

Notation for the Period Guitar, Lute and Vihuela: Figures

By Johann von Solothurn

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French and Italian Tablature compared to modern tab/notation

Period Guitar Notation Class

Johann von Solothurn

The image displays a musical score for the first and second strings of a period guitar, comparing French and Italian tablature to modern notation. The score is organized into two main sections, one for the 1st String (course) and one for the 2nd String (course). Each section contains three staves: a modern notation staff (N-Gt), a French tablature staff (French T), and an Italian tablature staff (Italian T). The French tablature uses letters a through n to represent frets, while the Italian tablature uses numbers 0 through 12, with 'x' and 'ii' for frets 10 and 11 respectively. The modern notation staff shows the corresponding notes on a treble clef staff. The 1st String section covers frets 1 through 12, and the 2nd String section covers frets 0 through 12. The French and Italian tablature staves are aligned with the modern notation staff, showing the correspondence between the two systems.

Example of Italian Tablature – from Miguel de Fuenllana (1554)

Figure 7 shows a comparison of Italian Tablature with modern notation. The top section displays the original manuscript notation for 'Fatafia. D.' from Miguel de Fuenllana's 1554 work, featuring diamond-shaped notes on a six-line staff. The bottom section provides a modern transcription, including a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and a corresponding three-string guitar tablature below it. The tablature strings are labeled T, A, and B. The music is marked with a mezzo-forte (*mf*) dynamic.

Figure 7: Italian Tablature compared to modern guitar tablature and staff notation

Example of French Tablature – from Gregoire Brayssing (1553)

Figure 6 shows a comparison of French Tablature with modern notation. The top section displays the original manuscript notation for 'Antafie.' from Gregoire Brayssing's 1553 work, featuring letter-based notes on a six-line staff. The bottom section provides a modern transcription, including a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature, and a corresponding three-string guitar tablature below it. The tablature strings are labeled T, A, and B. The music is marked with a mezzo-forte (*mf*) dynamic.

Figure 6: French Tablature compared to modern guitar tablature and staff notation.

R Imontoyfe.

Plus diminuée.

FIN.

Pimontoyse, Adrian Le Roy (1552)

B R A N S L E.

21

Ranlle de Champagne.

FIN.

Branle, Adrian Le Roy (1552)

Fantasia terza per sonare sopra la Chitara da sette corde.

Canto.

FIN.

"Fantasia" by Barberis (1549)

Bransle de Champagne

Adrian Le Roy (1552)

Transcribed by Johann von Solothurn (mka John Surber, Jr.)

♩ = 180

The musical score for 'Bransle de Champagne' by Adrian Le Roy (1552) is presented in a system of six staves. Each system contains a treble staff with musical notation and a tablature staff below it. The tablature staff uses letters T, A, B to indicate fret positions and numbers 0-3 to indicate fingerings. The music is in 4/4 time, with a tempo marking of quarter note = 180. The key signature is one sharp (F#). The score consists of 25 measures, with measure numbers 1 through 25 indicated at the beginning of each measure. The music features a mix of single notes, chords, and rests.

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Bransle de Champagne

Adrian Le Roy (1552)

Transcribed by Johann von Solothurn (mka John Surber, Jr.)

$\text{♩} = 90$

The musical score for 'Bransle de Champagne' is presented in a system of six staves. Each staff contains a measure number (1-25) and a key signature of one sharp (F#). The notation includes a treble clef staff with a 3/2 time signature and a guitar tablature staff below it. The tablature uses numbers 0-3 to indicate fret positions. The piece ends with a double bar line at measure 25.

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Bransle de Champagne

Adrian Le Roy (1552)

Transcribed by Johann von Solothurn (mka John Surber, Jr.)

$\text{♩} = 180$

The musical score for "Bransle de Champagne" by Adrian Le Roy (1552) is presented in a system of six staves. Each system contains a treble staff with musical notation and a tablature staff with fret numbers. The piece is in 2/4 time, indicated by the tempo marking $\text{♩} = 180$. The key signature is one sharp (F#). The score consists of 25 measures, with measure numbers 1 through 25 placed above the first note of each measure. The tablature staff uses numbers 0, 1, 2, and 3 to indicate fret positions. The piece concludes with a double bar line at the end of measure 25.

Guitar Chords from "Guitarra Espanola": The Five-Course Spanish Guitar

Juan Carlos Amat (1596)

Transcribed by Johann von Solothurn (mka John Surber)

Note: In Amat's text, chord numbers are used, rather than names. The "n" indicates major chords (e.g. 5 n) while the "b" indicates minor chords (e.g. 11 b)

	E	A	D	G	C	F	B \flat	E \flat
1	2	3	1	2	3	1	2	3
1n	2n	3n	4n	5n	6n	7n	8n	
TAB	TAB	TAB	TAB	TAB	TAB	TAB	TAB	TAB
0	0	2	3	3	1	1	3	3
0	2	3	0	1	1	3	3	4
1	2	2	0	0	2	2	3	3
2	2	0	0	2	3	3	3	1
2	0	0	2	3	3	1	1	1

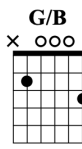
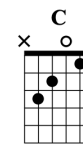
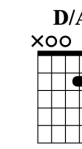
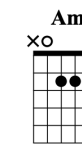
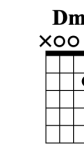
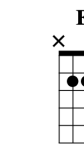
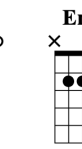
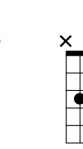
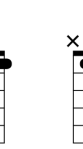

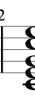

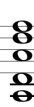



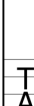
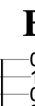
	A \flat	C \sharp	F \sharp	B	Em	Am	Dm	Gm
2	4	3	1	1	2	2	1	4
1	3	4	2	2	3	3	4	
1	1	2	3	3	1	1		
3	4	4	2	0	0	1	3	3
			4	0	2	2	0	0
			4	2	0	0	1	1

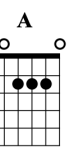
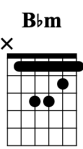
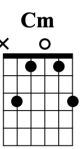
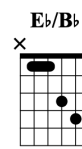
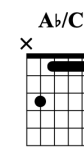
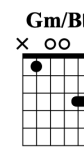
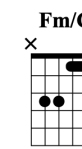

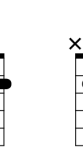

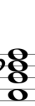
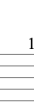
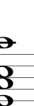
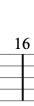
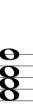
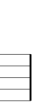


	Cm	Fm	B \flat m	E \flat m	A \flat m	C \sharp m	F \sharp m	Bm
3	3	1	1	2	4	3	1	2
1	4	3	3	4	1	2	3	3
0	1	2	2	1	2	2	4	4
1	3	3	1	1	4	4	2	2
3	3	1	1	2	2	2	2	2



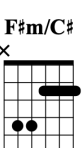
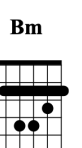
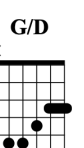
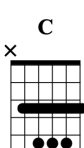
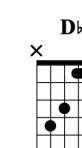

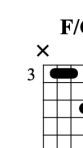

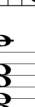
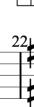

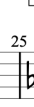




Montesardo (1606) alfabeto chords

Transcribed by Johann von Solothurn (mka John Surber, Jr.)

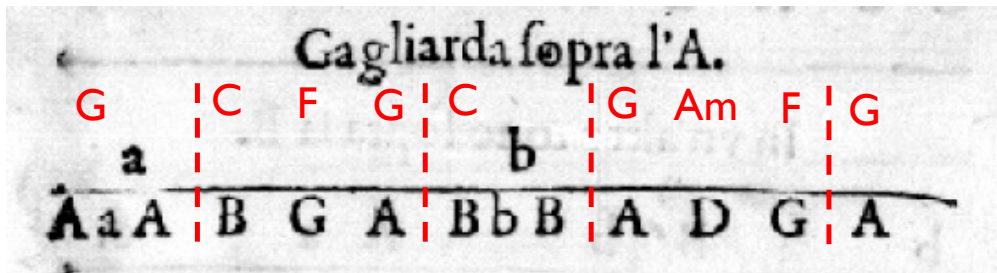
Standard tuning

								
1	2	3	4	5	6	7	8	9
								
A	B	C	D	E	F	"cross"	G	H
TAB 3 0 0 0 2	TAB 0 1 0 2 3	TAB 2 3 2 0 0	TAB 0 1 2 2 0	TAB 1 3 2 0 0	TAB 0 0 1 2 2	TAB 0 0 0 2 2	TAB 1 1 3 3 3	TAB 1 3 3 3 1

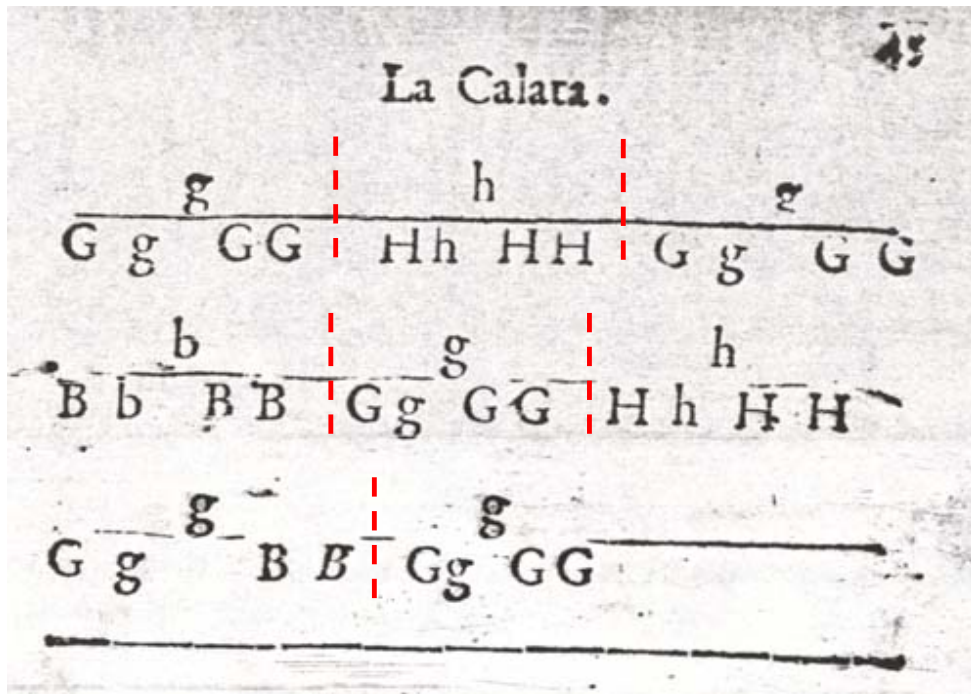
								
10	11	12	13	14	15	16	17	18
								
I	K	L	M	N	O	P	Q	R
TAB 0 2 2 2 0	TAB 1 2 3 3 1	TAB 3 1 0 1 3	TAB 3 4 3 1 1	TAB 4 1 1 1 3	TAB 3 0 0 1 1	TAB 1 1 3 3 3	TAB 2 2 4 4 4	TAB 2 4 4 4 2

								
19	20	21	22	23	24	25	26	27
								
S	T	V	X	Y	Z	U	9	Be
TAB 4 5 4 2 2	TAB 5 2 2 2 4	TAB 2 2 2 4 4	TAB 2 3 4 4 2	TAB 3 3 4 5 5	TAB 3 5 5 5 3	TAB 1 2 1 3 4	TAB 3 5 4 2 2	TAB 5 6 5 3 3

Alfabeto Class Exercises



Galliard from Montesardo (1606)
Modern Guitar Chords and Bar Lines added (red font)



La Calata, Montesardo (1606)
Bar lines added (red font)

	G/B	C	Am	F/C	Bb
	X O O O	X O O	X O O O	X O O O	X O O O
1					
2					
4					
8					
9					
	A	B	D	G	H
T	3	0	0	1	1
A	0	1	1	1	3
B	0	0	2	2	3
B	2	3	0	3	1

Montesardo (1606) Chords for above alfabeto pieces