FRANÇOIS CHANCY’S *TABLATURE DE MANDORE*

A MAJOR DOCUMENT

SUBMITTED TO THE SCHOOL OF MUSIC
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

for the degree

DOCTOR OF MUSIC

Program of Strings

By

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EVANSTON, ILLINOIS
June 2006
Abstract

François Chancy’s *Tablature de mandore*

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François Chancy’s (d. 1656) *Tablature de mandore* (Paris, 1629) contains the first known French suites to exhibit an allemande-courante-sarabande nucleus. Together with a series of branles, these six suites provide nearly fifty short pieces for the small lute-like instrument. The primary purpose of this major document is to provide transcriptions of these pieces in modern standard notation so that they may be studied more easily.

Also included is information on Chancy; a description of sources which provide information on the mandore and its music; a description of the physical characteristics of *Tablature de mandore* and of the style of notation found therein; a discussion of the ornaments used by Chancy; a description of the rhythmic characteristics of the types of pieces in *Tablature de mandore* as well as an analysis of Chancy’s use of chromaticism; translations of the book’s prefatory text; and selected guitar arrangements.
Acknowledgements

I wish to thank my committee members, Anne Waller, Elizabeth Cifani, Drew Davies, Dr. Linda Austern and Dr. Candace Brower, for their expert guidance. Special thanks to Dr. Allison Smith for perusing the original copy of *Tablature de mandore* on my behalf, and to Franck Vernerey for his translations.

Also, thanks to Linda Chatterton for her continued encouragement, and to my parents, Robert and Stephanie Lambert, for their undying love and support.
The system of pitch nomenclature used in this dissertation:

Major keys/chords are given as capital letters: D = D-major.

Minor keys/chords are given as lower case letters: f = f-minor.

In the text, guitar pitches are given at sounding pitch, i.e. one octave lower than in standard musical notation.
Contents

List of Illustrations ix

PART 1

Introduction 1

1. The Mandore: an Overview 3
2. Sources and Repertory 5
3. François de Chancy - Life and Works 20
4. The Print 23
5. Notation 26
6. Ornamentation 33
7. Rhythmic Characteristics 40
   The Recherches 40
   The Allemandes 40
   The Courantes 44
   The Sarabandes 48
   The Branles 52
   Hemiola 58
8. Key Areas and Chromaticism 62
   Pieces in Major Keys 62
   Pieces in Minor Keys 68
   Cadences 74
9. The Impact of Technique on the Music 75
10. Errors in the Print 81

PART 2

Notes on the Transcriptions 88

English Translations of the Prefatory Material 90

Re-engravings and Transcriptions of Tablature de mandore: 93

[Suite No. 1 in F major] 93
Recherche - f. 1r
Alemande - f. 1v
Courante - f. 2r
Seconde - f. 2v
Troisiesme - f. 3r
Sarabande - ff. 3v - 4r
Passemaise - ff. 4r - 5r
En m’en revenant de S. Nicolas - f. 5v
Volte - f. 6r

[Suite No. 2 in C major] 105
Recherche - ff. 6v - 7r
Alemande - f. 7v
Courante - f. 8r
Courante - f. 8v
Sarabande - f. 9r

[Suite No. 3 in B-flat major] 111
Recherche - ff. 9v - 10r
Alemande - f. 10v
Courante - f. 11r
Courante - f. 11v
Sarabande - f. 12r

[Suite No. 4 in c minor] 117
Recherche - f. 12v
Alemande - f. 13r
Courante - f. 13v
Courante - f. 14r
Courante - f. 14v
Sarabande - f. 15r

Branles de Boccan [c minor] 123
Premier - ff. 15v - 16r
Second - f. 16r
Branle Gay - f. 16v
Branle de Poictou - ff. 16v - 17r
Branle Double de Poictou - f. 17r
Branle de Montirande - f. 17v
La Gavotte - f. 18r

[Suite No. 5 in C major] 130
Recherche - f. 18v
Alemande - f. 19r
Courante - f. 19v
Courante - f. 20r
Sarabande - f. 20v
Les Rocantins - f. 21r
[Suite No. 6 in f minor]
Recherche - ff. 21v - 22r (bottom)
Alemane - f. 22r
Courante - f. 22v
Coruante - f. 23r
Volte de Dardon - f. 23v
Sarabande - f. 24r

PART 3

Notes on Arranging *Tablature de Mandore* for the Guitar 142

Guitar Arrangements: 144

Alemane - f. 1v
Courante - f. 2r
Second - f. 2v
Troisiesme - f. 3r
Sarabande - f. 3v

PART 4

Note on the Facsimiles 149

Facsimile of *Tablature de mandore* 150

Bibliography 204
## List of Figures

2.1 - illustrations of the lute and *quintern* in *Musica getutscht*  
   _Deutsch_  
2.2 - illustrations of the lute and *quintern* in *Musica Instrumentalis_  
2.3 - tuning chart from *Syntagma Musicum*  
2.4 - plate 16 from *Syntagma Musicum*  
2.5 - mandore illustration from *Tablature de mandore*  
2.6 - *Alemande* (f. 1v, m. 8) [orig.]  
2.7 - mandore illustration with tuning information and excerpt from  
   _Branles de Boccas_ from *Harmonie Universelle*  
2.8 - illustration of the mandore from *Musurgia universalis*  
4.1 - *Recherche* (ff. 21v-22r, last line [broken across two pages])  
   [orig.]  
5.1 - *Sarabande* (f. 24r, m. 8 and m. 16)  
5.2 - *Seconde* (f. 2v, mm. 24-25)  
5.3 - *Seconde* (f. 2v, mm. 17-18)  
5.4 - *Sarabande* (f. 20v, mm. 30-31)  
5.5 - *Sarabande* (f. 24r, mm. 2-4)  
5.6 - *Branle Gay* (f. 16v, m. 1) [orig.]  
5.7 - *Manuscript Barbe, Sarabande Gautier* (second and third lines)  
5.8 - *The Robarts Lute Book* (c. 1654-1668) (Bottom of page A1)  
5.9 - *Recherche* (f. 9v, portion of second line) [orig.]  
5.10 - *Sarabande* (f. 3v, mm. 6-7)  
6.1 - (Seconde, f. 2v, m. 21) [orig.]  
6.2 - (Courante, f. 8v, m. 8) [orig.]  
6.3 - (Passemaise, f. 4r, mm. 1-2) [orig.]  
6.4 - *Sarabande* f. 9r, m. 9  
6.5 - *Passemaise* (ff. 4r-5r, m. 1, proposed solution)  
7.1 - *Alemande* (f. 1v, mm. 9-10)  
7.2 - *Alemande* (f. 7v, mm. 4-5)  
7.3 - *Alemande* (f. 10v, mm. 3-4)  
7.4 - *Alemande* (f. 1v, mm. 5-6)  
7.5 - *Alemande* (f. 7v, mm. 7-8)  
7.6 - *Alemande* (f. 19r, mm. 7-8)  
7.7 - *Alemande* (f. 1v, pickup-m. 1)  
7.8 - *Alemande* (f. 13r, mm. 8-9)  
7.9 - *Alemande* (f. 22r, mm. 11-12)  
7.10 - *Alemande* (f. 10v, mm. 14-16)  
7.11 - *Alemande* (f. 19r, pickup-m. 3)  
7.12 - *Courante* (f. 2r, m. 3-4)  
7.13 - *Courante* (f. 14r, m. 26-27)  
7.14 - *Courante* (f. 14r, mm. 3-5)
<table>
<thead>
<tr>
<th>Page</th>
<th>Partimento</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>7.15</td>
<td>Courante (f. 19v, m. 14)</td>
<td>46</td>
</tr>
<tr>
<td>7.16</td>
<td>Courante (f. 20r, m. 8)</td>
<td>46</td>
</tr>
<tr>
<td>7.17</td>
<td>Courante (f. 11r, m. 27-29 both voices)</td>
<td>46</td>
</tr>
<tr>
<td>7.18</td>
<td>Courante (f. 11v, mm. 13-14 lower voice)</td>
<td>47</td>
</tr>
<tr>
<td>7.19</td>
<td>Courante (f. 19v, mm. 17-19 both voices)</td>
<td>47</td>
</tr>
<tr>
<td>7.20</td>
<td>Courante (f. 11v, m. 18-24)</td>
<td>47-48</td>
</tr>
<tr>
<td>7.21</td>
<td>Sarabande (f. 9r, m. 4)</td>
<td>48</td>
</tr>
<tr>
<td>7.22</td>
<td>Sarabande (f. 12r, m. 9)</td>
<td>49</td>
</tr>
<tr>
<td>7.23</td>
<td>Sarabande (f. 20v, m. 4)</td>
<td>49</td>
</tr>
<tr>
<td>7.24</td>
<td>Sarabande (f. 12r, m. 1)</td>
<td>49</td>
</tr>
<tr>
<td>7.25</td>
<td>Sarabande (f. 20v, m. 1)</td>
<td>50</td>
</tr>
<tr>
<td>7.26</td>
<td>Sarabande (f. 24r, m. 5)</td>
<td>50</td>
</tr>
<tr>
<td>7.27</td>
<td>Sarabande (f. 3v-4r, mm. 4-5 lower voice)</td>
<td>50</td>
</tr>
<tr>
<td>7.28</td>
<td>Sarabande (f. 9r, mm. 3-4 upper voice)</td>
<td>51</td>
</tr>
<tr>
<td>7.29</td>
<td>Sarabande (f. 12r, mm. 10-11 lower voice)</td>
<td>51</td>
</tr>
<tr>
<td>7.30</td>
<td>Sarabande (f. 12r, mm. 2-4)</td>
<td>51</td>
</tr>
<tr>
<td>7.31</td>
<td>Sarabande (f. 15r, m. 1)</td>
<td>52</td>
</tr>
<tr>
<td>7.32</td>
<td>Music and dance steps for a branle double from Orchesographie</td>
<td>54-55</td>
</tr>
<tr>
<td>7.33</td>
<td>Music and dance steps for a branle gay from Orchesographie</td>
<td>56</td>
</tr>
<tr>
<td>7.34</td>
<td>Music and dance steps for a branle de Poitou from Orchesographie</td>
<td>57</td>
</tr>
<tr>
<td>7.35</td>
<td>Courante (f. 2r, mm. 25-26)</td>
<td>58</td>
</tr>
<tr>
<td>7.36</td>
<td>Courante (f. 8r, mm. 9-10)</td>
<td>59</td>
</tr>
<tr>
<td>7.37</td>
<td>Courante (f. 11v, mm. 5-6)</td>
<td>59</td>
</tr>
<tr>
<td>7.38</td>
<td>Courante (f. 23r, mm. 15-16)</td>
<td>59</td>
</tr>
<tr>
<td>7.39</td>
<td>Sarabande (f. 24r, mm. 6-8)</td>
<td>60</td>
</tr>
<tr>
<td>7.40</td>
<td>Volte (f. 6r, mm. 14-15)</td>
<td>60</td>
</tr>
<tr>
<td>7.41</td>
<td>Seconde (f. 2v, mm. 10-11)</td>
<td>60</td>
</tr>
<tr>
<td>8.1</td>
<td>Seconde (f. 2v, mm. 20-22)</td>
<td>63</td>
</tr>
<tr>
<td>8.2</td>
<td>Passemaise (ff. 4r-5r, mm. 20-24)</td>
<td>64</td>
</tr>
<tr>
<td>8.3</td>
<td>Recherche (f. 1r, last line)</td>
<td>64</td>
</tr>
<tr>
<td>8.4</td>
<td>Sarabande (f. 9r, mm. 17-18)</td>
<td>65</td>
</tr>
<tr>
<td>8.5</td>
<td>Courante (f. 8v, pickup to m. 10-m. 12)</td>
<td>65</td>
</tr>
<tr>
<td>8.6</td>
<td>Courante (f. 20r, mm. 18-21)</td>
<td>66</td>
</tr>
<tr>
<td>8.7</td>
<td>Alemande (f. 1v, mm. 5-7)</td>
<td>67</td>
</tr>
<tr>
<td>8.8</td>
<td>Alemande (f. 7v, mm. 15-17)</td>
<td>67</td>
</tr>
<tr>
<td>8.9</td>
<td>Courante (f. 11r, mm. 23-29)</td>
<td>68</td>
</tr>
<tr>
<td>8.10</td>
<td>Courante (f. 13v, mm. 7-11)</td>
<td>69</td>
</tr>
<tr>
<td>8.11</td>
<td>Alemande (f. 13r, mm. 16-18)</td>
<td>70</td>
</tr>
<tr>
<td>8.12</td>
<td>Branle double de Poictou (ff. 16v-17r, mm. 31-33)</td>
<td>71</td>
</tr>
<tr>
<td>8.13</td>
<td>Volte pour Dardon (f. 23v, mm. 20-22)</td>
<td>71</td>
</tr>
<tr>
<td>8.14</td>
<td>Courante (f. 14r, mm. 13-16)</td>
<td>72</td>
</tr>
<tr>
<td>8.15</td>
<td>Alemande (f. 22r, mm. 9-11)</td>
<td>73</td>
</tr>
<tr>
<td>8.16</td>
<td>Courante (f. 13v, mm. 23-28)</td>
<td>73</td>
</tr>
<tr>
<td>9.1</td>
<td>Seconde (f. 2v, mm. 25-26)</td>
<td>76</td>
</tr>
<tr>
<td>9.2</td>
<td>Alemande (f. 13r, mm. 15-16)</td>
<td>76</td>
</tr>
<tr>
<td>9.3</td>
<td>Alemande (f. 10v, mm. 11-12)</td>
<td>77</td>
</tr>
<tr>
<td>9.4</td>
<td>Alemande (f. 1v, mm. 10-11)</td>
<td>77</td>
</tr>
<tr>
<td>9.5</td>
<td>Alemande (f. 7v, mm. 2-3)</td>
<td>78</td>
</tr>
<tr>
<td>9.6</td>
<td>Recherche (f. 1r, portion of third line)</td>
<td>78</td>
</tr>
<tr>
<td>9.7</td>
<td>Recherche (ff. 6v-7r, f. 7r, portion of top line)</td>
<td>79</td>
</tr>
<tr>
<td>9.8</td>
<td>Recherche (f. 9v-10r, f. 9v, second and portion of third line)</td>
<td>79</td>
</tr>
<tr>
<td>9.9</td>
<td>Recherche (f. 1r, second line)</td>
<td>80</td>
</tr>
<tr>
<td>10.1</td>
<td>Passemaise (ff. 4r-5r, f. 5r, m. 56) [orig.]</td>
<td>81</td>
</tr>
<tr>
<td>10.2</td>
<td>Passemaise (ff. 4r-5r, f. 5r, m. 46) [orig.]</td>
<td>81</td>
</tr>
<tr>
<td>10.3</td>
<td>En m’en revenant de S. Nicolas (f. 5v, m. 8) [orig.]</td>
<td>82</td>
</tr>
<tr>
<td>10.4</td>
<td>En m’en revenant de S. Nicolas (f. 5v, m. 14-15) [orig.]</td>
<td>82</td>
</tr>
<tr>
<td>10.5</td>
<td>Recherche (ff. 6v-7r, f. 7r, portion of top line) [orig.]</td>
<td>82</td>
</tr>
<tr>
<td>10.6</td>
<td>Recherche (ff. 9v-10r, f. 9v portion of second line) [orig.]</td>
<td>82</td>
</tr>
<tr>
<td>10.7</td>
<td>Alemande (f. 10v, mm. 3-4)</td>
<td>83</td>
</tr>
<tr>
<td>10.8</td>
<td>Alemande (f. 10v, mm. 11-12) [orig.]</td>
<td>84</td>
</tr>
<tr>
<td>10.9</td>
<td>Sarabande (f. 12r, mm. 15-16)</td>
<td>85</td>
</tr>
<tr>
<td>10.10</td>
<td>Alemande (f. 13r, pickup-m. 1)</td>
<td>85</td>
</tr>
<tr>
<td>10.11</td>
<td>Alemande (f. 13r, pickup to m. 7-m. 7)</td>
<td>86</td>
</tr>
<tr>
<td>10.12</td>
<td>Alemande (f. 13r, pickup to m. 13-m. 13)</td>
<td>86</td>
</tr>
<tr>
<td>10.13</td>
<td>Courante (f. 13v, mm. 14-15) [orig.]</td>
<td>86</td>
</tr>
<tr>
<td>10.14</td>
<td>Premier (f. 15v, mm. 18-19) [orig.]</td>
<td>87</td>
</tr>
<tr>
<td>10.15</td>
<td>Branle de Montirande (f. 17v, m. 3 and m. 7)</td>
<td>87</td>
</tr>
</tbody>
</table>
Introduction

In *The Development of Western Music*, author K Marie Stolba writes, “The earliest known French suites with allemande-courante-sarabande nucleus are François Chancy’s (d. 1656) six short suites for mandore (a small, lute-like instrument) published in *Tablature de mandore* [printed by Pierre Ballard: Paris, 1629].”¹ Indeed, David Fuller in his article in *Grove Music Online* corroborates this statement:

> The initiative for the Allemande–Courante–Sarabande group must have lain in one of three places: with the dancing-masters of the French court, with composers of English consort and masque music, especially William Lawes, or with the Parisian lutenists…Yet the first such groups that can be firmly dated occur in the *Tablature de mandore de la composition du Sieur Chancy* (Paris, 1629). This little-known publication, perhaps the most important single milestone in the history of the suite, contains six ‘pre-classical’ suites and a suite of branles…”²

After further research, I discovered that André Souris had transcribed into standard notation the first three pieces of Chancy’s *Tablature de mandore*, *Recherche* (f. 1r), *Alemande* (f. 1v) and *Courante* (f. 2r). These appear in his publication of early Baroque French music for plucked strings, *Oeuvres de*

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Chancy, Bouvier, Belleville, Dubuisson [et] Chevalier. However, Chancy’s book had yet to be transcribed in its entirety. Surely, such a historically significant publication deserves to have the opportunity to be studied by those who are not fluent in the language of tablature. And even for those who are, seeing the music in standard notation easily reveals the harmonic progressions and linearity in a more obvious way. One will find that Chancy’s deft composition of multi-voice counterpoint, which is limited to the use of four strings, is remarkably effective.

What follows is a historical and theoretical examination of Chancy’s *Tablature de mandore*, including information on both the instrument and composer; translations of the French prefatory texts; re-engravings of the original tablature and their transcriptions into standard, modern notation; selected pieces arranged for guitar; and finally, a facsimile of the original print. Hopefully, these transcriptions will make this music more accessible, thus bringing it out of obscurity and allowing it to be studied and enjoyed more easily in the future.

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I. The Mandore: an Overview

The mandore was a diminutive cousin of the lute about eighteen inches (46 cm) in length, used in the sixteenth and seventeenth centuries. Played mainly in western Europe, and most popular in France, the mandore descended from the medieval gittern and is labeled quatern in early sources. Some mandores had their bodies, necks and peg boxes carved from a single piece of wood, like the gittern, though most were constructed with separate ribs like the lute. It commonly had nine gut frets and was a true treble instrument tuned in fourths and fifths. The four-course version, required for the music in Chancy’s Tablature de mandore, was generally tuned c’–g’–c”–g”, c’–g’–c”–f” or c’–g’–c”–e” (other nominal tuning pitches are given in Chapter II: Sources and Repertory). The mandore was usually strung with four to six single gut strings. However, wire strings are mentioned in one source, and occasionally, the lower courses were doubled. Several plucking techniques are described by contemporary sources: 1) playing with the fingers in lute-style; 2) holding a quill plectrum between the thumb and the index finger; 3) attaching the plectrum to the index finger; and 4) using the plectrum in conjunction with the other fingers. The mandore was an

acceptable solo instrument, but it also would have easily projected the treble melody above a consort texture.²

II. Sources and Repertory

The following sources are ordered chronologically.¹

**VIRDUNG**

The earliest illustration of the mandore, though labeled *quintern*, appears in *Musica getutscht* (Basel, 1511), by the German theorist and composer, Sebastian Virdung (c.1465 - after 1511). He had planned a more ambitious treatise, but financial difficulties allowed him to publish only the section on musical instruments.² Though there is a long discussion of the lute, there is no text relating to the *quintern*.

Figure 2.1 - illustrations of the lute and *quintern* in *Musica getutscht*:


Musica getutscht is also important because it includes the earliest known printed example of German lute tablature.  

AGRICOLA

The German teacher, theorist and composer, Martin Agricola (c.1486 - 1556), included an illustration of the quintern in his Musica Instrumentalis Deudsch (1528, enlarged 1545). This book was quite popular and was reprinted several times. It took Virdung’s Musica getutscht as a model, and several woodcuts were copied from it. However, the illustrations of the lute and quintern are not identical to those found in Virdung’s book.

Figure 2.2 - illustrations of the lute and quintern in Musica Instrumentalis Deudsch:

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3 ibid.

BERMUDO

It is possible that the Spanish theorist, Juan Bermudo (c.1510 - after 1559), was writing about the mandore in his description of the bandurria found in Declaració de instrumentos (1555). This is probably the case, since one of the aliases Praetorius gives for the mandore is Bandürichen. Bermudo describes a three-string instrument tuned using a fourth and a fifth. No information is given concerning the shape of the bandurria. However, he says it shares the stringing of the rabel. Therefore, it may share characteristics of its shape as well.

Indeed, the Spaniard Sebastián de Covarrubias, in his Tesoro de la lengua castellana (1611) “defined rabel as a three-stringed, bowed instrument all of one piece and high-pitched, and the bandurria as being like a little rabel, all in one piece and hollowed out.” If Bermudo’s bandurria was not actually the mandore, it was at least a close relative.

MANUSCRIPT

François Merlin and Jacques Cellier's manuscript, Recherches de plusiers singularités (c1583–7), contains the first information about the mandore in France [Bibliothèque National, Paris (F-Pn) fonds fr. 9152, fol. 166].

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6 ibid., 23

7 ibid., 23.
The first known music for the mandore, *Tablature de Mandonne* (Paris, 1585) by French composer and lutenist, Pierre Brunet (fl. late 16th c.), has been lost.

Also lost is *L'instruction pour mandorre* (Paris, 1585), by French music printer, lutenist and composer, Adrian Le Roy (c.1520-1598). [Incidentally, Le Roy and his cousin, Robert Ballard (c.1525-1588) published Brunet's book as well.] Fortunately, some information about Le Roy’s book survives. Pierre Trichet (c.1586-before 1649), French author, theorist, collector and lawyer, wrote about the contents of Le Roy’s book around 1640. According to Trichet, Le Roy wrote that the mandore originated with the people of Navarre and Biscay, that nine frets were common and that his instruments had four single strings.

A tuning chart for four-course mandore from 1588 exists in manuscript in the British Library in London (Add.30342, f. 142).

*Syntagma Musicum* (1618-19) by the German Michael Praetorius (1571-1621), is comprised of three volumes. It is the second, *De organographia*, which contains a tuning chart for several plucked string instruments including the mandore, a description of the instrument, its repertory and the various techniques implemented in playing it.
Praetorius also includes a section in this volume entitled, *Sciagraphia* or “Gallery of Instruments,” which contains 42 beautifully drawn plates of various instruments. The tiny mandore shares plate sixteen with other plucked string instruments such as the lute, guitar, cittern and theorbo. An indispensable feature of these plates is that most are drawn to scale. A graduated ruler often appears along one border of the plate. Thus these plates have been quite useful in the reconstruction of early instruments. From the ruler, the mandore (*Mandörgen*) drawn in plate sixteen appears to be nearly eighteen Brunswick inches in length. The Brunswick inch is slightly smaller than the modern inch, and is equivalent to 23.78mm. Calculation yields a total length of about 42.8cm.

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(16.85 inches) for the mandore. With the exception of the *chorlaute*, it is the smallest of the family pictured, but it is dwarfed by the *Paduan theorba*.

Figure 2.4 - plate 16 from *Syntagma Musicum*.

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The mandore is called *Pandurina* in the heading to Praetorius’s paragraph about the instrument:

The instrument is known variously as Bandürichen, Mandoër, and Mandurinichen (perhaps because it can easily be held and played by the ‘hand’: *manu*). It is like a tiny little lute with four strings, tuned g–d′–g′–d″, although sometimes it has five strings, or courses. The mandore is easily carried about under the coat; it is very common in France. Some players by practice acquire a repertory including courantes, voltes, and other French dances and melodies, as well as passamezzos, ricercars, and fantasias. They play either with a cittern-type quill plectrum, or with one finger-and this with the speed, clarity, and precision that we would expect from the use of three or four fingers. There are some players, however, who start to use two or more fingers once they are familiar with the instrument.¹⁰

Two things are curious about this description. Praetorius gives four names for the mandore here, but does not include *Mandörgen* from the plate. Also, the tuning he gives, g–d′–g′–d″′, though the intervals are correct, conflicts with the tuning chart he had given previously, in which the four-string version is tuned c′–g′–c″–g″, and neither of the five-string tunings are close, c–g–c′–g′–c″ and c–f–c′–f′–c″. The g–d′–g′–d″′ tuning may imply an additional tuning for a larger instrument.

THE ULM MANUSCRIPTS

Probably the earliest surviving music for mandore is found in the Ulm manuscripts (Stadtbibliothek, Depositum Schermar, MSS 132, 132 Kapsel, 133a, 133b and 239).¹¹ More than 314 folios of music for five-course *mandour* dating

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from around 1625-30 (the date 1626 is found on two folios) are represented. Unlike the mandore music of Chancy, simultaneous notes that are not on adjacent strings are plentiful. This indicates the lute style of playing, or possibly the hybrid plectrum-finger combination technique. The music which is found in the Ulm MSS consists mostly of French dances, including ballets, and popular airs.

**CHANCY**

A beautiful illustration of the mandore is found on the folio preceding the first piece in *Tablature de mandore* (see figure 2.5):

Figure 2.5 - mandore illustration from *Tablature de mandore*:

![mandore illustration](image)

It has four strings and seven frets labeled *a* through *h*. However, the music calls for an eighth fret, *i*, on occasion, e.g. *Courante* (f. 8v, m. 10); *Sarabande* (f. 9r, m. 9); *Courante* (f. 11v, m. 5).
Regarding plucking technique, evidence points to the use of a plectrum only. Nowhere in the print is there an instance of two simultaneous notes that are not on adjacent strings. The single dots attached to tablature letters also offer a clue. Usually, in lute music the single dots mean to play an “up-stroke” with the index finger. Two dots would indicate use of the middle finger, and three, the third finger. The absence of the two and three dot species, and the fact that dots appear on notes that would be technically awkward to play with the index finger (see figure 2.6), imply plectrum technique.

Figure 2.6 - *Alemande* (f. 1v, m. 8):

No specific tuning pitches are given, but tuning instructions using unisons are given in tablature. Utilizing pitches given by Marin Mersenne in *Harmonie Universelle* (1635) by Frenchman Marin Mersenne (1588-1648), is a highly mathematical treatise in speculative music theory, and includes lengthy discussions of Pythagorean intervals derived from Boethius; but it also
offers more straightforward descriptions of musical instruments of the period, including explanations of musical notation and performance practice. The section titled “Second Book of String Instruments” deals with members of the lute family. Mersenne includes three pieces by François Chancy as examples, two in their entirety. The complete pieces are an Allemande for lute and *Alemande* (f. 1v) from *Tablature de mandore*. The third is an excerpt from the second of the *Branles de Boccan* (f. 16r, mm. 16-18), also from *Tablature de mandore*:

Figure 2.7 - mandore illustration with tuning information and excerpt from *Branles de Boccan* from *Harmonie Universelle*:  

It is in Proposition XIII that Mersenne deals directly with the mandore, and he has considerably more to say than Praetorius.  

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13 Ibid., 130-134.
that is an abbreviated and miniature lute, about a foot and a half long, usually strung with four strings, but sometimes with six or more. He writes that the belly of the mandore is constructed like that of the lute, with bent strips of fir or other wood. Nine frets mark off the neck in semitones. Mersenne gives the same tuning that is found in Praetorius's chart, c’–g’–c”–g”, but goes on to say that the first string may sometimes be lowered to f” or e”. As we have seen, Chancy uses all three tunings in *Tablature de mandore*, with c’–g’–c”–f” being the most prevalent. After describing how to tune the mandore using unisons, an explanation of the symbols used in the tablature appears. This will become useful in Chapter V: Notation.

Like Praetorius, Mersenne mentions that the strings are plucked either with tip of the finger or with the tip of a feather. However, two methods of using the plectrum are found here: it may be held “between thumb and index finger or tied to one of the other fingers.”

**THE SKENE MANUSCRIPT**

There is also the mistake-laden, Scottish *John Skene MS* (1630-50) (Edinburgh National Library, MS ADV.5.2.15). It consists mostly of Scottish popular tunes, but it also includes international standards. Like the music in the Ulm MSS, this music requires a five-course instrument. One group of pieces is

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14 ibid., 130.
to be played using the same tuning as a five-course Renaissance lute: c'–f'–a'–
d''–g''.

STROBEL

Valentin Strobel the Younger of Strasburg (1611-after 1669) had three volumes of mandore music printed: Concert für 1 Mandora und 3 Lauten oder für 4 Lauten mit Diskant und Bass (Strasbourg, 1648); Concert für 1 Mandora und 3 Lauten oder für 4 Lauten mit Diskant und Bass (Strasbourg, 1651); and Symphonie für 3 Lauten und 1 Mandora (oder für 4 Lauten mit Diskant und Bass) (Strasbourg, 1654). Unfortunately, all three have been lost, but they are significant because they show that the mandore was used as an ensemble instrument. Though lost, some of the music appears to have been transcribed into German keyboard tablature in the late seventeenth century (Darmstadt Staatsarchiv MS). The original copy of the transcription is also lost, but a photographic copy exists in the Bibliothèque nationale, Paris (F-Pn RÉS. Vmc. 42(1)).

KIRCHER

Athanasius Kircher's (1601-1680) Musurgia universalis (Rome, 1650/R) was one of the most influential musical treatises of the seventeenth century. In it, the mandore receives only a brief reference (p. 476 and the facing plate).

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Kircher's descriptions appear to be based mostly on Mersenne, and there is no new information to be found.

Figure 2.8 - illustration of the mandore from *Musurgia universalis*:

![Mandore Illustration](image)

**MISCELLANEOUS MANUSCRIPTS**

A late seventeenth century German manuscript formerly in the library of Professor Paul Nettl in Bloomington, Indiana contains music for both guitar and mandore. Of the approximately 50 mandore pieces, thirteen are courantes, fifteen are sarabandes, and three are allemandes. Also included are a *tambour*, a bouffons, a cannarie, a *ciacona*, two preludes and a fantasia.

A lute manuscript from around 1670 which contains some untitled mandore music is found in the Sibley Music Library, Rochester, New York (Vault M.125.FL.XVII).
DE GALLOT GUITAR BOOKS

The de Gallot guitar books found in the Bodleian Library, Oxford, (MS.Mus.Sch.C94) seem to have been “compiled by a French musician, Henry François de Gallot [d. after 1684], and/or other musicians associated with the English Restoration court around 1660-1685.”¹⁶ They consist mainly of guitar music from this period: 586 pieces for guitar, five songs with guitar, twelve pieces for theorboed guitar and six guitar trios. Also contained are seven little pieces for mandore (ff. 131-132): a gigue, three courantes and three sarabandes. These pieces are written for an instrument of five courses tuned (from low to high) fourth-fifth-fourth-major third. For one of the courantes (f. 132), the first course must be lowered a semitone, and for the sarabande on f. 131v, it is raised to make a perfect fifth with the second course. The texture of the music contains simultaneous notes that are on nonadjacent strings, so lute-style playing with the fingers probably would have been used for these pieces.

FURETIÈRE

In the first edition of Essai d’un Dictionnaire (1685), Antoine Furetière (1619-1688) states in his section on the lute that the term luthée was sometimes applied to the mandore of more than four courses. In the second edition, however (1690), there is an actual entry for the mandore in which he writes about

right hand technique; namely, that a plectrum is tied to the index finger for the melody while the thumb plays the lower strings.\textsuperscript{17}

\textbf{TALBOT}

James Talbot (1664-1708), an English writer on music, combined a series of notes on instruments from 1685 to 1701 (Christ Church Library, Oxford, MS Mus. 1187). His information came from leading musicians and instrument makers of the period, who sometimes provided him with instruments for measurement. Talbot details the dimensions of many plucked-string instruments such as various French, German and English lutes, the “Angel Lute,” various theorbos, the archlute, the colascione and the mandore. The first type of mandore Talbot describes has nine frets and six courses: the first three single, the fourth a unison and the lowest two doubled in octaves. The overall length is given to be around 61cm (24 inches), which is larger than the instrument described by Mersenne or Praetorius, and the vibrating string length is about 43.2cm (17 inches). In addition, Talbot specifies that the belly is constructed of nine separate ribs. This is also the only known source in which it is written that wire strings are sometimes used.

\textsuperscript{17} ibid., 30.
III. François de Chancy -
Life and Works

The details of François de Chancy’s birth have yet to be uncovered, but it is known that he died in August, 1656.¹ A French composer and lutenist, it is certain that he served Cardinal Richelieu at least from 1631-1635. This service may have begun earlier, however, since his Tablature de mandore of 1629 is dedicated to Richelieu.

Cardinal Richelieu (1585-1642) was born Armand Jean du Plessis in Paris. A member of a privileged family and extremely intelligent, he became Bishop of Luçon in 1606. In 1622 he was made Cardinal by Pope Gregory, and in 1624 Richelieu became Prime Minister of France. He succeeded in securing the authority of the throne by crushing the Huguenot resistance and by punishing those who plotted against the king. This power of the state was of utmost importance to Richelieu. He regarded religion as a tool for the promotion of state policies and believed that even small crimes should be punished rigorously in order to maintain control. Richelieu’s efforts succeeded. While he was Prime Minister, France became the leading power in Europe.

¹ The information on Chancy and his output in this chapter was taken from John Baron’s article, “Chancy, François de,” Grove Music Online, ed. L. Macy (Accessed 7-5-04) <http://www.grovemusic.com>.
Cardinal Richelieu was also a patron of the arts. He rebuilt the Sorbonne in Paris, provided support for musicians and writers, and founded the exclusive French Academy in 1635. He is “reputed to have danced a Sarabande accompanying himself with the castanets,” and the Burwell Lute Tutor reveals that he could even play the lute.  

In 1635 Chancy became chamber musician to the king of France, Louis XIII (r. 1610-1643). Chancy would continue to serve in this capacity under Louis XIV (r. 1643-1715) and hold this post until his death in 1656. From 1644 on, Chancy also directed the children of the royal household.

His music for mandore is represented by Tablature de mandore (printed by Pierre Ballard, Paris, 1629). Two lute suites survive (Paris, 1631), each comprised of six dances, as do two volumes of Airs de cour for four voices (Paris, 1635-44). There is also Les equivoques, a five-volume collection of songs for one to three voices with lute accompaniment (Paris, 1640–55). The majority of the songs found therein are solo chansons pour danser and chansons pour boire with lute. These two types of songs are usually paired. The chansons pour danser (dancing songs) were often serious pastoral poetry set to repeated rhythmic patterns in regular meter, while the chansons pour boire were usually

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humorous drinking songs.\textsuperscript{4} The third through fifth volumes of Les equivoques are entitled Livre des chansons, and volumes two through five were reprinted as Recueil des quatre livres des Equivoques pour boire et pour danser in 1699. In addition to these pieces, isolated instrumental works are found in the Philidor collection (Bibliothèque nationale, Paris) and in the treatises of Mersenne. Mersenne actually credited Chancy with being one of the best songwriters at the French court.\textsuperscript{5} Besides music for mandore, lute and voice, three courantes for violin and oboe are extant.

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IV. The Print

François de Chancy’s *Tablature de mandore* was printed and published in Paris in 1629 by Pierre Ballard (b. ?1575-80; d. 1639). The Ballard family dominated French music publishing for over two hundred years beginning with Robert Ballard (c.1525-1588) and his cousin, Adrian Le Roy (c.1520-1598). Pierre Ballard, Robert’s son, carried on the business with his mother after the death of Le Roy. In 1607 Henri IV officially made Pierre music printer to the king. Louis XIII would renew this patent in 1611 and 1633. Pierre did not print much instrumental music. He focused mainly on vocal music by court composers, printing many airs de cour, psalms and chansons pour dancer et pour boire.¹

*Tablature de mandore* is in oblong quarto format, which was not uncommon for instrumental music publications of the time. It measures 8⅞ inches by 6¾ inches (22.5 cm x 17 cm). The binding is not original, but the paper is in good shape; it is pliable with just a bit of browning around the edges. It appears that only black ink was used. The title page, which exhibits ornate woodblock art and an oval shape, was typical of Ballard publications.

Unfortunately, "no artists have been identified for any of Ballard’s woodblocks."\textsuperscript{2}

The book appears to have been printed with the use of moveable type. The breaks in the staff lines between the tablature letters are indicative of this method. Characters are spaced evenly without regard to rhythm. This method of layout does not always permit full measures at the ends of lines. As a solution, rather than leaving a large amount of unused space at the end of a line, Ballard often breaks the measure and continues it on the next system.

The edition is foliated starting with “1” on the first page of music. The preliminary pages are not numbered.

The pattern of printer's signatures repeats every eight pages, beginning with f. 1r. The first three recto pages of each eight-page group are marked (letter), (letter) ij and (letter) iij respectively. The letters start with B and go through G. This pattern implies a quarto edition.

The music often does not fill the entire page, and blank staves or portions of blank staves are abundant. This custom arose in order to fill the printing form with typesetting elements. Systems consisting of a completely blank staff exhibit continuous lines, e.g. \textit{Seconde} (f. 2v, last system). In those cases where the music ended in the middle of a line, the staff was continued with fragmented typesetting, e.g. \textit{Courante} (f. 2r, last system).

\textsuperscript{2} Barbara Ravelhofer, \textit{Louange de la Danse} (Renaissance Texts from Manuscript No. 3. Cambridge: RTM Publications, 2000), 60.
The pieces are generally short enough to fit on a single page. When the piece is too long, it is merely continued on the top of the next page with the exception of Recherche (ff. 21v-22r). Ballard’s elegant solution was to continue the last line of the first page on the last system of the second page. This works well since the pages face each other. This way, the player may continue to read along the same line instead of going to the top of the second page. Kneeling human figures with outstretched arms show that the two systems should be linked.

Figure 4.1 - Recherche (ff. 21v-22r, last line [broken across two pages]):

The Bibliothèque nationale in Paris (F-Pn) holds the only known original copy of Tablature de mandore. Two other libraries, however, own microfilms of the book: the University of Illinois library, and Loeb Music Library at Harvard. It was the microfilm from the University of Illinois that was copied for this dissertation.
V. Notation

The tablature used by Chancy is French in style. Letters are used for the fret indications, and the top line represents the first course. The lines representing the courses pass through the fret indications rather than below them, a not-unheard-of practice, especially with continental examples.

The curved and diagonal lines initially presented quite a puzzle. They both seemed to indicate the same thing, so why was one used in one instance and not in another? It may have been purely for visual aesthetics, because there seems to be no difference in meaning. Mersenne writes, “As to the bars, or straight lines which run obliquely up from below…and as for the semicircles under the letters…they signify the holding of the finger on the fingerboard…since the two signs were invented for this purpose, so that it is unimportant which one uses.”¹ Other evidence that the symbols are interchangeable occurs in the Sarabande (f. 24r). Notice that measures 8 and 16 are exactly the same, with the exception of the hold-marking (see figure 5.1).

Figure 5.1 - Sarabande (f. 24r, m. 8 and m. 16):

Also, measures 24 and 25 in the Seconde (f. 2v) are of the same texture, yet again, different markings are used:

Figure 5.2 - Seconde (f. 2v, mm. 24-25):

Still, there are other distinctions that need to be made regarding these markings. Sometimes, curved lines follow one another to indicate that a certain note should continue to be held.

Figure 5.3 - Seconde (f. 2v, mm. 17-18):
In these cases, the meaning is obvious because the curved line is attached to notes that simply cannot be held because of subsequent activity on the same string.

A curious symbol is found at the beginnings of *Branle Gay* (f. 16v), *Branle de Poictou* (ff. 16v-17r) and *La Gavotte* (f. 18r). It also appears in the middle of measure 12 of *Branle de Montirande* (f. 17r).
In figure 5.6, the barline after the first chord is not marking off the measure. Rather, it is helping to mark the repeat point and to set apart the first chord as an introduction. This barline placement is used for the same purposes in *La Gavotte* (f. 18r).

Upon showing this symbol to the eminent lutenist and early music expert, Paul O'Dette, I learned that this was a sort of dal segno. In looking at these pieces, this is certainly the most reasonable interpretation of the sign. In the case of *La Gavotte* (f. 18r), the symbol works in conjunction with first and second endings at the end of the piece. These endings are marked off simply by double barlines. This symbol itself may be a “large [number] one” as described by Virdung in *Musica getutscht*. For his purposes, this symbol represents the lowest open course of the lute in German lute tablature.

Regarding the double barlines, Tilmouth states, “The double bar, with or without dots, may imply repeats but may on the other hand merely be a calligraphical ornament.” Figure 5.7 shows an example of the double bar with dots that indicates a repeat.

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Figure 5.7 - *Manuscript Barbe, Sarabande Gautier* (second and third lines):\(^4\)

![Musical notation](image)

Note the dal segno under the fourth measure of the top line.

The next figure shows an example where the double bar with dots does not indicate a repeat. It is merely used to mark off introductory tuning information.

Figure 5.8 - *The Robarts Lute Book* (c. 1654-1668) (Bottom of page A1):\(^5\)

![Musical notation](image)

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None of the double bars in Chancy’s *Tablature de mandore* have dots. André Souris interpreted them as repeats in his transcriptions of the *Alemande* (f. 1v) and *Courante* (f. 2r). In most of the pieces from this print, the double bar would probably indicate just that, but not always. When the double bar does not indicate a repeat it is used to mark off sections of music. Each *recherche* is delineated by double bars, though these prelude-type pieces would not be repeated. In all the dances in binary form, each section should probably be repeated. And if these pieces were used as functional dance music, they may have been repeated ad libitum. The sarabandes on ff. 20v and 24r pose a problem however. The double barlines divide each piece into four sections. Should each section be repeated? It seems unlikely. The form already contains a significant amount of repetition (mm. 1-8 are written out again as mm. 17-24 in each piece). The *Alemande* (f. 13r), is a unique formal case in the book. It is in three sections, with no written-out repetition.

The barlines in the middle of *Recherche* (f. 9v) appear to be written in by hand, perhaps by a later player attempting to keep track of the number of divisions in this rather long trill.

Figure 5.9 - *Recherche* (f. 9v, portion of second line):
They are thinner than the printed barlines, crooked and inconsistent in shape.

The *Sarabande* (f. 3v) exhibits an interesting rhythmic feature. Measures 6 and 7 do not contain the correct number of beats.

Figure 5.10 - *Sarabande* (f. 3v, mm. 6-7):

Each should have six eighth notes; measure 6 has seven and measure 7 has only five according to the tablature. At first glance, this would appear to be a mistake. However, over the two measure span, the total number of eighth notes is correct. Also, a look at the rhythm reveals a regular pattern, i.e. three sets of dotted-quarter/eighth groups. This is a temporary shift from triple meter to 2/4 for three measures, i.e. hemiola. This rhythm could have been notated properly by using a tie. However, the regular rhythmic pattern and shift of meter would not have been as apparent.
VI. Ornamentation

There are three kinds of ornaments notated in *Tablature de mandore*. The symbols are: a comma to the right of the tablature letter,

Figure 6.1 - (*Seconde*, f. 2v, m. 21):

![Comma symbol](image)

an “X” to the upper right of the tablature letter,

Figure 6.2 - (*Courante*, f. 8v, m. 8):

![X symbol](image)

and these two symbols combined.

Figure 6.3 - (*Passemaise*, f. 4r, mm. 1-2):

![Combined symbols](image)

Unfortunately, it is difficult to find incontrovertible evidence for the meaning of these symbols since there is no explanation of signs in *Tablature de mandore*,
and since there was not consistent usage among composers, geographic areas
and time periods. There is a wonderful index to ornaments and table of signs in
*Grove.*¹ According to this table, the comma after the note may mean: 1) trill (17th
c. France, the main usage), 2) lower appoggiatura (17th c. French lutenists) or 3)
mordent (17th and 18th c. France). To further complicate matters, it is not
specified the manner in which the trill is played. Does it start on the auxiliary or
on the main note? Period sources have been more mysterious than helpful in
many cases. The Burwell Lute Tutor (c.1660-1672) provides a paragraph on the
“shake,” which is marked with a comma. However, it only reveals that “all the
world place in it the principal graces of the lute,” that it should be done in
moderation, that the strings should not be too stiff and that the nails should be
kept short, so as not to interfere with the sound.² There is no description of how
to actually execute a shake. It seems to be a curious omission since the
executions of the “fall,” “roulade” and “pull” are subsequently described in detail.
One might conclude that since the shake was the lute’s principal grace, the
manner of its performance was practically common knowledge. Mersenne is a
little more helpful, but still lacking in complete information. Regarding the
comma, he writes that it is a trill and goes on to discuss whether the auxiliary

¹ Kenneth Kreitner et al. “Ornaments: 11. Index to ornaments and table of signs,” *Grove Music

² Thurston Dart, “Miss Mary Burwell’s Instruction Book for the Lute,” *The Galpin Society Journal*
should be a whole or half-tone above the main note. He does not specify whether or not to begin on the auxiliary. The explanations of signs in both Denis Gaultier’s *Pièces de Luth* and in Jaques Gallot’s *Pièces de Luth* simply designate the comma a *tremblement* (tremor). But this was not an exclusive term; Mersenne uses it in his description of the mordent. In his article on the de Gallot guitar books, Gill says the comma indicates a trill or pull-off. In playing the music from *Tablature de mandore*, I have found that the trill to the upper auxiliary starting on the main note seems most appropriate.

According to the table in *Grove*, the “X” has even more possible meanings than the comma: 1) ascending slide (Heinichen), 2) upper appoggiatura (Marpurg) 3) trill (Lully, Mondonville; not uncommon), 4) mordent (18th c. France, the main usage) and 5) vertical vibrato (Baron). Again, it is not specified how the trill should be executed. Neumann, in his lengthy *Ornamentation in Baroque and Post-Baroque Music*, does not provide a definite answer either. The “X” is listed as a “trill of any design” including an “unsupported main-note trill.”

Mersenne writes in Proposition IX that the “X” is one of two types of

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Martelements. He describes a mordent by stating that:

the first finger of the left hand must be placed on the second string at the fret of the \textit{b}. And when one plays the second string with the right hand, he ought to make it trill with the left hand, and finishing the trill, the finger must be brought down firmly at the same place it was before so that the string, after the ornamentation is achieved, will have the sound of a \textit{b}. Now this ornamentation is only made on a \textit{b} and \textit{c} and this with a single finger of the left hand.\footnote{Marin Mersenne, \textit{Harmonie Universelle: The Books on Instruments}, trans. and ed. Roger E. Chapman (The Hague: Martinus Nijhoff, 1957), 108.}

In Proposition XIII, Mersenne’s chapter on the mandore, he uses as an example the \textit{Alemande} (f. 1v) from \textit{Tablature de mandore} to explain the “X.”\footnote{ibid., 130-134.} The only further information he provides here regards the number of trills. An eighth note is to receive one to two \textit{tremblements}, while a quarter note should receive two or four. It is odd that in Proposition IX, Mersenne clearly writes that this ornament is only made on the first or second fret and involves only one finger of the left hand, while the example he uses in Proposition XIII includes this same ornament beginning on the fifth fret, \textit{f}. However, it appears to be a simple technical oversight.

Even though the words of Mersenne do not necessarily reflect the wishes of Chancy, this is the best evidence so far for the execution of the “X” ornament in \textit{Tablature de mandore}. For this study, it is extremely lucky that Mersenne used Chancy’s music as an example.

Further evidence for the performance of these ornaments lies in the tablature itself. Looking at context helps to rule out some possibilities while
strengthening others. If the “X” does in fact indicate a slurred mordent on one string, one will never find it attached to the tablature letter a, since the open string is the lowest possible note on the string. Similarly, the symbol would never be attached to the tablature letter b when the auxiliary is required to be a whole step lower. In perusing *Tablature de mandore*, one will find that indeed neither of these instances ever occurs.

There are further clues that lie in the fingering and in the physical limitations of the instrument. There are several instances where interpreting the “X” as a trill would require awkward fingering. On the whole, this music lies under the fingers very easily. Such awkward fingering would be uncharacteristic. Unusual stretches or quick shifts of position would be required as well as unorthodox fingerings if the upper neighbor were to be reached.

There is also one instance in which an “X” has been placed next to the tablature letter i (see figure 6.4). If this were a trill to the upper neighbor, the auxiliary must be on the tenth fret, l (j is skipped in the tablature system). However, the mandore illustrated in *Tablature de mandore* has only seven frets. That shown and described by Mersenne has only nine. Neither reaches the fret l.
Figure 6.4 - *Sarabande* f. 9r, m. 9:

From looking at the context of the ornament, reading Mersenne, and knowing the various usages, it seems most reasonable to conclude that the “X” indicates a slurred mordent to the diatonic neighbor.

The comma combined with the “X” has not been listed in any of the tables I have seen, nor explained in any sources that have come to my knowledge. It seems reasonable to conclude, however, that this third species of ornament might designate a kind of turn.

Figure 6.5 - *Passemaise* (ff. 4r-5r, m. 1, proposed solution):
In some cases, this works well. However, in the *Passemaine* (ff. 4r-5r, m. 2), this symbol is attached to an eighth note. Even if a slow tempo were taken, it would be difficult to execute the turn I propose in that amount of time.
VII. Rhythmic Characteristics

THE RECHERCHES

Each *recherche* in *Tablature de mandore* is composed in the style of an unmeasured prelude. Although, the middle section of *Recherche* (ff. 21v-22r) is barred in 2/2 for seventeen measures. The unmeasured textures are made up of a conglomeration of note durations which contribute to an improvisatory character. Also evident are chains of block chords; *Recherche* (ff. 9v-10r) contains two especially long chains. In addition, with the exception of *Recherche* (ff. 21v-22r), all have long written-out trills in which each note is plucked.

THE ALLEMANDES

All six of the allemandes in Chancy’s *Tablature de mandore* are written in 2/2. As one would expect, both the A and B sections of these allemandes open with an anacrusis, with the exception of the A section of f. 22r. (Folio 13r does not have a corresponding letter for its eighth note anacrusis. This is probably an omission and is discussed further in Chapter X: Errors in the Print.) The length of the pickup varies, though, from one eighth note to three eighth notes.

Three characteristic rhythmic figures are common to all the allemandes:

1) The eighth/quarter combination beginning on the first beat of the measure is quite common, and it lends a syncopated character to the dance. Only a few of
the abundant examples are shown here.

Figure 7.1 - *Alemande* (f. 1v, mm. 9-10):

Figure 7.2 - *Alemande* (f. 7v, mm. 4-5):

Figure 7.3 - *Alemande* (f. 10v, mm. 3-4):

Another common syncopation in the allemandes is found in the treble at cadences.
2) The dotted-eighth/sixteenth combination is also found in all the allemandes, usually starting on the last quarter note of the measure, but also occurring on the second.
3) The third common rhythm to these allemandes is the eighth rest followed by three eighths and then a long note. In the first example that follows, a diminution of this rhythm occurs at the end of measure 15 as well.
THE COURANTES

All twelve of the courantes are notated in triple meter, though hemiola is not uncommon. All open with an anacrusis and most of these pickups are one beat long. There are none of the eighth/quarter syncopations that are found in the allemandes; nevertheless, syncopation is achieved through use of the quarter/dotted-quarter/eighth rhythm, which places an agogic accent on beat two of the measure. This pattern is very common in these pieces. Only a couple of examples are shown below.
Also common to the courantes are chains of straight quarter notes. At first glance, this rhythm appears simple and straightforward. However, a closer look at the actual length of the notes reveals further syncopation. Often, beat two exhibits a longer note (usually a half note) in one of the voices, creating an agogic accent.
Another way in which Chancy emphasizes the second beat of the measure within the quarter note chains is to have a voice make an entrance on that beat.
The following example exhibits all three of the ways in which Chancy achieves syncopation in these courantes. Every measure shown contains syncopation, and this trend continues to the last measure of the piece.

Figure 7.18 - Courante (f. 11v, mm. 13-14 lower voice):

Figure 7.19 - Courante (f. 19v, mm. 17-19 both voices):

Figure 7.20 - Courante (f. 11v, m. 18-24):

(example continued on next page)
THE SARABANDES

All the sarabandes are notated in triple meter, and with one exception (f. 15r), all commence on the downbeat with the tonic chord or pitch. The so-called sarabande rhythm, quarter/dotted-quarter/eighth, while common in the courantes, occurs with much less frequency in the sarabandes. Far more common is the dotted-quarter/eighth/quarter rhythm, which places emphasis on the first beat of the measure.

Figure 7.21 - Sarabande (f. 9r, m. 4):
Figure 7.22 - Sarabande (f. 12r, m. 9):

![Sarabande figure 7.22](image)

Figure 7.23 - Sarabande (f. 20v, m. 4):

![Sarabande figure 7.23](image)

The prevalence of this rhythm was common at the time. See the sarabandes of Praetorius in *Terpsichore* (1612).

Repeated chords are also an important characteristic of the sarabandes in *Tablature de mandore*.

Figure 7.24 - Sarabande (f. 12r, m. 1):

![Sarabande figure 7.24](image)
As with the courantes, emphasis often occurs on the second beat of the measure as a result of the placement of a long note there or the commencing of a new line.

Figure 7.27 - Sarabande (f. 3v-4r, mm. 4-5 lower voice):
An unusual rhythmic figure is found in four of the six sarabandes (it does not appear in f. 20v or in f. 24r). Though not very common, it nevertheless draws attention to itself. The top voice consists of a dotted quarter followed by an eighth tied to a quarter, while the lower voice articulates the first and third beats. The result is a two-over-three polyrhythm.
THE BRANLES

As a group, the branles do not exhibit a characteristic set of rhythmic features, nor should one expect them to. Several different types of branles were created with their own meters and phrasings. Characteristic rhythms appear to be less of a distinguishing feature. Therefore the following discussion focuses mainly on phrasing.

Orchesographie (Lengres, 1589), a dance treatise by Thoinot Arbeau (real name: Jehan des Preyz), discusses many dances in great detail and deals extensively with the mid-sixteenth century branle. Arbeau writes that dancing festivals are usually begun with a series of branles in the following order: 1) the branle double which is sedate, and in duple meter; 2) the branle single or simple, which is also sedate and in duple meter; 3) the branle gay, a lively dance in triple meter; and lastly 4) the branle de Bourgoyne, which was very lively and in duple meter. He goes on to describe about twenty other kinds of branles that may follow these four.¹

By 1600 a typical suite of branles included these four plus four other types of branles:  

1) the *branle de Poitou* (spelled *Poictou* by Chancy and others), whose title refers to that west-central, coastal region of France;  
2) the *branle double de Poitou*;  
3) the *branle Montirandé*, which may refer to Montier-en-Der near Chaumont in the Haute Marne (northeast France);  
4) the gavotte, which was typical of southeastern French province, Dauphiné.

There is nothing unusual about the order of the branles found in *Tablature de mandore*. Other works from around the same period which display a similar sequencing include *Le trésor d’Orphée* (Paris, 1600), a lute tablature by Anthoine Francisque, *Terpsichore* (1612) by Michael Praetorius and François De Lauze’s *Apologie de la danse* (1623).

To discern the usual phrasing of each type of branle, it is helpful to look at *Orchesographie*, which is replete with musical examples correlating the different steps of the dances with music. In figure 7.32, taken from Arbeau, the *branle double* exhibits a characteristic phrasing. Reading the rhythms as quarter notes in 2/2, the smallest phrase structure is two measures long. The first two of these two-measure groups are joined to make one larger antecedent phrase. The next two two-measure phrases are joined to make one larger consequent phrase. One can see that the overall phrase pattern is then: a b a c. Regarding

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the dance steps, the A section corresponds to a *double à gauche* (which in itself consists of four steps), and the B section corresponds to a *double à droite* (also consisting of four steps). The C section, which brings the melody to its final close on the tonic, corresponds to a divided *double à droite*. Notice that this series of steps includes an increase of activity near the final cadence, and a cessation of activity on the closing note.

Figure 7.32 - music and dance steps for a *branle double* from *Orchesographie*:

(figure of dance steps)

(figure continued on next page)

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Similarly, one will find that the branle simple exhibits the following phrasing: 2 measures plus 1 measure; 2 measures plus 1 measure. Again, at the end of the last phrase, there is an increase of dance activity and a pause at the final note.

The first two of Chancy’s Branles de Boccan are titled simply Premier and Second. These titles do not indicate what kinds of branles they may be, but they are most closely related to the branle simple described by Arbeau. However, the phrasing is divided more as three sets of two bars. The steps still work out because the total number of beats is the same.

Arbeau’s musical example for the branle gay (figure 7.33) gives two measures plus two measures for the antecedent phrase, and two measures plus two measures for the consequent phrase. The dance steps for each two-
measure grouping are identical. It is also worth noting that long notes at the end of each two-measure group correspond to a cessation of activity in the dancing.

Figure 7.33 - music and dance steps for a *branle gay* from *Orchesographie*:

<table>
<thead>
<tr>
<th>Melody of the Gay branle</th>
<th>Movements suitable for dancing this branle</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pied en l'air droit</td>
</tr>
<tr>
<td></td>
<td>Pied en l'air gauche</td>
</tr>
<tr>
<td></td>
<td>Pied en l'air droit</td>
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<tr>
<td></td>
<td>Pied en l'air gauche</td>
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<td></td>
<td>Pause</td>
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<td>Pied en l'air droit</td>
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<td>Pied en l'air gauche</td>
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<td>Pied en l'air droit</td>
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<td>Pied en l'air gauche</td>
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<td></td>
<td>Pied en l'air gauche</td>
</tr>
<tr>
<td></td>
<td>Pause</td>
</tr>
</tbody>
</table>

Chancy's *Branle Gay* fits this pattern nicely. The long notes in the second and third bars are reflected as well.

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5 ibid., 134.
Arbeau's melody for the *branle de Poictou* consists of two measures of 9/4.

Figure 7.34 - music and dance steps for a *branle de Poitou* from *Orchesographie*:\(^6\)

Chancy's *Branle de Poictou* (f.16v) in *Tablature de mandore* does not exhibit 9/4 meter. Rather, measures of 3/4 are grouped in twos. Three of these groups are linked to form a complete phrase (a total of 18 beats). However, a look at the dance steps given in *Orchesographie* shows that Chancy's grouping works with these steps as well. The phrase division works out rather nicely as a matter of fact. The increased activity near the end commences with the third group of two measures in Chancy's piece.

\(^6\) ibid., 147.
The *Branle double de Poictou* and *Branle de Montirande*, while not described by Arbeau, have analogs in *Terpsichore*.

After an introductory chord that does not function as part of the rhythmic structure, *La Gavotte* (f. 18r) opens with the anacrusis one might expect, i.e. two quarter notes. The phrasing (a a b b', four measures each) follows that given in *Orchesographie* and fits the steps quite well.

**HEMIOLA**

In general, courantes tend to exhibit hemiola.⁷ A survey of the music in *Tablature de mandore* reveals that nine of the twelve courantes do in fact have this characteristic (the exceptions are found on folios 11r, 13v and 19v). Several examples are given below, showing different ways in which Chancy brings about this effect.

Figure 7.35 - *Courante* (f. 2r, mm. 25-26):

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Though most of the hemiola in *Tablature de mandore* occurs in the courantes, other instances may be found in two of the sarabandes (ff. 3v and 24r), in both voltes (ff. 6r and 23v) and in the *Seconde* (f. 2v). A few of these occurrences are shown below.
In the last two examples shown above, note the placement of the dots, i.e. up-strokes. They help to define the duple nature of the hemiola.
The use of hemiola in these dances may reflect the influence of Spain. It is interesting to note that “hemiola is typical of almost all Spanish music of this time.”

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8 Drew Davies, personal communication, 18 January 2006.
A comprehensive harmonic analysis of the music in *Tablature de mandore* is beyond the scope of this dissertation. However, the music does tend to exhibit some general properties with regard to key areas that will be discussed here.¹ Most of Chancy’s modulations are very brief and really only constitute momentary tonicizations that quickly lead to yet another key area or more commonly, back to the tonic. For example, *Sarabande* (f. 20v) remains in the tonic key until four measures from the end, where Chancy momentarily emphasizes the subdominant through use of the lowered seventh scale degree. Other pieces exhibit what may be described as true modulations, where a foreign key is established for a longer stretch, e.g. *Passemaise* (ff. 4r-5r). However, most of the pieces in *Tablature de mandore* are relatively short and do not exhibit lengthy forays into other tonalities.

The pieces in major keys have different characteristics of modulation than those in minor, and these two groups will be discussed separately.

¹ *Tablature de mandore* is technically pre-tonal. Though Chancy may not have been thinking in tonal terms, the music does behave in this manner, and tonal analysis is an effective way to describe it. Therefore, these later conventions will be employed in this discussion.
PIECES IN MAJOR KEYS

When looking at the pieces in major keys, one can easily spot modulations because they are always signaled by chromatic alterations. In modulations to the dominant, this alteration is the chromatic raising of the fourth degree of the tonic key. In figure 8.1 the tonic key is F. Chancy introduces a b-natural at the end of measure 20, momentarily tonicizing C. But he promptly returns to the key of F by using the b-flat in the descending voice in measure 21.

Figure 8.1 - Seconde (f. 2v, mm. 20-22):

The voice leading towards the key of C is really a strengthening of the dominant through the use of a raised secondary leading tone. This technique is commonly employed by Chancy.

Overall, Chancy most often moves towards the dominant. The second most common modulation is to the subdominant. In almost all cases, Chancy does this by chromatically lowering the seventh degree of the tonic key. In order to re-establish the tonic key, this chromatic alteration is simply undone, which is the same technique found in figure 8.1. In figure 8.2, the tonic key is F. The e-flat” alteration in measure 20 brings about a progression in the subdominant, B-
flat. The return to the tonic is signaled by the presence of the e-natural” on the last beat of measure 23. The combination of this e” with the held b-flat’ creates a tritone which expands nicely to the root and 3rd of the tonic chord, F.

Figure 8.2 - Passemaise (ff. 4r-5r, mm. 20-24):

Figure 8.3 provides a unique case: the newly tonicized subdominant simply progresses directly to the tonic chord, creating a plagal cadence. Here the tonic key is F. The chromatic alteration (e-flat”) which brings about the move to the subdominant is never reversed.

Figure 8.3 - Recherche (f. 1r, last line):

In the Sarabande (f. 9r), Chancy brings about a move the subdominant in an interesting way. The subdominant chord, F, is preceded by the raised fifth scale degree (g-sharp’). This chromatic alteration produces a sonority which consists of a diminished fourth with the following pitch, c”, and a major third with
the e’. The resolution of this sonority is then achieved through a parallel chromatic ascent of the major third. While highly unusual, there is still sufficient chromatic pull to create a tension-resolution relationship.

**Figure 8.4 - Sarabande (f. 9r, mm. 17-18):**

![Musical notation](image)

Tonicization of the submediant is considerably less common. Getting into and out of the submediant key requires a chromatic shift of the fifth degree of the tonic key.

**Figure 8.5 - Courante (f. 8v, pickup to m. 10-m. 12):**

![Musical notation](image)

The tonic key in figure 8.5 is C. Though the submediant chord appears in measure 10, the submediant key is not firmly established until the presence of the g-sharp’-d” tritone in measure 11.
In other cases, the initial submediant chord is part of a deceptive cadence. The submediant is then tonicized by a chromatic alteration which follows immediately. The excerpt shown in figure 8.6 begins in the tonic key, C. The submediant sonority in measure 19 thwarts the resolution of the dominant (G) in measure 18. In measure 20, the fifth degree of the tonic key is raised, defining the submediant key area.

Figure 8.6 - Courante (f. 20r, mm. 18-21):

Other examples of deceptive cadences becoming modulations to the submediant may be found in Recherche (ff. 9v-10r, fifth line) and Alemande (f. 7v, mm. 2-5).

Chromatic voice leading towards the supertonic was even rarer than towards the submediant. Usually, the chromatically-raised tonic pitch functions to bring about the supertonic key area. None of these areas are very long. They are quickly followed by a cancellation of the raised tonic, which leads back to the tonic key. In figure 8.7 the tonic key is F. The f-sharp in measure 5 helps bring about a momentary tonicization of G, but the new key is short-lived, due to the f’ in measure 6.
A rarely used, nevertheless interesting modulation type may be found in *Alemande* (f. 7v, mm. 15-17). In this excerpt (figure 8.8), the tonic key is C. The b-flat’ and f-sharp’’ in measure 16 combine to set up a modulation to the minor dominant, g. The resolution, however, uses modal mixture, finishing with a G chord in measure 17. The return to the tonic is made in the manner that normal modulations to the major dominant exhibit (f-sharp’’ reverts to f’’ in measure 17).

Other examples of this kind of modulation may be found in *Passemaise* (ff. 4r-5r, mm. 44-47 and mm. 58-59) and in *Alemande* (f. 19r, mm. 9-10).
The rarest modulatory device utilized by Chancy in major-key pieces is movement around the circle of fifths. In figure 8.9 three keys are briefly defined during Chancy’s journey towards the tonic.

Figure 8.9 - *Courante* (f. 11r, mm. 23-29):

Here the tonic key is B-flat. This excerpt begins in the key of g, but Chancy raises the third of this key (b-natural) in order to tonicize C in measure 25. The return to b-flat' in measure 25 establishes F as the tonic for measures 26-28. The e-flat’” in the last beat of measure 28 brings about the retonicization of B-flat. Only one other chain like this was apparent: *Courante* (f. 8r, mm. 7-12).

**PIECES IN MINOR**

The characteristics of modulation for the pieces in minor keys are markedly different. They are also not as simple to spot as in the major-key pieces. One reason is because the presence of a chromatic alteration may simply reflect the use of the ascending melodic minor scale within a previously natural minor harmonic language. Another reason is that an accidental may not be necessary to the modulation.

By far the most common modulation for pieces in minor is to the relative major. This is not surprising, since the use of the natural minor mode leans
heavily toward the mediant. The *Branles de Boccan* (ff. 15v-18r) lean the most in this direction. In fact, the first ten measures of the first branle, *Premier* (ff. 15v-16r), imply the key of E-flat much more than they do the tonic key, c. In the following excerpt (figure 8.10), the tonic key is c. An accidental is not required for the tonicization of E-flat on the downbeat of measure 10, because the d” in measure 9 serves as the leading tone.

Figure 8.10 - *Courante* (f. 13v, mm. 7-11):

The move to the relative major is further solidified by the expansion of the tritone, a-flat’-d”, in measure 10 to the sixth on the first beat of measure 11.

The next most common modulation for the pieces in minor keys, though far less frequent than the relative major, is to the subdominant. Chancy brings about this key area by raising the third of the tonic key. The subdominant key area almost always yields immediately to the tonic key through a reversal of the chromatic alteration. In figure 8.11 the tonic key, c, yields to the subdominant with the presence of the e-natural’ in measure 16. The new tonic, f, is confirmed at the beginning of measure 17. The third degree of the tonic key is lowered
back to its original pitch, e-flat’ in the second half of the measure, bringing about
a return to the tonic in measure 18.

Figure 8.11 - *Alemande* (f. 13r, mm. 16-18):

Even less frequent than the move to the subdominant is voice leading to
the minor dominant. It appears mostly in the *Branles de Boccan* (ff. 15v-18r),
and is established by the chromatically raised sixth degree (and sometimes the
third and fourth degrees) of the tonic key combined with the diatonic seventh (in
natural minor). It is interesting to note that the approach to the new tonic alludes
to minor, but there is never a third in the resolution. Also, with only one
exception, the move to the minor dominant is made at the close of the a-section
of the piece [the *Branle de Montirande* (f. 17v) includes a move to the minor
dominant at the end of its first phrase as well (mm. 3-4)]. In the following excerpt
in c (figure 8.12), three chromatic alterations, a-natural’, f-sharp” and e-natural”
prepare the resolution to g. There is no b-natural to cancel the b-flat” in measure
31, so even though there is no third in the g chord, the b-flat” is still “heard.”
Figure 8.12 - *Branle double de Poictou* (ff. 16v-17r, mm. 31-33):

The picardian minor/major dominant key area is also used. All instances appear in the sixth suite (ff. 21v-24r). In all cases, the raised sixth scale degree of the tonic key is utilized. In figure 8.13, where the tonic key of the piece is f, the major dominant appears in measure 20. However, the collection of notes in measure 21 points toward a resolution in minor. The actual resolution, however, is major (measure 22).

Figure 8.13 - *Volte pour Dardon* (f. 23v, mm. 20-22):

In a unique instance, *Alemande* (f. 22r, mm. 6-8), this pattern is reversed. The key of the major dominant is established, but the phrase finishes in the minor dominant.
Chancy occasionally moves to the subtonic key area as well (a whole step below the tonic). In such cases, the sixth degree of the tonic key must be raised. In the following example (figure 8.14), where the tonic key is c, the motion in the lower voice from measure 14 to measure 15 betrays a dominant-tonic relationship. The e-flat” on the third beat of measure 14 helps confirm this relationship. However, the modulation is not solidified until the a-natural” at the end of measure 15.

Figure 8.14 - Courante (f. 14r, mm. 13-16):

Modulations to the major dominant are almost nonexistent. Preparation is the same as that for pieces in major keys, and the new key area quickly resolves directly to back to the tonic. One example is Courante (f. 14r, mm. 18-20).

Motion around the circle of fifths is more common in minor-key pieces. The smallest chain journeys through the subtonic (a whole step below the tonic) and the mediant. (In modern terms, one would find this to be a V/VII-V/III-III progression.) Occasionally, the string will be lengthened by starting with the subdominant key area. (Again, in modern terms, this would yield V/iv-V/VII-V/III-III.) The next excerpt (figure 8.15), where the tonic key is f, provides an example
of this longer chain. Measures 9-12 define three other keys: B-flat, E-flat and A-flat.

Figure 8.15 - Alemande (f. 22r, mm. 9-11):

The Courante (f. 13v) exhibits some interesting modulations. The tonic key is c, but the relative major has been established since measure 19 (figure 8.16).

Figure 8.16 - Courante (f. 13v, mm. 23-28):

The mediant tonality yields to the subdominant key via the chromatic alteration in measure 24, e-natural. However, the a-natural” in measure 26 tonicizes the subtonic, B-flat, but the sonority on the downbeat of measure 27 provides a deceptive cadence. Finally, the chromatic alteration on the third beat of measure 27 brings about a return to the tonic on the downbeat of measure 28.
Note the two chromatic ascents that accompany this modulatory excursion. The first is found in the lowest voice in measures 23-25. The second, longer ascent stretches all the way from measures 23-28 (g''-c'').

**CADENCES**

For the pieces in binary form, the A sections almost always end in either the dominant or in the tonic. Both occur with about the same frequency. When the piece is in a major key, the dominant close is major. In minor-key pieces, the dominant tonality is minor with only two exceptions: *Branle de Montirande* (f. 17v) and *Courante* (f. 22v). Only one piece in minor, *Courante* (f. 23r), has an A section which closes on the major tonic chord. The only piece whose A section does not close on either the dominant or tonic is the *Courante* (f. 14v), where the cadence is in the relative major.

The B sections overwhelmingly open in the tonic key. The dominant key area is the next most frequent. Unique openings include the relative major *Branle de Montirande* (f. 17v)] and subdominant [Alemande (f. 19r)]. Mostly, the closings of the A sections and the openings of the B sections are in the same key. However, in a good number of pieces, they are different.
IX. The Impact of Technique on the Music

All the music in *Tablature de mandore* is idiomatic to the mandore; the notes fit comfortably under the fingers. This suggests that Chancy composed directly from the instrument. This process necessarily gives the instrument and the technique implemented in playing it a strong influence over the resulting music. Voice-leading is strongly intertwined with the fingering. Notes that are marked to ring are not awkward to hold. The shakes and mordents are also easily executed, falling right under the fingers.

The plucking of the string is in most cases carefully worked out, though there are inconsistencies and mistakes. Dots below, or more rarely, above tablature letters are abundant, and indicate an up-stroke of the plectrum. Naturally, a down-stroke is stronger, carrying more weight than an up-stroke. The patterns of these down- and up-strokes of the plectrum are determined by three things: 1) the intended inflection, often to bring out dissonances and to emphasize rhythmic characteristics; 2) the desire for down-up alternation; and 3) technical convenience.

In some instances, these three principles work together, fulfilling all three purposes. In figure 9.1 the down-up alternation is preserved. The pattern also
contributes to hemiola while helping to give appropriate emphasis to the chord on beat two of measure 26, and the passage is comfortable and convenient for the player.

Figure 9.1 - Seconde (f. 2v, mm. 25-26):

In figure 9.2 note the pattern of dots going from measures 15 to 16.

Figure 9.2 - Alemande (f. 13r, mm. 15-16):

Again, the down-up alternation is observed, which becomes more important technically when the notes are quick. Also, the positioning of a down-stroke on the second eighth note of measure 16 allows for an emphasis of the syncopation which occurs there.

Occasionally, the three purposes work against each other. In figure 9.3 alternation is preserved until the end of measure 11. Alternation is also preserved in measure 12. Further, the up-down pattern at the beginning of
measure 12 helps one to bring out the syncopation, as in figure 9.2. However, the joining of measures 11 and 12 produces two successive up-strokes (the last note of measure 11 and the first note of measure 12). This quick succession would prove cumbersome and unnatural to the player.

Figure 9.3 - *Alemande* (f. 10v, mm. 11-12):

Of course, it is possible that this is an error though it occurs more than once.

As the previous two examples show, the patterns of dots are by no means consistent among pieces of the same type. Two other ways in which this same figure was handled are shown in figures 9.4 and 9.5:

Figure 9.4 - *Alemande* (f. 1v, mm. 10-11):
The recherches exhibit quite an obvious inconsistency as well. The written-out trill figure is notated with a down-stroke on the upper note in most cases.

But in two of the recherches (ff. 6v-7r and ff. 9v-10r), this pattern is reversed so that the up-stroke falls on the upper neighbor and on the strong part of the beat. This notation is especially curious since there are other written-out trills in both of these pieces notated with the down- and up-strokes falling on the “correct” notes. Both of the examples below (figures 9.7 and 9.8) are strange enough to be suspected as errors. However, the appearance of three cases in two pieces might indicate that this notation is deliberate.
The termination of the second trill in this last example is especially curious. The resolution is only a sixteenth note which immediately falls to an f'.

In lieu of inconsistencies, the dots can still be quite useful in the unmeasured *Recherche*. Often, barlines can offer clues as to which notes should receive emphasis, and in these pieces there are usually none to offer that information. The pattern of dots can then be interpreted to help define the beat. In figure 9.9 one must decide how to beam the eighth-note run at the end of the line. Reading from left to right, the first eighth note would appear to begin on the
beat since it follows a dotted half note. However, the pattern of dots indicates that the first eighth note is a pickup to the run, with the beat falling on the succeeding note, $d''$.

Figure 9.9 - Recherche (f. 1r, second line):
X. Errors in the Print

Tablature de mandore contains few errors. When an error does occur, it usually has to do with the dots used for the indication of an up-stroke with the plectrum.

On f. 5r of the Passemaise, there are two dots under last letter in measure 56. This is not a fingering indication. If it were, the dots would be side-by-side, not vertically aligned. The lower dot is superfluous.

Figure 10.1 - Passemaise (ff. 4r-5r, f. 5r, m. 56):

![Figure 10.1 - Passemaise (ff. 4r-5r, f. 5r, m. 56)](image)

Also on f. 5r, there is a misaligned dot in measure 46. It should be directly under the last tablature letter of the measure, c.

Figure 10.2 - Passemaise (ff. 4r-5r, f. 5r, m. 46):

![Figure 10.2 - Passemaise (ff. 4r-5r, f. 5r, m. 46)](image)

The same misalignment occurs in measure 8 of En m’en revenant de S. Nicolas (f. 5v). Again, the dot should be under the tablature letter, c (figure 10.3).
Figure 10.3 - *En m’en revenant de S. Nicolas* (f. 5v, m. 8):

![Music notation example](image)

In measure 14 of the same piece, a dot should occur on the last note of the measure rather than on the penultimate to facilitate ease of execution.

Figure 10.4 - *En m’en revenant de S. Nicolas* (f. 5v, m. 14-15):

![Music notation example](image)

On f. 7r of the *Recherche* from the second suite, the top line contains some unusual dot placement.

Figure 10.5 - *Recherche* (ff. 6v-7r, f. 7r, portion of top line):

![Music notation example](image)

*Recherche* (ff. 9v-10r) exhibits the same curious dot placement.

Figure 10.6 - *Recherche* (ff. 9v-10r, f. 9v portion of second line):

![Music notation example](image)
Each *Recherche* in *Tablature de mandore*, with the exception of the one found on ff. 21v-22r, contains long, written-out trills in which each note is plucked. In each of these cases except for the two examples given above, the down-stroke corresponds to the upper note of the trill and also to the strong beats. On the top line of f. 7r and on the second line of f. 9v, the pattern is reversed. The up-stroke now occurs on the upper note of the trill and on the strong beats. There is a chance that this is a mistake, but the fact that there are three examples in two pieces might indicate that the notation was deliberate. Either way, both musicality and technical ease would benefit from a reversal of the notated pattern.

Two instances of dot-placement that may be errors are found in the *Alemande* (f. 10v). In both cases, two quick upstrokes in a row are indicated. The first instance involves the last note of measure 3 and the first note of measure 4.

Figure 10.7 - *Alemande* (f. 10v, mm. 3-4):
As with the trills discussed previously, this is not the only instance of such a pattern, and to execute it as written is not impossible. However, the passage would make more sense technically if the first note of measure 4 did not have a dot. Considering inflection, the written up-down pattern in measure 4 is nice for emphasizing the syncopation, but the approach from the previous note is unusual and cumbersome. The second instance involves the last note of measure 11 and the first note of measure 12.

Figure 10.8 - *Alemande* (f. 10v, mm. 11-12):

Changing the downbeat of the second measure of each example to a down-stroke will allow the player to preserve the syncopation (a down-stroke on the succeeding note is still easy to play) while eliminating the awkward succession of upstrokes.

The last note of *Sarabande* (f. 12r) is an a′. This pitch functions properly when repeating back to measure 9, but it is not appropriate as the final note of the piece, since the tonic chord here is B-flat. The fermata should probably have been placed above the penultimate note of the piece, b-flat′, to help indicate the proper ending point.
The first tablature letter of *Alemande* (f. 13r) is missing. There is only an eighth-note rhythm symbol above the pickup measure. Though in other cases, a rhythmic symbol with no corresponding tablature letter indicates a rest, that notation would be superfluous here. Also, as a general rule, most allemandes open with an anacrusis. Indeed, the subsequent phrases of this *Alemande* open that way. Bearing this in mind, it would make sense for the first note of the piece to be a g", i.e. the tablature letter c on the first string. This anticipation mirrors the openings of the B and C sections.

**Figure 10.10 - Alemande** (f. 13r, pickup-m. 1):
Two quick down-strokes in a row are indicated in measures 14 and 15 of *Courante* (f. 13v).

Two solutions are appropriate: 1) changing the downbeat of measure 15 to an up-stroke or 2) changing the last two notes of measure 14 to a down-stroke and an up-stroke respectively.

In measure 18 of *Premier* (f. 15v), there is a dot on the penultimate note of the bar. From context, it is obvious that this note should be played with a down-
stroke instead. Further evidence that it is an error is that the dot is not placed in the usual position. Throughout the print, dots are placed in the space either directly below or, less commonly, in the space directly above the tablature letter. This particular dot is placed two spaces below the tablature letter.

Figure 10.14 - Premier (f. 15v, mm. 18-19):

![Diagram](image1)

Measures 3 and 7 of Branle de Montirande are identical except that measure 3 has a dot on the second eighth note:

Figure 10.15 - Branle de Montirande (f. 17v, m. 3 and m. 7):

![Diagram](image2)

Either way works well, but both measures should be the same.
As already stated, André Souris has transcribed the first three pieces found in *Tablature mandore, Recherche* (f. 1r), *Alemande* (f. 1v) and *Courante* (f. 2r). I have used Souris' work as a model for transcribing the rest of the book, retaining many of the same conventions. For the re-engraving, the original notation has been preserved on the tablature staff with the exception that tablature letters have been placed in the spaces between lines. In the original, the lines pass through the tablature letters. This was an appropriate decision to make in consideration of typographical clarity. Also, it is more common to find letter-tablature written with the letters in the spaces, and most modern readers of lute tablature will be familiar with this style. The top staff contains the standard notation. The nominal tuning pitches given by Mersenne have been applied to yield the appropriate pitch level.

It was not always clear how long a specific note should be held. Obviously, open strings will naturally ring, and hold-markings are abundant. But not every note that rings is marked as such in the print. To do so would have created an unnecessarily cluttered page. One must therefore take into account the fingering Chancy most likely had in mind for a given passage. Some of these instances have influenced the standard notation, but many times, reflecting note
durations to such a degree would have unnecessarily complicated the transcription as well. A happy medium must be achieved between readability and precision.

I have added measure numbers for ease of reference. Pickup measures, even internal ones, are skipped in the numbering system.
The Prefatory Text from \textit{Tablature de Mandore}

English translations by Franck Vernerey.

Title page (ii recto):

Mandore Tablature  
Composed by Mister Chancy.  
[printed] in Paris,  
by Pierre Ballard, Music Printer of the  
King, living in street St. Jean de Beauvais, at the sign of the mount Parnassus.  
1629  
With the privilege of His Majesty.

(iii recto)
Your Royal Highness,

If the laws of duty had not overcome my justifiable fears, I would not have been bold enough to present this manuscript to you, knowing well that your mind can only be entertained by either greater or more agreeable things. The choice that you made of me among those of my profession, and the honor I fell to be at your service does not take away the knowledge I have of myself, to give me the presumption that many people could have if they were in my place: and also do not allow me to give birth to nothing that I give you first tribute. That is why, your Royal Highness, I dare beg you to consider the offer I am making you, as the one who desires that all his best exercises and his most arduous waking hours be used for the entertainment of His Highness, aspiring to no glory but to be told all his life.

Your Royal Highness,  
Your very humble, very obedient and very faithful servant.  
CHANCY

(iii verso)
To Mister Chancy  
on his book of Mandore.

\textbf{Epigram}  
Only Apollon in our France
Who joins the minds with fingers,
And who deserves that the kings
Listen to you in silence:
Your lesser entertainments,
Provide us with delights
Which one should not find strange,
Because in their bold charms,
We have the happiness of angels
Without being in heaven.

Bernard

(iv recto)
To Mister Chancy
on his book.

Sixain
Beautiful tunes whose perfections
Charm our passions so well:
You even force the envy
To say, admiring your charms,
Chancy, because I am delighted,
Who would not be?

P.F. Pean

(iv verso)
To Mister Chancy
on his Mandore tunes

Quatrain
Chancy, what powerful charms your good melodies have,
Their divine tunes are filled with wonders:
It is the sweetest thing that tickles our senses,
And the lesser work that comes from your sleepless nights.

Pichou

Quatrain
Chancy, the only one in the Universe
Who tunes the discords,
One cannot say in four verses
What you do on four strings.

Voille
From the author to the reader.

To my reader: Do not think that I give you this manuscript to advertise the name of Chancy. The prayers of Ballard, and the negligence of those who play the mandore obliged me to put pen to paper. I do not doubt that those who only approve their own work can consider mine: but the minds exempt from this passion will judge, if they take the trouble to visit this tablature, that there is much more to learn than to correct. Farewell.
Recherche
(f. 1r)

Tuning: c'-g'-c''-f''

François Chancy
Courante
(f. 2r)

Francois Chancy
Troisiesme

(f. 3r)

Francois Chancy
Sarabande
(ff. 3v - 4r)

Francois Chancy
Sarabande (ff. 3v-4r) - cont.
Passemaise

(ff. 4r -5r)

Francois Chancy
Passemaise (ff. 4r-5r) - cont.
En M'en Revenant de S. Nicolas

(f. 5v)

Francois Chancy
Volte

Le veux mourir av Cabaret

(f. 6r)

Francois Chancy
Recherche

(ff. 6v - 7r)

Tuning: c'-g'-c''-e''

Francois Chancy
Alemande

(f. 7v)

Francois Chancy

107
Courante
(f. 8v)

Francois Chancy
Recherche (ff. 9v-10r) - cont.
Alemande
(f. 10v)
Francois Chancy
Courante
(f. 11r)

Francois Chancy
Courante

(f. 11v)

Francois Chancy
Sarabande
(f. 12r)
Francois Chancy
Recherche
(f. 12v)

Francois Chancy

Tuning: c'-g'-c''-f''
Alemande
(f. 13r)
Francois Chancy
Courante

(f. 13v)

Francois Chancy
Courante
(f. 14r)
Francois Chancy
Sarabande
(f. 15r)
Francois Chaney

122
Second
(f.16r)

Francois Chancy
Branle Gay
(f. 16v)

François Chancy
Branle de Poictou &
Branle Double de Poictou

(ff. 16v - 17r)

Francois Chancy
Branle de Montirande

(f. 17v)

Francois Chancy

128
Recherche
(f. 18v)

Tuning: c'-g'-c''-g"

Francois Chancy

130
Alemande

(f. 19r)

Francois Chancy
Courante
(f. 19v)

Francois Chancy
Sarabande
(f. 20v)
Francois Chancy
Les Rocantins
(f. 21r)
Francois Chancy
Alemande
(f. 22r)
Francois Chancy
Courante

(f. 22v)

Francois Chancy
Courante

(f. 23r)

Francois Chancy
Volte pour Dardon

(f. 23v)

François Chancy
The question remains: what is the best way to transfer these pieces to the classical guitar? Transposition is necessary due to range difficulties. I have found the best way to play them on the guitar is to tune using the same intervals specified by Chancy for the mandore, put a capo at the fifth fret, use a pick and read directly from the tablature. This way, all the original fingerings can be retained. By utilizing a capo, it brings the player closer to the scale length of the mandore, making these fingerings comfortable. The capo also helps in retaining the treble characteristics of the original tessitura. The reason for reading directly from the tablature goes hand in hand with the tuning. For most of the pieces in *Tablature de mandore*, the first four open strings of the guitar would be tuned: B–f#–b–e’. In other words, the third string must be lowered a semitone, and the fourth string is lowered a minor third. For the second suite (ff. 6v-9r), the tuning would be B–f#–b–d#’. For the *Branles de Boccan* (ff. 16v-18r) and the fifth suite (ff. 18v-21r), the guitar would be tuned B–f#–b–f#’. All three of these tunings are uncharacteristic to the guitar. Therefore, reading the pieces in standard notation and translating them to the guitar while keeping in mind these various unusual tunings would be slow and problematic. In addition, this skill, even if developed, would not be useful in other circumstances. The tablature circumvents this issue.
of readability. No matter how the strings are tuned, the player knows immediately which string to stop at which fret. However, my transcriptions would still be helpful if used in conjunction with the tablature by showing voice leading and harmonic progression. For all of the above reasons, I have decided to make true guitar editions for only a select few of the pieces from *Tablature de mandore*. They are done using lute tuning, i.e. the original tuning of the guitar is retained, with the exception that the third string lowered a semitone to f#. Classical guitarists are accustomed to reading music in this tuning, since it is used often in transcriptions of renaissance lute and vihuela music. Two important changes result from using this tuning. It creates instances in which simultaneous notes are not on adjacent strings. This is not a problem, since the classical guitarist will be plucking with the fingers and will not be using a plectrum. Also, open strings in the original are now stopped. This presents some fingering problems, and in some cases, the original fingering had to be completely reworked to allow the proper notes to ring for the specified duration.
Alemane

(f. 1v)

François Chancy
arr. Jeff Lambert
Sarabande

(*ff. 3v - 4r*)

François Chaney
arr. Jeff Lambert

\[ \text{Sarabande} \]

\[ (ff. 3v - 4r) \]

François Chaney
arr. Jeff Lambert

148
Notes on the Facsimile

The following facsimile of François de Chancy's *Tablature de mandore* was taken from a microfilm at the University of Illinois. The images on the microfilm were photocopied and then scanned at 300dpi to create digital .TIF files. A small amount of digital editing was done to crop the image and to eliminate some of the stray particles that interfered with a clean microfilm photocopy.

Any penciled-in foliation is mine.
MONSEIGNEVR.

DE RICHELIEU.

MONSEIGNEVR.

A MONSEIGNEVR.
AMONSIER CHANCY
SUR SON LIVRE DE MANDORE.

ET I G R A M M E.

Eul, Apollon dans nostre France
Qui joind l'esprit avec les doits,
Et qui merite que les Roys
T'escoutent avec du silence:
Tes moindres divertissements,
Nous causent des ruissements
Qu'on ne doit pas trouver estranges,
Puis que dans leurs charmes hardis,
Nous avons le bon-heur des Anges
Sans estre dans le Paradis.

BERNARD.
P. P. DEAN.

Q'in me le sere pas?

CHANCE, puisque, len, pues venue.

De dire, admirant vos appas,

Vous connaissez mes, même Léonce

Charmant, bien nos passions:

Dans airs, dont les perfusions

SIXAIN.

S. R. S. MONSIER CHANCEY

MONSIER CHANCEY

A SON TIRE.
CHOY.

En la mouine sanat qui sort de ses coteaux,
C'est le plus donx ence qui demeure nos fons,
Qui levant divint accoys donx tempcs de meurtriers.
REAP, qu'en es beaux-dons zers or des chansons plaisirs.

Amonsier chansy,

Surs ses airs de Mandorfe.
Folio v verso - mandore illustration and tuning chart
Folio 1v - Alemande
Folio 2r - Courante
Folio 3v - Sarabande
Folio 4r - conclusion of Sarabande; opening of Passemaise
Folio 4v - second page of *Passemaise*
En m’en revenant de S. Nicolas
Folio 7r - conclusion of Recherche
Folio 8r - Courante
Folio 8v - Courante
Folio 10r - conclusion of Recherche
Folio 10v - Alemande
Folio 11r - Courante
Folio 12r - Sarabande
Folio 13r - Alemande
Folio 13v - Courante
Folio 14r - Courante
Folio 15r - Sarabande
Folio 16r - conclusion of *Premier, Second*
Folio 16v - *Branle Gay*; opening of *Branle de Poictou*
Folio 17r - conclusion of Branle de Poictou and Branle double de Poictou
Folio 17v - Branle de Montirande
Folio 18r - La Gavotte
Folio 19r - Alemande
Folio 20r - Courante
Folio 22r - conclusion of Recherche (bottom); Alemande
Folio 22v - Courante
Folio 23r - Courante
Folio 23v - Volte pour Dardon
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204


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**II. MANUSCRIPTS (arranged by date)**

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Anton Schermar MS, c. 1626, Ulm, Stadtbibliothek (D-Us) Smr Misc.132. [illustrates intabulation procedures in various tunings; also for lute]

Anton Schermar MS, c. 1626, Ulm, Stadtbibliothek (D-Us) Smr Misc.133a. [four-course; solo settings of mostly French ballet and chanson repertory]

Anton Schermar MS, c. 1626, Ulm, Stadtbibliothek (D-Us) Smr Misc.239. [solo settings of mostly French ballet and chanson repertory]

De Gallot MS, c. 1660–85, Oxford, Bodleian Library (GB-Ob) Mus.Sch.C.94. [guitar MS with nine French dance pieces for mandore]

c. 1670, Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music (US-R) Vault M.125.FL.XVII. [lute MS with some untitled mandore music]

Allemanden Couranten … von der Lauten und Mandor auff das Spinet … abgesetzt, 1672, D-Dss Mus.17 (2897) (lost; photographic copy in Bibliothèque Nationale, Paris (F-Pn) Rés. Vmc.42 (1)). [keyboard tablature; contains transcriptions of lute and mandore music by Strobel, Gumprecht and others]

late 17th century, formerly in the library of Professor Paul Nettl in Bloomington, IN. [MS containing French and German repertory for guitar and mandore]