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Lute, Vihuela, and Early Guitar

Introduction

Lutes, guitars, and vihuelas were the principal plucked instruments in use in Europe until around 1800. Ancient forms of the lute existed in many parts of the ancient world, from Egypt and Persia through to China. It appears to have become known in Europe, where its earliest associations were with immigrants such as the legendary Persian lutenist Ziryab (b. c. 790–d. 852), who was established in Moorish Spain by 822. The origins of the various flat-backed instruments that eventually became guitars are more difficult to trace. The vihuela is one such instrument that evolved in the mid-15th century and was prolific in Spain and its dominions throughout the 16th century and beyond. Very few plucked instruments, and only a handful of fragmentary musical compositions, survive from before 1500. The absence of artifacts and musical sources prior to 1500 has been a point of demarcation in the study of early plucked instruments, although current research is seeking to explore the continuity of instrumental practice across this somewhat artificial divide. In contrast, perhaps as many as thirty thousand works—perhaps even more—for lute, guitar, and vihuela survive from the period 1500–1800. The music and musical practices associated with them are not well integrated into general histories of music. This is due in part to the use of tablature as the principal notation format until about 1800, and also because writers of general histories of music have for the most part ignored solo instrumental music in their coverage. (For example, the *Oxford Anthology of Western Music*, Vol. 1 (2018), designed to accompany chapters 1–11 of Richard Taruskin's *Oxford History of Western Music*, does not contain a single piece of instrumental music prior to Frescobaldi [1637]). Contrary to this marginalized image, lutes, vihuelas, and guitars were a revered part of courtly musical culture until well into the 18th century, and constantly present in urban contexts. After the development of basso continuo practice after 1600, plucked instruments also became frequent in Christian church music, although the lute was widely played by clerics of all levels, particularly during the Renaissance. It was also one of the principal tools used by composers of liturgical polyphony, in part because tablature was the most common way of writing music in score. From the beginning of music printing, printed tablatures played a fundamental role in the urban dissemination of music originally for church and court, and plucked instruments were used widely by all levels of society for both leisure and pleasure. After 1800, the lute fell from use, the guitar was transformed into its modern form with single strings, and tablature ceased to be the preferred notation for plucked instruments.

General

There is no single-volume general history of plucked instruments to 1800. Smith 2002 (cited under *Current Studies*) provides a comprehensive general history of the lute until the end of the Renaissance, with abundant music examples. The article Ness and Kolczynski 2001 (under *Current Studies*) in *New Grove* gives an authoritative overview of the surviving sources of lute and vihuela music—effectively a history of lute music in its own right. Despite not including the guitar and vihuela in the title, Schlegel and Lüdtke 2011 (under *Current Studies*) does provide a global account of European plucked instruments, even though its emphasis is on the instruments themselves. The book includes a broad social and organological history, with a conspicuously large number of color plates, but it does not venture into questions of repertoire and musical style. First published in 1976, Pohlmann 1982 (under *Current Studies*) provides a useful catalogue of information about instruments of the lute family, repertoire, and related literature. The most complete overview and detailed study of the guitar until 1800 is Tyler and Sparks 2002 (under *Current Studies*). Due to the paucity of global studies, some of the older histories, such as Chilesotti 1891 (under *Legacy Works*), are still useful and are occasionally cited, along with Grunfeld 1969 and Tonazzi 1974 (both under *Legacy Works*). Many of their observations remain valid despite the research that has been conducted subsequently.

Current Studies

These works, even though one is over thirty years old, offer authoritative overviews that are up-to-date and reliable. They are highly recommended as starting points for research that can be reliably complemented with articles from *Oxford Music Online[<http://www.oxfordmusiconline.com/>]*.

Ness, Arthur, and Catherine Kolczynski. "Sources of Lute Music." In *The New Grove Dictionary of Music and Musicians*. 2d ed. Vol. 23. Edited by Stanley Sadie, 39–63. London: Macmillan, 2001. [ISBN: 9780333608005]

A detailed overview of lute and vihuela sources divided by region, placing them within a stylistic context. If new to the area, read the opening of each section first, and then return to the detailed descriptions to find information on composers, notation, and the instruments represented. Available online by subscription from *Oxford Music Online[<http://www.oxfordmusiconline.com/>]*.

Pohlmann, Ernst. *Laute, Theorbe, Chitarrone: Die Instrumente, ihre Musik und Literatur von 1500 bis zur Gegenwart*. 5th ed. Bremen, Germany: Eres, 1982. [ISBN: 9783872043924]

A catalogue of sources of music for instruments of the lute family, theoretical writings, musicological studies, tablature types, instrument types, and an index of historical lute makers and surviving instruments. Most of the content about sources has been superseded by newer materials, but other sections, such as the list of makers and instruments, are still of value.

Schlegel, Andreas, and Joachim Lüdtke. *Die Laute in Europa 2: Lauten, Gitarren, Mandolinen und Cistern*. Menziken, Switzerland: The Lute Corner, 2011. [ISBN: 9783952323212]

With parallel texts in German and English, and with the collaboration of nine other writers, the book is packed with valuable information about instruments of the lute family, vihuelas, and guitars. It covers the construction, fretting, and tuning of these instruments, detailed discussion of ten families of instruments, and a history of the lute and guitar from c. 1200 to the present.

Smith, Douglas Alton. *A History of the Lute from Antiquity to the Renaissance*. Lexington, VA: The Lute Society of America, 2002. [ISBN: 9780971407107]

A history of the lute and vihuela from ancient times to the end of the Renaissance, with the period of notated lute music from c. 1500 organized by geographical region. One particular strength is the effective contextualization of the work of individual lutenist composers, linking detailed musical characteristics to social milieu.

Tyler, James, and Paul Sparks. *The Guitar and its Music: From the Renaissance to the Classical Era*. Oxford and New York: Oxford University Press, 2002. [ISBN: 9780198167136]

This is a comprehensive history of the guitar from its early development through to c. 1800. It is based firmly on a detailed examination of musical sources, and is a practical book for players as well as the general reader. It provides the best available introduction to the hitherto neglected area of the 18th-century guitar.

Legacy Works

The following contributions continue to have lasting value, although specific details of composers, sources, and musical style should also be cross-referenced with more modern writings.

Chilesotti, Oscar. *Lautenspieler des XVI Jahrhunderts*. Leipzig, 1891.

A pioneering study of lutenists of the 16th century by one of the important foundation scholars of lute music. The book comprises an introduction to the lute repertoire followed by some 135

pieces of lute music in guitar transcription, forming a remarkable anthology of music. Reprint, Bibliotheca Musica Bononiensis, IV/31 (Bologna: Forni, 1976).

Grunfeld, Frederic V. *The Art and Times of the Guitar: An Illustrated History of Guitars and Guitarists*. New York: Collier Books, 1969.

Somewhat journalistic and idiosyncratic in places, this is a nonscholarly attempt to put the history of the guitar into a literary and social context from the beginnings of civilization through to its own time. It incorporates an impressive depth of iconographical representations.

Tonazzi, Bruno. *Liuto, Vihuela, Chitarra e strumenti similari nelle loro intavolature: Con cenni sulle loro letterature*. Ancona, Italy: Berben, 1974.

This still-useful handbook explains the many kinds of lute, vihuela, and guitar tablatures to 1800, with insights about individual notational characteristics and performance, along with a useful appendix of facsimiles.

Reference Works, Catalogues, Databases

The primary challenge facing scholars and performers of early plucked instruments remains achieving bibliographic control over the vast number of sources housed in libraries and private collections throughout the world. There have been several attempts at a complete catalogue, and here one must distinguish between those that offer only lists of sources (with occasional descriptions), those that include an inventory of titles, and those that include a thematic catalogue of incipits. Ness and Kolczynski 2001 offers a broad historical overview of the most important printed and manuscript sources, but it was intended neither to be comprehensive nor to include inventories/incipits. Brown 1965 is an indispensable catalogue of printed instrumental sources, giving a complete title index of all lute, guitar, and vihuela tablatures printed before 1600. Boetticher 1978, part of the RISM project, was the first attempt to catalogue the enormous number of surviving manuscript sources, and while it lists many sources that were previously unknown, its usefulness is limited by only describing the physical characteristics of the manuscripts, without listing the works they contain or providing incipits. Another attempt at a complete catalogue, Meyer, et al. 1991–1999, is organized according to the country where the manuscripts are currently located, takes account of much scholarship produced since Boetticher, and includes an inventory of the works in each. These have been augmented by Coelho 1995, a catalogue of all Italian lute and theorbo sources from the 17th century, giving descriptions, titles, and incipits for each manuscript in both tablature and transcription. For English lute sources, McCraig-Feely 1993 (rev. 2000) contains much detailed information about formats and scribes, as well as indexes of titles, composers, and dateable elements in the

sources. For the important collection of lute manuscripts in Kraków, Poland, originally from the Prussian State Library in Berlin but lost during World War II, see Kirsch and Meierott 1992. Guitar and lute music scholarship published in North American periodicals is listed in Smith and Eagleson 1990. Lyons 1978 and McCutcheon 1985 are bibliographies of both sources and scholarship, although much of their original function has been superseded by online catalogues and databases such as Gary Boye's *Music for the Lute, Guitar, and Vihuela*. Among the growing concerns of lute scholars is the need to record the individual peculiarities that distinguish each surviving copy of printed sources, and to catalogue each different version of concordant and cognate works. The work done by John H. Robinson in the quarterly *Music Supplement* that he has prepared for *Lute News* over the last twenty-five years has made substantial inroads into that particular area of knowledge.

Boetticher, Wolfgang. *Handschriftlich überlieferte Gitarren- und Lautentabulaturen des 15. bis 18. Jahrhunderts*. RISM, Series B, Vol. 7. Munich: Henle Verlag, 1978.

A descriptive catalogue of lute and guitar manuscripts preserved in libraries throughout the world. As such, it is a central resource for scholarship, even though it does not include title or thematic inventories of the contents of each manuscript.

Boye, Gary R., comp. *Music for the Lute, Guitar, and Vihuela (1470–1799)*[<http://applications.library.appstate.edu/music/lute/home.html>]*. [class:webLink]

A constantly evolving online listing of the basic bibliographical details of thousands of manuscript and printed sources of music, including details of the instrument(s) for which each is written and the tablature type. A growing number of entries mention significant secondary literature and give detailed inventories of the contents

Brown, Howard Mayer. *Instrumental Music Printed before 1600: A Bibliography*. Cambridge MA: Harvard University Press, 1965.

A chronological inventory of printed sources of instrumental music that gives full bibliographical details, an inventory of titles, identification of concordances, notation, performing medium, and location. Indispensable for the serious players and researchers.

Coelho, Victor. *The Manuscript Sources of Seventeenth-Century Italian Lute Music*. New York: Garland, 1995. [ISBN: 9780815313823]

A study of the corpus of 17th-century Italian lute and theorbo manuscripts, together with a descriptive catalogue, inventory of titles and incipits, and detailed studies of the history, provenance, and contents of each one.

Kirsch, Dieter, and Lenz Meierott, ed. *Berliner Lautentabulaturen in Krakau*. Mainz, Germany: Schott, 1992. [ISBN: 9783795718589]

After decades of being considered irretrievably lost during World War II, a substantial collection of lute sources from Berlin reappeared in the Jagiellonian Library in Kraków. Their importance is amplified by their absence from research conducted since their disappearance. This catalogue describes them in detail and provides inventories of their contents.

Lyons, David B. *Lute, Vihuela, Guitar to 1800: A Bibliography*. Detroit Studies in Music Bibliography 40. Detroit: Information Coordinators, 1978. [ISBN: 9780911772937]

A bibliography focusing on scholarly writings that draws together in a single source a large amount of the pioneering scholarship concerning early plucked instruments and their music.

McCutcheon, Meredith. *Guitar and Vihuela: An Annotated Bibliography*. RILM Retrospectives 3. New York: Pendragon, 1985. [ISBN: 9780918728289]

An extensive annotated bibliography of guitar and vihuela history by period and nation, players, composers, makers, iconography, construction, periodicals, musical sources, and modern editions. The bibliography is not restricted to the period before 1800, and includes much material pertaining to later periods.

Meyer, Christian, Tim Crawford, François-Pierre Goy, et al. *Sources manuscrites en tablature: Luth et theorbe (c. 1500–c. 1800)*. Collection d'Etudes Musicologiques, Vols. 82, 87, 90 and 93. Baden-Baden, Germany, and Bouxwiller, France: Koerner, 1991–1999.

An ambitious series aiming to complete, amplify, and extend the initial work presented in Boetticher 1978. The sources are arranged by country: 1. France and Switzerland; 2. Germany; 3.1. Austria; 3.2. Hungary, Lithuania, Poland, Russia, Slovakia, and the Ukraine. Provisional work completed on the subsequent volumes is available *online [<https://w1.bnu.fr/smt/sommaire.htm>]*.

Ness, Arthur, and Catherine Kolczynski. "Sources of Lute Music." In *The New Grove Dictionary of Music and Musicians*. 2d ed. Vol. 23. Edited by Stanley Sadie, 39–63. London: Macmillan, 2001. [ISBN: 9780333608005]

An overview of lute sources divided into sections on a regional basis, providing an overview of the extant sources in the context of the stylistic development of lute music and practice, followed by a description of many sources, with pertinent information about composers represented and idiomatic features of the notation and the instruments for which they are

intended. Available online by subscription from *Oxford Music Online[<http://www.oxfordmusiconline.com>]*.

Robinson, John H. "Music Supplement to *Lute News*." *Lute News*.

Since April 1993, in each quarterly edition of The Lute Society newsletter, *Lute News*, John Robinson has provided a monographic study of a source, a composer, or a work, presenting all the music known, together with invaluable detail of sources, cognates, and concordances. Now totaling over one hundred such supplements, their combined scholarly value is indeed significant.

Smith, Dorman H., and Laurie Eagleson. *Guitar and Lute Music in Periodicals: An Index*. Berkeley, CA: Fallen Leaf Press, 1990. [ISBN: 9780914913160]

Nearly eight hundred pieces of music for guitar or lute published in six US periodicals (up to December 1988) are listed by composer, title, medium, and source or arranger.

Editions and Facsimiles

Modern editions of individual manuscripts or printed sources, or the collected works of individual composers, are too numerous to list individually. These editions generally include transcriptions into modern notation of the original tablature. The largest single series of such editions is the *Corpus des luthistes français*. Many other volumes are either individual publications or included within larger series of national repertoires and monuments of music. These editions began to appear at a time when tablature notation had fallen from use and was considered obsolete, and when transcriptions were seen as the only way to unlock the treasures of this repertoire for scholarly examination. Many of these are listed in Pohlmann 1982, McCutcheon 1985, and Ness and Kolczynski 2001. With the resurgence of early plucked instrument performance, tablature notation has once again become the standard notation used by players of the lute, vihuela, and early guitars. Around 1980, a few publishers began producing facsimile reprints of original sources, notably Editions Minkoff (Geneva), Studio per Edizione Scelte (S.P.E.S.) Editori (Florence), and Boethius Press (UK), as have a handful of international lute societies, some of which have published substantial collections, editions, and facsimiles. Many of these publishers have now disappeared, but the remainder of their stock can still be found. As a result of the change, there is less momentum today to produce modern editions in modern notation, even though it does help integrate the tablature repertoire into the musical mainstream. Libraries are increasingly digitizing their collections of early prints, and many of these are freely available from their websites. **Early Music Online** offers a selection of the lute tablatures from the British Library in digital facsimile, and the **Lute Society of America** has an extensive listing of

works available in facsimile, with effective links to the source materials, both manuscripts and prints.

Early Music Online[<https://www.royalholloway.ac.uk/research-and-teaching/departments-and-schools/music/research/research-projects-and-centres/early-music-online/>]. [class:DataSet-database]

A joint project between the British Library and Royal Holloway, University of London, to digitize a significant number of printings of early music, including a good number of the tablatures for renaissance lute in their collection.

Lute Society of America. *Digital Tablature Facsimiles Links[<http://lutesocietyofamerica.wildapricot.org/Tab-Facsimiles/>]*. [class:DataSet-database]

This page gives links to copies of hundreds of tablature sources for lute, early guitar, and vihuela. It provides direct links to many library copies and includes links to copies of the same source in different libraries to facilitate detailed comparison.

McCutcheon, Meredith. *Guitar and Vihuela: An Annotated Bibliography*. RILM Retrospectives 3. New York: Pendragon, 1985. [ISBN: 9780918728289]

This extensive bibliography includes a very good listing of modern lute editions up to 1985.

Ness, Arthur, and Catherine Kolczynski. "Sources of Lute Music." In *The New Grove Dictionary of Music and Musicians*. 2d ed. Vol. 23. Edited by Stanley Sadie, 39–63. London: Macmillan, 2001. [ISBN: 9780333608005]

References to many modern editions and facsimiles are embedded into this most comprehensive article and make it a key starting point for research. Available online by subscription from **Oxford Music Online*[<http://www.oxfordmusiconline.com/>]*.

Pohlmann, Ernst. *Laute, Theorbe, Chitarrone: Die Instrumente, ihre Musik und Literatur von 1500 bis zur Gegenwart*. 5th ed. Bremen, Germany: Eres, 1982. [ISBN: 9783872043924]

The chapters of this general reference devoted to published editions and facsimiles continue to be useful and a reliable way to locate them.

Collections of Essays

The still-unresolved issues of cataloguing, transcribing, and editing lute music were the focus of an international colloquium held in Paris in 1957. The published outcome of this event, Jacquot 1958, was the first of a series of conference reports that have become central contributions to

lute, vihuela, and guitar scholarship. Vaccaro 1984 marks the second French lute conference of note, while Grijp and Mook 1988 contains the proceedings of a similar event held in Utrecht in 1986 and presents the ideas and work of another generation of researchers. Coelho 1997 is another excellent collection that was not conceived as conference proceedings, but simply as a state-of-the-art account of lute, vihuela, and guitar scholarship. Dugot, et al. 1999 is a similar collection of twenty-five studies from the forefront of current scholarship.

Coelho, Victor, ed. *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*. Cambridge Studies in Performance Practice. Cambridge, UK: Cambridge University Press, 1997. [ISBN: 9780521455282]

Strongly focused on performance practice, this collection follows a loosely chronological order, with chapters authored by distinguished specialists. It covers aspects of 15th-century lute practice, continuing with chapters addressing Italian lute instruction books, the interpretation of 16th- and 17th-century solo lute music, and accompanied song. Further chapters address vihuela performance practice in the 16th century, and the guitar in 17th-century Italy through to the mid-19th century.

Dugot, Joël, et al., eds. *Luths et luthistes en Occident: Actes du Colloque 13–15 mai 1998*. Paris: Cité de la Musique, 1999. [class:conference-proceeding]

The proceedings of a French conference following those of 1957 and 1980, this volume presents twenty-five essays in French and English grouped into five sections. Eight essays are devoted to each of the principal areas—"History, Genres, Sources" and "People, Works"—and deal predominantly with 16th- and 17th-century topics. The remaining sections deal with iconography, organology, and the lute in modern times prior to the early music revival.

Grijp, Louis Peter, and Willem Mook, eds. *Proceedings of the International Lute Symposium, Utrecht 1986*. Utrecht, The Netherlands: STIMU Foundation for Historical Performance Practice, 1988. [class:conference-proceeding]

From another celebrated lute conference, the studies in this volume are grouped in sections focusing on (i) repertoire and performance practice, (ii) organology, and (iii) tuition. It includes some highly significant studies by Howard M. Brown, Arthur Ness, Lyle Nordstrom, Louis Peter Grijp, Paul O'Dette, Ray Nurse, Joël Dugot, Michael Lowe, Anne van Royen, Anthony Bailes, and Willem Mook.

Jacquot, Jean, ed. *La luth et sa musique*. Paris: Éditions du Centre National de la Recherche Scientifique, 1958. [class:conference-proceeding]

Proceedings of the international colloquium of the CNRS held in Paris in September 1957, centering around problems surrounding the building, performance, and edition of lute music, with the aim of coordinating future research and facilitating the vast repertoire of the lute in modern editions. One of the aims of the conference was to establish consensus on transcription and editing methods of lute sources.

Vaccaro, Jean-Michel, ed. *Le luth et sa musique II: Tours, Centre d'Études Supérieures de la Renaissance, 15–18 septembre 1980*. Paris: Éditions du Centre National de la Recherche Scientifique, 1984. [ISBN: 9782222032199] [class:conference-proceeding]

This volume presents the proceedings of a conference whose purpose was to resolve questions concerning the scholarly editing of lute music, a continuation of the 1957 conference instigated by Jacquot. In addition to discussing bibliography, cataloguing, transcription, and editing, there are repertoire-based studies of 15th-century lute practice, French baroque lute music, works of composers from Dalza to Weiss and Haydn, performance practice, and lute building.

Vaccaro, Jean-Michel, ed. *Le Concert des voix et des instruments à la Renaissance, actes du XXXIVe Colloque international d'études humanistes, Tours, Centre d'études supérieures de la Renaissance, 1–11 juillet 1991*. Paris: Éditions du Centre National de la Recherche Scientifique, 1995. [ISBN: 9782271050670] [class:conference-proceeding]

This important conference, focusing on the close relationships between instrumental and vocal music of the Renaissance, brought together many eminent scholars of Renaissance music, and included several important contributions focusing specifically on lute-accompanied song, intabulations, the composition of fantasias, iconography, and the participation of lutes in ensembles.

Biographies

Not many lutenists and early guitarists are documented well enough to permit their lives to be reconstructed as biographies. Where it is possible, these biographies serve to tell us about the specific individuals, as well as conveying many other aspects of their lives that were possibly part of a common experience. Distinguishing the commonplace from the exceptional is not always simple and must be done with caution. Nonetheless, understanding something of the individuals who produced the repertory preserved from centuries ago inevitably contributes to a deeper understanding of the people and their musical production. The ten figures chosen here are all composers whose music survives. Prior to this time, the only lutenist who could be added to this group is Pietrobono de Burzellis (b. 1417–d. 1497). Among the ten discussed below, the

earliest is the legendary Francesco Canova da Milano (b. 1497–d. 1543), followed by others born in the first decades of the 16th century: the Italians Vincenzo Galilei and Fabrizio Dentice, and the Transylvanian Valentin Bakfark. In comparison to many of these, the life of English lutenist John Dowland (b. 1563–d. 1626) is copiously documented. A pair of Italians ostensibly born in the 1580s, Giovanni Girolamo Kapsberger and Bellerofonte Castaldi, traverse the centuries and represent the first generation of theorbo players whose influence across Europe was extensive. Born around 1615, precisely the moment when they were making their mark, the Italian guitarist Francesco Corbetta became a master of the new Italian style but migrated to France, where he was able to contribute to the development of a French guitar style. The legacy of the Spanish guitarist Santiago de Murcia, born in 1673, shows the adoption of the French by Spanish players, the coexistence of this style alongside a native Spanish style, and the way that these were transmitted to the New World. An almost exact contemporary of J. S. Bach, Sylvius Leopold Weiss was the most famous lutenist of his time, employed in the court orchestra of the Elector of Saxony in Dresden, and possibly the most prolific lute composer of all time.

Canguilhem, Philippe. *Fronimo de Vincenzo Galilei*. Centre d'Études Supérieures de la Renaissance, Collection "Épitome musical." Paris and Tours: Minerve, 2001. [ISBN: 9782869311015]

Vincenzo Galilei (b. c. 1520–d. 1591) was among the best known of Florentine lutenists. Despite a paucity of biographical documentation, Canguilhem draws many insights from Galilei's writings, particularly his treatise *Fronimo*, which instructs in the art of making intabulations. Despite only a cursory focus on Galilei's role in the development of monody and his pioneering work as an experimental scientist, the study adds significant insights to Galilei as lutenist and musician.

Coelho, Victor. "G. G. Kapsberger in Rome, 1604–1645: New Biographical Data." *Journal of the Lute Society of America* 16 (1983): 103–133.

An illuminating study of the life and activities of the famous Venetian-born musician of noble Germanic origin. The author touches upon previous statements made by Doni (1647), Hawkins (1776), Ambros (1878), Fortune (1954), and Witzmann (1980), and follows with a study of the musician's activities and relationships in Rome, primarily regarding his role as servant to Cardinal Francesco Barberini at the court of Pope Urban VIII.

Dolata, David. "Bellerofonte Castaldi (1580–1649) of Modena: Musician, Poet and Adventurer." *Acta Musicologica* 79 (2007): 85–111.

This portrait delves deeply into the personal life and adventures of Castaldi, the Modenese musician, poet, and polymath of noble birth. Of the information known about him, much comes from his own lengthy, detailed publications and written correspondence. This study briefly touches on the personal milestones, relationships, opinions, and series of events that marked the life of this free noble artist who was unhindered by courtly obligations.

Fabris, Dinko. *Da Napoli a Parma: Itinerari di un musicista aristocratico. Opera vocali di Fabrizio Dentice, 1530ca–1581*. L'Arte Armonica, Serie II, Musica Palatina, Vol. 3. Rome: Accademia Nazionale di Santa Cecilia and Milan: Skira, 1998.

Son of nobleman musician Luigi Dentice, Fabrizio was raised in Naples, until exiled in 1552. In Rome the Dentici became celebrity performers among the nobility and beyond. In 1559 they performed at the Madrid court with an itinerant troupe. One of the renowned lutenists of his time, Fabrizio is also documented in Barcelona, Milan, and at the court of Parma in 1569, where he appears to have remained until 1581.

Hall, Monica. "Francesco Corbetta, a Biography." *The Lute* 54 (2013): 18–48.

A chronological study of the life and activities of the most famous guitarist of the 17th century. Translations of Corbetta's own various writings contained in prefaces to his tablature publications are given, as are numerous correspondences and firsthand accounts of his playing from various phases of his career. His multiple travels to Paris and his activities at the English court from the 1660s onward are covered in detail.

Király, Peter. "Valentin Bakfark." In *Beiträge zur Musikgeschichte der Siebenbürger Sachsen*. Vol. 1. Edited by K. Teutsh, 7–47. Kludenbach, Germany: Gehann-Musik-Verlag, 1999. [ISBN: 9783927293168]

Correcting inaccuracies in earlier biographies, Király rectifies what is known of Bakfark (b. c.1530–d. 1576). Born in Transylvania and son of a German lutenist, Bakfark was apparently trained in Budapest by an Italian, and later developing his career at the Polish court between 1549 and 1565. He then served Maximilian II in Vienna for several years until moving to Padua in 1570. He died with his family in the plague of 1576.

Pavan, Franco. "'The court, which is nothing but a show, now comic and more often tragic': New Documents on the Last Years of Francesco da Milano." *The Lute* 50 (2010): 34–59.

An enlightening study offering newly discovered documents that uniquely touch upon the personal character, life, and professional duties of Francesco, particularly in his final years. An appendix is included with translations of the newly discovered correspondences and letters.

Still left open to mystery are details surrounding the death of the great lutenist and the location of his grave.

Poulton, Diana. *John Dowland*. Rev. ed. London: Faber, 1982 [ISBN: 9780571180226].

An authoritative biography of one of the most famous of all English lutenists. Poulton speculates widely about Dowland's uncertain origins before tracing his life in England, his various travels through Europe, his friends and patrons, and the influence of his life experience on his music. Several chapters of the book are also devoted to a careful analysis of his music and its sources.

Smith, Douglas A. "A Biography of Silvius Leopold Weiss." *Journal of the Lute Society of America* 31 (1998): 1–48.

A comprehensive study of the great German lutenist's life and activities from his birth in Grottkau and early court appointment near Breslau as a teenager, to his travels in Italy, and finally to his engagements at the Saxon court in Dresden. It includes a translation of his correspondence with Mattheson, details regarding his relationships with J. S. Bach, Quantz, and others, plus information regarding his invention of the thirteen-course lute.

Vera, Alejandro. "Santiago de Murcia (1673–1739): New Contributions on His Life and Work." *Early Music* 36.4 (2008): 597–608.

This recent research brings Santiago de Murcia further out of the shadows than any of his Spanish contemporaries. It questions the evidence that suggests he might have traveled to Mexico. It shows him to have spent the greater part of his life in Madrid and that, despite the promise of his early career, he was unable to achieve lasting success, finally dying in poverty.

Middle Ages

Various forms of plucked instruments were in use in Europe during the Middle Ages. The oud was introduced from the Middle East during this period and was quickly transformed into new round-backed instruments of different names and sizes. The lute and the smaller gittern were the most universal among them. The citole was the most prominent among flat-backed instruments of the period until the development of the vihuela in the 15th century and, in turn, the guitar. Young 2000 discusses the differences between instruments and the difficulties of establishing the precise identity of each, especially trying to match names from written sources with artistic representations. Very few medieval stringed instruments survive, and an equally small amount of written music from before 1500, but in recent years there has been growing interest in investigating performance practices, instrument manufacture, and the development of

notation systems for lutes and other plucked instruments. Coelho and Polk 2016 provides an investigation into early instrumental practice in general, straddling the divide between unwritten and written musical traditions, but earlier works such as Prizer 1980, Page 1981, and Minamino 1986 are more focused on the lute. The fragmentary manuscripts of lute tablature before 1500 are presented splendidly in Young and Kirnbauer 2003, while Lewon 2013 investigates early lute practice in detail. Corona Alcalde 2015 (cited under *Vihuela*) brings together detailed information about the lute in medieval Spain for the first time since Poulton's pioneering 1977 article.

Coelho, Victor, and Keith Polk. *Instrumentalists and Renaissance Culture, 1420–1600: Players of Function and Fantasy*. Cambridge, UK: Cambridge University Press, 2016. [ISBN: 9781107145801]

A wide-ranging study of the various traditions of instrumental music from the early to the late Renaissance, employing a broad cultural narrative and analysis of performance, interwoven with eighteen detailed case studies (five of them specifically on the lute or vihuela), close readings of eighteen central sources, and an analysis of instruments as portrayed in images.

Fallows, David. "15th-century Tablatures for Plucked Instruments: A Summary, A Revision, and a Suggestion." *The Lute Society Journal* 19 (1977): 7–33.

A critical examination of the principal extant sources of 15th-century tablature. New dates are suggested for some of these sources on the basis of close readings. Fallows also discusses 15th-century performance practice for solo lute and the renowned lute duos. He argues that numerous pieces in the Buxheim Organ Book, as well as the Segovia and Perugia manuscripts, may have represented the music played by such lute duos.

Gallo, F. Alberto. *Music in the Castle: Troubadours, Books, and Orators in Italian Courts of the Thirteenth, Fourteenth, and Fifteenth Centuries*. Chicago: University of Chicago Press, 1995. [ISBN: 9780226279688]

A penetrating study of musical life in Italian courts from the 13th through 15th centuries. Included are Gallo's invaluable translations of primary source material documenting the performing style of the renowned 15th-century lutenist Pietrobono de Burzellis. It includes vivid descriptions of Pietrobono's performance style, the type of music he played, and the profound level of musical artistry and divine wisdom that he had attained.

Lewon, Marc. "The Earliest Source for the Lute: The Wolfenbüttel Lute Tablature." *Journal of the Lute Society of America* 46 (2013): 1–70.

A study of five polyphonic pieces (including three fragments) first discovered in 2011 from a manuscript originating in the monastery of St. Cyriacus, Braunschweig, Germany. Included is a detailed analysis of the notation, which Lewon argues is a form of tablature, complete transcriptions into staff notation and French tablature, a musical and historical analysis of the pieces, plus the original facsimiles.

Minamino, Hiroyuki. "Conrad Paumann and the Evolution of Solo Lute Practice in the Fifteenth Century." *Journal of Musicological Research* 4 (1986): 291–310.

This article, mostly derived from existing studies, discusses the development of solo lute music in the 15th century and the transition from a plectrum-based linear style toward polyphonic playing using the fingers. It introduces some of the known lute virtuosi of late-15th-century Italy, and discusses the role of the German organist and lutenist Conrad Paumann (b. 1410–d. 1473), in this process.

Page, Christopher. "The 15th-Century Lute: New and Neglected Sources." *Early Music* 9 (1981): 11–21.

A brief overview of late-15th-century sources dealing with descriptions of the lute and lute technique, including new translations from the original Latin of Paulirinus (c. 1460) and Tinctoris (c. 1481–1483), and a brief look at the culture of lute playing in 15th-century England, including the presentation of then newly discovered 15th-century documents that include instructions for tuning a lute, among other notable items.

Prizer, William F. "Lutenists at the Court of Mantua in the Late Fifteenth and Early Sixteenth Centuries." *Journal of the Lute Society of America* 13 (1980): 5–34.

An archival study of lutenists in the service of Isabella d'Este, patroness and lover of the lute and viola. It contains a brief biographical sketch of each known lutenist, a description of the types of lute that would have been used, and a study of their performance practices, based largely on original, detailed communications from the Gonzagas and d'Este regarding their lutenists, instruments, and various musical needs at court.

Young, Crawford. "Lute, Gittern, and Citole." In *A Performer's Guide to Medieval Music*. Edited by Ross. W. Duffin, 355–375. Bloomington: Indiana University Press, 2000. [ISBN: 9780253337528]

A good general overview of plucked instruments before 1500, touching upon the three main plucked instrument types seen in iconography. Included is a general overview of various late medieval terminology in relation to lute instruments, an overview of the general shapes found,

and potential tunings for the instruments, in addition to questions of performance practice such as playing technique and possible repertory.

Young, Crawford, and Martin Kirnbauer. *Frühe Lautentabulaturen im Faksimile: Early Lute Tablature in Facsimile*. Winterthur: Amadeus, 2003. [ISBN: 9783905049916]

A facsimile edition of several of the earliest lute manuscripts, with discussion (in English and German) of late-15th-century plucked instrumental performance practice. The provenance, context, and notational characteristics of each manuscript are analyzed, together with the implications for performance practice. This includes playing techniques, instruments, intabulation techniques and cantus-firmus improvisation. Included is an in-depth look at known players, with listings and translations of much primary and secondary source material.

Renaissance Lute

The advent of printing and the development of tablature were important factors in the proliferation of plucked instruments during the Renaissance, especially the lute. It was favored because it had an enchanting sound, and because it was portable, suitable for polyphonic music, and excellent as an accompanying instrument. Thousands of lutes were built, hundreds of volumes of music were published during the 16th century and into the 17th, and a large amount of music also survives in manuscript collections. The lute was used in the courtly and aristocratic sphere and also by the urban bourgeoisie throughout Europe. Smith 2002 provides a pan-European perspective of the lute and its repertory, while O'Dette 2007 gives precise details on the instrument itself. Studies of individual national repertoires of lute music are given in Vaccaro 1981, Spring 2001, and Burgers 2013 for France, Britain, and the Low Countries, respectively. Much important research of the lute is contained in doctoral dissertations that are frequently cited, even though never published as books; these can often be accessed electronically through specialist providers, however. Many studies of the lute focus on detailed aspects of the instrument, its music, and its social context. Key writings on individual composers and musical genres can be found easily in major reference works. The works cited here are indicative of some of the principal current research areas, and provide a representative work from each area, mostly published within the last twenty years. Among recent studies of historical lute making, Sisto 2010 presents a large body of previously unknown information about one of the leading dynasties of 16th-century luthiers. Among studies of music and musical style, Ballman 2011 ventures into the often-neglected genre of intabulations, focusing specifically on Lasso. Specific repertory studies deal principally with abstract genres such as the fantasia and ricercar, dance music, variations, and songs with lute accompaniment. Source studies such as Vanhulst 1988 look at the printing of lute music, while Lüdtko 1999 offers an in-depth

examination of the one of the most important Renaissance collectors of lute music. Pedagogy and instruction materials are analyzed in works such as Fabris 1997. Information about the lute and guitar within the areas of social history and patronage are often embedded within studies not limited to these particular instruments.

Ballman, Christine. *Le luth et Lassus*. Brussels: Académie Royale de Belgique, 2011. [ISBN: 9782803102839]

A detailed study of the intabulation of vocal polyphony of Orlando de Lassus by numerous contemporary lutenists. It provides a survey of the Lassus works that were intabulated principally for the lute, but also for the cittern and keyboard. It examines the printed and manuscript sources that preserve these intabulations, and the way that specific lutenists approached their task with regard to technical, theoretical, and performance-based aspects.

Burgers, Jan W. J. *The Lute in the Dutch Golden Age: Musical Culture in the Netherlands 1580–1670*. Amsterdam: Amsterdam University Press, 2013. [ISBN: 9789048519392]

This is the first history of Dutch lute music, focused on the splendid lute culture in the Netherlands during the late 16th and 17th centuries. After a general introduction, the contribution of the Antwerp printer and publisher Pierre Phalèse is considered, followed by a detailed study of lutenists Joachim van der Hove, Nicholas Vallet, Constantijn Huygens, and others, with further chapters examining sources, lute making, and other cultural manifestations.

Fabris, Dinko. "Lute Tablature Instructions in Italy: A Survey of the Regole from 1507–1759." In *Performance on Lute, Guitar, and Vihuela: Historical Performance and Modern Interpretation*. Edited by Victor Coelho, 16–46. Cambridge, UK: Cambridge University Press, 1997. [ISBN: 9780521455282]

An analysis of all the surviving prints and manuscripts from the end of the 15th century until 1750 that contain rules that provide practical instruction on lute playing. It synthesizes information from some fifty sources over a 250-year period and presents clear summaries, many in point form. It looks particularly at instructions on how to read tablature, theoretical manuals and rules for intabulation, and the channels of popular dissemination.

Lüdtke, Joachim. *Die Lautenbücher Philipp Hainhofers (1578–1647)*. Abhandlungen zur Musikgeschichte 5. Göttingen, Germany: Vandenhoeck & Ruprecht, 1999. [ISBN: 9783525279045]

The extraordinary manuscript collection of lute music of Augsburg patrician Philipp Hainhofer (b. 1578–d. 1647) is studied in meticulous detail in a book that provides a biographical portrait of the collection's owner and its cultural context, together with extensive study of the history and provenance of the collection, an analysis of the music and musical genres, and a full inventory with concordances.

O'Dette, Paul. "Plucked Instruments." In *A Performer's Guide to Renaissance Music*. 2d ed. Edited by Jeffery Kite-Powell, 170–186. Bloomington, University of Indiana Press, 2007. [ISBN: 9780253348661]

A thorough and pragmatic overview of plucked instrumental performance practice from roughly the mid-15th to the mid-17th century. The entire spectrum of the fretted plucked instrumental family is covered, including the tunings, playing techniques, construction, repertoire, and history of lutes, vihuelas, guitars, theorboes, archlutes, and wire-strung instruments used during each respective period and place. First edition published in 1994 (New York: Schirmer, pp. 139–153).

Sisto, Luigi. *I liutai tedeschi a Napoli tra Cinque e Seicento: Storia di una migrazione in senso contrario*. Rome: Istituto per la Storia della Musica, 2010. [ISBN: 9788895349084]

This is one of a group of recent Italian studies concerned with lute making in 16th-century Italy and the role of German craftsmen in that development. In this case, the book centers on lute makers from Füssen in southern Germany who traveled to Naples as journeymen, stayed there, and played an important part in furnishing the city's players with high-quality lutes.

Smith, Douglas Alton. *A History of the Lute from Antiquity to the Renaissance*. Lexington, VA: Lute Society of America, 2002. [ISBN: 9780971407107]

This is the most comprehensive study of the Renaissance lute and its antecedents. Smith treats Renaissance lute music by country and gives an excellent overview of the principal composers of each nation, and their output. For a general book it balances musical, practical, and stylistic insights, and has a large number of music examples to illustrate the text. It also deals in similar fashion with the vihuela in Spain.

Spring, Matthew. *The Lute in Britain: A History of the Instrument and its Music*. Oxford: Oxford University Press, 2001. [ISBN: 9780198166207]

A monumental work documenting the development of the lute from the Middle Ages through to its full flowering in the Elizabethan and Jacobean periods, and its eventual decline later in the 17th century. It touches upon the role of the lute in society, its use in ensembles and song

accompaniment, and major players and composers. It contains musical examples and iconography, plus an abundant bibliography, including source material.

Vaccaro, Jean-Michel. *La musique de luth en France au XVIe siècle*. Paris: CNRS, 1981. [ISBN: 9782222026266]

This book is the central reference point concerning the Renaissance lute in France, providing an outstanding contribution to scholarship. The first section of the book deals with the lute in French society, instruments, sources, and pedagogy, while the following three sections are repertory studies of intabulations, dance genres, and the abstract original music, both preludes and fantasias.

Vanhulst, Henri. "Les mises en tablature originales dans le *Theatrum musicum* de Pierre Phalèse (Louvain, 1563)." In *La musique, de tous les passe-temps le plus beau: Hommage à Jean-Michel Vaccaro*. Edited by François Lesure and Henri Vanhulst, 343–368. Paris: Klincksiek, 1988.

This study exemplifies the attention in recent scholarship to lute arrangements of vocal polyphony. Vanhulst examines the first of the lute books that were also printed by Phalèse himself. Not merely their publisher, Phalèse was also a collector and the arranger of the 1563 publication. In addition to repertory analysis, Vanhulst also reveals the intabulation and editorial methods used to make pleasing lute versions of polyphonic chansons, aided with comparative transcriptions.

Vihuela

The plucked *vihuela de mano* was a guitar-shaped instrument that flourished principally in Spain and its territories from the mid-15th century, much of the time alongside the four-course *guitarra*, which was described as "nothing more than a vihuela without its first and sixth strings" by Juan Bermudo. The five-course guitar of the 17th century was an amalgamation of the earlier instruments, the result of modification and fusion. The common modern notion that the five-course guitar "replaced" the vihuela is somewhat misleading. The accompanying change was musical more than anything else, a preference in the 17th century for light strummed music instead of dense polyphony. The *vihuela de mano* derives from the bowed fiddles that were played throughout Europe during the Middle Ages, and the *guitarra* was little more than a small vihuela that played the discant part in duos habitually played on the gittern (a small lute), eventually assuming its name. The vihuela was the predominant plucked instrument of 16th-century Spain, although Corona Alcalde 2015 shows that the lute also flourished there. Romanillos and Winspear 2002 provides extensive documentation of makers, while Bordas

1995 is a pioneering study of the guilds of makers in Madrid. More than seven hundred vihuela compositions survive in seven printed books complemented by a smaller number of manuscripts. Ward 1953 remains the most comprehensive study of nearly all aspects of the vihuela, especially repertoire, although Griffiths 2009 integrates important new perspectives, especially concerning the vihuela in urban society, beyond the courtly sphere with which it is traditionally associated. The newly discovered vihuelas of the last decades are examined in detail in Dugot 2004, while Rey 1997 collates many of the references to the instrument in Spanish literature. Fiorentino 2013 continues and extends arguments concerning improvised composition, particularly upon preexisting grounds, as a contrast to the other musical genres that derived from polyphonic imitation learned through the process of intabulation. The proliferation of the vihuela in other parts of Europe is discussed in Minamino 2004 and Morais 2006.

Bordas, Cristina. "La construcción de vihuelas y guitarras en Madrid en los siglos XVI y XVII." *La guitarra en la historia* 6 (1995): 47–67.

An examination of the guild of violeros in Madrid from its establishment in the mid-16th century until the end of the 17th, giving an indication of its organization and statutes, what can be learned about instruments design and manufacture from the examination rules, the terminology they used to describe the different components of the instruments, and a detailed examination of the accounts of two makers.

Corona Alcalde, Antonio. *El laúd en la España cristiana*. Madrid: Sociedad de la Vihuela, 2015. [ISBN: 9788461739219]

For a long time, there was a widely held view that the vihuela was preferred in Spain over the lute because of its associations with the Moors who dominated southern Spain for seven centuries. This new book documents the large numbers of lutes in Spanish artworks, as well as references to players and makers of lutes in Spain, principally during the 15th and 16th centuries.

Dugot, Joël, ed. *Aux origines de la guitare: La vihuela de mano*. Paris: Musée de la Musique, 2004. [ISBN: 9782914147231]

An anthology of essays in French, principally focusing on matters pertaining to the vihuela as an instrument: its development and decline, organology, makers and making, and a detailed examination of the known surviving vihuelas.

Fiorentino, Giuseppe. "*Folía*": *El origen de los esquemas armónicos entre tradición oral y transmisión escrita*. Kassell, Germany: Reichenberger, 2013. [ISBN: 9783937734996]

Present in Spanish polyphony preceding the earliest written sources of instrumental music, the *folia* and related grounds became a significant part of Spanish instrumental music, particularly for variations. This book examines the *folia* not only as a ground bass, but also as a central factor in the development of a harmonically grounded musical language, expanding outward from instrumental practice.

Griffiths, John. "The Vihuela: Performance Practice, Style, and Context." In *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*. Edited by Victor Coelho, 158–179. Cambridge, UK: Cambridge University Press, 1997. [ISBN: 9780521455282]

The study places vihuela playing in its historical and social context, especially the diverse social groups who used the vihuela for their recreation and edification. It also examines some of the specific areas where individual taste and ability influenced performance, whether in embellishment, arranging polyphony, learning to improvise fantasia, or accompanying song, as well as considering other relevant aspects of instruments and playing technique.

Griffiths, John. "Hidalgo, Merchant, Poet, Priest: the Vihuela in the Urban Soundscape." *Early Music* 37 (2009): 355–366.

Older traditional studies of the vihuela locate the instrument firmly within the courtly context. Based on evidence mainly from notarial records, this study shows the widespread use of the vihuela within the urban soundscape, its role in the transmission of vocal polyphony beyond its normal reach, and as an instrument for recreational use across a broad sector of residents of Spanish cities.

Minamino, Hiroyuki. "The Spanish Plucked Viola in Renaissance Italy, 1480–1530." *Early Music* 32 (2004): 177–193.

Vihuelas, plucked and bowed, reached Italy soon after they developed in Spain. This was due, in particular, to the Aragonese rule of Naples during the period, and the ascent of a Spanish Pope, Rodrigo Borgia, as Alexander VI. The article traces the evidence and iconography of the vihuela in Italy.

Morais, Manuel. "A Viola de Mão em Portugal (c. 1450–c. 1789)." *Nassarre* 22 (2006): 393–462.

By far the most comprehensive study available of the vihuela in Portugal from the 15th through to the 18th century. It covers social history, players, makers, the ordinances for the manufacture of instruments and strings, and iconography. The article is in Portuguese.

Rey, Pepe. "Nominalia: Instrumentos musicales en la literatura española desde *La Celestina* (1499) hasta *El Criticón* (1651)." In *Los instrumentos musicales en el siglo XVI*. Edited by Alfonso de Vicente, 41–100. Avila, Spain: Fundación Cultural Sta. Teresa, 1997.

Not exclusively devoted to the vihuela, this Spanish article is a treasure chest of literary references to musical instruments during the long 16th century. It gives a thousand references to musical instruments, drawn from a close study of a hundred literary works in which musical instruments figure prominently.

Romanillos, José Luis, and Marian Harris Winspear. *The Vihuela de Mano and the Spanish Guitar: A Dictionary of the Makers of Plucked and Bowed Musical Instruments of Spain (1200–2002)*. Guijosa, Spain: Sanguino Press, 2002. [ISBN: 9788460761419]

This book provides the most comprehensive information available about Spanish vihuela and guitar makers for as long as records of them have survived. It is an encyclopedic collection of information based on previously published material, a variety of informants, and the primary research of the authors themselves. As a distinguished guitar maker, Romanillos favors using the term *vihuela* for all instruments made with double courses until c. 1800.

Early Guitars

The guitar developed its name and characteristic shape around 1500. Its name came from the small medieval lute known as the gittern, *guitarra* in Spanish, and its shape from the vihuela. Initially, it was a small vihuela that played the part traditionally played by the gittern in lute duo ensembles. Throughout the 16th century it was normally strung with four courses. It was used in both the popular and courtly spheres, with a written repertory similar to the lute and vihuela. During the 17th and early 18th centuries, a fifth course of strings was added to the guitar. Guitar music to about 1650 is mostly strummed, and written only with chord symbols. After 1650, strumming was combined with individual plucked notes to create a mixed style that persisted well into the 18th century. Later in the 18th century, guitars were increasingly built with six courses, and by 1800 had become single strung. Tyler and Sparks 2002 covers the entire span of the life of the early guitar to this point. Predominant themes in studies of later guitar music revolve around national styles, improvised and extemporized performance, stringing, and studies of individual composers. Valdivia Sevilla 2015 offers a comprehensive view of the strummed repertory in Spain, while the latter Spanish style is covered in individual studies of composers such as Gaspar Sanz and Santiago de Murcia. Aleixo 2017 brings new light to the guitar in later 18th-century Spain. Different aspects of the enigmatic early Italian guitar style are explored in Veneziano 2003, while Gavito 2015 looks in depth at the role of improvisation in this

repertoire. The birth of the midcentury mixed style is the focus of Eisenhardt 2015. French guitar music can best be seen through players such as Robert de Visée or Francesco Corbetta, whose influence in France is made manifest in the biography Hall 2013. The broader social history of the guitar in the 17th and 18th centuries is given good coverage in Coelho 2006. The strummed style of guitar playing was significant in advancing theoretical and practical thinking about harmony (Christensen 1992). The stringing of the five-course guitar continues to be polemical among players and scholars. Boye 1997 is one of the numerous studies that look at this issue.

Aleixo, Ricardo. *La guitarra en Madrid (1750–1808): Con un catálogo de la música de ese periodo conservada en bibliotecas madrileñas*. Madrid: Sociedad Española de Musicología, 2017. [ISBN: 9788486878399]

This Spanish book is an important contribution to understanding the development of the guitar in the least-studied period of its history. It examines the growing popularity of the guitar throughout Madrid, and its role in the court, as well as the instrument and its music precisely when the guitar had regained its sixth course and was on the brink of transformation into a single-strung instrument.

Boye, Gary R. "Performing Seventeenth-Century Italian Guitar Music: The Question of an Appropriate Stringing." In *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*. Edited by Victor Coelho, 180–194. Cambridge, UK: Cambridge University Press, 1997. [ISBN: 9780521455282]

Early guitars were strung in a variety of manners, particularly concerning the lower two courses, which were sometimes strung in octaves and other times in unison, with both strings either at the higher or lower octave. This issue continues to plague modern scholars and performers, and invariably leads to awkward leaps in certain melodic lines. Boye gives a clear exposition of the various options.

Christensen, T. "The Spanish Baroque Guitar and Seventeenth-Century Triadic Theory." *Journal of Music Theory* 36 (1992): 1–42.

Using the Spanish repertory of dance music to be played with rasgueado strumming and preserved chiefly in 17th-century guitar books, the author explores the commonly used chord formulas and argues for them being influential in the development of triadic theory that became the universal theoretical system of Western music.

Coelho, Victor. "The Baroque Guitar: Players, Patrons, Paintings, and the Public." In *The World of Baroque Music: New Perspectives*. Edited by George Stauffer, 169–184. Bloomington: Indiana University Press, 2006. [ISBN: 9780253347985]

This is a textbook-style general chapter on the baroque guitar that covers the guitar and its music in France, Italy, Spain, and the New World, with good musical description and an emphasis on iconography. It is a good starting point for understanding the guitar and its music in the broader context of music in the 17th century in particular.

Eisenhardt, Lex. *Italian Guitar Music of the Seventeenth Century: Battuto and Pizzicato*. Rochester, NY: University of Rochester Press, 2015. [ISBN: 9781580465335]

The central aim of this book is to trace the birth of the battuto-pizzicato guitar repertoire through its emancipation from the confines of the strummed style. In the process, the author also cannot avoid giving something of a global study of Italian guitar music. It is the work of a practitioner who blends his performance experience with scholarly depth to enlighten many aspects of instrumental practice.

Gavito, Cory. "Oral Transmission and the Production of Guitar Tablature Books in Seventeenth-Century Italy." *Recercare* 27 (2015): 185–208.

This article examines improvisation practices in strummed guitar music through a stockpile of widely-known harmonic sequences and chord progressions. Gavito notes how 17th-century musicians framed this repertory into an almost intuitive language and demonstrates the centrality of strummed tablature songs in 17th-century songwriting. He proposes a distributive and adjustable songwriting model rather than the author-centric model that is so often assumed to be the compositional practice.

Hall, Monica. "Francesco Corbetta: A Biography." *The Lute* 53 (2013): 18–48.

One of the most significant guitarists of the 17th century, Corbetta was born in Pavia in 1615 and is thought to have died in Paris around 1580. He traveled widely and is well documented in Italy, France, and England. This article brings together the diverse materials into a coherent picture.

Tyler, James, and Paul Sparks. *The Guitar and its Music: From the Renaissance to the Classical Era*. Oxford and New York: Oxford University Press, 2002. [ISBN: 9780198167136]

An outstanding treatment of every aspect of the guitar from its genesis until about 1800. Its first two parts examine the four-course and five-course guitars, country by country, with appendices on practical matters such as reading tablature and stringing. The third section of the book provides an excellent overview of the guitar, especially the six-course instrument, in the second half of the 18th century.

Valdivia Sevilla, Francisco Alfonso. *La guitarra rasgueada en España durante el siglo XVII*. Málaga, Spain: Servicio de Publicaciones y Divulgación Científica de la Universidad de Málaga, 2015. [ISBN: 9788497478960]

A study of the guitar in 17th-century Spain, especially the strummed rasgueado repertory that has not been previously been the subject of extensive research in comparison to the better-known Spanish printed sources in the punteado style. The author considers the social context of the guitar, musical education, the guitar in the theater and the court, and the musical genres associated with it.

Veneziano, Giulia, ed. *Rime e Suoni alla Spagnola: Atti della Giornata Internazionale di Studi sulla chitarra barocca, Firenze, Biblioteca Riccardiana, 7 febbraio 2002*. Florence: Alinea, 2003. [ISBN: 9788881256747] [class:conference-proceeding]

A set of six studies on early guitar music in Italian (4), Spanish (1), and English (1), dealing with the early Neapolitan associations with the guitar and its migration to Florence, performance practice and the role of the guitar in developing the notion of basso continuo, the poetic anthologies with guitar accompaniment in the Biblioteca Riccardiana, and the problems involved in attempting to reconstruct this repertory.

Theorbo, Chitarrone, and Archlute

From the 1580s, Italian lute makers and players began experimenting with ways to extend the bass range of the lute. This gave rise to various instruments with extended necks and a second pegbox. The *archiliuto*, *chitarrone*, and *tiorba* had up to eight long additional bass strings, generally unfingered and off the fingerboard. Ambiguities concerning the development and nomenclature of these instruments has led to many studies aimed at clarification. The most significant difference between them, despite their very similar construction, results from using a reentrant tuning that is produced by stringing the two highest courses an octave lower than was customary on the lute. Smith 1979 shows that the Italian archlute maintained the tuning of the Renaissance lute plus the added diatonic basses. In contrast, the chitarrone and theorbo had the upper two courses tuned an octave lower. Only in partial agreement, Meucci 2009 claims the archlute to have been invented by Piccinini in 1595, and that it was this instrument that was later called *tiorba* or theorbo. The long-necked lutes with reentrant tuning were ideal for use as continuo instruments, but they also generated their own solo repertoire that exploited the reentrant tuning in a highly idiomatic fashion. Mason 1989 provides an overview of the early Italian solo repertoire, with the music of Giovanni Girolamo Kapsberger and 17th-century theorbo performance in Italy examined in detail in Coelho 1987. The studies by Cantalupi, Le

Cocq, and Sayce in the *Continuo Playing* section at the end of this bibliography explore the early use of the theorbo in Italy, France, and England in its role as an accompanying instrument. Valdivia Sevilla 2006 casts new light on the use of theorboes and archlutes in Spain, while Wenkel 2002 takes a close look at a theorbo owned by the most outstanding German lutenist of the 18th century.

Castaldi, Bellerofonte: *Capricci a due stromenti*. 2 vols. Edited by David Dolata. Recent Researches of Music in the Baroque Era 141, 142. Middleton, WI: A-R Editions, 2006.

Dolata's edition of this impressive 1622 book, engraved by the author himself, presents a variety of virtuosic theorbo music, including some of the earliest single-movement sonatas, the only known duos for theorbo and tiorbino, and strophic dance songs with tablature that are a fine example of the distinctive elements of the repertory of an early 17th-century poet, singer, and lutenist. It aptly complements Dolata's biography of Castaldi (Dolata 2007, cited under *Biographies*).

Coelho, Victor. "Frescobaldi and the Lute and Chitarrone Toccatas of 'Il tedesco della Tiorba.'" In *Frescobaldi Studies*. Edited by Alexander Silbiger, 137–156. Durham NC: Duke University Press, 1987. [ISBN: 9780822307112]

A study of the influence of lute and theorbo music, particularly Kapsberger, in the development of the idiomatic keyboard toccata, epitomized by the compositions of Frescobaldi. In addition to historical information showing the ways in which Frescobaldi and Kapsberger may have come into contact, the majority of the study is an analytical exposition of Kapsberger's music and the features that it shares with the later keyboard works.

Mason, Kevin. *The Chitarrone and its Repertoire in Early Seventeenth-Century Italy*. Aberystwyth, UK: Boethius Press, 1989. [ISBN: 9780863141546]

An extensive study of the Italian theorbo in the first half of the 17th century, dealing with its origins, terminology, physical form, stringing, and tuning, and its use as a solo instrument and for accompanying solo song and ensemble music in both church and chamber. The author includes substantive lists of all known prints and manuscripts from 1589 to 1659, as well as a comprehensive bibliography of primary and secondary source material.

Meucci, Renato. "Alessandro Piccinini e il suo arciliuto." *Recercare* 21 (2009): 111–133.

Meucci explores the activity of Alessandro Piccinini as an innovator in the development of the archlute and chitarrone in the closing years of the 16th century. The article challenges the conclusions of numerous other scholars during the last sixty years and, with the incorporation

of new evidence, concludes that Piccinini was in fact the key player in the development of these long-necked instruments in the 1590s.

Smith, Douglas Alton. "On the Origin of the Chitarrone" *Journal of the American Musicological Society* 32-33 (1979): 440–462.

A pioneering attempt to untangle the often-confusing nomenclature of long-necked lutes in the late 16th and early 17th centuries. Smith shows the chitarrone, later more commonly known as the tiorba, to have been invented in the later 1580s in Florence, with its reentrant tuning of the highest two courses, and single strings on its bass octave that distinguish it from the archlute invented by Piccinini in the same years.

Valdivia Sevilla, Francisco Alfonso. "El Archilaúd en España: Una obra inédita en la Biblioteca de Catalunya." *Hispanica Lyra* 3 (2006): 8–15.

In a landscape more typically populated by guitars and vihuelas, Valdivia summarizes the evidence confirming the presence of theorboes and archlutes in 17th-century Spain and includes an otherwise unknown yet substantial composition for archlute preserved in Barcelona.

Wenkel, Wolfgang. "The Conservation, Restoration and Reconstruction of S. L. Weiss's (?) Theorbo." *Journal of the Lute Society of America* 35 (2002): 51–73.

A detailed study of a theorbo originally made by Giovanni Tesler (Ancona, 1615) and later reconstructed by Thomas Edlinger II (Prague, 1715). The instrument was owned by Sylvius Leopold Weiss and was most likely commissioned by Weiss himself. The interior and exterior features of the instrument are examined in detail, as is the history of its construction and restorations.

Baroque Lute—France

The essential defining feature of the baroque lute is its tuning in D-minor with the six principal courses tuned in ascending order *A-d-f-a-d'-f'*, and the addition of up to five additional diatonic bass courses below the low *A*. At the height of its popularity, the French lute had eleven courses. The distinctive baroque instrument developed in the first instance through experimentation with tuning during the first decades of the 17th century with the use of a variety of tunings, today known collectively as the *accords nouveaux*. To achieve the classic baroque lute tuning, the highest course of the renaissance lute in *G* was lowered a tone to *f'*, and the fifth and sixth course were each tuned up a tone: *G* to *A*, and *c* to *d*. This process has been documented systematically by Schulze-Kurz 1990, and on the website by Goy and Schlegel,

****Accords nouveaux****. Exploiting the harmonic resonance of this new tuning, 17th-century lutenists developed a distinctly French style known as the *style brisé*, explained in detail by Spring 2005, and that also had a profound influence on the development of French harpsichord composition, as shown by Ledbetter 1987. The French style was adopted and adapted in Germany, where the lute also enjoyed widespread use until about 1750, when it started to wane. Research on this era of lute playing has focused on instruments, individual performer-composers and their music, musical sources, and performance practice. Lowe 1976 and Lundberg 1999 show how the French baroque lute was a transformation of earlier instruments, adapted to eleven courses. Samson 1982 provides details about performing on such instruments from the writings of one of the acknowledged masters of the time, while Meyer 2001 addresses the dissemination of the French style.

Goy, François-Pierre, and Andreas Schlegel. **Accords nouveaux* [<http://www.accordsnouveaux.ch>]*. 2008–2011. [class:webLink]

A website by two of the leading researchers into the process by which the tuning of the renaissance lute (intervals: 4–4–3–4–4) was transformed into the D-minor tuning of the baroque lute. This was through the experiments of French lutenists and their “new tunings.” The website has numerous pages that introduce the tunings and their history together with a number of facsimiles and other resources.

Ledbetter, David. *Harpsichord and Lute Music in 17th-century France*. London: Macmillan, 1987. [ISBN: 9780333427552]

The fundamental premise of this book is to demonstrate with clarity and precision the way in which French lute music played an important role in forging the language associated with the distinctive language of French harpsichord music. The perspective of a harpsichordist author coming to understand the subtleties of the French lute style makes this book particularly enlightening.

Lowe, Michael. “The Historical Development of the Lute in the 17th Century.” *Galpin Society Journal* 29 (1976): 11–25.

Lowe outlines the physical changes in lute design during the period from c.1600 onward. Reference is drawn from surviving instruments and iconography, plus other original source material such as tablatures, treatises, and original written correspondence. The developmental aspects addressed include changes in string length, body size and shape, stringing, tuning, repertory, and the musical function of lutes, particularly in France, England, and Italy.

Lundberg, Robert. "Les Luths des Dieux: The Enigma of the French Lute." In *Luths et luthistes en Occident: Actes du colloque organisé par la Cité de la Musique, 13–15 mai 1998*. 319–326. Paris: Cité de la Musique, 1999. [class:conference-paper]

This article presents the observations of a master luthier concerning the diversity of lutes used in 17th-century France and the resulting difficulty of trying to define the essential characteristics of French baroque lutes. It emphasizes the eclectic nature of the lutes used in France, from old Italian lutes rebuilt through to new designs and experimental instruments.

Meyer, Christian. "Die Verbreitung der Lautenmusik im 17. Jahrhundert — Einige Bemerkungen zum Werk des Lautenisten Johann Gumprecht." *Die Laute* 5 (2001): 1–19.

A biographical study of the Strasburg lutenist Johann Gumprecht (b. 1610–d. 1697) that addresses the background of French lute music and culture in Strasbourg, as well as the life and works of Gumprecht, and other lutenists active in Strasbourg, including Valentin Strobel (b.1611). The thorough study of Gumprecht's surviving works includes transcribed excerpts in staff notation.

Samson, Bill. "Charles Mouton's 'Avertissement' from *Pièces de Luth* (1699)." *The Lute* 22 (1982): 17–20.

A full translation from French to English of the introductory treatise contained in Mouton, *Pieces de Luth* (Paris, 1699). The treatise is for eleven-course lute using the typical 17th-century D-minor tuning. Topics addressed include tuning, right- and left-hand technique, and ornamentation.

Schulze-Kurz, Ekkehard. *Die Laute und ihre Stimmungen in der erste Hälfte des 17. Jahrhunderts*. Arbeiten zur Musik- und Kulturgeschichte 1. Wilsingen, Germany: Tre Fontane, 1990.

This book concerns the lute and its tunings in the first half of the 17th century. Its first part focuses on the different types of lute of the period, and the second examines the more than twenty different tunings that were used during the period. It is richly documented with original texts and gives a complete overview of the surviving repertoire, a detailed description of the relevant musical sources, and an extensive list of original lutes of surviving 17th-century instruments.

Spring, Matthew. "The Development of French Lute Style 1600–1650." In *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*. Edited

by Jonathan Wainwright and Peter Holman, 191–210. Aldershot, UK: Ashgate, 2005. [ISBN: 9780754604037]

The lute and its repertory are examined through its transition from its old form used for polyphonic music into a series of new tuning configurations intended for new styles of music. Included is an extensive list of lute tablature publications from 1584 to 1638, and an analysis of the compositional changes that took place and how these relate to constructional changes made to the instrument and to changes in playing technique.

Baroque Lute—Germany, Central and Northern Europe

The assimilation of French lute music in Germany and central Europe led to a significant musical production in these geographical areas, representing the culmination of the lute's life in Europe around the middle of the 18th century. German lute makers worked with players to build lutes of up to thirteen courses that were played by the leading lutenists. Research on this era of lute playing has focused on instruments, individual performer-composers and their music, musical sources, and performance practice. Lowe 1976 (cited under *Baroque Lute—France*) shows how the French baroque lute was a transformation of earlier instruments, adapted to eleven courses. German baroque lutes were characteristically of thirteen courses, and their development during the period 1650–1750 is traced systematically by Lundberg 1999, with further perspectives presented in Martius 2002. Hellwig and Hellwig 2011 explores and documents the instruments of unparalleled beauty by Hamburg luthier Joachim Tielke. The most universally famed German lutenist, of course, was Sylvius Leopold Weiss, whose main biography, Smith 1998, is listed under *Biographies*, but complemented here by Legl 2000, which examines specific aspects of his life and travels, and Crawford 2006, which makes a detailed study of the two principal sources of his music. Another German lutenist and theorist, also a contemporary of Weiss and J. S. Bach, Ernst Gottlieb Baron, is the object of Farstad 1997, while Frankish contemporaries Falckenhausen, Hagen, and Durant are studied in Domning 2004. Weiss's connections in central Europe are explored by Kapsa and Madl 2000, the contributions of the Bohemian aristocrat lutenist Johann Anton Losy are studied by Vogl 1980, and the fifty-year sojourn in Sweden of German lutenist David Kellner is documented by Sparr 2018.

Crawford, Tim. "Sylvius Leopold Weiss and the Dresden and London Manuscripts of His Music." *Journal of the Lute Society of America* (2006): 1–64.

Between them, the Dresden and London Weiss manuscripts, substantially autographs, contain approximately four hundred individual movements, mostly unknown from other sources, and

containing some sixty of the one hundred sonatas by Weiss that survive. Crawford explores the compilation of these manuscripts, including their history, contents, scribes, and compilers. Appendices provide a complete catalogue of the contents of the manuscripts, and the paper types from which they were assembled.

Domning, Joachim. "Die Lautenkunst in Franken im 18. Jahrhundert." *Die Laute* 8 (2004): 1–48.

This overview of the culture of lute playing at the court of Bayreuth remains one of the most thorough sources of biographical information concerning the lutenists Adam Falckenhagen (b. 1697–d. 1754), Bernhard Joachim Hagen (b. 1720 d. 1787) and Paul Charles Durant (fl. 1756–1759). It also contains an inventory of all known sources of music by these Frankish lutenists.

Farstad, Per Kjiteil. "Life and Works of Ernst Gottlieb Baron (1696–1760)." *Journal of the Lute Society of America* 30 (1997): 43–82.

This study traces the life of a distinguished German lutenist and music theorist from his childhood in Breslau, his years of study in Leipzig and Jena, extensive travels throughout Germany, and his positions as court lutenist in Saxon-Gotha, Eisenach, and Berlin from 1738 until his death. Farstad explores Baron's influential lute treatise of 1727 and his music as exemplification of the galant style, and also catalogues his surviving works.

Hellwig, Friedemann, and Barbara Hellwig. *Joachim Tielke: Kunstvolle Musikinstrumente des Barock*. Berlin: Deutsche Kunstverlag, 2011. [ISBN: 9783422070783]

Born in Königsberg, Joachim Tielke (b. 1641–d. 1719) worked in Hamburg producing exquisite stringed and plucked instruments. Most of them are highly decorated, which might explain, in part, the large number that survive today. This study examines information concerning Tielke's workshop, his staff and clients, his techniques employed to construct and decorate his instruments with precious materials, and their sound.

Kapsa, Václav, and Claire Madl. "Weiss, the Hartigs and the Prague Music Academy: Research into the 'Profound Silence' Left by a 'Pope of Music.'" *Journal of the Lute Society of America* 33 (2000): 47–86.

This article illuminates the connections between 18th-century German lutenists and the musical life in other parts of central Europe. It centers around the Hartig family in Prague and the Academy through which they promoted concerts. It reveals Weiss's connection with the family and other relevant Prague citizen, including the lute maker Thomas Edlinger and lutenist Count Johann Anton Losy.

Legl, Frank. "Zwischen Grottkau und Neuburg—Neues zur Biographie von Silvius Leopold Weiss." *Die Laute* 4 (2000): 1–40.

This biographical portrait of Weiss explores certain aspects of the lutenist's life, including his date and place of birth, presenting the contradictory information that prevents their definitive confirmation. Furthermore, the study addresses Weiss's travels during the years 1715–1718, especially to Kassel and Düsseldorf. The appendix presents original correspondence and documentation pertaining to Weiss's travels and activities.

Lundberg, Robert. "The German Baroque Lute, 1650 to 1750." *Journal of the Lute Society of America* 32 (1999): 1–34.

An examination of the development, constructional details, and tonal characteristics of the D-minor lute as it was known in German-speaking lands from c.1650 to 1750. Included are several images of surviving historical lutes, as well as an appendix of detailed measurements of surviving instruments gathered by Grant Tomlinson. The topics addressed include bridge placement, soundboard thickness, barring, and rib construction.

Martius, Klaus. "Sebastian Schelle and the Swan-Necked Lute." *Journal of the Lute Society of America* 35 (2002): 23–50.

A documentation of the ten known surviving instruments of Nuremberg luthier Sebastian Schelle, and a brief study of the features found in the instruments. The author analyzes rib construction, string length, rosettes, internal barring, bridge design, and bridge placement on surviving lutes and theorboes built between 1719 and 1755. Tables are provided with exact dimensions (lengths, widths, depths) of all the surviving Schelle instruments.

Sparr, Kenneth. "David Kellner: A Biographical Survey[<http://www.tabulatura.com/davidkellner.pdf>]*. 2018. [class:webLink]

First appearing in *The Lute* (vol. 29, 1989, pp. 3–35) this study was substantially revised in 1997, and incrementally extended up until June 2018. It traces the life of German-born Kellner (b. c. 1670–d. 1748), who lived in Sweden for over sixty years, both as a soldier and musician. It examines the figured bass treatise for which he is most famous, as well as his lute music, published in 1747.

Vogl, Emil. "Johann Anton Losy: Lutenist of Prague." *Journal of the Lute Society of America* 13 (1980): 58–86.

An in-depth study of the life and works of one of the most prominent lutenists from central Europe. The biography of the Prague lutenist Johann Anton Losy (d. 1721) begins with a

thorough history of the aristocratic Losy family, and then continues into an informative study of Johann Anton's works, playing style, and personal character.

Accompanied Song

Lutes, vihuelas, and related guitars have long served as ideal instruments to accompany the voice. An excellent account of earlier traditions is presented by Gallo 1995. Written lute songs survive from the very beginnings of tablature notation around 1500 in Italian sources, and a little later in France. Most of this music was arranged from vocal polyphony, most commonly with the soprano voice used as a solo melody and the lower voices intabulated into an accompaniment. The notational format does not always make it clear whether the solo vocal part should also be doubled by the accompanying instrument. The only songs from this period that can be considered original are found in Spanish vihuela sources from the 1530s, inasmuch as they were conceived from the outset as solo songs with instrumental accompaniment. There is ample evidence of the practice of singing to the lute, vihuela, and guitar throughout the 16th century, as discussed in the contributions of Brinzing (on German and Dutch artworks), Fabris (on the origins of the Neapolitan *villanelle*), and others in Schwindt 2003. These unwritten practices, as Griffiths 2015 argues, are not always recognized in general histories of music, but are integral to the current of change in Italy at the end of 16th century. The role of the lute in Italian song c. 1600 is expertly handled by Mason 1997, and that of singing to the guitar by Jensen 1985. The preciously conceited French court air, or *air de cour*, of the same period is examined in detail for the period 1570–1655 by Durosoir 1991. The English ayre, best known today through the lute songs of John Dowland, has been dealt with in recent years with a focus on music and text relationships by both Toft 1993 and Fischlin 1998. An engaging contextual study of the same repertoire is provided in Kenny 2008.

Coelho, Victor. “*The Players of Florentine Monody in Context and in History, and a Newly Recognized Source for *Le nuove musiche*[<https://sscm-jscm.org/v9/no1/coelho.html>]*.” *Journal of Seventeenth-Century Music* 9.1 (2003).

A study of the development of late-16th-century accompanied song that offers a sharper picture of the style leading up to Caccini's *Le nuove musiche*. By pointing to earlier sources that contain songs with tablature accompaniment, including a then newly discovered manuscript in Paris (F-Pn Vmd7 137.305), the author is able to compare the harmonic, rhythmic, and textual aspects of the songs, and to describe the musical background and social climate in which they emerged.

Durosoir, Georgie. *L'Air de Cour en France, 1571–1655*. Liège: Mardaga, 1991.

An authoritative study of some three thousand surviving French airs that grew from the chanson tradition and that remained in fashion for some eighty years. The repertoire is approached from both the poetic and musical viewpoints, as well as in its social context. Several chapters are devoted to the accompanied air, with exemplified discussion of the interrelated versions surviving as vocal polyphony and as accompanied solo songs.

Fischlin, Daniel. *In Small Proportions: A Poetics of the English Ayre, 1596–1622*. Detroit: Wayne State University Press, 1998. [ISBN: 9780814326930]

Fischlin offers a strongly poetic examination of the literary devices and attributes of the English lute ayre, as cultivated by Dowland and his contemporaries. He aims to elaborate a poetics of the ayre as a blend of music and text, to permit interpretation of the ayre's lyrics through a heightened understanding of the distinctive literary features that characterize the genre and give it its unique identity.

Gallo, F. Alberto. *Music in the Castle: Troubadours, Books, and Orators in Italian Courts of the Thirteenth, Fourteenth, and Fifteenth Centuries*. Chicago: University of Chicago Press, 1995. [ISBN: 9780226279688]

A three-dimensional study of musical life in Italian courts during three centuries. Included are Gallo's invaluable translations of primary source material documenting the performing style of the renowned 15th-century lutenist Pietrobono of Ferrara. The author provides vivid descriptions of Pietrobono's style of extemporized performance and reaffirms the profound level of artistry and divine wisdom that he had attained.

Griffiths, John. "Singer-Songwriters, the Lute, and the Stile Nuovo." In *Passaggio in Italia: Music on the Grand Tour in the Seventeenth Century*. Edited by Dinko Fabris and Margaret K. Murata, 53–64. Turnhout, Belgium: Brepols, 2015. [ISBN: 9782503535685]

Given the prevalence and well-documented practice of singing to the lute throughout the 16th century, Griffiths argues that the level of stylistic novelty afforded to the development of monody in Florence around 1600 requires a reassessment in light of our increasing knowledge of 16th-century lutenist-singers.

Jensen, Richard d'A. "The Guitar and Italian Song." *Early Music* 13 (1985): 376–383.

This study is an introduction to the types of 17th-century Italian song with guitar accompaniment. They are preserved in two formats, either with both melody and figured bass, or simply as song texts with guitar chords. Performance depended upon prior knowledge of

the melodies and strumming style, or improvised singing according to formulae such as the chaconne or folia.

Kenny, Elizabeth. "The Uses of Lute Song: Texts, Contexts and Pretexts for 'Historically Informed' Performance." *Early Music* 36 (2008): 285–300.

An enlightening examination of the social role, context, and style of English lute song performance from c.1600 to 1620. Kenny compares printed lute songs with versions in a professional player's manuscript—Oxford, Christ Church Mus.439, notated with unfigured bass notation in lieu of tablature—to make both a critical analysis of the songs, and to explore the significance for modern interpretation and improvisation.

Mason, Kevin. "Per cantare e sonare: Italian Lute Song at the End of the Sixteenth Century." In *Performance on Lute, Guitar, and Vihuela: Historical Performance and Modern Interpretation*. Edited by Victor Coelho, 72–107. Cambridge Studies in Performance Practice. Cambridge, UK: Cambridge University Press, 1997. [ISBN: 9780521455282]

A detailed and thorough study that examines the surviving repertory of Italian songs with lute tablature accompaniment within the period c.1570–1603. An analysis of the surviving repertory is given, primarily addressing accompanying techniques and methods of intabulation. Musical examples are given from Adriaensen (1584), Fiorino (1571), Vecchi (1980), Giovanelli (1588 and 1589), the Cavalcanti lute book (c.1590), and Anerio (1591).

Schwindt, Nicole, ed. *Gesang zur Laute*. Trossinger Jahrbuch für Renaissancemusik 2. Kassel, Germany: Bärenreiter, 2003. [ISBN: 9783761816127]

Devoted to diverse aspects of lute song, this volume comprises five essays in German and six in English, predominantly concerning the identity, development, and practice of solo singing to the lute during the 16th century, prior to the advent of the so-called *seconda prattica*, and with a pair of fine essays on the English lute songs of Dowland and Campion. This volume challenges some of the accepted historiography of Renaissance solo song.

Toft, Robert. *Tune thy Musicke to thy Harte: The Art of Eloquent Singing in England 1597–1622*. Toronto: University of Toronto Press, 1993. [ISBN: 9780802028488]

A book that addresses the rhetorical art and practice of English lute song during its golden age. The author paints a picture of a historical performance style through a careful examination of the meaning of English song texts, based on a thorough examination of historical sources. He draws largely from 16th-century poetic and musical texts. A glossary of 16th-century descriptive rhetorical terms and an extensive bibliography close the book.

Performance Practice

As contemporary historical performance practices develop, there has been a broadening of the areas that are encompassed in this field. These range from specific questions of instrumental technique through to matters of style and the aesthetics of performance. Between these are technical questions pertaining to tuning and temperament (Dolata 2016), ornamentation and embellishment, arranging vocal music for instrumental performance (Göllner 1984), the application of the principles of rhetoric to enhance interpretation (Toft 1985, Hancock 2011), and understanding the social context of performance (Kenny 2008). Performance practice on medieval instruments is discussed broadly in Young 2000, plucking technique on the Renaissance lute and the aesthetics of tone quality in Beier 1979, various aspects of the instrumental technique of the baroque lute in Torres 2003, and baroque guitar in Eisenhardt 2015. In various ways, all of these topics are covered in the individual essays in Coelho 1997. Because of the exponential development of *Continuo Playing* in recent years, studies pertaining to this area have been included in a separate section.

Beier, Paul. "Right-Hand Position in Renaissance Lute Technique." *Journal of the Lute Society of America* 12 (1979): 5–24.

This article uses text-based and pictorial evidence to show the development of thumb-under plucking technique around 1500, a clear derivative of plectrum technique. This remained in use throughout the 16th century, but players changed around 1600 to a thumb-out position, with the right hand closer to the bridge. Beier argues that these changes resulted from changes in musical style, instrument design, and musical taste.

Coelho, Victor, ed. *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*. Cambridge Studies in Performance Practice. Cambridge, UK: Cambridge University Press, 1997. [ISBN: 9780521455282]

A number of the chapters of this book deal specifically with practical questions of performance practice, especially pertaining to plectrum performance on medieval lutes, 16th- and 17th-century lute music, and music for vihuela and early guitar. The remaining chapters on English and Italian lute song deal more with the contextual dimensions of performance.

Dolata, David. *Meantone Temperaments on Lutes and Viols*. Bloomington: Indiana University Press, 2016. [ISBN: 9780253021236]

An exploration of tuning on early fretted instruments that extends beyond the theoretical and provides practical guidance for musicians today. The book is divided into three sections that deal with (1) the history of tuning on fretted instruments; (2) the theory and mathematical

aspects of the various meantone and other tuning systems; and (3) today's practitioners, with an array of guidance on strings and their tuning.

Eisenhardt, Lex. *Italian Guitar Music of the Seventeenth Century: Battuto and Pizzicato*. Rochester, UK: University of Rochester Press, 2015. [ISBN: 9781580465335]

Although primarily conceived as a book on the development of the mixed strummed and plucked style of the mid-17th century, Eisenhardt's practical experience as a guitarist leads him into discussions of many aspects of guitar performance practice, ranging from the vexed question of tunings to matters of strumming, plucking, and ornamentation. Throughout, he combines practical experience with close examination of iconographical and musical sources.

Göllner, Marie Louise. "On the Process of Lute Intabulation in the Sixteenth Century." In *Ars iocundissima: Festschrift für Kurt Dorf Müller zum 60 Geburtstag*. Edited by Horst Leuchtman and Robert Minster. 83–96. Tutzing, Germany: Schneider, 1984. [ISBN: 9783795203993]

Göllner examines the 16th-century practice of arranging vocal polyphony into solo lute tablature, with an overview of the two main treatises on lute intabulation by Le Roy (1568/1574) and Galilei (1568/1584). She also analyzes the intabulation techniques used in various chanson arrangements found in the Hans Herwart manuscript collection in the Bavarian State Library, and gives examples in tablature and mensural notation.

Hancock, Wendy. "Thomas Mace and a Sense of 'Humour': The Case for Expression in Seventeenth-Century English Instrumental Music." *The Lute* 51 (2011): 1–39. I

This study addresses 17th-century musical rhetoric and performance practice. A wide range of excerpts are drawn from primary sources such as Morley (1597), Robinson (1603), Butler (1636), Simpson (1659), Mace (1676), and others. Hancock explores in detail the notion of "humours," followed by a discussion of the use of ornamentation, dynamics, and tactus for expressive purposes. Several musical examples are provided in score format.

Kenny, Elizabeth. "The Uses of Lute Song: Texts, Contexts and Pretexts for 'Historically Informed' Performance." *Early Music* 36 (2008): 285–300.

This study of English lute song performance practice from c.1600–1620 uses comparisons between printed lute songs and those contained in manuscripts of known professional provenance (namely Oxford, Christ Church Mus. 439). Selected songs are analyzed, including some written with unfigured bass notation in lieu of tablature, along with broader questions of social role and context to make enlightening points regarding modern interpretation and improvisation in this field.

Toft, Robert. "An Approach to Performing the Mid 16th-Century Italian Lute Fantasia." *The Lute* 25 (1985): 3–16.

An enlightening study of 16th-century solo lute performance practice that relates rhetorical figures from texts and treatises on music theory and singing (using excerpts from Vincentino [1555], de Tyard [1555], Zarlino [1558], Castiglione [1559], and others) to selected musical excerpts of lute fantasias by Francesco Canova da Milano (b. 1497–d. 1543). A brief analysis of musical rhetorical grammar and its implications for performance is given.

Torres, George. "Performance Practice Technique for the Baroque Lute: An Examination of the Introductory *Avertissements* from Seventeenth-Century Sources." *Journal of the Lute Society of America* 36 (2003): 19–48.

A study and English translation of the surviving French printed and manuscript sources of the 17th century that contain information on lute technique, including books by Perrine, D. Gaultier, Gallot, and Mouton. Topics covered include left- and right-hand technique, sound production, and plucking and arpeggiation methods, plus finer aspects of ornamentation and interpretation.

Young, Crawford. "Lute, Gittern, and Citole." In *A Performer's Guide to Medieval Music*. Edited by Ross W. Duffin, 355–375. Bloomington: Indiana University Press, 2000. [ISBN: 9780253337528]

While a substantial part of this article is devoted to untangling many of the terminological confusions about the main medieval plucked instruments, Young also explores aspects of performance practice, such as playing technique and possibilities about the repertory with which they may have been associated. This is one of the few generic explorations of the performance practice of the lute before 1500.

Continuo Playing

From the dance music and harmonic patterns used as a basis for improvising variations, it is clear that 16th-century players of lutes, vihuelas, and guitars understood tonal principles and practical harmony long before it was fully explained by theorists. The development of long-necked theorboes and archlutes was partially in response to the need for powerful lutes with strong deep basses that could be used to provide accompaniments to solo and ensemble music, whether voices or instruments. The practice of improvising such accompaniments while reading the bass line, sometimes annotated with figures to help specify the chords, became known as thoroughbass, figured bass, or basso continuo. It became one of the principal uses of

the various types of lutes and guitars from its development in the 1580s right through the 17th and 18th centuries. Cantalupi 2006, Le Cocq 2005, and Sayce 1995 are historically grounded studies and aim to provide insight into the way that theorboes and archlutes were used, respectively, in Italy, France, and England. While it is clear that the ambition of these writers is not merely historical, Pesci 1996 takes a more openly didactic stance and uses a newly found treatise from the 18th century to set up some principles for modern players. North 1987, while strongly rooted in historical traditions and practices, is clearly designed for modern performers.

Cantalupi, Diego. *La tiorba ed il suo uso in Italia come strumento per basso continuo*. Rev. ed. Cremona, Italy: Edizioni MV Cremona, 2006.

The most detailed study to date on the development of the theorbo and its role in basso continuo in 17th-century Italy. The birth and development of the instrument in the late 16th century and its later role in musical ensembles and theater is analyzed, together with the role and practical function of the theorbo in ensembles, according to historical sources, and the instrument's peculiar construction and tuning.

Le Cocq, Jonathan. "The Early *Air de Cour*, the Theorbo, and the Continuo Principle in France." In *From Renaissance to Baroque: Change in Instruments and Instrumental Music in the Seventeenth Century*. Edited by Jonathan Wainwright and Peter Holman, 191–210. Aldershot, UK: Ashgate, 2005. [ISBN: 9780754604037]

This study argues that continuo realization on lute and theorbo was practiced in France from quite early in the 17th century. Evidence includes untexted internal sections of bass line in some *airs de cour*, differences between polyphonic and lute song versions of other airs, and some pieces simply notated for melody and bass. Similarly, there is evidence of the theorbo being used in France from as early as 1610.

North, Nigel. *Continuo Playing on the Lute, Archlute and Theorbo*. London: Faber, 1987. [ISBN: 9780571100460]

The most authoritative modern treatise on playing the long-necked members of the lute family, with immensely practical instruction in how to use them as continuo instruments, balancing knowledge from historical sources with personal experience as a highly accomplished continuo player.

Pesci, Marco. "Nuove proposte di prassi esecutiva fondate su un inedito trattato di basso continuo per arciliuto." *Recercare* 8 (1996): 5–58.

This study emanates from the discovery of a previously unknown treatise on continuo accompaniment on the archlute. Anonymous, but incorporated in a manuscript compiled by the composer Girolamo Chiti, it is one of the relatively few Italian continuo treatises for plucked instruments. The contents of the manuscript are presented in detail and compared with other sources that verify it as an accurate reflection of Italian practice.

Sayce, Lynda. "Continuo Lutes in 17th and 18th-Century England." *Early Music* 23 (1995): 667–684.

A study of the types of lute used in England for thoroughbass accompaniment. Many primary source examples are given in addition to detailed descriptions of the various instruments and their possible roles in accompanying. Considerable attention is given to the twelve-course double-headed lute, the English theorbo, and the archlute, as well as the use of the Italian theorbo in England.