Ornamentation In Eighteenth-Century Guitar Music:

An Examination Of Instruction Manuals From 1750-1800

by

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ABSTRACT

Profound alterations to instruments that take place over short periods of time are fascinating, and the changes undergone by the guitar during the late eighteenth century make for an intriguing transition in the instrument's history. The guitar that existed before 1750 is most commonly referred to as the 'Baroque guitar' and is vastly different from the guitar of today. It was considerably smaller than the guitars that followed, pitched higher, and used primarily for accompaniment through chord strumming. From roughly 1750 to 1800 the guitar underwent a transformation that eventually led to the design and performance practices that have continued through to this day; larger, with lower-pitched courses (and sometimes single stringing), and used increasingly more in *punteado* (plucked) style. By defining the instrument as it existed prior to 1750, and the changes that it underwent after 1750, we can ensure that the instrument discussed is the one that has directly led to the instrument we use today.

Because instrument design and performance practice inevitably influence each other, a thorough examination of ornamentation practices from 1750-1800 can lead to a greater understanding of the instrument as it changed, and the instrument it eventually turned into. Since the early nineteenth century was one of the more productive time periods for the guitar, having a better understanding of the ornamentation performance practices that preceded it may provide insight to how the players and composers of this fertile time (Sor, Aguado, Giuliani, etc.) approached their instrument.

Although there was not much music printed or copied for guitar during the latter half of the eighteenth century, a substantial number of guitars were built, along with instruction manuals featuring the guitar. Instruction manuals were examined, along with works for solo guitar and guitar in ensemble with other instruments, to explore ornamentation practices from 1750-1800.

Through examination of the guitar instruction manuals of the late eighteenth century, an increased understanding is gained regarding the techniques that eventually became cornerstones of nineteenth-century guitar performance practice.

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THE EIGHTEENTH-CENTURY GUITAR

Defining Physical Characteristics of the Guitar

The guitar before 1750 differed from its successors in size, use, and performance practice. Referred to most commonly today as 'Renaissance' and 'Baroque' guitars, they are among the smallest plucked instruments in use prior to 1750.[1] The guitars of this time had a 'figure-eight' shape with a flat back and top, and a long neck fitted with tied-on gut frets. Guitars of the Renaissance were typically strung with gut strings in four courses, and Baroque guitars typically had five courses.[2] The higher pitched courses were often tuned in unisons and the lower (fourth and fifth courses) sometimes tuned in octaves. This octave tuning would consist of a string of similar construction to the others being placed next to a thicker string tuned an octave lower. The French term *bourdon,* or Spanish *bordón*, was most commonly applied to this thicker, lower-pitched string, and if a contemporary writer would refer to an instrument strung and tuned thusly, he/she would simply describe the instrument as having *bourdons.* (In Spain, the *bordón*

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[1]One should be aware of the variety of terms that existed from the fifteenth through the eighteenth centuries that referred to 'guitar-similar' instruments. These instruments were known as the cittern, gittern, English guittar, chitarrone, etc. Although the names of these instruments may be similar enough to the guitar (or *guitarra* in Spain and *guitare* in France) to tempt one into assuming they are variations of the same instrument, it must be clarified that while they shared similarities in shape and in name, they were clearly considered by their contemporary players as the individual instruments that they were—in name, use, shape, and construction. This study will not examine all of these instruments, as the primary focus of this study is the guitar itself.

[2] Courses typically consisted of two or more strings placed close enough that one finger could easily cover them, while far enough apart to allow each string to vibrate free of interference from the other. Courses could be tuned in unisons or octaves. The earliest guitars had four courses, and as time passed, additional courses were added resulting in the five and six (and even seven) course guitars.

was also called *requinta*—with the thin upper string labeled the *quinta*).[3] This term becomes more important as the guitar eventually expands its range, adding lower-pitched courses and increasing its size.

The earliest iconographical examples that display what can safely be regarded as a guitar are the early fifteenth-century paintings of the Italians Sasset and "The Master of Vergil."[4] James Tyler points out that with "pre-fifteenth-century pictorial illustrations it is really quite pointless to put the name 'guitar,' to the countless instruments, bowed as well as plucked, which bear a vague resemblance in shape to the guitar as we know it."[5] While many instruments during this time may look like guitars to us today, it is apparent that the various plucked-string instruments had various and specific uses, although overlap and confusion were commonplace. Instruments were different in name, construction, use, stringing, tuning, and general performance practice, and efforts to clearly define each instrument by today's standards may seem impractical. Regardless of the confusion that exists in classifying early guitars, it is helpful to establish some general characteristics of the Baroque guitar to allow comparison to the later versions, thereby recognizing the significance of the transitional period from 1750-1800.

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[3] The term *requinta*, in reference to a string tuned an octave lower than its neighbor, should not be confused with an instrument known as the requinto guitar, which was a nineteenth-century guitar, slightly smaller than its contemporaries, tuned a third higher.

[4] James Tyler, *The Early Guitar* (London: Oxford University Press, 1980), 15, citing Victor Ravizza, *Das Instrumentale Ensemble von 1400-1550 in Italien* (Bern: Haupt, 1970), 81-82.

[5] Ibid., 15.

Tunings

        The four-course Renaissance guitar's use appears to have diminished

significantly after the middle of the sixteenth century, with the five-course

Baroque guitar becoming the most commonly used version. Little music for the

four-course guitar survives from after the mid-sixteenth century, but it continued

to be used throughout the remainder of the sixteenth century and well into the

seventeenth century. Juan Carlos Amat's 1596 treatise, *Guitarra Espanola,*

confirms this by mentioning the existence and use of the four-course guitar,[6] and

it was also mentioned in Pietro Millioni's *Corona del primo, segundo, e terzo*

libro d'intavolatura di chitarra spagnola [Rome, 1631], which contained a four-

course *alfabeto* chart.[7] These treatises' inclusion of both guitars may suggest that

although the five-course version did surpass the four-course guitar in popularity,

and eventually superseded it, that for about a century they existed side-by-side,

and may have been used in different situations.

        Tuning of the Renaissance guitar varied with little standardization,

although there were some well-known tunings that were shared amongst players.

Juan Bermudo's *El libro llamado declaracion de instrumentos musicales* (Osuna,

1555) provides the earliest information on guitar tunings with two examples. One

tuning, referred to as *temple a los viejos* (or 'old tuning') employed four double

courses: the first tuned in unison to A above middle C, the second course tuned in

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[6] Amat's 1596 publication has not survived, but was popular enough to be reprinted many times, even in c.1761.

[7] James Tyler and Paul Sparks, *The Guitar and Its Music: From the Renaissance to the Classical Era* (London: Oxford University Press, 2002), 81.

unison to E above middle C, the third course tuned in unison to middle C, and the

fourth course tuned in octaves to G below middle C.

Ex 1.1. Juan Bermudo's guitar tunings (1555)
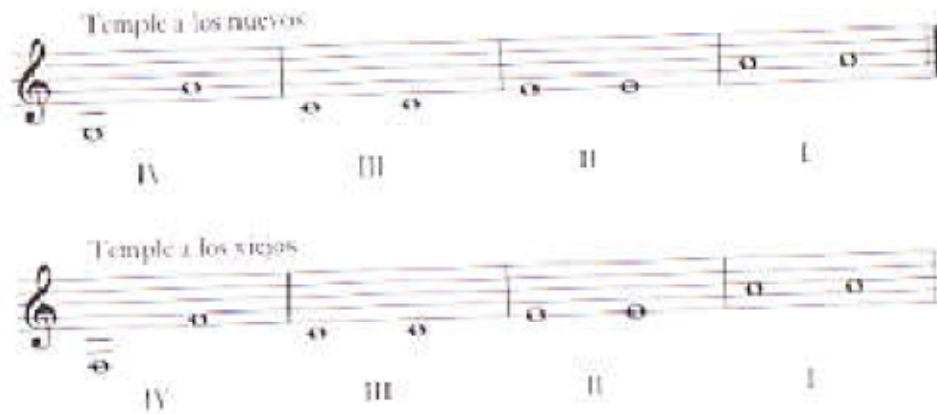
The other tuning provided by Bermudo was called *temple a los nuevos* (or "new

tuning"). It was the same as the old tuning except the lowest course was tuned to

F below middle C, also in octave. He also gives a hypothetical tuning for a

proposed five-course guitar, *f-g-c'-f'-g'*, while at the same time clarifying that the

four-course guitar is the commonly used guitar of his time.

It was during the Baroque era that the tuning configuration of *A-d-g-b-e'*

became established. A variety of unison and octave tunings existed, along with

use of a *chanterelle* (a single string for the highest pitch), and tunings for the

Baroque guitar included three main tunings that can be referred to by their most

commonly associated nationalities: Spain, Italy, and France.

The Italian tuning most frequently appeared with all five courses tuned in

unisons, and the lower courses (the fourth and fifth) being tuned an octave higher

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[8] Tyler and Sparks, 6.

than the pattern would suggest, resulting in the fourth course being a fifth above the third course, and the fifth course being a whole tone above the third course. Such 'reentrant' tunings allowed guitarists to play in continuo settings without worrying about interfering with the ground bass.

The French tuning used octaves on the fourth course and re-entrant unisons for the fifth course. Since the guitar was a relatively high-pitched instrument at that time, one could consider that only the fifth course posed any true dangers of interfering with bass lines in ensemble settings, allowing the fourth course to be tuned in octaves and giving the instrument a slightly fuller sound than the Italian version.

In Spain, however, less concern was placed on such low pitches, and octaves were used for both the fourth and fifth courses. It was also even common for Spanish guitarists to use two *bordóns* (the term used for the lower, metal-wound string of a course) for each the fourth and fifth courses. This produced a guitar with a strong bass end, and eventually led to concepts of single stringing that became standard in all countries in the nineteenth century.

This does not mean, however, that Spanish players always plucked the lowest pitched string of the fourth and fifth course. When strumming chords, of course, one was not able to choose which string to pluck, but when playing punteado (plucking the strings with the fingers of the right hand), skilled players had the ability to place their fingers in particular positions to sound either of the two strings, or both, when desired.

The six-course guitar was developed in Spain during the second half of the eighteenth century, while the guitars used in France during this time period still had five courses, and were little different from the typical Baroque guitar typically found in the earlier part of the century.[9] Paul Sparks, in *The Guitar and Its Music: From the Renaissance to the Classical Era*, asserts that from 1770-1789 in Spain, the five-course guitar was "steadily" replaced by the six-coursed instrument.[10] The six-course guitar was tuned the same as the five-course guitar, with an extra lower course resulting in a tuning of *E-A-d-g-b-e'*. This tuning remained unchanged throughout the nineteenth century, and is the same tuning used today for most guitars in most styles of music.

Although Spanish luthiers of the eighteenth century displayed significant innovation by extending the guitar's range and improving its low-end strength by adding a sixth course, no instruction manuals, and little music, for guitar have survived from Spain during this period. We must, therefore, consult the French authors' discussions of guitar performance practice to understand how they thought and played. Since there were many Italian guitarists in Paris during this time, with some publishing revealing and thorough manuals such as Giaccomo Merchi's *Le Guide des Ecoliers de Guitarre* [Paris, 1761] and *Traité des Agrémens de la Musique* [Paris, 1777], we can accept that similarities may have existed between the trends and habits of French guitarists and those of their Italian and Spanish counterparts. Studying their works and examining their practices leads to a better understanding of what guitarists of the early nineteenth century

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[9] Tyler and Sparks, 200.
[10] Ibid., 212.

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were thinking as a result of their reading of the manuals available to them at the time. Most of the guitar music and instruction in this study was written for the five-course guitar, and although very little of it was directed at the six-course guitar that became so popular in the nineteenth century,[11] the principles and practices established during the second half of the eighteenth century in France undoubtedly influenced the nineteenth-century guitarists that established the repertoire we regularly perform today.

Stringing Practices

An important question arises at this point: why did guitarists add the lower-pitched fifth course, and later the sixth course? The development of metal-wound bass strings made it easy to extend the range of the guitar to a lower tessitura, without requiring any dramatic changes to the instrument's size and construction. By adding a metal-wound lower course, guitarists could provide a stronger ground bass when accompanying, and still strum chords with much the same character and effectiveness as before. The five-course guitar was a little larger than the four-course version, but not so much that it became a different instrument. The same can be said for the differences between the five-course guitar and its six-coursed successor. As can be expected, many guitarists of the eighteenth century differed in their opinions of which string setups were ideal, resulting in an overlap and variance of different instrument designs and uses.

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[11] The only author in this study to use six strings is Gatayes, who wrote his manual circa 1800.

Because of these differences, it is difficult to summarize stringing practices as the guitar changed, but some generalizations can be made in order to recognize the overall trends that led to the guitar's development.

Before 1750 guitars mostly used pairs of gut strings—tuned in unisons or in octaves. Exceptions included the practice of using a single string for the highest course, most commonly called a *chantarelle*, the occasional use of more than two strings per course, and metallic constructed strings. Instruments such as the cittern and the English *guittar*[12] used metal strings, and in 1659, also in England, the first reference to metal-wound strings can be found. Samuel Hartlib, in his manuscript *Ephemerides*, states that "Goretsky hath an invention of lute strings covered with silver wyre, or strings which make a most admirable musick. ...String of guts done about with silver wyre makes a very sweet musick, being of Goretsky's invention."[13]

Although players of the violin family of instruments had made good use of the new wire-wound strings soon after their invention, the players of plucked stringed instruments did not begin to accept them until the middle of the eighteenth century. There were exceptions, such as the copyist Jean Baptist Ludovico de Castillon, who stated in the preface to Francois le Cocq's 1730 *Recueil de pieces de guitarre* (Brussels, Conservatoire, MS 5615) that he preferred using *bourdons* made of a gut core and wrapped with metal.[14] But

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[12] The English *guittar* was spelled with two 't's, and was different enough from the standard guitar of this time period to prevent it from being included in this study.
[13] Mimmo Peruffo, "Italian Violin Strings in the Eighteenth and Nineteenth Centuries: Typologies, Manufacturing Techniques and Principles of Stringing," *Ricercare* 9 (1997): 155-203, quoted in Tyler and Sparks, 209-210.
[14] Tyler and Sparks, 210.

although this type of guitar string existed before 1750, there were more complaints than endorsements regarding its sound. An example of an author writing against metal-wound strings comes from an entry in Diderot's 1751 *Encyclopédie*, in which the writer warned that the sound of metal strings was so strong that it tended to overpower the other courses, and that they also cut into the gut frets, wearing them out too fast. [*Les bourdons filés ont deux inconvéniens, l'un d'user et de couper les touches; l'autre plus grand, est de dominer trop sur les autres cordes, et d'en faire perdre le son final par la durée du leur, principalement dans les batteries.*][15]

After 1750, however, guitarists began to use metal-wound strings more frequently, and by 1762 we find an important endorsement for them in Michel Corrette's manual, *Les Dons Apollon, méthode pour apprendre facilement à jouer de la guitarre par musique et par tablature* [Paris, 1762]. Corrette wrote manuals for many instruments, and his works were well distributed, so it is likely that his suggestions were heeded by many players. For the fourth and fifth courses, he advises the use of strings made of a silk core, wound with metal, "in the Chinese manner," and he prefers using a silk core because "the tone is more pleasing and more sonorous." [*On peut faire filer des Cordes de soye à la maniere des Chinois qui n'en usent pas d'autres à leur instruments a Cordes, ce qui rend le son plus*

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[15]Denis Diderot, *Encyclopédie ou Dictionnaire raisonné des sciences, des artes et des métiers* [Paris, 1751-1772]; facsmilie reprint in *Méthodes and Traités Guitare*, Volume 1 (Courlay, France: Editions J.M. Fuzeau, 2003), 1012.

agréable et plus sonor.][16] Paul Sparks explains that the move towards metal-wound strings may have been due to the popularity of highly arpeggiated accompaniments to songs. He claims that this style required "strong, clear bass notes," and because of this, players used them more often despite the disadvantages discussed earlier.[17] He also mentions that the change in stringing could have been influenced by the growing popularity of the English *guittar* and other cittern-like instruments, which used metal strings.

As mentioned by Sparks, the new metal-wound strings worked very well for arpeggiated chords, which became so popular during this time period, that by the end of the eighteenth century, it was one of the dominant textures in guitar playing. When accompanying the voice, and other instruments, arpeggiated chords were the most used texture in guitar performance practice, and players may have preferred arpeggiated chords because of the way the new strings behaved.[18]

Since metal-wound strings did not need a second string alongside it tuned in unison or octave to enhance the quality of the overtones, they were eventually used alone, as a single string. Although double courses continued to be used throughout the eighteenth century, it may have been the use of the metal-wound bourdons that led to the concept of stringing the guitar with single strings. This

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[16]Michel Corrette, *Les Dons d'Apollon, méthode pour apprendre facilement à jouer de la guitarre par musique et par tablature* [Paris, 1762]; facsmilie reprint in *Méthodes and Traités Guitare*, Volume 1 (Courlay, France: Editions J.M. Fuzeau, 2003), 22.
[17] Tyler and Sparks, 210.
[18] The subject of arpeggiation is examined in more detail in the ornament section.

became the standard in the nineteenth century, and this change was born during the time period of 1750-1800.

The new stringing encouraged the development of many practices that worked better when the fingers of the right hand were plucking only one string at a time. These more single-string friendly practices include tremolo, harmonics, repeated thirds (or double stops), longer scale runs and slurs (particularly descending slurs), passages employing consecutive octaves, a slight increase in volume, as well as the extensive use of arpeggios. These practices not only became a regular part of guitar playing and composition after 1800, but they were the core elements of nineteenth-century guitar literature.

SURVEY OF SOURCES

The sources consulted in this study originated in France and Spain. Appendix A contains a list of all known guitar methods from 1750-1800,[19] and a survey of these works reveals a clear dominance of French publishers with a few works from Spain, Italy, England, and Portugal. Of the twenty-four methods known from this time period, fourteen were published in Paris, seven in Spain (Madrid, Salamanca, and Veracruz), one in Portugal (Coimbra), one in Italy (Naples), and one in England (London). The Federico Moretti method appears twice; first in 1792 in Naples as *Principj per la chitarra*, then again in 1799 in Madrid as *Principios para tocar la guitarra de seis ordenes*. Two works date from slightly after 1800, Charles Doisy's *Principes généraux de la guitare* (Paris, 1801) and Antoine-Marcel Lemoine's *Nouvelle méthode court et facile pour la guitare à l'usage des commençans…deuxième edition augmentée de principes pour le lyre* [Paris, c.1802]. Lemoine's work is a second edition of a previously published work printed in Paris c.1790, and since Doisy's work shares ample similarities with the preceding methods of the period, and results from the styles and practices established during this time, more can be learned of the period by including Doisy's work in the list of sources than by excluding it.

One should take notice of the nationalities of the authors in relation to the places where their methods were published. Two of the Parisian authors had

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[19] The primary source for this appendix isTyler and Sparks's *The Guitar and Its Music: From the Renaissance to the Classical Era* (p. 282-3), although some entries, such as Gatayes and Guichard, are not in Tyler and Sparks's book.

surnames of Italian origin, six had French surnames, and one is unknown. The

unknown author is first on the list, and the manual is titled *Méthode pour*

apprendre à jouer de la guitare par Don *** [Paris, c.1750].[20] The honorific

'Don' appeared during this time period in Italy, Spain, and Spanish America, but

not usually in France. It may be deduced that the author of this work was likely

Italian or Spanish. Italian musicians made a strong impact on the French musical

scene in the late eighteenth century, with many Italian musicians obtaining

coveted positions among France's nobility.[21] The straightforward melodic style

employed by the incoming Italians became known in France as the *style gallant*,

and after 1750 the Italian influence became strong enough to supplant many of the

practices typically experienced in French Baroque music.[22] Pergolesi's *La serva*

padrona enjoyed great success; Jean-Jacques Rousseau championed the merits of

the new Italian style; and Italian musicians could be found working throughout

the French high societies of Paris and Lyons.[23] Could the growing popularity of

the guitar in France be in some way credited to these Italian immigrants? This

question should be addressed in another study, but it is undeniable that the

musicians of eighteenth-century France were accepting and inviting of the

influences from immigrant musicians living and working in Paris at that time.

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[20] The title page of the original publication actually uses asterisks for the name of the author. A scan of this title page is included in Appendix B.
[21] Tyler Sparks 198-9.
[22] Ibid., 198.
[23] Ibid., 198-9.

Most Used Sources In This Study

The most heavily studied sources in this study are Michel Corrette's *Les Dons d'Apollon, méthode pour apprendre facilement à jouer de la guitarre par musique et par tablature* [Paris, 1762], Giacomo Merchi's *Le Guide des écoliers de guitarre* [Paris, 1761] and *Traité des Agrémens de la Musique* [Paris, 1777], Antoine Bailleux's *Méthode de guitarre par musique et tablature...*[Paris, 1773], Antoine Marcel Lemoine's *Nouvelle Méthode courte et facile pour la guitarre à l'usage des Commençants* [Paris, 1790], and Charles Doisy's *Principes généraux de la guitare* [Paris, 1801]. These works were selected because they contain sections related to ornamentation, with diagrams, examples, and descriptions of their realizations. The manuals printed outside of France do not address ornamentation, and mostly discuss rules of harmony and general musical concepts as they apply to the guitar. The following is a brief description of the manuals most consulted in this study.

Merchi's *Le Guide des écoliers de guitarre* [Paris, 1761] is the earliest manual examined in this study, consisting of simple descriptions of basic concepts with many musical examples. His *Traité des Agrémens de la Musique* [Paris, 1777] is the second of his two methods, and contains greater detail regarding performance practice. Merchi's attention to detail and thorough examples make his *Traité des Agrémens de la Musique* one of the most valuable resources for understanding ornamentation during this time period in France.

Corrette's *Les Dons d'Apollon, méthode pour apprendre facilement à jouer de la guitarre par musique et par tablature* [Paris, 1762] is older than Merchi's *Le Guide des écoliers de guitarre* [Paris, 1761], but since Merchi's *Le Guide des écoliers de guitarre* [Paris, 1761] contains more basic material (with little detailed information related to ornamentation), Corrette's manual will be the first one most frequently discussed in each section—as the manuals will be addressed chronologically, when feasible. As musical trends developed from 1750-1800, one will observe that the earlier manuals contain music similar to the earlier Baroque period, while the later manuals are similar to the nineteenth-century guitar repertoire that became the foundation of classical guitar literature and practice. Corrette's manual, for instance, contains fewer elements such as arpeggios and lengthy scale passages than the later works, and his treatment of these items will be noticeably different from a later writer, such as Doisy.

Bailleux's *Méthode de guitarre par musique et tablature…*[Paris, 1773] was printed in the middle of this time period; therefore, while containing elements of the newer style, it also provides descriptions of these techniques since they were new enough to warrant explanation to the reader. Doisy borrowed sections of Bailleux's manual for his own, and since some of the later authors, such as Lemoine, were writing at a time when such practices had become common enough to no longer need explanation, Bailleux's method becomes more valuable as it provides descriptions of ornaments that later works do not contain.

Pierre-Jean Baillon's *Nouvelle méthod de guitarre* [Paris, 1781] was published late enough that it exhibits the typical elements of the new style, but

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with little description as to how they are executed. Although his descriptions are brief, his manual is valuable because it offers a good mixture of musical examples utilizing the guitar as a solo instrument as well as an instrument for accompanying the voice and violin.

Antoine-Marcel Lemoine's *Nouvelle Méthode courte et facile pour la guitarre à l'usage des Commençants* [Paris, 1790] was published towards the end of the eighteenth century, and is the briefest of all the methods studied here—although the 1800 reworking of his method was considerably longer. It is unknown whether the differences between these two publications result from Lemoine's desires or someone else's plan for the manuals—a publisher or editor, for example. Such notions are further confounded by the fact that Lemoine was a publisher himself. According to the website for the well-known French music publishing company Editions Henry-Lemoine, Antoine-Marcel Lemoine started his own publishing business in 1772, and was succeeded by his son Jean-Henry Lemoine in 1816.[24] This is the same publishing company that continues today. Lemoine's 1790 work, which was the second edition of his first manual (the first edition's whereabouts are unknown), was published by Imbault. It is not known why Lemoine's work was published by Imbault when Lemoine had his own publishing company, but one should note that Lemoine's 1800 reworking of his manual was published by his own company, and was substantially more detailed than the 1790 work published by Imbault.[25] In spite of its brevity, the 1790

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[24] http://www.henry-lemoine.com/en/henryLemoine/, accessed December, 2011.
[25] By comparing Lemoine's 1800 publication with Doisy's 1801 publication and Guillaume-Pierre-Antoine Gatayes' 1800 work, one will notice that these later printings were longer than the earlier

manual's section on extended trills (or *cadences*), is one of the most illuminating on the subject during this time period. The 1800 printing of Lemoine's new manual will also be examined as it contains information on harmonics and more standard elements.

The last work studied here is Charles Doisy's *Principes généraux de la guitare* [Paris, 1801]. It was printed at the edge of the time period and is included here for several reasons. Primarily, Doisy's guitar was built and strung more like the guitars prior to 1800 than those that followed (although he preferred single stringing over courses, while clarifying that either option was valid),[26] and the musical practices were the same as those found in late eighteenth-century music. The earliest manuals of the nineteenth century, such as those by Giuliani, Sor, and Aguado, did not appear until decades after Doisy's work, and they reflect only the styles and trends established in the nineteenth century, having little in common with the music of the preceding century. Since Doisy's work is the most detailed method pertaining to the late eighteenth century, with eighty-one pages of text and examples (more than twice the length of other manuals of this time period), it is one of the most valuable resources examined here. Furthermore, while some of the other manuals contain many musical samples and complete pieces of music,

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manuals and contained greater detail. This may have been a result of improved printing methods since the later manuals appear to have benefited from better printing technology as their print is sharper and neater looking, with far more material per page than the works printed earlier.
[26] Doisy was indifferent as to whether the guitar was strung with courses or single strings, and also believed that the use of octaves or unisons should be up to the player. He states that the choice is "arbitrary." He points out that some players prefer courses, while others prefer single strings, and that he likes single strings because it is often too difficult to find strings that match well enough to be used for courses. [*Elle est arbitraire. ...Quant à moi j'adopte d'autant plus volontiers les Cordes simples, que les Sons en sortent plus purement, les Cordes très-juste extrêment difficiles à assortir, et qu'il faut beaucoup moins de tems pour les accorder.*] Doisy, 9-10.

Doisy's work is comprised mostly of printed text, with only enough diagrams and examples to demonstrate the topic being discussed.

Because of the late publication date for Doisy's manual, one must remember that much of what is encountered in this work (with some exceptions, such as harmonics) are summaries of the elements of a style that was by now firmly established, although yet to achieve the potential that was to come in the following century. Because of the late publication date, and thoroughness of his writing, Doisy's work perhaps had the greatest opportunity to be known by the players, composers, and teachers that shaped the guitar music of the early nineteenth century.

In addition to the most studied manuals described above, there will be mention of other manuals, although their appearances will be brief and will exist within discussions of the primary sources. Such publications include Francesco Alberti's *Nouvelle méthode de guitarre* [Paris, 1786], Guillaume-Pierre-Antoine Gatayes' *Méthode pour la guitare, simple et facile à concevoir* [Paris, c.1800], *Methode Pour Aprendre à Jouer de la Guitarre* [Paris, c.1760] by Don ***, and some period dictionary and encyclopedia articles.

ORNAMENTS AND ARTICULATIONS

The French manuals discuss a variety of ornamentation consisting of trills, appoggiaturas, slurs, staccatos, vibratos, syncopations, arpeggios, glissandos, harmonics, and syncopations. Since only the French manuals discuss ornamentation in any detail, the subsequent analysis is dominated by these treatises, and the terminology used therein. The manuals are presented in mostly chronological order. Dating these works can be difficult since earlier undiscovered versions could exist (or have existed), making it impossible to know for certain which author's work came first. For the sake of practicality, this study accepts the currently known dates of production.

The ornaments are categorized by their 'type' for the sake of organization, and to enable the reader to detect trends across the various manuals. These ornament types are constructed by this author and do not necessarily reflect any organizational classifications or divisions employed by the authors of the manuals. The categories used here include: Articulation, Textures, Altered Notes/Rhythms, and Special Effects. Sub-categories are also constructed by this author. Although some of these groupings (such as Textures, for example) may not be normally considered 'ornaments,' their use in the manuals, and their effect on performance practice, is similar enough to generic ornamentation to be of use to this study.

These categories appear to work well and, overall, reflect the way the material is organized in the manuals themselves. The only exception to this would

be the placing of trills and appoggiaturas into the section Altered Notes/Rhythms, rather than in Articulation. The manuals typically discuss trills and appoggiaturas together with slurs, and give the impression that they are all of the same family. However, since trills and appoggiaturas are not simply methods of articulating printed notes, they are not included in the Articulation section. Trills and appoggiaturas sometimes require the performer to alter the printed notes, often affecting the melody and sometimes even the harmony. Even if the appoggiatura's notes are provided in the score, and the performer does not alter the notes him/herself, there still exists a concept of 'decorating' the original note. These elements of creating and employing trills and appoggiaturas warrant their placement in the Altered Notes/Rhythms section. Furthermore, although the manual writers of this time typically discuss trills and appoggiaturas alongside slurs and general legato techniques of articulation, there is no reason that a trill or appoggiatura had to always be performed legato, and could not be played with a staccato articulation. This could mean that trills and appoggiaturas should be considered more as embellishments to the melodic line, rather than articulation options available to the performer. Doisy appears to view appoggiaturas in much the same way; as distinctly separate from slurs. When discussing the *fusée* and the *tirade* (ascending and descending groups of slurs, respectively), he explains that their execution is similar to the previously mentioned *Son-porté* and the *chûte*, but that they are to be classified not as *agremens* (or ornaments) as are the *son-porté* and the *chûte*, but rather as 'auxiliaries' [*auxiliaires*]. These ornaments will be

examined more closely in the section to follow, but are mentioned here to support the view that slurs and appoggiaturas should be categorized separately.

This study will utilize the term 'articulation' to represent performance practices that effect the way notes are played on the guitar, without altering the pitches themselves. Such practices include dynamics, tremolos, and legato and staccato articulation of notes. There may be a variety of ways to perform these articulations, and the authors' treatment of each of these will be examined below, both individually and collectively in summarized conclusions at the end of each section. When quoting the writings of period authors, this study will attempt to translate excerpts into English as accurately as possible while also providing the same quote in its original language. Since spelling and grammatical practices in eighteenth-century France differed somewhat from present-day French, some of the quotes in this study may appear to contain errors, but the spellings and grammatical issues encountered in the original quotes are preserved. Capitalization of terms by the original authors are kept in the quotations in this study, whether conventional or not.

Modern guitar fingerings are used in this study to describe physical movements of the hands to execute various practices. Since the manuals utilize a variety of ways to notate fingerings, including dots, dashes, and/or numbers, it is most effective to convert these to the standard notational practices used today to avoid confusion and to make descriptions more concise and efficient. These fingerings employ numbers for the left hand, and letters for the right hand. The left-hand numbers are '1' for the index finger, '2' for the middle finger, '3' for the
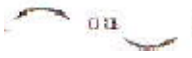
ring finger, and '4' for the index finger. Guitar music of this time did not use the thumb for the left hand, and guitar music today rarely uses it, except for some folk and popular styles, and a few contemporary exceptions. The conventional right-hand letters are taken from the Spanish names for the fingers. They are 'p' for the thumb (from *pulgar*), 'i' for the index finger (from *indicio*), 'm' for the middle finger (from *medio*), and 'a' for the ring finger (from *anular*). The finger farthest from the thumb, commonly referred to as the 'pinky' was not mentioned in the manuals, although it is often used in playing rasgueados, or chord strumming. When the pinky is used, it is often notated with the letters 'ch' from the Spanish word *chico*, or the letter 'c' for *cuatro*, or the letter 'e' for *extremo*.

Legato

Slurs

The manuals of 1750-1800 display many types of slurs, and many ways of interpreting them. The most common term for a slur in the French manuals is *coulé*. The uses and descriptions of *coulés* reveal it applied to both ascending and descending slurs, and could also include glissandos. The term is so generically used it is often not explained, but only assumed that the reader knows it to mean legato. The infinitive of the term, *coulér*, translates literally as 'to flow.' It is easy to see how such a 'flowing' could be used to describe several types of legato, and

some disparity does exist among the writers of this time period as to the exact use of the term *coulé*.

In Charles Doisy's manual, *Principes généraux de la guitare* [Paris, 1801], the author provides a name for the legato marking , naming it a *liaison*. This sign is used not only to denote legato articulations, but also as a general way of grouping notes together—such as tied notes in syncopations. Doisy and Baillon are the only authors of works included in this study that use the term *liaison*, and their definitions of it go beyond simply denoting legato articulation. Doisy only states that the *liaison* "...covers notes that must lie together..." [...*couvre les notes qui doivent être liées ensemble*...],[27] while Baillon gives an example of a *liaison* in which it designates the sustaining of a bass note throughout an arpeggiated chord. [*La liaison designe qu'il faut tenir la note de la basse pendant toute la durée du même accord*][28]

[29]

This is a simple marking, and does not warrant much discussion, but it should remain clear to the reader that the *liaison* did not automatically signal that the

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[27] Charles Doisy, *Principes généraux de la guitare* [Paris, 1801] (reprint Geneva: Minkoff, 1978), 49.

[28] Pierre-Jean Baillon, *Nouvelle méthode de guitarre* [Paris, 1781] (reprint Geneva: Minkoff, 1977), 5.

[29] Ibid., 5.

notes it covered were to be slurred or played legato, and that this other use of it (to instruct the player to sustain a bass note throughout an arpeggiated chord) also existed.

Corrette

The earliest work from this time period to discuss ornamentation was Michel Corrette's *Les Dons Apollon...* [Paris, 1762]. Corrette offers good information about the embellishments he mentions, and concerning slurs, there is one chapter each devoted to the *chûte* and the *tirade*. The *chûte* is explained as being a three-note ascending slur, executed by plucking the first note with the right hand and allowing the fingers of the left hand to sound the remaining two notes, by 'hammering down' each left hand finger strongly enough to sound the following note. It is interesting that Corrette mentions the *chûte* as containing only three notes. As will be seen in the manuals of his contemporaries, slurs were just as often applied over two notes, and frequently over larger note groupings. Whether Corrette approved of these other slur groupings is unknown, as he may have only been using the three-note description as an example—while not intending to mean it to be the only possible way to perform the *chûte*.

Also unique in Corrette's discussion of the *chûte* is his comment that it should only be used on the first, second and third strings. [...*il ne se fait gueres que sur la première et deuxième troisième corde*.][30] The other authors do not make this distinction, and many of them recommend using the *chûte* on all courses. The marking provided to denote the use of a *chûte* is the same as Doisy's

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[30] Corrette, 11.

liaison. This symbol allows the player to know when notes should be performed legato.

Corrette's final statement in this chapter, however, reveals that the player also had the option to include *chûtes* whenever tasteful. He says, "I do not need to say how much the ascending slide is played. Experience will soon make it known." [*Je n'ai pas besoin de dire combien la chûte est touchante l'experience le fera bien-tôt connoitre*.][31] This comment is valuable in that it reveals that 'experience' is the best way for a player to learn how often the *chûte* is employed. A player cannot simply look at the score to know when to use a *chûte*; he/she must learn from experience, and apply it accordingly.

One of the most important objectives of this study is to determine how, and to what extent, players applied their own embellishments to a provided score. It is important for the modern player to be able to ornament works from this time period (and to some degree the preceding and following periods) with a reasonable degree of confidence that his/her efforts are in line with what we know about historical performance practices. Corrette's statement regarding experience strongly suggests that the inclusion of articulations such as the *chûte* was left to the discretion of the performer. To gain the experience mentioned by Corrette is far more difficult for the modern player than for his period counterpart, but by employing such practices in our daily playing, we may find it easier to understand the extent to which these ornaments were applied to the naked score.

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[31] Corrette, 12.

The other slur discussed by Corrette is the *tirade*—the descending version of the *chûte*. It is executed by plucking the first note with the right hand, and allowing the fingers of the left hand to sound the remaining two notes by pulling each left-hand finger across the string strongly enough to sound the following notes. As with his description of the *chûte*, Corrette also states that the *tirade* consists of three notes.

Corrette makes another comment in this section regarding the player's obligation to make tasteful decisions in the application of ornaments. He states, "Those who do not master the *chûte* and the *tirade* never play pieces well. Plucking all the time with the right hand is disagreeable playing. On the other hand, playing mixed with ascending slides, descending slides, and other embellishments that we are going to explain hereafter, makes a melody that touches the heart." [*Ceux que ne possedent pas la Chûte, et la Tirade ne jouét jamais bien des Pieces. Car d'entendre toujours pincér de la main droite est un jeu desagréable. Au contraire un jeu melé de Pincés, de Chûtes, de Tirades avec les autres agréments que nous allons expliquer cy après, fait une melodie qui touche le cœur.*][33] This again affirms that the player was required to ensure his/her playing was well balanced and mixed with a variety of embellishments. Such

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[32] Corrette, 12.
[33] Ibid.

abilities would have been invaluable in the development of a player's personality and performing style.

<center>Bailleux</center>

Antoine Bailleux's *Méthode de guitarre par musique et tablature* (Paris, 1773) mentions three generic slur types: the *coulé*, *chûte*, and *tirade*. Bailleux does not describe the *coulé* in words, and its only appearance is in a small set of examples on two staves of notation.

Three examples of *coulés* are featured in this display. The first one is shown as a grace note, most likely to be slurred, although there is no slur marking in the example, and if the player chose to pluck both notes, he/she could make that decision. The second example shows a series of simple ascending and descending two-note slurs, and the final example employs four-note groupings. The *liaisons* that cover four notes would have been performed the same way as those in the previous example that cover two notes, and the most likely reason Bailleux displayed the two examples was to inform the reader that such slurs could be notated both ways. It can be deduced that Bailleux defined *coulé* as a generic term referring to many types of slurred notes. The fact that he does not discuss *coulés* in words, and their only appearance in the manual being this simple piece of staff

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[34] Antoine Bailleux, *Méthode de guitarre par musique et tablature* [Paris: 1773] (reprint Geneva: Minkoff, 1972), 4.

notation, implies that *coulés* were familiar enough to players to not warrant any detailed description of what they were and how they were executed. The term *coulé* was also used in a generic way by Bailleux's contemporaries.

Like Corrette's slurs, Bailleux's *chûte* is notated as an ascending slur that at first glance appears to contain two notes (the first note plucked, and the second note 'hammered-on' by a left-hand finger).

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But in Bailleux's description of how to execute the *chûte*, he mentions three notes. He writes, "One plucks only the first note with the first or second finger of the right hand, and the other two notes are only sounded by the left hand." [*On pincé seulement la premiere notte du 1e ou de 2e doigt de la main droite, et la deux autre nottes se font seule de la main gauche*.][36] He continues to clarify that "one must pluck the first note, marked with the sign ('), so that the string gives ample sound to the *chûte* while the other fingers of the left hand fall during the vibration of the string." [*Il faut pincér un peu cette première note marquée au dessus d' (') afin que la corde donne plus de son a la chûte des doigts de la main*

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[35] Bailleux, 8.
[36] Ibid.

gauche qui tombent pendant la vibration de la corde.][37] Bailleux uses the (')

sign to instruct the player to pluck the first note, then the *liaison* is used to denote

the slurred notes. Alberti uses the same notation, as shown below.

<div style="text-align: right">[38]</div>

So since Bailleux and Alberti's slurs look to be two-note slurs, they are in fact

three-note slurs.

The *tirade* in Bailleux's manuscript is described as being simply the

opposite of the *chûte*. The groupings and examples are very similar to the ones

provided for the *chûte*, with the exception being that the slurs are descending

rather than ascending, which are executed by 'pulling off' a left-hand finger to

pluck the string, thereby sounding the following note. In this section, Bailleux

uses a few different ways of notating the slur's exeuction.

<div style="text-align: right">[39]</div>

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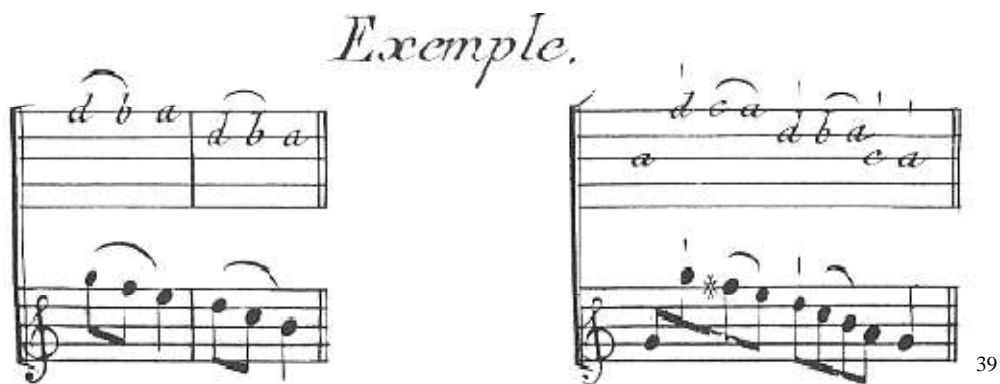
[37] Bailleux, 8.

[38] Francesco Alberti, *Nouvelle méthode de guitarre* [Paris, 1786]; facsmilie reprint in *Méthodes and Traités Guitare*, Volume 2 (Courlay, France: Editions J.M. Fuzeau, 2003), 6.

[39] Bailleux, 9.

As seen in the example above, Bailleux uses the standard way of applying a legato marking above the notes (displayed in the passage at the bottom-left side), along with his (') marking for the first note of the slurred grouping (used in the passages on the right side). Strangely, the legato markings appearing in the two examples on the left side (one in tablature and the other in staff notation) are used differently. The legato markings in the staff notation example cover all three notes of the slurred groupings, and the legato markings in the tablature example cover only the first two notes of the groupings. Also, these legato markings are placed over the first two notes of the grouping, which is different from the manner of placing the legato marking over the second and third notes of a group of three when the (') sign is used for the first note. This confusion and variety of notations used for slurs reinforces the importance of using discretion and personal taste when applying legato articulations in guitar music of this time period.

Since Bailleux's examples are provided in both staff notation and tablature, it is important to note that some of the tablature versions of these examples do not contain any legato or slur markings. This suggests that when reading from tablature it would have been up to the player to insert legato articulations, and that they may not have been instructed by the tablature itself. Furthermore, if the player could have encountered tablature that needed insertion of *chûtes* and *tirades*, then it could have been possible to encounter staff notation in need of the same articulations.

Merchi

The most thorough description of slurs during this time period is found in Giacomo Merchi's *Traité des Agrémens de la Musique* [Paris, 1777]. He discusses both *chûtes* and *tirades*, and gives more examples than any other author. He explains that the *chûte* can consist of two, three, or four notes, and provides two ways of notating them in staff notation. One of these is like the ones mentioned in other manuals, with the slurred notes covered by a slur marking, or *liaison*. The other method looks like a grace note preceding a normal-sized note. One should understand that such notes are indeed slurs to be played evenly, and not grace notes that appear before the beat.

Merchi's *chûtes* extend to all courses, unlike Corrette's, which are found only on the top three courses, and Merchi states that *chûtes* are often played along with a bass note. In this case he makes it clear that the bass note and the first note

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[40] Joseph Bernard Merchi, *Traité des Agrémens de la Musique* [Paris, 1777] (reprint Geneva: Minkoff, 1981), 11.

of the *chûte* are to be played together, on the beat, with the following note spaced evenly in the beat.

The rhythmic evenness that applied to Merchi's previous examples do not always apply, however, to his *chûtes* for three or four notes.

As shown in the example above, the ultimate note has a longer value than the previous ones. The first note still falls on the beat, but it remains that the last note of these groupings lasts longer than the ones preceding it. Merchi instructs the reader to ensure the first notes are played "successively and rapidly, like little hammers." [...*successivement et rapidement, comme des petites marteaux.*][42] He also points out how important this is, and if the player allows his left-hand fingers to fall flat on the string, the *chûtes* will not sound. [*L'observation de cette dernière règle est si essentielle, que si l'on pose les doigts à plat, les Chûtes ne rendent que des sons sourds.*][43] This does not mean that all *chûtes* of three or four notes must be constructed this way, as will be seen in following examples, but the reason Merchi shows these examples with shorter notes resolving to a longer one

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[41] Merchi, *Traité des Agrémens de la Musique*, 13.
[42] Ibid.,12.
[43] Ibid.

may be to impress on the reader the importance of making the first notes sound quickly, and to not be sluggish in one's execution of longer *chûtes*. All of Merchi's examples demonstrate the first note of each grouping falling on the beat, with none falling before the beat.

Such rendering of slur groupings (making the final note longer than the previous ones) is unique to Merchi's treatise. Also unique among the guitar manuals of this period is Merchi's mention of double *chûtes*, consisting of pairs of thirds slurred evenly. He concludes his section on the *chûte* with some examples of three-note *chûtes* played against a sustaining bass note.

In these examples the final note of each *chûte* is not longer than the previous note, although the effect of playing the first two notes of the *chûte* quickly is achieved.

Merchi is thorough in his description of the *tirade*, the *chûte*'s descending opposite. He gives the same description and a staff notation demonstration for the *tirade* as for the *chûte*, including *tirades* of three and four notes along with the double *tirade*. After this he provides some helpful examples of *chûtes* and *tirades* with explanations.

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[44] Merchi, *Traité des Agrémens de la Musique*, 13.

Exemples de Chûtes et de Tirades.

This example is valuable because it reveals that although the slurs in Merchi's manuals are typically brief, and relatively unelaborate, it was still common to encounter broader uses of legato articulations as shown above. Merchi explains that this particular example is extreme, but wishes to show how much can be accomplished using only two types of *coulés*, the *chûte* and *tirade*.

After considering Merchi's instructions to perform small 'grace notes' on the beat and with the same value as its neighbor, one will notice a different use of them in measures 4, 5, and 6 of the last line of the above example. These are true grace notes, and although Merchi does not mention how they are to be played, one must be aware that such 'grace-note' looking notes should be played in typical fashion.[46]

The next two examples of slurs provided by Merchi are important in that they instruct players exactly how to pluck long legato lines covering multiple strings.

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[45] Merchi, *Traité des Agrémens de la Musique*, 16.
[46] Although Merchi published an earlier guitar treatise in 1761, *Le Guide des Ecoliers de Guitarre*, there is no mention in this work of the grace note, nor any notes resembling it.

On observera, dans les 2 Exemples suivants, lorsqu'il s'agira de passer d'une corde à une autre, comme de mi à re &c. et de sol * à fa * &c. de ne pas pincer le re ni le fa * ; mais de faire tomber le doigt avec force sur la corde et la touche ; par ce moyen, le frappement du doigt occasionnera une vibration qui exprimera nettement les sons Re et Fa *.

Exemples.

On peut exécuter l'Exemple suivant comme ci-dessus ; mais comme l'effet n'en est pas assez brillant, on conseille de l'exécuter selon la règle des Chûtes de 2 notes.

Exemple.   Exemple, par Chûtes.

Dans l'Exemple suivant, après une Chûte de 2 notes, on pincera les autres notes de l'index et du 3me doigt, alternativement.

Exemples.

[47]

In instances where long descending lines cross several strings, it can be difficult for the player to decide whether to pluck each individual string (or course) with the right hand to ensure each note is heard clearly (but risk detracting from the

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[47] Merchi, *Traité des Agrémens de la Musique*, 17.

legato marking that has been placed over all of the notes), or to simply pluck the first note with the right hand and allow the fingers of the left hand to 'hammer' onto each new string hard enough to sound all of the notes. Merchi's instruction is different for descending legato lines than for ascending, explaining only to pluck the first note of the entire figure for descending legato lines, but pluck the first note of each string (or course) for ascending legato lines.

His final example shows a two-note slur followed by a series of notes played non-legato (while still not staccato), and plucked by the right hand. This example seems to be included only to inform the reader of another effective way to articulate a scale.

<div align="center">Baillon</div>

Pierre Joseph Baillon's *Nouvelle méthode de guitarre* [Paris, 1781] contains some information on ornamentation, although none of it is organized into specific chapters, but dispersed along with other instruction. He gives examples of ascending and descending slurs in groups of two and four, and refers to all of them only as *coulé*, and uses no other terms, such as *tirade* or *chûte*. In the following two examples of ascending and descending slurs (which he terms *roulades*, or 'runs'), Baillon explains to pluck each string for the descending run, and to pluck only the first note for the descending run (as does Merchi).

Pour faire les Roulades en montant, il faut pincer la premiere note de chaque corde, et les autres se font avec la main gauche en posant les doigt successivement et avec vitesse

Exemple
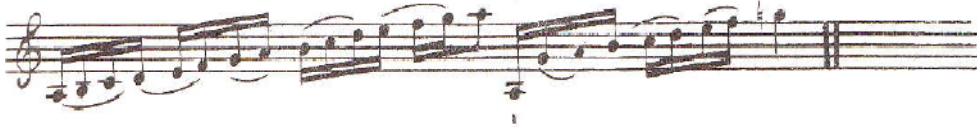
Pour faire les Roulades en descendant il suffit de pincer la premiere note, les autres se font de la main gauche.

Exemple

His only other mention of ornamentation is a brief discussion of a cadential trill, which will be looked at later.

Lemoine

Antoine-Marcel Lemoine briefly mentions *coulés* in his *Nouvelle methode...* [Paris, 1790]. Although his discussion of these slurs is compact, as are his examples, they cover the topic well enough to inform the player how to approach them and execute them effectively.

EXEMPLE DES COULES.

We cannot know if the brevity displayed in Lemoine and Baillon's works were a result of such practices becoming increasingly more understood among the

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[48] Baillon, 9.

[49] Antoine Marcel Lemoine, *Nouvelle Méthode courte et facile pour la guitarre à l'usage des Commençants* [Paris, 1790] (reprint Geneva: Minkoff, 1972), 8.

general public by 1790, requiring less explanation and variety of terminology as before, or whether they simply preferred simpler descriptions in their writings. Their guitar manuals are compact throughout, and the reasons for their sections regarding ornaments to be shorter than those found in other writers' works may most likely be a reflection of their writing styles. Lemoine's example contains ascending and descending slurs, formed in two, three, four, and five-note groupings. He refers to them only as *coulés* (the same as Baillon), and uses the same slur marking as other writers, calling it the "sign of the *coulé*," [*Signe du Coulé*][50] rather than using the term *liaison*. He also uses the (') sign found in Bailleux and Alberti's methods, and employs further use of the two-note *liaison* for three-note slur groupings. In Lemoine's 1800 work he uses both this notation and the one found in Merchi's manual employing grace notes that are spaced evenly in the beat.

[51]

Doisy

Unlike Lemoine and Baillon, Doisy's instruction manual is not brief in any way. His work is the most thorough of the time period discussed in this study, and

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[50] Lemoine [1790], 8.

[51] Antoine Marcel Lemoine, *Nouvelle Méthode DE GUITARRE à l'usage des Commençans, Divisée en trois Parties, La premiere contenant les premieres principes de Musique, la seconde les gammes et premieres leçons et la troisieme plusieurs Variations de folies d'Espagnes; petits airs avec Accompagnements, Allemandes, airs variés et une Sonate* [Paris, c.1800]; facsimile reprint in *Méthodes and Traités Guitare*, Volume 2 (Courlay, France: Editions J.M. Fuzeau, 2003), 17.

reveals that the interest in the topics he discussed must have been strong enough to warrant such care in their explanation. The slurs described in Doisy's treatise are the *fusée* and the *tirade*, and he also briefly uses the term *coulé* to refer to a generic slur.[52] The term *fusée* is used by Doisy to denote simple ascending slurs, which his contemporaries called a *chûte*. Doisy's manual does contain a section describing a *chûte*, but his *chûte* is different from everyone else's, and is discussed later in the appoggiatura section. The opposite of the *fusée* is the *tirade* for Doisy, and it is used as in other manuals, to denote descending slurs. Both the *fusée* and the *tirade* are shown by Doisy to cover all of the courses, in groups of two and three. In Doisy's examples of slurs, each string is plucked whether ascending or descending, and his notation displays notes spaced evenly within the beat.

As mentioned in the introduction of this section, Doisy states he does not view the *fusée* and *tirade* as ornaments, but rather as 'auxiliaries.' He says, "...I have not placed them, however, under the name of ornaments. I regard them simply as auxiliaries." *[...je ne les mets cependant pas au nombre des Agrémens. Je les regarde simplement comme des AUXILIAIRES...]*[53] This distinction is important in understanding the difference between the *fusée* and *tirade* and their more 'ornamental' relatives, the *Son-porté* and the *chûte*. This comment by Doisy is also important because it reveals that he, and perhaps others from his time, distinguished between ornaments and articulations. This could be taken further to imply that although Doisy did not typically describe how ornaments in his treatise

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[52] Doisy, 61; "The *son-porté* is a type of slur…" [*Le Son-porté est une espèce de Coulé…*]
[53] Ibid., 63.

were constructed, but only how they were performed, he still recognized that ornaments were more than mere articulations, and that they were to be created and inserted by the player when he/she felt it warranted by the music.

Glissando

Another way to effectively slur notes on the guitar, as opposed to hammering or plucking notes with the left hand, is to simply slide a left-hand finger upwards or downwards along a single string after plucking it with the right hand. Such glissandos could cover notes spaced only a half-tone apart, or the full length of the neck. They are mentioned by Merchi, Lemoine, and Doisy, and they all use variants of the verb *glisser* to denote glissandos.

Merchi

Merchi uses the term *glissade* for his glissandos, and his description of it is moderately thorough. He explains they are formed of two notes close to each other or far apart from each other, that they can ascend or descend, and that descending *glissades* are performed rarely. [*La Glissade est formée de 2 notes voisines ou éloignées montantes et rarement descendantes*...][54] His instruction regarding their performance is the same as the modern-day practice of executing glissandos: a left-hand finger holds down a note while a right-hand finger plucks the string, and while maintaining pressure on the string, the left-hand finger slides up or down the neck to arrive at the next note with enough force to allow it to

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[54] Merchi, *Traité des Agrémens de la Musique*, 20.

sound. The symbol Merchi employs to denote glissandos is virtually the same as used in modern notation. His examples of glissandos for thirds or sixths also contain some with a bass note, in this case a D sounded by an open course, ringing throughout as a pedal tone. Merchi suggests that one of the most beneficial uses of the glissando is to change position smoothly in approach to trills and other slurs. [*Toutes ces Glissades, et surtout les simples, sont d'une nécessité indispensable, non seulement pour le goût, mais pour changer, d'une manière plus agréable, sa position en une plus élevée, en pour faciliter, par cette nouvelle position, l'éxécution des Trills ou Cadences et des Passages.*][55]

Exemples de Glissades suivies de Trills et de Passages.

[56]

One should note that in Merchi's example above the glissandos that approach trills arrive at the lower note of the trill (not the upper), and the glissandos that approach slurs arrive at notes below the following slur as well as the first note of some slurs.

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[55] Merchi, *Traité des Agrémens de la Musique*, 21.
[56] Ibid.

Lemoine

Lemoine's 1800 work provides examples of glissandos he terms *glissé*. His examples and descriptions are simple, including glissandos for single-note lines as well as thirds and with open strings in the bass.

Doisy

Doisy's discussion of the *glisser* is less detailed than Merchi's as he explains only its basic execution and little else. One aspect that differs from Merchi is Doisy's notation of his *glisser*. Instead of the slash employed by Merchi, Doisy uses a grace note which he explains has no value, followed by a note of value. [*Le GLISSER est ordinairement indiquée par une petite note sans valeur, envelopée d'une LIASON avec la note de valeur qui la suit.*][58]

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[57] Lemoine [c.1800], 20.
[58] Doisy, 62.
[59] Ibid.

42

This notation does not reveal whether the grace note is to be plucked on the beat or before the beat, and since Doisy does not discuss the exact rhythmic placement of each note, one must consider both possibilities.

His use of a *liaison*, instead of a slash like Merchi, could also make it difficult for the player to know whether the two notes are to be played as a *glisser* or as a *chûte* . The best (and perhaps the only) way to know for sure that such notes are to be played as a glissando, is to note the large distance between them. Reaching from the third fret to the seventh fret on the first string is relatively uncomfortable for a *chûte*, but appropriate for a *glisser*. And although one could play these two notes as a *chûte*, one should consider that glissandos are most likely the better choice for two notes that are far apart.

Vibrato

Corrette

Corrette employs an older term for vibrato, which was used by several writers during the seventeenth century. Corrette states that the *plainte* is "an ornament that is no longer marked, but fine guitar players still use it on long notes such as whole notes, half notes, and so forth." [*La Plainte est un agrément qui ne se marque plus, cependant les bons joueurs de Guitarre le font encore sur des notes longues comme Rondes, Blances, etcetera*.][60] Corrette informs us that the *plainte* was previously called *miaulement*, which translates as the 'meowing'

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[60] Corrette, 13.

sound made by cats. Although Corrette provides little information about the *plainte*, it appears that his use of the term was in line with previous authors' use of it. Marin Marais, in his *Pièces de viole* [Paris, 1696], uses the term *plainte* for single-finger vibratos,[61] and De Machy also uses the word *plainte* for vibratos, stating in his *Pièces de viole* [Paris, 1685], that "The Aspiration, also named *Plainte*, is made by varying the finger upon the fret. Some people will call this mewing by allusion."[62] Since the French word *miaulement* means 'mewing', we can be certain that Corrette's use of the term *plainte*, was in line with the authors mentioned above, and that his *plainte* was a vibrato. The term *plainte*, however, was used very differently by Bailleux, Alberti, and Doisy, as shown in the Appoggiatura section.

<div align="center">Bailleux</div>

Bailleux does not discuss vibrato, but he does give a single example of one in his collection of ornaments found at the top of page 4 of his manual.

This example reveals little, other than that Bailleux used the term *flaté* for vibratos, and that he used the same symbol to reveal its presence.

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[61] Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1963), 168.
[62] Arnold Dolmetsch, *The Interpretation of the Music of the XVII and XVIII Centuries Revealed by Contemporary Evidence* (London: Oxford University Press, 1946), 204.
[63] Bailleux, 4.

<div style="text-align: center;">Merchi</div>

Merchi exhibits very specific information regarding vibratos and its execution in various contexts. His vibratos section (Article XII) is titled *Du Son filé ou flaté*, but he uses only the term *filé* in his discussion of vibratos. He describes two different types of *filé*, the first used only on the first three courses, and only above the fourth fret. In this example of the *filé*, it is executed by holding down a course with a finger of the left hand, plucking it with a finger of the right hand, then while maintaining pressure with the left hand, moving the left hand back and forth towards the bridge and the headstock alternatively. [...*on appuye le doigt perpendiculairement comme une petite marteau bien pres de la touche qui doit rendre le son de la note indiquée et on pincé nettement la corde en même tems; alors le doigt qui est sur la touche doit faire des balancements fréquens et alternatifs, en s'inclinant vers la sillet et la rosette, sans cesser d'appuyer sur la corde et sans la deplacer.*][64]


[65]

Merchi, however, does not use this method for executing the *filé* when it occurs on the lower three courses, or on the second and third courses lower than the fifth fret. He explains that the *filé* can be used on any fret of the two lowest

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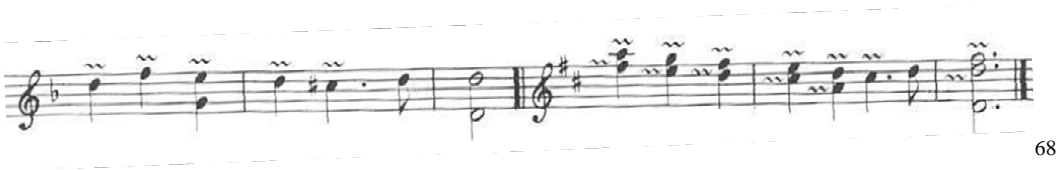[64] Merchi, *Traité des Agrémens de la Musique,* 22.

[65] Ibid., 23.

courses, and on frets 1 through 4 on the second and third courses, and that it is executed differently than the *filé* described above. This *filé* is not made by moving the left hand back and forth towards the bridge and headstock, but rather by pulling the left hand finger holding down the course towards the palm of the left hand, returning to its original position, and alternating thusly. [...*mais après avoir appuyé le doigt sur la touch et pincé la corde comme ci-dessus, ce doigt, au lieu de faire des balancements, doit sans cesser d'appuyer, tirer la corde vers la paume de la main et la repousser alternativement à sa place.*][66]

To complete his section on *filé*, Merchi gives some brief examples of vibratos applied to thirds (as well as a fourth and a sixth on the third and fourth beats of the first measure).
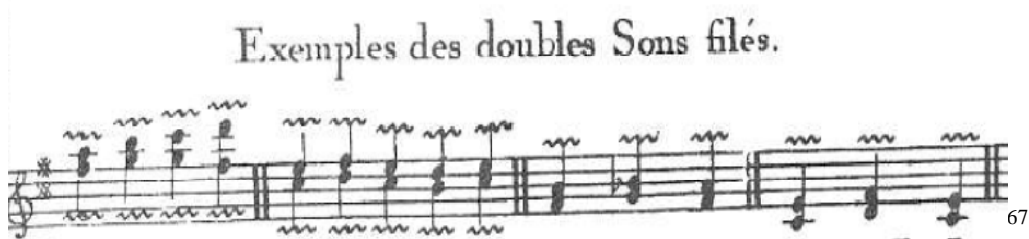
Lemoine and Alberti

Lemoine uses the term *balance* to refer to vibrato, with the same sign as by the other authors.

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[66] Merchi, *Traité des Agrémens de la Musique*, 22.
[67] Ibid., 23.
[68] Lemoine [1790], 9.

46

He gives very little instruction, with his examples showing vibratos applied only to single-note and double-note lines. He also mentions, despite it being overwelmingly obvious, that the *balance* can not be performed on open strings. [*...on ne peut pas le faire sur les cordes à vides.*][69]

Alberti's section on vibrato is also very brief, and he uses the term *frémissement*. He advises using the index and middle fingers for the *frémissement* since they are stronger and can more easily manipulate the string.

[70]

Doisy

Doisy uses the term *son-tremblé* to denote vibratos, and he employs the same symbol as other writers.

[71]

He is not clear in is description of its execution, instructing the player only to apply pressure with the left hand, then "go and return promptly" without letting go of the string. [*Le Son-Tremblé séxécute de la Main-gauche, qui doit être très-libre. Les doigts qui travaillent doivent être appuiés avec force sur les Cordes, ce qui, en faisant aller et venir promptment cette main, sans sortir les doigts de la*

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[69] Lemoine [1790], 9.
[70] Alberti, 6.
[71] Doisy, 62.

Câze, et sans les lever de dessus les Cordes, produit après avoir touché les notes avec ceux de la Main droite qu'il convient pour les faire parler une espèce de Vibration fort agréable.][72] From this explanation it is not possible to know if Doisy made the *son-tremblé* by moving the hand in a side-to-side (towards the bridge and headstock alternately) or an up-and-down motion (towards the palm of the left and back alternately). Although he tells the reader which finger of the left hand to use, and which note is to be sounded, he says only to "tremble the left hand without letting go of the string." [*On tremblé la Main-gauche sans lever de dessus la Corde, le doigt qui fait ce LA et on a fait un Son-tremblé.*][73] Because of Doisy's choice of the term *tremblé*, which is identical to 'tremble' in English, it is perhaps safest to assume that his vibrato was executed by moving the left hand alternately towards the bridge and the headstock, rather than by pulling the string towards the palm of the left and back to its original position. Throughout Doisy's manual, he is careful in his selection of descriptive terms, so it is unlikely he would not mention the pulling motion that is part of the up-and-down type of vibrato.

Doisy states that the *son-tremblé* is most effective when played at the lower part of the neck, since being near the nut, the string is more susceptible to vibration. [*Le Son-Tremblé est plus brillant en bas q'un haute du Manche, parce qu'en cet endroit, il reste du côté du Sillet, une assez longue partie de Corde pour être susceptible de vibrer.*][74] Although modern players may not experience this

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[72] Doisy, 61.
[73] Ibid., 62.
[74] Ibid., 61-62.

when playing on strings made of nylon and/or wound metal, Doisy may have arrived at this opinion as a result of using lower-tensioned gut strings.

Summary

Legato articulations consisted of 'hammered' and plucked slurs (ascending and descending), glissandos, and vibratos. The most common term to denote a generic slur was *coulé*, while the most common term for an ascending slur was *chûte*, and the term *tirade* was used most often for a descending slur. These terms were used by all of the writers, with the only exception being Doisy's use of the term *fusée* for the *chûte*. As mentioned earlier, Doisy also has an ornament called a *chûte*, but it is not a generic ascending slur, but rather a specific kind of slur, possibly an appoggiatura, which is discussed later, on page 126.

The authors use a variety of ways to notate slurs, including *liaisons* that cover all of the notes in a slurred grouping, and sometimes *liaisons* that cover only part of the notes in a slurred grouping. Players should therefore become familiar with these notational differences to recognize them in scores, and to also understand the importance of relying on one's sense of what is appropriate when playing slurred notes. Further along these lines is Corrette's comment that experience will let the player know how often to use them: "I do not need to say how much the *chûte* is played. Experience will soon make it known." [*Je n'ai pas besoin de dire combien la chûte est touchant l'experience le fera bien-tôt*

connoitre.][75] This remark from Corrette confirms that players were allowed to add slurs where needed, and not to rely solely on the score for indications of when to use them. Furthermore, Doisy's preference of the term *auxiliaire* (or auxiliary) over *agrémen* (or ornament) may further imply that such articulations were not weighed as heavily as ornaments, and that the player thereby was allowed greater flexibility when applying them to a printed score.

Along with different methods of employing the *liaison* over slurred note groupings, another area of confusion lies with the authors' use of grace notes. Merchi uses grace notes to denote slurs, although all of the notes are spaced evenly in the beat with the first note falling squarely on the beat. He also uses grace notes in more typical appoggiatura fashion, and one must be familiar with such notational differences to be able to know which is to be used. When modern players encounter grace notes, they must remember to consider the possibility that they could be slurs, rather than appoggiaturas.

When playing large groupings of slurred notes, there are some differences in opinion as to when one should strike each string. Merchi, Bailleux, and Gatayes show to pluck each string for ascending lines, but to pluck only the first string for descending lines,[76] while the other authors pluck each string for both ascending and descending lines. This allows the modern player to choose

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[75] Corrette, 12.

[76] Gatayes termed extended descending slurs *chûtes*, and ascending slurs *escalades*. Guillaume-Pierre-Antoine Gatayes, *Méthode pour la guitare, simple et facile à concevoir* [Paris, c.1800]; facsmilie reprint in *Méthodes and Traités Guitare*, Volume 2 (Courlay, France: Editions J.M. Fuzeau, 2003), 22-23.

whether to pluck each string, or only the first string, when playing large descending lines of slurred notes.

Merchi and Doisy mention glissandos (or *glisser*) and perform them the same way as modern players. Their notation, however, is different; with Merchi using a slash in the direction of the slide (as is used today), and Doisy using a *liaison*. Doisy's method of notating the *glisser* makes it look very much like a *chûte*, and the best indication that the two notes should be played as a glissando is their large span. Since it is uncomfortable to perform a *chûte* with two notes that are far apart, it would in most cases be better to use the *glisser*. Modern players, therefore, should be aware that notes joined by slur markings, especially when far apart, may have been intended to be played with a glissando.

The last method of applying legato articulations found in the manuals is the vibrato, or *filé*, and the authors' description and use of the *filé* are consistent with each other. Merchi's instruction for the *filé*, however, includes two different motions for vibratos on the top strings and bottom strings. For vibratos on the top strings, he moves the left sideways, along the string; while he moves the hand up and down, laterally, for vibratos on the lower strings. Modern players should experiment with this method of performing vibratos on the lower strings, as it is not frequently used in modern classical guitar technique. This articulation was known by many names, and in this study six were encountered: *plainte*, *filé*, *flaté*, *frémissement*, *balance*, and *son-tremblé*.

After spending time with these manuals, and playing the examples within them, it becomes evident that while players during this time period encountered a

variety of legato articulations in scores, they were also allowed to add them wherever and whenever they seem appropriate. Modern players, therefore, should become comfortable using a healthy mixture of *chûte*s, *tirade*s, *glisser*, and *filé*, without causing the hand to feel clumsy or to alter the proper rhythmic accentuation of the music.

Staccato

None of the manuals use the term staccato, nor any equivalent referring to a staccato articulation. Some terms appear that are described in similar ways as the staccato technique, but we can not be certain if they instructed guitarists to play in a truly staccato fashion, or merely with a normal, non-legato, articulation. The terms relating to possible staccato techniques in the manuals are *batterie* and *détacher*. Merchi is the only one to discuss the *batterie* in a way that may be considered staccato, while Don *** uses the term to refer to arpeggios in general. Merchi's *batterie* is a way of articulating the notes of an arpeggio that is detached and measured, rather than connected and flowing. The *détacher,* mentioned by Bailleux, Alberti, and Doisy, is simply a scale, that may have been performed staccato.

Bailleux and Alberti

Bailleux does not discuss the *détacher*, but he does display an example of ascending and descending ones in his collection of ornaments on page four of his

manual. Its notation appears to instruct the player to play staccato each note with a dot above.

Publications during this time often placed dots above notes, however, to indicate notes that were played non-legato, yet still not staccato. With no explanation from Bailleux, it is not possible to know if his *détacher* was performed staccato or normally.

Alberti's discussion of the *détacher* is very brief, and the only salient feature is his instruction to use the thumb and index fingers of the right hand to execute these scales. Although this fingering could suggest a staccato articulation, it is still uncertain whether Alberti intended for these notes to played in such a way.

Merchi

As mentioned above, Merchi and Don*** provide examples of the *batterie*. The term *batterie* was used by several writers[79] to describe arpeggios,

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[77] Bailleux, 4.
[78] Alberti, 7.

with no staccato articulations, whereas Merchi's *batteries* are arpeggios with specifically detached notes. Merchi provides three examples of *batteries*, and refers to his other manual, *Le Guide des Ecoliers de Guitarre* [Paris, 1761], for more examples. He points out that within the theme and variations based on "La Folia" found in his 1761 work, one can find examples of the most commonly used *batteries*. Variations 22 and 24 are clear examples of *batteries*, but they appear to be the only two variations of the 30 that demonstrate the technique. There are also two examples of *batteries* found in pieces included at the end of his *Traité des Agrémens de la Musique.* One is found in a very short piece titled "La Viennoise," and the other makes up a variation in an air titled "Le connois-tu ma chere Eleonore avec Variations."

There is some confusion in Merchi's explanation of how *batteries* are to be executed. In his opening sentence of Article V, he distinguishes that *batteries* are distinct types of arpeggios by saying they are "continuous arpeggios, in which all of the notes are detached and measured." [*Les Batteries ne sont que des Arpèges continues, dont toutes les notes sont détachées et mesurèes.*][80] In his first example he instructs the reader to play the first three notes "ordinarily" [*ordinaire*], then the thumb and index fingers of the right hand pluck the C on the same string, resulting in a somewhat detached attack for the repeated C's. [*Dans le premier Exemple on pincéra les troisième premieres notes à l'ordinaire, la quatrième avec la pouce, la cinquième avec l'index et la soixième avec le troisième doigt.*][81]

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[79] Denis Diderot, Don ***, and Francesco Alberti used the term *batterie* for arpeggios in general.
[80] Merchi, *Traité des Agrémens de la Musique*, 8.
[81] Ibid.

Premier Exemple. Batteries à 6 notes.

When Merchi says that the first three notes are to be played 'ordinarily,' this could mean one of two things: either to play the first three notes as in an ordinary arpeggio (legato and ringing over each other), or to play them with an ordinary fingering but in a staccato and detached way.

Although he clearly states in his opening sentence of the chapter that 'all' [*toutes*] of the notes are to be played 'detached and measured,' it is not always practical to do so when open strings are involved. If a *batterie* contained open strings, then the player would be forced to slow the tempo enough to allow the opportunity to muffle the ringing open string(s), which would result in an awkward and clumsy execution of the passage. One could choose a left-hand fingering that did not use any open strings, but Merchi does not mention this option, nor does he provide any left-hand fingerings for his *batterie* examples. To perform some of the provided examples without using open strings would require 'bars'[83] made by the left hand which would result in an equivalent awkwardness as encountered with open strings. While this subject could be debated further, it is most plausible that only certain notes of the arpeggio could have been played staccato, while the remaining notes must have been played legato, like an ordinary arpeggio. In this case, the player would simply let go of any ringing notes as soon

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[82] Merchi, *Traité des Agrémens de la Musique*, 8.
[83] An extension of the left-hand index finger across the strings to act as a 'bar,' and eliminating any open strings.

as possible to avoid having too many notes ringing over each other, and thereby produce an effective staccato arpeggio. If Merchi was not implying a true staccato manner, then the player would simply play the arpeggios with particular care given to articulate the repeated notes clearly so that they do not sound as one.

In the second example Merchi uses the thumb to lightly pluck the first two notes in succession, and in the third example he uses the index finger for the third and fourth notes.

Deuxième Exemple. Batteries à 4 notes.

[84]

Troisième Exemple. Batteries à 5 notes.

[85]
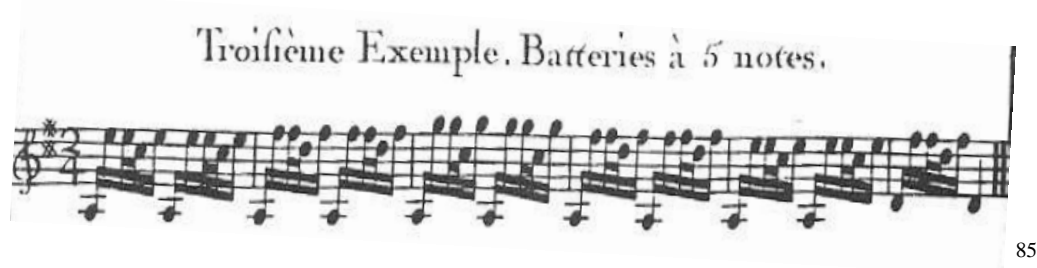
Such instruction is interesting since most modern players would likely choose the index and middle fingers of the right hand to pluck the repeated notes of the second example, and the ring and middle fingers of the right hand to pluck the repeated notes of the third example. Although often used in arpeggios that span five or six strings, to use a single finger to pluck two notes of an arpeggio is not very common, so these instructions for the *batterie* reveal that the practice was

[84] Merchi, *Traité des Agrémens de la Musique*, 9.
[85] Ibid.

familiar to players, and that it was used when appropriate. Flamenco guitarists often slide a single finger across several strings when performing arpeggios, but it is not known if flamenco performance practice influenced the writers of the manuals examined in this study, or their readers. It is also not known if such techniques were even used by *flamenco* guitarists at this time.[86] Baillon also used repeated fingers in the right hand, with the index finger in the below example sliding across the second and third strings—as well as the thumb playing the fifth and fourth strings successively.

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[86] Since flamenco was primarily disseminated orally, with little written evidence regarding its development, our knowledge of its performance practice is extremely scant, making it difficult to discern connections between this style of music and mainstream European art music.
[87] Baillon, 13.

As for the other examples of *batteries* found in Merchi's manuals, variation 22 of his La Folia variations mentioned above consists of a four-note pattern with two repeated notes played by the thumb and index.[88]

89

This pattern is slightly similar to his first example given in the *Traité des Agrémens de la Musique* manual, but only in that the repeated notes are played by the thumb and index fingers of the right hand. Variation 24 employs the same pattern as Merchi's second example, discussed above,

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[88] Merchi, *Le Guide des Ecoliers de Guitarre*, 18.
[89] Ibid.
[90] Ibid., 19.

and the *batterie* found in the short piece "La Viennoise," is also the same as this

second example.

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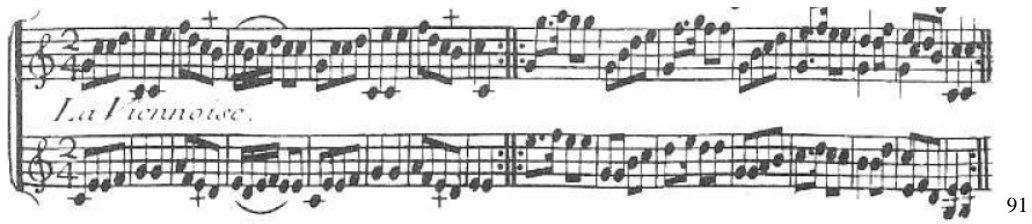
Finally, the sixteenth variation of the air "Le connois-tu ma chere Eleonore avec

Variations"[92] is made up of a *batterie* pattern identical to the third example

discussed in Merchi's *Traité des Agrémens de la Musique*.

93

Alberti does not discuss *batteries* but there are some arpeggios in a piece

of music towards the rear of his manual that appear to reflect the type of arpeggio

described by Merchi.

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[91] Merchi, *Traité des Agrémens de la Musique*, 31.
[92] Ibid., 37.
[93] Ibid.
[94] Alberti, 20.

The repeated notes in these arpeggios look very similar to the detached notes discussed by Merchi, and suggest that the technique was used by other players of the time.

Doisy

Doisy's section on the *détacher* is not lengthy, but it does provide substantial information regarding the performance of scales during this time. Doisy states that such scales are ordinarily plucked with the thumb and index fingers of the right hand, alternately. This is not the most commonly used fingering by modern players in such situations, so Doisy's comments could result in some alterations to some players' approaches to these scales. Doisy also reveals that the technique is very difficult and is scarcely used in faster tempos. [*Comme il est fort-dificile à exécuter, il ne s'emploie guères que dans les mouvemens modérés.*][95] He further clarifies by stating that if thirds or chords are used, then it is impossible to execute in *presto* or *allegro* tempos. [*Quant au DÉTACHER à doubles notes, ou en Accord, par Dégrez-conjoints, il est inéxécutable dans un Presto, et même dans un Allegro.*][96]

[97]

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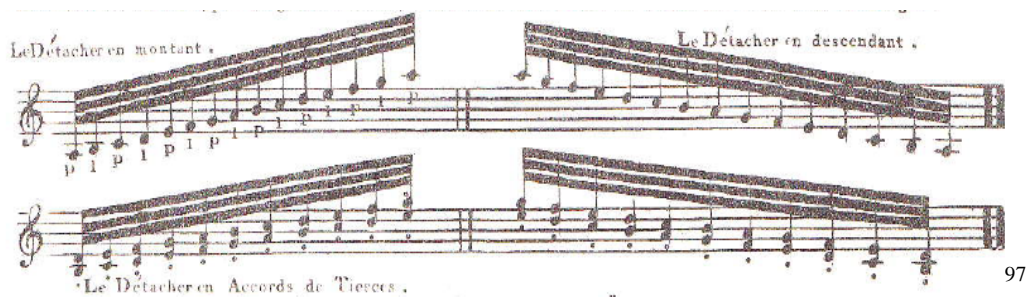
[95] Doisy, 63.
[96] Ibid.
[97] Ibid.

In Doisy's examples there are dots below the notes in the example featuring thirds, but there are no markings for the single-note scales. There is also no mention of a marking that would indicate a scale to be played *détacher*. It is uncertain whether these dots were meant to indicate a staccato articulation, and the possible options for modern players include both staccato and non-legato ways of performing the scales.

Summary

Since the terms *batterie* and *détacher* are not fully described by the authors of these manuals, it is not possible to know whether they referred to a truly staccato articulation, even though their notation and descriptive names may suggest to modern players that they are similar to the modern staccato. As thorough as Merchi was, he still did not discuss every articulation and ornament displayed in his compositions, and it is possible that other writers also avoided mention of certain practices that they nevertheless employed. *Détacher* scales, for example, are found in the seventeenth variation of Merchi's air "Le connois-tu ma chere Eleonore avec Variations,"[98] yet he does not mention *détacher* scales anywhere in his manuals.

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[98] Merchi, *Traité des Agrémens de la Musique*, 37. These three scales are the only *détaché* notes found in both of Merchi's manuals.

Since Merchi was Italian, it may have been that the *batterie* was more likely to have been found in Italian music than French, or it simply may have been an articulation favored by Merchi. But regardless of how well dispersed the *batterie* was during this time, or whether it and the *détacher* were actual staccato indicators, modern players may wish to consider the above examples and their possible interpretations when performing works of this period.

Dynamics

The guitar at this time, with gut strings, and particularly when double or triple coursed, did have the ability to easily alter dynamics, but it was over a narrow range, remaining quieter than most other instruments. The dynamic characteristics of the guitar were not discussed in the manuals, but we know from contemporary writers that the guitar's inability to project was a problem when played with other instruments or in large spaces. Denis Diderot's encyclopedia described the guitar as having a soft sound and requiring a silent room to detect all of its subtle nuances. [*Le son de cet instrument est si doux, qu'il faut le plus*

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[99] Merchi, *Traité des Agrémens de la Musique* , 37.

grand silence pour sentir toutes les délicatesses d'un beau toucher.][100] Diderot's

1788 publication of his encyclopedia even states that the guitar should be played

solo or to accompany a single voice, and that it is not successful in a concert

setting. [*Il est fait pour jouer seul, ou accompagner une voix sur des instruments*

du même genre. Il ne réussiroit pas dans un concert; aussi a-t-il fait place, ainsi

que le luth et le théorbe, a des instruments plus bruyans.][101] Jean-Benjamin de

Labord confirms this preference when he states in his 1780 essay that "one should

only play the guitar solo, or to accompany a voice." [*On ne doit s'en servir que*

pour jouer seul, ou pour accompagner une voix.][102] Although builders have made

significant improvements in the guitar's construction since the eighteenth century,

it still remains far quieter than bowed string instruments, and retains many of the

intimate characteristics that originally made it popular as a small-venue

instrument.

Tremolo

The technique known as tremolo was used very often after 1800, with

many pieces utilizing it extensively, and is used frequently used today. None of

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[100] Denis Diderot, *Encyclopédie ou Dictionnaire raisonné des sciences,des arts et des métiers* [Paris, 1751-72], 1011; facsmilie reprint in *Méthodes and Traités Guitare*, Volume 1 (Courlay, France: Editions J.M. Fuzeau, 2003), 63.

[101] Diderot, *Encyclopédie méthodique, arts et métiers mécaniques* [Paris, 1788], 43; facsmilie reprint in *Méthodes and Traités Guitare*, Volume 2 (Courlay, France: Editions J.M. Fuzeau, 2003), 119.

[102] Jean-Benjamin de Labord, *Essai sur la musique ancienne et moderne* [Paris, 1780], 294; facsmilie reprint in *Méthodes and Traités Guitare*, Volume 2 (Courlay, France: Editions J.M. Fuzeau, 2003), 80.

the manuals discuss it during the 1750-1800 time period, but it does appear in the writings of Merchi, Alberti, Don ***, Doisy, and Lemoine's 1800 work.

There are two primary types of tremolo techniques used today. The most common is the type used by classical guitarists in most situations, which consists of a bass note played by the thumb, followed by three notes of the same pitch in a higher register played by the third (ring), second (middle), and first (index) fingers of the right hand respectively (or p-a-m-i, using standard guitar fingering notation). The notes are played very quickly, and the intention is to make the higher note sound as though it were one note, sustained indefinitely. The other type of tremolo encountered today is used by flamenco guitarists and has an extra note in the upper register, and a variety of right-hand fingerings are used—the most typical using the thumb for the low note, and the first finger for the first high note, followed by the third, second, and first (or p-i-a-m-i, using standard guitar fingering notation).

The tremolo found in the air "Le connois-tu ma chere Eleonore avec Variations," in Merchi's *Traité des Agrémens de la Musique,* is of the type described for the classical guitar, although he provides no fingerings.

103
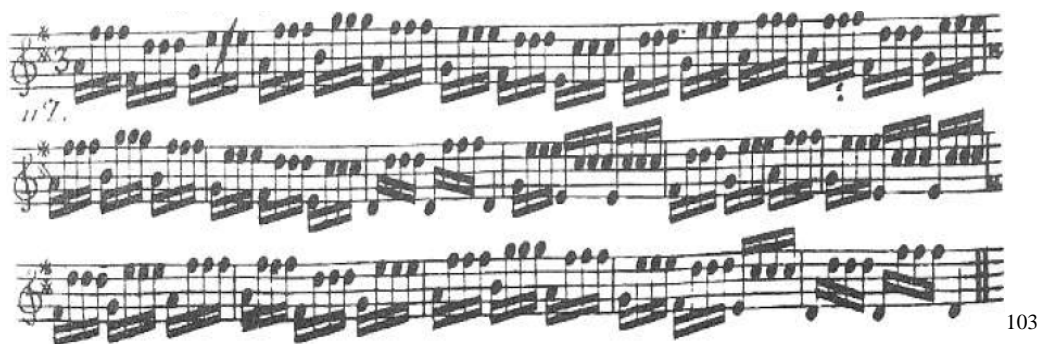
The tremolo-like figures in "A Folia di Spagna con Variatione" in Merchi's *Le Guide des Ecoliers de Guitarre*, have only two repeated notes in the upper register, rather than the normal three.

104
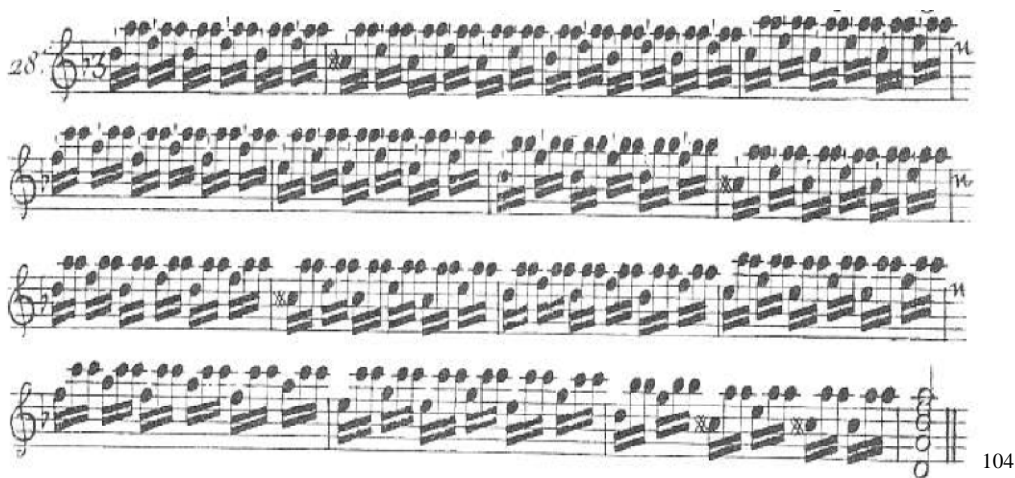
The effect is similar, but different enough to not consider it a tremolo, although it can certainly be viewed as a variant of tremolo, which one would expect to be in use at the time of this new technique's development. So it would make sense that players would have experimented with two notes in the upper register before arriving at the standard three notes (while flamenco guitarists continued further to arrive at four repeated high notes).

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[103] Merchi, *Traité des Agrémens de la Musique*, 35.
[104] Ibid.

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Since Merchi does not discuss these tremolo techniques it is not possible to know how common tremolos were used, and if they were more or less common in certain parts of Europe. Merchi's manuals were published in France, but he was Italian, and it is possible that the tremolo technique was developed in Italy and made its way into Merchi's books because of his familiarity with Italian guitar practices. Another appearance of this new technique is in the manual by Alberti, who was also Italian. In light of tremolo being found in Merchi and Alberti's manuals, the tremolo technique may have been born and developed during the second half of the eighteenth century, with a possible place of origin being in Italy.

Alberti's example looks as much like a tremolo as Merchi's, but since Alberti does not provide any description of how it is played, we can not know if it was played fast enough to achieve the modern-day tremolo effect.

Doisy does not mention the tremolo technique in his manual, but in his Arpeggio section, there is a figure that looks exactly like a tremolo figure, with a fingering that may not have produced a speed fast enough to create the tremolo effect.

This figure, which employs the thumb for the bass note and alternates middle and index fingers on the repeated note, would have produced an effect very similar to the tremolo technique when played at top speed, but it is not known if it produced the same effect as the modern tremolo. Some modern players, such as Ana Vidovic, use uncommon fingerings for tremolo (p-m-i-m in her case), and achieve perfect results without using the ring finger of the right hand. But without knowing the speed used for these early tremolo patterns, it is not possible to know if they achieved the same 'sustained-note' effect for which the tremolo is currently known. Doisy considers this figure to be a type of arpeggio, and since Merchi and Alberti do not provide any fingerings for their tremolo figures, it is possible that Merchi and Alberti performed their 'tremolo' figures with a similar fingering as Doisy—although they may have used any possible combinations of fingers.

Don *** provides an example in his manual similar to Doisy's, and includes it in his arpeggio section.

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[105] Doisy, 14.

[106] Don ***, *Méthode Pour Aprendre à Jouer de la Guitarre* [Paris, c.1760], 9; facsmilie reprint in *Méthodes and Traités Guitare*, Volume 1 (Courlay, France: Editions J.M. Fuzeau, 2003), 79.

The fingering in this example is the same as Doisy's, as is an example given by Lemoine in his 1800 work.

The recurrence of this p-i-m-i fingering suggests that this may have been the most common fingering in use at the time.

In conclusion, the tremolo-type figures found in Merchi, Alberti, Don ***, Doisy, and Lemoine's works suggest that the technique was being developed at this time, but with a lack of fingerings provided by Merchi and Alberti, and because of Doisy's consideration of the technique to be a type of arpeggio, it is unclear how fast it was performed, and whether it resulted in the tremolo effect of making the repeated note sound like a single sustained pitch. The p-i-m-i fingering provided by Doisy, Don ***, and Lemoine is similar to some tremolo fingerings used to great effect by modern guitarists, but it is still not possible to know if they were performed fast enough to create a true tremolo effect. Tremolos are most often used in the context of arpeggiated chords, rather than in single scalar lines, so it is understandable why Doisy thought of them as arpeggios, but with no explanation given by these authors, and with no use of the term tremolo nor any similar type word, it may be most appropriate to consider the technique to have been in its infancy during this time, with little generalized performance practices established until after the turn of the nineteenth century.

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[107] Lemoine [c.1800], 17.

TEXTURES

Arpeggio

There are three primary methods for playing a chord on the guitar: strumming, plucking all the notes at once, and arpeggios. While there are a variety of textures including thirds (or double stops), tremolo, and scalar outlining of chords, the three aforementioned ways of realizing chords have been the most commonly used. The practice of strumming chords, known as rasgueado, was used the most when the guitar was youngest.[108] As the guitar developed, players began to add more single-note lines, framed by blocked chords (or chords in which every note is plucked at the same time). Such textures were most commonly encountered as the eighteenth century approached its midway point. After 1800, however, arpeggiated textures became so prevalent that they rivaled all other ways of playing chords. It was in the time period 1750-1800 that this move towards arpeggios took place. In the manuals studied here, one can observe an increased use in arpeggios as the century progressed, as well as a virtual dearth of rasgueado.

Several factors contributed to this change, including string development, popularity of instruments that typically used many arpeggios (such as the harp and lyre), and ease in creating accompaniments when arpeggios were the dominant texture. The use and description of arpeggios are examined in this section, and

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[108] Popular uses of the guitar in current times employ chord strumming as much, and perhaps to an even greater extent, as in the guitar's earliest days.

some common principles are outlined for understanding their use during this time period.

While an arpeggio is not normally considered an ornament, they were the primary method of creating accompaniments on the guitar during this time period, and players were required to draw on their knowledge of arpeggio patterns and ways of varying these patterns to realize the harmonies. Such practices were not much different from the types of thinking required to execute typical ornaments such as trills and appoggiaturas.

<div align="center">Corrette</div>

Corrette does not discuss arpeggios in his manual, and uses them sparingly in his musical excerpts. There are only two examples of arpeggios found in the pieces of music included in his work.

[109]

[109] Corrette, 25.

Gavotte des Indes galantes Pour la Cadence du Re il Faut demancher.

As is obvious, the chord tones of these arpeggios are used along with other chord
tones, and do not follow any specific pattern. These examples of arpeggios are not
of the type found in later sources, but are of the typical variety before 1750. It is
most likely that the practice of arpeggiating chords on the guitar was developing
at this time, 1762, but had not yet become the dominant texture.

Merchi

In Merchi's first publication, *Le Guide des Ecoliers de Guitarre* [Paris,
1761], he focuses on the fundamentals of guitar chords and scales, and provides
ample musical examples. The first arpeggio example on the first page, is made of
three typical types of arpeggios, and the musical pieces found in this manual are
filled with many types of arpeggios throughout.

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[110] Corrette, 29.

71

Modeles d'Arpégemens.

This manual was published one year before Corrette's, and it is not clear why Merchi's work contained more arpeggios than Corrette's. Arpeggios were becoming the dominant texture in guitar playing during the latter half of the eighteenth century, but Corrette may have either been more conservative, or simply did not direct his manual towards the types of performance practice that was typically more arpeggio driven—namely accompanying.

Like his *Le Guide des Ecoliers de Guitarre*, Merchi's *Traité des Agrémens de la Musique* features arpeggios as often as any other texture. Although it would be impractical to display here all of the examples of arpeggios found in this manual, it will be beneficial to examine the sections of Merchi's *Traité des Agrémens de la Musique* devoted solely to arpeggio techniques. 'Article 4' is titled "Of the Arpeggio." ["*De l'Arpege*"] In this section Merchi defines an arpeggio as "a manner of playing the various notes of a chord successively and rapidly, ascending or descending, in lieu of striking them all at once." [*L'Arpège est une manière de faire entendre successivement et rapidement, en montant et en descendant alternativement, les divers sons d'un Accord, au lieu de les frapper tous à la fois*.][112] This simple definition of an arpeggio succintly expresses the manner in which arpeggios were executed by players of this time. Merchi

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[111] Merchi, *Le Guide des Ecoliers de Guitarre*, 1.
[112] Merchi, *Traité des Agrémens de la Musique*, 7.

provides one other helpful piece of information regarding the performance of

arpeggios when he advises the reader "to take care to not remove any fingers from

notes that will appear in a following chord. This rule is essential for connecting

smoothly from one chord to another." [...*prendre garde de ne pas deplacer les*

doigts qui peuvent servir dans l'Accord suivant; cette regle est essentielle pour

passer d'un accord à un autre avec aisance.][113] The next section in Merchi's

Traité des Agrémens de la Musique, 'Article 5,' concerns the method of playing

arpeggios called *batterie*, which was discussed earlier in the Staccato section.

      'Article 6' focuses on accompaniment, and is titled "Of Accompaniment."

["*De l'Accompagnement*"] This section is valuable as it is the only part of any of

the manuals devoted to accompanying. It is merely one page in length, but Merchi

provides helpful instruction on creating one's own accompaniment. Merchi's

description of accompanying on the guitar is interesting as he defines it as being

"chords formed from a figure bass...in the form of arpeggios or *batteries*."

[*L'Accompagnement de la Guitare est l'execution d'une Harmonie complette et*

regulière, fondèe sur un Basse continue, dont chaque note, executée sur une des

cordes, La, Re, Sol, est aussi-tôt suivie des notes de son accord sur les cordes plus

hautes, en forme d'Arpèges ou de Batteries.][114] This reveals not only the

dominance of arpeggios when players created their accompaniments from a given

bass line, but according to Merchi, arpeggios were the only texture considered. It

would certainly be reasonable for players to insert non-arpeggiated textures when

the other instrument or voice was not being heard, such as introductory scales or

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[113] Merchi, *Traité des Agrémens de la Musique*, 7.
[114] Ibid., 10.

passages that would link phrases or sections, but Merchi makes it clear that players thought of arpeggios when constructing accompaniments. The following are excellent samples of arpeggiated chords, provided by Merchi, that fit in any piece from this time period.

Merchi continues to advise the reader "to pay close attention to the melody of the bass and to keep a very accurate tempo, while following the various fluctuations of the solo instrument or voice, especially regarding the expressions of words and the reflection of key changes." [*Pour accompagner avec intelligence, il faut faire bien entendre le chant de la Basse et le bien unir à la voix, pour la maintenir dans le mesure la plus exacte, et forcer ou adoucir l'Accompagnement, selon les differentes modifications de la voix, l'expression des paroles et les divers modulations.*][116]

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[115] Merchi, *Traité des Agrémens de la Musique*, 7.
[116] Ibid., 10.

Merchi then provides examples of ways to embellish lines that may be too sparse, which he says is typically the case in airs.

The above excerpt displays a number of variants for two chords: first A minor, then briefly E minor, with a final return to A minor. These examples show basic ways of expressing the A minor chord, some consisting of only two notes, while others are more developed arpeggios with a variety of ways to make the chord interesting. The E minor chord arpeggios appear to be more direct and simple, either ascending or descending with little variation in the direction of the pitches. It is not clear whether this is coincidental, or whether Merchi typically constructed dominant harmonies in this more direct way, while his approach to the 'settled' tonic harmonies was more active and varied. But players who become familiar with these examples should encounter little difficulty constructing accompaniments in most pieces of music, even with moderate levels of experience.

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[117] Merchi, *Traité des Agrémens de la Musique*, 10.

He finally warns the reader not to abuse the tools of the accompanist, and to value simplicity. Merchi states that he agrees with Rousseau who has said that the accompanist must be "attached" to the melody in the voice, and if one forces noisy ornaments into the accompaniment, the player then diverts attention from the main melody, and regardless of how talented the player may be in his execution, it only reveals his vanity and bad taste. [...*mais il ne faut pas abuser de la permission; à l'égard de la simplicité, je suis de l'avis de M. Rousseau, qui dit, que celui qui accompagne ne doit s'attacher qu'à faire valoir le chant, et si tot qu'a force de bruit ou d'ornamens déplacés, il détourne à soi l'attention due a la partie chantante, tout ce qu'il montre de talent d'éxécution, montre a la fois sa vanité et son mauvais goût.*][118]

As mentioned above, it may not be necessary to display every instance of an arpeggio in Merchi's manuals, but displayed below are some good examples of arpeggios and *batteries* found in the musical pieces at the end of Merchi's manuals. One will observe the preponderance of arpeggiated textures, differing greatly from the examples found in Corrette's manual.

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[118] Merchi, *Traité des Agrémens de la Musique*, 10.

Folia di Spagna con Variazioni par A[l]. Merchi.

[119] Merchi, *Le Guide des Ecoliers de Guitarre*, 14.

120

Bailleux

Bailleux does not discuss arpeggios, but he uses them extensively in his musical examples. It appears that by the time Bailleux's manual was distributed (1773), guitarists were familiar enough with arpeggios to not need any description or instruction to use them. Below is a short example of arpeggios found in Bailleux's manual, which provides the reader with arpeggio practice, but again, with no accompanying information regarding the arpeggio's purpose, use, or practice.

Baillon

Baillon's work, published in 1781, also does not discuss arpeggios, but uses them often. The only appearance of a term meaning arpeggio [*arpegement*] is

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[121] Bailleux, 12.

on page 4, in which Baillon instructs the reader to keep the fingers of the left hand together, and not to lift them from the neck when moving from one chord to another. [*L'orsqu'il y a plusieurs doigts de la main gauche employes dans un accord ou arpègement, il faut les poser tous ensemble et ne pas quitter tant que l'accord continue.*][122]

<div align="center">Doisy</div>

Doisy's manual did not appear until 1801, so it is expected that arpeggios would have been the dominant texture used, and an important part of the guitarist's performance practice. Article 4 of his second chapter, on pages 11-14, provides extensive coverage on the topic. He states that the idea of the arpeggio originated with the harp. [*C'est de la Harpe d'ou est venu l'idèe de l'arpègement.*][123] This comment, along with the prevalence of manuals devoted to the harp and a harp-guitar hybrid called the 'lyre guitar,' may make one wonder if these instruments influenced the guitar as it incorporated more arpeggios into its general practices. Since the harp had become popular during the last half of the eighteenth century (being a favorite of Marie Antoinette), and since instrumental performance practice is always heavily affected by general musical trends, it stands to reason that Paris's fondness for the harp could have had a significant effect on the guitar's growing preference for arpeggios. Doisy and Lemoine included sections of their manuals to the Lyre-guitar, and since the instrument did not survive long into the nineteenth century, this may suggest that its short-lived existence was due to the influence of the harp's fashionable popularity among

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[122] Baillon, 4.
[123] Doisy, 11.

Parisian upper classes. If this influence could be established with adequate certainty, then it would become a contributor to our understanding of the modern guitar's development. But with little commentary from contemporary authors regarding the relationship of these instruments, we are left only to compare performance practices and general similarities and trends found in them—the strongest linking element being the dominance of arpeggios.

By the time Doisy wrote his manual, arpeggios had become so integral to the guitar's performance practice that he states they are "inseparable from the guitar."[124] He then explains they are needed to prolong the notes of a chord when the tempo is slow, especially when accompanying, to avoid emptiness. [*L'Arpège est inséperable de la Guitare, par ce que, ne pouvant qu'avec peine, en tirer des sons prolongés, on est forcé, principalement dans les accompagnemens, dont surtout le meuvment est lent, de battre toutes les notes de l'Accord afin d'en éviter la sécheresse.*][125] Doisy instructs the reader to place the right hand between the rosette and the bridge, to anchor the right hand on the soundboard, using the pinky finger, and to avoid "hopping." [*Il faut la placer entre la Rose et la Chavalet, arrondir assez le poignet pour que le petit Doigt, qu'on appuye sur la Table d'harmonie, puisse être debout et en fixer la position. Eviter de jouer la main en l'air et sur tout de la faire sautiller; c'est tellement essential que celui qui a ces défauts ne jouera jamais bien.*][126] He also informs the reader that since the thumb typically plays the bass notes of each arpeggio, it will mostly play on the lower

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[124] Doisy, 12.
[125] Ibid.
[126] Ibid.

courses, but will also play on the upper courses when the bass note appears on those strings. [*Les notes de Basse, ordinairement celles qui commencent les Arpèges, doivent être attaquées avec la Pouce, par ce qu'il les fait mieux sentir. Il en résulte que le Pouce est obligé d'attaquer, non seulement les Cordes, La, Re et Sol...Ce qu'il fait très-souvent; par ce que ce sont celles qui servent pour les Basses, mais encore celles de Si et Mi, lorsque les notes de Basse von jusques la*.][127]

In one of Doisy's examples of arpeggios he displays a type in which the first note of each arpeggio is notated with a clear (un-blackened) note head.

[128]
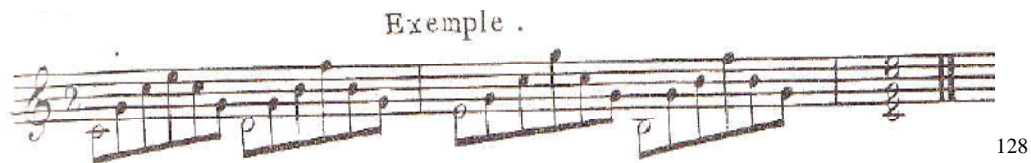
Doisy explains that the clear note head does not lengthen the value of the note, but simply notates that it should be sustained throughout the length of the arpeggio—as a pedal tone. [*Il est des Arpèges dont la prémière note est une blanche. Ces blanches, pour cela, n'augmentent pas la valeur de la note. Elles signifient seulement que le Son doit en être prolongé jusqu'à ce que l'Arpège soit fini*.][129] This method of sustaining the bass note in arpeggios is the same as Baillon's use of a legato marking to instruct the player to maintain the resonance of a bass note in an arpeggio, which was discussed earlier, in the legato section.

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[127] Doisy, 12.
[128] Ibid., 13.
[129] Ibid.

Exemple

[130]

Since Doisy describes these arpeggios as being a 'type' of arpeggio, then it is possible that the arpeggios found in his works which do not begin with a clear note head should not be played with the bass note sustained. This would result in two different methods for performing arpeggios, according to Doisy; those with sustained bass notes, and those in which the bass note is treated the same as the other notes of the arpeggio.

The difficulty in putting this lesson into practice lies in the fact that notes played on open strings are difficult to stop sustaining. So if one were to play an arpeggio using open strings (the G in the previous example would most likely be played on the open third string), one would encounter difficulty allowing only the bass note C to sustain, while preventing the other notes of the chord from ringing through the arpeggio. It would also be difficult to perform such arpeggios if none of the notes were to be sustained. It is most likely, however, that Doisy did not intend for only the notes with clear note heads to be sustained; but rather he wished to express to the reader that the bass notes with clear note heads should be given special emphasis to sustain clearly, throughout the arpeggio, while the remaining notes should ring out as appropriate for the fingering involved. In other

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[130] Baillon, 5.

words, Doisy most likely played arpeggios as we do today, allowing open strings to ring throughout the chord, but made extra efforts to sustain the bass notes of certain chords (as in the case of the bass notes with clear note heads).

Lastly, Doisy mentions there are many types of arpeggios, and then provides a table of thirty types that he believes will prepare the player well enough to be able to learn all the other types of arpeggios later. [*Il est des Arpèges de bien de façons. Le Tableau suivant en referme de trente espèces dont l'exercise, je pense, suffira pour apprendre tous les autres.*][131]

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[131] Doisy, 13.

TABLEAU
renfermant trente manières d'Arpéger.

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132 Doisy, 14.

Doisy employs a wide variety of arpeggio techniques in his table, utilizing all four fingers used in the right hand, with slurs, repeated notes, blocked chords, some active uses of the thumb, and in number 23, an example of a tremolo-type technique. This figure was discussed in greater detail in the previous Tremolo section of this study.

Moretti also includes a table of arpeggios in his manual, with some patterns that are quite complex.

As one can easily see in Doisy's manual, arpeggios had become so important to the study of the guitar by the turn of the nineteenth century that not only did they warrant thorough explanations from Doisy, but also extensive examples and descriptions of the various types of arpeggios and their performance practices. The nineteenth-century composers of guitar music that so greatly influenced the instrument's development employed a massive variety of arpeggio patterns, and the figures shown here by Doisy were equally creative as those that appeared several decades later.

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[133] Federico Moretti, *Principj per la Chitarra* [Naples, 1792]; (reprint Florence: Studio Per Edizioni Scelte, 1983), Tavola XVII, 3.

Summary

The pre-1750 guitar did not use nearly as many arpeggios as the post-1800 guitar, which used them primarily. Whether this was due to the popularity of the harp, an arpeggio-dominant instrument, or because the guitar was used more for accompaniment than solo performance during this time period, arpeggios clearly became the preferred texture for realizing chords by guitarists during the latter half of the eighteenth century. They were the ideal texture for accompaniments, and some writers used them exclusively in such situations. As one compares the manuals closer to 1750 to the manuals nearer to 1800, one can easily notice the change from strummed and blocked chords to arpeggiated textures taking place. Modern players must remember that arpeggios during this time were frequently played with the bass note sustained throughout the chord, and as discussed in the staccato section, Merchi's *batterie* contained repeated notes that may have been played with a staccato articulation.

Finally, the right-hand fingerings employed by Merchi and Baillon will feel strange to modern players, as they use repeated fingers, such as the index finger sliding across strings to play consecutive notes of an arpeggio. But players should experiment with this method and determine for themselves if it adds to the character of the arpeggios, while remembering that other styles of guitar performance practice, such as flamenco, also successfly use this technique.

Blocked Chords

Before 1750, the guitar used a variety of textures including rasgueados, single-note lines, counterpoint, blocked chords, homophonic combinations of chords and melodies, and arpeggios. As was discussed in the previous section, arpeggios became one of the most used textures in guitar music after 1750, and rasgueados were used less than before. The use of simple blocked chords, however, did not change significantly during this time period. A cursory examination of the manuals and the music for guitar from these periods (1750-1800 along with the preceding and proceeding periods) reveals consistent use of blocked chords in a variety of types of guitar music. They were not used often when accompanying another instrument or voice, as arpeggios became the preferred texture in such situations, but they continued to be used elsewhere. Gatayes is the only author to mention blocked chords, and uses the term *plaqué* to denote that all of the notes of the chord are to be played at once.

It is not surprising that players continued to strum chords, although it is strange that rasgueado practices deteriorated so significantly after 1750. It would

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[134] Gatayes, 12.

seem that players would have employed a thorough mixture of the techniques and

textures available to them, but instead, the fashionable practices of arpeggiated

chords quickly made rasgueados out-of-date, and players mostly chose to strum

chords in simple blocked styles. Such preferences may have been affected by

influences from other instruments such as the harp (which mostly arpeggiated

chords and did not use rasgueado-like techniques), or national tastes.

Double Stops[135]

While double stops are not ornaments, one should observe how strong

their presence became in the guitar literature of the nineteenth century. Since they

were not used extensively prior to 1750, and not discussed in any of the manuals

of 1750-1800, it is valuable to note the extent to which they existed in the 1750-

1800 time period.

Corrette does not mention double stops, and the only appearance of such

thirds in his manual are two measures of a piece found in his manual.

[136]

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[135] Although the term 'double stop' was developed by players of bowed string instruments, it will be used in this study because it reflects the practice of playing two notes at once, typically thirds on adjacent strings, better than other labels.
[136] Corrette, 29.

There are no double stops in Bailleux's manual, and Merchi utilizes some in his *Traité des Agrémens de la Musique* and *Le Guide des Ecoliers de Guitarre*, but does not explain them. The excerpt below contains a few examples of double stops, including sixths and tenths, from Merchi's *Traité des Agrémens de la Musique*.

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[137] Merchi, *Traité des Agrémens de la Musique* , 34.

Some double stops can be found in Baillon's manual, with no description of them. The example below is from an air for guitar and violin, which contains thirds and sixths.

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[138] Merchi, *Traité des Agrémens de la Musique*, 35.

In Lemoine's 1790 work he uses some thirds in his example for the *balance*, or

vibrato, but no place else.

Finally, Doisy uses thirds frequently in several of his examples, and the sample

below is from a song for guitar and voice.

[139] Baillon, 60.
[140] Lemoine [1790], 9.

ROMANCE du CALIFE de BAGDAD.

Amoroso.

Depuis le jour où son courage

daigne s'armer en ma faveur, tout me rappelle son image,

la paix a fui loin de mon cœur. Je désire et crains sa présence,

je désire et crains sa présence &c....moi.

Ritournelle.

[141]

Guitarists became more comfortable using thirds in extended passages after 1800, and Doisy's use of them reflects this new trend. Although it is difficult for modern players to imagine how players of the eighteenth and nineteenth centuries 'felt', in a tactile sense, when they switched from the thin strings of double-course stringing to thicker single bourdons, it is reasonable to surmise that the textures of the new strings were favorable for playing successive thirds, even at faster tempos. This change in stringing, therefore, may have contributed as

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[141] Doisy, 57.

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much to the development of this practice as much as any other influence, musical

or tactile.

ALTERED NOTES/RHYTHMS

Trills

Short and long trills were used during the eighteenth century, along with
mordents and other smaller ornaments, and their use and description among the
writers of the manuals varied considerably. Some writers discussed mordents with
opposing descriptions, and other writers used the same terms with differing
realizations. Attempting to detect generalized classifications during this time
period can be tricky, but it is possible to recognize similarities and establish basic
principles for the ways in which trills were constructed and performed. For these
reasons, the conclusion at the end of this section will be particularly important, as
much of the material contained in the following paragraphs can seem confusing.

The generic term used by these writers to denote an extended trill (more
than three or four notes) is *cadence*. Although long trills were most often applied
at cadences, one must not confuse the French word *cadence*, meaning an extended
trill, with the English 'cadence,' which refers to a completed musical phrase,
typically resolving to a stable harmony. The easiest way to delineate between
these two terms is to note the italics used for the French *cadence*, and the non-
italics used for the English 'cadence.' The term *cadence* will be used extensively
in this section as it is a compact and accurate way to refer to such trills, and was
used consistently by the authors.

Corrette

Corrette's information regarding the trill and the mordent is brief, and is similar to that found in the writings of his contemporaries. He uses the terms *cadence* and *tremblément* for trills, and states that they are notated with a lower-case 't' or a '+'. He is mostly concerned with left-hand fingerings, telling us nothing else about trills, other than they begin on the upper-neighbor tone, and are rarely used on the lower fourth and fifth courses.

[142]

His mordent, or *martellement*, is straightforward—a three-note figure, consisting of a note followed by its lower-neighbor tone, then returning to the original pitch. He explains that the mordent was marked with a 'V' or '+' in old guitar books, but that it is no longer marked, and "good taste and usage...must determine when it is suitable to make it." [*Présentement on ne le marque plus c'est le bon goût, et l'usage qui doit determiner quand il convient de la faire...*][143]

[144]

He points out that the mordent sounds "very nice on long notes, such as whole and half notes, and on quarter notes in slow movements." [...*il fait très bien sur des notes longues comme Ronde, Blanches et noires dans les mouvements*
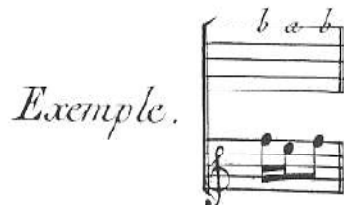
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142 Corrette, 13.
143 Ibid., 14.
144 Ibid.

lents.][145] Corrette goes further to instruct readers to make mordents using half-steps when on the tonic pitch. He finally tells us that the "*martellement* is used on wind and string instruments and produces the same effect as the *pincé* on clavecin and organ." [...*il fait leffet du Martellement des Instruments àvent et à cordes et du Pincé que l'on fait sur la Clavecin, et sur l'Orgue*.][146]

<div align="center">Bailleux</div>

Bailleux describes only two trills, the *cadence* and the *martellement* (also referred to by Bailleux as *pincé*). He gives a short example of a *cadence*, and explains that it begins on the upper-neighbor tone, with the first note falling on the beat.

[147]

In his example with staff notation, it appears that each F is plucked by the right hand, then slurred to each subsequent E, and repeated. This is not the case, and is merely a particular way of notating slurs. Not only would such an execution be too awkward, but Bailleux's description explains that the *cadence* is performed by "pulling the same string many times with speed, using only one of the fingers of the left hand..." [*La Cadence se fait en tirant plusieurs fois avec vitesse la même*

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[145] Corrette, 14.
[146] Ibid.
[147] Bailleux, 9.

corde, d'un des doigts de la main gauche...][148] Since he instructs the reader to pull

the string "many times with speed," the emphasis is on the pulling, which would

most likely imply that the string was plucked only once. Furthermore, his

instruction to use "only one of the fingers of the left hand" implies that the left-

hand finger was solely responsible for the *cadence's* execution. It would also

reason that if Bailleux intended each two-note grouping to be plucked, he would

have mentioned this, since such a technique would have been unusual enough to

mention, and very different from the instructions of his contemporaries. Like

other authors, Bailleux notates his *cadence* with a '+' sign. The term *cadence* is

typically used by Bailleux's contemporaries to denote an extended trill, which can

be found at any place, including cadences.

The *martellement*, or *pincé*, is a short mordent consisting of three notes,

with the first note falling on the beat. There is no slur marking in Bailleux's

example, but again, this is the result of an imprecise author or printer.

149

Bailleux states that to execute the *martellement* one plucks the string only once

with the right hand, meaning there should be a slur marking covering all three of

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[148] Bailleux, 9.
[149] Ibid.

the notes in his example. [*Pour le Martellement il faut pincér une seule fois la corde de la main droite*...][150] Bailleux does not mention or display any symbols or signs to denote the *martellement*.

<div align="center">Merchi</div>

Like Bailleux, Merchi discusses two types of trills, the *martellement* and the *cadence*, which Merchi also terms a trill (and he uses this term in his writings). Unlike Bailleux, however, Merchi's *martellement* is not a mordent, but the opposite. It is a three-note trill with an upper-neighbor tone, plucked on the beat.

Merchi also uses a '+' sign to denote his *martellement*. Merchi's example, which includes *batteries* with *martellement*s, further proves that not every note in a *batterie* could be staccato, or *détacher*, as discussed earlier. The *martellements* present in these *batteries* are obviously not staccato, but slurred, meaning that

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[150] Bailleux, 9.
[151] Merchi, *Traité des Agrémens de la Musique*, 18.

Merchi's *batteries* may have contained a mixture of staccato (or non-legato) and legato notes.

Merchi explains that the *trill*, or *cadence*, is made up of a "collection of *martellements*, or of *chûtes* and *tirades*, played quickly and alternatively..." [*Le Trill est une suite de Martellements ou de Chûtes et de Tirades rapides et alternatives...*][152] Unlike Bailleux (and Baillon—which will be discussed next), all of the trills in Merchi's examples start on the printed note, then alternate with its upper-neighbor tone, finishing on the original pitch.

Exemples du Trill.

153

All of the above examples consist of seven notes, but this is only for demonstration, as Merchi explains that trills are a "collection" of *martellement*s, *chûtes*, and *tirades*, implying that variety and personal discretion are always factors in the trill's construction. Merchi offers good advice when he instructs the player to keep the left-hand finger responsible for executing the trill perpendicular to the fretboard as it hammers and pulls the string. [*Observez de laisser tomber le*

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[152] Merchi, *Traité des Agrémens de la Musique*, 18
[153] Ibid., 19.

doigt perpendiculairement sur la touche à chaque chûte et de tirer la corde vers

la paume de la main à chaque Tirade].[154]

He also comments that the trill may be compared to the *cadence jettée* or

the *cadence subite*. [*Remarquez aussi que le Trill peut etre compare a la cadence*

jettée ou subite.][155] Merchi does not explain these terms, but Lemoine provides a

clear example of the *cadence subite*, which will be discussed later.

In the following two examples, Merchi presents *martellement*s and trills

preceded by *tirades*. In such cases, he instructs the reader to pluck only the first

note of the *tirade* with the right hand, and to continue into the trill without

plucking any other notes.

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[154] Merchi, *Traité des Agrémens de la Musique*, 18.
[155] Ibid.

Exemples du Martellement précédé d'une Tirade.

Exemples du Trill précédé d'une Tirade.

156

Merchi mentions that these situations occur when the tempo is not too fast. [*Si le Martellement ou le Trill sont précédés d'une Tirade non rapide on ne pince plus le premier fa, mais le premiere Sol de cette Tirade.*][157] This section is straightforward and easy to understand, but one should note the third measure, in which the ' ∿ ' sign is used to denote a *martellement*. It looks very similar to Merchi's vibrato symbol ' ∿∿ ,' which he calls the *son filé* or *flaté*, but this *martellement* symbol is much shorter than that used for the *flaté*. It occurs in some of the pieces found in Merchi's *Traité des Agrémens de la Musique* and *Le Guide des Ecoliers de Guitarre*, such as the excerpt below for two guitars (note the last three systems, in the higher voiced guitar part). Many modern players would

[156] Merchi, *Traité des Agrémens de la Musique*, 19.
[157] Ibid.

likely observe the (∿) sign and mistake it to indicate vibrato. But since Merchi's

vibrato sign for the *flaté* (∿∿) is significantly different from this *martellement*

sign (∿), one must understand that a short trill is to be applied on these notes.

24. Air de la Colonie, Des ce soir &c.

As in the previous situation in which Merchi refers to the trill's similarity to the *cadence jettée* and the *cadence subite*, Merchi mentions here that the *martellement* can be compared to the *cadence feinte* or the *cadence brisée*, and the *trill* can be compared to the *cadence appuyée* or the *cadence préparée*. [*Alors le Martellement peut etre compare a la cadence feinte ou brisée et le Trill à la cadence appuyée ou preparée.*][159] With no explanations for the *cadence feinte* or the *cadence brisée*, we can assume they are very short cadences, or trills. The term *feinte* translates simply as 'false' or 'fake,' implying a false *cadence*, or a *cadence* that is not performed fully and completely. The term *brisée* translates as 'broken,' which would imply the same type of cadence—one that is 'broken' and not played to completion. Doisy's manual contains an example of the *cadence feinte* (which is a shorter version of the *cadence*, but not as short as Merchi's *martellement*) and will be discussed later. As for the *cadence appuyée* and the *cadence préparée*, we must rely on Lemoine's demonstration of the *cadence préparée*, which will be discussed later, and assume that the *cadence appuyée* was performed much the same way.

Baillon

Although Baillon's examples of slurs contain elements of trills and mordents, the only place in which he discusses a trill directly is the following short example of a cadence.

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[159] Merchi, *Traité des Agrémens de la Musique*, 19.

Cadance de Mi Majeur — Exemple — Battement [160]

In this example Baillon shows a '+' sign above an F#, which is typical of other

writer's examples. The small G# placed slightly to the left of the F# is present

only for this example, to let the reader know which note will be alternated with

the F#. In the complete pieces of music that appear at the end of Baillon's manual,

a note such as this G# never appears—only the main note and its '+' symbol are

given. Below is an example of this *cadence* symbol appearing in a piece for guitar

and violin. One should note that the symbol is placed over notes that would

require far shorter trills than the one given in the example above—revealing that

although Baillon gives only one sample of a trill, it is not the only way it can be

performed.

[161]

Like Bailleux, but unlike Merchi, Baillon's *cadence* begins on the upper-neighbor

tone, and not the main note. This example is longer than any of the *cadence*

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[160] Baillon, 9.
[161] Ibid., 63.

examples found in the manuals of Bailleux and Merchi, so modern players should realize the flexibility allowed in constructing trills, especially at candences.

While Baillon never discusses the symbol found in the following example, he does employ it in one of the airs found toward the end of his manual. The symbol in question is the one found in the second measure, in the part for voice.

[162]

Although this symbol is used only in the vocal part, and not in the guitar part, it would be useful to briefly examine it in case it is encountered by guitarists elsewhere. Since many of the authors examined in this study notated various elements of music differently, it is very possible that Baillon, or someone else, could have used this particular notation in guitar music at some point.

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[162] Baillon, 17.

Merchi uses this symbol (yet does not discuss it) in an example of the *martellement*, so it is clear what it is, with some confusion as to how it should be used. With Merchi's example as a guide, we can discern that the following measure

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[163] Baillon, 17.

could be executed:

And we can assume the following example

could be performed:

The slur markings can be placed over the notes a number of different ways, and even the rhythms could be altered to fit the tastes of the performer. But in consideration of Merchi's expression of these figures, the above examples make sufficient realizations of the original excerpts.

Confusion arises, however, when one remembers that Merchi's *martellement*, which is being employed here, is a short trill, while Bailleux's *martellement* is a mordent, and Baillon never mentions *martellements* nor shows any mordent-like figures in his examples. The modern player should therefore respect Merchi's examples and begin with them, but ultimately understand that due to the variety of information found in the manuals of this time period, utilize flexibility when constructing these ornaments, and try both options, relying on one's musical tastes and understandings.

Lemoine

Lemoine's section on *cadences* for his 1790 manual is brief, but it provides valuable information regarding types of *cadences*, and explains the terms mentioned, but not defined, by Merchi. Lemoine provides examples of five types of cadences: the *cadence ordinaire*, *cadence subite*, *cadence préparée*, *cadence double en montant*, and the *cadence double en descendant*. It should be recalled that Merchi mentioned that the *cadence jettée* was the same as the *cadence subite*, providing another term for this *cadence*, and that the *cadence appuyée* was the same as the *cadence préparée*. Since Merchi does not provide explanations for the terms *cadence jettée* or *cadence appuyée*, nor do anyone of the other manual authors, we may deduce that they are similar to their previously mentioned relatives. Below are the five *cadences* presented by Lemoine.

EXEMPLE DES CADENCES.

The first of Lemoine's examples is the *cadence ordinaire*, or simply, the 'ordinary trill.' It is marked with a '+' sign, and alternates two notes, the printed E and its upper neighbor F, beginning on the beat and starting with the upper note,

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[164] Lemoine [1790], 9.

the F, and ending on the E. The dots found above the first two E's in this example are fingering marks denoting that the notes are played by striking the first string 'open,' without fretting it, and are not staccato markings. The rhythm for the *cadence ordinaire* begins with two beats of eighth notes followed by one-and-a-half beats of thirty-second notes. Since the trill on the above staff is notated with a whole note, the realization of this cadence does not equal the rhythm of its example; therefore, the four beats of the top staff do not equal the three and a half beats of the bottom staff.

This question then arises: is this simply a mistake made by Lemoine, or does it reveal that Lemoine, and perhaps other of his contemporaries (but not necessarily all of them), allowed for flexibility and inprecision within a trill? As unlikely as this latter suggestion may appear, we must note that in addition to the inaccuracies found in the *cadence ordinaire* sample, the examples for the *cadence subite*, the *cadence double en montant*, and the *cadence double en descendant* are imprecisely constructed regarding their rhythms. The only example out of all five that contains correct rhythms is the *cadence préparée*. It would be comforting to believe that these inaccuracies were mistakes undiscovered by the author and printer, but these notational violations make such an assumption difficult to accept. The rest of Lemoine's manual appears to be notated accurately and with careful precision, save for an occasional mistake, such as the example below which is missing the dot needed for the half note at the end of the third measure.

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It could be that the inaccuracies found in the *cadence* examples are suggestive of Lemoine's way of thinking about extended trills. It may be that Lemoine (and perhaps others) constructed ornaments with such flexibility and freedom that it would not have occurred to him to notate each one with the rhythmic precision that we expect and require today.

This notion is extreme, and when one examines the other manuals, such rhythmic imprecision does not exist. There are examples, however, of forcing notes into beats that do not fit, simply to complete an example built on a particular fingering. On page 63 of Doisy's method, there is a scale that travels from the lowest A on the guitar up to the high A on the first string, fifth fret.

Exemple de la Tirade .

The third scale covers fifteen tones, written as sixty-fourth notes, yet are fit into the space of a single quarter-note beat. Doisy clearly did not take care to adjust his rhythms to accommodate the odd number of notes, and instead crammed them into a space that worked for his example. Although each measure in the first line has its own time signature, except the third measure, this can not serve as an

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[165] Lemoine [1790], 9.
[166] Doisy, 63.

explanation for the rhythmic inaccuracy of the third measure, because only the first measure of the second line possesses a time signature, yet the remaining measures are rhythmically perfect. So the imperfection of the third measure is due to either Doisy making a mistake, or simply not worrying if a particular pattern does not fit the available rhythmic space. Such a question may not be easily answered, but modern players must at least consider the possibility that not all of the embellishments used during this time period were constructed with perfectly-placed rhythms, and that in certain situations, specifically those that involved fingerings that were convenient to the moment, the player was allowed to exercise flexibility and fill the space as he/she desired.

Returning to Lemoine's examples of *cadences*, it is unfortunate that he provides no explanation of how to construct these trills, and the only text regarding his *cadences* is a note instructing teachers and students to use *cadences* to fill large, empty spaces such as the ones shown in his examples. [*Qoique les cadences dans les exemples soient marquées, pour la plupart à vides, j'engage beaucoup Mesieurs les Maîtres et leurs Elèves à ne les jamais faire, et à monter plutôt que de les faire à vide.*][167] Such a direction is certainly no evidence that Lemoine did not space the notes of *cadences* evenly over every beat when performing, but using the word *vide* twice, which means 'void' or 'empty,' may suggest that Lemoine thought of these spaces as being 'blank' or 'empty,' needing to be filled with notes of some type. Yet to imply such careless 'filling in' of empty space belies how organized Lemoine was in providing five examples of

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[167] Lemoine [1790], 9.

cadences, which is the most extensive of all his contemporaries. Perhaps Lemoine

recognized the different types of *cadences*, and used them often, but simply did

not worry whether each note fit each beat with rhythmic perfection.

Nevertheless, the remaining four examples of cadences provided by

Lemoine contain not only the original pitch to which the trill is being applied, but

also the resolving pitch. This is shown in the example for the *cadence subite*

(which Merchi states is the same as the *cadence jettée*), and appears to be much

the same as the *cadence ordinaire*, but a bit shorter and without the slower, lead-

in eighth notes.

Cadence subite. [168]

The next example, the *cadence préparée*, is much like the *cadence

ordinaire* but preceeded by two-note slurs, repeated with growing intensity, until

the trill commences fully.

Cadence préparée. [169]

Although Lemoine's cadences begin on the upper-neighbor tone, this slow

preparatory trill begins on the notated pitch and alternates with its lower neighbor.

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[168] Lemoine [1790], 9.
[169] Ibid.

This produces confusion as one realizes that the *cadence préparée* is exactly the same as Lemoine's example of the *cadence ordinaire*. But because of the way the *cadence préparée* is applied to the notes F, E, and D in the staff above, it provides a precise way of ornamenting such pitches when encountered in a score.

The *cadence double en montant* is simply a cadence with a slower sixteenth-note beginning, starting again on the upper neighbor, followed by thirty-second notes, and ending with a dip down to the lower neighbor that passes through the original note, F, and resolves upward to the notated G.

Cadence double en montant.   Cadence double en descendant.   [170]

Its opposite is the *cadence double en descendant*, which resolves downward to the notated note E. The fingering provided in all of these examples are straightforward and typical, with the exception of the *cadence double en descendant*. In this example, Lemoine advises using the third (ring) finger of the left hand for the G#, and the second (middle) finger of the left hand for the F#. As these notes are two frets apart, it would be easier to use the first (index) finger of the left hand for the F#, rather than the second. It seems unlikely that Lemoine made a mistake and did not realize the key had changed from the previous example, raising the G up one fret to G#, because if that were the case, he most likely would have employed the same fingering as the previous example. So if he

[170]Lemoine [1790], 9.

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mistakenly thought he was providing a fingering for the notes G and F#, then he would have used the second and first fingers, respectively, rather than the third and second fingers as shown in his example. This fingering, which utilizes the third and second fingers of the left hand to perform this trill a whole tone apart, is very awkward, even when played on the smaller fretboards of the eighteenth century. It therefore remains a mystery why Lemoine chose this fingering and it does not appear that any of his contemporaries used such strange left-hand fingerings.

With no explanation or description for his *cadences*, Lemoine nevertheless provides substantial information regarding trills and reveals that players were allowed a variety of ways to fill large spaces. He shows us that players were afforded the freedom and flexibility to utilize different rhythmic speeds and intensities to connect one pitch to another, and that players of this time were highly aware of the importance of embellishing notes of large rhythmic value.

In his 1800 manual, Lemoine makes a distinction between the symbols '+' and 'tr.' He explains that the '+' sign is a "different type" of trill, which is extended and longer than normal trills that would be labeled with the 'tr' sign. [...*la cadence qui se marque ainsi ('+') n'est autre chose que le Tril dont le battement d'une note à l'autre se répette plusieurs fois*.][171] This contradicts the notation provided for Lemoine's example of the *cadence subite* found in his earlier manual. Lemoine's *cadence subite* is an extended trill that is notated with both the 'tr' and '+' signs. Players must therefore use their own judgement when interpreting these signs, and

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[171] Lemoine [c.1800], 17.

remember that Lemoine's first manual was printed by Imbault, while his second manual was printed at his own publishing company.
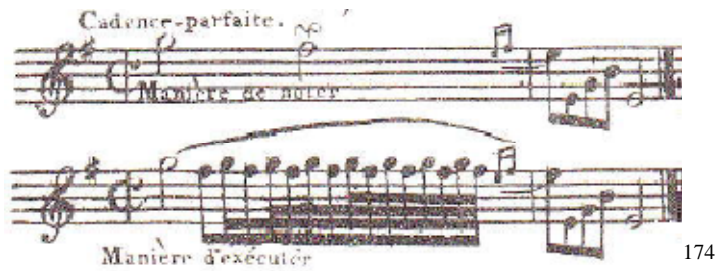
<div align="center">Doisy</div>

Doisy gives three examples of *cadences*, the *cadence parfaite*, the *cadence jettée*, and the *cadence feinte*. According to Doisy, the *cadence* was used rarely, due to its difficulty of execution. He advises the player that it is still worth studying, however, because "if one only played what was easy, there would be no virtuosos. So the perseverance of its study outweighs the difficulties." [*LA CADENCE est très difficile à faire sur la Guitare. C'est pourquoi on l'emploie rarement. Ce n'est cependant pas une raison pour l'abandonner. Car, si, sur tous les instrumens, on n'exécutoit que ce qui est facile, nous n'aurious pas aujourd'hui autant de Virtuoses. La persévérance à l'étude fait donc vaincre les difficultés.*][172] Doisy thinks of *cadences* as being a "meeting" or conjoining of two ornaments, the *son-porté* and the *chûte*. He also explains that they are "composed of two notes separated by one scale degree, therefore a semi-tone but no more than a whole tone." [*Deux agrémens réunis, le Son-porté, et la Chûte, éxecutés vivement, forment la Cadence, qui n'est jamais composée que de deux notes par dégrez-conjoints, et n'a parconséquent qu'un Demi-ton, ou un ton auplus.*][173]

Doisy's *cadence parfaitee*, which translates as 'perfect cadence,' could be compared to Lemoine's *cadence ordinaire*, since they both demonstrate a straightforward trill that alternates between two notes, beginning slowly then speeding up before being released to the following notated note.

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[172] Doisy, 62.
[173] Ibid.

The main difference between the two authors is that Doisy's *cadence* begins and ends on the printed note that contains the *cadence* sign (which is the same as in Merchi's examples), whereas Lemoine's and Bailleux's begin on the upper-neighbor tone and end on the printed note.

Doisy uses the sign to denote the *cadence parfaite*. He uses this sign because it "describes," according to Doisy, the way in which the trill is performed. Doisy terms the '~' sign a "*trait-tremblé*," which he uses for a simple trill. The words *trait-tremblé* translate as 'shaking line,' so it is easy to understand why Doisy uses it to describe his trills. The sign, as he explains, is used because it is a shaking line that "returns to one of its extremities...in the manner that it is terminated." [*La Cadence-parfaitee se marque par un Trait-tremblé, retourné a une des extrémités,* *ce qui indique, en quelque facon, la manière de la terminer.*][175] It is interesting that Doisy uses a line that is shaped graphically in a way that reflects how he views the ornament, and it reflects a practice used by other period composers and writers.

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[174] Doisy, 62.
[175] Ibid.

Doisy demonstrates more virtuosity in his examples than his counterparts, although this may not mean that the trills of Doisy's time were more complex than those of the earlier writers; the earlier authors may have made their examples simpler so the reader could more easily understand them, while players of their time may have played far more elaborate examples of trills than found in the manuals. But when paired with Doisy's comments of how *cadences* were rarely found because of their difficulty, along with his reference to their existence contributing to the development of virtuosos, his more complex examples make a good suggestion that *cadences* had become more elaborate by the turn of the eighteenth century, although used less often than earlier in the century.

The *cadence jettée*, as shown in Doisy's manual (notated here with a '+' sign), is not only more elaborate than the one found in Lemoine's works, but its extended length creates confusion regarding its name.
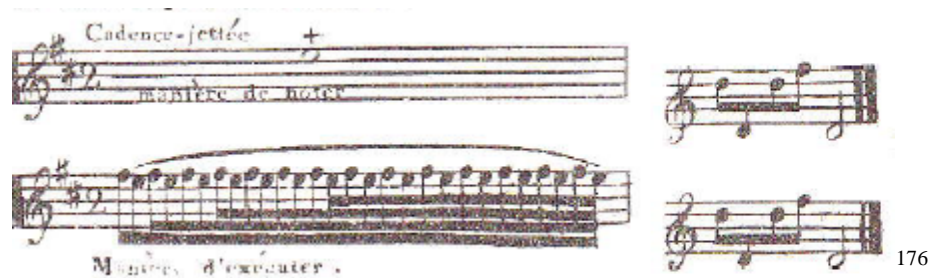
Merchi stated that the trill may be compared to the *cadence jettée* or the *cadence subite*, implying that the two were much the same. The infinitive *jeter* means 'to throw,' and the term *subite* means 'sudden' or 'snap.' In Lemoine's example, the term *subite* makes sense because the trill in his example begins on the upper neighbor with no preparation, and creates a 'sudden' or 'snapping' effect. The

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[176] Doisy, 62-63.

connection of the *cadence subite* to the *cadence jettée*, therefore, seems logical since the *cadence subite* is suddenly 'thrown' into the melodic line. But in Doisy's *cadence jettée* there is no suddeness, and the notes begin with rather long rhythmic values, beginning with eighth notes and moving to sixteenth, then thirty-second, then finally sixty-fourth notes. Doisy's *cadence jettée* differs from his *cadence parfaite* in that it begins on the upper-neighbor tone rather than the printed note, but otherwise it does not appear to be much different. The key to understanding this ornament lies in Doisy's description of it as being a "wind without preparation." [...*ce qui vent dire sans preparation.*][177] While it may grow in rhythmic intensity, and not snap into action as in Lemoine's example, Doisy makes it clear that this trill should be fast, intense, and appear suddenly with no preparation.

The *cadence feinte* is a much shorter trill, which explains why Merchi stated that the *martellement* (which in his manual was a very short three-note trill) can be compared to the *cadence feinte* or the *cadence brisée*.

It begins on the upper-neighbor tone, alternates briefly with the printed note, then dips one scale degree below the printed note before resolving there. Doisy also

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[177] Doisy, 62.
[178] Ibid., 63.

includes an appoggiatura G that precedes the ultimate note in the ornament. He states that it is marked with the same symbol as the *cadence parfaite*, yet in his example he uses the '~' sign. This is the shortest of Doisy's three *cadences*, and also the most complex. Doisy does not explain how it is constructed, or which parts are essential when it is constructed. We can only assume this to be an example of how a *cadence feinte* may look, while other variations would certainly have existed. The player should therefore feel free to include the lower neighbor tone and/or the upper-neighbor appoggiatura, or exclude them if desired.

Summary

According to Doisy, extended trills, or *cadences*, were used less as the nineteenth century approached, but as seen in the manuals, they remained a substantial part of guitar performance practice throughout the eighteenth century. Because of the variety of terminology and description of *cadences* by eighteenth-century authors, it is not easy to classify trill types, but certain principles of their performance practice are recognizable. As a result of examining the eighteenth-century guitar manuals, there appear to be four general types of extended trills: the 'ordinary' *cadence*, the 'prepared' *cadence*, the *cadence jettée*, and the *cadence brisée*.

C*adence ordinaire* and *cadence parfaite* are terms used to describe a straightforward trill that could begin on the upper or lower note, and would typically last a few beats, with no standard length. They are mostly played with

little or no preparation, but as in the case of Lemoine's example, simple
preparation of plucked notes could precede the trill.

Although Lemoine's example of a *cadence ordinaire* contains prepatory
notes that are not part of the trill, these notes are plucked and not slurred. If such
notes are slurred, then the trill can be considered a 'prepared' *cadence*. The terms
used for this trill are *cadence preparée* and *cadence appuyée*, and the rhythms for
the trill and preceding notes could be the same or different.

The *cadence jettée*, or *cadence subite*, contain an aspect of suddenness, or
quickening intensity. The term *subite* translates as 'sudden,' which describes this
cadence that is played without preparation. The verb *jeter*, which means 'to
throw,' is more effective when there is some rhythmic variation within the trill, as
in Doisy's example. The quickening of the rhythms in his *cadence jettée* may
diminish the aspects of suddenness for the trill, but if the player performs it by
adding intensity and energy as the notes unfold, as if 'throwing' them towards the
note of resolution, then the effect achieved will be much the same as in examples
found for the *cadence subite*. The two terms can appear to refer to very different
trills, but if the player understands that such *cadences* always have a tight and
intense delivery, then it becomes easy to consider them as the same type of trill,
with only slightly varying characteristics.

Shorter *cadences*, that are still longer than basic three or four-note trills,[179]
are termed *cadence feinte* or *cadence brisée*. The term *feint* means 'fake, and

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[179] It is difficult to determine how long (i.e. beats or notes) trills and *cadences* should last. Merchi
uses the terms interchangeably, and Corrette does not make a distinction either. Although by the
last quarter of the century the term *cadence* appears to have been established to mean an extended

brisée means 'broken.' These trills could have been compared to the shorter types

of trills used in the Baroque *style brisé*, and they could contain additional

elements, such as a move to notes other than the original two notes of the trill.

Lemoine's *cadence double en montant* and *cadence double en descendant* are

examples of such trills.

Since these terms were used often, and by almost all of the manual writers,

they must be considered important aspects of guitar performance practice during

the eighteenth century. Modern players of music from this time period, and

somewhat after, should become familiar with these four types of trills and use

them with variety and frequency, being certain to not overuse them.

The most common notation used for these *cadences*, and for generic short

trills, is the '+' sign. Other notations used are the letters 'tr' (the first two letters of

the word 'trill'), or simply the letter 't,' a capital letter 'V,' a squiggly '~' that is

typically shorter than the longer ones used for vibratos, and finally the sign,

used by Doisy. Such interchangeability of signs, and with little ability to know

which trill should be employed in which situation, reminds us further how crucial

it was during this time period for the player to use his/her own taste and

judgement when applying ornaments.

Scores from this time period did not usually call for particular types of

trills, nor did they spell them out note-for-note. Players were expected to be

familiar with them and to use them when appropriate, and modern players should

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trill, one must remain aware that the terms were not always clearly seperate in their definition and use.

be able to do the same. Players should also experiment with starting trills on the main note or the auxiliary, as the preferences of the manual writers varied in this regard. Inventing and applying trills (especially lengthy and varied ones) to music is an exciting aspect of performing period pieces, so players should invest the effort required to develop the skills discussed in this section, and enjoy using them to their greatest effect.

<div align="center">

Point d'orgue

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The *point d'orgue* is not an ornament, but simply a fermata, placed over notes which are intended to be held somewhat longer than their notation indicates. Bailleux shows one in his graph on page four of his manual, but does not discuss it.

180
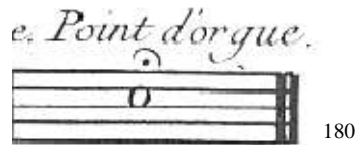
Doisy has a short section devoted to it, and reveals that one may "pass through all possible modulations, as long as one returns to the original note." [*On y peut, à volonté, passer par toutes les modulations possibles, pourvu que l'on revienne au Ton duquel on est sorti en le commençant.*][181] He also explains that the term *point d'orgue* is equivalent to the Italian term *cadenza*, which had developed a freedom of improvisation even greater than that described by Doisy.

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[180] Bailleux, 4.
[181] Doisy, 49.

<div align="center">125</div>

Only Bailleux and Doisy mention or use the *point d'orgue*, or fermatas of any kind; although *cadences*, the term most used for extended trills, were employed frequently during this time period. It is likely that the *cadences* studied earlier would have been applied to moments such as the *point d'orgue*.

Syncopation

Bailleux shows a good example of a *sincope*, or syncopation, and explains that it is a "prolonging of a sound that begins on a weak beat, over a strong beat." [*La Sincope est un prolongement sur le tems fort d'un son commence sur le tems foible.*][182]

Doisy's *syncope*, however, is simply a way of notating tied notes.

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[182] Bailleux, 4.
[183] Ibid.
[184] Doisy, 51.

His explanation addresses only the rhythmic aspect of connecting two notes of the same pitch, with the first note being struck and the second note sustaining the sound produced from the previous one. He does not mention anything about strong or weak beats, although his *syncope* would be the correct marking to use for a true syncopation.

Bailleux and Doisy are the only writers to utilize the terms *sincope* and *syncope*, and their use of these terms is limited to tied notes, with no clear evidence of lines placed in rhythmic opposition to others, creating a truly syncopated effect.

Port-de-voix

The term *port-de-voix* was used by Bailleux to describe a brief ornament that appears to be an appoggiatura, but he does not describe it.

[185]

The port-de-voix contains a grace note that may have borrowed time from the half-note C, making it an appoggiatura. If it took its time from the previous note (the B), however, then it would not be an appoggiatura, as there would be no 'leaning' effect created on the resolving C. One should note that Bailleux uses

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[185] Bailleux, 4.

small grace notes in some of his examples in which each note is played with equal weight and rhythmic importance as the notes that appeared larger on the page.

Son-porté

Doisy is the only author to discuss the *son-porté*, and he called its descending variant a *chûte*.

The *son-porté* (the ascending variety of the two) and the *chûte* (the descending one) are slurred figures, and it is not known if the ornamental notes should fall on the beat, as appoggiaturas, or if they should be played before the beat, with the main note occurring on the beat. Doisy's *chûte*, of course, is different from every other writer's *chûte*. They use the term *chûte* for generic slurred notes, while Doisy's *chûte* is the descending version of the *son-porté*.

When Doisy explains the manner of notating the *son-porté*, he describes the ornamental notes as having "no value," implying that their rhythmic values are absorbed by either the preceeding note or the following note. He states the *son-porté* is "ordinarily indicated by one or more little notes without value," implying that it was typically written out, and that symbols were not normally used to signify its presence. [*Le Son-porté est ordinairment indiqué par une ou*

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[186] Doisy, 61.

plusiers petites notes sans valeur, enveloppées d'une liaison avec la prémière note qui a une valeur.][187] All of the notes are slurred, with only the first note of the group to be plucked by the right hand.

Doisy's information regarding the *son-porté* and *chûte* exists solely to instruct the reader how to physically perform the slur, but it does not contain any information regarding the ornament's harmonic or melodic construction. The simple nature of the *son-porté* and the *chûte* would certainly not inhibit players from adding them to pieces at their leisure, but Doisy does not discuss any such practice.

<p align="center">***Accent* and *La Plainte***</p>

Many writers referred to an ornament called *la plainte*, and its meaning appears to have changed during the eighteenth century. As mentioned earlier, in the vibrato section, Corrette's use of the term *plainte* echoed that of earlier authors—to denote a vibrato. Bailleux, Alberti, and Doisy, however, use the term *plainte* for a two-not slur that resolves upward a half-tone. The examples given by Alberti and Bailleux (Doisy's are so similar to Bailleux's they appear to have been borrowed from Bailleux's work) are consistent with each other, and there is no use of the term by other guitar authors during the same years they were writing. Such an extreme change in the meaning of this word, and with no confirmation from other writers, makes the two uses of the word *plainte* confusing. Players must

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[187] Doisy, 61.

therefore be aware that the term *plainte* meant vibrato until the final quarter of the eighteenth century, when it became a specific type of slur.

Bailleux's description of the *plainte* is very brief, and mentions only its execution and nothing of its construction. The *plainte*, as it appears in Bailleux and Doisy's manuals, is somewhat difficult to classify, in terms of being either an articulation direction or a way of ornamenting chordal tones. Bailleux uses this term to describe two notes, a half tone apart, providing three examples—each employing the same rhythmic figure.

De la Plainte.

La Plainte se fait en coulant un doigt de la main gauche sur la cor-
de d'une touche à l'autre, c'est à dire de l'avancer dans la même caze du
ton sur le quel vous voulés faire la plainte.

Exemple.

[188]

The first example shows the half-tone lower neighbor resolving to the octave (a G in this case), the second example resolves the lower neighbor to the fifth (an A for this one), and the final example resolves to the third (a B). Bailleux does not explain the meaning, purpose, or construction of the *plainte*, and only briefly describes its execution. The term *plainte* translates as 'lament,' or 'moan,' so it relates well to other authors' use of the term. Bailleux's examples display a slurred figure with one note a half-tone below a chordal tone being plucked on an off beat (in this case the sixteenth note of a dotted eighth/sixteenth note division

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[188] Bailleux, 9.

of a quarter-note beat), and slurred upwards arriving at the chord tone on the

following strong beat. The slurring could be executed by either sliding the left-

hand finger upward, or hammering a left-hand finger onto the next note. Bailleux

uses the verb *coulér* to describe the slur, which was used by his contemporaries

for most generic slurs. ["*La Plainte se fait en* **coulant** *un doigt de la main gauche*

sur la corde d'une touch à l'autre..."][189]

EXEMPLE

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The examples provided by Bailleux are identical to Doisy's 1801 work,

suggesting that Doisy borrowed this section from Bailleux. The pitches, rhythms,

and articulations are the same. The only differences between the two are Doisy's

statement that the *plainte* always consists of two notes a half-tone apart, along

with the direction that the first note be played *smorzando* (dying or smothered),

resulting in a graceful lessening of stress on the ultimate note, and lastly, his

comment that its execution is the same as the *son-porté* (which is hammered on,

and not glissandoed). [*La Plainte ne se fait qu'en montant, et n'est jamais*

composée que de deux notes liées ensemble dont l'intervalle n'est que d'un Demi-

ton. La prémière est accompagnée d'un Soufflet qui signifie Smorzendo, ou en

mourant. Le procédé est le même que celui du Son-porté.][191]

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[189] Bailleux, 9.
[190] Alberti, 7.
[191] Doisy, 62.

Doisy's description of it always being a half tone below the ultimate note in the figure is a description of how the *plainte* is constructed, and along with his explanation of how it should be rendered dynamically, these instructions indicate that it was an embellishment that may have been added at the performer's discretion. Because of the fact that Bailleux and Doisy do not explain what a *plainte* is, and only describe how it is executed, it appears that they considered the *plainte* to be familiar enough to their readers that they would already know what it was, and where and how it was used.

In Donington's *The Interpretation of Early Music*, the term *plainte* is compared to an ornament called the 'springer.' In the section for the springer, Donington lists other terms used for this ornament. The French terms associated with the springer are the *accent*, the *aspiration*, and the *plainte*. The springer is a simple upper or lower-neighbor tone added to a repeated note, or in some cases an escape tone resolving to a lower pitch.

192

A Springer   193

Donington lists the *accent* as an equivalent to the springer, and Bailleux provides an example of one, but does not discuss it.

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192 F. W. Marpurg, *Principes* [1756], Tab IV, cited in Donington, 205.
193 Donington, 205, citing John Playford, *Introduction* [1664].

Since Donington also relates the terms *aspirations* and 'sigh' (for an English counterpart), it reveals that vibratos and neighbor tones were not always considered as differently as they are today. Words such as *aspiration* and sigh were mostly used for vibratos, and understandably so, as they literally mean to breath gently, most often with some sort of slight tremor or shake in the air being expelled. These concepts of vibrato reflected the 'shaking' aspect of the ornament, with many realizations moving away from a note, to another closely-related pitch, then returning to achieve a 'vibrating' or 'tremor-like' effect. Bailleux and Doisy do not focus on the 'shaking' and/or 'tremor' aspects of the *plainte*, but the similarities between it and the springer are recognizable.

Paul Sparks, on the other hand, focuses only on the glissando aspect of Bailleux's *plainte*, comparing it to Merchi's *glissade* (a true glissando), and does not consider other slurring options for its execution.[195] Doisy clearly states, however, that the *plainte* was performed in the same way as the *son-porté*, in which the notes were slurred by hammering-on the fingers of the left hand, and not by glissando. [*Le procédé est le même que celui du Son-porté*.][196]

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[194] Bailleux, 4.
[195] Sparks says of the *plainte*: "The *plainte* usually involved an ascending slide of a semitone (an interval that emphasized its plaintive, yearning quality)." (Tyler and Sparks, 268) Merchi called this technique a *glissade*, and used it for intervals of up to a major third. (Merchi, *Traité des Agrémens de la Musiqu*e, 20-1).
[196] Doisy, 62.

In the midst of this confusion is the literal definition of the term *plainte*; meaning a 'sigh' or 'lament.' It is easy to understand why the early vibrato was called a *plainte*, and why Bailleux and Doisy's ascending slurring of two notes a half tone apart was also called a *plainte*. They both resulted in a pleasant and strong 'settling' effect. Players must value the literal meaning of the word, and understand the *plainte* as existing in two different ways: the earlier vibrato *plainte*, and the later ascending slur *plainte*.

SPECIAL EFFECTS

Harmonics

Alberti, Lemoine, and Doisy are the only writers to address harmonics,
and Doisy's discussion is the most thorough.[197] Doisy states that harmonics are
not used very often, so they are therefore not one of the more important elements
of learning to play the guitar. [*Je ne traiterai point amplement la Théorie des
Sons-Harmoniques. Cette partie, très-éntendue d'ailleurs, est d'autant moins
nécessaire pour apprendre à jouer de la Guitare, qu'on emploie rarement cette
qualité de Sons. En disant quelque chose de ceux qui sont sensibles et
appréciables, et dont on se sert quelquefois, c'en sera assez pour en donner une
idée suffisante.*][198] The primary reason that his section on harmonics is so lengthy,
over five pages, is due to his preference for how they should be notated. As he
explains, harmonics are normally written by placing a small circle above a note,
instructing the player to lightly touch the string at the fret that would normally
sound that note, then pluck hard with a right-hand finger near the bridge—

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[197] The term 'natural harmonic' is not used by Doisy, but is the generic way of making harmonics
by lightly touching a string with the left hand (usually at a fret that easily produces harmonics,
such as the twelfth, seventh, or fifth), and plucking it with the right hand to producing a higher
note in the overtone series. The other type of harmonic encountered, but not discussed by Doisy, is
the 'artificial harmonic,' which is made by fretting any pitch, then lightly touching the same string
with a finger of the right hand (most often the index finger or thumb) twelve frets higher, and
plucking the string with a different finger of the right hand (most often the ring or index finger)—
producing a tone one octave higher than the fretted pitch.
[198] Doisy, 63-64.

sounding the harmonic.[199] His example of this employs the fifth fret of each

string, which produces a harmonic two octaves higher than the open string, or one

octave and a fifth higher than the fretted note.

Doisy did not like this standard way of notating harmonics, however. He

preferred a method using tablature that is found only in his manual. The efforts he

undertook to explain his method of notating harmonics is the reason why this

section of his manual is so long. Since tablature was not used much by the turn of

the nineteenth century, Doisy takes the time to explain how it works before

demonstrating his use of it for harmonics.[201] His method of notating harmonics

used the French tablature system of letters for each fret on the neck. To play a

harmonic in Doisy's notation, one lightly touches the fret indicated by the

tablature with the left hand, then plucks the string with the right hand, twelve frets

higher.

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[199] Composers of the twentieth century onwards have utilized a variety of ways to notate harmonics. Some of them have used this method, but along with Doisy, they continue to develop their own preferred ways to notate harmonics—natural and artificial.
[200] Doisy, 64.
[201] Doisy confirms the understanding that tablature was not used at this time by stating that "all of the signs of music were found in what was *formerly* called tablature." [*Anciennement on appelloit Tablature, la totalité des signes de la Musique.*] Doisy, 66.

Air, en Sons-harmoniques, écrit par Tablature

Le même Air, avec la Musique et la Tablature

Menuet, par Doisy, où on trouve des Sons-harmoniques notés par Tablature

Air de Chasse, dont les notes sont placées à l'endroit où il faut poser les doigts pour en extraire les Sons-harmoniques . La Tablature est dessous .

D.C.   202

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202 Doisy, 68.

Doisy explains that this system requires less devotion to studying the ways

harmonics work, and it allows the player to execute every harmonic easily and to

perfection. [*On s'en servoit autrefois quand on ne pouvoit pas donner assez de*

tems pour acquérir le grand usage des Positions. Et pourquoi ne l'emploieroiton

pas aujourd'hui, puisqu'elle peut adoucir l'étude ennuyeuse de ces espèces de

Sons? Il Suffira tout simplement de la connoître.][203] Since harmonics were used

more frequently after 1800 than before the turn of the nineteenth century, the

manuals of Alberti, Lemoine, and Doisy are important contributors to the early

discussion of this technique. Along with changes in string development, and

growing preferences for single strings over double-coursed stringing, the

employment of harmonics became more practical and effective, and eventually

became a standard part of guitar performance practice.

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[203] Doisy, 66.

SUMMARY AND CONCLUSIONS

The guitar transitioned in the late eighteenth century from the five-coursed Baroque guitar to the six-stringed classical guitar of the nineteenth century. In addition to the physical changes to the instrument such as stringing, performance practice developments made during this time became essential elements of nineteenth-century guitar music. Arpeggios became one of the dominant textures, especially when accompanying the voice or other instruments, and techniques such as tremolo and harmonics were established.

This study has focused on ornamentation to gain a manageable insight into how guitarists of the time period approached their instruments and the music available to them. Not only does ornamentation practice shed light on how players applied articulations to the score and embellished it further, it also lets us know more about how guitarists thought about music, harmonically and rhythmically. This study contributes to the understanding that musicians of the eighteenth century were expected to embellish notes using trills, appoggiaturas, and a variety of other techniques common in the Baroque era, as well as apply articulations such as vibrato, glissando, and slurs. These expectations were echoed by non-guitar writers of the time period, such as Johann Quantz and C.P.E. Bach, and were typical practice in the earlier Baroque period.

The manuals studied here were printed in France, as those printed in other countries did not discuss ornamentation. Although the manual writers studied here used the five-coursed guitar, and not the new six-string guitar, their discussions of

eighteenth-century guitar performance practice lend valuable insight to the mind of the European guitarist at the turn of the nineteenth century. Some of the most salient items learned examining these manuals include ways of articulating slurs, the variety of trills in use at the time, possible staccato scales and arpeggios, contemporary concepts regarding the appoggiatura, and special effects such as tremolo and harmonics.

Slurs mostly consisted of ascending *chûtes* 'hammered' by the left hand, and descending *tirades* executed by plucking the string with left-hand fingers. Notations varied for these slurs, and most often they were marked by some type of curved line, called a *liaison*. The most important exception to this is the use of the (') sign for the first note in a slurred grouping. In this instance modern players may not realize that this first note is part of the slurred group, and should recognize that a note with the (') sign placed directly over it should be plucked, and the following notes slurred. Staccato techniques were not clearly defined in the manuals, although some of the detached scales, which often used the thumb and index finger of the right hand, and Merchi's *batterie*, may have been examples of staccato articulations.

Guitarists of the late eighteenth century used both short trills and extended trills, the latter most commonly called *cadences*. There were essentially four types of *cadences*: the 'ordinary' *cadence*, the 'prepared' *cadence*, the *cadence jettée*, and the *cadence brisée*. The most important issue regarding these trills and how they were named involves their preparatory material (if any), and the manner in which these notes were executed. The 'ordinary' *cadence* was simply a straightforward

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trill, while the 'prepared' *cadence* was the same but with some notes leading into the trill. The *cadence jettée* and its variants leave the impression of the notes being 'thrown' with suddenness, while the *cadence brisée* was executed by keeping the notes of the trill short and brisk, to achieve a 'broken' effect. *Cadences* often moved to notes that were not part of the original trilled notes, and examples of these include Lemoine's *cadence double en montant* and *cadence double en descendant*. Many symbols were used to denote trills and cadences, so players must be familiar enough with them to have a reasonable idea of what was expected by the composer. Lemoine's examples are particularly helpful when learning these symbols. Modern guitarists should also be aware that the *point d'orgue*, which looks the same as the modern fermata, was a common place to apply *cadences*.

Since none of the manual authors discuss the execution of any explicitly appoggiatura-type ornaments, it can be difficult to determine if any of those found in the manuals qualify as true appoggiaturas. Bailleux's *port-de-voix* and Doisy's *son-porté* and *chûte* may have been appoggiaturas, if the ornamental notes were played on the beat, and players should consider applying appoggiaturas and similar-type ornaments when playing music of this period.

While many of the practices of the Baroque era still existed during the late eighteenth century, there were a few new techniques that were developed during this time and continued to be used throughout the nineteenth century, and are still in use today. Harmonics were discussed by several writers and they employed different methods of notating them. The tremolo technique appears to have been

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born during this time, with some writers such as Doisy considering it a type of arpeggio, and other writers using two-note varieties (for the top voice) as well as the now-established three-note figure. Fingerings were not provided by all authors, but the ones who did include them used the thumb for the low voice and the index and middle fingers for the top voice; or p-i-m-i. This fingering may or may not have resulted in the sustained effect characteristic of the modern tremolo, but it is clear that the figure was becoming common in guitar practice during the late eighteenth century.

Not only had arpeggios become one of the dominant textures by the end of the eighteenth century, Merchi implied they were the only texture considered when accompanying. Some writers used interesting right-hand fingerings, involving repeated fingers over several strings, and Merchi used these in his *batteries*. It was common for writers to instruct the reader to sustain bass notes throughout arpeggios, with some using special notations such as clear note heads (Doisy) and *liaisons* (Baillon) to warn the reader to not stop the ringing of the chord's bass note. Doisy and Moretti constructed large charts of arpeggio patterns, mentioning they were only a brief sampling of possible patterns, revealing that guitarists had developed an extensive repertory of arpeggio patterns by the turn of the century. The nineteenth-century guitar relied heavily on arpeggios and this trend is visible in the guitar manuals of 1750-1800.

The transition from the Baroque guitar to the nineteenth-century classical guitar took place during the late eighteenth century, and elements of both blended before giving way to the instrument that would thrive in the hands of guitarists

such as Sor, Giuliani, Aguado, Paganini, Legnani, Coste, Mertz, Carcassi, Carulli, and others. Spain made significant physical changes to the guitar itself, Italy contributed greatly considering its players and authors who worked throughout Europe, and France did its part by publishing many works for the guitar that can be studied today. By examining these works we have gained a better understanding of the guitar as it transitioned into the nineteenth century, and are more confident when performing music from this time period.

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APPENDIX A

GUITAR METHODS 1750-c.1800

c.1752   Minguet y Yrol, Pablo. *Reglas, y advertencias generales para acompañar sobre la parte con la guitarra, clavicordo, organo, arpa, cithara...*[Madrid, c.1752]. Reprint Geneva: Minkoff, 1981. Library of Congress, Washington D.C.

1760   Sotos, Andres de. *Arte para aprender con facilidad, y sin Maestro, á templar y tañer rasgado La Guitarra, de cinco órdenes o cuerdas, y tambien la de quatro o seis órdenes, llamada Guitarra Española, Bandurria y Vandola, y tambien el Tiple...*[Madrid, 1760]. Reprint New York: OMI, 1991. Library of Congress, Washington D.C.

c.1760   Don ***. *Méthode Pour Aprendre à Jouer de la Guitarre* [Paris, c.1760]. Facsmilie reprint in *Méthodes and Traités Guitare*, Volume 1. Courlay, France: Editions J.M. Fuzeau, 2003. Library of Congress, Washington D.C.[204]

1761   Merchi, Joseph Bernard. *Le Guide des Ecoliers de Guitarre* [Paris, 1761]. Reprint Geneva: Minkoff, 1981. Bibliothèque Nationale de France, Paris.

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[204] The listing of manuals in Appendix 6 of Tyler and Sparks *The Guitar and Its Music: From the Renaissance to the Classical Era* dates this work c.1750.

1762   Corrette, Michel. *Les Dons d'Apollon, méthode pour apprendre facilement à jouer de la guitarre par musique et par tablature* [Paris, 1762]. Facsmilie reprint in *Méthodes and Traités Guitare*, Volume 1. Courlay, France: Editions J.M. Fuzeau, 2003. British Library, London.

1773   Bailleux, Antoine. *Méthode de guitarre par musique et tablature...*[Paris: 1773]. Reprint Geneva: Minkoff, 1972.

1776   Vargas y Guzman, Juan Antonio. *Explicación para tocar la guitara de punteado, por música o sifra* [Veracruz, 1776].

1777   Merchi, Joseph Bernard. *Traité des Agrémens de la Musique* [Paris, 1777]. Reprint Geneva: Minkoff, 1981. Bibliothèque Municipale de Grenoble.

1778   Vidal, (B). *Méthode de guitare* [Paris, c.1778][205]

1781   Baillon, Pierre-Jean. *Nouvelle méthode de guitarre* [Paris, 1781]. Reprint Geneva: Minkoff, 1977.

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[205] This manual was listed in Appendix 6 of Tyler and Sparks *The Guitar and Its Music: From the Renaissance to the Classical Era* without a current location, although the authors suspect it may be located at the Royal Academy of Music in London.

1786   Alberti, Francesco. *Nouvelle methode de guitarre* [Paris, 1786].

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1789   Ribeiro, Manoel Da Paixao. *Nova Arte De Viola* [Coimbra,

                Portugal, 1789]. Reprint Geneva: Minkoff, 1985.

1790   Lemoine, Antoine Marcel. *Nouvelle Méthode courte et facile pour*

                la guitarre à l'usage des Commençants [Paris, 1790]. Reprint

                Geneva: Minkoff, 1972. London, Royal Academy of Music.

1792   Moretti, Federico. *Principj per la chitarra* [Naples, 1792]. Reprint

                Florence: Studio per Edizioni Scelte, 1983.

1795   Chabran, Felice. *Compleat Instructions for the Spanish Guitar*

                [London, 1795]. British Library, London.

c.1795   Guichard, L. *La Guitharre Rendue Facile sans le secours de l'Art*

                ou l'on trouve la Maniére de Préluder et Jouer Dans tous les Tons

                Possibles tant Majeur que Mineur [Paris, c.1795]. Facsmilie

                reprint in *Méthodes and Traités Guitare*, Volume 2. Courlay,

                France: Editions J.M. Fuzeau, 2003. Bibliothèque Nationale de

                France, Paris.

1799   Abreu, Antonio and Victor Prieto. *Escuela para tocar con*

                perfección la guitarra de cinco y seis órdenes con reglas generals

                de mano izquierda y derecha, trata de las cantorias y pasos

                dificiles que se pueden ofrecer, con método facíl de executarlas

                con prontitud y limpieza por una y otra mano [Salamanca, 1799].

                Library of Congress, Washington D.C.

1799   Ferandiere, Fernando. *Arte de tocar la guitarra Española por*

                música [Madrid, 1799]. Reprint London: Tecla Editions,1977.

                Royal Academy of Music, London.

1799   Moretti, Federico. *Principios para tocar la guitarra de seis*

                órdenes [Madrid, 1799]. British Library, London.

1799   Rubio, Juan Manuel García. *Arte, reglas armónicas para*

                aprehender a templar y puntear la guitarra espanola de seis

                órdenes [1799][206]

c.1800   Anonymous. *Méthode pour Jouer de la Guitarre* [c.1800].

                Facsmilie reprint in *Méthodes and Traités Guitare*, Volume 2.

                Courlay, France: Editions J.M. Fuzeau, 2003. Bibliothèque

                Nationale de France, Paris.

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[206] This manual was listed in Appendix 6 of Tyler and Sparks *The Guitar and Its Music: From the Renaissance to the Classical Era* with Madrid given as a suspected location of publication.

c.1800   Gatayes, Guillaume-Pierre-Antoine. *Méthode pour la guitare, simple et facile à concevoir* [Paris, c.1800]. Facsmilie reprint in *Méthodes and Traités Guitare*, Volume 2. Courlay, France: Editions J.M. Fuzeau, 2003. Bibliothèque Nationale de France, Paris.

c. 1800   Lemoine, Antoine Marcel. *Nouvelle Méthode DE GUITARRE à l'usage des Commençans, Divisée en trois Parties, La premiere contenant les premieres principes de Musique, la seconde les gammes et premieres leçons et la troisieme plusieurs Variations de folies d'Espagnes; petits airs avec Accompagnements, Allemandes, airs variés et une Sonate* [Paris, c.1800]. Facsimile reprint in *Méthodes and Traités Guitare*, Volume 2. Courlay, France: Editions J.M. Fuzeau, 2003. Bibliothèque Nationale de France, Paris.[207]

1801   Doisy, Charles. *Principes généraux de la guitare* [Paris, 1801]. Reprint Geneva: Minkoff, 1978.

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[207] The listing of manuals in Appendix 6 of Tyler and Sparks *The Guitar and Its Music: From the Renaissance to the Classical Era* dates this work as c.1802.

APPENDIX B

DON*** TITLE PAGE

METHODE

Pour Aprendre a Joüer

DE LA

GUITARRE

PAR DON * * *

Prix 6.ᵗᵗₗ.

A PARIS

Chez M.ˡ Le Menu M.ᵈ de Musique rüe du Roule à la Clef d'Or.

Et aux adresses ordinaires de Musique.

A MADRID

Chez Juan Guerrero à la Porte del Sol.

AVEC PRIVILEGE DU ROY

Gravé par M.ᵉˡˡᵉ Vendôme.