THE ACADEMIA MUSICAL OF PABLO MINGUET Y YROL:

A TRANSLATION AND COMMENTARY

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Christopher T. O'Dania, B.A.

Denton, Texas

December, 1984

Pablo Minguet y Yrol's *Academia Musical* of 1752, M891 in the Biblioteca Nacional of Madrid, is a loosely organized collection of tutors for thirteen musical instruments: guitar, tiple, mandola, cittern, bandurria, psalter, clavichord [i.e., keyboard], organ, harp, violin, transverse flute, recorder, and flageolet. The tutors concerning the guitar and related instruments are by far the most comprehensive; topics covered include basic playing technique, figured-bass accompaniment, and notation, both mensural and tablature. Most musical examples are given in both types of notation.

The thesis is a complete translation of the *Academia Musical*, including the texts of the illustrations, with an introductory commentary giving the historical background of music education in eighteenth-century Spain, a brief review of European musical-instrument tutors in general, and an analysis of Minguet's tutors in particular.
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INTRODUCTION

Minguet's *Academia Musical* contains *verbatim* borrowings from other sources, Minguet's own words, and his adaptations of his sources' words. As a result, the writing style shifts continuously: from active voice to passive voice, from third person to second person, from sentence to fragment, and so forth. For the sake of consistency and fluency, the English version is rendered in the active voice, second person, except where the subject of the sentence clearly requires the use of the third person ("the reader," etc.). The fragments have been made sentences, the cumbersome sentences divided, and the scrambled sentences reordered. Words added for clarity are enclosed in square brackets.
Chapter I

HISTORICAL INTRODUCTION

Spain was at war during all of the seventeenth century. Internal conflicts among its various regions, coupled with constant struggles both to guard its European possessions and to maintain control of its American empire, left it little energy or time for social, educational, or artistic achievements. For these reasons, Spain was, as many historians have expressed it, two centuries behind the rest of Europe.

The seventeenth century ended, however, with the demise of the Habsburg dynasty, most of whose members were either apathetic or insane, or both. The last of the Habsburgs, Charles II, who was known familiarly as Charles the Mad, died leaving no heir and willed that the Duc d'Anjou, a Bourbon and the grandson of Louis XIV of France, become Philip V of Spain. Britain and Austria were not as pleased with this deathbed decree as France was, so the years 1701-1714 passed as turbulently for Spain as the previous century had.

At the end of the War of the Spanish Succession, as those thirteen quarrelsome years are called, Spain lost its European possessions, but gained internal unity and kept Philip V as king.¹

Although Philip V, the melancholic, music-loving monarch to whom the famous Italian castrato Farinelli sang nightly for a decade,\(^2\) was more interested in taking revenge on Europe than he was on rebuilding education and culture at home, he nevertheless initiated several important reforms which his son Ferdinand VI continued and intensified. One reform that affected many Spaniards personally and helped to improve the nation's poor financial situation was the cancellation of the positions and pensions of numerous quasi-noble, low-ranking aristocrats whose numbers had always comprised a high percentage of the urban population.\(^3\) The effects of these cancellations were both to swell the ranks of the middle class and to give greater prestige to gainful employment of all kinds.

Those of the working middle class also benefited from the Bourbon kings' interest in all branches of learning. Not only did the monarchs encourage education for the average citizen, but they both, particularly Ferdinand VI, gave grants to individual scholars, artists, and musicians. In addition, they subsidized the building of new academies and universities and the renovation of old ones.\(^4\) It was

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4. Ibid., 391.
Ferdinand VI, in fact, along with his queen Doña Barbara de Braganza, herself a talented harpsichordist and composer, who placed Farinelli in charge of the Royal Opera and Doña Barbara's teacher Domenico Scarlatti in charge of the palace chamber music. These appointments resulted in Madrid's enjoying many years of excellent musical performances, for the two men, virtuoso performers themselves, imported some of Europe's best musicians to assist them.

Even the Inquisition, the Roman Catholic Church's institution of ecclesiastical purity control, came under the reforming scrutiny of the Bourbons. Now its decisions were subject to the monarch's approval, and Ferdinand VI, especially, was inclined to approve only rather trifling punishments, even for some of the more "serious" offenses against the Church. This decreased power of the Inquisition allowed further secularization of Spanish culture and greater personal freedom for the average citizen.

As a result of these social and cultural reforms and their accompanying secularizing influences, music education in eighteenth-century Spain ceased to be the prerogative of cathedral choir-masters, organists, and choirboys and began to infiltrate general mass education.

5. José Subirá, Historia de la música española e hispanoamericana (Barcelona: Salvat Editores, S. A., 1953), 440.
7. Subirá, 467.
Not only did more common people learn to read and write, but they also learned to play instruments and sing— or wanted to learn to do so if they could not. Their need for instrumental materials created a market for popular music tutors, the publication of which was facilitated and made less expensive by improvements in the printing process.

Pablo Minguet y Yrol was one middle-class Spanish businessman who took advantage of this market. A printer in Madrid, Minguet tells all that is known about him in the advertisement sections of his own books. He describes himself as "an engraver of stamps, illustrations, seals, and other things," and his advertisements show him to have written booklets on a wide variety of topics. Besides books on juggling, musical instruments, card tricks, dancing, and so forth, Minguet's wares also included illustrations of famous aids to worship, engravings of saints, and calendars of the Church year. His collection of tutors for musical instruments, the subject of this study, is by his own admission a book for amateurs written by an amateur. Thus, Minguet shows himself to be undeniably a child of his particular time in Spanish history; his book, likewise a product of contemporary eighteenth-century Spanish social and cultural trends.


10. Ibid., 16-17.

11. See "Prologue to the Amateur Reader," 34.
A Brief Review of European Instrumental Tutors

Treatises about musical instruments are of two kinds: those which are primarily theoretical and those which are primarily practical. Although most instrumental treatises contain elements of both theory and practice, each is usually classified as one type or the other by its expressed purpose and by its primary content. European universities during the Middle Ages and the Renaissance usually included music as a required course for graduation, so some candidates for degrees chose to write their final theses on some aspect of music—usually some theoretical aspect. Two such academic, theoretical instrumental treatises are Bermudo's *Declaracio de instrumentos musicales* of 1555\textsuperscript{12} and Mersenne's *Harmonie universelle* of 1636.\textsuperscript{13} Even though these writings mention certain facets of practical music, their purpose is not to instruct the reader in instrumental playing techniques. Therefore, they are not instrumental tutors.

The secularization of European society which resulted from the rise of the middle class during the seventeenth and eighteenth centuries led to an increase in the number of instruments in common use.\textsuperscript{14} The

\textsuperscript{12} Juan Bermudo, *Declaracio de instrumentos musicales* (Osuna, 1555), facsimile edition (Kassel: Bärenreiter-Verlag, 1957).


\textsuperscript{14} Alexander Ringer, "Education in Music" (IV), *New Grove*, VI, 12.
tutors written for these instruments reveal their popularity and the stages in their evolution. Those written in the seventeenth century for the gamba, for example, were followed in the eighteenth century by ones for the cello. In like manner, tutors written in the seventeenth and early eighteenth centuries for the five-course, "Spanish baroque" guitar were replaced in the latter part of the eighteenth century by methods for the six-string, "classical" guitar. The social status of the authors of these tutors, as well as that of their intended audiences, indicates to some degree, at least, the cultural standing of the instruments treated.

Some instrumental tutors were written by professional musicians for those wanting to achieve virtuosic ability themselves; Quantz' famous flute tutor for Frederick the Great is such a book. ¹⁵ Others, like Corrette's flute and string tutors¹⁶ and Prelleur's Modern Musick-Master, ¹⁷ were written by professional musicians for dilettantes. A few, of course, were written by amateur musicians for other amateurs; Minguet's Academia Musical is one of these.¹⁸


Tutors such as Quantz' flute tutor (1752), L. Mozart's violin tutor (1756),\textsuperscript{19} and C. P. E. Bach's keyboard tutor (1753),\textsuperscript{20} intended to instruct serious music students in the finer details of technique and style, are understandably much more precisely written and thorough than the tutors of Corrette, Prelleur, and Minguet, which were written for dilettantes. Moreover, the tutors for amateurs written by professional musicians like Corrette are more comprehensive and usually better organized than those written by amateurs like Minguet. Though Prelleur was a musician by profession, his book is almost as amateurishly written as Minguet's, surprisingly.

Like most popular tutors, Minguet's \textit{Academia Musical} contains a section explaining the "most essential" rudiments of music, including note names, rhythmic values, and sol-fa syllables on the Guidonian hand. This brief summary is followed by a few "easy" lessons, whose purpose is to impart almost instantaneous knowledge, and by a few popular tunes or dances for practice music. Prelleur's \textit{Modern Musick-Master} of 1731 follows the same basic pattern, as do Corrette's tutors. Corrette, however, gives more detailed attention to the rudiments and to playing technique and provides more highly sophisticated music for practice than either Minguet or Prelleur does.

\begin{itemize}
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Of the tutors, or rather, collections of tutors, written by the latter two men, Minguet's is by far the more haphazardly organized, for the "rules" section of nearly every tutor is followed by one or more postscripts which supply information or advice accidentally omitted earlier. Prelleur's tutors, however, show more evidence of proof-reading and editing by their greater internal coherence. His instructions for the various instruments are also more consistently thorough than Minguet's are, though both men borrow certain portions of other authors' works to supplement their own knowledge.21 None of Prelleur's tutors treat playing technique as comprehensively as Minguet's guitar tutor does, but none of Prelleur's tutors slight technical considerations as much as Minguet's tutors for the flute and several other instruments do, either. Both of these collections of tutors provide practice music consisting primarily of popular tunes which the amateur reader presumably would know.

Chapter II
COMMENTARY ON THE ACADEMIA MUSICAL

Minguet's Academia Musical is a rather typical example of an eighteenth-century self-instruction music book for the middle-class dilettante. In purpose and content, it is quite like the "ten-easy-lessons" type of instrumental method published today for amateur pianists, guitarists, and recorder players, although it is more loosely organized than modern dilettante's manuals are.

The loose organization of the Academia Musical results largely from its original conception as a series of separately bound pamphlets. Minguet later published them all under one cover, first in 1752 (the subject of this translation) and then again, with minor alterations, in 1774.¹ He revised the pamphlets only slightly before binding them together, culling out the fundamentals-of-music section from all of the tutors but the first and the last, yet retaining the title pages and advertisement sections of them all.

The Biblioteca Nacional de Madrid contains five copies of Minguet's treatise, one from the 1752 printing and four from the 1774 edition. Although the title page bearing the publication date is missing from the earlier copy, its date has been verified by the title

page of another copy of that edition which is housed in the Ayuntamiento de Madrid. The 1752 copy in the Biblioteca Nacional, manuscript M. 891, also lacks the title pages to the violin and flute tutors and the fingering charts for the recorder and the flageolet in the flute tutor; it ends abruptly with the fingering chart for the transverse flute.

These are the major sections of the Academia Musical:

Index and Explanation
Letters of license and approval
Prologue to the Reader

Guitar tutor - includes instructions for the tiple and mandola

Figured-bass tutor (copied from Sanz) - includes instructions for the guitar, clavichord, organ, harp, and cittern

Psaltery tutor

Bandurria tutor

Violin tutor

Flute tutor - includes instructions for the recorder and flageolet

Each tutor consists of rules which explain playing technique and illustrations which give various charts and musical examples. Most of the sections end with the same advertisement, a page which lists and describes Minguet's other works and gives his address and job description.


3. Higinio Anglés and José Subirá, Catálogo Musical de la Biblioteca Nacional de Madrid, 3 vols. (Barcelona: Consejo Superior de Investigaciones Científicas, 1946), III, 72. The flute tutor in this copy lacks two illustrations, one of the recorder and flageolet fingerings and one of the rudiments of music.
For the guitar and figured-bass tutors, Minguet pieced together sections from four older treatises: *Guitarra española* ... of 1626 by Amat, *Instrucción de música* ... of 1674-5 by Sanz, *Luz y Norte* ... of 1677 by Ruiz de Ribayaz, and *Resumen de acompañar la parte* ... of 1714 by de Murcia. For the most part, Minguet copied the words of these authors verbatim; in fact, the title page of the figured-bass tutor states clearly that the tutor is a recopy of Sanz' rules. Minguet does not admit as forthrightly that his guitar tutor is also excised from other texts, but he does mention in the index his debt to Sanz and de Murcia for his information concerning the guitar. For his information concerning the other instruments he treats, Minguet seems to have relied more on his own observations and personal experimentation than on the word of other, more knowledgeable teachers. Although patterned closely after the first two, the later tutors give much less information and far fewer details and appear to be in Minguet's own words. In all of the tutors, however, the practice music is his own.

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5. Gaspar Sanz, *Instrucción de música sobre la guitarra española* ... (Zaragoza: Herederos de Diego Dormer, 1697), microprint edition, Sibley Music Library, Eastman School of Music, Rochester, N.Y.


7. Santiago de Murcia, *Resumen de acompañar la parte con la guitarra* ... (Madrid, 1714).

8. See "Index and Explanation," 23.

9. Pennington, 177.
Because the Academia Musical comes partly secondhand from teachers more knowledgeable than Minguet and partly from Minguet himself, its several sections vary considerably in didactic value. The "borrowed" tutors give sufficient information to enable an intelligent, persistent amateur to learn to play a few simple tunes on the guitar and to add a rather sparse accompaniment to a melodic line. For the most part, however, the other tutors give scarcely more information than that found in encyclopedia articles: a brief description of the instrument, its tuning, and its gamut. Though Minguet did indeed play the guitar and probably related instruments as well, he most likely did not play at all some of the instruments for which he wrote tutors. He writes about the transverse flute, for example, "Give it air with no more violence than natural breathing," a direct contradiction both to the advice of master flute teachers like Quantz and to the facts of experience. Thus, the Academia Musical only partially fulfills its promise to enable the amateur to learn to play "the best and most usual instruments alone and without a teacher." 

In addition to occasionally giving erroneous advice of his own, Minguet includes in the figured-bass tutor a chart for playing continuo which is not altogether accurate. This chart, copied from the works of de Murcia, is the "Illustration Ten" which he explains in detail on page 67. When these instructions are followed exactly, the flaws in the chart become immediately apparent. (See Appendix A.)

10. See Minguet's flute tutor, 143.
11. Quantz, 13; 110.
Although in many respects the Academia Musical is a rather mediocre, amateurish work, it also reveals its author’s craftsmanship as an engraver; his adaptive, if not inventive, turn of mind; and his willingness to accept change in music even while perpetrating older ways.

Minguet was a printer by profession, a musician by avocation. The illustrations and the textual material of the Academia Musical reflect this distinction in his two main interests. Though his prose is often poorly written and repetitious, and its content inadequate, his engravings and illustrations are excellently done. The frontispiece, an elaborate engraving of a consort of musicians playing most of the instruments treated in the collection, is, in fact, rather well known due to its frequent appearances on record-album jackets and magazine covers.13 Two of the other illustrations, moreover, show Minguet’s improvements on two related theoretical tools, the musical labyrinth and the musical circle.

Beginning with Amat’s Guitarra española of 1626, most Spanish guitar tutors written during the next 150 years included some form of the musical circle, a device for enabling a guitarist to play any given tune through the entire sequence of keys outlined therein. Amat’s circle, which was frequently plagiarized, showed Italian alfabeto.14


14. Alfabeto was the Italian chord system which matched each chord to a particular letter of the alphabet or to another symbol, such as a cross or an ampersand. The letter or other symbol had no relationship to the modern harmonic names of the chords.
chord symbols in a circle-of-fifths arrangement, for both major and
minor chords. Later authors added circles of fourths, thirds, seconds,
and sixths to their charts, still as aids to playing precomposed pieces
through many keys.  

Sanz' guitar tutor of 1674 contained a variation on Amat's
musical circle - a musical "labyrinth," or rectangular table. This
labyrinth, written solely in alfabeto symbols, showed the player how to
play any given chord in four different positions, actually inversions,
as an aid to composing his own variations. Minguet modified this
rectangular labyrinth for the Academia Musical by separating the major
chords from the minor ones and by replacing the alfabeto symbols with
Arabic numbers to accommodate his Spanish readers. He also superimposed
an engraving of a guitar over the major-chord portion of the chart,
saying that the reader could easily determine what was hidden by
examining the side left exposed. This labyrinth, shown in Figure 1,
moves the player through the circle of fourths.

15. Pennington, 126.
16. Ibid.
17. Ibid., 129.
Perhaps Minguet covered part of his version of Sanz' chart to force the reader's attention to his own musical circle, shown below in Figure 2, consisting of five concentric circles. Not only is Minguet's the most elaborate of the musical circles encountered in Spanish tutors; it is also the only one expressly intended to assist the player with modulation. The outer two circles show arpeggiated major-chord progressions modulating by secondary dominants. The next two circles show arpeggiated minor-chord progressions modulating by secondary sub-dominants. The innermost circle is a single line of minor-chord
progressions modulating by secondary dominants without sevenths. The player could begin in any key he wished and move through the modulation sequence until he reached the desired new key.\(^\text{18}\)

Minguet's greatest contribution to Spanish music history, other than his musical circle, is the bridge his collection of tutors forms between the old and new styles of guitar playing.\(^\text{19}\) His is the last

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19. Ibid., 103; 177.
of the tutors written specifically for the five-course "baroque" guitar, yet his musical examples are not those of Amat and Sanz, contrapuntal pieces laden with ornamentation. Rather, his examples are folk songs and dances with fairly simple, strummed and plucked accompaniment, the music of his middle-class peers rather than that of the ruling classes.

In addition, Minguet boasts that his Academic Musical provides what few teachers do - instruction in playing the fretted instruments both by tablature and by music notation. He even tells the reader how to translate pieces for the violin into tablature by pretending that it has frets. Included in the group of illustrations following the guitar tutor is a set of dances written in mensural notation on one page and in tablature on the next so that the learner might have equal practice in using both systems of notation. Minguet's careful attention to both types of notation undoubtedly helped to distinguish his tutors from others of similar scope and quality on the market, for by the mid-eighteenth-century, tablature was rapidly giving place to mensural notation, both in printed music and in tutors. Since most guitar music was already printed in tablature, however, a player would still have needed to be able to read it. Thus, an enterprising feature of Minguet's tutor serves to document a distinct development in Spanish music.


21. See Minguet's violin tutor, 130.

22. Pennington, 42; 45.
On the whole, the Academia Musical is much more valuable as evidence of change, both cultural and musical, in eighteenth-century Spain than it is, or ever was, as a piece of didactic literature. During the preceding decades of war under the Habsburgs, Spanish instrumental tutors such as the guitar tutors of Sanz and de Murcia were written primarily for the nobility, rather than for the largely uneducated working classes. That a common, middle-class printer like Minguet would even publish a tutor for other amateurs demonstrates to some extent the effects of the Bourbon Kings' cultural reforms. Their endorsement of honest labor narrowed the social gap between the traditionally leisured wealthy and the middle-class working people; their support of education and the arts extended to citizens of all classes. Thus, the average middle-class Spaniard of the mid-eighteenth century was quite likely to be literate and eager to read anything that promised easy access to knowledge pertaining to the arts. The Academia Musical was written by and for such a person.
Illustration 1. Frontispiece to Academia Musical
Illustration 2. "El Amable"
Chapter III

A TRANSLATION OF MINGUET'S

ACADEMIA MUSICAL

Rules and general Advice that show the way to play all the best and
most usual instruments,
such as
the Guitar, TIPILE, MANDOLA, Cittern, Clavichord, Organ, Harp, Psaltery,
Bandurria, Violin, Transverse Flute, Recorder, and Flageolet,

with various tunes, DANCES, SQUARE-DANCES, AND OTHER similar things,
demonstrated and figured in different fine Illustrations, in Music
and Tablature in Castilian, Italian, Catalonian, and French style, so
that any Amateur can understand easily, and without a Teacher: with
a brief explanation of how the Author learned them, which is on the
other side of this page.

Preface

Index and Explanation of the Entire Work

Having brought out the method of playing different instruments
by music and tablature, I have found out that some teachers have said
that it is not possible to learn without a teacher. They say this
because as soon as their pupils have received news of [this] little
book, they have bought it. I know that they have approved of it, and
some of them have left their teachers.

And so, curious Reader, if you want to play some of these
[instruments] by yourself, without a teacher and almost without an
instrument, pay attention to how I learned them, and do not be like
some, those who have in their hands a book which is about some science
and want to know it all already as soon as they open it, without applying themselves to it; for all the arts require study, work, and patience in order to know them well.

When I was a boy, I wanted to learn to play the guitar; I bought a little book which shows how to play it by strumming. I went to a carpenter's apprentice (as boys do), and I made him saw the figure of a tiple [treble guitar] from a board, glue its bridge [and] its nut, and put on five pegs. Afterwards, I put on the four frets necessary for diminution; then I put on a first, a second, a third, a fourth, and a fifth [string].

I opened my little book, looked at the way to tune it, and I tuned it half well or half poorly. Then I turned to the chords and did them as [well as] I could. After I already knew how to execute them a little, I studied the passacaglias. If I did not understand something or had any doubt, I availed myself of someone who knew it and made him explain it to me. After I knew some little tunes, I bought a little guitar. I heard of another book, written by the famous composer of guitar [music] Gaspar Sanz¹ (so the Rev. Father Feyjoo and different musicians call him). From him I learned some little things about strumming and plucking, and the rules for accompanying. Afterwards, I bought another book, that which Don Santiago de Murcia (who was the teacher of the Saboyana,² mother of our Catholic King Don Ferdinand VI, whom

1. Gaspar Sanz, Instrucción de musica . . . sobre la guitarra española . . .

2. "La Saboyana," i.e., Doña María Luisa de Savoy, wife of Philip V.
God protects) wrote, and from this author I also learned different curious toccatas. Concerning the rest of the instruments, I have had to avail myself of some intelligent people since no one has written about them.

Some (very presumptuous that they know a lot) say that they have learned [music] without a teacher, without a book, and without having seen anyone play. To these I say that that cannot be, because no one has left his mother's womb [already] taught. But I know of some who say with shame and embarrassment that the little they know is not much more than fantasy, after having had different teachers (some for several months and years) without having been able to learn anything perfectly because [their teachers] have taught them poorly. For [the teachers] have sought the extension of the pupil's attendance rather than his development. Well, if what they say is true, it will be easier for them to learn with this book before [them], and it will serve them as a teacher. And so that you see what the rules for the guitar and the other instruments contain, look at them awhile, and you will find that it would almost not be possible to invent or write with more brevity or clarity (in my opinion) than I have done in writing this little book for you.

3. Santiago de Murcia, Resumen de acompañar la parte . . .

4. Minguet's was, indeed, the only tutor for the bandurria, but there were other tutors for the violin, flute, etc.
First rule: What the guitar is, and what it consists of.

Of its tuning, and putting the frets in place.

What a chord is, how many there are, and what they are called.

Of the arrangement of the natural pitches and the flats in the Castilian, Italian, and Catalan style.

Of how one can form all manner of keys by twelve different parts with the said chords.

See the examples of the passacaglias, Spanish and Italian folias, and other tunes.

Of how, in the previously-mentioned little tunes, one can add to each the variations that he desires and embellish them.

Brief review of the rudiments most necessary for learning music.

The Gsolreut scale for the guitar, so that the beginner who does not know music well can play by plucking, by music and tablature, without having to know how to play continuo.

Of the management of the right hand and of the left, and of the trill.

New diagram of a guitar with its scale or gamut that shows the notes and voices of music that correspond to its strings and frets. Knowing it from memory is sufficient, without further explanation, so that the curious one will easily know how to play.

General rule for beginners so that they can accompany with the third and fifth. See the psaltery.

Summary of Don Santiago de Murcia's scales for playing continuo in the Italian and Spanish style, with his little tips for knowing with which fingers one must press the strings.

Other rules for playing continuo with the guitar and other instruments, taken from the works of Gaspar Sanz.
The tiple [treble guitar] is played like the guitar. The mandola is almost the same, but it has one course more.

Fingering diagram of the cittern, which shows the notes that correspond to its strings and frets, with the demonstration of its common pitches, in order to play it by strumming and [by] plucking, by music and by tablature.

Fingering diagram of the clavichord and organ, with its four scales, in order to begin to solmizate and know how to accompany with facility.

New style of two-course harp with its fingering chart and scales for beginning to solmizate and knowing how to accompany skillfully.

Demonstration and fingering chart of the psaltery so that any amateur may learn to play it by music and tablature, with its general rule for accompanying.

Scale of the bandurria with its rules for knowing how to manage the plectrum, and make the doublings, and play it by music and tablature.

Scale of the violin, with its rules for knowing how to handle the bow, make the slurs, and play it by music and tablature.

Scales of the transverse flute, the recorder, and the flageolet, with their rules which teach how to manage the fingers, the embouchure, and the air to be given.

Since some crave easy music, and others, the rigorous, modern Italian style (which usually is very difficult because some authors [i.e., composers] feel that one of the most singular beauties of art is the extreme proliferation of notes), it has been necessary for me to write down various beloved tunes so that the beginner or amateur who is slightly skillful on his instrument may amuse himself by studying them, since they do not contain only demisemiquavers and hemidemisemiquavers,
or by another name, thirty-second notes and sixty-fourth notes, but instead are (in some cases) velocities, variations, and arpeggios in two voices with bass accompaniment. Thus, the book serves everyone.

I have not wanted to explain how to play other instruments, such as the steel-stringed and copper-stringed harps, the archlute, the cello, the viola, the trumpet marine, the oboe, the bassoon, and other winds, for some of them are dangerous to the chest, and others are popular only with musicians.

Notice that the illustration that teaches music may be found only in the rules for the guitar, in order to avoid needless repetition in the treatise or rules for each instrument. And the [illustrations] of the minuet, the passepied, the bretaña, the rigaudon, and so forth, which are [written] in music, will also be found in the same rules.

Letters of Approbation

Approval of the R. P. Gaspar Alvarez of the Company of Jesus, Teacher of Mathematics at the Imperial Academy, etc. By order of Don Tomás de Naxera, Vicar of this town of Madrid and its district, I have seen a little work which is entitled: Rules and general Advice for playing the Guitar, Tiple, Mandola, Bandurria, and Violin. Its author, who is Pablo Mingué, gives us from time to time some one of these little works, suitable to his erudition and intelligence, and fruit of his application and work, with which he gains esteem for himself and usefulness for the public.

At present, he offers us the rudiments (but clear and methodical) of that most noble science of which the Poet sang when he said: "Musica
turbatas animas, aegrumque dolorem sola levat." And because there is nothing in all these rules of music and harmonies that clashes with our Holy Faith and good customs, he [Minguet] is deserving of the license he seeks in order to publish the work. So I feel it, saving, etc. [i.e., saving the judgment of V. A.], in this Imperial Academy, Madrid, on September 20 of 1752.

J. H. S.
Gaspar Alvarez

License of the Ordinary. To us the licenciate Don Thomás de Naxera Salvador, of the Order of St. James, Chaplain of Honor of His Majesty, Inquisitor Ordinary and Vicar of this town of Madrid and its district, etc. By those presents and by that which falls our lot, we give license so that a book entitled Rules and Advice . . . might be printed. Its author, Pablo Minguet, citizen of this court, has been recognized through our order, and it does not contain anything opposing our Holy Faith and good customs. Done in Madrid on the twenty-second of September of seventeen hundred fifty-two.

Lic. Naxera

By his command,
Don Joseph Muñoz de Oli

Approval of Don Juan Marchena Durán y Santa Cruz, M. P. S.; V.A.

By order of Vicar Apostolic, I have seen a little work entitled: Rules, and General Advice for Playing the Guitar, and other instruments

5. The surname is illegibly faded out on the original.
by music and tablature, composed by Pablo Minguet y Yrol. Not only do I not find in all its contents anything that is opposed to our Holy Faith, good customs, and regulations of His Majesty, but rather [I find] that its author is worthy of praise, for so clear are the rules that he gives that any beginner can very easily learn them by himself and without a teacher. For that [i.e., those reason] I judge that the license that he asks for is so derserved, as the recompense to this author for his sleepless nights. This I feel, saving the judgement of V. A., Madrid, September 10, 1752.

Don Juan Marchena Durán y Santa Cruz

The King. Inasmuch as on account of Pablo Minguet y Yrol, citizen of my court, [who] presented himself to me, having composed a book entitled Rules, and General Advice for playing the Guitar, Tiple, Mandola, Bandurria, and Violin, and wondering whether he might reprint it, he begged me to be kind enough to grant him license and privilege for the space of ten years for its reprinting. And [having been] seen by those of my Council, it was agreed to expedite this my Decree, so I grant license and authority to Pablo Minguet y Yrol in order that, without incurring any penalty, for the space of the next ten years that must run, counting from the day of its date, the aforesaid or the person who has his authority, and no other, may reprint and sell the referred-to book entitled Rules, and General Advice for Playing the Guitar, Tiple, Mandola, Bandurria, and Violin by the original that was seen in my Council, which goes sealed

6. Ferdinand VI, who reigned 1746-1759.
and signed at the end by Don Joseph Antonio de Yarza, my secretary, oldest chamber scribe, and governor of it. [This license is given] with [the stipulation] that before [the reprint] is sold, it be brought before them [the members of the Chamber] together with the said original so that they may see if the reprint conforms to it, bringing thereby faith in public form, as it was seen by the corrector named by me, [who] corrected the said reprint by the model in order that the price on what is to be sold be appraised. And I order the printer who reprints the referred-to book not to reprint the beginning and first page [i.e., coversheet] nor turn over more than a single one with the model to the said Pablo Minguet y Yrol, at whose cost it is reprinted, for the effect of the said correction, until the cited book first be corrected and appraised by those of my Council. And it being so and not any other way, he may reprint the beginning and coversheet; on [the page] following he will put this license and the approval, appraisal, and errors, on pain of falling and incurring the contents of the royal ordinance and laws of these my kingdoms that treat and have command over it. And I order that no person without the license of the expressed Pablo Minguet be able to reprint or buy the cited book, on pain that he who prints it lose everything and whatever books, molds, and tools that the said book might have. And furthermore, he will incur on it fifty thousand maravedís: a third of them for my Chamber, another third for the judge that sentences him, and the other for the denouncer. And the said ten years ended, I do not want either the referred-to Pablo Minguet nor another person in his name to use this my decree nor profit on the
reprint of the cited book without having for it a new license from me, under the penalties that councils and persons who do it without having it incur.

And I order those of my Council, presidents, and hearers of these my audiences, justices of the peace, constables of this my house, court, and chancellories, and all the correctors, assistants, governors, mayors, and bishops, and other judges, justices, ministers, and persons of all the cities, towns, and places of these my kingdoms, and dominions, and each and every one of them in their district and jurisdiction to see, guard, complete, and execute this my Decree and everything contained in it. And against its tenor and form they must not go, nor pass over, nor consent to go, nor pass over in any way, on pain of my mercy and fifty thousand maravedís for this my Chamber. Given in Buen Retiro on October 10 of seventeen hundred fifty-two. I THE KING, By command of the King our Lord.

Don Agustín de Montiano y Luyando

List of Errata

Page 5, column 2, line 28: y el tieplen las primas; as quartas; read y el tiple en las primas; las quartas. Page 8, column 2, line 14: otes; read otras. Page 20, column 1, line 8 says twice: y si son 5.3.3. haganse 3.3.3.; read it no more than once.

The paper Reglas... Danzas, &c., composed by Pablo Minguét y Yrol, engraver of stamps, illustrations, seals, and other things, with
this list of errors, is well printed, according to its original. Madrid, eighth of April, seventeen hundred fifty-three.

Lic. Don Manuel Licardo de Rivera
Corrector General for His Majesty

Price.

Don Joseph Antonio

Prologue to the Amateur Reader

Prudent reader, the motives that I have had in publishing this little work, which though short, [is] very difficult, have only been to consider that not everywhere does [such a situation exist] like that in this court, by that which I have experienced and seen in different kingdoms and provinces. In many of them, [people] neither know nor practice the said tablatures nor any others because although they play and sing, it is only by memory, except for some who know music.

Besides, although students may learn by tablature, they are used to encountering teachers who do not know both - that is, music and tablature - and others who, though they may know it all, cannot resort to it. And even if they can [use both methods], there is no one [in this general area] who knows how to play the guitar, tiple, mandola, bandurria, and violin as they are [taught] in this book. And above all,

7. The surname is illegible on the original.

8. Minguet refers to Ferdinand VI and Barbara's support of musical endeavors.
since he who would be an amateur [is] in a place where there is no
teacher or [else] has wealth to attract him [i.e., is of the leisured
class], I give him this treatise for all [the reasons] I have said. You
will easily understand [it], as you will not want to do it all at once.
Look carefully at the rules, and when you have come to know everything
that is included in them, he that wishes to, will find himself able to
progress through the most difficult ones that are offered him, and he will
even be able to boast of skill.

All these reasons have moved me to write this work (although so
very succinctly): I do not doubt that there will be those who will
slander it in many ways; therefore, although it is about playing music,
it seemingly has to be agreeable to everyone, for as many reasons as
many saints and authors have causes. The feeling of public disapproval
is so varied that the book will not lack for someone to condemn it.

All I know is that none of the Spanish or foreign teachers have
brought out a treatise about these five instruments (at least, not that
I know of), and those who have written, have written only about the
guitar and in a somewhat confusing manner, in my opinion. (I say this
for the beginners.) Therefore, I have tried to make a brief, clear
explanation about that which is to be executed: the little tunes, such
as the seguidillas, minuets, dances, square-dances, and the rest, are
simple, demonstrated, and written out in the tablature in their illus-
trations. [They have] nothing more than that which is necessary for
learning, in order not to confuse the beginner so that he can learn by
himself and play the tunes by music and tablature without a teacher.
This is what I have to say to you, curious Reader, and I beg that you criticize without passion, looking at this writing as nothing more than the work of an amateur who has not practiced the faculty on purpose, but rather [because] desire has [compelled him] so that all those who do not understand music or tablature may enjoy this small light. If this style of explanation pleases you, I offer to bring out a method of playing other different instruments.

Also, I charge you not to blame me for importunity for having put some illustrations in triplicate, and other things, because I have done it in case some of the amateurs do not want to carry more than the treatise about one [particular] instrument. He who has them all can separate them or always take out what he wants.

And finally, it has seemed necessary to me to give advice concerning the rules for the guitar: if there is a sharp or flat close to the clef, all the notes that are on that line are sharped or flatted, except where there is a sign that makes the notes natural, as you will see in the seventh illustration.

And I conclude with this advice about strumming which I failed to give so that nothing is omitted. It is that all the strings should be pressed with index finger for the first fret, with the middle finger for the second, with the ring finger for the third and fourth, and with the little finger for the fifth fret and beyond. When 3, 2, & 4, and 2, 5, & 3, etc., are played together, the highest fret has to be pressed with the index finger, and the lowest one, if it is on the first course, with the little finger.
Rules and Advice for Playing the Guitar

Concerning the Guitar and Tiple

First rule: what the guitar is, and what [parts] it consists of.

Before beginning to talk about stringing and tuning the guitar, it seems good to me to give [an] understanding about what it [the guitar] is composed of [i.e.,] what the nut is, and what the frets are.9

The nut is the bridge on the neck over which the strings separate among the pegs.

Frets are those cords that bind the neck from the nut to the soundbox. Begin to count from the nut in this manner: the first is the gap from it to the first ligature; the second, the third, and all the rest, as they continue down toward the box, [are counted in the same manner]. See them numbered on the guitar that is pictured in the third illustration.

Second rule: stringing the guitar, and what leads to this effect [i.e., the results of different methods of stringing]. There is variety in [methods of] stringing because in Italy they only string with thin strings, without putting on any bourdons, either on the fourth [course] or on the fifth one. In Spain, it is to the


10. Sanz, Instrucción de música . . . , Rule 1 almost verbatim.
contrary, for some use two bourdons on the fourth [course], and others
two on the fifth; and as usual, at least one on each course. These two
methods of stringing are [both] good, but for different effects, because
he who wishes to play in order to make loud music is better off with
bourdons. However, if someone wants to pluck with exquisiteness and
sweetness, they [bourdons] will not go so well. So, the amateur can
choose the method [of stringing] that he pleases from the two, according
to the end [i.e., the kind of music] that he wishes to play.

In order to know what strings are suitable before putting the
string on the instrument, [you must know that] one of the external signs
is that it [a good string] is crystal clear and even. But besides this,
[you can test it by] grasping a section some distance from the guitar;
stretch it with both hands, and then pluck it with a finger, watching to
see whether there is much confusion seen in the section, so that it
revolves deeply. [If so], the section is worthless, but if two strings
are seen showing distinctly until it quiets down, it is good.

But sometimes this [test] is not enough, for if the proportion of
the thickness or thinness of the rest of the strings is not watched,
that string will not do you any good, even though the exterior and the
test are good; and so the intrinsic test on the string is necessary.
Pay attention to this curious rule.

Put the string on the guitar, and stretch it as much as you want.
Look for the twelfth fret, which is also the middle of the instrument or [half]
the distance from one bridge to another, and you will find there the test
of this method: Play the open string and if you find that the same
string makes an octave on the twelfth fret, it is good; but if not, [it would be] well to look for another. If you do not have it [another string], you can fix it, if not in whole, [then] in part by moving the said string from top to bottom. And this procedure often comes out well, but the real and faultless test is to halve and prove the string on the twelfth fret, or at the middle of the guitar.

The strings, so that they be perfect and that they not be wasted, should be kept in a tin tube, or if not, in a little sheepskin with sweet almond oil; and if you cannot afford this, keep them in a little varnished pot, well covered; and it is much better if it is new, so that [the strings] will be kept fresh.

Third rule: tuning. The strings already [having been] prepared and chosen, you will learn to tune thus: Begin with the third-course strings and equalize them so that they make the same voice, not lowering them [too] much so that the rest of the strings can reach their pitch. And [with the strings] pressed on the second fret, tune the fifth course on open, the bourdon an octave lower than its companion. Then with the fifth-course strings pressed on the second fret, tune the seconds on open. Then with the second-course strings pressed on the third fret, tune the fourth course on open, the bourdon an octave lower. Then with the fourth-course strings pressed on the second fret, tune the first strings or string on open, also on the same pitch. In order to understand better, you will

11. Ibid., Rule 2.
12. Using two bourdons, this tuning is e" - b'b' - g'g' - d'd" - aa'.
see an example in the seventh illustration, where it says octaves. Musicians are used to tuning them [strings] in many ways, but in the end, it is all the same; because [whether you begin] on the fifths or on the fourths, or on any of the other ones [courses], all is the same thing [if you observe] the aforementioned [rules].

Fourth rule: in order to put the frets in place. The frets are adjusted by the first course thus: The open thirds are an octave from the third fret on the firsts; the open fifths are an octave from the fifth fret on the firsts, the open seconds are an octave from the firsts pressed on the seventh fret; and finally, the fourths, without begin pressed, are an octave from the firsts pressed on the tenth fret. From this you will be able to figure out the position of the rest. See the octaves, seventh illustration.

Fifth rule: what a chord is, how many there are, and what they are called. Since the guitar is already tuned and made ready for playing, it is reasonable to teach now what a chord is, how many there are, and what they are called.

Primarily, the chord of the guitar is an arrangement of the fingers which are pressed on top of the frets on the guitar. Each chord has its distinct and different arrangement, and each has three distinct voices, which are bass, alto, and treble.

13. Amat, Guitarra española . . . , Chapter 1 verbatim.
15. Amat, Chapter 2.
The number of them is twenty, but I add up to twenty-four, twelve major and twelve minor, leaving out the false pitches and half-steps, in order not to confuse the beginner. These minor chords do not differ from the major chords, except by a string [sic, fret] and this difference makes the chords minor.

These chords are called many things, such as cruzado, patilla, A, B, C, etc., and different other names which musicians have put on them; but here I will not call them anything except first, second, third, fourth, etc., and these, either major or minor (and the reason you will see later). It is easier to keep in mind first, second, etc., up to ten or twelve than it would be to have to take into account the twenty or twenty-four letters of the alphabet to which each chord of the guitar corresponds. They are two works [i.e., methods], but so that you will know both methods, the letters will also be put at the end of the explanation of each chord.

Sixth rule: about the arrangement of the major chords.

The arrangement of the major chords - it is necessary to treat each one in particular, and so that you execute them better, see them and the hand with its little pitches figured in the third illustration.

Notice that the finger that is near the thumb [lit., "fat one"] is called "index," the second, "middle" [lit., "long"]; the third, "ring;" and the fourth, "little" [lit., "small"].

16. "... but I add up to twenty-four ..." Minguet's own interpolation.

17. Amat, Chapter 3. Alfabeto letters added by Minguet.
The first chord is made [by] putting the index finger of the left hand (I say left, because there are few who play to the contrary) on the third course at the first fret, the ring finger on the fourth course at the second fret, and the middle finger on the fifth course, also at the second fret, and leaving open two courses, which are the first and second courses, without any of the fingers playing them. In this pitch the bass is on the fourth course, the alto is on the third, and the treble on the second; the first course is the same as the fourth, and the fifth [is the same as] the second. F

The second [chord] is made [by] putting the ring finger on the second course, the middle finger on the third, and the index finger on the fourth, all three on the second fret, and leaving open the first course and the fifth one; the bass is, in this chord, on the fifth course, the alto on the second, and the treble on the first; the fourth course is the same as the first, and the third [is the same as] the fifth. I

The third chord is made [by] putting the middle finger on the first course at the second fret, the ring finger on the second course at the third fret, and the index finger on the third course at the second fret, and leaving open the fourth and fifth courses; the bass will be found on the fourth course, the alto on the first, and the treble on the third; the second course is the same as the fourth, and the fifth [is the same as] the third. C

The fourth chord is made [by] putting the little finger on the first course at the third fret, the ring finger on the second, also at the third fret, and the index finger on the fifth course at the second
fret, and leaving open the third and fourth courses: the bass is found on the third course, the alto on the fifth, and the treble on the fourth; the first course is the same as the third, and the second [is the same as] the fourth. A

The fifth chord is made by putting the index finger on the second course at the first fret, the middle finger on the fourth course at the second fret, and the ring finger on the fifth course at the third fret, and leaving open the first and third courses: the bass is on the fifth course, the alto on the fourth, and the treble on the third; the first course is the same as the fourth, and the second [is the same as] the fifth. B

Note that for the major chords that follow, the index finger must be put lengthwise so that it presses all the strings, and in particular, those that pertain to the chord.

The sixth chord is made by putting the index finger on the first and second courses at the first fret, the middle finger on the third course at the second fret, the little finger on the fourth course at the third fret, and the ring finger on the fifth course, also at the third fret; in this (chord) no course remains open: the bass is found on the fourth course, the alto on the third, and the treble on the second; the first course is the same as the fourth, and the fifth [is the same as] the second. C

The seventh chord is made by putting the index finger on the first and fifth courses at the first fret; [and] the little finger on the second course, the ring finger on the third, and the middle finger on
the fourth, all three at the third fret; none (of the courses) remain
open: the bass is found on the fifth course, the alto on the second,
and the treble on the first; the fourth course is the same as the first,
and the third [is the same as] the fifth. M

The eighth chord is made [by] putting the ring finger on the
first course at the third fret, the little finger on the second course
at the fourth fret, the middle finger on the third course at the third
fret, and the index finger on the fourth and fifth courses at the first
fret: the bass is found on the fourth course, the alto on the first,
and the treble on the third; the second course is the same as the fourth,
and the fifth [is the same as] the third. M

The ninth chord is made [by] putting the little finger on the
first course at the fourth fret, the ring finger on the second course,
also at the fourth fret; the middle finger on the fifth course at the
third fret, and the index finger on the third and fourth courses at the
first fret: the bass is found on the third course, the alto on the
fifth, and the treble on the fourth; the first course is the same as the
third, and the second [is the same as] the fourth. N

The tenth chord is made [by] putting the index finger on the
first and third courses at the first fret, the middle finger on the
second course at the second fret, the ring finger on the fourth course
at the third fret, and the little finger on the fifth course (if it
can) at the fourth fret: the bass is found on the fifth course, the
alto on the fourth, and the treble on the third; the first course is
the same as the fourth, and the second [is the same as] the fifth. &
The eleventh chord is made [by] putting the index finger on the first and second courses at the second fret, the middle finger on the third course at the third fret, the little finger on the fourth course at the fourth fret, and the ring finger on the fifth course, also at the fourth fret: the bass is found on the fourth course, the alto on the third, and the treble on the second: the first course is the same as the fourth, and the fifth [is the same as] the second. G₂

The twelfth and last chord is made [by] putting the index finger on the first and fifth courses at the second fret; the little finger on the second course, the ring finger on the third course, and the middle finger on the fourth course, all three at the fourth fret: the bass is found on the fifth course, the alto on the second, and the treble on the first; the fourth course is the same as the first, and the third [is the same as] the fifth. H₂

Seventh rule:¹⁸ about the minor chords. Since the major chords are explained, it is now necessary to explain the minor ones.

The first [chord] is made [by] putting the ring finger on the fourth course, the middle finger on the fifth course, both on the second fret, and leaving open three courses, which are the first, the second, and the third: the bass is on the fourth course, the alto on the third, and the treble on the second; the first course is the same as the fourth, and the fifth [is the same as] the second: in this chord the flat is found on the third course. ♭

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¹⁸. Ibid., Chapter 4.
The second chord is made [by] putting the index finger on the second course at the first fret, the ring finger on the third course at the second fret, and the middle finger on the fourth course, also at the second fret, and leaving open the first and fifth courses: the bass is found on the fifth course, the alto on the second, and the treble on the first; the fourth course is the same as the first, and the third [is the same as] the fifth: the flat is on the second course. D

The third chord is made [by] putting the index finger on the first course at the first fret, the ring finger on the second course at the third fret, and the middle finger on the third course at the second fret, and leaving open the fourth and fifth courses: the bass is found on the fourth course, the alto on the first, and the treble on the third; the second course is the same as the fourth, and the fifth [is the same as] the third; the flat is on the first course. E

The fourth chord is made [by] putting the little finger on the first course at the third fret, the ring finger on the second course, also at the third fret; and the index finger on the fifth course at the first fret, and [by] leaving open the third and fourth courses: the bass is found on the third course, the alto on the fifth, and the treble on the fourth; the first course is the same as the third, and the second [is the same as] the fourth: the flat is on the fifth course. 0

The fifth chord is made [by] putting the ring finger on the first course at the third fret, the little finger on the second course at the fourth fret, the index finger on the fourth course at the first fret, and the middle finger on the fifth course at the third fret, and [by]
leaving open the third course: the bass is found on the fifth course, the alto on the fourth, and the treble on the third; the first course is the same as the third, and the second [is the same as] the fourth: the flat is on the fourth course. L

Notice that in the chords that follow, like 6, 7, 8, 9, 11, and 12, the index finger also must be put lengthwise, pressing all the strings that pertain to the chord.

The sixth chord is made [by] putting the index finger on the first, second, and third courses at the first fret, the ring finger on the fourth course at the third fret, and the middle finger on the fifth course, also at the third fret, and leaving no [course] open: the bass is on the fourth course, the alto on the third, and the treble on the second; the first course is the same as the fourth, and the fifth [is the same as] the second: the flat is found on the third course. P

The seventh chord is made [by] putting the index finger on the first and fifth courses at the first fret, the middle finger on the second course at the second fret, the little finger on the third course at the third fret, and the ring finger on the fourth course, also at the third fret: the bass is on the fifth course, the alto on the second, and the treble on the first; the fourth course is the same as the first, and the third [is the same as] the fifth: the flat is on the second course. K

The eighth chord is made [by] putting the middle finger on the first course at the second fret, the index finger on the fourth and fifth courses at the first fret, the little finger on the second course
at the fourth fret, and the ring finger on the third course at the third fret: the bass in on the fourth course, the alto on the first, and the treble on the third; the second course is the same as the fourth, and the fifth [is the same as] the third: the flat is found on the first course. Mt

The ninth chord is made [by] putting the index finger on the third and fourth courses at the first fret, the little finger on the first course at the fourth fret, the ring finger on the second course, also at the fourth fret; and the middle finger on the fifth course at the second fret: the bass is found on the third course, the alto on the fifth, and the treble on the fourth; the first course is the same as the third, and the second [is the same as] the fourth: the flat is on the fifth course. Mt

The tenth chord is made [by] putting the ring finger on the second course at the second fret, the index finger on the third course at the first fret, the middle finger on the fourth course at the second fret, and the little finger on the fifth course at the fourth fret, and [by] leaving the first course open: the bass is found on the fifth course, the alto on the fourth, and the treble on the third; the first course is the same as the fourth, and the second [is the same as] the fifth: the flat is on the fourth course. &t

The eleventh chord is made [by] putting the index finger on the first, second, and third courses at the second fret, the ring finger on the fourth course at the fourth fret, and the middle finger on the fifth course, also at the fourth fret: the bass is on the fourth course, the alto on the third, and the treble on the second; the first course is the
same as the fourth, and the second [is the same as] the fifth: the flat is found on the third course. $P_2$

The twelfth, and last, chord is made [by] putting the index finger on the first and fifth courses at the second fret, the middle finger on the second course at the third fret, the little finger on the third course at the fourth fret, and the ring finger on the fourth course, also at the fourth fret: the bass is found on the fifth course, the alto on the second, and the treble on the first; the fourth course is the same as the first, and the third [is the same as] the fifth: the flat is on the second course. $K_2$

Be aware that although [the descriptions of] the aforementioned chords, major as well as minor, may say that the bass, the alto, and the treble are found in each chord, each one on its course, that does not mean that the bass is not sometimes found on the alto or treble strings; and the alto on the treble or bass strings, and the treble on the alto or bass strings. And although it may say that three different voices are found in each chord, that does not mean that many others cannot be joined together in each one.

 Eighth rule: 19  about how you can form all manner of tunes in twelve different keys with the said chords. With these chords you can play passacaglias, paseos, villanos, canarios, gallardes, imposibles, pavanos, fandango, seguidillas, Spanish and Italian folias, and other such tunes in twelve keys. It is marvelous (that which to many will

19. Ibid., Chapter 7, beginning in the second paragraph.
seem impossible) that with these chords anyone may join or fit every-
thing he plays with the said twelve keys and can play on any musical
instrument. I could say many other things that have to do with the
guitar now in this place, but I will refrain from saying them.

I will treat here how and in what manner some very common
passacaglias are played in twelve keys (and [I do] this in order to
accommodate myself to all kinds of fugues). This and that which I will
treat afterwards [being] understood, it will be easy to play anything
in all of the twelve keys.

And in order to understand [the playing of passacaglias] better,
see the third illustration where it says Passacaglias, first variation.
And note that the numbers of the chords are placed on the bottom line;
the little dashes, some of which are below [the line] and [some of which
are] above, are the strokes that are to be given.

And to play them [passacaglias in the first variation], first
make the third major chord, then give it a downward stroke, another up-
ward, two downward, [and] another upward; then make the fourth major
chord, two downward strokes, one upward; then make the second major
chord, two downward strokes and one upward; and then make the third major
chord again, and begin again, following the same [stroke pattern]. Pay
attention that the said strokes are equal, not playing some faster than
others; and if the amateur understands music, he will know the composition
that [the chords] are giving him.

Once you know how to play [the passacaglias] and understand the
chords and strokes, you will easily be able to learn the Spanish folias
which are written in the same illustration, for their composition is the same. Notice that the numbers that have a $\flat$ are minor and that those that do not have it are major.

And returning to our passacaglias, you already know that they are composed of three chords, one played twice and the other two only once: you certainly can play in twelve keys. Let us go to the first one.

The first [key] is played by making the first chord, and from this one, the second; and after that the twelfth; and from this, the first one again.

The second [key] is made when you play the second chord and from this go to the third; after that, [go] to the first and return to the second.

The third [key] is made when you go from the third chord to the fourth, and from there to the second, and return to the third.

The fourth [key] is made [by going] from the fourth chord to the fifth, [and] after that to the third; and [by] returning to the same fourth chord.

The fifth [key] is when you go from the fifth chord to the sixth, and from this go down to the fourth and return to the fifth.

The sixth [key] is [made] by leaving from the sixth chord and moving on the seventh, and from this one, going to the fifth and returning to the sixth.

The seventh [key] is when you go from the seventh chord to the eighth, and from there [go] to the sixth and return to the seventh.

The eighth [key] is [made by] going from the eighth chord to the ninth, and from there to the seventh, and [by] returning to the eighth.

The ninth [key] is when you go from the ninth chord to the tenth, $B$ and from this one to the eighth, and return to the ninth.
The tenth [key] is when you pass from the tenth chord to the eleventh, and afterward go to the ninth and return to the tenth.

The eleventh [key] is made when you go from the eleventh chord to the twelfth, and from this one to the tenth, and return to the eleventh.

The twelfth and last [key] is made when you play the twelfth chord, and from this go to the first, and after that, to the eleventh and return to the twelfth.

So that you will know how you must write each sound or little tune in twelve keys, I want to put down as an example these same passacaglias\textsuperscript{20} and Spanish folias.

<table>
<thead>
<tr>
<th>Passacaglias</th>
</tr>
</thead>
<tbody>
<tr>
<td>For the first key . . . 1 . . . 2 . . . 12 . . . 1</td>
</tr>
<tr>
<td>For the second . . . 2 . . . 3 . . . 1 . . . 2</td>
</tr>
<tr>
<td>For the third . . . 3 . . . 4 . . . 2 . . . 3</td>
</tr>
<tr>
<td>For the fourth . . . 4 . . . 5 . . . 3 . . . 4</td>
</tr>
<tr>
<td>For the fifth . . . 5 . . . 6 . . . 4 . . . 5</td>
</tr>
<tr>
<td>For the sixth . . . 6 . . . 7 . . . 5 . . . 6</td>
</tr>
<tr>
<td>For the seventh . . . 7 . . . 8 . . . 6 . . . 7</td>
</tr>
<tr>
<td>For the eighth . . . 8 . . . 9 . . . 7 . . . 8</td>
</tr>
<tr>
<td>For the ninth . . . 9 . . . 10 . . . 8 . . . 9</td>
</tr>
<tr>
<td>For the tenth . . . 10 . . . 11 . . . 9 . . . 10</td>
</tr>
<tr>
<td>For the eleventh . . . 11 . . . 12 . . . 10 . . . 11</td>
</tr>
<tr>
<td>For the twelfth . . . 12 . . . 1 . . . 11 . . . 12</td>
</tr>
</tbody>
</table>

\textsuperscript{20} Strizich, 67. These tunes were so popular that the reader undoubtedly would already have known the melodies. Amat's text gives \underline{vacas} instead of passacaglias.
Note that in these folias, the numbers that have a b above are all minor until below number 12 [i.e., all the way down the column].

<table>
<thead>
<tr>
<th>Spanish Folias</th>
</tr>
</thead>
<tbody>
<tr>
<td>b</td>
</tr>
<tr>
<td>2. 1. 2. 4. 5. 4. 2. 1. 2. 1. 2. 4. 5. 4. 2. 1. 2.</td>
</tr>
<tr>
<td>3. 2. 3. 5. 6. 5. 3. 2. 3. 2. 3. 5. 6. 5. 3. 2. 3.</td>
</tr>
<tr>
<td>4. 3. 4. 6. 7. 6. 4. 3. 4. 3. 4. 6. 7. 6. 4. 3. 4.</td>
</tr>
<tr>
<td>5. 4. 5. 7. 8. 7. 5. 4. 5. 4. 5. 7. 8. 7. 5. 4. 5.</td>
</tr>
<tr>
<td>6. 5. 6. 8. 9. 8. 6. 5. 6. 5. 6. 5. 6. 8. 9. 8. 6. 5. 6.</td>
</tr>
<tr>
<td>7. 6. 7. 9. 10. 9. 7. 6. 7. 6. 7. 9. 10. 9. 7. 6. 7.</td>
</tr>
<tr>
<td>8. 7. 8. 10. 11. 10. 8. 7. 8. 7. 8. 10. 11. 10. 8. 7. 8.</td>
</tr>
<tr>
<td>9. 8. 9. 11. 12. 11. 9. 8. 9. 8. 9. 11. 12. 11. 9. 8. 9.</td>
</tr>
<tr>
<td>10. 9. 10. 12. 1. 12. 10. 9. 10. 9. 10. 12. 1. 12. 10. 9. 10.</td>
</tr>
<tr>
<td>11. 10. 11. 1. 2. 1. 11. 10. 11. 10. 11. 1. 2. 1. 11. 10. 11.</td>
</tr>
<tr>
<td>12. 11. 12. 2. 3. 2. 12. 11. 12. 11. 12. 2. 3. 2. 12. 11. 12.</td>
</tr>
</tbody>
</table>

It is already understood how the aforementioned little tunes are played in twelve different keys, and not these [tunes] only, but rather, all [tunes] can be played in this fashion. You say, "Why is it necessary to know how to play them in so many keys? Would not it be enough to know them one way, for they all have the same sound? After all, it is a very weighty thing to keep them all in mind."²¹

²¹ Beginning with this quote, Minguet finishes the section by paraphrasing Amat's text.
I say in response that it is convenient in two respects to know how to play any tune in all the keys. The first is this: you already know that the voice cannot accommodate all the notes because some voices are very high and others are very low. If you want to sing in the key you know and find out with the guitar that it indeed will be very high or very low, but you do not know how to play the tune you want to sing except in one way, you will be forced to sing either very low or very high, and you will offend the senses of the listener, as well as your own. However, if you know how to play the tune in the aforementioned twelve keys, you will sing according to the voice you have, whether the guitar is either very high or very low. The second is this: when you want two guitars, one very high and the other very low, to play together, they can sing or play together [a concierto] although the chords are different, for all voices will be of the same consonance. In this way, twelve guitars can play together, each one by its own chords, and all will make the same sound, even though they do not have more than four frets.

**Ninth rule:**22 about how as many variations as the guitar has frets can be added to the aforementioned little tunes, after knowing how to play them in twelve keys.23 [Having] already understood the passacaglias on the third major chord [D], which is the first variation, it is necessary to explain the second one, but first I must advise that the notes of the music show the strokes that must be given from

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22. Minguet's sources from this point on are Ruiz de Ribayaz and de Murcia.

above and from below. I have put this down so that you see that one can write any little tune in this manner, and it is more curious because [by] not paying attention to the finger numbers, it serves for other instruments, [also].

Note that the little numbers on top of the big ones explain the fret on which you have to put your index finger, which serves as the nut.24

This second variation is played [by] making the tenth chord, putting the index finger on the second fret [D], and from this, going to the sixth chord, with the index finger on the third fret [G]; afterward, go to the ninth chord, with the index finger at the second fret [A] and then return to the tenth chord [D], and give the stroke in the same manner as in the first position.

The notes of the third variation are not for music, but serve to show the strokes that are given upward and downward, and to explain the air that you must give [i.e., the rhythm you must give] to them. If they are minims [half-notes], you have to go slowly; if they are semiminims [quarter-notes] faster; if they are crotchets [eighth notes], so much the faster; and if they are semi-crotchets [sixteenth-notes], much faster. They are shown, with how many of each are in each measure, in the illustration of the music.

To play this [the third variation], put the index finger on the fifth fret, and without moving it, make the following chords: first the

24. For example, major chord 9, which is $A^9$, becomes $A^1$ when moved down to the second fret, but in a different inversion from major chord 2, the regular $A$ chord.
seventh [D], afterward the eighth [G], then the sixth [A], and return to the seventh [D], executing the same strokes.

The fourth variation does not serve [any purpose] except that the middle line shows the little dashes which show the upward and downward strokes; and to show whether those go quickly or slowly, a little line is made in the space or interval from one dash to the others; you must treat the other long lines as though they were not there.

In the last variation, put the index finger on the seventh fret; and without moving it, make the ninth chord [D], afterward the eighth [A], then the sixth [B]; and from this return to the ninth [D] and execute the strokes as in the other [variations].

Tenth rule: about the way to pick out the variations that are in all twelve keys for the previously-mentioned little tunes. In order to pick out the variations that are needed, we will begin with the said passacaglias on the first chord. For this, look in the third illustration at the minor-chord chart (since the guitar covers half of the numbers in the major-chord chart, and the one is the same as the other). [This chart] shows how to select them, and it is done in the following way:

25. Minguet made a mistake here; his chord progression should still be D-G-A-D.

26. "Variations" (Sp. diferencias): These are actually inversions of chords played in different positions on the guitar.
First: Look at the chords of which they [the passacaglias] are composed, and you will see that they are the first [E], the second [A], the twelfth [B], and again the first; they are written by putting them one after another.

Second: Look at the said table at the numbers to which the chords correspond, and you will see that under the 1 is the 8 with a 2 on top; under the 2 is the 9, also with a 2 on top; under the 12 is found another 9 with a 4 on top, and the last [chord] is the same as the first.

Third: Afterward, look at the said table [to see] which numbers go under these, and you will see that under the 8 is the 10 with a 4 on top; under the 9 is a 6 with a 5 on top; under another 9 [is] another 6 with a 7 on top, and the last [is] like the first.

Fourth: After that, go back to look at the said table [to see] which numbers go under these, and you will see that under the 10 is a 7 with another 7 on top; under the 6 is the 8 with another 7 on top; and under another 6 is another 8 with a 9 on top, and the last [is] just like the first.

Already the variations that are made on the 1 [E] have been explained; in order to understand them better, see this example with Roman numerals to distinguish between [them] and the others [Arabic numerals]:

<table>
<thead>
<tr>
<th>First variation</th>
<th>I</th>
<th>II</th>
<th>XII</th>
<th>I</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
<td>2</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Second variation</td>
<td>VIII</td>
<td>IX</td>
<td>IX</td>
<td>VIII</td>
</tr>
</tbody>
</table>
Third variation

\| 4 \| 5 \| 7 \| 4 \\
X | VI | VI | X \\

Fourth variation

\| 7 \| 7 \| 9 \| 7 \\
VII | VIII | VIII | VII \\

They can more easily be executed another way.

Note that chord eleven \([F#/G]\) is six on the second fret, and

twelve \([B]\) is seven on the second fret, whether major or minor.

Knowing these positions, the amateur can figure out the rest,
continuing on with the 2; after that, with the 3, and so forth, until
he ends with the 12. He will then see that the said passacaglias and
other little tunes can be played in at least forty-eight ways, being
advised that if the guitar had more frets, he would be able to add many
other variations.

Eleventh rule: about the way to accompany the violin and the
bandurria with the guitar. To accompany and be in tune, it is
necessary to know the strings that must equalized on the three instru-
ments. Observe the following:

[Tune] the first string of the guitar with the first string of
the violin and with the second string of the bandurria; or if not that,
it is better to equalize the third strings of the guitar, stopped on
the second fret, with the second string of the violin, and tune the
rest of the strings of the guitar. After it is well tuned, make the
second major chord \([A]\), and play it a little; if it does not sound good,
I mean if everyone does not make the same voice, the violinist can
adjust his second string and the bandurria player his first, because
they are easier to tune.
The three instruments being tuned now, if you want to play some
toccatas or sonatas, such as minuets, dances, square dances, and other
things, you must remember what chord ends the second section of [the
piece] you are playing. If the said second section is only played once,
however, look at the chord that ends the first section; you must
accompany [the other instruments] on the guitar with this [chord].

G. If the violin ends on the open fourth, or on 3 of the third,
or 2 of the first [string], and the bandurria [ends] on 1 of the fourths,
or 3 of the seconds,

Accompany them on the guitar with the fourth major chord [G];
this note or pitch is called Gsolreut.

A. If the violin ends on 1 of the fourth, on the open second,
or on 3 of the first, and the bandurria [ends] on 3 of the fifths or on
the open firsts,

Accompany them on the guitar with the second major chord, which
is called Alamire.

B. If the violin ends on 2 of the fourth, or on 1 of the second,
or on 4 of the first, and the bandurria [ends] on the open thirds or on
1 of the firsts,

Accompany them on the guitar with the twelfth major chord, which
is called Bfabmi.

C. If the violin [ends] on 3 of the fourth, on 2 of the second,
or 5 of the first, and the bandurria [ends] on 1 of the thirds or 3
of the firsts,

Accompany them on the guitar with the fifth major chord, which
is called Csolfaut.
D. If the violin ends on the open third, on 3 of the second, or on 6 of the first, and the bandurria ends on 1 of the fifths, 3 of the thirds, or 5 of the firsts,

Accompany them on the guitar with the third major chord, which is called Disolre.

E. If the violin ends on 1 of the third, or on open or 7 of the first, and the bandurria ends on 3 of the fifths, on open seconds, or on 7 of the firsts,

Accompany them on the guitar with the first major chord which is called Elami.

E. If the violin ends on 2 of the third, or on 1 or 8 of the first, and the bandurria ends on 4 of the fifths or on 1 of the seconds,

Accompany them on the guitar with the sixth major chord, which is called Ffaut.

Note that if the said toccatas or little tunes end on minor chords, the chords must also be made minor on the guitar.

Twelfth rule: about the way to tune the tiple and to accompany it with the guitar. Before beginning a treatment of the method of playing this little instrument, it will be necessary to explain how to tune it; and so I say that the thirds of the tiple are equal to the fourths on the guitar, so that in playing them they have the same pitch, and the rest are tuned exactly like [i.e., in the same relationship as] those of the guitar.
The chords of this instrument are the same as those of the guitar, and to accompany [the guitar], play it one chord higher. Let us suppose that the passacaglias or the Spanish folias are played in the first key [E] on the guitar and in the second key [A] on the tiple. In order to play it [the piece] well, it is necessary to make many redobles [quickly repeated strokes of the same chord] without leaving the measure [i.e., in each measure], in order to scream, or make noisy music.

Until now I have spoken about playing by strumming, [but] if one of the amateurs desires to advance and know how to play on the guitar some little things like minuets, dances, square dances, and other little tunes, he should observe the following rules and advice.

Rules and Advice for easily learning to pluck the guitar by music and by tablature

To explain how to pluck the guitar, it is necessary that the amateur first know the most necessary rudiments of music. Since they and everything pertaining to them are written out in the sixth illustration, with a brief summary of its explanation, it is superfluous to refer to it here. See the said illustration.

First rule: about strumming. It must be advised that the numbers are the frets in the strumming [illustration], according to the following execution: The zero means that the string on which it [the strummed note] is found is played without pressing it; when you find two or three numbers on the right, some below others, those are all played together, without scraping the strings, but rather by
[playing] with much cleanness, [and loudly enough] that sound is perceived. As for the other numbers, which follow one after another on the same string or on different ones, play them successively, seeing to it that the fingers of the right hand are well distributed over the strings, alternating the movements [so that] one finger does not play two continuous strokes.

Second rule: about the right hand. It is necessary to take great care of the thumb of the right hand because it plays the bass voice. If you find two numbers, whether they are on the [higher] lines, or [con] the lowest lines, see that your thumb plays the bass, for the elucidation of that voice belongs to it so that it has more body, and because the second [voice] does not sound as well struck upward with the index finger as [it does struck] downward with the thumb.

Third rule: about the left hand. The left hand should be applied with gracefulness and gallantry to the mast [i.e., the neck] without grasping it with the thumb, for this [the thumb] is the rudder of this sonorous little boat. It must not be immovable, but rather must be disposed to all the aspects of the sounds and should lean heavily against the middle of the back of the mast. Incline your wrist toward the pegs so that your hand goes right and your fingers are arched better.

Fourth rule: about the trill. The trill is not written where it is trilled, but rather, a half step lower, but I want to give a rule so that you will know where the trill comes out well and [and so that you will] always be able to execute it, even if you do not find it indicated.
In the first place, if the first and second courses are open, and your finger is disengaged, trill them, even though the trill is not marked. Also, [trill] the fourths and fifths on the second fret and [all strings] on the fourth fret. The reason is that they are mi's, or sharps. Their name corresponds to trills in music which are signaled with a т.

Fifth rule: about translating music for the guitar into tablature. Assuming that you now know everything about music necessary for playing it, but that by yourself you have not well understood what the seven letters G, A, B, C, D, E, and F mean – these are found in the notes or signs of the Gsolreut scale for the guitar, which is in the seventh illustration – I say that G means Gsolreut; A means Alamire; B, Bfabmi; C, Csofaut; D, Dlamire; E, Elami; and F, Ffaut. The first seven [notes] are low tones, the second [seven are] high ones, and the third [seven are] very high. To find out the numbers, or chords, see the illustration cited.

To translate, take for example the same folias that have served for [the rules about] strumming. Put lined paper next to or below them; make the numbers 3 and 8 as demonstrated [3]. After that, extend the lines which cross the five long lines that divide the measures [i.e., draw a staff]. Then look at the first note or solfa, which is Ffaut, and you will see on the scale that it corresponds to 1 of the first string; put a 1. Afterwards, look at the second note, which is Dlasolre,
and you will see on the scale that it is 3 of the second [strings]; write it. Look at the third [note], which is Csolfaut sharp; look at it in its scale, and you will see that it is the 2 of the second [strings]; write it, but not that [2] which is above, nor the other one below, until later. Then look at the rest [of the notes of the scale] and do the same [with them] that you have done with these, but be careful with those that have sharps, flats, and naturals. After having reached the last measure, look at the strummed chords, which serve [also] for plucking, in the first illustration. [Look at] the sign of the chord that has the three voices, bass, alto, and treble; and put them on top of or beneath the number that corresponds to them. After that, write the crotchets [eighth notes] on top of the long lines so that you will know the air that must be given in playing them.

Sixth rule: how to pluck the guitar. Since the folias are now translated into tablature, it is necessary to play them to find out if they are well written. It must be warned, though, that where three numbers are found one below the other, they are all played together simultaneously; that is, the number on the fourths or fifths [is played] with the thumb, and of the two [numbers] that are below, the lower one [is] always [played] with the middle finger and the other [is played] with the index finger.

To play them, begin by pressing the 1 of the first [course] with the index finger; and play; then, without lifting that finger, press the 3 of the seconds with the ring finger and play; lift all [fingers] and make the second major chord [A], and play the two open courses and
the 2 of the seconds all together; and continuing, without undoing the said chord, play the 2, 2, 2 of the thirds. Afterwards, lift all [fingers] and press the 1 and then the 3 as at the beginning; lift all [fingers] and make the fifth major chord [C] and play together the three courses which the three numbers indicate. Without undoing the said chord, play the 1, 1, 1 of the seconds one after another, lift all [fingers], and play the open [seconds] and then the 1. Make the fourth major chord [G] and play together the three courses which the three numbers indicate. Raise all [fingers] and play open, 3, 1, open on the first [course]; and afterward everything following, as has been said, execute the rest, until you reach the third minor chord [d], and that is the end.

Be advised that when you continue to play them, the three little dots which you see marked mean that you must play 3, 3, 3 of the seconds in order to begin again. And note to yourself that if you want, you also can give a downward strum on all the major and minor chords; I mean, where there are three numbers together.

Seventh rule: some advice. In order to translate any little tune from music into tablature, whether it be a minuet, dance, a square dance, or something similar, you must observe the same [rules] as in the folias, and afterward put in the consonances, or octaves, rather, at the beginning of every measure, and if you wish, also on some minims [half notes] and semi-minims [quarter notes]; and finally, where it sounds good with what you are playing. In order to know which [octaves] you must play, look at the key of the little tune you are translating: if it is in Alamire,
see the [octaves] of the seguidillas or those of the bretaña and its rigaudon; if it is in Gsolreut, see those of the minuet; if it is in Dlasolre, see those of the passeped; if it is in Ffaut, see those of the amable; and if it is in Csolfaut, see those of the rafà. I ramble on, for all these can be found among all of them [the tunes]; or if not, look at those of the seventh illustration where it says octavas. But be advised that in the last measure of the first and second part, you must always try to put in (if you can) the three voices shown on top of the major or minor chord. If you want to strum, [the three voices] are written out in the last example of the third illustration. The first, which is Gsolreut, is called the 4.n. [fourth major chord], and you find three positions, or full strokes: the first you strum without moving your fingers; [then] strike only the strings which signal the second position, and after that, those [strings] of the third [position]. The curious one will see how two plucked [notes] are taken out of every strummed chord, and the same voice [i.e., chord] makes all three [notes]. Those [notes] that should be plucked are those that are marked with a little dot below them. If you do not like these [chords], see those of Don Santiago's scales.27

Other Pieces of Advice. I have written down that minuet because it is easy and has some slurs, and so that you will know how to translate them [into tablature] and play [them]. The ending is different: instead of [playing it] on the 5 of the first and the open fifths, it can be executed on the open first and 3 of the fifths for a better sound.

27. See Illustration 10 and Appendix A.
There are some different measures in the passepied because they sound better plucked. There are some notes with the major or minor chord on top in the amable; they mean that you should give a strummed stroke downward. If you do not want the rigaudon of the bretaña to end as it is written, make the numbers below on the first course. They are 4, 5, 7, and 4; [play] the last 5 with the fifths open, as is already indicated.

In the rafa some numbers are marked with a little dot. They are for the amateur who finds it hard to play [the chords] quickly, so in order to execute them better, make [the chords] from the number that follows [i.e., the second number]. If we suppose that they are 3, 1, 3, make [them] 1, 1, 1; if they are 1, 0, 0, make [them] 0, 0, 0; and if they are 5, 3, 3, make [them] 3, 3, 3, without the 2 of the fourths. Above all, see illustrations eight and nine.

Eighth rule: about plucking the tiple [to accompany] the guitar. In order to pluck the tiple, make the same chords as for the guitar, but be advised that the major and minor chords that you find do not have to be strummed, but rather plucked, I mean torn with the nails, so that they make noisy music.28

In order to accompany the folias, let us suppose, the tiple player must play them as they are written, and the guitarist must strum them one chord [number] lower, which is the second minor key. If the

28. "... torn with nails" describes strumming, not plucking, as this sentence seems to indicate.
tiple player knows how to add more chords to [the folias] and plays them well, it will seem that [the two performers] are playing the mandola and the guitar. If an amateur wishes to know how to play the mandola also, he will observe the following rule.

Last rule: about tuning the mandola and playing it with the guitar. It must be advised that this mandola must have six courses to be the most perfect and best-known [kind]; it is better than the one with five courses.

In order to tune it, I say that the five courses other than the first are tuned as those of the guitar are, and afterwards the open first is tuned to an octave [above] the open sixths or the fourths stopped on the second fret. If not, the firsts stopped on the second fret are tuned to the open thirds. To tune this [six-course] mandola with the guitar, observe the following:

The open fifths of the mandola are tuned to the open thirds of the guitar; the open sixths of the mandola with the open fourths of the guitar; and the open thirds of the mandola with the open firsts of the guitar.²⁹

It is difficult to give rules concerning the consonance of the chords of the mandola with those of the guitar. I can only say that the five courses of the mandola which are like those of the guitar, and all the chords made on the guitar, have the same consonance [if the chords

²⁹ The instructions Minguet gives in the preceding paragraph would render the tuning a"e"-b′-g′-d'-e, but these instructions would render the tuning of the lowest four strings e"-(b")-g'-d'.
are] made one [chord] behind on the said five courses of the mandola. For example, if you play the third major chord on the guitar, you play the second major chord on the mandola and the minor chords are in the same relationship [on the two instruments]. Only the first [string of the mandola] is played in a different manner, but trying to explain it without [your] having an instrument, or mandola, in your hands would confuse you.

Explanation of the Tenth Illustration in which are Don Santiago de Murcia's scales for playing continuo [acompañar la parte] on the guitar.  

The first is the scale of F flat without a flat. The second is the scale in the clef of C sol flat transposed, with which one accompanies Spanish tunes in the old style. The third is the scale in the clef of C sol natural, with which one accompanies in the Italian style.

You must understand that although the scales go up so high and the positions go all the way to the tenth fret, it is only to give the most natural notes; of course, the accompanist can repeat the same [chords and positions] from the second G sol on.

In all the scales in this clef of C sol natural in the Italian style, you will consider that of the two rows of notes that this first example contains, the bottom part is the one that comes naturally, with the other two [sic, i.e., the second] optional. Assume the same in the rest of the examples, since the demonstration of the last line is made for when [the scale] goes up.

30. See Appendix A.
In the cantatas, composers usually write in the Italian style, in the clef of Csolfaut—natural, because the clef of Ffaut does not go up as far. Therefore, be advised that whenever it [the music] imitates the tiple; that is, whenever it makes a pause, play on a single string, especially if there there are small notes; but if it is in larger notes and the voice sings, play giving full strokes as shown. The example on the last line of all the scales serves for when it [the tune] is on a single string.

In order for the accompanist to be able to understand these scales and know what they are with one, two, and three flats, it will be necessary to explain them as de Murcia does.

Mark off the paper in eighths or quarters and make five lines and afterwards fourteen divisions, drawing the lines from top to bottom as you see in the illustration, and do the following:

The clef of Ffaut is in the first example, that of Csolfaut is in the second, and that of Csolfaut is also in the third. Where it says flats with one, with two, and with three, look at the first three little columns. In the first one, there are two little b's, and they are made like these in the upper example, joined to the clef of Ffaut. In the second [column], there are two other b's, and they are placed in the second example, joined to the clef of Csolfaut; in the third [column], there is nothing. Then place the notes as they are painted [already] in the first and second examples. In the third [example], put those [notes] from above and then the last four from below from the two rows [of notes]. Afterwards, put in the following example the positions, or
full minor strokes, that have a 1 on top and that are in the middle of
the column or division that corresponds to the note. Where there is no
flat, put the corresponding natural position in each column [for the]
ote. In the last example, put those flatted [positions] of the single
string which have a 1 on top (and there are not more than two). Then
put the single-string naturals, as you did with the full [positions],
and write a flat above.

Line the other side or face of the same paper, make fourteen
divisions and then the clefs as you did before, and put in the flats,
being advised that you must put three b's in the first example, four
in the second, and three like those shown in the model in the third.
Then put in the notes as you did in the first paper. Afterwards, put
all the full positions that have a 2 on top in the corresponding
place. Afterwards, [put in] all those that have a 1, and where there
is none, put in a natural [position]. In the last example, put in
the simple [positions] that have a 2 on top; afterwards, those that
have a 1, and then the natural simple [positions] which correspond to
[those notes], and write two flats above.

Afterwards, take another lined paper, make the same divisions
on it, and put in the clefs [and] then the flats: in the first
element, the five b's; in the second, the other five; and in the
third, the six [b's] - and all in the manner that the model shows.
Then put in the notes as before. Afterwards, put in all the positions
that have a 3 on top; then all those that have a 2, being advised
that you do not have to put another [position] for number 2 in the
columns where you have put [a position for] number 3. After those [notes] that have neither number 3 nor 2, put [one for] number 1; and after that [note] which does not have any number, put in the natural [position] that corresponds to it. Afterwards, do the same thing in the last example with the simple [positions], and then put three flats above. The three scales are finished.

Afterwards, line three other papers and make the same divisions on them. Put in the clefs, and in place of the flats, you must put in the sharps, as you see in the model. Then put in the notes as before and afterwards the full positions of the sharps and then the simple ones, and all in the same manner that you did the flats. Be advised that when you do not find a sharp [position] that you need to put in the column, you will put in the full position from the naturals that corresponds to [the note in that column]. So also you will make the simple [positions], doing them in the same way that you did with the flats.

It seems to me that this brief explanation suffices for the amateur to understand [the scales] and not have to write them, for all the scales are well embraced in this short review.

Don Santiago de Murcia says in his book that to play continuo on the guitar, it is necessary for the accompanist, or amateur, to know music and composition well; and [that] if he does not know them, it will be very difficult for him to learn [to play continuo].

Note. In some places you find different names, such as signos or notas, puntos or números, bmoles or bmolados, tajer or tocar,
en vacío or sin pisar, cero or 0: although these names are different, nota means the same thing as signo; número, as punto; bmlado, as bml; tocár, as tañer; sin pisar, as en vacío, and 0, as cero. These have been put in so that you will know them all and better understand the explanation of the previously-mentioned rules.

The End.

Advertisement

This little book and the following works of this author can be found all year in Madrid, in front of the court jail, on top of the Provincia Drugstore, third apartment, where lives the said Pablo Minguét, printer of stamps, illustrations, seals, and other things, and in the bookstores of the Gradas de San Felipe el Real.

The little book: Sacred Diary and General Calendar for all kinds of people, with a summary of the life of the saint for each day and his image in curious illustrations, [the saints] being the most holy Spaniards. It is a very useful work and is necessary for all the faithful who desire to serve and please God our Saviour. It has other curiosities and is divided into four small sections.


The little book: The General Art of War: Its Terms and Definitions; likewise, the pack of cards for "Modern Fortification," with its figures and the explanation of them. With this [pack of cards], you can play the game of "Royal Goose," put-and-take, and other games;
and by cutting the cards, you can play all the games played with ordinary ones. It is a very useful work for those who profess the most noble military exercise and for other curious ones.

The Little Book of Juggling, with seventy-odd stunts, demonstrated with different printed figures, and thirty-odd curious card games done with a pack of regular cards.

The Little Book of French and Spanish Dancing, each figure with its illustration, and with different very curious and amusing dances.

A fine print on a half sheet of paper that, with the use of various wheels, contains an almanac and a perpetual calendar, and is cut out of strong paper, with its drawings.

Four fine prints on half sheets of paper which are four curious cards: the first is of the Holy Christ; the second, of St. Bruno; the third, of Glory; and the fourth, of Hell.

Another fine print on a sheet of paper which is [of] the perfect rosary studded with fifteen large beads, hailing Most Holy Mary on each count with distinct praises.

Another fine print on a sheet of paper which is [of] the curious, true, perpetual, and spiritual pocketwatch.

Another fine print on a sheet of paper of the Holy Birth of our Saviour Jesus Christ, with a labyrinth of 25 quintillas [metrical compositions of five verses], which, when read in different ways, make 5,500 quintillas.

And other fine, curious prints.
Explanation of the Chords of the Guitar in Castilian, Italian, and Catalanian Style

The chords of the guitar in Castilian style are not more than twelve, but with these you cannot execute a tune by the twelve pitches. Nevertheless, if the beginner wants to learn by them, he should look in the third illustration at the numbers 7, P, T, 1, 2, and so forth, which are above the letters, and afterward look at the little dots which the fingers of the hand have. And after knowing them well, he will begin to play the Jota and the Fandango, which are in the fifth illustration.

Be advised that the notes that have the tail downward mean that you must give the strokes downward with the index finger; and those that have a little dot on top you must give with the four long fingers. Those that have the tail upward signify the strokes that you must give upward with the thumb. Those that have a type of hook you play faster, and those that have some little dots that go on to stop at the note that follows mean a Redoble, if you want to give it. This you do with the said thumb, bringing it up tearing the strings, and at once, without stopping, you give a stroke downward. Also, you should be advised that when you give the said strokes, the fingers of the hand draw up a little so that you give [them] to the strings with the flat part of the nails.

In the Italian style, or by the alfabeto, you use the twenty chords, and you can execute a tune by all the pitches you want. But it is work to keep track of which letter - F, I, C, A, and so forth -
corresponds to each of them. Nevertheless, if you want to play in this style, you will begin with the Italian folias.

The Catalan style seems the best to me because it carries all the chords and explains those that are major and minor, as you see in the numbers below: ln, 2n, 3n, and so forth; 1b, 2b, 3b, and so forth. So the beginner does not need to know music nor what diatonic accompaniment is, neither with minor third, nor major, nor other similar things.

See the Spanish folias, not paying attention to the numbers above, but rather to the numbers beneath.

The amateur can choose which of the three he wants. Let us suppose that he wants to play the said jota and fandango by the Italian alfabeto. First he looks [to see] what letter corresponds to each of the Castilian chords, and he will see that the C belongs on the cruzado, or *; I, in place of the patilla; and E in place of the five.

And if he wants to play them by the Catalan chords, he will see that the 3n corresponds to the cruzado or *; the 2n, in place of the patilla; and in the fandango, the 3b in place of the five. He can execute the same in the Italian folias and in the rest of the tunes.

In case you do not understand the four variations of the passacaglias, which are with the Catalan chords, I have wanted to put them with Castilian and Italian chords, also. And you should be advised that the little numbers which are on top signify the fret that must form the nut; and if you want to play them with their variations by the twelve pitches, look at those that are with Catalan chords, changing the numbers into the letters that correspond to them, and
you will do the same with the Castilian chords, or numbers. You can do the same with the folias.

Explanation of the Guitar that is Drawn in the Fifth Illustration

So that any of the curious ones can solmizate in French and Italian style the notes and voices of music that correspond to the strings and frets of the guitar, he will take his own, executing them and singing them if he wishes. He will begin by saying la on the open fifth string, si on the second fret, and ut on the third fret; on the open fourth string re, on the second fret mi, and on the third fa; on the open third string sol, and on the second fret la; on the open second string si, on the first fret ut, and on the third re; on the open first string mi, on the first fret fa, on the third sol, on the fifth la, on the seventh si, on the octave ut, on the tenth re, and on the twelfth mi. On all the strings you will execute the same up to the twelfth fret if you have them.

And so the amateur looks carefully at what this guitar contains [and] the demonstration of its chords and table of the variations, along with the said twelve rules of strumming and the other ten of plucking, with their seven fine illustrations; and he will see with what clarity I explain to him that which he can execute on it; and with patience, application, affection, and practice he will learn everything.

And finally, it seems to me that with this brief explanation any beginner will be able to understand and execute it without any difficulty. In case he has any, it can be explained to him by some musician or amateur who understands it.
If the explanation made up to here pleases you, I offer to give you in the future other, more curious rules for this instrument, [which will be] perhaps more useful and easier on your intelligence.

**Rules and Advice for Playing Continuo**

Rules and General Advice for playing continuo with the guitar, clavichord, organ, harp, cittern, or any other instrument, with their fine illustrations, which serve for examples of counterpoint and composition, the most essential for this effect, so that any Amateur can understand them very easily and without a Teacher.

Recopied from the works of Gaspar Sanz by Pablo Minguet y Irol, Engraver of Stamps, Illustrations, Seals, and other things.

With license. In Madrid, by Joachín Ibarra, Urosas Street.

**Rules for Playing Continuo**

This material\(^{31}\) is so difficult that a major treatise is needed for even a brief explanation. But in order that this have something to suit the musicians, I will tell the best [part of it] that I know in brief sections. If that which I teach you does not have the esteem of the royal way, for [its] lack of amplification, I allow it by way of attaining a goal, since often shortcuts are appreciated because they look with more direction to the end. This is my intent, that [the material] which is contained in this summary may serve all musicians, because organists and harpists can apply to their instruments the same rules

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31. Minguet took this material from Sanz' *Libro segundo de cifras sobre la guitarra española*. 
Demonstration of the Chords of the Guitar, and Table that shows how to play a Tune with as many variations as desired. The letters are in Italian style; the numbers with n. and b in Castilian.

Passacaglias, First Variation Second Variation Third Variation Fourth Variation

Spanish Folias, with Chords and Strokes for playing them Strummed.
Illustration 4. Guitar Chords
Illustration 5. Dances in Alfabeto

The Jota in Cruza (1st, E minor)

Fandango in Patilla (6th, E minor)

Italian Folias by the Alphabet: Alfabeto

Passacaglias with the Castilian and Italian chords, and with the 1st, 2nd, 3rd, and 4th Variations.

Spanish Folias with the Castilian, Italian, and Catalonian Chords.

Scale, or Gamut, which shows the Notes and Voices of Music

that correspond to the strings and frets of the Guitar.
Brief Review of the Rudiments most necessary for learning Music.

Seven are the Letters, G, A, B, C, D, E, and F; and seven the Notes, and they are these:

\[ \text{G} \text{a} \text{la} \text{mi} \text{re}. \text{B} \text{f} \text{a} \text{b} \text{mi}. \text{C} \text{a} \text{f} \text{a} \text{ut}. \text{D} \text{h} \text{l} \text{a} \text{f} \text{re}. \text{E} \text{la} \text{mi}. \text{F} \text{a} \text{ut} \text{ut}. \]

The Clefs are three.

The Accidentals are three.

The most usual Figures you should know in order to play any Instrument.


These are the Pauses or Signs when the Musician should stop for the value of the Sign:


Times, or Measures. The Measure is a going up and coming down of the hand, divided into 4 parts, two on going up, and two on coming down.


Note that the Flat before a Note lowers it a half-step; the Sharp raises it a half-step; and the Natural returns it to the Voice of its natural pitch. The Dot placed after a Note is worth a half more. A Whole note alone makes a Measure. 2. Half notes make a Measure. 4. Quarter notes make a Measure, etc. I do not put Maximas, Longas, and other things because they are not in style.
Illustration 7. Scale of Gsolreut - Guitar
Illustration 8. Dances in Mensural Notation
Illustration 9. Dances in Tablature
Illustration 10. Santiago de Murcia's Scales

Brief Review of the Scales of Don Santiago de Murcia.

Scale in the Clef of Flute.
The Accompanist can repeat
the same from the 2nd Clef.

Scale in the Clef of C'sol-
tout in the old Spanish
style.

Scale in the Clef of
C'sol-tout natural in Italian
style.

Full natural Positions or
Strokes.

Natural Positions on a
Single String.

Flats.

Sharps.

With one. With two. With three.
Universal Demonstration of the rest of the Rudiments of music for Beginners.

In this Hand and Scales are found all the Notes and Voices with their mutations; look to the right on the back.

The voices born of the musical hand.

Without Mutations: Each Note has two voices, the first by major and the second by minor: thus: Gsole, Alami, Cutsol, Drela, Ernai, and Ffaut.

Final Cadences of the eight Modes.

Knowledge of the Species.

General rule for accompanying with 3rd, 5th, and 8th: the Sharps with third and sixth; and the Flats with third and fifth. See them written.

These Modes have been reduced to two, and they are Bfa with minor third, and Bmi with major third. If you have any doubt about this explanation, now you see that there is no more space.
I will give in the tablatures for the guitar. Of course, these precepts will be very easily executed by everyone [since] the names of the consonances [are given], and the numbers . . . are marked over the solfa's to indicate them.

The guitar should be tuned to the organ in this way: the open thirds with Gsolreut, and so the accompaniment goes for all the pitches. But when the trebles go very high in some composition, you can transpose the accompaniment in the guitar a fourth down by using the Gsolreut clef on the second line for the comfort of the singer, and then, without retuning your guitar, the Gsolreut, which was the open third, will now sound on the open fourth, which is the cruzado, or letter C [D].

Since the guitar is now tuned with the organ, you will play the eight modes by the following letters and chords: the first mode, by E [d]; the second, by O [g]; the third, by \( \times \) [e]; the fourth, by D [a], and finish on F [E]. The fifth is by B [C]; the sixth, by G [F]; the seventh by D [a]; the eighth and last, by A [G].

This now assumed, you will put in the harmony, beginning from solfa on solfa on the seven notes of music, with the following rules.

First rule of the consonances [harmony] and perfect accompaniment, which corresponds to all the notes of the bass. First, you have to know how to accompany those three scales of music: the first is called diatonic and natural because the bass goes up from pitch to pitch naturally and without sharp or flat accidentals, and [because] all the

32. See Illustration 11 for these cadence formulas.
notes are accompanied consistent with the harmonies that relate some
tones to others in the same natural scale. For example, accompany the
Gsolreut with the major third and fifth because in the natural scale,
the third that corresponds to it is Bmi and the fifth is Dlasolre.
Give a minor third and fifth to Alamire because in the same natural
scale, the third that corresponds to it is Gsolfaut, with Elami for the
fifth; and so on [for] the rest of the notes, except on the mi's, to
which you give the sixth, following the false fifth [i.e., tritone] with
its minor third. The fourth voice is made an octave from [i.e., above]
the bass, and this comprises the first scale.

The other two scales which serve for playing continuo on the
guitar follow then, the one with all minor thirds, the other with all
major thirds, which correspond to each note, as the examples in tablature
depict, each [chord] directly above its solfa or note. All the notes
have two accompaniments so that you can choose the one you want. One
is by strumming with the whole guitar, and this is shown with [alfabeto]
letters. The other is by plucking, which is shown with [fret] numbers.
In this one, the thumb plays the tablature that corresponds to the bass;
and the other figures, the voices that are best suited to the hand.
Keep in mind that in all these scales, the same thing which is said
about the low notes is understood for the high and very high notes, as
you will see in the first example of this rule.

**Second rule: how to accompany sharps and flats.** Second, you
will learn to accompany the accidentals that fall on these notes, and
they are two: some are called sharps, and others flats. The sharps are
only written on notes that do not have mi's, such as Gsolreut, Csolfaut, Dlasolre, and Pfaut, because they serve to raise the notes (for this reason some call them minors). One is used to finding the sharp on all these, [but] not on others. Generally when the song [melodic line] ascends without making another motive or phrase, you accompany the sharped note with the third and sixth.

Flats are joined only to the notes that have mi's because they serve to soften and diminish the force of mi, and so flats are written only on Elami, Bmi, and Alamire and are ordinarily accompanied with the major third and fifth, as you will see in the tablatures and example of this rule.

Third rule for accompanying all cadences and final phrases of the bass. Third, you will learn how many ways you can phrase the bass by stealing the phrases from the other parts and afterwards, what accompaniment and suspension corresponds to each one. To this I respond distinctly that these are three kinds of cadences or phrases: the principal one and that most characteristic of the bass, is that which is called the closed cadence. [In this cadence, the bass] jumps a fourth up or a fifth down, singing re-sol, la-re, or sol-ut. In this cadence at the penultimate note, the fourth, fallen on first, is suspended to the downbeat and is resolved to the major third on the upbeat; [it is] covered with the fifth or sixth, and the fourth voice moves to the octave [above] the bass.

The second kind of cadence, ... called second or tenor, ... goes down by step, saying fa, mi, re. In this kind of cadence, the
seventh, suspended on the penultimate note, [is] fallen on first and
is resolved on the upbeat on the major sixth, covered with the third.
The fourth voice can give the tenth.

The third kind of cadence is called treble when the bass sings
fa, mi, fa, stealing this motive from the treble: then half, or the
dot, of the penultimate note is accompanied with the second and sixth,
and afterwards the bass, descending, resolves the second on the third,
and the sixth goes down to another sixth. The fourth voice moves to
the octave of the second or ninth of the bass. All these suspensions
should be made when the note, or solfa, of the bass is capable, being
of a measure or a half['s duration]; but [if it is] a quarter note or an
eighth note, the final resolution is enough, not having time for more,
as you will see in the example of this rule.

Fourth rule: what notes are accompanied and which ones are left
without accompaniment, playing them alone; and about passing by false
[notes]. The bass has diversity of movement because sometimes it moves
by step going up or down; other [times], by leap; and these are of a
third, of a fourth, of a fifth, of a sixth, and of an octave. And out
of all this variety, one time by step and another time by leap, the
different accompaniments and use of the rules are taken. First of all,
you should accompany both the downbeat and the climax of the measure,
and if the bass goes up or down by step in quarter notes, saying for
example, re, mi, fa, sol, la, accompany the first note; [let] the second
pass alone without any accompaniment, return to accompanying on the
third, [let] the fourth pass falsely also, and then on the fifth, return
to the downbeat of the measure, accompanying that which corresponds to it
in the scale.
If the bass moves by eighth notes, saying re, mi, fa, sol, la, also accompany only the first [note], and then play all the rest without accompaniment. Do the same with the sixteenth notes, only sometimes you are permitted to accompany them on the third [beat]; you can use this without danger, as you will see in the example of this rule.

Fifth rule of accompaniment of the bass, when it moves by leap.

Any time the bass stops moving by step in the said manner because it lacks the third, the fourth, and other motives, always accompany it with consonances since all of the leaps and strokes of the voices in the counterpoint have to be good. But be advised that sometimes you do not alter the accompaniment, such as when it [the bass] jumps a third up or a third down: then give it the accompaniment of the first scale . . . in a leap of a sixth and an octave. But this rule has an exception because if the bass jumps a third up or down to the note from which it moves, give the third to where it must jump. Great care is necessary in this, because if one time you give Alamire a minor third since its string of the third is Csolfaut, another time you will give it a major third. This happens when you see a sharp on Csolfaut before jumping from Alamire to wherever else because this then forms the third, and the same ear judges it [to be] right: that by the proximity of loud and soft, only the major third is permitted in such a leap on Alamire. You can do the contrary, but it will be music of bad taste and a sick ear, as you will see in the example of this rule.

Sixth rule: when the bass jumps a fifth up or a fourth down.

Being notes of a measure or a half [i.e., on the first or third beats], the first is given its ordinary consonance [harmony] before passing to
the leap; you will accompany it with the [major] sixth and major fourth which comes suspended from the fifth - [this suspension] is an ornament and a famous enticement for the singer. Then the voice that made the major fourth will pass to the octave, and the sixth [will pass] to the major third of the note on which the bass falls and leaps. This same accompaniment and suspension is suitable when the bass passes from one note down to the next immediate note, singing fa-mi, and also when it says la-sol or sol-fa, sharpening the second, as you will see in the example of this rule.

Seventh rule: when the bass jumps a fourth up or a fifth down as the fourth is suspended. This motive of the bass, suspending the fourth [and resolving it] then on the major third, is called a cadence. This rule also has its exception, however, because it is not always good to give the fourth since often the composition or villancico wants the seventh to be suspended, and the fourth does not fit with this. If the instrumentalist does not do so, he will suddenly lose his chapel [i.e., his job]. Therefore, you must note that the fourth always must precede some consonance, be it a third, a fifth, or a sixth, so that it is suspended in the cadence afterwards. In this way, and not in another, you can accompany well with the fourth, as you will see in the example of this rule.

Eighth rule: for knowing in the cadence of the bass when to leave the fourth and suspend the seventh. The rule that you have to have in order not to give the fourth is this: any-time the bass descends from a fifth and a third [a $\frac{5}{3}$ chord] to the penultimate note on which it must
be suspended, the fourth will not fit because of [the bass'] not having anticipated a consonance. Therefore then, if the note is major, dying away on the third at the beginning of the measure, the fourth is suspended and resolved; if there is no place [for the fourth], the seventh will be suspended, since it was prepared, and will be resolved on the major third if the note where it falls is final. [This] you will see in the example of this rule.

Ninth rule: when the cadence or clause flees, even though the bass leaps a fourth up or a fifth down. The bass has some moves in which it does not make a cadence, although it seems to. The Masters of the Chapel of Rome call these leaps *cadenza sfugita* because [in] jumping a fifth down, they only have the appearance of a clause since the other voices do not accompany [the bass] in order to half-cadence. This sometimes happens when the bass anticipates the chord or note that forms the minor third [by] moving from here to the penultimate note, since it is bad music to go from F flat-natural to D sharp. Give a stroke of the major third to this, even though it makes a cadential leap. I leave the reason to the selfsame ear, which asks it [to be] so and abhors that which is contrary. Rather, [the ear asks] that it be the final clause and that the note *sic; i.e., chord* be major, for then you will accompany with the minor third on the downbeat of the measure and suspend the fourth on rising, resolving it on the major third, as you will see in the example of this rule.

Tenth rule: for accompanying the bass when it moves syncopated or suspended. The bass also can move syncopated or suspended in two ways, one by leap and the other step by step. When the syncopation is by
leap, accompany it using some of the rules I have said up to here, but if the syncopation is step by step and the bass is suspended from one measure to another, as happens in some overtures and Spanish compositions, the following suspensions are suitable. Supposing that the consonance tilts [?] at the downbeat or syncopates on the note that gives the measure, accompany it with the second and the fourth. Afterward, the bass descending, resolve the second on the third and the fourth on the fifth. Go [on] suspending in this manner until there are syncopations and suspensions, for this manner of accompanying causes the ear much harmony, as you will see in the example of this rule.

Eleventh rule: for knowing on what pitch you must play the passacaglia when some bass must accompany it. The rule is not where [the passacaglia] begins, but where it ends, because often the parts enter singing, and the bass waits and enters imitating with the perfect fifth or the fifth of the pitch. Therefore, in order not to err, you always must look at what pitch that page of music concludes [with]; and this diligence done, you will play the passacaglia on that pitch, giving it the major third or the minor one which corresponds to it in the first scale. If the bass is chromatic, note the following in order to know what major or minor third you have to give it.

Twelfth rule: for knowing the pitch of the chromatic basses of the Italian sonatas and songs. In some violin sonatas and concertos that come from Italy, two kinds of chromatic music are indicated: one with sharps on two or three lines at the beginning, with the clef below; the other with flats. Wherever they are inferred, that [is], if the bass
at the beginning has two sharps, one on Csolfaut and the other on Ffaut, you also will give major thirds to Alamire and Dlasolre in that whole sonata because the Csolfaut's and Ffaut's all must be sharped. If you want to solmizate, pretend that Gsolreut is a pitch higher, and keeping the same proportion[s] . . . will give you in the chromatic pitch the same intonation as in the natural.

And finally, if the bass has two flats at the beginning of the clef, one on Bfabmi and the other on Elami, give Gsolreut and Csolfaut minor thirds. If you also want to solmizate, pretend that the first pitch is a pitch lower, on Csolfaut, and thus by a chromatic bass, you will be able to play and accompany very easily, as you will see in the example of this rule.

These are the twelve major rules that I have been able to choose out of the infinite [number of] ones that there are in counterpoint and composition. That which [this summary] lacks, the same will practice supply. For [its] not being prolific nor leaving the bounds of a summary, that [which has been] referred to will [nevertheless] suffice, [along] with the last bass passages that I composed over the first pitch, with the numbers of the consonances for the organists and the tablatures that correspond to them for the guitar. [See Illustrations 12 and 13].

Explanation of the Clavichord [i.e., Harpsichord] and Organ

If any one of the amateurs would like to learn by himself and without a teacher to solmizate and accompany with this instrument, he will observe the following:
First, try to study the first scale in the octave with the third and fifth. To execute it, put the little finger of your left hand on the first key of the letter C, which is the lowest voice; the thumb on the other C, [which] is its octave; the index finger of your right hand on the letter E, which is its third; and the ring finger on G, which is its fifth. With the said four fingers, give four strokes on the said four keys, and at the same time, sing ut . . . .

After that, move the said fingers to the voice [i.e., chord] re, which is D, D, F, and A, giving the same strokes, also. Go up gradually to the highest voice, which is D, and afterward go down, doing the same [i.e., playing four strokes on each triad]. Afterwards, study the other [scale] that follows, which is with a leap of a third; that is, leap from C, C, E and G to E, E, G, and B. Then study the rest, and [when you know] them well, try to study the said twelve rules, beginning with the second, which is about sharps and flats. The same [i.e., this] practice and exercise will show you how the rest of the fingers have to move.

Explanation of the New Style of Harp with Two Courses

The range of the two-course harp is the same as that of the clavichord, and so the amateur realizes that the keys [of the clavichord] are [the same as] the strings [of the harp]. So that he will not forget,

he will put underneath each peg the letter [of the note] that corresponds to it, and then he tunes it like the said clavichord. In order to study the said scales, he must play the said strings in the following way:

[Play] the first C, which is the thickest bass string and the lowest voice, with the ring finger of your left hand; the third, which is E, with the middle finger; the fifth, which is G, with the index finger; and the octave, which is the second C, with the thumb. With your right hand, which is the treble, take the third C with the ring finger, the E which follows with the middle finger, the G with the index finger, and the fourth C with the thumb.

If you want to go up in octaves with the bass, you will take the said bass with the ring finger, and the octave with the thumb. And if you would like to accompany with the third and fifth of the right hand, which is the treble, you will take the third with the middle finger and the fifth with the thumb; this is [also] the way the fourths, sixths, and sevenths should run. If you want to run up the scale gradually, like ut, re, mi, fa, sol, re, mi, fa, you will begin the ut with the ring finger, the re with the middle finger, the mi with the index finger, and the fa with the thumb. [On] the sol, you will repeat with the same [fingerings] that began; to go down, you will do the same. This is the new style for easily learning the harp.

34. Harp strings were, and still are, further distinguished by color. Ibid., 127.
Explanation of the Cittern with Whole [i.e., Diatonic] Frets

This instrument's having some defects, in lacking one fret and half of other ones and [in having] different voices at the same time, it has seemed better to me to explain it with the said whole frets, those which are shown with their little dots.

The strings must be of wire: the firsts, of number 8 white wire; the seconds, also white, which are called steel, of number 7 wire; the thirds, of number 5 gilded wire; and the fourths, also gilded, of number 6 wire.

First, tune the firsts so that they are neither very high nor very low. The seconds pressed on the second fret are equal to the open firsts; the thirds pressed on the fifth fret, to the open seconds; and the fourths pressed on the third fret, to the said seconds, also open. See "Tuning," fourteenth illustration, and adjust it [the cittern] with the guitar, [tuning] firsts to firsts, and so forth.

Play it with a plectrum, like the bandurria, and to execute the common chords, look at the little dots which each number has, in order to know what finger you must press the string with. So I say that if it has one little dot, press it with the index finger of your left hand; if it has two, with the middle finger; if three, with the ring finger; and if four, with the little finger.

35. "... having some defects ..." See the Glossary, 150.
Minguet considers the uneven spacing of the frets to be a fault.
Be aware that the chords which have a letter above [them] are the first eleven [chords]: the 1 is the same [chord] as that of the A, the 2 is that of the B, etc., and the said letters correspond to those of the Italian alphabet and to the Catalonian style of [playing] the guitar.

Play it [the cittern] strummed, like the said guitar: the strokes that are given upward are not played past the fourths (as a rule). If you want to play the passacaglias, Spanish folias, the jota, the fandango, Italian folias, etc., look at the rules for playing the guitar, the tiple, and the mandola, and if you want to learn how to pluck, look at the chart which shows the notes and voices that correspond to the strings and frets. Pick out the consonances and positions, or full strokes, and you will be able to write down the tunes that you want in the same manner in which those of the guitar are written [i.e., in tablature]. And it seems to me that any amateur who knows how to play the guitar or some other instrument a little will very easily be able to understand it [i.e., playing the cittern] with this brief explanation.

**General Rule in Order That the Amateur in Music May Know How to Put in the Sharps and Flats Which Correspond to the Nature of the Twelve Natural and Accidental Pitches**

The beginner has to know that in order to make all sharped pitches stronger, he must put a cross beside or before the solfa or note, as it goes when written precisely. And so that it may return to its natural state, he will take away the said cross [and replace it
Illustration 12. Examples of the Rules for Playing Continuo
Example of the last Rules about Chromatics. The curious Musician will notice the

accompaniment of this bass. Bass passages in the first Mode for the use and practice of

accompanying by the explained Rules.
Illustration 14. Demonstration and Gamut of the Clavichord [i.e., Harpsichord] and Organ.

Scales of Csound without flats for beginning to solmizate; and knowing them well, you will easily achieve accompaniment.

\[ \text{This one with leap of a third.} \]

\[ \text{This one with leap of a fourth.} \]

\[ \text{This one with leap of a fifth.} \]

Demonstration of the common Chords of the Cittern.

Gamut that shows the Notes which correspond to the strings and frets.
with a sharp. To the contrary, to make [flat notes] blander, he will put two flats together beside the note. And so that it may return to its natural state, he will take away the said flats, putting [in their place] one flat. All music that has sharps in the clef or key should have them taken away, not with flats, but rather with natural signs. In like manner, all [music] that has flats also should have them removed with the said natural signs, not with sharps. By the composer's so doing, the accompanist will carry out his direction [i.e., intention] better.

Be advised that everything natural about music has [i.e., is of] no more than two kinds, like the two seconds, one minor and the other major. The same is [true for] the third and the rest [of the intervals] that correspond to the note, except the fifth, which has three [forms] (according to notation): natural, false, and strong [i.e., perfect, diminished, and augmented]. Also, you must be advised that the major third can be a fourth; and the perfect fifth, a sixth; but it is necessary that the voices and bass pass to another accidental.

Another Rule About the Usual Tempos of Music for the Guidance of the Accompanist, Explaining about Them When It Is Necessary to Give Full Strokes (According to the Time It Is) or to Give the Bass Only, Without Vocal Accompaniment. Taken from the Works of Santiago de Murcia, Who Was the Guitar Teacher of the Queen, Our Lady Doña María Luisa Gabriela de Saboya [May God go [With Her]]

Quick time [common time - \( \frac{4}{4} \)]. When this time [tempo] goes very slowly, it is called "black note" in Spain and "largo" in Italy. So
then, with respect to gravity, give the quarter notes full [strokes],
the eighth notes two by two [i.e., two eighth notes per stroke, and]
the sixteenth notes four by four [i.e., four sixteenth notes per
stroke], always estimating according to the directions of the accompanist,
so for this tempo as for all the rest.

The same tempo. When the said tempo goes at half-air; that is,
somewhat fast [arioso], give full [strokes] at the downbeat and climax
of the measure and on the note that might request a particular voice,
whose motive will always be cause for executing it so in all tempos if
there is a place and directions for it.

Larger-measure time [alla-breve\textsuperscript{4}]. In this time, being so that the
figures which have already been explained enter doubled, accompany them
rapidly so that you give full strokes on all the half notes; [accompany]
the quarter notes two by two, [and] the eighth notes four by four. You
will understand this if [you have] manual dexterity, but if not, give
[full strokes] on the downbeat and climax, treating it like the arioso
time \textsuperscript{4}.

\textsuperscript{2} time. There is another time in Italian and French music which
is called "gavotte time," that which is written with a 2 and a 4. This
goes very fast because [only] half of the notes [that are] in the largo
enter, for it is customarily composed of one half note or of two quarter
notes; of four eighth notes or of eight sixteenth notes. Give full
strokes on the first and last beats of the measure.

\textsuperscript{3} time. In this time, the half note is worth two parts; with a
dot, [it is worth] a measure. Three half notes make two measures;
[three] quarter notes, six eighth notes, and twelve sixteenth notes [make one measure]. Give full strokes on the first and last beats of the measure.

\[ \frac{3}{6} \text{ time}. \] In this time, the dotted quarter note is worth a measure; without [a dot], two parts [of a measure]. Of eighth notes, three enter; of sixteenth notes, six. If it is in tunes that go gravely, give [full strokes] on the first and last beats, or wherever it asks for a particular voice.

Sexquialtera [one and one-half] time \[ \frac{6}{4}, \frac{6}{8} \]. There are other times which are called sesquialtera, sesquidocena, and sesquinovena; these said three times are differentiated by their mode of notation.

In other words, sesquidocena, which is the time most commonly encountered in many cantatas or toccatas, is written with a 12 and an 8. If it is violent, give full strokes on those notes which form the downbeat and the climax of the measure, [the music's] being composed of eighth notes; but if it is composed of dotted quarter notes, give them all full [strokes]. Sesquialtera is written with a 6 and a 4, and many times it is encountered with a 6 and an 8. Give full strokes on the first and last [strong beats] of the measure. Sesquinovena (less used) is written with a 9 and a 6 [sic; i.e., 8]. In this time, give the full strokes [by] keeping the same rules for the preceding \( \frac{6}{8} \) and \( \frac{12}{8} \) times.

And finally, curious reader, I assure you that if you guide yourself with these rules and the rest that I explain about the other instruments, the musicians will not have to censure [you]. Do not be shocked that I say so, since although I may not be a teacher by
profession, not more than an amateur, I have seen enough mistakes in
the notation of music and tablature, having registered different papers
by some teachers. It is a pity that, knowing the most, they do not
know the least, [music's] being a science practiced by the sovereigns.

Note. If some musician says that double sharps X or double flats
\( \mathbf{bb} \) do not serve [any purpose], it is because he has not understood the
examples of the cadences, or passacaglias, or the labyrinth; nor their
explanation. They are demonstrated by playing them in the range of the
guitar. [See Illustrations 15 - 19.]

Rules and Advice for Playing the Psaltery

Rules and general Advice for playing the psaltery, with various
tunes, demonstrated and figured in different fine illustrations, by
Music and tablature, so that any Amateur can understand very easily and
without a Teacher.

Composed by Pablo Minguét y Irol, Engraver of Stamps, Illustrations,
Seals, and other things.

With license. In Madrid, in the Press of Joaquín Ibarra, Urosas
St. The year 1754.

Rules for Playing the Psaltery

First rule: what the psaltery is, and what it consists of.
Before beginning to explain the method of stringing and tuning this
instrument, I must advise that there are some with twenty-one courses,
others with thirty-plus, others on which each course has five strings,
and others which have three [strings per course]. But the most usual,
Gamut of the Guitar that shows the Notes of music. The little dots on the hand are for knowing with which fingers you must press the strings, and the numbers on

Scales in the Clef of F. The bar in three voices, so that the Beginner will know how to accompany by plucking.

Natural notes. G A B C D E F  G* A* B* C# D# E# F# Gb Ab Bb Cb Db Eb Fb

Harmonic circle in 4 voices, with major 3rd, perfect 5th, and 8va, and with its false intervals of 2nd, 4th, and 6th. The 3# can be changed to 3b.

These Chords, with major 3rd are for streaming; they serve for plucking by leaving out the 8va and 6th's, and in those with minor

Different little tones or Chorales.

By these 12 major and 12 minor Chords are played & Accompaniments or different Chorales, and without the false notes, but they sound very good in all Scales.
Demonstration of the twelve Pitches, and general Rule for knowing all the major or minor thirds and perfect fifths. Also, you can add octaves to them if desired.

Natural Cadences with major third and perfect fifth.

Accidental Cadences with major third and perfect fifth.

Accidental Cadences with minor third and perfect fifth.

Accidental Cadences with minor third and perfect fifth.

Note that the F's make Linces half a step higher, supposing them to be #, and the B's make them lower, supposing them b's.
Illustration 17. Labyrinth of Labyrinths
By playing it well, you will see how harmonious it is in its Cadences, and it serves all Instruments.

Continues.

With Vehemence.

and other Instruments— and the rest of the Works of Pablo Minget are found in Madrid in his house and in the book-stores.
General Rule. For knowing how to transpose any little Tune into twelve Keys, lowering or raising the notes each one, voice, demonstrated with this Minuet, very easy, so that the Beginner will know how to play them and to salminate the voices, with their mutations and without them.

In Dlassire. Note that if you want to transpose in all twelve Keys, see them figured at the end of each Minuet.

In Cessauht.

In Alamire. (9) In order to memorize all the Keys, you have to count Bflatmi from the last Sharp of the Key.

In Gesolruest. (until you encounter one of the threes, and salminate natural on it; and if they are Flats, count Fnatural.

In Fnatural. (The Sharps are written in the said Keys: 1st F, 2nd C, 3rd G, 4th D, 5th A, 6th E, and 7th Bflatmi.

In Elami. This can be put an Octave higher. (The Flats: 1st B, 2nd E, 3rd A, 4th D, 5th G, 6th C, and 7th F.

In Cessauht. In Bflatmi #. In Alamire. In Fnatural. In Elami.#

These twelve Pitches can be placed in different ways, or followed as they are in the Labyrinth.

P. Minguet.
Illustration 19. Minguet's Harmonic Circles
regular ones are those of twenty-three [courses] . . ., [with] four strings on each course. Since this is the one most in style, I will explain the way to play it.

Second rule: about stringing the psaltery. To string this instrument (being of the regular kind), begin with the naturals [in] the following order:

First, very high Ffaut, Elami, and Dlasolre, of number 8 [wire]; the ones of white steel are the best.

Very high Csolfaut, Bfabmi, and Alamire, of number 7 [wire].

Very high Gsolreut and high Ffaut, Elami, and Dlosolre, of number 6 [wire].

Low Ffaut and Elami, of number 5 [wire].

Low Dlasolre, Csolfaut, and Bfabmi, of number 4 [wire].

Low Alamire, Gsolreut, and Bfabmi-flat, of number 3 [wire].

Order of stringing the flats and sharps of the right hand.

High Bfabmi-flat and Alamire-flat, of number 5 [wire].

Low Ffaut-natural, of number 4 [wire].

Low Elami-flat and Dlasolre-flat, of number 3 [wire].

The wire strings put on this instrument, you will [then] try to put the bridges in their place[s], and for this you will avail yourself of someone who knows how to fix them, or of some musician who knows how to play it. This done, make some little marks on the places that the said bridges occupy, in case one of them falls.

Third rule: for learning by music. Before explaining the following rules, it is necessary that the amateur first know the most necessary
rudiments of music. Since all things pertaining to it are written and demonstrated, with a brief summary of its explanation, in the sixth illustration, it is superfluous to refer to them here.

And if you have not understood what the seven letters G, A, B, C, D, E, and F mean, I say that the G means Gsolreut; the A, Alamire; the B, Bfabmi; the C, Csolreut; the D, Dlasolre; the E, Elami; and the F, Ffaut. The first seven are low; the second [seven], high; and the third [seven], very high. If the curious one wants to solmizate in the Italian and French style, he will find the voices, which are sol, la, si, ut, re, mi, [and] fa, under the said letters and notes.

Fourth rule: about placing the notes on each course of the psaltery. If the beginner wants to learn by music, he will write on a piece of ruled paper the scale of the natural [notes] with their letters [and] afterwards the sharps and flats; he will put the sharp on the natural Ffaut's and the natural sign on the others. And if he wants to learn by tablature, he will also put the numbers, and then he will cut out all of them. With a little bit of glue or flour paste, he will glue them on the soundboard, or cover, of the psaltery underneath the course or strings that belong to each one of them. Notice that this instrument does not have Ffaut natural among its natural [notes], and it is necessary to look among the flats for that [F] which is with its natural sign.

Fifth rule: about tuning the psaltery. To tune it, begin with high Gsolreut, with the uppermost of the four strings, and [tune it so that it is] neither very high nor very low and [so] that its fifth,
which is high Dlasolre, remains tuned. Equalize the rest thus [so] that the four [strings] make the same voice. (If you can find some flutes, which are commonly sold, that are on the pitch of Gsolreut of the organ, it would be good because thereby you will always tune [these strings] to the said pitch.) Afterwards, tune the Bfabmi, which is the third of the said Gsolreut, [so that] its fifth, number 7, which is Ffaut-sharp and Gsolreut-flat, stays tuned. Tune the very high Gsolreut in octaves with high Gsolreut [so that] the Csolfaut stays tuned.

Afterwards, tune the low Dlasolre in octaves with the high Dlasolre, and tune the high Alamire in fifths with the low Dlasolre [so that] the interval stays tuned. Afterwards, you can tune the rest in octaves; that is, one with one, two with two, three with three, etc., and do the same with the flats and sharps.

There are many common ways to tune this instrument, but I have explained it this way so that the beginner who does not understand music or tablature may be able to comprehend it and tune [the psaltery].

Sixth rule: about the way one must play or strike the strings with the right and left hands. With the right hand, one must always try to play [herir o tafer] the strings which are of the notes that belong to the said hand, and with the left, those [strings] which correspond to it.

Simple strokes. Let us suppose that you must play low Alamire and high Alamire: play the low one with the index finger of your right hand and the high one with the index finger of your left because it is necessary to cross the arms and to pass one hand over the other if you do it to the contrary, and it is work to execute it.
Another [example]: you have to play high Alamire and then very high Alamire: play the high one with the index finger of your right hand, and the very high one with the index finger of your left.

Another [example]: you must play high Alamire and then, or afterwards, high Csolfaut - this one [Csolfaut] with the index finger of your right hand and the Alamire with the index finger of your left.

Consonances [harmonies]. You must play, let us suppose, both high Elami and high Csolfaut at once; [play] the Elami with the index finger and the Csolfaut with the thumb of the said hand.

Another [example]: you must play very high Gsolreut and high Bfabmi together; [play] the Gsolreut with the index finger of your left hand and the Bfabmi with the index finger of your right.

Positions, or full strokes. You must play, for example, high Elami; high Csolfaut-sharp, and high Alamire, all three at once. [Play] the Elami with the index finger of your left hand, the Csolfaut with the index finger of your right hand, and the Alamire with the thumb of the said hand.

Another [example]: you have to play high Dlasolre, low Pfaut, and low Dlasolre. [Play] the high Dlasolre with the index finger of your left hand, the low Pfaut, with the index finger of your right hand, and the low Dlasolre with the thumb of the said hand.

Other, fuller [positions]. You must play high Pfaut, high Dlasolre, low Pfaut, and low Dlasolre, all four at once. [Play] the high Pfaut with the index finger of your left hand, the high Dlasolre with the thumb of the said hand, the low Pfaut with the index finger of your right hand, and the low Dlasolre with the thumb of the said hand.
Suspensions, or triads. You must play high Csolfaut, high Bfabmi, and high Gsolreut, all three together; [play] the Csolfaut with the index finger of your left hand, the Bfabmi with the index finger of your right hand, and the Gsolreut with the thumb of the said hand. The suspension is Csolfaut with Bfabmi.

Appoggiatura. The appoggiatura, let us suppose, is high Ffaut and very high Gsolreut. Begin with the said Ffaut, dragging the index finger of your right hand upward, passing by Gsolreut, and then going to stop on very high Alamire, striking all of the strings of the three courses.

To the contrary: it is very high Alamire and very high Gsolreut. Begin with the said Alamire, dragging the index finger of your left hand downward, passing by Gsolreut and then going to stop on high Ffaut, striking all the strings of the said three courses. The most practiced ones can play each string with [one] finger without dragging them [the others].

Trill. The trill is executed in this manner: e.g., it is high Elami; play it with the index finger and then without stopping, play the high Dlasolre with the index finger of the other hand, giving interpolated strokes. Trill the two all the time or space that the measure or notes played permit or give room for.

Seventh rule: about the way to translate music into tablature for the psaltery. In order to translate music into tablature, the minuet and the passepied that are written in tablature will serve for an example. Be advised that the highest line and the lowest one serve
only as decoration, so the beginner does not have to pay attention to any lines except the three in the middle. All the numbers that are on the middle line are high, those on the line above are very high, and those on the line below are low. Therefore, put the ruled paper next to the said minuet, and on the first line put the numbers 3 and 4 as demonstrated. Afterwards, put in the lines that cross the five long lines; they are the divisions of the measures. Then look at the first note, which is high Dlasolre, and you see in the scale that the 5 corresponds to it; put it on its line. Afterwards, look at the second note, which is Bfabmi, and you see in the said scale that the 3 corresponds to it; write it on the said line.

Afterwards, look at the third [note], which is Gsolreut, and you see that the 1 corresponds to it; put it. Afterwards, look at the fourth [note], which is very high Gsolreut, and you see that 1 corresponds to it; put it on its line. Then look at the first note of the second measure, which is high Ffaut, and at the second, very high Gsolreut; put the numbers that correspond to them on them, each one on its line (these two small notes are called appoggiaturas). Put the rest after [them], but be advised that when you find two notes together underneath the numbers that correspond to them, you make them a little line after the fashion of a half moon, which holds the two, and these are called a consonance. If you find three notes together, the little line must hold the three numbers that correspond to them; these are called positions, or full strokes. If you find four [notes] together, the said little line must hold the four; these are called other, fuller [positions].

You will do the same if you find any suspension, and after having arrived at the last measure, you will [go back and] put on top the half
notes, quarter notes, eighth notes, and, in the appoggiaturas, the sixteenth notes. Afterwards, take the psaltery and play a little to see if it is well written. So that the beginner can play this minuet easily and without costing him work, he will first play it with simple strokes only, without the appoggiaturas or consonances or positions or full strokes, leaving out all the numbers that have a little dot on top until he knows it this way well. Afterwards, he will do the same with the passepied.

Eighth rule: some advice. To translate any tune(s) from music into tablature, be they minuets, dances, square dances, [or] other similar little things, you will observe the same [procedures] that you have executed with the said minuet and passepied. So that the amateur may amuse himself in this, he can translate the amable; although it is rather difficult for the beginner, I have put it down for him in this manner so that it corresponds to the [examples for the] other instruments that I have explained.

The curious one is advised that if he wants to learn by music, he should try to study well the summary about it. The minuet is in Gsolreut; the passeped, in Dlasolre; and the amable, in Ffaut. [He should take] charge of the notes, those that are half notes, quarter notes, eighth notes, and sixteenth notes, etc., [so] that with continuation and exercise, they will remain in his memory. He will [thus] not need to translate into tablature any paper of similar little tunes that may come to his hand in order to play it. And so that he knows how to take out [i.e., choose] the consonances and positions, he should try to know well this general rule of accompaniment, which serves for any instrument.
General rule of accompanying with third and fifth for beginners.


So that the beginner may know how to take out or execute these positions or others that may be written, or put [them] with numbers on top of the notes of any sheet of music, the position of Gsolreut-natural will serve as an example. And so he will begin to count: Gsolreut one, Alamire two, Bfabmi three (this one is its third), Csolfaut four, Dlasolre five . . . , its fifth, etc.; [he] will do the same on the
rest. If the amateur has any doubt, let him look at the rules for teaching the canarios for the guitar, mandola, cittern, clavichord, harp, bandurria, violin, transverse flute, recorder, and flageolet.

**Rules and Advice for Playing the Bandurria**

Rules and General Advice for playing the Bandurria with a variety of tunes, dances, and other similar things, demonstrated and figured in different fine Illustrations, by music and tablature, so that any Amateur can learn it very easily and without a Teacher.

Composed by Pablo Minguet y Yrol, Engraver of Stamps, Illustrations, Seals, and other things.

With privilege. In Madrid, by Joachín Ibarra, Urosas Street.

**Rules for Playing the Bandurria**

First rule: what the bandurria is, and what it consists of. Before beginning to explain how to string and tune the bandurria, it has seemed [good] to me to give understanding about what it is composed of, what the bridge is, and what the frets are.

The nut is the bridge on the neck over which the strings separate among the pegs.

Frets are those cords which bind the neck from the nut to the box [body]; therefore, the first is the gap which there is from [the nut] to the first tie; [the same applies to] the second, the third, and all the rest as they follow, going down toward the body. See them numbered on the bandurria which is drawn in the twenty-second illustration.
Illustration 20. Demonstration of the Psaltery

The Letters serve for him who wants to learn by Music.

The Numbers serve for him who wants to learn by Tablature.

Scale of the Naturals:

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

Scale of the Sharps:

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

Scale of the Flats:

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

Demonstration and Gamut of the Psaltery.
Illustration 21. Dances for the Psaltery
Second rule: about stringing the bandurria. Stringing this instrument (being one of the largest ones) usually is as follows: the firsts are neither very thin nor very thick, the seconds are somewhat thicker than the seconds, the fourths are of a bit more body than the thirds, and the fifths are somewhat more thick than the fourths. To explain it better, I say that the seconds of the bandurria have to be thick like the first string of the violin or the thirds of the guitar, the thirds, like the second string of the violin or like the bourdon of the fourth course of the tiple; the fourths, like the third string of the violin or like the bourdon of the fourth course of the guitar; the fifths, like the bourdon of the fifth course of the guitar; and the firsts, like the first of the guitar.

Be advised that if the bandurria is one of the small ones, the strings also have to be thinner.

In order for the strings to be good, you must look at them to see that they are crystaline and even. And in order for them not to be wasted and to stay fresh, you should keep them greased a little with sweet almond oil in a small tube of sheet tin, and if not that, inside a little glass pot, they should be well covered.

Third rule: about tuning. The strings now chosen and put on this instrument, you will learn to tune them thus: Begin with the seconds; these you will equalize so that they make the same voice, not raising them much so that the rest of the strings can get up to pitch. With them, pressed on the fifth fret, tune the open firsts, equalizing them so that they also make the same voice. Afterwards, tune the

36. Minguet's mistake. The first string of the violin (e") is hardly as thick as the thirds of the guitar (g').
thirds pressed on the fifth fret with the open seconds. Afterwards
[tune] the fourths pressed on the fifth fret with the open thirds, and
afterwards, [tune] the fifths pressed on the fifth fret with the open
fourths.

There are many common ways to tune it, but in the end all are
one because beginning on the firsts or on any of the other [courses] . . .
is the same thing [if one observes] the previously-mentioned [rules].

Fourth rule: about the right hand, and how it moves with the
plectrum. To guide your right hand well, take the plectrum with your
thumb and index finger: to pluck well the string you want, you have to
be careful that no finger plays the rest, but rather [that it] plays
that [string] which the number or the note of the music indicates. When
you find a redoble [repetition], execute it smoothly, giving three
strokes - one down, another up, and the other down - all quickly on
the string you must give, and without scraping the rest [of the strings].
Although there are some who make [the redobles] longer [by] adding more
strokes, this [lengthening] is done according to the tempo or the space
there is to execute it. But I want to give you a rule so that you will
know where [the redoble] goes well and [where] you can always do it,
even though you do not find it indicated.

In the first place, [put the redoble] on all the half notes and
on some quarter notes, according to the composition of what you are
playing. Also, when you find two notes or two like numbers on the same
string, such as two 1's, two 2's, two 3's, and two 4's, [be advised]
that the two make the redoble; if you find three, make the said redoble
on the first two.
The best plectra for playing are those of shell; these are usually made of old fans which have little ribs of shell. If you do not find [any shell], make them out of strong writing-pen nibs.

Fifth rule: about the left hand. The left hand must be applied gracefully to the mast [i.e., the neck], without grasping it with the thumb, so that the fingers are arched better. You must be advised that the numbers are the frets, and observe the following execution:

The zero means that the string on which it is found is played without pressing. On the rest of the numbers that follow, on the same string or on different ones, play them successively . . . so that you press the 1 with the index finger, the 2 with the middle finger, the 3 with the ring finger, and the 4 with the ring finger also. I mean to say that you press the 4, 5, 6, and 7 with the little finger on all the strings except on the firsts.

Sixth rule: for learning to play the bandurria by music and tablature. In order to explain how to play the bandurria, it is necessary that the amateur first know the most essential rudiments of music. Since everything pertaining to it is figured and demonstrated in the sixth illustration, with a brief summary of its explanation, it is superfluous to refer to it here. See the said illustration.

And in case you have not understood what the seven letters G, A, B, C, D, E, and F mean, [those letters] which are also put on the notes of the Gsolreut scale for the bandurria, which is in the said twenty-second illustration, I say that the G means Gsolreut; the A, Alamire; the B, Bfabmi; the C, Csofaut; the D, Dlasolre; the E, Elami; and the F,
Ffaut. The first seven are low, the second ones are high, and the third ones, very high. To know the numbers or chords that correspond to each of them, try to execute them with the instrument: first the naturals, afterwards the sharps, and afterwards the flats; and try to study them well until they stay in your memory.

Seventh rule: about how to translate music into tablature for the bandurria. For translating music into tablature, the fandango will serve as an example. For this, put the ruled paper next to it, and on the first line make the numbers 3 and 8 [i.e., 3\(\frac{3}{8}\)], as are demonstrated. Afterwards, put in the lines that cross the five long lines and are the divisions of the measures. Then look at the first note, which is Alamira, and you will see in the scale that the open first corresponds to it; put a 0. Afterwards, look at the second [note], and it is the same; write another 0. Look at the third [note], and you will see that on top there is a line which connects [the] three notes; these are called ties [i.e., triplets]. The three, look at the last one, which is Díasolre [sic; i.e., Bfabmi], and you will see in the scale that it is the 1 or the first [string]; write it. Look at that [note] which follows, which is like the first two [notes of the triplet]; put another zero on the first [note after the triplet]. Afterwards, look at the other [note], which is Gsolreut, and you will see in the scale that the 3 of the seconds corresponds to it. Then look at the rest [of the notes] and do them the same way that you have executed these. But be careful, with those that have a sharp or flat, to look at the number that corresponds to it in its scale. After having arrived at the last measure, indicate the redobles with an r; afterwards,
write the eighth notes and sixteenth notes on top of the long lines in order to know the tune that must be given them. Afterwards, take the bandurria and play a little (observing what was mentioned in the fourth and fifth rules) to find out if it [the tablature] is well written.

**Eighth rule: of some advice.** In order to translate any little tune from music into tablature, be it a minuet, dance, square dance, [or] some other similar thing, you must observe the same [procedures] that you have executed on the *fandango*. So that the amateur may entertain himself in this, he can translate the minuet, which is in Gsolreut; the passeped, in Dlasolre; the *bretaña* and its rigaudon, in Alamire; the *amable*, in Pfaut; and the *rafa*, in Csolfaut; [all of] which are in the eighth illustration. But he must be careful with the sharps, flats, and naturals. [He must also] put in each measure the notes which are half notes, quarter notes, eighth notes, sixteenth notes, and so forth, on top of the numbers to which they correspond. Without [doing] this, he cannot know the tune that he must give them in order to play them; [he must not forget] to show the *redoble* where it belongs, and in the place it can best be executed. All of this has already been explained before.

The curious one is advised that if he wants to learn by music, [he should] try to study well the summary about it and to play the said little tunes, holding himself responsible for the names of the notes, those which are low, high, and very high, and [for] which chord of the bandurria corresponds to each one of these, [so] that with continuation and practice, they will stay in his memory. And he will not need to translate any sheet of similar little tunes into tablature in order to play it.
Note. In some parts you will find some different names, which are signos or notas; puntos or números, bmoles or bmolados, tañer or tocar, en vacio or sin pisar, cero or 0: although the said names are distinct, nota means the same as signo, número as punto, bmolado as bmol, tocar as tañer, sin pisar as en vacio, and 0 as cero. These have been put so that you will know them all and better understand the explanation of the previously-mentioned rules. And if any one of the amateurs has some doubt about the explanation of this instrument, [he should] look at the rules of the guitar.

End.

Advertisement

This little book and the following works of this author can be found all year in Madrid, in front of the court jail, on top of the Provincia Drugstore, third apartment, where lives the said Pablo Minguét, printer of stamps, illustrations, seals, and other things, and in the bookstores of the Gradas de San Felipe el Real.

The little book: Sacred Diary and General Calendar for all kinds of people, with a summary of the life of the saint for each day and his image in curious illustrations, [the saints] being the most holy Spaniards. It is a very useful work and is necessary for all the faithful who desire to serve and please God our Saviour. It has other curiosities and is divided into four small sections.

The little book: The General Art of War: Its Terms and Definitions; likewise, the pack of cards for "Modern Fortification," with its figures and the explanation of them. With this pack of cards, you can play the game of "Royal Goose," put-and-take, and other games; and by cutting the cards, you can play all the games played with ordinary ones. It is a very useful work for those who profess the most noble military exercise and for other curious ones.

The Little Book of Juggling, with seventy-odd stunts, demonstrated with different printed figures, and thirty-odd curious card games done with a pack of regular cards.

The Little Book of French and Spanish Dancing, each figure with its illustration, and with different very curious and amusing dances.

A fine print on a half sheet of paper, that, with the use of various wheels, contains an almanac and a perpetual calendar, and is cut out of strong paper, with its drawings.

Four fine prints on half sheets of paper which are four curious cards: the first is of the Holy Christ; the second of St. Bruno; the third, of Glory; and the fourth, of Hell.

Another fine print on a sheet of paper which is of the perfect rosary studded with fifteen large beads, hailing Most Holy Mary on each count with distinct praises.

Another fine print on a sheet of paper which is of the curious, true, perpetual, and spiritual pocketwatch.

Another fine print on a sheet of paper of the Holy Birth of our Saviour Jesus Christ, with a labyrinth of 25 quintillas [metrical
compositions of five verses], which, when read in different ways, make 5,500 [quintillas].

And other fine, curious prints.

**Rules and Advice for Playing the Violin**

Rules and general advice for playing The Violin with a variety of tunes, dances, and other similar things demonstrated and figured in different fine Illustrations, by music and tablature, so that any Amateur can learn it very easily, and without a Teacher.

Composed by Pablo Minguet y Yrol, Engraver of stamps, Illustrations, Seals, and other things.

With Privilege. In Madrid, by Joaquin Tharra, Urosas Street.

**Rules for Playing the Violin**

**First rule:** what the violin is, and what it consists of. Before I treat stringing and tuning the violin, it is first necessary to give understanding to that which composes it and [to] what the nut is. The nut is that bridge on the neck over which the strings separate among the pegs. This instrument does not have frets, but so that you will know the place[s] where you have to press with the fingers, they are marked on the violin which is drawn in the twenty-third illustration.

**Second rule:** about stringing the violin. To string this instrument, you have to endeavor that the first [string] be neither very thin nor very thick because if it is thin, it is not heard much and remains feeble. If it is very coarse, it usually breaks if you want to put [it] at the pitch [where] it needs to be. The second [string]
Illustration 22. Scales of the Bandurria

Scale of Gsolreat for the Bandurria. Naturals

Sharps:

Flats:

Fandango:

Its Enhancement:
has to be another bit thicker than the first; the third, another bit more so than the second; and the fourth, another bit more so than the third.

The strings, in order to be good, have to look clear and even. In order not to waste them and to keep them fresh, you should store them, rubbed with a little bit of sweet almond oil, in a little tube of sheet tin; and if not, keep them wrapped in a little piece of dressed sheepskin or [stored] inside of a new little glass pot.

**Third rule: about tuning.** The strings put on this instrument, you will therefore learn to tune it. But as it has no frets, and in case the amateur does not know about music, I will explain it to him in the following manner so that he will understand it better.

You will begin with the first [string], not raising it much so that the rest of the strings can reach their pitch. Afterwards, match the second [string] with the first a fifth lower; that is, five steps lower than the first. [Do this by] pressing the said first [string] with the ring finger where the third fret is considered to be; for this, raise [i.e., move] the said finger a little bit higher or lower until tuning the pitch [so] that the two strings make the same voice and the second remains an octave lower than the first. So that you do not forget, next to the said finger make with the pen a little mark of the kind shown on the violin in the twenty-third illustration in order to tune the rest [of the strings].

Afterwards, match the third [string] with the second, also a fifth lower, and in order to know if it is good, make the same test
with the said finger on the little mark. And afterwards, match the
fourth [string] with the third in the same way as the rest.

There are many common ways to tune [the violin], but in the
end all are one because beginning on the first [string] or [on the]
second or on whichever of the others . . . is all the same thing [if
one observes] the previously mentioned [rules].

Be advised that having now marked on the violin where you have
to press the ring finger, you can proportionally mark the rest of the
steps, or frets, and half steps in the same way that they are marked
on the violin that you see drawn in the same [i.e., the twenty-third]
illustration].

Fourth rule: about the left hand. With your left hand, take
the violin by the mast [i.e., the neck] without squeezing much with
your thumb; it is with [the thumb] that you prop up the instrument
while the rest [of the fingers] move. You have to put the box [i.e.,
the body] on top of your shoulder and upper chest so that almost half
of it is under your chin and the other half away [from your body]. Be
advised that the numbers are the signs [for] where you should press
the fingers, [and observe] the following execution:

The zero means that the string on which you find it is played
without pressing [it]; on the rest of the numbers that follow, on
the same string or on different ones, play successively: [try] to press
the 1 with the index finger, the 2 with the middle finger, the 3 with
the ring finger, and the 4 with the little one. I say again that you
execute these notes, or numbers, on all the strings that you find.
Fifth rule: about the right hand and how to guide the bow. In order to guide the bow with your right hand, you should take it right next to the nut, [grasping it] with the pads of the fingertips, leaving the said hand natural [i.e., in a natural position] over the said bow and pushing with the thumb; it is [the thumb] which remains underneath. Arrange beforehand that the rosin which is passed over the horsehair is clean and clear, or dressed, so that it does not soil the strings.

In order to play, you have to make the bow run next to the bridge from where you have your hand placed [i.e., the nut] to near the tip; try to keep your wrist steady, holding your arm so that the bow goes straight, since knowing how to play well or poorly often depends on the manner of holding the violin and the bow.

Sixth rule: for learning to play the violin by music and tablature. In order to explain how to play the violin, it is necessary that the amateur first know the most essential rudiments of music. Since all the things pertaining to it are figured and demonstrated in the sixth illustration, with a brief summary of its explanation, it is superfluous to refer to it here. See the said illustration.

And in case you have not understood what the seven letters G, A, B, C, D, E, and F mean, [the letters] which are also put on the notes of the scale of Gsolreut for the violin, which is in the said illustration, I say that the G means Gsolreut; the A, Alamire; the B, Bfabmi; the C, Csofaut; the D, Dlasolre; the E, Elami; and the F, Pfaut. The first seven are low; the second [seven], high; and the third [seven] very high.
And in order to know the numbers or pitches that correspond to each one of these letters, you will attempt to execute them with the instrument: first, the naturals [i.e., the diatonic notes] of the first scale; afterwards, those without slurs of the other [scale]. Do not pay attention to [the slurs]; [treat them] as though they were not there. Afterwards, take account [of the slurs] as though the whole said scale had them, noting that you play the eighth notes fast, [while] moving the bow upward; and the quarter note, [while moving the bow] downward. Afterwards, do the sharps and flats, but you must be careful on these:

Let us suppose that the 1 of the second [string] is flat: press with the index finger on the dotted line which is before the little mark that has a 1 on top; if it is sharp, press on the other [dotted line] which is behind [the little mark]. Do the same on the rest [of the flats and sharps]. You must study all the aforesaid until it stays in your memory; and afterwards, if you wish, you can erase all the said little fret marks.

Seventh rule: about the way to translate music into tablature for the violin. In order to translate music into tablature, the Italian folias will serve for an example. For this, put the paper ruled with four lines next to the said folias. On the first line, make the numbers 3 and 4, as they are demonstrated; afterwards, draw the lines that cross the four long lines and are the divisions of the measures.

Then look at the first note, which is Alamire, and you see in the scale that the open second [string] corresponds to it; put the 0.
Afterwards, look at the second [note], which is Bfahmi, and you see in the said scale that 1, also of the second [string], corresponds to it; write it. Afterwards, look at the third [note], which is Csolflat-sharp; look at the scale, and you will see that 2 of the said second [string] corresponds to it; put it with the said sharp. Afterwards, look at the first [note] which follows in the second measure, which is high Dlasolre, and you see that the 3 of the second [string] corresponds to it; put it. Afterwards, that [note] which follows is also Dlasolre, and you see that the 0 of the third [string] corresponds to it; write it. And going on, put the rest [of the numbers], [doing] it in the same way that you have executed these. After reaching the last measure, you will put the quarter notes and eighth notes on top; to find out if they are good, play a little.

In order to know how to handle the bow, you will observe this rule: whenever there are odd [numbers of notes] in the measure, there must be a slur; I mean that you have to play two notes with the bow [moving] upward, being aware that it has to come downward on the downbeat of the measure, as you will see in these two variations of the folias, for example. The signs that are in the first and second measures explain it [i.e., the direction of bowing].

If the beginner would like to take out [i.e., play in] another position, [he should] make all the open thirds 3 of the second [string]; put 2 of the second [string] [for] all the l's of the fourth [string]; make all the l's of the third [string be] 0 of the first; and [for] all the 2's of the third [string], put 1 of the first. He will see that they are easier, and he should play this way for singing.
Eighth rule: of some advice. In order to translate any little
tune from music into tablature, be it a minuet, a dance, a square
dance, [or] another similar little thing, you have to observe the same
[procedures] that you have executed with the folias. So that the
amateur may entertain himself with this, he can translate the minuet,
which is in Gsolreut; the passepied, in Dlasolre; the brétaña and its
rigaudon, in Alamire; the amable, in Pfaut; and the rafa, in Csolfaut;
[these] are in the eighth illustration. But you must be careful with
the sharps, flats, and natural signs, and [with] putting the corresponding
notes, which are half notes, quarter notes, eighth notes, and so forth,
on top of the numbers in each measure. Without this, you cannot know
the tune that you must give in order to play them; all of this has
already been explained before.

The curious one is advised that if he wants to learn by music,
he must try to study well the summary of it and play the said little
tunes, holding himself responsible for [knowing] the names of the notes,
[for knowing which of those] are low, high, [or] very high, and [for
knowing] which point of the violin corresponds to each one of them, so
that with continuation and exercise, they will stay in his memory. He
will [then] not need to translate into tablature any sheet of similar
little tunes he may have in order to play it.

If any sharp or flat is next to the clef, it means that all the
notes that are on the said line are sharped or flatted, except where
there is a natural sign, which then makes [the notes] natural, as you
will see in the sixth illustration.
If you have any doubt about the explanation of this instrument, look at the rules for the guitar. Also, be aware that the licenses, the approvals, the privilege, the rates, and the prologue are in the treatise, or rules, for playing the guitar.

End.

Advertisement

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A fine print on a half sheet of paper, that, with the use of various wheels, contains an almanac and a perpetual calendar, and is cut out of strong paper, with its drawings.

Four fine prints on half sheets of paper which are four curious cards: the first is of the Holy Christ; the second of St. Bruno; the third, of Glory; and the fourth, of Hell.

Another fine print on a sheet of paper which is [of] the perfect rosary studded with fifteen large beads, hailing Most Holy Mary on each count with distinct praises.

Another fine print on a sheet of paper which is [of] the curious, true, perpetual, and spiritual pocketwatch.

Another fine print on a sheet of paper of the Holy Birth of our Saviour Jesus Christ, with a labyrinth of 25 quintillas [metrical compositions of five verses], which, when read in different ways, make 5,500 [quintillas].

And other fine, curious prints.
Illustration 23. Scale of the Violin

Scale of G solvent for the Violin. Naturals:

Another Scale.

With Slurs.

Flats and Sharps.

Italian Folias.

2nd Variation.

P. Mingh
Illustration 24. Demonstration of the Scales for the Violin

Demonstration of Scales and their half positions that can serve as a guide for looking for the rest.

Scale of 3rd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.

Scale of 2nd String 1st Example.

Scale of 2nd String 2nd Example.
Rules and Advice for Playing the Flute

Explanation of the Transverse Flute

Before explaining the following rules, it is necessary that the amateur first know the most essential rudiments of music. Since all things pertaining to it are figured and demonstrated in the sixth illustration, it is superfluous to refer to them here. See the said illustration.

In case you have not understood what the seven letters G, A, B, C, D, E, and F mean, which are also put on the notes of the scales, or gamuts, of the transverse flute, the recorder, and the flageolet, I say that the G means Gsolreut; the A, Alamire; the B, Bfabmi; the C, Csolfaut; the D, Dlasolre; the E, Elami; and the F, Ffaut. The first seven are low; the second [seven], high; and the third [seven], very high.

You will take the flute with both hands, covering the three upper holes with the [first] three fingers of your left hand, leaving free the one called the little finger and [placing] the thumb underneath the flute to support it. The three holes of the smaller, or lower, part you will cover with the same three fingers of your right hand, [placing] the thumb underneath, also, to support the flute. With the six fingers, you will press without violence on the holes since closing them well does not consist of pressing down the pads of the fingers. Rather, it is that the hole sits well in the middle of these pads.

37. Minguet's chart shows four holes for the right hand, the lowest being the one usually closed by a key.
The flute taken in the manner explained, the posture is to bring it to your right side so that your left hand will come to you in front of your chest and your right will remain in the air, a little lower than your right shoulder.

At first everything is difficult, but even though making the embouchure of this flute, that is, giving it sufficient air and in the amount which is required in order to sound it [so] that each note corresponds to the voice and note it should, manifests itself to be so much so, I want to give you a rule which, helped by your application (the universal teacher for all study), will facilitate your conquering that which in the beginning will seem to you [to be] insurmountable.

The way [to form the embouchure] is to put your lower lip near the hole that the flute has on the first third, pull back your upper lip a little, and, playing with the tip of the tongue on the upper teeth [and] moving it as if you wanted to spit, give the air proportionately [and] without more violence than natural breathing,\(^3^8\) since [for] all that you would like to force it, [forcing] will only serve for your making the voice [go] out of tune.

Now that you have taken the flute in the disposition [i.e., manner] that remains explained, you will make the scale, raising your fingers in the manner that the compass [i.e., fingering chart] manifests to you for each note, lifting them [only] a little, in order that your hand not be ungraceful.

\(^{38}\) Quantz, on the contrary, mentions the flutist's need of "the strong chest and the long breath" and instructs him at length on the proper manipulation of the "wind." Quantz, 13; 110.
Explanation of the Recorder

This flute you will also take in both hands like the transverse, covering the upper three holes with the three fingers of your left hand except the little finger, which remains in the air, and the thumb, which serves to cover the hole which the flute has in the second third, [the hole] which comes to you in front of the chest. The other three holes below you will cover with the same fingers of your right hand, and the last hole, which is to one side on the last third of the flute, [you will cover] with your little finger.

The posture of [the recorder] must be downward so that your left hand will come toward you at the chest and the right at the stomach, pulling the flute a little bit away [from your body].

This position taken, you will give it wind without more fatigue [i.e., effort] than natural breathing, and you will execute the notes, lifting the fingers to uncover the holes, as is shown in the fingering chart.

Explanation of the Flageolet

You will take this flageolet like the recorder, and with your index finger and that of the heart [i.e., the middle finger], you will cover the two upper holes; and the one underneath, with the thumb. And you will do the same with your other hand on the other three [holes].

It [the flageolet] does not have sharps or flats; and if they are offered, execute them [by] blowing a little more strongly or more gently.

Be aware that in the scale, or fingering chart, of the transverse flute, recorder, and flageolet, all of the black holes mean those that
must be covered; the white ones, uncovered; those that are half white and black have to be covered not more than halfway; and the t [means] those that have to be trilled. All this must be executed with the said fingers.

If the beginner has any doubt, [let him] look at the rules of the guitar, mandola, cittern, clavichord, harp, psaltery, bandurria, and violin. [The fingering charts for the recorder and the flageolet are missing.]
Illustration 25. Scale of the Transverse Flute
The tenth illustration, a copy of de Murcia's scales for continuo accompaniment, consists of three scales, three groups of chords, and six sets of key signatures. Two of the scales have neither sharps nor flats and go from G to the second F above. The other scale has B♭ and goes from C to the second B♭ above. One group of chords contains the diatonic chords for the scales beginning on G, the second group gives the same chords with certain notes flatted, and the third group shows the chords with certain notes sharpened. Each chord in the latter two groups is marked with the numbers 1, 2, or 3.

According to Minguet's instructions beginning on page 67, this chart can be used to find the appropriate chords to accompany songs written in any key. The first three sets of key signatures contain only flats; the last three, only sharps. The first signature in each set applies to the first G scale, the second in each set applies to the C scale, and the third in each of the sets applies to the second G scale. The flat chords marked 1 apply to the flat signatures in the first set; those marked 2, to the signatures in the second set; and those marked 3, to the signatures in the third set.

1. See Illustration 10, 84.
Since there are nine flat signatures and nine sharp signatures given, the chart presumably may be translated into eighteen scales with their corresponding accompaniment chords.

The flat chords marked 1, for example, are matched to certain notes in the first of each scale's three flatted versions. The notes for which there are no 1 chords are supplied chords from the natural-chord chart. The flat chords marked 2 are matched to their corresponding notes in the second of each scale's flatted versions. Then the remaining notes are supplied chords, first from the "1" chords and then from the "natural" chords. The same process applies to the flat chords marked 3 and their notes in the third version of each of the three scales, as well as to all of the sharp chords and sharped scales.

This system works for some of the scales. All of the flat-key versions of the first G scale, for example, match their assigned chords:

\[
\text{Set 1:} \quad \begin{array}{ccccccc}
\text{G} & \text{F}_6 & \text{B}_b & \text{C} & \text{D} & \text{C} & \text{F} & \text{G}_6 \\
\text{Set 2:} \quad \begin{array}{ccccccc}
\text{G} & \text{F}_6 & \text{B}_b & \text{C}_4 & \text{B}_b & \text{E}_4 & \text{F} & \text{G}_6 \\
\text{Set 3:} \quad \begin{array}{ccccccc}
\text{E}_b & \text{F}_6 & \text{B}_b & \text{C}_4 & \text{B}_b & \text{E}_4 & \text{F} & \text{E}_6
\end{array}
\end{array}
\]
Although the same chords apply to the three versions of the second G scale, only the scale in set 2 has the same key signature as its mate. Thus, the scales in sets 1 and 3 do not match their chords perfectly:

Set 1: Bb in the circled chords clashes with B7 in the scale.

Set 2: This scale is identical to its counterpart in the first G scale.

Set 3: Db and G7 in the circled chords clash with Db and Gb in the scale.

Neither do any of the C scales completely match up with their assigned chords. Similar discrepancies also exist between some of the sharp-key scales and their chords.
Instruments:

1. **bandurria** - a flat-backed, lute-shaped, fretted string instrument with gut strings tuned $c'\#d'\# - f'\# - b'b' - e'' - a''$ and plucked with a plectrum. It is pictured in the frontispiece, along with the other plucked instruments treated in the *Academia Musical*.

2. **cittern** [Sp. cithara, cithara] - a fretted string instrument, shaped liked the bandurria, but larger. Its wire strings, plucked with a plectrum, were tuned in various ways; Minguet's tuning is $e'e' - d'd' - a'a' - b'b$, although the third course was usually tuned to $g'$. The *Academia Musical* is the last treatment of the cittern with diatonic, rather than chromatic, fretting.

3. **mandola** [Sp. vándola] - a large, tenor mandolin with gut strings, plucked with the fingers, and frets. Both Amat and Minguet treated it; their tuning for it is $dd - gg - c'c' - e'e' - a'a' - d''d''$.

4. **psaltery** [Sp. psalterio, salterio] - a string instrument consisting of a shallow box with many strings, each of a specific pitch, which are either plucked with the fingers or a plectrum, or hammered. When played with hammers, the instrument is commonly called a "dulcimer" in English-speaking countries and a "Hackbrett" in German-speaking ones.
5. triple - the Spanish term for the treble guitar. Minguet's tuning is $f''f' - bb - d'd' - g'g' - c''c''$; De Sotos' is $ee - aa - d'd' - f'^{\#}f'^{\#} - b'b'$. 

Dances

Some of Minguet's dances are simply entitled "Minuet," "Passepied," etc. The dances not listed here are titles of specific tunes: "La Bretaña," "El Amable," "La Rafa," and so forth.

1. fandango - a Spanish dance in moderate or quick triple time, danced by a couple to the accompaniment of guitars and castanets. It appeared in the early eighteenth century.

2. folia - a Portuguese dance consisting of two parallel, four-chord phrases in a distinct, triple-meter, rhythmic pattern. Like other dances of a repetitious nature, it was often written in many keys at the beginning of guitar tutors to illustrate different playing techniques.

3. jota - an Aragonese peasant dance in rapid triple time, performed by a couple playing castanets. Its most distinctive characteristic is its violent contrasts of movement.

4. minuet - the most popular of the dances in the Baroque suite. It is in $\frac{3}{4}$ meter and is in a moderate-to-quick tempo.

5. passacaglia [Sp. passacalle] - A folk dance of various Spanish-speaking countries which apparently is not related to the chaconne and passacaglia. In Spain, it is a march in $\frac{2}{4}$ meter.

6. passepied - A spirited dance in moderately quick $\frac{3}{8}$ or $\frac{6}{8}$ meter. It originated in Brittany and was popular at the French courts of Louis XIV and Louis XV.
7. **rigaudon** - A seventeenth-century French peasant dance which became a member of the optional group of suite movements.

8. **seguidilla** - An Andalusian dance in fast triple time which is sung and danced to the accompaniment of guitar and castanets. After each verse is a four-measure refrain of castanet rhythm.
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