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The Lute Society of America was organized in 1966 to cultivate, promote, foster, sponsor, and develop understanding, taste, and love of the musical arts, and especially to promote interest in the lute and related stringed instruments; to increase and stimulate public interest in the playing of the lute and its music; to coordinate groups of lutenists and to render assistance by furnishing a central place where such groups may apply for information.

Membership in the Society is open to anyone interested in the lute and its music. Such persons shall become members in good standing upon payment of dues for the current year. Annual dues are $8.50. The Society is a non-profit organization, and all contributions in excess of dues are tax-deductible.

The Lute Society of America publishes this Journal annually. The Society also publishes a Newsletter which is sent to members irregularly, at least four times per year. Editions of lute music are also published by the Society; at least one copy per year is issued free to members, and other copies are available to members at a reduction of 25%. A list of members is published in the Spring, containing a list of lute makers, repairmen, suppliers of lutes, strings and accessories, teachers of the lute, and other pertinent information.

Meetings for playing the lute, and discussion of its history, technique, etc. are held at irregular intervals wherever there are enough members to make it desirable, and notices of these meetings are printed in the Newsletter. The Society also operates a microfilm library of lute and guitar sources for the benefit of the membership.

Application for membership in the Society (and contributions to the Society) may be made to the Membership Chairman, 92 Calhoun St., Battle Creek, Michigan 49017. News items and other matters concerning the Society should be addressed to the Secretary, Douglas A. Smith, 2171A Princeton St., Palo Alto, California 94306.
With this issue, the *Journal of the Lute Society of America* acquires a new editor. Except for the addition of a communications department, the Journal will remain as before. Your new editor hopes to be able to maintain the same high standards as those established by his predecessor, Joan Myers, who so skillfully guided the publication for the past six years.

Although it is small, a journal such as the present one often requires as many editorial decisions as a periodical several times its size. On the assumption that two heads are better than one, your editor has asked Douglas A. Smith to take on the new and rather thankless task of associate editor. Together, we hope to make the Journal as informative and free from bias as we can.

For no intentional reason, the present issue appears to have developed a decidedly Teutonic personality. Perhaps lute scholars currently have come to find Germany and Scandinavia fertile grounds for original research. As the authors of the three articles on Jobin, Waissel, and Diesel all point out, none of these composers is particularly well known to English speaking readers.

Ruth K. Inglefield, who contributed the article on Bernhard Jobin, is Assistant Professor of Harp and Music History at Bowling Green State University, Ohio. In her article, Jobin comes to life not only as a lutenist, but as a publisher and humanist as well. Douglas Alton Smith is finishing a doctorate in Music at Stanford University. He is currently writing a dissertation on the celebrated lutenist Sylvius Leopold Weiss. His translation of Matthaeus Waissel’s lute instructions offers valuable insight into late sixteenth-century lute practice. Guitarists should be particularly interested in David Lyons’ article on the obscure Danish composer Nathanael Diesel. Mr. Lyons is currently in California pursuing a master’s degree in Library Science at San Jose State University. Our final article is by Michael Saffle who recently returned from a trip during which he took detailed measurements of numerous lutes in Europe and the United States. He is presently completing doctoral studies in Music and Humanities at Stanford University.
Das Erste Buch

M. D. LXXII.

Example 1. B. Jobin, Das Erste Buch
THE BERNHARD JOBIN LUTEBOOKS
(1572-1573)
BY RUTH K. INGLEFIELD

Not often, in these days of increasing interest centering around Renaissance lute music, is the musicologist privileged to "discover" an entire collection of almost unknown material. It is especially surprising that the two books of lute tablature prepared and printed in 1572 and 1573 by the eminent Strasbourg publisher Bernhard Jobin should fall into this category, for Jobin published about half of all German tablatures to appear during the period of his activity. He was also influential in the development of a specifically German notation for lute and other instrumental music. However, Jobin has been accorded a more prominent place in literary than in music reference works, and very few scholars have given attention to his musical contributions.¹

In spite of Jobin's recognized importance as a publisher in several major fields, the man's life remains something of a mystery.² The first definite date found for him is April 27, 1560, when he became a citizen of the city of Strasbourg. Already trained as an engraver, Jobin joined the appropriate Strasbourg union and found employment in a local publishing house. Here he quickly learned the additional art of printing. The Strasbourg city archives contain records of the union's displeasure at Jobin's moonlighting in the printing business, of his appeal to the city magistrate for a special dispensation, and of the payment of an extra fee to the city in return for professional recognition in two areas.

The next definite date available for Jobin is June 10, 1567, when he married Anna Fischart, sister of the prolific satirist Johann Fischart (circa 1530-1591).³ His brother-in-law and the literary

¹ Some discussion of Jobin's lute dances is contained in J. Dieckmann, Die in deutschen Lautentabulaturen überlieferten Tänze des 16. Jahrhunderts (Kassel, no publisher given, 1931). Mention of his notation is found in K. Dörflmüller, Studien zur Lautenmusik in der ersten Hälfte des 16. Jahrhunderts (Tutzing, Hans Schneider, 1967). There has been little other notice of his work.

² Most biographical information on Jobin was obtained from unpublished records in the Strasbourg city archives and from works concerning printing history. F. Ritter, Histoire de l'imprimerie alsacienne aux XVe et XVIe Siècles (Strasbourg, Le Rous, 1955) was especially helpful (much information from the archives is also quoted in Ritter). The unpublished references are from the Archives Municipales de la Ville de Strasbourg, II, IV.

³ This was evidently the first of two marriages for Jobin. The Strasbourg city archives contain a document filed in connection with the sale of his house in 1588, and lists his wife at that time as Barbara Fischer, sister of a prominent lawyer. Five children are also listed in the family as of this date. (Archives Municipales II, 35 # 14.)
circles in which he moved had a profound influence on Jobin’s
career. Most of his extensive literary publications seem in fact to
stem in some way from the relationship, and he was the exclusive
publisher of Fischart’s works beginning in 1570. Some of these
publications were signed by both men; others, because of their
satirical attacks on the Church or other institutions, appeared under
pseudonyms and with fictitious places of issue. Studies of Fischart’s
works have demonstrated that works issued anonymously, or
supposed to have appeared at “Christlingen,” or published by
“Bernard Janot,” all came from the Jobin presses.4

Most of Fischart’s works—in fact, most of Jobin’s publications—
were richly illustrated by the well-known painter and engraver Tobias
Stimmer (d. 1584). Jobin, Fischart and Stimmer collaborated on
many varied projects. In 1574, for example, they initiated an
important series of works describing the famous new Strasbourg
cathedral clock. In one of the books, verses of descriptive poetry by
Fischart are set as a frame for Stimmer’s engraving of the
clockworks. Among other examples of such collaboration are a 1588
publication devoted to renewal of the Strasbourg-Bern-Zurich
alliance and Fischart’s translations of Calvin and Rabelais. Jobin’s
respect for Stimmer’s versatility as an artist was further
demonstrated in a series of books on hunting and agriculture,
another on astronomy, and works involving mythological and
allegorical illustrations. In 1590 a special Stimmer album appeared,
intended to instruct students in design and painting.

A major portion of Jobin’s non-musical output was thus
influenced by his talented colleagues. Fischart’s efforts on behalf of
the Reformation were probably also responsible for Jobin’s
numerous collections of hymns and prayer-books, many containing
works by Martin Luther. Some also contain music, for example
Melchior Newssidler’s Psalmen, geistliche Lieder und Kirchengesänge
(1573), and Clément Marot and Théodore de Bèze’s Psalmen Davids
with melodies by Claude Goudimel.5

A less apparent influence caused Jobin to publish books of
instrumental tablature, an important area in his total production.
Possibly he was himself musically inclined; Fétis refers to him as a
“luthiste distingué,” without however indicating where or with
whom he might have studied the instrument.6 There is no reason to

4 The anonymous publications of Fischart and Jobin are discussed at some length in A.
Hauffen, J. Fischart, ein Literaturbild aus der Zeit der Gegenreformation (Schriften des
Wissenschaftlichen Instituts der Els. Lothr. im Reich, 1921).

5 Most of the hymn and psalm collections contain little actual music. There is, however,
a motet attributed to Jobin in a later collection: Casati’s Raccolta di motetti . . . (Venice, F.
Magni, 1651).

6 F. J. Fétis, Biographie universelle des musiciens . . . , 2nd ed. (Paris, Firmin-Didot
Frères, 1866-70), Vol. IV, p. 443. This statement of Fétis is quoted by most later writers.
doubt that he played the lute, and indeed the lutebooks themselves support the theory that he had mastered the instrument to some degree—through their stated pedagogical purpose and attention to details of notation and fingering. Jobin did not himself provide intabulations for any other instrument.

There are twelve important tablatures from the Jobin presses, dating from 1572, not long after he started publishing, until 1589, shortly before his death. Of this group, two are keyboard tablatures, four are for solo cittern, and six are for solo lute. Jobin’s own intabulations appear as the earliest works in the series.

The first of his two books of Newerlessner Fleissiger ettlicher viel Schöner Lautenstück..., 1572 contains fifty folios, of which the first seven are prefatory material and the rest are music. All of the works are in German lute tablature and consist of fantasias, vocal intabulations, and passamezzo-saltarello pairs.

The information on the title page is placed within an elaborate ornamental border, engraved by Tobias Stimmer (Example 1). At the top middle are the words Das Erste Buch; the title is flanked by angels playing a lute and a viol. On the left side of the border is a female figure seated on a pedestal, who bears the attributes of Apollo—laurel wreath and lyre. On the opposite side, a matching male figure bears Dionysian attributes. Below the title is Jobin’s printers mark; to the left and right of this mark pairs of angels are involved in playing a guitar and a harp and in singing. This title page border is used for all of Jobin’s instrumental tablatures, many of which contain additional portraits or cuts of instruments by Stimmer.

On folio two is found a dedication to Tobias Stimmer that contains some information about Jobin’s intention to provide music in German tablature for the performer of more modest skills. He states that

I have diligently collected in the simplest and easiest way some diverse and useful lute pieces in German tablature, since I have seen that the artful lutebooks previously printed, because they were done in the foreign and Italian manner, cannot be understood by everyone wishing to progress in his playing by further instruction...therefore I expect that, with this first part of my planned work, of which nothing has appeared in print before in

---

7. The exact date of his death is unknown, but his heirs were in charge of publishing from 1593 when the signature Erben Jobins first appears.

8. A complete list of instrumental tablatures may be found at the end of this article.

German tablature, I will be helping and furthering many in the art.  

This dedication is followed immediately by an extremely lengthy poem in praise of the lute, signed on folio six by J.F.G. Mentzer (one of Fischart's pseudonyms). Unfortunately, this poem provides no specific information of interest to the musician. Instead, it explains in purely poetic terms what a gentle and noble instrument the lute is, enriching the heart and spirit by its gentle sounds, keeping the minds of virgins from idle thoughts, and all without distorting the mouth and nostrils as for pipe-playing!

Directly after the poem is a very short paragraph concerning the tablature itself. Explaining that he does not wish to carry on at the customary length, Jobin continues:

I would inform the lute player who is perhaps still a bit unskilled initially that he should pay special attention to beats and measures which are indicated with lines like this—

because this will further him considerably in his playing. If the line before the beat is straight downwards it is to be played down with the thumb but if the line is curved it should be played up with the forefinger. Otherwise I don't want to be bothersome any further with more lengthy introduction because everyone who has had an example or teacher on the lute... will be able to remember and report the way of using the German tablature. So I will leave it at that.  

Although the statement is brief, this system of finger strokes was new in German tablature. It serves a notational purpose similar to the dot system in French tablature, but seems to be related to a growing German interest in thumb-finger exchange as part of overall considerations of rhythm and accent. The thumb stroke, carrying more weight, occurs regularly on strong beats.

The second lutebook is considerably shorter and contains less prefatory material. A new dedication, again written by Fischart, is this time a satirical piece based largely on German puns and rather difficult to translate. One of his shorter but more indignant sentences reads as follows:

10 B. Jobin, Das Erste Buch... , folio 2. Dedication translated by Dr. Klaus Schmidt, German Department, Bowling Green State University.
11 Jobin, Das Erste Buch, p. 6. Translated by Dr. Klaus Schmidt, Bowling Green State University.
12 Dorfmüller, Studien zur Lautenmusik, p. 46 following discusses this principle as used by Melchior Newsidler and Hans Judenkunig.
false friends of music, who when they get heated up from wine, put on the asinine ears of the Phrygian King Midas by preferring to listen rather to clumsy banging and sounding and howling and crying than to the sweetest harmony of music, and by putting aside at once all pure-sounding artistic instruments and lutes and by introducing miners who have to keep their ears stiff for all the big screaming and by asking for lyre-girls and drummers and putting hunters in front of the table blaring on hunting-horns and by watching the restless pea in the pipe and falling in love with dance-rhythm-makers and grill-spear-scratchers and glassbreakers and preferring the pot-beater to the harpist and choosing such racket and junkplaying over every Bavarian and Imperial Kapelmeister.\textsuperscript{13}

The tablature, consisting entirely of dance pieces, follows this tirade directly.

In both books, the tablature is carefully presented and relatively easy to read. It is typically German—that is, it uses Gothic letters of the alphabet plus \textit{et} and \textit{con}. The bass-string indications represent an intermediate step in the clarification of German tablature and are seen in the following example.

\begin{center}
\begin{tabular}{|c|c|c|c|c|c|c|c|}
\hline
\textit{t} & \textit{Q} & \textit{j} & \textit{f} & \textit{q} & \textit{e} & \textit{aa} & \textit{ff} \\
\hline
\end{tabular}
\end{center}

The moving voice is generally not on top but occupies the second line, and the lowest note is almost always on the bottom (see Example 2). The most common errors—a doubled letter or misplaced rhythmic signs—are easily determined within the layout used and probably could have been corrected during performance in most cases.

Turning to the music itself, and specifically to the four fantasies that open the first book of tablature, the nature of Jobin’s style is quickly established. Although the four works are not formally similar to one another, they utilize the full range of characteristic devices

\textsuperscript{13}Jobin, \textit{Das Ander Buch} . . . , folio 3. Translation by Dr. Klaus Schmidt, B.G.S.U. The original reads as follows: “... falsche Musicien, wann sie vom Wein erhitzigen/ dess Phrygischen Königs Midas Eselsohren aufsetzen/ in dem/ das sie lieber ein ungeschickten knall und schall/ geheult und geschrien/ dann die süßeste zusammen stimmung der Music hören/ und als bald alle reinlingende Kunstliche Instrument und Lauten auff ein seit stellen/ Bergknappen/ so die Ohren unschaff vor grossem geschehen halten müssen/ einführen/ Leyrerin und Trummenschlager ervordern/ einen Weidman mit dem Jägerhorn zußessen für den Tisch stellen/ der erbessen unrehun in der Blases zusehe/ sich an einem dantzleinklopfert/ Bratspitzkratzer/ Glassbrecher und hafenisten für ein harfenisten vergassen: und also solch gethümel und gerümpelspiel für alle Bayerische und Kayserliche Kapellenmeisterey erwehlen.”
available. In general terms, each fantasia is based on either improvisatory techniques, points of imitation, or successive variation patterns. Internal form is defined by the more specific contrasts of parallel intervals, dialogue techniques, scalar flourishes, homophonic sections, and ornamented cadences.

The first fantasia is seventy-five bars long and is divided by a meter change into two major sections of equal length. Based almost entirely on improvisatory techniques, this work appears to have fulfilled a preludial, tonality-fixing purpose. On close examination, a rather tight structure is revealed.

Since development is almost entirely rhythmic, the sections given in the above diagram refer to the following characteristic rhythmic/figural patterns.

\[
\begin{align*}
\text{I:} & \quad \text{Intro (a)} & A & B & A & B \\
& & b & c & d & b & c & d \\
& & 9 & 8 & 8 & 8 \\
\text{II:} & \quad \emptyset & 3 & A & B & C \\
& & a(d) & b(d) & c & \\
& & 16 & 12 & 10
\end{align*}
\]

14 The varying functions of the fantasia are discussed by O. Gombosi, preface to the Capirola Lutebook (Neuilly-sur-Seine, 1955), and R. M. Murphy, "Fantasia and Ricercar in the Sixteenth Century," unpublished dissertation, Yale University, 1954, among others.
There is no imitation in this fantasia. The “b” sections are based on parallel sixths and tenths, while the rest of the piece can be described as a series of virtuosic figures, extended sequentially. The sequential patterns may be repeated from two to eight times, with a typical bass line movement of I-vi-vii-V-vi-IV-V-I.

Lack of imitation in the first fantasia is compensated for in Fantasia 2. Here the image of the motet is particularly apparent in the opening section, which has regular entrances of a well-defined point of imitation.

Although later portions of this fantasia are largely homophonic, the opening motive does reappear in imitation to close section “d” of the chart below and also as a closing melody (slightly embellished) in section “e.”

Distinctions among sections may be made in terms of their use of parallel sixths and tenths (b and d), repeated-chord techniques (c), or the addition of an occasional flourish (e). The overall impression, however, is not one of successive sections but of the gradual dissolution of imitative into homophonic texture, with unity provided by tonality and the return of the original motive.
Fantasia 3 is the shortest of the group with a total of thirty-eight bars. It begins with a highly chromatic theme that is not imitated but appears within a contrapuntal framework.

Example 5. Fantasia 3, m.1-3.

This theme, in several versions all of which commence with the repeated-note idea, occurs a total of six times during the fantasia and is shown by an asterisk in the formal outline given here. It should be noted that none of the succeeding statements is as highly chromatic as the first.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>7</td>
<td>10</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>7</td>
<td>5</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>min.</td>
<td>maj.</td>
<td>min/maj.</td>
<td>maj.</td>
<td></td>
</tr>
</tbody>
</table>

Formal outlines are less obvious in this fantasia. Statements of the theme are introduced on different degrees and do not always begin on the same beat of the measure; the harmonic scheme moves freely between two tonal and modal areas. While descending major and minor thirds are freely exploited in development, the open fifth will occasionally be used at cadence points to preserve modal ambiguity. Even when the third is present, the cadence formula in this work has a more archaic flavor.

Example 6. Fantasia 3, m.7-8.

The last fantasia is the longest with eighty-nine measures, and bears some resemblance to Fantasia 2 in that there is a well-defined opening motive treated in imitative fashion.
Although the opening imitation is accomplished within the first ten bars, the initial section of this work is unusually long; there is no full cadence for thirty-five bars. During the course of the section a generally contrapuntal texture is maintained, with an occasional homophonic bar used to initiate a new extension of the material. Succeeding sections of the fantasia are much shorter and are clearly defined at thirteen or fourteen bars each. For every additional section, there is a new point of imitation; section “c” is further differentiated by the use of dialogue technique not found in the other fantasias, and the closing section is marked by scalar flourishes in considerably smaller note values.

The main body of Jobin’s first volume consists of intabulations of vocal works. These are divided in the index into categories—madrigals, chansons, Lieder and motets. All of the intabulations may be described as currently popular music. Many of the works were newly composed pieces, others were newly reprinted. The pieces chosen for this volume originally had four or five voices, and the structure of the models is quite faithfully preserved in Jobin’s tablature. Occasionally the inner voices may change in number or alter a note due to considerations of performance technique. Embellishment may vary from minimal to extensive; in general, however, and as Jobin states in his Preface, virtuosic display is not a goal in this collection and the embellishment is tempered accordingly. Thus the more elaborate figurations are found mainly in sections that originally had longer note values, for example at the beginning or end of a work.

See Brown, Instrumental Music for complete listing of contents and composers represented (including correction of several misattributions). While some additions may be made to the list of concordances, none were located for any of the Lieder or motets.
Jobin’s books are an unusually rich source of lute dances in German tablature. First in order of presentation come eight passamezzo-saltarello pairs—three at the end of the first book and five at the beginning of Book Two. Most of them bear titles indicating the framework of harmonic progressions used (that is antico, moderno, and so forth); Jobin was one of the first to so differentiate in German publications.\(^{16}\)

The Jobin passamezzi average forty-eight bars in length and fall into two structural types. The first type is based on a continuous variation technique and contains three to five sections. For example, the Passemezzo Antiquo, Book II, No. 1 would diagram as follows:

\[
\begin{array}{cccc}
A & B & C & D \\
a & b & a' & b' \\
8 & 8 & 8 & 8 \\
a'' & b'' & a''' & b'''
\end{array}
\]

In the second type, the variation style has been subjected to an overall binary organization; the Passemezzo Ungaro, Book II, No. 2, has the following structure.\(^{17}\)

\[
\begin{array}{ccc}
A & B \\
\frac{2}{4} & \frac{2}{4} \\
\frac{1}{4} & \frac{1}{4} & \frac{1}{4} & \frac{1}{4}
\end{array}
\]

One passemezzo (Book II, No. 3, Passemezzo Comune) follows neither of these schemes but falls into a definite Bar or AAB form.

The diminution technique displayed in these works is more highly developed in both musical and virtuosic terms than that of the vocal intabulations or even the fantasias. The passage-work is less frequently interrupted by chordal sections and contains a greater degree of rhythmic variety. In the following example, diminution practice may be seen in a dialogue section (one of the techniques found only infrequently in the fantasias).

\(^{16}\)H. J. Wecker, Tenor Lautenbuch . . . mit zweyen Lauten zusamen . . . Basel, 1552 (volume now lost) predates Jobin in this usage, which was common in Italy from mid-16th century.

\(^{17}\)Variations in spellings are Jobin’s own. The term ungaro refers to the internal a-b-c form; the bass here is of the moderno type.
The saltarello of this period appears almost exclusively as an after-dance to the passamezzo and, as such, has no really independent melody, rhythmic development, or harmonic progression. Normally, the melody of the main dance is modified to fit the triple meter, which becomes the most distinctive feature. In many of Jobin's saltarelli, however, this usual technique is not strictly observed and the second dance achieves a greater freedom. Five of the saltarelli do not have the same ending as the dances they follow; instead they are extended by an extra section of material which is cadential in nature and which carries considerable weight in terms of length. This section may be simply appended to the basic form, extended from the final variation section, or may consist of entirely new material; in each case it takes on the character of a closing "movement" (not separated) and the total work becomes suite-like. The following diagram demonstrates one interesting example, the Passemezzo Milanese, Saltarello Milanese, Book I, No. 36.

**Passemezzo**

```
  A  |  B  |  C
---|-----|-----
a  b | a' b' | a'' b''
8  8 | 8  8 | 8  8
```

**Saltarello**

```
  A  |  B   | tr  |  C       
---|------|-----|---------
a  b | a' b'| tr  | c  d  cadential
8  8 | 8  8 | 2   | 11 8 3 x 4 - 31 bars
```

Example 8. Book I, No. 35; Passamezzo antico, m.29-32.

Book I, No. 35; Passamezzo antico, m. 46-48.
Form is also the interesting element in the Galliardes—of the seven tunes, only two are based on the characteristic Galliarde rhythm (JJIJ.PJ). These two have been labeled with the letter A in the accompanying example (and the “Royne d’Escosse” is included in transcription at the end of this article). Two others, labeled with the letter B, are actually based on the saltarello rhythm (J.PJJJJ); the remaining works qualify as atypical Galliardes. Furthermore, while four of the pieces conform fairly closely to a standard ABC structure (Book II, Nos. 8, 9, 10, 12), Book II, No. 6 is in a baroque-type binary form (A:B:B); the remaining three have an extra cadential section. As in the “Royne d’Escosse,” this section is closely related to the rest of the Galliard. The diminution technique seen in this example is typical of the group of Galliardes, with more extensive passages in some works.

Example 9. Book II, No. 6; Galliarde “Chi passa.”

B

Book II, No. 7; Galliarde “La Royne d’Escosse.”

A

Book II, No. 8; Galliarde.

Book II, No. 9; Galliarde.

B

Book II, No. 10; Galliarde “La Brunette.”
Book II, No. 11; Galliarde "La Varionessa."

Book II, No. 12; Galliarde.

The Branles, on the other hand, making their first appearance in German lute tablature here, are presented simply. All are in regular double or mixed form, with almost no variation, much exact repetition of sections, and strongly established motor rhythms. These pieces in fact correspond to the actual dance steps in phrase structure and number of bars.

The Tantz with Nachtantz is the final form chosen for the lutebooks, and there is a rather substantial group of fifteen, making Jobin an important source for this form too. While many of these dances must have been known and perhaps even sung at the time, only one work carries a title that can be traced—the Dantz Proficiat. In other cases, Jobin limits himself to distinguishing between a mere Dantz and a Deutscher Dantz; most of the tunes seem relegated to anonymity.

A majority of the Tantz forms can readily be classified in terms of AB or ABC structure. Among the binary forms, almost all are of the Branle type, and the three-part dances emerge as Pavenes. Not surprisingly, all except two of the Nachtantz may be described as Galliardes; Book II, No. 26 and Book II, No. 29, however, are saltarelli. In each case, the musical material of the Nachtantz is based on that of the Tantz and diminution techniques are similar to those seen in the Galliarde "La Royne d'Escosse."

Although this study has been concerned principally with form, mention should be made of the indefinite tonal-modal atmosphere that prevails throughout the books. Major-minor fluctuations are frequent, as may be seen in Example 3 and Example 6. Many of the works start in minor, but usually end with a section in the tonic or another major key (see the Galliarde "La Royne d'Escosse" for this

18 Proficiat ihr lieben Herrn." Some Galliarde tunes are also identified (Example 9).

19 Brown has identified two other tunes: Book II, No. 23 is based on "Ich ging einmal spazieren" and Book II, No. 29 is a melody known as "die schöne Müllerin."
Example 10. Galliarde "La Royne d'Escosse"
type of end-modulation, although the opening tonic is major). The final group of dances demonstrates more root movement by fifth than the other works, and clear major or minor areas are more easily determined.

The Jobin lutebooks, although unusual because of the rather large amount of literary material included, are fairly typical of the period in terms of musical content. The pieces chosen may be considered representative of educated musical taste. The categories of works—free forms, vocal intabulations, and dances—are the same categories used in other German tablatures and in the larger collections of Pierre Phalèse and Adrian Le Roy as well. In addition to their representative quality, however, Jobin’s books are distinguished by their variety of technical and formal treatment. The extent of diminution technique and the sophistication of formal schemes employed in the dances frequently contradict the descriptions of “normal” procedure offered by authorities in the field, and might well provide material for some future study of larger scope.

After the publication of these two lutebooks, Jobin devoted his efforts exclusively to printing the works of other men. Nonetheless the influence of his books on later German tablatures is apparent. The careful preparation, elegant edition, and clarity of the tablature itself lent dignity to the idea of publishing specifically German tablatures, and the music included was of such quality that it appealed to later editors. Many of Jobin’s works received the ultimate honor of being copied into other collections of German lute tablature—which themselves await transcription.
Appendix

BERNHARD JOBIN

Complete List of Instrumental Tablatures

Bernhard Jobin

*Das Erste Büch newerlessner Fleissiger ettlicher viel Schöner Lautenstück... zusammen getragen, geordnet, und auch selber getruckt..., 1572.*

Bernhard Jobin

*Das Ander Buch Newerlessner Kunstlicher Lautenstück... inn die Teutsche gebräuchliche Tabulatur gericht und zusammen getruckt durch Bernhard Jobin..., 1573.*

Sixt Karge

*Novae, Elegantissimae, Gallicae, Item Et Italicae Cantilenae, Mutetae & Passemezo..., 1574.*

Melchior Newsidler

*Teutsch Lautenbuch..., 1574.*

Sixt Karge and Johan Domenico Lais

*Toppel Cythar..., 1575.*

Bernhard Fabricius

*Bernhard Fabricii tabulaturae organis & instrumentis..., 1577. Now lost.*

Bernhardt Schmid

*Zwey Bücher. Einer Neuen Kunstlichen Tabulatur auff Orgel und Instrument..., 1577.*

Sixt Karge

*Renovata Cythara..., 1578.*

Sixt Karge and Johan Domenico Lais

*Toppel Cythar..., 1578. Reprint.*

Sixt Karge

*Renovata Cythara..., 1580. Reprint.*

Giulio Cesare Barbeta

*Novae Tabulae Musicae Testudinariae..., 1582.*

Sixt Karge

*Lautenbuch, viler Newerlessner fleissiger, schöner Lautenstück..., 1586.*

Jakob Paix

*Thesaurus Motetarum, 1589.*
Interest in Renaissance and Baroque music and musical instruments has steadily increased during the past fifty years. Old lutes, consequently, have also received increasing attention from performers, craftsmen, and scholars; and several European and American periodicals have recently published articles discussing these and related instruments from different points of view. Two of these articles—"Lute Construction in the Renaissance and the Baroque" by Friedemann Hellwig and "Sixteenth and Seventeenth Century Lute-Making" by Robert Lundberg describe the methods and materials used by Renaissance and Baroque craftsmen in determining proportions and string lengths for lutes and related instruments, and in constructing and assembling lute bellies, bowls, rosettes, bridges, necks, and pegboxes in considerable detail. No recent articles, however, contains sufficient specific information for present-day luthiers to build their own reasonably accurate copies of particular instruments by such masters as Michael Harton, Sebastian Schelle, the Tieffenbruckers, Joachim Tielke, or Vendelio Venere; and none describes more than a handful of otherwise little-known or inadequately catalogued instruments in public or private collections.

During the past year, and at the invitation of the editors of this Journal, the present author visited Ann Arbor, Basel, Brussels, Budapest, Darmstadt, Frankfurt a. M., Leipzig, Linz, Munich, Nuremberg, Stuttgart, Vienna, and Washington, D.C., to examine lutes and related instruments built by famous Renaissance and Baroque artisans. Detailed measurements were made and multiple photographs taken of over forty-five lutes, theorboes, chitarrones, and other instruments now in the possession of the Musée

*The author would like to thank the curators and staff members of the museums named in this article for permitting him to measure and photograph instruments in their collections, and to reprint those photographs in this Society's Journal. Special thanks are also due the Deutscher Akademischer Austauschdienst, which awarded the author a fellowship enabling him to pursue musicological researches in Germany during 1974-1975 and to Douglas A. Smith of this Journal's editorial board, who knowledgeably and graciously assisted the author in preparing this article for publication.

Instrumental of Brussels, the National Széchényi Museum in Budapest, the Hessisches Landesmuseum at Darmstadt, the Musikinstrumenten-Museum der Karl-Marx-Universität in Leipzig, the collections of the Upper Austrian Landesmuseum at Linz, the Musikinstrumentensammlung of the Munich Stadtmuseum, the Germanisches Nationalmuseum at Nuremberg, and the Folger Shakespeare Library in Washington, D.C. It is hoped that this article, summarizing the results of many of these investigations, will provide luthiers with information useful in constructing accurate and attractive copies of instruments by famous craftsmen of past centuries. That it also supplements previous descriptions of certain instruments with additional measurements and pictures and supplies at least a minimal amount of information about other, equally important instruments still uncatalogued or undescribed should prove of value to performers and musicologists as well.

Twenty lutes and three archlutes—selected because each bears what appears to be an authentic sixteenth-, seventeenth-, or eighteenth-century label identifying maker and/or date of construction—were measured and photographed at Brussels, Darmstadt, Leipzig, Linz, Munich, Nuremberg, and Washington, D.C. Table I lists the makers’ names (if known), dates of construction (or estimated dates), places of construction (or probable places), and museum locations and catalog numbers of these lutes and archlutes. All instruments are listed chronologically and will be hereafter referred to by maker’s name—or, to avoid confusion, by name and letter postscript (for example, “Tielke/A,” “Tielke/B,” and so on) if references are made to more than one lute or archlute by the same craftsman. Additional references to published literature will be made whenever possible; catalogs for the collections at Leipzig and Linz already exist, but no recent or comprehensive descriptions of the collections at Brussels, Darmstadt, Munich, Nuremberg, or Washington, D.C. have appeared in print. All three archlutes are

3 Georg Kinsky, *Katalog des musikhistorischen Museums von Wilhelm Heyer in Köln* (Cologne: J. B. Bachem, 1910-1912), Volume II (“Zupf- und Streichinstrumenten”), pp. 88ff. The Heyer Collection of Musical Instruments was moved to Leipzig in 1926; all six instruments described in this article are also mentioned in Kinsky’s catalog, though some have been extensively restored during the last twenty-five years.

4 Othmar Wesseley, *Die Musikinstrumentensammlung des oberösterreichischen Landesmuseums* (Linz: Demokratische Druck- und Verlags-Gesellschaft, no date). No photographs accompany the descriptions of instruments in this catalog.

<table>
<thead>
<tr>
<th>Maker</th>
<th>Date of Instrument</th>
<th>Place of Manufacture</th>
<th>Museum</th>
<th>Catalog Number</th>
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<tr>
<td>Leonardo Tieffenbrucker</td>
<td>1551</td>
<td>Padua</td>
<td>Leipzig</td>
<td>492</td>
</tr>
<tr>
<td>Georgius Greif</td>
<td>1590</td>
<td>Füssen (?)</td>
<td>Darmstadt</td>
<td>Kg 67:103</td>
</tr>
<tr>
<td>Jonas Stehelin (?)</td>
<td>1596</td>
<td>Strassburg (?)</td>
<td>Leipzig</td>
<td>494</td>
</tr>
<tr>
<td>Giovanni Hieber</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Later 16th century</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jacob Langenwalder</td>
<td>1605</td>
<td>Füssen</td>
<td>Munich</td>
<td>57-109</td>
</tr>
<tr>
<td>Magnus Hellmer (?)</td>
<td>1609</td>
<td>Füssen (?)</td>
<td>Darmstadt</td>
<td>Kg 67:104</td>
</tr>
<tr>
<td>Moises (Magnus?) Tieffenbrucker</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Early 17th century</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Martino Kaiser</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Early 17th century</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>[Anonymous]</td>
<td>1633</td>
<td>(?)</td>
<td>Munich</td>
<td>47-10</td>
</tr>
<tr>
<td>Pietro Railich</td>
<td>1644</td>
<td>Venice</td>
<td>Nuremberg</td>
<td>MI 45</td>
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<td>Claude Allard</td>
<td>1671</td>
<td>France</td>
<td>Brussels</td>
<td>3179</td>
</tr>
<tr>
<td>Joachim Tielke/A</td>
<td>1676</td>
<td>Hamburg</td>
<td>Leipzig</td>
<td>496</td>
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<tr>
<td>Joachim Tielke/B</td>
<td>1696</td>
<td>Hamburg</td>
<td>Nuremberg</td>
<td>MI 394</td>
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<td>Thomas Edlinger</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Later 17th century</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Johann Christian Hoffmann/A</td>
<td>1716</td>
<td>Leipzig</td>
<td>Brussels</td>
<td>1559</td>
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<td>Jacob Weiss</td>
<td>1726</td>
<td>Salzburg</td>
<td>Linz</td>
<td>52</td>
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<tr>
<td>Johannes Weigert</td>
<td>172—</td>
<td>Linz</td>
<td>Nuremberg</td>
<td>MIR 898</td>
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<tr>
<td>Johann Christian Hoffmann/B</td>
<td>1730</td>
<td>Leipzig</td>
<td>Brussels</td>
<td>3188</td>
</tr>
<tr>
<td>Andreas Mayr</td>
<td>1735</td>
<td>Salzburg</td>
<td>Leipzig</td>
<td>504</td>
</tr>
<tr>
<td>Zacharias Fischer</td>
<td>1755</td>
<td>Würzburg</td>
<td>Leipzig</td>
<td>505</td>
</tr>
<tr>
<td>Michielle Barton/A</td>
<td>1598</td>
<td>Padua</td>
<td>Washington</td>
<td>—</td>
</tr>
<tr>
<td>Michielle Barton/B</td>
<td>1599</td>
<td>Padua</td>
<td>Nuremberg</td>
<td>MI 56</td>
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<td>Michielle Barton/C</td>
<td>1602</td>
<td>Padua</td>
<td>Nuremberg</td>
<td>MI 44</td>
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</table>
by Michael Harton; note, however, that Harton/A was rebuilt as a lute between forty and fifty years ago and exists in that state today.

Each of the twenty-three lutes and archlutes listed in Table I contains at least one label identifying its maker and frequently its date and place of manufacture. Facsimile reproductions of such labels in the Leonardo Tieffenbrucker, Tielke/A, Edlinger, Mayr, Fischer, and Harton/B lutes and archlutes have already been published. The name "Moises Tieffenbrucker" on the label of the Munich lute probably refers to Magnus Tieffenbrucker, an early seventeenth-century relative of Leonardo Tieffenbrucker and other luthiers of the same name. None of the other original labels in these instruments is particularly problematic, although those by Stehelin and Hellmer are partially illegible. Three instruments—those by Kaiser, Magnus Tieffenbrucker, and Edlinger—lack legible dates, and the date given on the label of the Allard lute is difficult to read. The labels of one instrument (hereafter referred to as "anonymous") bears only the date 1633; however, it is discussed in this paper because of its comparatively early age and exceptionally good condition. There is little reason to doubt that at least the bowls and frequently the bellies and bindings of the remaining twenty-two instruments are also in more or less original condition.

Later labels, identifying and dating the work of craftsmen who

161ff; and of the Hieber lute in Lundberg's article cited above. All instruments mentioned in this article are also described briefly (though not always accurately) in the revised editions of Ernst Pohllman's Laute, Theorbe, Chitarrone (Bremen: Edition Eres, 1971), Chapter VII, pp. 298ff.

The preparation of comprehensive descriptions of the Brussels and Nuremberg instrument collections is now in progress, and copies of unpublished descriptions of the lutes and archlutes at Darmstadt and Washington, D.C. were made available to the present author by those museums' officials.

6 M. W. Prynne points out in his article "Some Remarks on Old Lutes" (The Lute Society Journal, Volume I (1959), pp. 19-20) that photographs establish beyond doubt the pegbox (and probably the neck as well) of this instrument was rebuilt in the past fifty years, perhaps by Arnold Dolmetsch. The dimensions of this instrument's body, however, also prove it was formerly an archlute; see Tables II and III of this article for measurements.


8 See the article on the Tieffenbrucker family in Die Musik in Geschichte und Gegenwart, Volume XIII, columns 399-404, for a reference to this instrument and its probable builder.

9 For additional information about these three luthiers, see Willibald Lütgendorff, Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart (Frankfurt a.M.: Frankfurter Verlags-Anstalt, 1922), Volume II, pp. 13ff. The Edlinger lute was almost certainly made by the older Thomas Edlinger (1656-1690), since he worked in Augsburg; the younger Thomas Edlinger worked in Prague several decades later.
subsequently repaired, rebuilt, or restored these instruments, are found in the Leonardo Tieffenbrucker, Stehelin, Langenwalder, Magnus Tieffenbrucker, Railich, and Tielke/A lutes; facsimile reproductions of these Reparaturzettel from the Leonardo Tieffenbrucker, Stehelin, Langenwalder, and Tielke/A lutes have already been published.\(^{10}\) The Langenwalder lute contains two repair labels: one ascribing repairs to Gregor Ferdinand Wenger in August, 1738, the other to G. S. Hennings of Brandenburg at some unknown date. The Magnus Tieffenbrucker lute also contains two repair labels, the first ascribing repairs to Matthias Fux of Vienna in 1685, the second to Bernhard Enzensperger of Vienna in 1845. Two additional labels in the Railich lute attribute repairs to Matthias Hummel of Nuremberg in 1695 and to K. S. E. Bang of Nuremberg in 1830. Finally, the Leonardo Tieffenbrucker lute contains two additional labels not previously mentioned in print, the earlier ascribing repairs to Hermann Seyfforth in 1897, the later to Hans Jordan of Markneukirche in 1952. Almost every other instrument also bears obvious signs of alteration or repair, however, and none—not even those without additional labels—can be assumed to have survived in completely original condition.\(^{11}\)

Tables II and III present the principal measurements in millimeters for all twenty-three lutes and archlutes identified above. Table II gives the number of courses, the Mensuren (or vibrating length of strings), and the length, width, and depth of the bodies for each instrument in question. In enumerating courses, the first number in each pair in Table II (for example, "2" in "2/1") refers to the number of different courses strung with either one or two strings; the second number (for example, "1" in "2/1") the number of strings tuned in unison, or at the octave, in each course; pairs of numbers in parentheses designate courses strung from "upper heads," or secondary pegboxes, many of which appear to have been added to Renaissance and early Baroque instruments by later seventeenth- and eighteenth-century craftsmen. Mensuren indicate the distances from the bottoms of the nuts to the upper edges of the bridges along the highest single or double courses of the instruments in question; when more than one Mensur is given, the second (or subsequent) number(s) refer(s) to the distance(s) from the bottom of the nut(s)

\(^{10}\)Kinsky, pp. 234ff.

\(^{11}\)M. W. Prynne, in fact, states on page 20 of his article "Some Remarks on Lute Forgeries" (The Lute Society Journal, Volume III (1961)) that "nearly all old lutes have undergone alterations in the course of time," and that "the really fine instrument . . . is almost certain to have been given a new neck and peg-box, a new bridge and to have had its barring modified, possibly more than once, apart from ordinary repairs. Cases when the history can be followed by the repairers and alterers' labels are, unfortunately, exceptional."
to the upper edge(s) of the bridge(s) along the lowest single or double course(s) strung from upper head(s), and never to the lengths of the lowest courses of instruments lacking such secondary pegboxes. Note also that since a number of the instruments examined possess warped or damaged bellies, figures given for body depths represent only reasonably accurate approximations of measurements actually made. Figure 1 illustrates these measurements graphically, with the letters “P” and “Q” referring respectively to Mensuren for upper courses and for lower courses strung from secondary pegboxes.

Table III gives the diameter of the rosette and the width of the bridge for each of the twenty-three instruments in question, as well as three additional measurements: the distance from the bottom of the belly to the center of the rosette (distance X), the distance from the bottom of the belly to the center of the upper edge of the bridge (distance Y), and the distance across the top of the neck where it meets the body (distance Z). Note that the bellies of some of the instruments in question feature thin bands of carving one millimeter wide, or slightly wider (for example, the Breif, Hoffmann/BQ and anonymous lutes and the Harton/B archlute), three millimeters wide (for example, the Hieber lute), or even six millimeters wide (for example, the Harton/C archlute) bordering their rosettes; note further that the widths of these bands are included in the measurements of rosette diameters given in Table III. Finally, in two cases the measurements for bridge widths include the total width of the bridges in question and that these measurements are designated by the letter “T.” Figure 2 illustrates all of these measurements graphically.

Basic structural features of Renaissance and Baroque lute bodies, necks, and pegboxes have been accurately and fairly comprehensively summarized in the Hellwig and Lundberg articles cited earlier; the present author made few observations conflicting with their contents in examining the twenty-three instruments identified above. Every lute and archlute belly appears to be original, though several—particularly those belonging to the Greif and Hellmer lutes—are in quite poor condition, and every belly, insofar as could be observed, was less than two millimeters thick. In addition, the belly outlines of the Magnus Tieffenbrucker, Railich, Tielke/B, and Hoffmann lutes are identical to or extremely similar to belly outlines already figured in print.12 All of the earlier instruments possess bowls built from fifteen or more ribs; this comparatively high number is due, at least in part, to the popularity of shaded yew with such Renaissance master craftsmen as Michael Harton and Leonardo

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Courses</th>
<th>Mensur</th>
<th>Body Length</th>
<th>Body Width</th>
<th>Body Depth</th>
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</thead>
<tbody>
<tr>
<td>Leonardo Tieffenbrucker</td>
<td>2/1 + 9/2 (+ 2/2)</td>
<td>749/796</td>
<td>519</td>
<td>353</td>
<td>160</td>
</tr>
<tr>
<td>Greif</td>
<td>2/1 + 10/2</td>
<td>712/771</td>
<td>497</td>
<td>336</td>
<td>165</td>
</tr>
<tr>
<td>Stehelin</td>
<td>2/1 + 6/2 (+ 4/2)</td>
<td>755/792/845</td>
<td>508</td>
<td>351</td>
<td>168</td>
</tr>
<tr>
<td></td>
<td></td>
<td>898/971</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hieber</td>
<td>1/1 + 6/2</td>
<td>594</td>
<td>433</td>
<td>309</td>
<td>150</td>
</tr>
<tr>
<td>Langenwalder</td>
<td>6/1</td>
<td>633</td>
<td>467</td>
<td>305</td>
<td>150</td>
</tr>
<tr>
<td>Hellmer</td>
<td>1/1 + 9/2 (?)</td>
<td>698</td>
<td>486</td>
<td>333</td>
<td>160</td>
</tr>
<tr>
<td>Magnus (?) Tieffenbrucker</td>
<td>1/1 + 5/2 (+ 2/2)</td>
<td>612/658</td>
<td>465</td>
<td>275</td>
<td>140</td>
</tr>
<tr>
<td>Kaiser</td>
<td>1/1 + 10/2</td>
<td>722</td>
<td>491</td>
<td>314</td>
<td>165</td>
</tr>
<tr>
<td>[Anonymous]</td>
<td>8/2</td>
<td>640</td>
<td>452</td>
<td>313</td>
<td>150</td>
</tr>
<tr>
<td>Railich</td>
<td>2/1 + 9/2</td>
<td>613</td>
<td>419</td>
<td>348</td>
<td>145</td>
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<tr>
<td>Allard</td>
<td>1/1 + 6/2</td>
<td>659</td>
<td>476</td>
<td>292</td>
<td>165</td>
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<tr>
<td>Tielke/A</td>
<td>1/1 + 9/2 (+ 2/2)</td>
<td>746/795</td>
<td>512</td>
<td>309</td>
<td>160</td>
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<tr>
<td>Tielke/B</td>
<td>2/1 + 9/2</td>
<td>691</td>
<td>483</td>
<td>308</td>
<td>168</td>
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<tr>
<td>Edlinger</td>
<td>2/1 + 9/2 (+ 2/2)</td>
<td>775/821</td>
<td>532</td>
<td>343</td>
<td>145</td>
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<tr>
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<td>2/1 + 9/2</td>
<td>717</td>
<td>500</td>
<td>324</td>
<td>180</td>
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<tr>
<td>Weiss</td>
<td>1/1 + 5/2 + 1/1</td>
<td>716</td>
<td>498</td>
<td>315</td>
<td>160</td>
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<tr>
<td>Weigert</td>
<td>2/1 + 9/2</td>
<td>718</td>
<td>490</td>
<td>301</td>
<td>160</td>
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<tr>
<td>Hoffmann/B</td>
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<td>712/771</td>
<td>501</td>
<td>322</td>
<td>180</td>
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<td>Mayr</td>
<td>5/2</td>
<td>613</td>
<td>424</td>
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<td>148</td>
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<tr>
<td>Fischer</td>
<td>1/1 + 4/2 (+ 2/2)</td>
<td>682/730/790</td>
<td>470</td>
<td>308</td>
<td>155</td>
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<td>Harton/A</td>
<td>1/1 + 8/2 + 1/1</td>
<td>676</td>
<td>550</td>
<td>365</td>
<td>175</td>
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<tr>
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<td>8/2</td>
<td>781</td>
<td>574</td>
<td>380</td>
<td>180</td>
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<td>Harton/C</td>
<td>7/2 (?)</td>
<td>934</td>
<td>685</td>
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### TABLE III

<table>
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<tr>
<th>Instrument</th>
<th>Distance X</th>
<th>Distance Y</th>
<th>Distance Z</th>
<th>Diameter, rosette</th>
<th>Width, bridge</th>
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<tr>
<td>Leonardo Tieffenbrucker</td>
<td>322</td>
<td>101</td>
<td>109</td>
<td>113</td>
<td>165</td>
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<tr>
<td>Greif</td>
<td>298</td>
<td>110</td>
<td>101</td>
<td>100</td>
<td>141</td>
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<tr>
<td>Stehelin</td>
<td>297</td>
<td>100</td>
<td>107</td>
<td>125</td>
<td>160</td>
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<tr>
<td>Hieber</td>
<td>265</td>
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<td>80</td>
<td>140</td>
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<td>93</td>
<td>140</td>
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<td>Kaiser</td>
<td>306</td>
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<td>103</td>
<td>80</td>
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<tr>
<td>[Anonymous]</td>
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<td>194T</td>
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<td>Railich</td>
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<td>Allard</td>
<td>306</td>
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<td>115</td>
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<td>104</td>
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<td>Hoffmann/A</td>
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<td>Weiss</td>
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<td>Weigert</td>
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<td>Hoffmann/B</td>
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<td>Mayr</td>
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<td>Fischer</td>
<td>277</td>
<td>105</td>
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<td>Harton/A</td>
<td>321</td>
<td>97</td>
<td>83</td>
<td>121</td>
<td>127</td>
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<tr>
<td>Harton/B</td>
<td>335</td>
<td>96</td>
<td>82</td>
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<tr>
<td>Harton/C</td>
<td>393</td>
<td>110</td>
<td>82</td>
<td>112</td>
<td>137</td>
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</tbody>
</table>
Tieffenbrucker.\textsuperscript{13} The bowls of those instruments dating from later than the middle of the seventeenth century were built from only nine or eleven ribs, separated in many cases by thin spanners of darker wood or even ivory.\textsuperscript{14} The popularity of less complex lute bowls in the later seventeenth and the eighteenth centuries may be due to deliberate imitation of certain earlier, highly prized instruments, or simply to striving after ever-better acoustical results.\textsuperscript{15} Bindings appear in most cases to be original or—in the case of known restoration—to have been replaced at comparatively early dates; and all types of bindings examined fall into one of the three categories, already described by Lundberg.\textsuperscript{16} Unfortunately it proved impossible for the present author to examine in detail the interiors of any of the instruments in question, but photographs and/or diagrams of barring patterns of the Railich, Hoffmann/B, and other lutes have already been published or will soon be available in print.\textsuperscript{17}

Most of the twenty-three lutes and archlutes identified above appear to possess their original rosettes, though several (for example, the anonymous lute of 1633) show repairs around the rosette edge or on the rosette itself. Similar rosette patterns appear over and over without regard for the date of the instruments' construction, though

\textsuperscript{13} Each of the three Harton archlutes bowls is built from thirty-five ribs of shaded yew, while the Leonardo Tieffenbrucker bowl contains thirty-three ribs, the Langenwalder bowl twenty-five ribs, the Hellmer bowl twenty-three ribs, the bowl of the anonymous lute of 1633 twenty-one ribs, the Stechelin bowl seventeen ribs, and the Railich bowl thirteen ribs. Only the Magnus Tieffenbrucker and Martino Kaiser bowls have as few as eleven ribs, perhaps unusual at their probable dates of construction.

\textsuperscript{14} The Edlinger and Hoffmann/B lute bowls each contain eleven ribs, all the bowls of the remaining instruments nine ribs.

\textsuperscript{15} M. W. Prynne's article "The Old Bologna Lute Makers (The Lute Society Journal, Volume V (1963), pp. 18-31) discusses the popularity of sixteenth-century lutes and lute designs in the Baroque era, their supposedly superior acoustical properties, and the fact that lutes and theorbos by Laux Maler dating from the early and middle 1500's frequently possessed bowls built from as few as nine ribs. Additional information on these points is available in Hellwig's article cited above.

\textsuperscript{16} See Lundberg, pp. 34-35, for a description of these three types of bindings. It is frequently difficult to determine which type of binding was originally used with each of the twenty-three instruments in question, and particularly difficult for those lutes at Darmstadt now "bound" with heavy green tape.

\textsuperscript{17} See Friedemann Hellwig's article "On the Construction of the Lute Belly" (The Galpin Society Journal, Volume XXI (1968), pp. 129-145), which includes barring patterns and/or photographs of the bellies of the Railich lute and of a Magnus Tieffenbrucker lute at Florence similar to the Munich instrument. Plans for the bellies of nearly all lutes and related instruments at Nuremberg are now available from that museum's offices, and plans for the Allard lute at Brussels will soon be published. For general information on the construction of lute bellies in the Renaissance and Baroque eras, see also M. W. Prynne, "Lute Bellies and Barring" (The Lute Society Journal, Volume VI (1964), pp. 7-12); and Kurt Rottmann, "Historical Lute Bellies from the Standpoint of Modern Statics and Acoustics" (The Galpin Society Journal, Volume XXVI (1973), pp. 25-28).
Figure 1

Figure 2
floral patterns become somewhat more common after the middle of the seventeenth century. Bridges, on the other hand, become consistently more elaborate after the early 1600's; it is frequently difficult to determine, however, whether a particular bridge is original, since the bellies of several instruments (such as the Hoffmann/A lute) bear marks proving their bridges have been moved one or more times at some unknown date or dates. The difficulty of determining the original placement of many bridges, and the consequent impossibility of measuring the original placement of strings relative to either the bridge or the belly, leads the present author to suggest that present-day luthiers adjust their own bridges for convenience rather than attempt to imitate what in many cases may be anachronistic models.

The necks and pegboxes of sixteenth- and seventeenth-century lutes and related instruments were altered, rebuilt, or entirely replaced so consistently in later centuries that it is now difficult to find early instruments in entirely original condition. Most of the earliest instruments described in this article bear what appear to be "modernized" necks, nuts, pegboxes, or pegs; even the magnificent Harton/A "lute" is, as we have noted, an archlute rebuilt from the neck up in comparatively recent times, while the Harton/B existed for many years as a "rebuilt" chitarrone. Among these all-but-universally-altered instruments, however, measurements of neck widths and thicknesses are reasonably uniform; none of the twenty-three instruments in question possesses a neck wider than ninety-eight millimeters or narrower than forty-nine millimeters at top (that is, just below the nut), while average neck thicknesses are twenty millimeters at the top (that is, measured just below the nut's lower edge) and twenty-eight millimeters at the bottom (measured where the neck meets the body in back). Pegboxes appear in

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18 For confirmation, see Hellwig, "Lute Construction in the Renaissance and the Baroque," pp. 25-26, and Lundberg, p. 34.

19 See Lundberg, pages 41-42, for general information on string placement by past and present-day luthiers. Additional information is available in Djilda Abbot and Ephraim Segerman's article "Strings in the 16th and 17th centuries" (The Galpin Society Journal, Volume XXVII (1974), pp. 21-30).

20 A picture of this latter instrument in its former condition, based on a figure by Curt Sachs, appears in Hellwig, "An Example of Lute Restoration," p. 65.

21 Neck thicknesses proved particularly consistent; few of the instruments measured deviated more than two or three millimeters from the averages given. In general, of course, the smaller instruments (for example, the Langenwalder lute) have the narrowest and thinnest necks, while larger instruments (for example, the Leonardo Tiefenbrucker, Tielke/A, Hoffmann/A, and Hoffmann/B lutes, and the Harton archlutes) have wider and thicker necks. Note, however, that several smaller instruments featuring upper heads apparently added after their original construction (for example, the Railich and Mayr lute)
general to have been simpler in design and materials before the middle of the seventeenth century, more elaborate and built from costlier materials after that date. Rebuilt pegboxes, added upper heads, missing pegs, and even missing pegbox back plates make accurate historical study of even a number of these otherwise well-preserved Renaissance and Baroque instruments somewhat problematic and completely accurate imitation of such instruments by contemporary luthiers all but impossible.\textsuperscript{22}

Materials used in constructing the instruments identified above agree in almost every instance with those mentioned in Hellwig's and Lundberg's articles. All bellies appear to have been cut from fine-grained fir or spruce, and almost all rosettes cut directly in these bellies rather than being separately carved and subsequently inlaid; small, decorative ivory hearts are set into the bottoms of some bellies, however. Bowls appear to be built from ribs of yew, flaming maple, birds-eye maple, and other hardwoods, as well as (occasionally) from such decorative substances as ivory. Most bridges are carved from several unidentified species of hardwoods, though some of them are trimmed with inlaid strips of ivory or lighter woods. Ebony is widely used as veneer for fingerboards and even for neck backs, though a few instruments feature what may be necks carved from single pieces of wood and stained ebony in color. Ivory nuts are common, hardwood ones somewhat less so; ivory is also extensively used in intaglio decoration on fingerboards, neck backs, and pegboxes. The present author regrets it was impossible to identify with certainty many of the woods used in the construction of the instruments in question or to test Lundberg's assertions that some lute-building materials are superior to others, since few surviving Renaissance and Baroque lutes and archlutes remain in playable condition.\textsuperscript{23} For more precise information on the decorative features described above, see the accompanying photographs.

\textit{(To be continued in the next Journal)}

\textsuperscript{22}See Footnote 10 above, and further discussion by Hellwig in "Lute Construction in the Renaissance and the Baroque," pages 64ff.

\textsuperscript{23}Lundberg's discussion (pages 44-45, 50) of which woods and other materials he considers better than others in building lutes and related instruments is, of course, open to challenge on historical grounds, since luthiers of every era have used many different woods and other substances with considerable success.
Appendix

Michielle Harton/C (Nuremberg M1 44).
Georgius Greif (Darmstadt Kg 67:103).
Jonas Stehelin (?) (Leipzig 494).

36
Moises (Magnus?) Tieffenbrucker (Munich 41-201).
Martino Kaiser (Brussels 1560).
[Anonymous] (Munich 47-10).
Joachim Tielke/A (Leipzig 496).
Joachim Tielke/B (Nuremberg Ml 394).
Thomas Edlinger (Leipzig 497).
Johann Christian Hoffmann/A (Brussels 1559).
Jacob Weiss (Linz 52).
Johannes Weigert (Nuremberg MIR 898).
Johann Christian Hoffmann/B (Brussels 3188).
Zacharias Fischer (Leipzig 505).
THE INSTRUCTIONS IN MATTHAEUS WAISSEL’S LAUTENBUCH

BY DOUGLAS ALTON SMITH

During the course of the sixteenth century, a half-dozen German and Austrian methods or brief instructions for lute appeared in print, comprising about one-third of all published Renaissance lute instructions in Europe. In recent years, several of these German lute tutors have become available in facsimile reprints and a few in English translations.¹ However, the tutor that is in many ways the most complete, the Lautenbuch (1592) of Matthaeus Waissel, has been neither reprinted nor translated. The Lautenbuch was discussed in 1957 by Karl Scheit, who gave a summary of the contents of the instructions and included a variety of examples of tablature, but omitted most of Waissel’s fingerings.²

Waissel’s Lautenbuch is the last German Renaissance method and the last edition of German tablature to be printed. Although it did not attain the widespread currency of Adrian LeRoy’s Instruction (1557), for instance, which was reprinted several times in French and in English translation during the sixteenth century, it is significant as one of the most comprehensive treatises on Renaissance

¹Those of Hans Newsidler (1536) and Hans Judenkünig (1523) have been published by Hofmeister in the series Die Tabulatur (Helmut Mönkemeyer, ed.). Sebastian Virdung’s Musica getutscht (1511) has been published by Bärenreiter. The Institutio pro arte testudinis of Neuss, West Germany, has published Newsidler’s Newgeordnet künstlich Lautenbuch in facsimile. English translations of Judenkünig’s Ain schöne kunstliche unterweisung and the lute chapter from Virdung appeared in The Lute Society Journal, Vol. XIV (1972) and Vol. XV (1973), respectively. Hans Gerle’s Musica teusch (1532) is translated in the appendix to Jane Pierce, “Hans Gerle: Sixteenth-Century Lutenist and Pedagogue” (unpublished Ph.D. dissertation, University of North Carolina at Chapel Hill, 1973).

²“Ce que nous enseignent les traités de luth des environs de 1600,” in Le Luth et sa Musique, Jean Jacquot, ed. (Paris, C. N. R. S. 1958), pp. 93-105. Unfortunately, Scheit’s viewpoint is that of a guitarist in the modern tradition. He regards Waissel’s instruction to put the little finger of the right hand on the belly of the lute, for instance, as no longer valid, “car il réduit la vélocité des doigts, le jeu des timbres, etc...” The first justification of Scheit’s is simply false and is belied by the profusion of fast diminution passages in Renaissance lute music, all of which were conceived within and facilitated by the technique of thumb-index stroke with the little finger on the belly. The second is anachronistic and fails to take into account the fact that in the absence of timbral exploitation the old lutenists explored other musical resources such as diminution and ornamentation. Interest in variety of timbre on any given instrument is a phenomenon of the Baroque and later eras, not the Renaissance.
lute practice ever published. Waissel's treatment of fingering of both left- and right-hand chords and passages is particularly exhaustive, and he mentions posture and hand position, tuning, and ornamentation as well.

Matthaeus Waissel was born circa 1540 in Bartenstein, East Prussia. On February 1, 1560, he matriculated in the theological faculty of the University of Königsberg (now Kaliningrad, Lithuania). At some period in the 1560's or early 1570's, presumably after finishing his studies (no further university records are available beyond his matriculation), Waissel undertook an extensive journey south and east. He declares in a Latin dedication to his first publication of tablature in 1573 that he had studied with "singularibus artificibus" in Italy and Germany.

Until December, 1573, Waissel was a teacher in the school at Schippenbeil. It is not known what subjects he taught. From early 1574 until he was dismissed in 1587, he served as pastor in Langheim bei Rastenburg. His first patron in this office was the Truchsess (Lord High Steward) Wilhelm von Wetzhausen, who was succeeded on his death in 1585 by his son Hans. The younger patron seems to have been a litigious personality, for he initiated Waissel's dismissal and his name appears again in the Königsberg archives in 1589 in a quarrel with Waissel's successor Samuel Hebelius. The lutenist evidently returned to Königsberg after his dismissal, where he died in 1602. His son Matthaeus, born in Langheim, was also a lutenist.

Waissel's list of publications is varied and considerable. His Tabulatura..., containing 52 vocal intabulations and dances, appeared in 1573. In 1591 he published the Tabulatura/Allerley künstlicher Preambulen..., which contains 8 preambles and 128 dances or groups of dances. Several books appeared in 1592: the Lautenbuch translated here; a reprint of the Tabulatura of 1591; and the Tabulatural/Guter gemeiner Deutscher Tentze, a collection of eight dances with Sprung for two lutes tuned a fourth apart. Waissel's last publications are of less interest to musicians: Summa Doctrinae sacrae (Königsberg, 1596), a biblical story; and Chronica alter preussischer liffländischer und kurländischer Historien (Königsberg, 1599).

Most of the music in Waissel's tablature books is dance

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3 The following biography of Waissel is excerpted from that in Hans-Peter Kosack, Geschichte der Laute und Lautenmusik in Preussen (Würzburg, 1935), pp. 25f.

4 Full titles and descriptions of contents of all of these collections can be found in Howard Mayer Brown, Instrumental Music Printed Before 1600 (Cambridge, Mass., Harvard University Press, 1965).
music—galliards, passamezzi and saltarelli, Tentze with Sprung, and so forth. It is difficult to determine which pieces, if any, were actually composed by Waissel himself. The presence of several concordances with Italian and French publications (Phalèse and Barbetta) and with other German books (Jobin and Drusina) suggests that Waissel was a collector and disseminator of lute music rather than a composer. Indeed, it is not known if he ever served as a professional lutenist. His position was rather that of a teacher. Josef Klima and Hans Radke suggest that the German Tentze may have been set by Waissel and the other music borrowed from other sources.\(^5\)

The print upon which the following translation is based is in the Herzog August Bibliothek in Wolfenbüttel, West Germany. Two other prints of this publication that survived into the twentieth century were in Berlin and Schlobitten, but both have now disappeared. The microfilm used was obtained from the Deutsches Musikgeschichtliches Archiv in Kassel. Unfortunately, the reproduction is in some sections so faint that the text or music is illegible, but all of the instructions are decipherable. I have referred to a modern copy of the text of the preface An den Leser for my translation “To the Reader.”\(^6\)

This edition of the Lautenbuch is intended to be not only a scholarly reference, but also a practical tutor for modern lutenists. German tablature has a somewhat forbidding exterior, but I have found that it can be read reasonably fluently with a few hours’ practice. A French tablature transcription is given to facilitate comparison and a transcription into conventional notation (assuming a lute tuned g’ d’ a f c G) is in an appendix.

TO THE READER

Dear Reader: I was moved to write these instructions on lute tablature and fingering because I have seen first, what great faults in fingering are found in many [lutenists], even among rather experienced ones, and second, that many who have already learned a bit on the lute cannot always have a master, because of inconvenience, and they therefore are hindered and detained [from studying it]. So that not only those who are rather skilled on the

\(^{5}\) See the article “Waissel” in Die Musik in Geschichte und Gegenwart, Vol. XIV, (1968), col. 138ff.

\(^{6}\) Given complete with original spelling in Kosack, p. 68.
Lautenbuch
Darum
VON DER IM
hulatwirddie Application der Lauten
gründlicher und voller Unterricht: Sampt außerlesenen Deutschen
und Polnischen Tänzen / Passagen / Galillarden / Deutschen Vi-
lanellen / Neapolitanen / und Phantasien:
Auss der Lauten zu schlagen ganz fleissig zugerichtet und allen Lieb-
habern dieser Kunst zu zeitig und gesellen in den Druck gegeben.
Durch
MATTHÆVM WAISELIVM
Bartensteynensem Borussium.

Gedruckt zu Frankfurta der Oder/durch Andream
Eichhorn / Anno: M. D. XCI I.
Weder verkaußt bey Paul Brachseit.
lute but still finger badly, which is a deficiency of theirs, may be corrected, but also the others who lack a master may have instruction on the lute and be able to learn and progress, I have plainly written and published a thorough and complete instruction on lute tablature and fingering, as I learned it in Germany and Italy from famous masters. Such [a book] has (in my opinion) not previously been seen.

Although it is difficult and laborious to describe these things thoroughly and accurately, I still hope, with God’s help, to bring to light the most elegant and most necessary things through rules and examples in such a way that all the rest will follow of its own accord and many will be served.

In addition I have added some selected German and Polish dances, passamezzi, galliards, German villanellas, Neapolitanas, and fantasias, and mixed in some common and easy passamezzi, galliards, and other little pieces (that in themselves are good and not to be rejected), so that this Lautenbuch might not only be of use to skilled [players] but also to students and inexperienced [players].

May my insignificant, but well-intentioned work please you and be of use.

A THOROUGH AND FULL INSTRUCTION ON THE TABLATURE AND FINGERING OF THE LUTE

On lute tablature
The tablature consists of two things: the fingerboard of the lute, and mensuration [signs]
On the fingerboard

The lute is commonly strung with six strings, of which the thickest is called the large A or the great Bomhart. Then there are five other strings: The first is called the Prima, the second Secunda, the third Tertze, the fourth Quarte, and the fifth Quinta.7 The fingerboard is laced with eight frets, and these are designated under each string with a letter. The great Bomhart has a special series of capital letters. The other five strings also have letters, the whole alphabet from a to z [in Gothic script]. There are two additions from Latin script, 7 and 9 [et and con], so that the fifth fret may be complete. However, because three frets are still left, the same small

7The quinta is the highest string in pitch. It is commonly referred to as the first string or the chanterelle today. I have translated it as chanterelle in these instructions.
letters from $a$ to $p$ are used, but with a dash over them, so they may be recognized. Where these letters appear in the tablature, they must be depressed with the fingers of the left hand. The $A$ of the great Bomhart and the five numbers are not fingered with the left hand, but are merely plucked with the right. This is, in short, the instruction of the first part of the tablature, namely the fingerboard, how it is inscribed with letters and numbers and how they should be fingered. The $A$ and the numbers are not fingered, but rather played open, sometimes alone and sometimes together with some letters, according to the tablature.

THE FINGERBOARD OF THE LUTE
with its letters and numbers
Some lutes are strung with seven, some with eight courses of strings. The seventh is then an octave under $\text{D}$ on a G lute, the eighth under $\text{I}$ on $\text{C}$. In addition, some people who use the seven-course lute tune the seventh course an octave under $\text{D}$ on a G lute, the eighth under $\text{C}$. In addition, some people who use the seven-course lute tune the seventh course an octave under $\text{D}$ on a G lute, the eighth under $\text{C}$. However, because this instruction book is prepared primarily for students, I will here remain with six strings. Anyone who practices well upon the six-course lute will easily be able to adjust to those with more strings.

ON MENSURATION

To understand mensuration correctly, you must understand the value of each note in vocal music. In general, six different vocal note values are used in tablature. The first is called the breve and has a value of two whole beats. It is very seldom used and is usually divided into two beats. The second is the semibreve and has a value of one whole beat. The third is the minim and has a value of two to a beat. The fourth is the semiminim and has a value of four to a beat. The fifth is the fusa and has a value of eight to a beat and the sixth is the semifusa with sixteen to a beat. The breve and semifusa are never dotted, and the semibreve is also seldom dotted. The others, however, are often dotted and their value is then half again what it is without the dot.

The mensural notes

- [breve] $\text{[breve]}$ has a value of two beats.
- [semibreve] $\text{[semibreve]}$ has a value of one beat.
- [minim] $\text{[minim]}$ has a value of two to a beat.
- [semiminim] $\text{[semiminim]}$ has a value of four to a beat.
- [fusa] $\text{[fusa]}$ has a value of eight to a beat.
- [semifusa] $\text{[semifusa]}$ has a value of sixteen to a beat.

When more than one mensural note stand together, they are tied together as shown below, except for the minim, which always stands alone.
The dots, as far as they are used, are indicated as follows.

In addition, there are in tablature some common signs and rests, which are thus written or designated.

The sign of imperfect tempus denotes the short beat and is placed in the tablature sometimes at the beginning of the song, sometimes after the sign of triple proportion, and therefore indicates that at that point the triple proportion ceases and that the song should be sung or plucked not as a Sprung, but rather in its previous

8 The "short beat" (der kurze Schlag) means tactus minor, whereby the semibreve is the unit of measure.
meter. For in the tablature every song is set in imperfect tempus. The
sign of triple proportion means to play the following piece in triple
time, like a Sprung.

The sign of repetition means to repeat the previous bars.
The whole rest means to pause or halt for a whole beat.
The half rest means to pause for a half beat.
The quarter rest means to pause at that point for a quarter of a
beat.

End means that the song ceases at that point and the player
should hold.

That is briefly how the tablature of the lute should be
understood. Now follows the second part of this instruction, namely
fingering.

ON FINGERING

Fingering teaches how to correctly apply both hands to the lute
and with which fingers to correctly finger each letter and pluck each
string. It is elegant and artful and must be learned with diligence and
be carefully cultivated. For many people play the lute but few apply
their hands correctly. To learn fingering, you must first know what
each finger of the hand is called. The hand has five fingers: the first is
the thumb, the second the index finger, the third the middle finger,
the fourth the ring finger, and the fifth the little finger.

In order that fingering may be better accomplished, you must
first take the lute, holding the left thumb on the neck of the lute in
such a way that the thumb does not protrude over the neck, for that
is uncomfortable and poor form. Keep the thumb behind the neck,
wherever the formations [Griffe] take it, back and forth, now to the
middle and now to the edge of the neck. The hand is bent somewhat
back, down from the neck. The right arm is placed not too high, but
almost in the middle behind the bridge, so that the hand is stretched
out somewhat lengthwise, resting firmly on the little finger, which is
placed on the top of the lute and held motionless. The index finger
strikes over the thumb, the thumb into the hand. This is better and
contributes more to speed than when the index finger moves under the
thumb into the hand.

ON LEFT-HAND FINGERING

how to correctly finger each letter on the neck, and
how to hold the letters until they have finished sounding

First you must know and remember that the index finger of the
left hand actually belongs on the first fret, the middle finger on the
second, the ring finger on the third, and the little finger on the fourth fret in common fingerings. But this rule has many exceptions; that is, the fingers are often interchanged and are used not only on their own but also on other frets. For instance, the index finger may be used on the second, the middle finger on the first, the ring finger also on the second, the little finger on the third fret, and so forth. This principle holds also for the other frets, when you have to move further up the fingerboard. We can make no rules for that, but must illustrate with examples. From time to time you must also stop two letters at one fret with the index finger, and sometimes you must place the index finger over the fingerboard and stop not just one but two or three letters at the same time at one fret with the index finger alone. The examples below will illustrate this.

Secondly, when you have stopped a formation, you must not lift a finger from the letters, but rather remain on the letters while the sound lasts, unless it is necessary to lift a finger for a coloratura. This is so that the voices are not interrupted but are allowed to sound completely. It is especially important for the bass, for if the bass is not complete, the song pales and has no appeal or loveliness. In order that you may fully understand all of this, I will illustrate fingerings on all frets with some examples, so that the playing will come easily and you will not miss anything if you pay close attention. I will begin with the easy and most common formations.

EXAMPLES of left-hand fingerings in common formations

Ex. 1

In the first one, finger the p with the little finger, the c with the index, and the g with the middle finger. In the second, the d and c both with the index finger, the l with the ring finger. In the third, the
$k$ with the middle finger, the $n$ with the ring finger. In the fourth, the $o$ with the little finger, the $f$ with the middle finger. In the sixth, the $d$ with the index finger, the $g$ with the middle finger. In the eighth, the $c$ with the index, the $D$ with the ring finger. In the eighteenth, the $d$ with the index finger, the $n$ with the ring finger. In the nineteenth, the $f$ with the index finger. In the twentieth, the $i$ with the little finger, the $f$ with the index finger. In the last one, the $h$ with the middle finger. The numbers and the $A$ (as stated above) must not be stopped with the left hand, but rather merely struck with the right.

Ex. 2

In the first, stop the $g$ with the middle finger. In the second, the $k$ with the ring finger, the $b$ with the index finger, the $f$ with the middle finger. In the third, the $v$ with the little finger, the $g$ with the index finger. In the fourth, the $9$ with the little finger, the $i$ with the index, the $n$ with the middle finger. In the fifth, you stop the $v$ with the little finger, the $g$ with the index as before in the third formation, but you must hold the $g$ with the index finger until you have struck the $k$ and the $5$. You must stop the $k$ with the middle finger. In the eighth, stop the $k$ and $i$ both with the middle finger, the $n$ with the ring finger and the $C$ with the index finger. In the ninth, the $h$ with the index, the $E$ with the ring finger. In the tenth, the $i$ with the middle finger, the $n$ with the ring finger. In the last formation, the $g$ with the middle finger.

There follow some other formations that are not contained in the previous examples.
In the first formation, stop the $h$ with the middle finger, the $g$ with the index finger. In the second, the $e$ with the index, the $o$ with the little finger, the $n$ with the ring finger. In the third, the $d$ with the index, the $n$ with the ring finger, and the $g$ with the middle finger. In the fourth, the $i$ with the middle finger, the $n$ with the ring finger, the $g$ with the index finger. In the fifth, the $o$ with the little finger, the $m$ with the ring finger, the $a$ with the index finger. In the sixth, the $n$ with the little finger, the $g$ with the middle finger. In the seventh, the $n$ with the little finger, the $C$ with the middle finger. In the eighth, the $k$ with the middle finger, the $f$ with the index finger. In the ninth, the $p$ with the little finger, the $c$ with the middle finger, the $D$ with the ring finger. In the tenth, the $9$ with the little finger, the $i$ and $g$ with the index finger. In the eleventh, the $v$ with the middle finger, the $7$ with the little finger, the $z$ with the ring finger, and the $g$ with the index finger. Finger the twelfth formation the same. If it is too difficult for you to stop the $7$ with the little finger and the $z$ with the ring finger, bar both with the little finger. In the thirteenth, the $9$ with the little finger, the $o$ and $n$ with the index finger. In the fourteenth, the $9$ and $7$ with the middle finger, the $c$ with the ring finger. In the last formation, the $k$ with the little finger, the $b$ with the middle finger.

THERE FOLLOW some formations that are used on all the frets and that have the same concordances and fingering on all frets.

Ex. 4
In the first formation, stop the $e$ and $d$ both with the index, the $n$ with the little finger, and the $m$ with the ring finger. The same in the other three formations.

Ex. 5

![Diagram]

In the first formation, stop the $d$ and $c$ with the index finger, the $g$ with the middle finger, the $l$ with the ring finger. The same in the other three formations.

Ex. 6

![Diagram]

In the first formation, stop the $p$ with the little finger, the $d$ and $c$ both with the index finger, the $l$ with the ring finger, and so forth.

Ex. 7

![Diagram]

In the first formation, stop the $d$ with the index finger, the $n$ with the little finger, the $m$ with the ring finger, and so forth.

EXAMPLES OF THE BARRE, where the hand is bent somewhat downwards behind the neck, and the index finger is placed over the fingerboard. These formations are also used on all frets.

Ex. 8

![Diagram]
In the first, place the index finger over the c, d, and B, and stop the n with the ring finger. The same in the other formations.

Ex. 9

In the first formation, place the index finger over the d and B, stop the n with the ring finger, and the m with the middle finger. The same in the other formations.

Ex. 10

In the first formation, place the index finger over the e and a, stop the o with the middle finger, and the s with the ring finger, and so forth.

Ex. 11

In the first formation, place the index finger over the a, stop the i with the middle finger, the s with the little finger, the m with the ring finger, and so forth.

Ex. 12

In the first formation, place the index finger over the a, stop the o with the ring finger, the s with the little finger, the m with the middle finger, and so forth.
In the first formation, stop the 9 with the little finger, the d and B with the index finger, the m with the middle finger, and so forth. These are the most elegant and the majority of three- and four-voice formations used on the lute. If you will practice them diligently, the others will doubtless come of their own accord and you will also be able to do the five- and six-voice formations with ease.

ON LEFT-HAND FINGERING in runs and coloraturas

Here one must remember that the index finger is most commonly used on the first fret and the middle finger on the second. The ring finger, however, is used very seldom; in its place, the little finger is used on the third and fourth frets in coloraturas, since the ring finger normally holds [the bass] in formations and the coloraturas are done more conveniently and comfortably with the little finger. See the following examples.

EXAMPLES of left-hand fingerings in coloraturas

Ex. 14

In this run you need no more than two fingers, the middle finger on the second and the little finger on the third, fourth, and fifth frets. With the little finger you slide from ν to 9 and back in the middle of the passage.

Ex. 15
In this run you use three fingers—the index finger on the first fret, the middle finger on the second, and the little finger on the third.

EXAMPLE where the little finger must run up and down over several letters in coloraturas on the chanterelle

Ex. 16

\[
\text{\begin{tikzpicture}
\draw [black, ultra thick] (0,0) rectangle (5,5);
\draw [black, fill=white] (0.5,0.5) rectangle (1,1);
\draw [black, fill=white] (1.5,0.5) rectangle (2,1);
\draw [black, fill=white] (2.5,0.5) rectangle (3,1);
\draw [black, fill=white] (3.5,0.5) rectangle (4,1);
\draw [black, fill=white] (4.5,0.5) rectangle (5,1);
\end{tikzpicture}}
\]

In this run use the middle finger on the second fret, the little finger on the third, and anything past the third fret you must stop with the little finger sliding up and down.

EXAMPLE where one must use the index finger on the second fret in coloraturas on the chanterelle

Ex. 17

\[
\text{\begin{tikzpicture}
\draw [black, ultra thick] (0,0) rectangle (5,5);
\draw [black, fill=white] (0.5,0.5) rectangle (1,1);
\draw [black, fill=white] (1.5,0.5) rectangle (2,1);
\draw [black, fill=white] (2.5,0.5) rectangle (3,1);
\draw [black, fill=white] (3.5,0.5) rectangle (4,1);
\draw [black, fill=white] (4.5,0.5) rectangle (5,1);
\end{tikzpicture}}
\]

Stop the first \( p \) with the little finger, the following \( k \) with the middle finger, the \( p \) with the little finger, the \( 9 \) again with the little finger, the \( k \) with the index finger, the \( p \) with the middle finger, the \( 9 \) with the little finger.

THERE FOLLOWS THE HOLD, how from time to time you have to hold on the letters with fingers of the left hand in the formations until the notes have finished sounding, and still stop letters in coloraturas with the other fingers.

It has been stated previously that when you have stopped a formation you should not lift a finger from the letters until the strings have finished sounding, unless absolutely necessary. So that this may be better understood, I will give some examples and explanations.
EXAMPLE OF THE HOLD in common formations

Ex. 18

ʃ3cn4ı05  ʃ5lp2 p  ʃ45  ʃ05 Kf  ʃ4  ʃ4  ʃc  ʃ3  ʃ3  ʃf  ʃf D 2 ʃf

In the first formation, stop the c with the index finger, the g with the middle finger, and hold on the g until you have done the run. You must stop the i in the run with the ring finger. In the second formation, you must hold on the f. Likewise in the sixth formation, you must hold on the c and g until you have struck the 5. In the seventh formation, hold on the f until you have struck the 5.

Ex. 19

ʃpcn4ı0ş  ʃ50ı4nc  ʃ5s  ʃ5s  ʃ5s  ʃ5s  ʃ5s  ʃ5s  ʃc  ʃ4  ʃc  ʃ3  ʃ3  ʃf  ʃf

In the first formation, stop the p with the little finger, the c with the index finger, the D with the ring finger. Hold the D until you have done the run. In the second formation, hold the n until you have struck the following n. In the seventh formation, stop the h with the middle finger, stop the following g with the index finger and hold it until you have plucked the n.

OTHER EXAMPLES of the hold
In the first example, hold the $g$ and $l$ with the middle finger and ring finger until the end of the coloraturas. In the second example, hold with the index finger on the $f$. In the third, on the $f$ with the middle finger. In the fourth, on the $n$ and $g$ with the ring finger and with the index finger.

In the first example, stop the $o$ with the little finger, the $n$ with the ring finger, the $f$ with the index finger, hold on the $o$ and $f$. In the second, stop the $o$ with the little finger, the $n$ with the ring finger, hold on the $n$.

EXAMPLES of the hold

9Here the text reads $p$, an obvious misprint.
In the first example, hold on the $i$ and $n$, stop the $f$ with the index finger, the $q$ with the little finger. In the second example, hold the $k$, stop the $c$ with the index finger, the $n$ with the ring finger. You must stop the $g$ at the end also with the index finger.

**Ex. 23**

![Diagram of hand positions for Ex. 23]

In the first example, stop the first $g$ with the little finger, the first $v$ also with the little finger, the $k$ with the middle finger, the second $v$ again with the little finger, the second $g$ also with the little finger, and hold on the $9$. Stop the $l$ with the middle finger, the $g$ with the index finger. In the second, hold the $D$ with the ring finger, stop the $o$ with the little finger, the $i$ with the middle finger, the $o$ again with the little finger, hold the $o$, stop the $l$ with the ring finger, the $f$ with the middle finger.

**EXAMPLES** where you must stop a letter in advance with the index finger and hold until the following letter has been plucked.

**Ex. 24**

![Diagram of hand positions for Ex. 24]
In the first example, stop the \textit{v} with the index finger and at the same time the \textit{k} with the little finger; hold the \textit{v} until the end. In the second, stop the \textit{v} with the index finger and at the same time the \textit{9} with the middle finger; hold the \textit{v} until the end.

EXAMPLES where you must hold in a barre

Ex. 25

In the first example, place the index finger over the \textit{f} [bar the second fret], stop the \textit{z} with the little finger, the \textit{r} with the middle finger, hold the \textit{r} and \textit{f}. In the second, place the index finger over the \textit{k}, \textit{i}, and \textit{C}. stop the \textit{s} with the ring finger, the following \textit{r} with the middle finger, hold the \textit{k}, \textit{i}, \textit{r}, and \textit{C} until the end.

Ex. 26

In the first example, place the index finger over the \textit{f}, stop the \textit{o} with the middle finger, the \textit{z} with the little finger, the \textit{r} with the ring finger, hold the \textit{r} and \textit{f}. In the second, place the index finger over the \textit{o} and \textit{D}. stop the \textit{k} with the little finger, the \textit{y} with the middle finger, hold the \textit{o}, \textit{y}, and \textit{D}.

So much for the application of the left hand.
When the formations and coloraturas go further up past the frets onto the belly, where you occasionally must stop strings as if frets and letters were there, you play them like the lower frets when the index finger is barred. If you will remember this well and ponder the matter a bit, the rest will come of itself.

ON MORDENTS

Mordents, also called *Moderanten*, are played with the fingers of the left hand. However, they are only used in formations of whole and half beats and in runs where four notes appear in one beat (as semiminims). In coloraturas, where eight or sixteen [notes] occur in one beat (as with fusas and semifusas), they are not used at all because of the speed. And it is well to note that no mordents are used in coloraturas, except at the end on the penultimate letter. Otherwise they should not be done in coloraturas at all. For the coloraturas must be sharp and clean, without any mordents, otherwise they would have no appeal.

However, mordents serve to make lute playing lovely. They are done sometimes with the index finger, sometimes with the middle finger, sometimes with the ring finger, and sometimes with the little finger. The fingers with which the mordents are done are placed on the letters in formations somewhat slower than the others and are moved up and down two or three times, just like trembling. In some formations the mordents are done with the little finger above the finger that has stopped the letter. One cannot give rules for these things, but this will all come with time and practice. I have merely wished to mention this as information.

ON RIGHT-HAND FINGERING

I stated above how you should place the right arm at the base of the lute, so that the hand is stretched somewhat lengthwise, with the little finger resting firmly on the top of the lute. Now you should note further: If the formation has three voices, pluck it with the thumb, index finger, and middle finger. If the formation has four voices, pluck it with the thumb, index finger, middle finger, and ring finger. If the formation has five voices, pluck two strings at the same time with the index finger. If the formation has six voices, pluck two with the thumb and two with the index finger, and pluck the others with the other two fingers.

---

10Waissel's term for the mordent is *Mordant*, or, as he suggests, also *Moderant*. His description implies something more like a trill than the later mordent.
Sometimes two and sometimes also three strings must be plucked with two or three fingers without the thumb. This happens commonly where the formation has been completely fingered but the stroke is broken. The bass must be struck downwards with the thumb, the other voices upwards with two or three fingers. It also happens sometimes that the formation is first played completely, then afterwards is played with two or three fingers without the bass. In coloraturas, only the thumb and index finger are used, one after the other, the thumb striking downwards and the index finger upwards. Yet sometimes at the beginning of the coloraturas the strokes are broken and you must first strike downwards with the thumb and afterwards upwards with two or three fingers. I shall give some examples of this.

EXAMPLES where one must pluck upwards with two or three fingers

Ex. 27

\[\begin{array}{cccc}
G & G & G & G \\
5 & 5 & 5 & 5 \\
4 & 4 & 4 & 4 \\
3 & 3 & 3 & 3 \\
2 & 2 & 2 & 2 \\
1 & 1 & 1 & 1 \\
\end{array}\]

In these examples the formations are played first completely, then up with three fingers, and then the bass down with the thumb.

Ex. 28

\[\begin{array}{cccc}
G & G & G & G \\
5 & 5 & 5 & 5 \\
4 & 4 & 4 & 4 \\
3 & 3 & 3 & 3 \\
2 & 2 & 2 & 2 \\
1 & 1 & 1 & 1 \\
\end{array}\]

In these examples the formations are played first completely, then plucked up with three fingers.

Ex. 29

\[\begin{array}{cccc}
G & G & G & G \\
G & G & G & G \\
5 & 5 & 5 & 5 \\
4 & 4 & 4 & 4 \\
3 & 3 & 3 & 3 \\
1 & 1 & 1 & 1 \\
\end{array}\]
In these examples the bass is first plucked down with the thumb, and the other three voices plucked up with three fingers. Afterwards three voices are plucked up and the bass down.

Ex. 30

In this example you can pluck all two-voice formations up with two fingers, or you can play them with the thumb and index finger, as you wish, because it does not matter much.

EXAMPLES where the stroke is divided at the beginning of the coloratura, and you must pluck first down with the thumb and then up with two or three fingers

Ex. 31

EXAMPLES where one must first pluck up with three fingers and then down twice in a row with the thumb

Ex. 32
ON right-hand fingering in coloraturas

In coloraturas, as stated above, only the thumb and index finger are used. The thumb plucks down and the index finger up, one after the other but in such a manner that all coloraturas, whether short or long, are ended with the index finger. Remember this rule: If the note value of the formation is longer than that of the coloratura, begin the coloratura with the thumb. But if the formation’s note value is the same as the coloratura, pluck up with the index finger directly after the formation. Where the formation’s note value is dotted and a single note follows the dot, you must play the note that follows with the index finger. However, if the dot is followed by two notes of equal value, you must play the following letter or number with the thumb. Occasionally it happens that in the middle of the coloraturas the value is changed and a different value stands over a letter or number. Then you must play that particular letter or number with the thumb and the following letter also with the thumb. It also occasionally happens that one must play several letters in succession in the bass with the thumb. This happens only in the semiminims, with four to a beat. This can be seen in the following examples.

EXAMPLES where you must begin coloraturas with the thumb

Ex. 33

EXAMPLES where you must begin coloraturas with the index finger
Ex. 34

EXAMPLES where you must strike twice in a row with the thumb in coloraturas

Ex. 35

EXAMPLES where you must play several letters and numbers in succession in the bass

Ex. 36
HOW TO TELL if the strings are true or not

Take a string as long as you need for the lute, grasp it at one end between two fingers of the left hand, the same between two fingers of the right hand at the other end, and draw it rather taut, then strike it with the ring finger of the right hand. Look carefully along the length of the string. If it vibrates evenly as if it were two strings, then it is good and fine for the lute. But if it vibrates unevenly as if there were three or four strings, it is flawed and unfit for the lute, since it will not hold pitch and can never be accurately tuned to the other strings.

HOW THE LUTE SHOULD BE TUNED

First tune the 5 as high as it will stand. Then tune the A an octave [sic!] below the 5. Stop the C and tune the 3 to that pitch. Stop the n and tune the 1 to that pitch. Stop the f and tune the 4 to that pitch. Stop the o and tune the 2 to that pitch. Stop the g. the 5 should be the same pitch. The Bomhart or coarse strings must be pitched an octave lower than the small ones next to them.

TEST whether the lute is correctly tuned

Ex. 37

Thus the lute is correctly tuned, provided the strings are not flawed and the frets are accurate. And if you wish to accomplish something on the lute, you must in the beginning play sharply, clearly, and slowly.

END OF THIS INSTRUCTION
NATHANAEEL DIESEL,  
GUITAR TUTOR TO A ROYAL LADY*

BY DAVID B. LYONS

Nathanael Diesel was the most prolific composer of music for the baroque guitar, yet he is virtually unknown today. Diesel, who was officially employed as lutenist to the Royal Danish Court from 1736 until his death in 1744, has left us well in excess of a thousand pages of manuscript music for the guitar.

Little is known about Diesel’s life or about his eight-year residence at the Danish Court in Copenhagen. It is likely that he was a foreign musician, probably from Germany, although his nationality has not been confirmed by any extant document.¹

Only eight documents of the Royal Court provide information about Diesel: 1) a 1743 tax record shows that he paid 24 Riksdaler that year; 2) a document dated August 2, 1736, states that as of May 19, 1736, Diesel was officially employed as a lutenist at a salary of 250 Riksdaler per year; 3) an official document dated August 11, 1736, states that “the Master of the Royal Household von Gram announces as follows that his Royal Majesty [Frederik IV] graciously has decreed that the violinist Thomas Eyer will receive from [the time of the] violinist Hog’s [Hoeg] death his salary which was 300 Riksdaler and Nathanael Diesel who was graciously appointed lutenist on the previous May 19 [1736] will receive the salary which Eyer formerly received which was 250 Riksdaler annually”; 4) a document dated September 17, 1736, records his date of employment and wages; 5) an undated document indicates that Diesel died October 26, 1744; 6) a document dated November 15, 1744, indicates that Diesel’s family would be paid his salary until January 1, 1745; 7) an official document signed by Frederik IV, dated December 4, 1744, states in the following announcement that “the Master of the Royal Household von Reitzenstein makes it known that his Majesty graciously has granted that the salary [of the] deceased lutenist Diesel will continue to be


¹According to Dr. Querfurth of the Braunschweig Stadtarchiv, a person with the family name of Diesel was born there but was neither Nathanael not Gottfried and there is no mention of either of them in Gotthard Schmidtke’s work Musikalische Niedersachsen (Braunschweig, Waisenhaus-Buchdr. und Verlag Braunschweig, 196-), p. 117.
paid to his survivors until the end of the year”; and, finally, 8) a
document dated December 14, 1744, again indicates Diesel’s salary
and the salary of his replacement (who was not a guitarist or
lutenist). None of these documents concern Diesel alone; they deal
instead with current Court affairs.

From the preserved tax record, it can be determined that Diesel
resided in the Kobmager district on Østergade in 1743, and
presumably during his entire stay at Court. (See Document No. 1.)
He married Christine Hürter and in all likelihood had a family, since
the document recording his death (No. 6) also mentions that “his
survivors” would be paid until January 1, 1745. Any additional
information has so far been impossible to find since civil registration
in Denmark did not begin until 1769 and the church records in
Diesel’s parish indicate nothing about him.

According to the Danish musicologist Carl Thrane, Diesel’s
Court duty was as a guitar tutor to Princess Charlotte Amalie; this is
supported by the dedication to her in the collection Gl. Kgl. Saml.
377, Book 4. Thrane also contends that Princess Charlotte Amalie
was the last princess to receive instruction on the guitar or lute. Later
Court records show that no guitarist or lutenist was officially
employed at Court after Diesel’s death; these instruments were being
replaced by the clavier during the last years of Frederik IV’s reign
(circa 1740-50).

The period of greatest activity for lutenists and guitarists in the
Danish Court was from about 1680 to 1744. During this period
several persons skilled on the lute and guitar were associated with the
Court: Jean Fibiger (flourished in the 1720’s); Daniel Holst (Holtz,
flourished 1700-?); and Pourell, a lutenist from Stockholm
(flourished 1700-?). Jean Fibiger was Diesel’s predecessor at the
Court of Frederik IV.

Diesel’s music is preserved in two large manuscript collections,
Gl. Kgl. Saml. 377 and Ny Kgl. Saml. 110, now in the Royal Library,
Copenhagen, Denmark. The two collections are composed of
individual books: Gl. Kgl. Saml. 377 contains twenty books and Ny
Kgl. Saml. 110 contains fourteen books. The books are in two sizes,
one oblong quarto and one oblong folio. The individual books have
what appears to be a heavy ledger-like binding. A few books have a

2 These documents were supplied on microfilm by the Riksarkivet, Copenhagen,
Denmark. The translation of these documents and all other translations are the author’s.

3 Carl Thrane, Fra Hofviolonernestid, Skildringar af Det Kongelige Kapels Historie
1648-1848 (Kobenhavn, Schoenberg, 1908), p. 75.

4 The names of these lutenists and guitarists were found in several manuscripts of lute
music compiled in or about the year 1700 and are now in the collection of the
Universitets-Bibliothek, Lund, Sweden.
frontispiece with a single crown or an elaborate crown and monogram CA [Charlotte Amalie?] printed on it. Each book contains as few as eight pages to as many as one hundred and twelve pages. One book is expressly dedicated to Diesel's pupil: "Sépt/Pièces/ Solo/ de la guitare Premiere/ très-humblement/ dédiées/a/ Son Altesse Royale / La Princess / Charlotte Amalie / par Nathanael Diesel." The numbering of the books—a lettering system was also used at one time—was done considerably later by the Royal Library, since the accompaniment-part copybooks for the duets in the first collection are found mixed in with the second collection. The manuscript hands (two distinct paleographies) are extremely legible and the works contain few errors. The following list summarizes the contents of each book in the two collections.

Gl. Kgl. Saml. 377

Book 1 78 pages, 80 pieces for guitar some of which seem to form suites. Some unusual titles i.e. *Fanatasia en Menuet*, and so forth.

Book 2 38 pages, 210 pieces. Keyboard notation. Lutheran chorales, apparently copied from hymnal which had at least 1151 chorales. Individual pieces numbered as 836, 857, 881, and so forth. No titles.

Book 3 Intabulated Lutheran chorales on pages 1-21. Some titles illegible. Pages 22-44 contain 41 individual pieces, some probably forming suites.

Book 4 43 pages. Seven suites for guitar: C, d, a, G, G, D, G.

Book 5 Untitled cantata for strings, two voices and continuo.

Book 6 "Suites G dur de la Guitare avec accompengement La Basso." Solo guitar part is in book 17.

Book 7 11 pages. Arias with German text. Solo and accompaniment parts.

Book 8 13 pages. Accompaniment part to No. 7. Text (5 verses) written on alternate pages 3, 5, 7, etc.


Book 11 Suite in C major for guitar.

Book 12 13 pages. 29 Lutheran chorales—some titles illegible.

88 pages. 104 guitar pieces not by Diesel—these may be intabulations of lute or vocal pieces prior to 1699. Some titles may indicate Airs de Cour, i.e. "Au Mon Martire," "Aymable Vainqueur," "Helas a Quel
Malheur," "Belles Fleurs." One piece by Gautier—a Courant (p. 16—and an Air d'Lulli (p. 17). Pieces from pages 21-88 may form suites.

Book 14 16 pages. 25 Lutheran chorales. Some titles illegible.

Book 15 93 pages. 70 guitar pieces. Not by Diesel. Some unusual works i.e. chacconne gallate (pages 16-17; 19-30), Cour de Sybille, Folie D'Espagne (pages 26-28) Ca Chasse J. Hirsholm (jurist, died 1699) Ca Chasse Jörgensberg (unidentified person) passacaille Persee (pages 30-31). Some sonatas from pages 70-93.

Book 16 Suite in C. Solo for guitar.

Book 17 23 pages. 1 aria—"Si Si m'el ricordero." Solo part to suite in G major, Book 6.

Book 18 "Piessor Solo de la guitarre accomp." See Book 11, Ny Kgl. Saml. 110 for solo parts.

Book 19 30 pages. 47 Lutheran chorales. Some titles illegible.

Book 20 24 pages. 46 Lutheran chorales. Some titles illegible.

Ny Kgl. Saml. 110


Book 1b 32 pages. Accompaniment part to Book 1a.

Book 2a 7 pages. "Solo D mol Basso."

Book 2b.8 pages. "Accompaniment de la Guittarre D mol."

Book 2c 7 pages. "Suittes Solo Guit. 1er D mol."


page 66, blank; pages 67-73," Solo G dur No. 2 pour la guit. avec accomp"; p. 74, blank.
pages 75-81, Solo D mol No. 3—guitar and accompaniment.  
page 88, blank; pages 83-89, "Solo D dur guit. prem. avec accomp. Diesel"; page 90, blank; pp. 91-99, "suites Solo Pour Guit.avec accomp."

Book 7  "Menuettes Solo." Various menuets and trios.

Book 8  35 pages. 7 suites: D, A, d, g, d, C, C. Pages 3-9; 9-14; 14-19; 20-24; 25-27; 28-31; 32-35.

Book 9  19 pages. Duets. Pages 1-10, guitar one; Pages 12-19, guitar two.


a  accompaniment parts to 10a.

b  page 11b, "Eja hvor Synden Trycker"[?] on differently printed music paper.


Book 12 7 pages. 4 arias: "Se Solo Mia Morte"; "Lassrewans[?]"; "Dalle Famille"; illegible title.

Book 13 10 pages. Pages 1-7, 2 instrumental arias: "Prima Contrateno [r]"; "Prender Comi"; pages 8-10 are accompaniment parts.

Book 14 7 pages. Page 1, "Solo D mol"; page 2, "suites adagio C dur [sic]."

The music cited above can be ascribed to the period 1736-1744 for several reasons: 1) almost the entire collection is written in the same type of manuscript book, some of which have the Royal monogram and would not have been available elsewhere; 2) one book with the Royal monogram CA contains a dedication to Princess Charlotte Amalie, Diesel's pupil; 3) several books contain both intabulated and keyboard versions of sacred hymns and the Princess was known to have been deeply religious; 4) the accompaniment parts were probably designed to be played by a pupil (Princess Charlotte Amalie); and 5) an overall similarity in style can be found throughout the music. A further support of the premise is that to date, no works by Diesel have been discovered in earlier continental collections. The more than one thousand pages of manuscript music indicate that Diesel was a very active composer, possibly out of necessity in his position as Court lutenist and tutor.

Two aspects of the music—the ornamentation and the tuning—deserve examination. An important feature of Diesel's music is his use of ornamentation, specifically in the solo works. The
Vorschlag—an appoggiatura from above or below—appears often in the solos and duets, and there are also places where the ornament indicates the typical trill, as in Example 1.

Example 1.

In the solo works are three further ornaments, two of which are unique to these manuscript collections. They appear in Examples 2-4.

Example 2.

Example 3.

Example 4.
The first example, a mordent, is quite common in the lute and
guitar music of the period; the last two ornaments present problems
of interpretation. Although the musical effect of Example 3 appears
to be an appoggiatura from below, Diesel has already used that
ornament sign—the Vorschlag. Consistent use of both ornaments
rules out the possibility that they are equivalent. Example 4 appears
to be an application of the coulé sur un tierce. This ornament seems
to be close in musical meaning to Henri d’Anglebert’s slides in the
Pièces de clavecin (1689). Naturally, on the keyboard it is easier to
hold the first note, but this can be accomplished on the guitar too
provided the coulé begins on the string below, as it does in many
cases. While it may be desirable to label the two ornaments
definitively, their appearance in only one source makes this
impossible. The performance of these ornaments can only be
suggested based on their resemblance to the more established
ornaments of the period. The rhythm is the most important aspect
and even then one need not be a slave to the sign but must exercise
good judgment.

Determination of the correct tuning has always been a
singularly important factor in the transcription of baroque guitar
music, for without it the composer’s intention is surely lost. The
determination of the correct tuning for Diesel’s music is not only
important for correct interpretation of his intent, but for its
historical significance. It is my belief that Diesel’s music is the first to
combine the low-A tuning and the punteado style of playing for both
guitar solo and duet music. Gaspar Sanz and Francesco Corbetta, two
guitarists prior to Diesel, are important to the issue. Sanz employs in
his Instrucción... (1674) the low-A tuning for what he terms ‘musica
ruidosa’ in the rasgueado style; Corbetta’s twelve duets in the
Guitarre Royale (1671) require a re-entrant A-tuning (See Example
5).

Example 5.

\[\text{Example 5.}\]

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In Sanz’ case, the tuning was determined by the style—rasgueado—in his own words ‘noisy music.’ In considering the earlier rasgueado style, Richard Hudson makes an interesting point:

For all these chords [alfabeto notation] the effect is that of the triad in root position, even when the root of the triad is not the lowest sounding pitch. Within this context there are no triad inversions. Thus there exists a state of harmony so pure that it does not even possess a bass line.  

The important point in this statement is that the bass is lost in the rasgueado style. This is not the case in Diesel’s music. Example 6 shows that Diesel employs generally only a treble and bass line. The bass is necessary to generate the harmony.

Example 6.

Corbetta is important in this comparison not only for his duets, and the fact that he employs a re-entrant tuning, but more significantly for his use of D either as a tonic or dominant note. Richard Keith, in discussing Corbetta’s Guitarre Royalle (1671) which includes twelve duets, arrives at the conclusion that the tuning should be aa dd’ gg bb e’e”, which also agrees with Nicolas Dérosier’s tuning. He supports his finding with a tabulation of the frequency of keys that shows:

...of one hundred and six pieces contained in the 1671 book, sixty are in keys using D as either tonic or dominant. There are twenty in D minor, six in D major, twenty in G minor and fourteen in G major. Remembering that on the rasgado [sic] chord all courses usually sounded, one will note that the D chord, in the lowest position, would have the fifth (A) as the true bass note if either of

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the former tunings AA dd' gg bb e'e' were used but have a true root of D in the bass using the proposed tuning. On the other hand, the
Key of A, which would be naturally suited to a tuning using bass strings in the fourth and fifth courses, is used only six times in the
entire collection.9

Two factors, then, are of importance—the style and the keys employed. The entire collection of Diesel’s music is in the punteado
style, and Diesel uses the key of A no less than one hundred and sixty-two times. A third major factor in determining the tuning is the
fact that most of Diesel’s writing is two-part, making the low-A string a necessity. Without this, the music would lack a strong harmonic
movement, since the bass strings are used frequently, as in Example 7 in the Appendix. Of the six hundred and seventy-four pieces by
Diezel, three hundred and eleven final cadences use the fifth string for the tonic root, and one hundred pieces in G, both major and
minor—this cadence is always a tonic six-three chord—also use the
fifth string.

A third factor to consider is the bass line itself. Example 7 is
typical of Diesel’s bass lines. The octave doubling in bar seven and
the arpeggio in bar thirteen need a low-A string to maintain the
proper melodic contour. If another tuning is used, the octaves in bar
seven will amount to four a’s in the same octave because of the
double strings. Also important is the fact that there is a genuine
bass-line here, the existence of which should be no surprise, since a
strong bass is characteristic of virtually all baroque music. In
summary then, the style, the keys used, and the bass line dictate the
necessity of the low-A tuning. On this basis, Diesel’s works appear to
be unique.

The total collection contains twenty-seven varieties of pieces
(allemands, sarabands, gigues, and so forth), among which are found
repetitive and non-repetitive musical forms. The former category
includes works derived from dance movements, the remainder
includes those types that are through-composed, such as the prelude.
The most frequent form in the collection is the menuet and trio,
which appears no less than ninety-eight times. There are also two
examples of the rondo: one in the group that appears to be by
composers other than Diesel and a gavotte [en rondeau] by Diesel,
its A material being written out each time.

From a tabulation of the frequency of forms in the duets,
which were used as a representative sample of the total collection, it
was determined that the ternary form is the most frequently used

(thirty-seven of ninety-six works). A tabulation was also made of the lute works by Sylvius Leopold Weiss\(^\text{10}\) in the British Museum MS add. 30387 (circa 1717-1724) and the figures were compared. Although there are two hundred and twenty-nine works by Weiss, not one is a ternary form. The predominant form in Weiss’s music is the binary, which occurs one hundred and ninety-four times; this is an unexpected result. While there seems to be no definite reason for the disparity, it is possible that the Italian concerto influenced Diesel with its recurring tutti and, of course, the da capo aria must certainly be considered a factor.

Possibly the most conservative element of Diesel’s style is the motivic development, which very seldom illustrates an advanced technique in variation. The general treatment of a motive is sequential. There are also a few motives with rhythmic and/or intervallic patterns as seen in Example 6. The patterns are typical and usually have a chordal accompaniment. The tessitura of the melody generally remains within an octave, although occasionally it spans a tenth. The melodic/rhythmic motives are generally two-part counterpoint with the bass very often the chordal root.

An examination of Diesel’s general harmonic and cadential practice indicates that he used the typical resources of the baroque. The most frequent internal cadences, both major and minor, are on the dominant. An examination of the modulations shows that Diesel has a strong tendency to abruptly modulate to the relative minor in major keys and the relative major in minor keys, despite the fact that the majority of cadences ending the A section are on the dominant. This may be taken as a feature of Diesel’s harmonic style.

The last and most important aspect of this collection is the duet and ensemble music. The following list is extracted\(^\text{11}\) from the contents of the thirty-four books.

### Duets

1. Guitare Premiere Accompagnement

2. Guitare Premiere Accompagnement

10 Wilton Mason, “The Lute Music of Sylvius Leopold Weiss” (2 vols.). Unpublished Ph.D. dissertation, University of North Carolina, Chapel Hill, 1950. This transcription and commentary covers only the lute works in BM MS add. 30387, which contains works from about 1717 to 1724. Weiss represents the German Baroque lute school and, although ten years before Diesel, the total output is comparable.

11 To be published by Oxford University Press, Spring, 1976.
3. Guitare Premiere Accompaniment

Ensembles

1 suite: G\textsuperscript{12}

1. Guitare Premiere Accompaniment
Basso [continuo]

Ensembles

1 suite: d\textsuperscript{12}

2. Guitar Premiere Accompaniment
Basso [continuo]

6 instrumental arias: F, G, C, a, D, F

3. Guitare Premiere Accompaniment
Vocal
Basso [continuo]

1 aria: d min. 'Caro veni al mio'-anonymous

In all works having a \textit{basso} part, the usual combination of viola da gamba and keyboard is required, the \textit{basso} generally being a figured bass. The exception is duet 'number three above. The lack of figures and the nature of the line itself would seem to indicate that this \textit{basso} is intended only for a solo viola da gamba and, as such, it is unique in the guitar literature of the period.

The importance of this collection and of Diesel's contribution to the literature for the baroque guitar is in its presentation of a wide variety of forms in a single collection written over an eight-year period that permits a fairly good assessment of the composer's style. The collection also indicates a variety of uses of the guitar (such as solo, duet and other ensemble music) all of which are otherwise rarely found together in one source. This collection furthermore resurrects the intabulation of sacred songs for plucked-string instruments.\textsuperscript{13} Although not included in the foregoing discussion, well over one hundred examples, some with words and many without, exist. All of the examples are Lutheran hymns common during the baroque period.

Diesel's contribution to guitar literature is in the development of a style not seen in his guitarist contemporaries—a style which was based significantly on Italian instrumental practice. Diesel's greatest contribution is the application of the melodic style of the Italian

\textsuperscript{12}Published by Belwin-Mills Music, 1975.

\textsuperscript{13}Esaias Reusner the Younger published a lute book \textit{Hundert geistliche Melodien evangelischer Leider...} (1678), and Douglas A. Smith informs me that the Prunieres Manuscript, circa 1710, also contains intabulations of sacred songs for the baroque lute.
concerto to the guitar. Manfred Bukofzer summarizes Vivaldi's style as a "resourceful use of arpeggios in the highest and lowest registers, bariolage and the extended scale passages. More than Torelli he exploited the relentless mechanical beat of the concerto style." Playing the allemanda in Example 8 (Appendix) will give ample proof that this statement could equally well apply to Diesel. Arthur Hutchings, in describing the baroque concerto, pinpoints the very characteristics found in Diesel's guitar music—"figuration, sequences, echoes and repetition, kinetic recurrence and finally ritornello." These stylistic features in Diesel's music reinforce the position that Italian influence is present. They also help to establish Diesel's uniqueness during this period, if only by the absence of these features from the music of his guitarist contemporaries. The Allegro (Example 9 in the Appendix) illustrates a style of guitar music that is not to be found in the contemporary literature—for one, much less for two guitars.

Although Diesel is largely unknown as present, there is, in his music, a style that must be viewed as new in the history of the instrument. His melodic inventiveness, his unique ornaments, and the significance of his tuning are a testament to his importance in the history of the guitar.

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Appendix

Ex. 7 Suite in G
Ex. 8 Suite in C (A section)
Ex. 9 Allegro

Ex. 10 Style comparison

Allemanda by N. Diesel circa 1730
(edited by D. Lyons)

Allemanda by R. de Visée 1682
(edited by R. Strizich)
REVIEWS

Books

THE COLLECTED LUTE MUSIC OF JOHN DOWLAND. Transcribed and edited by Diana Poulton and Basil Lam. (Faber Music Ltd. in association with Faber and Faber Ltd., London, 1974).

"There have been divers Lute-lessons of mine lately printed without my knowledge, false and unperfect, but I purpose shortly my selfe to set forth the choisest of all my Lessons in print. . . . " So John Dowland addressed "the courteous Reader" in his First Booke of Songes initially published in 1597. Unfortunately, Dowland's plan, no doubt instigated by William Barley's use of his music in the Newe Booke of Tabliture, never materialized. Although a handful of lute pieces eventually appeared in Varietie of Lute-lessons (1610) and in one or another of his four song books, the vast majority of Dowland's solo music has come down to us either in manuscript form or in the generally faulty versions found in Continental prints. It has taken 377 years and a major lute revival for Dowland's proposal to become a reality. The publication of his collected lute music must be considered a major event to anyone interested in the lute. For the first time, the reader has the opportunity to see, in its entirety, the work of the most popular of all lute composers.

Diana Poulton has been investigating John Dowland and his music for more years than she perhaps cares to remember. Over thirty years of patient and diligent research have culminated not only in the present edition, but in her previously published biography of the composer.1 The two volumes are designed to complement one another with the music in the present edition appearing in exactly the same order in which it is discussed in the biography. By referring to Chapter Two in the biography, the reader can gain much additional information about most of the pieces in The Collected Lute Music.

The preparation of this edition has obviously been an arduous task, for it has meant sifting through and selecting from a wide variety of source material. The sources are far from equally reliable, and the editors appear to have gone to great pains to select their texts and to weed out the "false and unperfect." But how, for example, were they to choose one from among some two dozen

1Diana Poulton, John Dowland: His Life and Works (Berkeley and Los Angeles, University of California Press, 1972).
versions of the seemingly ubiquitous "Lachrimae"? Several of these would seem to be equally genuine. Considering the improvisatory tradition of his day, it is unlikely that Dowland himself had a single standard urtext. From the song books, we know that Dowland occasionally made changes in later editions of such songs as "Can she excuse my wrongs." More than anything else, the harsh realities of modern music publishing, with ever increasing prices, have forced the editors to select a single version of each composition. Nevertheless, Faber has generously made room for the inclusion of some twelve important variants. Having selected their source, the editors have made it a policy to adhere to it. They have not attempted "composite" readings. Given the complexities surrounding Dowland sources, it would have been better to cite the primary source at the beginning of each piece rather than burying it in the "textual notes" at the back of the book. As things stand, it is somewhat difficult to ascertain just what source is actually being cited.

The obligation to select from a multiplicity of variants has not been the only problem confronting the editors. Occasionally they have been forced to use a unique source that is obviously faulty. Some of these pieces, such as "A Coy Toy" (No. 80), "have been corrected without further notice" a somewhat unscholarly although practical decision. In the three pieces from the Schele Manuscript, no attempt has been made to correct errors, nor has a transcription been provided. This seems a curious decision, considering the editors' efforts to present other pieces in playing form. Occasionally a manuscript will fail to cite a work's composer or will attribute it to the wrong composer. In the present edition, a number of such pieces are included under the headings "Anonymous, but probably by Dowland" or "Pieces attributed to Dowland, probably incorrectly." There is every stylistic reason to believe that such pieces as the grand chromatic fantasia from the Pickering Lute Book (given here as No. 71) are actually by John Dowland. On the other hand, it would perhaps have been safer to select "K. Darcies Spirite," a galliard definitely credited to Dowland, rather than its more elaborate version, "Lady Clifton's Spirit" (No. 45), originally published in the Varietie of Lute-lessons as the work of Dowland's son Robert. The piece was no doubt originally by John, but there is no reason why Robert might not have written the divisions.

Throughout, the editors selected their urtext with taste and the two-staff transcriptions (mainly the responsibility of Basil Lam) are all one could wish. In the Preface, the reader is given to understand that all editorial alterations have been carefully noted either in the text or in the "textual notes" at the end of the volume. A random check of the "Fancys" has revealed, however, that this is not always
the case. For example, no indication is given that the rhythm signs in measures 28-32 of page 26 have been editorially altered to three flags. The source (the "Cozen Lute Book") clearly has the passage marked with four flags. Again, no mention is made of the barring discrepancy in the tablature on the top of page 227. These are minor points to be sure, but they make one wonder how many other editorial corrections have gone uncited.

The editors have tried to classify all of the pieces under one of three headings: fancy, dance, or song setting. This has required further editorial decisions. "A Piece Without Title" (No. 51) has been included among the almans "for lack of a better classification." The title of the "almain" No. 49 perhaps ought to be in brackets since none of the original sources give any title. "Semper Dowland Semper Dolens" (no. 9) shows up among the pavans, although it is not likely a dance. The titles of all the pieces have been modernized.

Although an extremely handsome volume, as an edition designed for practical performance, it has several serious drawbacks. As with most large lute publications in recent years, we are once again confronted with a volume hefty enough to put a strain on most music stands. In addition, the parallel transcriptions create far too many page turns. It is annoying and impractical for the lutenist to have to continually stop to turn a page in the middle of a piece. The ideal solution for a collection this size would be to print it in two volumes, one containing the tablature and the other the transcriptions. It can also be pointed out that the tablature is smaller and lighter than the transcription so that the latter tends to attract the reader's eye. Furthermore, I have found that it takes awhile to accustom myself to the typeface used in the tablature, particularly the "a," which looks too much like a "d" except for a shorter stem. On the positive side, there appear to be very few typographical errors; those that are present are of minor importance, such as the two wrong notes in the tablature on the bottom line of page 178 or the missing dot on page 123 (measure 13).

This is an expensive volume—$60 retail in the United States. Nevertheless, it is a book to buy and to use. Seeing Dowland's lute music en masse is an enlightening experience. While browsing through the one hundred plus pieces found here, one cannot help but be impressed with Dowland's melodic gift. Part of Dowland's current popularity, I suspect, is attributable simply to the fact that he wrote so many good tunes. One also finds considerable variety, from the sophisticated complexity of the fantasias to the disarming simplicity of "Orlando Sleepeth." The Collected Lute Music should help dispel Dowland's reputation as "semper dolens." If mere numbers mean anything, the galliard seems to have been Dowland's favorite genre.
There may be a "Melancholy Galliard," but most of them are far from lugubrious. Besides the solos, one will find here a duet version of "My Lord Willoughby's Welcome Home" (No. 66a), the second part discovered by Robert Spencer in the Sampson (or Tollemache) Lute Book. One will also find the curious "My Lord Chamberlain, His Galliard" (No. 37) designed "for two to play upon one lute." Just the thing for a pair of amorous lutenists.

This edition, announced for publication at least as long ago as 1959, has taken a long time to see the light of day. In one way, however, the delay has proved a blessing in disguise. Besides the rediscovery of the Schele Manuscript, thought lost since World War II, has come the recent discovery of the Margaret Board Lute Book. The latter manuscript has added at least five new pieces to the Dowland canon; these have all been included in the back of the book. While none of the new pieces can be considered "major" Dowland, all are pleasant, particularly the "Preludium" (No. 98).

Although The Collected Lute Music of John Dowland is a compromise, it is an impressive, indeed monumental, achievement. It belongs in every lutenist's library or better yet on his suitably reinforced music stand.—Peter Danner

LUTE MAKING. By Joan Bachorick. (Privately published, New York, 1974).

Despite the current surge of interest in playing and constructing historical stringed instruments not much has been published in the way of practical information for the builders and would-be builders of these instruments. Although several articles by lute makers and restorers, such as Ian Harwood, Michael Prynne, Friedemann Hellwig and Robert Lundberg, have surfaced in the journals of the American and British Lute Societies and of the Galpin Society, these deal almost exclusively with problems of design and not with actual workshop techniques. The aspiring lute maker is left to discover for himself the many intricacies of the craft either by trial and error or by observation of an accomplished builder at work. Unfortunately, the latter course is not open to many because of the relative scarcity of competent modern lute makers.

What is needed, of course, is a book that provides pertinent information about woods, mold and pattern making, machine and hand-tool techniques, and so forth. Until recently, the only English-language book on the subject was Robert Cooper's Lute Construction, which is considered by scholars to be seriously deficient as a guide to the building of historically accurate instruments. Mr. Cooper's designs and working techniques are closely
based on Hauser lutes built in the 1920's and bear little relationship to historical practice. Few modern lutenists would be satisfied with an instrument built from these instructions.

The title of Joan Bachorick's new book *Lute Making* is misleading, because it does not contain much information on building methods. The book is divided into three main parts: a partial history of the instrument and the methods supposedly used in its construction, a listing of about two dozen modern builders and some of their products, and a section devoted to plans and measurements of a proposed lute design. Much of the information given is incomplete and subjective; some of it seems to be only personal opinion based on limited knowledge.

In the short opening chapter on the development of the instrument's form, Ms. Bachorick deals mainly with the lute's oriental origins, saying little about its extensive evolution in the hands of European builders from 1400 through 1750. Certainly the latter period is more important to the student of the Renaissance or Baroque lute than are the earlier centuries.

The second chapter deals with materials, designs and working techniques; it contains many factual inaccuracies and questionable conclusions. Again Ms. Bachorick makes constant reference to Arabic sources, although there is no historical evidence that Eastern practices had any effect on European builders after the lute's introduction into medieval Europe. The discussion of bracing patterns of the lute's belly is quite sketchy and unenlightening. The flat statement that lute shell staves may be cut as thin as 1/12 in. is clearly erroneous, because many, if not most, extant historical lutes have staves thinner than this, some as thin as 1 mm. (1/25 in.) in parts. The author apparently had not read the information already available on these topics.

The portion of the book that lists modern lute makers is quite incomplete and lacking in objectivity. Instead of merely listing those makers registered with the Lute Society of America the author could have, with some extra effort, increased this section several times and given her readers a much broader view of the current lute-making scene. Several well-known makers are not even mentioned—Robert Lundberg, Dan Hatchez, Ray Nurse and Donald Warnock, to name only a few. The author's evaluations of various makers' works seem to be based mainly on hearsay and to contain little original insight. The builders themselves are quoted on the relative merits of their products—hardly an objective method of evaluation. The only solid information one gets from this section is the addresses of some builders, which were already available in other sources.

The last section does not contain detailed working information
on the building process. Rather, Ms. Bachorick suggests that the reader follow Mr. Cooper's book, the shortcomings of which have been noted above. There are small-scale drawings of a lute supposedly based on an original Tieffenbrucker, and a few of its measurements are given.

Unfortunately, several particulars of this design are incorrect. The use of a lower block instead of a counterclasp strip and a tenon neck joint instead of a butt joint are directly opposed to historical practice and are in no way desirable in the construction of an accurate lute. The built-up construction of the neck block is needlessly complex and, again, not historically accurate. The statement that the neck is made out of the same type of wood used for the base (shell) staves is incorrect. Most late Renaissance lutes had a light wood neck such as lime or cedar veneered with a hard wood such as ebony. In addition to the above inaccuracies, some of the basic proportions are different from those of the original Teiffenbrucker.

The one positive aspect of this book is its bibliography, which is fairly complete, but which has been superseded by one available from the Membership Chairman of the Lute Society of America.

In short, this appears to be a book about a subject on which the author has almost no new information. The need for a thorough and factual book on lute making still exists and is becoming more acute as the craft grows in popularity. Many young lute makers continue to waste their time building inaccurate and unsatisfying lutes under the influence of books such as this one and Mr. Cooper's.

There are rumors of a proposed Lute Society of America book on lute making, which should include some accurate historical lute plans. For now, save your money and check back issues of the three journals mentioned at the beginning of this review.—Lyn Elder

Recordings

MUSIK FÜR LAUTE, VOL. II. ITALIEN. Konrad Ragossnig, renaissance lute. Archiv Produktion, 2533 173. Ricercar I, Ricercar XIII, Vincenzo Capriola; Ricercare, Francesco Spinacino; Ricercar II, Ricercar X, Vincenzo Capriola; Fantasia [XXXI in the Chiesa ed., Vol. I], Francesco da Milano; Fantasias X, IX, and I, Simone Molinaro; Saltarello, Ballo detto il Conte Orlando, Saltarello, Simone Molinaro; Moresca detta le Canarie, Giulio Cesare Barbetta; Ballo tedesco e francese, Tre parti di gagliarde, Giovanni Antonio Terzi; Lo spagnoletto, Il bianco fiore, Cesare Negri; Aria del Gran Duca, La Cesarina, La Mutia, La ne mente per la gola, Gagliarda Manfredina, Ballo del Serenissimo Duca di Parma, and Corenta, Santino Garsi da Parma.

Konrad Ragossnig launched his solo career in Europe brilliantly by winning the Concours International de Guitare sponsored by the Radiodiffusion Télévision Française in Paris around 1960. This reviewer was in the audience and retains vivid memories of the event. Ragossnig’s performance, then as now, was controlled and precise. In fact, in those early years his playing was, in the minds of some, cool to the point of being mechanical. Judging from recent recordings, however, Ragossnig’s interpretations have warmed noticeably.

These albums are logically structured, with Side I of the English disc comprising exclusively Dowland pieces, while the Italian offerings on Side I are all rather abstract sounding ricercars and fantasias. It is precisely with these Italian numbers, and only here, that Ragossnig’s strict sense of meter gives way to a rhythmic ebb and flow designed to suit the improvisatory character of the pieces. As Milan, our outspoken authority on renaissance tempos, said in El Maestro regarding fantasias, “este musica no tiene mucho respecto al compas.”

Several quick and candid notes on the respective albums: Substantial portions of Batchelor’s “Mounsiers Almaine” have been cut, for better or for worse. Morley’s Pavan is perhaps taken too slowly, so that it loses its “peacock” character and becomes a dirge. And Johnson’s Alman (seventh piece in the Oxford Music for Lute series, Book 4, edited by Albert Sundermann), although full of ornamentation in the tablature, is played twice through by Ragossnig, identically, and almost entirely without embellishment. Lack of ornamentation is one of my chief criticisms of both albums.

The single Fantasia by Francesco da Milano in the Italian album is identified in the liner notes as being from a 1536 edition. But according to Chiesa’s critical notes, the sources of this work are dated 1548 and/or 1563.

Konrad Ragossnig is to be congratulated for his clean performances and, especially in the case of the Italian album, courageous devotion to rarely heard improvisatory pieces (the many ricercars and fantasias). Yet one wonders why he failed to include
even one intabulation from a vocal model, or a pavana-saltarello pair, or a *tastar de corde*. In other words, his selection of genres could well have been more comprehensive, particularly in the case of Italian lute music.

Finally, a word about the sound of the albums. Here one will not find an authentic lute sound, partly because of Ragossnig's polished guitar technique, but principally because electronic reverberation is engineered into the recording. It makes one wonder if Ragossnig's 8-course lute by David Rubio doesn't really have a *sostenuto* pedal of its very own! Performances engineered this way sound deep, resonant, and beautiful—too good to be true.

There are six albums projected for the MUSIK FÜR LAUTE series, of which these are the first two. Other repertoires to be sampled include Eastern Europe (just released), France, Spain, and Germany and the Netherlands. It is to be hoped that the coverages given these national heritages will be more representative than that found in the second album. The series has every promise of becoming an educational and cultural achievement of the first order.—*Thomas F. Heck*
COMMUNICATIONS

Editor:

Mr. Lundberg is to be congratulated for his thorough article (Sixteenth and Seventeenth Century Lute-Making) in the Vol. VII (1974) issue of this Journal. The information he offers is invaluable and timely.

Mr. Lundberg takes me to task twice for my article (Building a 15th-Century Lute) in Vol. XXVI (May, 1973) of the Galpin Society Journal. I agree with his criticism, but I should point out that my intent was to provide the amateur lute maker the means of building an instrument. I suppose I have a low opinion of amateurs (being one myself), but I did not see how it would be possible for someone building his first lute to achieve any reasonable kind of action unless he had the build-in adjustments of a raised fingerboard and a saddle bridge. I specified other unhistorical features, such as liners, end block, etc., for what I considered to be reasons of ease and safety of construction.

Since then, I have changed my thinking and admit the error of my ways. Even the first-time luthier should attempt to work in the historical tradition. If his action is poor, if his neck flies off, if his top separates, then let him learn from his mistakes and try again. I agree with Mr. Lundberg that we have a responsibility to the lute and its repertoire.

Ian Harwood, in a letter to the Galpin Society Journal (Vol. XXVII, 1974, p. 158), suggested several ways in which my design might be more historically oriented. Therefore I am requesting that anyone wishing to build an Arnaut lute consider Mr. Harwood’s letter a necessary addendum to my article. It should be modified according to his suggestions.

Sincerely, Edward L. Kottick

Editor:

I would like to congratulate Robert Lundberg on his fine article (in this Journal, Vol. VII, 1974, pp. 31-50), a very valuable piece of research that neatly summarizes many hitherto little-known but extremely important characteristics of old lutes. However, I must
strenuously disagree with his conclusions about lute forms and woods.

Mr. Lundberg claims that the multi-stave lutes (those with more than 23 staves) that were flattened in back and made of yew wood were regarded as the most superior model during the seventeenth and eighteenth centuries, and he cites my translation of Ernst Gottlieb Baron's *Untersuchung des Instruments der Lauten* (1727) as contemporary evidence. Apparently Mr. Lundberg did not carefully read the chapter I supplied him, since Baron describes the half-round model of Frey and Maler with exactly the same terms as the flattened Tieffenbrucker form—"oblong and flat" or "shallow" (*länglichst und flach*). Baron makes no qualitative distinction between the narrow- and wide-ribbed form. He praises the Tieffenbrucker instruments, but says of Maler's and Frey's lutes that "These lutes are esteemed above all others..." and "They command very high prices, because they are rare and have a magnificent tone."

The lutes that Baron scorns are some from Füssen (in southern Bavaria) that are "made much too much in the oldest fashion, namely round like an apple..." Presumably Baron here means the medieval form.

Regarding Lundberg's remarks about yew wood, Baron similarly shows no preference for any one kind of wood. He refers to Sebastian Schelle's "large stock of all sorts of rare, dry, and beautiful wood best suited for instruments." At least two of the surviving lutes of Schelle's have alternating staves of curly maple and rosewood. Thomas Mace (in *Musick's Monument*, 1676) prefers air-wood and "our English maple," naming also plum, pear, yew, rosemary-air, and ash as good woods.

Both Mace and Mary Burwell (1660) reserve their highest praise for the instruments of Lucas Maler, and both recommend lutes with nine (or eleven) wide staves. Michael Prynne's article "The Old Bologna Lute Makers" in the *Lute Society Journal*, Vol. V (1963) records these and other examples of the great esteem in which the lutes of Maler and Frey were held.

Since these are most of the few surviving sources of printed statements about lutes by the players themselves, it seems that there is little evidence to support a conclusion that seventeenth- and eighteenth-century lutenists preferred flattened, narrow-ribbed lutes of yew wood. If anything, the fact that the best makers of the late Baroque era (Tielke, Hoffmann, and Schelle) reverted to the Maler model suggests that the narrow, half-round form enjoyed more prestige. It is hubris on our part to assume that these luthiers did not know exactly what they were doing, or that the contemporary
lutenists did not know what they were buying. Judging from the multiplicity of forms, woods, and number of staves of surviving museum instruments, there cannot have been any universal preference for one form, wood, or even tone.

Sincerely, Douglas Alton Smith

Robert Lundberg replies:

Douglas Alton Smith has written with strong criticism on my comments about lute model and material preferences. His letter is interesting, especially since it encouraged me to re-examine and re-evaluate my findings.

Even a casual re-reading of my article will make clear that nowhere did I “claim that the multi-rib lutes that were flattened in back and made of yew wood were regarded as the most superior model during the seventeenth and eighteen centuries.” There can be no argument with the popularity of the 9- and 11-rib lutes built in ash, maple and yew, among other woods, by Maller and Frei. What I did say, and do claim, is that “the yew wood multi-rib models were highly esteemed and had tonal possibilities that exceeded those of their predecessors.” Baron’s reference to the Tieffenbruckers could hardly be more clear and specific: “Magnus and Vendelino Tieffenbrucker... who are very old and very good,... worked in the newest and most highly esteemed fashion...”

Mr. Smith accuses me of not carefully reading the material he sent me. On the contrary, I read it very carefully, especially when I found Mr. Smith translating Baron using the same terms to describe two so completely different lute shapes. On learning that Baron used the exact same words, “langlichst und flach,” to describe both the Maller/Frei and the Tieffenbrucker lutes, I re-examined my data. I can be reasonably certain now, that Baron was purposely grouping the Tieffenbrucker and the Frei/Maller shapes; the latter are either half-round or slightly flattened.

Mr. Smith states that “the best makers of the Baroque era used the ‘narrow, half-round’ form.” I suppose one’s definition of “best” is pertinent here. In re-examining my measurements, I found that nearly all lute makers working during the late seventeenth and the eighteenth centuries, including Martin and Johann Christian Hoffman, were building lutes that were up to 15.3% deeper than half-round. I am certain then, on reading Baron’s statement, “Thus the lutes that are too deep in the lower part of the body, like a sack, as it were, and have small rosettes or resonance holes are worth little
or nothing . . .” that Baron was referring to instruments built by his contemporaries, Tielke, Hoffman, Schelle, etc. and that he was restrained by political considerations from more direct criticism.

It is precisely the paucity of early sources on the lute which makes the subject so fascinating. One must bear in mind not only the words of the writer, past or present, but also his prejudices. There are fashions in tone and technique; musical ideals change, as do available materials. Baron opened the last paragraph of his chapter on famous lute makers: “Every staunch friend of the lute can select a master here who may best satisfy him, because this depends most appropriately upon individual taste.”

Robert G. Lundberg

Eugen M. Dombois, Basle (Switzerland), sends the following communication:

My article “Varieties of Meantone Temperament” this Journal, VII (1974) 82-89, contains a couple of errors that should be noted. On page 85, paragraph 1, the correct reading of the formula is:

\[ y = 1 - \frac{1}{1200 \sqrt{2x}} \]

Observe the “1200” which should not be multiplicated with the root, but is an essential component of it.

In the following sentence (page 85, paragraph 2, line 2), the word “bridge” should be replaced by the word “nut.” The distance from the bridge to the fret is only

\[ \frac{1}{1200 \sqrt{2x}} \]

and not “y.”

Editor’s note: On page 86 of Mr. Dombois’ article, the two examples in staff notation were inadvertently reversed.

Editor:

In my article, “The Instructions of Alessandro Piccinini” (this Journal, Vol. II, 1969, pp. 6-17), I suggested that the first lute composer to employ slurs was Piccinini in 1623. I have now found an
earlier source that uses them. It is the *Intavolatura di Liuto attiorbato, e di Tiorba, Libro Quinto* by Pieto Paolo Melii published in 1620. In this work, slurs are incorporated only in the theorbo section and are used quite differently from the later lutenist composers. Like Piccinini, Melii employs slurs across courses so "hammering on" is necessary just as it was with guitar slurs through the 19th century. However, whereas Piccinini is not specific in his notations as to which notes should be slurred, Melii carefully marks every two-note slur that is to be played. The technique of cross course slurring was eschewed by the French and German lutenists using the new French tunings.

Sincerely, Stanley Buetens
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