A brief look at the original repertory for early instruments reveals a great quantity of music of high artistic quality. But a similar perusal of contemporary music for historical instruments reveals a regretfully limited source. Several compositions for lute exist, but there are no contemporary works (at least of which I am aware) for baroque guitar or vihuela. One would have to ask, why do composers not write for early instruments? This is an interesting question, but one which is beyond the scope of this article. The reasons for the lamentable absence of contemporary music for early instruments probably stem from three main problems: 1) ignorance of the idiomatic qualities of the instrument, and related to this 2) the sound possibilities that result from the instruments' idiomatic qualities. 3) And the continued belief from the beginning of the century that early instruments can only play early music. It would be more useful to consider an instrument (whether early or not) as an instrument in the fullest sense of the word: as an agent or organism to make music, as it was conceptualized in the Baroque Sitz. Maitheson says in *Der vollkommene Kapellmeister*:

> The science and the art of playing well on the instruments, to extract certain principles and rules, that all, together with the theory of the tones, proceed from the same source; and above all to compose something of high quality—this is called Organicism, or generally, instrumental music: because it works with external tools and attempts with them to imitate the human voice so that all sounds and signs correctly. 1

The baroque guitar, if considered as a tool, or organism, to express sounds, could open new possibilities. Then it would not be regarded as exclusively for early music, but as one of many interesting media of expression. It is in this sense that the Valencian composer L. Herrero Grau uses the baroque guitar in his new works: as a new medium of expression that permits many nuances of sound and color that the modern Spanish guitar does not possess and cannot reproduce. From his biography can be presented a few important details. He lives in the valley of Valldigna, whose beautiful landscape inspires a communion with nature. He has devoted himself to both teaching and composing, including chamber and symphonic works, and songs for voice and piano. In recent years he has studied early music, especially the baroque guitar, from which have resulted six Studies for baroque guitar; three of these will be reproduced here. As noted above, Herrero Grau is familiar with the baroque guitar as well as with numerous musical forms and styles. Each of the studies is devoted to a compositional technique or musical form from which he received his didactic inspiration. The composer also observes a "style of plurality," often criticized today. This plurality should be seen not as a disadvantage, however, but as a source of compositional potentiality and creative freedom. This is, for composers of today, a similar source of freedom such as were the *primata* and *secundus practicus* for composers centuries ago. In this sense, the studies reveal a variety of different styles and technical and compositional concerns.

Study I, the *Preludio*, is formally a free piece "sans mordant" that evokes the preludes for lutenists or guitarists of the Baroque era. The style is characterized by free tonal movement, although it tends toward a d-minor tonality, or first-mode. Version A of Study I is the composer's original, while version II is my interpretation. Of course, other interpretations or realizations are possible: this is consistent with the idea of a "prelude."

In Study II, a *Capricho*, the composer works with a motive from Ravel (from the last movement of his Quartet). Technically, we can observe a prevalent use of *campANELLES* which causes a very strange sonority, especially when the motive progresses at the beginning in descending sequences. Thus, he works on the Ravel motive with building intensity until the piece's conclusion. This piece poses difficulties for the modern guitar, since the campanelles are impossible to realize. I believe that this work effectively reflects the idiomatic nature of the baroque guitar, yet with a modern and natural musical language.

Study III, a *Pensacalles*, works formally with the traditional descending tetrachord (d–c–b–a), but integrated into a dodecaphonic context. Although this seems paradoxical—the technique of serial composition intentionally avoids the predominance of expected notes—we can observe Grau's solution as follows: of twelve half tones, four always remain excluded so as to form the descending tetrachord (e–d–c–b–a). It would be interesting to see how other composers might seek different possibilities for reconciling the emancipation (of the twelve tones) with the inflexibility of a fixed plan.

Below we reproduce in tablature, as well as *en musique* (with the composer's permission), three of the 6 Studies for baroque guitar. The best tuning is the well-known French guitar tuning: a–d–g–b–e.

I hope that these pieces will provide a good stimulus for other composers, that they might dedicate more music to the baroque guitar.

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