

THE FIGURED BASS ACCOMPANIMENT IN EUROPE



CENTRO STUDI
OPERA OMNIA
Luigi Boccherini



International Virtual Conference

9-12 September 2021

Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca

PALMA CHORALIS® · Research Group & Early Music Ensemble

Dipartimento di Musica Antica 'Città di Brescia'

INTERNATIONAL CONFERENCE

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PROGRAMME COMMITTEE

- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
- MARCELLO MAZZETTI (Palma Choralis, Early Music Department 'Città di Brescia')
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)
- LIVIO TICLI (Palma Choralis, Early Music Department 'Città di Brescia')



KEYNOTE SPEAKERS

- THÉRÈSE DE GOEDE (Conservatorium van Amsterdam)
- THOMAS CHRISTENSEN (University of Chicago, IL)

THURSDAY 9 SEPTEMBER

10.15-10.30 **Opening**

- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- MARCELLO MAZZETTI & LIVIO TICLI (University of Huddersfield, Palma Choralis, Early Music Department 'Città di Brescia')

10.30-11.30 **Bass Accompaniments in France**

(Chair: Massimiliano Sala, Centro Studi Opera Omnia Luigi Boccherini)

- DAVID CHUNG (Hong Kong Baptist University), *A Study of the Preludes with Figured Bass in F-Pn Vm8 1139*
- FRANCESCA MIGNOGNA (Sorbonne Université/IReMus – Paris), *Il basso continuo nelle composizioni per i defunti di Pierre-Louis Pollio (1724-1796). Uso, notazione, pratica e problematiche relative all'edizione moderna della partitura*

12.00-13.00

- CLOTILDE VERWAERDE (Sorbonne Université/IReMus – Paris), *The Three-voice Texture in 18th-century French Continuo*
- MARIE DEMEILLIEZ (Université Grenoble Alpes), *The «Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers» (1751-1772): A Useful Source for Accompaniment on «Basso Continuo»?*



15.00-16.00 **Keynote Speaker 1**

- THÉRÈSE DE GOEDE (Conservatorium van Amsterdam), *UNfigured Bass Accompaniment in Europe*

16.30-18.30 **Written-out Accompaniments**

(Chair: Marcello Mazzetti, University of Huddersfield, Palma Choralis, Early Music Department 'Città di Brescia')

- HILARY METZGER (École Nationale de Musique de Villeurbanne), *National Distinctions in Lower String Realization of Secco Recitative in the 19th Century*
- CHRISTOPHER SUCKLING (Guildhall School of Music & Drama, London), *The Realisation of Recitative Accompaniment by the Handelian Cellist: A Dialogue between Historical and Modern Pedagogies*

- THOMAS LEININGER (Schola Cantorum Basiliensis), *Organ Accompaniment in Handel's Oratorios — The Aylesford Organ Parts*
- STEPHAN LEWANDOWSKI (Brandenburgische Technische Universität Cottbus-Senftenberg), *Yes, We Can! Learning to Play the Organ Good and Regularly Within Two or Three Months as Promised and Presented by Sebastian Prixner (1744-1799)*

FRIDAY 10 SEPTEMBER

9.30-11.00 **Training: Performance Skills, Improvisation and Teachings**

(Chair: Marcello Mazzetti, University of Huddersfield, Palma Choralis, Early Music Department 'Città di Brescia')

- EDOARDO BELLOTTI (Hochschule für Künste, Bremen), *«Tanquam asinus ad liram»: basso continuo e contrappunto tra professionalità ed amatorialità nelle fonti seicentesche*
- MASSIMILIANO GUIDO (Università degli Studi di Pavia), *L'importanza degli strumenti musicali nel processo dell'improvvisazione (storica)*
- AUGUSTA CAMPAGNE (Universität für Musik und darstellende Kunst, Wien), *Keyboard Accompaniment in Italian Music around 1600 Notated in Score*

11.30-13.00

- LIVIO TICLI (University of Huddersfield, Palma Choralis, Early Music Department 'Città di Brescia'), *«Basso Continuo» as a «Concertato» Practice: Improvisation, Ornamentation and Counterpoint*
- THOMAS ALLERY (Royal College of Music, London), *'Thorough-Bass Made Easy': The Pedagogical Value of Figured Bass in Musical Education Today*
- JUSTIN RATEL (Conservatoire National Supérieur de Musique et de Danse de Paris), *Réutilisation et transformation d'une matière pédagogique : la basse chiffrée comme pratique scolaire dans les premières années du Conservatoire de Paris*



14.30-16.30 **Continuo Performance Practice**

(Chair: Livio Ticli, University of Huddersfield, Palma Choralis, Early Music Department 'Città di Brescia')

- MICHAEL FUERST (Hochschule für Künste, Bremen), *Hieronymus Praetorius, Multiple-Bass Notation in Organ Parts, and Continuo Performance Practices of Polychoral Music in the Hanseatic Cities of Northern Europe*

- VALERIA M. R. MANNOIA (Università degli Studi di Pavia, Cremona), *Differenti bassi per differenti tradizioni musicali – I bassi seguenti italiani in alcune antologie tedesche del Seicento*
- MARCELLO MAZZETTI (University of Huddersfield, Palma Choralis, Early Music Department 'Città di Brescia'), *Geography Matters: Brescian Sources on Instrumental Accompaniment between 16th and 17th Centuries*
- DOMEN MARINČIČ (Independent Scholar, Ljubljana), «*Basso Continuo*» *Notation in the «Parnassus Musicus Ferdinandaeus» (1615) and its Implications for Performance*

17.00-18.00 **Keynote Speaker 2**

- THOMAS CHRISTENSEN (University of Chicago, IL), «*Das Generalbass-Zeitalter*» — *Then and Now*

SATURDAY 11 SEPTEMBER

9.30-11.00 **From Palestrina to Mahler**

(Chair: Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini)

- BELLA BROVER-LUBOVSKY – CARMEL CURIEL (Jerusalem Academy of Music and Dance), *Figured Bass in Francesco Antonio Calegari's Arrangements of Palestrina's «8 Magnificati à 4»*
- THOMAS NEAL (Independent Scholar, Oxford), *Between Practice and Print: Performing Palestrina's «Missarum liber quartus» (1582) with Alessandro Nuvoloni's «basso prencipale» (1610)*
- GIULIA NUTI (Scuola di Musica di Fiesole), *Antonio Vivaldi's Use of Figures: «Per li coglioni» and Other Examples*

11.30-12.30

- MARTIN ENNIS (University of Cambridge), «*Quod licet Bacho non licet Francisco*»: *Reevaluating the Continuo Realisations of Johannes Brahms and Robert Franz*
- MAJID MOTAVASSELI (Universität für Musik und darstellende Kunst, Graz), 'Baroque Catholic Tradition': *Figured-bass Schemata in Gustav Mahler's Fifth and Ninth Symphonies*



15.00-16.30 Stylistic Features and Performance Practice Issues of Accompaniment

(Chair: Roberto Illiano, Centro Studi Opera Omnia Luigi Boccherini)

- NAOMI MATSUMOTO (Goldsmiths, University of London), *Realising Arianna: Problematic Accompaniments of Claudio Monteverdi's «Lamento d'Arianna»*
- SANTIAGO PEREIRA BUSCEMA (Conservatorio Superior de Música de Badajoz 'Bonifacio Gil' / Universidad de la Rioja), «Reglas generales de acompañar» (1736) de José de Torres (c. 1670-1738): *la modernización de la práctica del bajo continuo en España*
- MARCOS KRIEGER (Susquehanna University, PA), *Figured Bass and Figured Melody: An Unusual Continuo Practice Found in the «Versetti» of G. B. Degli Antonii (Bologna, 1687 and 1696)*

17.00-18.30

- MARINA TOFFETTI (Università degli Studi di Padova), *Fossil Traces of Vanished Voices: The «Basso Continuo» Part and the Reconstruction of Incomplete Polyphony*
- GALLIANO CILIBERTI (Conservatorio di Monopoli), *La pratica del basso continuo a S. Luigi dei Francesi a Roma nel Seicento*
- GABRIELE TASCETTI (Università degli Studi di Padova), *The Collection «Symbolae diversorum musicorum» (Venice, 1621) and the «Basso Continuo» in the early 17th-Century Italian Sacred Concerto*

SUNDAY 12 SEPTEMBER

9.30-11.00 Pinnacle and Decline: Partimenti and the Compositional Training

(Chair Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini)

- ANTHONY ABOUHAMAD (Sydney Conservatorium of Music – The University of Sydney), *Playing the Partitura: «Basso Continuo» Instruction and Performance in Eighteenth-century Salzburg*
- PETER VAN TOUR (Örebro University, Sweden), *Counterpoint and Partimento in the School of Francesco Feo*
- ERIC BOARO (University of Nottingham), *Nuove fonti per lo studio del partimento diminuito nel Fondo Nosedà del Conservatorio di Milano*

11.30-12.30

- RICCARDO CASTAGNETTI (Independent Scholar, Modena), *Andrea Basili (1705-1777): Eighteenth-Century Compositional Pedagogy between Counterpoint and Thorough Bass*

- MARCO POLLACI (Maynooth University), *The Vincenzo Bellini's «Corso di Contrappunto» Manuscript: An Investigation of a New Source of Partimento and Counterpoint Pedagogy in Early Nineteenth-Century Italy*



15.30-16.00 Music Instruments: Accompaniment Notation, Performance and Pedagogy
(Chair: Livio Ticli, University of Huddersfield, Palma Choralis, Early Music Department 'Città di Brescia')

- MATTHEW MAZANEK (Royal Irish Academy of Music), *Implicit Curriculum: Improvisation Pedagogy in Guitar Methods 1760-1860*

16.30-18.00

- MARIA CHRISTINA CLEARY (Conservatorio 'E. F. Dall'Abaco', Verona / Haute École de Musique, Genève), *«Basso Continuo» on the 'Harpe Organisée': The Recently-Discovered «Méthode pour la Harpe» by Michel Corrette*
- JOHN LUTTERMAN (University of Alaska, Anchorage), *Partimento, German Thoroughbass Practice, and Improvised Solo Performance on the Cello*
- CATHERINE BAHN (Mannes Conservatory of Music) – GIOVANNA BARBATI (Independent Scholar, Città Sant'Angelo, Pescara), *The Partimento of Rocco Greco: Reconstructing the Pedagogical Tradition for the Early Violoncello*

KEYNOTE SPEAKERS

- **THERESE DE GOEDE** (Conservatorium van Amsterdam), **UNfigured Bass Accompaniment in Europe**

Since the comeback of extempore continuo realization in the last century, continuo players have been focusing on performance practice issues rather than on issues of harmony, assuming that their training in tonal harmony is sufficient for the realization of any continuo bass in the period between 1600 and 1750, whether figured or not. This assumption may be the reason that the realization of unfigured basses has received little scholarly attention, although a large part of the repertoire has no, or hardly any, figures notated over the bass. However, treatises dealing with unfigured bass, for instance those by Bianciardi (1607) and Staden (1626), but especially the later 17th-century treatises by for example Penna (1672), Blow (presumably ca. 1680), Nivers (1689) Couperin (1698) and Muffat (1699) convey a rich palet of harmonic possibilities and idiomatic colouring which is lost if continuo basses are approached in accordance with the principles of common-practice harmony. Moreover, knowledge of the rules explained in the sources allows the continuo player to make her/his own choices and influence the affect expression of the composition. I will illustrate these points by discussing examples taken from compositions and relating them to the relevant treatises. This will also illustrate how harmonization based on pretonal one-step interval regulation developed into tonal harmonization represented by the Rule of the Octave. My presentation will be organized in three sections: 1) First half of the 17th century. Stepwise progressions and their harmonization — *prima & seconda pratica* — experimental dissonance treatment. Monteverdi's *Orfeo* (1607), Kapsberger's *Arie passeggiate* (1612), Frescobaldi's *Canzoni* (1628). Some notes on playing style. 2) Second half of the 17th century. Harmonization of sequences and ostinato basses — more on experimental dissonance treatment — *acciaccature* — Italian, English and French harmonic idiosyncrasies. Stradella (ca. 1675), Charpentier (1681), Blow (ca. 1680). Some notes on playing style. 3) First half of the 18th century. Scale harmonization — the Rule of the Octave — Italian influences on French, English and German music. Gasparini (1708), A. Scarlatti (1715), Heinichen (1728), J. S. Bach's 'Amore traditore'. Some notes on playing style.

- **THOMAS CHRISTENSEN** (University of Chicago, IL), **«Das Generalbass-Zeitalter» — Then and Now**

In his Handbook of music history published in 1912, Hugo Riemann eschewed the label of 'Baroque' (recently made famous by the art historian, Heinrich Wölfflin) to encompass music of the 17th and early 18th centuries in favor of a more prosaic term to describe its most characteristic ensemble component: *Das Generalbass-Zeitalter* — the Age of the Thorough Bass. Riemann did not mean it as a complement. For Riemann, the introduction and spread of the figured bass as a common practice across Europe beginning in the 17th century was marked by its patently anti-intellectualist approach in treating harmony, one that inaugurated a catastrophic turn away from the brilliant insights of Zarlino. It thus may seem remarkable — and perhaps

even perplexing — how this apparently mechanical shorthand of chordal notation for a continuo performer has enjoyed such a remarkable revitalization in our own day, some two centuries after it ceased to be a part of any meaningful performance skill expected of a keyboardist. Whether we view the exalted place thorough-bass enjoys in the music theories of Heinrich Schenker and his acolytes, or the more recent and unexpected resuscitation of Neapolitan partimento practices, it seems that the thorough bass has become an indispensable key for understanding the creation, teaching, and analysis of tonal music. In my address, I will suggest some reasons why a practice that Mattheson once called pedestrian «Hand-Sachen» has gained such prominence in our own day, while also not failing to point out some of the many differences and contradictions between these competing historical notions of the *Generalbass* — then and now.

CONTRIBUTORS

Bass Accompaniments in France

• **DAVID CHUNG** (Hong Kong Baptist University), **A Study of the Preludes with Figured Bass in F-Pn Vm8 1139**

Modern research on French continuo practices has heavily relied on published sources, such as Jean Henry D'Anglebert's *Principes de l'accompagnement* (Paris, 1689), Denis Delair's *Traité d'accompagnement pour le théorbe et la clavessin...* (Paris, 1690), and Michel de Saint Lambert's *Nouveau traité de l'accompagnement du clavecin* (Paris, 1707). The continuo treatise in the manuscript Bibliothèque nationale de France, Vm8 1139, associated with the name of St. Georges, has escaped modern scrutiny until recently (Churchill, 2006). The manuscript was first known in modern scholarship in connection with original harpsichord pieces by seventeenth- and eighteenth-century composers, including Hardel, Louis Couperin, François Couperin and Jean-François Dandrieu, as well as arrangements of Lully's stage music. However, the source also contains a comprehensive figured bass method at the beginning (ff. 1^r-31^r), including 14 preludes for figured bass that conclude this method. Although Mr. St. Georges remains unidentified, the manuscript is closely linked to Dandrieu's *Principes de l'accompagnement du clavecin* (Paris, 1719), and was most likely copied during the two decades of the eighteenth-century. Following Churchill's first detailed study of this obscure treatise, this paper transcribes for the first time in modern history 14 preludes for figured bass, and provides a possible realization based on the preceding method, the *Regles pour l'Acompagem[ent]*. Interestingly, the 14 preludes cover all tonalities in practical use, from C major to B minor, and a range of genres, including the overture, the menuet and the gavotte. By transcribing these preludes into modern notation, and providing a plausible realization based on the method, this study assesses and evaluates what these preludes add to our understanding of French keyboard pedagogy in early eighteenth-century. The detailed chord spellings reveal details of voice-leading, and the harmonic contexts of dissonances and other aspects of French harmonic practice of the time.

• **FRANCESCA MIGNOGNA (Sorbonne Université/IReMus – Paris), *Il basso continuo nelle composizioni per i defunti di Pierre-Louis Pollio (1724-1796). Notazione, pratica e problematiche riguardanti l'edizione moderna della partitura***

Pierre-Louis Pollio (1724-1796) è stato *maître de chapelle* in diverse *maîtrises* della regione francese delle province del Nord e dell'attuale Hainault belga, occupandosi della composizione della musica per il servizio religioso. Le circa milleduecento opere di Pollio, conservate in fonti di tipo descrittivo (partiture destinate alla conservazione) e di tipo prescrittivo (parti separate destinate alle esecuzioni) costituiscono un *cas d'étude* rappresentativo in relazione all'uso, alla notazione e alla pratica del basso continuo. La comparazione delle diverse fonti della musica di Pierre-Louis Pollio rende evidente la differenza ontologica che esiste tra di esse: le partiture, redatte con scopo di conservazione, risultano essere *descrittive* dell'idea compositiva; le parti separate, al contrario, contengono le informazioni necessarie al musicista per l'esecuzione dell'opera e hanno, per questo, carattere *prescrittivo*. Particolarmente esemplificative sono, in questo senso, le differenti versioni di linee di basso continuo disponibili: nelle partiture, queste sono melodicamente poco elaborate; nelle parti separate, al contrario, la linea di basso continuo è spesso un'elaborazione melodica della struttura fornita in partitura. Partendo da tali osservazioni, è possibile affermare che la versione del basso continuo fornita nelle parti separate costituisce solamente una delle realizzazioni possibili del modello virtuale fornito in partitura. Basandoci sulle composizioni per i defunti di Pollio (circa settanta composizioni, di cui otto messe), disponibili in fonti di tre tipologie differenti e composte per due committenti diversi (Cattedrale Saint-Pierre di Beauvais, in Francia, e *collegiale* Saint-Vincent di Soignies, in Belgio), esploreremo la relazione tra notazione e pratica del basso continuo; inoltre, formuleremo delle ipotesi riguardanti l'accompagnamento strumentale dei diversi tipi di scrittura vocale impiegati e discuteremo alcune problematiche riguardanti la realizzazione di un'edizione 'virtuale' delle parti di basso continuo.

• **CLOTILDE VERWAERDE (Sorbonne Université/IReMus – Paris), *The Three-voice Texture in 18th-century French Continuo***

Studies devoted to thorough bass, even those focused on French continuo, have not brought out specific rules regarding the chord texture: it varies according to different parameters but also has its share in the aesthetic quarrel between Italian and French music. Indeed, Rousseau praises the light Italian accompaniment while Rameau holds these mutilated harmonies in contempt. This stylistic distinction remains in the chord nomenclature: the Italian augmented sixth chord differs from its French and German counterparts by comprising only three pitches — these designations having been theorized and acknowledged at the beginning of the 19th century at the latest. However, the implications of a three-chord texture have yet to be investigated beyond the urge for flexibility and the aesthetic choice. On the one hand, many theoreticians call for a steady consciousness of harmony, bringing forward the need to be aware of the modulations and the place of each chord within the key: a three-part texture may affect the voice-leading and omitted pitches need to be clearly identified. On the other hand, one may reflect on the potential advantages of such a texture in methods or collections that promise a quick and easy learning and performance to dilettante musicians. This paper aims to shed light on the way three-voice texture was considered and used in keyboard accompaniment in France, paying specific attention to the second half of the

eighteenth century. A primarily review of the theoretical sources up to Catel's *Traité d'harmonie* (1802) is completed by observations made in contemporary musical works engraved with figured bass or written-out keyboard accompaniment. Confronting all these sources offers a basis to reflect on the importance of this texture model that may have represented a halfway solution in the then declining continuo practice in France.

• **MARIE DEMEILLIEZ (Université Grenoble Alpes), The «Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers» (1751-1772): A Useful Source for Accompaniment on «Basso Continuo»?**

In the 28 volumes of the *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* published from 1751 to 1772 under the direction of Diderot, d'Alembert and Jaucourt, several articles deal with the accompaniment on the *basso continuo*. Like numerous articles on musical subjects, most of them were written by Jean-Jacques Rousseau, a first draft of his *Dictionnaire de musique* (1768). These texts address different aspects of the accompaniment by keyboard instruments. The article 'Accompagnement' (vol. I) defines the principles of its teaching and practice. 'Chiffrer' (vol. III) describes the chord notation system. 'Doigter' (vol. III) and 'Face' (vol. VI) deal with the position of the hand and fingers. 'Règle de l'octave' (vol. XIV) teaches which chords are to be played on an unfingered bass. 'Accompagnateur' (vol. I) lists the qualities expected to play the accompaniment. 'Arpeggio' (vol. I) and 'Harpègement' (vol. VIII) describes the ways of arpeggiating the chords, on the harpsichord and on the cello. These texts have given rise to numerous comments since the 18th century: Rousseau's article 'Accompagnement' was the starting point of a long controversy between Rameau and Rousseau. Indeed these articles are part of a double quarrel, about Rameau's theory, and the confrontation between Italian and French aesthetics. Without neglecting these controversies, my paper will examine more precisely the contribution of these texts to the history of the accompaniment. I will question the acuteness with which this set of texts accounts for musical uses in France in the mid-eighteenth century, especially for the Italian and Italianate repertoire. I will base this paper on my critical edition of these texts for the ENCCRE project – <<http://enccre.academie-sciences.fr/encyclopedie/>>.

Written-out Accompaniments

• **HILARY METZGER (École Nationale de Musique de Villeurbanne) National Distinctions in Lower String Realization of Secco Recitative in the 19th Century**

Several studies over the past 25 years have brought to light the role of harmonic realization by cellists in bassline accompaniment generally, showing how pervasive this practice was in earlier times. Thanks in part to these efforts, it is now less unusual to hear harmonic realization by cellists in concerts today. But the work in the field thus far has not delved into a comparison of different national styles of harmonic playing by cellists and it has tended to concentrate on repertoire written before 1760. Furthermore, as a general rule, we cellists have neglected the double bass, which also often accompanied secco recitatives, particularly in this later repertoire, and we do not discuss how much its presence matters in our choices of harmonic realization. This presentation will discuss national distinctions concerning styles of recitative accompaniment by lower string players in later secco recitative repertoire. First I will highlight national differences concerning the role and the

image of the double bass in various 19th century European opera orchestras. Then I will discuss different national tendencies of arpeggiation, text synchronicity and voice leading by cellists in their harmonic realizations. The presentation will conclude with a short excerpt of a recitative from *La gazza ladra*, by Rossini, with the author proposing her own recitative accompaniment with only cello and double bass.

• **CHRISTOPHER SUCKLING (Guildhall School of Music & Drama, London), *The Realisation of Recitative Accompaniment by the Handelian Cellist: A Dialogue between Historical and Modern Pedagogies***

There survives only sparse documentation of the performance practices of the cello as its repertoire and techniques matured during the first half of the eighteenth century. Anecdotes suggest that the professional Italian cellists who migrated across Europe's musical centres were performing beyond the page, but the nature of their extemporisation is unclear; only very recently has notable work by Olivieri and Barbati on partimento sources begun to lay a historical foundation for the musicianship of the early cello. In particular, the accompaniment of recitative in Italianate opera, described later in the century as the zenith of the cellist's craft, remains obscure and is still infrequently heard today. Although there exists, from 1774 onward, a hundred years of pedagogical and analytical description of the techniques employed by cellists in recitative, this practice is only described in its maturity. The origins and the development of the skill remain uncertain. This paper explores the relationship between my own practices as a continuo cellist and historical sources encompassing the cello in the first half of the eighteenth century. The confluence of research and practice has allowed me to potentially locate the development of the accompaniment of recitative by the cello in the increasingly substantial theatres of the early-eighteenth century. In doing so, I have developed, from first principles, a practice that is conceivably reminiscent of one that may have been heard, say, in London during the 1730s. This, however, remains a modern practice, emerging from modern continuo sections and opera houses; there is potential for conceptual conflict between modern harmonic thought and the increasingly understood historical pedagogy. The paper concludes by noting that current practices require a far greater plurality of realisation than may have been expected in the eighteenth century — the recording studio demands an entirely separate set of techniques from theatrical performance.

• **THOMAS LEININGER (Schola Cantorum Basiliensis), *Organ Accompaniment in Handel's Oratorios – The Aylesford Organ Parts***

Even though the existence of two written-out organ parts for Handel's Alexander's Feast have been known in the secondary literature for a long time, we're still awaiting for a correspondant organ accompaniment for his Oratorios. The organ parts (most probably realized by Handel himself) supply answers to many interesting questions: In which movements would the organ expected to play or not to play? And if so, what was the organist expected to play (score vs. thorough base / chords vs. counterpoint / *tasto solo*)? Further informations are given about the range of the instrument, the stops that would have been used, the position and range of the accompaniment, dynamic practice, how the organ accompaniment related to other continuo instruments (e. g. harpsichord), and how the organist had to adapt the *basso continuo*-line to the

organ (changes and adaptations are to be made). All these questions can be answered with reference to the existing organ parts, which also help to clarify some of the more detailed indications in other scores (such as Saul). A revival of a 'true' Handel Organ Accompaniment would be most desirable, since his Oratorios belong to the most frequently performed work in the repertoire of the time. The written out realizations are the most explicit example of the organ performance practice of the time. The subject is not only of great importance to organists but to all musicians involved in the performance practice of Handel's Oratorios (choir directors, conductors, singers...).

• **STEPHAN LEWANDOWSKI (Brandenburgische Technische Universität Cottbus-Senftenberg), Yes, We Can! Learning to Play the Organ Good and Regularly Within Two or Three Months as Promised and Presented by Sebastian Prixner (1744-1799)**

Till present day only a short entry in *MGG* and very few writings are existing on Sebastian OSB Prixner (actually Peter Prixner). The priest, composer, and music theorist was born in 1744 in Reichenbach (region of Oberpfalz in Western Germany), moved to Regensburg in 1756 where he visited the Jesuiten-Gymnasium and later on entered the monastery St. Emmeram, where he directed the music seminar from 1786 until his death in 1799. In 1789 a teaching book by Prixner was published, which is entitled *Can't One Learn to Play the Organ Good and Regularly Within Two or Three Months? Answered with Yes and Presented with the Help of an Introduction to Figured Bass* (own transl., orig.: *Kann man nicht in zwei, oder drei Monaten die Orgel gut, und regelmäßig schlagen lernen? Mit Ja beantwortet und dargethan vermittelt einer Einleitung zum Generalbasse*). This relatively comprehensive writing with probably one of the most enthusiastic and promising titles in the history of music theory is of some interest, as it contains several rules and graphic depictions that are specially designed for beginners in figured bass. Even though it might be questionable, if the book ever reached its aim and taught playing the organ to musical beginners in only maximum twelve weeks, it bears some potential for a practical oriented and historically informed education in music theory today, especially in the context of the raising discipline of applied piano praxis.

Training: Performance Skills, Improvisation and Teachings

• **EDOARDO BELLOTTI (Hochschule für Künste, Bremen), «Tanquam asinus ad liram»: basso continuo e contrappunto tra professionalità ed amatorialità nelle fonti seicentesche**

Buona parte delle moderne ricerche sul basso continuo, a partire dalla fondamentale e pionieristica opera di Arnold, sembrano curiosamente ignorare o sottovalutare un elemento cruciale evidenziato da tutte le fonti seicentesche e cioè il legame tra basso continuo e contrappunto. Al contrario, viene quasi universalmente data per scontata una visione verticale della partitura che storicamente si è affermata con il sistema tonale, accettato non senza resistenze solo nel tardo Settecento. La poca attenzione verso tale legame ha diverse conseguenze, non solo sul piano teorico ma anche nella prassi esecutiva del nostro tempo che, alla luce delle fonti, risulta lontana dalla realtà storica. Attraverso l'analisi di alcune fonti, in particolare gli scritti di Adriano Banchieri, la cui importanza come teorico è tutt'oggi a mio avviso ampiamente sottovalutata, e un loro confronto con documenti di epoche successive di teorici e compositori tra i quali Spiridione a Monte Carmelo, Poglietti, Vivaldi e Bach, l'intervento intende evidenziare lo stretto legame

storico tra basso continuo e contrappunto, dal quale è scaturito un originale e fortunato approccio pedagogico alla tastiera, abbandonato solo nel tardo Ottocento, e il cui recupero oggi, al di là di una più credibile 'esecuzione storicamente informata', potrebbe sfociare in una didattica musicale più efficace e creativa.

• **MASSIMILIANO GUIDO (Università degli Studi di Pavia), L'importanza degli strumenti musicali nel processo dell'improvvisazione (storica)**

Negli ultimi decenni si è assistito a un'imponente fioritura di studi sull'improvvisazione, sia per il recupero di prassi storicamente circoscritte sia per la sua generale valenza pedagogica. Basti pensare agli studi sui partimenti e solfeggi napoletani, le cui implicazioni sulla teoria sono profonde. La ri-concettualizzazione della tradizione napoletana negli scritti di Gjerdingen, Sanguinetti, Byros e altri sta generando una nuova corrente analitica, molto spesso in contrapposizione con quanto era considerato l'approccio accademico più corretto sino a poco tempo prima. La conseguenza forse più evidente è un fiorire di metodi a stampa e online che utilizzano prassi antiche o loro rielaborazioni per istruire giovani e meno giovani nell'esercizio della composizione alla tastiera. Parallelamente, la maggior consapevolezza del fascio di diverse attività che indichiamo con improvvisazione ha lentamente ma inesorabilmente modificato il modo di fare musica (antica). Non si tratta solo di inserire qualche diminuzione in un madrigale, rispondere a un mottetto con una piccola cadenza, o rivitalizzare consuetudini diverse dalla fruizione concertista alla quale il Novecento ci aveva assuefatto, quanto di considerare l'improvvisazione come un processo cognitivo essenziale perché la musica e il musicista s'incontrino nei più diversi momenti dell'esperienza, dalla formazione all'insegnamento, dalla performance alla composizione. Se in tutto questo fervore si deve trovare una mancanza, o meglio un elemento che viene quasi sempre dato per scontato, questo è il ruolo e la specificità degli strumenti all'interno del processo cognitivo. Eppure anche le moderne teorie dell'*embodiment* e delle *affordances* confermano che l'interazione fisica con la macchina che produce il suono e le sue caratteristiche incidono profondamente sulla rappresentazione mentale che anticipa la musica e, quindi, ne condiziona la natura. Tema di questa riflessione sono alcuni esempi di strumenti da tasto fra Cinque e Settecento e, soprattutto, la considerazione di alcuni dettagli organologici che contribuiscono alla creazione del suono e si traducono in precise scelte idiomatiche. Quanto gli strumenti entrino nel discorso della realizzazione del tessuto musicale e quanto questi possano essere arbitrariamente eliminati dall'equazione sarà oggetto di discussione e confronto. La separazione forzata di tecnica e prassi (esecutive e compositive al tempo stesso) dalle tastiere sulle quali sono state esperite ci appare, in altre parole, quantomeno problematica.

• **AUGUSTA CAMPAGNE (Universität für Musik und darstellende Kunst, Wien), Keyboard Accompaniment in Italian Music around 1600 Notated in Score**

When searching for information on how to approach the earliest *basso continuo* parts, the first approach is usually to examine the written sources: treatises and prefaces. Alternatively, we can explore parts that were specifically written out for accompanying instruments, notated either in score or as intabulations. In this paper I will examine some such printed scores. In the beginning of the 17th century there was no standard format for scores specifically made for accompanying instruments. The use of scores was still a relatively new feature. Some of these scores are full scores

(we can find up to eight-part scores), others are a reduction of all parts to a short score with just three or four parts. Alternatively, we find short scores that can consist of the highest and the lowest part of the composition (*canto-basso* scores) or, in polychoral music, of the bass parts of each of the choirs. Sometimes prints have only one kind of score throughout, but mostly a mixture of full and short scores is used, frequently also containing a few pieces with just a bass line. I will show evidence that the tradition of doubling the parts whilst leaving out the ornaments was a normal way of accompanying between around 1600 and 1620. This fits in well with the evidence presented in intabulations such as Luzzaschi and Carlo G. Some scores present hints on how to play the inner parts or show us possibilities of how to produce a top part, for example when accompanying a composition for basso solo. Examining printed scores for accompanying instruments can help us get a better understanding of diverse ways of approaching and notating keyboard accompaniment in the early seventeenth century.

• **LIVIO TICLI (University of Huddersfield, Palma Choralis, Early Music Department ‘Città di Brescia’), «Basso Continuo» as a «Concertato» Practice: Improvisation, Ornamentation and Counterpoint**

Basso continuo owes its great success to many factors such as its extreme versatility, which stands out as to performance and editorial needs. The written forms, which the accompanying practices could take between the sixteenth and seventeenth centuries, are indeed abundant — from scores (more or less complete) to intabulations, alphabetic notation (e.g. in the case of the *chitarrina*), and even the simple bass line (more or less ciphered). Interestingly, these practices could be employed by both enthusiasts and professionals, clearly according to a different degree of music skills. The context could also influence the performance. Continuo players could accompany a voice or an instrument, but more often they sang to their instrument as in the case of ‘integrated performances’ (Ticli 2020), or they performed along with other multi-skilled musicians — singing-playing in *concerto* either music works that formally did not contemplate any *basso continuo* part, or later pieces that usually included a part-book of *Bassus generalis*. Musicology recently took a new interest in early *basso continuo* practices by acknowledging that contrapuntal and chordal elements were features already to be found in the late 1580s, occasionally bringing up issues specifically on *Del sonare sopra ’l basso con tutti li stromenti e dell’uso loro nel concerto* (1607) by Agostino Agazzari (Nutti 2007, Dragosits 2012, Campagne 2014, De Goede 2014, Rotem 2019). While some scholars refers to Agazzari’s practice as a new and free kind of accompaniment, some others tend to highlight the relation between this practice and intabulations/written-out examples. Here, the concept of playing the thorough bass in *concerto* is explored as a series of complex techniques, which display elements of improvisation, ornamentation and counterpoint at the same time. The whole spectrum of possibilities will be assessed for both *bassisti* — so severely criticised by Adriano Banchieri and Girolamo Diruta — and for those expert musicians, who had skills in counterpoint and employed intabulations/*spartiture*. The second category will be the specific focus of this contribution, starting from Giovanni Maria Artusi’s account of what he witnessed in Ferrara and Ercole Bottrigari’s definition of concert as a dialogue. In particular, Anthony Newcomb (1978) argued that singing to one’s own instrument is a *concertato* performance in itself, and Laurie Stras (2018) showed in her in-depth work on the *Concerto segreto* and Ferrarese performance contexts

that are no clear boundaries between concerted music and the so-called traditional polyphonic repertoire. By reconsidering Newcomb and Stras' conclusions and giving practical examples from treatises and repertoires of different instruments, this paper tests hypotheses in the field and examines in detail the huge variety of practices presented by Agazzari.

• **THOMAS ALLERY (Royal College of Music, London), 'Thorough-Bass Made Easy': The Pedagogical Value of Figured Bass in Musical Education Today**

In the UK today, figured bass notation is entirely absent from school music curricula, and students experience harmonic learning almost exclusively in written form. The distinction between practical and written understanding of harmony has led to an unfortunate situation where even many professional keyboard players now lack the skills to perform from figured bass. A fundamental lack of connection between theory and practice prevents the development of cognitive resources that enable the crucial imagination of musical discourse. This paper seeks to suggest a way forward, exploring the possibility of introducing figured bass notation on the keyboard at a young age, and the benefits of incorporating this practice into a wider musical curriculum. It is argued that the practical engagement with figured bass is not only relevant for students in historical performance, but could encourage a more connected and broad musical curriculum for the future. This paper will be illustrated with observations from my own teaching practice, developed during remote teaching in 2020, through which I have made a preliminary assessment of the pedagogical value of teaching figured bass to students as young as eleven. My teaching material is based on principles and examples in treatises such as Pasquali (1757), Geminiani (1754), and Fenaroli (1775), which act both as tutors in accompaniment, and manuals in teaching composition and harmony. This paper argues that continuo playing encourages an understanding of compositional process appropriate at all levels of music education. Introduced at an early stage in a student's education, the versatility of figured bass encourages familiarity with standard harmonic processes in a more accessible way than fully notated music or Roman numeral analysis. It is argued that these skills, taught in a structured yet accessible way, have the capacity to inspire young musicians of the future at all stages of their musical education.

• **JUSTIN RATEL (Conservatoire National Supérieur de Musique et de Danse de Paris), Réutilisation et transformation d'une matière pédagogique : la basse chiffrée comme pratique scolaire dans les premières années du Conservatoire de Paris**

Après avoir été une pratique musicale essentielle jusqu'au milieu du XVIII^e siècle, la basse continue est en recul dans la deuxième partie du siècle et disparaît complètement chez les accompagnateurs au clavier au début du XIX^e siècle. En France, la basse chiffrée se maintient uniquement dans certains solfèges et dans des méthodes instrumentales éditées au début du XIX^e siècle. On observe que son apprentissage occupe pourtant une place importante dans les études au Conservatoire de Paris. Dans ces années, les pédagogues français transforment une matière pédagogique à la fois issue de la tradition italienne des *partimenti* et de la pratique de la basse continue française du XVIII^e siècle, en une matière scolaire intégrée dans les études de l'harmonie. Nous nous appuyons sur un dépouillement exhaustif des 70 traités d'accompagnement au clavier publiés en France entre 1820 et 1860 pour comprendre les usages pédagogiques de cette technique

ainsi que sur les 200 solfèges publiés entre 1795 et 1860 pour mieux cerner son utilisation dans le contexte scolaire. Leur analyse permettra de comprendre comment un exercice qui ne correspond plus du point de vue harmonique aux pratiques contemporaines continue à être utile dans des ouvrages théoriques et des manuels. L'étude des procédés didactiques utilisés par les professeurs et auteurs de traités contribuera aussi à mieux saisir la place de la tradition italienne dans l'organisation des études d'écriture dans le jeune Conservatoire de Paris. Notre étude, qui prolongera les travaux menés sur les théories de l'harmonie en France ainsi que sur la réception des *partimenti* en France, aura un double objectif : d'une part, mieux saisir ce que devient la pratique de la basse chiffrée au début du XIX^e siècle ; d'autre part, mieux envisager les mutations des pratiques pédagogiques et leur influence sur la composition pendant cette période.

Continuo Performance Practice

• **MICHAEL FUERST** (Hochschule für Künste, Bremen), **Hieronymus Praetorius, Multiple-Bass Notation in Organ Parts, and Continuo Performance Practices of Polychoral Music in the Hanseatic Cities of Northern Europe**

During the first third of the 17th century, several composers notated organ parts using multiple basslines written in score for printed publications of polychoral music. These parts generally incorporate a *basso seguente* from each separate choir into a score of as many lines as there are individual choirs. Hieronymus Praetorius made use of this manner of notation in 1618 for the first organ part he ever published. It was prepared for his *Cantiones variae*, the fourth volume of his *Opus musicum*. Four years later, he added organ parts to the previously released three volumes, thereby adopting the more modern single-lined notation. Even so, the composer apparently saw no disadvantage to the older multiple-bass scores, as he never printed a revision of the fourth volume's organ part and even had it bound together with the three newly issued parts of 1622 into a single *Bassus Continuus* partbook. Examples of these editions combining all four volumes include the sets that Hieronymus Praetorius personally submitted to institutions in Lübeck (1622) and Hamburg (1623) which are still held in those cities. This paper explores the use of multiple-bassline notation in German-speaking lands, its advantages, and how it may have influenced and reflected the performance practices of organ accompaniment of polychoral music in the Hanseatic cities of Northern Europe, where a large instrument of several manuals and pedal could be incorporated into the ensemble and play a central role. Comparisons to organ tablatures of vocal music and an examination of the hand-written additions found in the Praetorius prints as well as consideration of the historical settings for performance in Hamburg and Lübeck allow a picture of Hanseatic practices to take shape. The essential writings of Michael Praetorius are also considered within the specific context of music making in a large Hanseatic church.

• **VALERIA M. R. MANNOIA** (Università degli Studi di Pavia, Cremona), **Differenti bassi per differenti tradizioni musicali – I bassi seguenti italiani in alcune antologie tedesche del Seicento**

È noto che nel corso del tardo Cinquecento e per tutto il Seicento i compositori delle regioni transalpine rivolsero uno sguardo costante all'Italia per la definizione di forme e generi compositivi del repertorio sacro e profano. Il generale atteggiamento retrospettivo fece sì che mentre in Italia la *sacra cantio* per ampio organico con e senza basso d'organo lasciava lo spazio al mottetto concertato

a poche voci su basso continuo, in Germania il mottetto per ampio organico continuava a suscitare un notevole interesse ancora fino agli anni Venti del Seicento. A tale repertorio furono dedicate imponenti antologie, opera di *Kantoren* e organisti interessati a divulgare il mottetto nei collegi scolastici e presso le congregazioni religiose di confessione cattolica e protestante. Inevitabile era, in diversi frangenti, la reinterpretazione del testo intonato o del dettato musicale secondo il gusto o il retaggio culturale del compilatore della silloge. Alcune antologie stampate tra il 1611 e il 1621 tramandavano una significativa porzione di mottetti italiani per ampio organico in cui la parte relativa al basso seguente fu puntualmente aggiunta, qualora assente, oppure aggiornata secondo alcuni parametri formali più funzionali alle abitudini locali. L'intervento proposto da Vincentius e Bodenschatz nelle loro raccolte poteva incidere sul piano esclusivamente grafico, sul piano concettuale, oppure su un piano più tecnico, espressione di una differente prassi organistica. L'analisi di alcune antologie evidenzia oggi la mancanza di un vero e proprio atteggiamento sistematico da parte dei compilatori e testimonia la necessità di rispondere con precisione a specifiche esigenze derivanti dalla prassi esecutiva locale.

• **MARCELLO MAZZETTI (University of Huddersfield, Palma Choralis, Early Music Department 'Città di Brescia'), *Geography Matters: Brescian Sources on Instrumental Accompaniment between 16th and 17th Centuries***

Traditionally, *basso continuo* studies tend to focus on a particular composer, work or repertoire. Some scholars investigate more carefully the performance practice of the vocal/instrumental accompaniment, others emphasise treatises and their role in describing certain habits, or in influencing future generations of players. Recently, a fair amount of attention has also been paid to the era of the proto-*basso continuo*, a so-called transitional period between the practice of intabulating counterpoint and improvising it above a bass line. Finally, a strand of research is analysing the relationship between *res facta* and the realisation of *basso continuo*, in which the concept of *mouvance* — a term borrowed from the medievalist Paul Zumthor to describe the relationship between text and oral realisation — plays a key factor. In fact, *basso continuo* — due to its innate impromptu nature — conflicts, renews and, at the same time, challenges the idea of a finished work in itself. Starting from these general considerations, which certainly pertain the entire repertoire characterised by the presence of *basso continuo*, my paper takes inspiration from the seminal book by Carlo Dionisotti *Geografia e storia della letteratura italiana*, and explores all the physiognomies of the phenomenon within a specific area and chronological span, i.e. Brescia at the turn of the seventeenth century. For the first time, *basso continuo* practices are examined in relation to the place where composers received their music education or were professionally active, expanding the descriptive bibliographies published by Oscar Mischiati and Ruggero Del Silenzio between 1980 and 2000. Through a selection from this corpus, I will highlight the most important peculiarities emerging from the Brescian context and will analyse those works, which show crucial features — both in paratexts and in scores — for the history of Italian *basso continuo*.

• **DOMEN MARINČIČ (Independent Scholar, Ljubljana), «Basso Continuo» Notation in the «Parnassus Musicus Ferdinandaeus» (1615) and its Implications for Performance**

Published by Giacomo Vincenti in 1615 and dedicated to Archduke Ferdinand II, then ruler of Inner Austria, the *Parnassus Musicus Ferdinandaeus* contains 56 motets for 1-5 voices by 32

composers, predominantly Italians. This paper examines the notation of the continuo part in this collection, uncovering some of its logic and implications for performance. It tries to establish how much additional harmonic and contrapuntal information well-trained performers of the period would have needed for satisfactory continuo realizations, whether they would have consulted other partbooks, and how they could have adapted their realizations in rehearsal or performance. Much information can be obtained by analyzing the choice of formats, figuring, clefs, barlines and various cues. The continuo part is notated variously as a short score in two staves or as a bass line with occasional figuring. The different formats are reflected in the original designations *Partitura*, *Basso Continuo* and *Basso Principale*. The choice between them largely seems to depend on the scoring and less frequently on the compositional style. No piece in the collection is fully figured and only one motet out of three features any thorough bass figures at all. While the majority of figures are found in obvious cadential situations and may largely seem superfluous, some fulfill a very practical function and provide harmonic clarification not contained in the vocal parts. Some of the short scores contain invaluable information about the expected continuo realization. Various rhythmic adjustments and melodic simplifications of the soprano part confirm that high voices were frequently expected to be doubled by the organ. Furthermore, some motets include independent melodies intended to serve as an outline of the realization. They occasionally reveal the ranges and melody outlines considered suitable for accompanying alto, tenor, or bass voices, providing possible models for other pieces or related repertoires.

From Palestrina to Mahler

• **BELLA BROVER-LUBOVSKY – CARMEL CURIEL (Jerusalem Academy of Music and Dance) Figured Bass in Francesco Antonio Calegari's Arrangements of Palestrina's «8 Magnificati à 4»**

The theories and compositions by Francesco Antonio Calegari (1656-1742) offer genuine views of the essence of dissonance: its structure, position, and treatment in counterpoint of the sixteenth century and in the *basso continuo* style of his own time. It is due to his idea of the systematic employment of dissonant sonorities larger than sevenths chords and their inversions that his theory earned the name *scuola dei rivolti*. Calegari's main manuscript treatise — *Ampla dimostrazione armoniali musicali tuoni* (1732, Venice) — is quite illegibly written and betrays a lack of agreement between the verbal statements and musical examples, in which bass figures are not realized. Important light can be shed on his theories through the music of Cinquecento masters — Cristóbal Morales, Costanzo Porta, Giovanni Matteo Asola, and Palestrina — he transcribed and analysed. He emphasizes this continuously: «I will only say that whoever desires to write in the modern harmonic style with all the perfection of the art needs to be very experienced in the old style, choosing above all others the Famous Master. For the teaching that is expressed here is precisely founded in the erudite Palestrinian practice...». The arrangement of Palestrina's *Eight Magnificats* in the Berlin Sing-Akademie Archive (D Bsa 418 1-8) is singular in a number of aspects, primarily its scope, its chronological attribution, and its provenance. Bass figures meticulously designate all the vertical sonorities (even if some pitches are missing). Moreover, Calegari's most painstaking figuring coincides with emotionally laden words in the text, thus refuting the common belief of

the lack of correlation between the dissonance control and the text in the *prima pratica* repertory. Analysing this manuscript enables us to shed light on the essence and true position of Calegari's harmonic theories and their reception in his time.

• **THOMAS NEAL (Independent Scholar, Oxford), *Between Practice and Print: Performing Palestrina's «Missarum liber quartus» (1582) with Alessandro Nuvoloni's «basso prencipale» (1610)***

In 1610, the Milanese organist and composer Alessandro Nuvoloni published a «basso ad organum» part to accompany Palestrina's fourth book of Masses: *Basso prencipale co'l soprano, del quarto libro delle messe [...] dell'eccellentiss. Gio. Pietro Aluigi Palestina [sic]* (Milan, heir of Simon Tini and Filippo Lomazzo). Adopting the format of an un-texted bass-soprano *partiture*, Nuvoloni provided a partially-figured organ part intended to accompany vocal performance; presumably the singers performed from another edition, mostly likely that issued by the same firm in 1590. The bass resembles a *basso seguente*, comprising the lowest notes in the vocal texture; the soprano part was similarly constructed from the highest-sounding pitches. Nuvoloni provided two sets of figures: one to be realised above the bass and the other below the soprano, thereby exerting an unusual degree of control over the voice-leading of the inner parts. This highly idiosyncratic feature, coupled with other in-text performance directions pertaining to *musica ficta* transposition, and the realisation of multi-voiced canons, raise numerous questions about Nuvoloni's intentions, the musical text, and its realisation in performance. Through a close reading and analysis of Nuvoloni's edition and a side-by-side comparison with Palestrina's original text, in this paper I would like to examine three areas. First: what style of accompaniment did Nuvoloni envision, and how is this evidenced in the source? Secondly: what were the preconditions for performing from this edition? And finally: to what extent did Nuvoloni's approach make allowances for the rhetoric of Palestrina's melodic writing, or changes in texture, voicing, and timbre? The answers to these and other related questions cast Nuvoloni's one-off edition as an important witness to the historical development of the instrumental accompaniment of polyphony in early seventeenth-century Italy.

• **GIULIA NUTI (Scuola di Musica di Fiesole), *Antonio Vivaldi's Use of Figures: «Per li coglioni» and Other Examples***

In Antonio Vivaldi's Concerto for violin RV 340, just five bars out of the whole concerto are figured: «7 – 6» appear on a descending scale figuration in the bass in the last movement. The numbers are written in a comically large way, and above the figures Vivaldi has written a most scathing comment: «per li coglioni», a swipe seemingly intended to humiliate any continuo player unable to correctly realize the bass without the help of those figures. Vivaldi's remark is often cited to underline how figures were unnecessary for Italian continuo players, which in part explains why Italian music from both the 17th and 18th centuries is largely unfigured: keyboard players were specifically trained to be able to create beautiful accompaniments from the bass part alone. The study of *partimenti* in particular was a crucial part of this training. Yet Vivaldi left many and detailed performance instructions in his scores; there are examples of meticulous indications concerning tempi, instrumentation, ornamentation, articulation, phrasing, bow strokes, even

where breaths should be taken. There is no reason to think he was careless with his figuring. We do not know why Vivaldi scribbled his famous remark in the score; however, this silly quip has overshadowed the surprisingly precise and detailed figuring and indications for the continuo player that, elsewhere, he carefully annotated. In this paper I will challenge the assumption that figures had no purpose in eighteenth century Italian music through a consideration of how Vivaldi uses figures, as well other markings, to direct and guide the continuo player's interpretative choices. Broader conclusions on the significance of figures in the realization of *basso continuo* in Italian 18th-century music will be drawn.

• **MARTIN ENNIS (University of Cambridge), «*Quod licet Bacho non licet Francisco*»:
Reevaluating the Continuo Realisations of Johannes Brahms and Robert Franz**

Much of the scholarship relating to nineteenth-century basso-continuo playing is built around binaries. On the one hand, we find purists whose mission was to recreate earlier practices. The other camp espoused Hegel's concept of 'necessary anachronism'; according to this perspective, a new age demanded new approaches. The dichotomy is summarised in the titles of two recent studies: 'Progress and Historicism' (Glenn Stanley) and 'Evolution versus Authenticity' (Elaine Kelly). In later nineteenth-century Germany the debate centred on two figures: Johannes Brahms and Robert Franz. Brahms was identified with historically faithful realisations, Franz with inventive, 'modern' accompaniments. Their divergence of outlook gave rise to bitter polemics. For example, Friedrich Chrysander, with whom Brahms collaborated on an edition of Handel's vocal duets and trios, was accused of artistic impotence: his continuo realisations contained «not a single beam of light, not even a spark of creative power with which one might warm oneself». Brahms, for his part, claimed that Franz's accompaniments were presumptuous, arguing that the freedoms Bach allowed himself were not appropriate for lesser mortals such as Franz. However, a simplistic divide is inadequate, as it too easily masks shared practices. In this paper I use two *basso continuo* realisations of Bach cantata movements to argue that Brahms's creative instincts could, on occasion, lure him far from musicological orthodoxy to a position similar to Franz's. This throws up questions about the relationship between written-out accompaniments and performance practice, about the nature of the dispute between the two composers and, ultimately, about the validity of the binaries outlined above. In the process, I aim to refute Elaine Kelly's 2006 claim that, for Brahms, continuo was not «a forum for his compositional creativity, but a puzzle from the past».

• **MAJID MOTAVASSELI (Universität für Musik und darstellende Kunst, Graz),
'Baroque Catholic Tradition': Figured-bass Schemata in Gustav Mahler's Fifth and Ninth Symphonies**

Gustav Mahler's adaption of historical forms has been considered one of the core aspects of the composer's style. During his lifetime, Mahler's works saw frequent criticism for their 'eclectic' use of easily identifiable, historically connotated models and schemata (*Satzmodelle*). These models seem to have formed an integral part of the education Mahler received at the Viennese Conservatory. At that time, Viennese music theory was still strongly influenced by Italian partimento tradition, partly due to the authority the Catholic church maintained even in

the last quarter of the 19th century. While the exact contents of Mahler's institutional education cannot be reconstructed, the theoretical and practical background of the faculty strongly suggests a continuation of figured-bass praxis in class. The frequent assumption that *basso continuo* tradition had faded from 19th-century compositional education can easily be refuted through *Satzmodell*-oriented musical analysis. Interestingly enough, Mahler's most popular piece, the *Adagietto* from the Fifth Symphony, exhibits numerous criteria compatible with traditional figured-bass accompaniment. This relationship is best illustrated by means of keyboard reduction, revealing a figured-bass framework as well as specific schemata, oftentimes directly influenced by *regola dell'ottava* formulae. Another movement drawing ostensibly on schemata is the *Adagio* of Mahler's Ninth Symphony. This piece is mainly dominated by the *Romanesca* ground bass model and its modifications, remaining discernible throughout the whole movement. Ultimately, the frequent and style-forming use of historical schemata throughout Mahler's works — not just these two pieces — suggests that the originality of his compositions is not only a result of decidedly 'modern' musical elements (such as an individual klangfarbe or innovative orchestration), but indeed also a result of noticeably 'traditional' structural aspects. In that sense, Mahler's use of *Satzmodelle* might very well be interpreted as a consciously implemented, 'topicalised' stylistic device.

Stylistic Features and Performance Practice Issues of Accompaniment

• NAOMI MATSUMOTO (Goldsmiths, University of London), Realising Arianna: Problematic Accompaniments of Claudio Monteverdi's «Lamento d'Arianna»

Monteverdi's opera *L'Arianna* was premiered in 1608 in Mantua. The highlight of the opera was the lament of Arianna, which subsequently became one of the most popular compositions by the composer. Monteverdi continued to revise and made arrangements of it — a 5-voice madrigal version (published in his *Sesto libro dei madrigali*, 1614) and a Latin contrafactum, 'Lamento della Madonna' (in *Selva Morale*, 1641). The whole opera in a revised version appeared at the Teatro San Moise, Venice in 1640. Currently, the Lament is the only surviving portion from the opera. Modern performances are usually accompanied by the *basso continuo*, executed often by the theorbo with or without the bass viol or the like. However, according to the Estense ambassador in Mantua who witnessed the premiere, Arianna's lament was accompanied by 'viole et violini', an accompaniment which was not 'improvised' and was perhaps much more 'contrapuntal' than we have hitherto understood. My paper aims to explore the changing practices of accompaniment for the repertoire defined as *stile rappresentativo* in 17th-century Italy, with Arianna's lament as a case study. First, I will trace the tradition of a lament with viol-consort accompaniment which paved the way for Monteverdi, before attempting to reconstruct Arianna's original accompaniment, basing upon the madrigal version. Then, I will examine and compare the accompaniments recorded in all the extant sources. Through these enquiries, it will soon become clear that the accompaniment of the monodic lament we often hear today is much more simplified, probably reflecting not so much Monteverdi's 'original' intention, but a later practice oriented more to chordal harmonies — a practice associated with *commedia dell'arte* actors, and which eventually found its way into mid-century Venetian opera. With this in mind, finally, I will explore the significance of various editions of Arianna's lament including some from the 19th century.

• **SANTIAGO PEREIRA BUSCEMA (Conservatorio Superior de Música de Badajoz 'Bonifacio Gil' / Universidad de la Rioja), «Reglas generales de acompañar» (1736) de José de Torres (c. 1670-1738): la modernización de la práctica del bajo continuo en España**

This paper focuses on the treatise *Reglas generales de acompañar en órgano, clavicordio y arpa* by José de Torres (ca. 1670-1738), the main eighteenth-century Spanish source on *basso continuo* for keyboard instruments and the first printed source of this kind preserved in Spain. There are two editions of the treatise (the first from 1702, the second from 1736), both published in Torres' own printing house. The later differs from the former in two important additions: it includes examples with the realization of the continuo written out on two staves and a new chapter dedicated to the «way of accompanying the Italian and modern style». This allows the comparison between the two approaches to the *basso continuo* in Spain. These two different practices correspond to two different Italian sources. The 1702 edition is inspired by the treatise *Li primi albori musicali* by Lorenzo Penna (1613-1693) and the 1736 additions are modeled on the treatise *L'armonico pratico al cimbalo* by Francesco Gasparini (1661-1727). The 1702 edition proposes a contrapuntal conception of the *basso continuo*, in which the melodic movement of the bass corresponds to a certain behavior of the upper voices; the 1736 edition proposes a more idiomatic perspective for the harpsichord instead. This change of paradigm is part of the modernization process of Spanish musical practices and the reception of European influences, particularly Italian. This paper proposes a comparative analysis of the aforementioned Italian sources with the content of Torres's treatise, which allows, on the one hand, it allows to clarify certain technical aspects of Torre's text and, on the other, to place the treatise in its European context.

• **MARCOS KRIEGER (Susquehanna University, PA), Figured Bass and Figured Melody: An Unusual Continuo Practice Found in the «Versetti» of G. B. Degli Antonii (Bologna, 1687 and 1696)**

The two volumes of versets published by G. Degli Antonii are a unique source in the vast organ verset repertoire. They incorporate *basso continuo* through a particular use of figures indicating harmonies to be added both to the bass line and to the melody, thus specifying also questions of fingering and hand placement. Moreover, these are some of the few sources that indicate figures to be executed in the pedals. The first collection was published in the same year as Strozzi's *Capricci*, which included pieces with the same unique use of figures indicating intervals downwards when placed below the note on the staff. These versets feature a freely composed melodic line, a bass line, and figures for harmonic completion or contrapuntal improvisation. Some of the versets suggest contrapuntal imitation between the bass and the melodic material. In contrast, others indicate only harmonic support of the melodic line, an obvious innovation to the Italian organ verset repertoire. The ordering by liturgical tones bespeaks a pragmatic use of the book, with no individual connection to canticles or other chants, unlike Bottazzi's *Choro et Organo* (1614) or Fasolo's *Annuale* (1645), but best aligned with the *Intavolatura Facilissima* (1598) as a passe-partout for the busy organist. The included transposed versets are also unique in that they do not conform to the standard relocation of tones a fourth apart from the original finalis, as already documented in Banchieri (1605). Instead, the tones are set down or up a step to accommodate the range of cantors and choirs. This paper sheds light on these lesser-known sources of *basso continuo* practices in liturgical settings, including possible realizations of some of these unique versets.

• **MARINA TOFFETTI (Università degli Studi di Padova), Fossil Traces of Vanished Voices: The «Basso Continuo» Part and the Reconstruction of Incomplete Polyphony**

As is well known, a significant percentage of the polyphonic music published in separate parts has come down to us in an incomplete state due to the dispersion of one or more part-books: it is estimated that among the collections of sacred music printed in Italy in the thirty years between 1600 and 1630, about one third have come down to us incomplete. In an attempt to prevent this music from being forgotten forever, there are increasingly frequent attempts to bring it back to light and to re-propose it to the public in concert, proposing a hypothetical reconstruction of the physiognomy of the missing part(s). Where preserved, the part destined for the organist or, in any case, for one or more of the instruments used to support the vocal ensemble, however named, often proves to be very useful for the reconstruction of the missing parts. The latter, like fossils, before disappearing, have left various traces both in the numbers and accidentals added to the bass line, and in the melodic-rhythmic configuration of this same part. The paper intends to present some emblematic cases taken from the repertoire of the motet for a few voices and *basso continuo* of the first decades of the 17th century, and in particular from a sacred collection by Giovanni Battista Riccio that has come down to us incomplete, which show not only how the configuration of the bass line and the conventional symbols placed above it can provide useful elements for the reconstruction of a missing part, but also how the hypotheses of reconstruction of the latter can provide valuable indications for understanding the function of the bass and for correctly placing the numbers and accidentals above the single notes of the bass line.

• **GALLIANO CILIBERTI (Conservatorio di Monopoli), La pratica del basso continuo a S. Luigi dei Francesi a Roma nel Seicento**

La scoperta e la definizione del repertorio in uso nella chiesa della 'Nazione Francese' a Roma nel XVII secolo ha aperto nuova luce non solo sul cerimoniale ivi impiegato ma anche sulla prassi esecutiva (disposizione dei musicisti in cori, organici ed effettivi). L'utilizzazione della policoralità e l'impiego degli strumenti del basso continuo per ogni coro rende interessante il quadro esecutivo soprattutto per una ripresa moderna di questo repertorio. Da tale punto di vista il contributo prenderà in considerazione 1) le tipologie di basso continuo così come si evincono dai pagamenti e le loro trasformazioni nel corso del Seicento; 2) la collocazione spaziale degli strumenti del basso continuo e la questione del *bassus* generale ripartito in 4 cori; 3) il basso continuo concertante ovvero le indicazioni specifiche di quali strumenti devono essere impiegati nel basso continuo così come si evincono da alcuni manoscritti autografi dei maestri di cappella; 4) le differenze di grafia e di indicazioni del basso continuo tra manoscritto e stampa relativamente ad uno stesso componimento; 5) il basso continuo utilizzato per gli inni di Palestrina; 6) il caso delle antifone in *cantus firmus* per il Giubileo del 1650 cantate a due cori monodici con la parte del continuo (organo).

• **GABRIELE TASCHETTI (Università degli Studi di Padova), The Collection «Symbolae diversorum musicorum» (Venice, 1621) and the «Basso Continuo» in the early 17th-Century Italian Sacred Concerto**

Around 1620 in Italy the publication of a collection of sacred music without a *pars pro organo* was quite exceptional. Since the publication of the first accompanying parts of sacred

collections in 1594, the nature of these part-books, mainly intended for organists, had undergone continuous and sometimes radical changes. The different solutions, which coexisted in the lively panorama of Italian music publishing of the time, included for example the *basso seguente*, the short- and full-scores typical of the Lombard context, up to the first examples of what would become the most practised figured bass. Such plurality could sometimes be observed within the production of the same composer, especially those active at the turn of the century. In some instances successive reissues of the same collection would come out with an accompanying part different from the previous one. A privileged observatory for the study of this phenomenon is provided by collective editions of sacred music. Among these, one of the most significant is the sizeable *Symbolae diversorum musicorum*, the first of a series of four collections edited by the Pavese Lorenzo Calvi in the third decade of the 17th century. The sylloge, published in Venice in 1621, is one of the most relevant of the period, including 71 concertos for two to five voices by 30 composers of various renown active mainly in the Veneto area (including A. Grandi and C. Monteverdi), and from the Lombardy-Po valley (I. Donati, T. Merula, A. Banchieri, D. Brunetti). The *bassus pro organo* booklet of the collection attests to the most diverse compositional, notational and editorial habits of the time, offering an insight into the practice of instrumental accompaniment of the Italian sacred concerto of that period. Alongside the *basso seguente* of the motets in *stylus ecclesiasticus* by Nicola Parma and Lorenzo Calvi, parts that are completely independent from the voices can be found — as in the remarkable concerto by Giacomo Filippo Cabiati from Monza, who was active in Milan at the time and is now almost forgotten. Sometimes the *basso continuo* line gives the accompanying instrument a surprisingly active role within the general structure of the composition, as happens in the motets by Alessandro Grandi included in this sylloge. Last but not least, the booklet also includes a short-score for the motet by Girolamo della Torre, a musically gifted as well as forgotten composer. The present paper intends to give an account of the content of this important collection, highlighting the plurality of compositional and semi-graphical choices adopted by the different composers.

Pinnacle and Decline: Partimenti and the Compositional Training

• **ANTHONY ABOUHAMAD** (Sydney Conservatorium of Music – The University of Sydney), **Playing the Partitura: «Basso Continuo» Instruction and Performance in Eighteenth-century Salzburg**

Robert Gjerdingen's *Music in the galant style* has caused a paradigm shift in the field of music theory; instead of analysing eighteenth-century music in terms of functional harmony, a growing number of scholars view compositions from the period as a complex of interconnected patterns of soprano-bass formulas, that is, schemata. While experts in the field have assessed the practical application of schema theory on the performance of partimento, there appears to be comparatively little literature concerning its effects on *basso continuo* accompaniment. Building on the research of Gjerdingen and others, I demonstrate that schema theory was central to the pedagogical method and performance of *basso continuo* in eighteenth-century Salzburg. Through an analysis of six instructional manuals written by the city's court organists, I derive three fundamental principles — disposition, exchange and punctuation — which I believe were foundational to their instruction of *basso continuo*. Although spanning a period of almost a century (circa 1690 to circa 1780), the

manuals illustrate a remarkably consistent approach to the instruction of '*partitura*' (a term that Austrian musicians used to refer to *basso continuo*). The principles thus shine light on the *basso continuo* practices of generations of Salzburg organists, including Wolfgang Amadeus Mozart. In addition to illustrating a historical performance practice, I will address how this pedagogical approach to *basso continuo* accompaniment affects our conception of improvisation; rather than a free flow of musical ideas, it would appear that improvising a *partitura* was a highly formalised process.

• **PETER VAN TOUR (Örebro University, Sweden), Counterpoint and Partimento in the School of Francesco Feo**

Recent research on pedagogy of the Neapolitan conservatories in the eighteenth century has recovered new knowledge regarding teaching and learning strategies within the Schools of Leo, and Durante and of *maestri* who worked within these lineages, particularly Fedele Fenaroli, Nicola Sala, and Carlo Cotumacci. Despite the research that has appeared in recent years, very little is known about the use and function of *partimento* in the teachings of Francesco Feo (1691-1761), undoubtedly one of the most important Neapolitan *maestri*, praised by Charles Burney as «one of the greatest masters of his time». The main reason for this *hiatus* in our knowledge is likely due to the fact that no *partimento* manuscripts by Feo have survived. However, our knowledge on Feo has gradually improved. Only a few years ago, an important *solfeggio* manuscript covering Feo's *solfeggi* was identified in Mexico, while numerous *partimento* manuscripts have been thoroughly studied through comparative analysis in the *Uppsala Partimento Database*. In this paper, I will show some basic features in Feo's method of teaching practical counterpoint through *partimento*, and I will that Feo roughly followed the same approaches to teaching *partimento* that he learned from his teacher Nicola Fago. An important final goal of this method was the use of *partimento* notation as a tool for sketching choral fugues. Taking a collection of choral fugues from the Santini collection (D-MÜs SANT Hs. 1474, containing choral fugues by Nicola Fago, Leonardo Leo, and Francesco Feo) as my point of departure, I will here show how *partimenti* were used in contrapuntal instruction in a way similar to the strategies today more widely connected to the School of Leonardo Leo. Analysis of Feo's vocal fugues — mostly derived from his masses and his settings of *Dixit Dominus* — show how such vocal fugues were sketched and developed through *partimento* notation. This picture of how *partimenti* were used in Feo's teaching of practical counterpoint is further underpinned by several newly identified *partimento* manuscripts by students of Francesco Feo, and through student compositions written under Feo's guidance. These findings will further contribute to our understanding of how the teaching of *partimento* and thoroughbass facilitated the gradual and progressive contrapuntal formation of an entire generation of Neapolitan composers.

• **ERIC BOARO (University of Nottingham), Nuove fonti per lo studio del partimento diminuito nel Fondo Noseda del Conservatorio di Milano**

Il fondamentale testo di Sanguinetti *The Art of Partimento*, pubblicato ormai quasi dieci anni fa (2012), evidenzia come il reperimento di realizzazioni scritte di *partimenti* sia, almeno per quanto riguarda il Settecento, un evento raro e di straordinaria rilevanza. Tali realizzazioni, afferma

lo studioso romano, «are extremely valuable, because they come down to us from the golden age of partimento» (p. 232). Nel suo quindicesimo capitolo, Sanguinetti analizza sei esempi: tre di Gaetano Greco, uno di Leonardo Leo e due di Francesco Durante. La presente relazione intende informare la comunità scientifica del reperimento, nel Fondo Noseda del Conservatorio di Milano, di un'altra simile fonte. Alcune carte vuote di fragili fascicoli di cantate attribuite a Domenico Sarro riportano, infatti, dei curiosi appunti che, in tutta probabilità, si rifanno alla pratica del partimento. In un primo foglio sono riportati, interamente realizzati per tastiera, dei moduli che l'allievo/a doveva imparare. In un secondo foglio, delle indicazioni 'Primo modo' e 'Secondo modo', seguite da degli esempi di diminuzione per la mano destra di alcuni movimenti del basso, indicano altri esempi simili. Lo stesso foglio riporta, in calce, un partimento non realizzato che, tuttavia, è in gran parte composto dai moduli finora incontrati: è abbastanza evidente che chi stava utilizzando quelle carte, stava cercando di memorizzare preventivamente delle diminuzioni da applicare durante l'esecuzione del partimento stesso. Un partimento completamente realizzato conclude la raccolta. Ulteriore attenzione meritano le personalità tirate in causa dal codice in oggetto. Gran parte delle cantate della stessa raccolta è attribuita a Domenico Sarro; su queste stesse, inoltre, una scritta ne denota la proprietà, «Teresa de Cardenas». Il partimento non realizzato, invece, è identificabile con Gj0003, attribuito a Francesco Durante. Tramite una veloce ricerca sui maggiori OPAC, emerge come gran parte delle composizioni attribuibili alla proprietà di «Teresa de Cardenas» è di Domenico Sarro. Questi elementi suggeriscono che gli esercizi di partimento di cui sopra potrebbero essere materiale didattico per la de Cardenas, e che le diminuzioni potrebbero essere del suo precettore (forse Domenico Sarro?). Se ciò fosse vero, la fonte sarebbe una preziosissima fonte per ricostruire nel dettaglio *come* l'arte del partimento veniva insegnata, seppure ad un livello amatoriale.

• **RICCARDO CASTAGNETTI (Independent Scholar, Modena), Andrea Basili (1705-1777): Eighteenth-Century Compositional Pedagogy between Counterpoint and Thorough Bass**

In the last decades musicological studies have increasingly focused on historical music pedagogy and particularly on the teaching methods in use during the eighteenth century. Most of these researches have concentrated on formal music education, given in specific institutions, such as the Neapolitan Conservatori. Less attention has been paid to the methods followed by teachers in private music tuition. Andrea Basili (1705-1777) is an interesting case study to investigate the teaching methodology of an eighteenth-century Italian 'maestro'. Basili is primarily known for the *Musica universale armonico pratica* (Venezia, 1776), a collection of lessons in thorough bass, composition and performance at the keyboard. This work, who represents Basili's sole publication during his life, consists of 24 exercises in all the minor and major keys. Each exercise is organized in four steps and represents a music course in a nutshell: first a scale, to practice the Rule of the Octave; then a thorough bass line, to be realized according to the written figures or applying the implicit numbering of the different *movimenti del basso*; third a partimento fugue, or a fully written out fugue, as a training on fugal extemporization, analysis and performance; finally a keyboard piece in sonata form or in free form, often virtuosic in nature. However, the *Musica universale* constitutes only the final outcome of Basili's music teaching method. In this paper I will document and analyze several unpublished manuscript sources of Basili's didactic activity, notably his Italian translation of Fux's *Gradus ad Parnassum*, and his collections of solfeggi. These sources, collected in several

archives throughout Europe, testify a complex and fascinating development and, drawing on them, it is possible to reconstruct the evolution of Basili's methodology from a species counterpoint based approach to a thorough bass centered one.

- **MARCO POLLACI (Maynooth University), *The Vincenzo Bellini's «Corso di Contrappunto» Manuscript: An Investigation of a New Source of Partimento and Counterpoint Pedagogy in Early Nineteenth-Century Italy***

The role of partimento and Italian teaching methods in the eighteenth century has been the subject of several important studies. However, there are still significant gaps in the literature and debates related to the solid legacy or the relevant changes and decline of these pedagogic traditions of the nineteenth-century compositional training. The available surviving manuscript sources, such as student notebooks, sketches, counterpoint exercises, canons, and fugues, and partimento's source could provide crucial insights. The contribution of this research lies in the exploration of the legacy of Italian traditional compositional theory and practice in early nineteenth-century Italy through a survey of uncovered and previously unanalysed rare primary source, dated 1891, attributed to the student years of the opera composer Vincenzo Bellini, the *Corso di Contrappunto* (Counterpoint Course). This rare source not only illustrates in considerable detail Bellini's training when he was a student in Naples but also represents a valid asset to enable the reconstruction of the pedagogical intents of his masters, including Nicola Zingarelli, Giacomo Tritto, and Giovanni Furno, as well as their compositional teaching approaches to their students, who needed to master the rules of part-writing and the principles of counterpoint by following the Italian compositional school, based on the partimento and solfeggio tradition, the predominance of the counterpoint study, the practice of thoroughbass and the art of improvisation. The examination of this unpublished counterpoint course aims to investigate a new manuscript that is a source of evidence in support of still-alive and revered pedagogical traditions under which Italian composers were trained, in contrast to the innovative developments taking place elsewhere. In fact, this manuscript testifies that these methods have not declined or are dead but are very much alive and still present in the training curriculum of early nineteenth-century Italian operatic composers such as Vincenzo Bellini. This paper will fully describe and analyse a manuscript document for the first time, which attests to the importance of the partimento's patterns and the predominance of the counterpoint, the art of diminution, and the study of canons and fugues in the first half of the nineteenth-century Italian musical training. The study of compositional exercises such as *Corso di Contrappunto* are valuable in enabling new perspectives on early nineteenth-century Italian pedagogic traditions and compositional praxis, and it highlights aspects that have not been considered before, including the confrontation between the survival of this legacy and the influence of Bellini on the compositional activities, which stimulates further interest in this topic to become a major field in musicological research.

Music Instruments: Accompaniment Notation, Performance and Pedagogy

- **MATTHEW MAZANEK (Royal Irish Academy of Music), *Implicit Curriculum: Improvisation Pedagogy in Guitar Methods 1760-1860***

In the nineteenth century, the guitar was in a fervent state of metamorphosis and experienced an unprecedented rise in popularity among lower- and middle-class amateur learners. As a result,

music education was forced to transition, and guitarists increasingly turned to publishing methods which catered to a mass market of 'leisure' learners. This new educational movement was not immediately concerned with performing and reproducing musical works, instead, a wide variety of musical skill sets were cultivated of which improvisation was vital. Twentieth century research in early music has revitalised the study of improvisation with a focus on the seventeenth and eighteenth centuries. Recent research has neglected the specific teaching techniques employed in the nineteenth century and this paper directs its analysis towards how, and why, lower- and middle-class amateur guitarists learned to improvise in the nineteenth century. Guitarists shared a unique concern with learning how to improvise as prelude, modulating between songs and spontaneously varying accompaniments were vital parts of the performance practice. By using a variety of techniques resembling those found in the partimento tradition such as bass motions, modulations, and the *canevas de prelude*, guitarists instructed 'fretboard harmony' for its application in improvisation and accompaniment. Francois de Fossa's appendix, which ends Dionisio Aguado's 1825 *Escuela de Guitara*, is devoted entirely to 'exercising one's fantasy in modulation' and is one example of the many explicit efforts to teach improvisation. Nineteenth-century guitarists developed unique ways of teaching students to improvise, and this presentation provides insight into the links that were cultivated between compositional and instrumental technique, revealing an implicit curriculum centred around spontaneous composition. This research addresses the role pedagogy plays in the flourishing of improvisational skill and why, in the early twentieth-century, improvisation swiftly declined.

• **MARIA CHRISTINA CLEARY (Conservatorio 'E. F. Dall'Abaco', Verona / Haute École de Musique, Genève), «Basso Continuo» on the 'Harpe Organisée': The Recently-Discovered «Méthode pour la Harpe» by Michel Corrette**

The first harp methods originate in Paris in the 1760's, the earliest publication being by the Alsatian harpist Philippe-Jacques Meyer (1737-1819) in 1763. The next methods are written in 1774, one by Meyer and the other being the recently-discovered method by Michel Corrette. These methods are principally written for harps with pedals; they include much practical advice on fingerings, ornamentation and, obviously, directions how to employ the newly-invented pedals. These pedal exercises appear to be physical or mechanical instructions for altering pitches or modulating, but actually can be clearly placed within a long tradition of treatises on composition, improvisation, counterpoint, harmony and *basso continuo*. This presentation will firstly review the apparent mechanical exercises in Meyer (1763, 1774), Corrette (1774), Corbelin (1779), Cousineau (1784), and Ragué (1786) and then show their intrinsic musical value when composition was taught on the most modern of instruments of the 18th century: the *harpe organisée*. This will be followed by examples from musical sources of the late 18th century, where *basso continuo* ciphers were printed in harp scores. This tradition continues into the middle of the 19th century, where composing, improvising and prelude on the harp was firmly rooted in tonal harmony. The final part of this presentation will show how I use these exercises when teaching composition and improvisation on pedals harps today.

- **JOHN LUTTERMAN (University of Alaska, Anchorage), *Partimento, German Thoroughbass Practice, and Improvised Solo Performance on the Cello***

As the burgeoning scholarship focused on Italian *partimento* pedagogy attests, continuo realization served as a foundation of both written composition and improvised solo performance well into the nineteenth century. Until recently, little attention has been given to the striking similarities between early examples of unaccompanied cello music and Neapolitan *partimento* exercises. The fact that many of the *partimento* exercises were created by or attributed to celebrated cellists suggests a close relationship between the skills required for *partimento* realization and solo improvisation. *Partimento* pedagogy may also have influenced (or reflected) similar German practices, which are given detailed and explicit verbal treatment in the thoroughbass treatises of Niedt, Kellner, Heinichen, Mattheson, C. P. E. Bach, Adlung and Wiedeburg. While these sources are aimed primarily at keyboard players, there is reason to believe that well-trained musicians would have employed similar techniques when improvising on the viol or cello. One of the most striking characteristics of the earliest cello treatises is that so many of them give instruction in chordal thoroughbass realization, and traces of these practices may be discerned in several examples of seventeenth- and eighteenth-century music for solo viol and cello, traces which offer valuable clues to the idiomatic nature of improvised solo practices on these instruments.

- **CATHERINE BAHN (Mannes Conservatory of Music) – GIOVANNA BARBATI (Independent Scholar, Città Sant'Angelo, Pescara), *The Partimento of Rocco Greco: Reconstructing the Pedagogical Tradition for the Early Violoncello***

Partimenti for keyboard instruments are widely recognized as an essential pedagogical tool to teach improvisation and composition. Recent research has brought to light sources that indicate that early cellists also practiced *partimenti* on their instruments. The *partimenti* of Rocco Greco (1615-ca. 1717), known as 'the best player' of viola (cello tuned in B-flat) and teacher of string instruments at the Conservatorio dei Poveri from 1677 in Naples, are found in manuscripts I-Nc 33.2.3 from the library of the Naples Conservatory 'San Pietro a Majella', and I-Mc 2-D-13 from the Montecassino Abbey (ca. 1699). The manuscripts also contain diminutions on thoroughbasses and antiphons, giving insight on the cello curriculum and expected performance practices for players of the time. Additionally, they show that *partimenti* were practiced for the purpose of composing cello sonatas, improvising an obbligato part, and realizing an inventive *basso continuo*. Implementing these skills on the cello or any other melodic instrument has differences from on a keyboard because the instrumentation is limited to partial realizations, and therefore requires its own unique set of techniques for a full harmonic realization. Therefore, we consider these Rocco Greco manuscripts as crucial documents revealing a historical context for the performance practice of *basso continuo* realizations on the cello. Rediscovering these traditions frees the bowed bass from its limited role of doubling the bass line, allowing modern-day historical performers to realize the continuo and gain fluency in improvising new parts as it was done in the past.

