I will praise God with my guitar: Jean Baptiste de Castillion—Bishop and amateur musician

by Monica Hall

One of the most interesting sources of information about the five-course guitar is the manuscript of music by François Le Cocq and other 17th century composers compiled by Jean Baptiste de Castillion in 1730, Bibliothèque du Conservatoir Royal de Musique, Brussels, Ms. Littera S, no. 5615.

The manuscript is in two sections, the first with the title "Recueil des pieces de guitarre composees par Mr. Francois Le Cocq" and the second with the title "Recueil des pieces de guitarre de meilleurs maitres du siècle dixseptieme." Castillion, a friend of Le Cocq, explains in the preface that Le Cocq gave him autograph copies of his work, which he recopied for his own use. To these he has added pieces by the "other masters who excelled in the last century"—Francisco Corbetta, Lelio Colista, Michel Perez de Zavala, Gaspar Sanz, Jean-Baptiste Granata, Robert de Visée and Nicolas Derosier. The music is preceded by an introduction written by Castillion, describing the fretting, tuning and stringing of the guitar, and explaining note values, time signatures and ornaments. At the end there is a glossary of musical terms.

Castillion was born in Brussels on September 21, 1680. He was educated by the Jesuits and studied theology and law at university of Louvain. He was ordained priest in Antwerp in 1705, and in 1706 became *Pronotaire apostolique*, and *Secretaire* to Philippe Erard Vander Noot, bishop of Ghent, who nominated him *Prevot* of the Ecclesiastical College of St. Pharailde in 1714, and *Vicaire Generale* in 1722. On March 20, 1743 he was appointed Bishop of Bruges. He died on June 26, 1753 and was buried in the choir of the old Cathedral, destroyed by the French in 1799. He was noted for his piety and good works and after his death his flock comissioned a funerary monument from the sculptor Pulinx de Bruges showing him with St. John the Baptist and an angel. This is now in the present cathedral church of St Salvator. A engraved portrait of Castillion dated 1739 is included in the manuscript.

Castillion himself tells us that his admiration for the music of Le Cocq prompted him to take up the guitar again after a lapse of twenty years—presumably he had played as a young man and a student. Playing the guitar seems to have run in the family, for he also says that his father studied the guitar with the guitarist, Michel Perez de Zavala in Madrid around 1690. Belgium formed part of the Spanish Hapsburg hegemony until 1713 when it was ceded to Austria, and Castillion senior, Jacques-Ernest, spent some time in Madrid on diplomatic service.

Castillion's role in preserving an important part of the repertoire of the baroque guitar has given rise to a number of misunderstandings. It must be emphasised that the "Recueil des pieces de guitarre" is a manuscript, although it is so beautifully copied, (using brown and red ink), that in facsimile it looks as if it has been printed from an engraving. It was never published, and at least during his lifetime only Castillion would have had the use of it. The whole manuscript was copied by Castillion not Le Cocq. The copies of his music which Le Cocq presented to Castillion "authenticated with his signature" have not so far come to light. The written instructions are also Castillion's work, although he has borrowed most of his material from other treatises on musical theory, several of which are identified in the text.

The pieces by other composers in the second section were selected by Castillion, not Le Cocq. Many of these, including the pieces by Derosier, Colista and Perez de Zavala have apparently survived only because Castillion copied them, and like the pieces by Le Cocq, never appeared in print. Possibly

Castillion inherited copies of them from his father; this must be the case with the four pieces by Perez de Zavala, and probably the one piece from Sanz's "Instruccion de musica." Although the manuscript is of a relatively late date it clearly documents late seventeenth century practice. Castillion himself was almost fifty years old when he started his work.

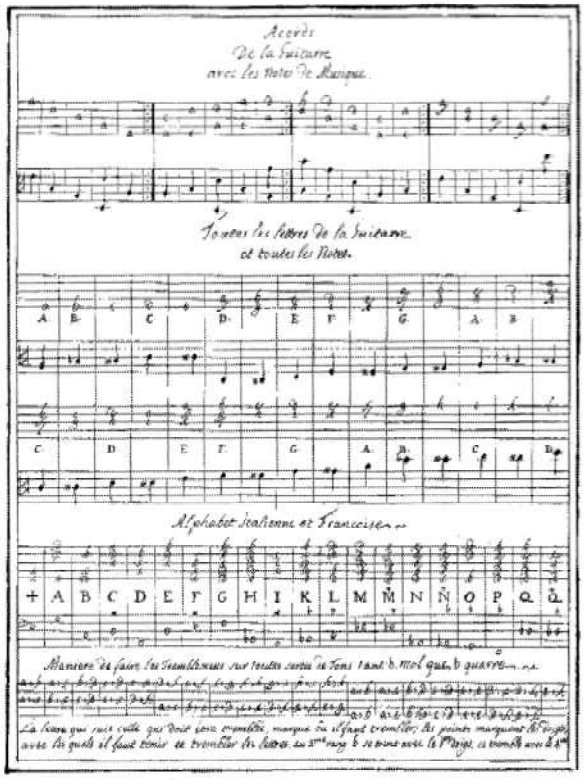
Much of what he says in his introduction is not new or original but it does give a vivid picture of the activities and interests of an educated amateur musician, and an idea of what he thought would be useful for a guitarist to know.

The tablature

The guitar has five courses of strings; the first is single and the others double. They are represented in the tablature by five lines and are called the first, second, third, fourth and fifth string, the first being the highest, both in pitch and in [French] tablature. There are ten frets. Initially the first fret is equated with the nut, which is described as a small piece of ivory at the top of the fingerboard across which the strings pass so that they can be attached to the pegs in the head. The rest of the frets are made of string looped round the neck. In the tablature the frets are indicated by the letters of the alphabet; a is the open string and the rest of the frets represented by the letters b, c and so on.

The frets

In the section dealing with frets he then says that there should be at least ten frets on a well arranged guitar and they



must be in the correct proportion. Some guitars will accommodate eleven frets. The assumption here is that the ten or eleven frets are all on the fingerboard. Many of the pieces actually use the twelth fret.

The first fret should be rather thick, the second a little less, and the third less again, and so on. This ensures that when stopping the strings the following fret does not rub against the string, but allows it to sound clearly and freely. It is essential to observe the correct distance between the frets. Castillion doesn't explain how to calculate their position on the fingerboard but refers the reader to the musical example at the end which illustrates how the musical notes correspond to each fret on each string up to the tenth fret.

The strings

Castillion's comments give an invaluable insight into the way the guitar was strung and tuned in the late seventeenth and early eighteenth centuries. They are particularly valuable because they seem to document the practice of someone who played the guitar himself. He was obviously familiar with a wide range of contemporary sources, Italian and Spanish, as well as French and as a long-standing friend of Le Cocq had heard him perform his own music "many times, with a finesse and astonishing delicacy."

The strings of the guitar must be of gut. It is necessary to guard against employing false strings, since they do not keep their pitch. Castillion describes the time honoured method of checking a string for imperfections, stretching it between the two hands and plucking it with the little finger. If it vibrates in two parts it is a good string. If it vibrates irregularly it is false and should not be used. Sanz also describes this procedure in "Instruccion de musica." Although the wording in the two sources varies, it is possible that Castillion took his information from this source.

The first course is single and should be of a finer string than all the other courses. It is called *chanterelle*, because it carries the melody and the most ornaments are played on it. All the other courses should be of a similar thickness. This is only a practical proposition if the guitar is strung without low octave strings on the fourth and fifth course, so that there is only a perfect fifth between the fourth and third courses. However, Castillion goes on to say, in a phrase which he has borrowed from De Visée

> it is essential to put an octave string [*une octave*] on the fourth course; it is absolutely necessary.

This tuning, illustrated in staff notation at the end of the introduction, is the so called "French" tuning with the pitches aa d d' gg bb e'

He goes on to say

> There are even amateurs, whom I copy, who also put an octave on the fifth course; they call it a *bourdon*. They also put slightly thicker strings on the third course...this improves the sound of the guitar and produces an agreeable harmony.

About the bourdons he says

> So as to give the instrument more volume, I cover the octave strings which I use for the fourth and fifth courses with wire of brass or silver; the last is the better of the two. And to prevent them from jumping when being tuned to the pitch of the appropriate octave, I only half cover them; that is, the wire is wound in such a way that between each twist the length of uncovered string is of the same width as the wire, or slightly greater. I chose thinner strings and I prepare them myself because those which one finds in the shops are entirely covered, or too thick, which makes them sound dry and hard. I have used this kind of string for a few months with success and contentment, and I think I am the only one who sets them so. I take great care with this. Before covering them, I choose well wound strings which do not have any sign of being false, as explained above. This augments the sound of my guitar considerably, and makes it very resonant without taking away from it any of its mellow sweetness.

His comments highlight a number of important points. It is quite clear from the context that "un octave" is a low octave string, not a high one, and it is therefore reasonable to assume that the same term used in other French sources where there is some ambiguity, has the same meaning. The low octave string is added to what would otherwise be a re-entrant tuning without bourdons on fourth or fifth courses. It also draws attention the problems inherant in low octave strings which were the reason for leaving them off—excessively thick strings had to be used if they were to be tuned to a low pitch. Overwound strings did not come into use until at least the last quarter of the seventeenth century. Their introduction went a long way to solving this problem, although not everyone approved their use. The author of the entry for *Guittarre* in Diderot's "Encyclopédie" comments:

> Overwound bourdons have two deficiencies. One is that they cut into the frets; the other, which is greater, is that they dominate the other strings... especially when strumming.

Most of the pieces Castillion has included in the manuscript come from sources which specify or imply either the French tuning or the re-entrant tuning but evidently he did not consider it inappropriate to play them with bourdons on both courses. The idea that one tuning was more appropriate than another, and that this is reflected in the music was not of paramount importance to him. The decisive factor is the availability of suitable strings. Unfortunately Castillion says nothing about the relative position of the octave strings, whether they should be on the treble or bass side.

The rest of the introduction sets out information which Castillion thinks will be helpful in understanding how to read the tablature and interpret the music properly. Much of the theory is adapted from Saint-Lambert.

The Note Values

There are six note values: semibreve, minim, crotchet, quaver, semiquaver and demisemiquaver. These indicate the value which is given to each chord, or note in the tablature. The notes are place above the five lines representing the five strings. The same note value is repeated until a note of a different value is encountered. Castillion then describes the relative value of the notes and tabulates them in the same way as Saint-Lambert.

The semibreve = 2 minims

		4 crotchets
		8 quavers
		16 semiquavers
		32 demisemiquavers
The minim	=	2 crotchets
		4 quavers
		8 semiquavers
		16 demisemiquavers etc.

A dot after a note increases its value by half. The notes are then referred to as a dotted semibreve, dotted minim, dotted crotchet, dotted quaver and dotted semiquaver, although this last is rarely used. All the notes are tabulated in the same way as the undotted ones.

The dotted semibreve	=	3 minims
		6 crotchets
		12 quavers
		24 semiquavers
		48 demisemiquavers
The dotted minim	=	3 crotchets
		6 quavers
		12 semiquavers
		24 demisemiquavers etc.

Tied notes are regarded as a single note worth the value of the two notes together.

The Signatures for Metre and Tempo

At the beginning of each piece there is a time signature, which defines its character. This consists of one or two numbers, or a letter. The pieces are divided into measures by bar lines. The measures may not contain the same number of notes, but all the notes in a measure taken altogether are equal in value to all the notes of another measure taken altogether, and add up to the same number of beats. Musicians determine the proper duration of each note by beating time, making four, three or two equal movements with the hand.

The time signatures indicate three things; how many notes there are in each bar, how many beats, and at what speed the piece should be played. The idea that time signatures also indicate tempo is still found in theoretical sources at the end of the seventeenth century, although not consistently applied in practice.

Castillion describes fifteen different time signatures, giving the value of the basic note and the tempo. The first nine of these are taken from Saint Lambert.

C Majeur Four crotchets in a measure, counted as four beats. Used for pieces with a slow and grave movement.

Є Mineur Four crotchets in a measure, but counted as two slow beats, with two crotchets in each beat. Used for pieces with a quicker movement than those in C majeur.

2 Binaire Also has four crotchets counted as two beats, but the beats are faster than those in Є Mineur. Apart from this, the two are the same.

4/8 Four eight Four quavers in a measure. Counted as two beats, but as there are four quavers, instead of four crotchets, with two to each beat, it must go faster than 2 Binaire. This measure is therefore very fast.

3/2 Three two Three minims in a measure, counted as three beats. It is used for very slow pieces in the same way as C majeur.

3 Trinaire Three crotchets in a measure counted as three beats. Used for pieces with a quicker movement than three two.

3/8 Three eight Three quavers in a measure. It is used for pieces with a quicker movement than 3 Trinaire.

6/4 Six four Six crotchets in a measure. Used for pieces with a very lively movement, especially when counted in two beats [i.e. with three crotchets to each beat].

6/8 Six eight Six quavers in a measure, played very quickly.

To these are added four more which seem to have been taken from Monteclair.

12/8 Twelve eight Twelve quavers in a measure, used for pieces with a very lively movement. Counted as four beats, each beat with the value of three quavers.

9/8 Nine eight Nine quavers in a measure, counted as three beats, with three quavers to each beat.

12/4 Twelve four Twelve crotchets in a measure, counted as four beats in the same way as twelve-eight. Each beat has the value of three crotchets.

9/4 Nine four — Nine crotchets in a measure counted as three beats like that of nine-eight. Each beat has the value of three crotchets.

It comes as a relief to learn that the last four signatures were not often used, and were rather rare in French music! However there are two more signatures which "new composers" sometimes use and these are ones familiar today.

2/4 Two four — Two crotchets in a measure counted with two very light beats. Each beat equals a crotchet.

3/4 Three four — Three crotchets in a bar counted as three lively beats. Each beat is worth a crotchet. The same as the signature three, or simple triple time.

Castillion's explanations are more complicated than those of Saint Lambert or Monteclair and he seems to imply that the duple and triple signatures indicate tempo in some sort of proportion, each one being "one time faster" than the preceding. It is not clear whether this is his own idea or taken from an unidentified source.

There are some obvious discrepancies between the information which he has set out here and the time signatures used in the music of Le Cocq and the other composers, which presumably are those found in the sources he was copying. None of the pieces uses the signatures 9/4 or 12/4 which is not surprising and none use the "modern" signatures 2/4 or 3/4. The time signature 3 is used for all the pieces in simple triple time regardless of the tempo suggested by the character of the piece. 3/2 is never used. C is used for many pieces which should be played quickly, including one marked "prestissimo."

The measure

Having got all this off his chest, Castillion explains how to beat time. When the time signature consists of two figures, one above the other, the upper one indicates the number of beats in the measure and the one below the value of the note which is equal to each beat. For example, in 2/4, the 2 indicates that the measure is composed of two beats, and the 4 that these should be the fourth part of a semibreve, which is a crotchet, for each beat. The greater the value of this note, the more slowly the measure is counted or conducted. This has a certain amount of logic to it!

There are only two measures, from which all the others are derived; duple and triple. Duple measures are beaten with two equal beats, one down stroke and one up stroke, although if the tempo is very slow it can be beaten in four. Triple measures are beaten with three equal beats, two down beats, and one up beat. The different ways of beating time in compound time are discussed and illustrated with diagrams similar to those in Monteclair.

Having explained the rules he qualifies them by saying that according to musical preferences musicians may play the pieces at a speed that suits them, provided that the notes are given the correct value in proportion to one another.

Observations on the movements of quavers

There is one important exception to this. Castillion is one of the few guitarists to mention the usage of *notes inégales*. He

Mus. Ex.1

When one sees this one does this Ditto

quotes at length from Saint Lambert.

> The equality of movement which we give notes of the same value is not observed for the quavers, when there are several following one another. It is usual to make them long and short successively, because such inequality gives them more grace. If the number of quavers which follows without interruption is equal, the first is long, the second short, the third long, the fourth short, and so on for the rest. If the number is unequal, the first is short, the second long, the third short, the fourth long, the fifth short until they come to an end.

He goes on to quote further rules from Monteclair for unequalizing notes in different metres. In a nutshell, the smallest note value is unequalized, whatever the metre or tempo. The manner in which the notes are unequalized is is left to the player's discretion, but it is not implied that a mechanical pattern of dotted notes should be imposed on the music.

Remarks on metre

In the final section on musical theory Castillion points out that there can be a changes of metre within a single piece. Some pieces begin in duple time changing to triple time in the middle, or vice versa The same piece may change metre two or three times. Pieces may also start with an anacrucis, in which case the first and last measures will add up to one bar.

Signs in tablature

The signs and symbols used in tablature are explained briefly. These include repeat signs and rests. The signs used for ornaments are illustrated in tablature; the examples have been copied, or adapted from De Visée. These are *cheutes* (upward slurs), *tirades*, (downward slurs), *tremblemens* (trill), *martellemens* (mordente) and *miolemens* or *plaintes* (vibrato).

These are followed by examples illustrating different way in which chords are either arpeggiated or strummed which have also been adapted from De Visée. A vertical line below a chord indicates that the notes should be played with the thumb. Although in the two examples given, one has only three notes and the other two, Castillion suggests that the thumb should strike the strings in the manner of a *batterie*. On the other hand, diagonal lines between the letters in the tablature indicate that the notes should be arpeggiated.

One dot below a letter indicates that it should be played with the first finger of the right hand; two dots, with the second. A vertical line between two letters indicates that two notes indicated should be played but not those on the open strings in between them. Dots are also used to indicate unplayed courses in chords.

When the note symbol is placed beside a chord in the tablature rather than above it, the chord is strummed; a tail downwards indicates that it should be played from the fifth course downwards; a tail upwards that it should be played from the first course upwards.

The final symbol and its explanation is also borrowed from De Visée. A 5-part chord with a sign like half a circle placed between the fourth and fifth courses indicates that it is necessary to run the fingers of the right hand downwards over the strings finishing smoothly with the thumb and touching them one after the other. However if the symbol is placed below the fifth course, it should be struck with the thumb alone. De Visée's explanation is rather more explicit. The more elaborate strum using all the fingers is used for long note values and the thumb only for shorter notes.

Left-hand fingering is not mentioned. However the Gigue by Le Cocq on p. 19 has left-hand fingering indicated in an unusual manner. The figures 1,2,3, & 4 represent the first, second, third and fourth fingers and they are written in red ink. Castillion has added a note at the end

> The red figures indicate the fingers which must be used to stop the frets which are indicated.

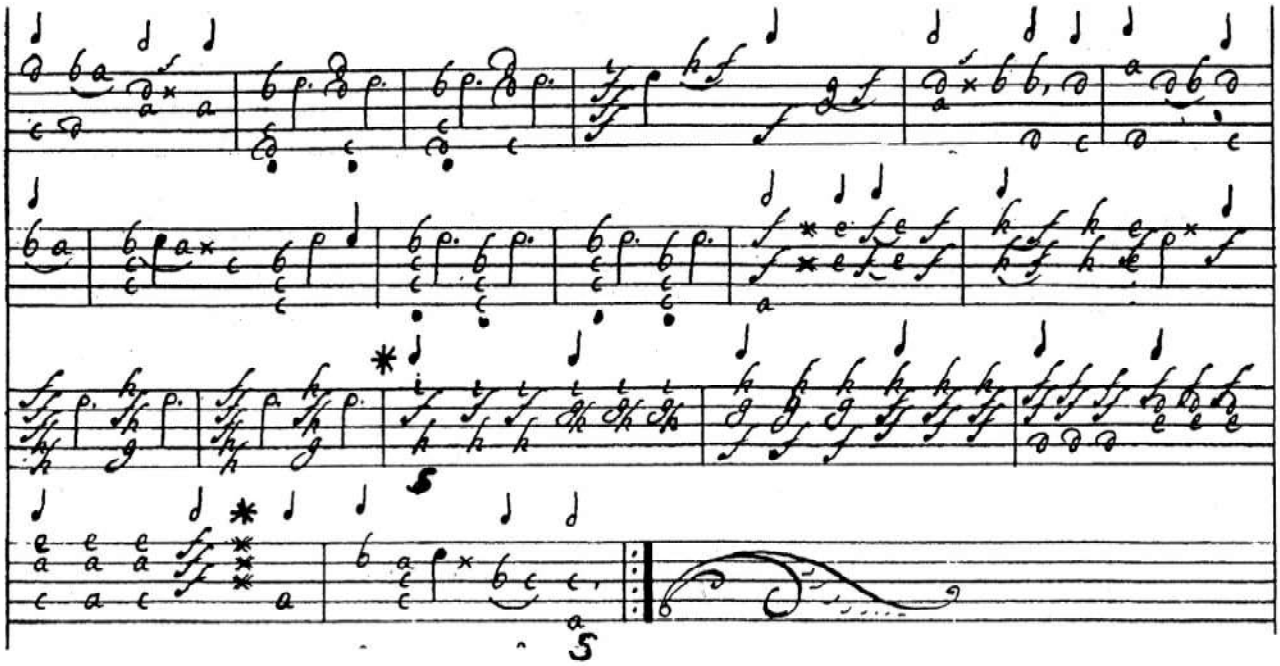
There is no obvious reason for including the fingerings, which are quite straight forward; presumably they were in Le Cocq's original copies, and Castillion has dutifully reproduced them.

On the last page of the introduction Castillion has copied four examples from Derosier. The first example illustrates the "French" tuning in staff notation with three proofs for checking the tuning. The second shows all the notes on the fingerboard in tablature and staff notation. This is followed by a table showing in French tablature the five-part chords which correspond with the letters of Italian a*lfabeto*. The left hand fingering is indicated using the more familiar system of dots, one for the 1st finger, two for the 2nd, three for the 3rd and four for the 4th. The roots of the chords are shown in staff notation on a separate stave. *Alfabeto* is rarely used in French tablature and it is surprising that Derosier thought it useful to include it in his work. It is not used in any of the pieces in the manuscript. The last example illustrates the auxiliary notes for the trill on each note of the fingerbaord.

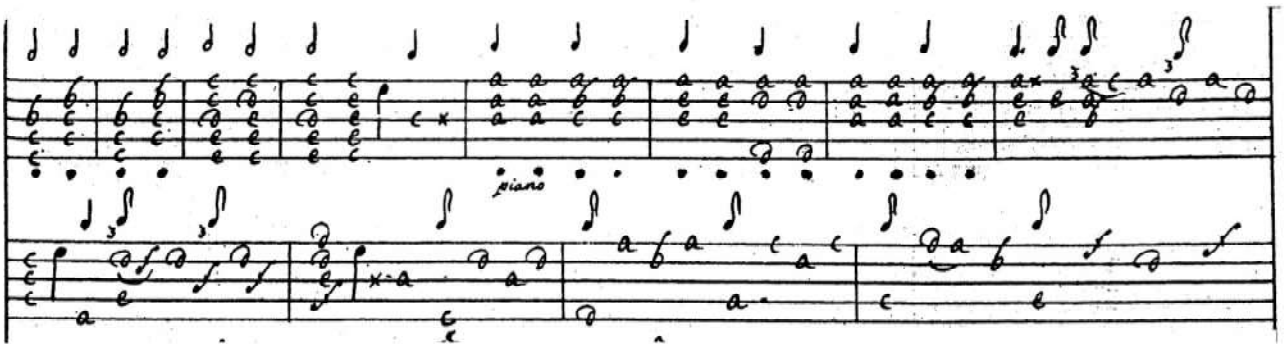
Glossary of terms

For his *Abregé* or Glossary, Castillion has selected the most useful terms from Brossard's Dictionary. He occasionally adds interesting comments of his own, for example drawing attention to the change of metre from common time to 12/8 by the introduction of triplets in the Allemande by Le Cocq on p. 55,

Music Ex. 2 Air p. 7, b. 10-end. 3-part chords from * to * are arpeggiated. Castillion suggests that the 5-part chords with dots under them on the staves above should also be arpeggiated.



Mus. Ex. 3 Allemande, p. 23, b.28-35. The chords withdots underneath are to be arpeggiated.



and describing it as a novelty.

He also includes a detailed description of an ornament, a trade secret of Le Cocq's, which gave to his pieces "an incomparable charm." This is the *harpegemen*. Le Cocq does not give a sign to indicate where this should be played but Castillion gives examples from the tablature to illustrate where he thinks it would be appropriate.

He defines *harpegemen* as

> when all the notes in a chord are sounded, not simultaneously, but one after the other, beginning with the lowest, and always sustaining the sound.... The *harpegement* is a delicate manner of playing instruments like the organ, harpsichord, lute, guitar etc. achieved when, touching a chord with three fingers, they are applied successively to the frets or to the strings with such speed that it is never apparent at any time or within any sensible interval that the measure varies.

Many *harpegemens* are found in the airs of Mons[r] Le Cocq. He indicates them rarely in order to conceal his way of playing them and to keep them for himself alone. It is necessary to find them by trying them out whenever there are chords of three notes....

Castillion gives as an example the Air on p. 7, apparently Le Cocq's favourite. (see Music Example 2 on page 11))

> the fifth line is a continuous *harpegemen* from the reprise sign [S] as far as the chord with three fs [on the first, second and third lines of the tablature] marked *vibrato* [in the penultimate bar].

As he did me the pleasure of playing this piece himself I saw that he also arpeggiated the *batteries* which are indicated above the fifth line with a dot. He played one downward stroke and filled out the duration of the note with *harpegemens*. He did the same thing in other airs where the batteries were upwards.

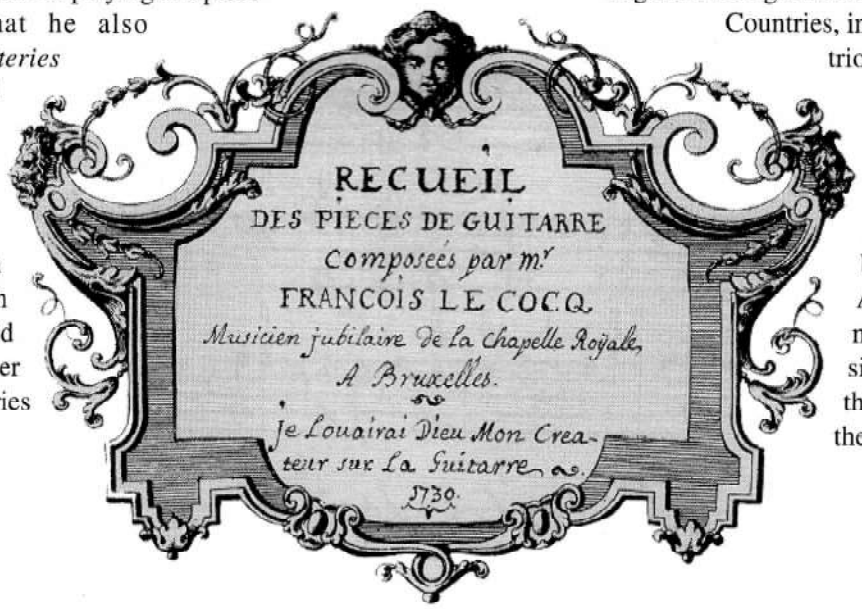
> The mark or sign for these *harpegemens* seems to be a dot above the chords of fifth line. [The dots are actually under the chords on the third and fourth lines] I have marked these dots where I have found them, and not otherwise, in order not to risk adding or subtracting anything from any of the pieces originally copied and signed in his hand; this collection being a faithful copy.

Castillion also points out similar example in the Allemande on page 23 (see Music Example 3 on page 11).

Harpegemens are also indicated in the fifth and sixth measure of the second couplet of the March by Derosier on p.90 where dots after and beside the letters seem to indicate that they should be arpeggiated. Castillion uses the same sign to indicate *harpegemens* in other pieces where he feels that they are intended by the composer, and where they seemed appropriate. What little is known about François Le Cocq comes from Castillion's Preface. On the title page Castillion refers to him as a musician of the Chapel Royal in Brussels and describes him as retired in 1729. He also says that Le Cocq taught the guitar to the wife of the Elector of Bavaria. There were two Electors of Bavaria during the possible span of Le Cocq's career—Maximillian II Emanuel, Elector between 1690-1725, whose wife, Maria Antonia, a daughter of Emperor Leopold I and half sister of Emperor Charles VI, died in 1692; and Karl Albrecht, Elector between 1725-1745, who married Maria Amelia, daughter of Emperor Joseph I in 1722. Either could have been Le Cocq's pupil. Castillion also refers to Le Cocq playing before a sister of Charles VI.

> I tried to play those same airs with which he had the honour more than once of amusing her serene highness, the Archduchess, sister of the Emperor Charles VI our august sovereign and king, governor of the Low Countries, in the salon of that illustrious Princess.

However Charles did not become Emperor until 1711, or governor of the Low Countries until 1713, by which time Maria Antonia had been dead many years. As Charles had six full sisters it is not certain that Castillion is refering to the same person.



What is certain is that in 1729 Le Cocq was elderly. His musical career may have spanned the previous forty or even fifty years. He could have been born in the 1660s, and could have been in his twenties when Maria Antonia was still alive. In the Preface to the later manuscript, Belgium:Brussels II.5551D, Castillion refers to him as having "seen all periods of music" and descibes him as triumphing over Corbetta and Colista. The music which he presented to Castillion in 1729 probably represents a selection of his life's work, not just recently composed works. Some pieces could date from before 1692.

Castillion has grouped the pieces according to key although there are some minor discrepancies, where pieces have been copied out of sequence. There two separate groups of pieces in a minor. None of the groupings includes all of the standard movements of the suite, allemande, courante, sarabande and gigue; nearly all the pieces are either other dance forms, or pieces with titles such as Air, Adagio etc. It is not clear whether the movements originally formed part of pre-designed suites. Most are quite brief, but at the end there are two longer sets of variations on the Chaconne and Folies d'Espagne. The folia variations are a virtuoso *tour de force*.

The pieces in the second section, with a few exceptions, are also grouped by key, and within each key by composer. At least some of these pieces must originally have been in Italian tablature but had probably been translated into French tablature before Castillion copied them. The interpretaion of the time values in the pieces by Colista and Perez de Zavala poses a number of problems. They appear to have been written down from memory by someone not fully conversant with rhythmic notation, who has also tried to write the ornamentation out in full in the tablature.

It does not seems to have been Castillion's intention to publish his work but he mentions several times that his purpose in copying the pieces was to preserve accurate versions of them for posterity. He concludes his preface

> May it please heaven that this book may fall into the hands of some amateur who can profit from my efforts after my death.

He would be happy to know that his prayer has been answered.

A facsimile edition of Ms. S.5.615 has been published by Editions Culture et Civilisation (Brussels, 1979). An Englsih translation of Castillion's text is currently available at www.lutesoc.co.uk.

End Notes

[1]Castillion's Preface is dated Ghent, 1730 and the date 1730 precedes the section of pieces by Le Cocq. An engraved portrait of Castillion included in the manuscript is dated 1739. On the title page of the manuscript Castillion states that Le Cocq presented him with the pieces in 1729.

[2]Bibliothèque Royale, Brussels, Ms.II 5551.D is an undated abbreviated version of the same manuscript copied by Castillion. He also seems to have been the owner, if not the copiest of Conservatoire Royal de Musique, Liège, Ms. 245. I have not had the opportunity to examine this, but it includes 51 pieces from Robert de Visée's *Livre de Guittarre* (Paris, 1682), and works by Corbetta, Granata, Colista, Perez de Zavala and Sanz. At the end there are two pages in Spanish "Los 12 puntos..." and "Laberinto" which are probably copied from Sanz's Instruccion de musica (Zaragoza, 1675). I am grateful to Gérard Rebours for passing on this information to me.

[3]Biographical information from "Biographie Nationale des Belgiques" (Brussels, 1872). Vol. 3, p.371 and Piet Lamiroy - Jan-Baptist de Castillion in Het bisdom Brugge; edited by Michel Cloet (Bruges, 1984) p. 190-3. I am grateful to Ludo Collit, Archivist of Ghent Cathedral for sending me a copy of the latter.

[4]Although Castillion's manuscripts are the only known source for music by Perez de Zavala, a manuscript in the Biblioteca de Catalunya, Barcelona, Ms.M.3658, includes a Xicona attributed to Miguel Perez, probably the same person.

[5]The following works are referred to - Nicolas Derosier – *Les principes de la guitarre* (Amsterdam, 1691); Michel Saint-Lambert – *Les Principes du clavecin* (Paris, 1702); Jean-Henry D'Anglebert - *Pieces de clavecin* (Paris, 1689); Michel Pignolet Monteclair - *Nouvelle methode pour apprendre la musique* (Paris, 1709); Jean-Baptiste Granata - *Capricci armonici* (Bologna, 1646); Robert de Visée – *Livre de Guittarre* (Paris, 1682).

[6]Op. Cit. Book 3, p.3. Only the first part of the Passacalles is included; the section marked by Sanz "Passo" is omitted.

[7]For example De Visée himself and Corbetta in Guitarre Royale (Paris, 1671).

[8]Diderot, Denis–*Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers par une societé de gens de lettres. Mis en ordre et publié par M. Diderot. Vol. 7.* (Paris, 1757) p.1011.

[9]Op. Cit. p.7.

[10]Brossard, Sebastien – Dictionnaire de musique (Paris:1703).

[11]In the Preface to B:br Ms.II 5551.D Castillion refers to her, rather than Charles, as Governor of the Low Countries, which must be an error. The family tree of the Hapsburgs is complex and it is not surprising that Castillion was confused!