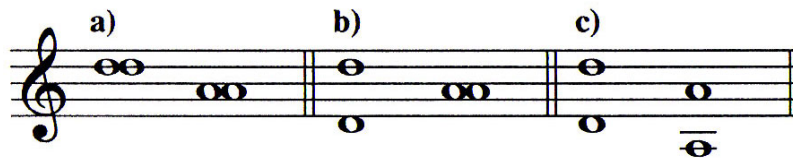


# Baroque Guitar Music


## for the Classical Guitarist


Some early guitar music transcribes well for the classical guitar, and some does not. In all of the music for 5-course guitar, courses ①, ②, and ③ were tuned the same as strings ①, ②, and ③ of the classical guitar. However, during the two centuries of the 5-course guitar's popularity, three different tunings were most popularly employed for courses ⑤ and ⑥:




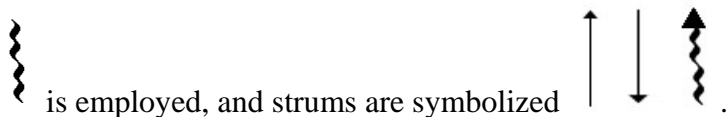
Tunings (a) and (b) are called the “re-entrant” and “semi-re-entrant” tunings, respectively. Musical works for these are problematic for transcription, because they involve string pitches an octave higher than those of classical guitar strings. Each early collection of music works best in one tuning, although octave displacements occur in much Baroque guitar music of all tunings. However, we can generalize that tunings (c) or (d) are not naturally interchangeable with tunings (a) or (b), because of the lack of any higher octave strings.

Tuning (c) was used variously throughout the Baroque period for both *rasgueado* music and contrapuntal or mixed-style music. Composers of the music in these transcriptions did not clearly state which tuning they had in mind. However, scholars and players have determined that tuning (c) was employed for the music in the Middle Baroque and Late Baroque lists below. Pre-Baroque tuning is explained on its own page. (Just follow the link.)

Only original tablatures that indicate or strongly suggest tuning (c) were used for the classical guitar music on this site. Links from this page will take you to the music cited below. Brief notes on the music accompany each piece. The format is standard guitar notation plus modern tablature. Signs for ornamentation and other effects in Baroque guitar music varied widely from composer to composer. The symbol for *vibrato*  was fairly widespread, and

is therefore used here. The more universal keyboard symbols for the trill  and the

mordent  have been substituted. For the rolled *arpeggio*, the modern guitar symbol



is employed, and strums are symbolized

The transcription and presentation of this music is an ongoing project. The aim, ultimately, is to provide music from several composers and styles, which can be played equally convincingly on the classical guitar without resorting to arranging practices.