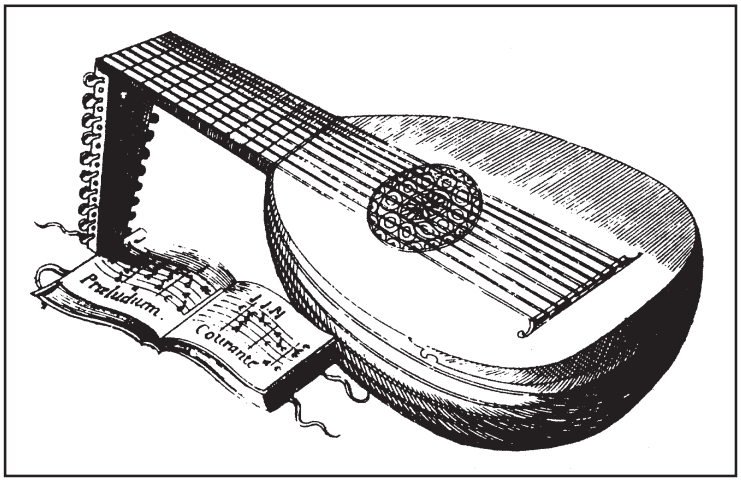
Stefan Lundgren

Method for the Renaissance Lute



TREE EDITION

Method for the Renaissance Lute

by

Stefan Lundgren

6th printing

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TREE EDITION
Albert Reyerman

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The text in this book has been translated into English by Maria Chiuck-Celt and David and Rosa Bezona

Tablature writing: Stefan Lundgren

Photographs: Albert and Anke Reyerman

INTRODUCTION

Since the Renaissance there have been two basic lute playing techniques. They differ in the positioning of the right hand and in the variation of the finger movement. These two playing techniques are known as „thumb under“ and „thumbover“.

THUMB UNDER : the hand and the fingers are held parallel or nearly parallel to the strings.The thumb is used to pluck the strings behind the fingers in direction of the palm of the hand and the fingers go around and to the outside of the thumb. In this technique the little finger supports itself on the soundboard and the strings are plucked with the fingertips.

THUMB OVER : the hand and the fingers are held held vertical or almost vertical to the strings. The thumb is used to pluck the strings before the fingers and the fingers pluck the strings in the direction of the palm of the hand.

The THUMB UNDER playing technique method had its origin with the medieval plectrum playing. Here the fingers barely move and the entire lower arm is used in a stroking motion, originating from the elbow axis. After the beginning of the 16th century, finger playing replaced plectrum playing and the stroking motion came more from the fingers than from the lower arm. In the long one-voiced runs that were popular in Renaissance lute music, the alternating stroke between the thumb and forefinger dominated. Because the thumb was always the strongest, it played the first note in each pair of notes. That is how the stylistic effect „strong/week - strong/week", that predominated the instrumental music of the Renaissance, came about.

At the end of the 16th century, a new musical style brought about changes in the building of lutes and in the related playing techniques. A more diversified and moving bass part demanded additional bass strings to be placed on the lute and with this, the thumb was more actively involved in playing the bass register.

During this time, the THUMB OVER technique was developed and later became the almost exclusive way of lute playing in the Baroque period. The first extensive description of this method was written by JEAN BAPTISTE BESARDE on his treatise „THESAURUS HARMONICUS“, Cologne 1603. The text was first translated into English by ROBERT DOWLAND (the son of JOHN DOWLAND) in his book „VARIETY OF LUTE LESSONS“, London 1610.

In this book you are now reading, the THUMB UNDER technique is taught and it is the most often used method among professional lute players at this time. Just as Besard writes in his treatise, translated by John Dowland : „For a man may come to the same place divers wayes; and that sweet Harmony of the LUTE (the habit whereof wee doe daily effect with so great travaile) may strike our eares with an ellegant delight, though the hand be diversly applyed".

The graduated series of compositions and exercises in this book can also be applied to other playing techniques. Last, but not least, guitarists who wish to learn lute tablature will find this book also useful for them. Everything in this book is playable on the guitar when the third string **g** is tuned downward to **f** sharp.

A comprehensive knowledge of music is generally the only requirement needed to be able to understand the information found in this book. This book has been written so that only ONE new technique or idea is given in each new lesson. It is very important, that each new concept be thoroughly learned before the student is allowed to go further.

In daily practising one should establish a definite pattern.

The following is a good example for the beginning lute student:

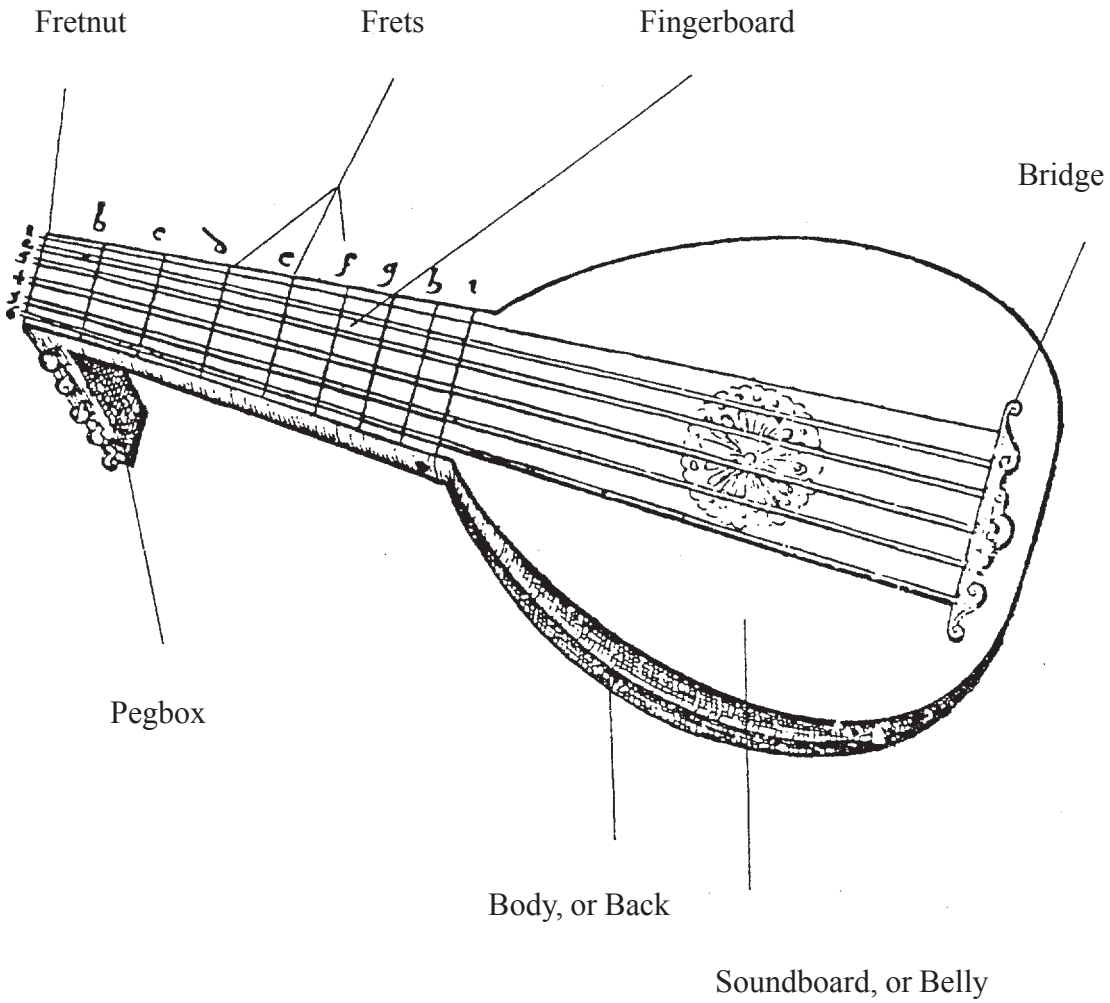
10 minutes	stroking exercises on open strings
5 minutes	stroking exercises on stopped strings
15 minutes	repeating portions of earlier lessons
10 minutes	rest breake! It is very important that one rests the hand and fingers and maintains good concentration throughout the practice period
30 minutes	practising of new material.

NOTE : One should not practice when tired or unable to concentrate. Practising should end immediately when there are pains or cramps in the fingers. These problems are often the result of improper hand or arm positions and can be alleviated through careful self-observation and proper relaxation.

I. THE INSTRUMENT

„First it beuoveth a sholer to have a verie good instrument very well strung, faire to the eie, and easie to reach any stop whatsoever and very well sounding. ...why I think it good to have (if it were possible) even the very best instrument for a lerarner at the first, is this: a good instrument will please the learner in every way, for it delighteth them to look and behold it now and then. Likewise they love easy and smooth instruments, and although they can do but little, yet it will sound well, and so incourage them to learn with delight, whereas contrariwise, a bad or dull instrument will quell their spirits quite, so that in a long time, or never, will they profit in their forced Labours.“ THOMAS ROBINSON : „THE SCHOOL OF MUSICKE“, LONDON 1603.

It is an important prerequisite that the student owns a good lute to properly progress in its learning to play. In music sections of museums one can see collections of lutes built by the masters of the Renaissance and Baroque periods. Todays lute makers have been using theses examples more and more in their own production techniques. It has been proven that the lutes using these construction methods have a better sound. On todays market, there are many lute makers who make excellent copies of theses historical instruments.



II. TABLATURE

As opposed to the modern day use of PITCH notation for all instrumental notation, lute music has always been written in FRET notation, or TABLATURE. There were three different tablature systems for the lute in the Renaissance period : Italian, German, and French tablature.

In this book, the two most important and widespread systems, French and Italian tablature will be used.

Tablature consists of :

a) a six-line staff
b) lettters or numbers
c) rhythm symbols

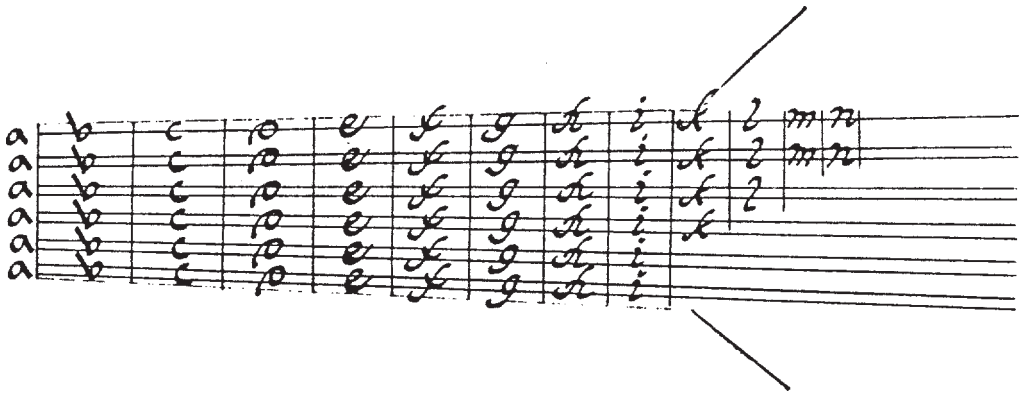
The six lines stand for the upper six courses of the lute. The highest tuned string is notated on the upper line of the French tablature staff and an the bottom line of the Italian tablature system.

In French tablature one uses letters in alphabatical order to show which fret to stop.

= open string
= 1st fret
= 2nd fret
= 3rd fret and so on.

The letter **j** is not used in order to avoid confusion with th letter **i** .

FRENCH TABLATURE



In ITALIAN tablature one uses numbers.

0 = open string

1 = 1 st fret

2 = 2 nd fret

3 = 3 rd fret and so on.

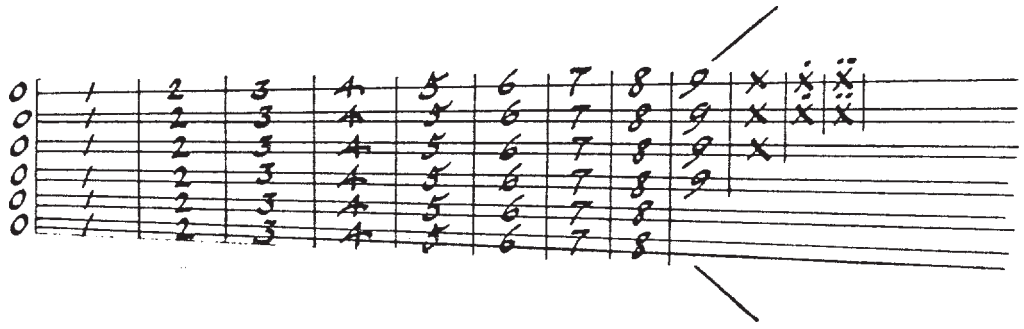
From the 10th to the 12th fret the following symbols are often used :

X = 10 th fret

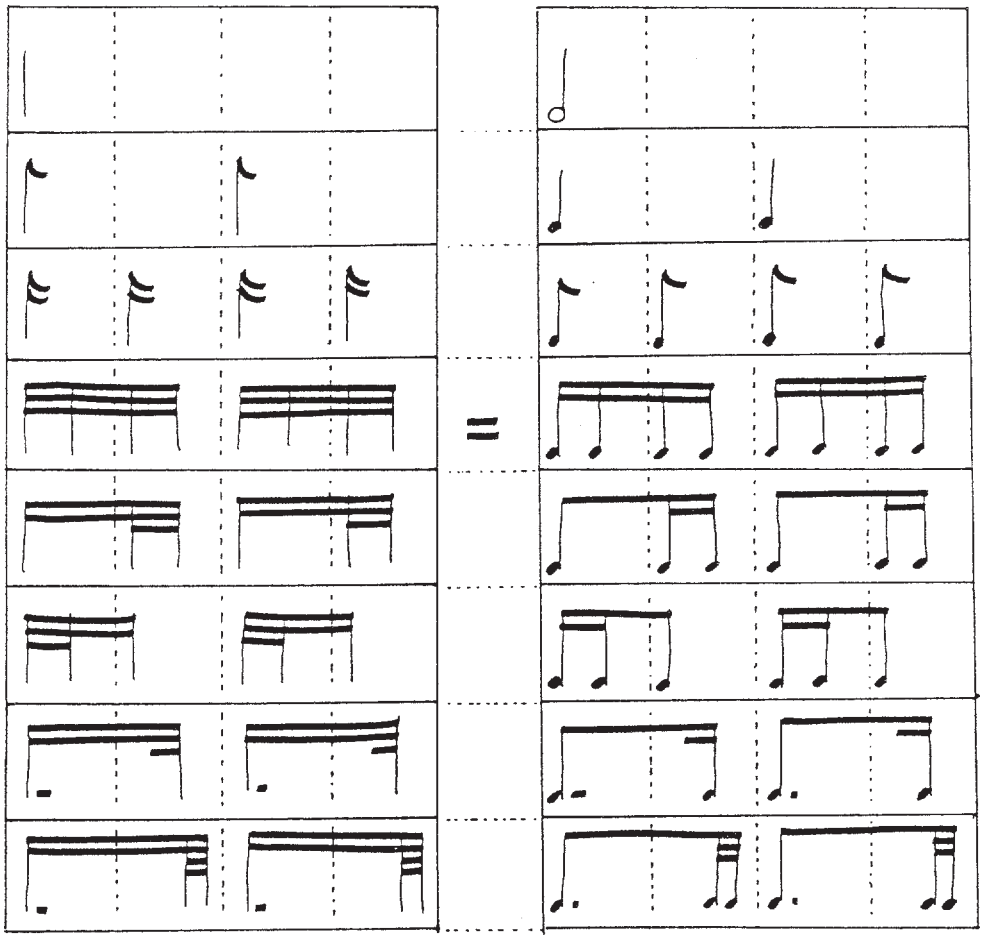
Ẋ = 11 th fret

Ẍ = 12 th fret

ITALIAN TABLATURE



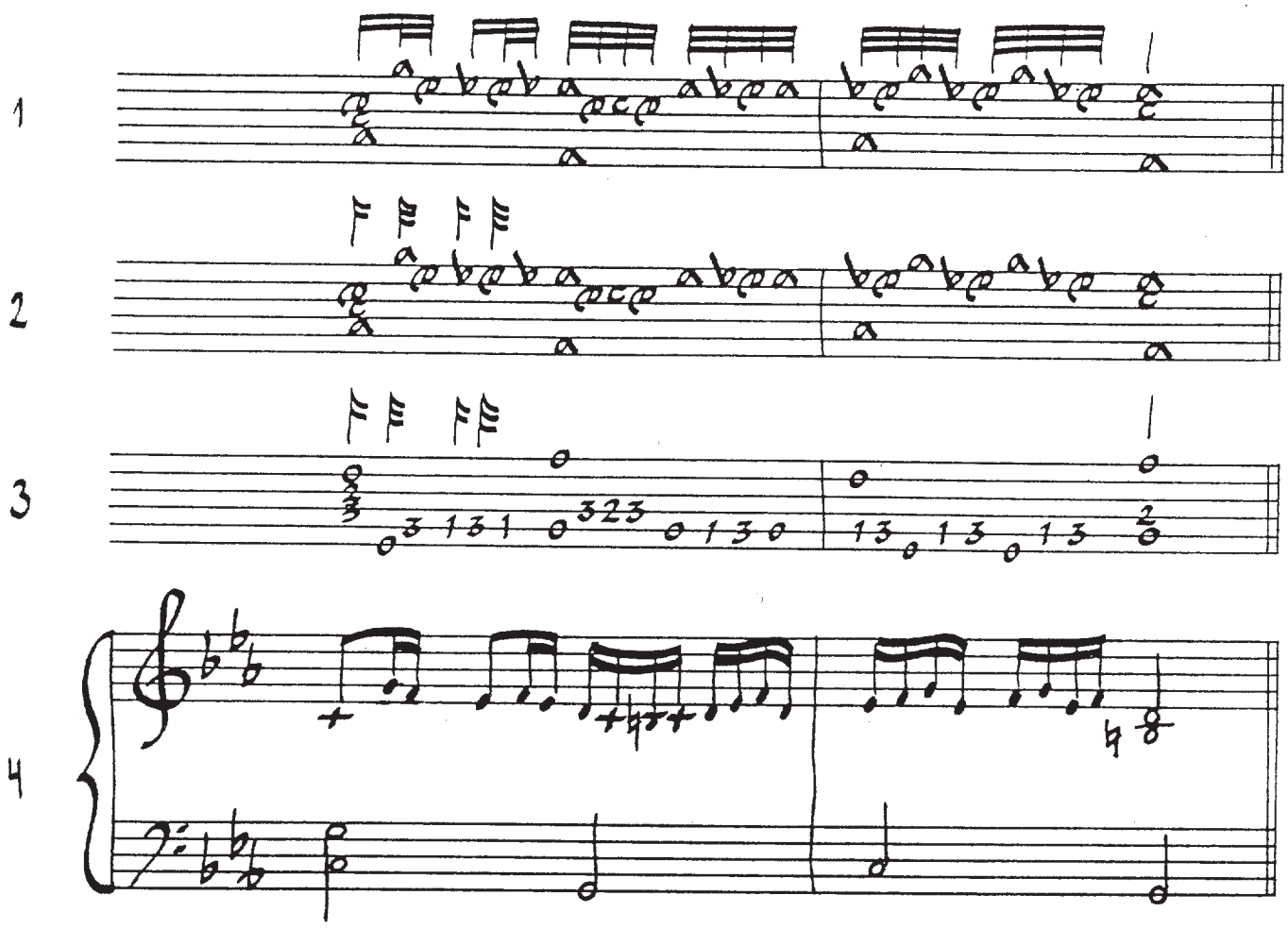
The following are the most often used rhythm symbols and their equivalent notation :



Here one can see four different ways of writing the same piece of music.

Example 1 + 2 = French tablature
3 = Italian tablature
4 = pitch notation

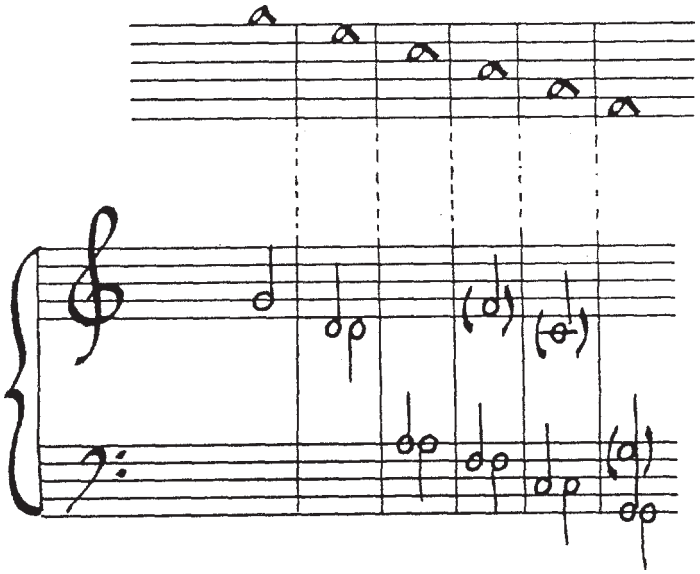
In example 1 , the rhythm symbol is written over each tablature letter and connects the vertical lines into coherent grooups. In expl. 2 and 3 a different way of notation is depicted. Here the last written rhythm symbol continues to be valid until the rhythm changes and makes a new symbol necessary.



III. TUNING

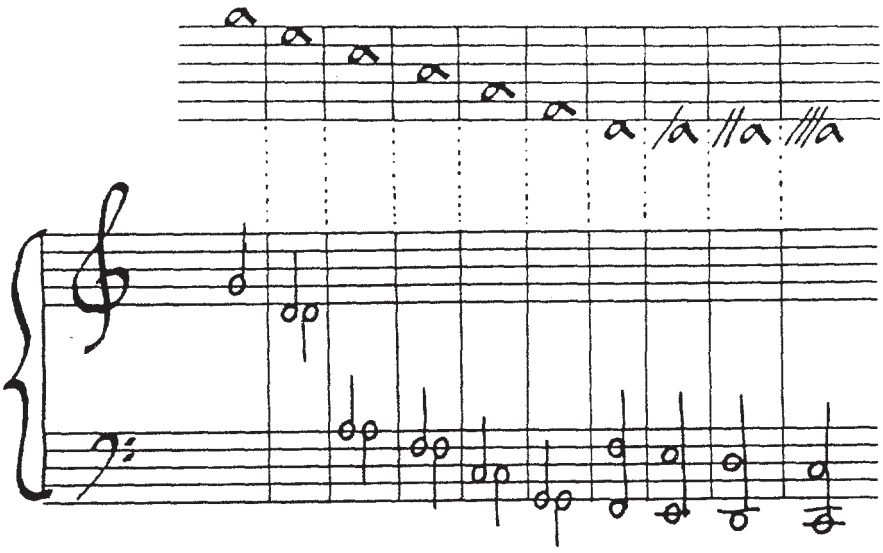
There was no set pitch for the tuning of a lute. In the Renaissance the first course was mostly tuned to **g'** or **a'**. Today one normally tunes the first course to **g'** , at least when playing with other instruments. During the first half of the 16th century, octave tuning was in use for the 4th, 5th, and 6th course. At the end of the 16th century , unison tuning became customary.

The following is an example for tablature and pitch notation of a six-course lute in **g'** :



For this book, music has been chosen which is playable on a six-course lute (and of course also on instruments with more courses than 6.) About 1600 , however, music was written for lutes with up to 10 and even 14 courses (the latter called archlutes or chitarrone).

The additional courses were tuned as follows :



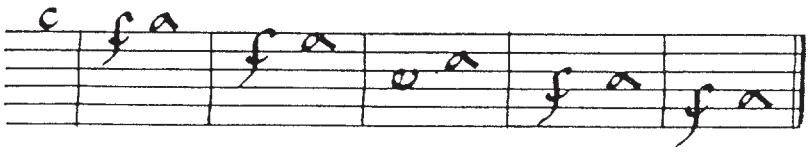
TUNING THE LUTE

When tuning the lute the courses it is advisable to proceed according to a definite plan. To tune a lute in g’ , the first course is stopped on the 2nd fret. When striking the string, the pitch should be the same as that of a tuning fork in a’ .

For the other courses one proceeds as follows :

Stop the 2nd course on the 5th fret :
should be the same as the open 1rst course
Stop the 3rd course on the 5th fret :
should be the same as the open 2nd course
Stop the 4rth course on the 4th fret:
should be the same as the open 3rd course
Stop the 5th course on the 5th fret :
should be the same as the open 4rth cours
Stop the 6th course on the 5th fret :
should be the same as the open 5th course

In tablature this method looks like this :



Here is another method for tuning in octaves :

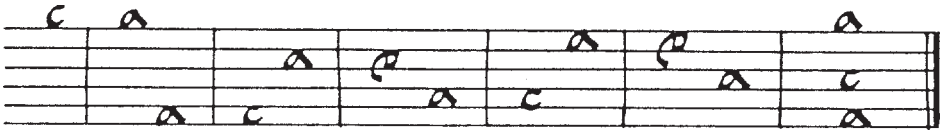


Fig.1

Fig.2

1. HOLDING THE INSTRUMENT

One sits on the front part of a chair and keeps ones back straight. The lute lies across both tighs. One can cross the left leg over the right one (fig. 1) or one can place it on a footstool (fig. 2) .
The back of the instrument is leaned against the body at stomach level. With the right arm one „embraces“ the lute from the end of the lute’s body. The little finger is rested on the belly between the bridge and the rose. The other fingers are held parallel to the strings. Hold the elbow of the left arm so that it points to the floor. This way the left shoulder is hanging downwards somewhat and is completely relaxed. The outstretched thumb is laying on the underside of the lute’s neck. The fingers lie in a relaxed position on the fingerboard with all three joints gently rounded. For a closer description of the hand position see pages 16,17 and 18.

LESSON 1

How the lute sounds, depends upon many things; the instrument, the strings, the tuning and the actual pitch. The surroundings also influence the sound; the accoustics of the room in which one is playing; even the temperature and the humidity etc. A very important detail in the training of a lute student is the ATTACK. This point is so necessary that it should be given extra time during the practice period.

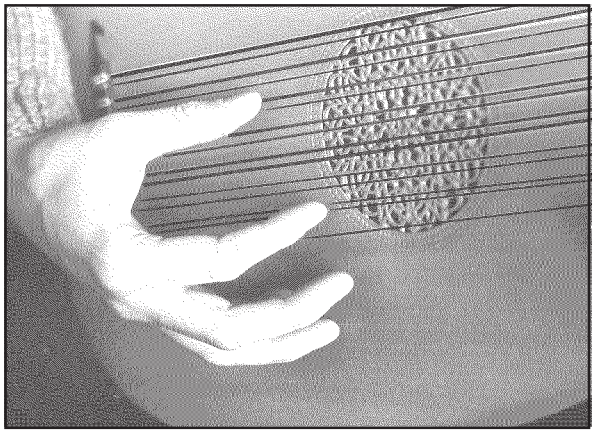


Fig.3

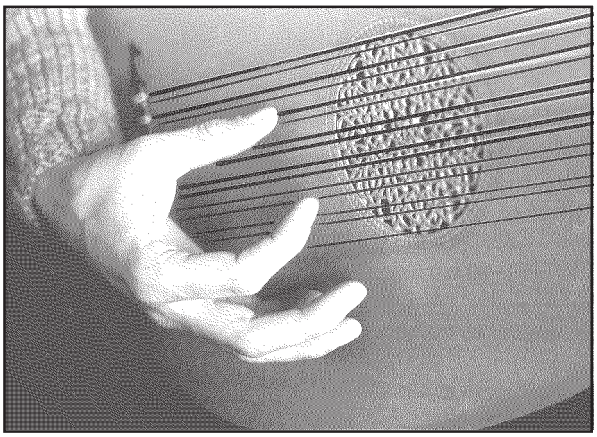


Fig.4

The stroke takes place in two phases. Fig.3 shows the first phase. The tip of the forefinger takes hold of both strings of the 2nd course and puts pressure diagonally downwards in the direction of the belly. Up to this point one may only move the finger from the third joint.
Fig. 4 shows the finger just after it has left the course. Here the first and second joint are bent to keep the finger away from the next course. During these two phases, the finger should not slide over the strings unnecessarily.
One should concentrate upon obtaining a clear, clean and at the same time strong sound. Practice with only one finger at a time: then practice on all courses.

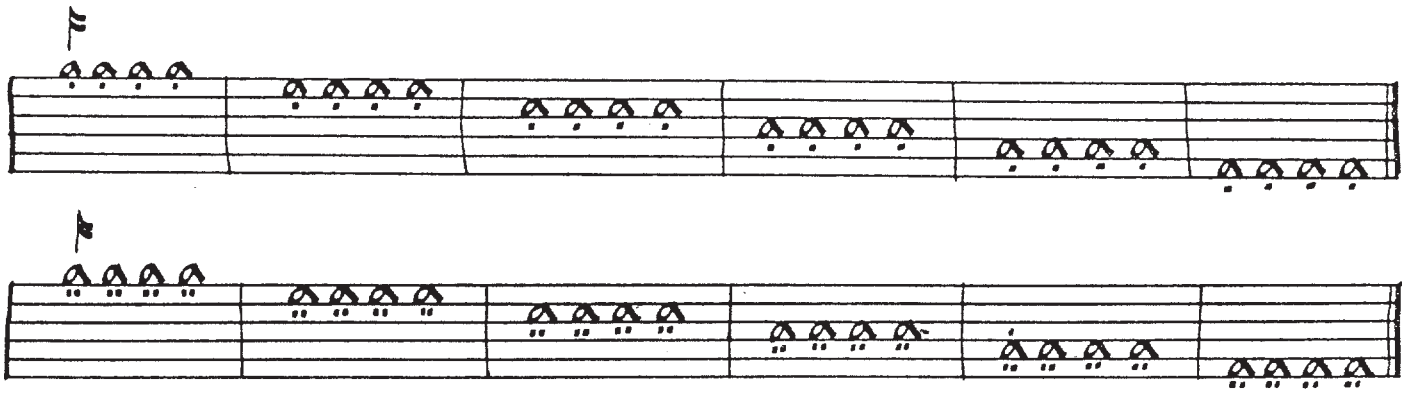
The signs for the right hand are :

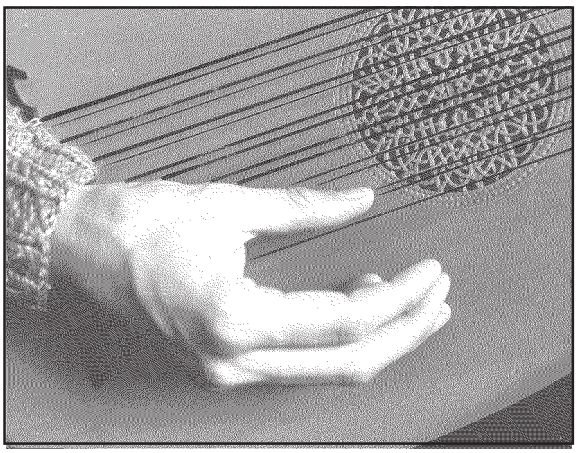
• = forefinger

•• = middlefinger

•• = ringfinger
•

When no sign is given, one plays with the thumb.





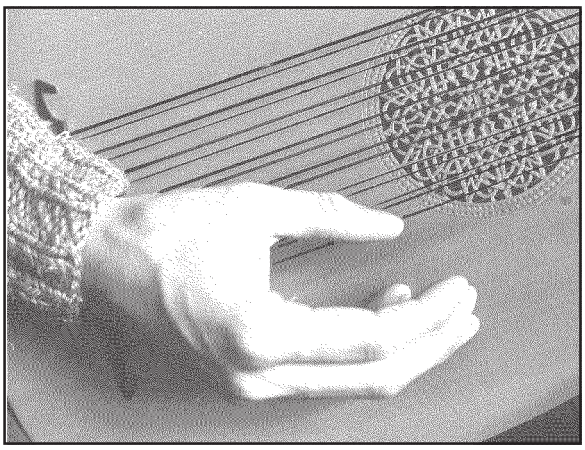
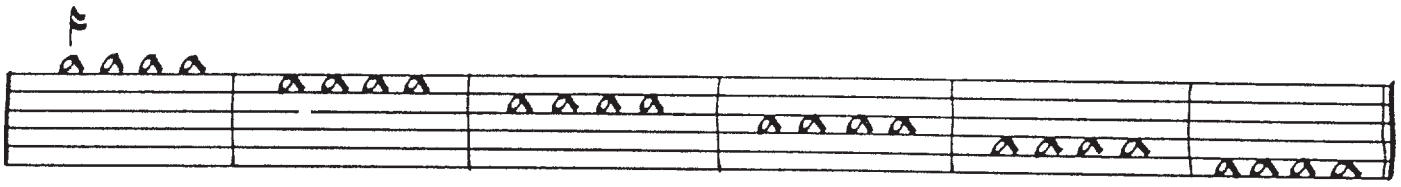


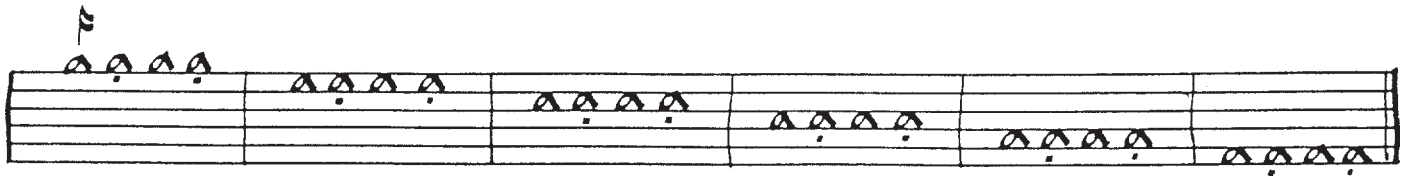
Fig.5 Fig.6

Fig.5 shows the thumb in the first phase. The straight thumb has taken hold of both strings of the second course and puts on pressure diagonally downwards in the direction of the belly.
Fig. 6 shows the thumb just after it has left the course. Here the first joint is bent to keep the thumb away from the first course.



LESSON 2

The alternating stroke between thumb and forefinger is the basis for playing of Renaissance music on the lute. The thumb moves into the hand in the direction of the palm and the forefinger moves in front of the thumb.
Practice this on all courses. The first stroke always takes place with the thumb and the second with the forefinger. Never play twice in a row with the same finger.



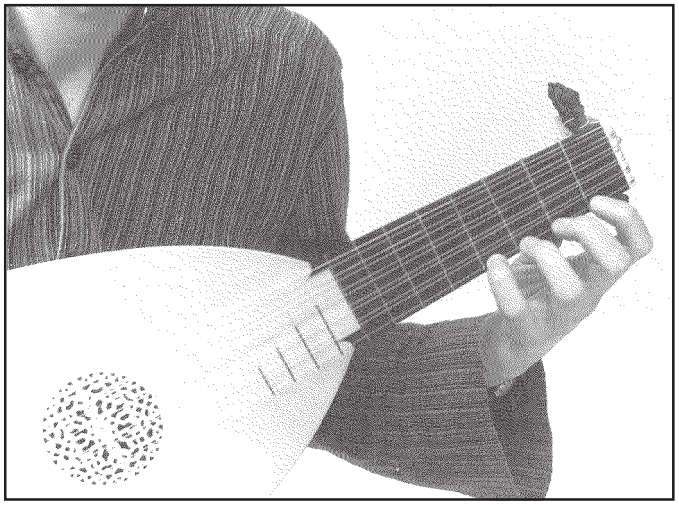


Fig.7

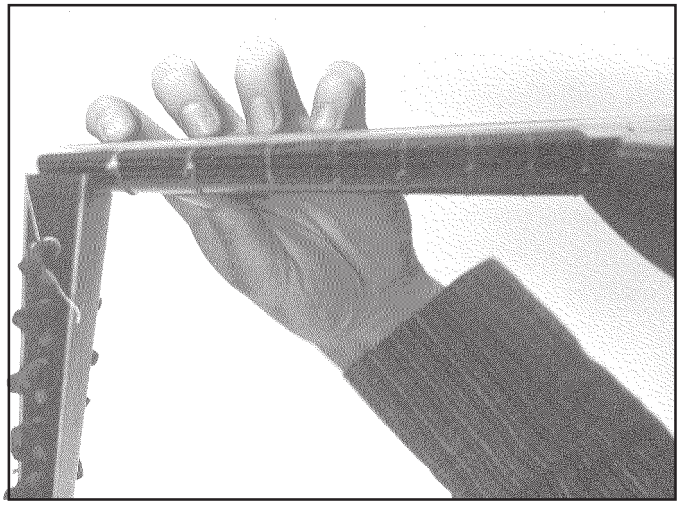


Fig.8

THE LEFT HAND

In fig. 7 and 8 one sees the correct position of the left hand position. Take notice of the thumb because it is situated quite deeply opposite the index and middle finger. The fingers are rounded in all three joints and the fingertips are placed directly beside the fret.

Practice this hand position before you begin playing with the right hand. The signd for the left hand are :

1 = index finger

2 = middle finger

3 = ring finger

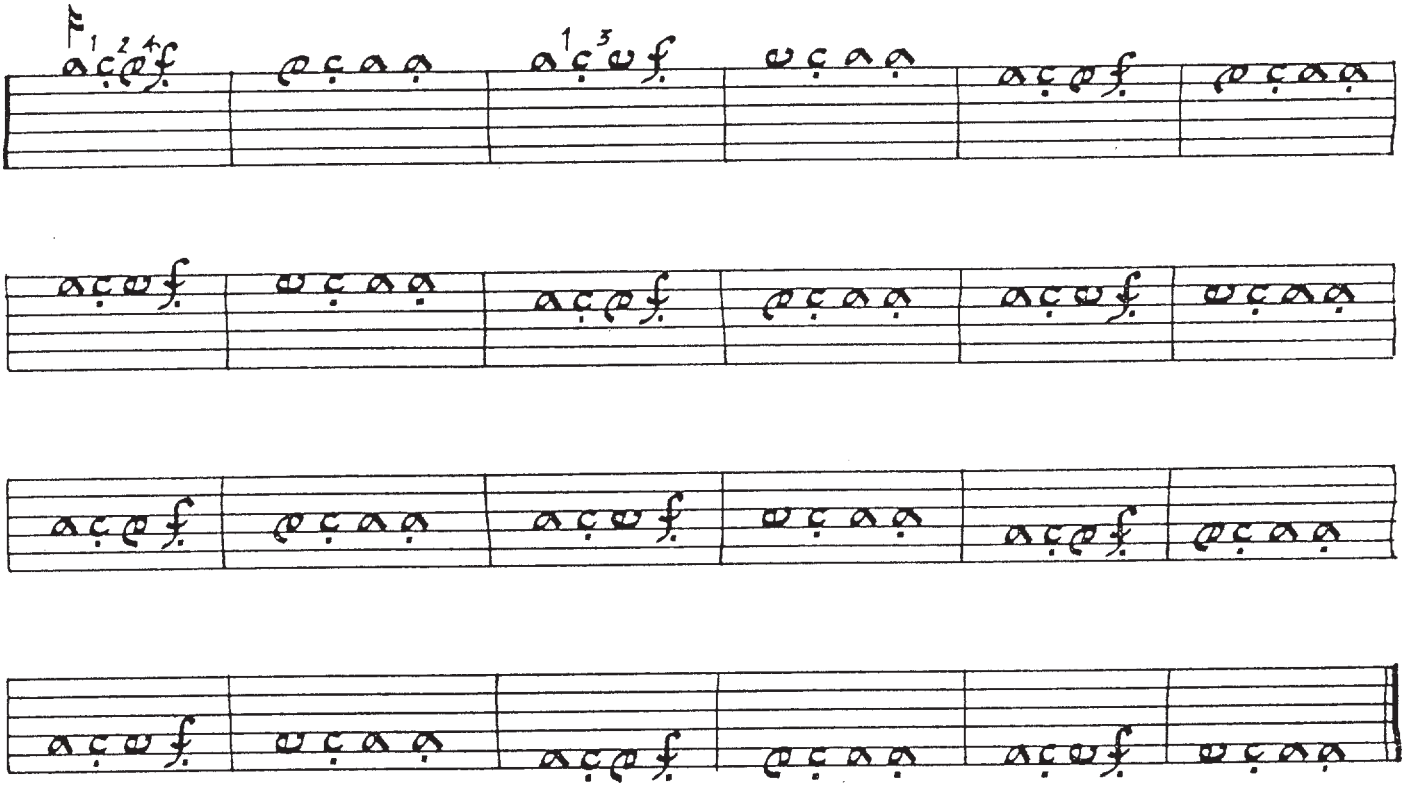
4 = little finger

When you have reached the tablature letter d and have to stop it with the middle finger, leave the index finger on **c** . The same approach should be used when the little finger stops the **f** ; the index finger remains on **c** and the middle finger on **d** .

Make this a rule :

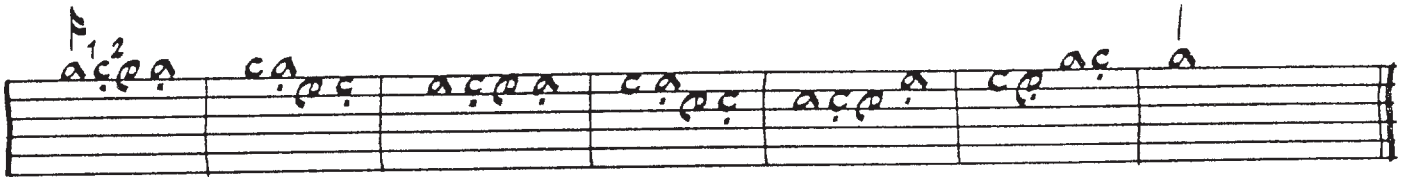
never take away a finger before it is technically necessary
or indicated by a musical requirement !!

Now play the exercise no.3 and pay attention to the left hand position. In the right hand, watch the alternate stroke: thumb/forefinger. The thumb starts.



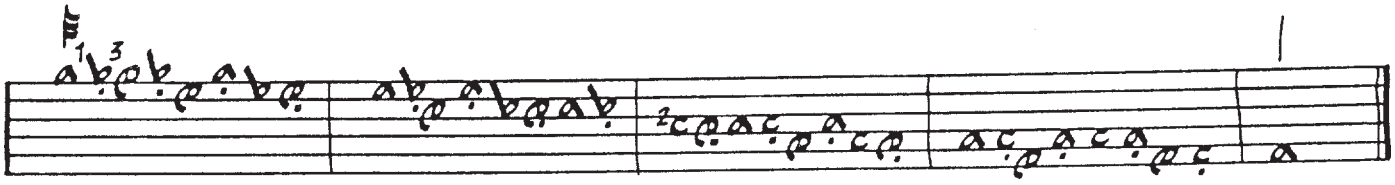
LESSON 4

from THE SCHOOL OF MUSICKE by Thomas Robinson, 1603



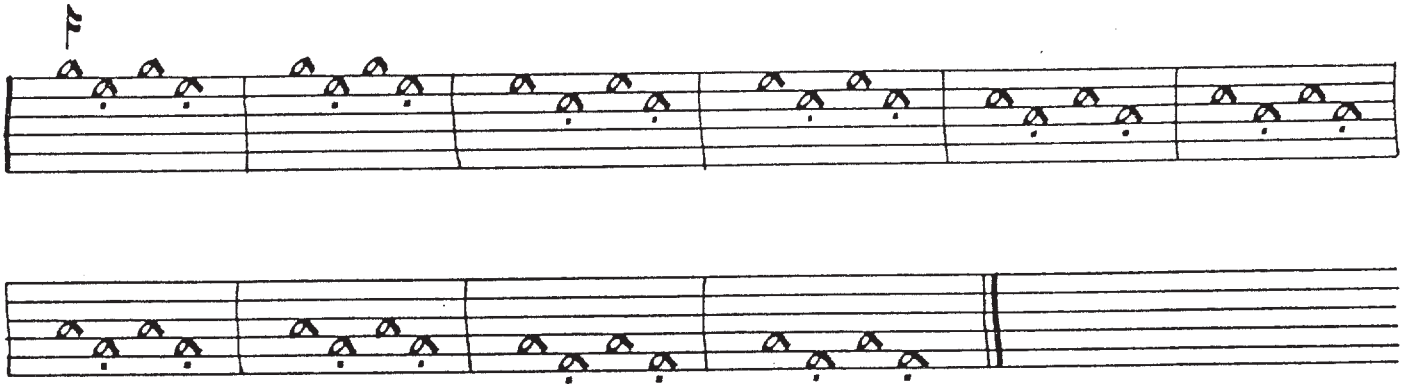
LESSON 5

from THESAURUS HARMONICUS by Jean Baptiste Besard, 1603

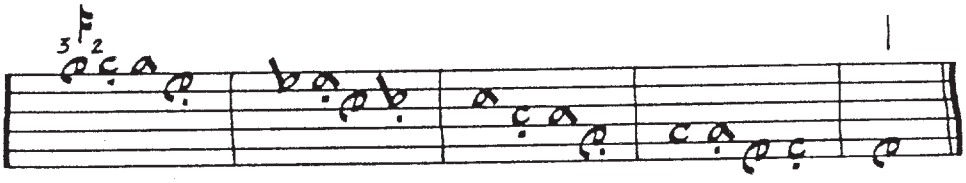


LESSON 6

The novelty in this exercise is the string change THE WRONG WAY AROUND ! The thumb strikes the first course and the forefinger the second.here, one practices to see how much space each finger needs without disturbing the next finger.

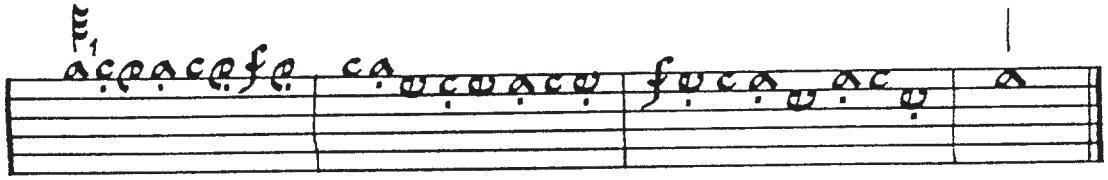


LESSON 7



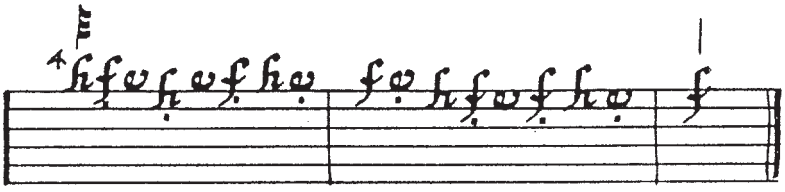
LESSON 8

by Jean Baptiste Besard



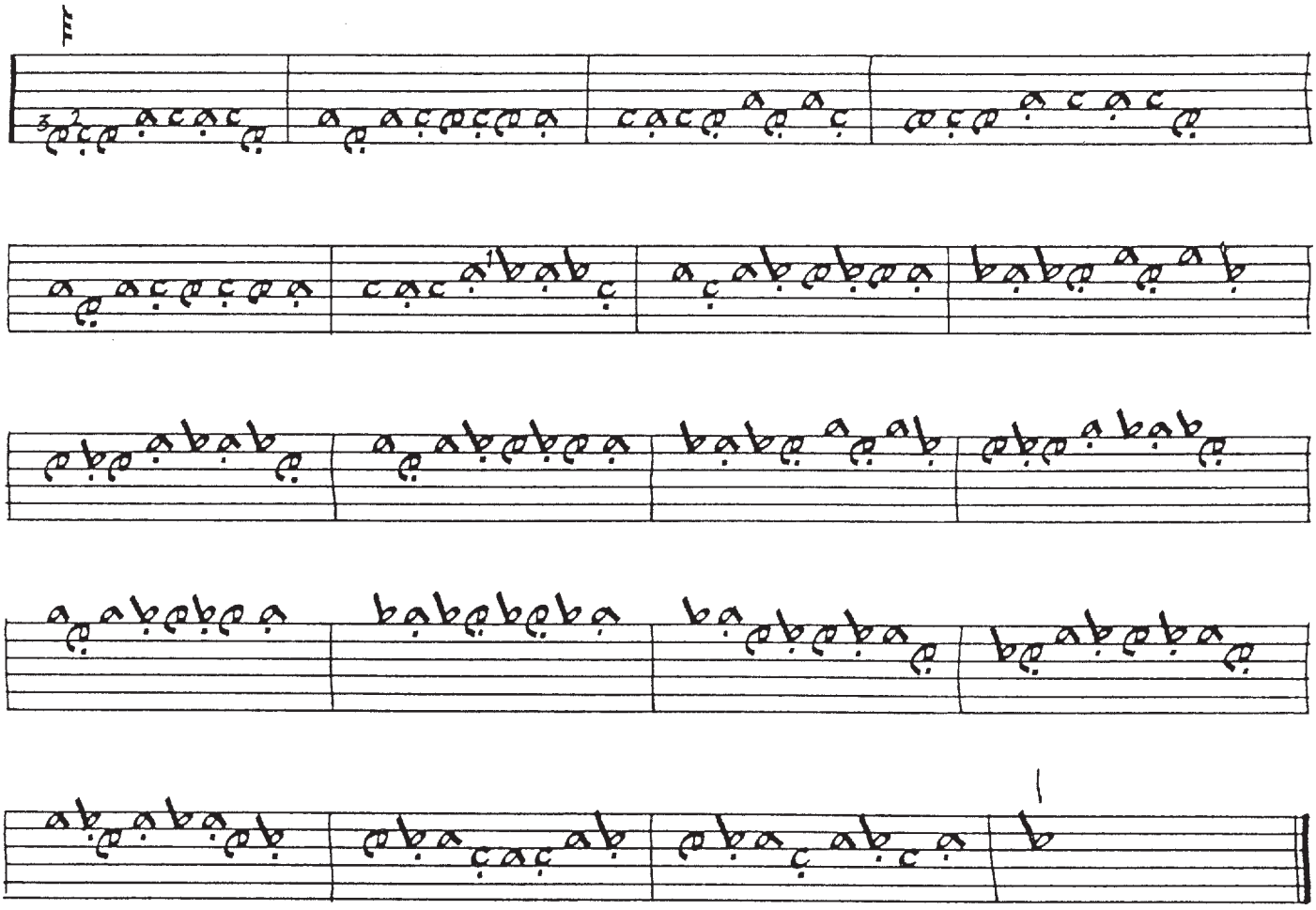
LESSON 9

by Jean Baptiste Besard



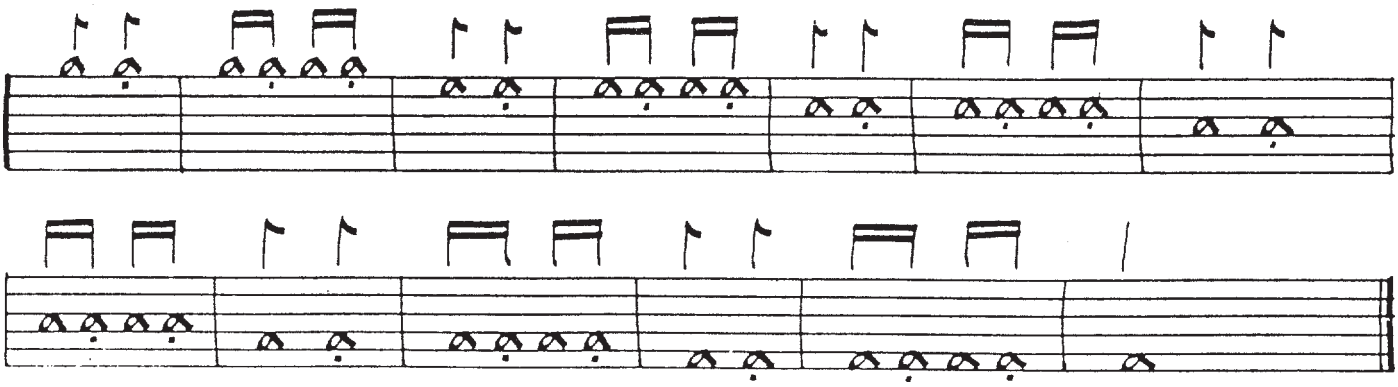
LESSON 10

by Hans Newsidler, 1536



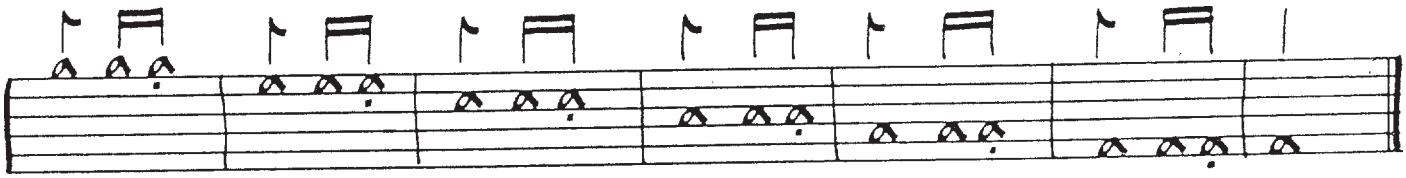
LESSON 11

Untill now all lessons have been in ONE rhythm. Now, we will work with changing rhythms.

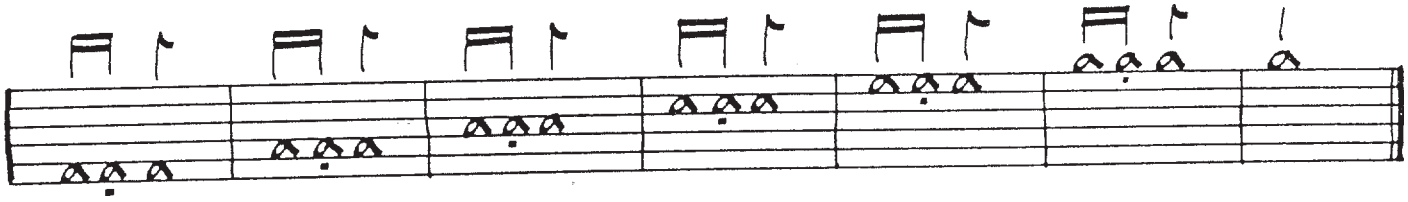


LESSON 12

New rules for the right hand : when a long note is followed by two short notes one plays the long note with the thumb as well as the first of the two short notes, and the other one with the forefinger. When occurs, one plays thumb-forefinger-thumb/thumb-forefinger-thumb.

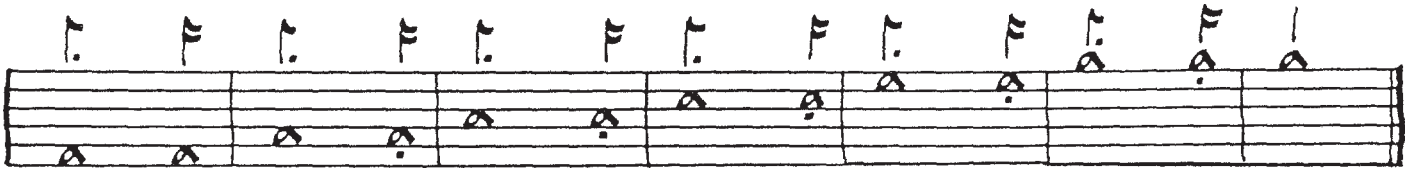


LESSON 13



LESSON 14

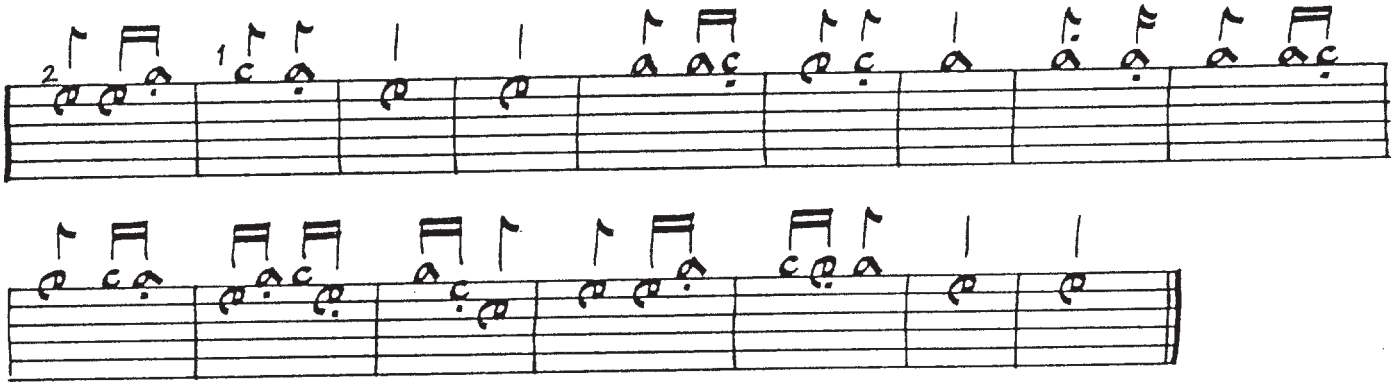
Here one plays with a constantly alternating stroke. The careful to see that The dotted notes get their full value.



LESSON 15

This song uses a mixture of different rhythms which you have already been practising for a long time. Play it slowly and watch with special care that you use the correct finger of the right hand. A dot under the tablature letter means FOREFINGER, no dot, the THUMB.

GO FROM MY WINDOW

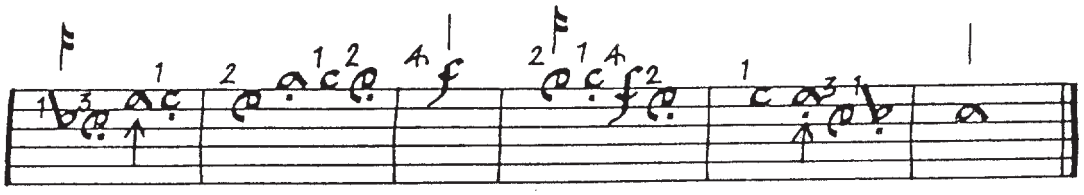


LESSON 16

POSITION CHANGES

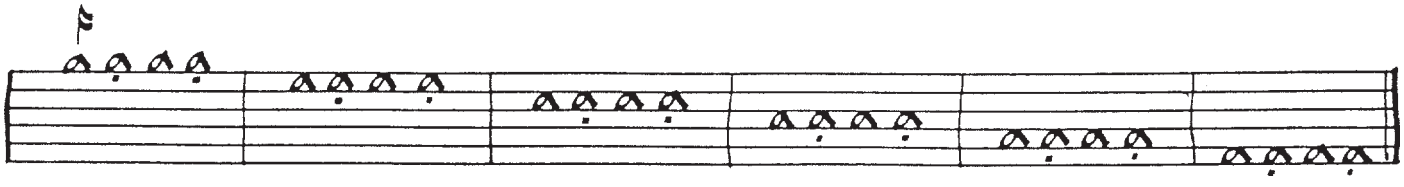
When the first finger stops the tablature letter **b** , you are playing in the first position. If it stops **c** it is the second position...and so on. Until now you have played in the first OR the second position, (except in lesson 9, which was in the 4th position). However, one must usually play in many different positions in the same composition.

Here, we now work with small position changes which take place, when one plays an open string. One begins in the first position, changes into the second and returns to the first position. When an arrow ↑ is found, move the whole lower arm into the new position. The thumb glides along with a little pressure on the neck. Take care always to hold the hand in the correct playing position, so that all fingers are ready to stop the string as soon as the new position is reached.



LESSON 17

from A PRELUDE, anonymous



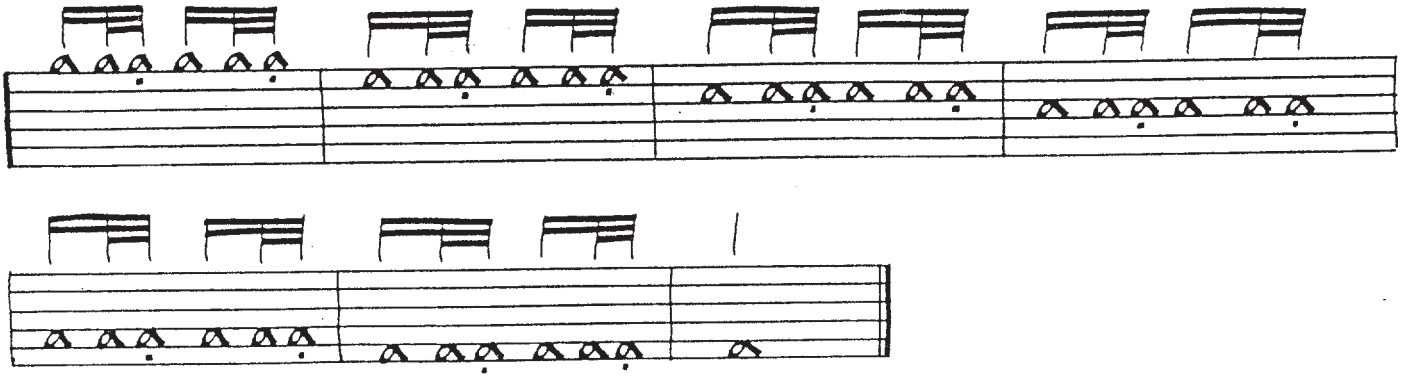
LESSONS 18 - 20

The same rhythm relationships are found in these lessons as in lessen 12 - 14, only at a faster pace.

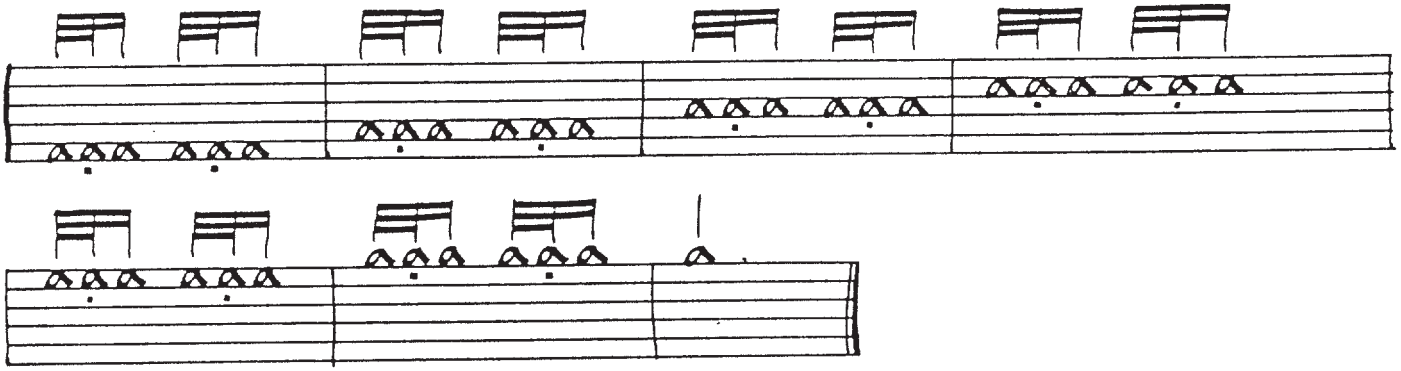
= thumb-thumb-forefinger

= thumb-forefinger-thumb

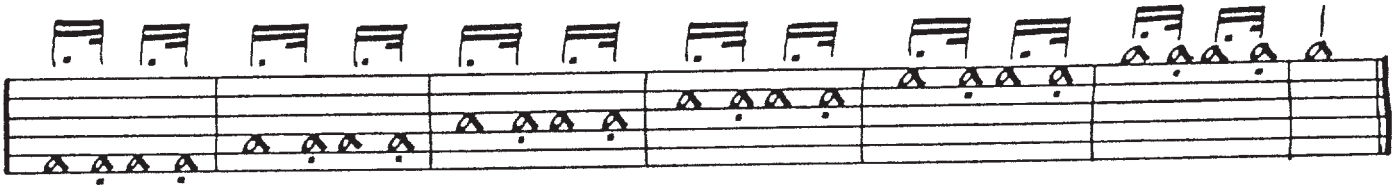
LESSON 18



LESSON 19

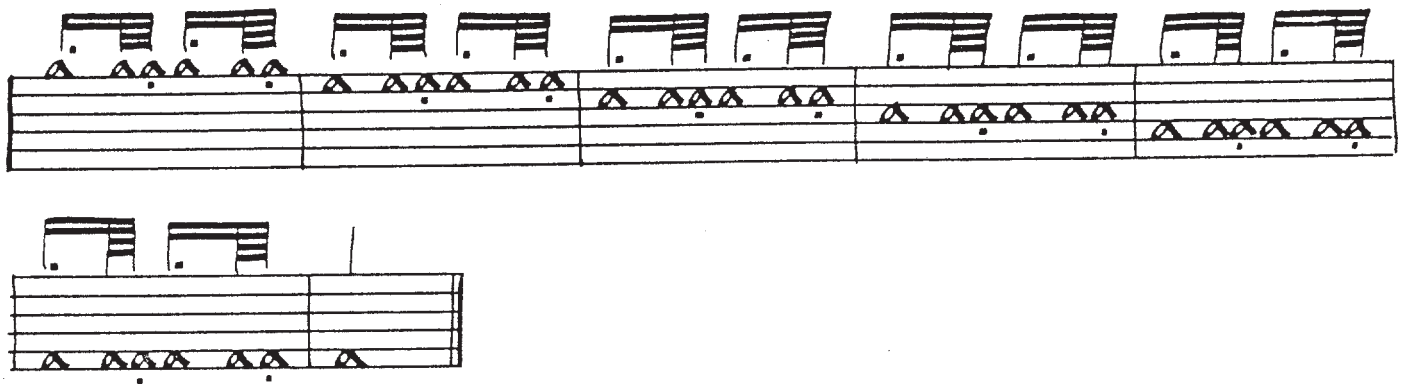


LESSON 20

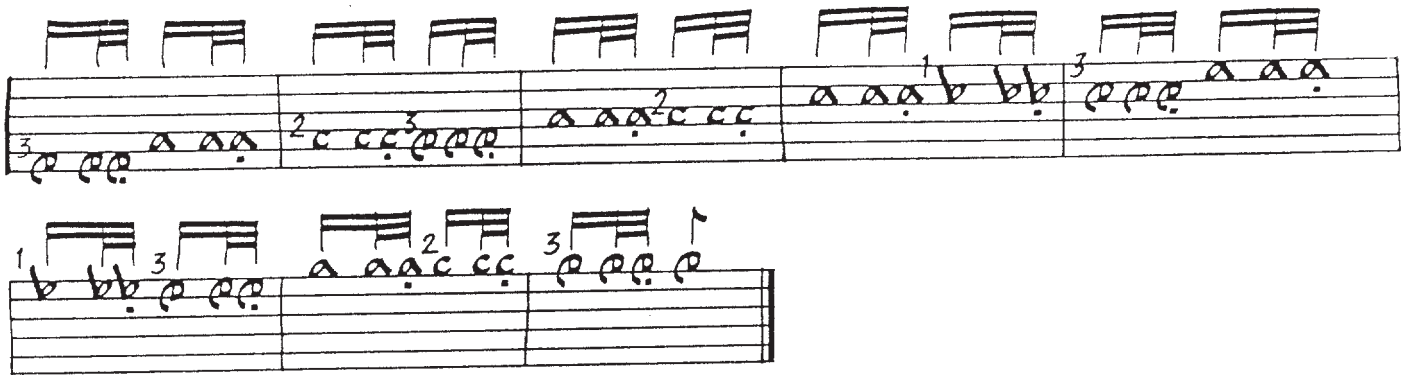


LESSON 21

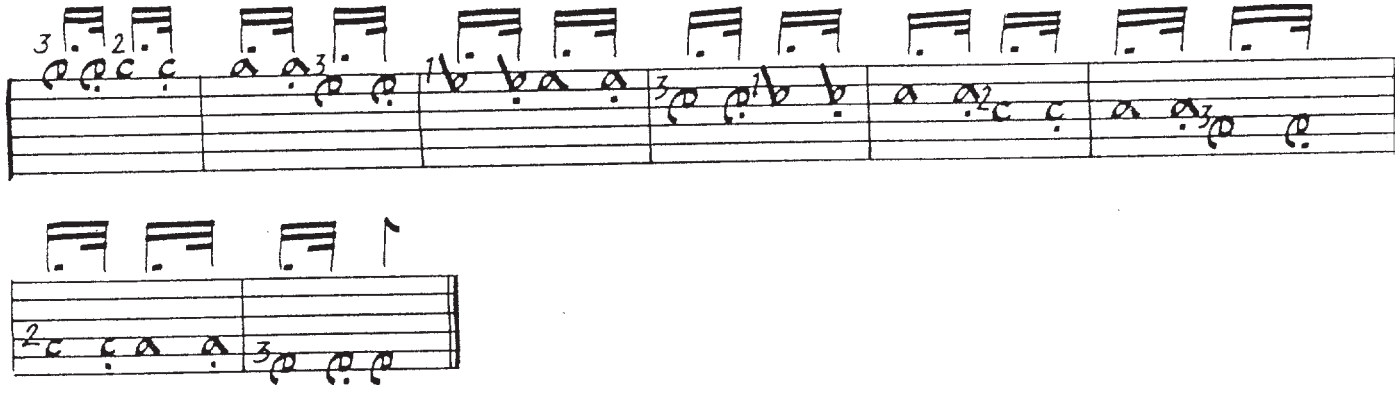
A new rule for the right hand : when adotted note is followd by two short notes, the dotted note is played with the thumb, the first short note again with the thumb and the second short note with the forefinger.



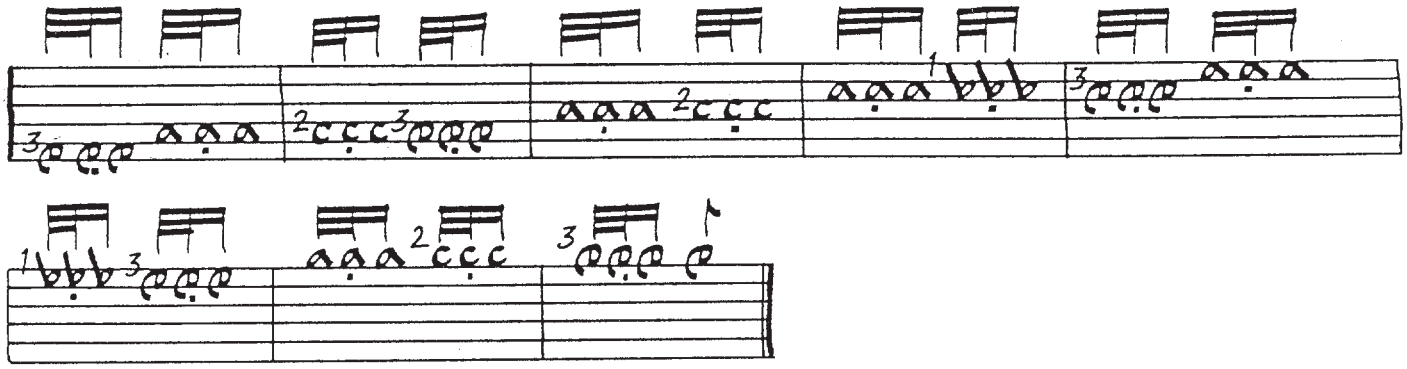
LESSON 22



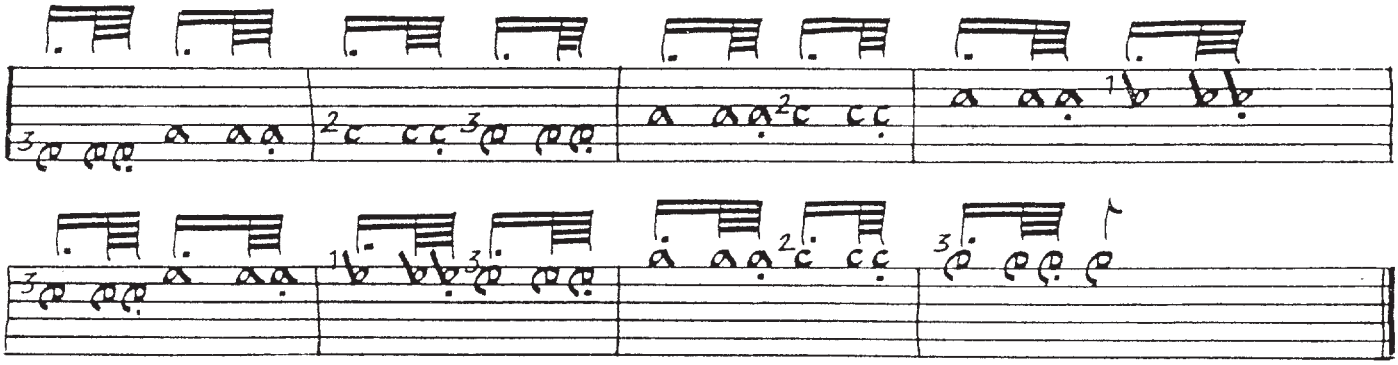
LESSON 23



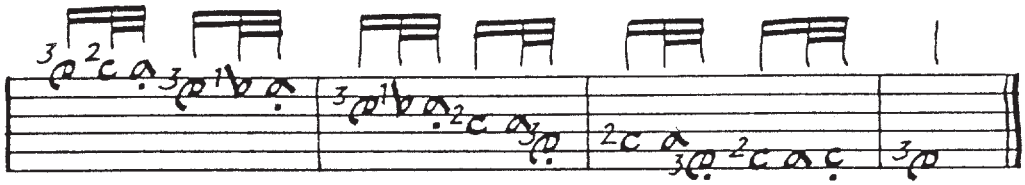
LESSON 24



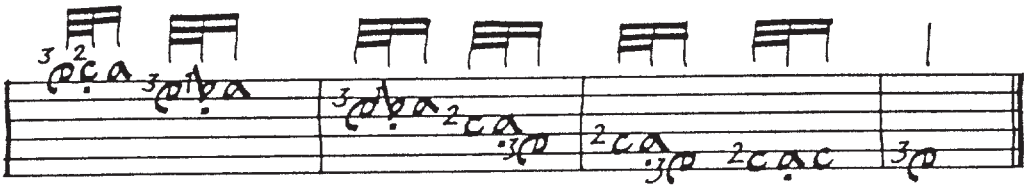
LESSON 25



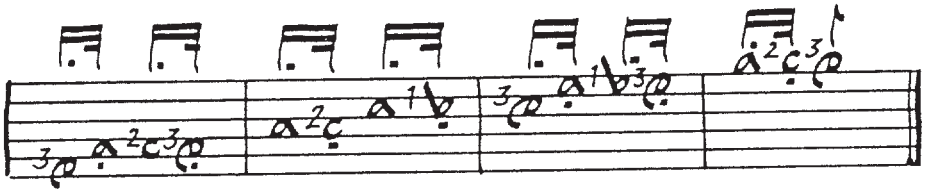
LESSON 26



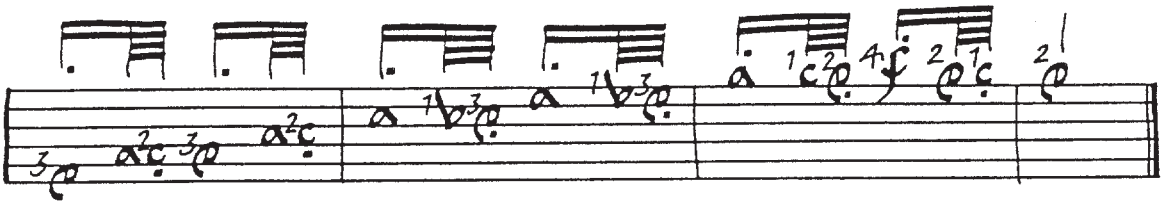
LESSON 27



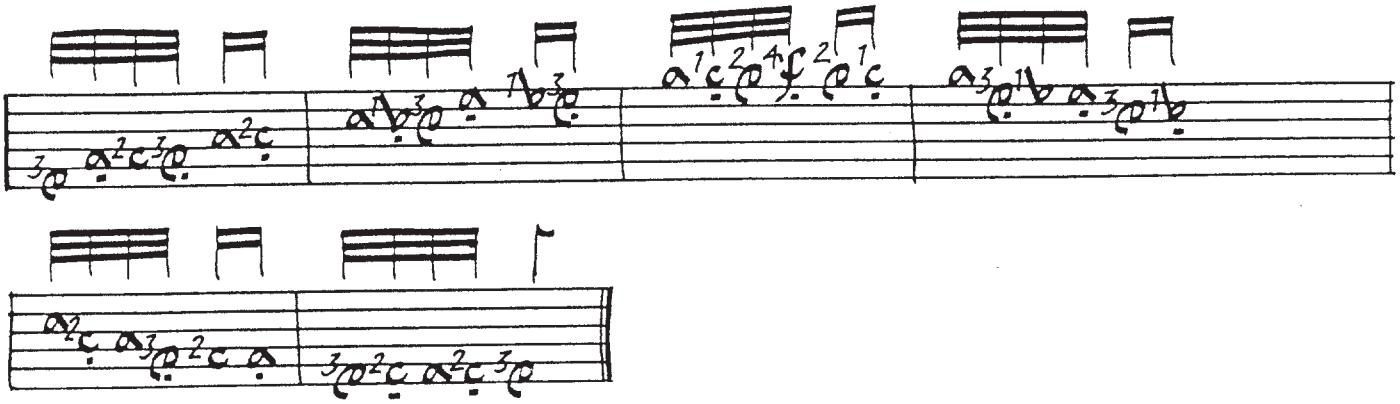
LESSON 28



LESSON 29



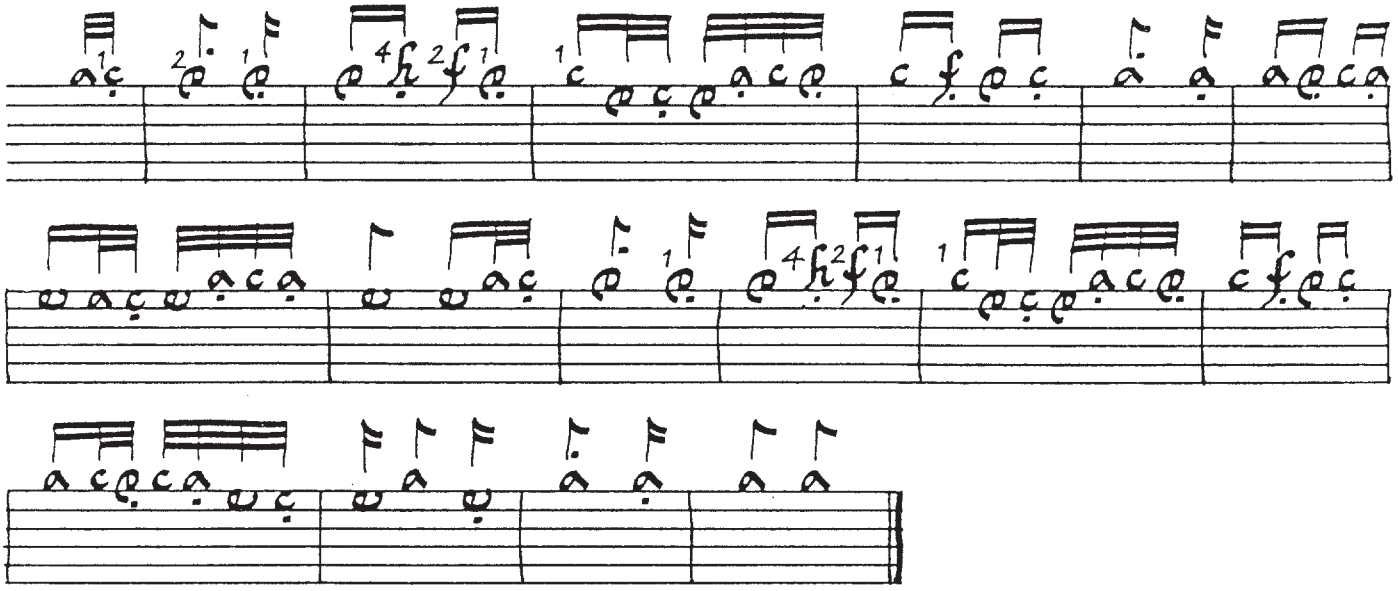
LESSON 30



LESSON 31

In measure 1, the player must change from the second to third position in order to reach the letter h in the second measure. Lift the hand a litte and with a bit of preasure from the thumb and first finger, slide into the new position. Move the entire lower arm along in order to maintain a good hand position.

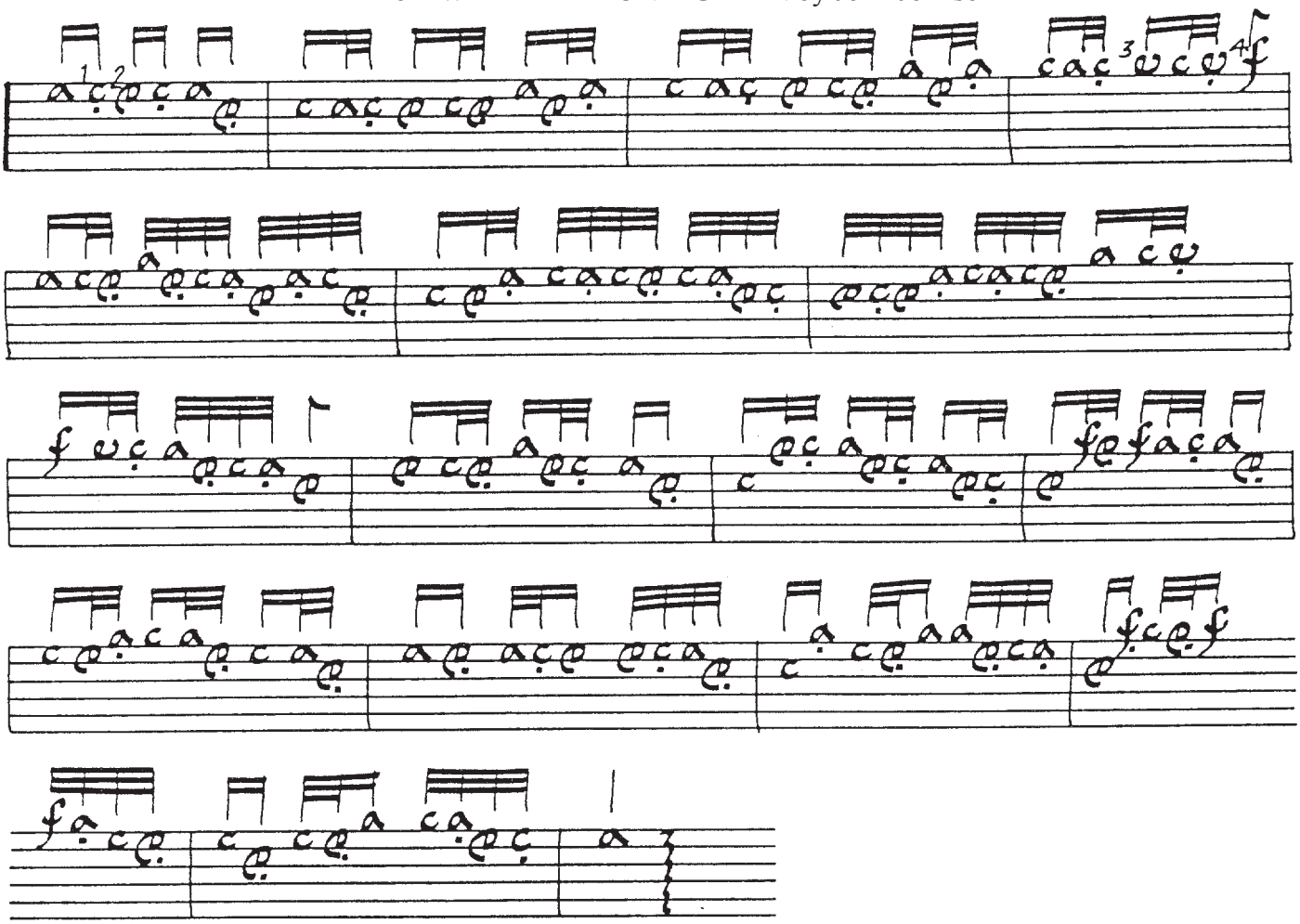
PAVANE PASSAMAIZE by Claude Gervaise



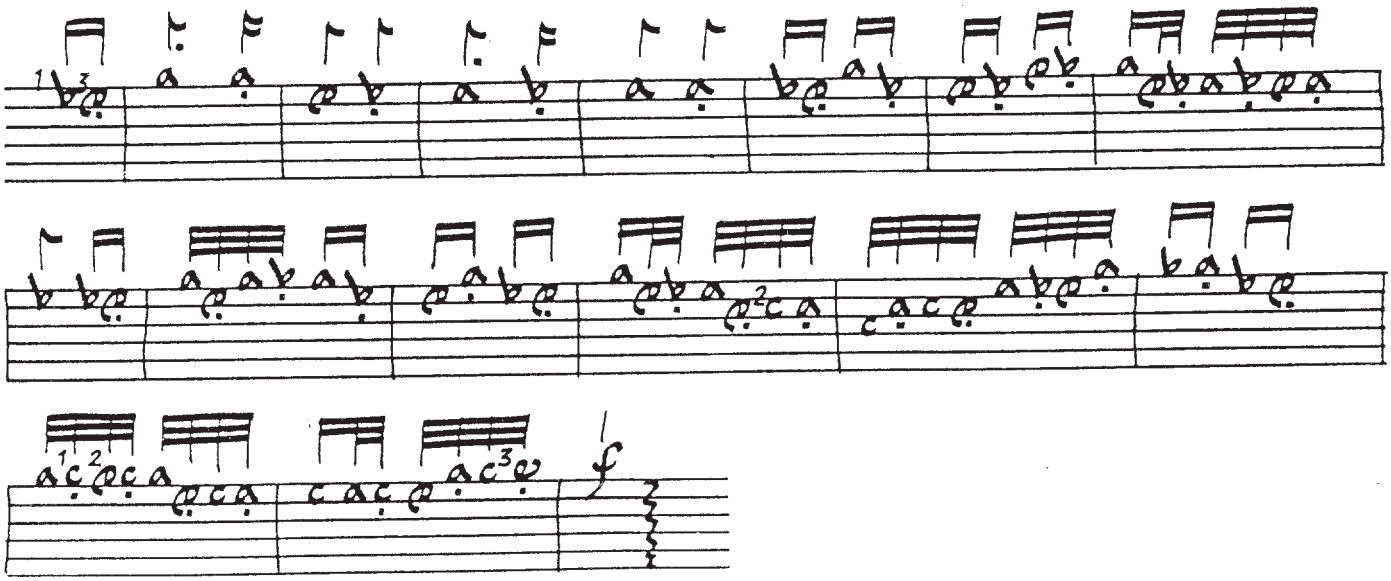
LESSON 32 - 34

In these lessons are three excerpts from English lute duets, written in the so called TREBLE AND GROUND style (melody and accompaniment). Here one playes the melody. Lesson 45 is a complete duet in this style.

LESSON 32
from WAKEFIELD ON A GREEN by John Johnson

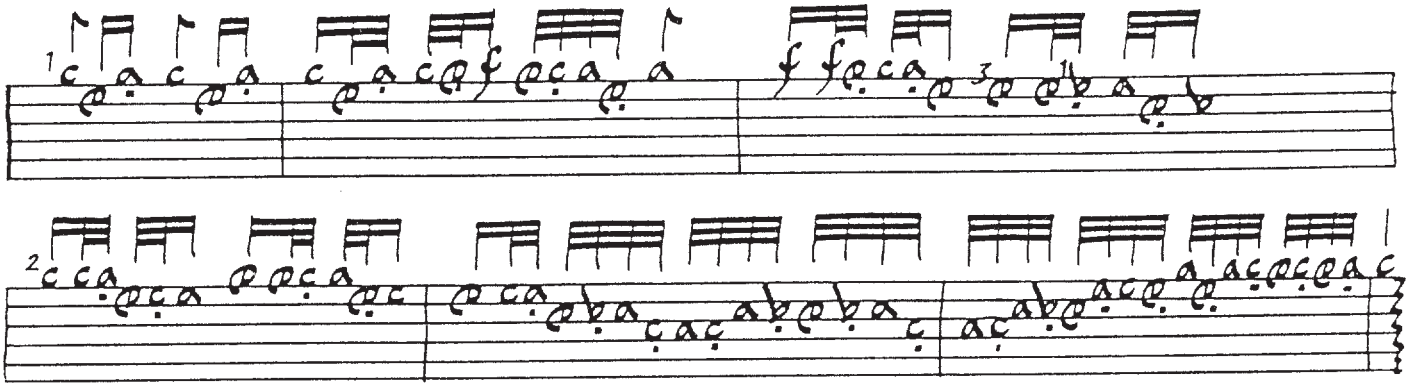


LESSON 33
from SHORT ALMAIN II by John Johnson

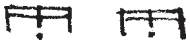
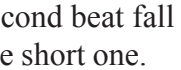


ESSON 34

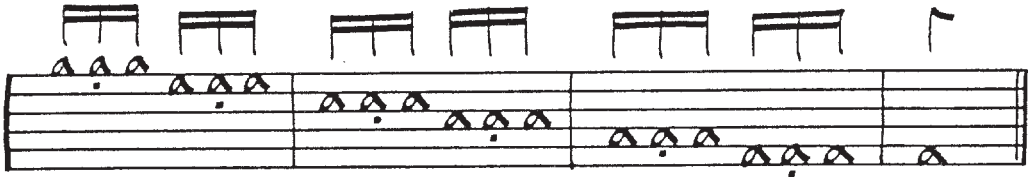
from A DUMP, anonymous



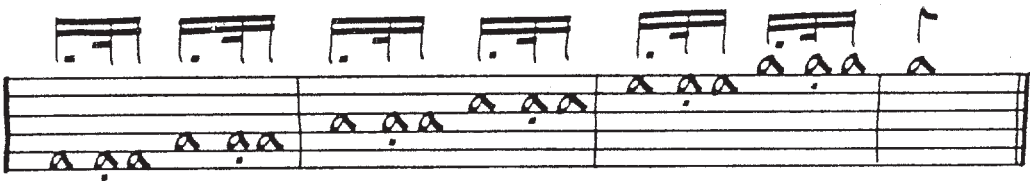
LESSON 35 - 42

These lessons are exercises and pieces in triple time. The notes are arranged in groups of three  . The thumb strikes the first and third note and the forefinger the second. If the first AND second beat fall upon ONE note  , the thumb strikes the long note and the forefinger the short one.

LESSON 35

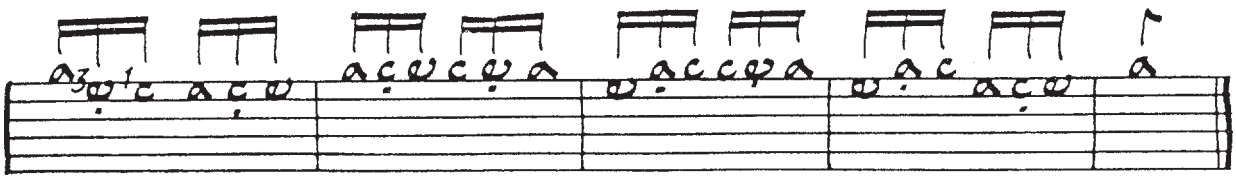


LESSON 36



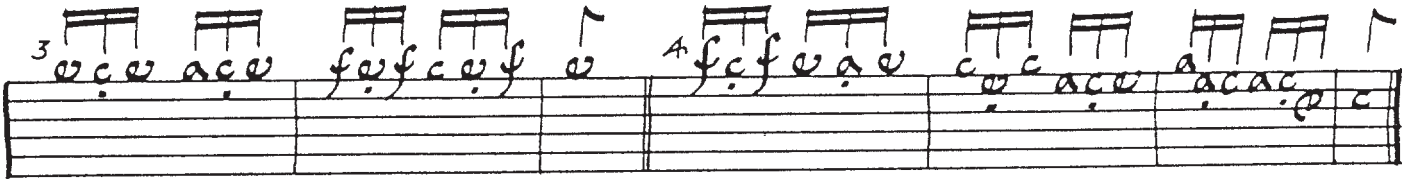
LESSON 37

from MONSIERS ALMAIN ,Cambridge (D.d.9.33)



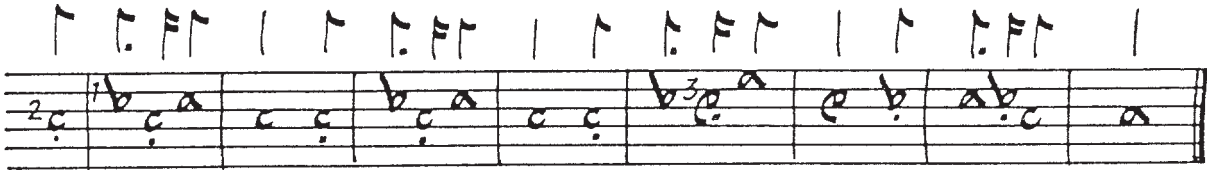
LESSON 38

from ROGERO, Cambridge (D.d.3.18)



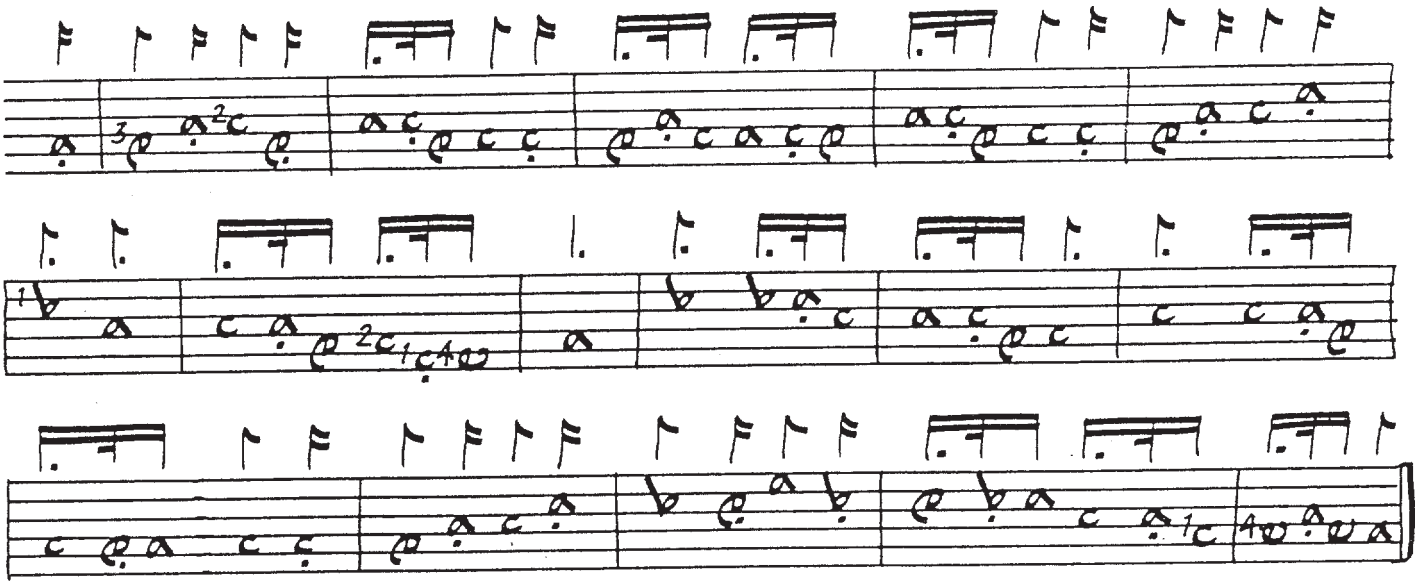
LESSON 39

THE LEAVES BE GREEN , anonymous

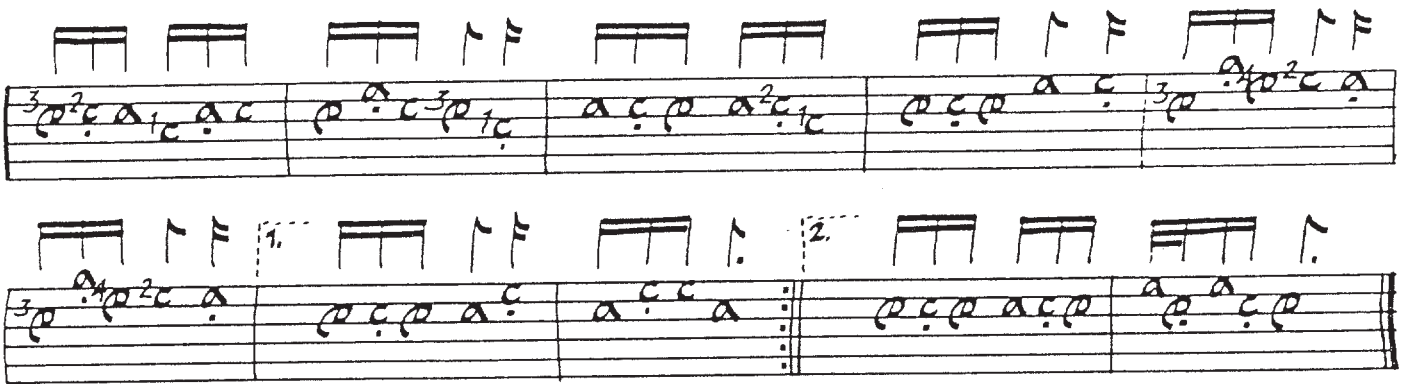


LESSON 40

GREEN SLEEVES , anonymous

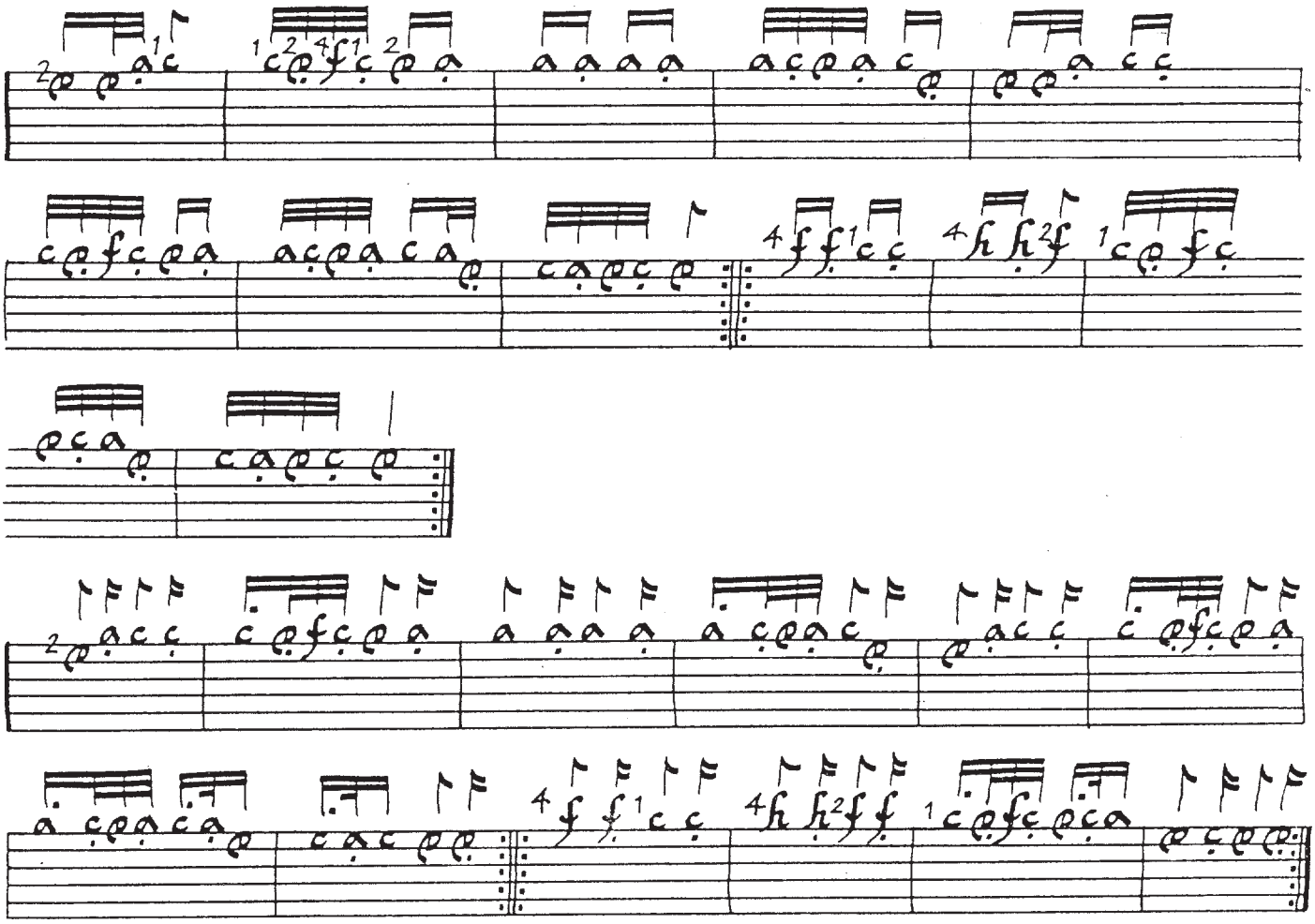


LESSON 41
SALTARELLO , anonymous



LESSON 42

RONDE and HUPFAUF , Tielman Susato



LESSON 43

Position changing created by sliding on the first string is used very often in Renaissance music.

TO MOVE UPWARDS :

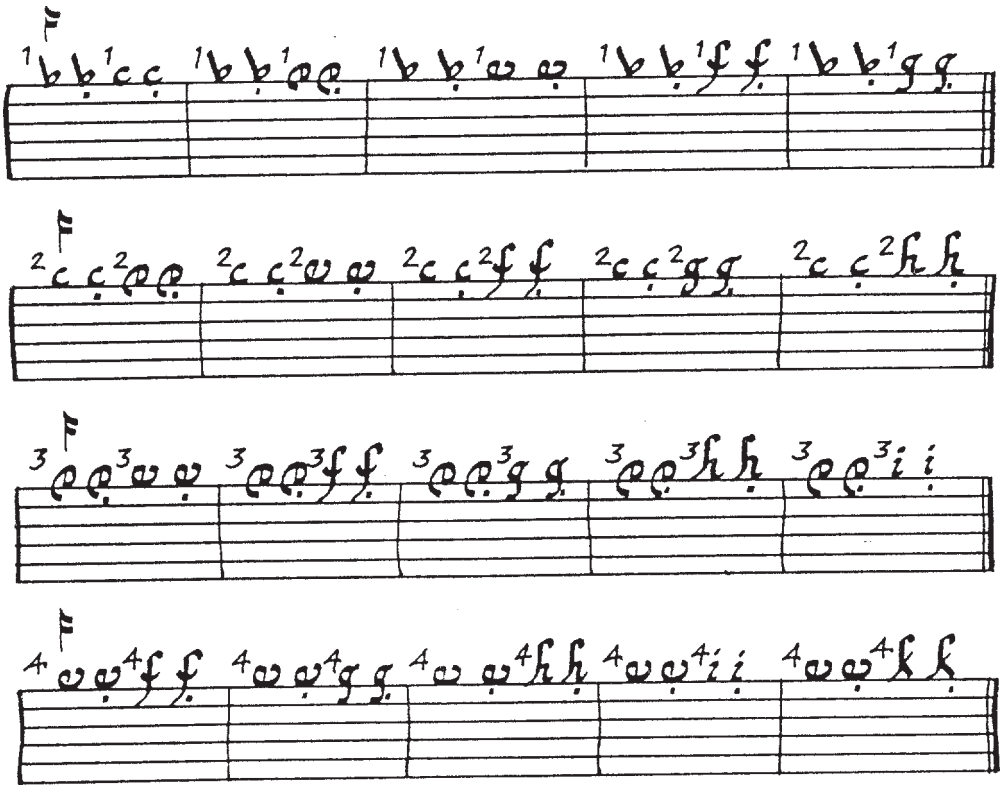
lift the hand a little and slide using a bit of pressure between the thumb and the finger which is in contact with the string. Move the whole lower arm into the new position.

TO MOVE DOWNWARDS :

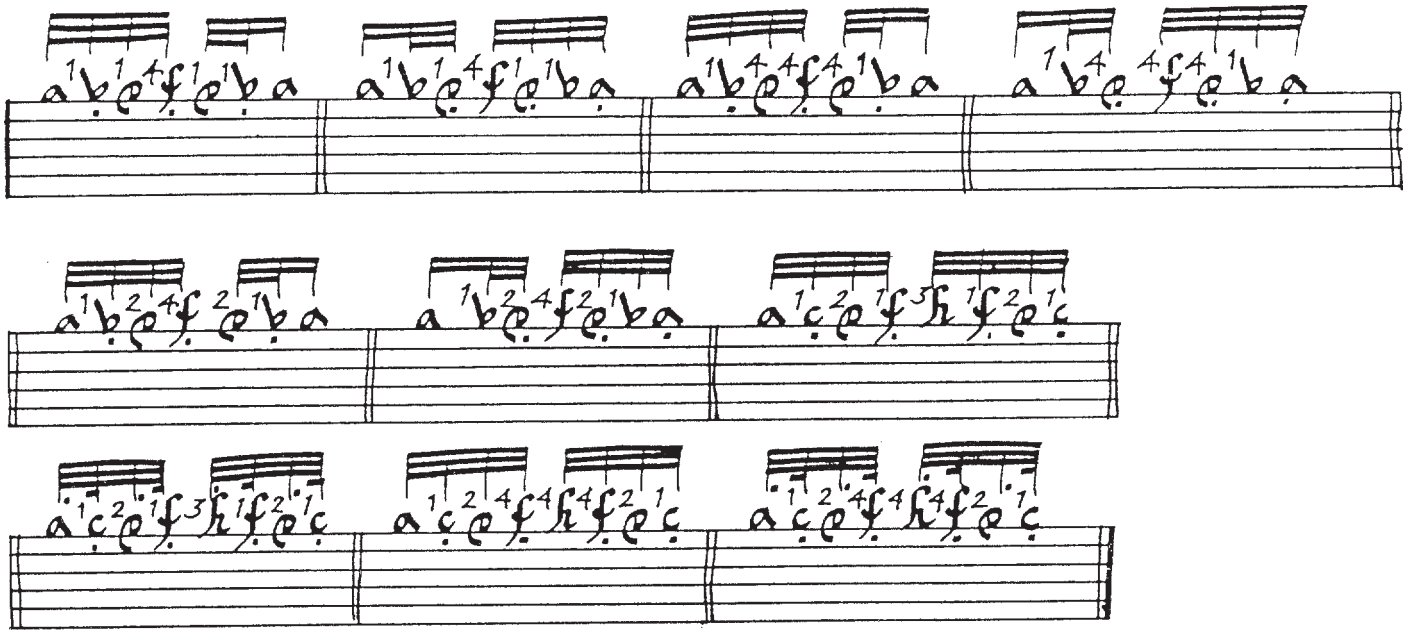
lift the hand and with a little bit of pressure from the finger on the string, slide into the new position. One takes the thumb away when one slides downwards.

ANOTHER TIP :

before you make the position change, look at the point on the finger board,at which you are aiming!



LESSON 44



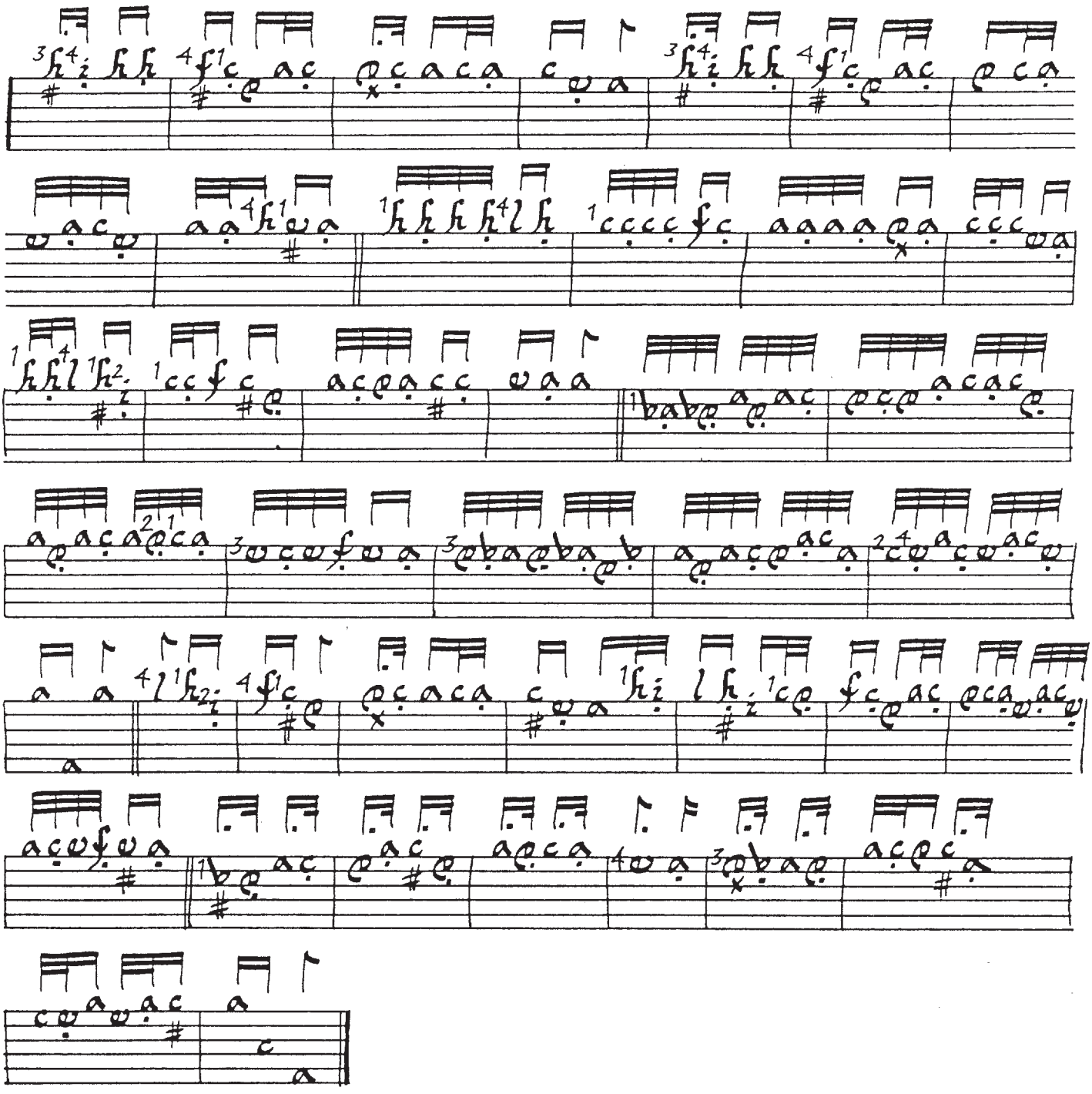
LESSON 45

TREBLE AND GROUND DUET

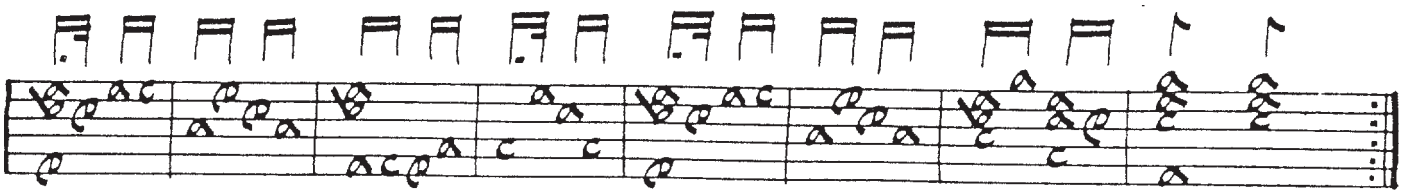
The first lute plays the melody line and the second lute plays the accompaniment until the first lute has played all the variations (in this case, five).

GREEN SLEEVES , anonymous

TREBLE



GROUND



LESSON 46

TWO PART PLAYING

see fig.9 and fig.10

Pluck the two courses with thumb and middle finger.The thumb moves inwards into the palm of the hand and the middle finger moves in front or the thumb.

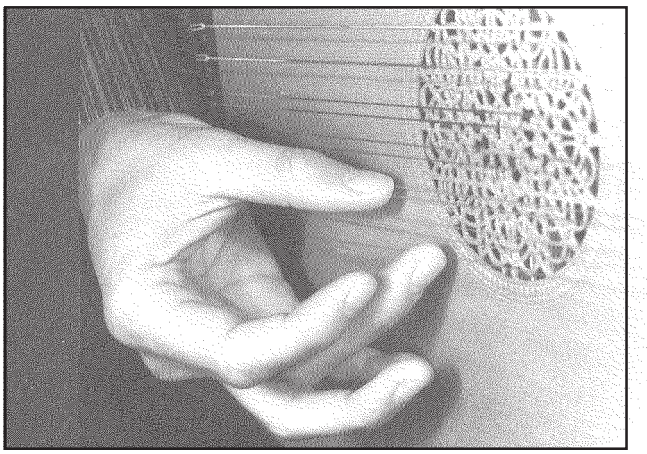


fig.9

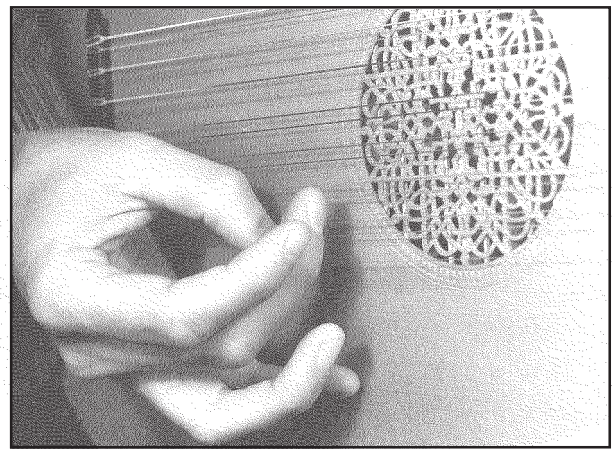
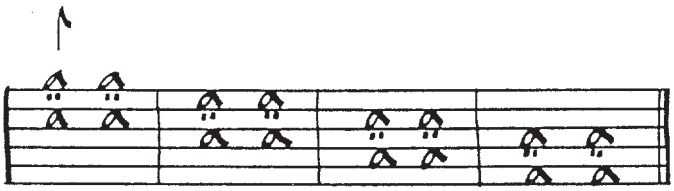
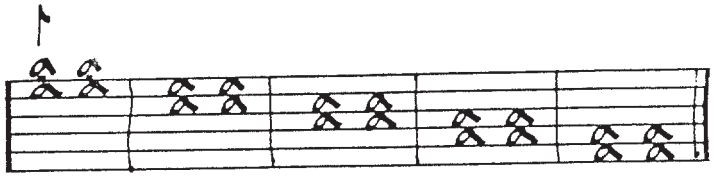


fig.10



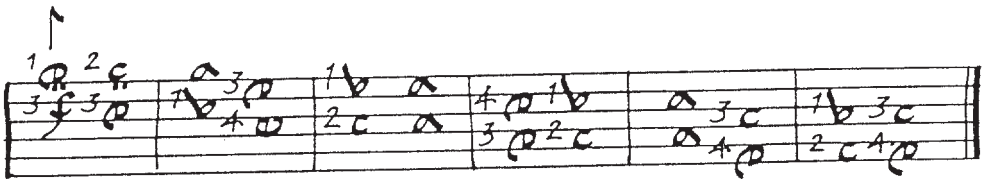
LESSON 47

When one is playing on adjacent courses, the thumb and forefinger are used.

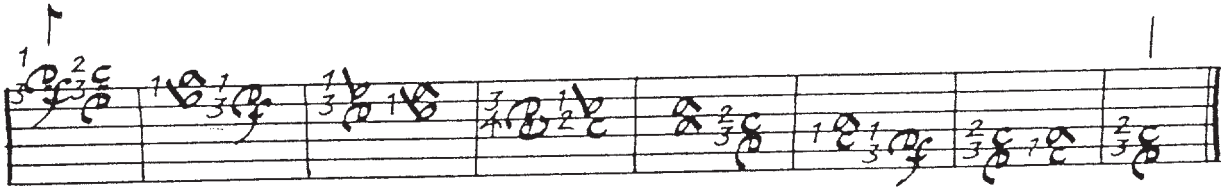


LESSON 48

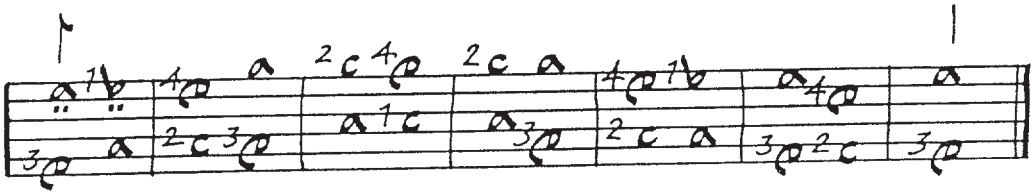
When changing the position, always try to find a LEAD finger. In measure 1 for example, between the first and second chord , the third finger slides along the third course and leads the hand into the new position.



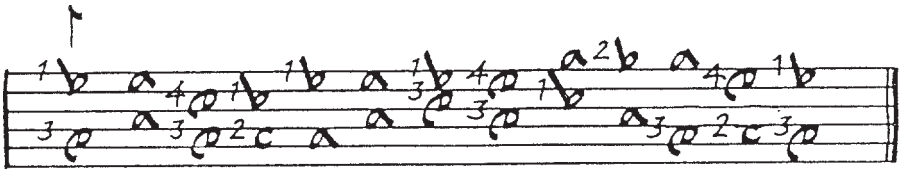
LESSON 49



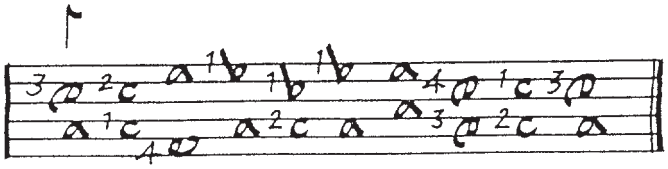
LESSON 50



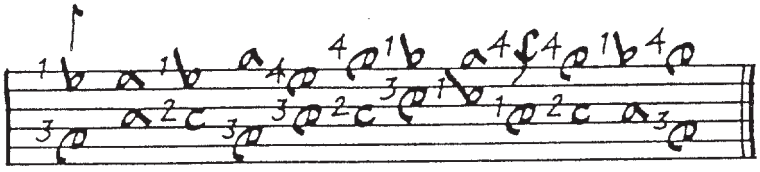
LESSON 51



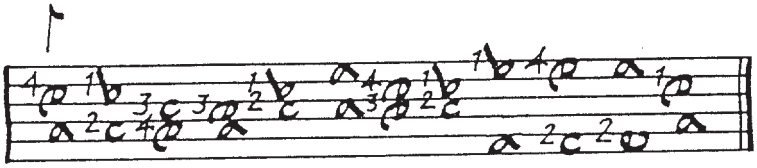
LESSON 52



LESSON 53



LESSON 54

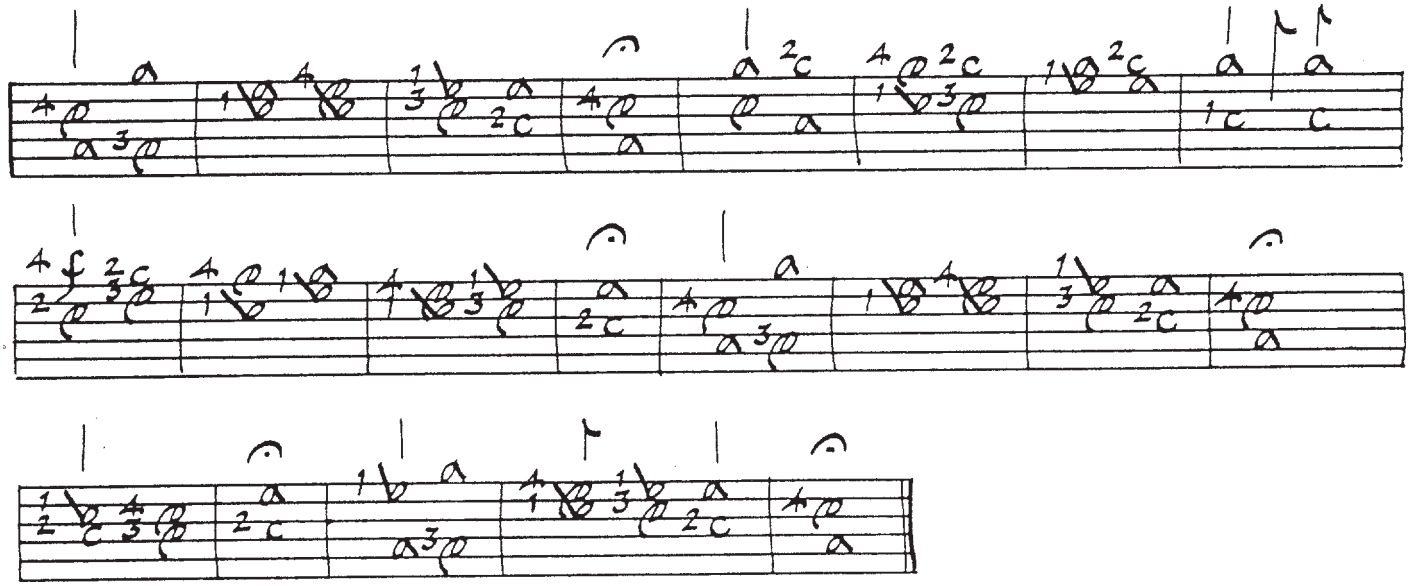


LESSON 55

Your first complete solo piece. The sign shows the end of a musical phrase. Always wait two beats before going on to the next musical phrase.

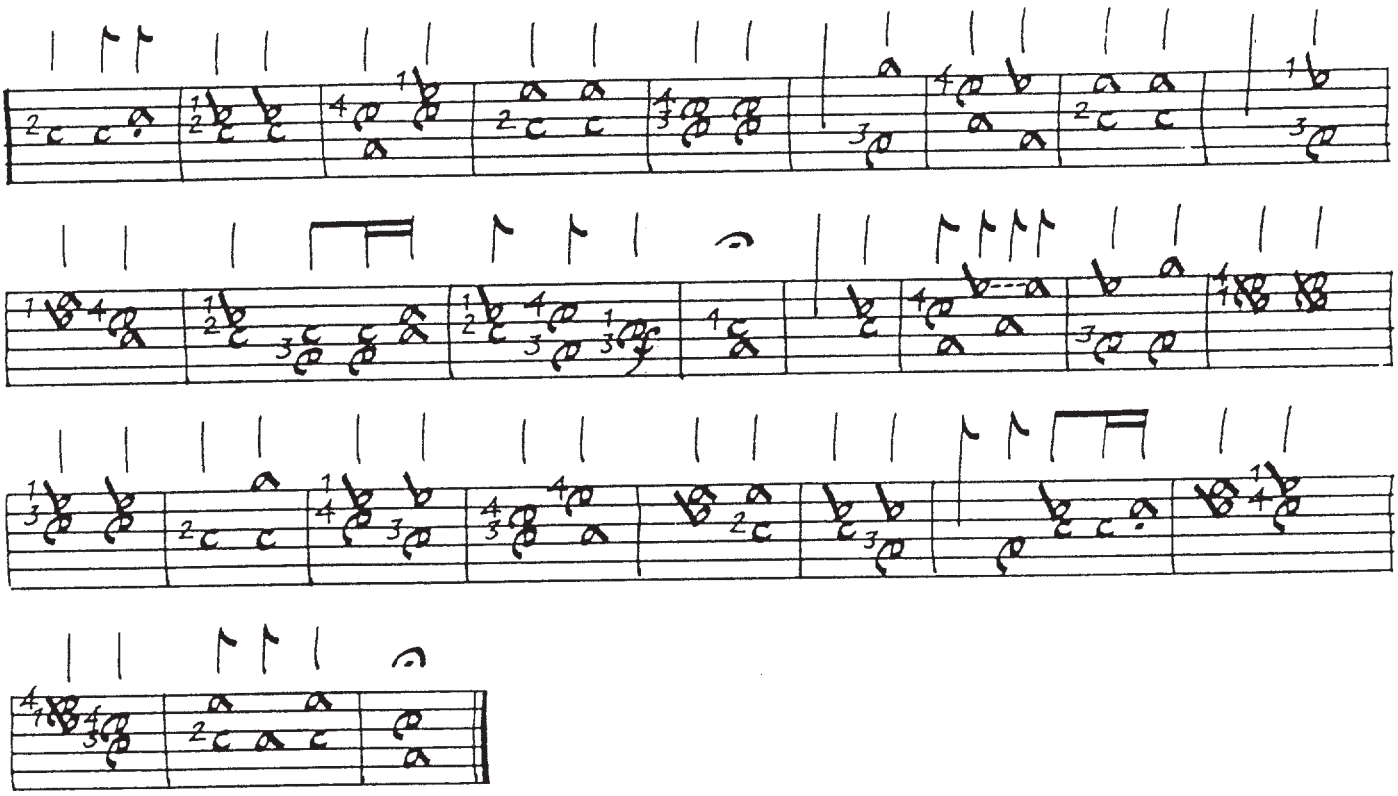
If there is no tablature letter under the rhythm sign, this indicates that a rest of the same length as the rhythm sign should be taken.

CHRIST IST ERSTANDEN by Hans Judenkünig



LESSON 56

MAG ICH UNGLÜCK NIT WIDERSTAN by Hans Judenkünig

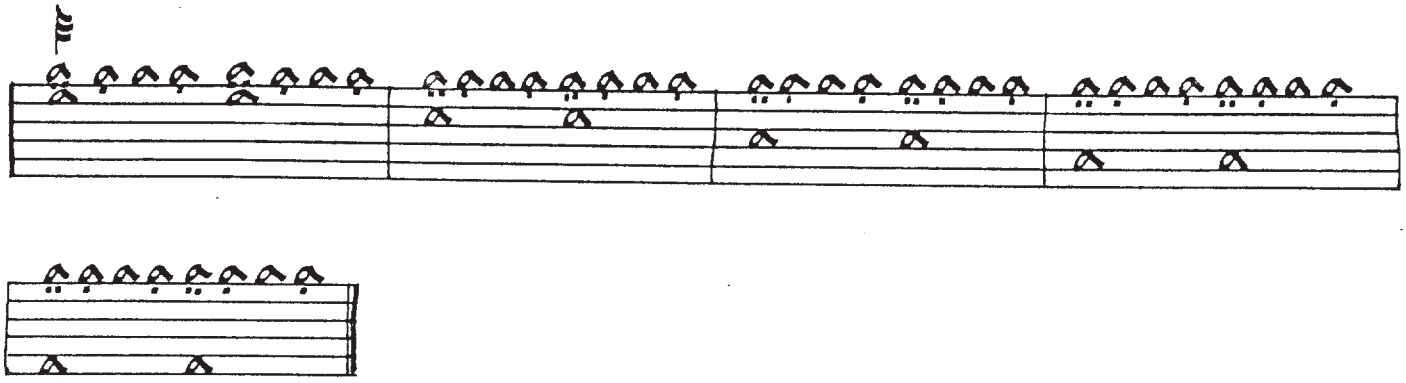


LESSON 57

In two part music in which both parts have differing note values, the thumb must be very mobile because it plays the bass as well as the notes of the melody.

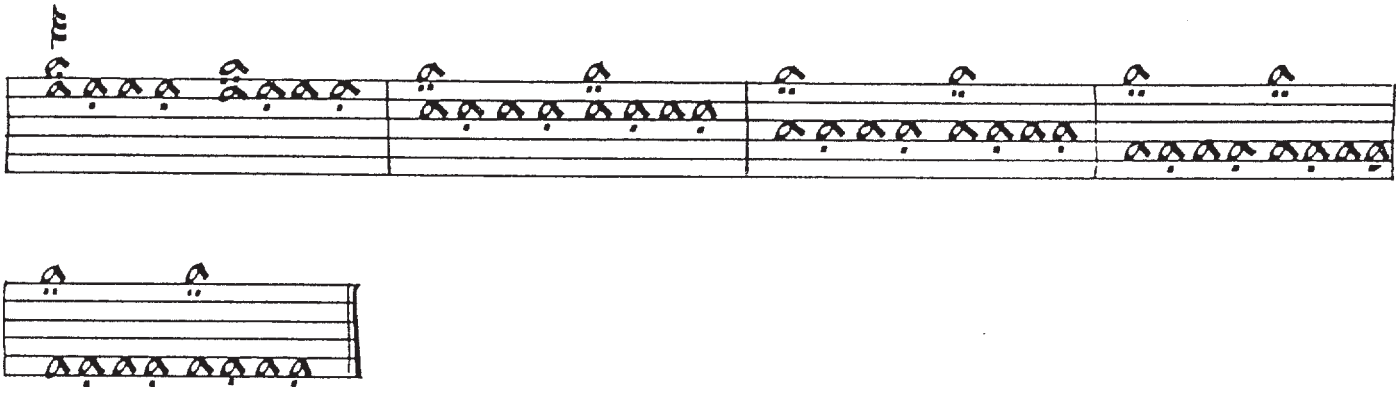
Here the thumb and middle finger play the first pair of notes, the forefinger plays the second note, the thumb the third note and the forefinger the fourth note.

Practice this slowly and very carefully and watch the thumb finds the right courses BEFORE it is struck.

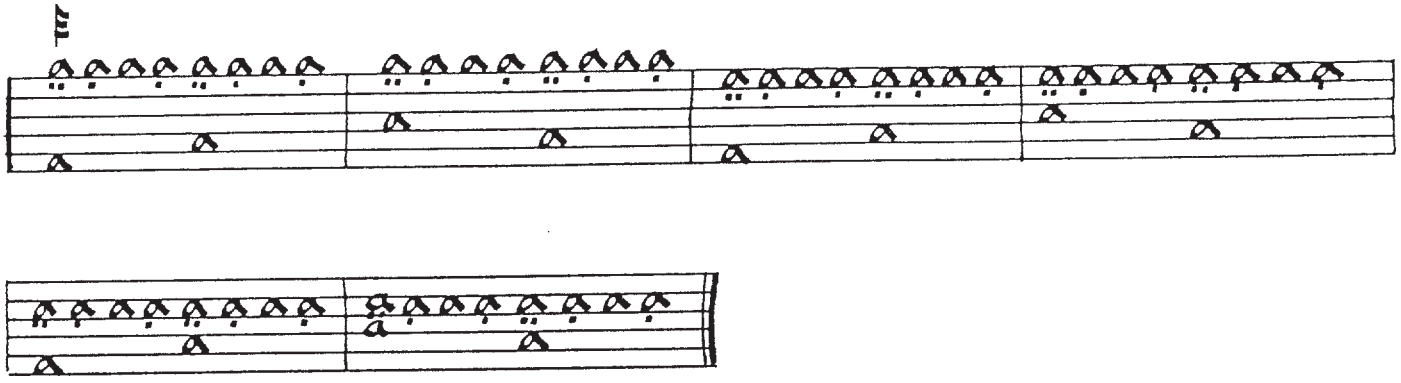


LESSON 58

Here the middle finger plays the first course and the thumb and the forefinger play the bass alternately.



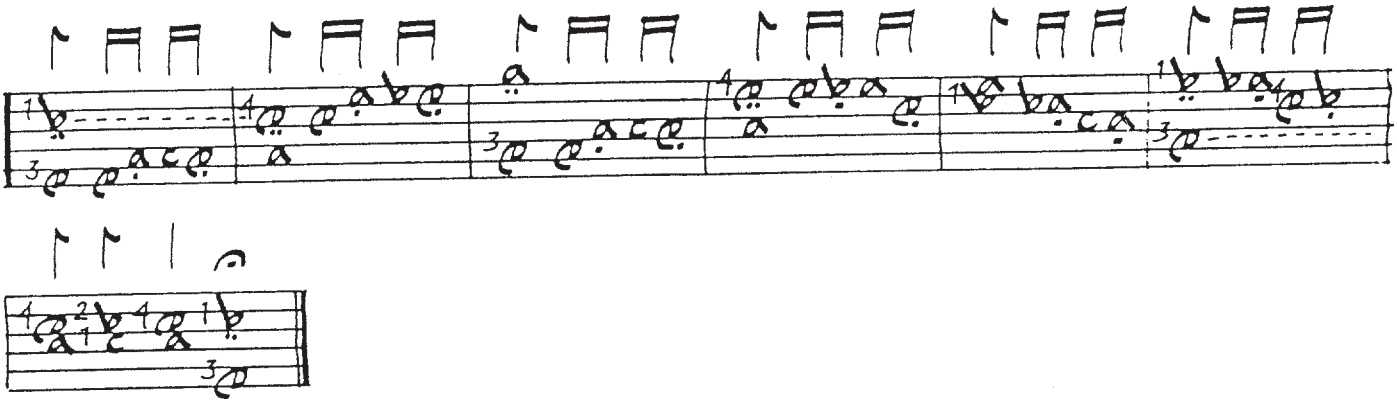
LESSON 59



LESSON 60

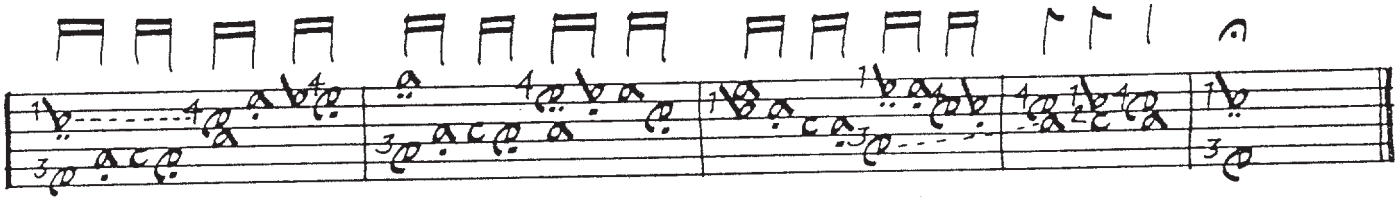
A technically important aspect of lute playing is the holding down of the stopped string so that the tone can sound as long as possible. In this book, we use the sign ----- between two tablature letters to show that the finger, which is stopping the string at the beginning of the sign may only be taken away when the sign ----- has ended.
In addition the old rule is still valid : never take away a finger before it is necessary or indicated by other (musical) reasons !

by Hans Newsidler



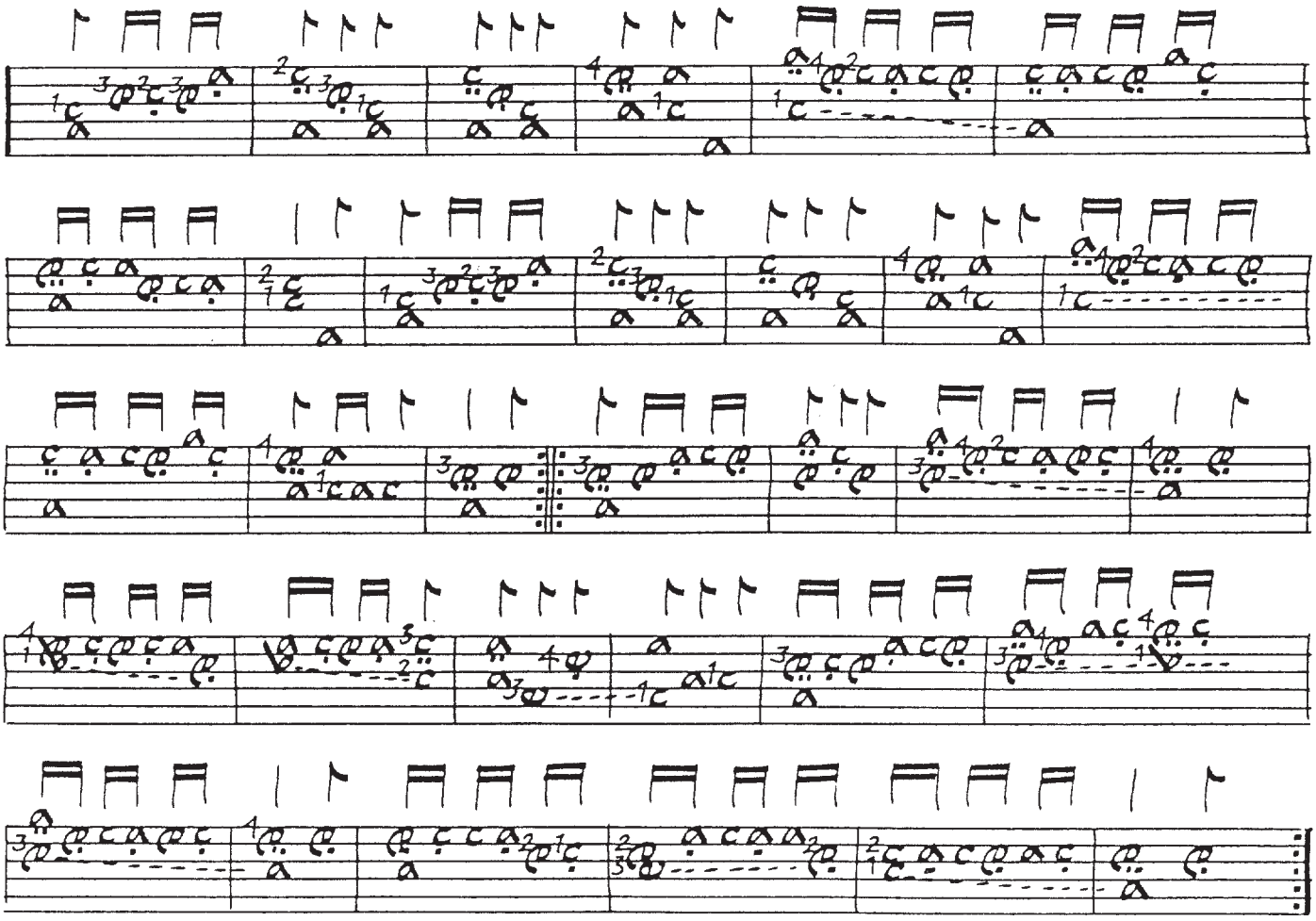
LESSON 61

by Hans Newsidler



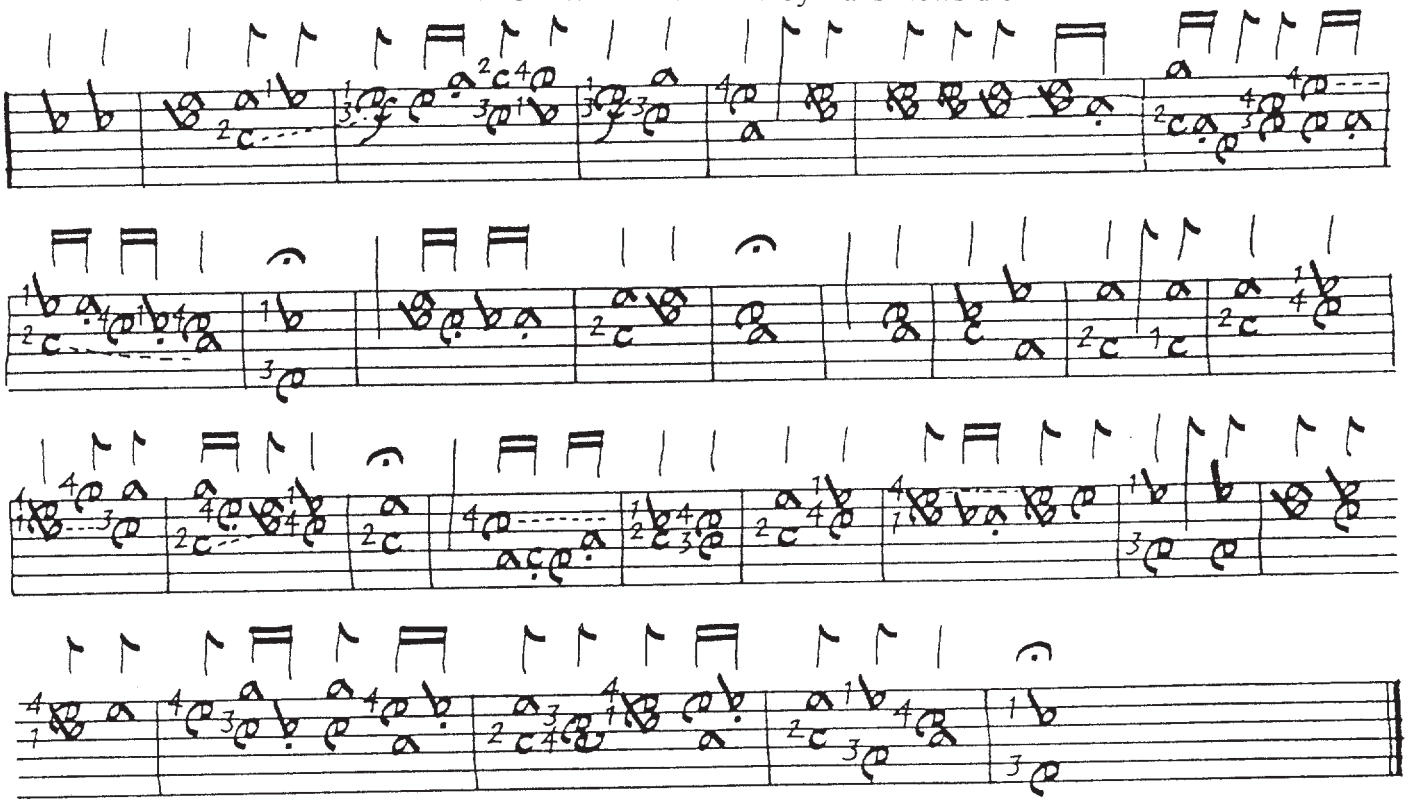
LESSON 62

LA ROQUE by Pierre Attaignant



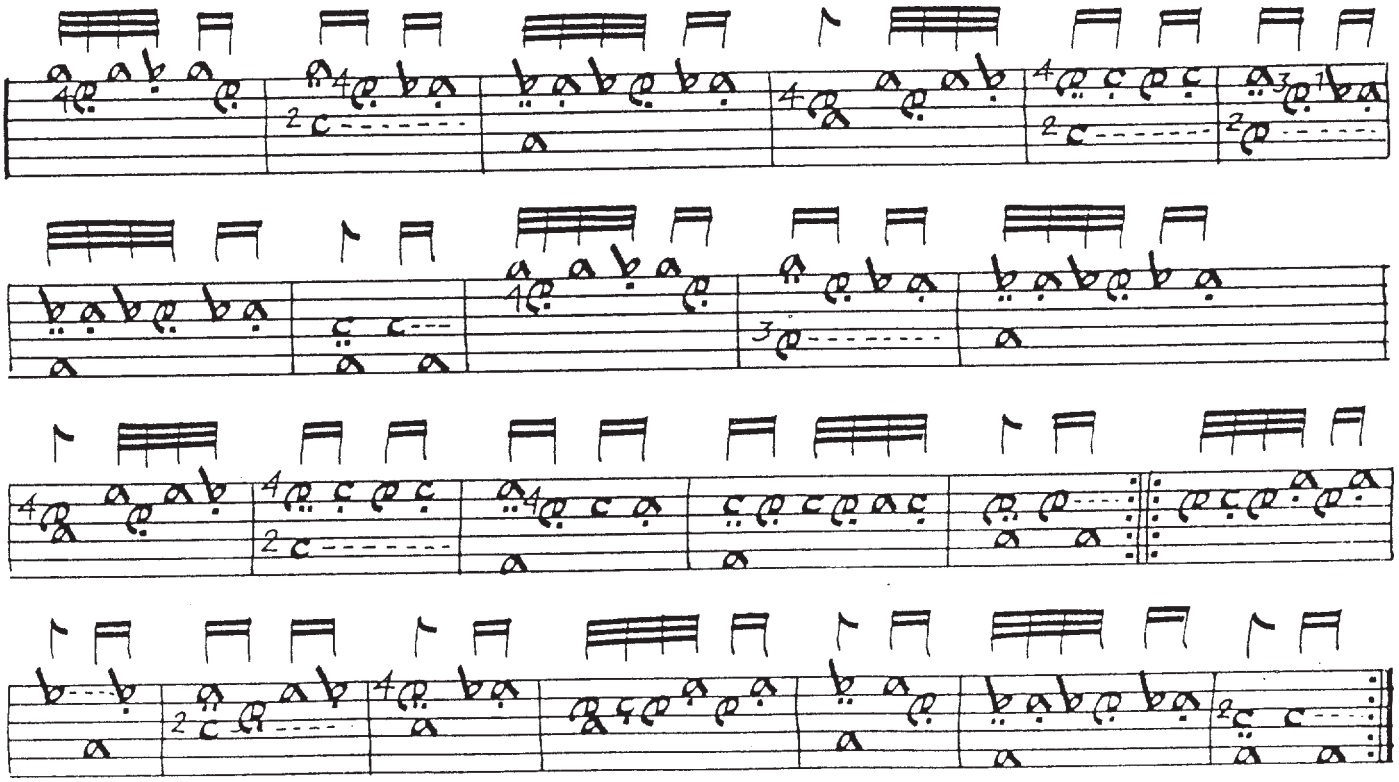
LESSON 63

NACH WILLEN DEIN by Hans Newsidler



LESSON 64

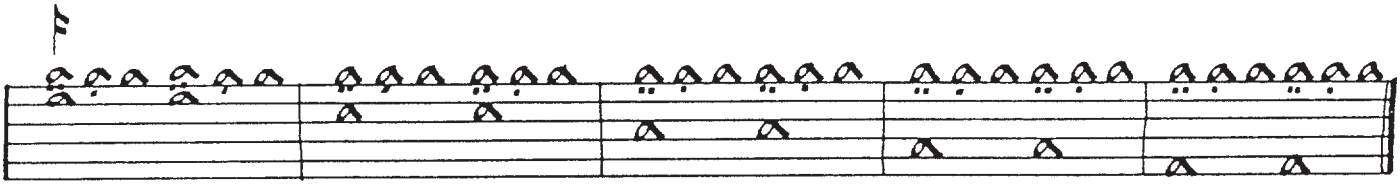
SANSSERRE BASSE DANCE by Pierre Attaignant



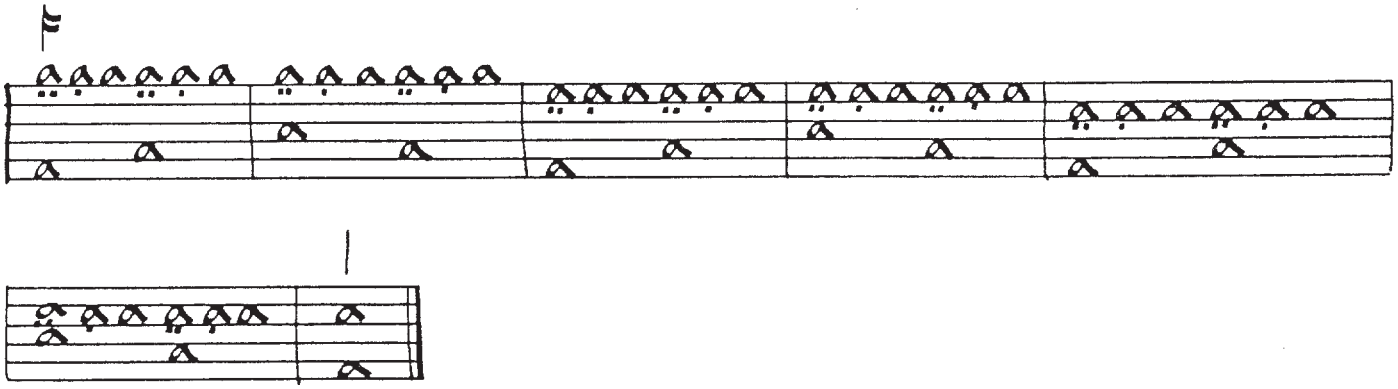
LESSON 65 - 68

These exercises should help the thumb obtain speed and security.

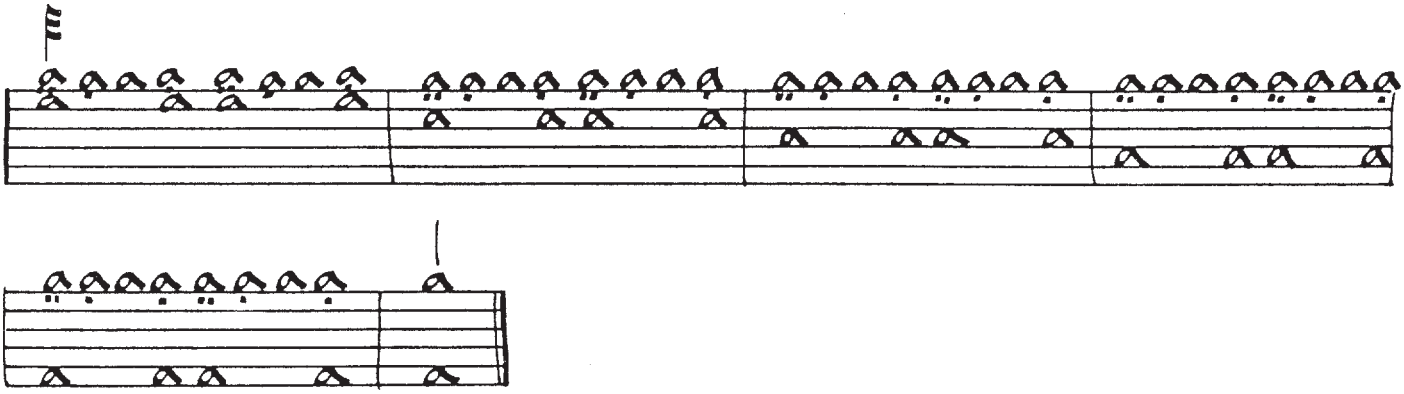
LESSON 65



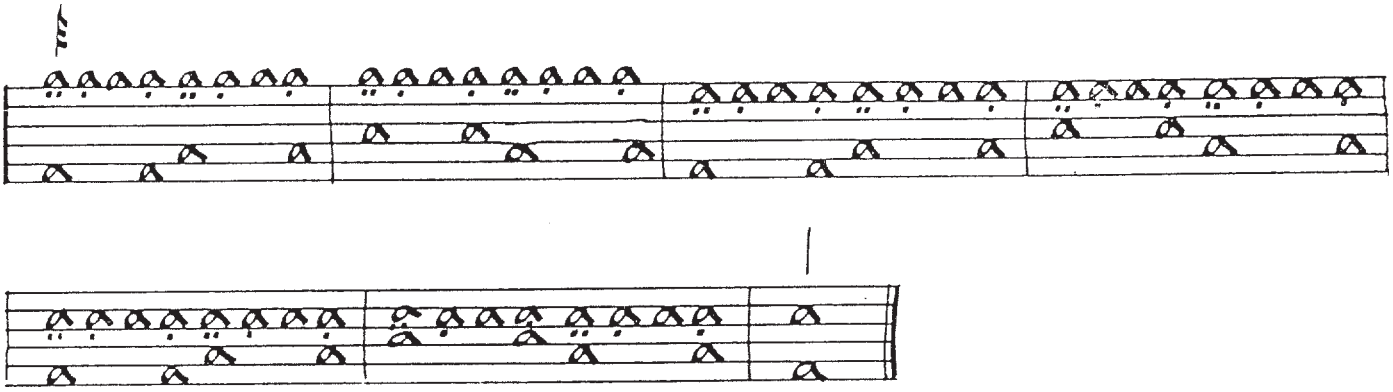
LESSON 66



LESSON 67

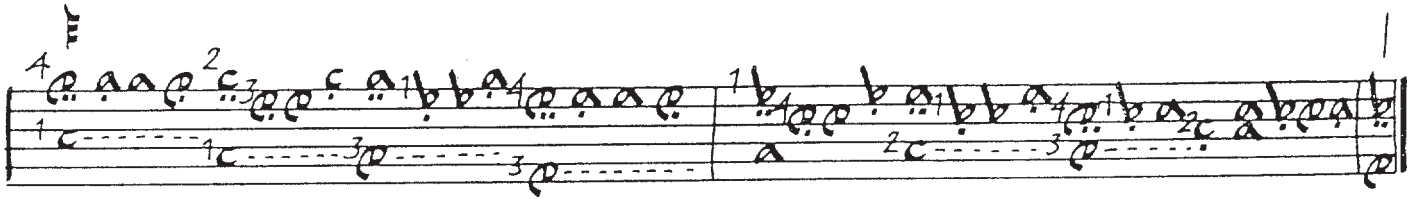


LESSON 68



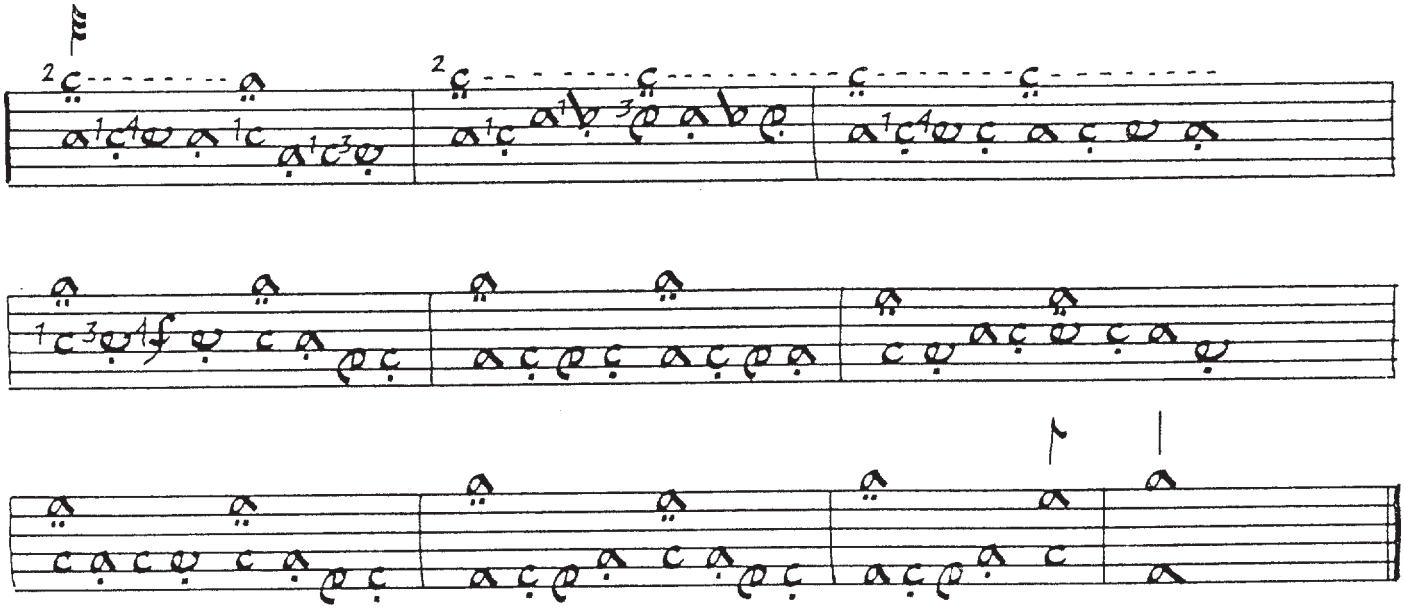
LESSON 69

from A FANCY by John Dowland



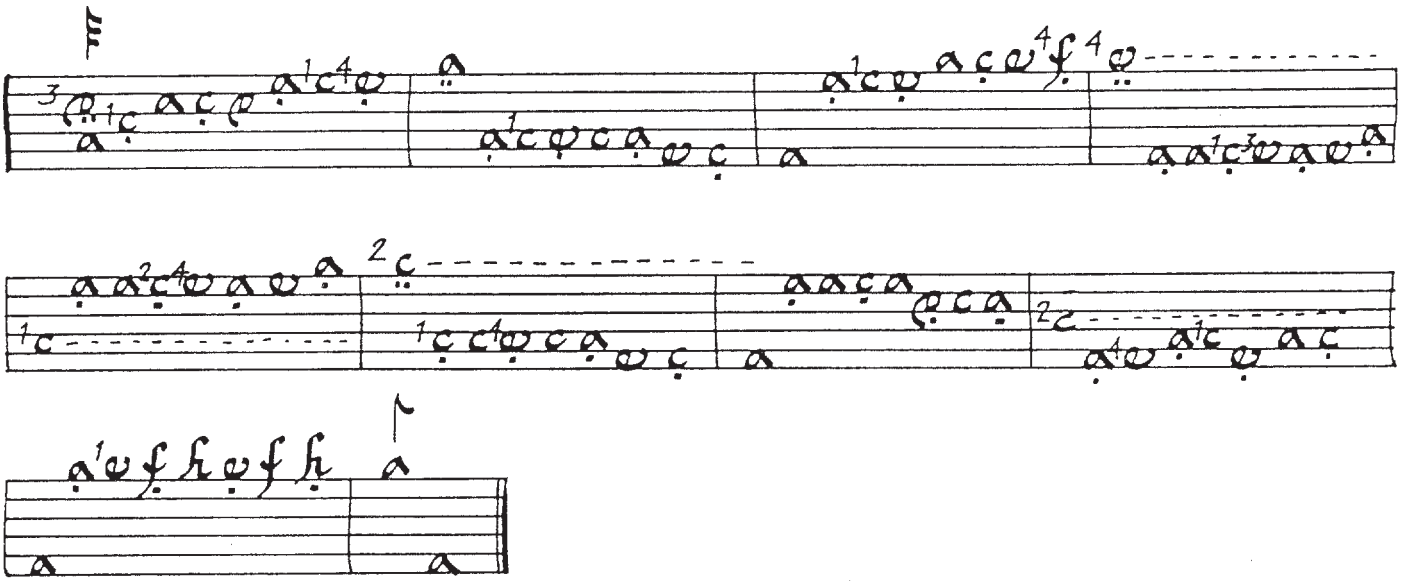
LESSON 70

from PASSEMEZZO by Simone Molinaro

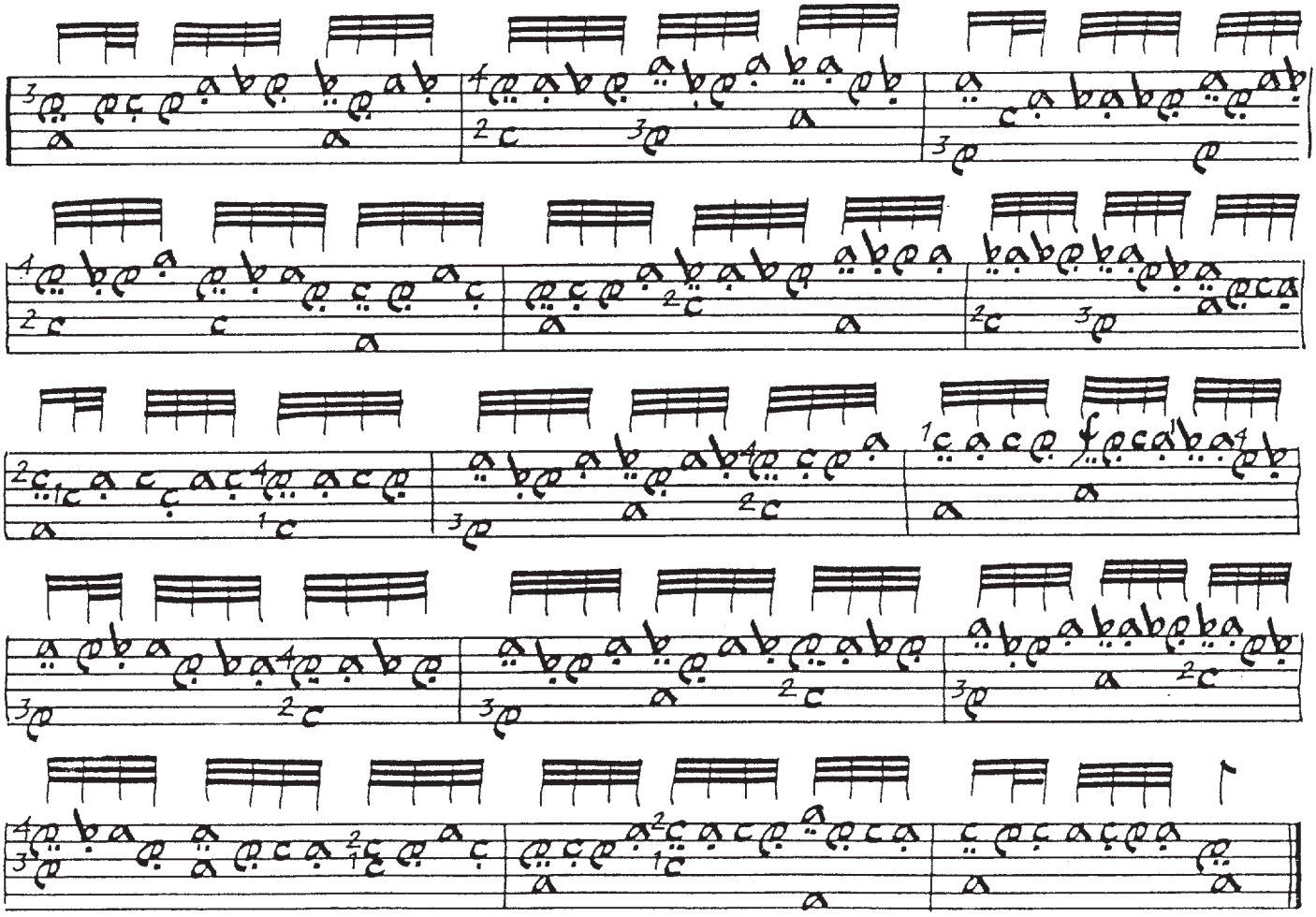


LESSON 71

from PASSEMEZZO by Simone Molinaro

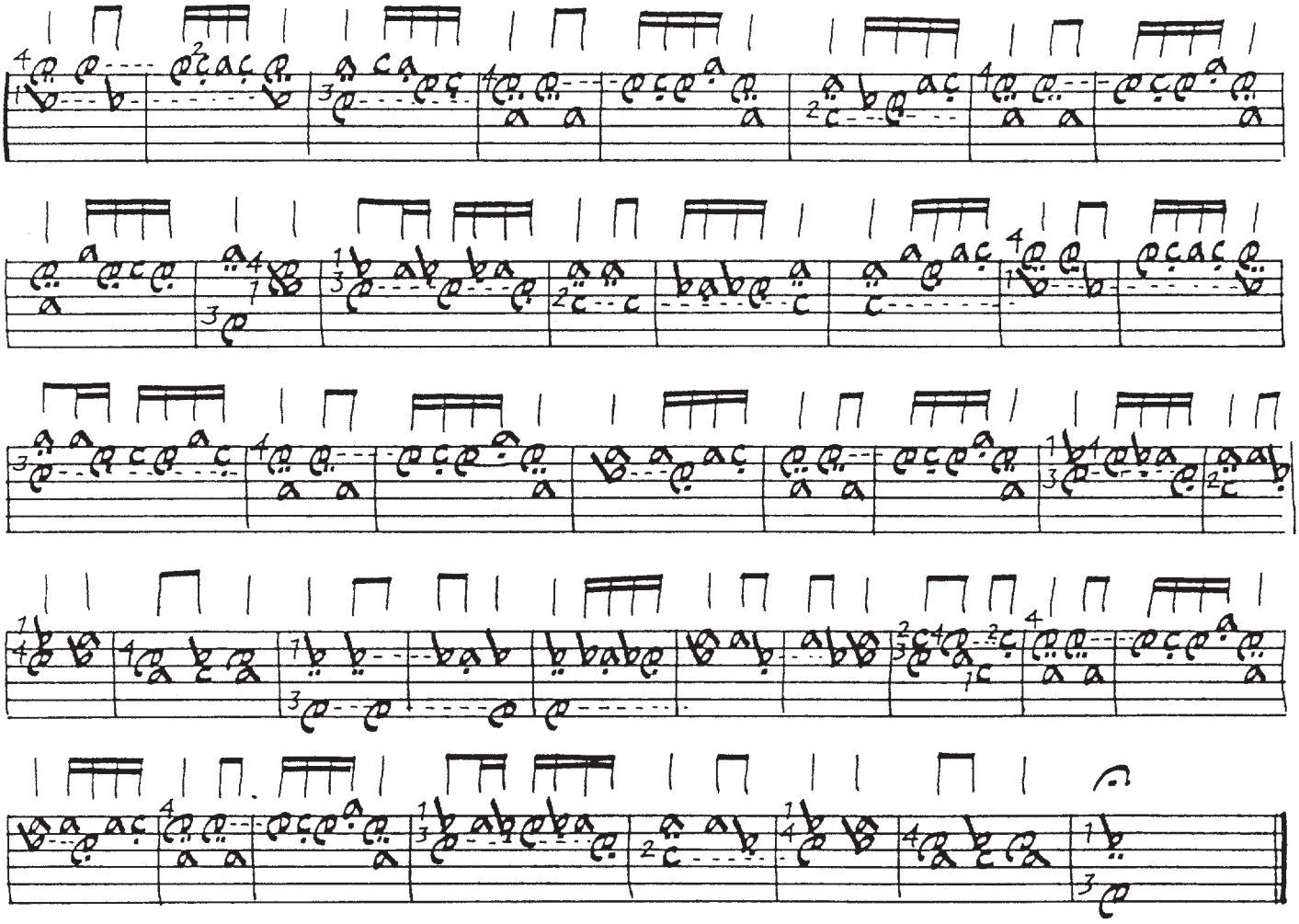


LESSON 72
from PASSYMEASURES GALLIARD by Richard Alliso

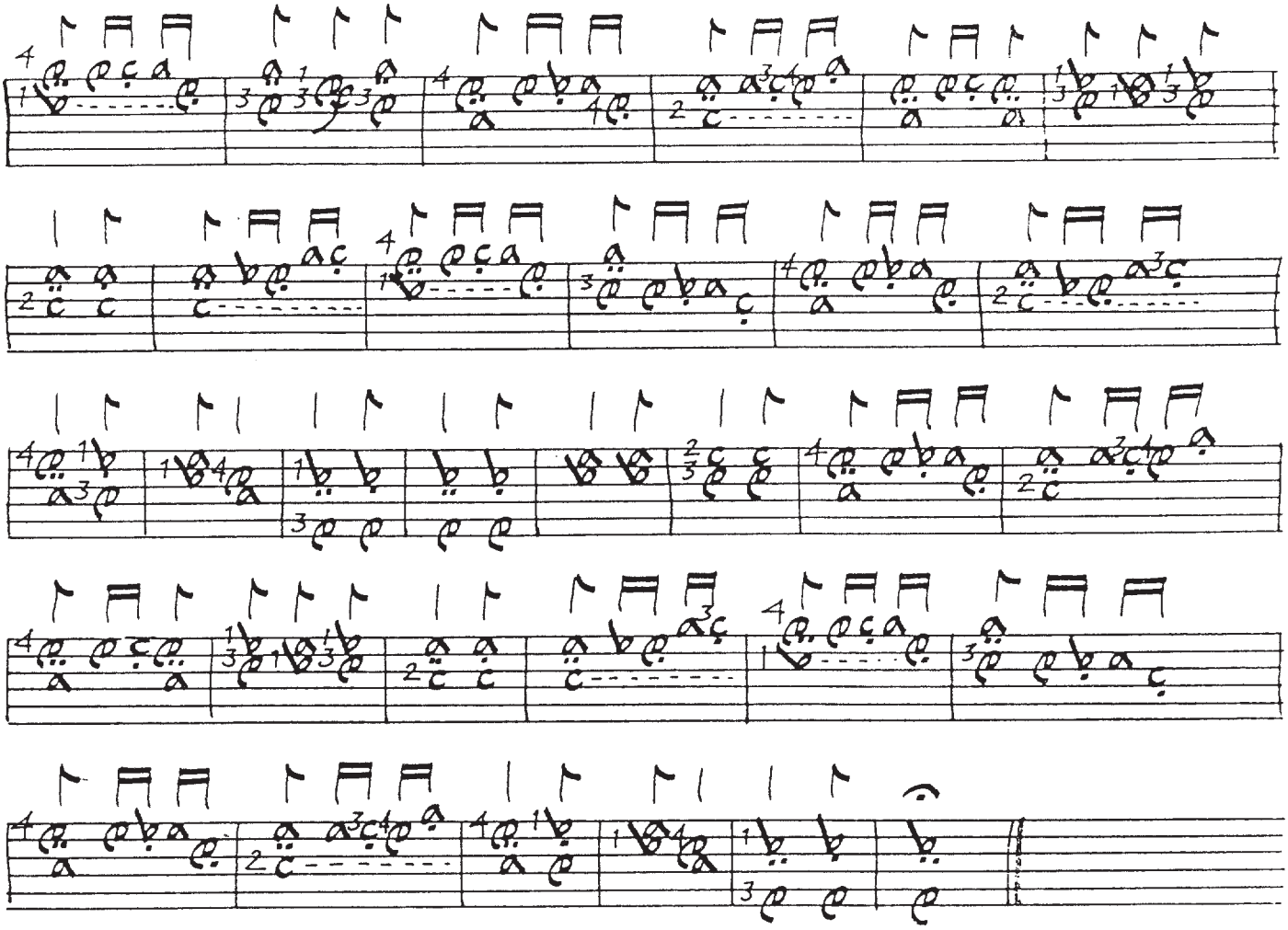


LESSON 73
EIN GUTS HOFFTANTZLEIN FÜR EIN SCHÜLER and DER HUPFFAUF
by Hans Newsidler

EIN GUTS HOFFTANTZLEIN FÜR EIN SCHÜLER

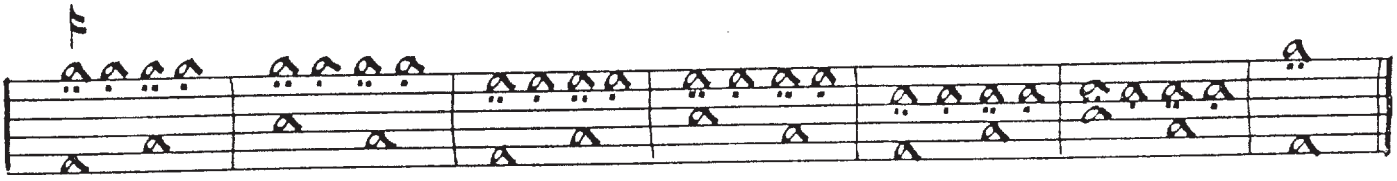


DER HUPFFAUF



LESSON 74

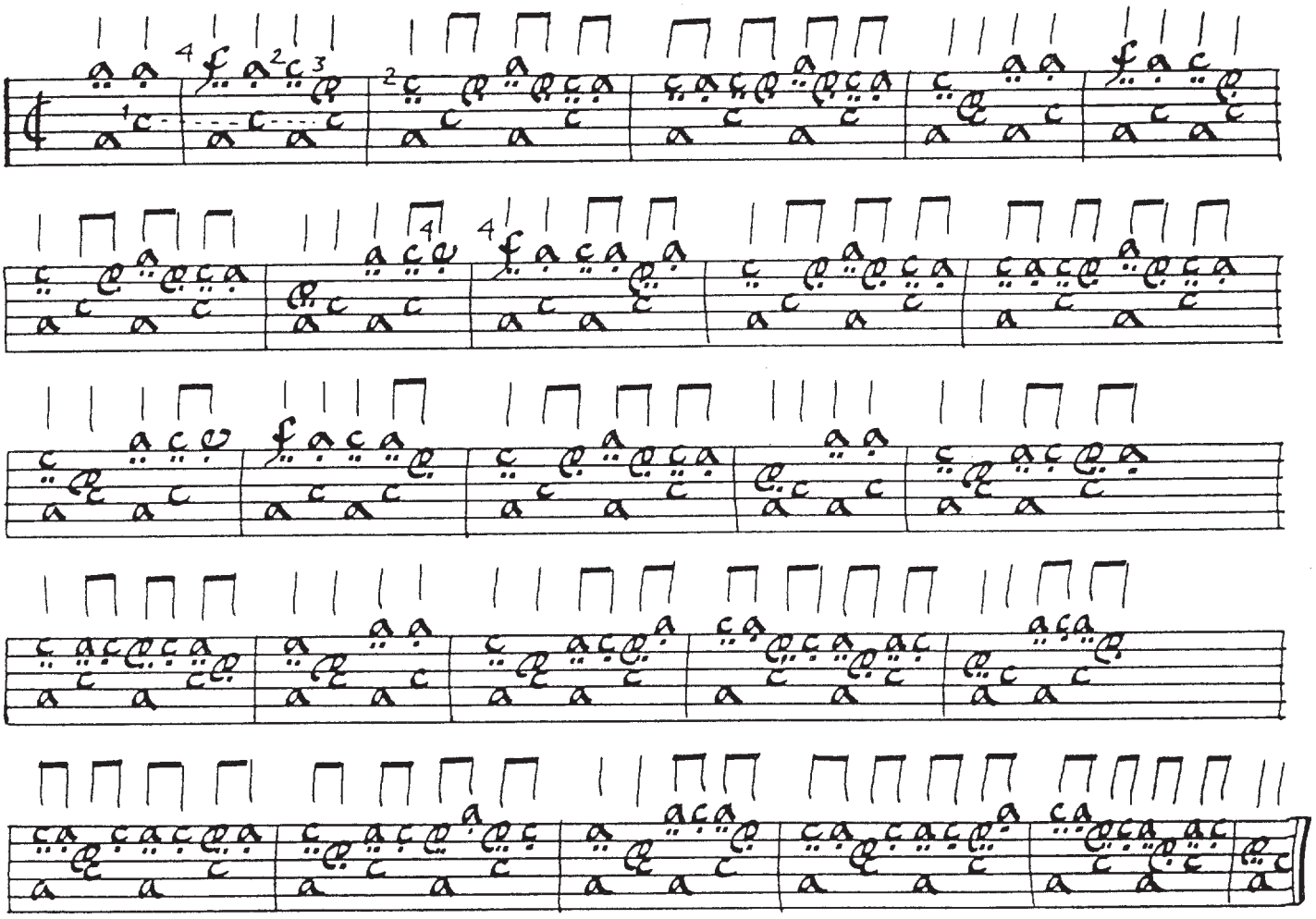
At the end of the 16th century the musical style changed gradually and with it the playing technique was altered. In this style, the bass lines got more motion and the thumb is fully occupied with the playing of these figures. As a result, the middle finger took the place of the thumb in the middle and upper parts.



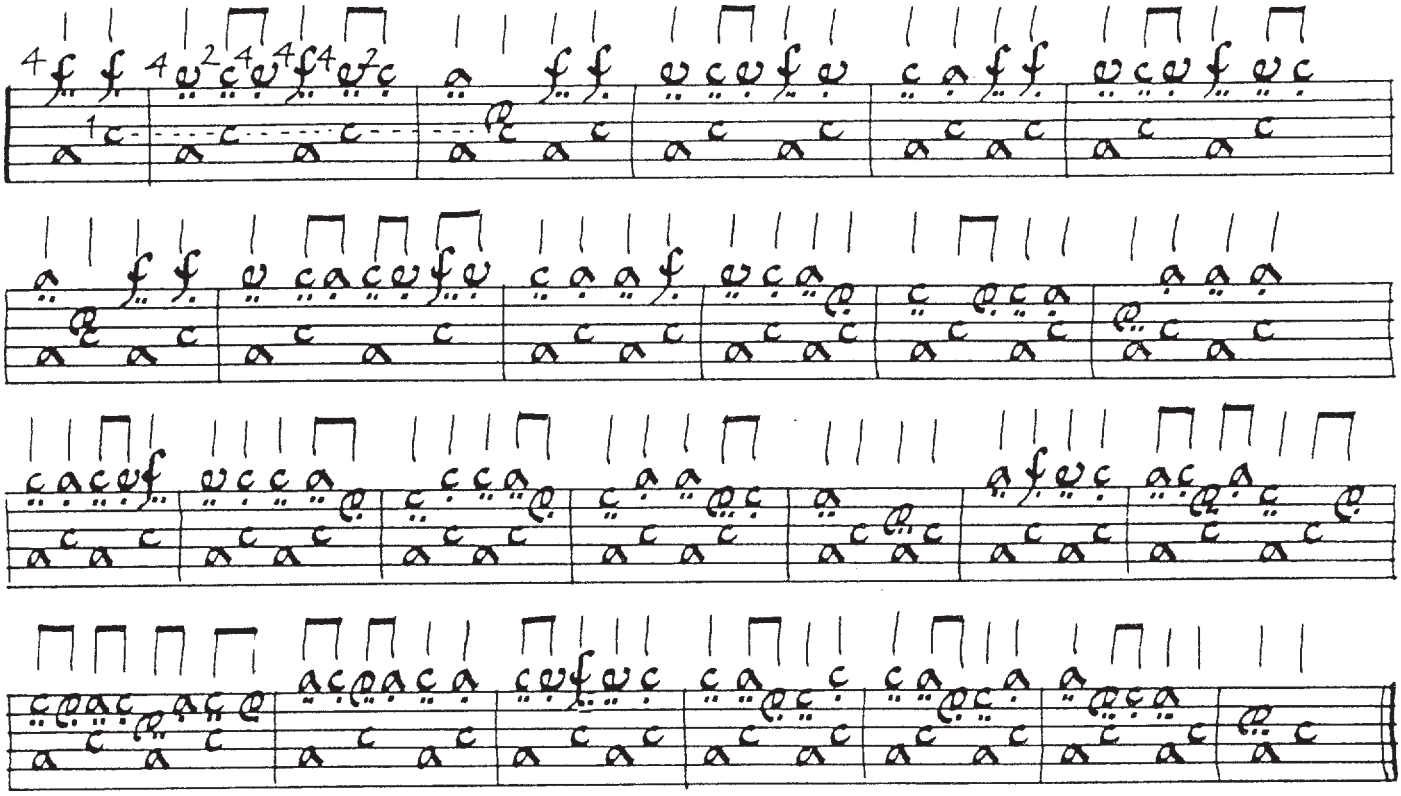
LESSON 75

BRANLES DE VILLAGE by Robert Ballard

PREMIERE



SECOND



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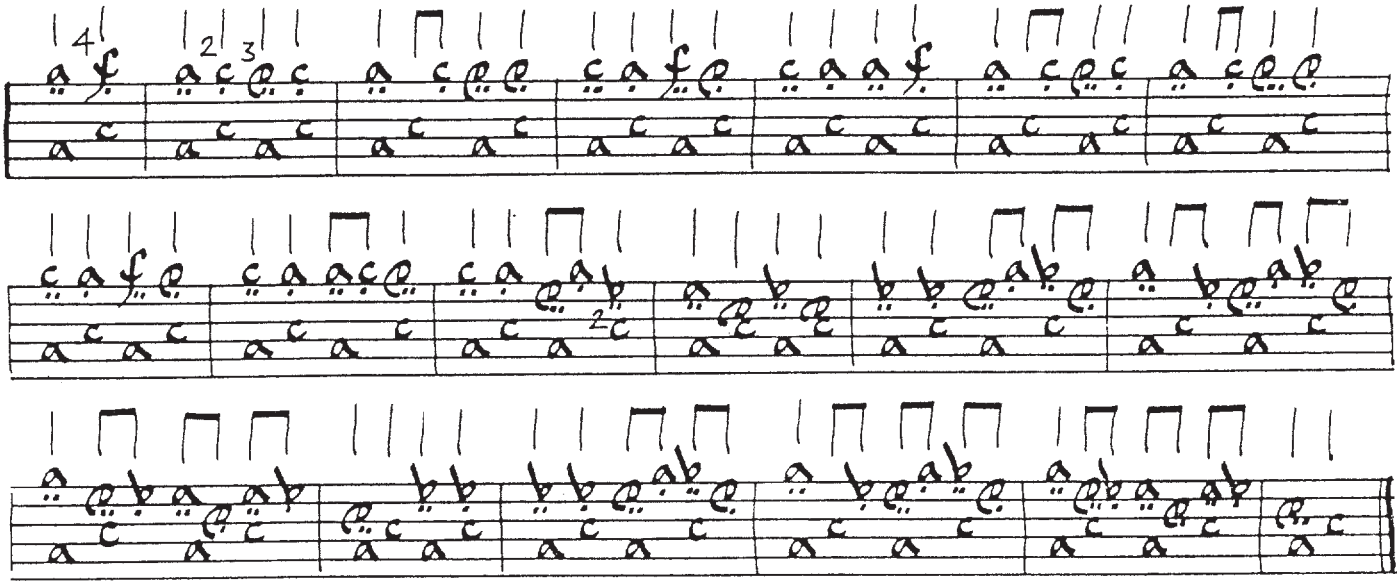
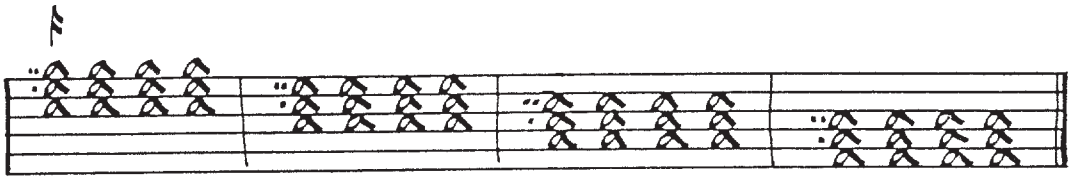


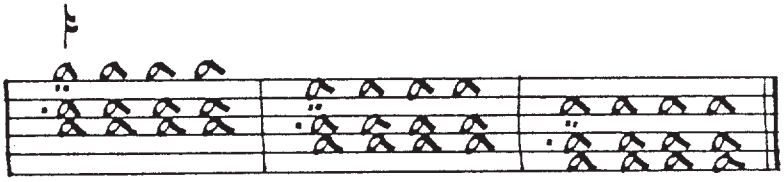
LESSON 76 - 82

In three part chords, the thumb plays the bass, the forefinger the middle part and the middle finger the upper part. If the parts are very far apart, the ringfinger can also be used in the upper part.

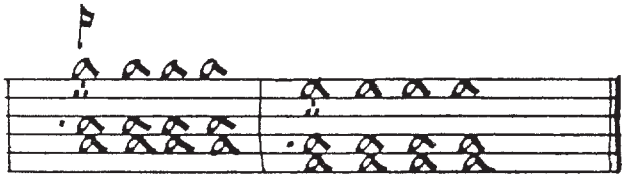
LESSON 76



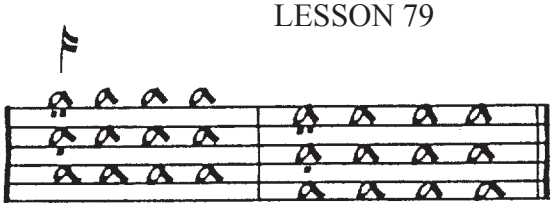
LESSON 77



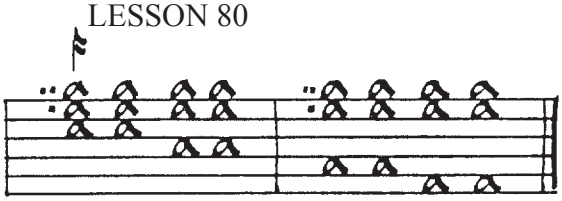
LESSON 78



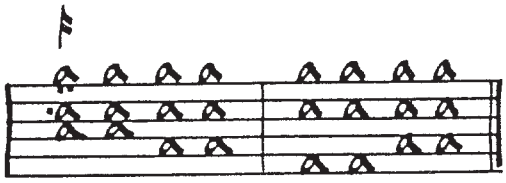
LESSON 79



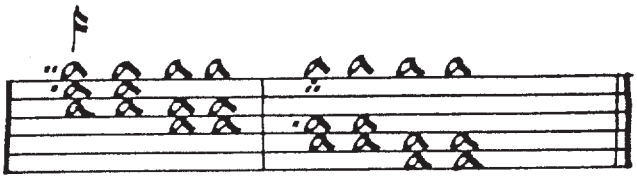
LESSON 80



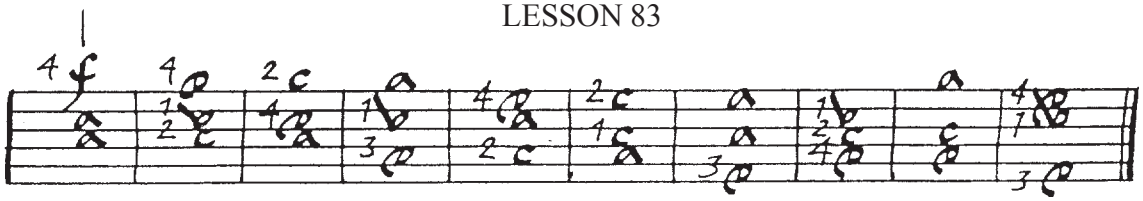
LESSON 81



LESSON 82

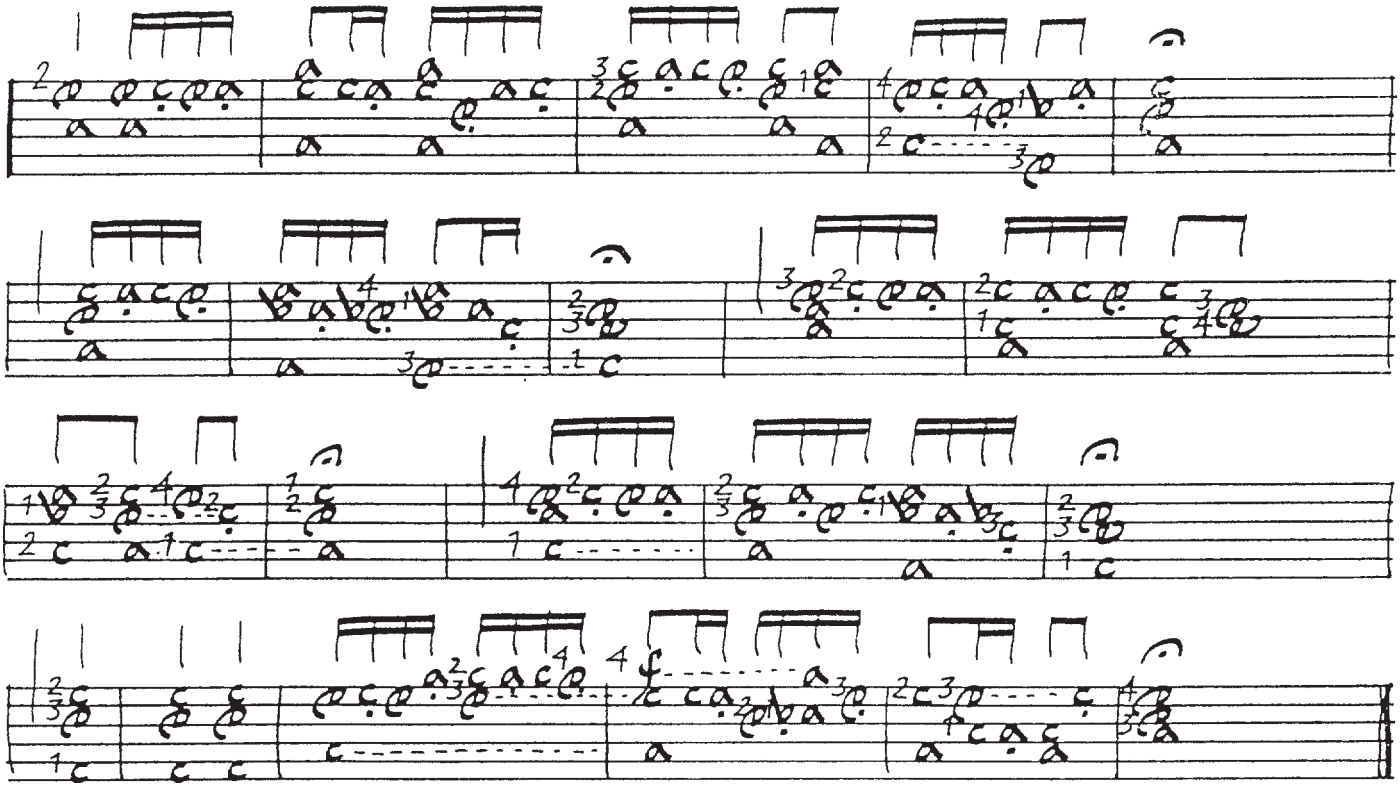


LESSON 83



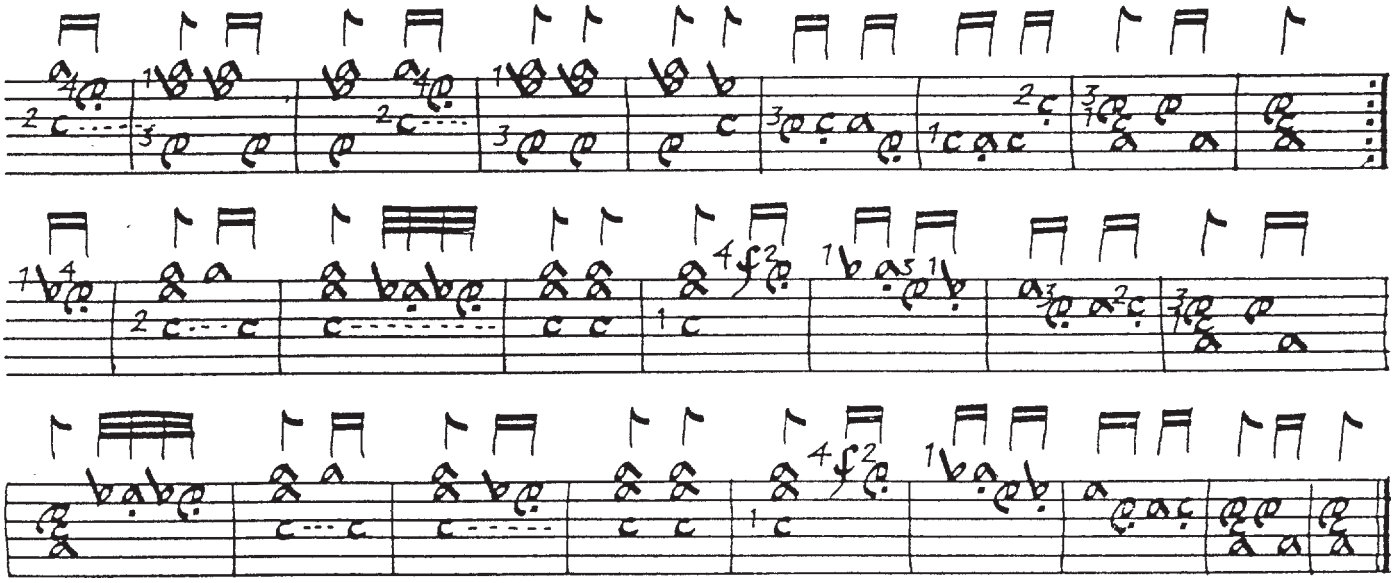
LESSON 84

ICH KLAG DEN TAG by Hans Newsidler



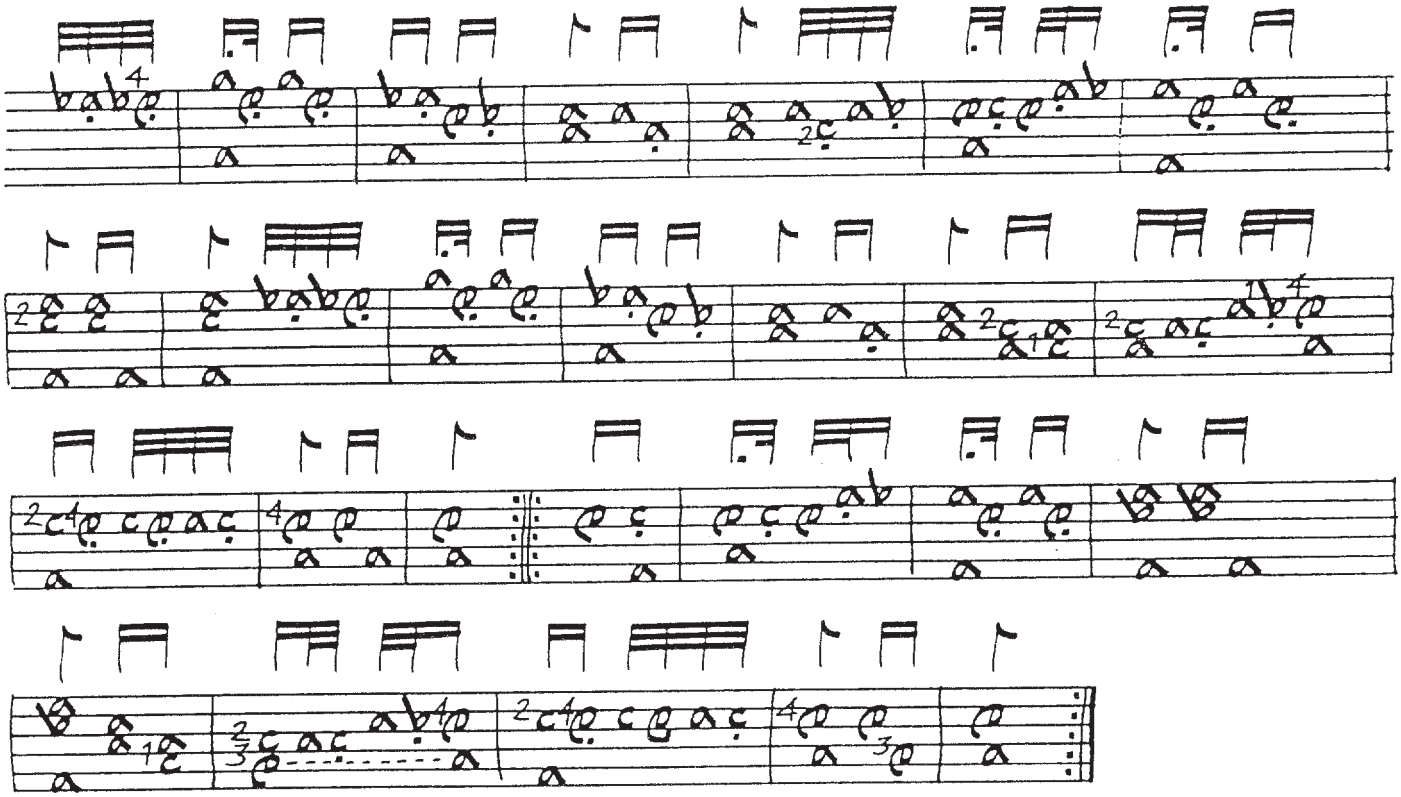
LESSON 85

EIN NIDERLENDISCH RUNDEN DANTZ by Hans Judenkünig



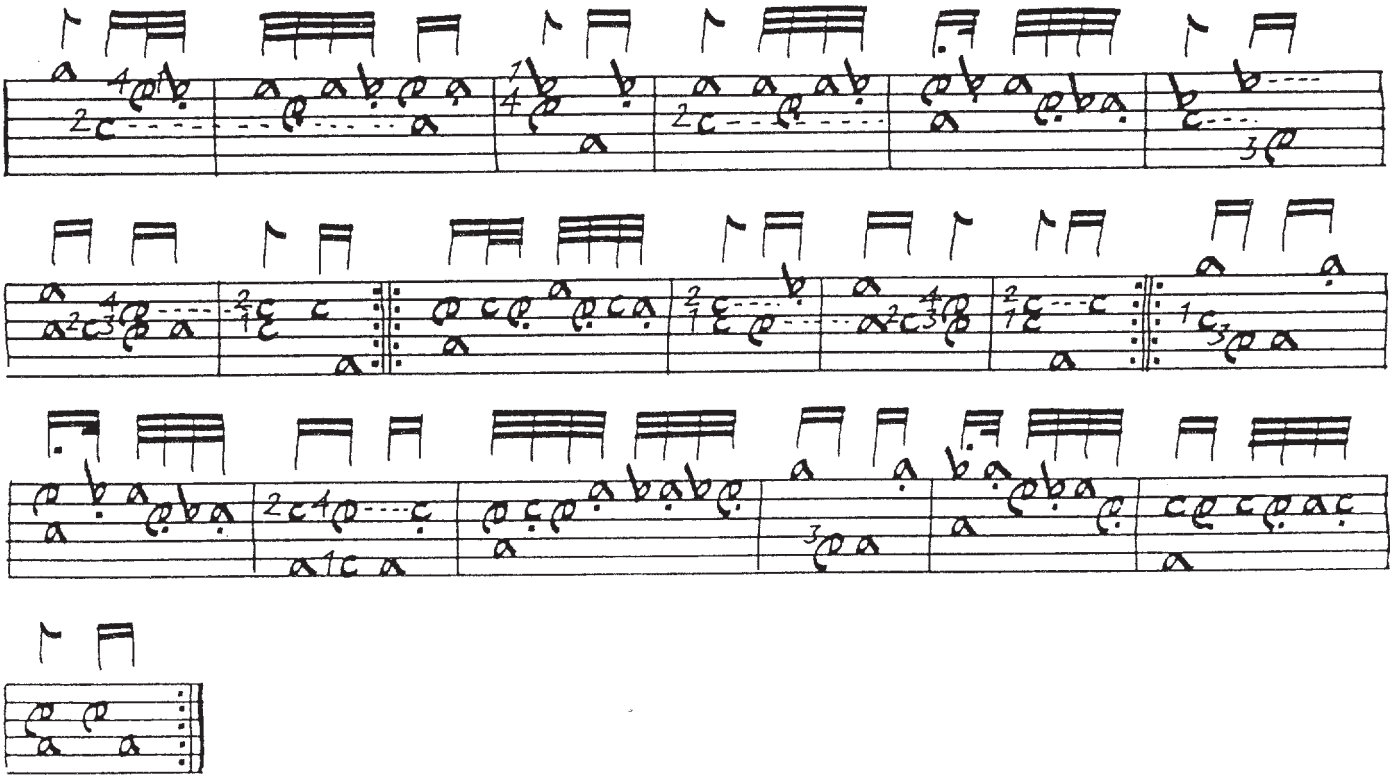
LESSON 86

PAVANE by Pierre Attaignant



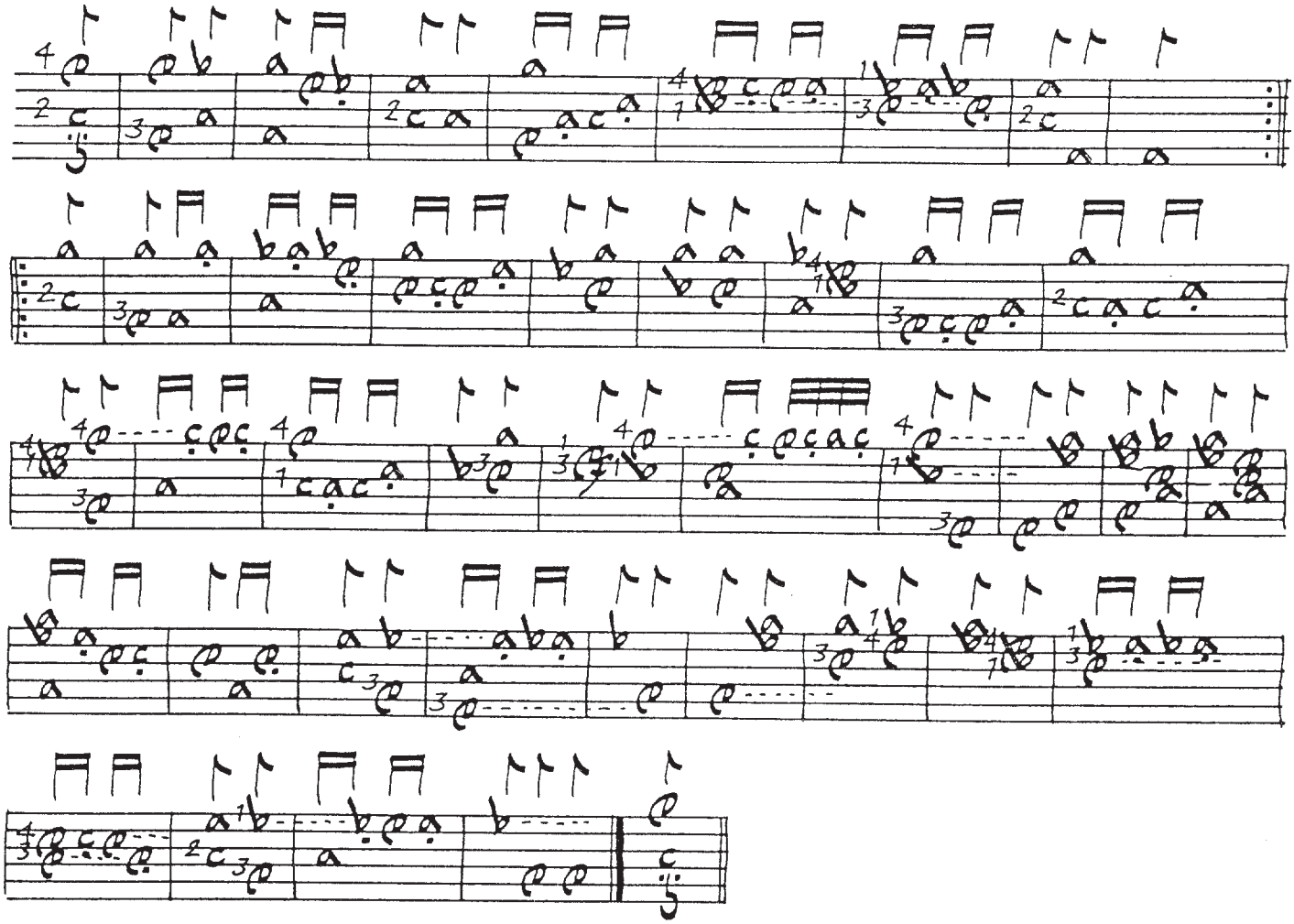
LESSON 87

PAVANE by Pierre Attaignant



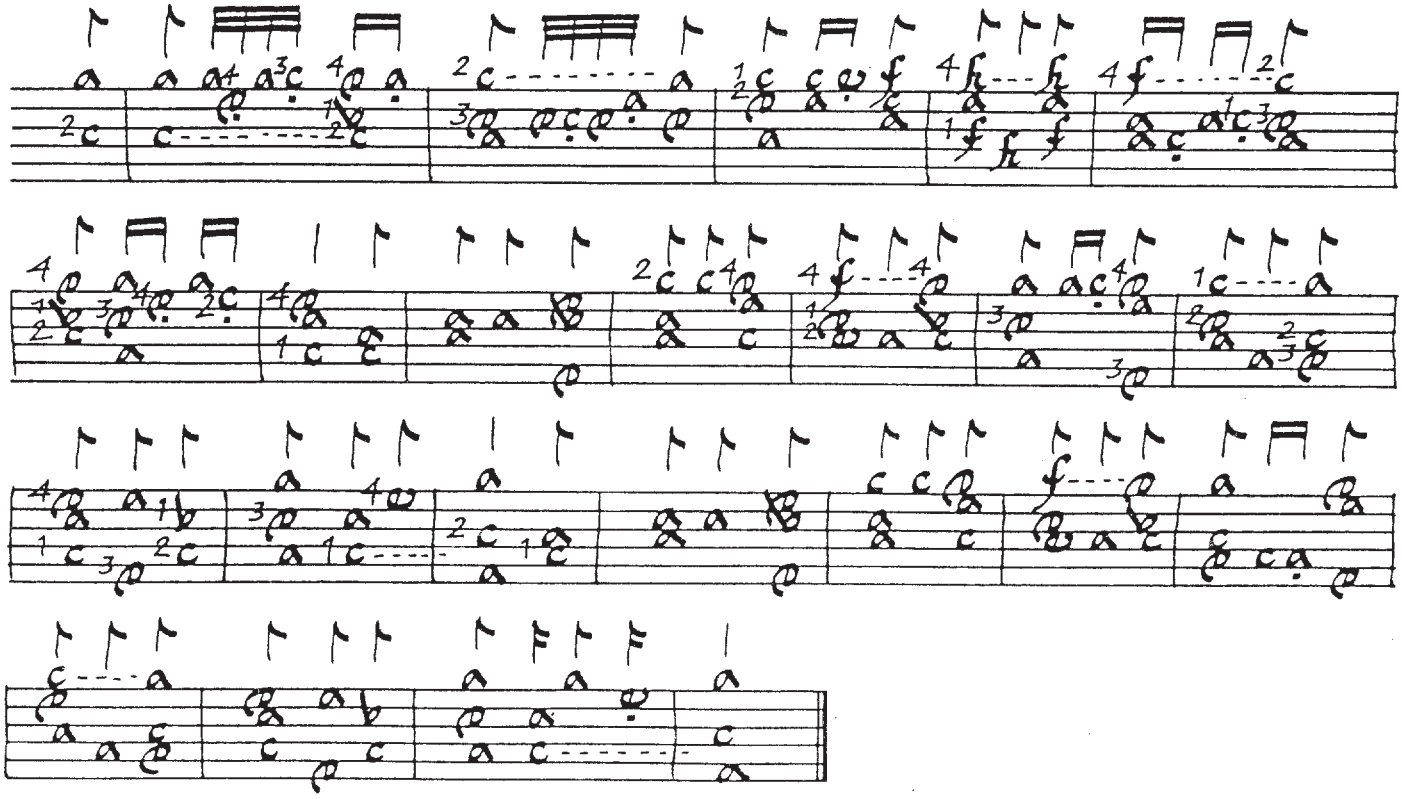
LESSON 88

PAVANE BLONDEAU by Pierre Attaignant



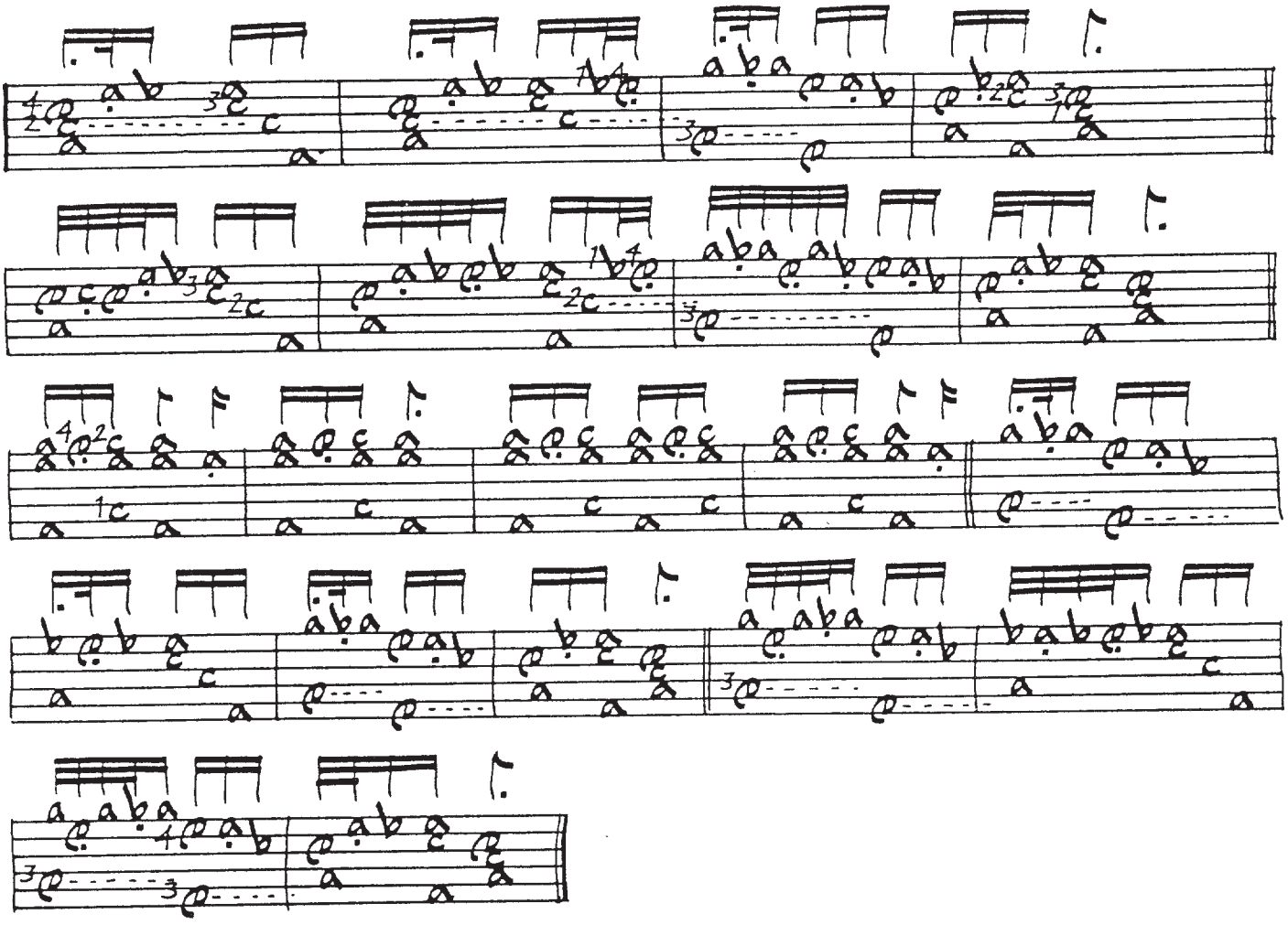
LESSON 89

ELSLEIN LIEBES ELSELEIN by Hans Judenkünig



LESSON 90

PACKINGTONES POUND ,anonymous



LESSON 91 - 93

When the first finger lies flat on the fingerboard over two or more courses, one calls this BARRÉ. In the beginning lessons this is difficult to learn because it is important that the thumb gives a good support i.e. pressure from beneath. In this book, we use I ,II, III etc to indicate in which fret the barré should be placed.

In exercise 91, place your first finger in fret **e** over the first three courses and keep it there. Every time the letter e appears, it will already be stopped through the barré.

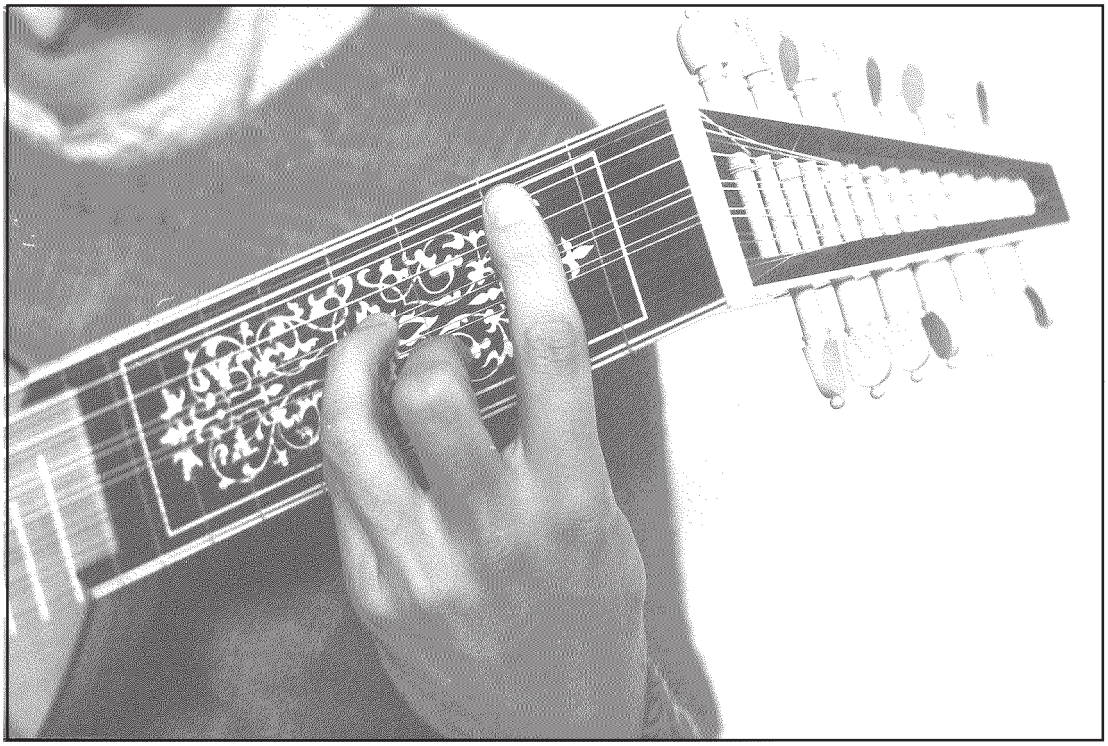
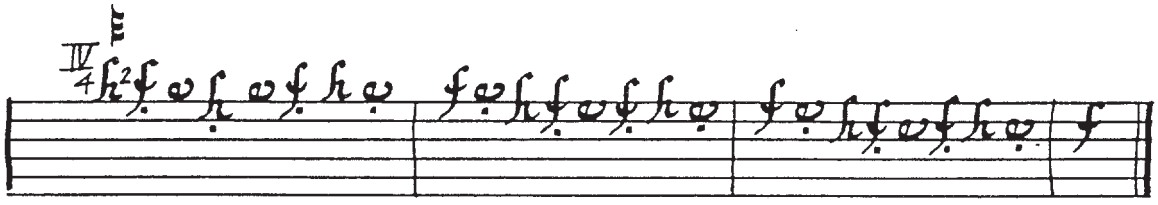


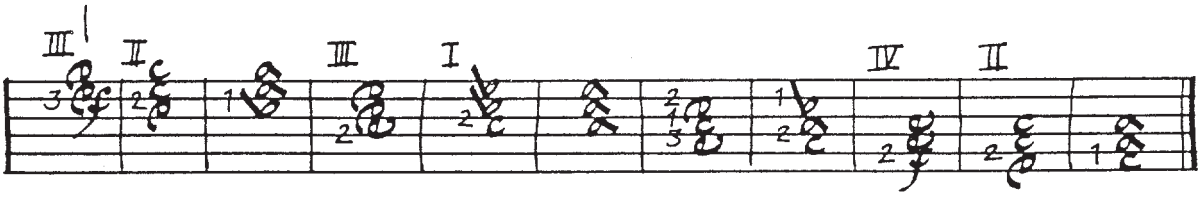
fig.11 Barré

LESSON 91

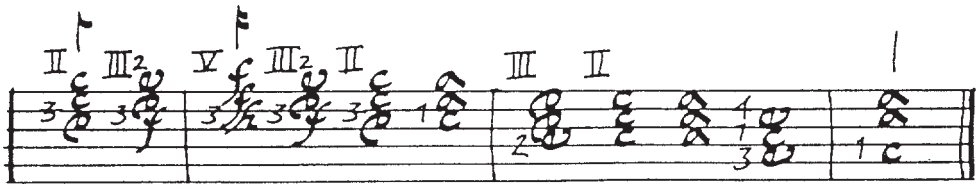
by Jean Baptiste Besard



LESSON 92



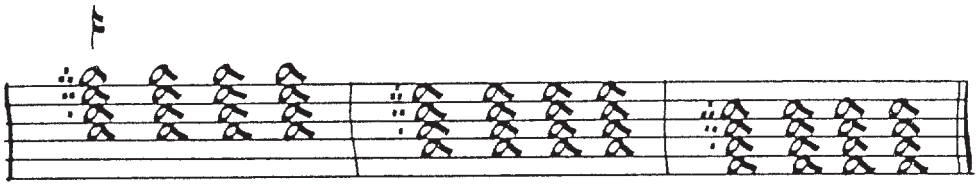
LESSON 93



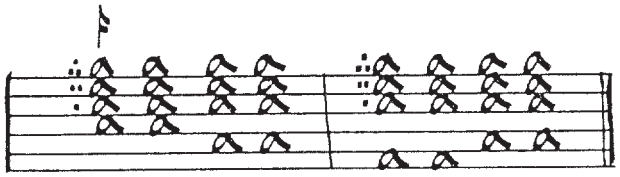
LESSON 94 - 97

In four part chords, the thumb of the right hand plays the bass part, the forefinger the tenor part, the middle finger the alto part and the ring finger the descant part.

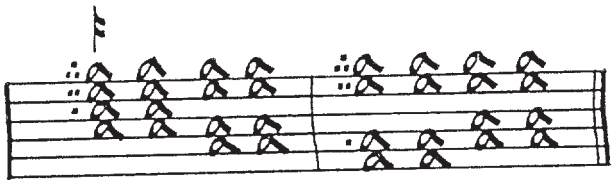
LESSON 94



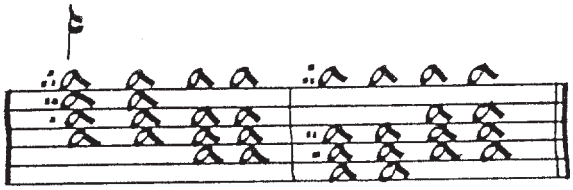
LESSON 95



LESSON 96

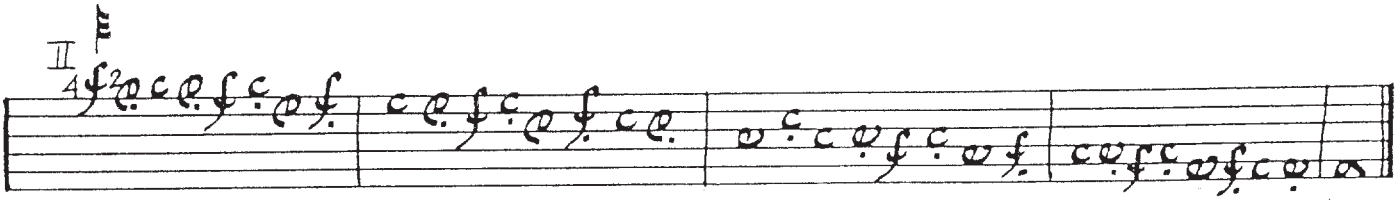


LESSON 97



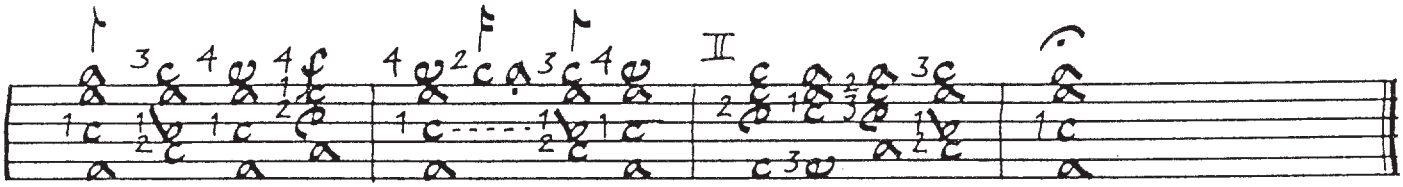
LESSON 98

by Jean Baptiste Besard



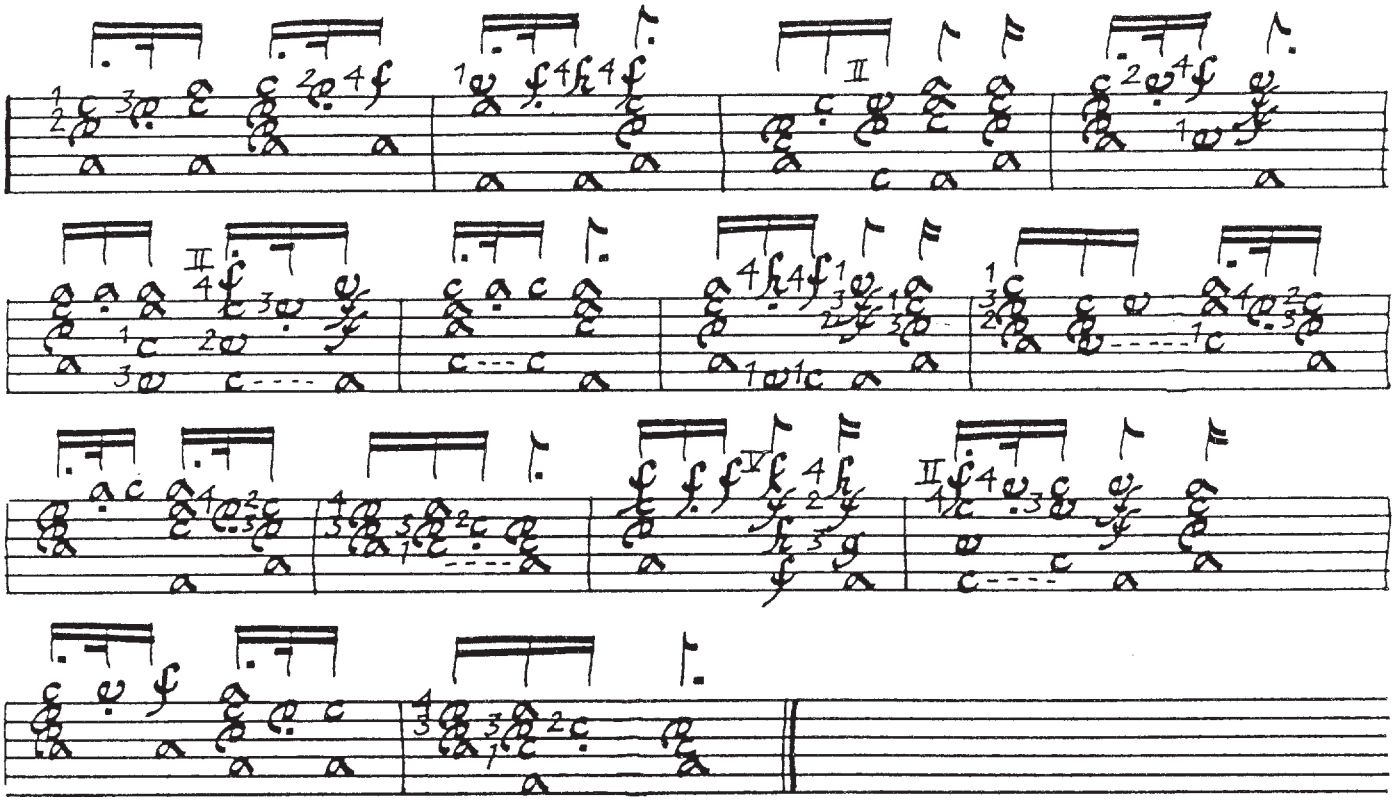
LESSON 99

by Matthäus Waissel



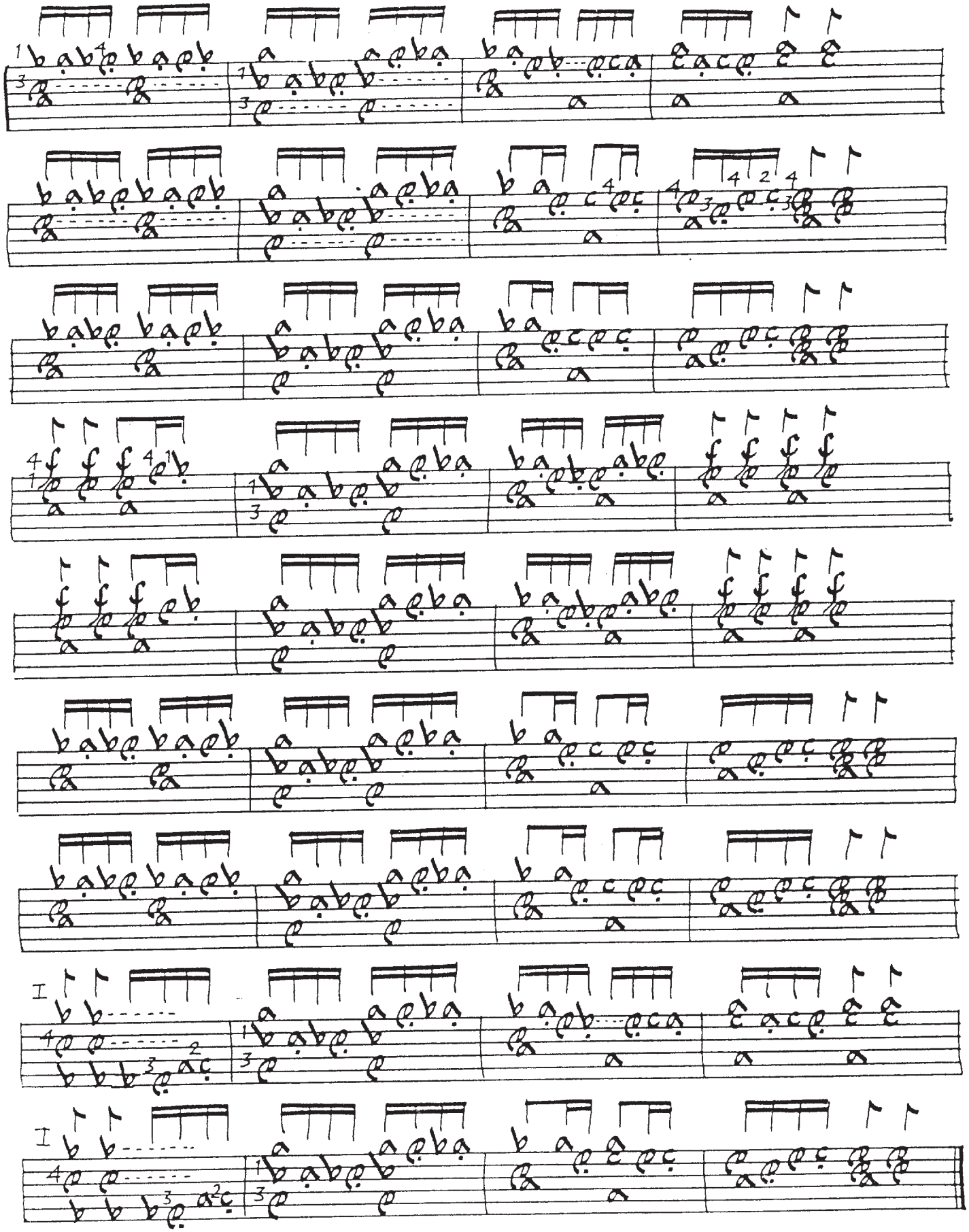
LESSON 100

TARLETON'S RISERECTIONE by John Dowland

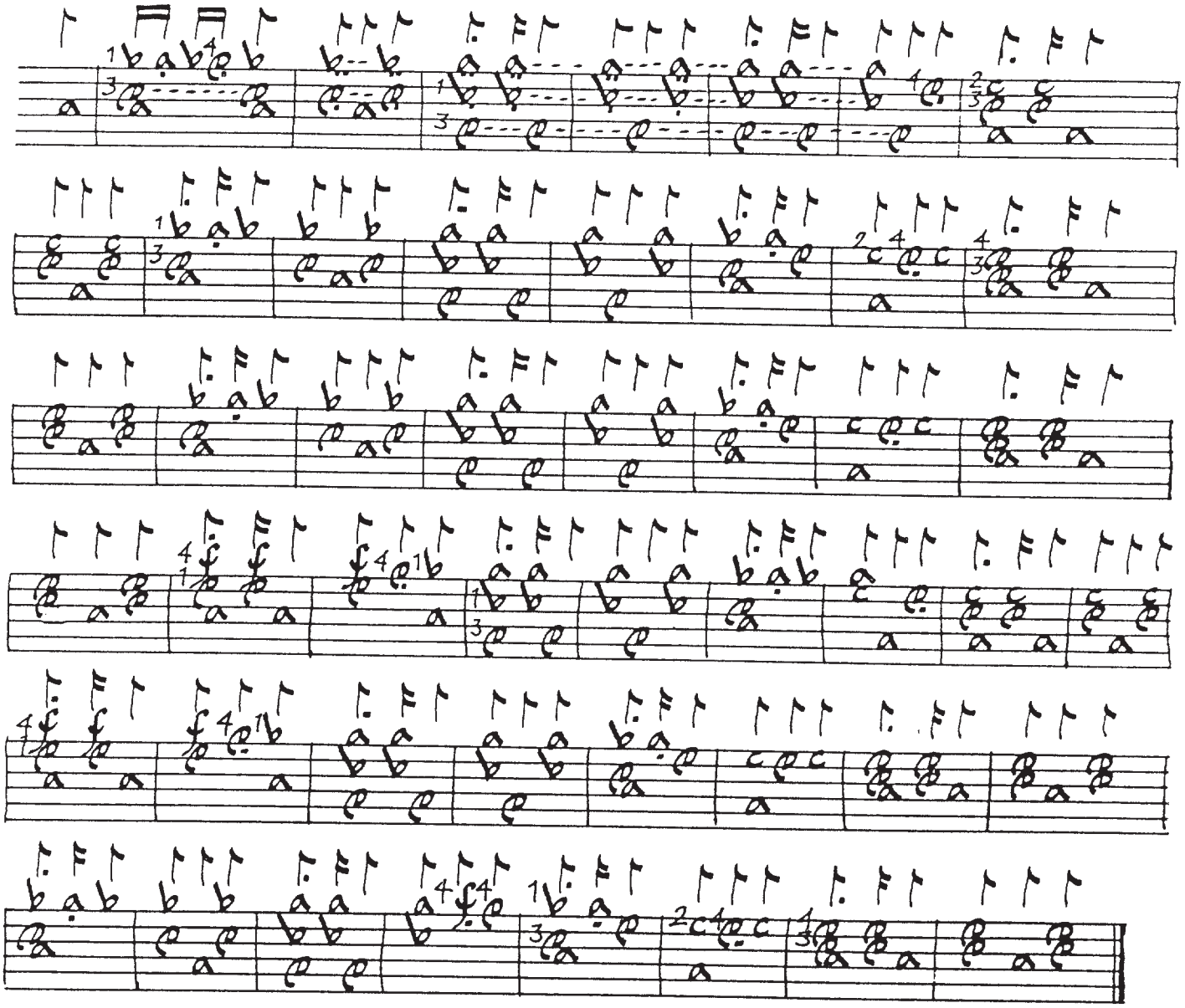


LESSON 101

EIN WELSCHER TANZ WASCHA MESA by Hans Newsidler



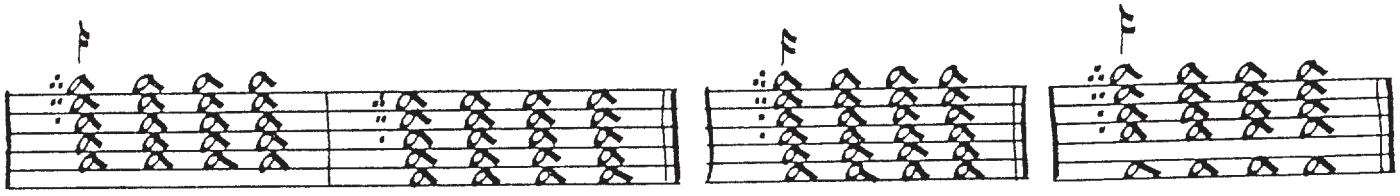
DER HUPFFAUF



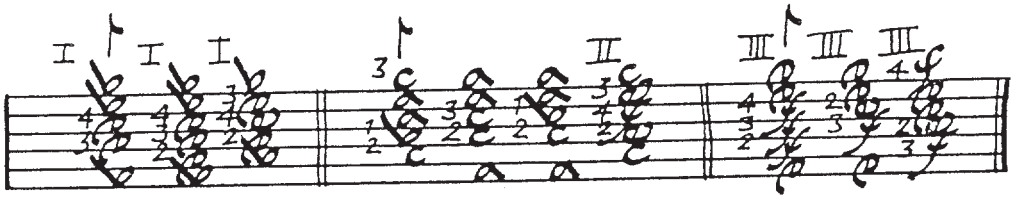
LESSON 102 - 104

In five part chords, one of the fingers of the right hand must strike two courses. In lesson 103, the forefinger plays the two middle parts.
In six part chords, the thumb and forfinger must take over two parts.

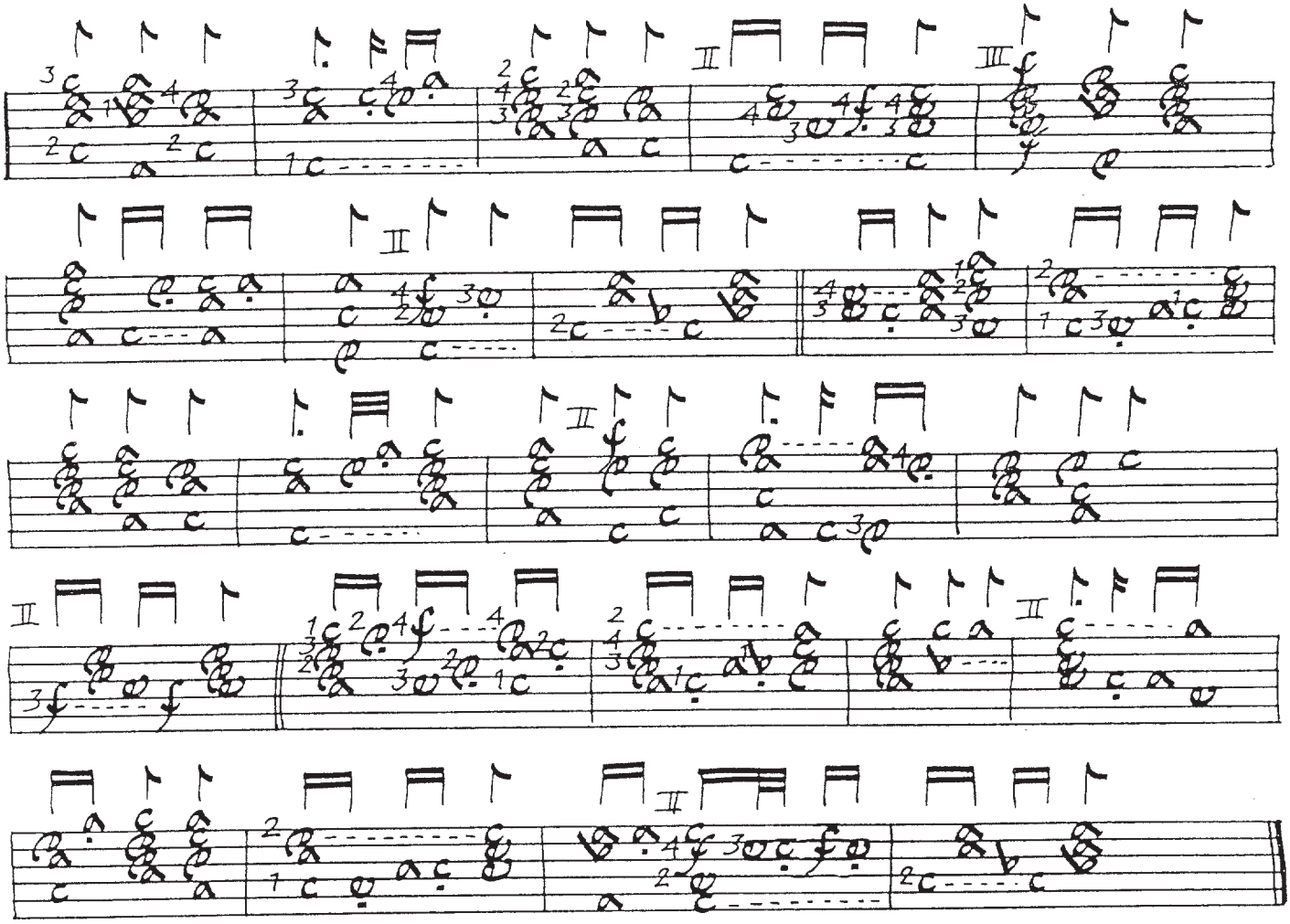
LESSON 102 LESSON 103 LESSON 104



LESSON 105
by Jean Baptiste Besard



LESSON 106
HASELLWOODS GALLIARD by John Dowland



A special barré is shown in fig.12 . In the second chord of the exercise, one stops both the letters **b** with the first finger but leaves the first course open

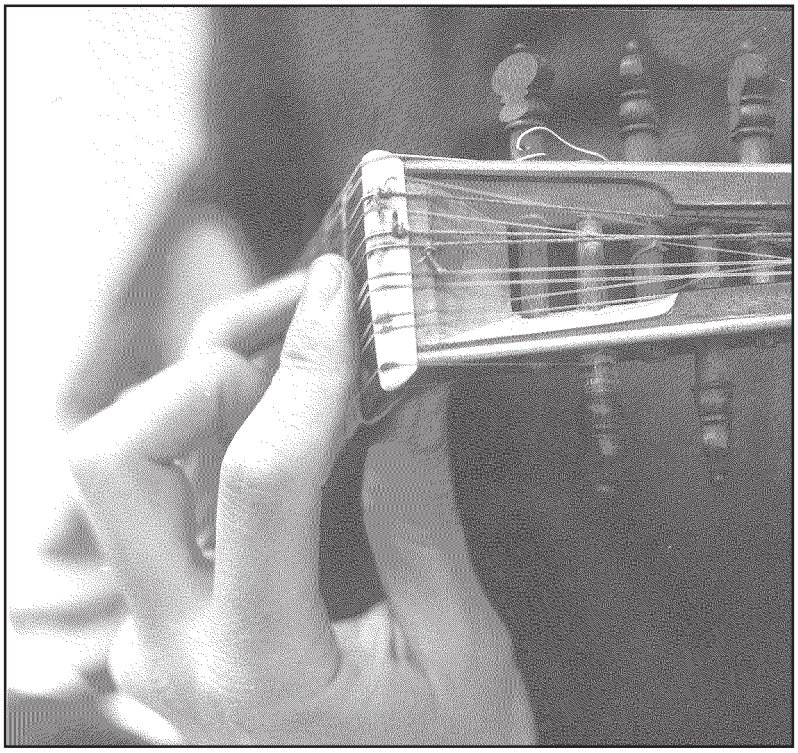
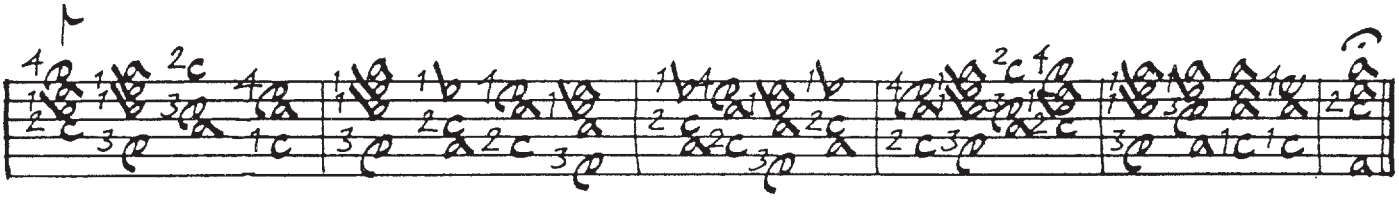


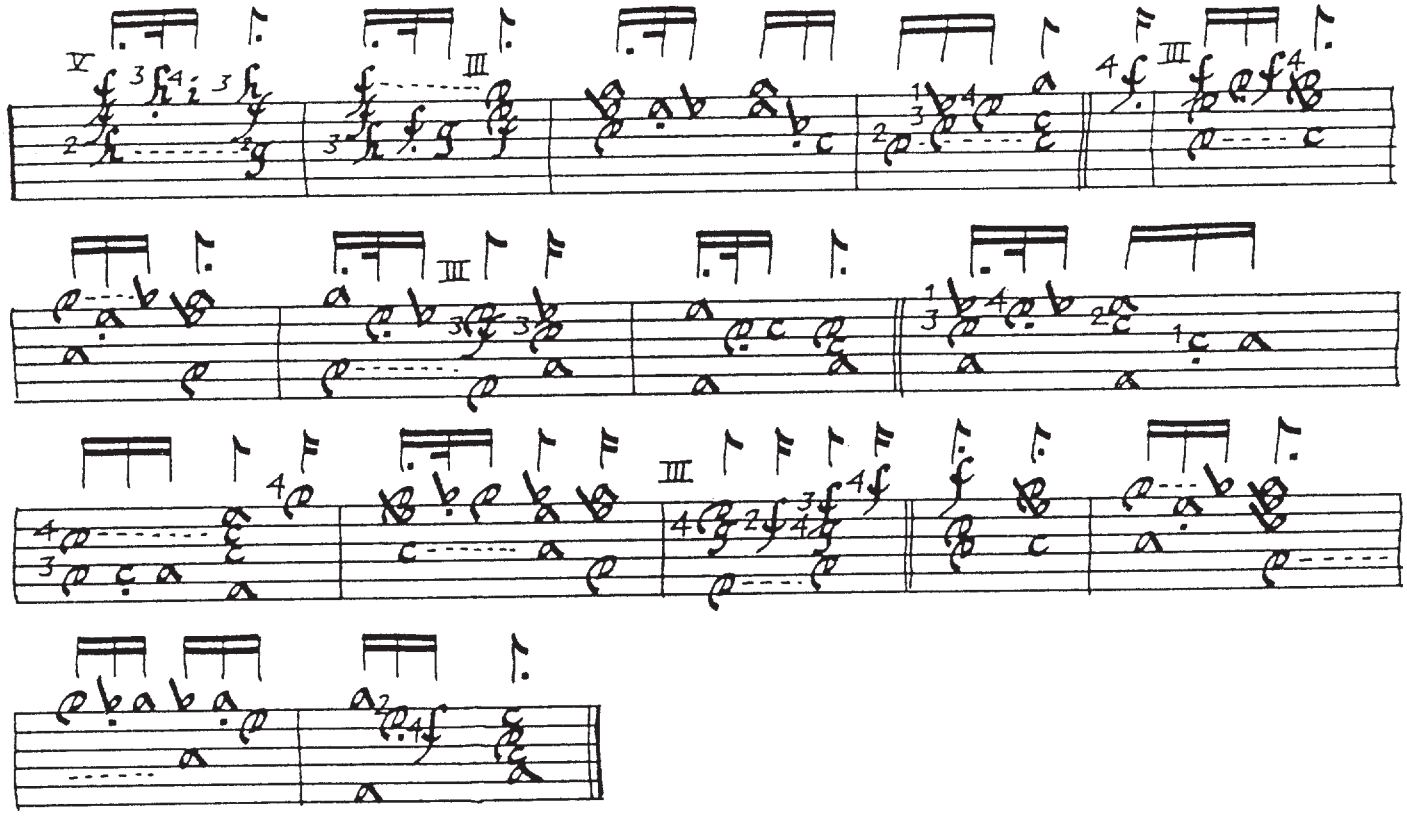
fig. 12

LESSON 107
by Matthäus Waissel



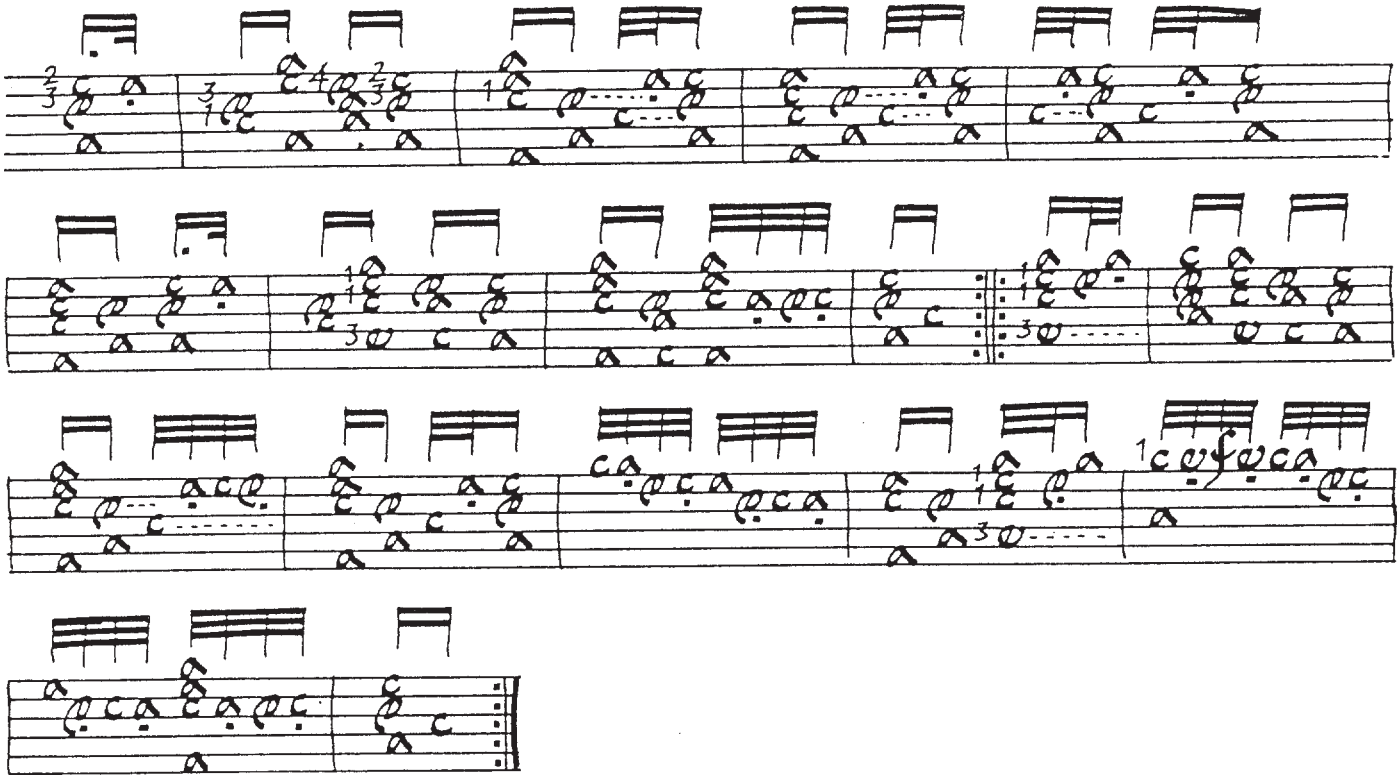
LESSON 108

A PIECE WITHOUT TITLE by John Dowland



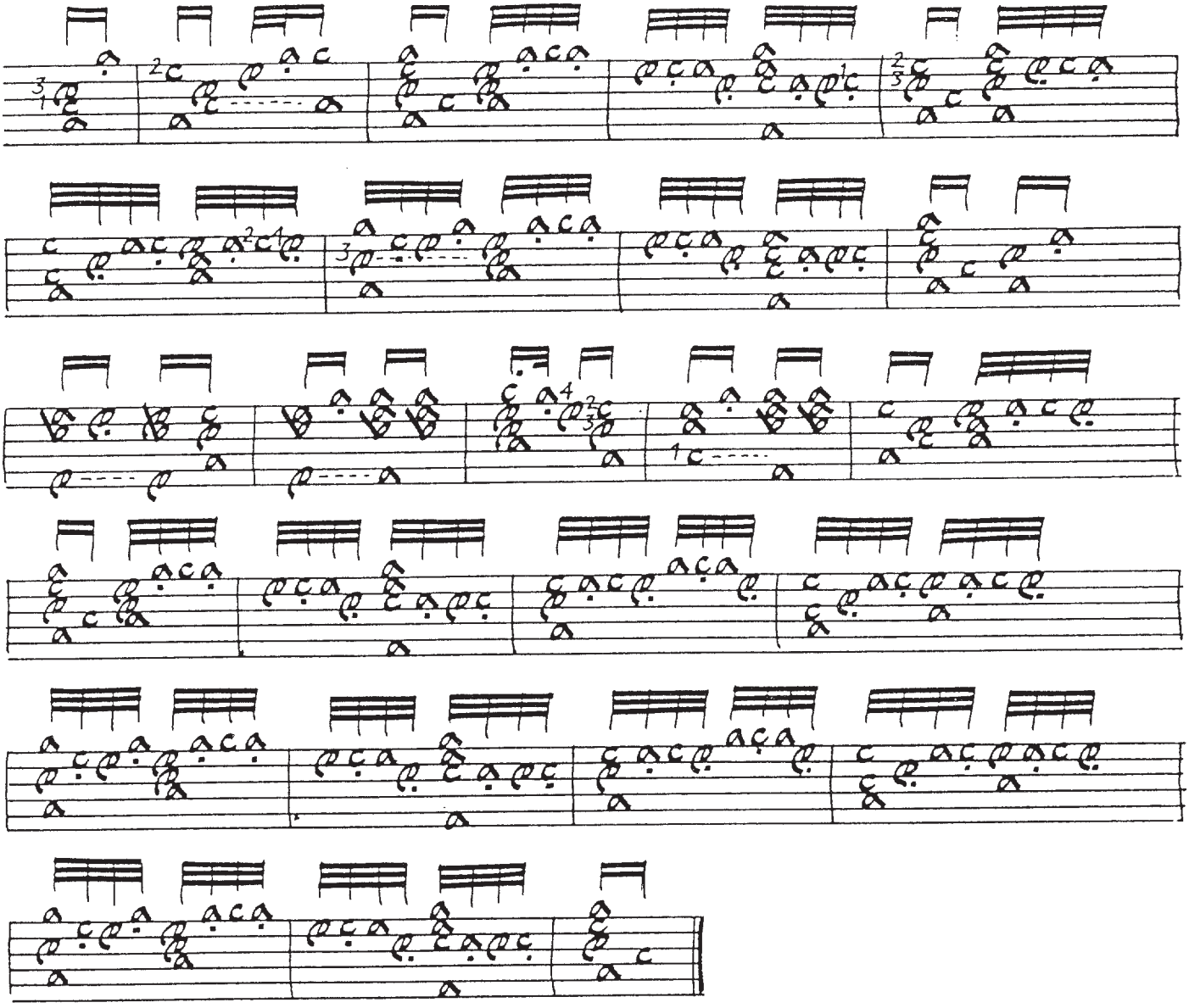
LESSON 109

I. BRANLE DE BOURGOIGNE by Adrian le Roy



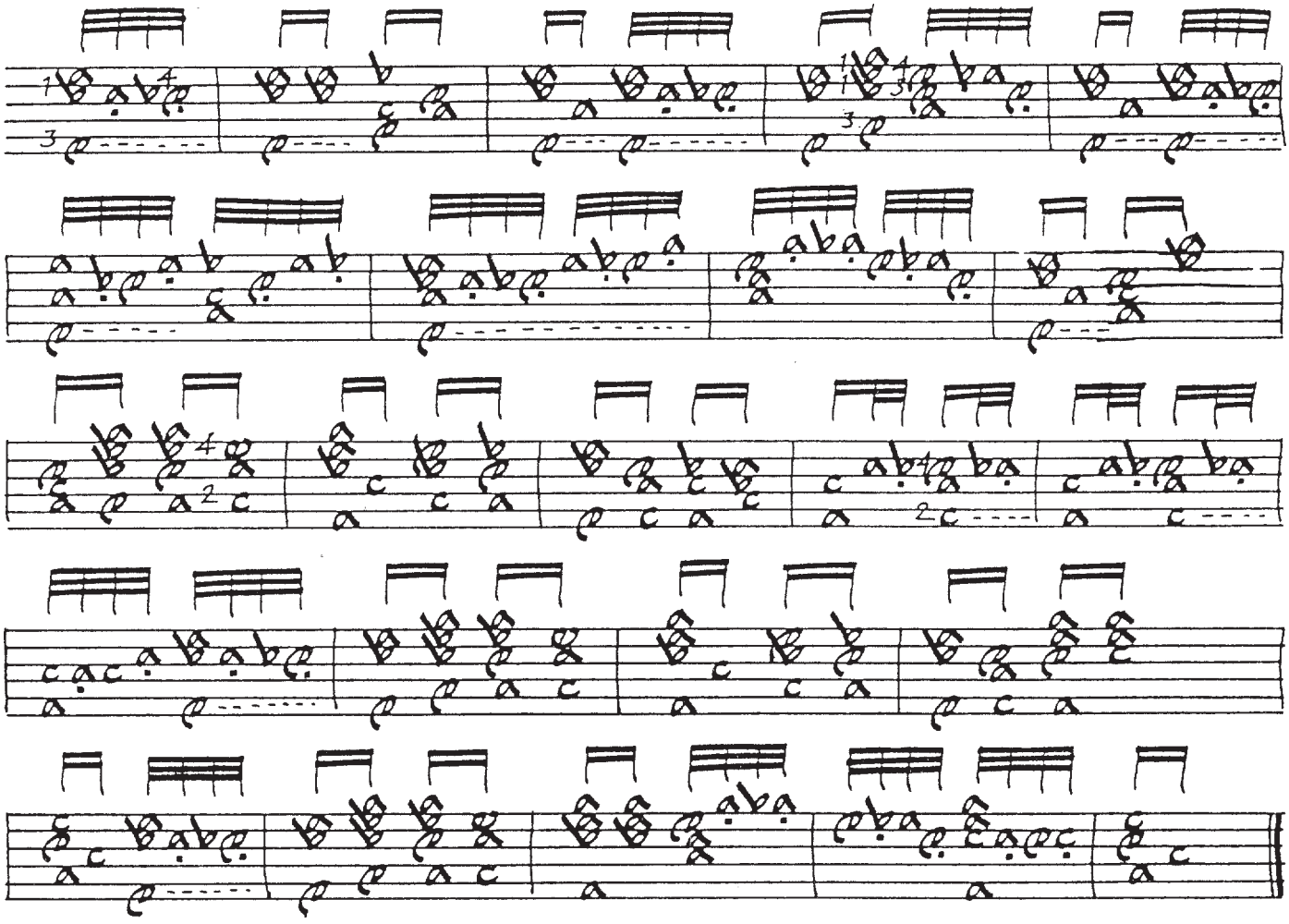
LESSON 110

II BRANLE DE BOURGOIGNE by Adrian le Roy



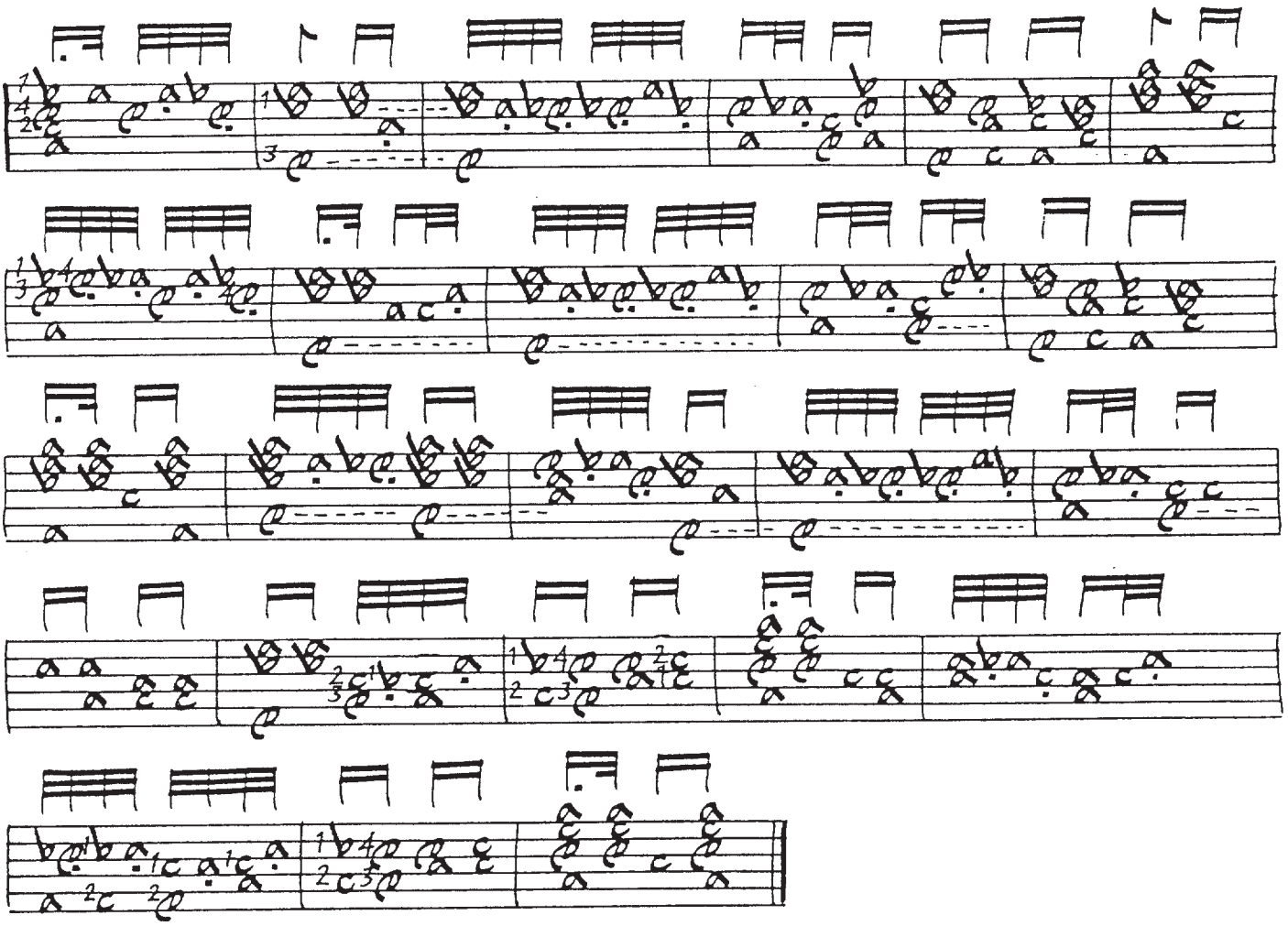
LESSON 111

III BRANLE DE BOURGOIGNE by Adrian le Roy



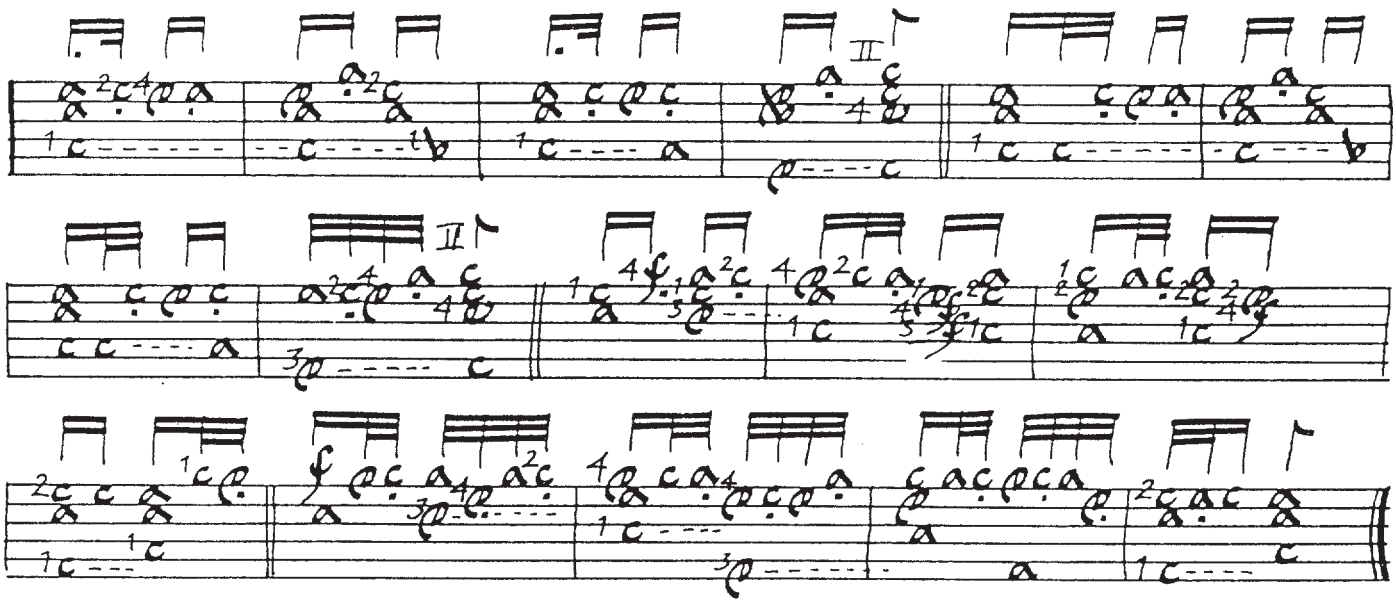
LESSON 112

IV BRANLE DE BOURGOIGNE by Adrian le Roy

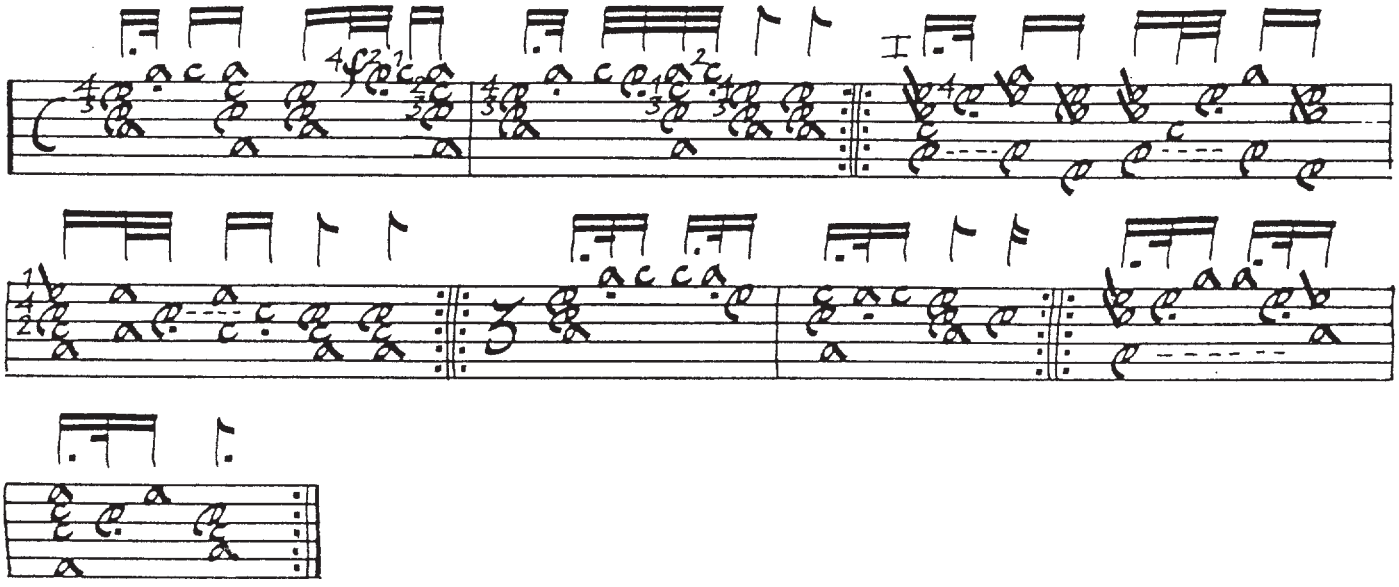


LESSON 113

MR.DOWLAND'S MIDNIGHT by John Dowland

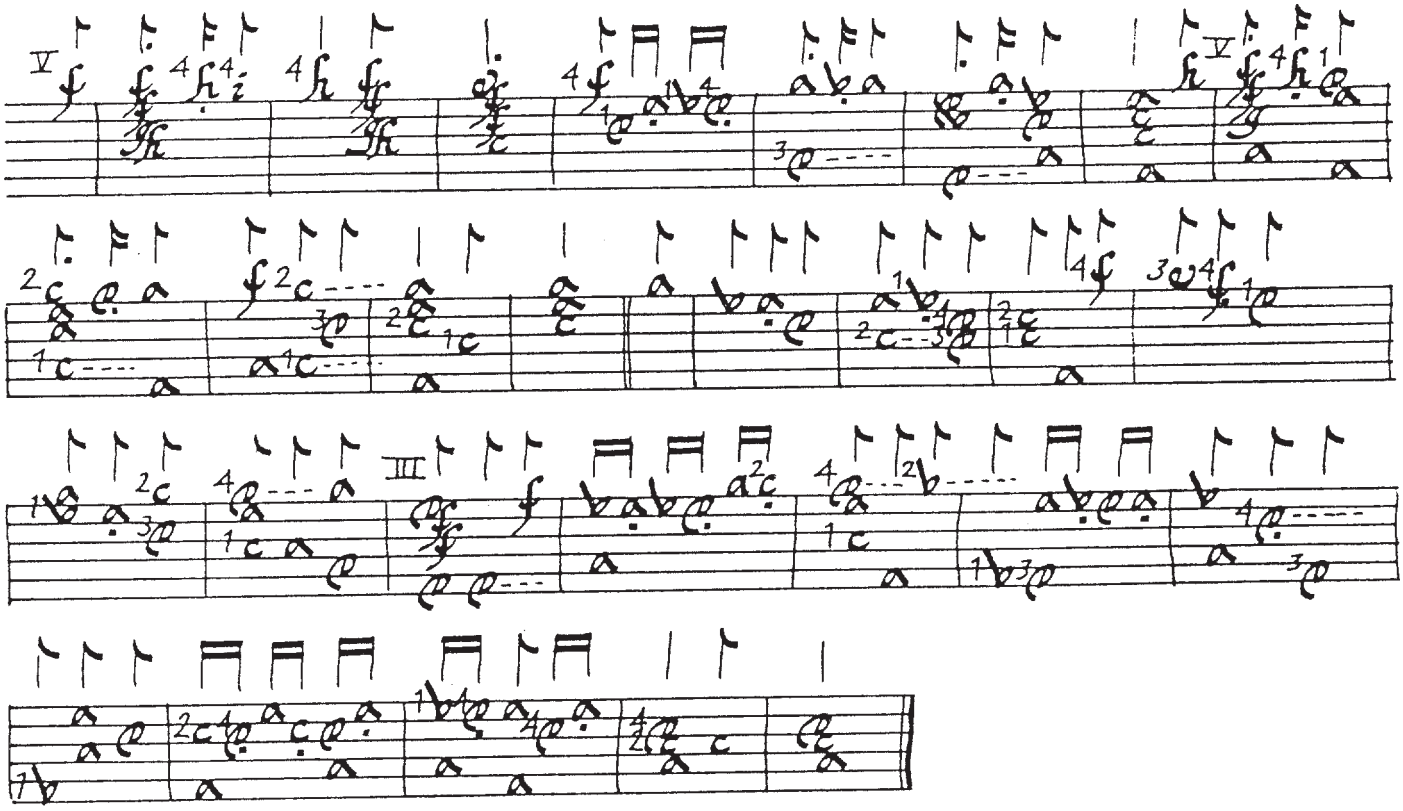


LESSON 114
ORLANDO SLEEPETH by John Dowland



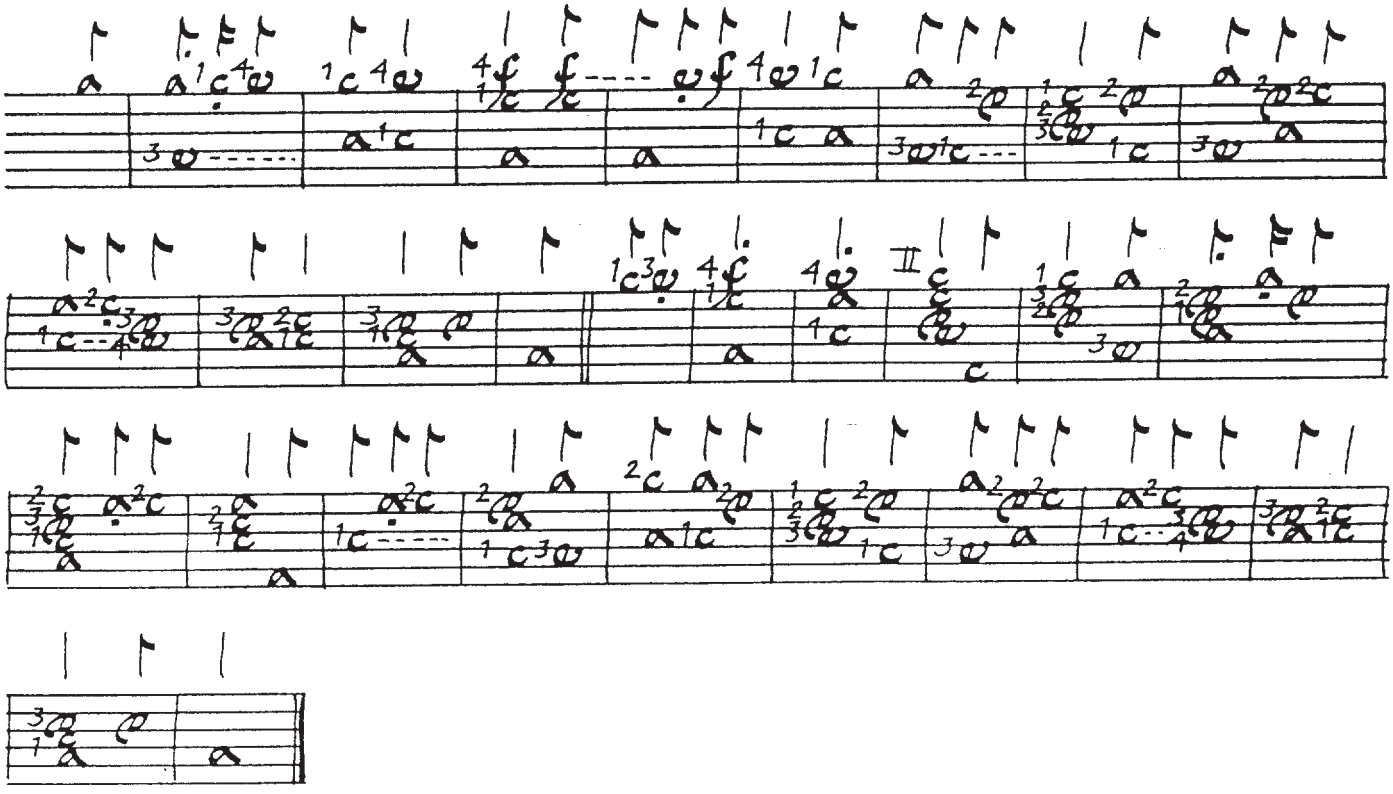
LESSON 115

CURRANT ,Cambridge (D.d.9.33)



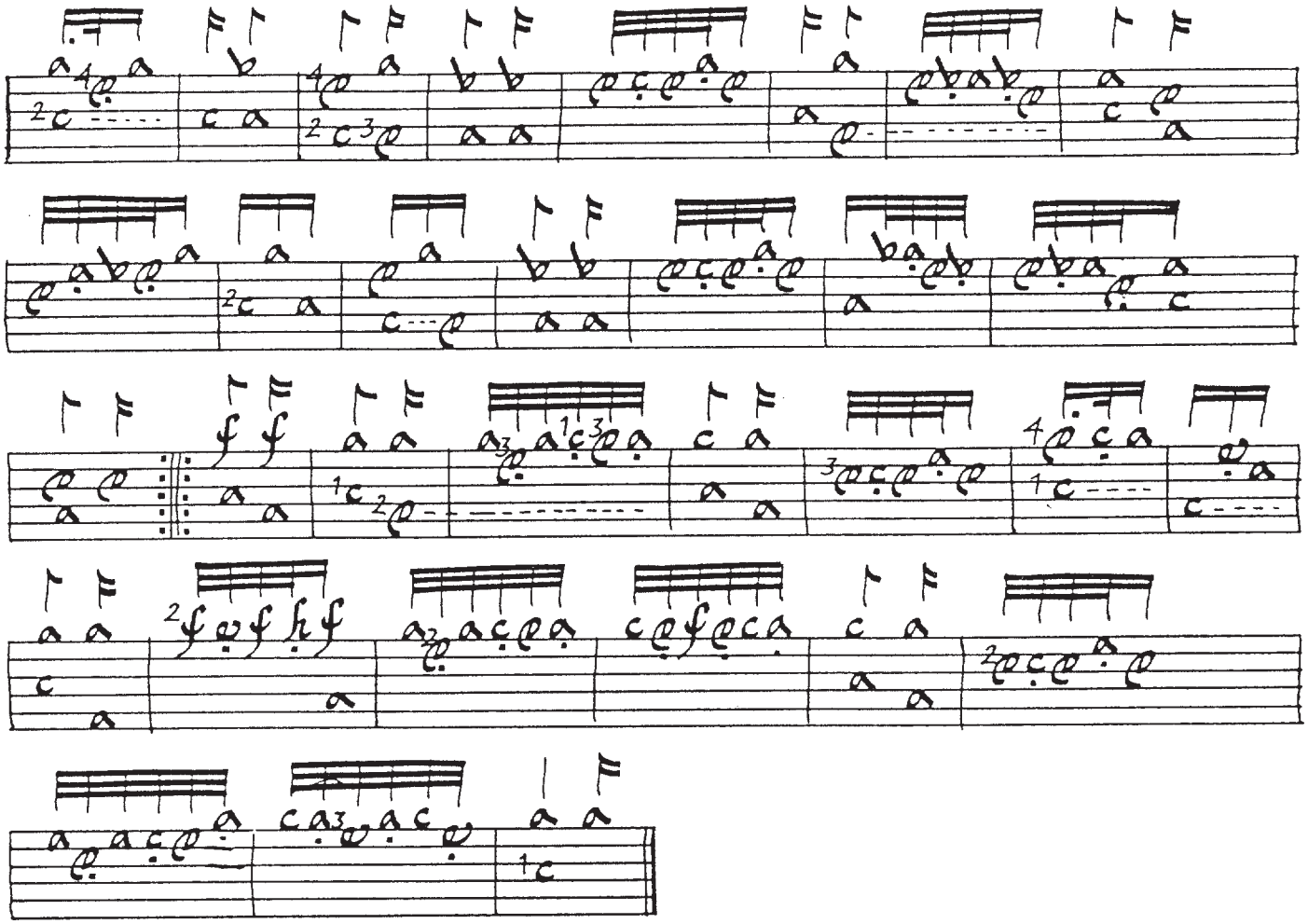
LESSON 116

VOLTA ,Cambridge (D.d.9.33)



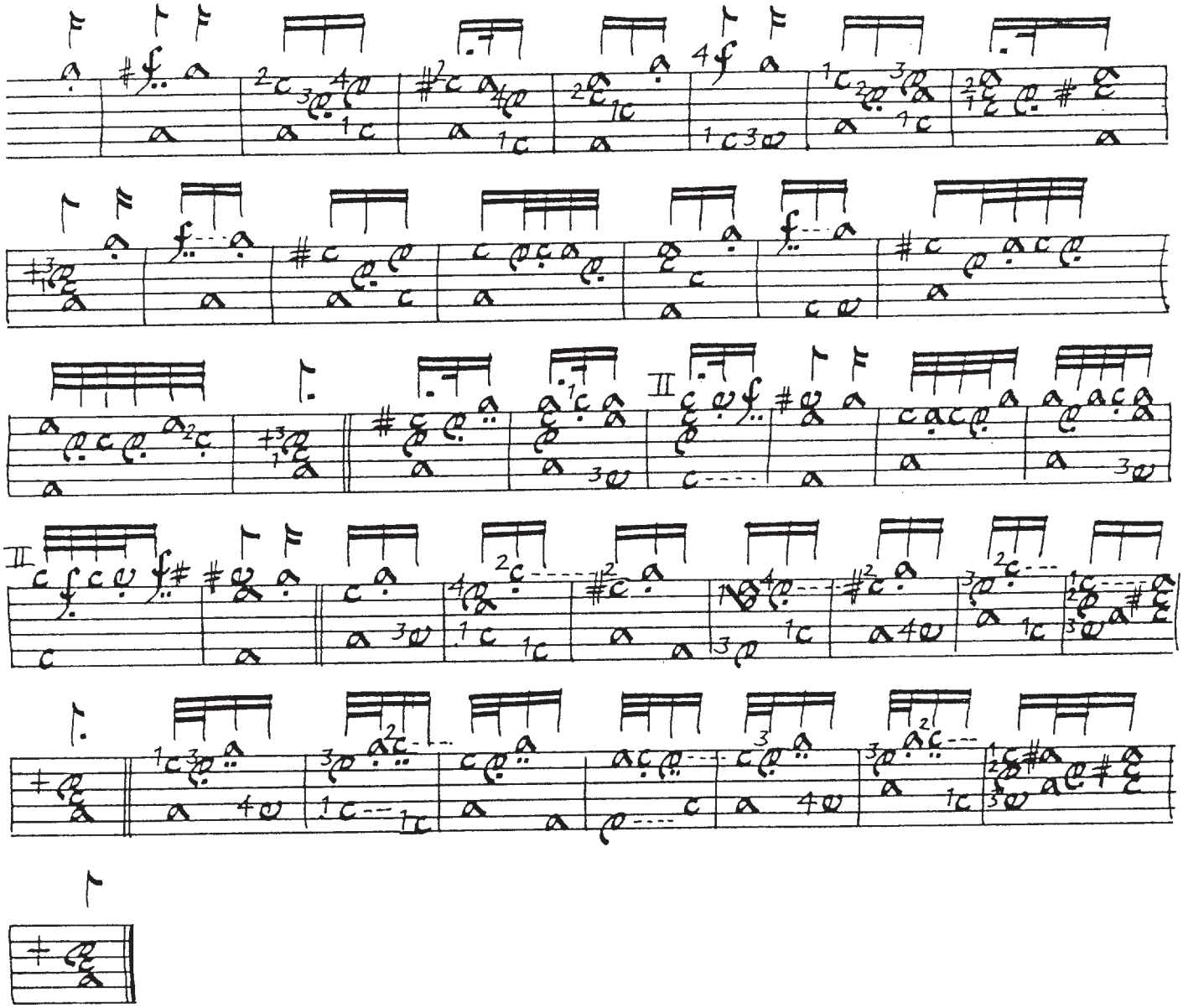
LESSON 117

BRANLE GAY by Pierre Attaignant



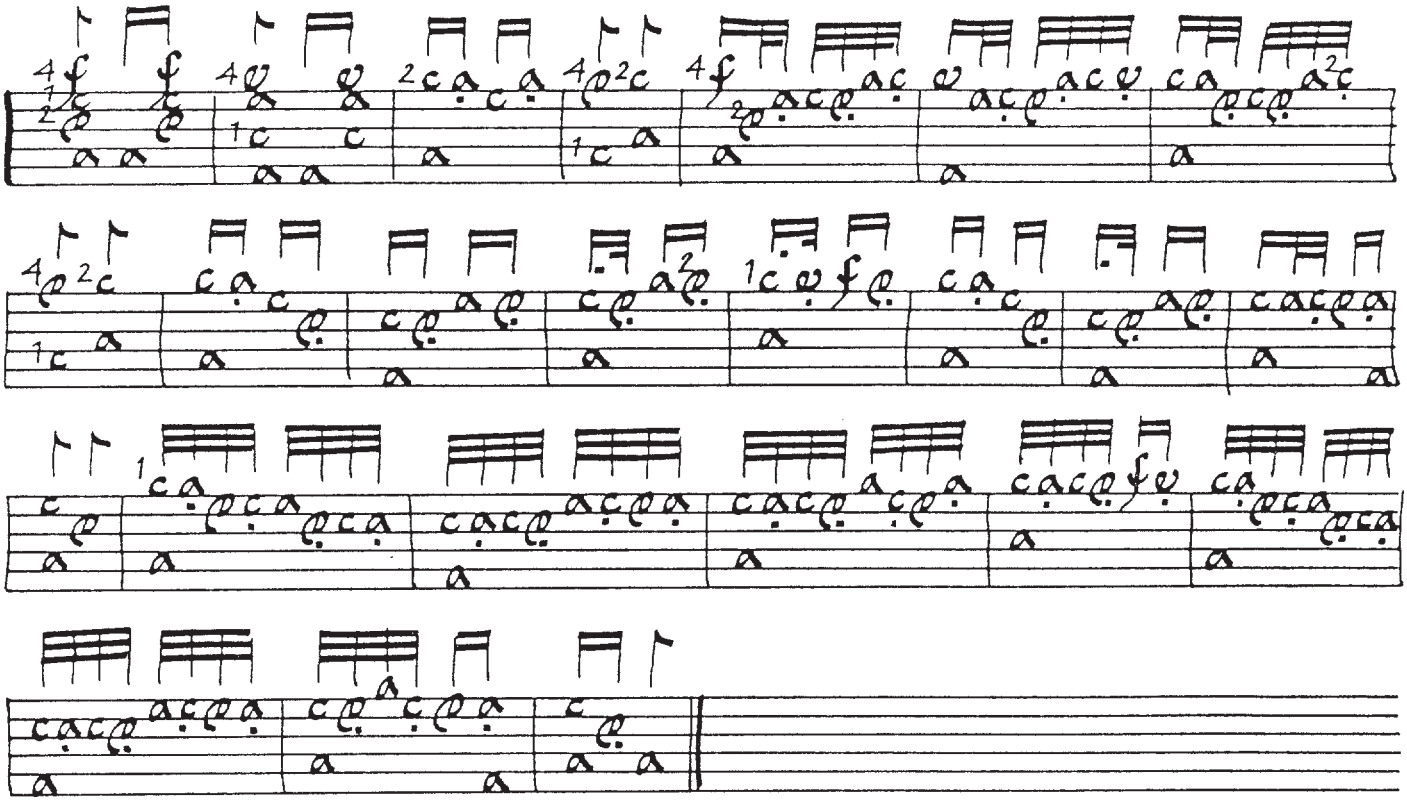
LESSON 118

WILSONS WILD from Sampson Lute Booke



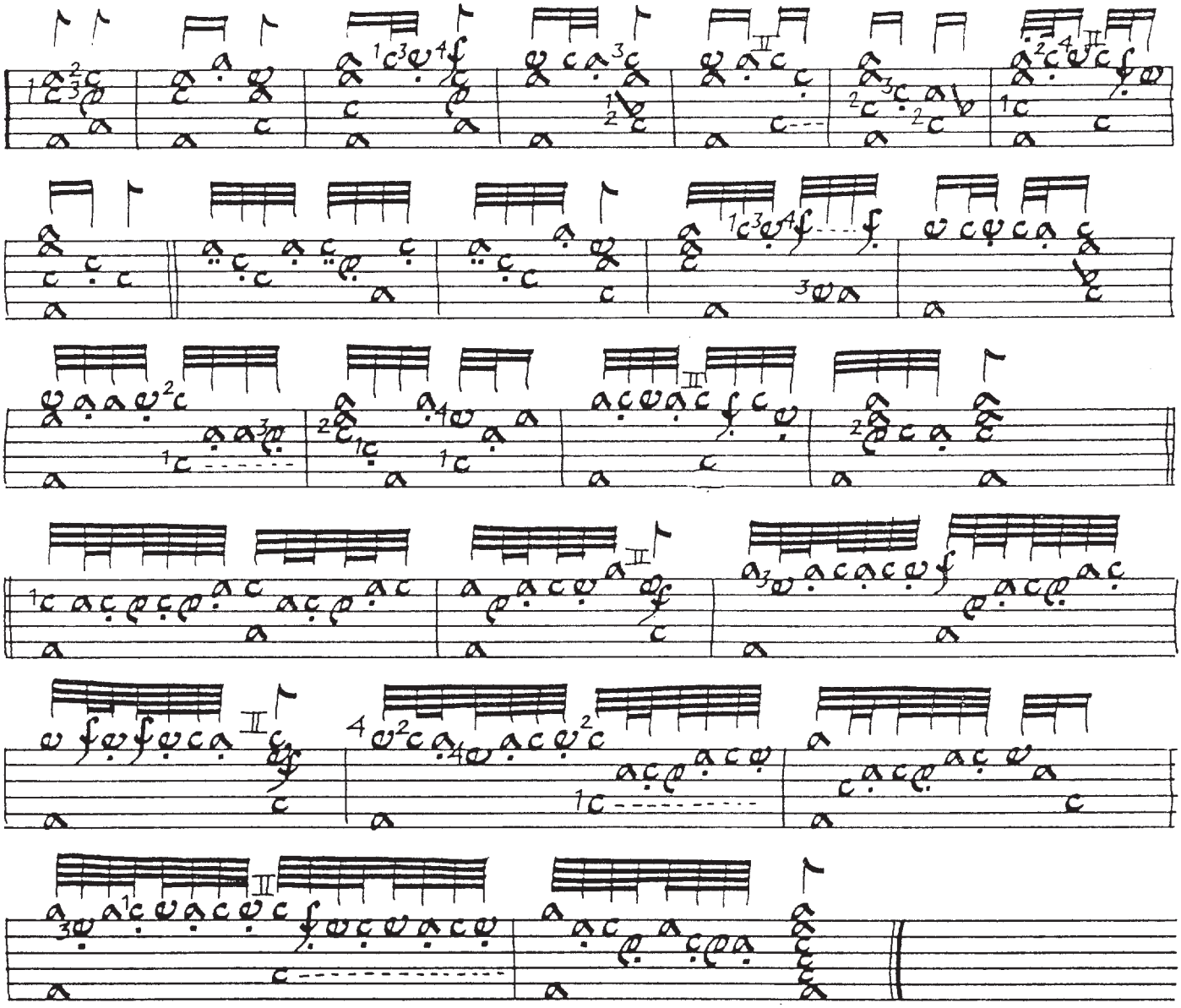
LESSON 119

A TOY, London (Eg.2046)



LESSON 120

THE MAIDS IN CONSTRITE ,London (Eg.2046)

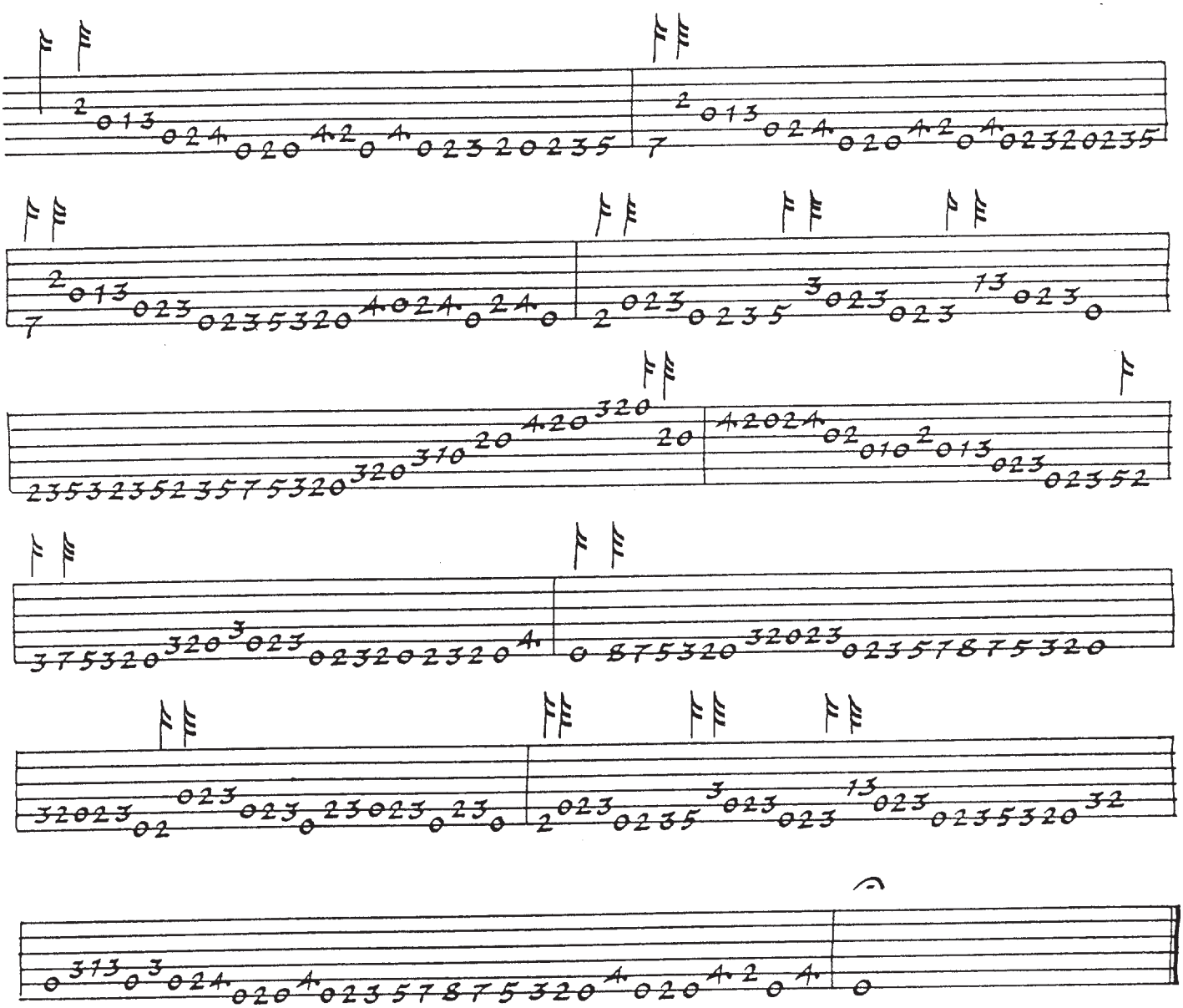


LESSON 121

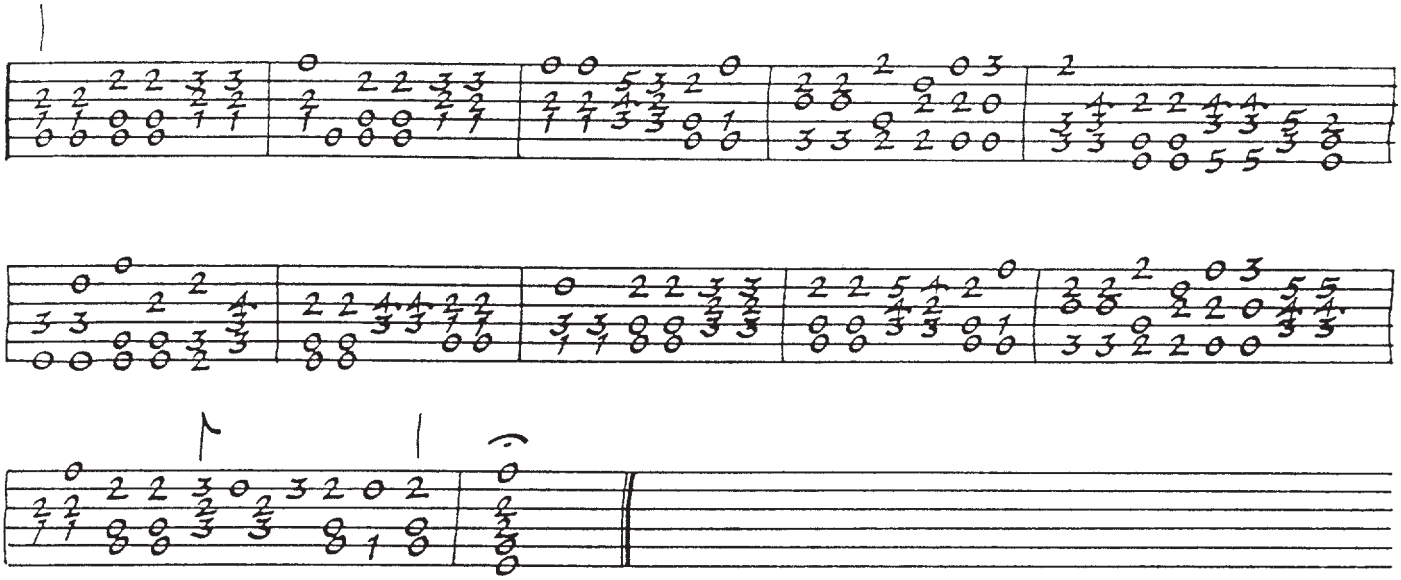
This composition is a duet written in Italian tablature. The first lute plays the CONTRAPUNTO and the second lute plays the three part tenor.

LA SPAGNA , by Francesco da Milano

Contrapunto



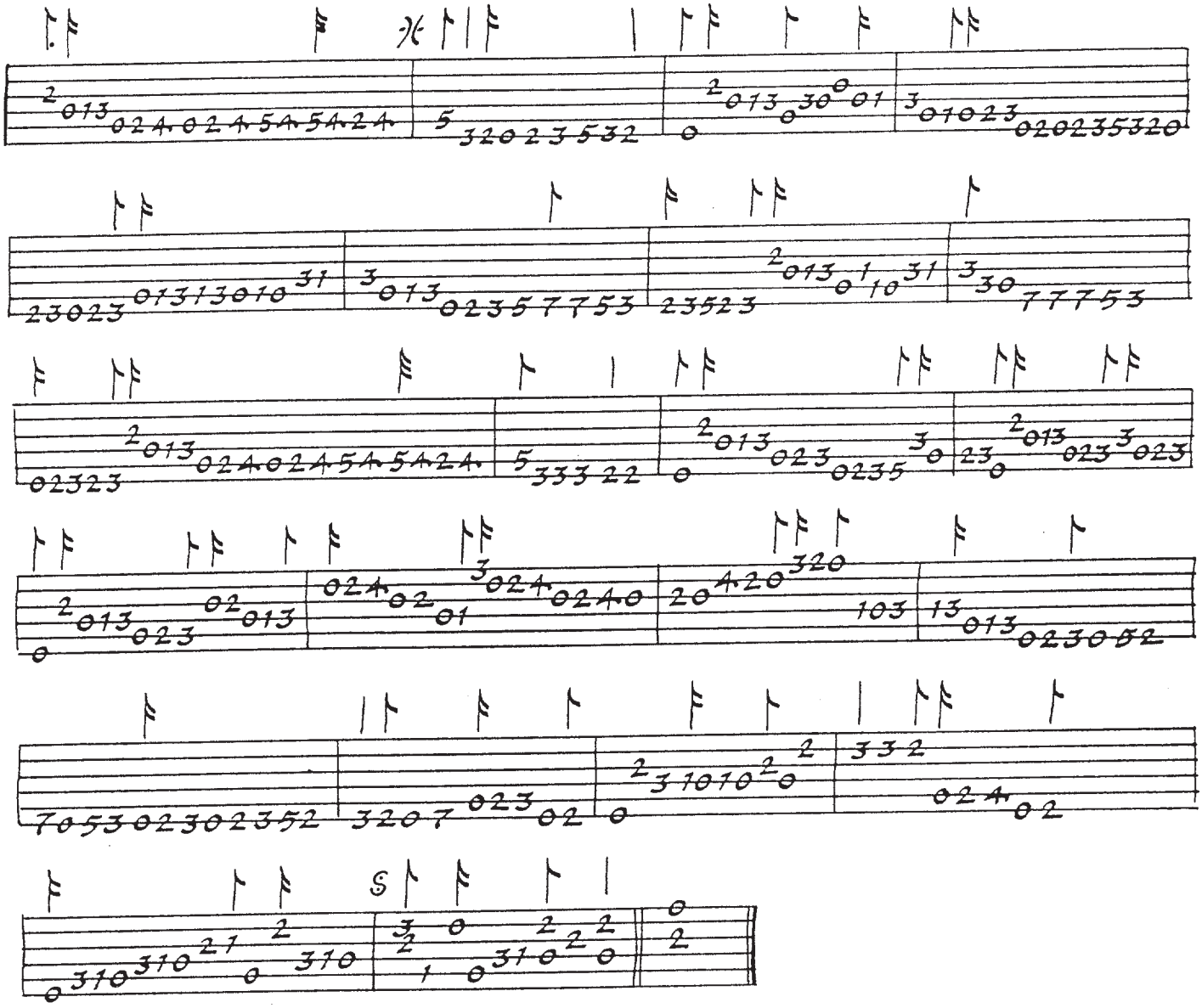
LA SPAGNA , Tenor



LESSON 122

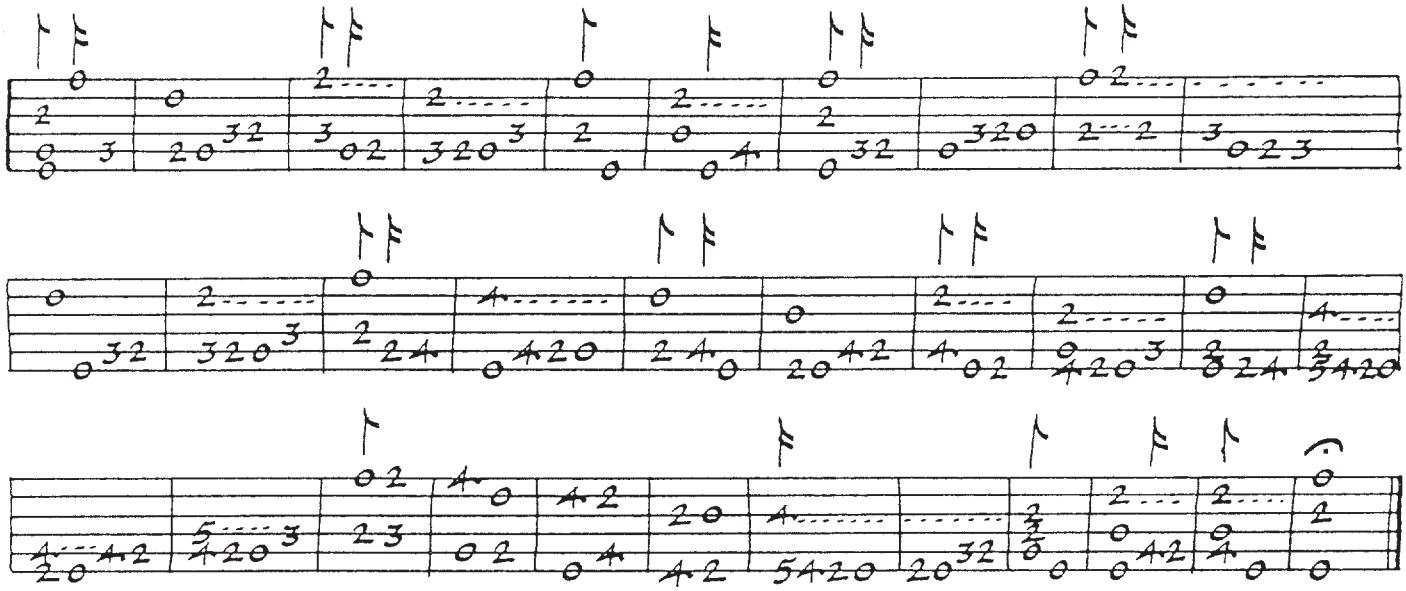
This canon is played in the following manner : the second lute begins playing when the first lute begins measure 2. When the second lute reaches the 𝄋 sign, it skips the next to the last measure immediately.

CANON by Francesco da Milano



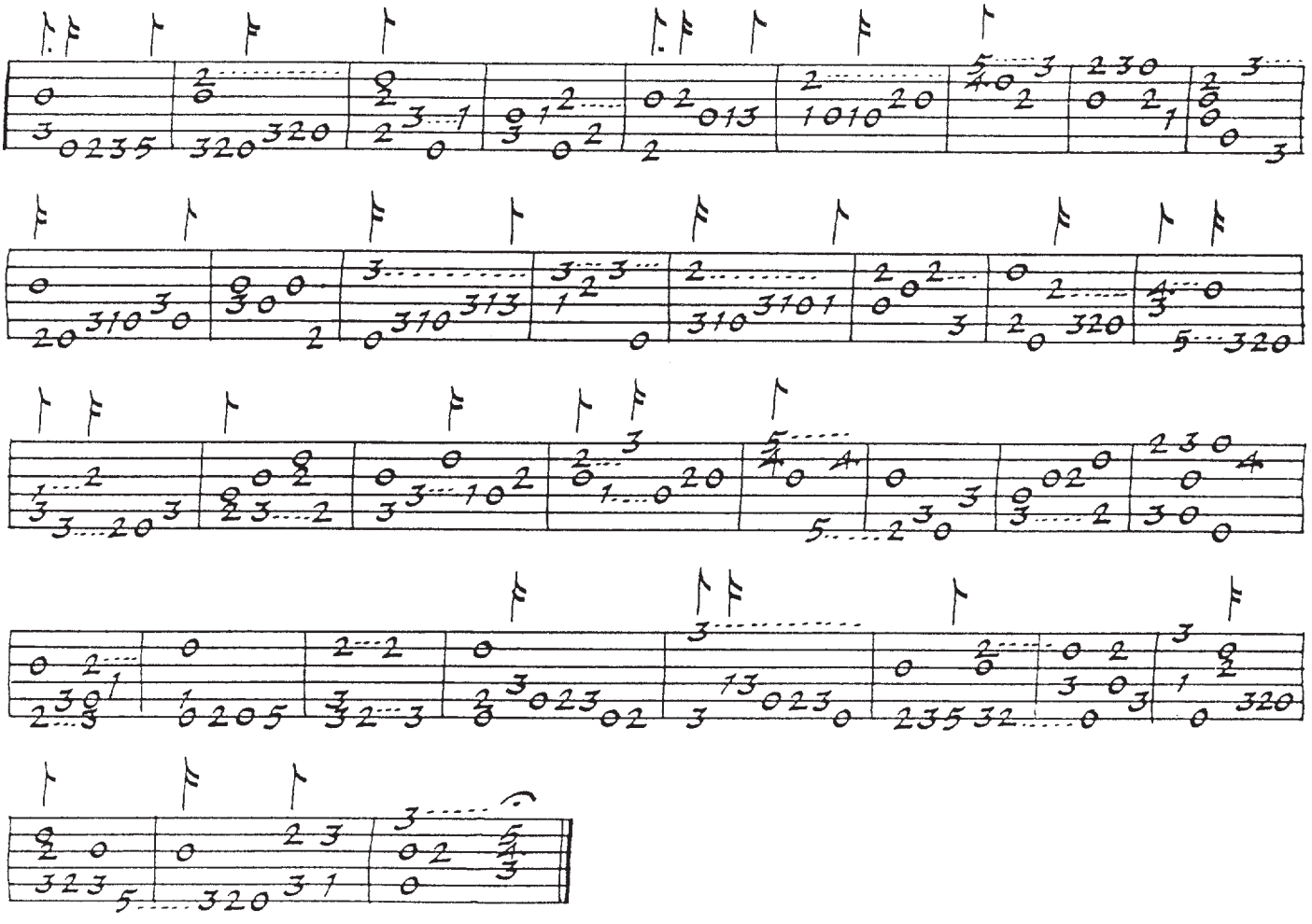
LESSON 123

RECERCAR by Vincenzo Capirola



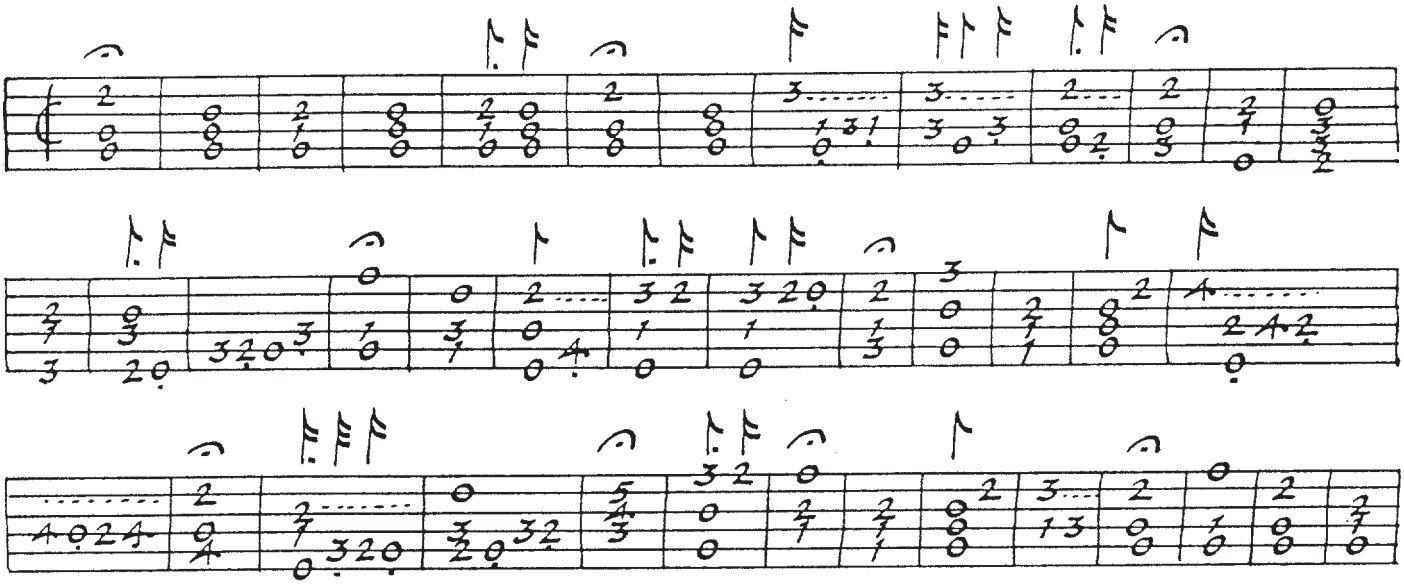
LESSON 124

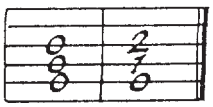
FANTASIA by Francesco da Milano



LESSON 125

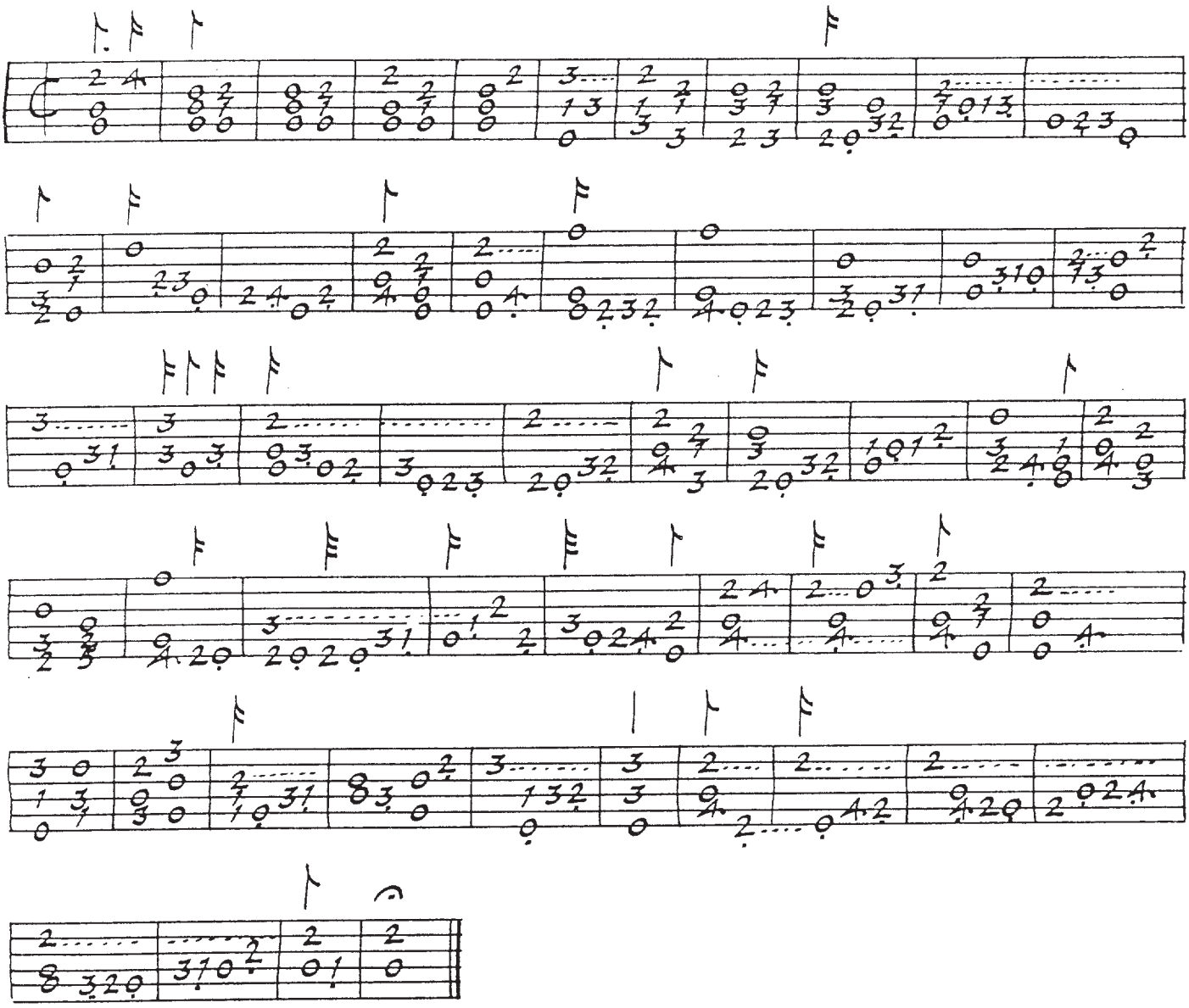
TASTAR DE CORDE by Joanambrosio Dalza





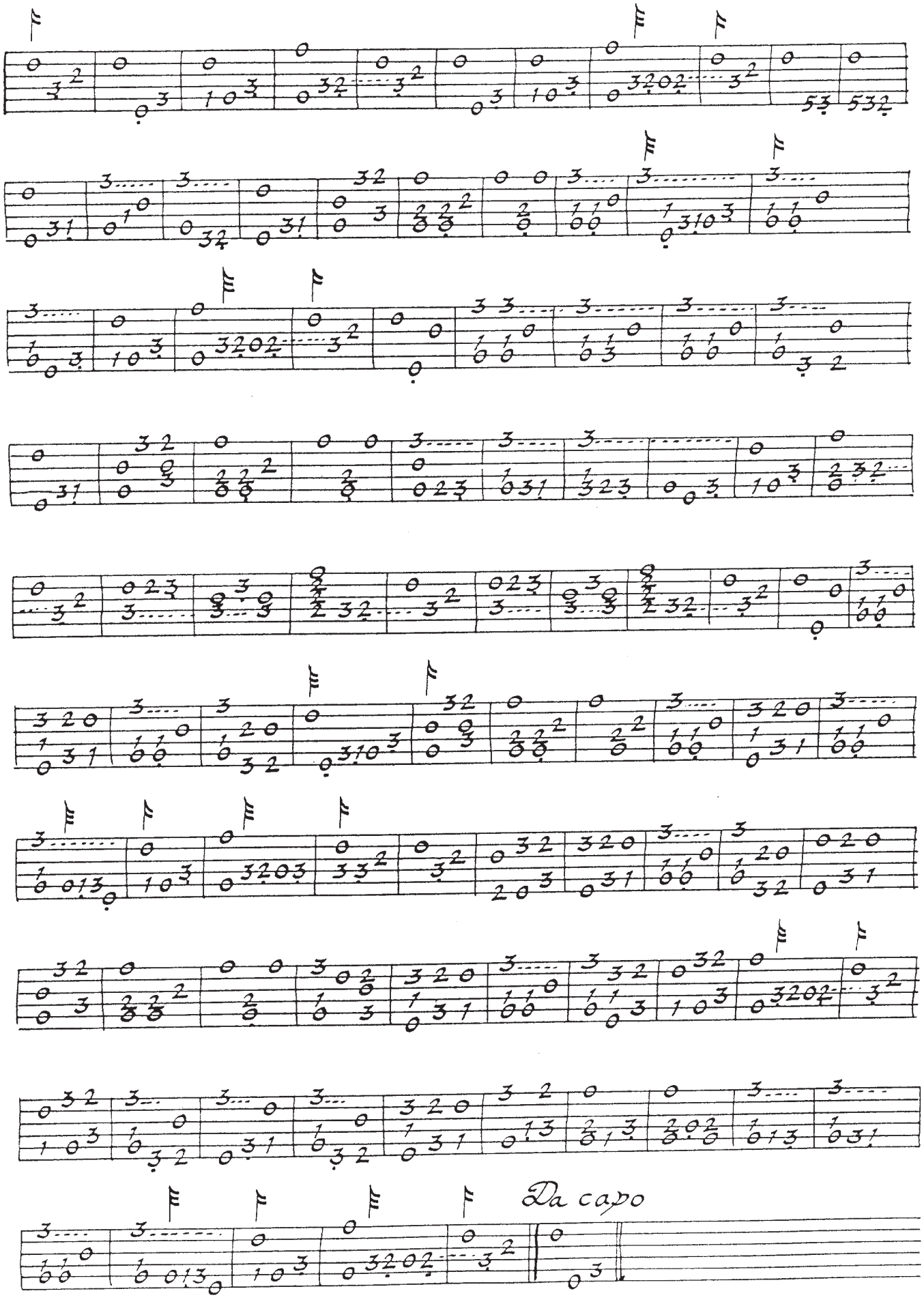
LESSON 126

RECERCAR DIETRO by Joanambrosio Dalza

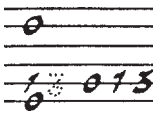


LESSON 127

CALATA ALLA SPAGNOLA by Joanambrosio Dalza



V. ORNAMENTS

It is very difficult, to say anything definite about the art of ornamentation in Renaissance music. Contrary to the Baroque age, there are only a few directions for where and how ornaments should be made. Often these explanations are anbigious and can lead to different interpretations.
The first ornamental signs are found in Vincenzo Capirola's book of ca. 1517. Capirola uses two different ornaments; in the recercar on page 82 one finds both of them. In measure 3, a dotted number  is found after the first tablature sign.

The number is interpreted thus :

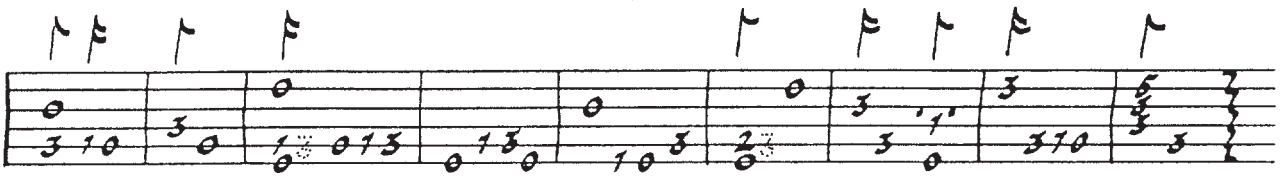
The index finger stops on the 1 (one) of the course and stays there. After it has been struck, the ringfinger stops on the 3 and lifts again without striking the course anew. For one struck note, three notes are sounded.

In measure 6 the same ornament reappears. Here the ornamment can be carried out for half a measure.

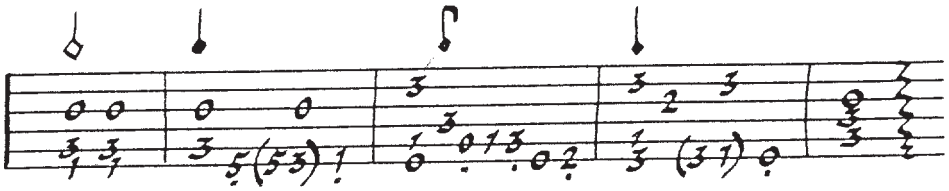
In measure 7 the second ornament appears and can be interpreted in two different ways :
1. as vibrato
2. as mordent

Capirola writes, that this ornament is only to be executed on ONE tone. Vibrato is therefore most probably intended.

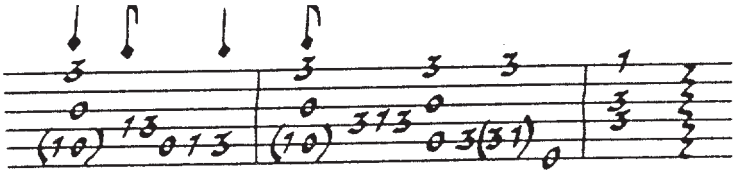
from RECERCAR by Vincenzo Capirola



The next source for ornamental signs is the Libro Segundo, 1546, by Francesco da Milano and Pietro Paolo Borrono.



The same signs are found in Milano's book of 1548.



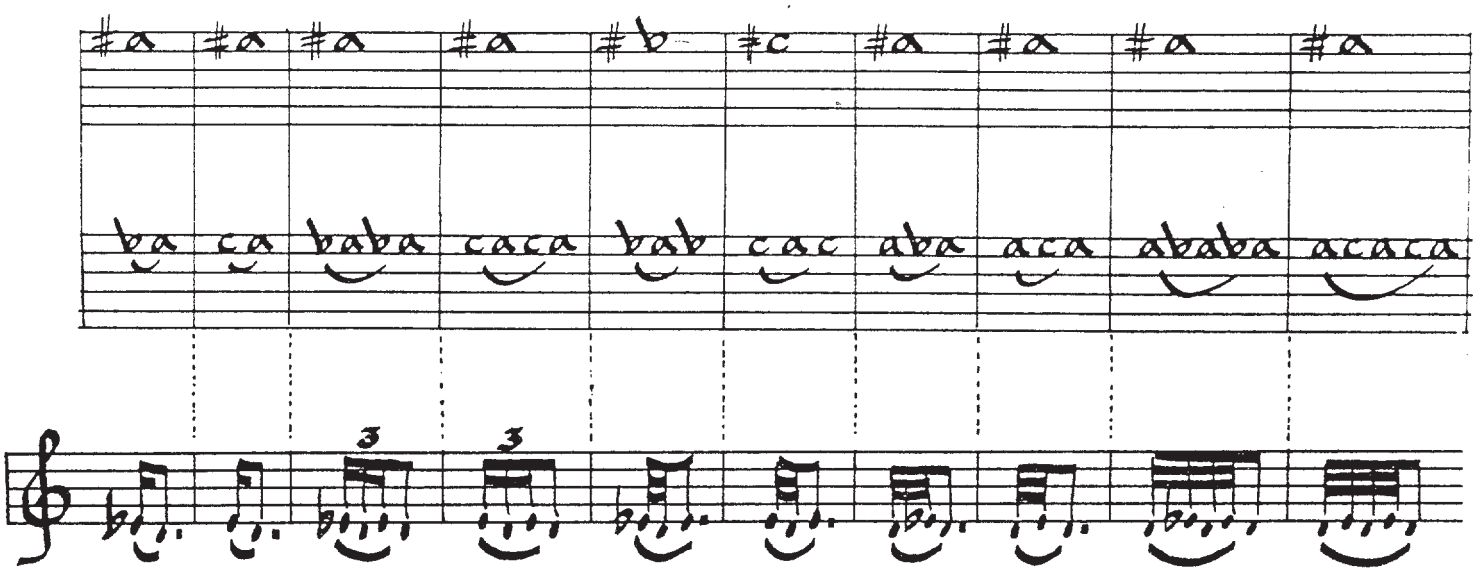
EXECUTION :

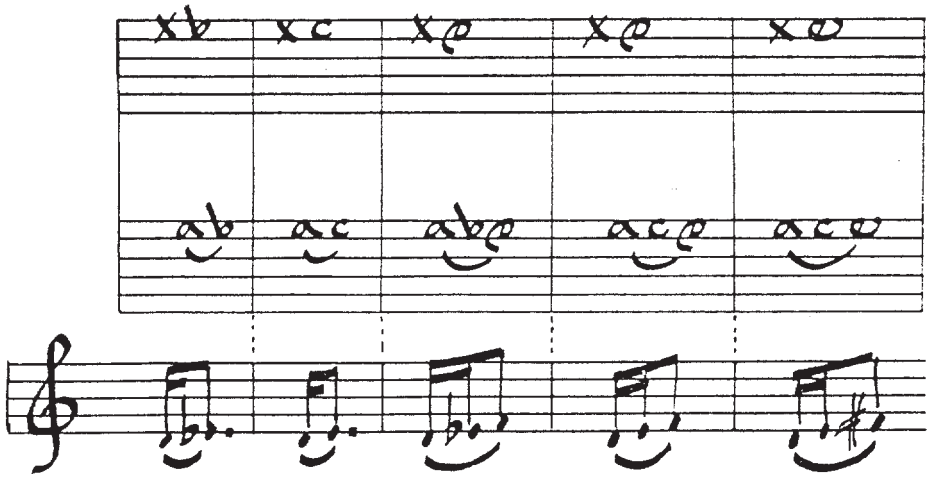
Both notes in brackets should be played with one stroke of the right hand. The finger with the higher tablature sign slides off the string after the stroke and plucks it again at the same time so that the tone underneath sounds without the string being struck anew.

These ornaments are written to „give more delight to lute playing".

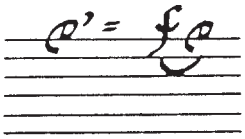
Matthäus Waissel gives explanations of more generalized manner about the technique of ornamentation in his lute book of 1592. He also emphasizes that ornaments should make lute playing sound delightful. One should play trills on long note values. Runs, on the other hand, should be played clearly and cleanly and not be interrupted by ornaments.

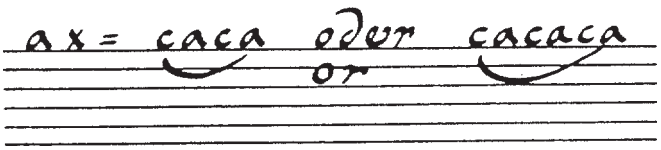
In English manuscripts between ca. 1590 and 1620, different ornamental signs appear whose meaning is not quite clear. The number of notes to be ornamented is remarkably large.
Two signs # and **x** or + , mare most common. These signs are found in lesson 45 and 118 and can be played in the following manner :





Nicolas Vallet describes two ornamental signs in SECRETUM MUSARUM, 1615 :
𝄐 and X .





VI. WHAT ISN'T WRITTEN IN THE MUSIC

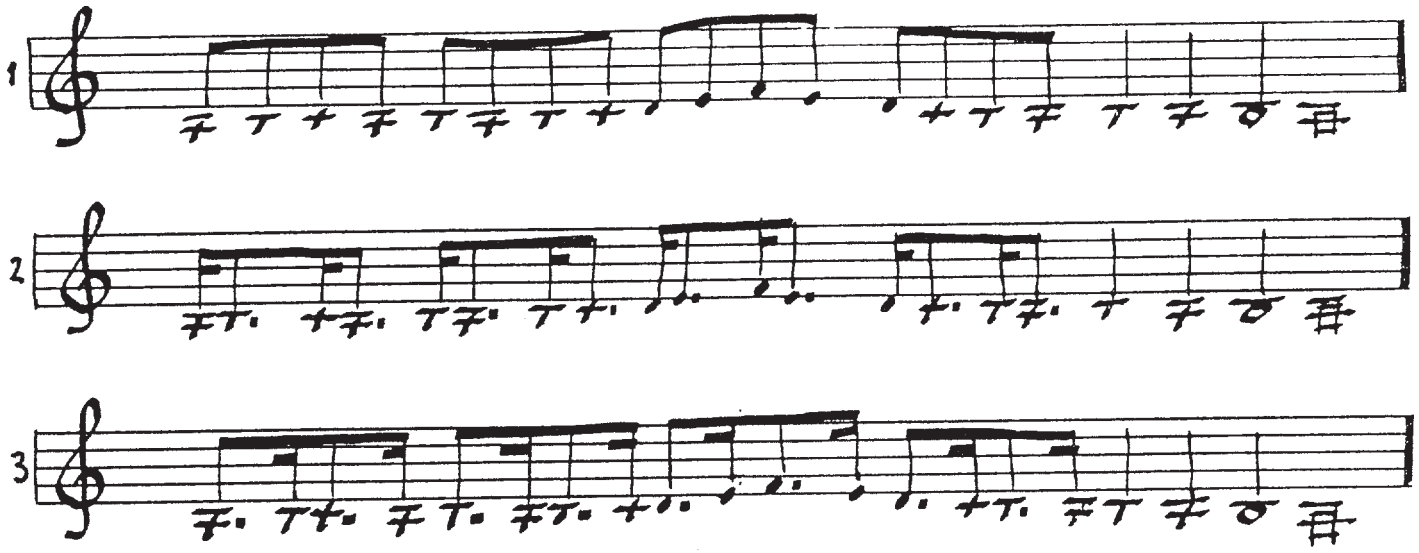
Renaissance music is almost free of interpretation symbols. One can actually ask neself wether the music is to be played exactle as written or interpreted as freely as one wishes.

TEMPO

Luis Milan writes in his Vihuela book of 1536, that music, which contains long runs in addition to chords, should be played thus : „all chords are played at a somewhat slower pace, all runs, at a faster pace".

RHYTHM

Thomas de Sancta Maria describes in his book LIBRO I LAMADO ARTE DE TANER FANTASIA, 1565, how one makes rhythmic changes in a series of notes which are written in the same value : The third manner consists of hurrying the three quavers (eighthnotes) and pausing on the fourth, and the hurrying again pausing on the fourth. One must note, that the pause must make up the necessary time so that the fifth quaver will be struck in the middle of the measure.



DYNAMICS

Thomas Robinson points out in his treatise THE SCHOOLE OF MUSICKE, 1603 that „passionate play is to runne some part of the squares in a treble (that is four and four) firts loud, then soft, and so in a decorum, now louder now softer(not in extremitie of either) bur as companie of other instruments or farness of giveth occasion".

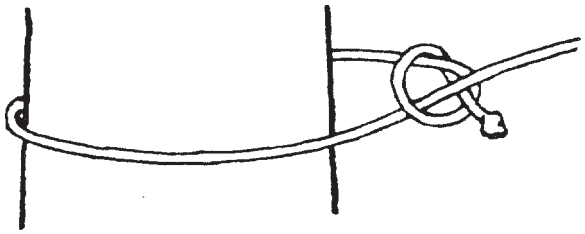
VII. PRACTICAL TIPS

TYING FRETS

1. Burn the end of the gut strand and produce a lump.
2. Tie an overhand knot right at the end.

3. Wrap the other end around the neck (one fret closer to the nut than the final position) and insert this end through the knot.¶ 4. Pull the end of the strand tight : the knot should close securely around the strand.

5. Without releasing the tension on the strand , light a match and burn the strand right next to the knot. The lump formed by the melting gut prevents the strand from pulling through the knot.¶ 6. Pull the fret up the neck to its desired position.

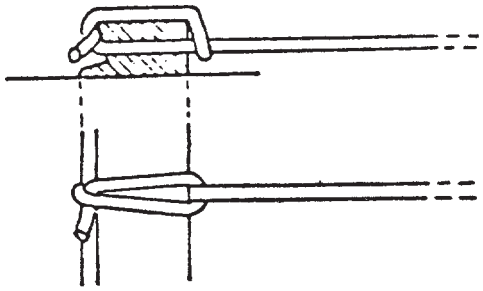


by Ray Nurse

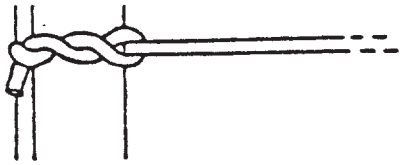
CHANGING STRINGS

ON THE BRIDGE

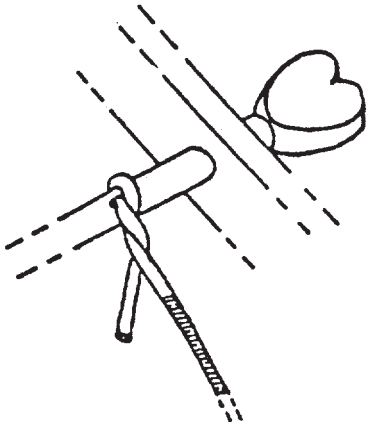
Knots for wound strings



Knots for thin gut or nylon strings



At the peg



When you change the strings, take opportunity to dust talkum powder on the pegs so that they will turn more easily. One should also fill in the notches of the fretnut with graphite from a pencil lead or parrafin.

TREE EDITION