, 1807.[93]
Verschuere Reynvaan considers the contents of his book to be lessons concerning the rules of the noble art of music.[94] He begins simply with such basic elements of music as the clefs, sharps and flats, note values, rests, ornaments, dynamic signs, indications of performance such as tasto solo, piccato, and staccato, tempo indications, musical scale, commas, major/minor, leading tones, tonic/dominant treatment, parallel tones, enharmonic versus diatonic, chromatic, order of sharps and flats, dissonance treatment, the makeup of chords, forbidden parallels, resolution of dissonant intervals, the making and figuring of basses. The work also includes information on how to compose in different forms, how to make fugues, rules for accompanying, how to accompany psalms, and advice for young organists such as how to use the pedal. All information is presented in question and answer form.
3. *Muzykaal Kunst-Woordenboek,* 1789-1790,[95] 1795[96] *[only partially published].*
This work contains the definitions and the usage and power of musical terminology, or all words that occur in music. He states in his preface that after the publication of *Catechismus der Muzyk* he was asked to clarify certain musical terms.
He makes references to Burney and Lustig in this text.
He states that this is the first thorough work in Dutch that has been expanded to the form of a dictionary. However, this work is not complete. The last entry is: *Muzijkgedacht*, which he defines as an organ register.[97]
4. *Muzikaal zakboekje,* 1805, 1847.[98]
This small pocket sized book, as the name implies, is a musical dictionary containing the musical terms in use at the time of its printing, especially those associated with the

[92] Gerzony (his complete first name is unknown at this time) was a violinist and cellist, and Bouchart an organist and carillonist in Middelburg.
Clement, Albert. "Verschuere Reynvaan, Joos." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/42264 (last accessed March 8, 2011).
[93] Published respectively by Izaak de Jongh, Lucas Jacob Burgvliet/J. de Jong and Wouter Brave. Located in the Nederlands Muziek Instituut.
[94] *Lessen over de Regels der Edele Muzykkunst.*
[95] Published by Wouter Brave (fl.1787-1840) and Willem Alexander Keel (fl.1782-1800).
Located in the Nederlands Muziek Instituut.
[96] Located in the Universiteitsbibliotheek Leiden.
[97] *Muzijkgedacht (Een Orgel term.) Men verstaat er door, een Register in het Orgel; zijnde eene zachte Holpijp: vergelijk der verder Holpijp, en den term Gedacht.* According to Ton Koopman the complete work was published, but it is possible that it was lost in a bombing during WWII.
[98] Located in the private collection of Ton Koopman.

organ. It is a reduced excerpt of Verschuere Reynvaan's *Muzykaal Kunst-Woordenboek*, which he felt was too cumbersome for everyday use.[99]

Witvogel, G. F. (c.1669-1746), originally of German origin, was an organist and music publisher. As a musician, he was known to have been in the employ of the Prince of Nassau. He was organist in the Oude Lutherse Kerk (Old Lutheran Church), and later the Nieuwe Lutherse Kerk (New Lutheran Church) in Amsterdam until his death. His activities as a music publisher began in 1731, when he received a privilege from the government to print psalms and spiritual songs that he had previously compiled for use in the Protestant Church. In the decade or so that he was active as a publisher, he succeeded in bringing out ninety-three publications. However, not all publications or translations were with the permission or foreknowledge of the original author.[100] At his demise, the firm was taken over by Covens.[101]

Zumbag (Zumbach) van Koesfelt (de Koetsfelt), Lothar (Lothario, Lotharius) (1661-1727)**,** the son of Carl Zumbag de Koetsfelt, was born on August 27th in Trier. He attended a Jesuit school in his hometown, where he studied philosophy, mathematics and music. He also studied in Cologne.
In 1688, due to religious beliefs, he moved to Leiden, where he graduated in 1693 with a doctorate in medicine. Later he became a lector in Astronomy, and taught mathematics and philosophy. In 1697 he temporarily took on the post of organist in the Pieterskerk (Peter's Church). In 1708 he left for Kassel for the position of professor of mathematics and philosophy at the Carolinum. He was the author of various scientific works and died in Kassel on July 29th.[102]
His *Tractatis de compositione musica/Handleiding tot de regelen der compositie.* was probably written c.1700 but was never published and is still in manuscript.[103]
Written in Latin, this manuscript contains information about the chromatic scale, intervals, consonance and dissonance, cadences and counterpoint, with the focus on composition. It also discusses Pythagorean tuning and temperaments, and offers many mathematical formulas for musical proportions.

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[99] The entries (often curiously spelled) directly associated with basso continuo are:
1. Basse-Continue. De Bas-Continu. Ziet ook Basso-Oligato.
2. Basse-Obligée. Een Obligaate Bas. Ziet ook Basso-Oligato
3. Basso-Continuo. De Bas-Continu.
4. Basso-Generale. De generale Bas: het is het zelfde als Basso-Continuo.
5. Basso-Obligato. Een obligate Bas.
6. Continued Bass. Ziet Basso-Continuo.
7. Generaal-Bas, of Generale Bas. Men verstaat er door de Bas-Continu, of Accompagnement.
[100] Dunning, Albert. (1966) *De Muziekuitgever Gerhard Fredrik Witvogel en zijn Fonds*.
[101] Dunning, Albert. "Witvogel, Gerhard Fredrik." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/30464 (last accessed February 8, 2008).
[102] van der Aa, Abraham Jakob. (1867) *Biographisch woordenboek der Nederlanden Deel VII*.
[103] Koninklijke Bibliotheek Den Haag.

Zumbag van Koesfelt, Konrad (Coenraad, Conradus) (1697-1780),
son of the above-mentioned Lothar, was born in Leiden. He left with his father for Cassel in 1708, but quickly returned to Leiden where he became a student of philosophy in 1713. In 1717 he returned to Kassel to be educated by his father, later returning to Leiden in 1720 to study medicine. He became a medical doctor in 1724, and three months later a member of the Guild of Surgeons.
Starting from 1724, he worked for more than 33 years as a lector in philosophy and mathematics. He also wrote poetry. He had received lessons over the theory of music in Latin from his father in either Leiden or Kassel, and also gave lessons in the same subject. He was released from his duties as city doctor in 1770 due to age, and died at the age of 83 and was buried in the Pieterskerk in Leiden.[104]
He is the author of the following publication concerning music:
Institutiones musicæ, of Korte onderwyzingen rakende de practyk van de musyk; en inzonderheid van den generaalen bas, benevens de daer uit spruitende gronden van de compositie, 1743.[105]
This is a work concerning not only basso continuo but also the ground rules of composition and a treatment of counterpoint in both areas. It comprises 74 pages of text and eight foldable tables providing musical illustrations of the material at hand.

2.2 The intended readership

It is not possible to ascertain specifically for each treatise for who they were originally intended. However, in trying to reconstruct as much as possible the expected readers, several factors need to be taken into consideration. Is there a specific dedicatee? What is the level of the work? Was it purposely written for the students of the author, for amateurs, professionals, teachers, beginners or more advanced pupils?

In a select few of the sources there is a clear indication of a dedicatee, which can be found by consulting the preface of the work made by the author, or by someone else (such as the publisher's widow or editor, or the translator). This dedication is not directly related to the intended readership of the work, as it reflects not for whom the sources were written, but whom the patron or patrons were. However, it does give an indication of the musical environment in which the author was active, for instance, as a leading member of a collegium musicum, or an employee of the court.
For the following treatises the dedication is indicated in the work itself:

Graaf 1782, who was employed as Kapellmeister to Prince William [V] van Oranje, dedicates his work to Prinses Louise van Orange en Nassau.[106]

Havingha, in his translation of Kellner 1741, honors the gentlemen and lovers [of music] of the Collegium Musicum of Alkmaar of which he was the director.

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[104] van der Aa, 1867.
[105] Located in the private collection of Ton Koopman.
[106] 1770 –1819. She was the daughter of Willem V (1748-1806) and Wilhelmina van Pruisen (1751-1820). Louise married Karel Georg August, crownprince of Brunswijk-Wolffenbüttel (1766-1806).
http://www.inghist.nl/Onderzoek/Projecten/DVN/lemmata/data/FrederikeLouise (last accessed June 3, 2010)

Verschuere Reynvaan dedicates his 1787 work to his children,[107] and his *Muzykaal Kunst-Woordenboek* of 1795 to Mr. Daniel Radermacher, who held positions of authority in the city government of Middelburg, and was an administrator of the East-Indian Company in Kamerzeeland, amongst other positions.[108]

Douwes 1699 dedicates his work to two individuals, Johannes van der Waeyen De Jonge,[109] and Johannes Hagelis,[110] both untiring practitioners of the arts and theology, [and] righteous lovers of music.[111]

Zumbag van Koesfelt 1743, dedicates his work to the Gentleman Jan Alensoon,[112] whose own work lacks a dedication or preface of any kind.

Another important factor in determining the intended readership for a specific treatise can often be found in the document itself. Many works, even if lacking a dedication, begin with a preface stating the author's intention in undertaking the writing of such a book, and often, the level of the intended readership.

The following authors specifically state that their treatise is intended for students:

In Pasquali 1764, the author states his reasons for writing the work in his *addres to the learners:*

> "As the following practical rules have been of considerable use to many of my own scholars, I think I serve the interest of music in general when I make them public. And if the method here laid down is carefully observed, I am confident this study will be found much earlier than is commonly imagined."[113]

Jurrns 1770 *ABC-boekje* was written specifically with his students in mind, who were themselves training to become school teachers. A dedicated teacher, remembered by his students as untiring in his efforts to turn them into skilled players, he supposedly

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[107] Maria Johanna Apolonia Reynvaan, Johanna Anthonetta Reynvaan and Joos Verschuere Reynvaan

[108] Weledel-Geboren, en groot achtbaaren here, den here Mr. Daniel Radermacher, Heere van Nieuwerkerk: Oud-Schepen en Raad der Stad Middelburg: Bewindhebber Der Oost-Indische Compagnie ter Kamerzeeland: Directeur en lid van verscheidene geleerde genootschappen.

[109] 1639-1701. He was an academic, theologist, and author, in:
van der Aa, Abraham Jacob. (1877) *Biographisch woordenboek der Nederlanden Deel XX.*

[110] Pastor of the Dutch Reformed Church of Dordrecht 1714-1718. He was born in Brielle, and died on November 16, 1735. http://d-compu.dyndns.org/gensearch/html-files/predikanten.htm (last accessed June 3, 2010).

[111] *aan de heeren, Johannes van der Waeyen De Jonge en Johannes Hagelis. Onvermoeide oeffenaars der letteren, en H. Godgeleertheid, Rechtschapene beminnaars der speelkonst.*

[112] *Opdraagt aan den wel edelen en geagten heer den heer en Mr. Jan Alensoon*.

[113] Pasquali 1764, p. 1. He is very practical in his approach, particularly as regards the placement of chords, and how to avoid skipping around too much. He explains how to realize chords by thinking of the placement of the bass note in relation to the common chord. Instead of memorizing the figuring, Pasquali discusses how far the hand must move up and down in relating to the bass note. He advises much practice and becoming skilled in one area before moving on to the next and repeatedly recapitulates before moving on to the next subject.

wrote the exercises in his book with the idea of providing additional explanations orally during the lessons.[114]

Hess 1779 also writes in his preface that he wrote it for the benefit of his own students. He proudly states that next to the benefit the work has provided his students, it has also garnered the praise of fellow teachers.[115]

Verschuere Reynvaan 1787, honestly questions the necessity of another book about music in his preface. However, his contribution is unique in the fact that there had never been such a work before published in the form of a Catechism. He personally believes the usefulness of the same extends to its being used as a textbook for a series of Academy lectures on the subject. In fact, his whole idea for the book is based on a series of lectures that he gave in his own home, each supposedly lasting two or three hours. Through this process he was able to turn many lovers of music into his disciples.[116]

The majority of texts, however, are simply intended for the beginner or novice. Fischer 1731, for example states that his primary motive for producing such a treatise at all is to save himself from the excessive writing that accompanies his teaching, and to provide a short and easy route for music lovers to the world of basso continuo.

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[114] Jurrns 1770, 'Preface' fol. 2r.: "*De onvermoeide pogingen, door wijlen den Heer J.F. Jurrns aangewend, om zijne kweekelingen tot bekwame klavierspelers te vormen, zijn nog in gunstig aandenken bij de genen, die hem in hoedanigheid van muzijkmeester gekend of zijne lessen genoten hebben [...] Deze kennis zijnen leerlingen willende mededeelen, gaf hij hun de gemelde stukjes, ter beoefening, in handen, en verduidelijkte den inhoud door mondelinge uitlegging [...]"*

[115] Hess 1768, 'Voorberigt' fo. 2r: "*Geen ander oogmerk heb ik by den eersten aanleg van dit Werkje gehad, dan om het zelve te doen dienen tot myn eygen gebruyk [...] Dit oogmerk, benevens het nuttige voor myne leerlingen dat ik my daar van beloofde, heb ik niet alleen door de bevinding mogen zien, maar boven dien nog, dat dit gering Werkje de goedkeuring van andere Meesters heeft mogen wegdraagen [...]"*

[116] Verschuere Reynvaan 1787, fo. 1-4*: "Voorreden Aan den Bescheiden Lezer: Alwederom een Boek over de Muzyk? zal wel ligt iemant zeggen[...]Ten anderen is my over de Muzyk nog geen Boek onder het ooge gekomen, dat als een Catechismus word voorgestelt, welke manier van onderwys zeer leerzaam en verstaanbaar is[...]Een het geen ik tot zeer groote nuttigheid van dit Boek aanmerke, is, dat het kan dienen om, gelyk op de Academien in andere studien geschied, ook hier over Collegie te kunnen houden en onderwys te geven in de Edele Muzykkonst, vele Leerlingen te gelyk te onderwyzen in des zelfs Regels, en hen bekwaam te maken, niet alleen in de kennis van alle de Caracters der Muzyk, maar zelfs in het Accompagnement te leeren, zoo aan den genen, die het Clavier bespelen, als aan de zulken van wien het zelve niet behandelt wordt, als Violoisten, Traversisten enzv.;en vervolgens het toppunt dezer Kunste, te weten:de Compositie, steunende op een grondig en Regelmatig onderwys. Ik heb dit ter plaatse myner wooninge ondernomen, em ben omtrent die genen, die 'er in volharden gelukkig geslaagt; en had Voorzienigheid my een plaats toegeschikt, alwaar velen, Lief hebbers der Muzyk waren, ik had door deze manier van onderwyzing zeer vele bekwame Discipulen gemaakt.*
Ik besteedde hier toe des avonds twee a drie uuren, wanneer ik dan aan myne Discipulen, een Les dicteerden, beginnende van de eerste Les (om alles in zyn verband en zamenhang te leeren) die dan dezelve opschreven, wanneer zy in het volgende Collegie my deszelfs zakelyken inhoud ieder op zyne beurt moesten te kennen geven, als wanneer ik dan hun alles verder in de overig zynden tyd aantoonden en onderwees wat in die Les verhandelt was. Uit dit onderwys, is dan dit werk voortgekomen. Hier aan een paar Lessen ter week besteet, zal meerdere vordering maken, dan ander onderwys in verscheidene Jaren. Zulk een manier van onderwys in de Muzyk is my tot nog toe niet onder het ooge gekomen[...]" He says that his book is also important for those who want to compose: *"want iemand de Compositie verstaanden, zal niet alleen van alles kunnen reden geven, maer het zal hem veel gemaklyker alles doen spelen en uitvoeren [...]."*

The title page of Loonsma's *Muzicaal A, B, -boek,* 1741 also clearly states the expected level of the intended readers of his book:

> "[…] [for] the organ student, being a succinct instruction according to the treatment of the keyboard or playing of the harpsichord put together to serve the novice youth, wanting to be instructed in the art of playing the organ."

In his preface he notes:

> "[…] from the title they can obviously see that it [this work] is not intended for masters, but compiled for disciples […] and even if they have an organ to play on in their village, I know that there are not so well educated […] that they cannot profit from [this book] […]."[117]

Burgvliet 1780 is even slightly apologetic in the fact of this work being intended for those still at the beginning stages of acquiring their skills:

> "[...] we will first present general and familiar business, of which we hope the experienced will not blame us, while our view is to describe everything thoroughly, and not to even skip the slightest business, as it could be useful for the beginners."[118]

There are also those works for more advanced students, or intended for those individuals who already have a solid understanding of the basics. In Boyvin/Meilma 1710, there is not an introductory discussion of the basics, since Boyvin understands that those reading his book already have knowledge of the organ and harpsichord, and understand the figures and small musical signs.[119]

Kellner/Havingha 1741, Marpurg/Lustig 1760[120] and Hess 1779 all also accept that the reader will begin the study of their work equipped with basic skills, such as familiarity with a keyboard instrument, and knowledge of basic music notation, and formulate their instruction accordingly. Fischer 1731 emphasizes that those wanting to learn the basso continuo have to already have some knowledge of music, must know the notes,

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[117] Loonsma 1741, Title Page: "*Muzicaal A, B, -boek, of den organist in zyn Leerjaaren, Zynde een Kort Begrip wegens de Behandeling van het Clauwier of Clavicimbaal-Spel Opgesteld ten dienste voor de eerst beginnende Jeugd, die haar tot den Organist-Konst willen laten instrueren."*
Ibidem, fo. 2r: *"Voor-reden: […] dat ze uit den tytel van het Boekje wel konnen zien, dat ik het voor geen Meesters, maar voor Discipels hebbe 't zamen gesteld, en of zy zelfs al een Orgeltje in een Boeren Dorp, (ja wat zeg ik, Dorp, hier in Friesland zelfs in de voornaamste steden) hebben te bedienen, (al zyn 't nog zulke groote Heren,) zo weet ik wel, dat ze allemaal zo geleerd niet zyn, dat ze dit A, B,- boek zo op haar duimpje hebben, dat (als ze wouden) ze 'er geen voordeel uit zouden konnen hebben;[...]"*

[118] Burgvliet 1780, fo. A2: *"Voorrede […]Wij zullen voor eerst: Algemeene en bekende zaken voordragen; het welk wij hopen, dat geöeffenden, ons niet kwalijk gelieven te nemen: dewijl ons oogmerk is, alles volledig te beschrijven, en zelfs de geringste zaken niet voor bij te gaen: op dat het ook eerstbeginnenden tot nut zoude kunnen strekken […]."*

[119] Boyvin/Meilma 1710, p. 1: *"Voor Bekendmakinge".*

[120] Marpurg/Lustig 1760, p. 59 Part II.

the order of the keys, if not by ear than by sight, and have an understanding of the meaning of sharps and flats.[121]
The authors of the sources used for this study originated from a variety of different backgrounds, and found their livelihood in a multitude of functions, be it theorist, composer, teacher, player or interested amateur. As a result, their basso continuo sources were intended for a variety of different readers, of varying levels, and written for a range of different purposes, be it personal, educational or economical. Knowledge of the authors behind the different works therefore not only provides those interested in basso continuo with a feeling for the development and dissemination of the practice, but also a deeper understanding of musical life and style in the 17th and 18th centuries in the Dutch Republic.

[121] Fischer 1731, fo. 4v.: *"Vorders soo is noodig, dat de geene, welke de Basscontinuus wil leeren, vooraf eenige kennisse in de Musiek hebbe, dat deselve de nooten kenne, en de Clavieren ordentelyk weete d'onderscheyden, indien niet op 't gehoor, ten minsten op 't gesigt, sonder lang nae te soeken te konnen vinden, ook wat kruyssen en b mollen voor dinge syn, beneffens hunne betekenissen: dit voor af ondersteld synde, kan een leerling door de navolgende korte regels, beneffens grooter geduld en vlyt, de Basscontinuus leeren speelen."*

Chapter 3. The Role of the Translator:

In the 17th and 18th centuries in the Dutch Republic, many important theoretical texts and practical performance manuals were translated into Dutch. This also holds true of certain basso continuo treatises, especially those held in high regard, or already succesfully translated into another language. The role of the translator was no light one, as he had the responsibility of providing the musical public with important foreign basso continuo sources that hopefully would be as succesfully received in the Dutch Republic as they had been in their countries of origin.
Oftentimes a publisher would make the connection between translator and source, such as with Kellner and Havingha. In other cases the translator would make the decision to embark on a translation having a certain affinity with a work, or to be able to add commentary of their own. The second half of this chapter will provide an in depth analysis of such commentary by one translator found in one particular foreign source.

This chapter will be divided into the following sections:
3.1 Additions by the translator
3.2 Analysis of the commentary found in a translated source

3.1 Additions by the translator

Of the extant basso continuo schools that have been translated into Dutch, a number contain additional information, corrections, or commentary by the translator as mentioned above.

Authors such as Alensoon often provided additional or expanded examples to illustrate a point made by the original author. See Chapter 9 for a detailed discussion concerning his particular use of the information found in Gasparini's *L' Armonico Pratico al Cimbalo.* Others, such as Lustig, translator of multiple important works concerning all aspects of music, chose to alter certain select sections of the selected works, while remaining in admiration of the original author's contribution to the field.

In Lustig's translation of the famous flute method of Quantz, he alters the layout and some of the text to make it more appropriate for his Dutch readers. For instance, he changes the title, as well the dedication to the King of Prussia.[122] While Quantz begins the notation of paragraphs anew at the start of each chapter (with 1,2,3), Lustig presents things in a continuous numerical form. Important issues that Lustig handles in his own work *Muzykaale spraakkonst,* such as rests and musicals signs, are reduced in his translation of Quantz, with the understanding that his readers have already uncountered them in the earlier work. In addition, Lustig chooses to combine some shorter sections with others. Lustig chooses to leave out the more personal matters that Quantz deals with directly pertaining to his experiences at court. All of Lustig's additional comments are indicated by a star. He is clear in indicating where he and

[122] Because as he notes, this dedication has no significance for Dutch readers for obvious reasons.

Quantz differ on the fundamental definition of certain musical matters, for instance, 6/8 and 12/8 measures which he considers equal measures and Quantz considers unequal measures.

In Lustig's translation of Pasquali, the primary aim of his commentary appears to be intended to insure that the reader has a complete understanding of the information presented in the original. Lustig's numerous notes, ranging from brief sentences to lengthy paragraphs, largely reiterate what Pasquali has already mentioned, oftentimes in quite a redundant fashion.

Following are two examples of Lustig's intervention in Pasquali's text. The first occurs directly after Pasquali's explanation of the make-up of a root position chord, and the resulting execution of the fingering of the same:

> "Let the bass-note be C': The first thing to be done is to prepare a finger of the Left Hand for the striking of that key; then begin at that C, and, reckoning it the first, count three notes upwards, which will bring you to E, the third to C, and let the thumb of the Right Hand be prepared for striking that key. And here I must observe, by way of caution, that in reckoning the notes, which are expressed by the figures, the long keys only are to be regarded, the short ones serving to denote sharps or flats, for which there is no occasion in the present."[123]

Lustig feels the need to explain:

> "The reason, why the author repeatedly begins from C', is to clarify that the notes on the Right Hand are deduced from the bass and not from each other [...]."[124]

Example two is found in a section where Pasquali explains the execution of the *Chord of the Second.* He states:

> "When a note of the bass has 2, 4/2 or 6/4/2 (various ways of marking this chord) we are to play it with the common chord of the note above it, which is the chord wanted."[125]

Lustig adds a short note directly following Pasquali's text:

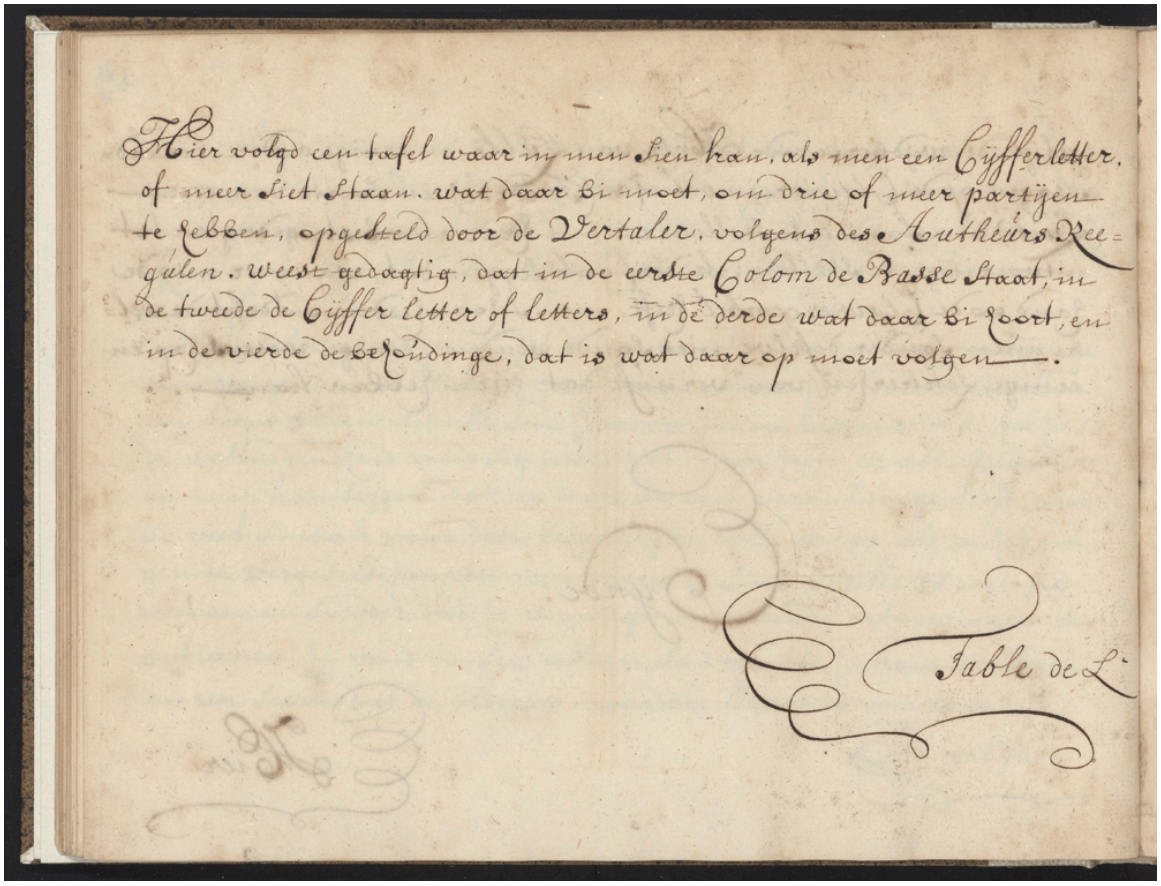
> "For instance, the bass plays F, while the Right Hand plays the chord of G in major or minor."[126]

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[123] Pasquali 1757, p. 4.
[124] Pasquali/Lustig 1764, p. 3: "*De reden, waarom de Auteur t' elkens weder van C' doet beginnen, is, om des te beter in te scherpen, dat de toonen der rechter handen, niet van elkander, maar, ieder van de bas, worden afgeleid [...].*"
[125] Pasquali 1757, p. 17.
[126] Pasquali/Lustig 1764, p. 11: "*(By voorbeeld, de bas slaat F, terwyl de rechter hand het Accoord van G,het zy over de groote of kleine derde, hooren laat.)*"

Meilma's translation of Boyvin is true to the original text. However, he does feel the need to provide an additional table showing what one is required to add to a figure in order to produce three or more parts.

The following example is his explanantion for this addition:



Example 3: Meilma 1710, p. 30.

The text reads as follows:

> "Here follows a table where one can see what one needs to add to a figure or combination of figures to produce a three or more voiced part. Compiled by the translator according to the rules of the author. Be mindful of the fact that the bass is indicated in the first column, the figure or figures in the second, in the third the added notes, and in the fourth the resolution."[127]

[127] Meilma 1710, p. 30: *" Hier volgd een tafel waar in men Sien kan, als men een Cijfferletter of meer Siet Staan, wat daar bi moet, om drie of meer partijen te hebben, opgesteld door de Vertaler, volgens des Autheürs Reegúlen. Weest gedægtig, dat in de eerste Colom de Basse Staat, in de tweede de Cijffer letter of letters, in de derde wat daar bi hoort, en in de vierde de behoúdinge, dat is wat daar op moet volgen."*

The following example is a reproduction of the accompanying table:



Table de L'Accompagnement 31

Basse	Position	Accompagnement	Sauvement	Basse	Position	Accompagnement	Sauvement
9		8 Hier moet 6 een Samen 4 klank op volgen.		9	7	7 5 3 of 8 ook 3 7 Som- 7 3 tijds 3	6, 3, 5 een afdalen de
9	6	6 3 6		9	9	9 5 3 een af dalende.	8, 3 6
9	3	3 6 3		9	9 7	9 7 3 9 5 3 3 4 3	Ordinaris
9	2	5 5 6 6 2 4 4 5 1 2 2 4 2 2	3, 6,	9	9 4	9 5 4 ook 9 6 4	Ordinaris
9	4♭	8 5 4♭	3 een af dalende	9	7 5♭	7 5♭ 3	Ordinaris
9	4♮	6 4♮ 2	6	9	6 5	6 5 3 Somtijds 8 6 5	
9	4♮	8 6 4♮		9	4	8 5 4, 3, 7,	
9	5♭	8 5♭ 3		9	6 7,	8 6 3 7 5 3	
9	5♭	ordi- naris 6 5♭ 3	3	9	7 6	7 5 3 8 6 3	

Example 4: Meilma 1710, p. 31.

3.2 Analysis of the commentary found in a translated source

Gerhardus Havingha's translation of David Kellner's *Treulicher Unterricht im General-Bass* is an example of a foreign source translated into Dutch with additional commentary from the translator. Translators of Dutch treatises tend to approach their translations in three different ways as was discussed above: strictly as the translation of a foreign text into Dutch, with minor additions to clarify the text, or with multiple interjections and often, critical commentary of the text. As Havingha is particularly thorough in his additions and changes, and quite confident in his commentary, his translation is a particularly good example of the third type, and will be discussed below.

Havingha begins in quite a respectful and laudatory fashion, by writing in his preface to the translation that he found everything he was looking for in this treatise: basic education, clarity and simplicity. He decided to use it for his present and future students:

> "I read the same with much pleasure, due to all the precise annotations which the gentleman observed, and the pleasant education of the first principles observed with so much neatness […]."[128]

However, as the language would pose a problem for some, he decided to translate the work into Dutch and publish it for the benefit of others, since:

> "[…] and few natives of our land understand that language[…]."[129]

Havingha deviates from Kellner's original treatise in several ways. He provides commentary on many of the statements and examples given by Kellner, either agreeing or disagreeing with them and sometimes supplying additional information.[130]

In chapter IV Kellner discusses the extraordinary intervals that do not fit in the modus of the scale, including *Elegantiores,* or non-essential or chromatic tones defined in the scale degrees of a mode, as used by Mattheson in his *Organisten-Probe*.[131] Havingha believes there are numerous examples that could have been chosen to clarify the point that Kellner is trying to make, but settles on the following two taken from Pietro Antonio Locatelli: [132]

> "I will content myself with one example taken from many: In the fourth work, or Introduttioni[133] of Mr. Locatelli, I found the XI Concerto in C minor, where according to the suggestion of Mr. Kellner, the major third E cannot be involved under the accidentals of C minor, because of the ascending and descending of the minor keys, so directly eliminating the placing of the major third of which this example can illustrate."[134]

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[128] Kellner/Havingha 1741, p. XV: *"[…]las ik het zelve met veel genoegen, van wegen alle die naauwkeurige aanteekeningen dewelke die Heer daar in heeft waargenomen, en die zoete opleiding van de aldereerste beginselen met zo veel netheid waargenomen […]."*

[129] Ibidem, p. XVI: *"[…]en weinig Inboorlingen van ons Land die Taal verstaan[…]."*

[130] Kellner himself uses only one example that is not his own, the first bar and a half of the Adagio opening to act 2 scene 1, from George Frideric Handel's Opera *Alessandro.* He says the following about this example found on p.68 to which he adds figures*: "Dat nederdalen in Moll is in de Opera Alexander pag. 44 van den Heer Händel in den beginne van de Aria uit C moll aldus geaccompagneert."*

[131] Braunschweig, Karl. (2003) "Enlightenment Aspirations of Progress in Eighteenth-Century German Theory", in: *Journal of Music Theory, Vol. 47, No. 2*, pp. 273-304.
See footnote 75 for further information concerning Mattheson and his writings.

[132] Pietro Antonio Locatelli (1695-1794) was a violin virtuoso and composer of Italian origin, who was living in Amsterdam at the time.

[133] Introduttioni teatrali e sei concerti op. 4, 1735.

[134] Kellner/Havingha 1741, pp. 71-72: *"[…]Uit veele voorbeelden zal ik my maar met een vergenoegen: In het vierde Werk, of de Introductiones van den Heer Locatelli, vinde ik het XI Concert uit C moll, alwaar volgens het*



Example 5: Havingha 1741, p. 72.

He also finds the music of Locatelli a good example for the student of the multitude of figures in use, and particularly, of some of the more unusual ones:

> "In the same work of Mr. Locatelli, Opera quarta, the IX Concerto, I found in the volumes such an abundance of figures as one is used to finding in the music, of which unusual ones the student will come across, therefore I will set down one of the passages from that Concerto, so that the student seeing and reading it will be able to manage when coming across similar passages."[135]

voorgestelde van den Heer Kelner, de groote terts E niet onder de Elegantiores van de C moll te betrekken is, vermits het opklimmen en nederdalen der moll Toonen, zoo aanstonds ter neer gesteld de groote terts uitsluit, waar van dit voorbeeld ter aanwyzinge kan dienen." He continues his explanation with the statement that this example shows that the halfsteps that do not fit in the natural modus of the scale and have been left out are examples of *Elegantiores.*
Ibidem, p. 72: *"Hier uit blykt dat alle Semitoonen, die in de natuurlyke gang van de Toon weggelaten worden, om de regte op en nedergang aan te wyzen, voor Elegantiores te houden zyn."*

[135] Ibidem, pp. 74 -75: *"[…]In het zelve Werk van den Heer Locatelli, Opera quarta het IX. Concert, daar vond ik de banden zoo wel in de Cyffers als men die in de Nooten gewoon is te gebruiken, het welke de Leerlingen ongewoon voorkomt, waarom ik een van die passagies uit dat Concert zal ter neder stellen, op dat de Leerlingen dit lezende en ziende, diergelyke passagies hun daarna voorkomende, zich dan kunnen redden."*



Example 6: Havingha 1741, p. 75.

> "This I suppose is the intention of the author, to accompany it thus so, and therefore to express the slurs [...], not to be wasteful [with chords], observing the upper voices competently, and thereby agreeing harmoniously [...]."[136]

He is here of course advising to pay careful attention to the upper voice and not to fixate on the figures.

In addition, he chooses for whatever reason, to omit a few of Kellner's musical examples, for instance, those that can be found on pages 36 and 43 of the original treatise.

Havingha had a reputation as an organ consultant, one that did not hold him in high regard with some of his colleagues. He recommended and was responsible for the modernization of the organ in Alkmaar to contemporary German standards,[137] including the use of a more equal temperament. This intervention received strong opposition from certain citizens of Alkmaar, causing Havingha to defend his position in a booklet entitled: *Oorsprong en Voortgang der Orgelen met de Voortreffelykheid der*

[136] Ibidem, p. 75: *" Dit vermein ik dat het oogmerk des Autheurs is, om het dus te accompagneeren, en daar door de trekkingen, Ligatuuren of bindingen uit te drukken, om zoo veel spil niet te maken, de boven partyen bekwamelyk gade te slaan, en daar mede harmonieus over een te stemmen [...]."*
[137] The work was carried out by Franz Caspar Schnitger.

Alkmaars Grote Orgel,[138] which was answered in turn by opposing forces such as Aeneas E. Veldcamp and Jacob Wognum.[139]

In Chapter VI: *Van de Gesteltenisse en Hoedanigheid der Consonanten,*[140] Kellner writes the following commentary about the use of certain registers on the organ, for which he is not in favor:

> "[…] the vicious progressions, or those incorrect or forbidden […] thus in the organs one has that bad and wild sound of the third and fifth registers: and even though most people imagine that a good organ cannot exist without, so is it thus so, that we will find permission therefore from our descendants […]."[141]

Havingha responds in a rebuke of nearly four pages. Included in his commentary are a reference to his experience with and taste in organs:

> "If our Mister Kellner were to call the third and fifth sounds wrong and wild wailing, we would immediately give him credit and acquiesce when there are not enough registers to cover the same; because these stops have nothing in themselves that is pleasant, wherefore they are incompatible to be used in music; but to give a powerful, sharp and cutting sound to a plenum, they are at the same time necessary and useful, as well in the accompaniment of Psalms and church hymns for which the organs in the churches were built […]."[142]

Havingha's *Opdragt aan de heeren en liefhebberen, leden van het Collegium Musicum der stad Alkmaar,* and his *Voor-reden aan den Gunstigen, Onpartydigen, en Leergierigen Leezer* [143] are possibly the most interesting of his additions to Kellner's work. In both, Havingha proves himself to be not one of the most succinct writers, but certainly passionate if at times slightly arrogant about his knowledge and opinions:

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[138] Havingha, Gerhardus. (1727) *The origin and progress of organs with the superbness of Alkmaar's great organ*.
[139] Veldcamp, Aeneas Egbertus. (1727) *Onderrichting van Ae. E. Veldcamps, organist en klokkenist in 's Gravenhage [...]*.
Wognum, Jacob. (1727) *Verdediging van Jacob Wognum, tegen de lasterende voor-reden [...]*.
[140] Kellner/Havingha 1741, p. 92: "*Concerning the state and quality of consonants."*
[141] Ibidem, pp. 113-114: *"[...] Aangaande de vitieuse progressen, of kwade en verboden gangen […] Doch in de Orgelen heeft men dat kwade en wilde geluit der terts en quint-Registers: en ofschon de meeste hun verbeelden, dat een goed Orgel zonder dezelve niet bestaan kan, zoo staat het doch thans zoo, dat wy by onze Nakomelingen toestemminge zullen vinden […]."*
[142] Ibidem, p. 114: *"Noemt onzen Heer Kelner de terts en quint geluiden een vitieus en wild geschrey, wy zouden hem terstond gelyk geven en toevallen, wanneer daar dan geen genoegzame Registers waren om dezelve te dekken; want die geluiden op hun zelfs niet in zig hebben dat aangenaam is, waarom ze ook tot de Musique te gebruiken onbekwaam zyn; maar om een doorsnydend, scherp, en kragtig geluid in een vol Werk te brengen, zyn dezelve noodig en dienstig, als ook tot de Psalmen en Kerkgezangen, waar voor doch de Orgelen in de Kerken gebouwt worden. […]."*
[143] Ibidem, pp. III-VI: *"Dedication to the gentlemen and amateurs, members of the Collegium Musicum of the city of Alkmaar,* and pp. VII-XXX. *Preface to the kind, impartial, and inquisitive reader."*

> "That in a few places I differ from the Mister Kelner, is an issue that does this work as a work no harm. Because many of the thoughts of our Sir Author are also mine, I therefore wanted to impart this to the reader, so that in fact without prejudice of one kind or another each person can chose what is most pleasurable, since it is not a conviction of faith, but should simply be regarded as musical license."[144]

Havingha dedicates the book to the Collegium of which he was the director. In it he explains his decision to translate the original work by Kellner and make it public, stating that his is the first work in the Dutch language about basso continuo:

> "[…] this work of which it is the first in our Dutch language about the essence of basso continuo to [be published] […]."[145]

In his preface, Havingha speaks at length about Mattheson's contribution to musical literature, in particular basso continuo, believing him to be the most deserving of praise of all the authors who have written about the subject. While he believes there are authors who have done a half way decent job, many of the other available methods are not aimed at the beginners or deal well with the basics. They also frequently lack a good explanation of how to handle dissonant intervals and resolve chords. About such authors he writes the following:

> "[…] [Let] No-one understand this, as if I thereby sought to jerk the crown from the heads of those respectable men, and to blame them for something of which they had no part, as if they had also kept something back that they better should have known; […]."[146]

The publication of Havingha's Dutch translation was eventually delayed by a year. This was due to among other things his ill health, the harsh winter, which prevented the plates being cut, and Witvogel's apparently busy schedule.

In Chapter I of Kellner's original text *Intervals, Chords, the Regulation of voice-leading and other instances*: *Van de Intervallen, Accoorden, Reguleeringe der stemmen, en onderscheidene voorvallen*, Havingha offers the following commentary:

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[144] Ibidem, p. XXVIII: *"Dat nu op eene en andere plaatse zal gevonden worden, dat ik eenigsints van den Heer Kelner verschil, is een zaak die het Werk, als Werk, op zich zelfs aangemerkt, geen nadeel toebrengt, dewyl veele van de gedachten van onsen Heer Auctheur, en ook veele van myn gedachten zyn, daarom heb ik den Lezer dezelve willen mede deelen, op dat een iegenlyk, zonder praejudicie van de een of ander kan kiesen wat hem behaagt; vermits het geen Geloofs-Artykelen zyn, maar dat het als een Licentia musica moet aangemerkt worden."*

[145] Ibidem, p. V: *"[…]dit Werkje welke het eerste is, dat in onze Nederlandsche Taale over de wezentlyke gronden van de Generaal Bass in 't ligt komt […]."*

[146] Ibidem, p. XII: *"Niemand vatte dit op, als of ik daar door die brave Mannen, de Kroon van hun hoofd zogte te rukken, en iets aan te wryven, waar aan zy part noch deel hebben, als ook, of zy iets hadden agtergehouden dat zy beeter geweten hadden; […]."*

> "The contents of this chapter could have been handled in several different chapters, however whereas the Germans generally instruct their students in such rules without much division [...], we will not make a change in this either [...]."[147]

In Chapter III, following a section dealing with ascending and descending motion in major and minor keys, something which is found in the original text by Kellner, Havingha presents the reader with two circular dials, detailing a schematic diagram for the accompaniment in major and minor as a means of illustrating some of the earlier points made by Kellner on this subject. He offers a lengthy explanation of his reasons for adding these two dials, and an even longer discourse on the workings of the dial. A brief summary of his explanation follows here:[148]

> "But before I proceed to the minor keys I will attach a circle dial here in between of the major keys [...] I also need to mention here that this circle is not my own invention, however I do not know who made it, but seeing the scheme, I thought it would be beneficial to the [readers] [...] to stimulate the curious, to encourage students to investigate to learn the essential foundations of music [...]."[149]

[147] Ibidem, p. 3: "*Van de Intervallen, Accoorden, Reguleeringe der stemmen, en onderscheidene andere voorvallen: De inhoud van dit Hoofdstuk had wel in verscheiden Hoofdstukken kunnen gebragt worden, maar dewyl de DUITSCHERS gemeenlyk hunne Leerlingen diergelyke regulen, zonder veele afdeelingen daar van te maken, voor schryven, […] zoo zullen wy in deezen geen verandering maken."*

[148] Havingha's commentary following the dial on pp. 59-60 simply reiterates the elementary workings of the dial.

[149] Ibidem, pp. 50-51: *" Maar eer ik tot de Schemata der moll Toonen overga zal ik hier nog tusschen invoegen een Cirkel-wyzer van de duur Toonen [...] Ook moet ik hier by berigten, dat deze circel myn inventie niet is, dog van wie dezelve gemaakt is weet ik niet, maar de Schemata ziende, dagt ik de Liefhebbers geen ondienst te zullen doen [...]om Leergierige op te wekken, tot leerling en onderzoeking aan te sporen, om de wezentlyke gronden der Musique te leeren kennen [...]"*

The following is Havingha's circular dial for minor keys:



Example 7: Havingha 1741, p. 58/a.

In Chapter IV, dealing with uncommon chords, Kellner brings about the subject of the inversion of voices, which he points out is more and more in fashion, but causes its own problems.[150] As a result:

> *"*The most necessary thing that one needs to notice here, is this: that in an octave are twelve sounds [notes], all distanced from each other by a half step, as C, C♯, D, D♯, E, F, F♯, G, G♯, A, B, and H, however, in the natural course of the previous scheme in every octave the same seven ascending and descending tones occur. From there derives the question if nothing is to be done with the in between semitones that have been left out.**"**[151]

Havingha, never caught out for an answer, provides a lengthy reply to the question, touching upon the following among other things:

> "To this we answer, yes [...] on top of that no semitone is left out in between the half steps; but every one is indicated in it's capacity in how it is in ascending and descending, therefore are the indications of the diagrams, of the art, course and quality of each half tone, to indicate which semi-tones are to be used, and which in such a key ascending and descending should be left out, if the key in its nature and character does not belong [to the modus of the scale]."[152]

In Chapter VI the quality and function of consonance is discussed. Kellner questions if a unison can be a consonance.[153] Havingha replies:

> "While there are different opinions about the unison, I stand in agreement with Mister Kelner, that it is not such an important case, still I will share with the curious reader the opinions of other writers, so that everyone can see what the other thinks about it."[154]

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[150] Ibidem, p. 65: *"CAPUT IV Van de extraordinaire greepen die van de natuurlyke afwyken."*
[151] Ibidem, pp. 68-69: *"Het noodwendigste dat men alhier heeft aan te merken, is dit: dat men in een octave twaalf klanken heeft, die alle een halve Toon van malkander staan, als C, Cis, D, Dis, E, F, Fis, G, Gis, A, B, en H, en egter word in de natuurlyke gang van de voorgaande Schemata in ieder octava maar van derzelver zeven op en nedergangen aanwyzinge gedaan; daar van daan is de vraage, of dan met die daar tusschen leggende Semi-toonen, die weggelaten zyn, niets aan te vangen is."*
[152] Ibidem, pp. 69-70: *"Hier op antwoorden wy van ja; [...]Daar en boven word'er niet een Semitoon weg gelaten; maar een ieder dezelver word in zyn hoedanigheid aangewezen, hoe hy in syn op en nedergang is, derhalve zoo zyn die Schemata aanduidingen, van de aart, gang en eigenschap van ieder Toon, om te betogen welke Semitoonen gebruikt, en welke in zulk een Toon op en neergaande, weg gelaten worden, als die Toon in syn egten en regten gang niet behorende."*
[153] Ibidem, p. 92: *"CAPUT VI. Van de Gesteltenisse en Hoedanigheid der Consonanten."*
[154] Ibidem, p. 93: *"Dewyl over de Unisoon verschillende gedagten zyn, niet tegenstaande ik met den Heer KELNER toesta, dat het een zaak van geen groot gewigt is, zoo zal ik dog eenige Schryvers hun gevoelen den Leergierigen Lezer mededeelen, op dat een ieder zien kan, wat anderen daar van zeggen."*

According to Havingha, authors who have contributed to the subject of the unison in the past include Cartesius [sic], Lippius and Werckmeister.The notable W. J. C. Printzen [sic] even wrote an entire treatise on the topic.[155]

In Chapter VII, regarding the use of dissonance, Kellner chooses to tread carefully on the definition of the perfect 4th as a dissonant interval:

> "Therefore we let each be free in their feelings, because it is mostly the case that one knows how to use said intervals whether they regard the same as dissonant or consonant."[156]

Havingha responds in a seemingly condescending manner, simply confirming Kellner's statement as an obvious truth:

> "That the perfect fourth is considered by some a consonance and by others a dissonance is commonly known, wherefore we also must say that it can be used in both positions and also really occurs there."[157]

One last passage is perhaps sufficient to give an indication of not only Havingha's intention with his translation, but also his attitude in approach. The following set of quotes is taken from the same chapter, however in this case referring the possibility of a diminished 5th following a perfect 5th.

> "It is especially necessary to maintain, that a diminished 5th can follow a pure 5th, especially, when the voices descend or ascend step by step, or also when they split up, likewise when the upper voice jumps a minor third, but the lowest a major 3rd."[158]

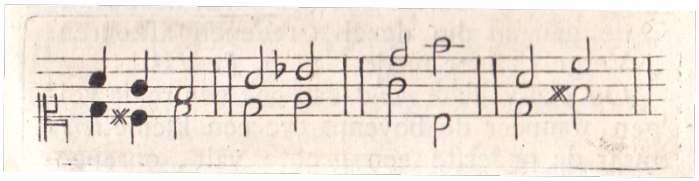
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[155] Renatus Cartesius or René Descartes (1596-1650) was a French philosopher, mathematician and scientist. Johannes Lippius (1585-1612) was a German music theorist. Andreas Werckmeister (1645-1706) was a German theorist and composer. Wolfgang Caspar Printzen (Printz) (1641-1717) was a German music theorist, historian and composer.
Buelow, George John. "Printz, Wolfgang Caspar." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/22370 (last accessed November 10, 2010).

[156] Kellner/Havingha 1741, p. 121: *"Daarom laten wy een iegelyk vry in zyn gevoelen, want het komt doch meest daar op aan, dat men die voorzeide intervallen, regt weet te gebruiken, het zy dat eenige dezelve voor Dissonanten of voor Concordanten houden."*

[157] Ibidem, p. 121: *"Dat de volkomene of perfecte quart by sommige voor Con en van andere voor Dissonant gehouden word, is een ieder (om zoo te spreken) bekent, waarom wy ook moeten zeggen, dat ze in beide die betrekkingen kan genomen worden, en ook werkelyk daar in voorkomt."*

[158] Ibidem, p. 139: *"Inzonderheid is hier ook nodig te behouden, dat na een reine quint een valsche volgen kan, inzonderheid, wanneer de Stemmen gradatim neer of opgaan, of ook wanneer ze van malkander gaan, insgelyks wanneer de bovenste parthye een kleine terts, maar de onderste een groote terts springt […]."*



Example 8: Havingha 1741, p. 139.

> "This freedom in music goes to far in our opinion, because supposing one may work this way, then the rules of music and composition are no longer worth anything. It is however true that such is more often than not done by some composers, with the result that they are not held in very high esteem [...]."[159]

Havingha's translation of Kellner's treatise provided the Dutch basso continuo student with a work that according to him would have remained out of reach due to its original language. He may have been riding on the trend realized by publishers like Witvogel of providing the Dutch reading public with translations of German theoretical works. Sources on the German basso continuo school were becoming more readily available at this time thanks to the translations of Jacob Wilhelm Lustig among others.

Dutch authors and publishers in the 17th and 18th centuries not only produced numerous original texts on all aspects of music, but also sought to reproduce many foreign works, especially those held in high regard, or already successfully translated into another language. This output also included many sources on basso continuo. A particular Dutch contribution to this musical practice is the addition of commentary or musical examples to these same texts. As can be see above, these textual and musical additions were made for a variety of different reasons. In some cases the desire was to aid the original author's explanation of a particular fact, or to point out where the author was lacking in a certain subject, or in other situations as a means of demonstrating the translator's particular view or understanding of the matter at hand.

In the case of Havingha's translation, he remains true to the original intent of Kellner, that of equipping the student with an in depth but to the point guide to the rules of playing basso continuo, and his additional commentary provides an exceptional window into how such an imported source may have been received by those active in Dutch musical society. Havingha's primary aim seemed to be to clarify information that he felt justified more detail in order to be adequately understood by the reader. However, his lengthy textual additions are so numerous that a selection was made of those considered most significant. For a full reading of his additions the reader can refer back to the original text.

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[159] Ibidem, p. 139: "*Deeze vryheid der Musique gaat onzes bedunkens te verre, want indien men dus mag werken, zoo zyn de regelen in de compositie en Musique thans van geener waarde: wel is waar, dat zulks meer dan al te veel van zommige Componisten gedaan word, waarom ze ook by veele de goedkeuring niet kunnen bekomen [...].*"

Chapter 4. Indications of Instrumentation:

The sound produced by an organ, harpsichord or other keyboard instrument in use in the 17th and 18th centuries greatly effects the resulting basso continuo realization. [160] While in the centuries leading up to the baroque the choice of instrument was rather left up to the situation a musician found himself in or the occasion for which a composition was written, for instance sacred music as opposed to secular music, in the baroque era it was the character and sound qualities of each instrument which led composers and players to be more specific in their choices. Therefore, when studying Dutch basso continuo sources, it is important to consider for which keyboard instruments the relevant treatises were written, or refer to. As this study focuses on a period with roots in both the 17th as well as the 18th century, the use of nomenclature (or the lack of standardization) and the development of keyboard instruments is important to keep in mind. While early sources focus on basso continuo playing on the harpsichord and organ, in later sources the clavichord and the fortepiano are also introduced. Throughout both centuries the ambiguous term clavier/klavier is used, resulting in an unclear instrumentation in some sources.[161]

The use of clavier or klavier may have had different uses for different authors. It may at times simply refer to an instrument with keys, which would mean that the treatise served as a general reference for all basso continuo keyboard instruments. It may have also been used with an economic purpose in mind. The general term implying that all keyboard players could use the work, thus making it more economically viable for both author as well as publisher. There is also the possibility that some composers found it unimportant which keyboard instrument was used, choosing instead to focus on the aspects of playing basso continuo that were applicable to all keyboard instruments of the period.

In countries other than the Dutch Republic, the use of instrumentation is better documented. In the following quote by Carl Philipp Emanuel Bach 1753 can be read an ideal example of such recorded evidence:

> "The organ is indispensable in church music on account of the fugues, loud choruses, and more generally, on account of the binding effect […] But whenever recitatives and arias are used in church, especially those whose inner parts accompany simply so as to leave the voice free to make ornamental variations, there must be a harpsichord […] This instrument is also essential in the theatre

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[160] *"Andere muziekinstrumenten worden overigens niet in de boedelinventaris beschreven. Klavecimbels kwamen in de 17de eeuw alleen voor in interieurs van rijke burgers."* http://www.vergetenharlingers.nl/page/17de-eeuw (last accessed February 22, 2011)

[161] This word can in fact be translated into the modern term "keyboard".
Carl Philipp Emanuel Bach discusses the effect the different keyboard instruments have on the resulting accompaniment: *"The organ, the harpsichord, the pianoforte, and the clavichord are the keyboard instruments most commonly used for accompaniment […]The pianoforte and the clavichord make the best accompaniment in a performance associated with the greatest refinements of [galant] taste[…]."*
Versuch über die wahre Art das Clavier zu spielen, (1753, 1762). The English translation of this text has been taken from the edition by William J. Mitchell, (1949) p. 172.

> or in a room, on account of such arias and recitatives […] The most complete accompaniment to a solo, and the one to which no possible exception can be taken, is a keyboard instrument in combination with the violoncello."[162]

In the Netherlands the history of the use of organ in church, and therefore of organ accompaniment is quite clear. From the beginning of the 17th century the role of the church organist was greatly limited, and involved mainly playing before the commencement of the service and again after it was finished. Organ accompaniment during the service was gradually introduced from 1637, largely as a means of supporting the congregational singing, which was of a notoriously low level. The efforts of those people such as Constantijn Huygens were an aid to achieving this. Huygens even published a famous defense of the liturgical use of the organ.[163]

For domestic use the harpsichord and clavichord were the instruments of choice. In many homes house organs were also present. Later as the 18th century progressed, the fortepiano would also find its way into the residences of the upper classes.[164]

As a means of gaining a better understanding of the role and use of different keyboard instruments for the purposes of playing basso continuo in the Dutch Republic in the 17th and 18th centuries, the following topics will be discussed:

4.1 Keyboard instruments mentioned
4.2 Additional non-keyboard instruments mentioned
4.3 Playing differently on harpsichord versus playing on the organ
4.4 Indications of temperament and split keys

4.1 Keyboard instruments mentioned

The following is a summary of which basso continuo keyboard instruments are mentioned in the sources and by which authors:

Keyboard (Clavier/Clavierspel): Douwes1699,[165] Kellner/Havingha 1741, Pasquali/Lustig 1764, Marpurg/Lustig 1760, Jurrns 1770, Burgvliet 1780, Graaf 1782.

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[162] Ibidem, p. 172.

[163] Luth, Jan Roelof. (1999) "The music of the Dutch Reformed Church in Sweelinck's Time", in: *Proceedings of the Sweelinck Symposium*, pp. 33-36:
"Well-known organists such as Speuy in Dordrecht and Sweelinck in Amsterdam never accompanied congregational singing, nor did Anthoni van Noordt, who died in 1675, five years before the introduction of organ accompaniment in Amsterdam. Delft adopted organ accompaniment in 1634, which was followed by Leiden in 1636 and Dordrecht in 1638.
In 1641 Constantijn Huygens published his famous defense of the liturgical use of the organ, especially with an eye to improve congregational singing. This booklet led to a conflict about the organ in the Netherlands. In most cities organ accompaniment was introduced during the second half of the seventeenth century, as part of a slow process."

[164] *"Two domestic instruments were in use during the baroque period: the harpsichord and the clavichord. The basic difference between the two was that the strings on the harpsichord were plucked, whereas with the clavichord they were struck."* http://www.baroquemusic.org/silblegacy.html (last accessed February 2, 2011).

Organ (Orgel): Douwes 1699, Boyvin/Meilma 1710, Blankenburg 1739, Loonsma 1741, Marpurg/Lustig1760, Hess 1779, Graaf 1782, Verschuere Reynvaan 1787.
Regal: Kellner/Havingha 1741, Lustig 1754.

Harpsichord (Clavecymbal. Claviercimbel, etc.): Douwes 1699, Alensoon c. 1730, Alensoon/Gasparini c. 1730, Boyvin/Meilma 1710, Blankenburg 1739, Loonsma 1741, Marpurg/Lustig 1760, Boutmy c. 1770, Hess 1779.

Fortepiano: Burgvliet 1780.



Example 9: Douwes 1699, Title Page.

[165] On the title page of Douwes organ pipes and a clavichord are clearly visible among the other instruments. Douwes was known to have built at least one organ.

4.2 Additional non-keyboard instruments mentioned

In Dutch basso continuo sources there is often mention of additional instruments that would play the continuo line. For instance, in van Blankenburg 1739[166] we find, next to the keyboard instruments, also the harp and theorbo mentioned. These same two instruments are also named in Lustig's translation of Marpurg 1760.[167] Fischer 1731 also mentions the use of theorbo as an important basso continuo instrument due to the fact that it was capable of playing chordal realizations.[168]

In Burgvliet 1780 one can read the following information on the subject:

> "Instruments that are capable of playing high and low tones are possible […] the following 8 counted: harp, lute, theorbo, calichon, pandor, also however rather artificial the viola da gamba and the guitar, yet but among all the instruments the organ or keyboard is the most important, taking into consideration the difficulties one encounters with the others."[169]

However, as this study focuses exclusively on Dutch basso continuo as performed on the relevant keyboard instruments, no more attention will be given to plucked continuo instruments such as the lute, harp, guitar, etc. at this time.

4.3 Playing differently on harpsichord versus playing on the organ

Playing basso continuo on the harpsichord versus the organ requires different skills and often, very different areas of focus. Being skillful on one does not necessarily result in proficiency on the other. There are some authors who provide the reader with ample practical information on how to handle each of these instruments, and some authors who skip the matter entirely.

Areas of focus include the tessitura of realizations, when and where to play chords and encompassing how many notes, the repetition of chords, arpeggiation, held chords as opposed to *secco* playing, playing dynamically, and registration.

While there is not an overabundance of information on playing differently on the harpsichord versus the organ, a few authors shed light on this interesting subject.

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166 Blankenburg 1739, p. 6: *"Bas-Continuo is een spel van Bas en Partyen 't welk op een Orgel, Clavicimbel, Theorbe, Harp, of ander veelsnarig speeltuig onder de musiec word gebruikt."*

167 Lustig/Marpurg 1760, Inleiding.

168 Fischer 1731, fo. 4r.:*"Clavecimbals, Orgels, en Theorbe [...] dewyl men op deselve d'accoorden best kan neemen, 't welke op andere instrumenten niet wel doenlyk is."*

169 Burgvliet 1780, p. 132: *"[...] derzelver uitvoering is, op zulke Speeltuigen, die te gelijk voor hooge en lage Toonen vatbaer zijn, mooglyk.*
Onder Dezen nu, worden de 8 volgende geteld; als daer is: de Harp; de Luit; de Theorbe; de Calichon en Pandor, ook hoewel eenigsins gedwongener, de Viola di Gamba en Guitarra; doch onder alle de Speeltuigen is het Orgel of Clavier, wel het voornaemsten, aengezien men bij de anderen zeer vele zwarigheden ontmoet [...]."

In his section on playing recitatives, Fischer 1731 recommends three different ways of accompanying the harmony:

1) Holding the note until a new harmony occurs.
2) Repeating certain notes of the chord (as a way of sustaining the harmonic pulse of the music).
3) Constant arpeggiation. He gives an indication of how the changes of harmony can be realized on the different instruments:

> "[…] One must always repeat the chord that occurs on a beat of the bar [if playing on the harpsichord], although one can keep all the notes in the Right Hand from the previous chord, even if it is dissonant. On the organ the same are slurred and held […]."[170]

In Kellner/Havingha 1741, the student reads that whoever wants to learn basso continuo should first play it four-voiced, for example, the Right Hand with three voices, and the Left Hand playing the bass in octaves, given that the tempo is not too fast, and the hands of the player are not too small.[171]

> "When needed, and especially in full-voiced music one can amplify their accompaniment by playing everything one can grab in both hands, taking care that there is not an all too big gap between the hands. While the result is not so pure as in four-voiced accompaniment he believes, the mistakes are covered by the multitude of parts and the ear is happy."[172]

He continues with the discussion that one must always be careful that there are no forbidden parallels between the two outer voices. He recommends full-voiced continuo as being possible on strung keyboard instruments (such as the harpsichord), but not on the organ. At the same time one should make sure that the uppermost and lowermost voices do not contain any forbidden progressions.[173]

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[170] Fischer 1731, p. 33: "*Nota: Men moet by elke, noot waerop een lit van de maat begint,'t accoord weederom aenslaen, schoon dat men alle de toonen, in de regterhand van de voorgaande noot kan behouden, al is 't, dat deselve dissonnant syn, maer op 't 'Orgel worden deselve gebonden, en vast gehouden.* "

[171] Kellner/Havingha 1741, pp. 20-21: *"Die geene, welke de Generale Bass grondig leeren wil, moet zig eerst bevlytigen dezelve vierstemmig te speelen, daar men dan op een gewoone manier, in de regter hand meest drie stemmen heeft, maar in de linker de eenvoudige Bass gevoerd word, dewelke men octaven wyze speelt, wanneer niet de rasheid der nooten, of ook by de nog niet volwassene de kleynheid der handen zulks verhinderde."*

[172] Ibidem, p. 21: *"Maar ondertusschen kan iemand ook syn accompagnement, wanneer het nodig is, en inzonderheid by een volstemmige Musique, versterken, en alles grypen wat hy met syn beide handen vatten kan: en wel zoo, dat tusschen syn beide handen geen al te groote spatie zy: en of schoon het 'er niet zoo rein uitkomt als by een vierstemmend accompagnement, zoo bedekt dog de menigte der partyen de fout, die 'er mogte zyn, dermaten, dat het oor daar mede te vrede kan zyn."*

[173] Ibidem, p. 21: "*Ondertusschen zal men voornamelyk daar na zien, dat de uiterste stemmen, als de alderonderste en de alderbovenste, tegen malkander niet vitieus zyn. Diergelyk een volstemmende Generale Bass is nu op Snaar-Instrumenten of Clavier, maar niet op het Pypwerk of Orgel te verstaan."*

In a lengthy chapter on the best approach to take when dealing with dissonants, which includes much added commentary from Havingha, Kellner explains the different approach this takes on organ versus string instruments, including the harpsichord:

> "On string [keyboard] instruments the prepared dissonances need to be struck, but on the organ the prepared note must be held, and in such a way that the note that becomes the dissonance is not struck once more."[174]

In his section on recitatives, one is encouraged to play full-voiced and with varying arpeggiation on the harpsichord or another string instrument. On the organ or regal, one is advised to play full-voiced and to occasionally release the long notes in order to be able to hear the singer better.

4.4 Indications of temperament

The authors of the sources focused on in this study also used their publications as a way of expressing their opinions on a plethora of other subjects pertaining to performing basso continuo on keyboard instruments of the time, such as that of tuning and temperament.

The tempered tuning of a keyboard instrument is an essential tool to enable the performance of musical works in a variety of keys and with different instruments. Tunings that were present in the Renaissance relied on a system of pure intervals (in the case of Pythagorean tuning, pure fifths). However, using a tuning such as this results in a "wolf" or interval not usable because it is too wide. Tempered tunings, such as quarter-comma mean-tone, attempt to spread out the wolf in order to favor either flat or sharp keys. Alongside the harmonic development of music was the desire of composers to use more and more keys, and to find a suitable keyboard tuning to accommodate this. As a result the wolf or comma was spread even more uniformly among the various intervals with the result that there were fewer and fewer pure intervals available. In the 17th century keyboard instruments sometimes had a certain number of split keys to enable the player to play both sharps and flats in a mean-tone tuning system.[175]

In the modern Western world of today, the accepted temperament of pianos is equal temperament. However in the 17th and 18th centuries, much debate and discussion was made over which temperament was the most ideal. In the time period focused on for this study, it is possible to follow the development of the temperament debate. Early authors mention the importance of the comma, and some also explain or discuss the workings of a split keyboard, implying that this was something that a continuo player could occasionally expect to come across. Others focus on the debate around a more equal temperament. There are those who are strongly for such a temperament,

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[174] Ibidem, p. 157: *"De gepræpareerde dissonanten moeten op snaar Instrumenten aangeslagen worden, maar op het Orgel moet de gepræpareerde Noot vast houden, en wel dusdanig, dat die Noot die Dissonant word, niet wederom word aangeslagen."*

[175] Duffin, Ross. (2007) *How Equal Temperament Ruined Harmony (and Why You Should Care).*

which would allow the use of many more keys, and those who are strongly opposed. As many of the authors were organists, and even some organ consultants, the issue is one of importance. Much depended of course on the style of the particular treatise, the location and time period, and often the personal preference of the writer.

It is important at this time to point out that "a more equal temperament", as mentioned by numerous authors, was in fact not the equal temperament of modern times.

> "This currently normal temperament was only in the course of the 19th century accepted norm for keyboards. For instruments such as lute and gamba with frets, it was already in use in the 16th century."[176]

Fischer 1731 mentions temperaments in the conclusion of his treatise. He questions his own decision to provide all musical examples found in his work in the key of C Major:

> "[…] why in the entire work I did not use anything else besides the key of C, or used the same out of fear for the old tunings [i.e. mean-tone], therefore avoiding all the out of tune thirds?"[177]

In answer to his own question he states that the beginning student will find it easier to transpose all the intervals into other keys once he has mastered them in the key of C major.

In Fischer's opinion, one key does not have more rights than another:

> "[…] whenever the same sound pure, and do not sound as a group of old tea-kettles, as often occurs on instruments that are tuned according to the old temperament, […]."[178]

Fischer recommends using the temperament recommended by Neidhardt as a way of avoiding the wolf caused by the older tunings.[179] He was a proponent of the use of a more equal tuning. This approach to temperament according to him was something that

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[176] Biezen, Jan van. (1975) *Stemmingen, speciaal bij toetsinstrumenten,* p.16: *"Deze tegenwoordig normale stemming vond pas in de loop van de 19e eeuw algemene ingang voor toetsinstrumenten. Voor instrumenten met Bunde zoals luit en gamba, werd hij echter reeds in de 16e eeuw gebruikt."* It is important to mention that frets are adjustable, meaning that players were able to arrange their instruments to be able to play in different temperaments.

[177] Fischer 1731, p. 50: *"[...] waarom ik in 't geheele werk anders niet, als de C toon gebruykt hebbe, of 't selve uyt vreese van d' oude Stemminge, om langs dese toon, alle valsche Tertien te vermeiden?"*

[178] Ibidem, p. 51: *"[...] wanneer deselve maer eenigsints wel accorderen, ende niet luyden als eene party oude keetels, als veeltyds voorkomt op Instrumenten dewelke volgens d'oude stemminge gestelt sijn, [...]."*

[179] Johann Georg Neidhardt (c.1685-1739) was a German theorist and composer. Neidhardt was an advocate of practical temperaments.
Adkins, Cecil. "Neidhardt, Johann Georg." In *Grove Music Online. Oxford Music Online.* http://www.oxfordmusiconline.com/subscriber/article/grove/music/19696. (last accessed March 10, 2008).

many in his day were reluctant to do. It is important to mention that he was also the author of a treatise on transposition.[180]

Blankenburg 1739 dedicates considerable time and space to discussions about tuning and temperament, from the time of the Greeks up until the writing of his treatise on music. In order to provide an idea of the nature and tone of his text the following two quotes have been selected. The first concerns the modern harpsichord without split keys, in effect without D♭, D♯, G ♭ , A♭, A♯, and the second is one of many examples of his feelings regarding the equal tempering of the harpsichord.

> "The student must take into consideration, that while the half steps on a normal harpsichord are used in two ways, namely as the b of one and the ♯ of another, which are actually two different sounds, once again having one string for the two mentioned sounds, resulting in the fact that they should serve for the actual as well as the implied. To help this lack, the position of the harpsichord becomes suitable so that the sharps and flats that occur most in music are found on the raised keys, and so the harpsichord exists out of the following keys: C, C♯, D, E♭, F, F♯, G, G♯, A, B♭, B, C, and if it happened to occur that the instrument was set up in another fashion, the student does not have to bother about this: one uses the harpsichord just as it is."

> "[…] that one can take nature by the hair and pull to divide the whole tone into two equal halves is true, but then we are robbed of everything in the harmony that was pure and charming to us, and by contrast are flooded by a multitude of newborn forgeries that due to their parentage we must call young wolves (which we will demonstrate in our temperament). Those who desire to play in this way can indulge [themselves], we shall not be jealous that they desire such an equal or all around trembling temperament, that we call a dismayed harpsichord, to the decay of a pure sound."[181]

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[180] Fischer (1728). *Korte en grondig onderwys van de transpositie, beneffens enige korte aanmerkingen over de musiek der Ouden, de onnodigheit van eenige modis, en het ut, re, mi, als mede de subsemitonia, of gesneede klavieren: waer noch bygevoegt is, eene korte en gemakkelyke methode, om een klavier gelyk te stemmen.*

[181] Blankenburg 1739, pp. 21, 24-25: "*X. Hoofdstuk. Van de ♯, en van 't Misbruik van de ♭ en ♮.*
Den Leerling moet in agt nemen dat, hoewel de Tussetoonen op 't gemeen clavier tweezins worden gebruikt namelyk tot de ♭ van d'een' of de ♯ van d'ander'zy,'t welk eigentlyk twee verschillende geluiden zyn; men nogtans op de gemelde toetsen tot die beide maar eene snaar heeft, waar uit voortkomt dat die zo wel tot het oneigentlyk als eigentlyk gebruik moeten dienen. De stelling van de clavicymbel word, om dit gebrek eenigzins te hulp te komen zo geschikt dat de kruissen en mollen, die in de musiec allermeest voorvallen, op de verheve toetsen eigentlyk worden gevonden. En zo bestaat het clavier eigentlyk uit de onderstaande toonen.
C, C♯, D, E♭,E, F, F♯, G, G♯, A, B♭, H, C En of 't kwam te gebeuren dat het Instrument op een ander' manier gesteld was, so hoeft zig den Leerling daar niet over te bekommeren: Men gebruikt de Clavicymbel zo als hy is."
Ibidem, pp. 66, 68-69: "*XVIII. Hoofdstuk. Transporteur op den Cirkel aller klanken, waar in de Natuurlyk Scala rondgaat* [...] *dat men de natuur kan by 't hair trekken om den heelen toon in twee gelyke helften te deelen dat is waar, maar dan worden wy daar door berooft van al dat by ons in de harmonie zuiver en lieffelyk was en aan d'ander'zy overstroomt van een menigte niewgebore valsheden die wy, wegens hun afkomst (die wy in ons temperament zullen vertoonen) jonge wolven noemen: die lust heeft daar mee te speelen kan zyn hart ophalen, wy zullen hem niet benyden dat hy zig aan zo een gelykzwevend of rondom bevend temperament, 't geen wy een ontstelde Clavicimbel noemen, tot bederf van een zuiver gehoor, verlustige."*

In Kellner/Havingha 1741, there is much discussion and debate about tuning and temperament. This is not unexpected given Havingha's reputation as an organ consultant.

Loonsma 1741 states the following about split keyboards in an appendix at the end of his book:

> "This short message, as a confirmation of what was said before, or because of my afore-mentioned praise of the split keyboard [...] I was advised after writing this work, to add an appendix. Firstly regarding the split keyboard, one must understand that I do not propose that one must necessarily have a split keyboard to play well, but for the clever amateur it can be beneficial and entertaining, so that one can at least use the A flat and D sharp that we do not have…then one can say, as one ascends a half step so as from F to F♯, that one must write G♭ and not F♯, because that is then the same […]."[182]

Loonsma is also adamantly opposed to the use of equal temperament. He equates the resulting equally distributed comma with an entire herd of grunting swine. In his appendix he provides an example of his preferred tuning for a harpsichord. Note the reference to Blankenburg.

[182] Loonsma 1741, p. 38: *"Aanhangzel: Dit kort berigt, tot stavinge van het geene te voren gezegt is, of wel wegens myn vorenstaande aanpryzinge van een gesneden Clauwier […]ben ik na 't schryven van dit Werkje te rade geworden, tot een Aanhangzel daar by te voegen. Zo zegge dan voor eerst wegens dit gesneden Clauwier, dat men my wel moet verstaan, dat ik niet stel, dat men tot het wel-spelen, noodsakelyk een gesneden Clauwier moet hebben, maar dat het voor een keurig Liefhebber van nut en vermakelykheid kan zyn, dewyl men dan ten minsten de A-Mol, en de D-duur die wy niet hebben, kan gebruiken […] dan kan men wel zeggen, als men een halve Toon opklimt, als van F op fis, zo moet men niet fis maar G-Mol schryven, want dat is dan het zelfde; dog zal dit zo dadelyk, eens op een onpartydig oordeel geven."*



Example 10: Loonsma 1741, p. 39.[183]

Burgvliet 1780 also has a very practical suggestion for improving the naming of the half steps on a keyboard, depending on if they are narrow or wide in the temperament: The narrow half steps such as C, C♯ and E♭, E should always share the same name, differentiated with a sharp or flat. The wide half steps such as C, D♭ and D♯, E, should therefore as a result carry different names. In the same strain of thought he also recommends that intervals of the same kind should also be named accordingly. For instance in the case of the perfect 5th C to G, it follows that the diminished 5th should be called a G♭, and the augmented a G♯. However, in the case of the 6th C to A, the minor 6th from C should be called A♭, and the augmented A♯.[184]

[183] Example 10: Loonsma 1741, p. 39: "The fifths a hair higher as pure, to have the major thirds that are the check, pure. See Blankenburg p. 108." He also makes a reference to Werckmeister's distribution of the wolf or comma.
[184] Burgvliet 1780, pp. 154-156: *"Het is in 't algemeen zeker, dat de Beneden en Boventoetsen van een Clavier onderling met elkander, eenen halven Toon verschillen, doch het is niet te min waer, dat deze halve Toonen, van*

In Verschuere Reynvaan 1805 he provides the reader with the following definition of temperament:

> "One understands that through a certain division, which is observed with the organ, harpsichord, and similar instruments, when one resorts to tuning them oneself, there is a division of the sound, which is organized so that the B♭, E♭, A♭ and so on, have some similarity with A♯, D♯, G♯, and so on, because strictly speaking, they are essentially other sounds, however by these instruments it is necessary to take the one for the other, taking away from one sound and adding to another, so that through the temperament all the sounds harmonize and conform."[185]

The following father and son authors also mention tuning and temperament in their treatises: Lothario Zumbag van Koesfelt c. 1700, Coenraad Zumbag van Koesfelt 1743.[186]

What this chapter demonstrates is how important secondary information can be in providing a complete picture of basso continuo in the Dutch Republic. Indicated instrumentation in the sources can show which instruments were considered appropriate in the period of focus. The discussion of playing differently on the various continuo keyboard instruments while limited, reveals the different colors and techniques available to the continuo player, and contributes to an indication of style. Finally, tuning and temperament references, while not present in all the sources, reveal how the temperament debate that was raging in other European countries at

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onderscheidene grootheit zijn, dat is te zeggen: dat 'er kleene, en groote halve Toonen onder zijn […] c kruis, word ook voor d mol, gebruikt […]evenwel is het zeker dat c kruis onderscheiden van, en lager dan d mol is. Nu hebben wij op onze Clavieren, na de hedendaegsche meest gebruiklijkste Temperatuur, wel eene Boventoets, die c kruis, maer geen die d mol klinkt […] zulks zoude geheel bezijden de waerheidt zijn, want c, en c kruis; e mol, en e; f en f kruis; zijn kleene halve Toonen, onderling vier Comma's verschillende […] zeer onvolmaekt zijn, en tot geen zeker richtsnoer verstrekken kunnen; en de Leerlingen, ja misschien ook wel, anders vrij groot beroemde Leermeesteren, in dezen echter grove misslagen begaen, stellen wij tot eenen vasten regel, dat kleene halve Toonen, zoo als c, c kruis, e mol, e; altos dezelve benamingen dragen, wordende slechts door het bijwoordje Kruis of mol onderscheiden; maer groote halve Toonen, dragen onderscheide benamingen, gelijk bij voorbeeld: c, en d mol; d kruis, en e;
[…] gevolglijk stellen wij hier tot eenen Tweeden Regel, dat de Intervallen van eenerleie soort, ook altoos na elkanderen genoemt moeten worden; men regeld zich dan altoos na het natuurlijke Interval van zoodanig eene soort; 't zij dan, dat het zelve groot, of kleen is; bij voorbeeld: de Groote of Reine 5 van C, is g, bijgevolg de Kleene is g mol; en de Vergroote g kruis; wederom de Kleene 6 van C, moet a mol, en de Vergroote a kruis genaemt worden;[…]
Kleene en Groote halve Toonen […]"

[185] Verschuere Reynvaan 1805, p. 221: *"Temperatuur: Men verstaat er door zekere verdeeling, welke bij het Orgel, Klavercimbel en dergelyke Speeltuigen in acht genomen wordt, aleer men overgaat om dezelven te stemmen; zynde eene verdeeling van de geluiden, welken zoodanig ingerigt worden, dat de B-mol, E-mol, A-mol, enz. eenige overeenkomst hebben met A-kruis, D-kruis, G-kruis, enz. om dat eigenlyk strik genomen, het wezenlyk andere geluiden zyn, doch welke men genoodzaakt is by deze Speeltuigen, den een voor den anderen te nemen; wordende van de eene geluiden wat afgenomen, en de anderen toegevoegt, door de Temperatuur alle de geluiden met malkanderen doende Harmonieeren en overeenstemmen."*

[186] Lothario Zumbag van Koesfelt c. 1700 describes Pythagorean tuning in detail, p. 102.

the time was also very much alive in the Dutch Republic, and that the authors were very aware of this important topic and able to contribute fully to the debate.

Chapter 5. Basso Continuo Basics:

> "Poor education is without a doubt the primary cause of bad taste."
> Jacob Wilhelm Lustig[187]

Following the trend of other European basso continuo treatises, the majority of Dutch sources begin with instruction in the basics. As some treatises are intended for the very beginner, they may even commence their introduction with an explanation of the keyboard and the names of the notes. The following chapter will focus on how specific treatises present the earliest essentials of basso continuo instruction, and what the different authors considered vital to the development of a basso continuo player.

The following fundamental practices will be discussed in this chapter:

5.1 Indications of where and when to play chords:
5.2 Movement of the hands
5.3 Division of the hands
5.4 Tessitura of realization
5.5 Dissonance preparation/resolution
5.6 Difference between 9th and 2nd
5.7 Ending all pieces in major/minor
5.8 Unfigured basslines
5.9 Placement of figures

5.1 Indications of where and when to play chords

Following an introduction to the keyboard, including such basic information as the names of the notes, the intervals, and the different key signatures, it is necessary for the student to be aware of when and where to play chords.
This is largely confined to a division of important beats in different time signatures. A skill that not only enables the player to properly outline the harmony prevelant in the music, but also helps to create a stable realization that supports the soloist without hindering them.

The following authors provide the simple but essential advice to play a chord on every quarter note in 4/4 time, and to play a chord on the first and third beat of each bar when the piece is in 3/4: Alensoon c.1730, Loonsma 1741, and Pasquali/Lustig 1764. The latter also urges the player to be aware if the harmony changes or stays the same. For instance, he reiterates that in a bar in a fast 3 one should play on one and three. He adds however, that this greatly depends on the figures.[188]

[187] Lustig 1756, p. 425: *"Slegte opvoeding is buiten twyfel de voornaamste oorzaak van den kwaaden smaak [...]."*
[188] Pasquali/Lustig 1764, p. 22.

Marpurg/Lustig 1760 also states that in 4/4 there should be a chord on every quarter note. In addition, he suggests that in a 2/4 bar, there should be two chords to a bar.[189]

Interesting as well is his suggestion as to what one should do when a piece begins on an up beat. His advice is to play a chord on this note. One wonders if he considered the effect this resulting false accent would have on the music.

When a piece is in 3/4 or 3/8, he states that the student should play on the first and third beats of every bar.[190] If there are triplets, one chord should be played per triplet figure.

Fischer 1731 states that it is important to know how often one should change chords in a bar. He offers six important points on this fact:[191]

1) That one must always play a chord on the downbeat unless the note is slurred from the previous bar.
2) That one must play a chord on each strong beat of the bar.[192]
3) That one should do this especially on the note where each part begins.
4) Bars in 3/2, 3/4 and 3/8 must be accompanied on the first and third beat unless there are figures indicated. In a fast tempo one can play only on the downbeat.
5) It is important that the notes played in the Right Hand are of the same value and held for the same length. When notes occur on which two, three, or more figures follow each other, one especially needs to space out the accompaniment evenly when the bass note is tied or of a long value.
6) One must make the distinction when there is a dot next to a note. If the figure is on the note itself, the chord is changed as can be seen in the first line of the following example. But when the figure is on the dot, one must hold the chord longer before one changes it, as in the second line of this example where the figure is on the third beat on the bar.

[189] Marpurg/Lustig 1760, pp. 20-22; Examples 53 and 54.
[190] Ibidem, pp. 24-25: Example 57.
[191] Fischer 1731, pp. 11-12.
[192] For instance, in a 4/4 bar on every first and third beat.

See the following example:

lyk verdeele, om dat als dan de *basſ* ſtaan blyft. Siet hier by §. 29. (6) moet men onderſcheit maaken, wanneer een ſtip of punct by een noot ſtaat: want als de Cyffer op de noot ſelfs ſtaat, word 't accoord, ten eerſten verplaats, als by het volgende voorbeeld, maar wanneer de Cyffer op te ſtip ſtaat, moet men 't accoord langer houden, bevoor men 't ſelve verplaats, als by dit *Exempel* daar de Cyffer op de ſtip (ſynde het derde lidt van deſe maat) ſtaat.



§. 16. Alle accoorden moet men met de rechterhand neemen, ſo dat men altyd drie toonen in deſelve heeft, *tenſy dat de basſ te hoogh quam; of dat men om octaaven en quinten te myden, een toon weg laet*; alsdan konnen 2 toonen volſtaen.

§. 17.

Example 11: Fischer 1731, p. 12.

In Kellner/Havingha 1741 Kellner gives many convenient tips for how and when to play chords, such as to keep playing the appropriate chord for each bass note when the upper part is syncopated. He also discusses how to maintain good voice leading.

Jurrns 1770 offers elementary advice on when to play a chord in a piece of music. For example that chords generally fall on the first note of the bar. In a fast tempo, one chord will suffice above a group of 8^{ths}, or 16^{ths}, the opposite in a slow tempo. Here as well he suggests consulting the advice of a master for further explanation.

Boutmy c. 1770 offers:

> "One generally strikes a chord over every whole note every half note, and every quarter note [of the bass]; one does the same over the first of two eighth notes, the first of four sixteenth notes, and the first of eight thirty-second notes."[193]

Burgvliet 1780 offers advice as to when to play chords in different time signatures:

[193] Boutmy c. 1770, p. 5: *"gemeenlyk word op ydere hele, halve en vierde noot een accord geslagen; desgelyks op de eerste van twee agtsten, op de eerste van vier zestienden, en op de eerste van agt twee-en-dertigsten."* English translation by van Krevelen, J. Hans 1998.

In 4/4, play on every quarter note.
If the piece is in eighth notes, play a chord on every quarter note.
If it is in triplets, play on every beat.
If it is in sixteenths, play on every beat.
In Prestissimo, play sometimes only on the first quarter or eighth note.
In 6/8 time, play on the first and fourth eighth note.
In 9/8 time, play on the first, fourth and seventh eighth note.[194]

Graaf 1782 finds that players that make too much noise, for instance, those who play eighth notes in a 4/4 bar, damage the melody as well as the harmony as they are basically accompanying passing notes in addition to the main harmonic beats in the bar.[195]

5.2 Movement of the hands

> "Since Music is made only for the ear, a fault which does not offend it is not a fault."[196]

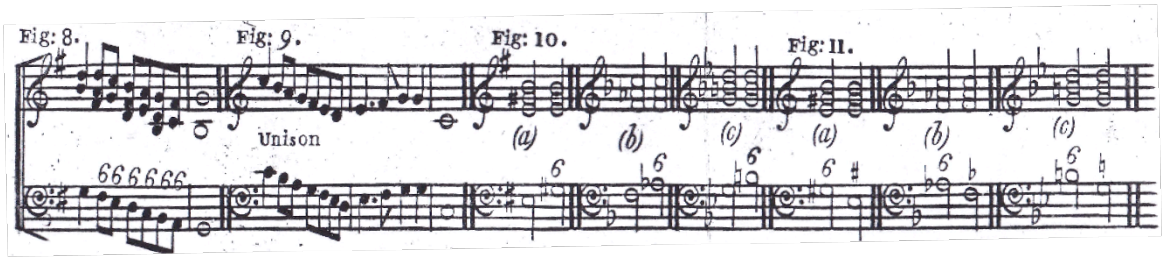
Once the basso continuo student has mastered the basics of the keyboard, and has learned when and where it is appropriate to play chords, most authors introduce or go into some detail about how to move the hands. This is especially necessary for the student if he/she is to avoid playing parallel octaves and fifths. In the early stages of the Renaissance, consecutive fifths were considered consonances to be used at cadences, and were quite commonly found in organum and three-part writing such as motets. However, from the high Renaissance, their use was forbidden in strict counterpoint. The earliest texts on playing basso continuo from the 17th century also warn against their use in continuo realizations. While this initially occured from the standpoint of proper contrapuntal writing, the restriction on parallel movement quickly became an aestheic prinicipal. As with most rules in basso continuo there are exceptions, and regarding the use of parallel motion, this occurs in the playing of full voiced accompaniment, when the playing of parallels is unavoidable, and largely inaudible.[197]

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[194] Burgvliet 1780, p. 215: *"[...] Men laet gewoonlijk, op ieder deel eener Zangmaet, het accompagnement hooren [...]."*
[195] Graaf 1782, p. 41: *" Het veel gerammel, waar mede veele kleine meesters zich groot willen maaken, als zy 8 nooten in C maat allegro accompagneeren, is niet alleen der Melodie hinderlyk, maar ook schadelyk aan de Harmonie, om dat ze zo doende alle doorgaande nooten onrecht accompagneeren [...]."*
[196] Saint-Lambert. (1702) *Les principes du clavecin contenant une explication exacte de tout ce qui concerne la tablature & le clavier,* p. 330.
[197] *"The argument most often advanced against the use of consecutive octaves is that it eliminates one of the parts of a contrapuntal texture in an artistic way, that is by doubling another [...] From the high renaissance on theorists generally forbade the use of consecutive 5ths and octaves in strict counterpoint, and their occurrence in music up to the late 19th century was incidental [...] It is now thought that consecutive 5ths were avoided on 'aesthetic' grounds, namely that the bareness of the interval of a 5th is accentuated when it leads immediately to another 5th."*

Alensoon c.1730, Boyvin/Meilma 1710[198], and Blankenburg 1739 advise the student to watch out for parallel octaves and fifths, in the outer voices of the realization, and to be aware as well of those that are hidden in the inner voices. This second point is quite unusual, as most authors are less severe with parallels occurring in the middle voices as they are not often audible, and often occur in the accompaniment of large scale instrumental ensembles or when providing dynamic contrasts in a realization.[199] They also suggest using contrary motion as a means of avoiding any forbidden progressions. Loonsma 1741 offers the additional suggestion that the student should keep as many of the same notes in the Right Hand as possible when moving from chord to chord. This is not only useful, according to him, but sounds nice and is used by the Italians.

In addition to the above-mentioned advice, some authors take the instruction a step further and mention different ways of moving the hand. Some, such as Fischer 1731, Kellner/Havingha 1741, Hess 1779, and Burgvliet 1780 mention three standard moments of the hand: Motus Contrarius, Motus Obliquus, Motus Rectus.[200] Regarding the last movement, Burgvliet states that it should be used as little as possible, however in some cases it is necessary and not easily avoided, for example in a row of descending 6th chords. However, one must only double the bass every other chord, and place the 6th in the upper voice.[201] See the following example:



Example 12: Burgvliet 1780, Plate XI.

In addition to the above, Burgvliet states that it is not permitted to play parallel fifths or octaves, because it is disturbing to the ear.[202] He mentions keeping the voice leading close by and not jumping too much with the Right Hand. If one get stuck and needs to jump, he suggests always doing it with a consonant and never with a dissonant chord.

Drabkin, William. "Consecutive fifths, consecutive octaves." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/06308 (last accessed May 3, 2011).

[198] Boyvin/Meilma 1710, p. 14 and p. 24.

[199] See Chapter 7 of this dissertation for more on this important point.

[200] Burgvliet 1780, p. 214: Where he also discusses how to accompany in different tempos.

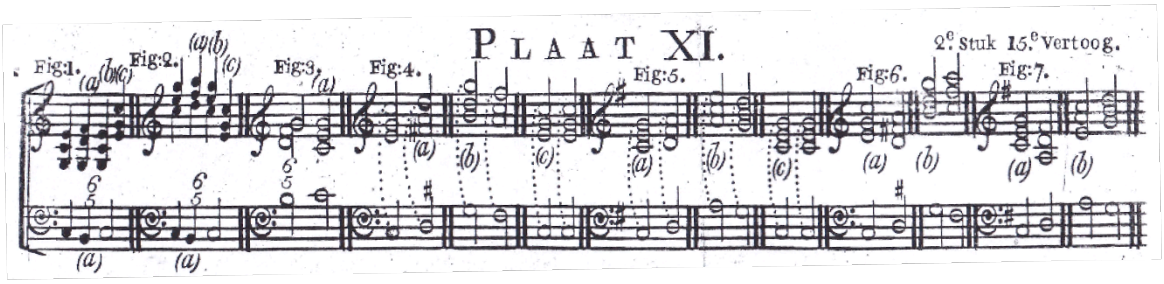
[201] Ibidem, p. 210.

[202] Ibidem, pp. 208-209.

If the hands come too close together so that one cannot play three notes in the Right Hand, leave something out, or choose to double certain voices.[203]

> "The chords must, as much as possible be played close together [in a stepwise fashion], the Right Hand must not jump from high to low, quite the opposite, how little it jumps how better the resulting accompaniment shall be. When it however happens that the Right Hand finds itself too high or too low, then one must jump, so that the hands do not get in the way of each other. However, this must occur onder the following conditions and must take place in the following fashion: always on a consonant and never on a dissonant chord because no dissonance should be played unprepared or left unresolved."[204]

As can be seen in Figure 1 taken from the following example:



Example 13: Burgvliet 1780, Plate XI.

To prevent the playing of parallels, he suggests changing the upper notes of the chord so that it is sometimes the 3rd, or the 5th, or the octave.[205]

Fischer 1731 also goes into greater detail about the three movements. He advises the reader that the use of contrary motion (always referring to the outer voices) will help to avoid the most mistakes. He emphasizes that it is important to become comfortable with using this movement as soon as the student has accomplished learning all the figures. Straightforward motion, or both hands moving in the same direction, will cause the most parallels, except when the figure 6 or 3 is above the notes. He recommends avoiding this movement. The

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[203] Ibidem, p. 208: *"[…] Wanneer de handen zomtijds te digt bij elkanderen gekomen zijn, dat men met de rechtehand geen drie Partyen grijpen kan, zoo word een van dezelven weggelaten,[…] hoewel het dan eigenlijk geen weglating, maer eene inëentrekking der Partyen genaemd word."*

[204] Ibidem, p. 207: *"De Accoorden moeten, zoo veel mooglijk is, naest elkanderen gegrepen worden, de rechtehand moet niet, nu in de hoogten, en dan wederom in de laegten, springen, in tegendeel hoe minder dezelve springt, hoe beter uitwerking het Accompagnement hebben zal. Wanneer het echter gebeurt, dat de rechtehand te veel naer boven, of naer beneden gekomen is, dan moet men, zullen de handen niet in elkaer verwarren, zekerlijk met het Accompagnement eenen sprong doen, doch denzelven moet onder deze voorwaerden, en op de volgende wijs geschieden; altoos op een Consonerend, maar nooit op een Dissonerend Accoord, op dat geene Dissonanten onbereid aengeslagen, noch al te ongeresolveerd voorbij gegaen, zouden worden, bij voorbeeld, in Fig. I.[…]."*

[205] Ibidem, p. 208: *"Om de bovengemelde zwarigheden eenigsins te voorkomen, grijpt men de Accoorden niet altoos op een en dezelve wijs, in tegendeel, de grepen moeten zoo verändert worden, dat zomtijds de Ters, nu de Quint, en dan 't Octaef, in de bovenstem legt."*

final movement he touches upon is oblique motion, or one hand staying in place while the other moves. An example of this movement would be if the bass has the same note repeated and the Right Hand plays the same chord in different positions. This movement is also applicable when the bass note changes and the Right Hand keeps the same chord. If the bass plays the same note repeatedly and then suddenly jumps, one can make sure that the Right Hand slowly moves out of the way.

Both Marpurg/Lustig 1760 and Jurrns 1770 mention four ways of moving the hands:

Motus Obliquus: Resting or Slanting Motion.
Rectus: Parallel Motion.
Motus Contrarius: Contrary Motion.
Motus Separatus: Separate Motion.[206]

Marpurg/Lustig 1760 goes one step further and offers indications of which movement to use depending on from and to which interval the voiceleading is moving:

1. From one consonance to another: use contrary motion.
2. From a perfect to an imperfect consonant interval: all movements are possible.
3. Imperfect to perfect: oblique motion.
4. Imperfect to imperfect: all movements are possible.[207]

The following authors offer additional practical advice pertaining to this essential element of proper realization of the voiceleading:

Koesfelt 1743 suggests that in the placing of chords, one should avoid jumping with the voiceleading as much as possible. Parallel octaves and fifths may never follow each other in the same voice. Is the octave or the fifth in the uppermost voice of the chord, it must then be in the middle or lowest voice by the next note.[208]

To make the previous laws easier to follow he suggests using the following information:

> "1. If the bass descends straight, one needs to place the chords in contrary motion.
> 2. By long bass notes one can move the consonant [chords] if necessary, and shift them higher or lower by the second half of these long bass notes."[209]

[206] Jurrns 1770, p. 23.
[207] Marpurg/Lustig 1760, pp. 13-14.
[208] Koesfelt 1743, p. 16: *"In 't plaatsen der Accoorden by den Bas Continuus zal men het springen vermeiden, zooveel als het moogelyk is […]*
Twee Quinten of Octaven van een en de zelfde soort moogen geenzins, in een en de zelfde stem agter malkanderen, op de zelve plaats onmiddelbaar volgen: is de Octaaf of de Quint de bovenste Toon, zoo moet deeze by de volgende noot in het midden of beneden geplaats worden."
[209] Ibidem, p. 17: *"Om de voorgaande Wetten gemakkelyker naa te koomen, kan men het volgende tot hulpe neemen.*

Pasquali/Lustig 1764 suggests that when moving from one chord to the other one must:

1) Avoid parallel octaves between the highest notes in the chord and the bass note.
2) Prevent parallel fifths.
3) Make certain chords more melodious or sweet sounding.
4) Avoid jumping too far when moving from one chord to the other.[210]

Boutmy c. 1770 offers the following information as a means of avoiding parallels:

> "[…] Up to now I have spoken very little of parallel fifths and octaves, which have always been forbidden.
> To easily avoid them, one must consider never to ascend or descend with both hands at the same time, so that when the bass ascends, the Right Hand descends, and when the bass descends, the Right Hand ascends. The situation becomes entirely different when several thirds appear in succession, as in that case you are free to ascend or descend [with both hands] in the same direction, owing to the fact that you may make as many consecutive thirds as you wish […]."[211]

5.3 Division of the hands

In the first stages of learning to play basso continuo, the student is often advised to play one note in the Left Hand and three in the resulting Right Hand chord, largely to learn how to realize the bass line and to practice proper voice-leading. When the student is more advanced, the chordal realization can be divided between the hands if the situation so allows. This can be as simple as adding an octave in the bass to playing full voiced chords with both hands. Dividing the hands has a significant effect on the resulting continuo realization. Not only does this way of playing increase the possibilities for musical extemporization, providing the continuo player with a much more prominent role than just that of realizing the harmony, but allows the player more dynamic and rythmical input and influence on the solo part or parts. However, not all authors or treatises are proponents of this practice, and the majority of them are quite staid in their advice.

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1. Indien de Bas regt af gaat, zoo zal men de Accoorden met tegenbeweeginge plaatsen, en door dit Hulpmiddel kan men aan de voorgaande Wetten voldoen.
2. Daarom by lange Basnooten kan men des noods de Consonantien verplaatsen, en dezelve by de tweede helfte van deeze lange Basnooten hooger of laager verschikken."

[210] Pasquali/Lustig 1764, p. 6.

[211] Boutmy c. 1770, p. 27: *"[…] Tot nog toe heb ik zeer weinig gesproken van twee Vyven en twee Octaven, de welken van alle tyden verboden zyn. Om die te vermyden, moet men acht geven, van nooit met beide handen te gelyk op, of neder te klimmen, zo danig, dat als de Bas opklimt, men met de regter hand nederdaald; en als de Bas nederdaald, men met de regter hand opklimt: maar de zaak is geheel anders, wanneer verscheide drien elkander volgen; want dan staat het vry, op een gelyke wyze op en neder te dalen; alzo het geoorloft is, zo vele drien agter een te Spelen, als men wil […]."*
English translation: van Krevelen, 1998.

Boutmy c. 1770 merely states that the bass notes are to be played by the Left Hand and the chords with the Right Hand. [212]

Fischer 1731 goes one step further adding that all chords should be played by the Right Hand and always with three notes.

Meilma/Boyvin 1710 offers the information that the chords should be played in the Right Hand in three or four parts, with the Left Hand playing the bass and sometimes the octave as well.

Kellner/Havingha 1741 suggests playing four-voiced in the beginning, and playing octaves in the Left Hand when the tempo allows it.

Pasquali/Lustig 1764 states that if the student is more advanced, he can add octaves in the bass line.

Marpurg/Lustig 1760 suggests three ways of accompanying: ordinary, divided, or mixed. The general rule being that one is to accompany mainly with four voices. However, in certain situations two or three voices is even better.

He states that one needs to make a difference between the three ways of accompanying:[213]

1. Ordinary: the Left plays the bass line and the rest is up to the Right Hand.
2. Divided: both hands grip as much as they can: not always the easiest manner
3. Mixed: an exchange between the other two methods. He advises the student to begin with the ordinary way of accompanying.



Example 14: Lustig 1760, Plate V.

This plate provides an example of how to use divided accompaniment. In A can be seen a passage using the traditional division of the hand, one note in the Left Hand and three in the Right Hand, and B shows this same passage using divided accompaniment.

[212] Ibidem, p. 5: *"Met de Linkerhand worden de Noten van de Bas gespeeld en met de Regterhand de Accorden;"*
[213] Marpurg/Lustig 1760, pp. 43-44: *"Zevende Kapittel. Van het verdeelde Accompagnement."*

5.4 Tessitura of realization

In order to achieve the ideal placement of the accompanying chords, the basso continuo player needs to be aware of the tessitura of the resulting realization. The following authors offer information to this end, each differing slightly from the rest.

Alensoon c.1730 suggests that the chords in the Right Hand should be limited to between the middle or second G and the uppermost E on the keyboard.

Fischer 1731 states regarding the placing of chords, that this should not occur under the "a" in the second octave of the keyboard, and not above the e in the fourth or lowest octave. However, if the bass goes into the third octave due to a key change, then the Right Hand may play higher.

Koesfelt 1743 recommends placing the chords between G in the second octave and E in the highest octave in order to practice and use basso continuo on the harpsichord the easiest. He also states that one rarely sounds the accompaniment above the upper part in order not to drown out the upper voice.[214]

Pasquali/Lustig 1764 suggests that the chords should not be much higher or much lower than the solo voice. The upper note of the realization should copy as much as possible the solo line. Therefore, the Right Hand is permitted to jump around when following the solo voice carefully.[215]

Marpurg/Lustig 1760 offers that the Right Hand should not go lower than small e [kleine e] and not higher than g''.

Hess 1779 recommends unless necessary, that one should not go higher with the accompaniment than e'' or f''.[216]

Burgvliet 1780 suggests the following disposition for chords: the Right Hand not higher than e'' or f''. (This is subject to fluctuation when the composer uses a tenor cleff). He also suggests that when one plays full-voiced, that the hands should not be too close together.

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[214] Koesfelt 1743, p. 16: *"Om de Bassus Continuus of den Generaalen Bas gemakkelykst op 't Clavicimbel te oeffenen en te gebruiken, plaatst men de Accoorden tusschen G in 't tweede Octaaf en E in 't bovenste Octaaf; men laat ook zelden het Accompagnement boven de boven-party uitschreeuwen, om de boven-stem daar door niet te verdooven […]."*

[215] Pasquali/Lustig 1764, p. 25 Paragraph 75: *"Ten tweeden, de Accoorden moogen nooit merkelyk hooger noch veel laager gegreepen worden, dan de zangtoonen zyn, en de hoogste Accoord-noot moest, zo veel eenigzins moogelyk, dezelfde noot weezen, welke de zangstem voortbrengt. Het staat derhalve vry, de Accoorden op zodanige manier, en in zulk eenen omtrek des Claviers, te neemen, als men gevoeglykst oordeelt, en de rechter hand mag gins en weder springen, om de zangstem naauwkeurig te volgen."*

[216] Hess 1779, p. 14: *"Men gaa zonder noodzakelykheid met het Accompagnement niet hooger als het twee gestreept e of f […]."*

Graaf 1782 indicates a desired range for accompanying from middle c until g (one and a half octaves). If the bass goes up a half step (c, c♯) then the third changes from e♭ to e.[217]

5.5 Dissonance preparation/resolution

> Aurelia: "What is resolution?"
> Musander: "Discordance wandering into melodiousness […]."[218]

The treatment of dissonant intervals and chords is a complex subject that must be mastered by the basso continuo student to insure the proper realization of a bassline. In order to become comfortable with this important aspect of playing basso continuo, many authors begin with the simple definition of the meaning of dissonance. This is quickly followed by preparation and resolution, an indication of the character of the different dissonant chords, as well as their placement and use. As can be expected with such a detailed subject, it is one that receives much time and attention from the authors of the various treatises. In the following section an overview has been made of advice given on this essential skill. An attempt has been made to eliminate obvious information shared amongst the treatises.

Fischer 1731 states that the 4,7, or 9 should always be prepared, and that the 9/4, 9/5, 9/7 can often be prepared from the chord before. Ever a fan of the Italian style of playing, he adds that this is something the Italians always do.

Blankenburg 1739 points out the interesting difference between intervals that have one note that must resolve, or two. For instance, in the 2nd, the lowest note needs to descend, and in a 9th, 7th or 4th, the upper note must descend. However, when encountering a diminished 5th or augmented 4th, it is important to be aware that one must resolve both the upper and lower note.[219]

He also offers that it is not always true that the 7th resolves to a 6th, the 4th to a 3rd, and the 9th to an octave, since with every change of the bass there is a change of figure.[220]

In Kellner/Havingha 1741, a lengthy discussion, including musical examples entails on every aspect of playing dissonances, with occasional interjections of Havingha. This is similar to his chapter on playing consonant intervals and chords. In a discussion on

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[217] Graaf 1782, p. 19 Table IX.
[218] Lustig 1756, p. 577: *"De wanluidenheid in welluidenheid verwandelen […]."*
[219] Blankenburg 1739, p. 195: *12. "Van 't ontstaan of aflossen der dissonanten [...] zullen wy den leerling de moeite afnemen van met veel hoofdbreken hun wydlustige beschryvingen te bestuderen […]."*
13. "Of zo men tot de Dissonantien in 't byzonder regelen begeert, zo kan men zeggen, Dat van een 2 d'onderste en van de 9,7, en 4 de bovenste noot moet een trap afdalen; Maar van de valsche quint en quart moet men de boven en ondernoot beide verzetten […]."
[220] Ibidem, p. 195: *14."Maar te willen zeggen, men moet de 7 met een 6, de 4 met een 3, en de 9 met een 8 goed maken, dat is niet altyd waar, want dezelfde stof krygt, by verandering van de bas, t'elkens een ander getal, zo als wy even gezien hebben […]."*

how to prepare a dissonance, Kellner explains the different approach this takes on organ versus string instruments, including the harpsichord:

> "On string [keyboard] instruments the prepared dissonances need to be struck, but on the organ the prepared note must be held, and in such a way that the note that becomes the dissonance is not struck once more."[221]

Amongst the many examples dealing with dissonances is a table showing three ways of playing a seventh chord with all inversions.



Example 15: Kellner/Havingha 1741, p. 162.

Kellner/Havingha 1741 sums up the rules for resolving dissonances in one useful paragraph:

[221] Kellner/Havingha 1741, p. 157: *"De gepræpareerde Dissonanten moeten op snaar Instrumenten aangeslagen worden, maar op het Orgel moet de gepræpareerde Noot vast houden, en wel dusdanig, dat die Noot die Dissonant word, niet wederom word aangeslagen."*

> "The fourth, the diminished fifth, the seventh and the ninth all resolve normally downwards, on the other hand the augmented fourth, the augmented fifth and unharmonic third resolve upwards: the second stays and becomes a third. However it does occur that the dissonants that normally would resolve down resolve upwards, therefore delaying the resolution, unless the same resolution has already taken place in the bass."[222]

He offers further advice when encountering dissonances in a piece of music, for instance that they are not to be doubled, that when they are used full-voiced they cannot always resolve properly, but that the upper voice in the Right Hand should be handled suitably, and the other voices should be resolved by way of contrary motion or by jumps.[223]

Lustig 1756 stresses in his *Samenspraaken* the importance of properly resolving dissonant intervals, and also makes it a point to indicate dissonant intervals that resolve upwards as opposed to those that resolve downwards.
He focuses on other aspects of playing dissonant intervals, such as those occuring on passing tones, or that occur as a result of a syncopation.[224]



Example 16: Lustig 1756, Table IV.

In Figure 34 is an example of dissonant intervals that proceed by step or leap. These are considered regular when the first tone is consonant and the following dissonant.

They are considered irregular when the first tone is dissonant and the following tone is consonant as can be seen in Figure 35:

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[222] Ibidem, p. 165: *"De quart, de valsche quint, de septima, en de nona, resolveeren gemeenlyk nederwaarts, daarentegen de quarta Superflua, de quinta Superflua, en Trias Anarmonica, resolveeren na boven toe: de Secunda blyft staan, en word tot en terts. Alleenlyk geschied het ook wel, dat de Dissonant die zig anders een Toon nederwaarts resolveeren zoude, een Toon opwaarts gaat, en dat daar door de resolutie weg blyft, vermids de Bass derzelver resolutie al weg genomen heeft."*
[223] Ibidem, p. 165: *"Alwaar nu de Dissonanten zeer volstemmig gebruikt worden, daar kunnen zy niet alle op een behoorlyke wyze resolveeren, ten dien einde zal de boven stem in de regter hand, op een regelmatige wyze geschikt zyn, maar de andere moeten ten deele motu contrario, ten deele springende verwisselt worden."*
[224] Lustig 1756, pp. 578-579, Fig. 32-39.

In Figure 37 is an example of a syncopation. Lustig explains with this example that it was first required that all dissonant intervals must be prepared, but that nowadays the softest ones such as the diminished 5th and the minor 7th can be played without preparation, but never without resolution.

In Figure 38 and 39 can be seen examples of dissonant intervals resolving into dissonant intervals.

Further attention is given to the delayed resolution of sevenths, including the anticipation of the same.[225]

Pasquali/Lustig 1764 simply states that the 9th and the 4th need to be prepared.

Marpurg/Lustig 1760 indicates that with the following dissonant intervals, the upper note must resolve downwards: the minor 7th 9th, 11th and 13th.
The major 7th resolves upwards.
The second resolves downwards.
The diminished 5th resolves downwards.
The augmented 4th resolves downwards.
Some dissonances may be struck without preparation, but must always be resolved.
He also mentions the occurrence of dissonant intervals resolving into other disonant intervals.[226]

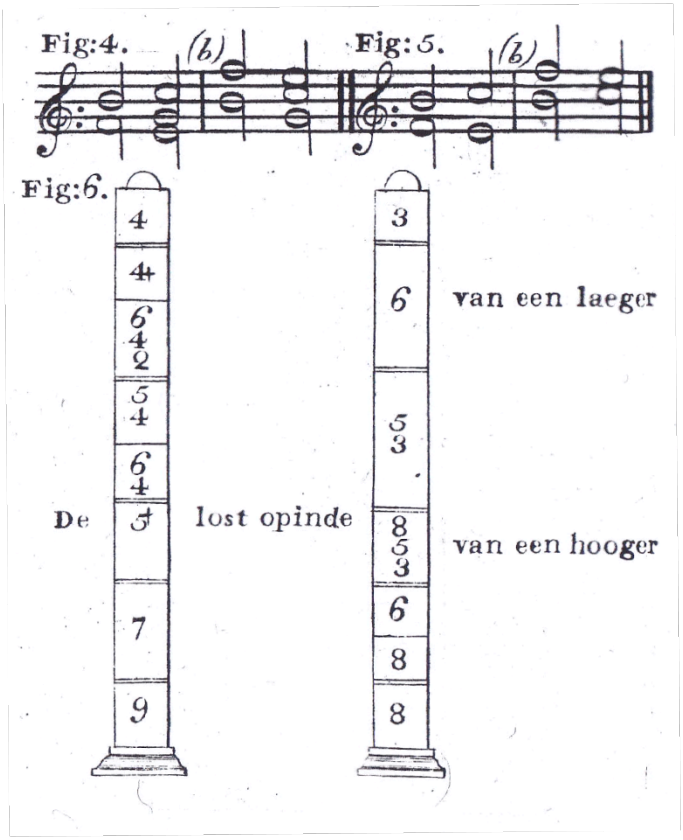
Jurrns 1770 reminds the reader that the diminished 5th and the minor 7th need to be resolved down.

Graaf 1782 advises the student to pay attention to the resolution of dissonant intervals. He sums up everything pertaining to the resolution of dissonance into one rule:

> "All dissonants that are augmented resolve upwards, and the diminished ones resolve a step downwards, either a half or whole tone, without the accompanist having to know before hand into which interval they resolve. So doing he [the accompanist] follows the direction of the composer, who now and then does not adhere to the strict rules of music, and deviates from the indicated rule.**"**[227]

[225] Ibidem, p. 580.
[226] Marpurg/Lustig 1760, p. 17: *"[…] in de galante schryfwyze, wel een Dissonant in eene andere oplossen kan, maar dat deeze handelwyze in zeker eene figuurlyke uitdrukking […]."*
[227] Graaf 1782, pp. 29-30: *"Alle Dissonanten die groot of grootst genoemd worden, worden een trap opwaards, en de kleine of kleinste een trap nederwaards, 't zy in een heelen of halven toon, opgelost, zonder dat een accompagneerder vooraf behoeve te weeten in welk een interval. Hy volge hierin alleen het voorschrift van den Componist, die zig nu en dan aan de strenge konst-wetten niet verbindt en van den zo even opgegeeven regel afwykt."*

Verschuere Reynvaan 1787 in his *Catechismus* suggests the following resolutions of dissonances: 4 to 3, 7 to 6, 9 to 8. 7/4/2 or the 9/7/4 resolve to the 8/6 or 8/5/3. 6/4/ and 5/4 resolve to 5/3. He also states to pay attention if the bass changes or stays the same.[228] And that one should always resolve the dissonant to the consonant chord that it should have in the key.[229]



Example 17: Verschuere Reynvaan 1787, p. 100.

Other authors who deal with this subject include: Alensoon c.1730 [230] Alensoon/Gasparini c.1730, Boyvin/Meilma 1710, Loonsma 1741, Koesfelt 1743, and Burgvliet 1780.[231]

[228] Verschuere Reynvaan 1787, p. 95.
[229] Ibidem, p. 95.
[230] Alensoon c.1730, fo. 14v.: *Een Ligatuur of binding in t' generaal is wanneer de zelve toon voor een gedeelte met een Bastoon als consonantie en voor het andere gedeelte als dissonantie of contra; met een andere Bastoon t' samenluyd."*
[231] Burgvliet 1780, p. 257: Where he discusses how these dissonant chords resolve.

5.6 Difference between 9th and 2nd

Even for such a simple subject as the difference between the interval of a 9th and that of a 2nd, the basso continuo student can find information in the sources to help in the proper realization of the chords. While some authors consider the two intervals to be essentially the same, others do not, and point out the best way of handling them.

Alensoon c.1730 states that there are simple difference between a 9th and a 2nd. The 9th was a consonant, and second was not but becomes one.

Boyvin/Meilma 1710 indicates that the 9th is nothing else than the 2nd removed in the upper part.[232]

Blankenburg 1739 states that one should not believe authors that say that a 9th and a 2nd are the same thing. The resolution of the 9th occurs in the upper part, while in the 2nd the lowest voice descends a step.[233]

Lustig 1756 offers much the same advice regarding 9ths and 2nds as Blankenburg.[234]

Marpurg/Lustig 1760 offers that 9th chords usually are just made up of four voices so that one tone, depending on the circumstance, is always left out. The other essential difference between the 9th and the 2nd is that they are resolved differently.

Additional authors offering information on the 9th and 2nd include: Fischer 1731.

5.7 Ending all pieces in major/minor

In the 17th century in Italy and Germany it was common practice to end all cadences within a piece of music or at the end with a major chord, unless indicated otherwise.[235] Several authors included in this survey also choose to reveal to the basso continuo student how to treat the final chord of a piece.

In Alensoon/Gasparini c.1730 can be read that the last note of an entire piece must have the major third. However he also indicates that currently one must not pay too much attention to this rule:

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[232] Boyvin/Meilma 1710, p. 14: *"De negen is niets anders dan de tweede weggenomen in de bovenpartij[…]."*
[233] Blankenburg 1739, p. 195:*"Men moet d'Auteuren niet gelooven die zeggen dat een 9 en een 2 't zelfde is, want d'aflossing van de 9 geschied door de bovenparty, maar die van de 2 door d'onderste een trap doen dalen."*
[234] Lustig 1756, p. 580: "*Wanneer de bovenstem tegens den grondklank vertraagt, gelyk in Fig.44, dan noemt men den tweeden klanktrap […]Noon; […] maar anderzins,'t zy dat de grondklank of vertraage of springe, (volgens Fig. 46), Secund."*
[235] See treatises by among others: Agazzari, Agostino. (1607) *Del sonare sopra 'l basso con tutti li stromenti e dell' uso loro nel conserto;* Banchieri, Adriano. (1605) *L'organo suonarino;* Praetorius, Michael. (1614-1618) *Syntagma musicum.*

> "[…] Nowadays one does not often hold fast to this rule, since one mostly gives the last note of a piece the third it has used throughout the entire piece."[236]

Both Kelner/Havingha 1741 as well as Loonsma 1741 indicate that the final chord in a minor piece should have the minor third. However, Loonsma also states that if the composer indicates with a + or ♮ that the chord should be major, the student must of course follow the score.[237]

5.8 Unfigured bass lines

While most treatises on basso continuo spend ample time on explaining how to realize figured bass lines, an explanation of which chords can be played above an un-figured bass line is vital to the education of a good accompanist. Different authors approach this complicated subject in different ways, for instance, focusing on patterns of the bass, or essential harmonies found in each key.

Fischer's 1731 contribution to figuring an unfigured bass is detailed and logically structured. While it is not necessary to provide a complete account of how he treats this material, it is important to point out the more interesting of his suggestions.

He begins by giving nineteen rules for which chords to play when the bass moves a certain way. For instance, ascends by step, by leap, descends by step, by leap, by a fifth, a fourth, chromatically, etc.

[236] Alensoon/Gasparini c.1730, fo. 21r.: *"[...]aan Deese reegul bind men sig tegenswoordig niet veel*, *want men geeft de laaste noot van een lied die terts meest altyd welke sy het gansche liedt door gehadt heeft."*
[237] Loonsma 1741, p. 36: *"[...] Zo het komt te gebeuren, dat een Cadentz gemaakt word, in een Toon die van naturen de kleine Terts heeft, en de hoofd-Toon heeft de grote, zo zal men die Cadentz-Toon zyn eigen Terts geven, of den Autheur moest zulks door een + of ♮ anders bevelen […]."*

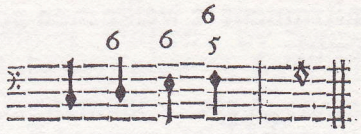
(20)

Eenige

R E G E L S,

Om d'ordinaire Cyffers welke niet geſchreeven ſijn, boven de *baſs* te plaetſen.

§. 32. De *baſs:* eene *quinte* met lange nooten opgaande, konnen de volgende Cyffers plaats hebben.



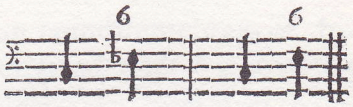
2) Als deſelve eene *quinta* afgaet kan men de volgende Cyffers plaetſen.



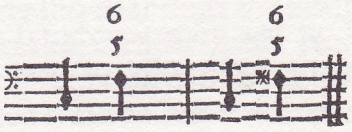
3) Een 2♭ halve of 2 heele toon opgaande.



4) Eene 3b kleyne of 3† groote *Tertz.*



5) Een 4 *quarta Conſon:* of 4† *quarta ſuperflua.*



6) Eene 5 *Quinta juſta* of 5† *quinta ſuperflua* opgaande.



Example 18: Fischer 1731, p. 20.[238]

[238] Example 18: Fischer 1731, p. 20: *"Some rules to place ordinary figures that are not written, above the bass.*
1) The bass: ascending a fifth in long notes can have the following figures.
2) As the same descends a fifth one can have the following figures.
3) An ascending half step or whole step.
4) A minor or major third.
5) A perfect or augmented fourth.
6) An ascending major or augmented fifth."

He concludes this section with the advice:

> "While one cannot adequately judge, if one is in doubt the figures that should be left out, it is better if one strikes the bass note alone without accompaniment, (since it is a bigger mistake to strike a chord that doesn't belong than not to play a chord at all), and to let the note go: that way one is at least freed from a distasteful sound."[239]

Fischer continues with more advanced aspects of realizing an unfigured bass, focusing on such issues as the horizontal line or often curved line that sometimes appears above a sequence of bass notes, implying that the same chord should be played or held for all of them. He mentions:

> "[…] in the solos of Veracini, there also occur runs, sometimes entire measures, that are connected with a slur, in such a situation one can better keep the same chord. This way one cannot only hear the same better, but also find the chords easier."[240]

He points out that if the bass has a series of leaping notes that return each time to the point of origin, one can keep holding the chord that was played on the first note.[241]



Example 19: Fischer 1731, p. 23. [242]

He continues with advice on how to figure an arpeggiated bass line, 7th chords, and dotted notes. When a rest occurs on the first beat of a bar he recommends striking a chord on the rest or on the second bass note.

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[239] Fischer 1731, p. 22: *"[...] dewyl men deselve niet wel kan raaden, dog so men twyffeld, dat 'er Cyffers mogten uytgelaaten sijn, so is 't beeter, dat men de bass noot alleen, sonder accompagnement aanslaa, (vermits het een grooter fout is, een accord by een noot, so zy daar niet hoord, te neemen, als datmen daar geen accoord neemt,) een deselve noot maar laat doorgaan: ten minsten is men voor de waanklank bevryd."*

[240] Ibidem, p. 23: *"[...] in de Solos van Veracini, koomen meede loopen voor, alwaer heele maten, met een boog overtrokken sijn, daar kan men meede 't selve accoord behouden. Alsdan valt 't selve niet alleen beter in 't gehoor, maar d' accoorden ook makkelyker in de hand."*
Francesco Maria Veracini (1690-1768) was an Italian composer and violinist.
Hill, John Walter. "Veracini, Francesco Maria." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/29178 (last accessed June 20, 2011).

[241] Ibidem, p. 23: *"De bass springende nooten hebbende, dewelke wederom tot haar voorige plaats keeren, kan men 't accoord, dat men op d'eerste noot genomen heeft, behouden."*

[242] Example 19: Fischer 1731, p. 23: *"When the bass has disjunct notes that return each time to their place of departure, one can keep the chord that one used on the first note."*

As proof of his statement earlier in the treatise that it is not possible to learn by heart which figures should be played by each bass line, he presents the student with the C Major scale ascending and descending six times in different rhythms, each time notated with a different figuring pattern. The inclusion of a major and/or minor scale with chords is frequently encountered in basso continuo treatises, especially those intended for beginners. However, Fischer provides far more examples than the norm, introduces rhythmical variation in the scale pattern for the Left Hand, and offers tasteful harmonic possibilities for the Right Hand. He also encourages the student to transpose the previous examples to all keys.



Example 20: Fischer 1731, p. 30.

Blankenburg 1739 strongly feels for not writing any figures in the music except for unexpected chords. He believes that using too many figures keeps one ignorant; with the result that one can only play the one piece that is full of figures. It also means that one will never learn to improvise or even approach composing.[243]

Throughout the 18th century, theorists strove to formulate clear-cut rules for the chordal realization of unfigured basses. Of the leading basso continuo source countries Italy, Germany and France, Gasparini, Rameau, and Heinichen are the strongest proponents.[244] However, critisicm of this trend came from important corners of the music world, especially as the harmonic development of music meant that

[243] Blankenburg 1739, p. 7: *"[…]vaststellende dat 'er een gemeene of bekende weg moet zyn die men onderstelt dat een verstandig Speelder weet, die dan, zo lang als de stof binnen die bepaling blyft, geen aanwyzingen door cyffers of tekenen behoeft."*

[244] As can be read in their respective treatises: *L'Armonico, 1708; Traité de l'harmonie, 1722;* and *Der General-Bass, 1728.*

composers were experimenting with harmonic turns that resulted in the difficulty of defining the realization of the bassline through a limited set of rules.

Carl Philipp Emanuel Bach writes in his *Versuch*:

> "[…] Even when a bass is figured as it should be, a good accompaniment comprises many additional factors. This alone exposes the ridiculousness of the demand that accompaniments be realized from unfigured basses […]
> Some have gone to great trouble to systematize the realization of unfigured basses, and I cannot deny that I have undertaken similar experiments. But the more I have thought about it, the richer I have found harmonic usage. And these are increasing to such an extent, what with the fineness of our tastes, that it is impossible to formulate hard and fast rules which will at once shakle free creations and enable one to surmise the optional twists of a composer to whom bountiful nature has granted a glimpse of the inexhaustibility of the art."[245]

Like Fischer above, Pasquali/Lustig 1764 suggests to the student that when they encounter a passage in the middle of a piece of music where they are uncertain of the accompaniment, that it is better to just play the bass notes rather than to play the wrong chords, until the student is more advanced.[246]

Boutmy c. 1770 offers the following useful information on the subject:

> "Before concluding this treatise, I find it fitting to include a rule, or method, for learning to play the basso continuo without figures, in the case when one accompanies from a score or from just a solo part with a bass. From this rule you will see what note of the solo part is made against a note of the bass; which chord one must use; how the basso continuo on the note must be played; and how before attaining perfection it is necessary not only to have a great amount of experience with the basso continuo, but also to be a master [of accompaniment] and accomplished in the principles [of music] and in harmony. This same rule, or method, transposed into all the different keys, will always help the amateur and student avoid all the difficulties caused by the different keys, for, as all the world knows perfectly well, music is not always composed in keys where there is neither sharp nor flat. Thus the transposition of this example is absolutely necessary."[247]

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[245] English translation by Mitchell, William J. 1949, pp. 410-411.

[246] Pasquali/Lustig 1764, p. 17 Paragraph 49: *"Zo een Leerling, in 't midden van een Muziekstuk, eene Passasy ontmoet, waar van hy het Accompagnement niet weet, dan moet hy slechts de basnooten, liever dan Accoorden die 'er niet te pas koomen, aanslaan, en bepaalen zich voor eerst maar by 't accompagneeren van nooten, wier Accoorden hy gewis weet te treffen, tot hy verder gevordert is."*

[247] Boutmy c. 1770, p. 26: *"Alvorens deze Verhandeling te eindigen, heb ik nodig geoordeeld een ' regel of wyze op te geven, om de Basso Continuo te Spelen zonder cyfers, wanneer men Speeld in de zogenaamde Partitura, of wel als 'er maar ene Boven party en Bas is. Uit dezen regel zal men zien, wat de noot in de Boven party doed tegens de noot van de Bas; welk accord men moet gebruiken; hoe de Basso Continuo op die noot moet gespeeld worden; en hoe dat men alvorens tot die volmaaktheid te komen, niet alleen nodig hebbe een ' grote en dagelyksche oefeninge der Basso Continuo, maar dat men ook een Meester, en wel doorkneed zy in de beginzelen,*



Example 21: Boutmy c. 1770, pp. 26-27.

Hess 1779 states that it is impossible in an unfigured bass to say with certainty which chord should be played on which note, since the possibility for melodies is unending. However, it is important to maintain an observant ear, and when in doubt as to which harmony should be played, beter not to play anything than to play a discordant harmony.[248]

He advises to diligently practice figured basses before attempting unfigured basses, and to learn to play in all the different cleffs. Finally, he offers specfic advice for progressions of the bass:

1. Keep the same chord when rising a third.

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en welluidendheid. Deze zelve Regel of wyze, over gebraagt op alle verscheide Tonen der Music, zal alle Liefhebbers en Leerlingen helpen, om eens voor alle Zwarigheden weg te nemen, die door de verscheidene Tonen veroorzaakt worden: want de gehele Waereld weet zeer wel, dat de Music niet altyd gemaakt werd in de Tonen, in welken geen b mol of ♯ is; derhalven is de overbrenging van dit voorbeeld zeer noodzaaklyk."
English translation: van Krevelen, 1998.

[248] Hess 1779, p. 21: *"[...] Een gescherpt en altoos oplettend gehoor, en dat, zo men verneemd dat 'er deze of geene gangen onverwagt voorkomen waar mede het Accompagnement niet overeenstemd, zo laate men liever voor dien tyd, het Accompagnement weg."*

2. Keep the same chord when three notes follow each other in step.
3. Keep the same chord with one passing tone.
4. The same note repeated keeps the same figure.
5. ♯ and ♭ last for a bar if there is no natural sign.

Verschuere Reynvaan 1787 suggests using chords in the scale, and if the composer wants something else, he is required to notate it.

> "Question: In the event that one encounters a passage that is not figured, how do I know which chords I need to use? Are these also derived from the scale?
>
> Answer: Yes! One uses the chords that are present in the scale or key; […]. If the composer chooses to use other chords, that deviate from the scale, he is required to indicate them, because to guess them on your own is totally impossible, since everyone has the freedom to make such passages as he sees fit […]. "[249]

He does have a few suggestions for bass progressions, however, such as:
When one encounters chromatic notes in the bass, play the same note you would have played if it were not chromatic, sometimes adding a 7th to them, such as can be seen in Figure 7:



Example 22: Verschuere Reynvaan 1787, p. 100.

[249] Verschuere Reynvaan 1787, pp. 99-100: *"Vraag. Indien men een Bas party of een enkele Passagie ontmoet die niet becyffert is, hoe zal ik weten wat voor Accoorden, ik tot dezelve moet gebruiken? hebben die ook niet hunne afleiding van de Schaal?*
Antw. Ja! men neemt dan daar voor, die Accoorden, die aangewezen zyn, by de Schaal of klankladder[...]Wil den den Componist andere Accoorden gebruikt hebben, die van de Schaal en algemeenen weg afwyken, zoo is hy verplicht om dezelve aantewyzen, want die alleen te kunnen raden is volstrekt onmogelyk, vermits yder vry in zyne gedachten is, en zulke gangen kan maken als hy zelf verkiest […]."

One also must be aware that there are also dissonant intervals for which the resolution is delayed for a time, as can be seen in Figure 9:[250]



Example 23: Verschuere Reynvaan 1787, p. 100.

Burgvliet 1780 largely uses the Rule of the Octave to teach unfigured basses. See Chapter 6 for a further discussion of this subject.[251]

5.9 Placement of figures

For the beginning basso continuo student, a simple fact such as an indication of where one can expect to encounter figures in the score can be welcome advice.

Most authors state that it was common practice to find figures either above or below the notes. These include: Alensoon c.1730, Alensoon/Gasparini c.1730, Hess 1779, Burgvliet 1780,[252] and Verschuere Reynvaan 1795/96.[253]

Loonsma 1741 indicates that they can be found above the notes, while Pasquali/Lustig 1764 suggests that in printed vocal pieces one normally places the figures under the bass notes to prevent confusion with the text.[254]

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[250] Verschuere Reynvaan 1787, p. 100.
[251] Burgvliet 1780, p. 231: *"Zeventiende Vertoog: Van het Accompagneren zonder cijffers, of het Accompagnement na den Regel des Octaefs [...]."*
[252] Ibidem, p. 197: He states that one can encounter figures above or below the notes and that it is largely a question of space. If there is not enough room above the notes then they will be below.
[253] Verschuere Reynvaan 1795/96, pp. 133-134: *"Cifera, Ciffra of Cifra. (Italiaansch) In het meervoudige, Cifere, Ciffre, of Cifre. Getal, getallen, cyfer, cyfers, cyfergetal, cyfergetallen: hoedanigen geplaats worden, bij den Bas-Continu, onder of boven de nooten [...]."*
[254] Pasquali/Lustig 1764, p. 26 Paragraph 77: *"[...] In gedrukte zangstukken plaatst men de cyffers gemeenlyk onder de basnooten; hunne verwarring met de zangwoorden te myden."*

As with learning any new skill, be it in music or another area, it is vital to reach competency in the basics before moving on to more advanced skills. In many situations, the latter is impossible to achieve without the former. While the different basso continuo sources in the Dutch Republic, and more importantly the authors of the same, vary in the estimation of the time and detail needed for each basic skill, there is no question of the importance of acquiring facility and experience in the following areas: where and when to play chords, how to move the hands in order to avoid parallel 5^{th} and octaves, how best to divide the resulting chordal realization, how high or low one may go with a realization, consonance and dissonance treatment, and unfigured basslines. A few authors go the extra mile and help enlighten the basso continuo student on the subject of where and how figures are used, and even how a piece should end, that is with a major or minor third, and how this is indicated by the composer, if at all.

With these important basic skills learned, the basso continuo student is able to progress on to the next level of learning more complex aspects of harmonic modulation and transposition. These and other issues will be discussed in Chapter 6 of this dissertation.

Chapter 6. Harmonic language and figuring systems:

As a means of ascertaining if there can be talk of a distinctive Dutch continuo school, it is important to focus on the style of each treatise. Many early treatises are still grounded in the theoretical principles of the 17th century. However, later treatises tend to follow the developing theoretical trends of the period, such as the Rule of the Octave, chordal inversion, and tonic/dominant treatment.

In this chapter, focus will be given to those treatises dealing with the harmonic language, something that had a great impact on the development of basso continuo.

The following subjects will be dealt with:

6.1 The development of the harmonic language and the Circle of Fifths
6.2 Rule of Octave: notes and chords of a key emanating from a single source pitch
6.3 Chordal inversion
6.4 Modulation and Transposition
6.6 Individual figuring systems/charts and the addition of figures

6.1 The development of the harmonic language and the Circle of Fifths

The Circle of Fifths, a graphic demonstration of the relative harmonic remoteness of one key from another, was first described in its complete form by Heinichen, as the *Quintenzirkel* in his *Der General-Bass* (1728).[255] However, the idea of the harmonic relation between keys in music had been a subject of focus by theorists and composers from a much earlier date, albeit in a much simplified form.

Some of the authors of basso continuo treatises focused on in this study also realized the importance of the Circle of Fifths as a tool towards harmonic awareness, and outlined its use and /or explained its existence for the basso continuo student.

Blankenburg 1739 is among the first of the basso continuo treatise authors to offer information on the development of the Circle of Fifths. He gives credit to Rameau for erecting a system for diatonic harmony. He believes Rameau's notion of triads and their inversions is very useful for musicians even while being a system that is not fully developed and containing imperfections.[256]

In Kellner/Havingha 1741, the reader is presented with a circular dial giving a diagram of the major keys. Havingha provides his own detailed explanation of the workings of

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[255] Drabkin, William. "Circle of fifths." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/05806 (last accessed September 10, 2010).
"The circle of fifths has been used by theorists as a way of illustrating the relative harmonic 'remoteness' of one key from another, that is, the number of 5ths by which two notes are separated along the circle.
The arrangement of the tonics of the 12 major or minor keys by ascending or descending perfect 5ths, thus making a closed circle. Such an arrangement is dependent on an enharmonic relationship somewhere in the circle."

[256] As can be read in Rameau 1722.

the dial, and explains some minor changes he made in order to modernize it and clarify certain things for the student. The same is done for the minor keys.

In the questions and answers section of Jurrns 1770, he covers such basics as which intervals are to be found in major and minor scales, how one can tell if a piece is in major or minor, the abundance of sharps in major keys and flats in minor keys. He explains the circle of 5^{ths} and 4^{ths}, the meaning of tonic, and the relationship between major and minor keys.

In Verschuere Reynvaan 1787, a student asks what is the best way to learn something about the basso continuo. The teacher replies that he first needs to learn the degrees of the scale. He also speaks about the natural tones and the Circle of Fifths.[257]

Other authors who mention the Circle of Fifths include Burgvliet, 1780.[258]

6.2 Rule of Octave: notes and chords of a key emanating from a single source pitch

The Rule of the Octave is a formula for the harmonization of an ascending and descending scale in the bass.[259] Many 17th century basso continuo sources codify the practice of accepting that certain bass line patterns imply certain harmonies. The Rule of the Octave is an extension of this practice, and depending on the author, offers one of countless chordal realizations possible above a scalular bass pattern.[260]

An interesting fact of Burgvliet 1780 is that he uses the rule of the octave especially as a means to teach un-figured basses.

> "Through the use of this Rule of the Octave one can accompany all unfigured basses well, as long as the composer does not deviate from a simple natural harmony, which each key demands, however, when such a thing does occur, than one must rely on other methods. It will therefore be necessary that in the treatment of this material attention be given to two issues. The first, to make the Rule of the Octave understandable for a student not only to thoroughly explain it, but also to clarify their inquisitiveness, to provide examples, something that according to our knowledge has not been done before."[261]

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[257] Verschuere Reynvaan 1787, p. 31.
[258] Burgvliet 1780, p. 188
[259] First mentioned by Campion in his *Traite…selon la Regle des Octaves* in 1716.
[260] Williams, Peter. "Regola dell'ottava." In *Grove Music Online. Oxford music Online,* http:www.oxfordmusiconline.com/subscriber/article/gorve/music/23084 (last accessed September 10, 2010).
[261] Burgvliet 1780, pp. 232-233: *"Door middel nu van dezen Regel Accompagneert men alle Onbecyfferde Bassen, behoorlijk en goed, wel te verstaen, zoo lang den Componist van de eenvoudige en natuurlijke Harmonie, welken iederen Hoofdtoon verëischt, niet afgeweken is; doch wanneer zulks echter gebeurt, dan moet men wederom tot andere hulpmiddelen toevlucht nemen; het zal derhalven noodig zijn, dat wij in het behandelen dezer Stoffe, vooräl op Twee Zaken acht geven. Voor Eerst: Om den Leerling, den Regel des Octaefs, niet alleen grondig te verklaren, en te doen verstaen; maer Denzelven daerenboven, ook door Voorbeelden, ter hunner Leeringe op te helderen, iets het welke onzes wetens nog in geen werk, voor dit, geschiet zij."*

> "Concerning the figuring of the descending 6th feelings differ. Some will absolutely not that the 6th is used, because this causes a modulation to another key […] Others on the other hand assert that as long as the bass descends in a natural way, it is permitted to use the 6th, and while such usually occurs, we also follow that feeling. In addition, it is certain that the 6th there does not sound all that unpleasant."[262]

Burgvliet also provides information on how to apply the Rule of the Octave, which is essentially an exercise in gaining familiarity with realizing a scalular pattern, in order to apply the same to real pieces of music.[263]

He mentions that a piece of music does not always stay in the same key and that this can cause difficulties when applying the Rule of the Octave. It is therefore important to notice when the key changes, by observing the cadences and paying attention to leading tones. It is also important to notice if tones ascend or descend.

In his discussion of the Rule of the Octave, Burgvliet also points out exceptions to the scalular pattern. For instance, taking a 6th chord on the tonic instead of a root position chord, depending on the upper solo voice. As well as having a 5/4 chord on the dominant versus a 6/4 chord on the dominant at cadences followed by a 5/3 that can also take a 7.[264]

> "That it is impossible with figured basses to make infallible rules without exceptions, so is it here most necessary to have always an attent ear, since the melodies are so unendingly different, that preceding fact is not sufficient enough, and it is therefore a pre-caution that the accompanist, if the accompaniment deviates at all from the obvious, should then only play the bass."[265]

Boutmy c. 1770 follows the chord categorization of Rameau, simplifying the dazzling array of chords and figures into two categories:

> **"**Now one may ask me why it was necessary to explain so many different chords, for in the entire basso continuo one hardly finds more than two, namely, the triad and the seventh with the octave over the fifth note of the scale, which is always the dominant, and from which nearly all the chords of music spring forth.

---

[262] Ibidem, pp. 234-235:*"Over de Becyffering der Nederdalende Sext, zijn de gevoelens zeer verschillend. Sommigen willen op dezelve volstrekt geen Groote 6 nemen, om dat daer door een' overgang in eenen anderen Toon veröorzaekt word […] Anderen daerentegen beweren, dat zoo lang de Bas natuurlijker wijze Nederdaelt, het geöorlooft is, om de Groote 6 te nemen, en dewijl zulks thans algemeen doorgaet, volgen wij ook dat gevoelen; te meer, daer het zeker is, dat die Groote 6, aldaer, gansch niet onäengenaem klinkt."*

[263] Ibidem, p. 238: "*De Toepassing van Den Regel Des Octaefs, op Muzykstukken."*

[264] Ibidem, p. 250.

[265] Ibidem, p. 258: *"Daer het onmooglijk is, om in becyfferde Bassen, eeenen onfeilbaren Regel zonder Uitzondering op te geven, zoo is hier, een altos oplettend gehoor allernoodigst, want de Melodiën zijn zoo onëindig verschillend, dat al het voorgaende opgegevene, niet voldoende genoeg bevonden word; het is derhalven voorzichtig, dat eenen Accompagneerder, zoo dra 'er eenigen van het gewoonlijke Accompagnement afwijkende gangen voorkomen, als dan, de Bas liever alleen speelt."*

Because, if one plays in *ut* or *c, sol* or *g* is the dominant; play the seventh on this *sol* or *g,* with the addition of the octave, or with the exclusion of the same, depending upon whether or not the chord requires this, you will see that this same seventh includes the main component of the chords of the basso continuo. The example is to prove this."[266]



Example 24: Boutmy c. 1770, p. 23.

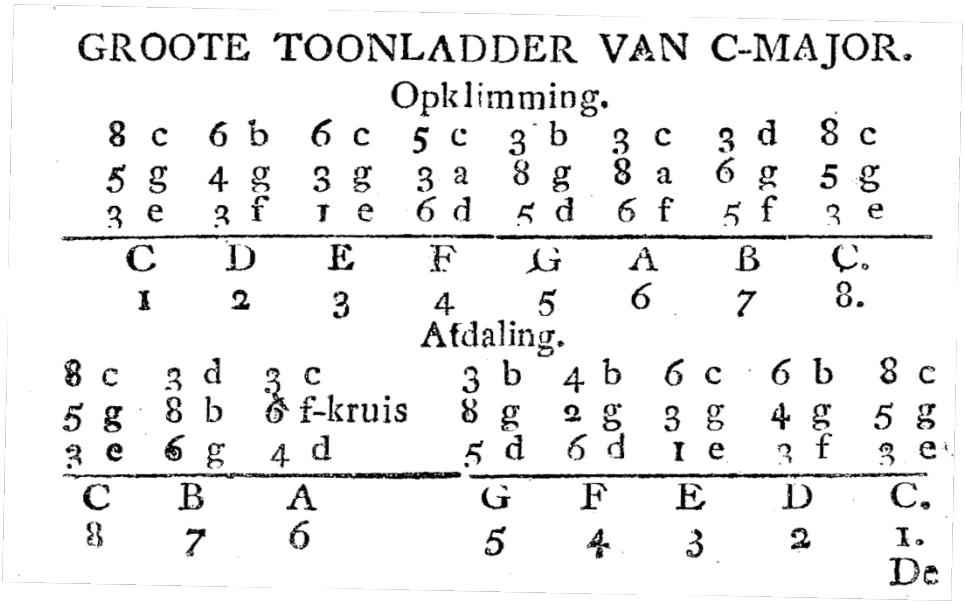
1741 Kellner/Havingha:
Having equipped the student thoroughly with information on which chords to play in his first chapter, Kellner continues with Chapter III: *van de natuurlyke Ambitus of gang der Toonen en derzelver Accompagnement.* Before going into detail about the nature of major scales, Kellner provides the reader with an introduction. A nod of recognition is given to Hynichen's [sic] *Generaale Bass,* which also offers advice on the rule of the octave. However, Kellner takes the time to point out Heinichen's lack of knowledge of two important French theoretical works: François Campion's *Traité d' Accompagnement & de Composition Selon la Règle des Octaves de la Musique* (1716), en Rameau's famous *Traité de l'harmonie* (1722). Singular is Kellner's mention of a treatise preceding that of Rameau, by a 9 year old girl by the name of Freudenberg, entitled *Nodigste Regelen van de Generaale Bass.* Further information providing a confirmation of the existence of this treatise is not known at present.

In the second part of Jurrns 1770, the student encounters an explanation of the basics required to successfully realize a figured and relatively simple un-figured bass line. The importance of the figured bass, as well as the accompanying chords is emphasized as containing all the essential elements of the harmonic movement found in the music. However, the use of figures is not always uniform, and the student must be able to realize the harmony even if they are not present:

[266] Boutmy c. 1770, pp. 22-23: *"Men zou my alhier kunnen vragen of het wel nodig ware, zo vele verschillende accorden uit te leggen, daar 'er in de gansche Basso Continuo naauwlyks meer als tweegevonden worden? naamlyk het volmaakt accord, en de 7. gevoegd by de 8. op de vyfde noot van de toon dewelke altoos de Dominante is, en uit dewelke byna alle de accorden der Music haren oorsprong halen: want zo men speeld in ut of c. dan is sol of g. de Dominante; Speel de 7. op die sol of g. met byvoeginge van de 8. of met weglatinge van de 8. naar mate het accord zulks vereischt, en gy zult zien, dat die eige 7. het grootste gedeelte van de accorden der Basso Continuo in zig heeft. Het Voorbeeld diend tot bewys:"* English translation: van Krevelen, 1998.

> "The figures above some notes are indispensible, while above others they are superfluous and therefore not used. Nevertheless, in this last case one still uses chords…when in a simple musical passage the notes follow each other in a step-wise manner, one derives the chords from the accompaniment of the scale or key […]."[267]

Because of this, Jurrns firmly believes that the student must practice the accompaniment of both major and minor scales to become familiar with the required harmonies of each position of the scale. To this end, he presents the readers with a chart outlining the scale of C Major, showing the suggested chords in numerals representing each bass note.



GROOTE TOONLADDER VAN C-MAJOR.

Opklimming.

8 c	6 b	6 c	5 c	3 b	3 c	3 d	8 c
5 g	4 g	3 g	3 a	8 g	8 a	6 g	5 g
3 e	3 f	1 e	6 d	5 d	6 f	5 f	3 e
C	D	E	F	G	A	B	C.
1	2	3	4	5	6	7	8.

Afdaling.

8 c	3 d	3 c	3 b	4 b	6 c	6 b	8 c
5 g	8 b	6 f-kruis	8 g	2 g	3 g	4 g	5 g
3 e	6 g	4 d	5 d	6 d	1 e	3 f	3 e
C	B	A	G	F	E	D	C.
8	7	6	5	4	3	2	1.

De

Example 25: Jurrns 1770, p. 14.

[267] Jurrns 1770, pp. 13-14: *"De cijfers zijn boven vele noten onontbeerlijk, daartegen zijn zij boven andere noten overtollig, en worden hierom veelal niet geplaats; niettemin gebruikt men in dit laatste geval toch accoorden […] wanneer, in eenvoudige muzikale gangen, de noten elkander trapswijze volgen, ontleent men doorgaans de accoorden uit het accompagnement van de schaal of toonladder[…]."*

See the same in modern notation:

Table I: MAJOR SCALE OF C-MAJOR.

Ascending.

Note the parallel octaves between G and A.

8c	6b	6c	5c	3b	3c	3d	8c
5g	4g	3g	3a	8g	8a	6g	5g
3e	3f	1e	6d	5d	6f	5f	3e
C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

Descending.

8c	3d	3c	3b	4b	6c	6b	8c
5g	8b	6 f-♯	8g	2g	3g	4g	5g
3e	6g	4d	5d	6d	1e	3f	3e
C	B	A	G	F	E	D	C
8	7	6	5	4	3	2	1

He also presents a chart for c minor. See Table II:

Table II: MINOR SCALE OF C-MINOR,

with three flats in the key signature.

Ascending.

8c	6b♮	6c	5c	3b♮	3c	3d	8c
5g	4g	3g	3a-b	8g	8a♮	6g	5g
3e♭	3f	1e♭	6d	5d	6f	5f	3e♭
C	D	E♭	F	G	A♮	B♮	C
1	2	3	4	5	6	7	8

Descending.

8c	3d	3c	3b♮	4b♮	6c	6b♮	8c
5g	8 b♭	6f	8g	2g	3g	4g	5g
3 e♭	6g	4d	5d	6d	1e♭	3f	3e♭
C	B♭	A♭	G	F	E♭	D	C
8	7	6	5	4	3	2	1

Jurrns is an advocate of learning the basics of basso continuo through the repetitive practice of scales in all keys. Even though his notation of every figure for each chord in the scale may appear rather superfluous, for the student it is a way of not only engaging visual but also muscular memory through repetition. The figures in the table above should be read from top to bottom.

Verschuere Reynvaan 1787 feels it would be redundant to add all the figures. He offers some advice as to which harmonies should be given to the positions in the scale. The tonic and dominant should be in root position, and the subdominant and leading tone should receive a 6 or 6/5 chord. For all chords whereby the dissonant 2 and 4 are not included, one must use the 3. If a 9 is not present in a chord one must use the 8.
In a descending major scale the leading tone gets only a 6 (different than ascending) The mediant receives a 6, and the subdominant receives a 6/4/2 instead of a 6/5.[268]
There is no difference with the minor scale except that the minor third is used.
He advises that in order to learn composition one must also learn the alto clef as well as G and bass clef.[269]

Hess 1779 offers musical illustrations of ascending and descending scales with chords. Examples for more advanced students of how scales could be accompanied then follow these.[270]

In his classification of chords, Hess mentions Rameau and his use of the 7th as the mother of all dissonance.

[268] Verschuere Reynvaan 1787, p. 72.
[269] Ibidem, p. 73 Plate 7 fig. 6: *"Agtiende les: van de Kleene Ters met deszelfs Accoorden benevens van de verbodene Octaven en Quinten de Unisonen en de bedekte Quinten en Octaven. "*
[270] Hess 1779, p. 19: "*Hier uit zal een Leerling zien, dat 8 verschillende Cyffers in den Opgang van Tertia Major genomen kunnen worden, en 6 in de Neergang. En in Tertia minor, 6 in de Opgang, en 5 in de Neergang."*

6.3 Chordal inversion

Chordal inversion, the notion that the 5/3 chord, 6/3 chord and 6/4 chord are all arising from the same harmony finds its way into basso continuo sources in the later half of the 18th century. While largely associated with Rameau and his concept of the fundamental bass, 17th and early 18th century theorists such as Johannes Lippius François Campion, Andreas Werckmeister and Roger North had discussed the idea of chordal inversion.
Rameau's significant contribution was the assimilation of the concept of chordal inversion into modern theoretical analysis.[271]

Blankenburg 1739 as mentioned above, discusses Rameau's contribution to harmonic development and his notion of triads and their inversions.

In Lustig 1756, he provides a mathematical analysis of all the possible inversions based on the existence of three and four voice chords, coming up with the number 72.

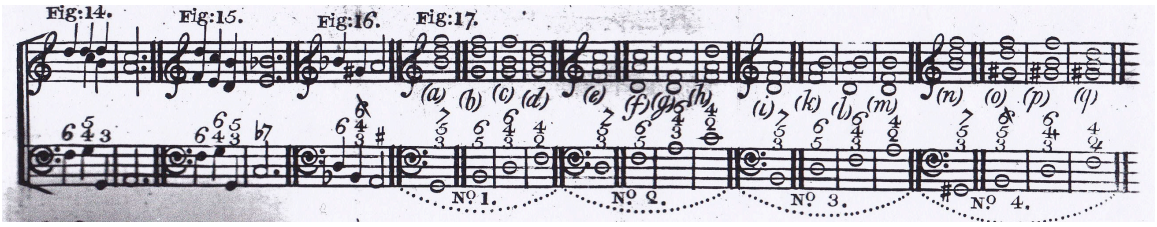
> "Every perfect triad, by moving the tonic a third or fifth higher in accordance with the upper voice, can produce two such substitute chords, and these can, against each fundamental tone, be moved three times. As a result, out of 48 imperfect triads there arises still 3 times 48 or 144 other, more or less consonant, harmonic pulses. Thus, 216 (72 + 144) harmonic pulses."[272]

In Lustig/Marpurg 1760 can be read that every triad has two inversions against the bass, and every 7th chord has three inversions against the bass. In the case of the seventh chords, all the resulting inversions are dissonant.[273]

Burgvliet 1780 shows how the movement of the bass turns these same notes into different chords (chordal inversion).[274]

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[271] *"The doctrine of chordal inversion, namely the proposition that the root position chord […]6/3 chord[…] and 6/4 chord are different manifestations of an identical harmony and that the bass note of the 5/3 form must count as the fundamental note, the basis and centre of reference (centre harmonique) of the other notes, was for a long time thought to be the remarkable and epoch-making discovery of Rameau; on the basis of this theorem he was held to have been the founder of harmonic theory. The concept of the inversion had in fact been anticipated by a number of theorists of the 17th and early 18th centuries – by Lippius (A1612) and his follower [Henricus]Baryphonus (A1615), by Campion (A1613), by Werckmeister (A1702) and also by the ingenious dilettante Roger North (C1710). It was not anticipated, as Riemann claimed, by Zarlino. What was decisively new in Rameau was not the theorem as such but its incorporation into a comprehensive theory of musical coherence, in which the conception of the chord as a unit, primary and indivisible, the concept of the root note, the doctrine of the fundmental bass and the establishment of a hierarchy between the fundamental degrees were interdependent elements, complementing and modifying each other. "*
Dahlhaus, Carl et al. "Harmony." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/50818 (last accesssed September 10, 2010).
[272] Lustig/Marpurg 1760, pp. 10-11: *"Ieder Drieklank laat zich tegen de Bas tweemaal verplaatsen […] Ieder Septimen-Accoord laat zich tegen de Bas driemaal verplaatsen […] Alle Septimen-Accoorden zyn, al zo wel als hunne voornoemde afkoomelingen, dissoneerende Accoorden."*
[273] Ibidem, pp. 10-11.
[274] Burgvliet 1780, pp. 254-257.



Example 26: Burgvliet 1780, Plate XIV.

Graaf 1782 largely bases his method on that of Rameau, more specifically the later's reliance on the system of the natural scale. To that end Graaf also discusses chordal inversion. Like Rameau he provides an example of how by changing the bass note, but keeping the same chord, the figures change above the chord.

Verschuere Reynvaan 1787 also discusses chordal inversion. However, he declines to assign the inversions with different figures like Rameau, using 8/5/3 to refer to the root position and all inversions. In addition, he mentions that chords with four tones can have four inversions.[275]

Additional authors who discuss chordal inversions include: Lustig 1754,[276] Pasquali/Lustig 1764, Hess 1779, and Burgvliet 1780.

6.4 Modulation and Transposition

In Alensoon's tenth chapter, which focuses on the transposition of a piece of music into any key, he gives the following examples as a way of determining which cleff belongs to each transposition:

> "A tone higher becomes the high alto cleff.
> A third higher becomes the French bass cleff.
> A fourth higher or a fifth lower becomes the soprano cleff.
> A fifth higher or a fourth lower becomes the tenor cleff.
> A tone lower becomes the alto cleff.
> A third lower becomes the standard G cleff."[277]

[275] Verschuere Reynvaan 1787, pp. 70-71.
[276] Lustig 1754, p. 171 and p. 214.
[277] Alensoon c.1730, fo. 104v.: *"Het Tiende Hoofdstuk Manier om een Musiecq-stuk te Transponeeren of Transporteeren door alle Toonen, dat is om een Musiecq-stuk een halve, een; twee; drie; vier of vyf toonen hooger of laager te kunnen speelen als het geschreeve is.*
Ibidem, fo. 107r.: "*Uit alle deese voorgaande exempelen kan men in het algemeen begrypen wat sleutel elke transpositie word; en om het wel vast te weeten; moet men dit volgende van Buyten leeren; naamentlyk.*
Een Toon hooger word de hoogen Altsleutel
Een Terts hooger werd de fransche Bassleutel

In Chapter V of Kellner/Havingha, *Concerning the abnormalities of Keys*,[278] is an explanation of modulations in pieces, and that major and minor are unlike in their differences in tone. In major keys every tone except the 7th is abnormal. Havingha provides his own long explanation of this fact. In minor keys the 2nd is the one considered abnormal. Havingha once again chips in order to add to Kellner's explanation. Following this is a lengthy discussion of which keys do not fit together. Further, information is provided about how one can tell when a modulation has taken place, and into which keys a piece cannot modulate. Tables are provided for the student detailing all deviations.

> "While we now once again come across the path of modulations, one should know that composers use great freedom, and do not all keep to the deviations thus far discussed, but sometimes end up in such a strange key, one that totally was not expected, but one which through the use of the indicated method one can discover: therefore, he who plays basso continuo, must be aware that not one note goes by that cannot be adequately delegated."[279]

6.5 Individual figuring systems/charts and the addition of figures

As has been seen by this study so far, the authors of basso continuo sources in the Dutch Republic felt the need to document their ideas and advice on a multitude of elements pertaining to the playing of basso continuo. Their ideas on how to figure the bass line was no exception to this fact. There was no standardized method of figuring a bass in the 17th and 18th centuries, rather an accepted system with room to allow minor adjustments. However, many authors felt that the system needed simplification and clarity.

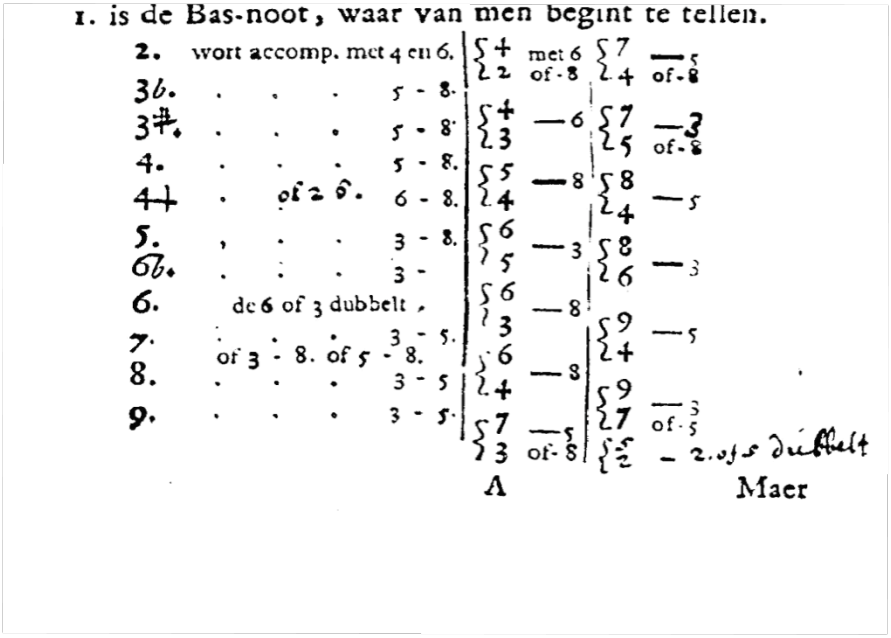
As a result, they saw the need to establish their own figuring systems. There were also those who provided the reader with charts detailing the additional figures intended by simple figuring systems, or auxiliary harmonies that could be added to a standard figure.

Een quart hooger of een Quint laager word de Cantsleutel
Een quint hooger of een quart laager word de Tenorsleutel
Een Toon laager word de altsleutel
Een Terts laager word de gemeene G sleutel."

[278] Kellner/Havingha 1741, pp. 76-91: "*Van de afwykinge der Toonen"*

[279] Ibidem, p. 91: *"Dewyl wy nu wederom op de weg der afwykingen komen, zoo moet men weten, dat de Componisten zeer groote vryheid gebruiken, en zig niet alle aan de gewoone en tot hier toe aangewesene afwykingen houden, maar somtyds in zoo een vremde Toon overgaan, dewelke men in het geheel niet was verwagtende, maar die men egter door het voorgaande aangewesene middel ligt ontdekken kan: daarom die gene, welke de Generaale Bass speelt, vlytig oppassen moet, dat geen een noot voorby gaat, die hy niet behoorlyker wyze afvaardigt."*

Fischer 1731 begins the first large section of his treatise with an explanation of which chords could be played above each bass note. While the chart defining this is not outlining a single scale (the scales of C Major and a minor are usually used), it is also not completely chromatic. The left most column indicates the bass note, carrying on to the right are three columns indicating which chords to play.



Example 27: Fischer 1731, p. 1.

Meilma 1710 provides an important addition to his translation of Boyvin, a table where one can clearly see according to which figure is present, what notes need to be played, in order to have a resulting three or more parts. To accompany his table he offers the following advice:

> "Keep in mind that the bass note is in the first column, the figure or figures in the second, the accompanying figures in the third, and in the last column the resolution that must follow."[280]

[280] Meilma 1710, p. 30: *"Hier volgd een tafel waar in men Sien kan, als men een Cijfferletter of meer Siet Staan, wat daar bi moet, om drie of meer partijen te hebben, opgesteld door de Vertaler volgens des Autheúrs Reegúlen. Weest gedaegtig, dat in de eerste Colom de Basse staat, in de tweede de Cijffer letter of letters, in de derde wat daar bi hoort, en in de vierde de behoúdinge, dat is wat daar op moet volgen."*



Example 28: Meilma 1710, p. 31.

Bouvink 1772 not only suggests an own figuring system, but proposes a totally different approach to figuring that in fact combines functional harmony with figured bass. This method incorporates the use of numbers with punctuation. For instance, if the situation arises that one needs to play a major second, it suggests simply using [2].The same chord augmented would be [2.]. The same chord in minor form would be notated with [2,], and finally as a diminished chord 2;. The author believes this method would be much simpler, would save the student all the hassle associated with traditional basso continuo figures with sharps, flats and natural signs, and would do away with the difficult guess work and memorization associated with playing basso continuo.[281]

[281] Bouvink 1772, pp. 267-268: *"Indien men konde goetvinden, om in de besyferde bassen de akkoorden en haere soorten duidelyk door syfers en tekenen uit te drukken, zoude daer door het leeren van de bas continuo veel worden verkort, en het schynt my toe, dat zulks gevoeglyk zoude konnen worden verricht op deeze wyze; dat, naemelyk, achter het syfer, waer door men een groot akkoort, het zy dat van eene twee, drie of eenigh ander wilde aenduiden, niets wierde gestelt, om dat deeze het meeste voorkoomen, en kort achter een vergroot een punctum, tittel of stip; vervolgens kort achter het syfer van een klein akkoort, het zy dat van eene twee, drie of ander, eene comma of sneede, en achter een der verkleinde, welke men zelden aentreft, eene semicolon of stipsneede; op deeze wyze 2 groote; 2. Vergroote; 2, kleine; 2; verkleinde; dit schynt my toe eenvouwigh, gemakkelyk en duidelyk te*

1741 Kellner/Havingha:
Of note are his recommendation to play a 7th when a 3 is notated at a cadence, and that a 7 also means to play 5 and 3. He explains that figures notated above each other should be played at the same time, those next to each other in succession. Also that on a long bass note the figure is sometimes found to the right. He includes a convenient figure table at the end of the chapter.

In Pasquali/Lustig 1764 there is an explanation that different figures can mean the same chords. For example, 2/4 instead of 4/2, 4/9 instead of 9/4, and 4/2/7 instead of 7/4/2.

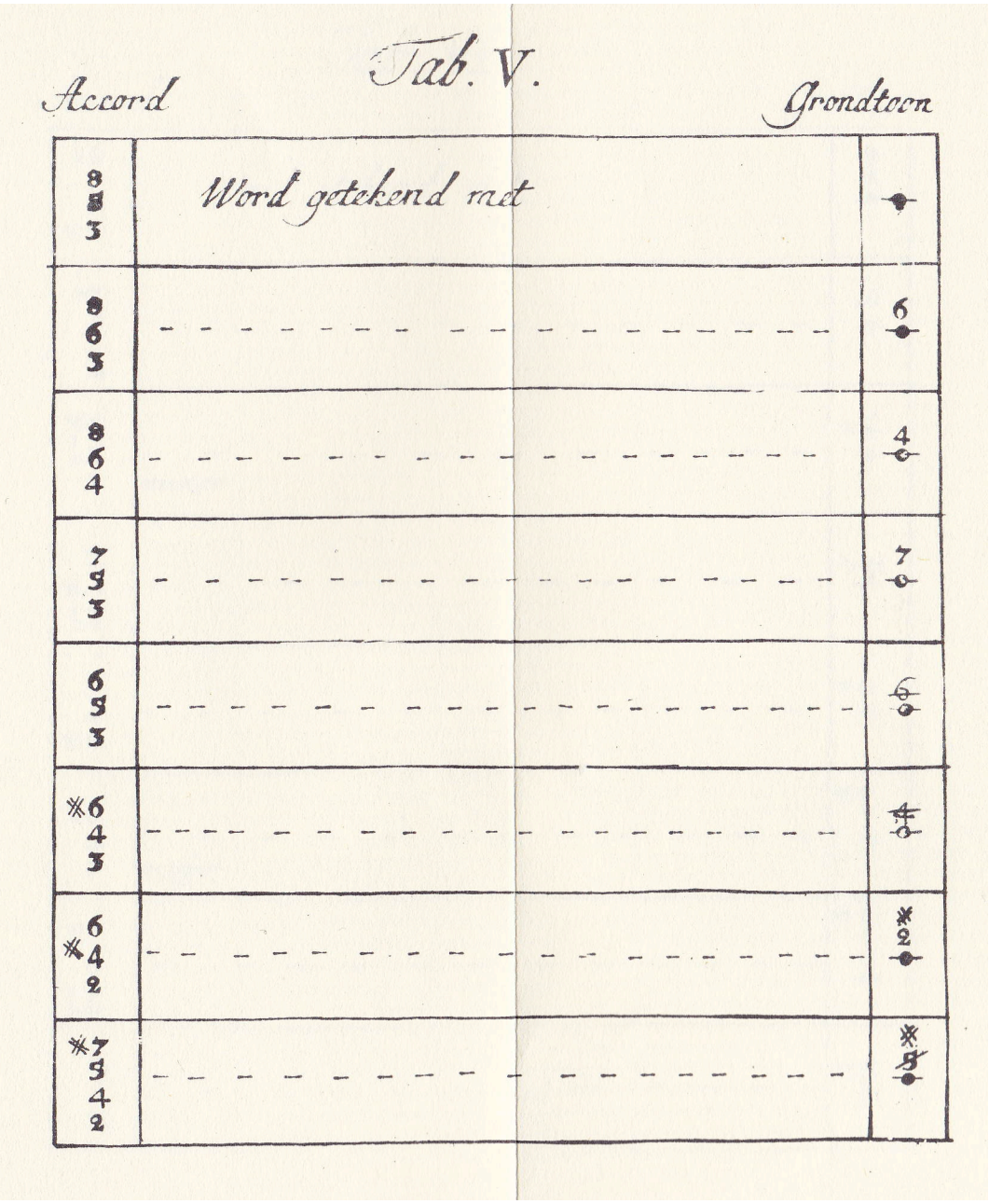
Graaf 1782 is a proponant of a short, clear system for indicating harmony. By looking at his tables one can clearly see a correspondance with Rameau's figuring system, as can be found in his *Traité de l'harmonie* from 1722. For example the 6/4 chord is only listed as 4. 6/5/3 is listed as 6 with a slash. The raised 6/4/3 is listed as a 4 with a slash.[282]
Graaf was clearly in admiration of Rameau, offering him praise in his preface:

> "Thanks to knowledgeable Rameau, that he has so clearly indicated to us the path to the road of knowledge of the same!
> [Concerning the harmonization of the scale]."[283]

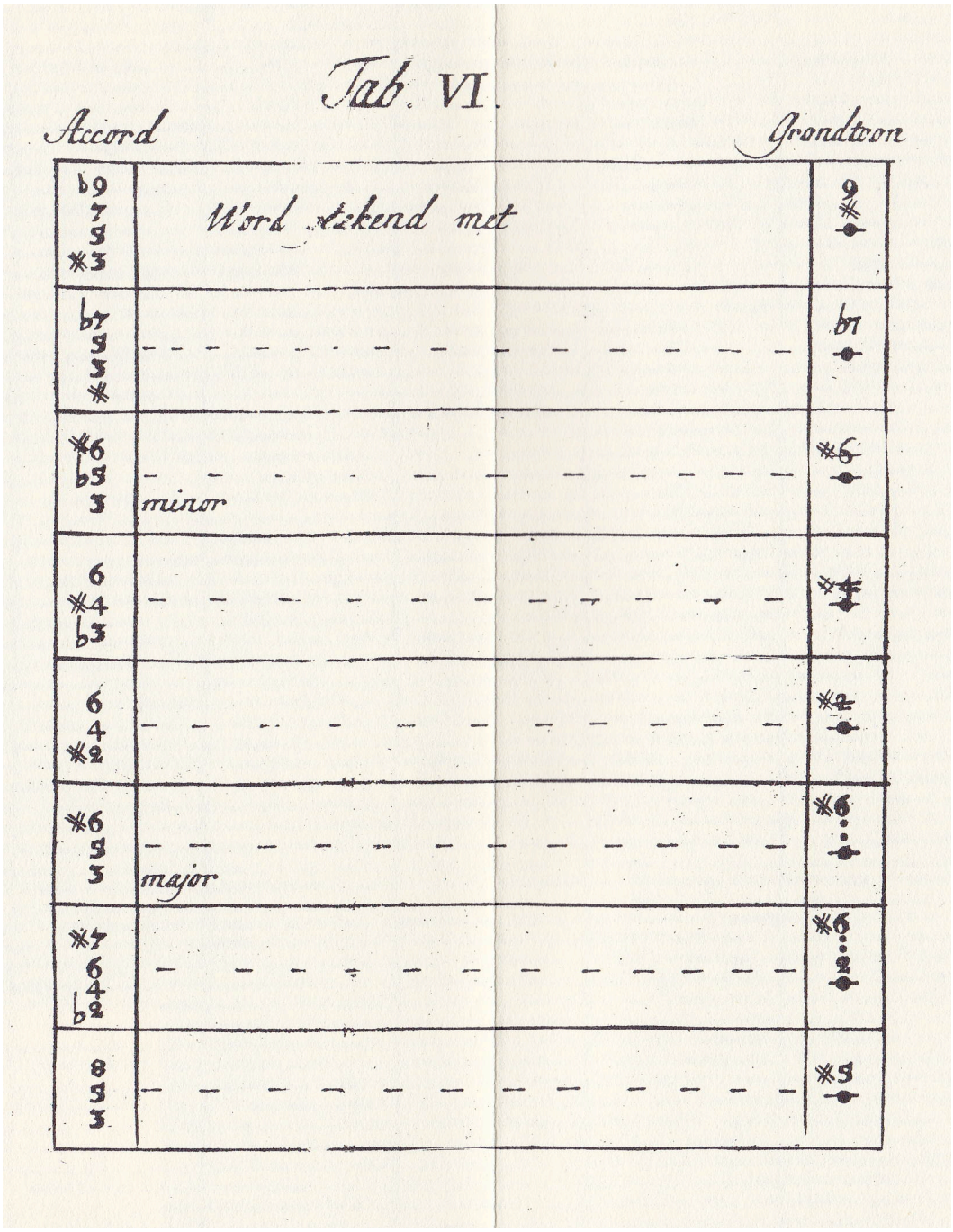
weezen, en ik meen, dat het voor den grooten omslagh van kruisen, herstellers, moltekens en tweederhande soort van streepjes, tans op onderscheide wyzen in gebruik, zy te verkiezen; te meer, dewyl alles daer door duidelyk zoude worden, en het lastigh en onzeker raetsel en memorie werk afgeschaft."

[282] For example, the 6/3/4 Rameau figures with just a 6 (small 6), the 5/4/ chord with just a 4, the 6/4/2 chord with just a 2, the 6/4♯/2 chord with just 4♯ and the 6/5♭/3 chord with just a 5♭.

[283] Graaf 1782, p. 8: *"[…] Dank zy den kundigen Rameau, dat hy ons den weg tot de kennis van derselver Natuur [van de toonladder], zo duidelyk, heeft aangetoond! […]"*



Example 29: Graaf 1782, Table V.



Example 30: Graaf 1782, Table VI.

Graaf's lessons or *Sonatines* for violin and basso continuo also provide the student with valuable figure reading tools. At the beginning of each piece Graaf presents the reader with the figures that are required to accompany the harmony, gradually adding new figures every few pieces to incrementally increase the students knowledge.

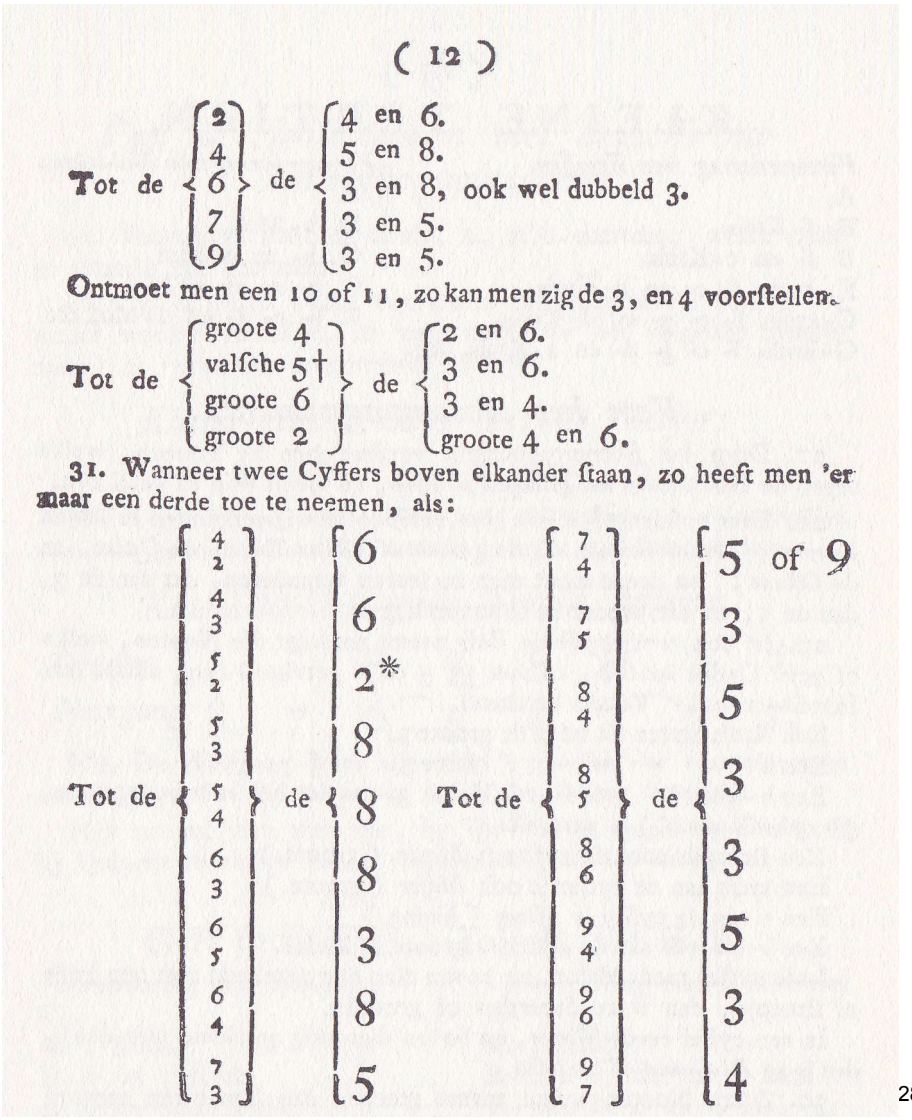


Example 31: Graaf c. 1780, p.26. The new figure presented to the student in this sonata is the 6/4/2.

Blankenburg 1739 believes that if one understands the rules of harmony, then it is not necessary for the composer to indicate to the player with a figure which chord he must play. However, if the composition takes an unexpected harmonic turn, then the player should be warned by a figure.[284]

Hess 1779 offers the advice that in a figured bass any notes without figures should be played with a root position chord.
He explains what ♯ and ♭ and natural sign above the notes mean.
A slash through the figure is Major as well a ♯ on the figure. A ♭ is minor, a natural is either major or minor. If the figure is already major a slash means augmented. If the figure is already minor a ♭ means diminished.

[284] Blankenburg 1739, p. XII: *"De groote weg die men zal gaan; welke dan is zonder cyffers, want d'accoorden zyn daar in geregeld: als iemand die weet dan hoeft men hem door cyffers niet te zeggen wat hy nemen zal: Maar als den Auteur een and're weg inslaat, of door onverwagte grepen 't gehoor van den toehoorder wil verrassen dan moet den speelder wel door een cyffer gewaarschoud worden. Zo dit wierd waar genomen zou de Bas –Continuo in d'Amsterdamsche plaatdruk niet zo heel en al met cyffers overdekt zyn […]."*



285

Example 32: Hess 1779, p. 12. [286]

Loonsma 1741 gives a convenient plate indicating the most commonly used chords and which notes you should add to them with the advice:

> "The chords that have not been included here are always indicated with all the figures."[287]

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[285] Hess 1779, pp. 11-12: *"Van het Accompagnement: Door het Accompagnement verstaat men die Toonen, welke tegen de Bas-nooten aangeslagen worden, en meest drie in getal zyn."*

[286] In this examples Hess indicates with the first rows of numbers on the left, that one could also add to these chords the numbers on the right.

[287] Loonsma 1741, p. 26: *"De Accoorden die hier nog niet in begrepen mogten zyn, worden altyd met alle Cyffers uitgedrukt […]."*

Burgvliet 1780 believes like Blankenburg that too many figures are being used. If there are so few main (root position) chords, why are there so many figures? The same have double meaning, are unclear and insufficient. In an effort to convince his readers that the difficulties in learning to play figures are not insurmountable, the author translates information on the invention of new figures, as a means of simplifying the accompaniment taken from Rousseau's Dictionaire de Musique.[288]

To help the student he offers advice on the difference between musical signs and figures, and when there is no figure the chord must be in root position, and makes the rule that by the major third one must always also play the major fifth.[289]

Burgvliet wishes that composers would be clearer in their use of accidentals, for instance the author mentions the confusion when in a C major piece there is a D♯ in the Left Hand, why some composers place a sharp above the note indicating the obvious F♯, and why some do not.[290] A flat above a note has the same function as a natural sign.[291]

Regarding figures above or below the notes, he says it is a question of space. If above the note is not enough room, then they can be found below. This implies that there is a difference between having figures directly above or below or to one side of the note. If there are three figures above each other, this means that one does not have to add anything.[292]

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[288] Burgvliet 1780, p. 124: *"Hoe nu in deze onäengenaemheden te voorzien? moet men, om ales behoorlijk uit te drukken, de Teekens vermeenigvuldigen? maer men beklaegt zich reeds dat 'er te veel zijn; moest men ze dan verminderen? men zal als dan aen den Accompagneerder, die reeds te veel bezig gehouden word, nog meer dingen te raden geven; wat dan best gedaen? nieuwe Teekens uitvinden, en daer Stellen, welken te samen liepen, ter verligting van het Accompagnement; iets het welk Rameau met veel verstand, en oordeel ondernomen heft, in zijne redevoering over de verschillenede wijze van Accompagneren."*

[289] Ibidem, p. 193: *"Wij stellen hier ok tot eenen vasten Regel, dat bij de Groote 3, altos de Groote, of Reine 5 gegrepen moet worden […]."* (Even if there is an accidental in the key signature indicating otherwise).

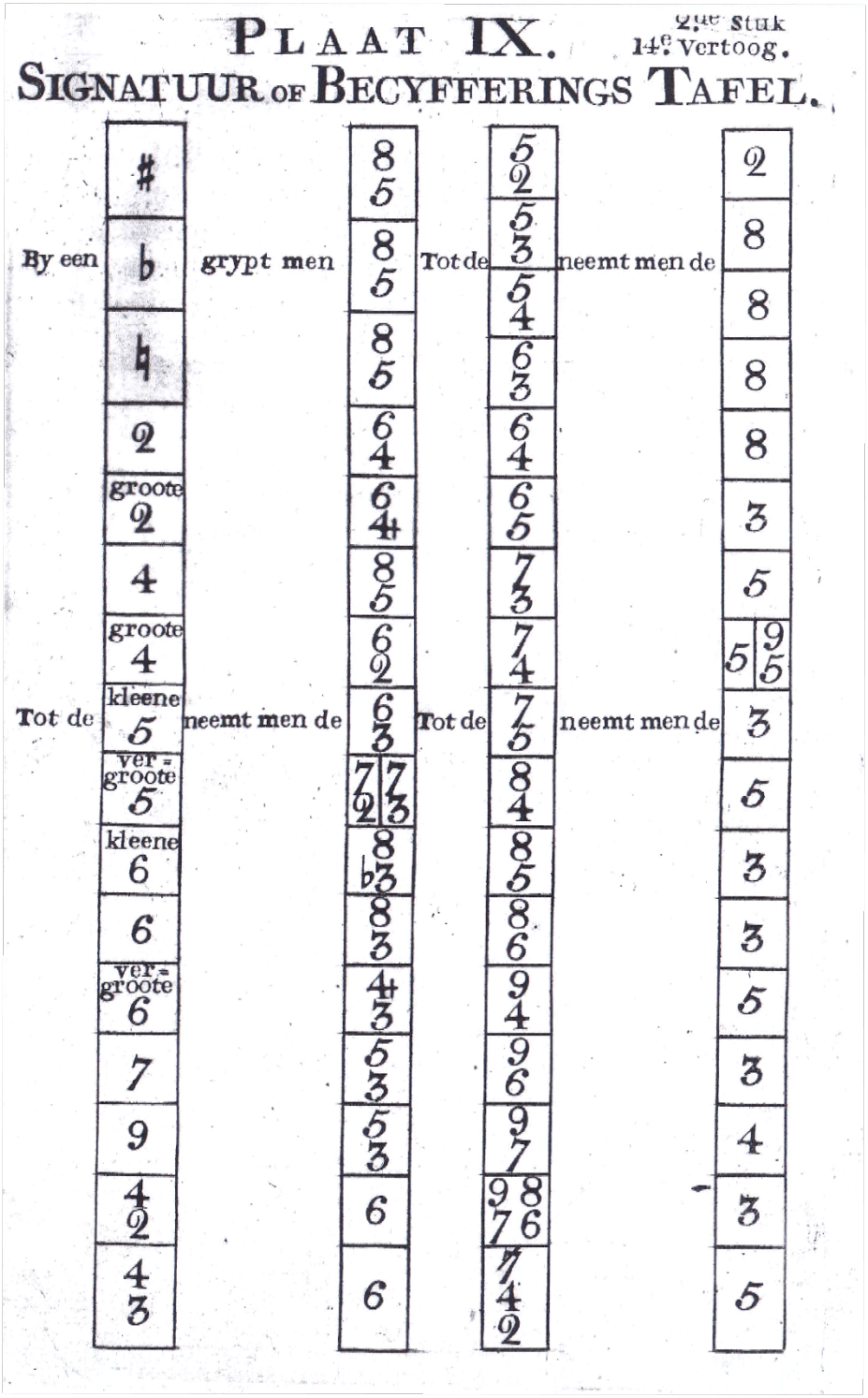
[290] Ibidem, p. 194: *"[…] als een Stuk in eenen anderen Toon overgaet, dat dan ook dien Toon, om kenbaer te wezen, zijne natuurlijke verëischtens hebben moet […]."*

[291] Ibidem, p. 196: *"Een Mol boven de Noot geplaets zijnde, beteekend altoos de Kleene 3, Fig. 5; (a) (b), terwijl een b-quarré nu eens Groote, en dan eens Kleene 3 te kennen zal geven; want is een Stuk, bij voorbeeld, uit G Kleene Ters, welke b- en e-mol aen den Sleutel heeft, en men verkiest op het g of c, de Groote Derde aengebragt te hebben, zoo plaets men het b-quarré boven die Noten, alwaer het dan ter aanwijzinge van de Groote Tersen b en e zal dienen, Fig. 6, (a) (b); doch neemt men daarentegen een Stuk over kruissen, bij voorbeeld, uit D Groote Ters, wil men nu op het d en a, de Kleene 3 aengeslagen hebben, zoo word het b-quarré, ter aenwijzinge van de Kleene Tersen, f en c, ook boven die Noten gezet, Fig. 7; (a) (b). Gevolglijk heeft het b-quarré, dewijl het Verhoogt en Verlaagt, de eigenschap, om zoo wel eene Groote, als eene Kleene Ters, te kunnen aenwijzen."*

[292] Ibidem, pp. 197-198: *"Tot eene, in de Generale Bas voorkomende Noot, behooren altos drie Stemmen, 't zij dan dat 'er geen, of wel één, of twee Cyffers […]."* (Sometimes only one figure is given, but this still means a full chord).
"[…] maer drie Cyffers boven elkaêr geplaets zijnde, behoeft daer toe niets anders gegrepen te worden." (So, not adding any extra notes).

The difference between when one uses a 4+ or just a 4 depends on the key signature. The 7th, if it is diminished, if it is minor, and in addition if it is major, is doubled with the 5/3. With the 4/2 one always adds the 6. By the 5/2 [this is rare] one doubles the 2.[293] Compound figures such as the 10, 11 and 12 are no longer in use.

[293] Ibidem, p. 201: *"Een 7, de Verkleende, en Kleene, zoo wel als de Groote, word met 5/3 verzelt."*



Example 33: Burgvliet 1780, Plate IX. [294]

[294] In this example Burgvliet indicates that with the figures that are indicated on the left, one could also add the figures in row number two. For the figutes indictaed in row nuber three, one could also add the figures in the last row.

The student probably wonders why more figures are used if one is enough to indicate the chord. Burgvliet answers this by saying that the composer is then better able to express himself to the accompanist.[295]

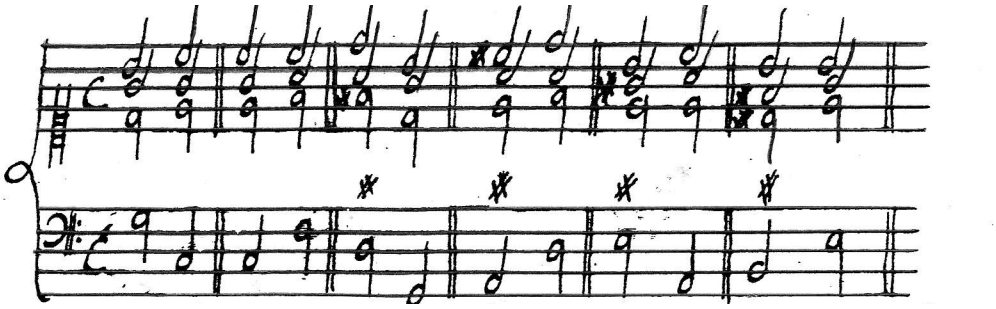
Alensoon c.1730 advises the reader to play the chords indicated by figures. If there are not there then one must look at the upper voices.

Before playing one must know in which key or mode the piece is in. This can be seen by looking at the last bass note, and by seeing which third the key has, and by looking at the further notes of the piece.

While Alensoon does not offer a chart detailing which notes need to be added to each chord, he offers a detailed explanation of the same in his Chapter IV: What chords one needs to play.[296] Beginning with the consonant chords, Alensoon points out a few basic points including:

1) That all bass notes can take a chord comprised of the 3rd, 5th and octave, unless one must play a 6th instead.
2) The octave is a consonant interval that is always useful, however, it is sometimes left out when it cannot be placed well or when there are more notes to play.
3) The tonic must always have the same 5th and major third, unless the key changes.
4) The relative minor must have the 5th and the minor third.

He further expands his chapter with musical examples of particular cases. For instance, the beginning of a cadence must always have the major 3rd, the 5th and the octave:[297]



Example 34: Alensoon c.1730, fo. 20r.

[295] Ibidem, p. 203: The student probably wonders why more figures are used if one is enough to indicate the chord. He answers: *"[...] De reden daer van is: Om dat den Componist, zich als dan aen den Accompagneerder klaerer kan uitdrukken [...]."*
[296] Alensoon c.1730, fo. 18v.: *"Vierde Hooftstuk: wat accoorden men speelen moet."*
[297] Ibidem, fo. 20r.

Or in a situation when the bass ascends a second and then makes a cadence, Alensoon recommends that one can use the 6th and the 5th together or each alone:[298]

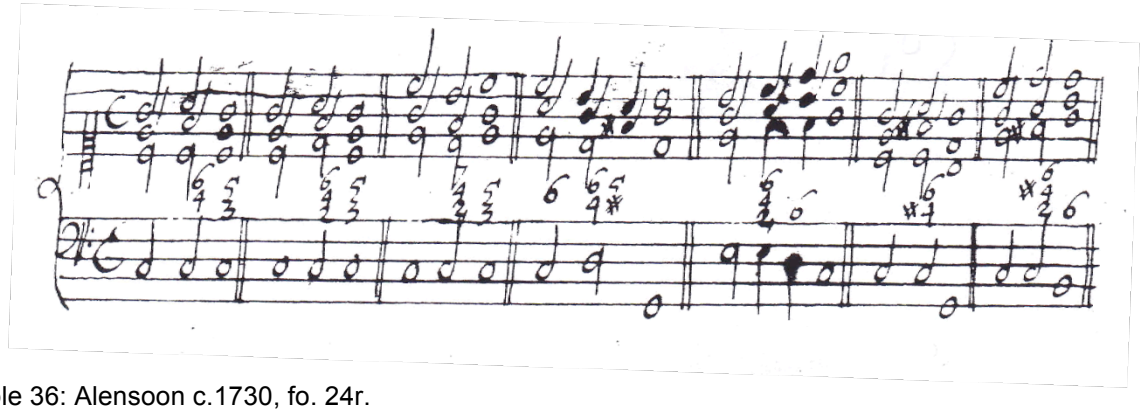


Example 35: Alensoon c.1730, fo. 21r.

Alensoon continues his explanation of which chords to play by focusing on the dissonances, dividing them into two categories:

1. Dissonances that are used as consonances.

> "A dissonance is used as a consonant whenever the dissonant notes from the beginning to the end remain the same dissonance, or at least was not previously a consonant, and never becomes one."[299]
>
> "Thus the perfect as well as the augmented 4th are sometimes used as consonants, however always accompanied by the 6th, sometimes with the 6th and the 2nd, and occasionally also the perfect 5th with the major 7th and second. As in these examples:"



Example 36: Alensoon c.1730, fo. 24r.

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[298] Ibidem, fo. 21r.

[299] Ibidem, fo. 22r: *"Een dissonantie word gebruyk als consonantie wanneer de Dissonantie van het begin tot het eynde de selve dissonantie blyft of ten minsten van te vooren geen consonantie geweest is; nog daarna ook geen consonantie word."*
"Aldus word soowel de regte als de vaslche Quart somtyds voor een consonantie gebruykt, dog altyd in geselschap van de sest somtyds met de sest en seconde, en by wylen ook wel de regte Quart met de groote sevend en seconde. Als in deese exempels:"

2. Dissonances that are used as dissonances.

> "The dissonances are used as dissonances with slurs, and thus one may not use a dissonance unless it was previously a consonance or immediately becomes a consonance, as can be seen in the following examples.
> Once more in the first example the top C was the octave from the bottom C and becomes the 4th of the following bass note G. In the second example the C was the diminished 5th and A the 3rd against the F♯ in the bass, and the C becomes the 4th and the A the 9th against the following bass note G. In the third example D is the 2nd and F the 4th of the bottom C, and they both become consonants against the following bass note B natural, D becoming the 3rd and F the diminished 5th".[300]

Jurrns 1770 provides the readers of his booklet with an additional useful table. This time indicating a list of figures one might encounter above a bass note, and the additional figures not usually notated that one could add to the chord. See Table III:

> "When one finds such figures as here on the left side, one adds the others that are placed on the right, therefore, together grasped by the Right Hand, usually making a three or four voiced chord."[301]

Table III: BASSO CONTINUO FIGURING TABLE

2	This is the perfect chord of the neighboring letter one note higher.	6 4
4 2	Same as above.	6
4+	An augmented fourth or tri-tone, standing as a rule above the fourth descending from the root, is therefore the perfect chord of the dominant, and also occurs above the descending sixth of the main	6 2

[300] Ibidem, fo. 23r/v.: *"De Dissonantien worden als dissonantien gebruykt by de bindingen (of ligatuuren) en aldus mag men geen dissonantien gebruyken ten sy dat sy of van te vooren een consonantie geweest is; of daadelyk daar na een consonantie werde; als in de drie volgende exempelen te sien is.*
alwaar in het eerste exempel c booven eerst is geweest de octaaf van c onder eer die de quart van de volgende Bas noot G wierd. In het tweede exempel was c de valsche Quint en A de terts teegens F♯ in de Bas, eer c de Quart en A de neegend (of nona) wierd teegens de volgende Basnoot G. In het derde exempel is D de seconde en F de quart van c onder en sy worden daarna alle beyde consonantien teegens de volgende Bas noot B♮, werdende D de terts en F de valsche Quint."

[301] Jurrns 1770, p. 18: *"Wanneer men boven de basnoten zulke cijfers vindt, als hier aan de linker zijde staan, voegt men de andere, die aan de regter zijde geplaats zijn, daarbij, welke te zamen, door de regter hand gegrepen, veelal een drie-en somtijds een vierstemmig accoord maken."*

	notes in minor.	
4+ 2	As the previous example.	6
4+ b	The tri-tone with the minor third, above the roots descending fourth in minor.	6
6 4	The tri-tone with the sixth above the descending fourth.	2
3	Makes the adjacent 6/5 a perfect chord. In the place of the 3 one finds often one of the signs ♯ or ♭ or ♮: The first indicates a sharpened or raised, the second a flatted or lowered, and the third a natural or flat third, the same as follows below.	8 5
♯	A perfect chord with a raised third.	8 5
♭	The same with a lowered third.	8 5
♮	The same with a flat natural third.	8 5
4	A perfect fourth.	8 5
43	The fourth resolving into the third.	8 5
5 4		8
5 43		8
6 4	Often above the dominant, also sometimes above the tonic (*finale).*	8
6 5 4 3	As the previous example.	8
5	A perfect fifth, forming with the adjacent a perfect chord.	8 3
5 3	The same.	8
5♭	A diminished fifth, standing usually above the leading tone, also sometimes above the main notes (tonic's) ascending sixth in minor.	6 3
5♮	As the previous one.	6 3
5♭	A diminished fifth above second in minor of the (tonic) main note(s).	8 3
5♮	As before.	8 3
6 5	Used everywhere, but especially above the climbing fourth and seventh of the (tonic) main notes, even though these differ in capacity.	3

6	A common sixth that is used everywhere.	8 3
6	A sixth, standing above the second of the (tonic) main note(s), as well as above the descending sixth.	4 3
6`	As before.	4 3
7		5 3
7 6	In a slow tempo one can play the 5 with the 7, but this must be released by the 6.	3
7’		5 4 2
7’ 4	As before.	5 2
7’ 2	The same chord.	5 4
7 4 3	Usually stands above the dominant.	5
8	Makes a perfect chord with the adjacent.	5 3
8 3	The same.	5
8 5		3
8 6		3
9		5 3
9 4		5
9 5		3
9 8		5 3
9 8 4 3		5
9 7		3
9 8 7 6		3

The successful realization of a basso continuo line not only depends on the basic skills described in Chapter 5, but also on a thorough understanding of the harmonic progressions prevalent in the music being realized. As a result, the basso continuo player must be at home in many aspects of the harmonic language, such as modulation, transposition, the Circle of Fifths, and later in the baroque period, the Rule of the Octave and chordal inversion. Along with the variety of styles that can be seen in the sources used in this study is a diversity of approaches to help the student with this not always easy aspect of playing basso continuo.

Some authors provide detailed figuring systems, be it in chart form, lengthy lists of rules, or in depth discussions. Others choose to focus on later aspects of developing baroque theory, such as the concept of notes and chords of a key emanating from a single source pitch. The student is therefore provided with scalular patterns and the advice of gaining familiarity with all keys as a way of circumnavigating the complex harmonic twists and turns of the composer. In this way, the study of basso continuo is also a study of the development of the harmonic language of the baroque.

Chapter 7. Practical recommendations for the player:

Many of the Dutch continuo sources analyzed for this study provide basic information for the reader, with the authors often indicating that the help of an experienced teacher is recommended. In addition, a few offer practical advice to help create not only a correct realization, but also a stylistically appropriate and musically pleasing one. The following practical recommendations offered to the player will be discussed in this chapter:

7.1 Bassline ornamentation
7.2 Right Hand solo extemporization
7.3 Written out realizations
7.4 Accompanying recitatives
7.5 Indications of fingering
7.6 Indications of ornamentation, including cadential ornamentation
7.7 Playing dynamically
7.8 The accompaniment of different types of instruments, different instrumental combinations, or different vocal combinations

7.1 Bassline ornamentation

Fischer 1731 offers by far the most detailed decription of possible ornamentation in the bass line. He states that a *port des voix* or *tremblement* can have a place in the bass, but not at the same time as the instrument being accompanied. He also provides an example of playing an ornament on the note preceding a cadence.

In the following table are three examples of applying ornamentation to a bassline:
1. A *tremblement* on line one.
2. A *tremblement* in combination with a *port des voix* on line two.
3. The application of a *tremblement* to a cadential note on line three.

However, Fischer emphasizes that this type of ornamentation must not occur in the accompaniment at the same time as the instrument being accompanied.



Example 37: Fischer 1731, p. 19.

7.2 Right Hand solo extemporization

Fischer's treatise also provides the keyboard player with an indication of what is possible regarding Right Hand solo extemporization. While he does not spend much time on the myriad of possibilities for Right Hand variation in his treatise, instead choosing to dedicate ample time to the proper manner of realizing the chords themselves, he does mention what the player should do when the chance for solo extemporization arises:

> "Whenever the bass has a solo, one must not strike too hard; one can also vary the figures in the Right Hand especially when the bass has a few measures alone, but when the voice or instrument one is accompanying begins again, one must again just play the figures without varying them. However, this requires more the competence of a master than that of a student to accomplish it."[302]

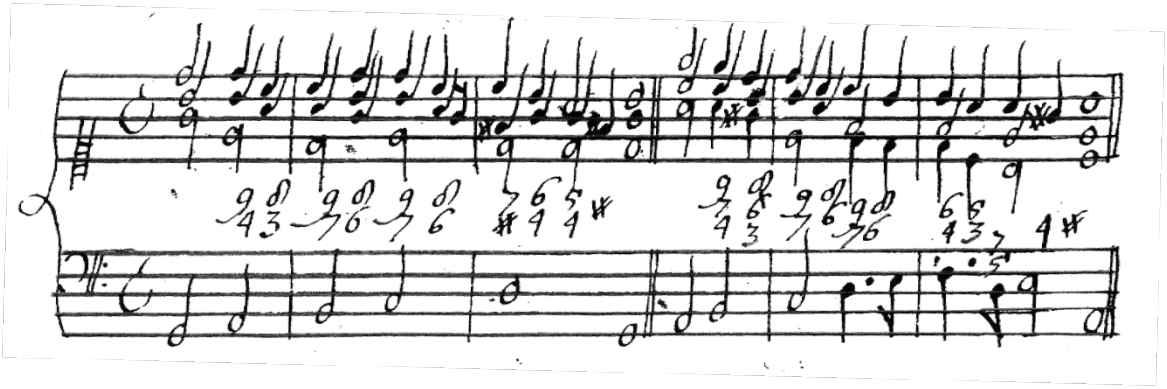
7.3 Written out realizations

Written out realizations prove a rich source of information for what is to be expected of a basso continuno player, and often provide more clarity on the subject than a simple textual explanation.

Alensoon/Gasparini c.1730 is by far the most generous of all the sources offering examples of written out realizations. All musical examples found in the manuscript provide a Right Hand realization in addition to the Left Hand bass note. This also includes any examples taken from Gasparini's original work. Such an abundance of

[302] Fischer 1731, pp. 31-32: *"Wanneer de bass een Solo heeft, moet men niet al te hard aenslaen; ook kan men alsdan de Cyffers in de regterhand varieeren, bysonders als de bass eenige maaten alleen heeft, maer wanneer de stemme, of instrument, 't welke men accompagneert, wederom begint, moet men alleenlijk de Cyffers wel neemen, sonder deselve te varieeren. Edog dit vereyscht meer meesters, als disciples bequaemheid, om wel uyt te voeren."*

examples not only provides the beginning player with ample material with which to practice, but provides an insight into the accepted norm for chordal doubling, according to Alensoon.



Example 38: Alensoon c.1730, fo. 73r.

Alensoon has a clear preference for third doubling in 6 chords. While not forbidden, this choice of doubling is an exception rather than a rule in most basso continuo treatises, and is not always the most tasteful or beautiful choice.

In Meilma's translation of Boyvin 1710, the reader is also presented with clear musical demonstrations of information discussed in the text. Such an example can be seen in the following example. His advice at the bottom of the page reads:

> "On the organ one must slur the dissonances, that is, hold down the finger, but on the harpsichord one must totally release each note."

Like Alensoon, Meilma/Boyvin 1710 chooses to double the third in 6 chords. This can be seen in measures 2,6, and 7 of the following example. The slurs in the Right Hand in both of the following realizations indicate that these examples were intended to be played on the organ rather than on the harpsichord.



Example 39: Meilma 1710, p. [42].



Example 40: Meilma 1710, p. 43.

Loonsma 1741 takes a more proactive, educational approach. He provides the student with an example where they can put in their own chords above the figured bass.



Example 41: Loonsma 1741, p. 32.

In his concise treatise, Boutmy c. 1770 provides a written out realization of each discussed topic. Notated in full voice style, with one note in the bass and three in the Right Hand.



Example 42: Boutmy c. 1770, p. 8.

7.4 Accompanying recitatives

The art of accompanying a recitative requires not only a thorough understanding of how to properly realize a figured and unfigured bass line, but also an awareness of harmonic progression and the ability to respond to the musical text and the soloist. Not all the basso continuo sources in the Dutch Republic take the time to explain this manner of accompaniment, choosing instead to solidify the basics of chordal realization and offering other practical information for the player. However, those sources that do choose to offer advice on accompanying recitatives must deal with several issues that caused much discussion in comparable European sources, such as the execution of the continuo in secco recitatives, the resolution of dissonance, and the placement of the final cadential chord.

The most common of these issues however is the discrepancy between the notation written in the bass line and the required execution of the realized basso continuo part. The most familiar example of this is the notation found in the secco recitatives of Johann Sebastian Bach's St. Matthew Passion. In Bach's score, the bass notes are notated as whole and half notes with slurs, while in the continuo parts the same is notated with quarter notes and rests.[303] This, in contrast to the long notation in accompagnato recitatives. While many of Bach's continuo parts do not distinguish between the notation of basses in secco movements and that in accompagnato movements, two Cantatas from Weimar BWV 18 and BWV 185 have autograph bassoon parts in which the secco recitative is notated in quarter notes and rests. Organ, cello and violone parts are notated in long values.[304] This may have been due to the bassoon played being unaware of a convention of execution that was known by the other players.

The earliest known mention of this phenomenon of short versus long accompaniment can be read in Heinichen 1711 *Neu erfundene und Gründliche Anweisung,* where he advises the continuo player to vary the accompaniment according to the instrument being used, for instance keeping the notes down on a church organ, and depending on

[303] Dreyfus, Laurence. (1987) *Bach's Continuo Group, Players and Practices in His Vocal Works,* p. 73.
[304] Ibidem, p. 90.

the circumstances in which it is being played, in order to better be able to hear the singer or other instruments.[305]

In Niedt 1717 *Musicalische Handleitung (part III),* the advice contradicts Heinichen, to the effect that church recitatives should always be accompanied with short note values:

> "To [the organist and the bass players] I must insist that, *nota bene*, when they encounter a recitative with two to three measures set in sustained values, they do no more than play the beginning of each note that appears and then pause until a new note follows in turn."[306]

In Alensoon/Gasparini c.1730 there is the following advice to the player on accompanying recitatives. The text is original Alensoon:

> "If one accompanies a recitative, one must pay extreme attention to the top part (or part that is being sung). One will often find that against a long standing bass note, the top part sings first consonants that turn into dissonance through steps or jumps, and then returns once more to a consonant on the same bass note. Whenever the top part, that was first a consonant goes to the second, or to the fourth or to the major seventh, one should strike the 2nd, 4th, or major 7th at the same time against a continuation of the bass note, the one not without the other, sustaining the dissonance as long as until the top part resolves to a consonant, namely the 3rd, 5th, and octave of the same bass note. If indeed one plays a dissonant in the top part, namely the major 7th, 4th, and major 2nd, and at the same time also the 5th, it will have a very good result (or effect) as in this example."[307]

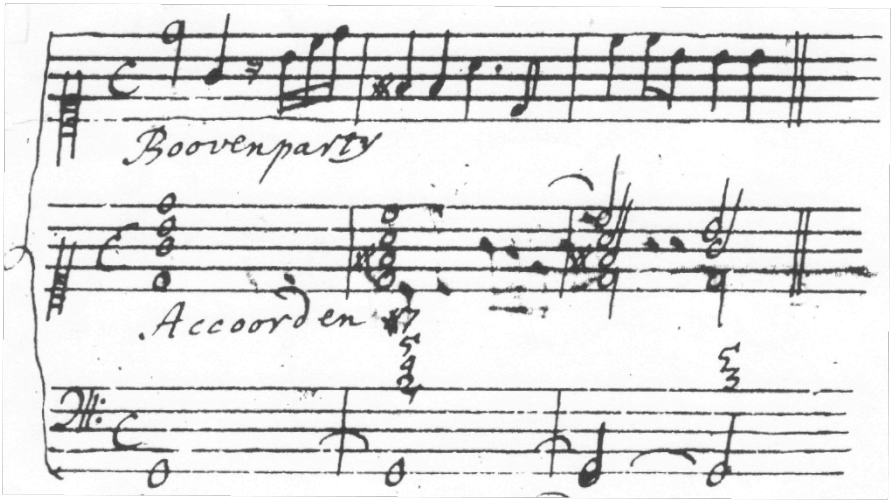
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[305] Heinichen 1711, p. 226: *"Die Manier und Weise aber, das Recitativ wohl zu tractiren, ist denen Instrumenten nach, worauf es tractiret wird, auch sehr unterschieden. In Kirchen-Recitativ, da man mit nachklingenden unde summenden Pfeiff-Werck zu thun hat, braucht es eben keener Weitläuffigkeiten, denn man schläget die Noten meist nur platt nieder, und die Hände bleiben hierbey ohne weiteres Ceremoniel so lange liegen, bis ein anderer Accord folget, mit welchem es wiederum, wie zuvor, gehalten wird […]so geschiehet solches nach Gelegenheit der Umstände, entweder den Sänger, oder die bessweilen zum Recitativ accompagnirende Instrumenta besser zu hören, und zu observiren[…]."*

[306] English translation and information about the source taken from: Dreyfuss 1987, pp. 77-78: *"von [den Herren Organisten und Bassisten] bitte ich mir aus, dass NB. Wenn ein Recitativ vorkommt, und zwey bis drey gantzer Tacte haltend gesetzt ist, sie nicht mehr thun, als bey jeder neuen Note, die da vor kommt, einen Anschlag oder Anstoss zugeben, und dann so lange einhalten, bis wiederum eine neue Note erfolge."*

[307] Alensoon c. 1730, fo. 90v.:*"Als men een Recitativo Accompagneert, moet men seer aandagtelyk letten op de boovenparty (of party die gesongen werd).*
Men zal dikwils Vinden teegens een lange staande Basnoot; dat de Booven party eerst consonantie geweest zynde, daarna disonantie werd door gangen off sprongen, en aldus door allerhande dissonantien geloopen hebbende weederkeert na een consonantie van de selve staande Basnoot. Wanneer nu de boovenparty, die eerst consonantie was; gaat naa de seconde of na de quart of naa de groote seevend sal men teegens het tweede gedeelte van de Basnoot de seconde, quart; en groote seevend te gelyk slaan; de eene niet zonder de andere, die dissonantien soolang uithoudende tot dat de Boovenstem sig goed maakende (of resolveerende) gaat naa een consonantie, te weeten terts, quint, en octaaf van de seelve staande Basnoot. Indien men by de Booven gesegde dissonantien, te weeten de groote seevend, Quart en groote seconde te gelyk ook de quint speelt, sal het een zeer goede uitwerking (of effect) doen als in dit exempel."

He offers various musical examples illustrating this fact, as can be seen in the following example:



Example 43: Alensoon/Gasparini c.1730, fo. 91r.

A curious feature of this example is the presence of slurs, both in the bass line as well as in the resulting chordal realization. The bassline slurs can be explained by the accepted notation for secco recitatives in the first half of the 18th century. As Alensoon's treatise is intended for the harpsichord, the use of slurs in the chordal realization is curious indeed. However, it can be simply explained as being an oversight on Alensoon's parts, as he simply desired to use this original example from Gasparini in his own treatise.

Fischer 1731 begins his discussion of the accompanying of recitatives by presenting three ways of realizing the harmony:

1) Play the note with the appropriate chord and leave it down until the next note arrives.
2) When one has struck the appropriate chord, leave just one note from the chord sounding so that it appears as if one had done so pure by chance. This art, notes Fischer:

> "[…] is one of the most important, since it enables the singers to better keep the tone, otherwise they would stumble through the miraculous and chromatic traps (which occur in recitatives), and easily stray from the tone […]."[308]

3) A third way of realizing the harmony could be to arpeggiate the chords. This is

[308] Fischer 1731, p. 32: *"[…] is een van de voornaemste, vermits de Sangers alsdan de toon dies te beeter konnen houden, daer deselve anders, door de wonderlyke en Chromatique vallen, (dewelke in de Recitativen voorkoomen,) heel mackelijk van de toon afdwaelen […]."*

something he does not recommend, since recitatives are recited song, and in his opinion, it is normal in polite circles not to interrupt others when they are speaking with annoying noise.

Regarding keeping time in recitatives, Fischer advises the reader that the beat is not in equal proportion, since the singer can shorten or lengthen the notes as they like in order to express their art. Cadences in recitatives are never held as long as the value of the note.

Returning to a discussion on which figures to play, Fischer recommends following his figuring table when encountering multiple figures. This example can be found in Chapter 6 of this dissertation.

There is the suggestion to approach recitatives differently depending upon if one is playing on the harpsichord or the organ. On the harpsichord, if the last beat of one measure and the first beat of the following measure require the same chord, one must re-strike the chord on the downbeat. On the organ, the same are held and slurred. An example of this differing approach given by Meilma and Alensoon can be seen above.

Information is provided on consonance and dissonance, including musical examples. He emphasizes the importance of learning this information in order to be able to distinguish the harsh intervals from the pleasant sounding ones, not only visually but also orally. In this way being not only aware of which ones to avoid, but also importantly, of which ones to add for musical effect:

> "[…] because if one is finally able to distinguish between all the intervals, how a minor third, major [third], fourth, fifth, etc. sounds, one will be able to add figures that are normally misplaced or totally left out […]."[309]

Some authors of treatises that handle recitatives also focus on different aspects of the realization of them.

Lustig 1754 advises the player how to read the standard notation:

> "[…] The general bass notes, although existing entirely out of slurred whole notes, must here, especially on the organ, positive and regal, be treated only as quarter notes with rests, to support the singer but not to overpower him. By cadences the player does not have to follow the abbreviated manner of notation precisely, as can be seen for instance in Tab.10 Figure 151 and should be executed as in Figure 152."[310]

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[309] Ibidem, p. 34: *"[…] want als men alle d'intervallen op het laetste sal konnen onderscheiden, hoe het geluyd is, van eene tertia minor, major, quarta, quinta enz. sal men veele Cyffers, dewelke qualijk geplaets, ofte in 't geheel overgeslagen syn, konnen byvoegen […]."*

[310] Lustig 1754, p. 137: *"[…] De generaalbas-nooten, schoon enkelyk uit gebondene en geheele bestaande, moeten hier, vooral op orgelen, positiven en regaalen, om den zanger te ondersteunen, maar hem geenzins te overstemmen, slegts als vierendeelen met pausen behandeld worden, en by cadenzen heeft de speeler de ingevoerde beknopte schryfwyze niet stiptelyk op te volgen, gelyk, by voorbeeld, de toonen van Tab. 10 Fig. 151 naar aanwyzing van Fig. 152 dienen uitgevoerd te worden."*



Example 44: Lustig 1754, Table X.

Burgvliet 1780 goes into more depth on the subject, offering firstly, advice on how to realize the accompaniment, including certain liberties permitted to the player:

> "In the harmony, or the accompaniment, one must not play elaborate passages, arpeggios, trills or broken chords, and other similar ornaments, only the recitative is an exception to this rule."[311]

The author's advice on voice leading includes the following points:

1) In a final cadence, end on the octave or the third rather than 5th.

2) When the solo voice has a long simple note, the accompanist is permitted to play moving thirds in the realization, but should keep them to the middle voices.

3) He gives permissible examples of broken chords in the Right Hand to be used by a final cadence when the solo voice has a long note.

4) Trills should be rarely used, and should only take place in the middle voice by a cadence. Ornaments should not disturb the solo voice, and should be in the required harmony.[312]

In addition, Burgvliet points out that the accompanist should be aware that there are two sorts of recitatives, Italian and French. That in an Italian recitative:

> "[…] The singer does not strictly follow the pulse […]follows namely the accents of the syllables or the emphasis of the words […]."

In French recitatives:

> " […] The pulse must be strictly followed."[313]

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[311] Burgvliet 1780, p. 218: *"Bij de Harmonie, of het Accompagnement, mag men dan geen krullige Loopen, Harpeggio's, Trillers, of Brekingen, en wat dergelijke Fraeiheden meer zijn, maken; het Récitatief, alleen is hier van uitgezondert […]."*

[312] Ibidem, pp. 218-219.

Finally, practical, useful advice is offered on how to realize recitatives on different types of keyboard instruments.

As the harmony in a recitative can change rapidly and unexpectedly, he suggests playing arpeggios on the harpsichord and fortepiano.[314] These should be short and should continuously vary, for instance, both downwards as well as upwards. The chord should be held on to until the next change of harmony.[315]

On the organ:

> "[…] or similar wind produced instruments the bass notes should not be given their full value, but […] only performed as quarter notes with rests, lifting the hand up, [and] keeping quiet, until the alotted time has passed, and a new chord [harmony] appears, because the persistent sound of the pipes will be a hindrance to the singer instead of supporting them […]."[316]

Sometimes the information given is short, but to the point, so as can be read in Verschuere Reynvaan 1787:

> "The recitative is accompanied with full chords. However, the chords should be broken, so that one note is heard after the other as in an arpeggio."[317]

7.5 Indications of fingering

A successful basso continuo player needs to be first and foremost a skilled practitioner on the keyboard. Whether authors begin their treatises with the most basic instruction, or assume that there is already previous knowledge attained, the general consent is that the basso continuo player will realize the accompaniment with the proper technique needed on the harpsichord, organ or fortepiano. To that end, the following authors offer valuable insight into the proper use of fingering. With regards to the thumb, they are not always in agreement.

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[313] Ibidem, p. 221: *"Accompagnement des Recitatifs: "[…] In het eerstgemelde bindt zich de Zanger zoo volstrekt niet aen de Maet […]maer regelt zich voornamelijk na de Accenten der Syllaben, of nadruk der Woorden. […] doch daerentegen word in een Fransch, even gelijk in Ariën de Maet stipt in acht genomen."*

[314] In fact, the instruments he lists are: *clavieren en fortepianos.*

[315] Ibidem, p. 222.

[316] Ibidem, p. 222-223: *"Eindelijk op Orgelen, of dergelijke, door den wind, ter sprake komende Speeltuigen, moet den Accompagneerder de Basnoten niet na hunne volle waerden uithouden, maer die ('t zij Heele of Halve zijn) slechts als Quarten met Pausen uitvoeren, en de hande opligtende, zoo lang stil houden, tot dat de vastgestelde tijd verloopen is; en 'er een nieuw Accoord verschijnt, op dat het aenhoudend Geluid des Pijpwerks, den Zanger, in plaets an te ondersteunen, niet hinderlijk zij."*

[317] Verschuere Reynvaan 1787, p. 163: *"Het Recitatif word wel met de volle Accoorden geaccompagneert, doch de Accoorden worden gebroken, zoo dat de eene Noot na de andere gehoordt word, even als het Harpeggio."*

In Kellner/Havingha 1741 much attention is given to the desired fingering for playing chords. Kellner mentions that many players tend to leave the thumb out when playing chords, only using the other four fingers.[318] This he finds is a pity, since the thumb can be very useful.

Boutmy c. 1770 keeps his advice simple:

> "I have not given any advice concerning the fingering. Everyone can feel how far his hand can stretch. All that I will say about it is that one avoid as much as possible using the thumb in chords that begin with a ♯ or a ♭."[319]

In other words he is advising the player to avoid as much as possible using the thumb on an accidental note.

In Pasquali/Lustig 1764 there is a discussion concerning how to approach fingering in the Left Hand when playing the bass line. His advice includes a system for a five position stepwise pattern, deviating very little from accepted modern day keyboard fingering practices.[320]

Jurrns 1770 on the other hand provides an indication of Right Hand fingering for certain chordal passages:

> "The usual accompaniment of the 7th is the 5th with the 3rd, likewise is noted; thus when above a jumping bass two or more 7ths follow each other, they are all accompanied by the third, but in turn with the 5th and the 8th, that is now the one and then the other taken with it, and placed between the 7th and the 3rd. These last two mentioned become in turn the upper and the lower part in the Right

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[318] Using only the four main fingers of the hand was considered old-fashioned at this time. Composers such as Johann Sebastian Bach were vocal advocates of including the thumb in keyboard technique:
"[…] Alle finger waren bey ihm gleich geübt; Alle waren zu der feinsten Reinigkeit in der Ausführung gleich geschickt. Er hatte sich so eine bequeme fingersetzung ausgesonnen, dass es ihm nicht schwer fiel, die größten Schwierigkeiten mit der fließendesten Leichtigkeit vorzutragen. Vor ihm hatten die berühmtesten Clavieristen in Deutschland und andern Ländern, dem Daumen wenig zu schaffen gemacht […]."
Bach, Carl Philipp Emanuel; Agricola, Johann Friedrich; Mizler, Lorenz Christoph. (1754) *Der Nekrolog auf Johann Sebastian Bach,* pp. 171-172.

[319] Boutmy c. 1770, p. 28: "*Ik geef geen Voorschrift of Regel voor het zetten der Vingeren. Yder kan beproeven hoe ver hy zyne Hand kan uitrekken. Al wat Ik 'er van zeggen zal, is, dat men, zo veel mogelyk, moet vermyden den Duim te gebruiken in de accorden, die met een ♯: of ♭: beginnen."*
English translation: van Krevelen, 1998.

[320] Pasquali/Lustig 1764, p. 10:*"In de Vierde Les koomen alle tot dus verre bygebragte regelen in aanmerking. Vooronderstellende dat de Leerlingen tyd gehad hebben, zich in de vingerzetting bequaamer te maaken, zal ik voortaan slegts den vinger tot de benedenste Accoordnoot aanwyzen.*
pp. 14-15: *"Deeze Les noem ik de dagelyksche: om dat de Leerlingen die zo lang herhaalen moeten, tot zy dezelve volkoomen in de vingeren hebben, als zynde van zulk een algemeen uitgestrekt gebruik, dat zy alleen, met eenige andere onderrichting verzeld, tot het speelen van een tamelyk ligte Generaalbas byna toereikt. Alzo moest een leergierige billyk eer niet verder gaan, voor hy ze reedelyk wel, en met een soort van gemakkelykheit, weet uit te voeren. Ieder afdeeling van deeze Les, zal by ieder les uit denzelfden grondtoon, tot een algemeen voorspel verstrekken. De vingerzetting van de linker hand blyft vervolgens eveneens, gelyk zy in 't begin getekent staat."*

> Hand, for which one can sensitively use the first finger and the pinky, if the shortness of the fingers allows this at all […]."[321]

And further on:

> "If above a step-wise descending bass several 6ths follow each other, one should grasp these sensitively with the pinky; so that the hands follow each other in the same motion."[322]

7.6 Indications of ornamentation, including cadential ornamentation

In section 6.2 of the previous chapter of this dissertation, Right Hand solo extemporization was briefly handled. The following section will focus on additional indications of ornamentation found in the sources, including cadential ornamentation.

Fischer 1731 advises that at the final cadence of a piece one should not play any ornament in the Right Hand, but just maintain the chord in order to not disturb the harmony. More importantly, the last harmony should be held until the singer or other instrumentalist has finished their cadence:

> " […] since two ornaments occurring at the same time on the same not do not sound good: even if the famous violinists Veracini and Geminiani were to do the same.[323] Yet, if in case someone might think that he would not be heard displaying his clumsy jumps under cadences, I would advise the same to learn some suites by Handel or another famous keyboard composer by heart, to be able to play them before or after accompanying, to this way avoid potential discomfort. This will be preferable to one spoiling the harmony with poorly timed ornaments, runs or arpeggios."[324]

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[321] Jurrns 1770, p. 22: *"Het gewone accompagnement van de 7 is de 5 met de 3, gelijk in de tafel is aangemerkt; edoch wanneer boven springende bassen twee of meer zevens elkander volgen, worden zij allen wel met de 3 vergezeld, maar de 5 en 8 worden beurtelings, dat is nu de eene en dan de andere daarbij genomen en tusschen de 7 en 3 geplaats. Deze twee laatstgenoemde worden dus beurtelings de bovenste en onderste partij in de regter hand, waartoe men gevoegelikst den voorsten vinger en pink gebruikt, indien de kortheid der vingeren dit eenigzins toelaat. […]."*

[322] Ibidem, pp. 23-24: *"Als boven eenen trapswijze afdalenden bas verscheidene zessen achter malkanderen volgen, grijpt men dezelve gevoegelijkst met den pink; zoodat de handen zich dan in de gelijke beweging volgen."*

[323] Francesco Geminiani (1687-1762) was an Italian composer, violinist and theorist.
Careri, Enrico. "Geminiani, Francesco." In *Grove Music Online*. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/10849 (last accessed June 20, 2011).

[324] Fischer 1731, pp. 18-19: *"[…] vermits twederly agrementen te gelyk op deselve noot, noyt wel luyden: alwas het ook, dat de beroemte violisten Vercini* [Veracini] *en Geminiana* [Geminiani] *deselve maakten. Doch indien iemand mogte denken, dat men hem als dan niet soude hooren, soo hy syne kromme sprongen onder Cadenzie niet en toonde; den selven sal ik raden, dat hy eenige Suiten uyt Handel, of anderer beroemde Componisten Clavier stukken van buyten leere, om deselve voor of na het accompagneren te speelen, om langs deese weeg, Elihus gedreygde ongemak d'ontgaan. Dan sal het beeter syn, als dat men met ontydige tremblementen, loopen, Harpegg: de Harmonie bederft […]."*
Elihu/Elihus. Several different people in the Bible carry this name. However, in this particular situation Fischer is referring to the fourth friend of Job, who in his youthful modesty is afraid that he will not be listened to. With thanks to Mevrouw Schenkeveld-van der Dussen for guiding me in the direction of the "correct" Elihu.

Kellner/Havingha 1741 also touches on ornamentation in his chapter one, offering encouragement to add ornaments in weaker music or in a solo section once one has learned all the previous basic information.

Playing broken chords is also advised, through the use of arpeggiation with one or both hands. The addition of a trill or ornament in select places such as in the middle voice is recommended. However, he stresses that not every cadence should be filled with ornaments, and care should be taken not to get in the way of the singer or instrumentalist.

Some authors choose to only explain the different ornamental signs the basso continuo player might come across, such as Meilma/Boyvin 1710,[325] or Hess 1779, who focus on the *Tremblement* and the *Mordant*. He also explains that additional ornaments can be indicated by notes of small value, depending on the style of each composer. The remaining ornaments demonstrated either by a good teacher [education] or as demanded by good taste.[326]

Other authors that mention ornamentation include Blankenburg 1739, Loonsma 1741, Burgvliet 1780, and Meilma/Boyvin 1710.

7.7 Playing dynamically

In order to tastefully accompany the solo voice or voices, a basso continuo player must not only provide harmonic support, but also underlying dynamic support. This not only demands an understanding of the character of the piece or the meaning of the words, but an understanding of the technical possibilities of the keyboard instrument being played, with careful attention being paid to the resulting voice leading.

Alensoon/Gasparini c.1730 recommends that in songs that are cheerful and lively, one must play the basso continuo spiccato or staccato. In tender airs, Adagio, Largo or Grave, one must play appoggiato, that is, sustained.

[325] Meilma/Boyvin 1710, pp. 3-4: He explains the different ornamental signs as well as Appogiaturas. *"[…] merkt aan dat in de snelheid, soemen rasser gaat, soe men de fingers meer moet opligten, ten einde de overeenstemminge te ontlasten en Flikkeringe te geven; maar[sic] al moet men de hand niet opligten als het minste dat men kan, en hem sonder in sijn gestelheid, de flugten moet men langsamelijk aanroeren […]."*

[326] Hess 1779, p. 8: "*Van de cieraaden (Agrementen). De twee voornaamste, welke meest boven de Nooten worden getekend, zyn de Tremblement en Mordant. Tot het Trembleeren leent men een toon naar boven; in tegendeel een Mordant, naar onderen; de eerste word door een t. en de laatste door een m. met een streepje 'er door, aangeduid. De overige Agrementen worden of door kleine nooten, of door verschillende soort van tekens naar dat de Schryftrant van elk Componist uitleverd, getekend; de rest kan door een goed onderwys aangetoond, en een goede Musicale smaak naar vereisch 'er by bedagt worden."*

Fischer 1731 advises never making more noise than the soloist being accompanied. In particular, one should not play all too strongly on the harpsichord otherwise one will hear more noise of the wood than the actual sound.[327]

Paragraph XXI in Kellner/Havingha 1741 advises those wanting to learn basso continuo to play four voiced chords in the beginning, and to play octaves in the Left Hand when the tempo allows for this.

> "But meanwhile one can strengthen ones accompaniment especially in full-voiced music, and grab everything he can manage with both hands: and as well, that between his both hands no all too big gaps occur: and although it does not come out as pure as by a four-voiced accompaniment, it will cover most of the mistakes by the multitude of parts should they be there, so that the ear can be satisfied."[328]

In his conclusion in the same section, he points out that such full-voiced accompaniment is suitable for string instruments and the harpsichord, but not on the organ. However, it is clear from the researchers own experience that it is possible to make a difference in dynamics by varying the number of voices in a chord. The thicker one plays the chords on an organ the louder the resulting chord will be and vice versa.

Koesfelt 1743 suggests that the accompanist must refrain from playing too often above the upper voice, so as not to drown it out.[329]

Jurrns 1770 offers dynamic advice for when music is either forte or piano:

> "In the accompaniment of full voiced music, and especially if the parts are strongly instrumented, and forte is indicated, one may sometimes double the chords with the Left Hand, or increase the registration on the organ. The opposite should take place when piano is indicated, and especially during the solo of a weaker voice or of a single instrument."[330]

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[327] Fischer 1731, p. 47: *"[...] dat men niet al te stark op 't Clavier slae, anders sal men meer geraes van hout, als geluyd hooren."*

[328] Kellner/Havingha 1741, p. 21: *"Maar ondertusschen kan iemand ook syn accompagnement, wanneer het nodig is, en inzonderheid by een volstemmige Musique, versterken, en alles grypen wat hy met syn beide handen vatten kan: en wel zoo, dat tusschen syn beide handen geen al te groote spatie zy: en of schoon het 'er niet zoo rein uitkomt als by een vierstemmend accompagnement, zoo bedekt dog de menigte der partyen de fout, die 'er mogte zyn, dermaten, dat het oor daar mede te vrede kan zyn."*

[329] Koesfelt 1743, p. 16: *"[...] men laat ook zelden het Accompagnement boven de boven-party uitschreeuwen, om de boven-stem daar door niet te verdooven [...]."*

[330] Jurrns 1770, p. 23: *"In het accompagnement van volstemmige muzijk, en bijzonderlijk als de partijen sterk met instrumenten bezet zijn, en het forte aangeteekend staat, mag men somtijds de accoorden ook met de linker hand verdubbelen, of op een orgel de registers versterken. Het tegendeel behoort plaats te hebben bij het piano, en voornamelijk gedurende het solo van eene zwakke stem of van een enkel instrument."*
Unfortunately, Jurrns provides no further indication of the type of registration on the organ he would consider appropriate in such a case.

Burgvliet 1780 suggests that dissonant intervals should always be played louder than consonant ones. Depending of course on the indicated dynamics. If a bass note is so long that it is no longer audible on a harpsichord, one can strike it again, but only at the beginning of the bar or on an appropriate accent.

> "On a fortepiano all these grades of intensity are possible, however on a keyboard instrument with two manuals, only piano and forte. On a keyboard instrument with only one manual, one must [aim to achieve this] by reducing or increasing the number of voices, or by [the] moderation of attack […]."[331]

This is comparable a discussion of the same subject in Quantz 1752.

Verschuere Reynvaan 1787 also gives a clear explanation of what is expected of the continuo player in a musical piece with clear indications of solo and tutti:

> "If one is to accompany a concerto, as long as the tutti lasts one must use full chords, however if in the tutti a piano occasionally occurs, one must thin out these chords […] when the tutti is finished, and the solo appears, and the solo voice lets itself shine. To not hinder this voice or drown it out with chords, one is required as far as one can, to reduce the [thickness] of the chords, [so] that they are comprised as far as possible of three notes, one in the Left Hand or bass, and two in the Right Hand, upper voice or soprano."[332]

7.8 The accompaniment of different types of instruments, different instrumental combinations, or vocal combinations

solo voice/solo instrument:

One of the most challenging situations for a basso continuo player is to accompany a single voice or solo instrument. For it is in such a situation that the realization of the continuo is most audible. The player therefore not only has to bear in mind that their voiceleading is correct and tastful, but also be able to provide harmonic, rythmical and dynamic support to the upper voice.

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[331] Burgvliet 1780, pp. 228-229: *"Op eene Piano Forte, zijn alle deze graden van Sterkte mooglijk; doch op een Clavier met Twee rijen Claviertoetsen, alleen het Piano en 't Forte. Op een Clavier, slechte met ééne rij Toetsen voorzien, moet men het, door vermindering, of vermeerdering, der Stemmen, of wel door gematigder Slagen, zoeken voortte brengen."*

[332] Verschuere Reynvaan 1787, pp. 156-157: *"Als men een Concert zal Accompagneren, en zoo lang de Tutti duurt, moet men zyne volle Accoorden gebruiken, echter zoo hier of daar in de Tutti het Piano voorkomt, moet men zyne Accoorden verdunnen […] De Tutti afgespeeld zynden, zoo komt de Solo te voorschyn, en de principale stem, laat zich met nadruk in vollen glans hooren. Om deze nu niet te belemmeren en te overschreeuwen door zyne Accoorden, zoo is men verplicht, zoo veel men maar kan, dezelve te verminderen, en nademaal de verzellende partyen, verplicht zyn, om de Principale stem Piano te Accompagneren, zoo moet het Clavier zulks ook doen, en dus zal men best doen, vooral zoo men geen Clavecimbel heeft met twee Clavieren, daar men het piano op kan voortbrengen, om zyne Accoorden dus te verdeelen, dat men zoo veel mogelyk is, niet meer als den drieklank des Accoords uitmaakt, eene in de linkehand of Bas, en twee in de Regtehand, boven party of Discant."*

Alensoon/Gasparini c.1730 instructs the continuo player not to go too high when accompanying the voice unless the bass and the notes of the singer allow you to play graceful passages with the Right Hand. He suggests following the singer as much as possible. For instance, whenever the bass imitates the singer, or doubles the singers notes.

Verschuere Reynvaan 1787 also warns to be aware of the solo line, and to play piano during solos. He also suggests that if one has a harpsichord with only one keyboard, to play piano, dividing the hands with one note in the bass and two in the Right Hand. He especially recommends this when accompanying a *Concert for Traverso*, which is such a soft instrument that one should be aware not to overpower it. He also permits the player to take three notes in the Right Hand if there is no other solution with a full chord such as the 6/5, but to be careful.
However, if there is a Forte in the solo, one is permitted to use full chords again, sometimes even making the chords heavier.
He presents two examples of this in the following Table:
Figure 1 shows how the accompaniment must be played in the tutti, and the second, Figure 2, how the accompaniment must be played in the solo:[333]



Example 45: Verschuere Reynvaan 1787, p. 160.

When accompanying a piece that is harmonically rich, one needs to spread out the chords more. He advises to listen to the principal voice: if it is low, stay low, and vice versa. This is something that is used in all accompaniments. Do not jump back and forth with your accompaniments. Keep the hands close together.[334]

[333] Ibidem 1787, p. 157: If you have a harpsichord with only one keyboard he states: *"[…] daar men het piano op kan voortbrengen, om zyne Accoorden dus te verdeelen, dat men zoo veel mogelyk is, niet meer als den drieklank des Accoords uitmaakt, eene in de linkehand of Bas, en twee in de Regtehand, boven party of Discant […] vooral wel in acht genomen worden, als men een Concert voor de Dwarsfluit zal Accompagneren, vermits zulks een zwak Instrument is, en ras kan overschreeuwt en bedorven worden. Evenwel mag men nu en dan, als het anders niet kan schikken met de Accoorden, eens drie Noten of Toonen in zyne rechtehand nemen, het zy by de 6/5 of ander volledigere Accoord, doch men moet hier niet verkwistend, maar voorzichtig mede te werk gaan."*
[334] Ibidem 1787, p. 158.

In the following example he demonstrates how one could make the upper voice higher, placing the resolving dissonances high. Figure 3a demonstrates the incorrect way to go about this, and Figure 3b the correct way:



Example 46: Verschuere Reynvaan 1787, p.160.

He also suggests that when accompanying a solo for violin or flute, it is important to keep under the solo voice when at all possible. If you include notes found in the solo part, keep them always in the upper voice of your accompaniment. This means in fact creating a second part with the Right Hand and a third part with the Left Hand.

Pasquali/Lustig 1764 suggests that:

> "In very tender pieces that need to be sung entirely soft, it is sufficient to play an open third or fifth in the Right Hand […]."[335]

He advises changing this according to the dynamic. However, in general, one should continue to leave out the octaves of the chords by normal and soft passages.

He believes that the accompaniment of solos, sonatas with one violin, one flute, one cello, etc. demands the same attention and neatness as the accompaniment of a solo voice. The only difference being that one is not restricted by the solo line in the placement of chords. He seems to be implying here that it is advisable to follow the solo singer's line with the upper voice of the chordal realization. The only exception is in very low passages, where the chords also need to be struck as low as possible, to avoid the sensitive difference between high, sharp notes in the chord, and the low tones of the solo line.[336]

Burgvliet 1780 admonishes the solo accompanist to pay attention and not to cause the singer grief. The author mentions that for such a solo (also for violin, flute etc) an accompanist is very necessary, but that frequently only a cello is used even if

[335] Pasquali/Lustig 1764, p. 25 Paragraph 76: *"In zeer tedere stukjes, die gansch zacht moeten gezongen worden, kan de accompagneerende rechter hand met een bloote Terts of Quint volstaan […]."*
[336] Ibidem, Paragraph 78: *"[…] dat men hier niet gehouden is aan het verplaatsen der Accoorden, om de noot, die het heerschend Instrument, te bereiken; uitgezondert in eenige zeer laag gaande Passassien, alwaar de Accoorden meede zo laag moeten gegreepen worden, als doenlyk, om de gevoelige tegenheid tusschen hooge, schelle Accoordnooten, en, zeer laage toonen des hoofdzangs, te verhoeden."*

Generale Bas is written. The author thinks this is because there are so many bad accompanists around.[337]

Larger instrumental and/or vocal forces:

The accompaniment of solo song on harpsichord, organ, or fortepiano requires great skill from the acompanist in the form of sensitivity to the upper voice, careful voiceleading, good dynamic awareness, among other things. The accompaniment of larger instrumental forces demands a different range of expertise. The continuo player, especially on the harpsichord, takes on a dynamically strong, rhythmical role, largely determined by the number of instruments being accompanied.

Many authors, such as Verschuere Reynvaan 1787 stress that there needs to be awareness of the difference in accompanying between such works as a Concerto, Symphony, solo for violin or traverso, or a solo vocal aria.[338] The latter demanding a strict adherence to proper voice leading and an awareness of the upper solo line, while in the former the role of the accompanist is one of rhythmic and dynamic support and guidance.

The accompaniment of larger instrumental forces also requires greater physical work from the accompaniment, as delicate voice leading becomes inaudible.
However, as stressed by Pasquali/Lustig 1764 [339] and Verschuere Reynvaan 1787[340], there needs to be a distinction in the dynamics between tutti and solo sections. The former with full, strongly struck chords, even dividing the chords between the hands and doubling as much as possible, and the latter, especially when there is a piano indication, with greatly thinned out chords. Hess 1779 recommends doubling as much

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[337] Burgvliet 1780, p. 225.

[338] Verschuere Reynvaan 1787, p. 156:
"[…] Concert, Symfonie, solo voor Viool of Dwarsfluit, Zang Aria[…]."

[339] Pasquali/Lustig 1764, p. 25 paragraph 74: *"Het Accompagnement van Zangstukken en Solo's, behoort onder de fynste konstgrepen, als zynde van den smaak, van de omzigtigheit en van 't oordeel des genen, die hier aan het roer zit, 't eenemaal afhankelyk. Hy moet, eerstelyk, der zangstemme als ter dienst staan, en zich allezins naar dezelve richten: des zal hy maar weinig Accoorden en zeer weinig Octaven met de linker hand te werk stellen moogen; ja, hoe minder van beide, des te beter zal het zig uitneemen."*
Ibidem p. 26 paragraph 77: When there are violins or flutes playing the ritornellen he states: *" […] dan speelt men die met de rechter hand, maar zangwoorden verzelt men nooit anders, dan met volle slagen. Dusdanig Accompagnement is geen gemakkelyk werk: men kan 'er niet te veel lieffelykheit by gebruiken, wil men niet gevaar loopen, door een ontydig geraas de zangstem te ontrusten. "*

[340] Verschuere Reynvaan 1787, p. 159: When accompanying a Concerto he advises to use full chords, and to thin out the chords in piano sections, and also play to how you would if it were a solo.
The only difference with the accompaniment of a Symfonie he states, is: *" dat men by Passagies, die zeer sterk geraas maken, ook zyne Accoorden maar zoo vol neemt als men maar kan vatten; Ja! zelfs Accoorden in de Bas neemt, en maar zoo veel als men immers vatten kan, om ook zoo veel sterkte bytezetten als maar doenlyk is […]."*
When accompanying a Trio he advises p. 163:*"[…] Een Trio kan volstaan, met den drieklank uittemaken, gelyk by de Solo's geleert is, en vooral zoo het een Trio voor de Dwarsfluiten is […]"*
When accompanying a Quartet or a Quintet he states on p. 163: *"[…] Een Quartet en Quintet, kan het volle Accoord verdragen; echter zal men wyslyk handelen, indien men by Passagies daar de Dwarsfluit Obligato komt, om dan zyne Accoorden wat te verdunne[…]."* He makes the important suggestion that when there is only a one manual harpsichord that the piano passages can also be accompanied with full chords.

as possible in full-voiced music, using both hands and letting the cello or other strung bass instrument play the bass line.[341]

This is a very interesting point. The complete omission of the bass line in the Left Hand is most famously mentioned by Rameau 1732 *Dissertation*, and the revision of the same in 1772.[342] According to Robert Zappulla, Rameau is completely alone in proposing this radical method of realizing the accompaniment. It is quite possible that Hess bases his suggestion on Rameau's radical proposition. However, he declines to give a source for this information, and neglects to go into further detail on his important suggestion.[343]

Burgvliet 1780 also stresses the importance of playing full voiced in tutti sections, reducing the voice leading in solo sections. However, the author emphasizes that only consonant intervals should be doubled, which can include full chords in the Right Hand, doubling the bass in the Left Hand, the fifth, or even the entire chord. However, in the end, with all the advice given, it is often up to the sensitivity of the accompanist to decide how to approach the accompaniment of different instrumental and/or vocal forces in different situations.

> "It is without a doubt that many, who reasonably understand the rules of basso continuo are and remain bad accompanists, because as the first can be learned through education, the second can be learned chiefly through self discovery and taste. In the accompaniment the following rule must be observed…one must always direct oneself towards the strength of the instruments or voices that are being accompanied in the choice of chords being realized."[344]

Any scholar or player studying or reading a basso continuo source knows the importance of not only the basic rules for realizing a continuo line on a keyboard instrument, but also how vital practical suggestions are for creating a stylistically appropriate and musically pleasing one. For it is the application of such practical suggestions that help the player to develop their own style and musical taste. In this chapter the suggestions ranged from simple additions to the bass line in the form of a *port des voix* or *tremblement,* to Meilma/Boyvin 1710, Fischer 1731, and Hess 1779 giving an indication of where one could break away from the strict role as realizer of the harmony and add extemporization in the Right Hand, to fingerings, playing

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[341] Hess 1779, pp. 13-14 paragraph 35.
[342] Rameau, Jean-Philippe. (1732, 1772) *Dissertation sur les différentes métodes d' accompagnement pour le clavecin, ou pour l' orgue…*
[343] Zappulla, Robert. (2000) *Figured Bass Accompaniment in France,* pp. 72-75.
[344] Burgvliet 1780, p. 223: *"Het is zonder twijffel dat velen, die de gronden der Generale-Bas al redelijk wel verstaen, echter met dit alles, slegte Accompagneerders zijn, en blijven; want, daer het eerste door behoorlijk Onderwijs geleert kan worden, moet men het Tweede, wel voornamelijk, door eigene Ondervinding, en Smaek, leeren verkrijgen.*
Bij het Accompagnement moet dezen volgende Regel voor eerst, in acht genomen worden; men moet zich altos in het grijpen der Accoorden, na de sterkte en zwakte, der Speeltuigen, of Zangstemmen, die wij verzellen zullen, richten."

dynamically and the accompaniment of different types of instruments, different instrumental combinations, or different vocal combinations. While textual explanations of the practical suggestions take the student so far, examples in musical notation provide a clearer understanding and a means of putting into practice the advice being offered. Numerous authors used for this study offer examples in music notation, Alensoon/Gasparini c.1730 providing the most, but Meilma/Boyvin 1710, Loonsma, and Boutmy c. 1770 offering their own contributions. In the treatment of recitatives the authors are no less vocal, covering such issues as notation, execution, the affect of the words, and differences in style between French and Italian recitatives.

What this chapter demonstrates is the importance the relevant authors placed on creating a complete basso continuo player. In their respective works they not only cover the basic skills needed to properly execute the chordal realization, but also present practical suggestions for how best to approach particular instrumental and performance situations. To this effect the authors prove themselves not only aware of the contributions made by their counterparts in such other basso continuo source countries as Italy, Germany, and France, but equal contributors to this final important aspect of playing basso continuo on keyboard instruments.

Chapter 8. Jan Alensoon - cultural and other observations of an Eighteenth Century Dutch dilettante:

What inspired a musical amateur of the late17th, early 18th centuries from the town of Leiden to make a Grand Tour at the age of forty, not only providing us with an invaluable account of his travel experiences but a fascinating insight into European culture at the beginning of the18th century?

This chapter will provide an insight into the life and activities of the author of a basso continuo treatise written in the Dutch Republic, Jan Alensoon (1683-1769), his family background, education, and activities prior to his departure. In addition, the researcher will present the reader with a few examples of the adventures he experienced while abroad, and hopefully, also a glimpse into his enthusiastic and eccentric character.

The town of Leiden, where Alensoon was born and raised, was in the late 17th, early 18th centuries second only in size to that of Amsterdam. Along with Haarlem, Leiden was one of two historic textiles towns in the Dutch Republic that had undergone a rapid population boom in the early part of the Seventeenth century which was gradually slowing down at the time of Alensoon's birth. Similar to other urban centers in Holland in the Seventeenth century, space was limited, with rich and poor living in close proximity to each other. Steep gables characterized the facades of the houses, with accommodation for the rapidly increasing wealthy being built along the new canals.

At the end of the Golden Age, the Dutch were fortunate to live in a prosperous society and were still considered a formidable economic force. Alensoon, while not lacking in financial means, was in fact not from one of the elite families of Leiden. His Father, Caspar Alensoon was originally a merchant and regent of the Elisabethgasthuis, one of many institutions raised to care for the sick and elderly. In the Seventeenth and Eighteenth centuries this was considered a communal responsibility. Other prominent foundations included municipal hospitals, old people's homes and orphanages. Caspar was a member of the Leiden Vroedschap; basically what one would now refer to as the Town Council. It was made up of thirty-six members, and although it had relatively little power, its advice was sought when important decisions had to be made pertaining to the governorship of the city. More importantly, a membership in the Town Council was an honor and a step up on the ladder to a position as mayor, etc. It was quite rare that Caspar Alensoon, a merchant and not originating from a gentry family was honored with such a position. This combination of a seat on this council and the active practice of being a merchant, was not frequently encountered at this time. The Alensoon's were in fact one of the few new families to succeed during the Eighteenth century in gaining access to the Town Council. However, their continuing membership was short lived, due to the dying out of the governing end of the family. By 1787, all mention of them as important members of the local government had disappeared.[345]In addition to his important position in the Town Council, Caspar was an active inventor.

[345] Israel, Jonathan Irvine. (1998) *The Dutch Republic, Its Rise, Greatness, and Fall 1477-1806.*

Documents pertaining to a *waterverversingsmachine* (water-refreshing system) invented by him and intended for the canals of Leiden dating from 1708-1709 can still be viewed at the Regional Archives.[346]
Abraham Alensoon, Caspar's first son, followed in his father's footsteps and also became a member of the Town Council. Marriage among the ruling families was quite common at the time, and after marrying the mayor's daughter, Abraham eventually succeeded himself in becoming one of the four annually elected mayors in 1742, 1745, 1751, and 1754. His impressive career also included positions as *weesmeester* (master of orphanages), member of the admirality, *rekenmeester* (financial minister) and member of the *Raad van State* (federal council). Jan, the second son was notably less ambitious. He trained as a lawyer, later became first regent of the Elisabethgasthuis among others and was *ontvanger van de extra-ordinaris verponding* (basically, a realty tax collector) from 1729 until his death.[347]



Example 47: This painting by Frans van Mieris the younger shows the regents of the Catharina and Ceciliagasthuizen as they were in 1730. Jan Alensoon is seated fourth from the left. [348]

[346] Leiden, Regional Archives, *Arch. 501A (stadsarchief van Leiden 1574-1816).*
[347] *"[…] Zijn vader Caspar Alensoon was koopman (ondertr. 26.1.1682), huiszittenmeester en regent van het Elisabethgasthuis. Jan zelf was advocaat (not. 1737.8.3.1717) en eerst regent van hetzelfde gasthuis. In 1724 trouwde zijn jongere broer Abraham met een dochter van burgemeester Daniel van Alphen Danielszn. en drie jaar later werd Abraham in de vroedschap gekozen. In 1729 werd Jan Alensoon aangesteld als ontvanger van de extra-ordinaris verponding, een ambt dat hij tot zijn dood in 1765 zou bekleden."*
Prak, Maarten. (1985) *Gezeten burgers. De elite in een Hollandse stad: Leiden 1700-1780* (Hollandse Historische Reeks 6), p. 335.
[348] The original painting is located in the Stedelijk Museum De Lakenhal, Leiden.
With thanks to Mevrouw Jenny de Bruin, collections registrar Museum De Lakenhal.

Jan attended a Latin School as a young boy, and later Leiden University. Established in 1575, the University was the first of its kind in the Dutch Republic. Originally, universities existed to provide ministers for the newly established reformed church, with theology seen as one of the most important faculties. Later development saw the growth of the medicine and law faculties, turning the school into a training ground for the professional and political elite, with a law degree in particular increasingly becoming a useful if not necessary qualification for anyone aiming for the position as regent, or for a regent's son for that matter.[349]

Jan was initially registered as a student on the 9th of September 1695 as being fourteen years of age, when he was in fact only twelve. While an academic title was seen as a status symbol, directly influencing career perspectives of the title holder, registering a child at such a young age more likely derived from financial motives, since a student at the University yearly had access to 200 liters of wine and twelve kegs of beer free from taxes. The alcohol was in the end most likely consumed by the parents of the student. In the year 1707 he was registered officially a second time at the age of twenty-four as a law student.[350]

Essential to completing the education of an upper class son was that of embarking on a Grand Tour.[351] The time abroad was spent mostly in Italy and France as a way of expanding the horizons of a young man, enabling him to acquire the necessary culture and knowledge of the world. [352] In addition, it provided an opportunity to purchase books and artwork, and to make important acquaintances. Jan made such a tour in 1723-24 at the ripe age of forty, spending a significant part of his time in Italy.[353]

Fortunately for present day readers, he recorded his experiences in a marvelous *Dag-register* or travel journal. The Dutch have long had a reputation as world travelers. Not only as merchants, but also as diplomats, scholars, soldiers, sailors and artists. Many entrusted their travel experiences to paper, either recording their impressions during their trip or writing down their memories once back home. The aim of keeping such a

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[349] Ibidem, p. 335:"*Hij was overigens niet afkomstig uit een van de deftigste families in Leiden. "*

[350] *"A university education – usually in law as a preparation for political life – and some version of the Grand Tour became de riguer for the sons of such families."*
Price, John Leslie. (2000) *Dutch Society 1588-1713,* p. 176.

[351] Other Dutch authors of travel accounts written in the eighteenth century include: Martinus van Barnevelt's voyage to Italy in 1715-1716, Johan Raye's trip to Turkey in 1764-1769, and Pieter Willem Baron de Liedel de Well's record of his visit to Eastern Europe in 1794-1795.
Dekker, Rudolf Michel. (1995) "Dutch Travel journals from the Sixteenth to the Early nineteenth Centuries", in *Lias. Sources and Documents relating to the Early Modern History of Ideas, 22,* pp. 277-300
http:// www.egodocument.net/TRAVEL.htm. (last accessed January 30, 2006).

[352] *" [...] het maken van een 'grand tour' [was] niet voorbehouden aan excentrieke mylords noch een continentaal privilege van 'Hochfürstliche Durchlauchts', maar usance in wijde kringen der welgeborenen, afkomstig uit vrijwel alle landen van Europa [...]."*
Westrienen, A. Frank van. (1983) *De Groote Tour. Tekening van de educatiereis der Nederlanders in de zeventiende eeuw,* p. 2.

[353] Prak (1985), p. 335: *"Alensoon kreeg op 21.8.1723 toestemming van het gerecht om zijn reis te gaan maken."*

journal was different for each individual. Some intended their literary narratives as personal keepsakes, others as a document for the eyes of family members only, as notes for academic research, or even for eventual publication.

Encompassing nearly 550 pages and resident in the Amsterdam University Library, Alensoon's *Dag-register* is a work to make any cultural historian stand up and take notice.[354] However, it is of particular interest as well for its documentary evidence of his musical encounters during his travels. Alensoon was known as an avid amateur harpsichord player and singer, and known to have studied with Lotharius Zumbach. [355] It is not known at what age he started his music lessons, or on which instrument. [356] However, it was common for members of the middle class to receive music lessons at home.[357]

While it is hardly necessary to list every little town or village Alensoon encountered on his tour, a brief overview of the major cities will paint an adequate picture of the type of journey he embarked on. Starting off in Leiden after taking leave of his family, Alensoon spent a considerable amount of time in Antwerp, Brussels, Paris, Mantua, Padua, Verona, Venice, Naples, Rome, Sienna, Florence, Pisa, Turin, Basel, back through France, Cologne, Düsseldorf, and Gelderland, before returning safely home to Leiden. On his journey he carried with him letters of recommendation for many of the elite families in these cities, and also visited many diplomats. He makes frequent mention of the opportunities of making music or attending concerts at the homes of his hosts.

Alensoon's journal makes for fascinating reading. In it he has meticulously recorded his experiences and personal impressions of nearly everyone and everything he encountered. For instance, during one of his visits to Versailles he is fortunate enough to catch a glimpse of the young king taking a meal in suitably kingly attire:

> " […] Saturday the 25th of September […] went walking in the gardens of Versailles, and in the afternoon witnessed the king, 14 years old, eating; he was

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[354] Alensoon, Jan (c.1730) *Dag-register / van een korte Reijs door eenige gedeeltens van / Vrankrijk, Italie, Switserland / ende / Duijtschland, / door mij / Mr Jan Alensoon / gedaan in de jaaren / 1723 en 1724.* Located in the Bibliotheek van de Universiteit Amsterdam.

[355] Metzelaar, Helen. (2008) "EMBARGO!: Two remarkable eighteenth-century travel journals", intended to be published in *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis.* Never published, but used with the author's permission.

[356] In the extant lists of household effects, there are far fewer instruments listed than would be expected, especially considering the number of instruments portrayed in 17th and 18th century paintings and prints. A high percentage of households with intruments on the list were run by single men, indicating that they possibly had more time and financial means to devote to music. The most common instruments mentioned are: flutes, violin and harpsichords. Wijsenbeek-Olthuis, Thera Francine. (1987) *Achter de gevels van Delft, Bezit en bestaan van rijk en arm in een periode van achteruitgang.* p. 272.

[357] Caughill, Donald I. (1983) *A History of instrumental chamber music in the Netherlands during the early baroque era.*

not less than kingly attired, he was wearing a linen camisole, and a grey/blue garment with silver buttons and button holes […]."[358]

In Paris he has the privileged opportunity of hearing one Marchand play the organ. While he fails to mention a first name, he could possibly be referring to Guillaume Marchand (1694-1738), organist of the Chapel Royal. In any event, upon hearing his playing, Alensoon considers him "the best organist in France."[359]

There is a particular affinity for everything Italian prevalent in Alensoon's record. However, considering the musical climate predominant at the time back home, this is possibly not to be unexpected. A brief foray into Dutch history might be useful. The Peace of Munster in 1648 signaled the end of the Eighty Year's War, splitting the Dutch states into a Republic in the North, and a governorship of the Spanish King in the South. The North quickly blossomed into a trading nation of great importance on the world stage. This Golden Age also had an impact on painting, literature and music, as composers, musicians, and printed music infiltrated Dutch society and vice versa. The operas of Jean-Baptiste Lully (1632-1687) could be regularly heard in the Amsterdamse Schouwburg, with *Isis* premiering on November 25th 1677.[360] Dutch music also had its impact on other nations. One of the Netherlands most famous organists, Jan Pieterszoon Sweelinck (1562-1621) never left his Amsterdam position, but was well sought after by foreign students who helped spread his music through Europe.

Italian music had its own particular influence on the Dutch music loving public in the Seventeenth and Eighteenth centuries. Any music or musician coming from Italy was considered superior to what was to be found at home and invariably had an impact on Dutch composers and genres. One such Italian personality was the violinist Pietro Antonio Locatelli (1695-1764) who resided in Amsterdam from 1729 until his death in 1764.
The Dutch publishing industry also helped spread the influence of Italian music in particular. Estienne Roger set up his business in Amsterdam in 1696, and immediately laid the emphasis on printing countless editions of Italian music by the likes of Arcangelo Corelli (1653-1713), Giuseppe Torelli (1658-1709), Tomaso Giovanni Albinoni (1671-1751) and the above mentioned Locatelli were published and made available to the eager Dutch public.[361] Many of these works went into reprint. While

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[358] Alensoon c.1730, p. 21*: "[…] Saturdag den 25 Septembris […] gaan wandelen in de Tuijnen van Versailles, en heb 's middags de koning, 14 jaren oud zijnde, sien eten; hij was niet minder als koninklijk gekleed, hij had een linne Camisooltje aan, en Grijs-kleetje met silvere knoopen en knoopgaaten […]."*
[359] There were numerous musicians with the last name Marchand in the 17th and 18th centuries. Guillaume Marchand first became organist at the Notre Dame in Versailles, and was one of four organists to succeed Francois Couperin at the Chapel Royal.
Fuller, David and Gustafson, Bruce. "Marchand (i)." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/17722pg5 (last accessed November 8, 2010).
[360] Schama, Simon. (1987) *The Embarrassment of Riches,* p. 408.
[361] Pogue, Samuel F. and Rasch, Rudolf Alexander. "Roger, Estienne." In *Grove Music Online. Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/23665 (last accessed November 8, 2010).

Roger successfully printed music from England, France, Germany and the Dutch Republic, the technical virtuosity and harmonic diversity of Italian music proved to be the most popular with the Dutch audience.

Alensoon was a keen observer of detail, religiously notating the architectural attributes of nearly every church he visited to within the minutest detail, and taking great pleasure in observing how wet one could become when walking near ornamental fountains frequently located in the gardens of his hosts. In addition, his observations of the locals provide entertaining reading. For instance, he records with fascination the common practice of men walking on stilts to avoid the muddy streets in certain Italian towns and wearing glasses not to aid their eyesight, but to prevent small stones and other bits of debris from getting into their eyes while on horseback.

His travels were however not completely stress free. He is immensely relieved when he arrives in Italy with its iron bed frames after being eaten alive by bed bugs in the wooden curtain enclosed hostel beds found in France. He is frequently struck down by colds, and even survives the persistent amorous advances of an Italian widow during the carnival in Venice. He encountered many near disasters while traveling by couch, frequently was called upon to aid the coachman with the horses while the same repaired broken wheels on dangerous mountain passes, and was spat upon in the theatres in Italy, curiously enough by ladies seated in the upper balconies, implying that they were from amongst the upper echelons of society.

Even Alensoon's taste in wine is recorded for posterity. Here again we find a strong preference for Italian wine above anything else. One experience in particular is worth mentioning. Looking forward to enjoying the local wine in Montefiascone, after being forced to drink the watery wine in France, he orders a bottle at the hostel where he is staying expecting it to be the best wine of his trip. However, the wine is so dreadful and undrinkable that he is forced after his meal to purchase a bottle from a wine merchant in town and consume it alone in his room before going to bed.

As an amateur musician, Alensoon experienced particular delight in taking part in impromptu chamber music sessions with some of Italy's top composers and performers. In Turin he was fortunate enough to hear a performance by the once harpsichord prodigy Steffano Andrea Fiore (1686-1732). He heard Albinoni repeatedly in concert, and was accompanied as a singer by Benedetto Marcello (1686-1739) during his stay in Venice. This was with a particular work by Carlo Luigi Pietro Grua (c1665-1726) referred to Alensoon as: de Cantaat met twee stemmen bas en cant alleen.

> "[…] The Signor Benedetto Marcello accompanied me on the harpsichord; he was much impressed to hear me jump with my voice from the cantus to the

> bassus and from the bassus to the cantus, in quarter notes and continuous eighth notes, changing voice note by note […]."[362]

This work was probably his one prepared piece, inevitably learned prior to his departure as a way of impressing his hosts. Alensoon's near obsession with performing this piece, no doubt an aria taken from one of Grua's numerous operas, written for cantus en bassus with accompaniment, but performed by Alensoon singing both parts and either accompanying himself or being accompanied by someone else is a recurring incident throughout the *Dag-register.* It provides us not only with a bit of comic relief but an insight into the man's character. Every performance of the piece apparently went off flawlessly, as confirmed time and time again by Alensoon himself:

> "[…] here I also sang the aria for two voices, bassus and cantus alone, where over they were most impressed […]."[363]

Alensoon also records that he met up with the composer of his favorite piece. Grua, maestro di coro at the Pietà, Venice, was in popular demand around the time of Alensoon's residence in Italy. At least three of his operas were performed in Venice in the early 1720s. During his visit with Grua, Alensoon is shown the original of his party piece, is able to correct mistakes in the text, and of course, has a chance to sing through the work while being accompanied by the composer.

Alensoon writes in his journal that he had much contact while in Venice with the legendary soprano Faustina Bordoni (1700-1781), much renowned in her day. She performed in the best opera houses in Italy, Germany, France and England, in roles created for her by some of the best composers of the period such as Albinoni, Gasparini, Pietro Torri (c.1650-1737), Johann Adolf Hasse (1699-1783), with whom she was later married, and George Frideric Handel (1685-1759). Alensoon mentions one afternoon in particular when she was having a harpsichord lesson with Michelangelo Gasparini, the brother of the better-known Francesco (1668-1727). Regarded as a first rate composer in his time, Francesco's posts included that of Maestro di coro at the Ospedale della Pieta in Venice, and Maestro di cappella at San Lorenzo in Rome. He was well sought after as a composer of operas and cantatas. In addition he was a well-respected teacher, with the likes of Johann Joachim Quantz (1697-1773), Giovanni Benedetto Platti (c.1692-1763), Marcello and Domenico Scarlatti included among his students.[364] His *L'Armonico Pratico al Cimbalo* (1708)*,* a textbook on basso continuo intended for those with already a basic knowledge of music and keyboard instruments, was in its day and remains even today an important source for information on playing basso continuo. Alensoon considered himself

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[362]Alensoon (c.1730)*,* pp. 145-146: "[…] *de Heer Benedetto Marcello accompagneerde mij met de clavercimbel; hij was seer verwondert mij aldus hoorende springen met de stem, uijt de Cant in de Bas, en uijt de Bas in de Cant, met vierde parten en ook met doorgaande agsteparte, noot aan noot van stem veranderende […]."*

[363] Ibidem, pp. 145-146: *"[…] Ik song hier ook de Cantaat met twee stemmen bas and cant alleen waar oover sij sig seer verwonderden […]."* This text is found repeatedly throughout the manuscript.

[364] Domenico Scarlatti uses the acciaccatura to great effect in his sonatas. However, unlike the notation used by Gasparini, in Scarlatti's Sonatas the acciaccaturas are notated as part of the chord, not as single black notes without stem, and with no indication that you release them before the other notes of the chord.

privileged to have been able to observe Faustina's lesson and had many further opportunities to dine with the lovely soprano during his residence in Italy.

> "[…] went to The Faustina, who lives on the Grand Canal at the corner of the San Paolo canal, where I found Signor Giminiano Jacomelli, composer of the opera mentioned earlier, as well as Michel Angelo Gaspardini [Gasparini] who was teaching the Faustina."[365]

The fascinating account of his travels ends simply with the information that he arrived safely back in Leiden after an adventurous year to his family on the 20th of September 1724:

> "[…] on Wednesday the 20th of September travelled from 12 noon with the barge direction Leiden; around 3:00 pm from Utrecht and through the small town of Woerden arriving at 9:00 pm in the evening at my birthplace Leiden and finding everything at home well. End."[366]

Further information about his working life and musical activities are presently unknown. The one surviving portrait of Alensoon by Frans Mieris the Younger shows a portly, but deftly attired middle-aged gentleman leaning nonchalantly on a table surrounded by other regents of the Catharina and Ceciliagasthuizen, where he was regent from 1720 until 1747. Further, we know that he never married, and was laid to rest on October 26, 1769 in his own grave in the Choir, number 124 of the Hooglandse Kerk in Leiden. Lack of information regarding his estate leads one to believe that he either passed away outside of Leiden or owned no property at the time of his demise.

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[365] Alensoon c.1730, p. 150: *"[…] gegaan naa de Faustina, woonende aan 't Groot Canaal op de hoek van de gragt van San Paolo, alwaar ik il Signor Giminiano Jacomelli, componist van de opera hier reeds voornoemd, vond, als meede Michel Angelo Gaspardini[sic]die de Faustina instrueerde."*

[366] Ibidem, p. 481: *"[…] op woensdag den 20e Septembris mee de trekschuijt van twaalf uuren 's middags naa Leijden gevaaren; omtrent drie uuren van Uijtrecht af ik door de klijne stad Woerden, en ik ben 's aavonds ten neegen úúren te Leijden mijn geboorteplaats aangekoomen, en alles t' huys wel gevonden. Eijnde"*

Chapter 9. Creative Borrowing - How an amateur made use of the work of a master:

The aim of this chapter is to demonstrate how information found in an 18th century, foreign treatise influenced the style and development of an amateur continuo player, and eventually influenced the writing of his own work on the same subject. The resulting treatise is a combination of translation, criticism and original knowledge.

Francesco Gasparini's *L'Armonico Pratico al Cimbalo,* first published in 1708, is a respected treatise on playing basso continuo. As befitting such a well-known work, it was reprinted well into the 19th century, and even translated into English in 1963.[367] What perhaps is not so known, is that it proved a significant source of information for the Dutch amateur harpsichordist and singer, Jan Alensoon, which he then used in his own manuscript, *Manier om op de clavercimbel te leeren speelen den Generalen Bas of Bassus continuus,*[368] written sometime during the first decades of the 18th century.[369]

As mentioned in Chapter 8 of this dissertation, Alensoon had contact with Michelangelo Gasparini, the brother of Francesco during a lesson the former gave to the soprano Faustina Bordoni. Alensoon may therefore have learned about *L'Armonico* through Michelangelo, and even gained access to a copy of the text at that time. While Alensoon never makes a direct reference to Francesco in his own manuscript, he does make clear of his admiration for the *Italian Masters*:

> "In particular, attention must be made to the playing of the so named appoggiato by the Italian Masters, which is very difficult and exists in the use of dissonance and consonance at the same time, without any resolution, the combination of which is called the acciaccatura, and can only be played on the harpsichord or another string [keyboard] instrument and not on the organ." [370]

Alensoon's *Manier* is most certainly not a direct translation of Gasparini's *L'Armonico.* What has become apparent from detailed analysis, however, is that it was an important source of information for Alensoon's own book. The majority of the Dutch treatise is either not literally translated, but expanded upon with Alensoon's own text

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[367] Gasparini, Francesco. (1708) *L'Armonico Pratico al Cimbalo*.
English translation by Stillings, Frank S. (1963) *The Practical Harmonist at the Keyboard.*

[368] This is a method on how to learn to play basso continuo on the harpsichord. The existence of this manuscript was first brought to my attention by Ton Koopman. A possible connection with Jan Alensoon was first suggested to me by Rudolf A. Rasch.

[369] As an amateur musician he was known to have studied the harpsichord with Lotharius Zumbach. Metzelaar, 2008.

[370] Alensoon, Jan. c.1730, *Manier om op de clavercimbel te leeren speelen den Generalen Bas of Bassus continuus,* fo. 93r.: *"[...] Insonderheyd moet gelet werden op de manier van speelen van de voornaamste italiaansche Meesters, die appoggiato (dat is ondersteunende) genaamt word, de zelve is zeer moeyelyk en bestaat in een gebruyk van dissonantien te gelyk met consonantien, sonder eygentlyke Resolutie, welke saamenvoeging genaamt word acciaccatura, en alleen op een clavercimbel of snaarinstrument, en niet wel op een orgel plaats kan hebben."*

and illustrations, or entirely original. However, what makes it different from the other translated sources discussed in this dissertation, such as those by Havingha and Lustig, for instance, is that Alensoon makes no reference to the original author Gasparini in those sections that have been taken from the earlier source, and provides no additional commentary on Gasparini's text.

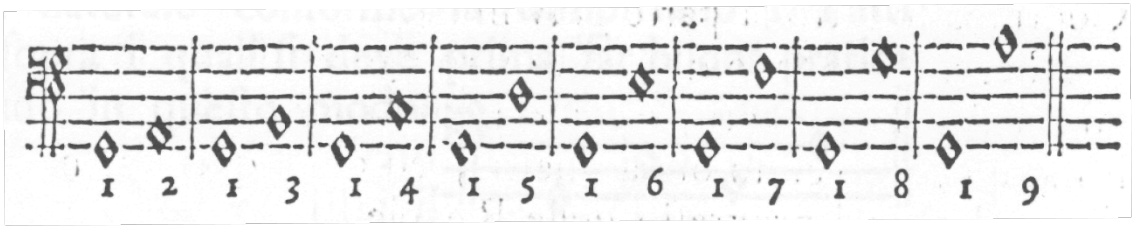
Alensoon's manuscript is more than 226 pages, thus the following summary of the more interesting sections of the book will hopefully suffice to give the reader an idea of how he used the information gleaned from Gasparini's *L' Armonico.* A more thorough account of the importance of the original information found in Alensoon's Chapter 9 as well as a complete translation can be found in Chapter 10 of this dissertation.

All musical examples present in the manuscript provide Right Hand chords as well as the required Left Hand bass note. This also holds for any musical illustrations taken from Gasparini. These realizations are another example of how Alensoon added to the original work.

To begin with, I would like to illustrate the similarities between the two texts. It is apparent that in certain chapters Alensoon most probably studied Gasparini, and used some of his plates, but that the text is not literally translated. In others, he literally translates certain sections of the text, while in the remaining chapters he provides his own original text and illustrations.

In a comparison of the first chapter of both works, it is clear that Alensoon provides much more information on the same subject matter used by Gasparini, the names and positions of the notes, and the clefs. He may have taken over the following illustration:[371]

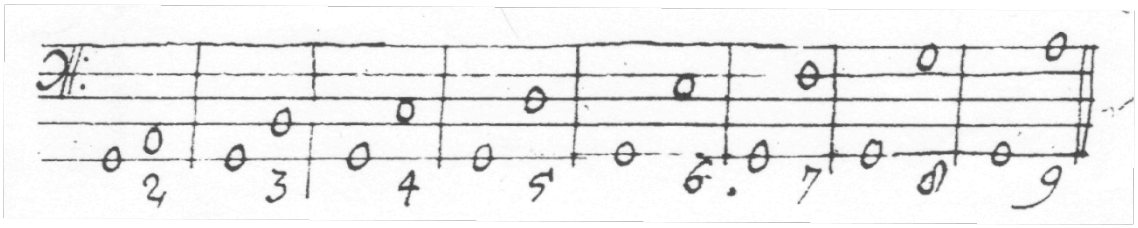
Gasparini:



Example 48: Gasparini 1708, p. 20.

[371] Gasparini 1708, p. 17: "*CAP.1 De' Nomi, e Posizioni de 'Tasti.*"
Alensoon c.1730, fo. 2r.: "*Eerste Hoofdstuck.Verdeeling van t'Clavier, de naamen der Clavieren door alle de sleutels en de Naamen der accoorden."*

Alensoon:



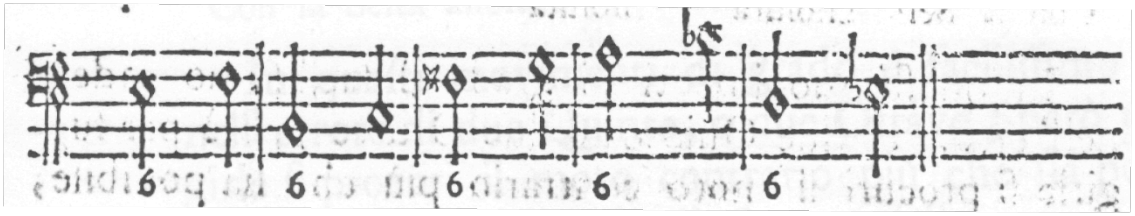
Example 49: Alensoon c.1730, fo. 5r.

In Chapter II of Gasparini, the author describes how to form harmony with the consonances. This is not found in Alensoon. As this is quite basic information that a continuo player would learn at the commencement of his or her studies, it is possible that Alensoon found it unnecessary to include this in his own work.[372]

While Chapter III of Gasparini and Chapter 2 of Alensoon deal with the same subject matter, namely, accidentals found in music (such as sharps and flats), it is clear that Alensoon did not use Gasparini for his chapter.[373]

In Chapter IV of Gasparini, observations on ascending motion, the first example on page 31 is similar to that found in Alensoon's Chapter 4 page 19 detailing which chords one should play when. Gasparini's original version shows simply the bass line with figures. Alensoon makes an octave adjustment in bar 4, realizes the chords in the Right Hand, and provides a closing cadence.[374]

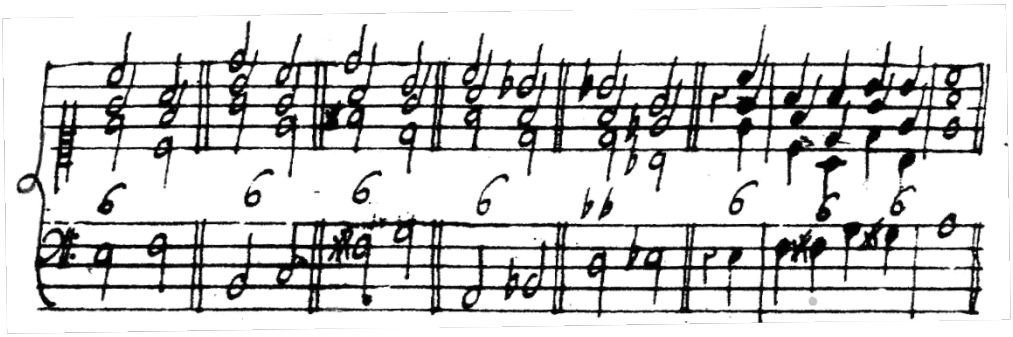
Gasparini:



Example 50: Gasparini 1708, p. 31.

[372] Gasparini 1708, p. 21: "*Del modo di formar l' Armonica con le Consonanze.*"
[373] Gasparini 1708, p. 27: "*CAP. III. Degli accidenti Musicali.*"
Alensoon c.1730, fo. 6r: "*Van de Kruysen en Mollen, van het signum revocationis, en van de cyfers*."
[374] Gasparini 1708, pp. 30-31: "*CAP. IV.Osservazioni Sopra I moti per salire. E prima di grado.*"
Alensoon c.1730, fo. 18v. *"Vierde Hoofdstuk, Wat Accoorden men speelen moet."*

Alensoon:



Example 51: Alensoon c.1730, fo. 26v.

Chapters V, VI, X and XI of Gasparini are not found in Alensoon.[375]

Chapters 3, 4, 5, 6 of Alensoon are not taken from Gasparini.[376]

In Chapter VII of Gasparini as compared with Chapter 7 of Alensoon, we find similar information on dissonances and syncopations, suggesting that he used Gasparini as a source. However, he made no literal- translations of the original text.[377]

In Chapter VIII of Gasparini and Chapter 8 of Alensoon there are no similar charts or plates, and no literal translations of text.[378]

In Chapter IX of Gasparini and Chapter 9 of Alensoon,[379] the subject matter deals with solo accompaniment, the particular tools required to accompany a recitative, and

[375] Gasparini 1708, p. 41: "*CAP. V. Offervazioni per descender di grado, e di Salto*."
p. 45: *"CAP. VI. Per far le Cadenze d'ogni Specie*."
p. 98: *"CAP. X. Del diminuire, abbellire, o rifiorire gli accompagnamenti*."
p. 104: *"CAP. XI. Del diminuire, ò rifiorire il Fondamento*."
[376] Alensoon c.1730, fo.8v: "*Verklaaring van de Kunstwoorden*."
fo. 18v: *"Wat Accoorden men speelen moet."*
fo. 59r: "*Waar men de Accoorden speelen moet, als meede van de cierlyke stand en plaatsing der Accoorden*: *Wanneer men Accoorden speelen moet*. "
[377] Gasparini 1708, p. 53: "*CAP. VII. Delle Dissonanze, Legature, Note Sincopate, e modo di risolverle."*
Alensoon c.1730, fo. 71r.: "*Het seevende Hoofstuk. Exempelen van alle soorten van Ligaturen of bindingen."*
Alensoon's spelling is glaringly inconsistent. I have maintained his original spelling in the citations to give the reader a feeling for the original manuscript.
[378] Gasparini 1708, p. 72: "*CAP. VIII. Offervazioni per meglio impossessarsi degli Accompagnamenti per ogni Tono, per ben modulare, preverdere, a passar con proprietà da un Tono all'altro."*
Alensoon c.1730, fo. 77v.: "*Waarneemingen (of observatien) om gemakkelyk te kunnen sien, in wat toon men is, en voor uit te sien, in wat toon men overgaat".*
[379] Gasparini 1708, p. 89: "*CAP. IX Delle false de I Recitativi, e del modo di far Acciacature."*
Alensoon c.1730, fo. 90r: *"Om een cantaat a voce sola wel en cierlyk te accompagneeren, als meede van het accompagneeren van een recitativo, en van de acciaccaturen."*

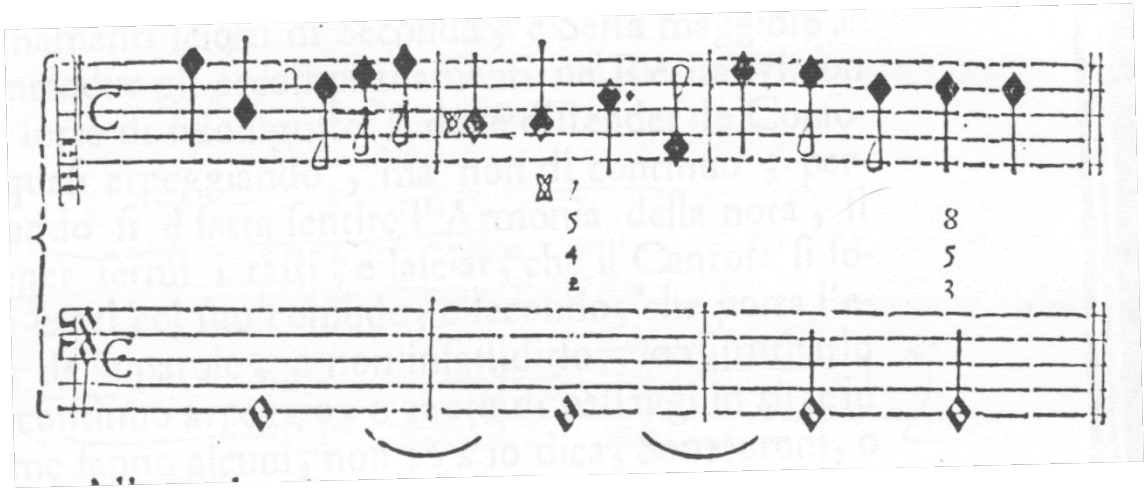
acciaccaturas.[380] Here we encounter a few of the same plates. Alensoon literally translates a few of Gasparini's remarks, but also makes use of the information found in several others, providing his own original text. However, much of the interesting information is unique. Note in the following illustrations how Alensoon provides a realization of the chords that are merely indicated by figures in the original example. The following two texts are 99% identical:

Gasparini:

> "In recitatives, pay particular attention to the composed part, that is, to the part that is sung. Often above a sustained bass note the composed part will be dissonant, and after proceeding through new and different dissonances becomes consonant again, without the bass having moved. Thus when the composed part begins with a consonance and moves to a second above the bass, harmonize the bass note by playing simultaneously the second, fourth, and major seventh. Similarly, if the composed part goes to any other of these dissonances, that is to the fourth or major seventh, do not play one without the others. Sustain these dissonances until the composed part resolves to a consonance, that is to a third, fifth, or octave. Adding a fifth to these dissonant notes, next to the fourth, is effective."[381]

[380] Gasparini and Francesco Geminiani 1749 reserved the term acciaccatura for dissonances a whole tone below the harmonic notes played during arpeggiation. Carl Philipp Emanuel Bach 1753 termed it a *crushed note* and Friedrich Wilhelm Marpurg 1755 gave it the name *Zusammenschlag,* and defined it as a non-harmonic note played a tone or semitone below any of the man notes in arpeggiated chords.
Seletsky, Robert E. "Acciaccatura." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/00101 (last accessed October 21, 2010).

[381] English translation: Stillings (1963), p. 78.
Gasparini 1708, pp. 89-90: "CAP. IX. *Nei Recitativi si deve avere una particolare attenzione alla parte Composta, cioè alla parte, che canta. Si troverà spesse volte, che in una nota ferma del fondamento la parte farà una dissonanza, e movendosi per più, e diverse false tornerà in Consonanza, senza che il Basso mai si mova. Quando dunque la parte cominciando in Consonanza anderà a portarsi in una Seconda, si darà alla nota tutto in un tempo Seconda, Quarta, e Settima maggiore, e similmente se la parte anderà in una di queste false, cioè in Quarta, o Settima maggiore, non si darà una senza l'altra, sostenendo poi queste false sin che la parte risolvendosi vada in Consonanza, cioè in Terza, o in Quinta, o in Ottava. Se con queste false si unirà appresso la Quarta anche la Quinta, sarà buon' effecto. Vedi I' Esempio."*

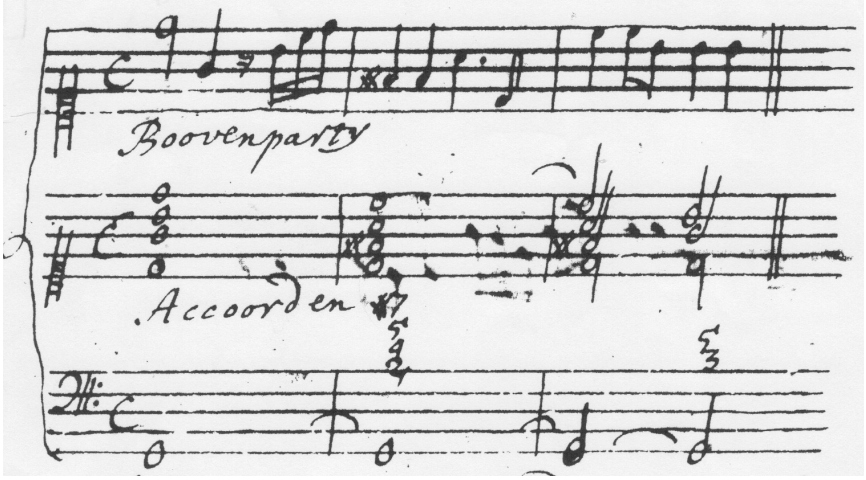


Example 52: Gasparini 1708, p. 90.

Alensoon:

> "If one accompanies a recitative, one must pay extreme attention to the top part (or part that is being sung). One will often find that against a long standing bass note, the top part sings first consonants that turn into dissonance through steps or jumps, and then returns once more to a consonant on the same bass note. Whenever the top part, that was first a consonant goes to the second, or to the fourth or to the major seventh, one should strike the 2nd, 4th, or major 7th at the same time against a continuation of the bass note, the one not without the other, sustaining the dissonance as long as until the top part resolves to a consonant, namely the 3rd, 5th, and octave of the same bass note. If indeed one plays a dissonant in the top part, namely the major 7th, 4th, and major 2nd, and at the same time also the 5th, it will have a very good result (or effect) as in this example."[382]

[382] Alensoon c.1730, fo. 90r.: *"Als men een Recitativo Accompagneert, moet men seer aandagtelyk letten op de boovenparty (of party die gesongen werd.) Men zal dikwils Vinden teegens een lange staande Basnoot; dat de Boovenparty eerst consonantie geweest zynde, daarna disonantie werd door gangen off sprongen, en aldus door allerhande dissonantien geloopen hebbende weederkeert na een consonantie van de selve staande Basnoot. Wanneer nu de boovenparty, die eerst consonantie was; gaat naa de seconde of naa de quart of naa de groote seevend sal men teegens het tweede gedeelte van de Basnoot de seconde, quart; en groote seevend te gelyk slaan; de eene niet zonder de andere, die dissonantien soolang uithoudende tot dat de Boovenstem sig goed maakende (of resolveerende) gaat naa een consonantie, te weeten terts, quint, en octaaf van de seelve staande Bassnoot. Indien men by de Boovengesegde dissonantien, te weeten de groote seevend, Quart en groote seconde te gelyk ook de quint spelt, sal het een zeer goede uitwerking (of effect) doen als in dit exempel."*



Example 53: Alensoon c.1730, fo. 91r.

One of the most interesting ways in which Gasparini's original text is used and expanded upon by Alensoon can be found in the latter's detailed section on the *Acciaccatura,* presented in this same Chapter 9.[383] While Alensoon greatly expounds upon Gasparini's relatively simple explanation of the use of the *Acciaccatura*, Alensoon curiously never mentions the single note *mordente,*[384] which is discussed by Gasparini at the beginning of his chapter as an introduction to the acciaccatura.[385]

Alensoon initially translates Gasparini's introduction to the acciaccatura, but eventually deviates significantly from the original text:

Gasparini:

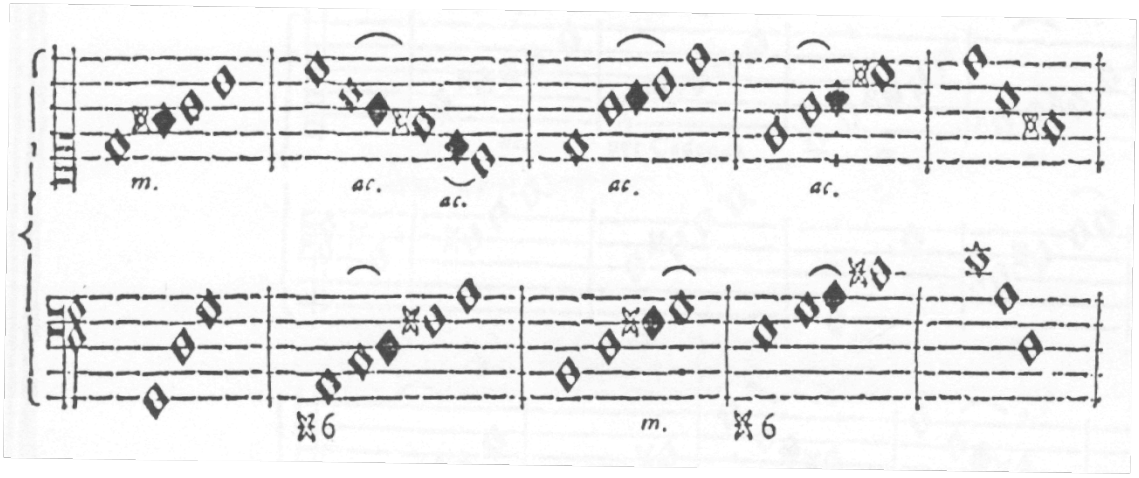
> "In order to perform the accompaniments of recitatives with some degree of good taste, the consonances must be deployed almost like an arpeggio, though not continuously so. Once the harmony of a note has been heard, one must hold the keys fast and permit the singer to take the lead, singing at his discretion and in accord with the expression of the words. Do not annoy or disturb him with a continuous arpeggio, or with ascending and descending scale passages, as some do. I do not know whether I should call these performers grandiloquent or trivial who, in their desire to display their facility, create confusion, and imagine that it is inspiration."[386] [sic: mind the somewhat liberal translation by Stillings]

[383] Ibidem, fo. 90r.
[384] Gasparini uses this term to refer to a dissonant a semitone below the main chordal note. He introduces this before discussing the acciaccatura proper. He uses the term *mordente* due to its resemblance to the harmless bite of a small animal, which releases its hold as soon as it bites.
[385] Gasparini 1708, p. 89.
[386] English translation by Stillings 1963, pp. 79-80.
Ibidem, p. 91: *"Per introdur gli accompagnamenti ne' Recitativi con qualche sorte di buon gusto si deve distender le Consonanze quasi arpeggiando, ma non di continuo; perche quando si è fatta sentire l' Armonia della nota, si deve tener fermi i tasti, e lasciar, che il Cantore si sodisfi, e canti col suo comodo, e secondo, che porta*

Alensoon:

> "To accompany a recitative with panache, one should not strike the chords bluntly, but extremely quickly and swiftly by way of striking an arpeggio (that is, one note after the other), and letting thus the notes stand still until the next following change of chords, or until the following bass note. However, without making jumps or any runs in the Right Hand, so that the singer can sufficiently complete his part and sing the contents of the words at his ease."[387]

In Gasparini's original text, he illustrates the many possible ways of using the acciaccatura in a form of tablature without note values. The black notes are the added dissonance:



Example 54: Gasparini 1708, p. 92.

Alensoon also notates the acciaccaturas as black notes without stems, but other than Gasparini, presents the main chordal notes and the Left Hand bass note in rhythm.

l' espressiva delle parole, e non infastidirlo, o disturbarlo con un continuo arpeggio, o tirare di passaggi in sù, e in giù, come fanno alcuni, non sò s' io dica, Sonatoroni, o Sonatorelli, che per far pompa della loro velocità di mano, credenola bizzaria, fanno una confusione."

[387] Alensoon c.1730, fo. 93r.: "*Om een Recitativo met een goede swier te accompagneeren, moet men de accoorden niet bot te gelyk, maar seer schielyk en ras by maniere van Arpeggio (dat is den een naa den ander) slaan, en laaten aldus de accoorden stil staan tot de naast volgende verandering van Accoorden; of tot de Volgende Basnoot, zonder met de regterhand eenige loopen of sprongen te maaken, opdat een sanger sig zouden kunnen voldoen, en singen op zyn gemak volgens den inhout der woorden."*



Example 55: Alensoon c.1730, fo. 94v.

Gasparini explains in text and with a few simple examples, which tones sound particularly well together, and conveniently provides suggestions for fingerings:

> "In order to learn this more easily, note that the third and the fourth, sounded together, go well with notes that take a major sixth, and that when possible the seventh is added between sixth and octave; in this way the acciaccatura is formed. It is necessary to employ all the fingers of the Right Hand and sometimes to play two keys with one finger, usually the thumb. When the diminished fifth is heard over mi, or over a note with a sharp, add a minor sixth, and for an acciaccatura a ninth between octave and tenth, creating an excellent effect. The same arrangement serves at the cadences: every time a note calls for both seventh and major third, the fourth, as an acciaccatura, is added between the major third and the fifth."[388]

Alensoon provides many more musical examples illustrating the various situations in which an acciaccatura can be played. He makes the interesting comment that the practice of playing these ornaments largely depends on the physical capabilities of the player.

> "This method of playing can better be learned through experience than by the use of rules, and depends much on not only listening and experience, but also on how the player uses his information. It as well depends on the size of his hands

[388] English translation: Stillings (1963), pp. 81-82.
Gasparini 1708, p. 94: *"E per assicurarsi con più facilità, si osservi, che alle note con Sesta maggiore fa bene la Terza, e Quarta unite insieme, e quando si può tra la Seita, e l'Ottava, si unisce in mezzo la Settima, e così si forma l'acciaccatura. Bisogna con la destra adoprar tutte le dita, e alle volte si toccano due tasti con un sol ditto, per lo più col Pollice. Quando al Mi, o nota con ♯ vi cade la Quinat falsa, vi si unisce la Sesta minore, e per acciaccatura tra l'Ottava, e la Decima si aggiunge in mezzo la Nona, chef fa buonissioma effetto, e l'istessa positura serve alle Cadenze, e ogni volta, che le note con la Settima vogliono la Terza maggiore, restando tra la detta Terza maggiore, e la Quinat unita la Quarta per acciaccatura."*

and thickness of his fingers, because all hands are not sympathetic to playing 12 or 13 notes with ten fingers and all at the same time."[389]

Finally, he divides the acciaccaturas into three distinct categories:

1. When by striking all the dissonants and consonants at the same time in the form of an arpeggio, the sound of the dissonants are covered and overpowered by the consonants.
2. When dissonants that cannot be resolved are struck at the same time as consonants, and the two blend together. Such as striking the octave at the same time as the major or minor 7th.
3. By playing an anticipation of the consonants against a tone of the bass before that bass note is struck.

Gasparini ends his discussion of the acciaccatura with the wise words:

> "The student of harmony must strive to seek out at the keyboard these and similar acciaccaturas in other keys of every genus. After gaining familiarity and ease with them in the natural and diatonic keys, it will be easy to find them in the chromatic or enharmonic keys; but proceed with discretion and with regard for rhythm. Try to find new ones as well as I did myself when I discovered, in the course of practice, that one can play a certain dissonance (a doubled acciaccatura of fourteen notes) all at one stroke. This occurs, as in the example, when the interval of a major seventh is found in recitative.
> In order to play this acciaccatura it is necessary to depress two keys with a single finger at the extremes of both hands, that is, with the little finger and with the thumb. This, however, is an oddity, rather than an example or general rule; its occasional use would be qualified by the considerations of time, place, and company. These and similar dissonances, or harsh harmonies, would seem to allow the good singer scope for better expression of the affections and spirit of compositions. But, as I have said before, use them with discretion, and see to it that you satisfy yourself in the first place, so that in consequence the singer and listener will be better pleased. You will be able to make equal use of the mordent and acciaccatura in arias or canzonas, since they are essential for playing with grace and good taste; through their use the accompaniment becomes much more harmonious and delightful."[390]

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[389] Alensoon c. 1730, fo. 93r.: *"Deese manier van speelen kan beeter door t' gebruyk, als door Reegels geleert werden, en hangt veel af niet alleen van t' gehoor en experientie, maar ook van de handeling van den speelder; en zelfs van de grote van syn handen en dikte van syn vingeren. Want alle handen syn niet bequaam met tien vingers twaalf of dertien clawieren te slaan en dat te gelyk."* He is here of course referring to an enormous tone cluster.

[390] English translation: Stillings (1963), pp. 83-84.
Gasparini 1708, pp. 96-97:*"Doverà poi lo Studioso Armonic ingegnarsi di ritrovar tasteggiando queste, e simili acciaccature per altri Toni di ogni genere, poiche avendone preso l'uso, e la pratica ne Toni naturali, e Diatonici, gli sarà facile il ricercarle per gl'altri Generi o Cromatici, o Enarmonici; ma con giudizio, e a tempo prevalersene, ed anch trovarne di altra sorte, come appunto io studiando ritrovai potersi fare in una falsa un'acciaccatura raddoppiata con toccar quattordici tasti in un colpo; e sarà Ver. Gr. Quando nel Recitativo si trova il passo di Settima maggiore. Per formar questa Acciaccatura bisogna con gl'estremi d'ambe le mani toccar*

Alensoon ends his detailed chapter with additional practical information for the player regarding the delicate accompaniment of recitatives. His advice includes:

1. Not to rush ahead of the singer in a recitative, but wait to see what he wants to do.
2. Try to understand the text, striking the chords with an arpeggio or simply, as required.
3. To always end truncated cadences on the harpsichord, even if the singer does not.
4. If the singer ornaments a cadence, and one sees that they would like to anticipate the cadence with passagework or elongate it, play only one bass note.
5. That when the voice is silent, one can play passagework with the Right Hand using a character appropriate to the music.
6. When the singer sings a dissonance without proper resolution, this must be resolved on the harpsichord.
7. A minor third is required at the end of all cadences unless the piece is in major or it is indicated in the harmony.
8. To accompany a song gracefully, one must always play a ritornello before the voice begins, and when the voice ends, to continue to play and vary.
9. Whenever you accompany the voice, do not go too high with your notes, unless the bass and the notes that the singer sings allow you to play graceful passages with the Right Hand.
10. Whenever the bass imitates the singer, or doubles the singer's notes, try to follow the singer as much as possible.
11. In songs that are cheerful and lively, one must play the basso continuo spiccato or staccato. In songs that are Adagio, Largo, or Grave, and that are tender, one must play appoggiato.

The practical summary listed above is followed by an additional seven pages of acciaccatura examples. It includes illustrations for the Right as well as for the Left Hand. These can be found in Chapter 10 of this dissertation.

A comparison of Chapter XII of Gasparini with Chapter 10 of Alensoon reveals that Alensoon was undoubtably familiar with this chapter, as he makes use of some of Gasparini's original text and musical examples:

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due tasti con un sol ditto, cioè con l'Auricolare, con il Pollice. Questo però serva più di bizzaria, che di esempio, o regola generale, potendosi qualche volta usare, ma distinguer tempo, luogo, e persone. Queste, e simili fasle, o durezze pare, che diano campo al buon Cantore di meglio esprimere gli affetti, e il buon gusto delle Composizioni. Ma come dissi usale con giuduzio, e procura prima di ben appagarne te stesso, che ne restarà poi meglio sodisfatta il Cantore, e chi t' ascolta. Potrai ancora usare tanto il mordente, come l'acciaccature nelle Arie, o Canzoni; essendo molto necessarie per sonare con grazia, e buon gusto; e riescirà l' accompagnare assai più armonioso, e dilettevole."

Gasparini:

> "From these examples one can generally tell which clef to use for any transposition. In order to be more secure in their use, one can memorize the following rules.
> A tone higher becomes mezzo-soprano (C-clef on the second line). A third higher becomes baritone (F-clef on the third line). A fourth higher, or a fifth lower, becomes soprano (C-clef on the first line). A fifth higher, or fourth lower, becomes tenor (C-clef on the fourth line). A tone lower becomes contralto (C-clef on the third line). A third lower becomes violin G sol re ut (on the second line)."[391]

Alensoon:

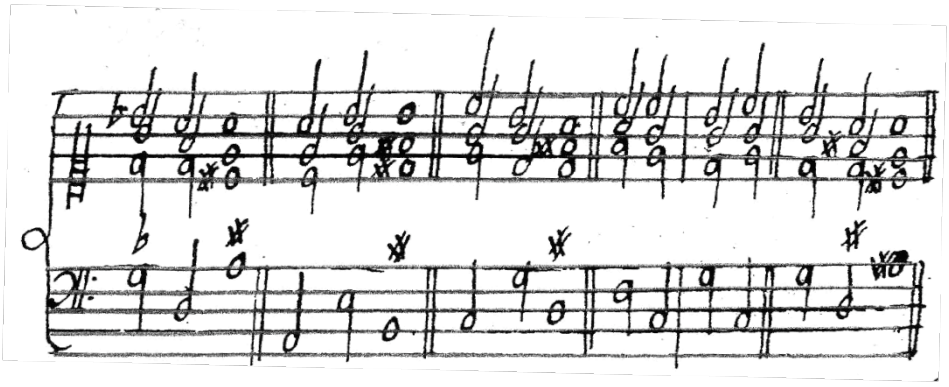
> "From these previous examples one can generally understand which key each transposition becomes, and to be certain, one must learn this next one by heart, namely:
> A tone higher becomes the high alto clef.
> A third higher becomes the French bass clef.
> A fourth higher or a fifth lower becomes the soprano clef.
> A fifth higher or a fourth lower becomes the tenor clef.
> A tone lower becomes the alto clef.
> A third lower becomes the normal G clef."[392]

However, Alensoon leaves out information concerning which transpositions with accidentals are the most convenient, and as is his style, provides additional examples of scales to illustrate the action of transposing into many different keys:

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[391] English translation: Stillings (1963), p. 99.
Gasparini 1708, p. 114: "*Da questi Esempi si può generalmente comprendere di qual Chiave diventi ogni trasportazione, e per averne più sicura la pratica potrà mettersi alla memoria questa regola, cioè*
Un ton più alto, diventa mezzo Soprano in seconda riga.
Terza alta *Baritono in terza riga.*
Quarta alta, e Quinta bassa *Soprano in prima riga.*
Quinta alta, e Quarta bassa *Tenore in quarta riga.*
Un tono più basso *Contralto in terza riga.*
Terza bassa *Violino in G sol, re, ut."*

[392] Alensoon c.1730, fo. 104v.: "*Het Tiende Hoofdstuk Manier om een Musiecq-stuk te Transponeeren of Transporteeren door alle Toonen, dat is om een Musiecq-stuk een halve, een; twee; drie; vier of vyf toonen hooger of laager te kunnen speelen als het geschreeve is.*
Ibidem, fo. 107r.: *Uit alle deese voorgaande exempelen kan men in het algemeen begrypen wat sleutel elke transpositie word; en om het wel vast te weeten; moet men dit volgende van Buyten leeren; naamentlyk.*
Een Toon hooger word de hoogen Altsleutel
Een Terts hooger werd de fransche Bassleutel
Een quart hooger of een Quinet laager word de Cantsleutel
Een quint hooger of een quart laager word de Tenorsleutel
Een Toon laager word de altsleutel
Een Terts laager word de gemeene G sleutel."



Example 56: Alensoon c.1730, fo. 51v.

While Alensoon's closing text is not a literal translation of Gasparini, he does adopt the tone of Gasparini's wise words urging caution when transposing so that the nature of the composition remains the same and that there is no detrimental effect to the music:[393]

> "One must next determine of which type the composition is, whether that with a major third or with a minor third, either natural or altered, then make appropriate use of the correct accidentals; otherwise great disorder could arise, changing the quality of the key, and the composition would be ruined […]."[394]

While this chapter has concentrated on the similarities between the two texts, it is also important of course, to point out the remaining dissimilarities.

The following additional information is unique to Gasparini: Table of Contents, Introduction, Dedication, Introductory word To the Reader, and the Introductory word To the Organ Teachers.

The lack of the above-mentioned sections in Alensoon is quite surprising, but can possibly be explained by the fact that the extant manuscript was likely a layout destined for the printer. Alensoon most probably would have included an introduction in the final version, and was in all likelihood still searching for a patron, hence the lack of a dedication. What he does provide is a Table of Contents, and a detailed Index at the end of the book.

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[393] Gasparini 1708, p. 110: "*CAP. XII. Ed Ultimo. Modo di trasportar per ogni Tono.*"

[394] English translation: Stillings (1963), p. 99

Gasparini 1708, p. 115: *"Si deve poi osservare di che natura sia la Composizione, se con Terza minore, o maggiore, o naturale, o accidentale, e secondo la sua costituzione servirsi de'semitoni propri, altrimenti potrebbe nascer un gran disordine, mutandosi la qualità del Tono, e la Composizione sarebbe precipitata; […]"*

Alensoon c.1730, fo. 107v.: *"Men moet ook wel waarneemen (of te observeeren) van wat aart het lied is; want soo het lied met de groote terts is; moet het, hoe het soude moogen getransporteert worden; de groote terts behouden, en soo het met de klyne terts is, moet het of men het hooger of laager speelt, de klyne terts hebben; opdat de Musiecq van een aard soude blyven. Vooral moet men wel agtslaan op de toevallige Kruysen, of mollen, of teekens van Natuurlyk, en sig daar van wel bedienen; opdat de Musiecq getransporteert zynde; in alles overeenkoomen met de Musiecq soo als die geschreeve of gedrukt is."*

Those interested in basso continuo are fortunate that so many of the important treatises of the past centuries are still extant or documented. Many important studies have been undertaken as a way of exploring the contents of these sources. Much thought has been given to finding a suitable way of applying the information found within to music contemporary with the time. While we can demonstrate that we are familiar with the contents of these works, it is difficult in many cases to fathom just how they were studied and used by contemporary musicians and students.

The intent of this chapter was to demonstrate how a skilled amateur, Jan Alensoon, used the information found in Francesco Gasparini's respected work. Not only how he used it, but more importantly, how he expanded upon it, and in the process was inspired to add his own unique contributions to the subject matter.

For a complete translation of Alensoon's Chapter 9, refer to Chapter 10 of this dissertation

Chapter 10. Translation of Alensoon's Chapter 9:

10.1 Introduction to the manuscript
10.2 Translation of Chapter 9
10.3 Conclusions

10.1 Introduction to the manuscript

Ton Koopman first brought the existence of this particular manuscript in the Koninklijke Bibliotheek, Den Haag to my attention. The manuscript itself consists of 113 pages (in addition to a table of contents and an index) of beautifully handwritten passages of rules, instructions, and practical suggestions, interspersed with numerous handwritten musical examples of everything pertaining to the art of the basso continuo. Information includes the names of the intervals, cadences, how to transpose, the handling of *acciaccaturas*, and the art of skillfully accompanying recitatives and arias. Additional advice such as closing the lid rather than leaving out notes on the harpsichord when accompanying, and the recommendation that it is best to accompany oneself rather than leave it to someone else are not found in other sources that the researcher can bring to mind.[395] It is extremely readable, and carefully laid out, as if ready to be printed. The spine is currently bound in red leather, but that could possibly have been done at a later date.

Here follows a translation of Chapter 9: "How to accompany a song for single voice well and honestly, as well as how to accompany recitatives, and further information concerning acciaccaturas". The layout of the translation is the same as it appears in the original manuscript. The decision to use the original notation and not to update it to modern notation and clefs was based on the original manuscripts clarity and the feeling it gives for the atmosphere of the old text.

10.2 Translation of Chapter 9

How to accompany a song for single voice (cantaat a voce sola) well and gracefully, as well as how to accompany recitatives, and further information concerning acciaccaturas.

A song and all chamber and theatre music cannot take the accompaniment of an organ or another wind instrument as a bass, but requires a harpsichord with a cello (bass violin) or a theorbo.

For a song to turn out well (or to be successful) it is best that one accompanies oneself. However, if someone else does this, it is necessary that one knows and follows the method (or manner of singing) of the singer.

On the harpsichord, especially during a recitative, one must not only strike three notes, but as many as the fingers can reach. This should be done with the Right as well as the Left

[395] As described in Chapter 8 of this dissertation, Alensoon was very fond of accompanying himself at the harpsichord whilst singing.

Hand. However, one must take care in avoiding the fifths and octaves, that is, in relation to the fundamental tone of the bass, because the octaves under the chords are actually ripienos or doublings of the chord.[396]

Whenever the sound of an open harpsichord is too loud for the voice, it is better to shut the lid then to leave out any notes.

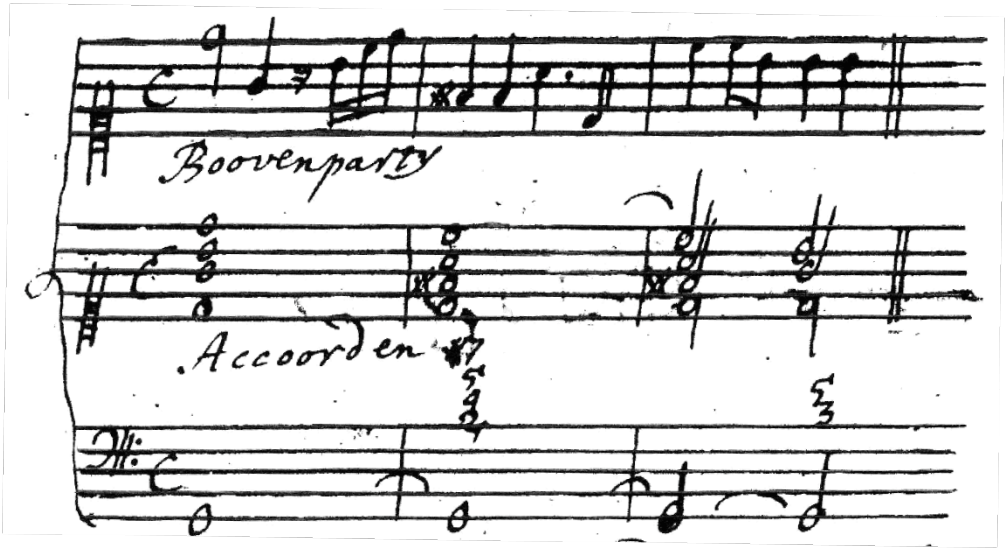
When one sings a recitative, one should strike chords opposite a long note in the bass (cello or theorbo), and then let the sound disappear until the next bass note, so as not to confuse the voice.

Whenever the voice has a difficult note to sing, one should take care that this note is made audible above the other notes of the chord. That is, without actually striking it alone, or repeating it unless a weak voice (singer) cannot catch his tone.

If one accompanies a recitative, one must pay extreme attention to the top part (or part that is being sung).

One will often find that against a long standing bass note, the top part sings first consonant notes that turn into dissonant ones through steps or jumps, and then returns once more to a consonant on the same bass note. Whenever the top part, that was first a consonant goes to the second, or to the fourth or to the major seventh, one should strike the 2nd, 4th, or major 7th at the same time against a continuation of the bass note, the one not without the other, sustaining the dissonant note as long as until the top part resolves to a consonance, namely the 3rd, 5th, and octave of the same bass note. If indeed one plays a dissonant in the top part, namely the major 7th, 4th, and major 2nd and at the same time also the 5th, it will have a very good result (or effect) as in this example:

[396] Alensoon c. 1730 f. 90r.: *"Het Negende Hooftstuck*
Om een cantaat a Voce sola wel en cierlyk te accompagneeren; als meede van het accompagneeren van een Recitativo, en van de Acciaccaturen.
Een Cantaat en alle kaamer en Theater-Musiecq kan niet wel lyden het accompagnement van een orgel of ander Blaas-Instrument voor Bas; maar vereyscht een clavercimbel met een Basviool of een Theorbe.
Om een cantaat wel te doen uitvallen; (of reusfeeren) ist' best dat men sig zelfs accompagneert; maar het zelve door een ander moetende geschieden; is t' noodig, dat men de methode (of manier van Singen) van den Sanger wel kent en opvolgt.
Op een clavercimbel moet men insonderheyd in een recitativo niet alleen drie accoorden; maar so veel slaan; als de vingers konnen bereyken; en sulks soo wel in de regter als linkerhand, egter de quinten en octaven vermydende, dat is ten opsigte van de Fundamenteele toon van de Bas; want de Octaaven onder de Accoorden zyn eygentlyk Ripienoos of verdubbelingen van de Accoorden."



As also in the following example:[397]

[397] Ibidem f. 90v.-f. 91r.: *"Wanneer het geluyd van een oopen Clavercimbel voor de stem te sterk is; soo is het beeter het deksel toe te doen, als eenige Accoorden agter te laaten.*
Soo men een Recitativo Singt, slaat men teegens een lange noot van de Bas; eens Accoorden, en dan laat men het geluyd verdwynen tot de volgende Basnoot; om de stem niet te confondeeren (of van t' stuk af te brengen)
Wanneer de stem een moeyelyk Accoord te singen heeft; moet men sien; dat men de noot van de stem booven de andere consonantien laat hooren; Sonder egter de zelve alleen te slaan; ofte repeteeren; ten sy dat een swakke stem zyn toon niet kon vatten.
Als men een Recitativo Accompagneert; moet men seer aandagtelyk letten op de boovenparty (of party die gesongen werd).
Men zal dikwils Vinden teegens een lange staande Basnoot; dat de Boovenparty eerst consonantie geweest zynde, daarna dissonantie werd door gangen off sprongen, en aldus door allerhande dissonantien geloopen hebbende weederkeert na een consonantie van de selve staande Basnoot.
Wanneer nu de boovenparty, die eerst consonantie was; gaat naa de seconde of naa de quart of naa de groote seevend sal men teegens het tweede gedeelte van de Basnoot de seconde; quart; en groote seevend te gelyk slaan; de eene niet zonder de andere; die dissonantien soolang uithoudende; tot dat de Boovenstem, sig goed maakende (of resolveerende) gaat naa een consonantie; te weeten terts, quint, en octaaf van de selve staande Basnoot. Indien men by de Boovengesegde dissonantien, te weeten de groote seevend, Quart en groote seconde te gelyk ook de quint speelt, sal het een zeer goede uitwerking (of effect) doen als in dit exempel.
Als ook in het volgende Exempel".



In a recitative, whenever the top part first goes through the 6th and 4th, and then moves there after through the major 7th, then further to a consonant with the bass, one should strike first the 6th and 4th with the octave of the 2nd; and thereafter the major 7th, 5th, 4th and 2nd at the place where it belongs. Such as:[398]



[398] Ibidem, f. 91v.: *"Wanneer in een Recitativo de Boovenstem eerst door de sest en quart gaat, eer die door de groote seevend loopt; om verder weeder na een consonantie van de Bas te keeren, dan slaat men eerst de sest en quart met de octaaf of seconde; en daarnaa de groote seevend, Quint quart en seconde ter plaatse daar het behoort. als."*



Whenever the top part appears only to go through the 4th and 6th, without moving through the major 7th, one should strike only the 6th and 4th; as well as the 2nd, as in the following example:[399]

[399] Ibidem, f. 92r.: *"Wanneer de Boovenparty alleenlyk gaat door de quart en sest, sonder door de groote seevend te loopen, slaat men alleenlyk maar de sest en de quart; en soo men wil de seconde, als in het volgende exempel."*

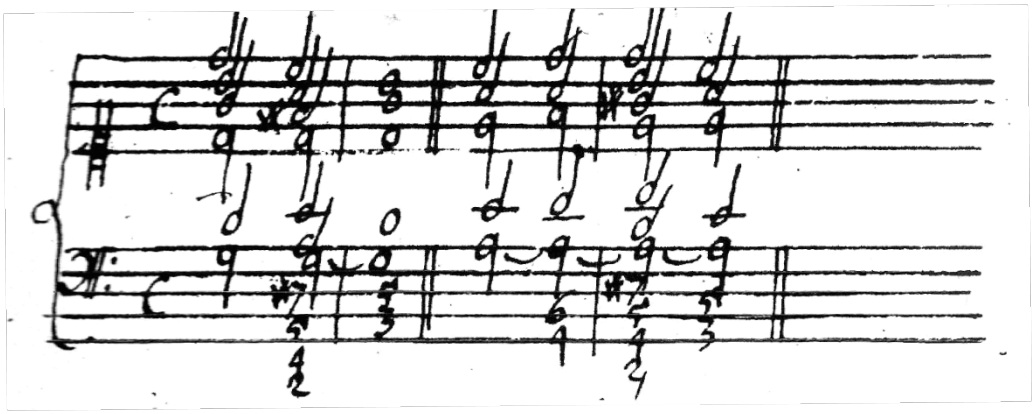


Whenever one must play the augmented 4th, one must never also grip the major 7th at the same time, but always the major 6th, by which one may always play the 2nd, and often the octave as well. See these examples:[400]



The more one doubles or plays fully the augmented chords, how better the result (or effect) it will have.[401]

[400] Ibidem, f. 92v.: *"Wanneer men de valsche quart speelen moet; moet men nooyt de groote seevend daar by grypen; maar altyd de groote sest, waar by men de seconde altyd mag speelen; en dikwils daar de Octaaf noch by, siet deese exempels."*
[401] Ibidem, f. 92v.: *"Hoe meer men die valsche accoorden volspeelt of verdubbelt; hoe beeter uitwercking (of effect) het doen zal."*



To accompany a recitative with panache, one should not strike the chords bluntly, but extremely quickly and swiftly by way of striking an arpeggio (that is, the one note after the other), and letting thus the notes stand still until the next following change of chords, or until the following bass note. However, without making jumps or any runs in the Right Hand, so that the singer can sufficiently complete his part and sing the contents of the words at his ease.

In particular, attention must be made to the playing of the so named appoggiato by the Italian Masters, which is very difficult and exists in the use of dissonance and consonance at the same time, without any resolution, the combination of which is called the acciaccatura, and can only be played on the harpsichord or another string [keyboard] instrument and not on the organ.[402]

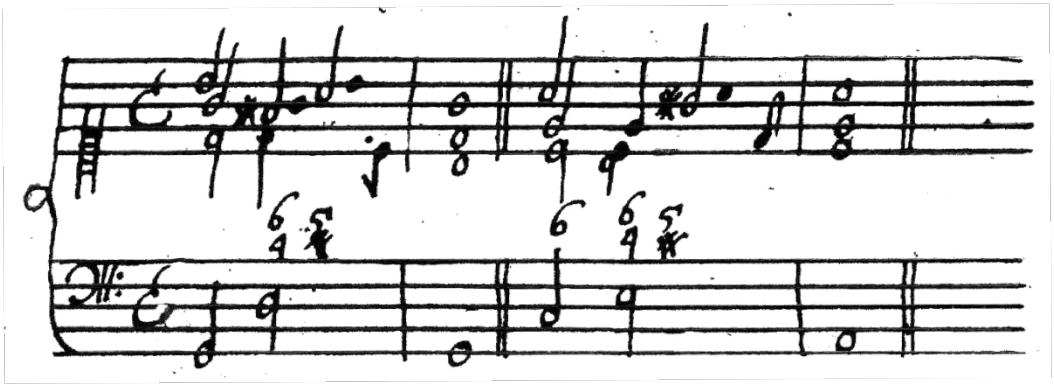
This method of playing can better be learned through experience than by the use of rules, and depends much on not only listening and experience, but also on how the player uses this information. It as well depends on the size of his hands and thickness of his fingers, because all hands are not sympathetic to playing 12 or 13 notes with ten fingers and all at the same time.

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[402] Ibidem, f. 93r.: *"Om een Recitativo met een goede swier te accompagneeren, moet men de accoorden niet bot te gelyk, maar seer schielyk en ras by maniere van Arpeggio (dat is den een naa den ander) slaan, en laaten aldus de accoorden stil staan tot de naastvolgende verandering van Accoorden; of tot de Volgende Basnoot, zonder met de regterhand eenige loopen of sprongen te maaken, opdat een sanger sig zouden kunnen voldoen, en singen op zyn gemak volgens den inhout der woorden. Insonderheyd moet gelet werden opde manier van speelen vande voornaamste italiaansche Meesters, die appoggiato (dat is ondersteunende) genaamt word, de zelve is zeer moeyelyk en bestaat in een gebruyk van dissonantien te gelyk met consonantien, sonder eygentlyke Resolutie, welke saamenvoeging genaamt word acciaccatura, en alleen op een clavercimbel of snaarinstrument, en niet wel op een orgel plaats kan hebben."*

Thus of the acciaccatura can be said first that it is a combination (or merging) of dissonance with consonance without resolution, and secondly that the same happens in three ways:[403]

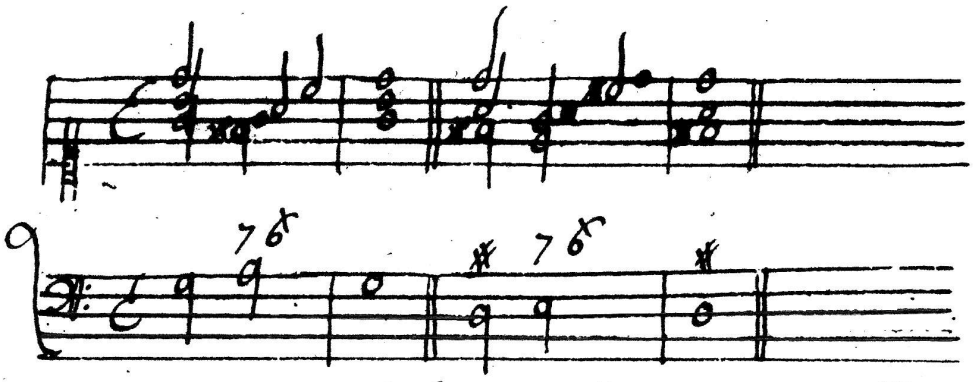
The first way is when instead of striking the dissonance, which are resolved through the consonants by form of a ligature[404], one strikes all the same dissonance and consonance at the same time, thus actually by form of an arpeggio, and thereby in such a way that the sound of the dissonant intervals are covered and overpowered by the consonant ones. For example, in a bound (gebonden) cadence, that has the figures 6/4, 5/3, one should strike the four notes with the octave at the same time. Thus, before the cadence ends, one should lift up the fingers that have struck the 6 and 4, and (continue to go through) the minor 7th after the 3rd of the next bass note. See the following example:
NB. The black notes without stems are the acciaccaturas, and after one has struck them (made them audible) together with the other notes, the should be lifted up, leaving the consonants down so that their sound is longer audible.[405]



This First Manner of Acciaccaturas also has a place in a *Melodie Finaal* [406], where the 7th is struck with the 6th at the same time. Thereby one can also play the 3rd at the same time with the 4th, if the disposition of the fingers allows it.[407]

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[403] Ibidem, f. 93r.: "*Deese manier van speelen kan beeter door t' gebruyk; als door Reegels geleert werden, en hangt veelaf niet alleen van t' gehoor en experientie, maar ook van de handeling van den speelder; en zelfs van de groote van syn handen en dikte van syn vingeren. want alle handen zyn niet bequaam met tien vingers twaalf of dertien clawieren te slaan. en dat te gelyk.*
Dog van de acciaccaturen kan evenwel gezegt werden vooreerst, dat de acciaccatura is een samenvoeging van dissonantien met consonantien zonder resolutie: en ten tweeden dat de zelve geschiet op driederly Manieren."
[404] This is a slur or syncopation.
[405] Ibidem, f. 93v-f. 94r.: *"De eerste manier is, wanneer men in plaats van te slaan de dissonantien die door consonantien by forme van Ligatuur geresolveert werden; alle de zelve dissonantien en consonantien te gelyk slaat; dog egter by forme van Arpeggio; en soodanig dat het geluyd van de dissonantien door de consonantien gedekt en ooverwonnen werd. by voor beelt in een gebonde cadents, die voor cyfers heeft 6/4 5/3, slaat men die vier accoorden met de octaaf te gelyk, dog eer dat de cadents eyndigt; ligt men de vingers, die de ses en vier slaan; op; en men gaat door de klyne seevend naa de terts van de volgende Basnoot. siet het volgende exempel. NB. de swarte Nooten zonder staarten zyn de acciaccaturen, en moeten als men haar geluyd onder de andere accoorden gehoort heeft; opgeligt werden, en de andere accoorden consonantien zynde laat men neerleggen om haar geluyd langer te horen."*
[406] Ibidem, f. 14r.: Alensoon defines two ways of ending a piece, either with a cadence or with a *Melodie Finaal.* His definition of the latter is a cadential formula used in general harmony in which the bass descends a second.



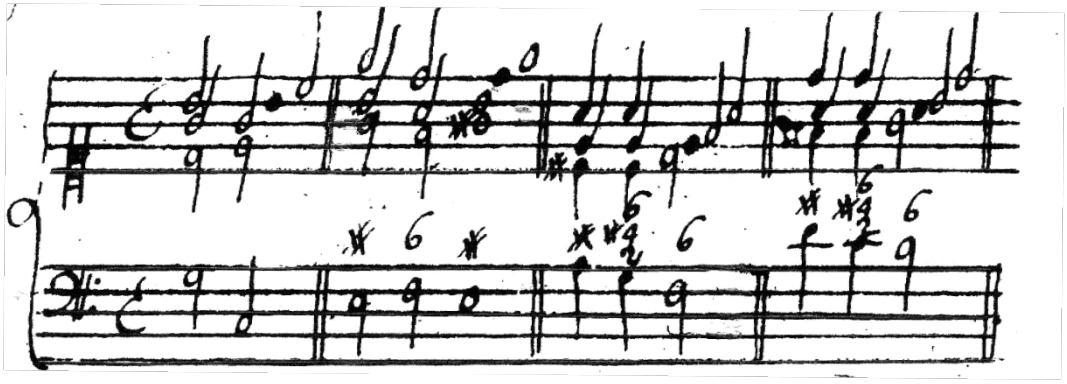
This manner also has a place at the end of a cadence or of a *Melodie Finaal,* and in other cases where the 4th is struck at the same time as the 3rd, provided that the 4th or the minor 7th or the minor 3rd, or diminished 5th, or another note was already there before hand from the previous bass note. See the following examples:[408]

[407] Ibidem, f. 94r.: *"Deese eerste manier van Acciaccatura heeft ook plaats in een Melodie Finaal, alwaar de seevend te gelyk met de groote sest geslaagen werd; waar by men ook te gelyk met de terts de quart kan speelen, als de dispositie van de vingers het toelaat."*

[408] Ibidem, f. 94v.: *"Deese Manier heeft ook plaats op het eynde van een cadents, of van een Melodie Finaal en in andere gevallen, alwaar de quart te gelyk met de terts geslaagen werd, mits dat die quart van te vooren of de klyne seevend of de klyne terts, of valsche Quint, of een ander Accoord geweest zy van de voorgaande Basnoot. siet de volgende exempels."*

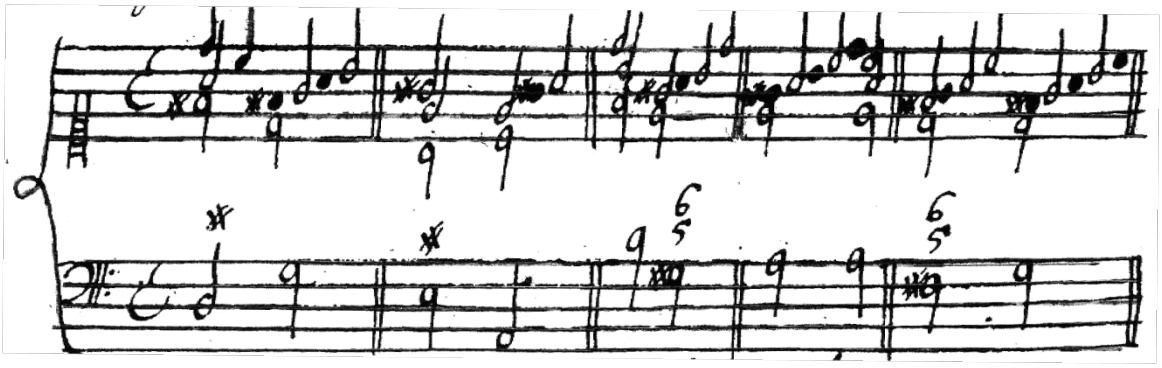


The Second Manner of the Acciaccatura is when dissonant intervals are struck by the consonant ones which cannot be resolved, but instead these same dissonant intervals blend together into the consonant ones that are above. That means that one should strike the octave at the same time as the major or minor 7th, such as the moment requires.[409]

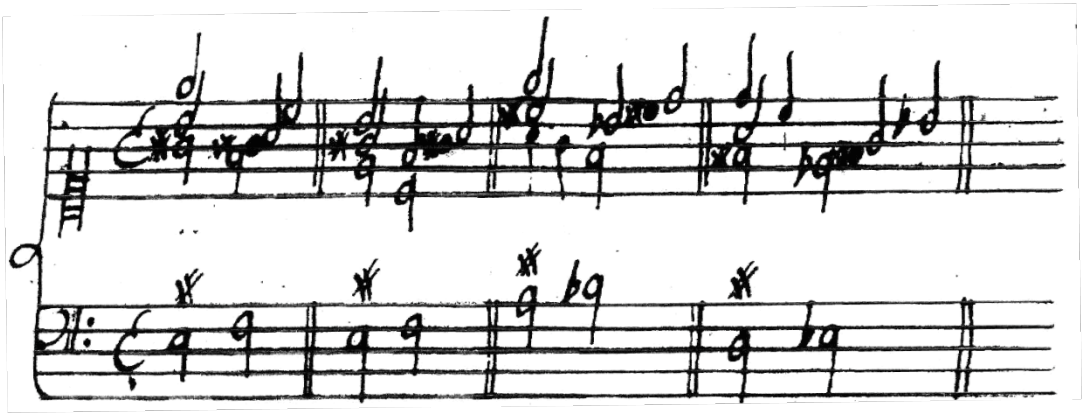


[409] Ibidem, f. 95r.: *"De tweede Manier van Acciaccature is wanneer by de consonantien geslaagen werden dissonantien; die niet geresolveert kunnen werden; maar in de consonantien; die booven haar zyn; als versmelten; dat is men slaat met de octaaf te gelyk de groote of klyne seevend, naa vereysch van zaaken."*

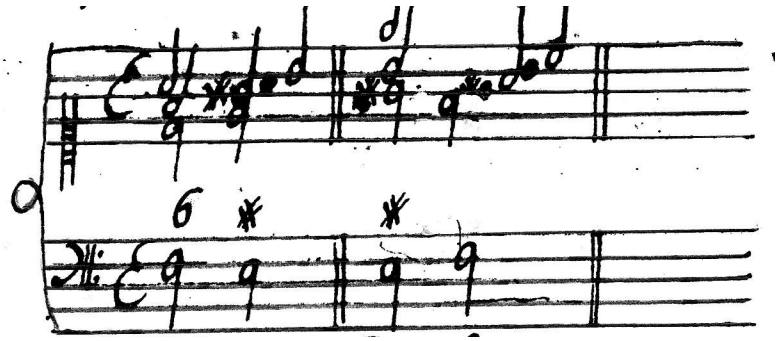
With the major or minor 3rd the major 2nd is also often struck. Such as:



By the major 3rd, as in such an example as here follows, the augmented second (or secunda spura, [sic] is often struck).[410]

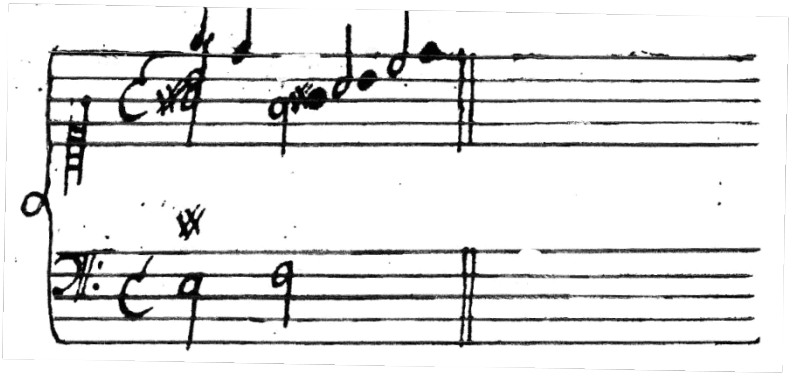


One can often strike the augmented 4th when playing the 5th.



[410] Ibidem, f. 95r.: "*Met de groote of klyne terts word ook wel de groote seconde geslaagen. als By de groote terts word, by sulk een geval als hier volgt; dikwils de Bastert seconde (of secunda spurza) geslaagen.*"

One could include the 6th as well until the last note of the previous example, which can at the same time, be seen in the following example:[411]

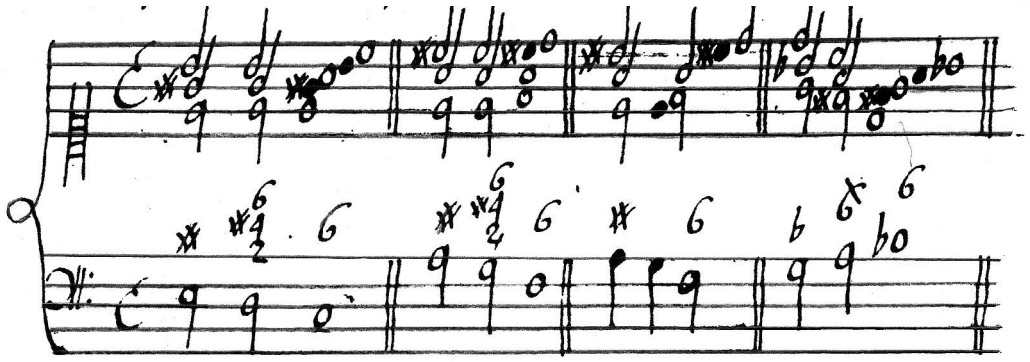


With the minor or major 6th, one can often also strike the perfect 5th. Such as:

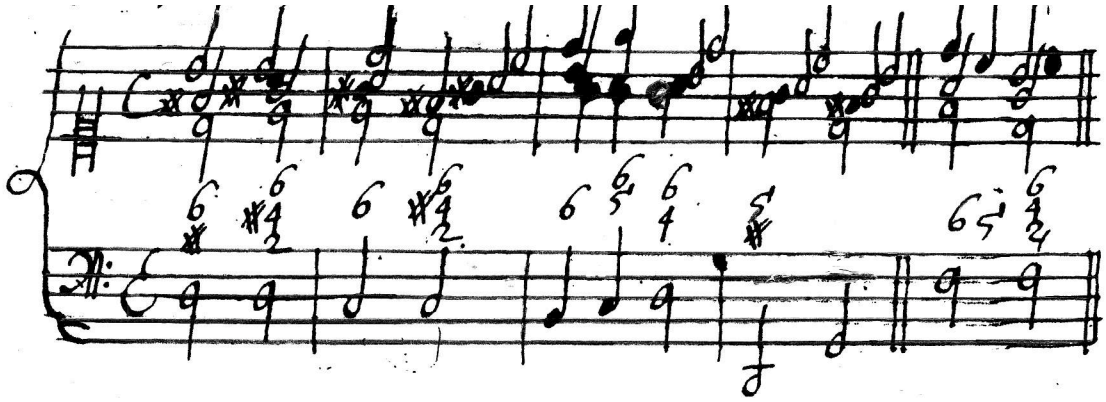


[411] Ibidem, f. 95v.: "*Met de Quint slaat men dikwils de regte of valsche Quart; naa t' vereyscht word. Men souw tot de laatste noot van dit eeven voorgaande exempel de sest ook moogen byvoegen, gelyk in dit volgende exempel gesien kan werden.*"

With the major 6th one can sometimes strike the augmented 5th. As can be seen in the following example:[412]

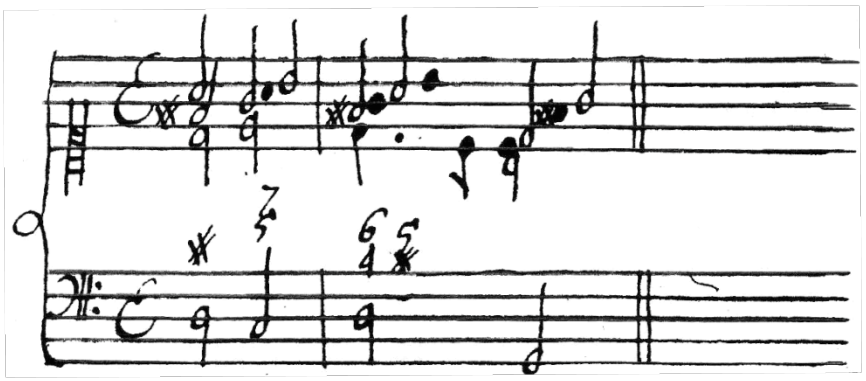


Whenever a bass note must have the augmented 4th, major 6th, and 2nd (so as in the following examples), one can, at this opportunity, strike the perfect 5th as an acciaccatura.

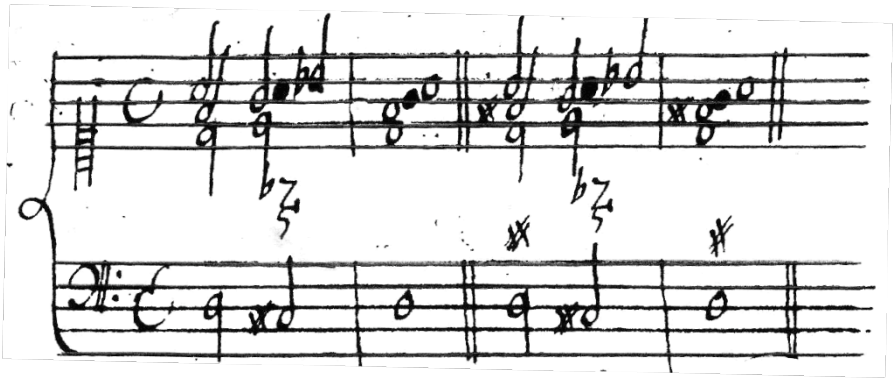


The two examples above belong actually more to the first than to the second manner of acciaccatura, because the 5th that is here struck as an acciaccatura, blends into the augmented 4th, that is used here as a consonant, and is under the 5th, and not in the 6th that is the consonant above it.
One should often strike the major 6th with the major 7th, as in the following example seen here:[413]

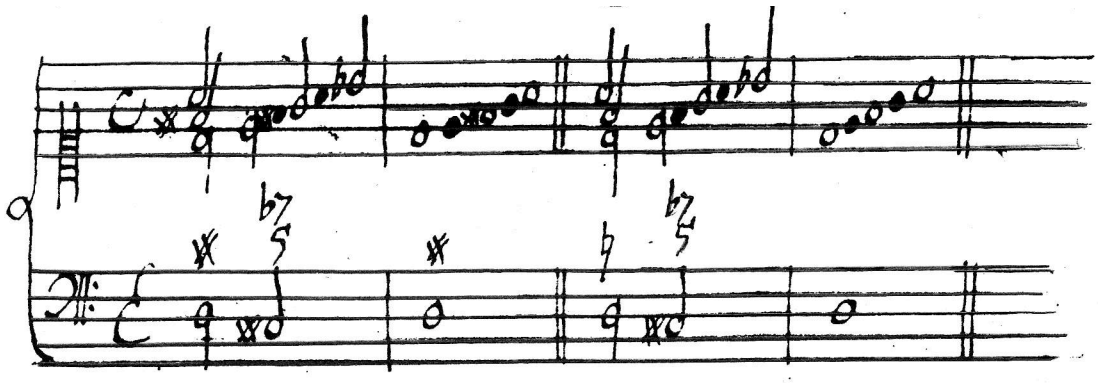
[412] Ibidem, f. 96r.: "*Met de klyne of groote sest kan men dikwils de regte quint slaan. als Met de groote sest kan men somtyds, gelyk in deese volgende exempelen, de Bastert quint; of quinta superflua slaan.*"
[413] Ibidem, f. 96v.: "*Wanneer een Basnoot de valsche quart groote sest, en seconde hebben moet soo als in de volgende exempels; kan men by die gelegentheid de regte quint voor een acciaccatura daar by slaan. Deese twee hier eeven boovenstaande exempelen behooren eygentlyk meer tot de eerste als tot de tweede manier van acciaccatura, omdat de quint, die hier als acciaccatuur geslaagen werd, versmelt in de valsche quart; die hier als consonantie gebruykt werd, en beneeden de quint is en niet inde sest die de consonantie booven haar is. Men slaat met de groote seevend dikwils de groote sest, als in het volgende exempel op het andere blad.*"



When playing the minor 7th, one can often strike the minor 6th as well.

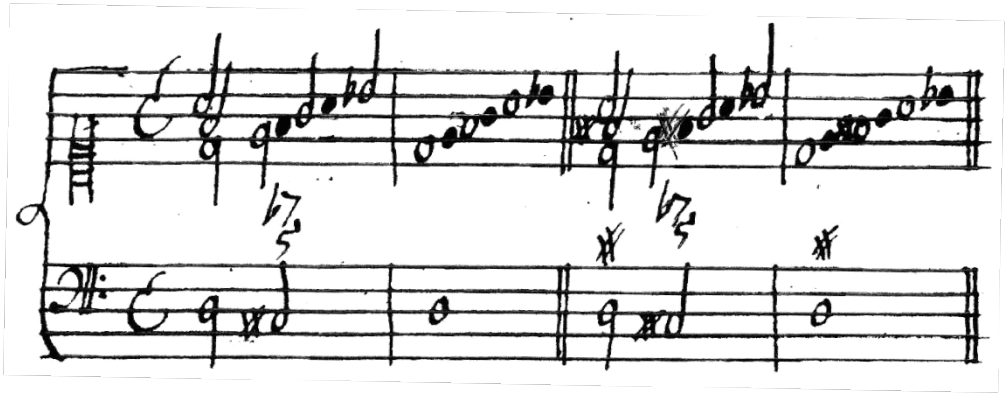


Whenever one must strike the minor 7th and the diminished 5th, and one plays in a major key, one should strike the perfect 4th by the diminished 5th for an acciaccatura. If one plays in a minor key, one should strike the augmented 4th by the diminished 5th, as in these following examples:[414]



[414] Ibidem, f. 97r.: "*Met de valsche seevend slaat men dikwils de klyne sest by voorbeelt.*
Wanneer men de valsche seevend en valsche quint slaan moet, en men speelt uit een toon met de groote terts, slaat men by de valsche quint de regte quart voor een acciaccatuur, en als men uit een Toon met de klyne terts speelt, slaat men by de valsche quint de bastert quart; als in deese twee volgende exempels."

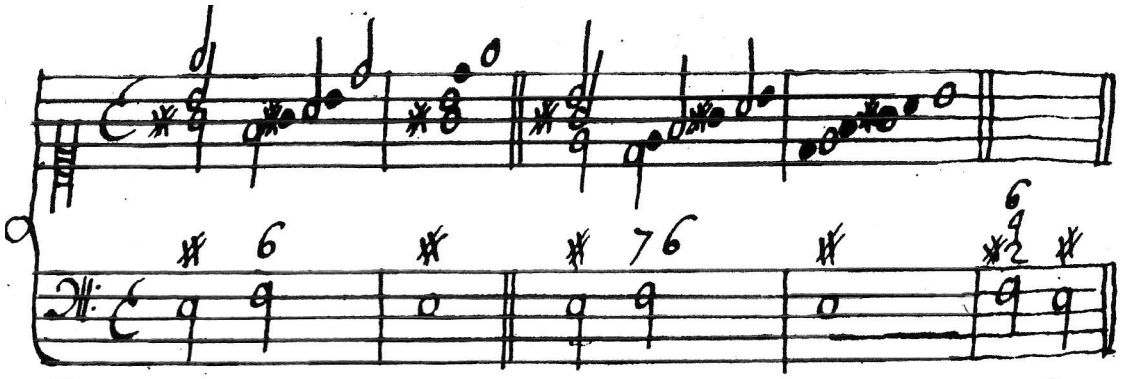
By the last note from the two previous examples, one can also strike the minor 6th by the mentioned chords. Thus, this belongs to the first manner of playing acciaccaturas, because that minor 6th being a note under the 5th, melts into it. See these two examples:[415]



The Third manner of Acciaccatura is an anticipation of the consonants against a tone of the bass, before that bass tone is struck. For example, according to the rules, in a *Melodie Finaal* in F with the minor descending 2nd, like in the following examples from F to E, one has to play the 3rd A and the 6th D against the F. Against the following E, one has to play the 5th B♮ and the 3rd G♯. The B natural and the G♯ have to be played together with the A and D against the F. In this way the B natural and the G♯ are both anticipated against the F. And, if there is a 7th written before the 6th on the F, one should also play this 7th, in this case an E. See the two following examples.These acciaccaturas are often indicated in a composition by the 6th, augmented 4th and augmented 2nd.[416]

[415] Ibidem, f. 97v.: "*By de laatste noot van de twee voorgaande exempels, kan men ook by de gesegde Accoorden nog de klyne sest slaan; dog dit behoort meede tot de eerste manier van Acciaccatura, omdat die klyne sest in de quint zijnde een accoord dat onder haar is, vermelt, siet deese twee exempelen.*"

[416] Ibidem, f. 97v.: "*De derde manier van Acciaccatura is een Anticipatie van de consonantien teegens een Toon van de Bas, eer de selve Bastoon geslaagen word: by voorbeelt in een Melodie Finaal met de klyne Seconde afgaande, gelyk hier naa een exempel van een melodie Finaal van F in E volgt, word regulier (of volgens den Reegel) teegens F de terts A. en de sest D geslaagen, en teegens de volgende E word geslaagen de Quint B ♮ en G ♯ zynde de groote terts, Deese B ♮ en G ♯ worden met A en D teegens F te gelyk geslaagen, soodat B ♮ en G ♯ beyde geanticipeert werden; teegens F en by aldien de seevend voor de sest op de F geteekent is; moet men die seevend, te weeten E daar ook by grypen. siet de twee volgende exempels. Deese acciaccaturen worden dikwils in de compositie geteekent door de sest, valsche Quart en bastert seconde.*"



The acciaccaturas of the first and second manner work best when the notes that are struck for acciaccaturas were consonants against the previous bass notes. But a good master serves himself there with insight, as well as in the first stroke that he does on the harpsichord.

Acciaccaturas are nowadays sometimes written in compositions. They are similar to the French *port de voix*.

Acciaccaturas must be used with much judgment, in such a way that the consonant intervals are always stronger (or more in numbers) than the dissonant ones, and that the dissonance in the two first manners of playing disappears. In the third manner it is otherwise situated (there the dissonant intervals that become consonants against the following bass note). This third manner has mainly place in recitatives, and *Airs Pathetiques* (or sad songs).[417]

To be able to play the above-mentioned manner of acciaccaturas well and in places where they can be done easily, one should strike during long notes not only the chords and the acciaccaturas with the Right Hand, but also with the Left Hand, and this way can easily separate them. At the end of this chapter will be examples provided of all sorts of acciaccaturas for the Right as well as the Left Hand.

[417] Ibidem, f. 98r.: "*De Acciaccaturen van de eerste en tweede manier (of soort) koomen best, wanneer de Nooten, die voor acciaccaturen geslaagen werden, teegens de voorgaande Basnooten; als consonantien zyn in handen geweest; maar een goed meester bedient sig daar van met oordeel, selfs inde eerste slagh; die hy op een clavicembaal doet; de Acciaccaturen worden heedendaegs in de compositie somtyds geschreeven; sy hebben veel overeenkomst (ofte rapport) met de port de voix van de Franschen.*
De Acciaccaturen moeten met veel oordeel gebruykt worden in maniere dat de consonantien altyd sterker (of meerder in getal) zyn als de dissonantien en dat de dissonantien in de twee eerste manieren als verdwynen; want inde derde manier is het anders geleegen derwyl de dissonantien aldaar teegens de volgende Basnoot consonantien worden. Deese derde manier heeft voornaamentlyk plaats in Recitativoos en Airs Pathetiques of Treurige gesangen."

One can play the acciaccaturas or leave them out according to the disposition of the hand. In a rapid tempo, one should play them not as often as in moderate or slow measure (piece).[418]

Further, in recitatives and arias one should never rush ahead of the singer (or pull them along), but wait as long as possible to see what he wants to do.

Try to understand the text, because whenever the text (or sentence) expresses wrath, hate, rage, is threatening or something similar, one should try to express that by striking the chords strongly and with speed. Whenever love, melancholy, weakness or something similar is printed or implied, one should strike the chords a bit slower. Whenever words such as: sleep, silence, or awe are used, or that the same contain a simple story, one should play *modo recitative,* that is, one should strike the chords simply, without arpeggio, and should let the sound disappear.

In broken cadences (or truncated cadences) one must, even when the voice does not sing the cadence, play and end it on the harpsichord. As here above is to be seen.[419]

Whenever the voice makes a cadence and one notices that he or she wants to extend it with an ornament (or passage work), one should let the bass stand without chords, and wait, no matter what the singer will do until the cadence is ended.

When the voice is silent, you can play a passage with the Right Hand, and if the words are cheerful, one should play a passage that is cheerful and swift, and if the words are sad (sorrowful), one should play the passage slowly.

In the case that a dissonance is sung, without good completion or resolution, one must let this be heard on the harpsichord (the resolution).[420]

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[418] Ibidem, f. 98v.-f. 99r.: "*Om op de Booven gesegde Manieren met Acciaccaturen wel te speelen slaat men by lange Nooten, en daar het gemakkelyk kan geschieden; niet alleen de Accoorden ende Acciaccaturen met de regter, maar ook met de linkerhand sullende hier agter op het eynde van dit Hooftstuck exempelen van alderhande gevallen met Acciaccaturen, soo wel voor de regterhand alleen; als ook voor de linckerhand, aangetoont worden. Men kan de Acciaccaturen speelen of agterlaaten naadat de gesteltheyd (of dispositie) van de hand sulks toelaat in een radde maat speelt men die soo dikwils en soo veel niet als in een middelmatige of langsaame maat."*

[419] Ibidem, f. 99v.: "*Verder in Recitativoos of in Airen moet men de sanger nooyt als voortjaagen (of presseeren) maar afwagten, soo veel als t' moogelyk is, wat hy doen wil.*
siet de woorden te verstaan; want wanneer de sin toorn, haat, rasernye, dreygementen of its diergelyks verbeelt; moet men dat eenigsins tragten uittedrukken met de accoorden sterk en met eenige haast te slaan, wanneer liefde droefheid verflaauwing of its diergelyks uitgedruckt word, slaat men de Accoorden wat langsaamer, wanneer woorden beduyden slaap, stilswygen, of vreese of dat de zelve een simpel verhaal behelsen, speelt men modo Recitativo dat is men slaat de Accoorden simpel zonder arpeggio, en men laat het geluyd verdwynen.
In afgebrooke cadentsen (of cadense Troncate) moet men, alschoon de stem de cadents niet singt die evenwel op de clavercimbel speelen en eyndigen.
als hier booven pag: [sic?]: te sien is."

[420] Ibidem, f. 99r.: "*Wanneer de stem een cadents maakt en men merkt dat sy die met een cierlyke loop (of passagie) opschikken of uitrekken wil; laat men de Bas sonder accoorden doorstaan en men wagt af, alwat de Sanger doen wil, tot dat de cadents geeyndigt is.*

Take care for the major third at the end of a cadence, unless [of course] the harmony is in major. The minor third is used in all other occasions.

To accompany a song (air) gracefully, one must always play a ritornello before the voice begins, and when the voice ends to continue to play and always change (or vary). For example, the first time one plays the ritornello that is written, with his chords. The second time one plays the notes of the bass with the Right Hand, and makes a basso continuo with the Left Hand against it. The third time, or when the air repeats, one plays again the bass with the Left Hand, and with the Right Hand a graceful diminution against it that is beautiful.[421]

Whenever you accompany the voice, do not go too high with your notes, unless the bass and the notes that the singer sings allow you to play graceful passages with the Right Hand, as for example, when the voice is silent, or if it stays on the same note for one, two or more measures. Then it is graceful and excellent not to play or strike a simple accompaniment with the Right Hand, but rather by use of a written out realization or with ornaments. But this demands knowledge and judgment.

Whenever the bass imitates the singer, or doubles the singer's notes, try to follow the singer as much as possible.

In songs that are cheerful and lively, one must play the basso continuo spiccato or staccato. In songs (Airs) that are Adagio, Largo, or Grave, and that are tender, one must play appoggiato.[422]

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als de stem swygt, kund gy met de regterhant een passagie speelen, die met de sin van de woorden overeenkomt te weeten soo de woorden vroolyk zyn speelt men de passagie vroolyk ende ras; en soo de woorden droevig zyn; speelt men de passagie langsaam.
Indien een Dissonantie gesongen werd sonder volkoome goedmaaking (of resolutie) moet men de resolutie op de clavercimbel doen hooren."

[421] Ibidem, f. 100r.: "*Wagt u voor de groote terts in het eynde van een cadents; t' zy de harmonie is in tono Majori; dat is in een Toon met met de groote terts; en dat de klyne Terts by voorval maar alleen gebruikt is.*
Om een Air cierlyk te accompagneeren moet men altyd sien de ritournello; eer de stem begint, en als de stem eyndigt wel te speelen, en altyd te veranderen; (of varieeren) by voorbeelt de eerste maal speelt men de zelve zo als er staat; met syn accoorden; de tweedemaal speelt men de Nooten van de Bas met de regterhand; en met de linkerhand maakt men daar een Bascontinuo teegen; de derdemaal of by repetitie van het Air speelt men weeder de Bas met de linkerhand, en men siet daar teegens met de regterhand een cierlyke passagie of een Arpeggio te speelen die fraay is."

[422] Ibidem, f. 100r.: "*Wanneer gy de stem accompagneert; loopt niet te hoog met de accoorden; ten sy dat de Bas en de Nooten, die de stem singt, toelaaten, dat gy met de regterhand een cierlyke passagie maaken moogt: als by voorbeelt; wanneer de stem swygt; of een maat ofte twee ofte meer opde zelve toon staan blyft; dan is het cierlyk en meesterlyk; met de regterhand geen simpel accompagnement te maaken; ofte slaan maar als tablatuur of by form van galanterie te speelen; dog dit vereyscht kennis en oordeel.*
wanneer de Bas de stem nadoet of imiteert en de sanger de nooten verdubbelt, siet het selve so veel als t' moogelyk is naa te volgen.
In Airen die zeer vroolyk en leevendig zyn moet men de Bas continuo spiccato of staccato speelen: in Airen die Adagio, largo, of grave gaan; en die teeder zyn moet men Appoggiato speelen."

[Here are] examples of all kinds of fingerings of acciaccaturas for the Right Hand alone, as well as for the Left Hand. The black notes without stem are the acciaccaturas, and as quickly as one has struck these under the other notes, one must lift up the finger, fingers that had previously struck the acciaccaturas keeping the other fingers holding the consonants down, so that the consonant notes last longer than the dissonant ones or the acciaccaturas. The other black notes are not acciaccaturas, but are quarter notes or eighth notes.[423]

Cadences:



[423] Ibidem, f. 101r.: "*Exempelen van Allerhande greepen met Acciaccaturen; zo wel alleen Voor de regterhand, als ook somtyds voor de linckerhand.*
De swarte Nooten zonder staarten zyn de Acciaccaturen, en soo gaauw men die onder de andere accoorden geslaagen heeft; moet men die vinger of vingers, daar men een of meerder acciaccaturen meede geslaagen heeft; opligten, en de andere vingers neederhouden, en laaten leggen opdat het geluyd van de consonantien langer dure als dat der dissonantien of acciaccaturen, de andere swarte nooten, die staarten hebben, zyn geen Acciaccaturen, maar zyn vierendeelen of agste deelen."





Melodie Finaalen examples



Examples of cadences with 7th



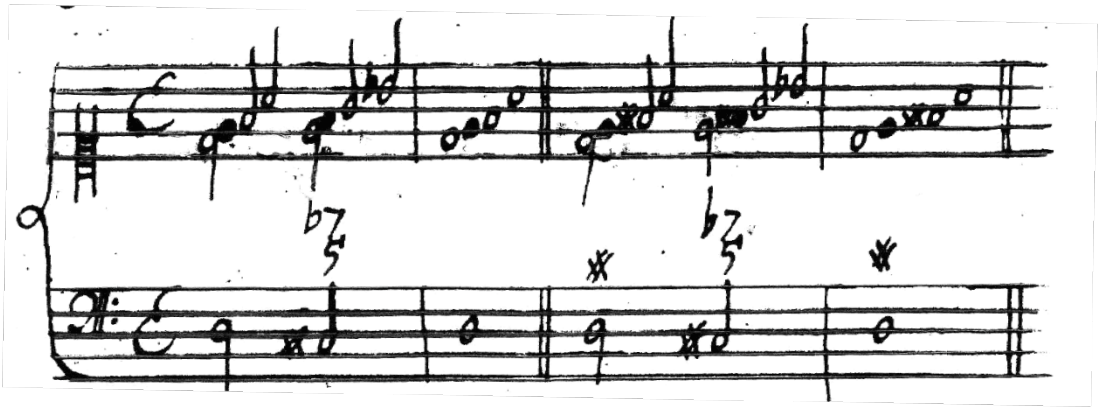
Passages with the augmented 5th



Passages with the augmented 4th

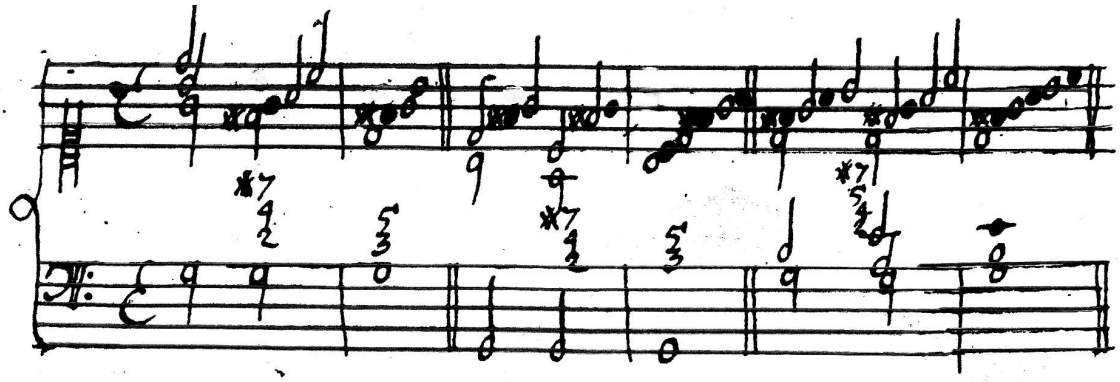


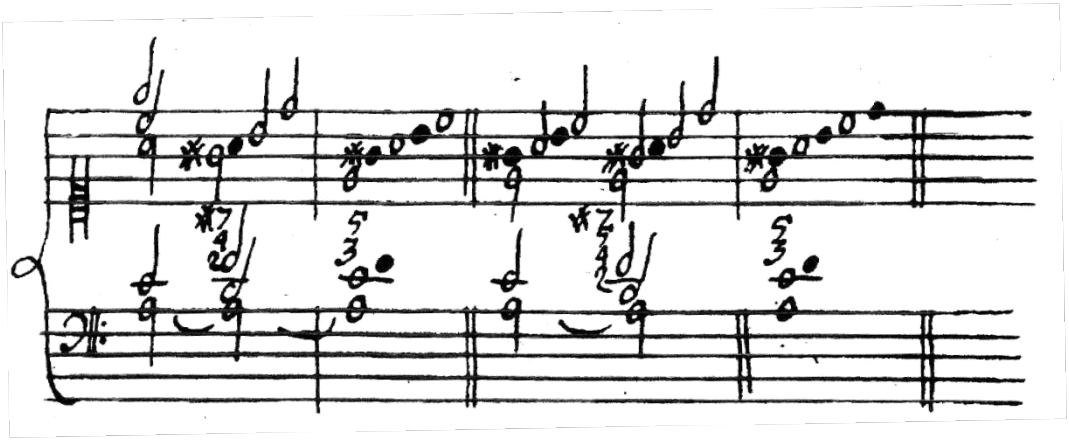
Passages with the minor 7th





Other passages





Still other passages[424]



This shall be enough to serve as an education concerning acciaccaturas. Authorities and others can practice these by playing many of them.

It is possible to use acciaccaturas in an Air as well as in recitatives. It is necessary to play the same with pleasantness, and by the use of them accompanying will become more harmonious and pleasing.[425]

[424] Ibidem, f. 101r.-f.104r.:*"Cadentsen. Melodie Finaalen. Cadentsen met Seevendens. Passagies met de valsche Quint. Passagies met de valsche Quart. Passagies met de valsche Seevend. Andere passagies. Nog andere Passages."*

[425] Ibidem, f. 104r.: "*Dit zal genoeg zyn om te dienen tot onderwysing van de Acciaccaturen, kunnende een ygelyk sig nog verder oeffenen in de selven door veel te speelen.*
De Acciaccaturen kan en mag men soo wel in een Air als in een recitativo gebruyken; zynde de zelven zeer nootzaakelyk om met aangenaamheyd te speelen, en het accompagneeren sal door de zelve veel harmonieuser en vermaakelyker zyn."

Translation of Dutch Terms:

Bastert seconde: augmented second.
Bastert quart: diminished fourth.
Valsche quart: augmented fourth.
Valsch quint: diminished fifth.
Bastert quint: augmented fifth.

10.3 Conclusion

While the rediscovery of an old manuscript is always a cause for celebration, it is nevertheless vital to judge the importance of the text towards the understanding of any musical genre with the same tools as would be used with any recognized and established source. While Alensoon's entire text warrants a read, the most important aspects of his text are to be found in the chapter translated above. His practical suggestions are particularly helpful to the basso continuo student, ranging from the advice to use a harpsichord and cello in all theatre and chamber music, and the suggestion that accompanying oneself is the most successful, to the indication to close the lid of the harpsichord when it is too loud for the voice instead of reducing the number of notes being played. He also provides a lengthy indication of which notes you can add to which chords and advice on Right Hand extemporization, particularly that of adding a ritornello before the soloist begins, and continuing after the soloist has finished.
Regarding his musical examples, Alensoon's curious reliance on doubling the bass note in a 6^{th} chord is one that the researcher found puzzling. In fact, many of his numerous written out realizations could be best described as less than beautiful, in fact a perfect example of an offense to the ear!
However, it is in Alensoon's substantial explanation of the acciaccatura where he may have made his most important contribution to the genre. His reiteration of Gasparini's original text as well as his own definition of the three ways of realizing the acciaccatura make it clear that this was no unknown convention in Dutch musical circles, and can be considered an appropriate ornament in not only Italian music from the first half of the 18^{th} century, but also Dutch music written in the Italianate style.

Chapter 11. Conclusions:

> *"[…] The firm knowledge of basso continuo gives each and every musician a true perfection and many-sided advantages in music […]."* Johann David Heinichen.

11.1 Conclusive remarks

Basso continuo in its elemental form can be considered the proper realization of the harmonic structure of a piece of music through the means of improvisation in the period c.1600-c.1800. However, in order to accomplish this seemingly simple accompaniment, the keyboard player must not only be technically skilled on their particular instrument, but must also have knowledge of theory, harmony, composition, instrumentation, the character of pieces, the composer's intention, and have an understanding of fine musical taste. No easy task if the quantity and quality of the sources are any indication. The study of basso continuo is therefore not only one of accompaniment, but encompasses all the different components of the baroque and early classical periods.

As a research topic, the multiple disciplinary nature of the practice has attracted much thought and many studies in the past 100 years, and has resulted in many impressive works on the contributions made by Italy, Germany, France, Spain and England to the genre. However, the Dutch Republic has largely remained forgotten as a source for basso continuo. A few select sources, such as those by van Blankenburg and Fischer, have been noted as worthy of a perusal, but the over majority of sources have remained largely ignored in the library safes, or are known to a select few who are themselves busy with Dutch music.

The primary goal of this dissertation is to provide an insight into the role that the Dutch Republic has played in the dissemination of basso continuo. While the choice could have been made to focus on one small aspect of the practice, it was felt that a survey would provide a more complete picture of the rich variety of sources produced in the Dutch Republic, including those sources, which were considered important enough to warrant a translation into the Dutch language. This would also result in a deeper understanding of musical life and style in the 17th and 18th centuries in the Dutch Republic.

Basso continuo sources in the Dutch Republic fit neatly into three categories: those extant in manuscript, original Dutch works published in the Republic, and those foreign works which were deemed worthy of translation into the Dutch language. The earliest known Dutch sources manifest themselves as a curious juxtaposition of ancient and newer concepts of music theory. Later sources reflect the ongoing harmonic developments that were taking place in baroque music, such as the Rule of the Octave, chordal inversion, and the use of basso continuo as a means of learning the art of composition. Also included are many performance related issues that held the attention of other European authors and composers.

The practice of basso continuo in the Dutch Republic, as defined by the presence of treatises, commenced rather late in comparison with the same development in Italy and Germany, with Joan Albert Ban's definition of some of the basic elements required to properly realize a basso continuo line appearing in 1642. However, the Dutch were eager to maintain stride, initially with their Italian and German counterparts, later sources also reflecting a thorough awareness of the developments taking place in France, especially regarding the definition of the function of harmony.

Dutch society was in the second half of the 17th and the 18th centuries one of great openness and tolerance, and therefore a choice destination not only for those escaping religious persecution, but also for individuals with an entrepreneurial spirit. The same held true for foreign musicians, who not only frequently travelled and performed in the Dutch Republic, but many of who also became permanent residents. This included not only performing musicians, but also organists and teachers. Those who chose to remain thoroughly made the Dutch language their own, such as Lustig who became a prolific writer on music, or developed into important members of courtly society like Graaf, who even adjusted his name to better assimilate.

This internationalism is greatly reflected in the sources. While one could have expected or hoped for a clear definition of a distinct Dutch musical style, analysis has revealed a distinct respect and understanding of foreign styles and an awareness of important harmonic and theoretical developments, as well as trends in instrumentation, tuning and temperament, and musical practice. While those works reflecting a particular affinity for Italian, German or French styles do not always reveal the source or sources for their inspiration, many important composers and writers of music are mentioned, including Viadana, Niedt, Rameau, and Mattheson. In addition many authors mention their Dutch counterparts, often with great admiration and recommendation.

11.2 How the analysis of the sources influenced the artistic expression of the researcher

At the onset of the study of which this dissertation is a result, an important research question was if a distinct Dutch musical style could be defined for the 17th and 18th centuries, and in particular, a Dutch basso continuo style. At the end of this research journey what can be concluded is that internationalism played a huge role in how music was composed, received, and analyzed in the Dutch Republic in the 17th and 18th centuries. The extant basso continuo treatises reflect the need to not only understand how to approach the playing of basso continuo in Dutch music, but also Dutch music written in the prevailing foreign styles, and finally, foreign music itself.

The resulting analysis of the sources made the researcher in particular more aware of how the influx of foreign musical styles influenced the reception and playing of basso continuo in the Dutch Republic. It placed Dutch music of this time in a clear context, providing clear indications of how best to historically realize a bass line or continuo part contemporary with the research period in question.

A source such as Alensoon/Gasparini for example, demonstrates how a player contemporary to the period would have used or been influenced by the material found in a treatise such as Gasparini's, but also provides clear tools for the modern player as how best to musically and stylistically realize the figured bass, not only in Dutch music of the period, but also in concurrent Italian music. The use of the acciaccatura, Alensoon's suggestions for adding ritornellos before or at the conclusion of a piece, and the dynamic advice to close the lid instead of reducing the number of voices in the realization when the harpsichord realization is too loud, are just a few of the numerous suggestions that are directly applicable to modern-day study and performance. However, regarding this last point, with today's large concert venues and ample audiences, closing the lid is not a dynamic tool that the researcher would apply to her own playing in most performance situations. Another element of Alensoon's source that the researcher would most certainly not apply to her own playing is his choice of voice leading, which is often distinctly offensive to the ear. This includes the doubling of the bass in a 6 chord, as well as the doubling of bass notes with accidentals, and leading tones in the bass and in the inner voices. What is important to remember in the case of Alensoon, is that he was an amateur, and any unorthodox dubblings are a reflection of this.

As mentioned above, the analysis of the sources used for this dissertation not only provided the researcher with tools and musical ideas that could directly be applied to her own musical practice, but also revealed a deeper understanding of the harmonic language in use in the Dutch Republic in the period of focus, and the way in which this language was used to make the practice understandable to students and players. A demonstration of this would be the reliance of Burgvliet, Jurrns, Boutmy and Hess on the use of the Rule of the Octave as a way of understanding the harmonic possibilities available to the player, and the discussions of chordal inversion by Lustig, Graaf and Verschuere Reynvaan.

A particular area of musical expression touched upon briefly as well as in depth in certain of the sources, and one that lies close to the heart of the researcher, is the extensive use of dynamics when playing basso continuo on the harpsichord. In many modern harpsichord schools there is unfortunately a trend to emphasize the importance of an equal four-part realization when realizing a figured bass line. While initially helpful for learning proper voice leading and avoiding parallel octaves and fifths, this manner of playing is not in keeping with the basso continuo player's important role as a provider of harmonic, rhythmic and dynamic support. In sources such as Burgvliet and Verschuere Reynvaan, the discussion is not only about the awareness of the harpsichord as a dynamic instrument, but they also give clear indications of how one could play in different instrumental situations, for instance as part of an orchestra, or when accompanying a single voice or instrument. Reading and analyzing such discussions confirmed for the researcher many of her own ideas on playing dynamically on the harpsichord, and gave proof that this was also an issue that concerned authors and composers in the Dutch Republic, especially in the latter half of the 18th century.

11.3 How the information contained in the treatises benefits the modern player

An analysis of the sources reveals clear information about how to approach the playing of Dutch music in the period c.1620-c.1790. In addition, due to the foreign influence prevalent in the Dutch Republic during this time, information on how to approach German, French, and Italian repertoire.

The information contained in the treatises also provides practical solutions for many of the problems encountered by both beginner as well as advanced basso continuo players. Many of the sources provide essential basic information, which is vital to the beginning basso continuo student, such as where and when to play chords, how to move the hands in order to avoid parallel 5^{ths} and octaves, how best to divide the resulting chordal realization, how high or low one may go with a realization, consonance and dissonance treatment, and unfigured bass lines. A few authors go the extra mile and help enlighten the basso continuo student on the subject of where and how figures are used, and even how a piece should end, that is with a major or minor third, and how this is indicated by the composer if at all. In addition, there are many exercises that can be practiced at home to better facilitate the playing of basso continuo.

A thorough understanding of harmony is also an essential skill required by the complete basso continuo student. As a result, the basso continuo player must be at home in many aspects of the harmonic language of the different periods of the baroque, such as modulation, transposition, the circle of fifths, and later in the baroque period, the Rule of the Octave and chordal inversion. As a result, many of the sources provide information on this not always simple subject. A true understanding of the developing harmonic trends of the later Baroque is apparent in a number of the sources used for this study. Those sources with a feeling for the French style such as Boutmy, Graaf, Burgvliet, Jurrns, and Verschuere Reynvaan, handle such aspects as the Rule of the Octave, simplified figuring systems, and in some cases, chordal inversion.

The information contained in the sources is not only of a practical nature, but also in many cases offers artistic solutions and ideas to help develop the taste and ability of the continuo player. For example, suggestions for extemporization or artistic realizations of the Right Hand, as well as ways of embellishing the Left Hand, dynamic playing, the difference between playing on the harpsichord versus the organ, tuning and temperament indications, and even in some cases indications of fingerings. These are all elements that lead to the development of the complete basso continuo player.

11.4 Analysis of the use and benefits of the sources through working with beginner and intermediate basso continuo students

Three years as a basso continuo teacher at the Koninklijk Conservatorium in Den Haag has provided the researcher with ample opportunity to try out different approaches to learning and teaching basso continuo. The students varied from complete keyboard novices to keyboard majors. The courses covered the history and theoretical development of basso continuo from 1600-1800 as well as the practical application of the same. Students followed two years of study regardless of their previous experience. The first course focused on the relevant historical and theoretical developments, not restricted only to the Dutch Republic, and the second course covered practical information found in the relevant sources.

Many of the authors analyzed for this study were dedicated educators, and therefore their treatises reflect a deep understanding of how to present the material and make it accessible to students and interested readers. While many modern compilations on basso continuo in the baroque such as Arnold's *The Art of Accompaniment from a Thorough- Bass* strive to demonstrate the similarities in the information presented in basso continuo sources, and seek to portray the developments as an ascending line leading to our modern concepts of music theory, it is in fact the differences that can be encountered that are most beneficial to the player, and better reflect the way that the practice was applied and understood in the baroque. In addition, it is these differences that allow us the freedom to develop our own styles of playing.

There is nothing more beneficial to modern basso continuo students than using historic texts and musical examples. One wishes that there were more written out basso continuo examples in the Dutch sources and more of an indication of pieces where the student could apply knowledge gained, or even some mention of players in the period that were particularly skilled or known for their playing. Works such as Graaf's *Sonatines* are invaluable for putting to practice the information read in the treatises, and for allowing students to experience the sound world of the Baroque in the Dutch Republic.

It is my intent that with the findings published in this dissertation, the sound world of the players of basso continuo in the Dutch Republic, and the understanding of how these same composers/performers were influenced by musical styles at home and abroad will once more be accessible to those students and professional players seeking to recreate a stylistically correct and musically pleasing realization of basso continuo in music from the period c.1620-c.1790. In addition, those interested in basso continuo, and non-Dutch speakers will be provided with access to method books and other sources that would have otherwise remained out of reach.

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Summary

The playing of basso continuo in the period c.1600-c.1800 can be considered in its elemental form, the proper realization of the harmonic structure of a piece of music through the means of improvisation. However, in order to accomplish this seemingly simple accompaniment, the keyboard players must not only be technically skilled on their particular instruments, but must also have knowledge of theory, harmony, composition, instrumentation, the character of pieces, the composer's intention, and have an understanding of fine musical taste. No easy task if the quantity and quality of the sources are any indication. The study of basso continuo is therefore not only one of accompaniment, but encompasses all the different components of the baroque and early classical periods.

As a research topic, the multiple disciplinary nature of the practice has attracted much thought and many studies in the past 100 years, and has resulted in many impressive works on the contributions made by Italy, Germany, France, Spain and England to the genre. However, the Dutch Republic has largely remained forgotten as a source for basso continuo. A few select sources, such as those by van Blankenburg and Fischer, have been noted as worthy of a perusal, but the over majority of sources have remained largely ignored in the library safes, or are known to a select few who are themselves busy with Dutch music.

The primary goal of this dissertation is to provide an insight into the role that the Dutch Republic has played in the dissemination of basso continuo. While the choice could have been made to focus on one small aspect of the practice, the researcher felt that a survey would provide a more complete picture of the rich variety of sources produced in the Dutch Republic. This includes those works which were considered important enough to warrant a translation into the Dutch language.

Sources on basso continuo from the Dutch Republic fit neatly into three categories: 1) those extant in manuscript, 2) original Dutch works published in the Republic, and 3) those foreign works which were deemed worthy of translation into the Dutch language. The earliest known Dutch sources manifest themselves as a curious juxtaposition of ancient and newer concepts of music theory. Later sources reflect the ongoing harmonic developments that were taking place in baroque music, such as the Rule of the Octave, chordal inversion, and the use of basso continuo as a means of learning the art of composition. Also included are many performance related issues that held the attention of other European authors and composers.

Dutch authors and publishers in the 17th and 18th centuries not only produced numerous original texts on all aspects of music, but also sought to reproduce many foreign works, especially those held in high regard, or already successfully translated into another language. This output also included many sources on basso continuo. A particular Dutch contribution to this musical practice is the addition of commentary or musical examples to these same texts. These textual and musical additions were made for a variety of different reasons. In some cases the desire was to aid the

original author's explanation of a particular fact, or to point out where the author was lacking in a certain subject. In other situations these additions were a means of demonstrating the translator's particular view or understanding of the matter at hand.

Secondary information is also a valuable means of providing a complete picture of basso continuo in the Dutch Republic. Indicated instrumentation in the sources can show which instruments were considered appropriate in the period of focus. The discussion of playing differently on the various continuo keyboard instruments while limited, reveals the different techniques available to the continuo player, and contributes to an indication of style. Finally, tuning and temperament references, while not present in all the sources, reveal how the temperament debate that was raging in other European countries at the time was also very much alive in the Dutch Republic, and that the authors were very aware of this important topic and able to contribute to the debate.

As with learning any new skill, be it in music or another area, it is vital to reach competency in the basics before moving on to more advanced subjects. In many cases, the latter is impossible to achieve without the former. While the different basso continuo sources in the Dutch Republic, and more importantly the authors of the same, vary in their treatment of these basic skills, there is no question of the importance of acquiring facility and experience in the following areas: where and when to play chords, how to move the hands in order to avoid parallel fifths and octaves, how best to divide the resulting chordal realization, how high or low one may go with a realization, consonance and dissonance treatment, and unfigured basslines. A few authors go the extra mile and help enlighten the basso continuo student on the subject of where and how figures are used, and even how a piece should end, that is with a major or minor third, and how this is indicated by the composer, if at all.

The successful realization of a basso continuo line not only depends on acquiring basic skills, but also on a thorough understanding of the harmonic progressions prevalent in the music being realized. As a result, the basso continuo player must be at home in many aspects of the harmonic language, such as modulation, transposition, the Circle of Fifths, and later in the high baroque period, the Rule of the Octave and chordal inversion. Along with the variety of styles that can be seen in the sources used in this study is a diversity of approaches to help the student with this not always easy aspect of playing basso continuo.

Any scholar or player studying or reading a basso continuo source knows the importance of not only the basic rules for realizing a continuo line on a keyboard instrument, but also how vital practical suggestions are for creating a stylistically appropriate and musically pleasing one. It is the application of such practical suggestions that help the player to develop their own style and musical taste.
In their respective works the relevant authors not only cover the basic skills needed to properly execute the chordal realization, but also present practical suggestions for how best to approach particular instrumental and performance situations.

Those interested in basso continuo are fortunate in a general sense that so many of the important treatises of the past centuries are still extant or documented. Many important studies have been undertaken as a way of exploring the contents of these sources. Much thought has been given to finding a suitable way of applying the information found within to music contemporary with the time. While we can demonstrate that we are familiar with the contents of these works, the question remains just how they were studied and used by contemporary musicians and students.

An analysis of how Jan Alensoon used the information found in Francesco Gasparini's respected work can be a valuable aid in answering this question. Not only how he used it, but more importantly, how he expanded upon it, and in the process was inspired to add his own unique contributions to the subject matter. This dissertation also includes a complete translation of Alensoon's Chapter 9.

With the findings published in this dissertation, the sound world of the players of basso continuo in the Dutch Republic, and the understanding of how these same composers/performers were influenced by musical styles at home and abroad will once more be accessible to those students and professional players seeking to recreate a stylistically correct and musically pleasing realization of basso continuo in music from the period c.1620-c.1790.

Nederlandse Samenvatting

Basso continuo in zijn meest elementaire vorm kan in de periode c.1600 - c.1800 worden beschouwd als een strikte realisatie van de harmonische structuur van een muziekstuk door middel van improvisatie. Echter, om deze schijnbaar eenvoudige vorm van begeleiding te bewerkstelligen, moet de toetsenist(e) niet alleen technisch vaardig zijn op zijn/haar specifieke instrument, maar moet hij/zij ook kennis hebben van theorie, harmonie, compositie, instrumentatie, het karakter van stukken, de componist en zijn intenties, en beschikken over een verfijnde muzikale smaak. Klaarblijkelijk geen gemakkelijke opgave, gezien de hoeveelheid en kwaliteit van de bronnen die zijn overgeleverd. Het bestuderen van basso continuo is dus niet enkel het bestuderen van een muzikale begeleidingvorm, maar omvat daarbij al de verschillende componenten van de muziek uit de barok en de vroeg klassieke periode.

De meervoudige disciplinaire aard van de basso continuo praktijk heeft in de afgelopen 100 jaar tot veel discussie en onderzoek geleid, en heeft geresulteerd in vele indrukwekkende studies over basso continuo in Italië, Duitsland, Frankrijk, Spanje en Engeland. De Nederlandse Republiek is echter tot nog toe grotendeels vergeten als bron voor basso continuo spel. Enkele specifieke bronnen, zoals die van Van Blankenburg en Fischer, zijn opgemerkt als belangrijk studie-object, maar de meerderheid van de bronnen blijft echter grotendeels in de kluizen van bibliotheken, of zijn slechts bekend bij een enkeling die zelf geïnteresseerd is in Nederlandse muziek.

Het primaire doel van dit proefschrift is inzicht te geven in hoe basso continuo tentijde van de Nederlandse Republiek hier te lande werd verspreid. Terwijl de keuze gemaakt had kunnen worden me te concentreren op een klein aspect van deze praktijk, was ik de mening toegedaan dat een overzicht een volledi ger beeld zou geven van de rijke verscheidenheid van bronnen die in de Nederlandse Republiek zijn verschenen. Dit omvat ook die bronnen, die toentertijd belangrijk genoeg werden beschouwd om een vertaling in de Nederlandse taal te rechtvaardigen.

Basso continuo bronnen in de Nederlandse Republiek kunnen in drie categorieën worden ingedeeld: 1) in manuscript bewaard gebleven Nederlandse bronnen, 2) oorspronkelijke Nederlandse werken uitgegeven in de Republiek, 3) buitenlandse bronnen die het toentertijd waard geacht werden om te worden vertaald in de het Nederlands. De vroegst bekende Nederlandse bronnen manifesteren zich als een merkwaardige juxtapositie van oudere en nieuwere ideeën over muziektheorie. Latere bronnen weerspiegelen de voortdurende harmonische ontwikkelingen die zich voordeden in de barokmuziek, zoals de Regel van het Oktaaf, de omkering van akkoorden, en het gebruik van basso continuo als middel om zich de kunst van het componeren eigen te maken. Erbij inbegrepen zijn veel uitvoeringsgerelateerde zaken waar ook andere Europese auteurs en componisten zich mee bezig hielden.

Nederlandse 17e en 18e eeuwse auteurs en uitgevers brachten niet alleen tal van originele teksten voort die betrekking hadden op alle aspecten van de muziek. Ze

hebben er ook naar gestreefd buitenlandse werken in vertaling uit te geven, vooral die werken die in hoog aanzien stonden of al eerder met succes waren vertaald. Deze *output* bevatte ook vele bronnen op het gebied van basso continuo. Een noemenswaardige Nederlandse bijdrage aan deze praktijk is de toevoeging aan de oorspronkelijke teksten van commentaar en/of muzikale voorbeelden. Deze tekstuele en muzikale toevoegingen werden gedaan om een verscheidenheid van redenen. In sommige gevallen was er de wens om de oorspronkelijke auteur te helpen bij de uitleg van een bepaald onderwerp, of om erop te wijzen waar de oorspronkelijke auteur steken liet vallen. In andere gevallen waren deze toevoegsels een middel voor de vertaler om zo zijn persoonlijke zienswijzen over de materie te kunnen uiten.

Secundaire informatie is ook een waardevol middel voor het verschaffen van een volledig beeld van de basso continuo in de Nederlandse Republiek. De instrumentatie in de bronnen laat zien welke instrumenten als passend gezien werden in de desbetreffende periode. Hoewel de discussie over de verschillende speeltechnieken op de diverse continuo toetsinstrumenten beperkt is, legt zij toch de verschillende technieken bloot die de continuospeler ter beschikking stonden, en draagt ze bij aan het gevoel van stijl. Tot slot, verwijzingen naar het stemmen van instrumenten en naar stemmingen, hoewel niet aanwezig in alle bronnen, laten zien dat de levendige discussie over de verschillende temperaturen die in andere Europese landen plaats had, ook in de Nederlandse Republiek werd gevoerd, en dat de auteurs zich zeer bewust waren van dit belangrijke onderwerp en ook in staat waren om een bijdrage te leveren aan dit debat.

Net als bij het leren van iedere nieuwe vaardigheid, zij het in de muziek of op een ander gebied, is het belangrijk om eerst de basisvaardigheden te verwerven voordat men verder gaat naar meer geavanceerde onderwerpen. In veel gevallen is het ene onmogelijk te bereiken zonder het andere. Hoewel de verschillende basso continuo bronnen in de Nederlandse Republiek, en nog belangrijker de verschillende auteurs, onderling verschillen in hoe deze basisvaardigheden te behandelen, bestaat er geen twijfel over het belang van het verwerven van deze vaardigheden en van de nodige ervaring op de volgende gebieden: waar en wanneer men akkoorden speelt, hoe de handen te bewegen om parallelle kwinten en oktaven te vermijden, de beste manier om de hieruit voortkomende realisatie te spreiden, hoe hoog of laag men mag gaan in een realisatie, de behandeling van consonantie en dissonantie, en het spelen van onbecijferde baslijnen. Enkele auteurs gaan nog een stap verder en informeren de basso continuo student op het gebied van waar en hoe de cijfers worden gebruikt, en zelfs hoe een stuk zou moeten eindigen, namelijk met een grote of kleine terts, en hoe dit wordt aangegeven door de componist, als het al wordt aangegeven.

De succesvolle realisatie van een basso continuo lijn is niet alleen afhankelijk van het verwerven van basale vaardigheden, maar berust ook op een grondige kennis van de harmonische progressies die aanwezig zijn in de te realiseren muziek. Daarom moet de basso continuo speler thuis zijn in veel aspecten van de harmonische taal, zoals modulatie, transpositie, de kwintencirkel, en later in de hoogbarokke periode, de Regel van het Oktaaf en de omkeringen van akkoorden. Samen met de verscheidenheid aan

stijlen die kunnen worden gezien in de bronnen die gebruikt worden in deze studie, is er een diversiteit aan benaderingen om de student te helpen met dit niet altijd gemakkelijk aspect van het spelen van basso continuo.

Iedere wetenschapper of speler die zich bezighoudt met basso continuo kent het belang van niet enkel en alleen de basisregels voor het realiseren van een continuo-lijn op een toetsinstrument, maar ook hoe belangrijk praktische suggesties zijn voor het creëren van een stilistisch passende en muzikaal bevredigende realisatie. Want het is de toepassing van dergelijke praktische suggesties die de speler helpen om de eigen stijl en muzikale smaak te ontwikkelen.
Daarom behandelen de desbetreffende auteurs in hun respectievelijke werken niet alleen de basisvaardigheden die nodig zijn om het samenstellen en spelen van akkoorden ordentelijk te realiseren, maar daarnaast geven zij praktische suggesties over hoe je basso continuo kan benaderen vanuit verschillende uitvoeringssituaties. Dan kan men denken aan de grootte van de ruimte, de samenstelling van het ensemble, welk instrument/ stem men begeleidt etc.

Diegenen die geïnteresseerd zijn in basso continuo hebben het geluk dat zo vele van de belangrijke verhandelingen uit de afgelopen eeuwen nog bestaan of gedocumenteerd zijn. Er is veel belangrijk onderzoek verricht naar de inhoud van deze bronnen. Veel aandacht wordt gericht op het vinden van een geschikte manier van het toepassen van de gevonden informatie in de muziek van toen. Terwijl we bekend kunnen zijn met de inhoud van deze werken, roept het de vraag op: hoe werden deze traktaten gebruikt door muzikanten en studenten uit die tijd.

Een analyse van de manier waarop Jan Alensoon de informatie gebruikte uit het gerenommeerde werk van Francesco Gasparini, kan een waardevol hulpmiddel zijn bij het beantwoorden van deze vraag. Niet alleen hoe hij Gasparini's traktaat gebruikte, maar nog belangrijker is, hoe hij het zelf verder uitwerkte, en hoe hij tijdens het proces werd geïnspireerd om zijn eigen unieke bijdrage te leveren aan het onderwerp.

Door de resultaten van mijn onderzoek die in deze dissertatie zijn verwerkt, wordt de klankwereld van de basso continuospelers uit de Nederlandse Republiek en het inzicht in hoe deze componisten/spelers werden beïnvloed door muziekstijlen in binnen- en buitenland weer bereikbaar voor studenten en professionals die zich inzetten om een correcte en muzikaal bevredigende basso continuo realisatie te bewerkstelligen in muziek uit de periode ca.1620 - ca.1790.

Curriculum Vitae

Kathryn Cok pursues a varied career as a harpsichordist, fortepianist and academic on both sides of the Atlantic. She is well sought after both as a soloist as well as a continuo player. Born in the city of New York, USA, Kathryn received her Bachelors degree from the Manhattan School of Music. She now lives in The Hague, Holland where she completed a second Bachelors and a Masters degree at the Royal Conservatory as a student of Ton Koopman and Tini Mathot on the harpsichord, and Bart van Oort on the fortepiano.

Kathryn recently won first prize in the first solo competition for baroque instruments in Brunnenthal, Austria. She works regularly as a soloist and continuo player with the Amsterdam Baroque Orchestra, and other important early music ensembles in Europe and performs regularly as a soloist in many of the world's most renowned Early Music Festivals such as Oude Muziek, Utrecht, Brunnenthaler Konzertsommer, Bodensee Festival, and important keyboard collections in the UK such as the Cobbe Collection, Finchcock's, Fenton House and the Gemeentemuseum, Holland. She is co-founder of the Caecilia-Concert, a dynamic international group of instrumentalists specializing in performance and research of 17th century music for instruments and voices, and can be heard on countless CDs.

Kathryn teaches basso continuo, and is study leader Master Research at the Koninklijk Conservatorium in The Hague.