

2015

## Stefano Landi's Arie a una voce and Early Seventeenth-century Italian Guitar Music with Alfabeto Notation

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STEFANO LANDI'S *ARIE A UNA VOCE* AND EARLY SEVENTEENTH-CENTURY  
ITALIAN GUITAR MUSIC WITH *ALFABETO* NOTATION

by

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B.M. University of Florida, 2011

A thesis submitted in partial fulfillment of the requirements  
for the degree of Master of Arts  
in the Department of Music  
in the College of Arts and Humanities  
at the University of Central Florida  
Orlando, Florida

Fall Term  
2015

Major Professor: Scott Warfield

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## ABSTRACT

In the first few decades of the seventeenth century countless songbooks were published in Italy, more than 300 of which included the notation system for guitar accompaniment known as *alfabeto*. This early repertoire for the five-course Spanish guitar was printed mostly in Naples, Rome, and Florence, and was a pivotal precursor to our modern tonal musical understanding. The very nature of both the instrument and its characteristic dance-song accompaniment style led composers to create block harmonies in diatonic progressions long before such concepts bore any semblance to a functioning theory.

This paper uses the 1620 publication *Arie a una voce* by Roman composer Stefano Landi as a case study through which to examine the important roles that both *alfabeto* and the guitar played in the development of monody. The ongoing debates over the practicality, authorship, and interpretation of *alfabeto* notation are all addressed in reference to the six pieces marked “*per la chitara Spag.*” found near the end of Landi’s first songbook. This will provide an understanding of the *alfabeto* notation system as well as the role of the guitar in the rise of monody, provide more specific answers concerning the viability of accompanying these specific songs on the guitar, and provide a means for constructing an informed interpretation and recording of these examples of a long-overlooked repertoire.



*For my grandfather,  
whose love of history inspired my own.*

## ACKNOWLEDGMENTS

I could never have completed this project without the help and contributions that I received from many members of the UCF faculty, the Orlando musical community, and my family. I would first like to thank Dr. Chiara Mazzucchelli and Professor Maria Spina for helping me to understand the lyrics of the songs, providing translations, and giving insights into the nature of Baroque Italian poetry. Dr. Eladio Scharron suggested some excellent recordings of Baroque guitar pieces, which helped me to produce new recordings of which I am quite proud. On the same topic, my sincere thanks go Kit Cleto, who graciously agreed to sing on the records in this document.

I would like to thank Dr. David Brunner, Dr. Keith Koons, and Dr. Scott Warfield for serving as the committee members for this project. Additionally I would like to recognize Dr. Koons' help over the years as an advisor, and his encouragement in this project, especially during its extended conclusion. I can hardly give enough credit to Dr. Warfield; suffice it to say that his dedication to this project and his work as my thesis advisor, editor, proofreader, writing coach, and history teacher are a major reason that this paper has become a reality.

Finally, I am extremely grateful and humbled by the support I have received from my family, not only in this project, but throughout the course of my studies at UCF. Mom, Dad, Benjamin and Carrie: thank you for the constant encouragement and all of the interest you showed (and occasionally feigned) in my work, you made it possible to keep going when I thought I would never finish.

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## CHAPTER ONE: HISTORICAL BACKGROUND

The stylistic changes in music around the turn of the seventeenth century in Italy had a revolutionary impact on the way in which Western music has been conceived, written, and performed ever since. This new monodic style – that is, music conceived as a melody and its accompaniment as opposed to layers of independent and equally important parts – has become the very foundation of music as disparate as Mozart and the Beatles, and yet, according to most music history textbooks, the means by which this concept flourished was a singular musical genre: opera. Although the importance of opera and its connection to this monodic style can hardly be understated – and surely it has not – contemporary historians have only recently begun to examine the role of popular, light, strophic songs which were printed in literally hundreds of collections in Italy during the first few decades of the seventeenth century and known then as monodies. “Opera, like a thick hedge, hides monody from the historian,”<sup>1</sup> and so it is the goal of this investigation to make a small step toward trimming that hedge so as to expose the equally influential arias, villanellas, canzonettas, and similar short forms that exemplified the new Italian style.

These songs are often found in multiple arrangements for various numbers of voices and accompaniments, and relied heavily on the unwritten tradition of the dance-song repertoire of the previous century. This paper will consider those Italian songbooks which employ the five-course Spanish guitar and the notation system known as *alfabeto*, in which letters and symbols represent finger locations on the guitar’s fingerboard to create blocks of harmony which we would today

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<sup>1</sup> Nigel Fortune, “Italian Secular Monody from 1600 to 1635: An Introductory Survey,” *The Musical Quarterly* 39/2 (April 1953): 172.



call chords. Several definitive studies on the role of the guitar in monody have already been published, but the consensus remains that the hundreds of volumes of such music are now in need of more exhaustive investigation.<sup>2</sup> To this end, the six of the *Aria a una voce* designated as “per la Chitara Spagn[ola]” and given *alfabeto* notation in the 1620 publication by Roman composer Stefano Landi will serve as a focal point throughout the following discussions of *alfabeto* practices, performance interpretations, and idiomatic elements of guitar playing which directly lend themselves to monody.<sup>3</sup>

### Stefano Landi

The earliest certain date in the life of Stefano Landi is his baptism on February 26, 1587. At the age of seven he entered the *Collegio Germanico* in Rome as a boy soprano and between 1602 and 1607 he was enrolled as a student of philosophy at the *Seminario Romano*. During this time Landi was educated in philosophy, physics, music, Latin, and Greek, and was trained both in the conservative *stilo antico* of Palestrina as well as the art of figured bass by Agostino Agazzari, the pupil of Lodovico Grossi da Viadana.<sup>4</sup> Instructors at the *Seminario* had very short tenures during Landi’s five years, and in addition to Agazzari, he received musical training from Francesco Martini, Flaminio Oddi, Abondio Antonelli, and Antonio Cifra.<sup>5</sup> Over the next ten years Landi held positions as organist at *Santa Maria* in Trastevere, director at the *Oratorio Del*

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<sup>2</sup> See Richard Hudson “The Concept of Mode in Italian Guitar Music during the First Half of the 17<sup>th</sup> Century,” *Acta Musicologica* 42 (July-Dec 1970): 163-183, Richard d’A. Jensen, “The Guitar and Italian Song,” *Early Music* 13/3 (August 1985): 376-383, and James Tyler “The Guitar and its Performance from the Fifteenth to Eighteenth Centuries,” *Performance Practice Review* 10/1 (Spring 1997): 61-70.

<sup>3</sup> Stefano Landi, *Arie a una voce*, Gardano: Venice, 1620.

<sup>4</sup> Simon Albert Carfagno, “The Life and Dramatic Music of Stefano Landi with a Transliterations and Orchestration of the Opera ‘Sant’ Alessio” (PhD diss., University of California Los Angeles, 1960).

<sup>5</sup> Ibid.

*Crocefesso*, and *maestro di cappella* at *Santa Maria della Consolazione*. His first published music was the contribution of a three-voice motet to an anthology by Fabio Constantini. By 1619 Landi had produced the opera *La morte d'Orfeo* and a book of five-voice madrigals, beginning the regular production of nearly two dozen works throughout his lifetime. In 1624 Landi became *maestro di cappella* at *Santa Maria ai Monti* in Rome, a position which he held until his death in 1639. At presumably the peak of his professional achievements, on November 29, 1629 Pope Urban VIII appointed Landi to the papal choir in the Sistine Chapel, an act which also moved him “into the Barberini inner circles,” one of the most politically influential families and active patrons of the arts in seventeenth century Rome.<sup>6</sup> Although Landi did not write extensively for the guitar, he may have inherited some affinity for the instrument from Agazzari, who recommended its use in continuo ensembles, or he may have simply been catering to contemporaneous aesthetics.<sup>7</sup> Regardless, two of the four extant songbooks published by Landi specifically mention the five-course Spanish guitar and contain *alfabeto* notation.

### The Guitar and Its Rise to Popularity

The guitar itself has a fascinating and detailed history stretching back to its etymological roots nearly 3000 years ago in the Greek *kithara* (or *cithara*).<sup>8</sup> The chapter of its history relevant to this topic begins in mid-sixteenth century Spain, where terminology began to delineate the guitar as an instrument distinct from the *vihuela*. In 1538, Luis de Narvaez published a set of

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<sup>6</sup> Margaret Murata, “Landi, Stefano,” Grove Music Online, *Oxford Music Online*, Oxford University Press. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15941>.

<sup>7</sup> Harvey Turnbull, “Guitar,” Grove Music Online, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/43006>.

<sup>8</sup> Frederic V. Grunfeld, *Art and Times of the Guitar: An Illustrated History of Guitars and Guitarists* (New York, London: Collier Macmillan Publishers, 1969), 33.

variations for *vihuela* entitled *Los seys libros del delphin* which contains a few pieces marked “*contrahaciendo la guitarra*” (in imitation of the guitar); these pieces use only the four inner courses of the six-course *vihuela*. At that time the guitar was in fact a smaller, ten-fret instrument with four courses consisting of two strings each, the first recorded tunings for which were given in Juan Bermudo’s *El libro primo de la declaracion de instrumentos* in 1549.<sup>9</sup> Bermudo records two ways of tuning: the old way (F-C-E-A) and the new way (G-C-E-A); in both cases the fourth course is strung with a bourdon (two strings of the same course which are tuned an octave apart) giving a re-entrant tuning.<sup>10</sup>

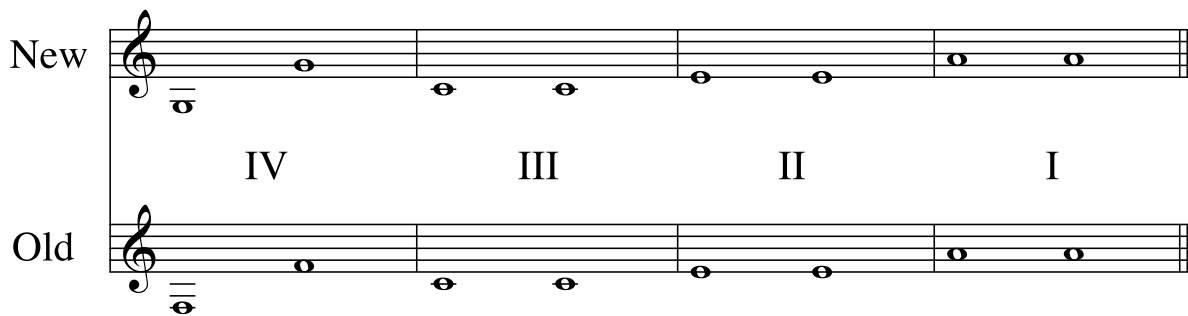


Figure 1: Four-Course Guitar Tunings

Guitar tablature first appears in 1546 with the publication of *Tres libros de musica en cifras para vihuela* by Alonso Mudarra, but this, again, is really a publication for *vihuela* with a few fantasias that specifically call for the four-course guitar in an inscription above the music. There is in fact iconographic evidence dating back to the late fifteenth century which shows the

<sup>9</sup> James Tyler and Paul Sparks, *The Guitar and Its Music: from the Renaissance to the Classical Era* (Oxford: Oxford University Press, 2002), 52.

<sup>10</sup> Re-entrant refers to a tuning such that each successive string is not necessarily tuned to a higher pitch, so moving from the course closest to the player toward to the course closest to the floor gives both rising and falling intervals.

use of a five-course guitar-like instrument,<sup>11</sup> and Bermudo even discusses the concept of a five-course instrument in his book mentioned above.<sup>12</sup>

It is interesting to note the repertoire for this small guitar was not developed in Spain, but rather in France, thanks to printers and composers like Robert Granjon, Simon Gorlier, Michel Fezandat, Guillaume Morlaye and later Adrian Le Roy.<sup>13</sup> As will be seen, this trend continued into the seventeenth century when the Italians made the greatest contributions to the repertoire. This predominantly French music consisted mainly of small dances and light songs including *chansons*, *pavans*, *galliards*, *allemandes*, and fantasias, generally with a texture that alternated between four-note chords and single-line passages.<sup>14</sup> The first music to be published in Italy for the four-course guitar was contained in Melchior de Barberis' lute book *Opera intitolata continua* in 1549. Here again the four short pieces are marked "fantasia" but are really simple dances.<sup>15</sup> Use of the four-course guitar continued well into the seventeenth century; it was the primary predecessor to the five-course instrument of Stefano Landi's day, and therefore an understanding of the techniques and repertoire of this smaller instrument may be used to gain a better understanding of its larger counterpart which is the focus of the current study. The unwritten tradition, repertoire and performance practices are all directly succeeded by what the Italians would come to call the *chitarra Spagnola*.

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<sup>11</sup> Turnbull, "Guitar."

<sup>12</sup> Tyler and Sparks, *The Guitar and Its Music*: 23.

<sup>13</sup> Ibid, 12.

<sup>14</sup> Ibid, 25.

<sup>15</sup> Ibid, 30.

As is so often the case in history, political factors encouraged the spread of musical ideas and instruments between Italy and Spain in the sixteenth and seventeenth centuries. Spain controlled a large amount of territory within Italy including Naples, Sicily, and Milan, and to some extent this explains the popularity of the guitar throughout Italy. The first recorded Italian reference to the five-course guitar is believed to be a letter dated January 31, 1579 in which the Cardinal Francesco Maria del Monte refers to a “*chitarra spagnola*.”<sup>16</sup> The instrument’s popularity before the turn of the century is confirmed by accounts of the 1589 wedding of Grand Duke Ferdinand de’ Medici to the French Princess Christine Lorraine in Florence, deemed the “most spectacular politico-cultural event of the time”.<sup>17</sup> As part of the festivities, Girolamo Bargagli’s *La Pellegrina* was performed with six *intermedi* between scenes, the last of which was Emilio de’ Cavalieri’s *O che nuovo miracolo*. This piece consists of a chorus alternating with three female singers who accompanied themselves on instruments including a “*chitarrina...alla Spagnola*” and a “*chitarrina...alla Napoletana*.”<sup>18</sup> Two guitars were also used in Cavalieri’s 1591 publication *ballo del granduca*.<sup>19</sup> While it is likely that neither of these were in fact the five-course guitar that is the focus here, the fact remains that similar instruments were becoming fashionable within influential musical and cultural sources even before the turn of the century.

While various types of guitars became included into the circles of the most modern intellectual realm of the day, the *Florentine Camerata*, at the same time they also began to gain

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<sup>16</sup> Ibid, 32.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid, 33.

<sup>19</sup> Nina Treadwell, “Guitar *Alfabeto* in Italian Monody: The Publications of Alessandro Vincenti,” *The Lute: The Journal of the Lute Society*, 33 (1993): 13.

favor with a far more plebeian audience in an entirely different way. By 1600 the madrigal was a dying form<sup>20</sup> and, as Ivano Cavallini concluded (paraphrased by John Walter Hill): “the noble singer-poet improvising to his lute was an ideal gradually fading from reality in Italy during the sixteenth century, his place increasingly filled by low-class popular entertainers in the piazzas, whose association with the guitar...begins to be reflected in written sources near the turn of the seventeenth century.”<sup>21</sup> The madrigal’s declining popularity in favor of lighter, strophic forms and the simultaneous rise of the monodic textures created the ideal musical atmosphere to foster the use of guitars. Strophic forms were often based on the principle of repeated harmonic patterns found in the unwritten tradition of dance-songs that were sung and accompanied on instruments including the early guitar as popular entertainment. The treble/alto register, limited sustaining ability, and moderate volume of the guitar made it an ideal vocal accompaniment. Moreover, the equal-tempered tuning and movable gut frets made the frequent and sometimes distant harmonic shifts that became popular in the *seconda prattica* far easier to accomplish and far easier to play in tune than on many other popular continuo or accompaniment instruments of the day. Treadwell summarizes this most succinctly by stating “there is clearly a direct link between the decline of the madrigal and the guitar’s increased popularity as the favoured accompanying instrument for the strophic *arie*.”<sup>22</sup> Perhaps, though, the most important factor in the guitar’s rise to prominence in Italy is the most practical: the instrument was generally considered easy to learn and play. This is evidenced by the cover of many such songbooks that

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<sup>20</sup> Fortune, “Italian Secular Monody,” 189.

<sup>21</sup> John Walter Hill, *Roman Monody, Cantata, and Opera from the Circles around Cardinal Montalto* (Oxford: Clarendon Press, 1997), 68.

<sup>22</sup> Treadwell, “Guitar *Alfabeto* in Italian Monody,” 19.

contain titles in a similar fashion as Girolamo Montesardo's publication *Nuova inventione d'intavolatura*[...]per mezzo della quale da se stesso ogn'uno senza maestro potrà imparare, or "New invention of tablature ... by means of which you can learn by yourself without a teacher."<sup>23</sup> An examination of the *alfabeto* system will show the reader the validity of Montesardo's claim.

### New Notation, Old Styles

*Alfabeto* is a set of letters and symbols corresponding to specific fingerings on the guitar which – when played in a strummed style – create, in modern terminology, chords. This system, like any notation, evolved through several forms, but the chart taken from Girolamo Montesardo's 1606 publication and provided as Figure 2 is a standard collection of twenty-seven letters and symbols that can be found in almost identical form in many *alfabeto* publications of the early seventeenth century. The chart is written in Italian tablature in which the highest pitched course is represented by the lowest line of tablature – the reverse of modern tablature notation – but an experienced guitar player can immediately recognize the common open chord shapes that pervade many styles of modern music. One need only explain that the first three letters of the system, A, B, and C correspond to G major, C major and D major chords, respectively, to convey the obvious tonal implications of both the *alfabeto* system and the musical paradigm of the late Baroque which it represents.

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<sup>23</sup> Translation from Tyler and Sparks, *The Guitar and Its Music*: 52.



Figure 2: *Alfabeto* chart from Girolamo Montesardo's *Nuova inventione d'intavolatura*

Although *alfabeto* grew and evolved throughout the nearly century that it was in use, this principle of associating symbols with specific hand positions that would result in harmonies remained consistent throughout, meaning that even more complicated practices like moving hand shapes up to higher positions on the fretboard or ornamentation (to be expanded upon in chapter five) required little musical background or training, only the memorization of certain physical motions. This does not mean, however, that the guitar was limited to amateur performers; there



were in fact two main types of music which utilized *alfabeto*.<sup>24</sup> The first consisted simply of printed words with *alfabeto* written above the text to signify when the fingering should be changed. The melodies for such pieces were more than likely either sung to simple melodic formulas, improvised, or were common knowledge to the intended audience of the publications.<sup>25</sup> The second type, and the type produced by Landi in *Arie a una voce*, consists of solo songs which generally have at least a partially figured bass with *alfabeto* added to one or more of the parts.

All told, more than 300 publications of Italian solo songs were printed in the first few decades of the seventeenth century – peaking in the 1620s in Rome and Venice – and of these, approximately one-third refer specifically to the *Chitarra Spagnuolo* (or similar spellings) on their title pages, and nearly all of those refer to *alfabeto*.<sup>26</sup> Although a definitive date for the first use of *alfabeto* has yet to be agreed upon by scholars, at present there is consensus that the first such documents exist as manuscripts dating to the decade prior to 1600. Sparks and Tyler posit that a Bolognese manuscript (c. 1585-1600) – a part book for the soprano line of forty strophic songs – contains the first written *alfabeto*.<sup>27</sup> The document contains music by Orazio Vecchi and Giulio Caccini among others, and fifteen of the canto parts have *alfabeto* notation. If these dates are correct, and the *alfabeto* was indeed written at the same time as the rest of manuscript – which Sparks and Tyler find “no reason to doubt” – it could be one of the oldest references to a *continuo* style accompaniment for the guitar.<sup>28</sup> The manuscript that John Walter Hill describes

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<sup>24</sup> Richard d’A. Jensen, “The Guitar and Italian Song,” *Early Music* 13/3 (August 1985): 377.

<sup>25</sup> Jensen, “The Guitar and Italian Song,” 382.

<sup>26</sup> Treadwell, “Guitar *Alfabeto* in Italian Monody,” 12.

<sup>27</sup> Tyler and Sparks, *The Guitar and Its Music*, 39-41.

<sup>28</sup> *Ibid*, 40.

as the “earliest securely dated source” is a 1599 collection of Spanish *romances* dedicated to the “Duchessa di Traetta,” a town some forty miles from Naples.<sup>29</sup> Another contemporaneous but undated manuscript from Krakow contains thirty songs – some of which are also found in the other mentioned collections – half of which are given *alfabeto* accompaniment.<sup>30</sup> Attempting to put an exact date on the earliest written *alfabeto* might be a specious task in any regard, because all three authors mentioned above (and others) agree that an alphabet-based notational system of harmony emerged in the mid- to late-sixteenth century in the south of Italy – around Rome and especially Naples – out of an unwritten tradition.

Another important document in the history of early *alfabeto*, and one which, based on the various descriptions in the literature, merits a bit of explanation here, is Juan Carlos Amat’s *Guitarra espanola*. The book discusses tuning, stringing, playing what we now know as all twelve major and minor chords, and gives transpositions for common harmonic progressions. Although all copies of the first published edition from 1596 are lost, surviving editions of the 1626 reprint suggest the treatise was the first *printed* example of figures representing “chordal” notation for guitar. Amat’s system used numbers rather than letters to describe the finger positions but in many regards is identical to *alfabeto*. Perhaps the previous cautious avoidance of the anachronistic phrase “chord shapes” verges on unwarranted, because Amat’s book not only provides all twelve major and minor chords arranged in a circle of fifths pattern, but also gives instruction and examples of how to transpose accompaniments into any necessary key.<sup>31</sup>

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<sup>29</sup> Hill, *Roman Monody, Cantata, and Opera*, 70.

<sup>30</sup> Tyler and Sparks, *The Guitar and Its Music*, 44.

<sup>31</sup> Craig H. Russell and Monica Hall, “Amat, Joan Carles,” Grove Music Online, *Oxford Music Online*, Oxford University Press.

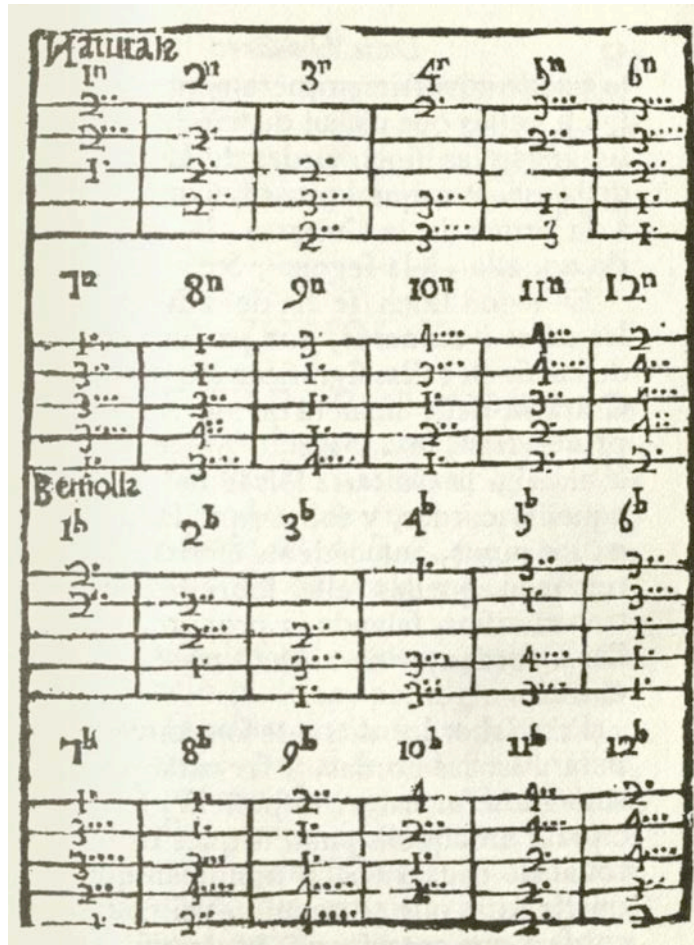


Figure 3: Chart from a facsimile of Juan Carlos Amat's guitar tutor (1596/1626), the top row from left to right represent modern E, A, D, G, C, and F major chords, respectively. All twelve major and minor chords are given here as a circle of fifths.

It is unlikely, however, that Amat's system was known or used in Italy at the time, which explains why the earliest manuscript sources (discussed above) all contain a letter- rather than numeral-based system.<sup>32</sup> The Codex Barbera, another Italian manuscript dating from as early as 1600 to 1620, contains more than one hundred strophic songs by Caccini and Peri among others.

<sup>32</sup> Tyler and Sparks, *The Guitar and Its Music*, 42.

Sixteen of the songs have *alfabeto* above the vocal line and many have a sparsely figured bass line, further evidence of the connection between guitar and the new style of music.

In 1606 the apparently terse Girolamo Montesardo published his *Nuova inventione d'intavolatura per sonare li balletti sopra la chitarra spagniola senza numeri, e note; per mezzo della quale da se stesso ogn'uno senza maestro potrà imparare*, or “New invention of tablature for playing dances on the Spanish guitar; without numbers or notes; by means of which you can learn by yourself without a teacher.”<sup>33</sup> While the title suggests that the “*Nuova invention*” in Montesardo’s book is *alfabeto* – as opposed to the “*numeri*” of lute tablature or “*note*” of conventional staff notation – it more likely refers to a new means of rhythmic notation which utilized the *alfabeto* characters above or below a horizontal line to suggest a direction and pattern of strumming.<sup>34</sup> Although his rhythmic notation did not gain popularity, the book still stands as the first printed music with *alfabeto* in Italy and therefore contains the first published chart showing what would become the standard twenty-three letters and four symbols of the *alfabeto* system displayed above Italian lute tablature (Figure 2 above).<sup>35</sup> By 1620, some two dozen songbooks had been published in Italy containing *alfabeto*, and in the next decade, more than fifty others would be produced. Each book contains the same sequence of characters and fingering charts well into the 1650s, at which point changes in the instrument itself, the popularity of figured bass, the ability of guitarists to realize more accurately such an accompaniment, and ever-evolving musical aesthetics converged to diminish the popularity of the *alfabeto* songbook.

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<sup>33</sup> Translation from Tyler and Sparks, *The Guitar and Its Music*: 52.

<sup>34</sup> Tyler and Sparks, *The Guitar and Its Music*: 52.

<sup>35</sup> Alexander Dean, “Alfabeto and oral practices in seventeenth-century Italian song,” *Recercare*, 22/1 (2010): 88.

While this somewhat condensed history has aimed to highlight the wonderfully simple and accessible nature of *alfabeto*, various means of altering, repositioning, embellishing, and generally complicating these shapes began to appear in the same decade as Montesardo's chart. In subsequent years, publications even began to combine *alfabeto* with lute-like tablature in *punteado* (plucked) style, but a discussion of these methods will be reserved for the section related to developing an of interpretation of Landi's songbook. For now it should suffice to say that *alfabeto* notation likely originated in the decades preceding 1600 from an unwritten tradition of dance-song accompaniment in the Spanish controlled regions of southern Italy. A primary instrument in that dance-song repertoire was the four-course guitar – the direct precursor of the five-course guitar – as it became distinguished in the sixteenth century from other stringed instruments like the *vihuela*. The first written sources of *alfabeto* pre-date the seventeenth century and the earliest publications of such a system were issued just before 1600 in Spain and just afterward in Italy. As musical tastes changed and the madrigal fell out of favor, Italian songbooks of light, strophic forms (around a third of which contained *alfabeto*) rose in popularity, peaking in the 1620s. One such publication was *Arie a una voce* by Stefano Landi, whose Roman origins place him in one of the centers of seventeenth century Italian *alfabeto* publishing.

## CHAPTER TWO: ALFABETO PRACTICES OF THE EARLY SEVENTEENTH CENTURY

As evidenced by its association with members of the *Florentine camerata*, its appearances at the Medici wedding described above, and its notable use by Monteverdi's esteemed colleague and singer Adriana Basile, the popularity of the guitar amongst the leading political, intellectual, and musical circles was clearly flourishing near the turn of the seventeenth century in Italy. Concurrently, the supplanting of the madrigal by *canzonettas*, *villanella*, and the like endeared the instrument to a lower class of citizens, whose repertoire of strophic songs was equally well accompanied on the guitar as were the recitatives and arias of early monodic opera. In fact, despite the general trend in musicology of associating monody almost exclusively with opera, it has been suggested for decades that "it is quite clear that it was through ... [songbooks] and not through operas that the new style became so widely known in Italy."<sup>36</sup> Although certain arias and memorable portions of early operas were printed widely, *e.g.* the lament from Monteverdi's *Arianna*, the demand for a full opera score was quite obviously more restricted than the demand for one-, two-, or three-part songs made to be sung in the home.

If the extent to which the far-reaching marketability of these songbooks and of the guitar in general has been somehow overlooked by music historians, these trends were certainly not lost on the business-minded printers of the day. Venice, one of the main centers of production for such songbooks, was also the music printing capital of Europe around the turn of the century: "at its peak in the 1590s [Venice] was publishing more music than the whole of the rest of Europe – [which] probably helped significantly in the spread of developments ... [including] monodic

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<sup>36</sup> Fortune, "Italian Secular Monody," 176.

styles.”<sup>37</sup> By 1600, however, a decline in the sales of printed music was already apparent; a trend that would continue throughout the century. Bearing in mind that the most important goal of the publisher is to sell as many copies of a given print as possible, the overall decline in the industry may have compounded the necessity for publishers to add a popular and self-explanatory system of accompaniment to their music, even if those publishers were lacking in the necessary musical skills.

Nigel Fortune, Cory Gavito, and Alexander Dean are among the names in musicology who have proposed that *alfabeto* was added *post facto* by composers and especially by publishers who wished to increase the salability of their music.<sup>38</sup> While it seems obvious that marketability would have been a strong motivation for a composer or publisher to add *alfabeto*, more important questions remain that must be answered on a book-by-book basis. Was it the publisher or composer who added the *alfabeto*? In either case, is the notated *alfabeto* practical, *i.e.* is it possible to play and does it accurately represent the implied harmonies of the original basso continuo? Do the answers to the previous questions reveal anything about the legitimacy of the music or the likelihood that seventeenth-century Italians sang those songs with guitar accompaniment? In order to answer these questions one must first understand what characteristics of certain *alfabeto* songs led the aforementioned scholars to believe the chord symbols were added after the fact, and then examine the songs of *Arie a una voce* to determine whether or not these characteristics are present.

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<sup>37</sup> Stanley Boorman, et al, “Printing and publishing of music,” Grove Music Online, *Oxford Music Online*, Oxford University Press.

<sup>38</sup> See works by these authors included in the bibliography of this document.

### The Practicality of *Alfabeto*

Some of the most recent and convincing research into the practicality of *alfabeto* notation has been conducted by Alexander Dean. In his dissertation and subsequent articles he describes the “inescapable” conclusion that “in the early Neapolitan and Roman *alfabeto* songbooks the chord symbols were added quickly by using a simple formula...usually without taking into consideration either the demands of the instrument or the pitches in the other...voices.”<sup>39</sup> Among the three centers of songbook publication – Rome, Naples, and Venice – he finds differing methods by which *alfabeto* was added to music. The two main categories as described by Dean are the Neapolitan and Roman “bass-voice formula” and the Venetian “integrated *alfabeto*” practice. In general, the bass-voice formula yielded accompaniments that were either impractical for the guitar, contradictory to the implied harmony in either the upper voices or basso continuo line, or generally had no connection to the dance-song repertoire from which they originated.

The bass-voice formula refers to the process of adding *alfabeto* to a song based solely on the lowest voice, and so one of the easiest identifiable characteristics of non-practical *alfabeto* is a harmonic rhythm which follows the bass line almost exactly. Little or no attention is paid to non-harmonic tones, and the harmonic rhythm therefore becomes inconsistent with and quite dissimilar to the regularly repeating harmonic progressions of dance-songs. As an example, the first few measures of the three part song “*Vedete la mia luce*” from Giovanni Girolamo Kapsperger’s *Libro primo di villanelle* are reprinted below.

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<sup>39</sup> Dean, “Alfabeto and oral,” 89.





Figure 4: "Vedete la mia luce" from G.G. Kapsperger's *Libro primo*, m. 1-4

Each letter printed on top of the highest vocal line, e.g. the O G H B C written above the first measure, represents a change in harmony for the guitar. Notice the inconsistency in harmonic rhythm; the first two measures have five and six changes, respectively, while the third has only two harmonies, and the fourth measure again changes five times. In this example, only two bass notes do not receive their own *alfabeto* symbol, a clear indication that the *alfabeto* was added somewhat carelessly.

Similarly, the bass-voice formula often ignores what we now call chord inversions because often the publishers who added *alfabeto* worked only from a bass part book, and were therefore forced to assume the lowest note was the root of the harmony.<sup>40</sup> Figure 5 shows an example in which Dean has replaced the *alfabeto* with modern chord symbols above the vocal lines and circled the chords which do not match the harmony created by all three voices. In each

<sup>40</sup> Dean, "Alfabeto and oral practices," 89.

case, the chord implied by the original *alfabeto* (here changed to modern notation by Dean) is based on the assumptions that the bass notes are the root of the harmony and that all other notes in the harmony adhere to the diatonic key of the song. Therefore the G major harmony in the second measure is misrepresented with a G minor chord because the editor would not have seen the B $\sharp$  in the first canto part, and for similar reasons the first inversion E $\flat$  major chord in the fifth measure is also given a G minor *alfabeto* symbol.

Alfabeto (modern notation): Gm D Gm C F B $\flat$  C F (Gm) B $\flat$  A D F Gm F B $\flat$

Canto I  
Canto II  
Basso

C I  
C II  
B

Figure 5: Alexander Dean’s analysis of Crescenzo Salzilli’s *Deh fuggit’ incauti amanti* from “Alfabeto and oral practices in the seventeenth-century Italian song,” *Recercare* 22/1 (2010): 90.

In Dean’s work, Landi’s *Arie a una voce* occupies a spot on the list of “non-practical” Roman *alfabeto*, but there is reason to suspect that this may not be an accurate assessment. First, the transition between the impractical bass-voice formula and the more refined method which accommodated passing tones, inversions, and suspensions in Roman prints is not an exact point in history. Rather, Dean himself states that there is a “marked change in the editorial attitude towards *alfabeto* in the songbooks printed from around 1620 on, especially from the Venetian

presses of Bartolomeo Magni and Alessandro Vincenti.”<sup>41</sup> He continues to suggest that these songbooks “display an understanding of the practicalities of the instrument ... that seems to stem from a familiarity with the unwritten guitar tradition.”<sup>42</sup> Given that Landi’s Roman songbook was published in 1620 by Magni, it seems entirely possible that *Aria a una voce* constitutes an early example of practical Roman *alfabeto*.

Another factor contributing to the idea that the *alfabeto* may have been added with care to Landi’s songbook is the selective use of the notation in only a few of the pieces. Landi’s book is somewhat unique in that it does not suggest instrumentation for accompaniment on its title page but Figure 6 shows the table of contents to *Arie a una voce*, which specifies “Per la Chitara Spag.” for only six pieces grouped together at the end. None of the through-composed songs that precede this section and neither of the madrigals that surround the six strophic songs contain any *alfabeto* notation. This is consistent with the association of the guitar with lighter songs that was so prevalent in Landi’s time. Another notable scholar of early guitar music, Nina Treadwell, even cites *Arie a una voce* as an example of “selective use of *alfabeto*.”<sup>43</sup> Certainly this does not mean that whoever added the *alfabeto* symbols to Landi’s work was a proficient guitarist or even a musician, but it does suggest whoever authored the *alfabeto* was at least aware of the general public’s musical tastes of the day. Before examining each of the six songs individually in terms of their harmonic rhythm, practicality of chord changes, and accuracy in representing the assumed harmony, some comments must be made about the dance-song repertoire, which will be

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<sup>41</sup> Dean, “Alfabeto and oral practices,” 95.

<sup>42</sup> Ibid.

<sup>43</sup> Nina Treadwell, “Guitar *Alfabeto* in Italian Monody,” 20.

used to discern the likelihood that the author of the *alfabeto* had any knowledge of existing guitar techniques and styles.



T A V O L A			
Delle Arie A Voce Sola.			
			
Sincero Amante Amai	Prima Parte	2	Così la vostra asprezza Terza Parte 37
Non sia mai ver	Seconda Parte	3	Pero non vince vn core Quarta Parte 38
Qual più vna caggion	Terza Parte	5	Quella ch' il cor mi fura Prima Parte 39
Lietta vi uete pur	Quarta Parte	6	Se così fosse pia Seconda Parte 40
Altri amor fugga	Prima Stanza	8	Ma d' altrui duol Terza Parte 41
Io d'esser suo seguace	Seconda Stanza	9	Dhe perche soffr' amore Quarta Parte 41
Per qual cagion	Terza Stanza	10	Dunque amorosa piaga Quinta Parte 42
Sian pur della mia morte	Quarta Stanza	11	Tépr' amor nel bel petto Sexta Parte 43
Felice chi discior	Prima Parte	13	Occhi Stelle d'amore Prima Parte 44
Ardo e l'ardor nel sen	Seconda Parte	14	Luciferi pietosi Seconda Parte 45
Romito Amante	Terza Parte	15	Soli che risplendete Terza Parte 46
Freme e stride	Quarta Parte	16	Paradisi Beati Quarta Parte 47
Crudo Amor	Quinta Parte	17	Lucidi globi erranti Quinta Parte 48
Labri Soau	Prima Parte	18	Dolci mete diuine Sexta Parte 49
Porpore Pretiose	Seconda Parte	19	Superbi colli Prima Parte 50
Rubinetti viuaci	Terza Parte	20	Colossi Arhi è Theatri Seconda Parte 51
Vsci belli è gemmati	Quarta Parte	21	Che se per alcun tépo Terza Parte 52
Vezzofeta è Bella Clori	Prima Parte	23	Viuuromi dunque Quarta Parte 53
Questo tempo Amabilissimo	Seconda Parte	24	La terra c' l Ciel Prima Parte 54
Ama Clori	Terza Parte	25	E s' opponean queste Seconda Parte 55
Giuocetude è cosa instabile	Quarta Parte	26	Con vago paragon Terza Parte 56
Torna Dhe torna	Prima Parte	27	La Fiorito di Stell' il Quarta Parte 56
Torna Dhe torna	Seconda Parte	28	Dunque credete Madrigale 58
Torna Dhe torna	Terza Parte	29	La mia cara Pastorela Per la Chitara Spag. 63
Io t' amo e t' amerò	Quarta Parte	30	Chi m' affrena per la Chitara Spagn. 64
Pria dal corpo	Pr. Stanza Romanesca	32	Angellin ch' il tuo amor Per la Chitara Spag. 66
La tua belta	Seconda Stanza	33	A Qualunq; animale Per la Chitara Spag. 68
Habbia tu pari affeto	Terza Stanza	33	Lucidissimo Sole Per la Chitara Spag. 70
Tal' hor vi porgo pieghi	Quarta Stanza	34	O Giorno auenteroso Per la Chitara Spag. 72
E se vi vengo auanti	Prima Parte	35	Se tu mi lasci perfida Madrigale 73
	Seconda Parte	36	
I I F I N E.			
			
Madr. di Stefano Landi a Voce Sola. A 2			

Figure 6: Table of contents from Landi's *Arie a una voce*

### Dance-Song Patterns

Perhaps one of the most revealing traits regarding the practicality of *alfabeto* is the resemblance of the chord patterns to those which are characteristic of the dance-song repertoire. Girolamo Montesardo devoted the bulk of his seminal 1606 publication to providing examples of these dance-song patterns so that the reader could first learn the various hand positions for the *alfabeto* symbols and then practice playing common accompaniment patterns in various keys. Although the *villano di Spagna*, *ruggiero*, *bergamasca*, *pavaniglia*, *mattacino*, *ballo di Napoli*, *Spagnoletta*, *Paganina*, *la monica*, *canario*, and *ballo del Gran Duca* are among the numerous forms in use around the turn of the century, there are four patterns which deserve special attention here. The folia, sarabande, passacaglia and the chaconne all originated for the five-course Spanish guitar and therefore represent a fundamental part of early *alfabeto* accompaniment patterns.

The passacaglia is a simple, versatile, and extremely common chord pattern which originated in Spain during the early seventeenth century. Most likely the pattern emerged from the practice of street musicians strumming a few chords between strophes of a song, as evidenced by the etymology of the word itself, which comes from *passar* (to walk) and *calle* (street).<sup>44</sup> The basic I-IV-V-I progression would have been easily re-created in any tonality a street musician might need because, as we have seen, even before the language of tonal harmony existed, musicians were drawn to such progressions. This explains why the passacaglia can be found both in major and minor keys (in minor it retains a dominant chord, i-iv-V-i) as well as in both duple and triple meter. Often times there is an expansion of the motion from I to IV,

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<sup>44</sup> Alexander Silbiger, "Passacaglia" Grove Music Online, *Oxford Music Online*, Oxford University Press.



especially in the minor mode where the VII chord is frequently placed between them, but such a basic and fundamental progression could be readily altered or expanded when approaching a cadential motion of V to I as well. The predominance of the passacaglia in early *alfabeto* accompaniment is evidenced by Montesardo's inclusion of nearly fifty examples of patterns beginning on each *alfabeto* chord symbol; no other pattern is represented with anything close to the same comprehensiveness. Figure 7 shows two such patterns given by Montesardo and modern transcriptions of those same patterns.

Figure 7: Passacaglia patterns from Montesardo's *Nuova inventione d'intavolatura* above their transcriptions in modern notation and tablature, stem direction indicates strumming direction

In recent times, the passacaglia has been linked almost inseparably with the chaconne, but in the early seventeenth century the two were in fact distinct forms. Frescobaldi may have been one of the first to bring the two forms together in the mid-1620s, but throughout his career he still maintained a distinction between the two genres. The passacaglia is somewhat more subdued in character than the vibrant chaconne; the passacaglia is less consistently major and often played somewhat slower. The seventeenth-century preference in Italy was a triple-meter passacaglia (as are all of the examples published by Montesardo), but duple-meter examples

were by no means rare. Finally, it should be noted that the passacaglia and really all of these dance-song patterns are subject to myriad variations of spelling (e.g. *passagallo*, *passagalli*, *passachaglie*), all of which mean the same harmonic progression.

The chaconne originated in the Spanish colonies of the New World toward the end of the sixteenth century. The cheerful and highly spirited dance was accompanied by guitars, tambourines, and castanets and became Spain's most popular dance by the early seventeenth century. The first printed examples, however, are found in Italy in the early 1600s. The chaconne is nearly always in a major key, in a triple meter, and its characteristic harmonic progression is I-V-vi-V. Often times the rhythm will begin after the downbeat and the ending of one chord cycle will overlap into the next. Evidence suggests that "the improvisation of strings of variations on chaconne formulae was a common practice among Spanish guitar players, which by the second decade of the century had become sufficiently well known to be emulated elsewhere."<sup>45</sup> Based on the popularity and flexible nature of the dance, it is therefore likely that this pattern would have been an excellent candidate for accompanying songs with *alfabeto* notation.

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<sup>45</sup> Alexander Silbiger, "Chaconne," Grove Music Online, *Oxford Music Online*, Oxford University Press.



Figure 8: Chaconne pattern from Montesardo's *Nuova inventione d'intavolatura* above a transcription in modern notation and tablature, stem direction indicates strumming direction

A Portuguese dance known as the folia can be found in references dating back to the fifteenth century. The sources describe the dance as being mostly a part of popular culture, although there are some references to its use in wealthy courts. Most accounts of the dance convey that it was “fast and noisy”, and accompanied by two types of tambourine, the *sonajas* and *pandero*, as well as the guitar.<sup>46</sup> The first use of an ostinato pattern with the title of folia is found in mid-sixteenth century Spain, but the first extant Italian usage is from Kapsperger's *Libro primo* published in 1604. The folia is generally in a minor mode and in triple meter, with the progression i-V-i-VII, though often times a section of major tonality provides contrast, following the progression I-V-I<sup>b</sup>VII. The traditional pattern of strumming generally accentuates a faster subdivision than the vocal line, *e.g.* 3/4 for the guitar and 3/2 for the voice, and usually

<sup>46</sup> Giuseppe Gerbino and Alexander Silbiger, “Folia,” Grove Music Online, *Oxford Music Online*, Oxford University Press.



constitutes a regular, sixteen-bar phrase, often with a ritornello section in between smaller two- or four-bar divisions.<sup>47</sup>

The figure displays the Folia pattern from Monteverdi's *Nuova inventione d'intavolatura*. On the left is a historical manuscript showing four staves of text with letters (b, a, H, B) and dots, representing a lute tablature. On the right is a modern musical transcription of the same pattern, showing guitar and guitar tablature staves. Stem direction indicates strumming direction.

Figure 9: Folia pattern from Monteverdi's *Nuova inventione d'intavolatura* with a transcription in modern notation and tablature, stem direction indicates strumming direction

The sarabande originated in Latin America and Spain during the sixteenth century and arrived in Italy at the beginning of the seventeenth. As with the previous dance patterns, the sarabande was accompanied by guitars and percussion, and – as dances occasionally were – it was viewed as such an “extraordinary obscenity” that it was banned in Spain in 1583.<sup>48</sup> This did little to diminish its popularity, though, and references to the dance continued for centuries. Upon its arrival in Italy, the form's most distinct characteristic was the I-IV-I-V harmonic progression, but soon rhythm and tempo became more defining traits than the chord progression.

<sup>47</sup> Ibid.

<sup>48</sup> Richard Hudson and Meredith Ellis Little, “Sarabande,” *Grove Music Online, Oxford Music Online*, Oxford University Press.

While the progression remained the same, a fast and a slow version emerged, the faster of which was preferred in Italy. A sarabande, then, to a composer in Landi's time would have been a fast, triple meter piece with the simple progression mentioned above, although this form is perhaps the most open to interpretation and variation. Below is a table showing basic features of select dance-song patterns which may be useful in discerning appropriate accompaniment for *alfabeto* songbooks.

**Sarabanda sopra l'A.**

<b>a</b>	<b>b</b>	<b>g</b>	<b>B</b>	<b>A</b>
<b>a</b>	<b>b.b</b>	<b>g.g</b>	<b>B</b>	<b>A</b>

Guitar



Guitar

<b>T</b>	3	3	0	0	0	0	0	0	3
<b>A</b>	0	0	1	1	0	2	2	1	0
<b>B</b>	0	0	2	2	2	2	2	2	2

↓

↓

↓

↓

↓

↓

Figure 10: Sarabande pattern from Montesardo's *Nuova inventione d'intavolatura* with a transcription in modern notation and tablature, stem direction indicates strumming direction

Dance	Characteristic Chord Progression	Meter
Bergamasca	I-IV-V-I	Duple
Chaconne	I-V-vi-V	Triple
Folia	i-V-i-VII	Triple
Paganina	i-VII-i-V-III-VII-i-v-i	Duple
Passacaglia	I-IV-V-I	Both
Pavaniglia	i-V-i-VII-i-iv-V-I	Duple
Sarabande	I-IV-I-V	Triple
Spagnoletta	i-VII-III-i-VII-III-VII-i-V-I	Triple
Villano di Spagna	I-IV-I-V-I	Duple

Figure 11: Select dance-song patterns and characteristics

### CHAPTER THREE: THE STROPHIC SONGS OF THE *ARIE A UNA VOCE*

There is a lyrical connection among the six songs with Spanish guitar accompaniment in Landi's *Aria a una voce*; the story of a love gone sour unfolds in a non-chronological, almost stream-of-consciousness format. Half of the songs contain references to mythological characters Fileno and Clori, two members of a love triangle (and the subjects of a later comic cantata by Handel), and all of the songs have a certain pastoral content, a theme common in Italian literature dating back to Petrarch in the fourteenth century. These thematic similarities may show a connection among the songs for guitar or simply be coincidental, as a cursory scan of the table of contents in Figure 6 reveals with titles like "Crudo Amor" and "Ama Clori," suggesting that these themes were simply an integral part of music of the time. This study, however, is not concerned with the lyrical content as it does not directly affect the practicality or accuracy of the *alfabeto*, but there is another commonality between the songs which does affect a judgment on the practicality of the *alfabeto*: the mistakes or inconsistencies in the printing of the music. As will be shown, each of the songs contains errors in printing or ambiguous sections which require some musical common sense to understand and interpret. A preliminary – and admittedly rather unimportant – example is the one inconsistent labeling of "per la Chitarra Spag." as opposed to "per la Chitarra Spagn." found next to "Chi m'affrena." This slight variance in spelling and capitalization shows that inconsistencies in the editing exist not only in the *alfabeto*, but in all

parts of the songbook.<sup>49</sup> A copy of the original manuscript for each song may be found in Appendix B, and a transcription into modern notation may be found in Appendix A.

“La mia cara Pastorella”



The first song, “La mia cara Pastorella,” is a typical Baroque lament over unrequited love. Despite the protagonist’s painful memories of rejection, the piece begins and ends firmly in F major, concluding each stanza with a ii-V-I progression. The song contains twelve measures divided into three four-bar phrases which begin in F major, D minor, and C major, respectively. To make this fit the four-line stanzas of poetry, Landi repeats the final two lines in the last four measures. The harmonic rhythm is both regular enough and consistent enough to be realized comfortably on the guitar, but few obvious dance-song patterns emerge in the accompaniment. The I-ii-V-I progression at the end of the song may be an altered passacaglia pattern, which is usually I-IV-V-I. Additionally the sixth, seventh and eighth measures contain a i-VII-i-V progression in the key of C minor, which may be seen as the first part of a paganina, though this dance is usually in a duple meter. The triple meter folia may be a better comparison, though the pattern is rearranged from its characteristic i-V-i-VII.

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<sup>49</sup> In the following discussion of each individual song, the previous avoidance of modern tonal terminology has been deliberately abandoned in order to convey most succinctly to the modern reader the harmonic content of the pieces. This is not intended to imply that Landi was a tonal composer or even constructed these pieces tonally.

The *alfabeto* does represent the harmonies of the piece quite accurately, and only a few alterations must be made in light of the basso continuo line in order to create an acceptable accompaniment for the guitar. The first discrepancy demanding attention occurs in the very first measure. Comparing this to the second measure of the second system (the beginning of the next phrase), the rhythmic and harmonic similarities are clear. Notice that even though the basso continuo plays on the downbeat of both measures, the *alfabeto* symbol G (F major) appears above the second half note in the first measure, while the E symbol (D minor) appears above the downbeat half note rest in the latter measure. Two opposing possibilities emerge from such a situation. It is possible that the first chord should actually be struck prior to the entrance of the vocalist, not only to assist with finding the pitch, but also to provide a consistent harmonic rhythm. Every downbeat has a note in the continuo part, until the second to last measure, but this syncopation is reminiscent of the hemiola common to the cadential formulae of the dance-song repertoire. It is also possible that this delayed entrance in the guitar is an intentionally included characteristic of the dance-song patterns, which frequently begin after the downbeat. Because of the placement in the beginning of the song, however, a cadential formulae seems far less likely than a misprint. Therefore this displacement of the *alfabeto* chords has only been realized in the recordings at the end of the piece, where a similar placement occurs through a ii-V-I cadential motion. It is interesting to note that the *alfabeto* in fact gives more information than the basso continuo in the fourth and fifth measures of the piece. Except for one E<sup>b</sup>, the bass note is D in those two measures but the harmony above shifts from major to minor, a shift that could not be predicted by the fifth of the chord, A, in the vocal line in the fourth measure.

The only possible misprint occurs on the final beat of the seventh measure in the continuo part, where the flat symbol that appears on the fourth space (G) should perhaps be on the third space below (E), giving the C minor harmony indicated in the *alfabeto* and matching the E<sup>b</sup> in the vocal line. However, Figure 12 shows two consecutive pages from a facsimile of Nicola Matteis's *The False Consonances of Musick* (London, 1682), in which the author specifically describes how a player should interpret an accidental placed a fifth above the chord as an altered third of the chord.

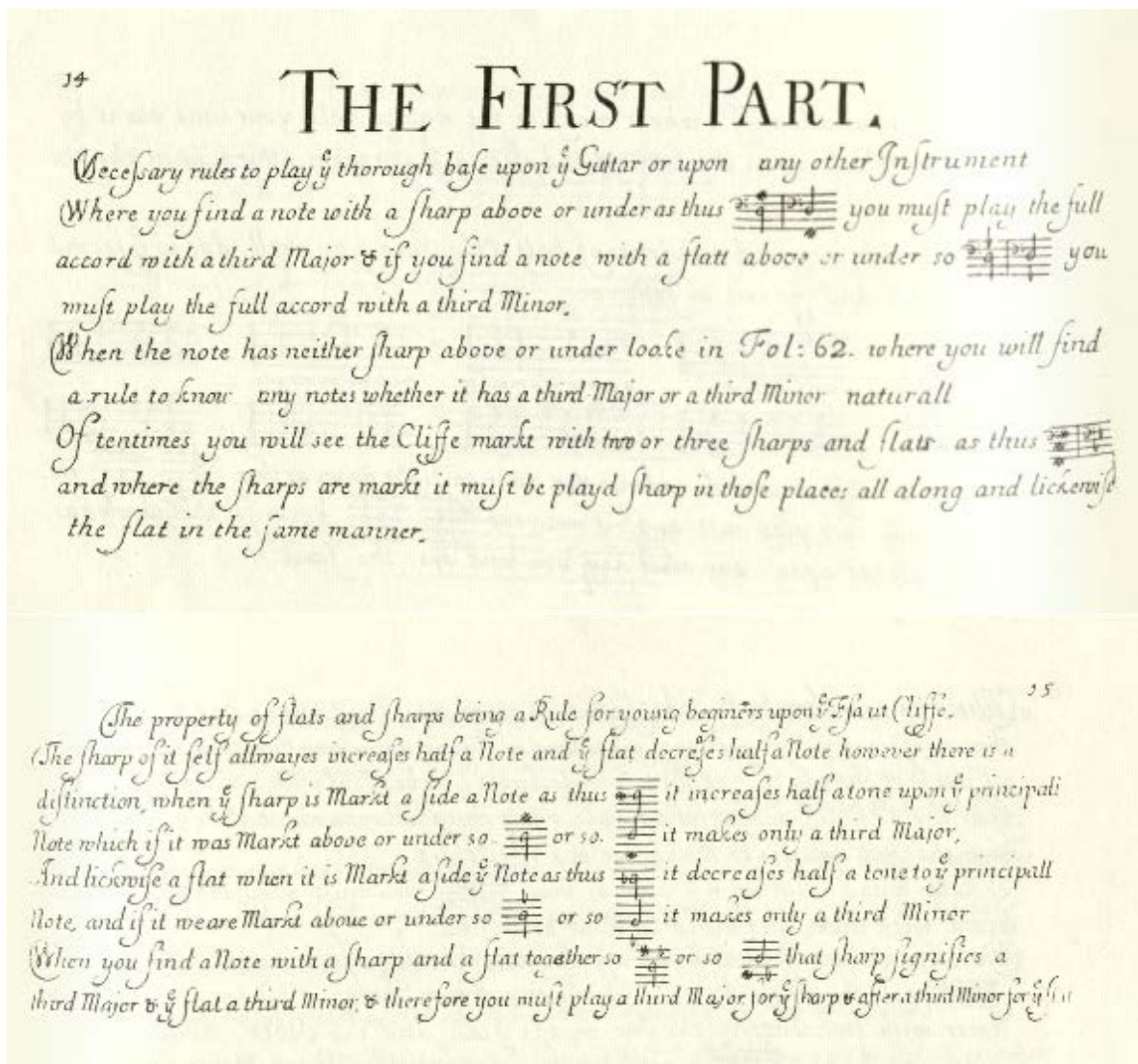


Figure 12: Pages 24-25 of a facsimile of Nicola Matteis's *False Consonances of Musick* (London, 1682), concerning the treatment of accidentals placed above, below, or adjacent to notes.

While this does offer a clear explanation, the confusion stems from moments in other pieces where the accidental is written a third above the prescribed root. Figure 13 gives an excerpt from both the final strophic song “O Giorno Auenturoso” and the final madrigal “Se tu mi lasci persida” where the accidental is placed a third above the bass note rather than a fifth. In truth, whether printing the accidentals a third or a fifth above the root was a printing error, even a



modest continuo player would be able to navigate such inconsistencies to arrive at the most fitting harmonization, while a novice guitar player reading only the *alfabeto* would likely be oblivious to such discrepancies.

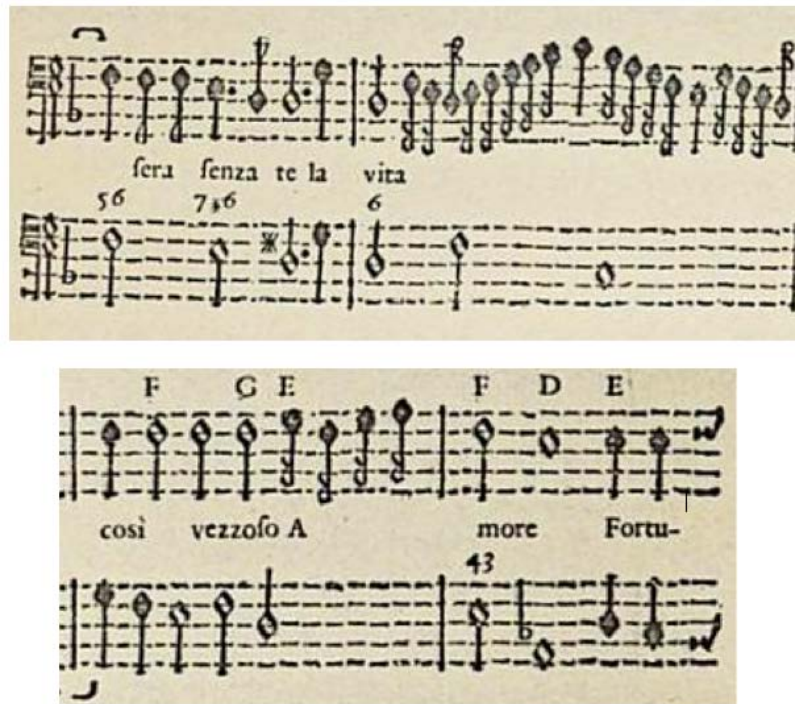


Figure 13: Landi, “Se tu mi lasci persida” mm. 11-12 (top), “O Giorno Auenturoso” mm. 9-10 (bottom).

### “Chi m’affrena”

“Chi m’affrena” continues the same pastoral lamenting as in the first song. Here the protagonist claims that he will no longer be able to speak of his love, but asks the flowers and nature to continue speaking of her. The piece seems to oscillate between G major and C major tonal areas, but it is difficult to hear where one begins and the other ends. For example, although the opening section begins with an A *alfabeto* symbol (G major), no F<sup>#</sup>s are present in the vocal melody – although several C *alfabeto* symbols (D major) appear – and the cadence prior to the repeat mark is to C major. The note F<sup>#</sup> beings to appear in the continuo part in final four

measures before the ritornello section and the vocal stanza concludes with a IV-V-I cadence to G major. The ritornello itself concludes with a similar cadence, but also has E *alfabeto* symbol (D minor) which sounds quite distant from G major and certainly implies C major. Moments like these remind us that despite the tonal implications of the *alfabeto* system, composers certainly were not writing with a completely tonal vocabulary.

Although at first glance the harmonic rhythm of the song appears either too fast or too inconsistent, it is more evident from the transcription found in Appendix A that the chords change rather consistently on each quarter note. Furthermore, when the harmonic rhythm seems to stall on a particular chord, as it does in measures six, thirteen, and fifteen, in each case the continuo line ascends by step from the root of the chord to the third and then leaps back to the root. Not only is it likely that no harmonic change was conceived by the composer for such sections, but it also a consistent adaptation of nearly identical continuo parts in the *alfabeto* notation. The whole song is in fact very regular, containing an opening repeated section of four measures, followed by an eight-bar phrase and concluding four-bar ritornello. Additionally, some dance-song patterns are evident, though few are prime examples. The I-IV-I-V-I progression in the final two measures of the ritornello is a *Villano di Spagna* pattern in the key of G (measures 16-17), and the final two measures before the ritornello also use the I-V-vi-V progression of the chaconne if it were in C major and if it were adapted into the duple meter of “Chi m’affrena”. Though this section hardly tonicizes C, there is a strong likelihood that such a pattern would be comfortable for an amateur guitarist who had practiced the progressions in Montesardo’s book.

Mistakes in the implied harmony occur most frequently when the letter X (B minor) is placed over the bass note E in the continuo line, as it is in measures three, five, seven, nine, and eleven. The consistency with which this happens may imply an intended effect, but the specifics of each instance are not the same. For example in measure three the B minor chord is written over an E in the bass and a B in the vocal line. The bass continues a short pattern of ascent by step and the resulting F<sup>#</sup> and B do conform to the chord, but the initial dissonance is quite unexpected, though it could be justified as a suspension. The next occurrence in the fifth measure sees the E in the bass leap downward by a fourth to a B, but the G in the vocal line carries over until it harmonizes with the G major chord that follows. The most obvious issue may occur in the ninth measure; neither the G in the vocal line nor the E in the continuo are part of the B minor chord, and that sonority is heard for the entirety of the quarter note duration. The I-IV-V-vi-V progression of that ninth measure is reminiscent of an expanded chaconne pattern (I-V-vi-V), but may simply have been forced onto a section with which it does not match. Measures three, five, and nine are reproduced in Figure 14.

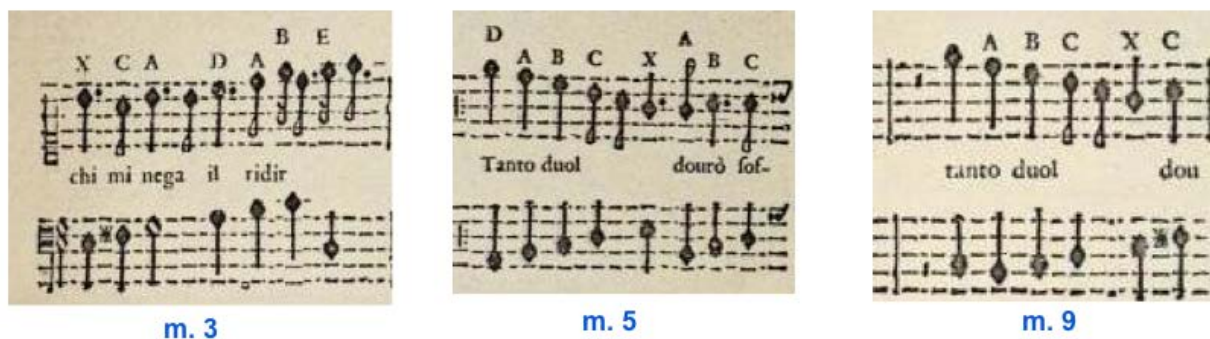


Figure 14: Measures 3, 5, and 11 from "Chi m'affrena"

The most obvious mistake in the printing process is the abrupt switch from placing the *alfabeto* symbols over the vocal line to their placement above the continuo line from the first to second pages of the original book. There is evidence presented in the fourth chapter of this document which shows that there is a strong likelihood that the *alfabeto* symbols were placed above the vocal line in order to facilitate the common practice of singers accompanying themselves on the guitar. The complicated and time-consuming process of printing books in the seventeenth century meant that it is possible that different apprentices of the same publisher were responsible for these different pages, or even that the same typesetter simply used a different method. In my transcription I have left the *alfabeto* over the vocal line until the beginning of the ritornello.

#### “Augellin ch’il tuo amor”

The third song, titled “Augellin ch’il tuo amor,” utilizes the minor mode, which modern ears might readily associate with the lyrics that describe how the narrator’s former love now hates him. It begins in G minor before a phrase in the relative major, B<sup>b</sup>, and includes important cadences in F major, and D major before returning to G minor. The final chord contains what modern ears might consider a Picardy third, but this is most evident only upon a repeat of the music, because the distant harmonies obscure the original G minor mode. The harmonic rhythm is quite consistent throughout this piece, with chord changes generally happening on the second dotted whole note of the measure and occasionally the downbeats. The i-v-VII-iv-V progression and subsequent shift to the major (III chord) of the opening measures seems a bit like a *paganina* but, as with the other examples, the pattern does not match exactly. Measures six, seven, and

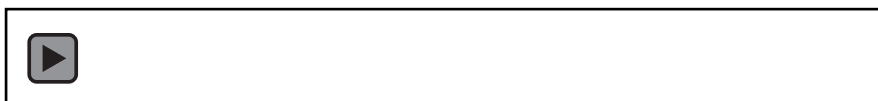
eight contain a I-IV-V-I progression, but to conclude that this is truly a passacaglia would be misleading. Of additional interest are the tenth through sixteenth measures, which contain a progression in a circle of fifths motion from F through A major.

The *alfabeto* notation follows the basso continuo extremely closely in this song, and there are only two instances which deserve attention here. The first occurrence is in the first two notes of the eighth measure, where the continuo line ascends from E<sup>b</sup> to F while the vocalist lingers on a C. The G *alfabeto* symbol (F major) is clearly the correct harmony for the second C, but perhaps the placement of the G symbol over the first note of the measure is incorrect, and the M chord (E<sup>b</sup> major) from the previous measure should be continued into the eighth, as the continuo line suggests. If the guitar were the only accompaniment it could be argued that the F major chord should be sounded directly on the downbeat, as it is written. This would provide a consistent harmonic rhythm, which until that point had only changed on the primary beats of each measure. However, looking ahead to the concluding cadences of the song, the harmonic rhythm is delayed by one half note in at least two places – as it would be here if the chord were strummed when the continuo line ascends to the F – and this passage is the conclusion of a strong I-IV-V-I cadential motion. The other issue in the *alfabeto* is more easily resolved. In the final measure the first of the three symbols is simply illegible. Considering the aforementioned adherence in the *alfabeto* part to the basso continuo, and the clear implication of the IV-V-I motion, the symbol must have been intended to be a B (C major).

Interestingly, this song is another example where the mistakes in printing occur mostly in the vocal and continuo parts, rather than in the *alfabeto*. The only issue that does occur in the *alfabeto* is the placement of opening chord in the same manner that was seen in “La mia cara

pastorella.” The opening G minor chord may have been intended to be placed over the initial half note rest rather than over the first vocal note in order to comply with the rhythm in the continuo and to assist the singer. A performer wishing to interpret this music must be cautious in measures fourteen and fifteen, where the sharp symbols (in modern notation) are given before the A note in the continuo instead of above the C where they should be. Although this issue has been addressed above, this occurrence is especially misleading to modern readers. The resulting A<sup>#</sup> and A natural that would occur simultaneously on the final whole note of the twelfth measure and also in the thirteenth is surely not the intention of the composer. Although the sharp before the C in the vocal line at measure fourteen is placed correctly, the C in the following measure should also be raised like the B which precedes it. All of these corrections have been made in my transcriptions. It is also notable that the nineteenth measure contains only half the number of beats as all of the other measures – one dotted half note as opposed to two dotted half notes. This likely is not an error because the poetry fits with the rhythm and, in general, mensural signs were not a binding regulation of rhythm but rather simply specified a duple or triple meter and no more.

#### “A Qualunq; animale”



“A Qualunq; animale” is preceded by the heading “Aria da Cantar Sestine.” A sestina is a form of poetry that contains six stanzas of six lines each, followed by one three-line envoi, which explains the shorter final stanza. Despite the consistency of the poetry, one feature that stands out in a visual scan is the inconsistency in the meter of the piece. With no discernable

pattern of change, the “measures” contain the equivalent of either nine or six half notes, but this does provide a consistent triple-meter feel. Although the harmonic rhythm is not entirely consistent, changes do tend to happen on the strong beats of the measures. Despite the overwhelmingly depressed tone of the narrator in this song, it is mostly in G major, and excursions into C major are common. Few moments of dance-song progressions are evident, but the ritornello does begin with the I-V-vi-V progression of the chaconne, albeit in the key of C and not G major, and it concludes with an extended I-IV-V-I in G major as in the passacaglia. Within the body of the song itself, the phrase in A minor beginning in the seventh measure utilizes the elements of a *spagnoletta*, though the unorthodox order of the progression makes it difficult to recognize.

While the *alfabeto* does follow the implied harmonies of the basso continuo line with great accuracy throughout the song, in the final measure of the ritornello perhaps the most egregious of mistakes in the *alfabeto* occurs. Certainly the final motion from the D to G in the continuo line implies a V-I, as can be found in the fourth measure of the ritornello from E to A. However, in the final measure, the G bass note is given a D *alfabeto* symbol (A minor), which surely was not the intention of the composer, and surely not the interpretation one would get from an experienced continuo player in that situation. The only possible connection is that an A *alfabeto* symbol would have supplied the proper G major harmony, and the D symbol written in the music implies an A harmony, albeit A minor. It is far more likely that this was a simple misprint rather than any sort of confusion regarding the *alfabeto*.

Measures eleven through fourteen seem to contain far more enigmatic inconsistencies between the basso continuo and *alfabeto* parts, though even a comparison between the continuo

and vocal lines leaves questions in the mind of a performer. For clarity, measure eleven through fourteen have been reproduced as Figure 15 in both its original form and transcription. The A symbol (G major) is clearly appropriate in the beginning of the eleventh measure, but on the next strong beat, the continuo ascends to A while the vocalist lingers on a D before dropping to B. Perhaps this is a long passing tone in the continuo part, or perhaps the harmony should shift to D major, as it eventually does in the second half of the next measure. The first half of the twelfth measure, though, begins with a long dissonance between the B in the continuo and C in the vocal line, which would not be accommodated well by either remaining on the G major harmony or changing to D major. A nearly identical motion occurs in the thirteenth measure as in the eleventh, where the G major harmony is obviously supported by both parts in the beginning of the measure, but the bass moves from A to B and then C while the voice falls from D to C to B. No traditional harmony is clearly implied, and the longest note values are when the C in the voice clashes against the B in the continuo. Finally, in the fourteenth measure, another clash of a second occurs with long note values when the F in the vocal line is over the E in the bass, after which both move in contrary stepwise motion to an E suspended over an F in the bass. While these dissonant harmonies can readily be justified by the lyrics, which see the protagonist cursing the day he was born, hoping for nightfall to hide his tears of sadness, and wishing for his own death, it does not provide much help for the guitarist hoping to realize an accurate accompaniment. Perhaps the *alfabeto* symbols are scarce in this section because such a part cannot be expressed with this notation, perhaps because it would be beyond the capacity of its amateur audience, or perhaps even because the author of the *alfabeto* was unaware of the composer's harmonic intentions.





Figure 15: Measures 11-14 of "A Qualunq; animale"

The only printing mistake aside from the previously discussed final *alfabeto* symbol is the rhythm of the measure prior to the ritornello. One finds a discrepancy between when the continuo and vocalist reach the final note. The vocalist resolves to the tonic one half note before the continuo line descends to the same note. Although this could be the desired affect, more likely the second whole note in the vocal part should be dotted as it is in the continuo line, especially because the vocal line has a distinctly unfinished quality when the note is sung early.

#### "Lucidissimo Sole"

The protagonist sings a joyous song for the first time in "Lucidissimo Sole;" the heading above the song translates to "the song he sang the lucky day that he was married to the beautiful Hyelle." Unfortunately, this song leaves the most to be desired in terms of creating an appropriate accompaniment from the given information. The most readily recognizable difficulty is the irregular harmonic rhythm, which contains anywhere from one to eight chord changes per measure throughout the song. The phrase lengths are relatively consistent and a V-I motion occurs almost every two bars as it does from measures three to four, seven to eight, nine to ten, and eleven to twelve, but a certain inconsistency still pervades the song. Perhaps this is

due to the frequent cross relations between parallel major and minor harmonies, like the frequent shifts between the use of A minor and A major and D minor and D major – see measures one and two, and measure seven, respectively. While this may have been a musical decision, it is likely also a reflection of the poetry, which has a large variance in the number of syllables per line. Almost no dance-song patterns are recognizable within the *alfabeto* of this song. The use of F major within the tonality of G major near the cadence in the fourth measure is reminiscent of a folia pattern, but the order of the progression and duple meter of the song are not consistent with that dance. The i-VII-III of the *spagnoletta* occurs frequently (as A minor, G, and C major), but the rest of the progression is missing, and even the final cadence of the song is from the subdominant, rather than the dominant as in most dance-song patterns.

There are also several problems with the *alfabeto* in comparison to the standard notation. The same issue with the *X alfabeto* symbol (B minor) that occurred in “Chi m’affrena” is also present here. In the first, second, and last measures of the piece the B minor symbol is placed above an E in the continuo. In none of these instances do the vocal notes support the idea that the harmony should be B minor, especially in the second measure, where a 4-3 figure appears above the E in the continuo. The application of ornaments within *alfabeto* accompaniment will be more thoroughly covered in the fifth chapter, but it is worth noting here that a 4-3 figure can be readily executed on the guitar by using the pinky finger of the fretting hand to add the necessary suspension on the third course of strings, which normally sounds a G<sup>#</sup> (see the *alfabeto* symbol F in Figure 2 which represents an E major chord). To the ears of Classical musicians a century later, this sound would readily be identified as cadential V-I, and considering the other quasi-tonal moments found throughout all of the songs, this must have been Landi’s intention.

Additionally, the fifth, sixth, and seventh quarter notes of measure eight and the first three quarter notes of measure thirteen contain the same sequence of harmonies and the same vocal notes. The repeated B notes are not members of the C major or D minor chords, and if this affect was intentional, the result is certainly something more reminiscent of a madrigal in the *secunda prattica* – and the text does not imply discord or dissonance – than a light strophic song.

The last two measures of the piece must be addressed as well because they contain some of the least practical *alfabeto* notation in the whole collection. The moving bass line is supplied with a new harmony on each count, resulting in twelve chord changes over the final two bars. Examining the notes on the strong beats of these measures, one can find several alternative harmonizations that provide a more practical guitar part and with a greater relationship to the dance-song patterns. Several of these are proposed in Figure 16.

A typographical inconsistency is evident in the seventh and eleventh measures of the continuo part. The two F<sup>#</sup> half notes are both given accidentals in the earlier measure, but only the first is given an accidental in the later measure. While this would probably not be an issue for an experienced continuo player, the frequent cross relations between major and minor chords that occur in this music might suggest a tonal change, even though the *alfabeto* does not.

Transcription of Original, mm. 13-14.

Voice

Basso Continuo

Guitar

Guitar

Alternative accompaniment based on Chaconne

V.

BC

Gtr.

Gtr.

Alternative accompaniment based on Passacaglia

V.

BC

Gtr.

Gtr.

The figure displays three musical arrangements for measures 13-14 of 'Lucidissimo Sole'. Each arrangement consists of four staves: Voice (soprano clef), Basso Continuo (bass clef), and two Guitar staves (treble and bass clefs). The top arrangement is the original transcription, featuring a guitar accompaniment with complex chords and a detailed tablature below. The middle arrangement, labeled 'Alternative accompaniment based on Chaconne', shows a simplified guitar accompaniment with a tablature that includes a '3' in the first measure. The bottom arrangement, labeled 'Alternative accompaniment based on Passacaglia', also shows a simplified guitar accompaniment with a tablature that includes a '5' in the first measure. The Voice and Basso Continuo parts are identical across all three versions.

Figure 16: "Lucidissimo Sole" mm. 13-14 in transcription with realized guitar accompaniment (top), alternative guitar harmonization based on expanded chaconne pattern (middle), and alternative guitar harmonization based on expanded passacaglia pattern (bottom).

### “O Giorno auenturoso”

The final song bears a heading which translates to “on the same topic,” and thus the lyrics retain the happy disposition of the previous song. Here the protagonist revels in the beauty of his love and even hopes that their future children will look like their mother. The song remains centered around G major, with some tonicization of A minor and D major, keys which again show the relationship of Landi and his contemporaries to tonal musical thought. If the harmonies are reminiscent of tonality, a certain irregularity is present in Landi’s work which distinguishes the song from it, most noticeably in the thirteen measures of the piece. The transcription in the appendix below does have fourteen measures because the final measure of the piece in the original songbook is extended by the addition of the last whole note. Here again Landi has the vocalist repeat the final two lines of each stanza at the end of each strophe, beginning at the end of the tenth measure. Perhaps this is because the original poetry did not fit the song, or because the words were all sung in the first eight measures and this was simply too brief. Despite the frequent V-I motion, few dance-song patterns emerge from the *alfabeto* notation of this song. The opening progression, which is altered and repeated is reminiscent of a chaconne pattern, especially if the X *alfabeto* symbol (B minor) is interpreted instead as a misprinted E minor chord, as will be discussed below. In either case the meter of the song does not fit a chaconne, and this pattern only appears at the beginning of the song.

In general, the *alfabeto* matches the harmonies in the basso continuo, even when they are somewhat unexpected, as in the eleventh measure when the harmony shifts to an unexpected A major chord rather than the A minor used in the previous measure. However, the recurring issue with the X *alfabeto* symbol (B minor) exists in “O Giorno auenturoso” in the first and third

measures. In the first measure the E in the continuo steps up to an F<sup>#</sup>, but the initial sonority of the B minor against the low E and the G in the vocal line is quite dissonant. In the third measure the B minor is heard initially over an F<sup>#</sup> in the continuo and an A in the vocal line. The A holds for two and a half counts before stepping down to another non-chord tone, G, and the bass steps down to a dissonant E.

Considering that this is the third occurrence of the same issue with the same *alfabeto* symbol, it is necessary to verify that the problem does not actually lie in the interpretation of this symbol itself. A re-examination of Figure 2 clearly shows that the X symbol does represent a B minor chord, and several other charts were consulted that give the same indication. It remains possible that the mistake was actually made by the author of the *alfabeto*, who mistook the X symbol for some other harmony. Throughout all three songs in which this issue occurs – “Chi m’affrena,” “Lucidissimo Sole,” and “O Giorno auenturoso” – the X symbol appears, with only one exception, when an E is written in the continuo line. An evaluation of the vocal part in these instances reveals that in both “Chi m’affrena” and “O Giorno auenturoso,” the melody note is either an E, G or B, taking into consideration some suspensions and passing tones. This makes it highly likely that author of the *alfabeto* believed the X symbol represented an E minor harmony rather than a B minor harmony.

The use of the X symbol is even more complicated by its appearances in “Lucidissimo Sole.” The first X is used in the first measure and in the same manner as the other two songs, bearing in mind the initial melodic note, A, is an accented neighboring tone that resolves up to B. In the second measure, however, the melodic note A resolves down to a G<sup>#</sup> rather than G natural. This does act as a leading tone into the A major chord that follows, and the short value of that

note would only give a brief moment of dissonance, albeit a rather jarring one. In either case, the X symbol seems to indicate an E, rather than B type of harmony. In the final measure of “Lucidissimo Sole” the X symbol again appears, but for the only time above a C in the basso continuo and a suspended A in the melody which eventually resolves the tonic, G. Interestingly A and C are the only two members of the G major scale which do not appear in either B minor or E minor chords, so the use of this *alfabeto* symbol here is truly mysterious. Perhaps the bass note was misprinted and should have remained on the E that proceeded this moment, or perhaps this was another case of a completely mistaken selection of *alfabeto* symbols. In either case, the X symbol was clearly used mistakenly throughout these songs. Interestingly, research has revealed no indications of this symbol representing E minor. The only possible reasoning is that the symbol which should represent the E minor chord, and which commonly appears first in *alfabeto* charts, is “+”, and may have simply been misremembered or misprinted from a messy manuscript as the X which appears in the score.

### Conclusions

After this examination of the individual songs, the quality and consistency of their typography, and relationship of the *alfabeto* notation to the continuo part and vocal lines, it is still impossible to say with certainty who authored the *alfabeto*. Certain details, however, are now more readily apparent. The author of the *alfabeto* clearly did have an understanding of the harmonic organization of these six songs, which means he was likely either the author of the music as well or perhaps an especially able publisher. Instances like the G minor chords at the end of “La mia cara Pastorella” where the third of the chord is not present in either part and in a

song that began in G major suggest that these were creative decisions rather than the result of formulaic methods for applying *alfabeto*. Furthermore, there were no instances where the lowest note of an inverted harmony was mistaken as the root of the *alfabeto* chord, as was evident in many non-practical publications in Alexander Dean's work. Only one chord was blatantly incorrect, and based on the number of other typographical errors, this was likely a simple mistake in the typesetting process.

In general, there were few readily apparent dance-song patterns in the *alfabeto* accompaniment, but the songs did fit some of the criteria for such music. All of the vocal melodies begin on an offbeat rather than the initial downbeat, a characteristic found in the dance-song repertoire. Also, each song is short, strophic, and uses relatively few chords; the ritornello sections following two of the songs also stem from this tradition. The pastoral lyrical content and continuing story of unrequited love are proper subjects for such music. Overall, the basso continuo part has far fewer figures than in the madrigals surrounding the songs and the other through-composed vocal pieces which make up the bulk of the book. This may result from the simpler harmonies, but there is a more interesting hypothesis. Perhaps the nature of the five-course Spanish guitar and its re-entrant tuning was a consideration of the composer, who understood that any inversions would likely be undone by the tuning of the instrument.

Thus the following seems evident: that the author of the *alfabeto* was aware that the appropriate usage of such notation was in simply constructed strophic songs, that he had only a cursory knowledge of dance-song patterns, an above-average familiarity with *alfabeto*, and that he had a clear vision of the harmonies in each piece. Although there are many irregularities in the harmonic rhythm and some awkward changes for a guitarist, nothing stands out as



completely unplayable; shortcomings which are perhaps due to the fact that the Baroque guitar was still a relatively new instrument – especially in Italy. Therefore it is likely that someone with a strong understanding of Landi’s musical intentions – perhaps even Landi himself – added the *alfabeto* to these songs. Landi’s book is not an archetypical example of the *alfabeto* songbook repertoire; certainly there are errors and chord choices that an experienced guitarist might question, but to consider the songs impractical and deprive them of undue attention seems to be in error. These songs show an incredible level of forward thinking in their quasi-tonal harmonic organization, and the guitar accompaniment is an excellent example of how that instrument was an ideal candidate for such progressive musical thought.

## CHAPTER FOUR: TOWARD AN INTERPRETATION

The four hundred years that separate our own time from the era when these Italian songbooks gained such widespread popularity understandably leads to certain ambiguities in our understanding of how these pieces actually sounded when performed by amateur musicians of the early seventeenth century. What is both fascinating and intriguing is that one need only walk into any music store today to find similar books of popular songs with modern chord symbols written above standard notation. In that same music store, one might encounter a lone musician, absently strumming a guitar and singing along to a song originally performed by some twenty musicians on an Earth, Wind and Fire or a Chicago record – but the identity of the song would still be intact. We are still intimately aware of and surrounded by the flexibility of music, especially music that comes from passionate amateurs; so we are perhaps less removed than one might think from those musicians of four centuries ago who were faced with unspecified continuo parts and instrumentation, unspecified tunings, and inconsistent notation, but who nevertheless performed and enjoyed this music in various forms.

The final two chapters seek to answer one very basic question about the music at hand: how was it performed? The goal is to use historical research to provide as many possible options for the multitude of decisions concerning the performance of early-seventeenth century Italian songbooks. This research, in combination with the musical intuition and ingenuity of a passionate amateur, will be used to achieve an understanding of how this important repertoire of songs actually sounded in the height of their popularity and ultimately to produce a historically informed recording of some of Landi's music. The following chapter pertains mostly to general

characteristics of the instrument itself and performance practice of the day, while the final chapter applies these principles directly to the music of *Arie a una voce*.

### The Baroque Five-Course Guitar

The five-course Spanish guitar bears many outward similarities to modern classical instruments, but certain differences in its construction create a sound which is in fact “remarkably different” than performing on a six-string instrument today.<sup>50</sup> The overall shape of the two instruments is similar and both share many distinguishing features, but the details of their construction reveal why these two instruments are so distinct from one another. Figure 17 shows both a modern and a Baroque guitar with their equivalent parts labeled; these names will be used throughout the following chapters without further explanation. The most obvious difference between Baroque and modern instruments is the number of strings. The Baroque guitar generally had either nine or ten strings, five “courses” made of two strings each, though the highest course was often only a single string. The tuning of the strings is an important and complicated question which will be examined in the next chapter, but for now it will suffice to say that the general tuning was comparable to modern instruments: from one string to the next was the interval of perfect fourth, with only one exception of a major third. For clarity then, the modern guitar is tuned from its lowest sounding string to its highest as E-A-D-G-B-e, and the Baroque instrument was A-D-G-B-e (again, this is an over simplification of the detailed tuning process).

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<sup>50</sup> James Tyler, “The Guitar and its Performance from the Fifteenth to Eighteenth Centuries,” *Performance Practice Review* 10/1 (Spring 1997): 64.

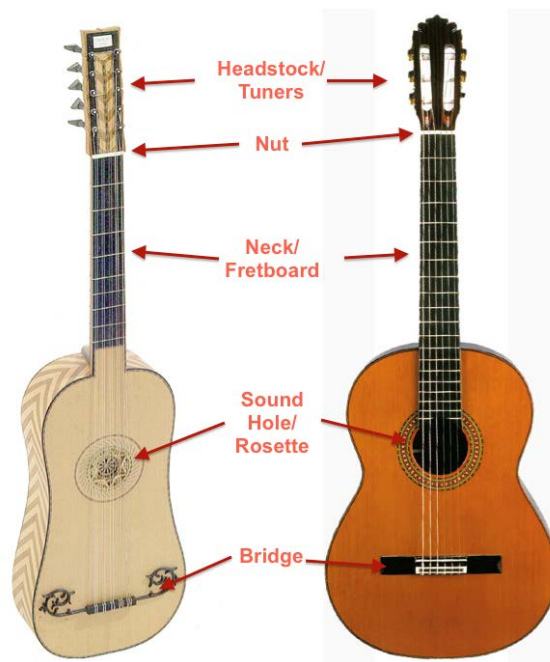


Figure 17: Parts of the Baroque and Modern Classical Guitars

Another obvious difference is the relatively diminutive size of the Baroque instrument. Whereas the average measurements of a modern classical guitar are 98 centimeters long, 24-37 centimeters wide, and 30 centimeters deep with a string length of 65 or 66 centimeters, the Baroque guitar was only about 92 centimeters long, 17-24 centimeters wide, and thinner than a modern instrument – although its depth may vary due to the back being either flat or vaulted – with a string length of 63 to 70 centimeters.<sup>51</sup> The biggest differences in construction are likely the materials used for the frets and strings, both of which were made of gut in the seventeenth century but are now made from nickel or steel and nylon, respectively. The movable gut frets made the Baroque guitar an extremely versatile instrument, capable of playing in tune in any key or temperament if adjusted properly, but moveable frets also required that the fretboard be

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<sup>51</sup> Turnbull, “Guitar.”

shorter than modern guitars. On modern instruments the frets continue up the neck until the sound hole, but a Baroque instrument maker would have no way to tie a gut fret around the neck where it overlaps the body, and thus there is a gap between the rosette and the highest frets of a Baroque instrument that does not exist in most modern instruments (see Figure 17).

The task of performing Baroque music on modern instruments has long brought out the ingenuity of guitarists looking to create an authentic interpretation. Often times simply re-stringing an instrument is sufficient to allow the correct pitches to be sounded, while more adventurous guitarists find it necessary to alter their instruments in a more permanent fashion. Suggestions on how to alter an existing modern classical guitar to play the Baroque repertoire have been proposed by Don Rowe.<sup>52</sup> He suggests simply drilling one additional hole in the bridge of the guitar between the fourth and fifth strings, but closer to the fourth. The lowest two strings should then be removed while the highest four strings are left unchanged. A small string – Rowe recommends a high e string – is threaded through the new hole in the bridge, into the tuning mechanism for the fifth string, and tuned such that it is an octave higher than the existing fourth string. Finally, a string should be strung from the original fifth string’s hole in the bridge to the sixth string’s tuning mechanism and tuned to be an octave higher than the original A string – Rowe suggests a high B string. This results in a tuning of a-dD-G-b-e (a high and low D string), such that the lowest sounding pitch is actually the lower octave D string, a common tuning in the Baroque era. While this is an ingenious approach, and even allows the performer to change between this “French” tuning and the also common “Spanish” tuning – in which the

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<sup>52</sup> Richard d’A Jensen and Don Rowe, “Baroque guitar for the modern performer: a practical compromise,” *The Guitar Review*, 49 (Fall 1981): 24-25.

lowest pitch is actually the G string, because both strings of the A and D courses are tuned an octave higher than expected – it does not allow for some the other various turning which will be covered in detail in the next chapter, nor does it give the distinct unison sound of the double-string courses. See Figure 21 in the next chapter for a clarification of these various tuning methods.

A brief section here should describe the appropriate method of holding the instrument during performance. Joseph Weidlich finds four basic methods of holding the guitar based on iconographic evidence from the seventeenth century; two are sitting, and two are standing. If the performer is seated, the guitar is either placed on top of crossed legs to give an upward angle to the neck, or placed straight across the lap with both feet on the floor and the waist of the instrument on the right leg of the performer. While standing, the guitar may have been supported by a strap – though artists rarely included this – or balanced with the waist of the instrument on the hip of the performer.<sup>53</sup> Figures 18 and 19 give two examples of the iconographic evidence used to support Weidlich's claims.

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<sup>53</sup> Joseph Weidlich, "Battuto performance practice in early Italian guitar music (1606-1637)," *Journal of the Lute Society of America* 11 (1978): 66-67.



Figure 18: "Portrait of the Artist as a Guitarist" by Jean Daret, 1636.



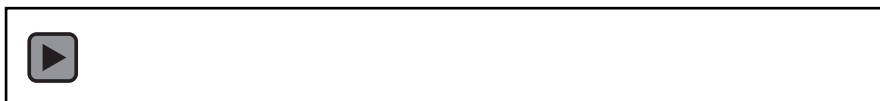
Figure 19: "Woman Playing the Guitar" by Gerrit van Honthorst, c. 1624.

### Rasguado and Punteado Styles

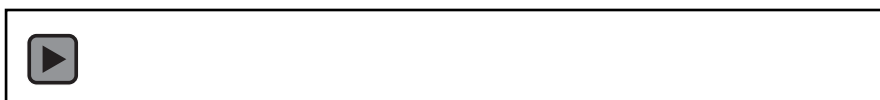
While modern guitarists are fortunate to have a relatively large amount of information concerning Baroque technique for the left hand, there is significantly less information available about appropriate right hand techniques. Despite the attention given to chord shapes, common progressions, and even ornamentation, few resources provide specific instructions on whether to strum or pluck the strings, the proper positions of the right hand in relation to the bridge and neck, or which fingers to use. This is unfortunate because these right hand techniques can have a far greater impact on the overall sound of a performance than one might think. Hear, for example, the following audio examples which illustrate, the various timbres available by strumming the same chord first with the right hand next to the bridge, at the sound hole, and finally over the neck, using only the first finger in each example. The next examples explore the variety that can be achieved by strumming this same chord with various combinations of right hand fingers: by strumming up and down with only the first finger, strumming down with the first finger and up with the thumb, and finally strumming up and down with all four fingers – all of these examples are executed over the soundhole.



*Strumming at the bridge.*



*Strumming at the soundhole.*



*Strumming over the neck.*

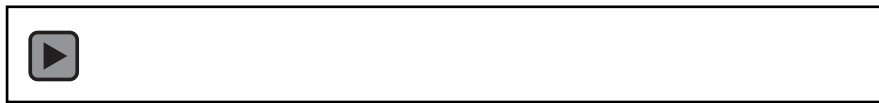




*Strumming with the first finger only.*



*Strumming with the first finger and thumb.*



*Strumming with all four fingers.*

The most fundamental question regarding right hand technique is the choice of *rasgueado* or *punteado* – strumming or picking. There is little doubt that the nature of guitar playing changed greatly over the course of the seventeenth century, and the inclusion of the guitar in more refined music as well as increased attention from notable and skilled composers surely paralleled a comparable increase in the ability of performers. As noted in the first chapter, the predecessor to the Spanish guitar was the four-course guitar, a mostly strummed instrument. Scholars agree that at the turn of the seventeenth century the five-course guitar was also a strummed instrument – similar to how it was utilized in the dance-song repertoire – a technique which logically carried over into the *alfabeto* songbook publications. The volume and texture of these rapidly decaying block harmonies was also a perfect accompaniment for the newly emerging monodic style of song.<sup>54</sup> In Juan Carlos Amat's 1596 tutor he recalls anecdotally being asked to perform an accompaniment to a five-part piece by Palestrina on the guitar, which he accomplishes by strumming chords based on the lowest vocal part.<sup>55</sup> Amat's book was

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<sup>54</sup> Treadwell, "Guitar *Alfabeto* in Italian Monody," 22.

<sup>55</sup> Monica Hall, "The five-course guitar as a continuo instrument," *Lute News: the Lute Society Newsletter* 52 (1999): 11.

reprinted in 1626 – recall that a copy of the original has never been found – which means that the contents were still applicable to the playing style thirty years after its original release, and during the time when Landi’s songbook was circulating.

Monica Hall finds that an even more contemporaneous source, Benedetto Sanseverino’s 1622 publication *Il primo libro d’intavolatura per la chitarra alla spagnuola*, gives rare insight into realizing an *alfabeto* accompaniment. In his book Sanseverino contends that such accompaniments should be simple chord patterns with few ornamentations and that the chords should be fully strummed.<sup>56</sup> The relative dearth of tablature – a notation closely associated with the *punteado* style – in publications for the five-course guitar in the early part of the seventeenth century give credence to the generally accepted opinion that from “c. 1602 to 1629 *rasgueado* is used apparently to the exclusion of *punteado*, after this date the two styles are usually combined.”<sup>57</sup> Murphy here is likely referring to Giovanni Foscari’s *Il primo, secondo, e terzo libro della chitarra spagnola*, which was published around 1630 and is possibly the first example of such combined *rasgueado* and *punteado* material.<sup>58</sup> It is therefore likely that when Landi’s *Arie a una voce* was published *rasgueado* style was the technique of choice in Italy.

Before completely excluding the idea of playing any *punteado* sections in the music of *Arie a una voce*, however, it is important to consider the fact that changes in musical style do not happen immediately with the first appearance of a given technique in print. Publications described as the “first” to present a certain concept are – with rare exception – better classified as

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<sup>56</sup> Monica Hall, “Sanseverino’s alfabeto songbook,” *Lute Society of America Quarterly* 46/1 (2011): 20.

<sup>57</sup> Sylvia Murphy, “Seventeenth-Century Guitar Music: Notes on Rasgueado Performance,” *The Galpin Society Journal* 21 (March 1968): 25.

<sup>58</sup> Jensen, “The Guitar and Italian Song,” 377-378.

the first to codify an idea that is already in practice. The publication of the first combined *rasgueado* and *punteado* material in Giovanni Foscarini's book around 1630 implies that such combinations were in practice by the late 1620s. The popularity – albeit a diminishing popularity – of the lute and also of the theorbo and similar plucked instruments would have made even modest amateurs aware of the concept of plucking the guitar in similar fashion. John Tyler points out that *alfabeto* symbols do not always imply strumming, but rather “are there merely to help the guitarist to realize any style of continuo that might be suitable for a given piece.”<sup>59</sup> With that said, amateurs would likely have been drawn to *alfabeto* publications because of the advertised ease of playing such songbooks and would probably have been unable to execute plucked passages. Recalling that these songbooks had no tablature markings, it seems especially unlikely that a novice player would have been able to improvise or extrapolate from the vocal line a suitable *punteado* section. Although more advanced players or those experienced with other plucked instruments might be capable of such tasks, certainly the average performance in the 1620s would have contained little *punteado*.

Now that the preference of *rasgueado* over *punteado* playing near the time of Landi's publication has been discussed, it remains to be explored how the Baroque guitarist would have strummed his instrument. In order to understand this aspect of right hand technique, one must understand the role of the guitar as an accompanying instrument: “the essence of the guitar's role in accompaniment was at least twofold: a realization of the correct chords...and rhythmic definition of the music.”<sup>60</sup> What is absent from this definition is perhaps the most telling.

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<sup>59</sup> Tyler, “The Guitar and its Performance,” 66.

<sup>60</sup> Jocelyn Nelson, “Matteis and Seventeenth-Century Guitar Accompaniment,” *Lute Society of America Quarterly* 40/3 (2005): 16.

Neither a faithful realization of the correct bass line, attention to voice leading, nor observation of figures or inversions are of concern to the Baroque guitarist, and this reveals a distinction between modern and past performance practice. Whereas modern guitarists are generally taught that chords should be strummed in root position unless otherwise specified, Baroque performers strummed all of the courses of their instrument for every chord. The treble range of the five-course guitar meant that if any bass instrument were playing as well, those lower notes would provide the inversions given in the music by the composer, and “when no such [continuo] instrument was present, especially in domestic music making, inverted chords were thought perfectly tolerable.”<sup>61</sup> In fact, this concept of strumming all courses of the guitar is one of the few aspects of technique that appears in many of the sources dating back to the first part of the seventeenth century. The introduction to Sanseverino’s 1620 publication instructs the reader that “the guitar ought to be played with full strokes and not otherwise,”<sup>62</sup> in 1620 Giovanni Colona published a book instructing readers that “all the strokes, whether upwards or downwards must be full,”<sup>63</sup> and in 1627 Pietro Milioni wrote that one should play by “touching all of the strings [with the right hand].”<sup>64</sup>

Most of the *alfabeto* songbooks published before about 1640 which include information on how to strum the instrument agree that strumming should be done in a harp-like manner, softly or lightly, with several fingers, and in varying positions relative to the rosette.<sup>65</sup> Twenty

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<sup>61</sup> Lex Eisenhardt, “The Italian battute-pizzicate: Music, tunings, and performance,” *Lute News: the Lute Society Newsletter* 77 (2006): 11.

<sup>62</sup> Hall, “Sanseverino’s *alfabeto* songbook,” 20.

<sup>63</sup> Joseph Weidlich, “Battuto performance practice in early Italian guitar music (1606-1637),” *Journal of the Lute Society of America*, 11 (1978), 68.

<sup>64</sup> Murphy, “Notes on Rasgueado Performance,” 27.

<sup>65</sup> Weidlich, “Battuto performance practice,” 84.

years apart but in identical language both Montesardo and then Millioni suggested using “three or four fingers” to strum with the right hand.<sup>66</sup> Although few sources specify whether or not the thumb was considered one of those fingers, descriptions of ornamentation can be found which include specific references to strumming with the thumb. Although he was likely referring to *punteado* style, several decades later in 1666 John Playford described how to use the “Thumb and first finger and sometimes the second [to] strike your strings, as is used on the Gittar” in his *Musick’s Delight on the Cithren*.<sup>67</sup> Recent scholarship obviously echoes these sentiments, but often more detailed opinions are provided as well. Modern experts in the field of Baroque guitar performance like Don Rowe suggest using the first finger alone for both upstrokes and downstrokes but occasionally using the thumb or fast rolls with the index, middle, and ring fingers.<sup>68</sup> Elizabeth Brown provides quite similar instructions, proposing that one use either the index or middle fingers to strum up and down, but using either the thumb or a roll of several fingers for important rhythmic beats. Additionally she points out that varying the speed, tension, and location of the hand and fingers can result in more interesting and musical realizations of *alfabeto* accompaniment.<sup>69</sup> Thus, both modern and seventeenth-century sources point toward the use of the thumb and at least the index and middle fingers, although as always it is important to bear in mind that amateur musicians would likely have strummed in whatever manner they were capable.

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<sup>66</sup> See Weidlich, “Battuto performance practice,” 69 and Murphy, “Seventeenth-Century Guitar Music,” 27.

<sup>67</sup> Paul Odette, “Plucked String Instruments,” in *A Performer’s Guide to Seventeenth-Century Music*, Stewart Carter, ed., 284.

<sup>68</sup> Richard d’A Jensen and Don Rowe, “Baroque guitar for the modern performer: a practical compromise,” *The Guitar Review*, 49 (Fall 1981): 25.

<sup>69</sup> Elizabeth Brown, “Early Guitar Technique: A Little Advice,” *Lute Society of America Quarterly* 41/3 (September 2006), 31.

The iconographic evidence seen above in Figures 18 and 19 is representative of the majority of paintings depicting guitarists from the seventeenth century. About half of these sources show the performer strumming between the rosette and bridge, while the other half show the right hand either between the neck and rosette or on the neck itself.<sup>70</sup> The majority of the instructions given by seventeenth-century composers use phrases that implore the performer to strum “sweetly” or “delicately,” and so the generalization that striking closer to the neck provides a warmer and more mellow tone would suggest that *alfabeto* accompaniments were played closer to the neck.<sup>71</sup> It is likely, though, that the lute technique of planting the little finger of the right hand near the bridge would have carried over to guitar, especially for *punteado* passages, which benefit from the increased articulation. As with modern guitarists, it is likely that Baroque guitarists performed different passage over different parts of the guitar in order to achieve the greatest variety of sound. More often than not – especially with more advanced players – this probably happened subconsciously or with less thought than has been implied by the preceding paragraph. Sanseverino summed this up best nearly four hundred years ago when he wrote “it is enough for each one to vary the hand in different ways according to one’s ability.”<sup>72</sup>

### Nails or Not

Another general inquiry into Baroque guitar playing is whether to use the nails or the flesh of the right hand to strike the strings. It is generally accepted in modern times that the

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<sup>70</sup> Weidlich, “Battuto performance,” 66.

<sup>71</sup> Tyler, “A Guide to Playing the Baroque Guitar,” 13.

<sup>72</sup> Weidlich, “Battuto performance practice,” 69.

majority of tone production on the classical guitar stems from the accurate shaping and usage of the right hand nails, but as it has been shown, the modern classical guitar is very much a different instrument from the Baroque five-course guitar. Because seventeenth-century guitar tutors generally did not provide information on the use of nails, scholars have traditionally examined the playing techniques of contemporaneous plucked string instruments for clues to the appropriate technique, most notably the lute. This led to the conclusion that seventeenth-century guitarists likely did not use nails when performing, as there is ample evidence to show that lutenists used the flesh on the right hand fingers.<sup>73</sup> There is, however, a problem in such methodology. Musicians of the seventeenth century who played both the lute and the guitar are the exception rather than the rule; most multi-instrumental guitarists were actually theorbo players, and theorbo players are known to have used the nails and not the flesh of the right hand.<sup>74</sup> The iconographic evidence supplied in Figure 20 supports this claim; it shows a seventeenth-century musician playing a theorbo with what is clearly a five-course guitar laying on the table next to him. Although much can change in fifty years, an anecdote of a concert festival near the end of the 1670s or 1680s gives credence to the importance of nails to guitar playing. Francesco Corbetta, the leading guitarist of his day, is the subject of a story in the writings of Adam Ebert, who relates how Corbetta was forced to cancel a performance in England after breaking a nail, much to his own disappointment and even financial loss.<sup>75</sup>

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<sup>73</sup> Nina Treadwell, "On the Use of Fingernails When Playing the Baroque Guitar," *Context: A journal of the postgraduate students of the University of Melbourne School of Music* 2 (Summer 1991): 16.

<sup>74</sup> *Ibid*, 16. Treadwell points out that Robert de Visée, Henri Grenerin, and Angelo Michele Bartolotti are among the more influential musicians who performed on guitar as well as theorbo.

<sup>75</sup> *Ibid*, 16.



Figure 20: "The Theorbo Player" by Antiveduto Gramatica, c. 1615.

There are several practical musical reasons for using the nail as well. As the previous section made clear, Landi's music was written in a time just prior to the widespread combination of *rasgueado* and *punteado* styles, and the use of nails can help to integrate the sound of strummed chords with the sound of plucked single notes. Although no such passages are present in *Arie a una voce*, the precision necessary to properly execute the *campanella* passages that would become common in the latter part of the century is greatly aided by the use of nails rather than flesh.<sup>76</sup> Additionally, nails can create a greater variety of timbres than flesh alone, and it is certainly possible to utilize the warm, soft tone produced by the using flesh of the fingers by adjusting the position of the right hand and wrist, even if a guitarist has long nails; the reverse cannot be said for those without nails. Of course there are certain theories that contest the idea

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<sup>76</sup> *Ibid*, 18.



of longer nails, such as the idea that nails would scratch gut strings, which are far less resilient than the nylon ones used in modern instruments.<sup>77</sup> There are also exceptions to the idea that guitarists most often played theorbo, like Samuel Pepys and Johan Anton Losy who played both the lute and guitar, and so may have used the flesh of the right hand to play guitar. Despite this, the overwhelming amount of evidence seems to steer toward the idea that Baroque guitarists performed by striking the strings with the nails of the right hand, and therefore the accompanying recordings have been made in concordance with this conclusion.

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<sup>77</sup> William Carter, "Speculations on the tuning and technique of the Baroque guitar, with some observations on the music of Joanambrosio Dalza, Diomedes Cato, Ennemound Gaultier, and Cuthbert Hely," *Lute New: The Lute Society Newsletter* 77 (December 2005): 17.

## CHAPTER FIVE: PERFORMANCE PRACTICE

### Appropriate Tuning and Stringing

The question of how to properly string the five-course guitar appears, on the surface, to be a general inquiry and not one specifically related to the pieces of *Arie a una voce*. However, at least four different tunings were commonly employed by Baroque guitarists depending on the demands of the music, geographic location, and contemporaneous aesthetic preferences. All of this is further complicated by both the relative silence of composers and the ambiguity of the tuning methods suggested in many seventeenth-century books and manuscripts. “As little historical evidence survives, musicologists are forced to rely on internal evidence...found by studying the music itself.”<sup>78</sup> The nature of the *alfabeto* in *Arie a una voce* is quite transparent: the guitar serves fully as an accompanying force, which supports the more important vocal line. As was shown in the previous chapter, the majority of the guitar accompaniment is played in *rasgueado* rather than *punteado* style, and so making full chords— rather than intricate scalar passages — sound their best and providing a solid accompaniment for the vocalist should be the primary concerns when selecting an appropriate tuning.

Figure 21 shows the four tuning patterns which will be discussed in this section. The most general tuning appears to have been the one without any bourdons — a lower octave rather than a unison string — shown as tuning A in Figure 21. This yields a fully re-entrant tuning in which the lowest sounding note on the instrument, the G below middle C, would be found on the third course. The next most common tunings involved placing a lower octave on either the D

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<sup>78</sup> Richard d’A Jensen and Don Rowe, “Baroque guitar for the modern performer: a practical compromise,” *The Guitar Review* 49 (Fall 1981): 22.

course, or both the A and D courses, the latter of which is quite reminiscent of a modern instrument (tunings B and C, respectively, in Figure 21). Finally, some scholars have debated the merits of actually applying an upper octave bourdon to the G string, making the highest open string a G rather than E. Examining Figure 21 reveals that the relationship of intervals between courses – disregarding octave displacements – are consistent in each variation, so the question at hand may be best phrased as “which, if any, of the courses should be strung with bourdons?”

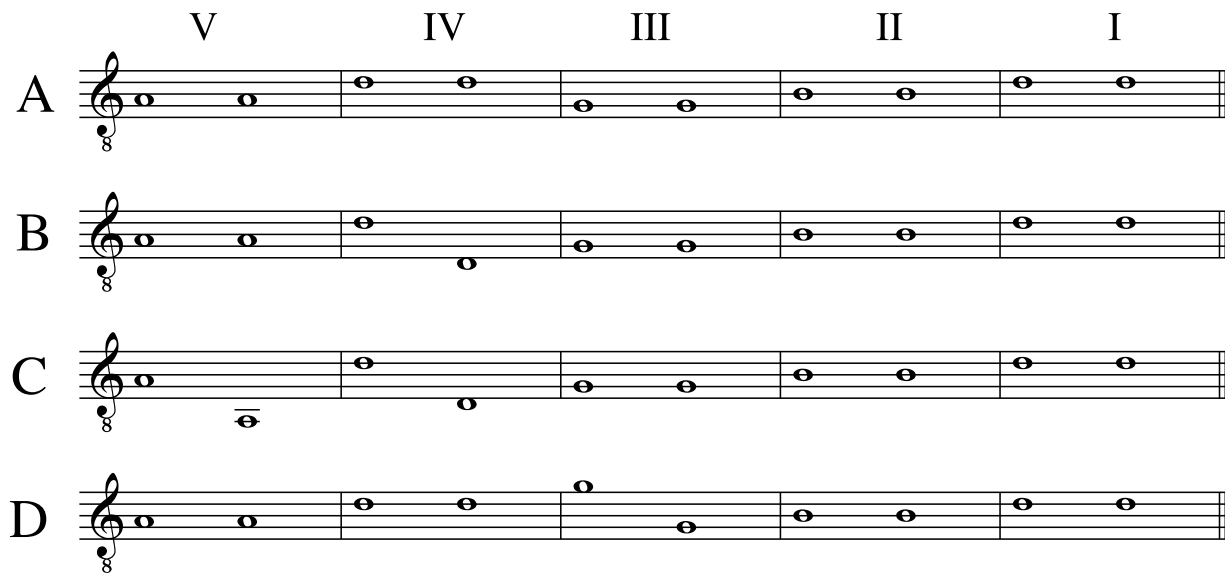


Figure 21: Common Tunings for the Baroque Guitar

Evidence suggests that both Montesardo and Sanseverino, the highly influential figures and contemporaries of Landi, preferred to string their guitars with octave bourdons on the fourth and fifth courses.<sup>79</sup> This is likely because at that time, the relatively new five-course guitar was strummed in the same manner as its four-course predecessor. This would have also made the

<sup>79</sup> Tyler and Sparks, *The Guitar and Its Music*, 54 and 58, respectively.

diminutive five-course instrument (at least by modern standards) louder and therefore better for the accompaniment of dances or participation in larger ensembles. As the literature for the guitar progressed and *punteado* passages became more common, it appears that leading guitarists began to advocate less of the lower octave tunings. In the middle of the century, Francesco Corbetta specifically indicated the use of bourdons only on the fourth course (D), and makes no mention of the A or G courses.<sup>80</sup> Present day guitarist William Carter finds that using a high octave bourdon on the G course allows one to perform scalar, *punteado* passages with greater clarity, but admits that there is little evidence beyond a few iconographic sources.<sup>81</sup> However, Lex Eisenhardt, another modern-day performer, has also discussed this concept<sup>82</sup> and two manuscripts dating to the end of the seventeenth century – I-BcAA/360 and I-Moe MS Campori 612 (in Bologna, *Civico Museo Bibliografico Musicale* and Modena, *Biblioteca Estense*, respectively) – suggest the use of a higher octave on the third course.<sup>83</sup> One of the primary arguments negating the viability of a high G string is the idea that Baroque strings – made from gut and substantially lower in tension than modern nylon strings – would simply be unable to withstand the high tension of such a note.<sup>84</sup> However, this leads to the relevant discussion of what actual frequency would have constituted a G – or any other note for that matter – to guitarists of four hundred years ago. It is well known that pitches today are noticeably higher than their Baroque equivalents would have been, but there is additional evidence that suggests guitarists frequently tuned their instruments lower than the A-D-G-B-e which we expect today.

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<sup>80</sup> Carter, “Speculations on the tuning and technique of the Baroque guitar,” 16.

<sup>81</sup> *Ibid*, 14-15.

<sup>82</sup> Eisenhardt, “The Italian battute-pizzicate,” 9-10.

<sup>83</sup> Tyler and Sparks, *The Guitar and Its Music*, 78.

<sup>84</sup> Eisenhardt, “The Italian battute-pizzicate,” 9.

For example, Sanseverino advocated tuning the instrument a whole step lower, yielding G-C-F-A-d, and the Italian composer and guitarist Foriano Pico recommended simply tuning the fifth course to a comfortable pitch and tuning the remaining courses from that note. Presumably then, if a guitarist were to have tuned a full step or more lower than standard tuning in a time when pitches were already lower than the ones we know today, it is possible that a high octave G bourdon would have been physically feasible. However, the purpose of such a stringing would be to the benefit of scalar and *campanella* passages, especially those found in the mixed tablature of the mid- and late- seventeenth century.

By the end of the century, certain preferences for tuning based on musical demands was summed up nicely by Gaspar Sanz, who wrote “[t]hese two methods of stringing [with or without low A and D strings] are good, but are for different purposes. For him who wishes to play the guitar in order to make noisy music or to accompany the bass line of some *tono* or *sonata*, the guitar is better with bass strings than without them.”<sup>85</sup> For accompaniment then, there is little doubt that both the fourth and fifth courses should have a lower octave bourdon. Therefore the accompanying recordings have used the closest approximation of Tuning C from Figure 21 that can be realized on a modern instrument. Because this instrument is designed for present-day (A 440) tuning and because it fits the range of the vocalist, the recorded guitar has been tuned to the standard modern pitches, E-A-D-G-B-e, though the low E string is not used in the performance.

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<sup>85</sup> Nelson, “Matteis and seventeenth-century guitar accompaniment,” 18.

## Tempo

“The problem of tempo is as difficult as it is important.”<sup>86</sup> Thus, Frederick Neumann quite succinctly expresses the dilemma which faces any performer, and especially a performer hoping to do justice to a piece of music from the distant past. Landi wrote his *Arie a una voce* in the beginning of the seventeenth century, during the transition away from the mensural notation of the Renaissance and toward the modern metrical system. Unfortunately this means that neither the often-uncertain details of Renaissance tempo nor the equally ambiguous tempo designation of the later seventeenth century can be used as a decisive starting point for acquiring an appropriate tempo.<sup>87</sup> Furthermore, the metrical sign which appears at the beginning of both “La mia cara Pastorella” and “A Qualunq; animale” is simply a “3”, which was used to represent both *tripla* and *sesquialtera* – ratios of 3:1 and 3:2, respectively, in relation to the *tactus*. The *tactus* was the fundamental pulse from which all note values and tempos were derived. By placing various proportional signs throughout their music (e.g. 2/1, 3/1, 3/2), composers were able to indicate a variety of tempos. While the *tactus* was theoretically and pedagogically a constant speed, it was generally described as the pulse of a man breathing normally, and so was subject to interpretation.<sup>88</sup> Most likely then, the *tactus* averaged around sixty beats per minute, but seventeenth-century sources indicated that this was frequently subject to change at the

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<sup>86</sup> Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 15.

<sup>87</sup> Ibid, 23.

<sup>88</sup> Mary Cyr, *Performing Baroque Music* (Portland: Amadeus Press, 1992), 30

discretion of “singing masters,” or to suit “the characters, words, or the various emotions they evoke.”<sup>89</sup>

However, before embarking on an elaborate mathematical equation to find an appropriate tempo based on ratios of the *tactus*, it is important to note that “‘freestanding’ proportional signs, that is, triple proportions that do not refer to a previously established integral value, are frequently found at the beginning of a composition...[and] may be more subject to a performer’s interpretation than true proportions, since they have no relation to a normative duple *tactus*, but only the suggestion of tempo that note values alone give.”<sup>90</sup> Looking to Landi’s contemporaries one finds confirmation of this ambiguity regarding tempo, especially when faced with a freestanding triple proportion. In 1611, Christoph Demantius remarked that “three semibreves or three minims are sung in one *tactus*” and that “*tactus* and note values...are identical,” – an idea quite contradictory to the generally accepted definition of the Renaissance *tactus*.<sup>91</sup> Daniel Friderici, in his *Musica figuralis* of 1624, states that composers no longer observe a difference between *tripla* and *sesquialtera*, confirming Demantius’ earlier observation.<sup>92</sup> Although these men were Germans, both were educated in the Italian popular style.<sup>93</sup> Looking closer to home, the master Girolamo Frescobaldi, who spent much of his life in Rome, wrote in the preface to his

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<sup>89</sup> George Houle, “Meter and Tempo,” in *A Performer’s Guide to Seventeenth-Century Music*, Stewart Carter, ed. (Bloomington: Indiana University Press, 2012), 353.

<sup>90</sup> *Ibid.*, 357.

<sup>91</sup> Neumann, *Performance Practices*, 24.

<sup>92</sup> *Ibid.*

<sup>93</sup> Friderici received composition lessons from Valentin Hausmann, who was well acquainted with Italian secular music, and Demantius’ secular music is an excellent example of “the extent to which Italian dance-song forms of one kind or another had penetrated to Germany by the beginning of the 17<sup>th</sup> century.” See Martin Ruhnke and Dorothea Schroder, “Friderici, Daniel,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press and Walter Blankenburg and Dorothea Schroder, “Demantius, Christoph,” *Grove Music Online*, *Oxford Music Online*, Oxford University Press.

1624 *Il primo libro di capricci canzon Francese e recercari* that sections in triple meter are to be played adagio when each grouping contains three whole notes, a bit faster when written in half notes, and faster still when quarter notes. From this, Neumann concludes that by the 1620s, tempo is “no longer indicated by the mensural signs but is suggested by the prevalence of certain denominations [of note values] whose guidance is, of course, only vague and far from mathematical.”<sup>94</sup> The tempo selections for the accompanying recordings have been made with some consideration to the concept of the *tactus*, some consideration of the relatively large note values in each song, and some consideration of the general character of each song. Therefore the shorter and lighter (albeit still quite lamenting) “La mia cara Pastorella” is given a slightly quicker tempo, approximately sixty-five beats per minute for each dotted whole note – the primary division of the music in each of the songs – while the heavier “A Qualunq; animale” is recorded at about fifty-five beats per minute.

### Performing Forces

Another fundamental question that must be addressed in order to create an informed interpretation of Landi’s work is what performing forces are necessary for such music. As Richard Jensen points out, the title pages of these songbooks often give insight into the composer’s preference of performing forces, but the cover of *Arie a una voce* makes no such distinctions.<sup>95</sup> The music, with its vocal, continuo, and *alfabeto* parts might imply three performers, but there is evidence to suggest that these strophic songs would have more often

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<sup>94</sup> Neumann, *Performance Practice*, 25.

<sup>95</sup> Jensen, “The Guitar and Italian Song,” 377.



been the task of a single solo performer, singing and strumming accompaniment on the guitar. The repertoire discussed in the first chapter that consists only of lines of poetry with *alfabeto* notation above, though not the subject of this paper, does give precedent to the idea that the guitar could be the only accompaniment to a singer, and so the idea of a singer accompanying herself is a likely corollary.<sup>96</sup> Additionally, Monica Hall believes that the *alfabeto* symbols were printed above the vocal line so that a singer could accompany herself – recall the iconographic evidence offered in Figures 18 and 19;<sup>97</sup> Richard Jensen notes that the continuo ensemble could range from a large group of instruments to a single guitar;<sup>98</sup> and Ashworth and O’Dette state that the size and constituents of the basso continuo group depend on the context of the performance, concluding that “secular solo song conceived for voice does not require or benefit from addition of bowed bass [until the end of the seventeenth century]”.<sup>99</sup> Surely in a larger concert setting or in the chambers of an important church or state official lutes, theorbos, harpsichords, and more would have been utilized, but the domestic audience of these songbooks would have likely not had the instruments themselves or the number of trained musicians necessary to create such an accompanying group, nor would they have needed them for such small venues. A single performer singing and strumming her own accompaniment would have been the most likely scenario.

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<sup>96</sup> Treadwell, “Guitar *Alfabeto* in Italian Monody,” 20.

<sup>97</sup> Hall, “Sanseverino’s *alfabeto* songbook,” 19.

<sup>98</sup> Jensen, “The Guitar and Italian Song,” 377.

<sup>99</sup> Jack Ashworth and Paul O’Dette, “Basso Continuo,” in *A Performer’s Guide to Seventeenth-Century Music*, Stewart Carter, ed., 319-320.

If the basso continuo part is not essential, it may still have been of significance to an astute Baroque performer. *Rasgueado* chords dominate the texture of both recorded selections, but each has a small introduction and an interlude between verses. The improvisation and pure expression that were prized by the advocates of the *seconda prattica* in the early 1600s can be likened to other improvisatory styles in our time, such as jazz. And as any competent jazz musician knows, lead sheets – which usually contain chord symbols above a melody in standard notation, and thus are quite similar to the layout of Landi’s book – can be likened more to general guidelines than a rigid structure. And so the idea of adding an introduction for the singer to hear the key and find a starting pitch or an interlude between verses to regain breath is a logical and musical concept that exists to this day. While, these sections would likely have been strummed in the same manner as the verses by many guitarists, it is certainly possible – having shown previously that *punteado* publications were merely years away – that this would have been an excellent opportunity for more gifted Baroque performers to explore ways of plucking a melodic line rather than simply strumming.

What melodic line would have been utilized in such sections? The three most likely candidates are either the vocal melody, the continuo line itself, or a completely improvised passage. Of the two recorded selections, only “A Qualunq; animale” has a written out ritornello, which makes the decision process easier. Because the chords of the ritornello do not match the chords of the verses, the vocal line is not a suitable candidate for the melodic line of those sections. An improvisation could of course be used, but after hearing the melodic nature of the continuo line throughout the ritornello, it seems to be the logical and perhaps the most honest choice. The alto or tenor range of the five-course guitar means that there is no possibility of

playing the continuo part at the written pitch level. Considering this, and in order to bring the melody to the listener's attention, the notes of the continuo line have been displaced one or more octaves to suit the range of the Baroque guitar and provide a smoothness to the melodic line. For consistency, it was decided that the interludes and introduction should consist of the same material. The purpose of these recordings is more to give the reader an impression of how the music may have sounded rather than to provide a comprehensive reference, and so only three of the seven verses in "A Qualunq; animale" are recorded. The ritornello serves as the introduction and frames the first, third, and shorter final verse in the recording.

"La mia cara pastorella," on the contrary, does not have a written ritornello section and so both the introduction and interludes must be constructed from material that normally does not function in those manners. Considering the brevity of each verse, the interlude for this piece should not be extensive. The ii-V-I pattern that appears in the final two measures of the verse is reminiscent of the passacaglia or bergamasca dance-song patterns and so is a likely choice for a sequence of harmonies which would have been idiomatic of the guitar, familiar to a seventeenth-century audience, and readily repeated. The continuo line and of course the vocal line have an acceptable melodic contour, but the characteristic rhythm of the vocal part makes it the better candidate for the melody of the introduction and interludes.

The peculiarities of tuning the five-course guitar make the task of plucking a melody without mistakenly jumping an octave a somewhat difficult task, especially when playing in the first position. For this reason, it can be beneficial to play the melody on only the first course or second courses by moving up and down the neck rather than up and down the strings. It may seem at first that moving past the first position means that most of the *alfabeto* shapes will be

unusable, but this is not the case. In a book published as early as 1608 – scholars still debate the possibility that it was in fact first published in 1628 – Foriano Pico described various ways of embellishing chords as well as a method for moving shapes up the neck by the addition of numbers next to the *alfabeto* symbol.<sup>100</sup> This number describes the new position of the chord shape, and can be thought of as the number of frets each note of particular chord must be moved up the neck. For example, an A *alfabeto* symbol (a modern G chord) is fretted at the second fret on the fifth course and third fret on the first course, with all other strings open. Thus an A3 *alfabeto* symbol would mean to fret the fifth course at the fifth fret (not the second), the first course at the sixth fret (not the third), and the remaining course at the third fret (not open strings). The resulting chord would sound three semitones higher than the original, so an A3 *alfabeto* chord would sound as a B<sup>b</sup> chord. Using this method one can find the desired melodic notes on the highest course and harmonize those notes with standard *alfabeto* chords moved into higher positions. Examples of this notation are provided with tablature transcriptions in Figure 22. All of the introduction and ritornello sections have been created using this technique, and even though the modern instrument has many more available frets, in keeping with the limitations of the Baroque guitar, nothing past the tenth fret is used.

Alfabeto Notation:	G	G3	G5	H	H3	H5	M	M3	M5
Guitar	1	3	5	1	3	5	3	5	7
	1	3	5	3	5	7	4	6	8
	2	4	6	3	5	7	3	5	7
	3	5	7	3	5	7	1	3	5
	3	5	7	1	3	5	1	3	5

Figure 22: Examples of common *alfabeto* symbols with movable notation

<sup>100</sup> Tyler and Sparks, *The Guitar and Its Music*, 55.

## Ornamentation

Although many resources suggests that *alfabeto* accompaniments were somewhat less extravagantly ornamented than other musical genres of the seventeenth century, the musical style of the day was one with innumerable means of decorating existing melodic lines for greater effects, and surely these decorations would have found their way into the playing of more gifted guitarists. The concept of grace – in fact ornaments were sometimes referred to as graces – was central to the Italian idea of ornamentation, meaning that one must make such devices seem easy in order to accomplish the desired effect.<sup>101</sup> Ornaments could be executed with both the right and left hands; embellishments to the harmonic accompaniment generally were the result of adjusting the strumming hand, and melodic embellishments the task of the fretting hand. Because it has been shown that strumming chords was more common than plucking melodies on the Baroque guitar, the most extensively used ornaments were the *trillo* and *repicco*. Both of these ornaments involved subdividing longer notes into multiple strums, a technique perfectly suited to the five-course instrument with its limited sustaining power.

Several seventeenth-century resources provide instructions for executing these ornaments, but many are vague or contradictory, likely because there were many different “correct” ways to perform these devices.<sup>102</sup> In the 1629 reprinting of his first guitar book, Foscariini stated that “there are many *trilli* and *repicchi* as a result of the numerous ways of moving the hand.”<sup>103</sup> This suggests that the most important part of the *trillo* or *repicco* was the

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<sup>101</sup> Bruce Dickey, “Ornamentation in Early Seventeenth-Century Italian Music,” in *A Performer’s Guide to Seventeenth-Century Music*, Stewart Carter, ed., 294.

<sup>102</sup> Murphy, “Notes on Rasgueado Performance,” 28. See *Il primo libro d’intavolatura* (Anon, Rome, 1618) or *Vero e facil modo d’imparare...la Chitarra Spagnola* (Millioni and Monte, Rome, 1637).

<sup>103</sup> *Ibid*, 30.

resulting sound and not the exact manner in which they were performed. Of the two devices, the *trillo* is simpler; it is a reiteration of a chord with alternating upward and downward strokes. This could be done with multiple fingers by alternating the thumb and middle finger, by the index finger alone, or a similar combination. In 1630 Foscari instructed that the *trillo* should be played by a down- and upstroke with the thumb followed by a down- and upstroke with the index finger.<sup>104</sup> The rhythmic variety and sustaining power provided by the *trillo* meant that it “could be used with great freedom, even on every beat of the piece.”<sup>105</sup>

The *repicco* is a more complicated pattern, and although it too has many variations, most descriptions agree on a characteristic two downstrokes followed by two upstrokes, executed with various fingers. In 1608, Pico published *Nuova Scelta di Sonate* which contained the description: “To play the Repicco one plays four strikes, that is two down and two up. The first down is played with the middle finger, the second down with the thumb, the third up is played with the thumb and the fourth up with the index finger, playing however only the top string.”<sup>106</sup> The concept of playing specific strings on particular strums of the *repicco* was echoed by Corbetta in a 1671 publication which contains instructions for playing the upper courses first and then the lower ones. Corbetta’s instructions agree that there should be two downstrokes followed by two upstrokes, and he even suggests alternating between the fingers and thumb in the exact manner described by Pico, but he also includes a method for alternating the index and middle fingers for faster *repicco* patterns. Figures 23, 24, and 25 provide notational examples of these ornaments.

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<sup>104</sup> Kenneth Kreitner, et al, “Ornaments,” *Grove Music Online*, Oxford Music Online.

<sup>105</sup> Murphy, “Notes on Rasgueado Performance,” 30.

<sup>106</sup> *Ibid*, 28.



Figure 23: Example of repicco as described by Foriano Pico, reproduced from Sylvia Murphy, “Notes on Rasgueado Performance,” *The Galpin Society Journal* 21.

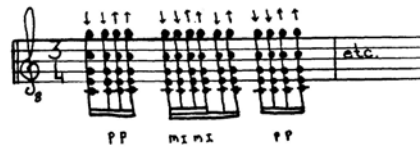


Figure 24: Example of repicco as described by Francesco Corbetta, reproduced from Sylvia Murphy, “Notes on Rasgueado Performance.”



Figure 25: Example of trillo as described by Pietro Millionini, reproduced from Sylvia Murphy, “Notes on Rasgueado Performance.”

Two broad categories of melodic ornamentation existed as well: divisions and devices. The former involves breaking long notes into smaller values of the same pitches (in the same manner as the *trillo* and *repicco*), and while the latter concept is similar, devices were usually shorter, more formulaic, and involved adding notes to change the melodic shape of the line more directly. Devices are the more common ornamentation, and are further divided into the three subcategories of melodic, dynamic, and fluctuation devices. Melodic devices include the *grosso*, a cadential figure that alternates the tonic and leading tone, and the *intonation*, a common beginning of a song in which the first note is approached by step from a third or fourth

below. The *accento* is similar to a division and was used to connect notes more than a second apart, and the *ribattuta di Gola* was a dotted upper neighbor tone.

Dynamic devices were mainly either the *messa di voca* or the *esclamazione*. These were basically opposite terms, the first of which meant to crescendo and then decrescendo a note – a swell – while the second meant to immediately diminish and then crescendo a note – a sforzando. Although the concept of vibrato would not exist until some two centuries later, fluctuation devices including *tremolo* involved fluctuating the intensity and pitch of a note. Bruce Dickey states that singers were “models for instrumentalists,” and Francesco Rognoni, an Italian composer of the seventeenth century, wrote that vocal ornaments are “something useful to instrumentalists as well for imitating the human voice,” so it is likely that whatever ornamentations were practical on the guitar were in fact used.<sup>107</sup>

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<sup>107</sup> Dickey, “Ornamentation in Early Seventeenth-Century Italian Music,” 313.



**APPENDIX A: TRANSCRIPTIONS OF SONGS “PER LA CHITARA  
ESPAGNOLA” FROM STEFANO LANDI’S *ARIE A UNA VOCE***

# La mia cara Pastorella

Stefano Landi

Chords: F C G C g min

Voice: La mia ca - ra pa - stor - ell - a che mi fuge e

Basso Continuo

Chords: D c min D d min c min B $\flat$

V. piu non prezz - a Vuol che fia di fua bel - le - za

B.C.

Chords: c min G C

V. la mia fe pom — pa no - uel - la Vuol che fia di

B.C.

Chords: g min F g min C F

V. fua Bel - lez - za — la mia fe pom — pa no - uel - la

B.C.

1  
Più non cura I miei sospiri  
Il mio pianto e' la mia doglia  
Ma pensier cangiato e voglia  
Gode Sole de miei martiri

2  
Chi già pria fù di Fileno  
Più felice e piu Beato?  
Chi da Clori unqua Piu amato  
Fu Pastor raccolto in feno?

3  
Questo e dunque ingrato Amore  
Premio degno alla mia fede?  
Questo dunque per mercede  
Si conuiene a tanto ardore?

4  
O noiosa rimembranza  
Cb' hor attoschi il mio gioire  
E'l Piacer cangi in languire  
Spezzi e tronchi ogni speranza

5  
Fra I martir viurrommi in tanto  
D'ogni ben primo & ignudo  
Sofferenza fi ail mio Scudo  
Fi ail mio cibo il duolo e il pianto

# Chi m'affrena

Stefano Landi

Chorus:

Chord progression: G C G a min G C F G C G a min D

Voice: Chi m' - aff - re na chi mi le - - - ga

Basso Continuo: 2

Verse 1:

Chord progression: b min D G a min G C d min C F C C

V. chi mi ne - ga il ridir l'altrui merce

B.C.: 3 4

Verse 2:

Chord progression: a min G C D b min G C D G C G a min G

V. Tan - to duol - - - douro sos - sri - - - re Non ridi

B.C.: 5 6

Verse 3:

Chord progression: d min b min d min C G C

V. re dol - ce pre mio di mia fe

B.C.: 7 8

2

## Chi m'affrena

G C D b min D G b min D b min G a min d min

V. tan - to duol \_\_\_\_\_ duo ro sossri \_\_\_\_\_ re non ri

B.C. 9 10

b min G C G a min G a min G C D G C D

V. di \_\_\_\_\_ re dol - ce pre \_\_\_\_\_ mio di mia

B.C. 11 12

## Ritornello

V. fe

B.C. G G C a min d min a min C G

13 14

V.

B.C. C F D G C G D G

15 16 17

1  
Nei diletti ancor amaro  
Nume auaro,  
Gia negasti a me pieta  
Hor nel Mar del mio conforto  
Viuvo morto  
La mia cetra tacera

2  
Dhe sciogliete augei volanti  
Dolci Canti  
Mentre a forza io tacero  
Dite o venti mormorando  
Come, e quando  
Per dolcezza il Cuor manco.

3  
Fresche herbette auuentuose  
Guggiadose  
Cui calco leggiadro il pie  
Vaghi Fiori e fronde amate  
Palesare  
Quel ch'il Cor ridir' non de

4  
Quel bel rio di puri argenti  
Miei contenti  
Che furtino rimiro  
Al fuggir di si bell'onda  
Dis asconda  
Quel ch'il cuor ridir non puo.

5  
Riui, Angelli e fronde, e Fiori  
Degli Amori  
Segretari in si bel di  
Voi direte il mio diletto  
Ma nel petto  
Tecera chi piu gioi

# Augellin ch'il tuo amor

Stefano Landi

g min d min F

Voice

Au-ge-lin che'l tuo Amor segui\_ ogn' hor Au - gell-in che'l tuo

Basso Continuo

2 3

C min D B $\flat$  E $\flat$

V.

Amor segui ogn' hor\_ dal faggio al Pin' e form-ando i bei

B.C.

4 5 6 7

F B $\flat$  F C

V.

con-cen - ti vai temp-ran - do\_ vai temp-ran - do\_

B.C.

8 9 10 11

g min d min A d min

V.

co'l tuo can t'i miei

B.C.

12 13 14 15

2 Augellin ch'il tuo amor

A D B $\flat$  F

V. tor - men - ti Vai temp - ran - do co'l

B.C. 16 17 18

C F D g min c min D G

V. tuo can toi miei \_\_\_\_\_ tor - men - ti

B.C. 19 20 21

1  
Augellin  
Che'l tuo amor  
Segui ogn'hor  
Dal faggio al pin  
E spiegando i bei concetti  
Vai temprando  
Col tuo canto i miei lamenti

2  
Il mio Sol  
Troppo fier  
Troppo altier  
Del mio gran duol  
Clori Amata, Clori bella  
M'odia ingrata  
A' miei prieghi empia e rubella

3  
Fa Dhe si  
Crudo men  
Quel bel fen  
Che mi ferì  
E con l' aura del tuo canto  
Dolce e varia  
Fa'l suo cor pietoso alquanto

4  
Non sia piu  
Cruda no  
Moriro  
S' ella e qual fu  
Taci, taci, che gia piu  
Porge i baci  
Al mio Labro l' Alba mia

5  
Sol pieta  
Spira il sen  
Ne ritien  
Piu Crudelta  
Lieti affanni, dolci pene  
Cari danni  
del mio Sole, del mio bene

6  
Segui Augel  
Ne sdegnar  
di formar  
Canto nouel  
Fuor del seno amor setto  
Mostra a pieno  
La tua gioia, il mio diletto

# A Qualunq; animale

Stefano Landi

G C F G C  
 Voice A qual - unq; a - ni - male al - berga in ter - ra fe  
 Basso Continuo

a min C G C D  
 V. non fe alquan - ti ch'han no in od - io il so - - le  
 B.C.

a min E a min d min C  
 V. Tem - po da tra - u - agli - a re e quato - el gior - no  
 B.C.

G a min G D G  
 V. ma poi che l'Ciel ac - cen de la fue Stel - la  
 B.C.

d min A D d min  
 V. qual torn - a casa e qual s'anni - da in Se - lua per  
 B.C.

2

A Qualunq; animale

V. a min G C a min G C

hauer po - sa al meno in fino all' - al - ba per

B.C.

16 17 18 19

V. D G C D G

hauer - po - sa al meno in fino all' - al - ba

B.C.

20 21 22 23

## Ritornello

B.C. C G a min G F d min E a min

24 25 26 27

B.C. G C D C D G

28 29 30 31

1  
E d'io, da che comincia la bell' Alba  
A' scuoter(?) l'ombra intorno della terra  
Suegliando gl' Animali in ogni Selua  
Non hò mai triegua di sospir col sol  
Poi quando io veggio Fiammeggiar le Stelle  
Vò lagrimando e desiando il giorno

2  
Quando la sera scaccia il chiaro giorno  
E le tenebre nostre altrui fanno Alba  
Miro pensoso le crudely Stelle  
E maledico il di ch'I viddi il Sole  
Che m'hanno fatto di sensibil terra  
Che mi fa in pista un huem nutrito in selua

3  
Non credo che pascesse mai per selua  
Si aspra Fiera ò di note ò di giorno  
Come costei; ch'I piango al'ombra è al Sole  
E non mi stanca primo sonno, ò d'alba  
Che ben chi sia mortal corpo di terra  
Lo mio fermo destin vien dale Stelle

4  
Prima ch'io torni a voi Lucenti Stelle  
O torni giù nella Amorosa Selua  
Lassando'l corpo che fia trita terra  
Vedess'io in lei pietà che in un Sol giorno  
Può ristorar molti anni; e' nanzir alba  
Puommi arricchir dal tramontar del Sole

5  
Con lei sofs'io da che si parte il sole  
E' non ci bedessi altri che le Stelle  
Sol una note; e mai non fosse l'alba  
E non si trasformasse in verde felua  
Per uscirmi di braccio, come'l giorno  
Ch'Apollo la seguia qua giù per terra

6  
Ma io farò fotterra in cella Selue  
E'l giorno andid pien di minute Stelle  
Prima, ch'à si dolce Alba arrivi il Sole



# Lucidissimo Sole

Stefano Landi

Chord progression for the first system: G b min a min G A d min b min

Voice: Lu - cid - iss - i - mo So - le a cui — rag - gi lucenti -

Basso Continuo: 2

Chord progression for the second system: A D G C F C

V. - - - - - cess - an del cor — i pro - cell - o si

B.C. 3 4

Chord progression for the third system: C d min E

V. ven - ti gira in me quei chiar - i

B.C. 5 6

Chord progression for the fourth system: D G A D a min G C d min E

V. lum - i quel - le Stelle al mon - do So - le onde auui en — che tutt'

B.C. 7 8

Chord progression for the fifth system: a min G C D G C d min E

V. arda — e mi con - fu mi Gira in me quei chiar - i

B.C. 9 10

2 Lucidissimo Sole

D G D D a min

V. lu - mi quel - le Stel - le almun - do So - le on

B.C. 11 12

G C d min E D G C D b min C D G

V. de auuie che tutt' ard'a e mi con - fu - mi

B.C. 13 14

1  
Mira come ridente  
Gode questo mio Core  
Quel che fermo la fe ferma anco Amore  
Non vidde unqua in Mar cadente  
Quando lascia il mondo quieto  
Il piu lieto di me; ne' il Sol nascente

2  
Selue e Monti gioite  
Al mio sommo gioire  
Poi che languisti meco al mio languire  
Ecco pia 'la Bella Clori  
Per cui gl' occhi fur due Fonti  
Tempra di questo sen gl' immensi ardori

3  
Disse Tirsi e la Ninfa  
Di Purpuree rose  
Lieta il candor natiuo in se nascose  
O graditi al Ciclo Amanti  
Ma non puote humil fauella  
Si ch'io taccio narrar prezi cotanti

# O Giorno auenturoso

Stefano Landi

Chords: G D b min D

Voice: O Gior - - - - no auuentu - - - -

Basso Continuo:

Chords: G C F b min D

V. ro - - - so nel cui la vi - ta mia

B.C. 2 3

Chords: G a min D G C

V. nel - le tue bel - le bracc - ia haura

B.C. 4 5

Chords: F C C F G

V. - ri - po - so For - tun - a to mio

B.C. 6 7

Chords: C D G E F d min

V. Co - re che puoi go - der co - si vezz - oso A -

B.C. 8 9

2 O Giorno auenturoso

E a min d min g min A D

V. mo - re For - tun - na to mio Co -

B.C. 10 11

C G D G

V. re che puoi god-er co si vezz - o - - so A - more

B.C. 12 13 14

1  
 Liete Spirin d'intorno  
 In questi ameni prati  
 Aure soauì al nostro bel Soggiorno  
 Che piu nobili Amanti  
 Non vidder Stelle mai nel Ciel errati

2  
 Porti Hymeneo la face  
 Che d'ogni parte spiri  
 Fido Amor, viua Fiamma, e dolce pace  
 E a noi saccia ritorno  
 Per mille volte il Fortunato giorno

3  
 DE tuoi candidi Gigli  
 E di tue viue Rose  
 Fian dolce frutto i Pargoletti figli  
 Che piu stretta all'hor sia  
 Con la bell' alma tua l' Anima mia

**APPENDIX B: FACSIMILE OF ORIGINAL SONGS “PER LA CHITARA  
ESPAGNOLA” FROM STEFANO LANDI’S *ARIE A UNA VOCE***



63

G                      B    A    B                      O

A mia cara Pastorella che mi fugge e

C   L   C                      E                      L                      L                      A

più non prezza Vuol che sia di sua bellezza la mia fè pom pa vo-

B                      O                      G                      O                      B                      G

uella vol che sia di sua Bellezza la mia fè Pom pa novella.

<sup>1</sup>  
Più non cura i miei sospiri  
Il mio pianto è la mia doglia  
Ma pensier cangiato è volis  
Gode Sol de miei martiri.

<sup>2</sup>  
Chi già pria fù di Fileno  
Più felice è più Beato?  
Chi dà Clori vnqua più amato  
Fù Pastor raccolto in seno?

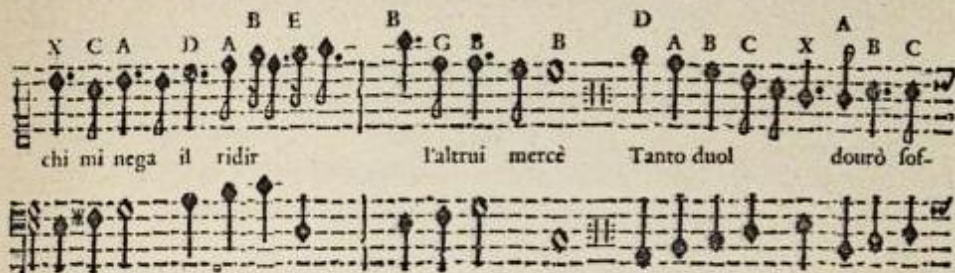
<sup>3</sup>  
Questo è dunque ingrati Amore  
Premio degno alla mia fede?  
Questo dunque per mercede  
Si conviene a tanto ardore?

<sup>4</sup>  
O noiosa rimembranza  
Ch' hor attoschi il mio gioire  
E'l piacer cangi in languire  
Spezzi e tronchi ogni speranza.

<sup>5</sup>  
Fra i martir vi urommi in tanto  
D'ogni ben primo & ignudo  
Sofferenza fia il mio Scudo  
Fia il mio cibo il duolo è il pianto.

Madr. di Stefano Landi a Voce Solo.

E





re dolce pre mio di mia fe.

B A D A D A B C A B C A A B D

Ritor-

E D B A B G C A B A C A

pello,

1  
 Nèi diletti ancor amaro  
 Nome amaro,  
 Già negasti à mè pietà  
 Hor nel Mar del mio conforto  
 Finirò morto  
 La mia cetra tacerà

4  
 Quel bel rio di puri argenti  
 Miei contenti  
 Che furtivo rimarò  
 Al fuggir' di sì bell'onda  
 Disfonda  
 Quel ch'il Cuor ridir non può.

2  
 Die sciogliete angeli volanti  
 Dolci Canti  
 Mentre à forza io tacerò  
 Dite o venti mormorando  
 Come, è quando  
 Per dolcezza il Cuor mancò.

5  
 Rini, Angelli è fronde, è Fiori  
 De gli Amori  
 Segretari in sì bel dì  
 Voi direte il mio diletto  
 Ma nel petto  
 Tacerà chi più gioi.

3  
 Fresche herbette amentuose  
 Ruggiadose  
 Cui calco leggiadro il piè  
 Vaghi Fiori è fronde amate  
 Talestate  
 Quel ch'il Cor ridir non de.





O E G

Vgellin che'l tuo Amor segui ogn'hor Augellin che'l tuo.

L C H M

mor! segui ogn'hor dal faggio al Pin' è formando i bei

G H G B

concenti vai temprando vai temprando

O E I

co'l tuo can-



1  
*Angellin*  
 Che'l tuo amor  
 Segui ogn'hor  
 Dal faggio al pin  
 E spiegando i bei concetti  
 Vai temprando  
 Col tuo canto i miei lamenti.

2  
*Il mio Sol*  
 Troppo fier  
 Troppo altier  
 Del mio gran duol  
 Clori Amata, Clori bella  
 M'odia ingrata  
 A' miei prieghi empia e rubella.

3  
*Fa Dhe si*  
 Crudo men  
 Quel bel sen  
 Che mi ferì  
 E con l'aura del tuo canto  
 Dolce e varia,  
 Fa'l suo cor pietoso alquanto.

4  
*Non sia più*  
 Cruda nà,  
 Atorirò  
 S'ella e qual sà  
 Taci, taci, che già pia  
 Torge i baci,  
 Al mio Labro l'Alba mia.

5  
*Sol pietà*  
 Spira il sen  
 Nè ritien  
 Più Crudeltà  
 Lieti affanni, dolci pene,  
 Cari danni  
 del mio Sole, del mio bene.

6  
*Segui Angel*  
 Nè sdegnar  
 Di formar  
 Canto nouel  
 Fuor del seno amorosetto  
 Mostra à pieno  
 La tua gioia, il mio diletto.

Madr. di Stefano Landi à Voce Solo.

E 3 Fido.



Aria da Cantar Seline. cB



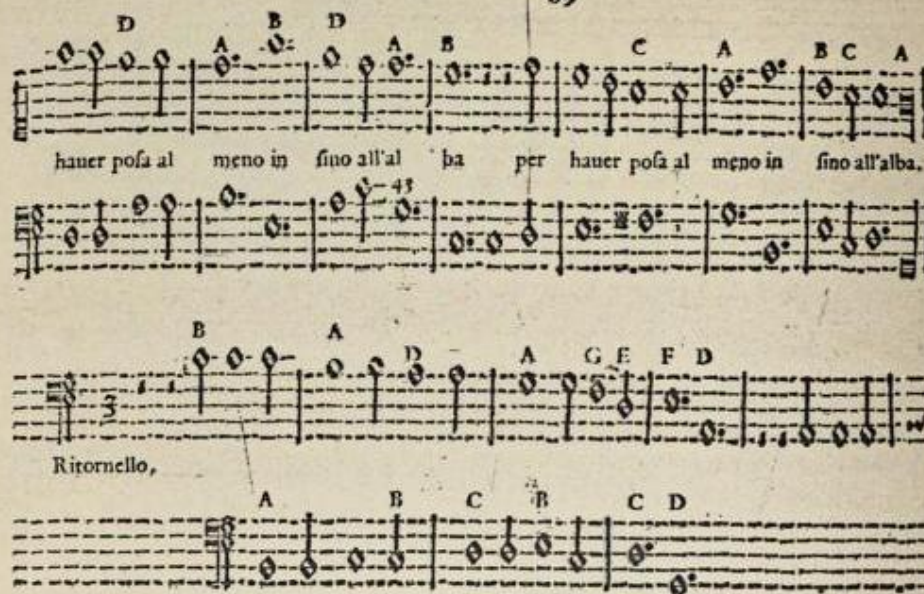
Qualunq; ani male alberga in terra se non se al-

quanti ch'han no in odio il So le Tempo da traua-

glia re è quanto è 'l giorno ma poi che l'Ciel ac cen de

le sue Stelle qual torna a casa e qual s'annida in Selua per

43



1  
E d'io, da che comincia la bell' Alba  
A scovier l'ombra intorno della terra  
Svegliando gl' Animali in ogni Selua  
Non hò mai triegua di sospir col Sole  
Poi quando io veggio Fiammeggiar le Stelle  
Vò lagrimando e desando il giorno,

2  
Quando la sera scaccia il chiaro giorno  
E le tencbre nostre altrui fanno Alba  
Miro pensoso le crudeli Stelle  
Che m'hanno fatto di sensibil terra;  
E maledico il dì ch' i viddi il Sole;  
Che mi fa in vista vn huom nutrito in selua,

3  
Non credo che pascesse mai per selua  
Sì aspra Fiera ò di notte ò di giorno  
Come costei; ch' i piango al' ombra è d' Alba  
E non mi stanca primo sonno, ò d' alba  
Che ben ch' i sia mortal corpo di terra;  
Lo mio fermo destin vien dalle Stelle,

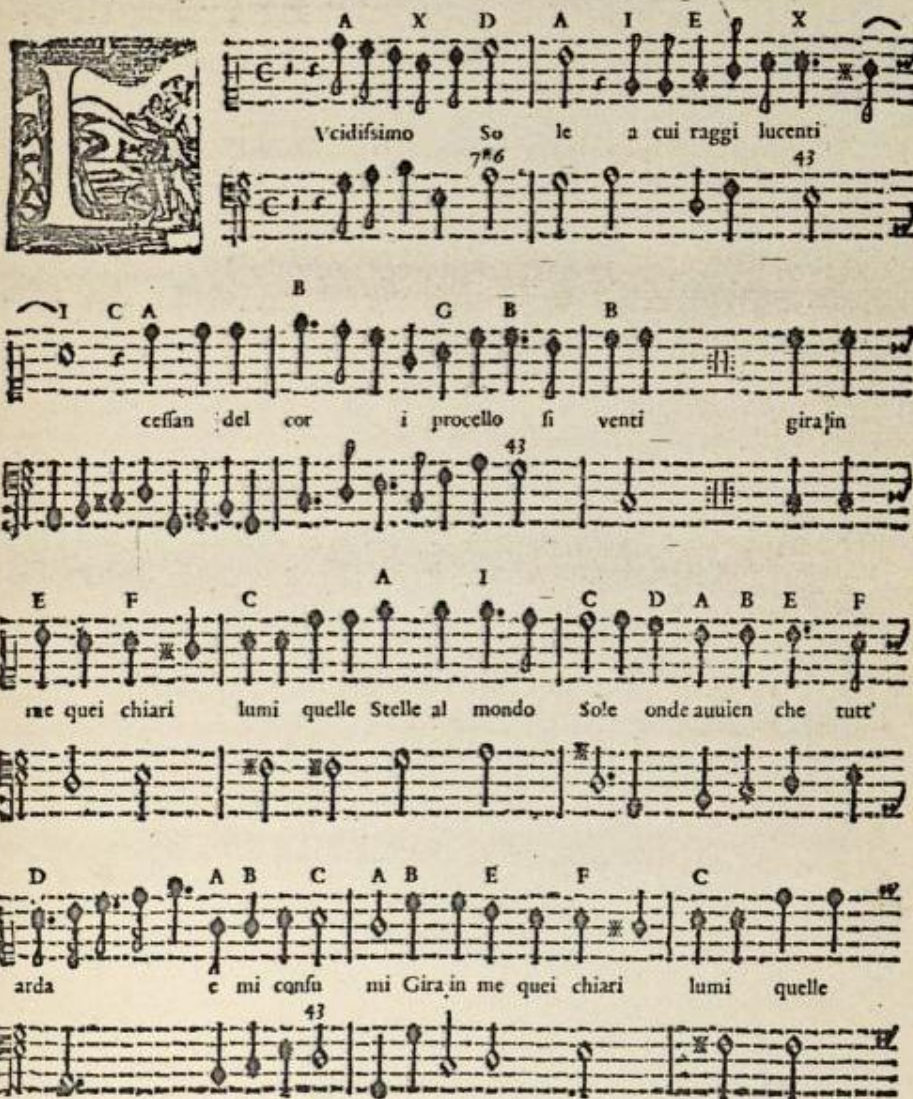
4  
Prima ch' io torni a voi Luceati Stelle,  
O torni già nella Amorosa Selua  
Lassando'l corpo che ha trita terra  
Vedesi' io in lei pietà; che in vn Sol giorno  
Può ristorar molti anni; e nanzi l'alba  
Tuommi arricchir dal tramontar del Sole,

5  
Con lei foss' io da che si parte il Sole  
E non ci vedessi altri che le Stelle;  
Sol vna notte; e mai non fosse l'alba  
E non si trasformasse in verde selua  
Per vscirmi di braccio, come'l giorno  
Ch' Apollo la seguia qua giù per terra,

6  
Ma io sarò sotterra in cella Selua  
E'l giorno andrà pien di minute Stelle  
Prima, ch' i si dolce Alba arrini il Sole,



Canta Vranio Pastore il Fortunato suo giorno delle Nozze  
Con la Bella Hyelle.



**L** Vcidissimo So le a cui raggi lucenti

cessan del cor i procello si venti gira in

me quei chiari lumi quelle Stelle al mondo Sole onde auvien che tutt'

arda e mi confu mi Gira in me quei chiari lumi quelle



1  
 Mira come ridente  
 Code questo mio Core  
 Quel ch'è fermò là s'è ferma anco Amore  
 Non vidde vnqua in Mar cadente  
 Quando lascia il mondo quieto  
 Il più lieto di mè; nè il Sol nascente.

2  
 Selue è Monti gioite  
 Al mio sommo gioire  
 Poi che languisti meco al mio languire  
 Ecco pia' la Bella Clori  
 Per cui gl'occhi fur due Fonti  
 Tempra di questo sen gl'immensi ardori.

3  
 Disse Tirsi e la Ninfa  
 Di Purpuree rose  
 Lieta il candor nativo in se nascofe  
 O gradirti al Cielo Amanti  
 Ma non pote humil fauella  
 Si ch'io taccio narrar pregi cotanti.



Del Medesimo Soggetto.

72



A C X C A B G X C  
 Gior no aumen tu ro so nel cui la vita mia  
 7#6  
 A D C A B G B B  
 nelle tue belle braccia haurà riposo Fortuna-  
 G A B C A F G E F D E  
 to mia Core che puoi goder così vizzofo A more Fortu-  
 65 43  
 O I C B A C A  
 na to mio Co re che puoi goder co si vizzo fo Amore.  
 43

1  
 Luce Spira d'intorno  
 In questi ameni prati  
 Aureo san al nostro bel Soggiorno  
 Che più nobili Amanti  
 Non vider stelle mai nel Ciel arâr

2  
 Parti Hymeneo la face  
 Che d'ogni parte spai  
 Fido amor, una Flamma e dolce pace  
 E a noi faccia ricco  
 Ter mille volte il fortunato giorno

3  
 De' tuoi candidi Gigli  
 E' di tue vine Rose  
 Fian dolce frutto i Pargoletti figli  
 Che più stretta all'hor fia  
 Con la bell'alma tua l'Anima mia

## **APPENDIX C: COPYRIGHT PERMISSION LETTERS**



777 Bennett Rd  
Orlando, FL 32803

Thursday October 15, 2015

Kristoffer Cleto  
507 Crownlover Ave  
Orlando, FL 32828

Dear Kristoffer:

I am completing my thesis for a Master's degree at the University of Central Florida entitled "Stefano Landi's *Arie a una voce* and Early Seventeenth-Century Italian Guitar Music with *Alfabeto* Accompaniment." I would like your permission to use the following in my thesis:

The full recordings made on Thursday October 1, 2015 of two songs from Stefano Landi's *Aria a una voce* entitled "La mia cara pastorella" and "A Qualuna; animale."

The requested permission extends to any future revisions and editions of my thesis, including non-exclusive world rights in all languages. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own the copyright to the above-described material.

If these arrangements meet with your approval, please sign this letter where indicated below. Thank you for your attention in this manner.

Sincerely,



Nicholas Galfond

---

PERMISSION GRANTED FOR THE USE REQUESTED ABOVE:

By:   
Kristoffer Cleto

Date: 10/15/15

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