

ALFABETO SONGS: GUITAR ACCOMPANIMENT IN EARLY SEVENTEENTH-CENTURY ITALIAN AND SPANISH VOCAL MUSIC

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Introduction

A new style of solo song with *basso continuo* accompaniment developed in Italy in the closing years of the sixteenth century. At first, the singer accompanied himself or herself, usually with some form of plucked string instrument, in imitation of what was believed to be the practice of the ancient Greeks. Other instruments including keyboard were also considered appropriate. Almost from the start, the five-course 'baroque' guitar was regarded as one of the instruments suitable for accompanying the voice in this repertoire.

The guitar sources for these songs fall into two categories. Many of the songbooks with voice part(s) and bass line in staff notation printed in the first half of the seventeenth century mention the Spanish guitar as an option for the accompaniment, usually in the form of a note on the title page stating *Con le lettere dell'Alfabeto per la Chitarra spagnola* ('with the letters of the alphabet for the Spanish guitar'). These have *alfabeto* notation added to at least some of the songs, usually those in a lighter vein and in strophic form. There is also a substantial number of manuscript and printed sources which include the lyrics only of songs, with *alfabeto* notation above the text. The melodies to which these were sung were probably well known and it was therefore unnecessary to include the staff notation.

The repertoire is predominantly Italian, but because parts of Italy were under Spanish rule at the time, it is not unusual to find songs with Spanish texts included, especially in manuscript sources. Indeed, the five-course guitar itself may have been a novelty in Italy at this time. It is usually referred to as the *chitarra spagnola* or *chitarriglia* to distinguish it from the Italian *chitarra* or *chitarrino* which was a small lute with only four pairs of strings.¹

The guitar was by no means a newcomer on the musical scene at the beginning of the seventeenth century. Originally it had only four courses, or pairs of strings; a fifth course was added towards the end of the sixteenth century. There is a substantial repertoire of solo music and songs with accompaniment for the four-course instrument in a similar style to contemporary lute music.

Alfabeto notation

Alongside this repertoire, there was a subculture of popular music which was not written down. This was described in 1622 as the guitar's *proprio, naturale & antico stile* ('proper, natural and ancient style') by Benedetto Sanseverino, a musician at S. Ambrosio Maggiore, one of the oldest and most important churches in Milan.² This 'ancient style' was characterised by the strummed style of playing. The music is chordal rather than contrapuntal in texture and the chords are played with down- and

up-strokes of the thumb or the fingers together, rather than with separate fingers for each note of the chord as on the lute.

The earliest surviving music for the five-course guitar in both printed and manuscript sources was based on sequences of major and minor common chords. This kind of music does not lend itself to being written out in tablature. Instead, a system of notation was developed in which chords were represented by letters of the alphabet, referred to as *alfabeto*. Today this type of notation is sometimes regarded as inferior to other forms of notation. It is, however, very practical: it is easy to copy by hand and can be printed from letterpress. It is not difficult to learn; many of the songbooks include a table of chords as part of the introduction. The example in Illus. 1 appeared in many of the books issued in Venice by the printer Alessandro Vincenti in the first half of the seventeenth century.

The illustration displays the standard *Alfabeto* table from Vincenti prints, showing 26 chords (A through Z) arranged in two rows. Each chord is represented by a five-line staff with notes and fingerings. Below the table, a transcription of the chords is provided on a standard musical staff with a treble clef and a key signature of one sharp (F#). The transcription includes chords A through R, with some chords marked with a plus sign (+) or a sharp sign (#).

Illus. 1. Standard *Alfabeto* table from Vincenti prints, with transcription.

Here the notes of the triad are arranged in each chord in the way that can most conveniently be played on the guitar. The lowest sounding note may be the root, third or fifth of the chord and for that reason they are sometimes referred to today as 'inversionless' chords. The highest sounding note is also determined in an arbitrary way.

The chords from Q in Illus. 1 to the end of the sequence are transpositions to a

higher pitch of the earlier ones. For example chord R, shown at the end of the transcription, is fingered in the same way as chord H, placed one fret higher on the fingerboard – B major instead of B flat major. This makes it possible in some circumstances to transpose the accompaniment to suite the range of the singer's voice.

There were two versions of chord L, as shown in the transcription. The reason for this is that the consonant form with the note E flat on the second course is very awkward to play. The dissonant form with the note D on the second course was usually substituted for it and this is the version given in Vincenti's table.

Today many people find it strange that the letters do not bear any relation to the (nominal) pitch of the chords. The first three chords – A B C – represent the simple chord progression I IV V in a major key and the next three, D E F represent i iv V in a minor key. All are played in first position without the use of a *barré*.³ After that the chords are arranged in a more random order.

The E minor chord represented by a cross was not originally placed at the beginning of the sequence and may have been moved there because of the religious significance of the cross.⁴ Since guitars varied in size, and since the pitch to which they were tuned was not standard, there was no need for there to be any correlation between pitch and symbol.

Lyrics with *alfabeto* only

Illustration 2 is from the manuscript GB-bl, Ms. Add. 36877, entitled *Villanelle di più sorte con l'Intavolatura per sonare, et cantare su la Chitarra alla Spagnola di Giovanni Casalotti*; it dates from the mid 1620s. This includes the lyrics only of 149 songs in Italian and 16 songs in Spanish, all with *alfabeto* but with no musical notation. *Alfabeto* is added to the first stanza; in this instance, lower case rather than upper case letters are used as they are easier to write by hand. The manuscript was probably copied by or for a singer who was familiar with the vocal part and needed only the *alfabeto* to accompany himself or herself. The chords can easily be worked out, but unless we can trace a source for the melody we cannot do more than that.



Caldi sospiri ch'us scite dal Core Deh Gita uolando nel sen al mio Amore

Illus. 2. Opening lines of 'Caldi sospiri', from *Villanelle di più sorte*, (GB-bl Ms. Add. 36877 f.124v).

***Alfabeto* songbooks**

Alfabeto songbooks are more sophisticated in that they include both the melody and the bass line in staff notation. The *alfabeto* is usually, but not always, placed above the voice part rather than the bass line, as in Illus. 3 opposite, so that singers could easily accompany themselves. The songbooks are not, however, without problems since few of them include any advice as to how the *alfabeto* should be interpreted and it is not always accurate.

It is sometimes suggested that this is because the *alfabeto* was added by the printer, rather than the composer, in order to sell more copies of the book, and that the composer did not intend the songs to be accompanied in this way, but this is an oversimplification. A variety of instruments were considered suitable for the accompaniment and there is plenty of evidence to suggest that the guitar was widely used by professional singers as well as amateurs.

Some of the composers whose works were printed in this format, including the famous lutenist, Giovanni Girolamo Kapsperger (1580-1651), a German-Italian who worked in Rome, and the Roman composer, Stefano Landi (1587-1639), who published a number of *alfabeto* songbooks, are known to have played the guitar and may have been directly involved in the editing and printing of their work. However, the *alfabeto* chords may sometimes have been added by whoever was responsible for collecting, editing and printing the songs, thinking that this would be helpful, and this would account for many of the errors. In some instances the *alfabeto* may simply have been misprinted. Most of the books are printed from moveable type, a complex procedure involving more than one impression. The staff notation is often inaccurately printed as well.

There are several extant settings of 'Caldi sospiri'. The chords in GB-bl, Ms. Add. 36877 (Illus. 2 above) match the well-known setting included in Raffaello Rontani's *Le varie musiche. Libro primo*, published in Rome as an *alfabeto* songbook in 1623.⁵ The song is also included in an earlier edition of the same book printed in Florence in 1614 with accompaniment for clavicembalo or chitarrone. This has a more elaborate voice part but no *alfabeto*. In this particular instance, where the 1623 edition is a reprint of the earlier one, Rontani himself could not have added the *alfabeto* or played any part in preparing the book for the press, since he had died the previous year. Illus. 3 shows the first four bars of the vocal part of 'Caldi sospiri'; Rontani's chords are compared with those of Casalotti, taken from Illus. 2.

The first chord of the third bar in Rontani's version is inappropriate – a C major chord instead of a C minor chord. This is a common error in sources such as this: the chords were often added to match the bass line without taking into account the voice part, or the mode or key of the piece. In the Casalotti manuscript, which was copied by a player with some basic musical knowledge, this has been replaced with an E flat major chord, which fits the voice part but not the bass line. A further problem occurs in bar 4 where the guitar chords ignore the 4-3 suspension in the voice part; there are no figures in the bass line to indicate this either.

This is a fairly common occurrence, and one to which Biagio Marini (1594-1663) offers a solution in the introduction to his *Scherzi e canzonette* (1622).⁶ Marini was a

Aldi sospiri ch'vscite dal core Dhe gite volando nel seno al mio amore

Cal-di sos-pi-ri ch'v-sci-te dal co-re, Dhe gi-te uol-an-do nel sen-o al mio a-mo-re

Rontani

Casalotti

5 6

Illus. 3. Raffaello Rontani, 'Caldi sospiri', bars 1-4, from *Le varie musiche. Libro primo* (1623), p. 7. Rontani's *alfabeto* chords are compared with those of Casalotti.

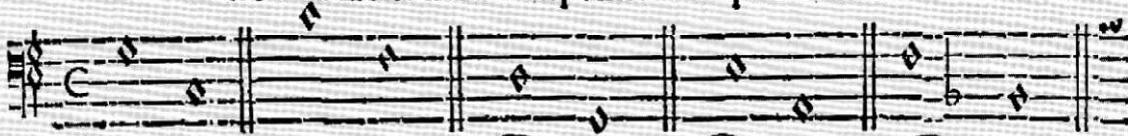
composer and virtuoso violinist who travelled throughout Europe and died in Venice. Unlike almost all other sources, Marini's *Scherzi e canzonette* does include some instructions specifically intended for guitarists who want to strum an accompaniment to the songs in the book.

Alfabeto chords incorporating 4-3 suspensions

In *Scherzi e canzonette*, Marini's table of the standard chords is followed by one showing how the more common 4-3 suspensions should be accompanied in *alfabeto*, as set out in Illus. 4. A dot is placed on either side of the letter to indicate the altered chord. The table is preceded by a note explaining the purpose of the chords:

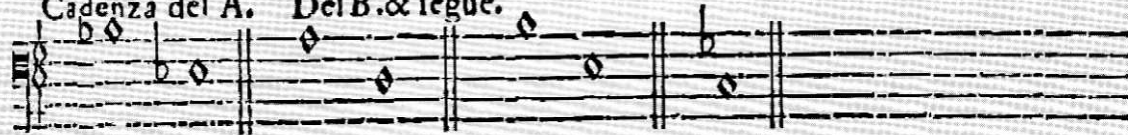
These are additional chords and they are very necessary, especially at the cadences, and many of them will be found in the compositions in this book.⁷

Queste fano aggiunte, & sono molto necessarie, massime nelle cadenze, & se ne trouerà molte nelle compositioni di questo libro.



.A.A B	.B.B G	.C.C A	.F.F I	.G.G H
3 2 3	3 3 3	0 0 2	2 2 0	3 3 1
0 3 2	3 2 3	0 0 0	0 0 2	1 1 3
0 0 0	0 0 2	2 2 0	2 1 2	3 2 3
3 3 1	1 1 1	3 3 3	0 0 2	1 1 3
3 3 0	1 0 1	3 2 3	0 0 0	1 1 1

Cadenza del A. Del B. & segue.



.H.H M	.I.I C	.R.R F
1 1 1	0 0 0	2 2 2
3 3 1	2 2 0	4 4 2
3 3 3	2 2 2	4 4 1
4 3 4	3 2 3	5 4 0
1 1 3	0 0 2	2 2 0

La Stella è lettera noua.

Queste sono dunque tutte le cadenze principali, e però stijno auertire nel trouar che faranno la sudetta sorte di lettere legate, & pontate.



.A. A B .B. B G .C. C A .F. F I .G. G H



.H. H M .I. I C .R. R F *

Illus. 4. Biagio Marini, *Scherzi e canzonette* (1622).
Table of *alfabeto* chords incorporating 4-3 suspensions.

In three of his examples, those in C major, A major and B flat major (the first, fourth and fifth examples in the table and transcription) Marini has combined the 4-3 suspension with the dominant seventh of the chord. This is unusual at this early date but is probably intentional. The last chord in the chart, represented by a star, is the consonant version of chord L mentioned above in the comments on Vincenti's table (Illus. 1), where the dissonant form is included in the basic table of chords. The way in which these chords are used can be seen in bar 2 of Illus. 5. The movement of the bass line at the cadence implies a more complex harmonic progression – IIb V I – but does not include the 4-3 suspension.

O H .C. C A

M I ra mi ca ro il mio fol

Illus. 5. Biagio Marini, opening of 'Mira mi caro', from *Scherzi e canzonette* (1622), p. 10.

Mi - ra mi ca - ro il mio sol

O H .C. C O

Marini probably had a hand in preparing his works for the printer. He specifically mentions that the guitar chords will not necessarily match the bass line and explains why:

*Note that in some places you will find that the alfabeto does not fit with the bass line. This is because it is the wish of the author to accompany the voice in as many ways as possible. Otherwise, by paying heed to the requirements of one instrument, he is constrained by those of another, since the guitar lacks many proper consonances.*⁸

This is an important point: the guitar accompaniment will be different from that

realised by the lute, theorbo or keyboard. It is not intended to be a realisation of the bass line or to reproduce it. This may surprise some readers who are used to thinking of the bass line as a defining feature of these songs. The same point is also made by Carlo Milanuzzi (1590-1647) in his *Primo scherzo dell ariose* (1622).⁹ Milanuzzi was an Augustinian friar, poet, organist and composer who mainly worked in Venice. In the introduction to *Primo scherzo dell ariose*, he also mentions that he has not indicated the accidentals or figures in the bass part:

*Note that so as to create a different effect from that of the chitarrone or keyboard, when accompanying these little arias with the guitar, in many places I have given the guitar a different chord from that assigned to the bass line intended for other instruments, all of which are intended to make the arias as beautiful as possible. Also I have not included the accidentals or the figures in the bass part, as I assume that those who play the accompaniment will be competent and accomplished enough to have one eye on the voice part.*¹⁰

Marini's bass lines are also unfigured and he is inconsistent about putting in accidentals. Both Marini and Milanuzzi highlight a more general problem with interpreting this repertoire – the bass lines are usually unfigured, so the harmony appropriate for the accompaniment is often ambiguous and the singer needs to be familiar with the rules of *musica ficta*. Thus it is not only the inaccuracies in the *alfabeto* which pose problems.

Many of Marini's songs have *ritornelli* or interludes for violin and chitarrone, notated using treble and bass staves. These are not supplied with *alfabeto*, presumably because Marini did not think that it was appropriate for the guitar to accompany them. The chitarrone could fill in the harmony if necessary. When the songs were accompanied with the guitar, the *ritornelli* may have been omitted.

Performing the *alfabeto*

Although the *alfabeto* clearly represents the chords to be played, there is rarely any indication as to note values which should be assigned to them or how they should be strummed. One unusual feature of the second edition of Sanseverino's guitar book, *Il primo libro d'intavolatura per la chitarra alla spagnuola* (1622), sheds some light on how the accompaniment might be realised. At the end of the book there are six *alfabeto* songs, including a version of 'Caldi sospiri', the first two bars of which are shown in Illus. 6. Rather than just including the lyrics with the *alfabeto* letters above them as in GB-bl, Ms. Add. 36877 (see Illus. 2 above), all of these songs have a fully written out accompaniment.

In Sanseverino's arrangement of 'Caldi sospiri', a single line stave is used with the time signature at the beginning. The note values are placed above the line and the *alfabeto* letters below. The direction of the strummed strokes is indicated with stroke marks downwards from the line for a bass-to-treble stroke and upwards from the line for a treble-to-bass stroke. The note values and stroke pattern are carefully matched up with the words; all that is lacking is the voice part. Sanseverino would not have

expected there to be a separate bass line and there is no need for one. The accompaniment is complete in itself and works well when played in this way.¹¹

The top example shows a single staff with notes and stroke signs (vertical lines) above the letters H, L, O, and G. The lyrics are "Caldi sospiri, scite dal core." The bottom example shows a single staff with notes and stroke signs above the letters H, L, O, and G. The lyrics are "Cal - di so - spi - ri ch'v - sci - te dal co - re".

Illus. 6. Sanseverino, first two bars of 'Caldi sospiri,' from *Il primo libro d'intavolatura* (1622), lyrics with *alfabeto*, note values and stroke signs.

One other printed source sheds some light on the way the guitar accompaniment could be played. It was compiled by Giovanni Battista Fasolo (c. 1600 - after 1664), a Franciscan friar, organist and composer who worked in Rome, Naples and Sicily. In this, his first collection of secular arias, *La barchetta passaggiera* (1627),¹² the figures 1 or 2 are placed above the *alfabeto* letters to indicate how many times the chord should be repeated when strumming the accompaniment.

The book itself has an interesting history: the Italian musicologist Oscar Chilesotti (1848-1916) possessed the only known copy of the original which was lost during World War II.¹³ By chance, a facsimile of this one song was included in an article which Chilesotti contributed to the *Encyclopédie de la musique et dictionnaire du conservatoire*.¹⁴ The complete contents of the book survive in Chilesotti's handwritten transcription which was published in facsimile in 1994.¹⁵

Like the previous examples, this song is not without problems. In bar 2 the note values in the voice part are inaccurate; the second quaver should be a crotchet. Moreover the *alfabeto* letters are not always accurately aligned. In bar 2, chord E (D minor) should fall on the third beat of the bar and chord F (E major) at the beginning of bar 4 belongs to the last beat of bar 3. In addition to these printed sources there are a number of manuscript sources which provide examples of how a strummed accompaniment might be fitted to the songs.¹⁶

The image displays two musical systems. The top system is a lute tablature with letters B, G, E, B, E, F, G, E, F, D, B written above a staff of lines. Below the staff is the Italian text 'Bei guardi che m'in-cen-do-no i be-gl'oc-chi che ri-splen-do-no. Co-m'il'. The bottom system is a three-part musical setting in C major (one flat) and common time. It consists of a vocal line (soprano or tenor), a lute line, and a bass line. The lyrics 'I bei guar-di che m'in-cen - do-no i be-gl'oc-chi che ri-splen - do-no. Co-m'il' are written below the vocal line. The lute line is written in a high register, and the bass line is written in a low register.

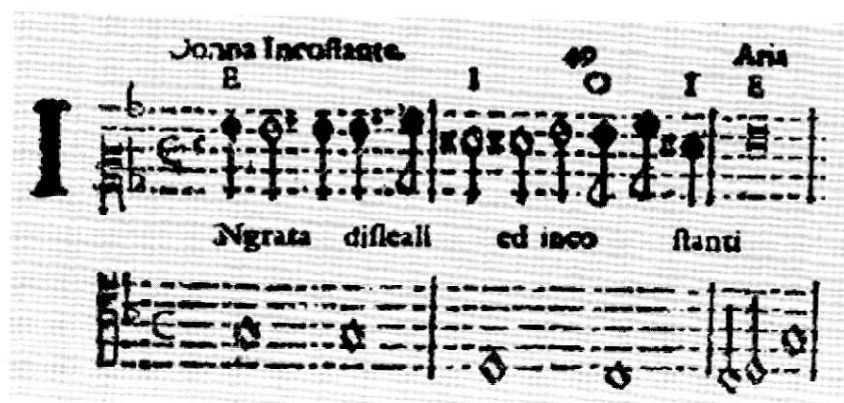
Illus.7. Giovanni Battista Fasolo, *La barchetta passaggiera* (Rome, 1627), 'I bei guardi', bars 1-4, p. 11.

Pitch and transposition

The standard clef configuration for *alfabeto* songs uses C1 for the voice part and F4 for the bass; the only key signature used is B flat. The resulting pitch suits the soprano or tenor voice. However, different combinations of clefs were sometimes used and these indicate that the music should be transposed, usually down a perfect fourth. The principal reason for this was to avoid using other key signatures, especially ones with sharps, so that the singer could read his or her part according to the solmisation system. Another reason was to avoid the use of ledger lines, which were difficult to print with moveable type. Occasionally the guitar *alfabeto* may therefore appear to be at a different pitch from the voice and bass part.

At first sight, the voice parts in Illus. 8 from Giovanni Stefani's *Affetti amorosi canzonette* (1621)¹⁷ are in G minor while the *alfabeto* is in D minor – the first chord E is a D minor chord. However the unusual clef combination, or *chiavette*, – C2 for the voice part and C4 for the bass – suggests that both voice part and bass part should be transposed down a perfect fourth to match the *alfabeto*. Although the *alfabeto* fits reasonably well with the voice part throughout, in places the bass part does not fit very well with either of them. The original note values in the bass line of the example are clearly misprinted. Stefani (fl. 1618–26) was the editor of three popular anthologies of

strophic songs, some of them taken from the books of Kapsberger, Nicolò Borboni, Jacopo Peri and Francesco Monteverdi.



Illus. 8. Giovanni Stefani, *Affetti Amorosi canzonette* (1621), first three bars of 'Donna incostante', p. 49.

Transposition was a regular everyday feature of continuo playing in the seventeenth century and both keyboard players and theorboists would have been able to transpose at sight. Failure to recognise this practice has sometimes led present day writers to suggest that a smaller guitar tuned a fifth higher¹⁸ or a capo¹⁹ placed at the fifth fret should be used. However it seems that even in the seventeenth century, editors and printers were not always familiar with the practice either and sometimes inserted the *alfabeto* in the wrong key. Alessandro Grandi (1586-1630) was born in Ferrara and became an assistant to Monteverdi at St Mark's, Venice. In Illus. 9 from his *Cantade et arie a voce sola. Libro Terzo* (1626),²⁰ the treble G clef for the voice part clearly indicates that the music should be transposed down a perfect fourth. As notated, it lies uncomfortably high for the singer, rising to A above the staff at one point. In this instance, the transposition is probably intended to avoid a sharp in the key signature. The *alfabeto* chords are in the wrong key, but it is not difficult to work out the correct ones.



Illus. 9. Alessandro Grandi, *Cantade et arie a voce sola*.
Libro terzo (1626), no. 4, opening bars of 'Consenti pur è ti pieghi' p. 45.

Amat's notation

Joan Carlos Amat was a Catalan theorist, guitar player and physician, and the author of the earliest known treatise on the five-course guitar, *Guitarra española de cinco ordenes* (1526).²¹ Rather than using *alfabeto*, Amat devised a more sophisticated system for notating the chords. In his treatise, they are arranged in two circles of fifths and numbered 1-12; the major chords are distinguished by the letter *n* and the minor ones with the letter *b*. This makes it a simple matter to transpose any piece into different keys.

Thus the simple cadential formula I IV V I in G major is represented by the chords 4, 5, 3, 4 (G major, C major, D major, G major). To transpose it into D major the chords are all moved down one degree – 3, 4, 2, 3 (D major, C major, A major, D major). The guitar was fretted in equal temperament and could therefore accompany a singer at any suitable pitch. This notation is used in some Catalan manuscript sources.

Amat likened the series of guitar chords to the colours of an artist's palette. He explained that guitar chords can be used in the same way that an artist selects different colours when painting a picture:

All that has been discussed so far is, as it were, the material from which many forms can be created. The good and skilful painter has ready for his use all the colours which are necessary for painting, from which he

chooses as he pleases ... In the same way, we have so far prepared all the chords, which are, as it were, our material, and like the painter's colours, from which all sorts of pieces can be created, leaping from one [chord] to another.... And what is more remarkable (and what seems impossible to many) is that with these chords anyone can arrange or accompany anything that is played in these same twelve keys, and can play with any other musical instrument.²²

Amat's comments apply equally to guitar accompaniments in *alfabeto* notation.

Conclusion

Today these songs are more often than not performed with a group of instruments providing the accompaniment, often in an elaborate arrangement. The guitar may be one of the instruments included in the group. However this would not have been the most common way of realising an accompaniment in the early seventeenth century. To some extent at least, composers believed that they were reviving the ancient Greek practice of the singer accompanying himself or herself, with the emphasis on the words rather than the music. The words, they believed, are what matters and nothing should obscure them.

It is sometimes suggested that when accompanied by the guitar, the bass line would have been supplied by another instrument. Although it is possible to adapt the *alfabeto* to fit the bass line, there is no need to do so. The songs work very well with a simple strummed accompaniment like that exemplified by Sanseverino in Illus. 6. When Amat compares guitar chords to the colours of an artist's palette, he highlights the value of a style of playing and a simple and easily understood form of notation, which enabled both professionals and amateurs to perform spontaneously and imaginatively. The fact that the sources themselves are often inaccurate and carelessly produced should not lead us to conclude that this kind of guitar accompaniment is inappropriate or inferior to other options.²³

Notes

¹ R. Meucci, 'Da "chitarra italiana" a "chitarrone" – una nuova interpretazione', in *Enrico Radesca di Foggia e il suo tempo (Atti del Convegno di Studi, Foggia, 7-8 Aprile 2000)*, ed. Francesca Seller (Lucca: Libreria Musicale Italiana, 2001), pp. 37-57, sheds new light on the etymology and use of the term *chitarra* and its derivatives in Italian sources.

² Benedetto Sanseverino, *Il primo libro d'intavolatura per la chitarra alla spagnuola* (Milan, 1622), f.3r.

³ The technique of playing a chord by placing the first finger of the left hand as a bar across all five strings raising their pitch by the same degree.

⁴ The earliest printed example of an *alfabeto* table is found in Girolamo Montesardo's *Nuova inventione d'intavolatura per sonare li balletti sopra la chitarra spagniuola* (Florence, 1606). In it the E minor chord is placed between chords F (E minor) and G (F major).

⁵ Raffaello Rontani, *Le varie musiche. Libro primo* (Rome, 1623), p. 7.

⁶ Biagio Marini, *Scherzi e canzonette* (Parma, 1622).

⁷ Marini, *Scherzi e canzonette, A i Lettori*, p. 3.

- ⁸ Marini, *Scherzi e canzonette, A i Lettori* p. 3.
- ⁹ Carlo Milanuzzi, *Primo scherzo dell ariose* (Venice, 1622).
- ¹⁰ Milanuzzi, *Primo scherzo dell ariose, A cortesissimi cantori*, p. 1.
- ¹¹ There are several extant settings of these particular lyrics; the one which fits Sanseverino's accompaniment is included in a manuscript source, I:Mc Ms.S.B.196/6.
- ¹² Giovanni Battista Fasolo d'Asti, *La barchetta passaggiera* (Rome, 1627).
- ¹³ This exemplar lacked a title page. On the title page of his second book, *Il carro di Madama Lucia* (Rome, 1628), Fasolo identifies himself only as *Il Fasolo* – a play on his name which means 'the Bean'. This has led to some confusion about his identity. He has sometimes been confused with the opera composer, Francesco Manelli, who also published a setting of the same text as Fasolo's 'Lamento di Madama Lucia'.
- ¹⁴ Albert Lavignac and Lionel de la Laurencie, eds., *Encyclopédie de la musique et dictionnaire du conservatoire*, Part 1, Vol. 2: Italie - Allemagne, pp. 636-84. (Paris: Librairie Delagrave, 1925).
- ¹⁵ Lucca: Libreria Musicale Italiana, 1994. This includes a detailed study by Mariangela Donà.
- ¹⁶ For examples, see Alexander Dean, 'Strumming in a void: a new look at the guitar and rhythm in early 17th-century canzonettas', *Early Music*, Vol. 42, No. 1 (2012), pp. 55-72.
- ¹⁷ Giovanni Stefani, *Affetti amorosi* (Venice, 1621), p. 49.
- ¹⁸ Guitars did vary in size and the pitch to which they were tuned. However there is no particular logic to using a different instrument for one or two songs in a collection when a standard instrument would be just as satisfactory.
- ¹⁹ A clamp fitted to the fingerboard to raise the pitch on fretted stringed instruments. It is not really practical to place the *capo* at the fifth fret on an instrument which usually had only ten frets on the fingerboard.
- ²⁰ Alessandro Grandi, *Cantade et arie. Libro terzo* (Venice, 1626).
- ²¹ Joan Carles Amat, *Guitarra española de cinco órdenes; la qual enseña de templar, y tañer rasgado todos los puntos naturales, y b. mollados...* (Lérida, 1626). The book was originally printed in Barcelona in 1596 but no copies of this version are extant. It was reprinted several times during the seventeenth and eighteenth centuries. Eighteenth-century copies have the amended title *Guitarra española y vandola en dos maneras de guitarra, castellana y cathalana de cinco órdenes la qual enseña de templar y tañer rasgado...* and include a supplement in the Catalan language which may not be by Amat. The earliest known copy of this version was printed in Barcelona in 1701.
- ²² Joan Carles Amat, *Guitarra española de cinco órdenes* (1626), ch. 7. Pages are unnumbered.
- ²³ Two CD recordings of Italian songs performed by the tenor Bud Roach accompanying himself on the baroque guitar were released in 2013. These are Alessandro Grandi, *Cantade et arie a voce sola* (1626), Musica Omnia MO 0506; and Giovanni Felice Sances, *Il Quarto Libro delle Cantate* (1636), Musica Omnia MO 0611.

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