



Research on the Notation of French Guitar and Lute in the Renaissance and Baroque Periods

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DOI: 10.32629/asc.v3i2.916

Abstract: After the long and dark Middle Ages, Europe ushered in the Renaissance of ideological and cultural prosperity. Under the influence of humanism, secular music began to be valued and some church music also began to be secularized, and thus the guitar instrument ushered in its first heyday. With the development of instrumental music, a notation method, which is suitable for musical instruments, gradually began to appear, also known as "sign spectrum". Besides, guitar instruments use a lot of musical notation. Even in the baroque period when the staff is mature, some French lute and baroque guitar solo works still use this notation. This notation was recorded in different ways in various parts of Europe during the Renaissance and Baroque periods, but it can be roughly divided into Italian notation and French notation. This paper will focus on the analysis of French notation.

Keywords: notation, lute, playing notation, symbol notation

1. Sign spectrum

Symbol spectrum, also known as "playing method spectrum" and "technique spectrum", uses numbers, letters or special symbols to record the position, fingers, skills and movements of musical instruments. Different from the eastern word score, the sign score can record the information of rhythm. In the Renaissance and Baroque period, this notation was widely used in plucked instruments, and even the notation used by steel-string guitar, electric guitar and other instruments is somewhat similar to the notation used in this period. In the field of keyboard instruments, such as pipe organ, there were also works recorded by notation.

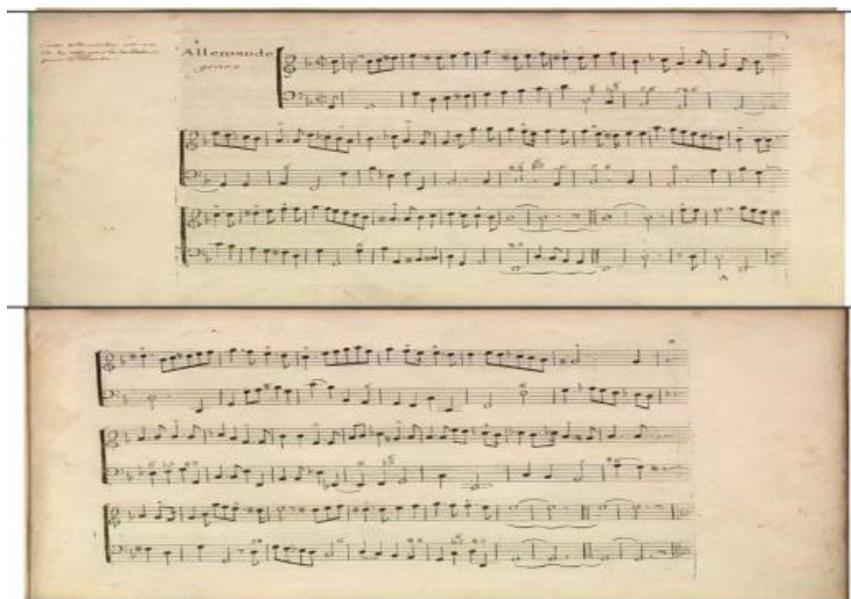
During the Renaissance, lute and other guitar plucked instruments had been developed for many years in France, Spain and Italy, and the Musical Instruments in each region were of different forms, resulting in different symbol spectra in each region. For example, France's symbol spectrum uses letters to represent the quality of the piano, while Spain and Italy use Arabic numerals. The expression of strings is also different. For example, in Spain and Italy, the lowest line represents the first string, while in France, the highest string represents the first string.

There are also differences in the way the three countries are represented in rhythm. In addition, symbolic notation is a notation method for recording a musical instrument. The advantage of this notation method is that the works of this musical instrument can be recorded and learned more intuitively. Although this notation approach uses a lot of space to record playing techniques, the information such as location, finger, rhythm and music but no record of the pitch, so if you want to know the music specific pitch shall first understand the instrument's tuning method, and this leads to the different tuning method is used to record form between instruments can't understand the other side of the score. It also made it difficult for composers to write music for the instrument. Therefore, in the Baroque period when staff was mature, although lute plucked instrument solos still adopted symbolic notation, the staff notation method which recorded accurate pitch information and rhythm was adopted in the related ensemble works.

2. French Renaissance and Baroque guitar and baroque lute notation

Under the influence of humanism in the Renaissance and Baroque period, the power of the Church in France declined and the royal power rose gradually until the royal power reached its peak in the Baroque period, so the musicians also changed from serving the church to serving the court. In order to show their power, the nobles of that time often spent a lot of money to hold celebrations. Such conditions also promoted the unprecedented prosperity of France in the field of music, with the emergence of a large number of excellent composers broke the long-standing monopoly of Italy in music art.

France also took a different path from Italy in the notation of plucked instruments. The symbol spectrum of French plucked instruments uses letters to indicate the position on the instrument, and the position of the strings is relatively fixed, which is basically the same order as the modern guitar sextet. In the recording of time, the time marks of the Baroque lute and



Exemple 1. Pièces de théorbe et de luth mises en partition, dessus et basse



Exemple 2. David Kellner PRALUDIUM Jean-Daniel Forget [PLWu2008-7]

the baroque guitar are closer to the modern time marks, while the time marks of instruments such as the Renaissance guitar (four-stringed guitar) or the mandolin are closer to the Italian Renaissance lute. In the development of plucked instruments such as lute and guitar, compared with Italy, which was more conservative, The French plucked instruments tried more possibilities. Therefore, from the end of the Renaissance to the Baroque period, there appeared in France a variety of different styles of plucked instruments.

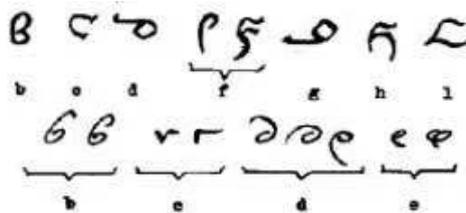
In the second half of the 16th century and the beginning of the 17th century, with the rapid development of instrumental music and the popularity of polyphonic composition, the originally small Renaissance lute's range began to become limited. Hence the emergence in Italy of the Achiliuto and Chitarrone, large luts with a vocal range even comparable to the harpsichord. Although the small lute is very popular in France, it still has to be bloated by the addition of bass strings. Such a bloated body was inverted by the idea of the lute as a clever and portable instrument, and the lute, along with the polyphonic music composed for it, gradually disappeared from the stage of history after the Baroque period.

Between the end of the 16th century and the beginning of the 17th century, French luthiers experimented with hundreds of tuning methods and compositions based on the Italian Renaissance lute, during which almost every lute player had his or her own tuning method. Therefore, it is difficult for us to know the exact tuning method used in the musical score only from the handed down, let alone to determine the exact pitch by tuning method. Therefore, modern scholars have adopted the tuning method of French Baroque lute: fa, re, la, fa, re, la for the transcription of lute works of this period. See Example 3.



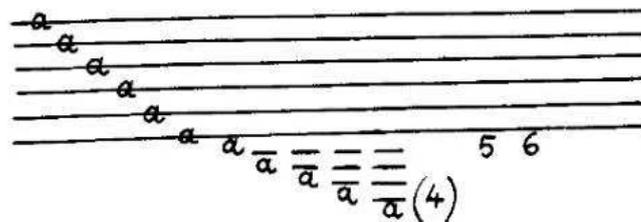
Example 3

During the Renaissance and Baroque, the notation of most plucked instruments in France was similar to printed letters, while the notation of the lute used handwritten Latin letters to represent the position of the instrument, arranged in an alphabetical order. The letter a stands for empty string, b for first chord and so on. It should be noted that since the score in this period was basically handwritten, the form of expression of letters was different from that of modern letters, as shown in Example 4.



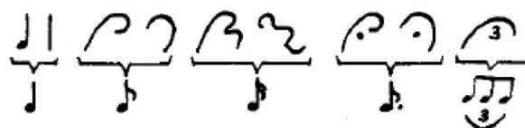
Example 4

In the same direction as the Italian lute of the Baroque period, the French Baroque lute also added more bass strings, but unlike the Italian behemoths, the French Baroque lute did not have such an exaggerated shape while maintaining its volume. As for the recording of extended bass strings, the French lute adopts the form of underlining to record extended bass strings. For example, the first extended string, also known as the seventh string, is represented by writing the letter a below the sixth line in the score, while the eighth string is represented by /a, the ninth string is represented by //a, the tenth string is represented by ///a, the eleventh string is represented by Arabic numeral 4, the twelfth string is represented by 5, and the thirteenth string is represented by 6. Their tuning methods are sol, fa, mi, re, do, si, la. See Example 5 and Example 3.



Example 5

The time mark in French baroque lute notation is slightly different from that in modern notation, as in Example 6.



Example 6

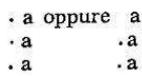
At the end of the 16th century, with the continuous maturity of performance technology, there began to be specific fingering definitions in musical scores. For example, when a dot appears just below a letter in a score, it means that the notes with dots in the bar must be played with the index finger, while the notes without dots must be played with the thumb. 7 as

example. In the Baroque period, composers began to add a large number of grace notes to their works. However, the French Baroque lute has always adopted the form of oral instruction in the technique of grace note, so the grace note indicated in the score is only a general symbol of grace note — not a specific grace note. Moreover, in the initial score of French Baroque lute, different composers used different grace notes. Therefore, in the early Baroque period, it was very complicated to record the grace notes of the French Baroque lute. When we refer to the music score of this period, we can only roughly understand the position of grace note in the music score, but can not determine what kind of grace note is recorded in the music. Although it had a unified grace note symbol in the middle and late period, it still could only record the grace note that was generally referred to.

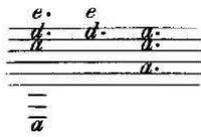
In the French notation for lute and guitar, certain playing techniques and special fingering are clearly marked on the score. The following are some commonly used techniques and fingering records:



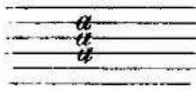
: When this symbol appears in the score, it means that both notes are played with the i finger.



: When this symbol appears in the score, it indicates the playing of descending arpeggios.



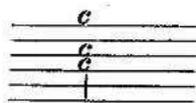
: When this occurs, the p finger is used to indicate that the bass is playing the other notes with dots and the notes without dots must be played with the i finger. The dotted letters behind play descending arpeggios.



: When this occurs, ascending arpeggios are played.



: When this occurs, the p means playing the whole chord. When there are many chords, one string is played with m.



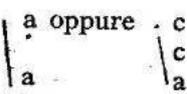
: When this occurs, it means that the two basses are played with p fingers and the treble is played with m fingers.



: When this occurs, an ascending arpeggio is played with the p finger.



: When this symbol occurs, it means that the arpeggio is played at a slower pace according to the needs of the piece.



: When this symbol occurs, it indicates the playing of a fast descending arpeggio.



: When this symbol occurs, it indicates that a fast descending arpeggio is played with the m finger.



: When this symbol occurs, it means that both notes are played with the same finger, either i or m.

Baroque lute left hand fingering Different composers have different marking habits, the following are some of the more common left hand fingering marking methods.

1d	2d	3e	4f
.b	:c	.d	::e
1d	2e	3f	(sottinteso)
1b	2c	3d	4e

The difference with the right hand is that the left hand is usually marked to the left of the letter, while the letter in the diagram indicates the position to be pressed.

3. French Renaissance guitar and Baroque guitar notation

3.1 French Renaissance guitar notation (four pairs of complex strings)

During the Renaissance, French Renaissance guitars (four pairs of polystrings) adopted tuning methods consistent with Italian and Spanish Renaissance guitars. The Notation for the French Renaissance guitar was similar to the notation for the French lute, which also used letters to indicate the position of the instrument, but they used slightly different letters.

The letters of the French Renaissance guitar are closer to print than the hand-like letters of the French Baroque lute notation. And with the Italian Renaissance had come down with lute guitar tablature, some French has been preserved in the Renaissance of music is at the beginning of the mid and late Renaissance and baroque began publishing, so we can also see in some records of the Renaissance music score some traces from the baroque period. (As shown in Example 7)



Example 7

In the notation of the French Renaissance guitar, the letter a represents the empty string, and the letter b represents the first string on the guitar. The rest of the letters are arranged in alphabetical order in half tones on the guitar. As shown in Example 7 (the letters in Example 7 can be found in the modern equivalent of Example 4), in French Renaissance guitar notation the uppermost line represents the first string of the guitar, which is arranged in order of two, three, and four strings. In this notation, letters are usually placed directly above the line to indicate where they are to be played. In addition to the above points, the rhythm and rest marks and beat marks in French Renaissance guitar notation are recorded in the same way as those in Italian Renaissance lute notation. For example, the first beat in the first bar of Example 7 has no position mark, so the first bar is empty beat.



Example 8

In the second section of Example 8, it can be seen that the French Renaissance guitar notation, when recording multi-part music, will have clearly marked prolonged marks. When a \ sign appears in a work, the sound denoting it must be extended to the position where \ ends.

3.2 French five pairs of double string guitar notation (Baroque guitar)

During the Baroque period, as instrumental music became more mature, the more suitable accompaniment for the Renaissance guitar (four pairs of double string guitar) was no longer enough. So in order to make the guitar more solo-friendly, people added a pair of bass strings to the Renaissance guitar and some luthiers changed the guitar string to a single string in order to make the guitar play a clearer melody.

Its tuning method is similar to that of Italian five pairs of complex string guitars and can be divided into four tuning methods: A, B, C and D. However, there are some differences in the tuning methods of four strings and five strings, as shown in Example 9. In the middle and late Baroque period, tuning method C was the mainstream special tuning method at that time, but there were many works using tuning method D. Composers of the time used special notes at the beginning of the piece in order to distinguish them from other works with special tuning. When transcribing the French five pairs of polychords into modern music for keyboard instruments, we should depend on which tuning method the author used, but when transcribing these pieces into modern guitar music, we only use tuning methods A and B that are closer to modern guitar tuning.

CHITARRA A 5 CORI

The image displays five staves of musical notation, each representing a different tuning method (Accordature) for a five-course guitar. The notes are labeled with letters a through n, and various accidentals (sharps, flats, naturals) are used to indicate the specific pitch for each letter in that tuning. The staves are labeled as follows:

- 1. o coro: Accordature di tipo A, B, C, D
- 2. o coro: Accordature di tipo A, B, C, D
- 3. o coro: Accordature di tipo A, B, C, D
- 4. o coro: Accordature di tipo A, B, C
- 4. o coro: Accordatura di tipo D
- 5. o coro: Accordature di tipo A, B
- 5. o coro: Accordature di tipo C, D

Example 9

Due to the development of the staff in the baroque period is already very mature, so in France five pairs after string guitar work rhythm notation, rests with the clef has rhythm notation in modern notation, rest, and the meaning of the clef is nearly the same, and rhythm notation for similar handwritten baroque lute is different, The rhythm mark of the French five-string guitar is almost the same as the rhythm mark of the modern notation, which is standard typography, but the notation of the French five-string guitar still uses the symbol spectrum of the position indicated by the line letter. It is expressed in much the same way as in French Renaissance guitars, except that the bottom line of the score for the five pairs of polystrings represents the fifth pair of polystrings. (Example 10)



Example 10

As shown in Example 10, there is an eight-point stop in the first beat of the first bar. (In the third beat of the second bar in Example 10, the letter c is the bass) Arpeggio plays a very important role in the works of French five-string guitar, which is the same as the works of Spanish and Italian five-string guitar. Arpeggios in the notation of French five-string guitars are recorded in the form of a rhythmic mark followed by a set of vertical letters, as shown in Example 11.

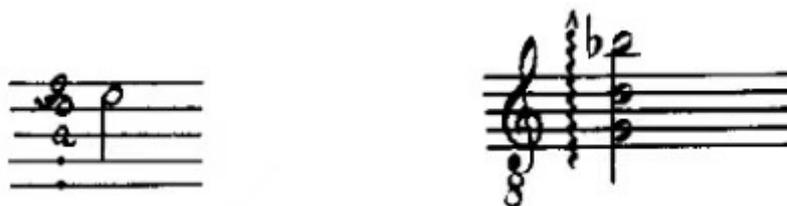


Example 11

When empty strings occur in a set of arpeggios, they are usually omitted in the notation of the French five-string guitar. But when a set of arpeggios has an empty string that does not need to be played, a dot is usually placed in the position where the string does not need to be played. See Example 12 and Example 13.



Example 12



Example 13

In Example 13, the first string is played with the lowercase letter g so it represents the sixth chord of the guitar, while the second string with the letter d represents the second chord.

4. Conclusion

Above all it is not hard to find, in the Renaissance and baroque period plucked strings in the notation of the notation of the guitar or lute notation can record the actual pitch only indicates the relative pitch of music, and since the early Renaissance works are the spread of many KouChuanXinShou is given priority to, their music is the posterity of editing and publishing the spread so far. Therefore, due to the limitations of various factors, it is impossible for us to completely restore the music of that time when we transcribe it into modern music. But we have never transcribed music for the sake of reduction, for art was never created for the sake of recording. In the author's opinion, transcription of musical score is more like a new creation of the past music, which can be refreshed after a hundred years of silence. The art of music belongs to The Times, and the music of that time only belongs to that time. We modern people cannot appreciate the music of that time according to the aesthetic way of people at that time and vice versa. But excellent music works can transcend time and still resonate with people of the new age after absorbing the nutrients of the new age. So today, hundreds of years later, when we hear the excellent works of that period again, maybe the picture in our mind is different from that of the people at that time, but we will definitely be touched by the same people at that time, spanning thousands of years.

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