

**GASPAR SANZ
INSTRUCCIÓN DE MÚSICA
SEGUNDO TRATADO**

**Documentos y advertencias generales para acompañar la parte con la guitarra, arpa,
organo, o qualquier otro instrumento.**

**Translated in English by
Monica Hall
2022**



The first edition of Sanz 'Instrucción de música sobre la guitarra española y método de sus primeros rudimentos hasta tañerla con destreza' was printed in Zaragoza 1674. It is in two sections – a 'Primer Tratado' which comprises general instructions on playing the guitar and ten pages of music and a 'Segunda Tratado' setting out instructions for accompanying a bass line. A second book of pieces for guitar was added to a second edition printed in the same year. A third book was printed separately at the beginning of 1675 and a cumulation of all three books later that year.

Sanz instructions are not always easy to follow but the musical examples are really self explanatory. These are transcribed into staff notation and inserted into the text. The two pages of the original examples are included at the end.

DOCUMENTS AND GENERAL ADVICE ON HOW TO ACCOMPANY A BASS LINE WITH THE GUITAR, HARP, ORGAN, OR ANY OTHER INSTRUMENT.

The most essential information for this purpose summarized in twelve rules, and examples of counterpoint and composition.

This subject is so complex that, although it is brief, it demands a major treatise to explain it. But in order to offer something which will assist musicians, I will set out in short paragraphs the best of what I know. And if for lack of detail, what I am going to show you does not have the esteem of a royal road, accept it as a footpath, for short cuts are often appreciated because they look more directly towards the end. And this is my intention, that the contents of this Summary may serve the purpose of all musicians, because organists and harpists may apply to their instruments the same rules which I will explain in tablature for guitar; with the names of the consonances and the figures which are written over the notes to indicate them [the consonances], it will be very easy for all to execute these instructions.

The guitar should be tuned to the organ in this way. The open third course is tuned to G *solreut*, and thus all the modes [*tonos*] may be accompanied. But when the treble parts of any compositions ascend very high, using the G *solreut* clef on the second line of the stave, the accompaniment is transposed a fourth lower on the guitar for the convenience of the singer.¹ And then without re-tuning your guitar, you will harmonize [*entonar*] the G *solreut* which was on the open third course [as if it were] on the open fourth course, which is *cruzado* or the *alfabeto* letter C [i.e. D major].

Assuming that the guitar is already tuned to the organ, you will play the eight modes according to the following *alfabeto* letters and notes:

Mode 1	E	d minor
Mode 2	O	g minor
Mode 3	+	e minor
Mode 4	D	a minor (ending on E major)
Mode 5	B	C major
Mode 6	G	F major
Mode 7	D	a minor
Mode 8 & final	A	G major

With this in mind, you will place the consonances on the seven degrees of music proceeding from note to note, according to the following rules:

RULE ONE: THE CONSONANCES, AND THE CORRECT ACCOMPANIMENT WHICH CORRESPONDS TO ALL THE NOTES OF THE BASS PART

First of all, you need to know how to accompany the three scales of music.

The first is called diatonic or natural, because the bass ascends from note to note with natural notes [i. e. white notes on the keyboard], without any accidentals, either sharps or flats, and all the notes are accompanied in such a way that the notes correspond to one another in the same natural scale.

E.g. G *solreut* is accompanied with a major third and fifth, because in the natural scale, the third which corresponds to it is B *mi*, with D *lasolre* for the fifth.

A *lamire* is accompanied with a minor third and a fifth, because in the same natural scale, the third which corresponds to it, is C *solfa*ut with E *lami* for the fifth,

and so on on the rest of the notes, except the *mis*, which are given a sixth with a minor third, because the fifth is false [i.e. diminished]. The fourth voice is usually the octave from the bass. This is illustrated in the first scale.

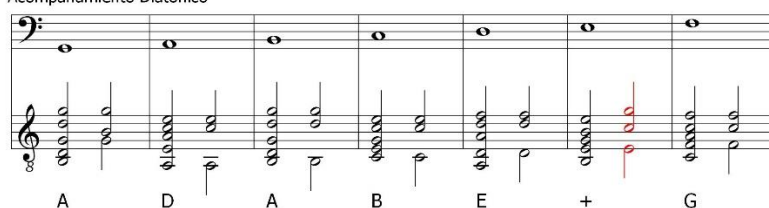
Two other scales follow, which illustrate the way in which they are accompanied on the guitar; one all with the minor thirds which correspond to each note; the other with the major thirds, as notated in the examples, each one having its note in staff notation above.

All the notes have two kinds of accompaniment which you may chose as you wish. One is strummed [*rasgueado*], striking all the courses of the guitar together, which is notated with *alfabeto*. The other is plucked [*punteado*], indicated with numerals. In the latter, the thumb plays the note corresponding to the bass, and the other voices are played with the other fingers that are most convenient for the hand. Note that in each of these scales, whatever is said about the seven notes in the lowest octave applies also to the middle and upper octaves, as can be seen in the first example of this rule.²

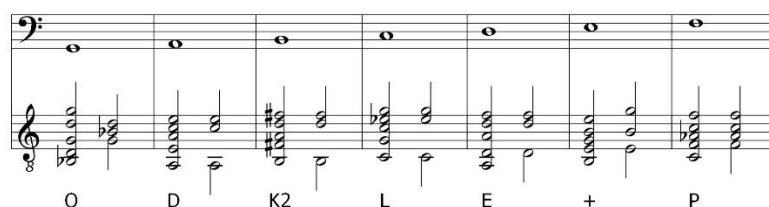
Example 1

Exemplo 1o, de las Reglas para Acompañar sobre la parte con Guittarra, y demas instrumentos

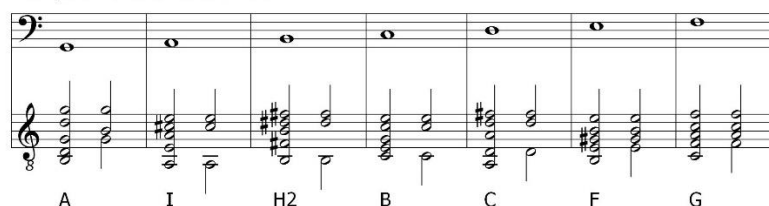
Acompañamiento Diatonico



Acompañamiento con tercera meno



Acompañamiento con tercera maior



RULE TWO: HOW TO ACCOMPANY SHARPS AND FLATS

The second rule explains how to accompany the accidentals which are above the notes, some of which are called sharps and others flats.

The sharps are only notated with the notes which do not function as *mi* [in the hexachord] because they serve the purpose of augmenting the notes [by a semitone]. (For this reason, some call them *menores*)³. These are G *solreut*, C *solfa*ut, D *lasolre* and F *faut*. On

all of these it is usual to find sharps but not on the others. And generally, when the voice rises without making any other motif, or cadence, the note with a sharp is accompanied with a third and a sixth.

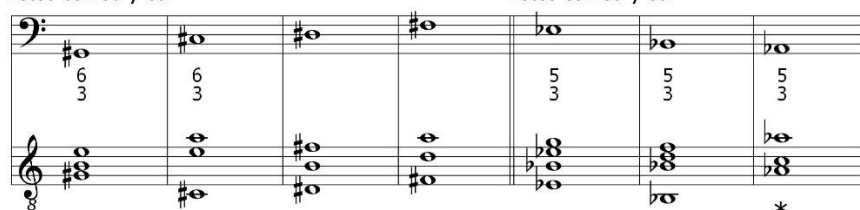
The flats are placed only with the notes which function as *mis*, because they serve the purpose of softening or diminishing the force of the *mi*, and for this reason the flats are notated only on E *lami*, B *mi* and A *lamire*. They are usually accompanied with a major third and fifth as can be seen in the tablature and example of this rule.⁴

Example 2

Exemplo 2o de los Sustenidos y Bmoles

Estos con 3a y 6a

Estos con 3a y 5a



RULE THREE: HOW TO ACCOMPANY ALL THE FINAL CADENCES AND CLOSES OF THE BASS

The third rule explains the different ways in which the bass may cadence, borrowing its movements from the other parts, and then [explains] the accompaniment and suspension that corresponds to each one. To that end I make this distinction - that there are three cadences or ways of cadencing.

The principal and proper [cadence] of the bass line is that which is called a closed cadence [*clausula cerrada*]. This is when the bass leaps up a fourth or down a fifth, singing *re sol*, *la re* or *sol ut*. In this cadence the fourth on the penultimate note, which has been prepared previously, is suspended on the downbeat [*al dar*] and then resolves on a major third on the upbeat [*al levantar*] accompanied by a fifth, or sixth [i.e. a 6/4 chord], and the fourth voice doubles the bass at the octave.

The second kind of cadence is called the second or tenor cadence because it descends by step, singing *fa*, *mi*, *re*. In this kind of cadence, the seventh, prepared before, is suspended over the penultimate note, and resolves on the upbeat [*al levantar*] on a major sixth, combined with a third. The fourth voice may be on the tenth.

The third kind of cadence is called the treble cadence, when the bass sings *fa*, *mi*, *fa*, borrowing this movement from the treble part. Then the half beat or dotted part of the penultimate note is accompanied with a second and sixth, and then, as the bass descends, the second resolves on the third, and the sixth on another sixth. The fourth voice moves an octave from the second, or a ninth from the bass.

All these suspensions should be made when the note, or *solfa* of the bass part allows for them, being of one measure or a half. But if it is a crotchet or quaver, the final resolution will suffice, as there is not time for more, as will be seen in the example of this rule.

Example 3

Exemplo de las Cadencias del Bajo de la 3d regla
A Estas Cadencias se liga la 4a resuelta en 3a

Cubierta con la 5a o 6a.

Estas son clausulas de Tenor. Se liga la 7a resuelta en 6a mayor

Estas son Tiple con 2a y 6a

What has been discussed in the first two rules, and in part of the third rule, has previously been illustrated by some Masters. Whoever wishes to learn more scales and accompaniments should see [the works of] Francisco Corbetta and Juan Bautista Granada⁵. These two authors include many more scales than those which I set out here. But they include so many, that I think they cause confusion rather than enlightenment because those which I refer to here are enough for the eight modes [*tonos*]. Moreover, none of them sets out the rules of counterpoint and composition, and the progressions and passages of the bass in which they are to be used.

In the following rules which I will explain to you, I give instructions as to how and in which metres the accompaniments of the scales are used, the accidentals and the cadences according to the practices of the best organists in Spain. They will be found in the teachings of Horacio Veneboli, *Maestro de Capilla* of St. Peter in Rome, and Pedro Ciano, organist of the Republic of Venice; in the suspensions which Lelio Colista uses in his accompaniments; and in the manner of suspending the syncopated passages in the metres [*proporciones*] of Christoval Carisani (my master), organist of the Chapel Royal in Naples⁶. From all of these I learnt the rules of playing a bass line, esteeming them to be such great teachers, since they (the rules) would only have been rendered inadequately in the forge of my limited talent.

RULE FOUR: WHICH NOTES ARE ACCOMPANIED, AND WHICH ARE LEFT UNACCOMPANIED, BEING PLAYED ALONE, AND IN PASSING, WITH ACCIDENTALS

The bass part moves in a variety of ways; sometimes it moves by step, rising or falling, at other times by leaps of a third, fourth, fifth, sixth and octave. From all these kinds of movement, whether by step or by leap, different accompaniments may be created, and the way in which the rules are used understood.

Firstly, all the down and upbeats of the beat [*compas*] must be accompanied, and if the bass rises or falls stepwise in crotchets saying e. g. *re, mi, fa, sol, la*, the first note is accompanied, the second is played alone without accompaniment, the third is accompanied, the fourth is also played alone without accompaniment, and then on the fifth, the beat [*compas*] is given again, accompanying it with that which corresponds to it in the scale. And if the bass moves in quavers, saying *re, me, fa, sol, la*, only the first is accompanied, and then the rest are played without accompaniment, and the same with semiquavers, although it is sometimes permissable to accompany them in thirds, which may be done without danger, as can be seen in the example of this rule.

Example 4

Exemplo de la quarta Regla



RULE FIVE: ACCOMPANYING THE BASS WHEN IT MOVES BY LEAP

Whenever the bass line stops moving by step in the way described, and moves by a third, fourth or other interval, it is always accompanied with consonances, because all the leaps and notes of the voices in the counterpoint must be good. But observe that sometimes the accompaniment is not altered, for example when the bass leaps a third up or a third down. Then it is given the same accompaniment as the first note, and likewise when the bass leaps a sixth or an octave.

There is an exception to this rule, because if the bass leaps up or down a third, the note from where it moves is given the [same major or minor] third as that to which it leaps. Great care is necessary with this, because if on one occasion a minor third is given to *A lamire*, because the note [*cuerda*] for the third is *C solfaut*, another time it will be given a major third. This may happen when, before leaping from *A lamire*, you see a sharp on the *C solfaut*, in the part [which follows], because this indicates a [major] third. And the ear itself will judge the reason for this. Such a leap is not allowed because of the proximity of strong and weak intervals; there must be a major third on the *A lamire* [i.e. a minor third followed by a major third is not acceptable]. And it is possible to do the opposite, but it will be music in bad taste, and unpleasant to the ear, as you will see in the example of this rule.

Example 5

Exemplo de la quinta Regla



RULE SIX: WHEN THE BASS LEAPS UP A FIFTH OR DOWN A FOURTH

When there is a note of a beat [*compas*] or a half, it is first accompanied with the usual consonance and then, before it leaps, with a sixth and an augmented fourth which is preceded by the interval of a fifth [in the same part]. This suspension is attractive and a familiar characteristic for the singer. The voice which makes the augmented fourth [the leading note] will proceed to the octave, and the sixth to the major third of the note on which it falls when the bass leaps.

This same accompaniment and suspension also fit when the bass immediately falls from one note to another singing *fa mi*, and also when it says *la sol*, or *sol fa*, [i.e. falls a semitone] sharpening the second, as will be seen in the example of this rule.

Example 6

Exemplo de la 6a regla

Tambien con 4 & 6



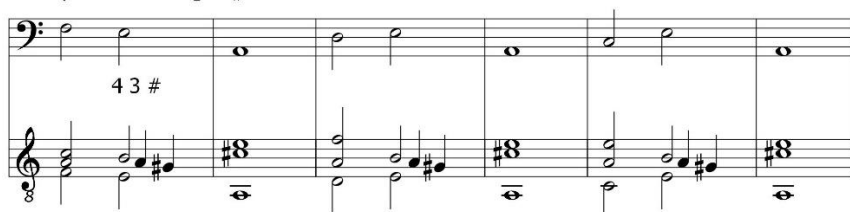
RULE SEVEN: WHEN THE BASS LEAPS UP A FOURTH OR DOWN A FIFTH AS THE FOURTH IS SUSPENDED

This movement of the bass is called a cadence; the fourth is suspended and then resolves on the major third. This rule also has an exception, because it is not always acceptable to play the fourth, since the composition or villancico often requires that the seventh should be suspended, and the fourth does not fit with this. And if it is not done in the right way, the instrumentalist will cause chaos to a Chapel Choir. For this reason, it should be

noted that the fourth must always be prepared on a consonant, the third, fifth or sixth, so that it may be suspended at the cadence. And in this way, it may be accompanied with the fourth, and not in other cases, as will be seen in the example of this rule.

Example 7

Exemplo de la 7a regla #

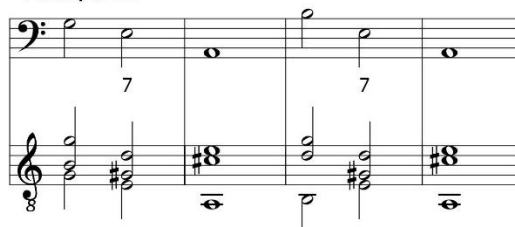


RULE EIGHT: HOW TO KNOW WHEN THE FOURTH SHOULD BE OMITTED AND THE SEVENTH SUSPENDED IN THE CADENCE OF THE BASS

The rule which applies when the fourth is omitted although the bass cadences is as follows. Whenever the bass descends a third or a fifth to the penultimate note on which the suspension should occur, the fourth will not fit because it has not been prepared as a consonance. For this reason, then, if the bass note has a major third, it is struck on the down beat, and the fourth is suspended and resolves on the upbeat of the bar. But if there is no place [for it], the seventh is suspended, because it has been prepared, and it will be resolved on the major third, if the note to where it falls is the final, as can be seen in the example of this rule.

Example 8

Exemplo 8o

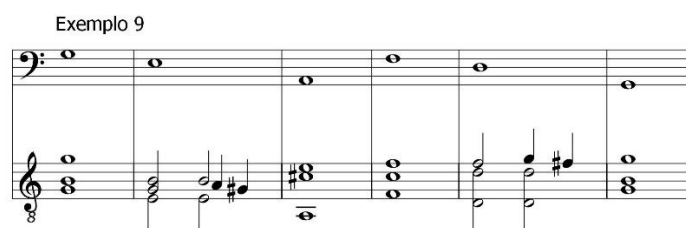


RULE NINE: WHEN THE CADENCE IS AVOIDED, ALTHOUGH THE BASS LEAPS A FOURTH UP OR A FIFTH DOWN

In some places the bass does not make a cadence, although it seems to do so. Choir Masters in Rome call these leaps fleeting cadences [*cadenza sfuggita*], because they have only the appearance of a cadence. It [the bass] leaps down a fifth but the other voices do not accompany it in cadencing.

This sometimes happens when the bass falls a minor third when proceeding to the penultimate note, because it is poor music to move from F *faut* without a sharp to D *lasolre* giving to it a major third [i.e. and F sharp], although it makes the leap of the cadence. The reason [for this] I leave to the ear itself, which demands it so, and dislikes the contrary unless it is a final cadence. The final note may be major and then it is accompanied with the minor third on the downbeat of the bar [*compas*], and on upbeat the fourth is suspended, resolving on the major third, as may be seen in the example of this rule.

Example 9

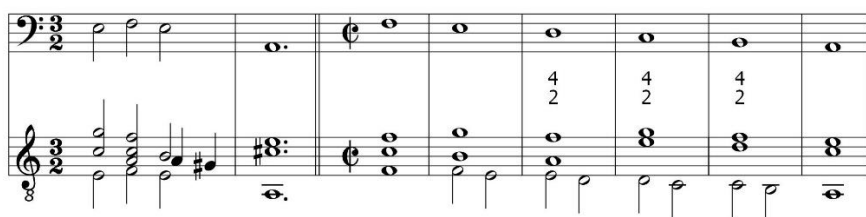


RULE TEN: HOW TO ACCOMPANY THE BASS WHEN IT IS SYNCOPATED OR SUSPENDED

The bass may be syncopated or suspended in two ways, the one by leap, the other step by step. When the syncopation is by leap, it is accompanied using the rules which I have explained so far. But if the syncopation is from step to step, and the bass is tied from one beat [*compas*] to another, as happens in some metres and Spanish compositions, the following suspensions fit. The correct consonance is used as far as the little dot [in the examples],⁷ or syncopation on which the beat [*compas*] occurs, and it is then accompanied with a second and fourth; and after, as the bass descends, the second resolves on the third and the fourth on the fifth, and in this progression it [the bass] is tied as long as there are syncopations and suspensions. This kind of accompaniment creates much harmony to the ear as will be seen in the example of this rule.

Example 10

Exemplo de la regla decima Estas con Segunda y 4a



RULE ELEVEN: HOW TO KNOW WHICH MODE THE PASSACALLE MUST BE PLAYED IN WHEN IT HAS TO ACCOMPANY ANY BASS LINE

The rule is [that the mode is determined] not where [the music] begins, but where it ends, because often the vocal parts enter first, and the bass waits, and then enters imitating [the other voices] on the fifth degree of the mode. For this reason, one must always look for the note on which the piece of music concludes so as not to make a mistake. Having done this carefully, you will play the *passacalle* belonging to that mode⁸, giving the major or minor third which corresponds to it in the first scale. And if the bass moves chromatically, note the following [rule] in order to know whether you have to play a major or minor third.

RULE TWELVE – HOW TO RECOGNISE THE MODE OF THE CHROMATIC BASSES OF ITALIAN SONATAS AND CANTATAS

In some violin sonatas and concertos which come from Italy two kinds of chromatic music are notated, one with sharps on two or three lines [of the staff] at the beginning after the clef, the other with flats. From this it may be inferred that if the bass has two sharps at the beginning, one on C *solfa*ut and the other on F *faut*, A *lamire* and D *lasolre* will always be given major thirds throughout that sonata, because all C *solfa*ut and F *faut* notes must be

sharpened. And if you wish to solmise it, imagine [the scale of] G *solreut* a tone higher, and preserving the same intervals, you will follow the same solmisation [*entonacion*] in the chromatic mode as in the natural one.

And finally, if the bass has two flats after the clef at the beginning, one on B *fabmi*, and the other on E *lami*, you will give minor thirds to G *solreut* and C *solfaut*. And if you also wish to solmise this, imagine the first mode a tone lower on C *solfaut*. And in this way, however chromatic the bass may be, you will be able to sing and play it very easily, as may be seen in the example of this rule.

Final Examples

Exemplo de las reglas ultimas de los Cromaticos.



El Musico Curioso atienda al acompañamiento deste Bajo con cuidado



These are the twelve most important rules which I have been able to choose from the many that there are in [the study of] counterpoint and composition. Anything that is lacking can be supplied from practice of the same. In order not to be tedious, and not to excede the limits of this summary, what is referred to [here] will be enough [together] with the final passages which I compose for the bass, in the first mode, with the figures of the consonances for organists, and the tablature [*cifras*] which corresponds to them, for the guitar.

And I promise to pursue this same subject in another substantial book, explaining myself in more examples and rules which I will be able to discuss anew. But I have brought forward this work, summarizing only those twelve rules, with the twelve examples which are contained in the first two pages of the staff notation and tablature [*cifras*], as I want all to be able to make use of them and have at their disposal whatever is most necessary, and essential,

After the two pages of the twelve examples, there is another which contains various passages in the first mode [i.e. D minor] in the bass clef, so that those wishing to learn may understand how to accompany other similar bass lines.

After this page, I notate two fugues in staff notation, followed by tablature for the guitar. The first is in the Spanish style; the second in the metre and style of the English gigue, in which the music lover [*aficionado*] will find much pleasure.

On the fifth page are set out eighteen variations on the *Passacalles* in the same mode [i.e. D minor] with a variety of passage work, ornaments, *campanelas* and some novelty for the accomplished player.

And finally, on the last page, because a *Maestro de Capilla* of this kingdom (who is particularly critical of the guitar) asked me to compose something in three parts on any bass part which moves throughout in half notes always ascending and descending chromatically, I do not know whether out of curiosity, or for proof of my art, I composed the last nine variations on the *Passacalles por la +* which are on the last page in order to satisfy in part this *aficionado*. The exercise is the most difficult that there is in music. He who would be a musician will see there which notes must be accompanied and which should be left unaccompanied and will study it because there is much to learn from these last nine variations.

¹ This is a reference to the contemporary practice of transposing clefs. Voice parts were usually noted using the c clef of the lowest line of the stave. The g clef was used to avoid using ledger lines in the voice part.

² There is an inconsistency in the first scale. The note E is a *mi*; it is a semitone below F. Sanz has given an e minor 5-part chord but has correctly harmonized it with a third and a sixth in tablature.

³ It is not clear why they are so called.

⁴ In the last example on A flat the note on the first course is incorrectly given as G instead of A flat.

⁵ Corbetta's 'Varii Capriccii per la Ghittara spagnvola' (1643) and 'Varii Scherzi di Sonate per la Chitarra spagnola' (1648) and Granata's 'Soaui concerti di sonate musicali' (1659) include instructions on accompanying a bass line.

⁶ Sanz visited Naples and Rome probably between 1667 and 1672. Cristoforo Caresana (ca.1640-1709) was appointed organist of the Real Cappella and director of the Conservatoire of Sant'Onofrio in Naples in 1667. He was Venetian by birth, and had studied with Ziani in Venice before settling in Naples around 1660. Pietro Andrea Ziani (1616–1684) was organist at St Mark's Basilica from 1669 and later served Eleonor Magdalene of Neuburg in Vienna. Oratio Benevoli (1605-1672) was Maestro de Capilla de San Pedro in Rome. Sanz may have known Benevoli personally, but his familiarity with Ziani is more likely to have been through Caresana; there is no evidence that he visited Venice or other parts of northern Italy.

⁷ The dot following the bass note in the examples indicates that it is tied over to the next beat.

⁸ It was common practice to a *passacalle* [the progression I IV V I or I iv V i] as an introduction to a piece.

Exemplo 1.º de las Reglas para Acompañar sobre la parte con la Guitarra y demas Instrum^{tos}

Acõpañamiento Diatonico Acõpañamiento cõ tercera men Acõpañamiento con tercera mayor

A⁰D¹A²B³E⁴F⁵G⁶A⁷D⁸K⁹L¹⁰E¹¹F¹²P¹³A¹⁴I¹⁵H¹⁶B¹⁷C¹⁸F¹⁹G²⁰

Exemplo 2.º de las Sustenidos y Bemoles. Exem^o de las Cadencias del Bajo de la 3.^a regla.

Estos con 3.^a y 6.^a Estos con 3.^a y 5.^a Alstas Cadencias seliga la 4.^a resuelta en^u cubierta con la 5.^a o 6.^a

Gaspar Sanz Inventor sculpsit

Estas son clausulas de Tenor Seliga la 7.^a resuelta en 6.^a mayor Estas son de Fiple con 2.^a y 6.^a

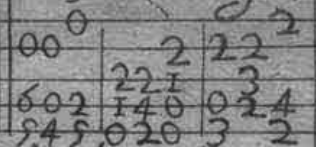
Exemplo dela quarta Regla.



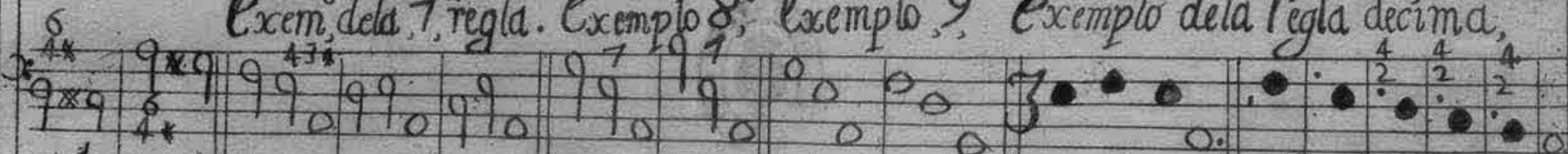
Exemplo dela quinta Regla.



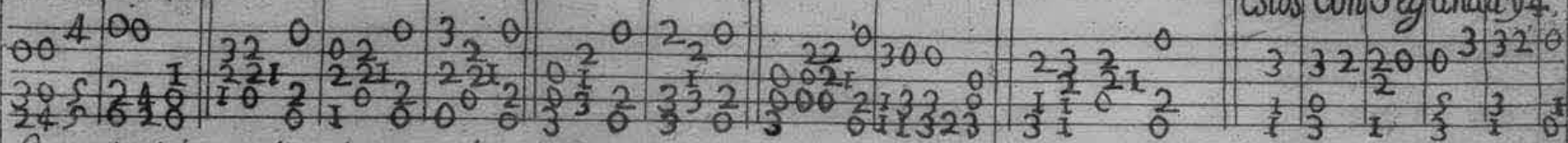
Exe. dela 6^a regla.



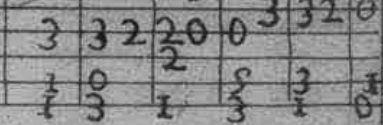
Exem. dela 7.^a regla. Exemplo 8.^o Exemplo 9. Exemplo dela Regla decima.



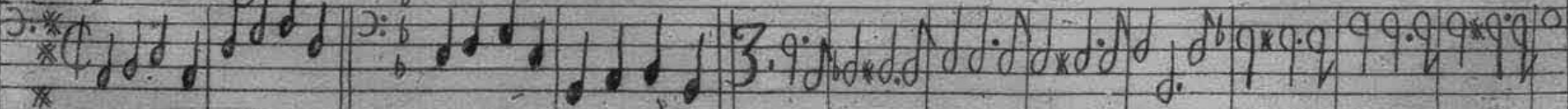
Tábié con 4^{ta}



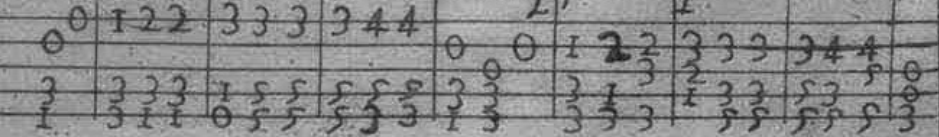
Estos con Segunda y 4^a



Exemplo delas reglas Vltimas delos Cromaticos.



El Musico Curioso atienda al acomp.^{to} deste Bayo con cuidado



Caspar Sanz Inventor sculpit.