Toyohiko Satoh

Method for the Baroque Lute
Schule für Barocklaute

TREE EDITION

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Albert Reyerman

Preface

Since the second half of this century, the lute has been gaining in popularity, though not to the heights it enjoyed in the historical period. There were many different types of lutes throughout the period from the 16th to the 18th centuries. The type with the tuning based on the d-minor chord was one of the later types. We call it today the "baroque lute". Although there were well-known lutenists in the historical period, such as Sylvius Leopold Weiss, the Gaultier family, etc. (with even J. S. Bach writing music for the lute), they produced no method for this instrument.

After playing the baroque lute for nearly 20 years, the last 15 of which I have spent teaching at The Royal Conservatory in The Hague, The Netherlands, I have decided to write a method for the convenience of those people who want to play this instrument. I have written this method for people who have at least some experience on modern guitar, or on other kinds of lutes, and for those who cannot find a teacher in their area. As there were formerly many ways to play the baroque lute, I have had to make my own decision in each case. I have also included exercises based on my own experience, as well as using mainly historical compositions. This surely is not the ideal method for everyone, but you will find herein a large number of useful technical exercises, historical information, and fine historical pieces.

May 1987

Toyohiko Satoh

The Instrument

In the early seventeenth century, several French lutenists (such as R. Mazangeau, E. Gaultier) started using different tunings on their lutes vis-à-vis the one which we call today "renaissance lute tuning".[1] After a while they established the so-called "baroque lute tuning", based on the d-minor chord.[2] Though it is not correct to call this d-minor tuned lute "the baroque lute", since the so-called "renaissance lute tuning" was used throughout the baroque era in Italy and England, we need to differentiate the lute with the new tuning from the other types. Since the new tuning began to be used in the 17th century, we call the lute with this tuning the "baroque lute".

The baroque lute should have a string length of ca. 68-72 cm, with 11, 13 or 14 courses, the first two courses being single strings and the rest double strings. From the 6th or 7th course on down to the lowest courses, we use octave strings; the 3rd to the 5th (or 6th) courses are unisons.

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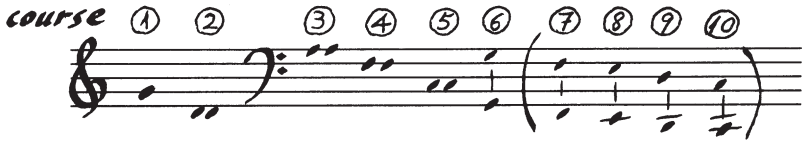
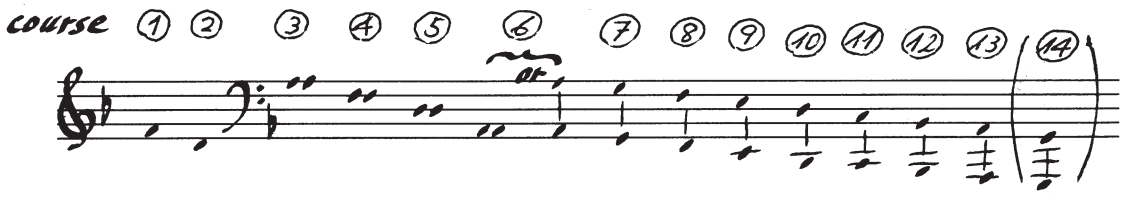
[1]The renaissance lute tuning is based on intervals of a fourth, with an interval of a third between the 3rd and 4th courses.

Example 1:



There are many different sizes (string lengths) for the renaissance lute. The absolute pitch depends on the size of the lute. The tuning given is for a lute in G. There are also variations in the use of unison of octave strings.

[2] **Example 2:**



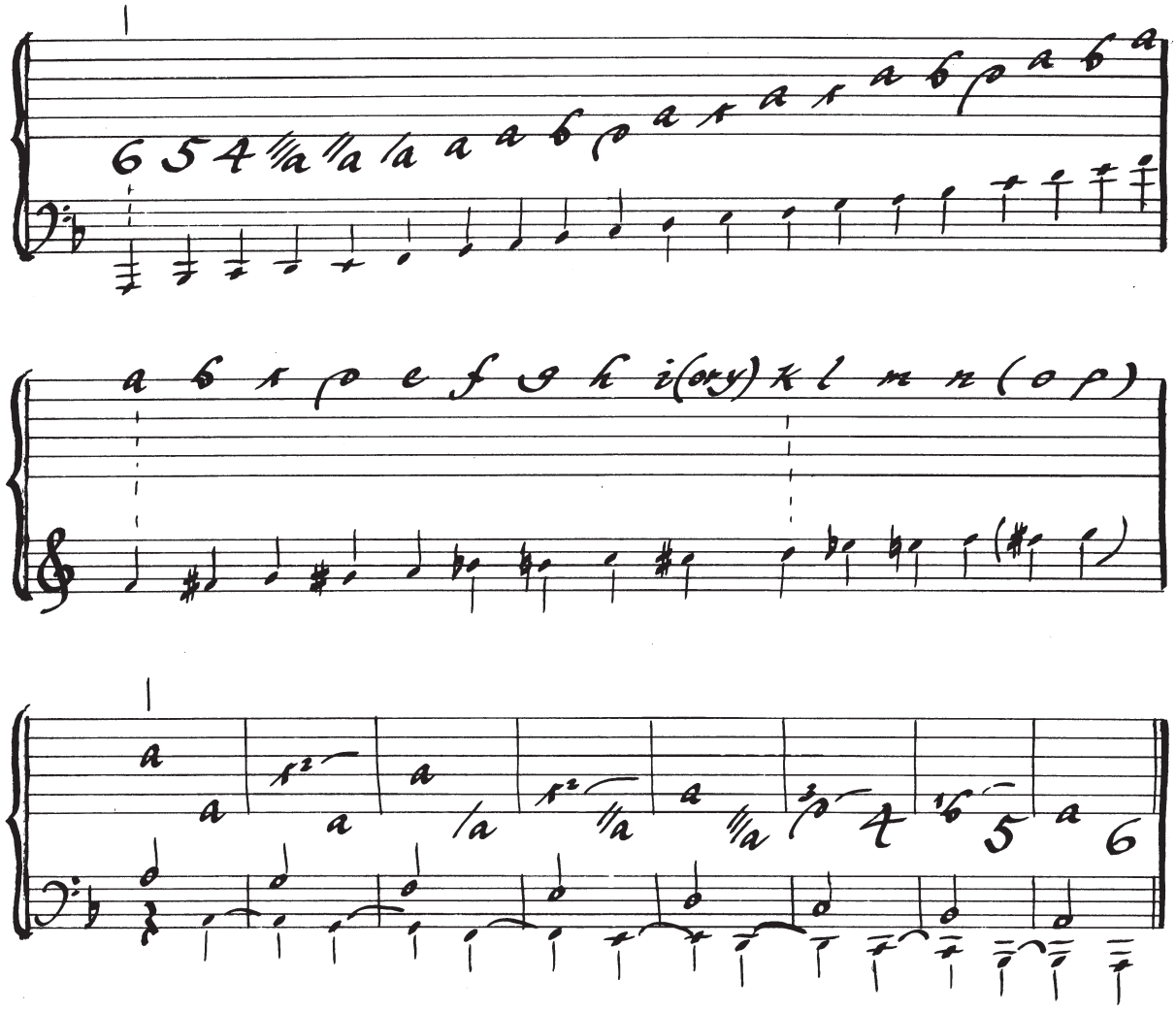
If a person wants to specialize in French baroque music, an 11-course baroque lute will suffice. For a person who wants to expand his repertoire to the music of S. L. Weiss, J. S. Bach and other composers of the 18th century, I recommend a 13 or 14-course baroque lute. This method is intended for the person in possession of a 13-course baroque lute (see photo).

Tablature

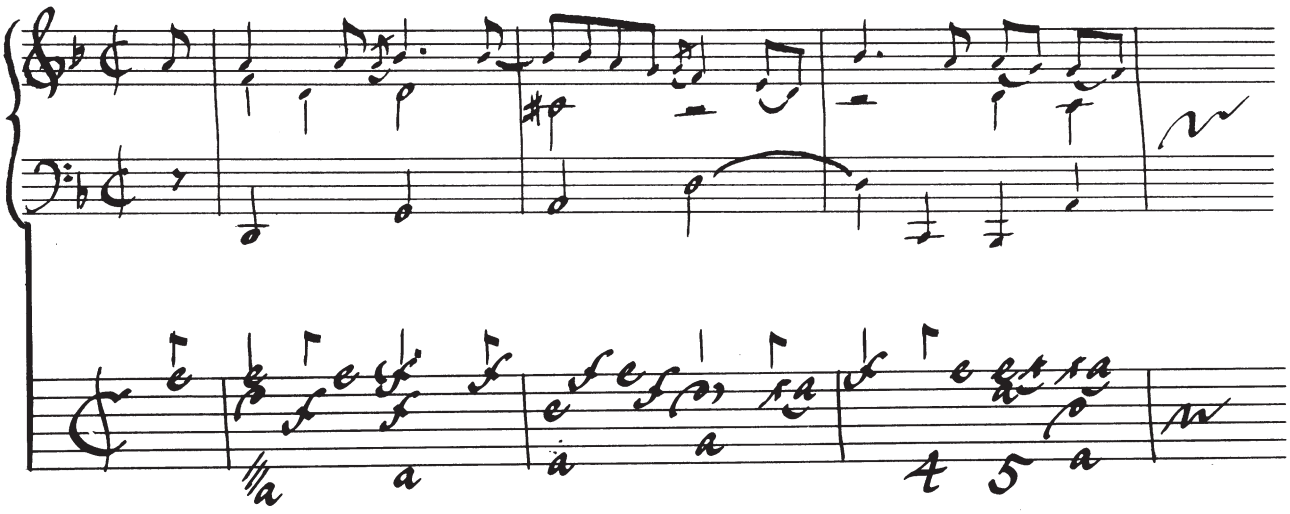
Most baroque lute music was notated in tablature, especially in French lute tablature. It is essential for players to be able to read from it.

The six-line staff, given below, represents the first 6 courses of the baroque lute. The courses lower than the 6th course are added under the lowest line. The top line represents the first string (course), and letters of the alphabet, written on the lines, represent the frets to be used: *a* = open string, *b* = 1st fret, *r* instead of *c* = 2nd fret, *d* = 3rd fret, etc. Note that the letter *j* did not exist at this time; hence, *k* follows *i*, and sometimes *y* was used in place of *i*.

Example 3:
The rhythm is given above the top line.



Example 4:



For players who want to perform "thorough bass" (Basso-Continuo), it is important to be able to read from modern staff notation as well. Basso-Continuo playing will not be treated in this method, as it is a large subject in itself.

Holding the Lute

There were, historically, many ways to hold the lute. (Among musical instruments, the lute does not have the most sympathetic chape for being held by a human body to make music!)

I suggest the use of a footstool under the left foot (see photo A), as used by modern classical guitarists, with a piece of leather across your thighs to prevent the lute from slipping. This way you can sit fairly straight, and you'll save your back in the long run. By the way, using a footstool was known already in the historical period.

The best way to save your back would be to use a table against which to lean a part of the lute body (see photo B), although you might not be able to find an ideal table everywhere.[3]

The third alternative is the use of a strap (see photo C), instead of a table, to lift up the neck of the lute. You sit on the other end of the strap to hold it steady. In this case, don't forget to grab the lute before you stand up!

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[3]This is the manner of holding the lute suggested by Thomas Mace in Chapter VIII of **Musick's Monument**.

Photo A

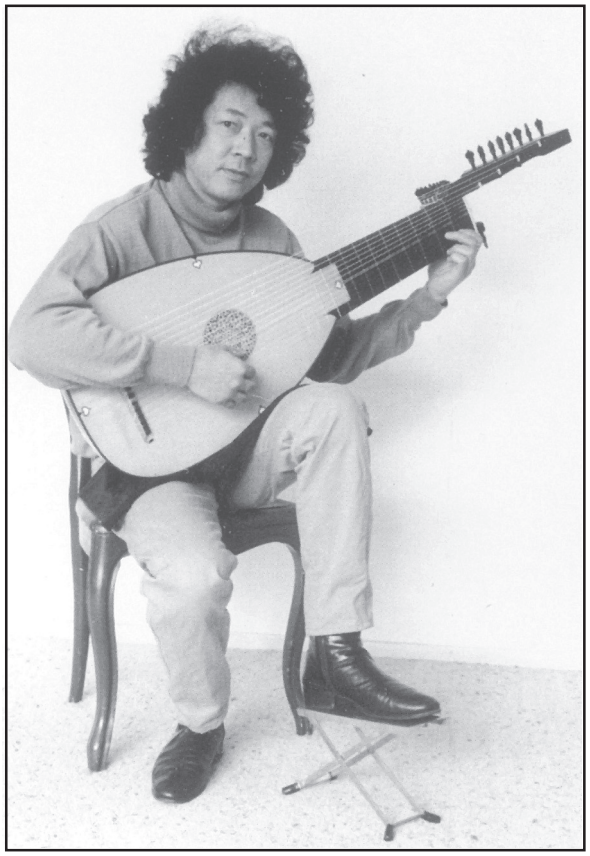


Photo C

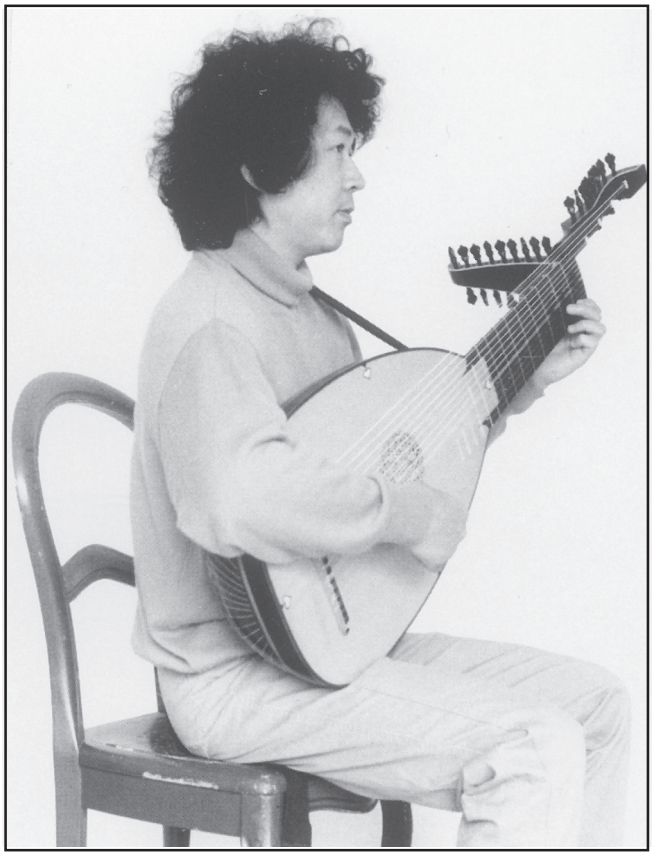
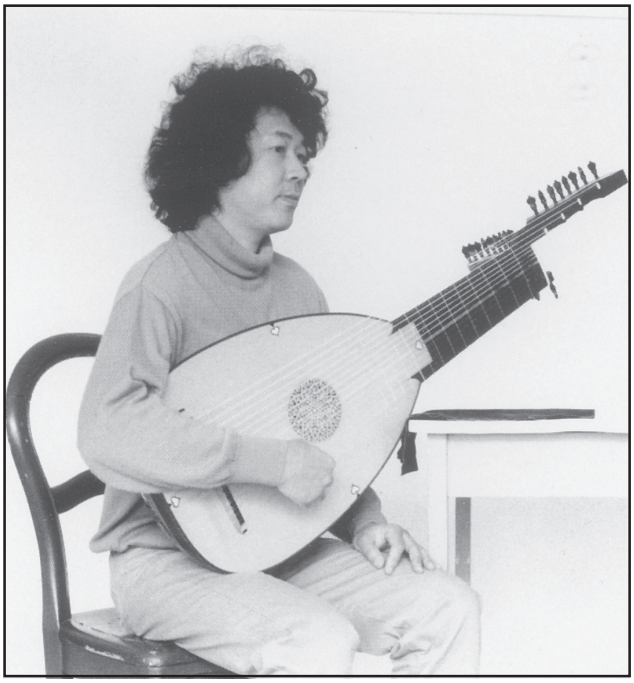
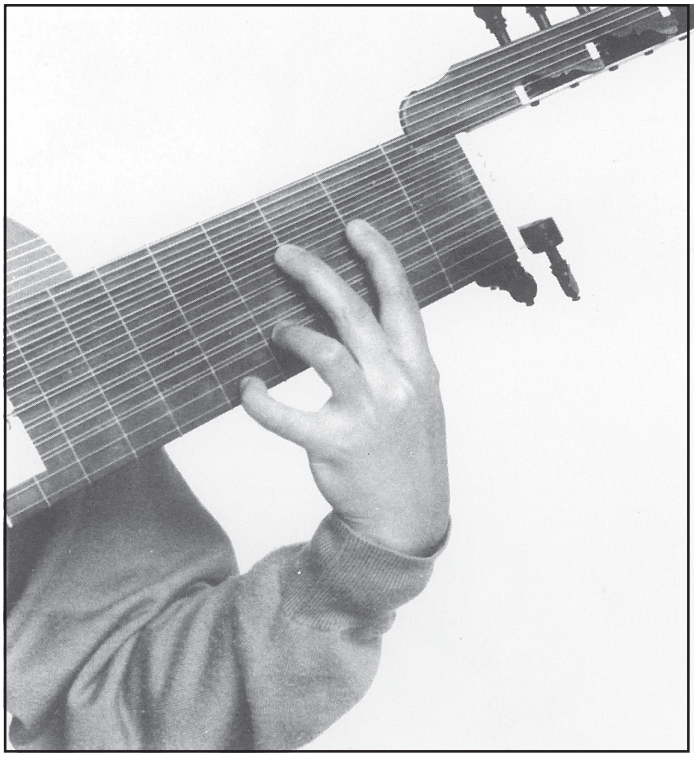


Photo B



The Left Hand

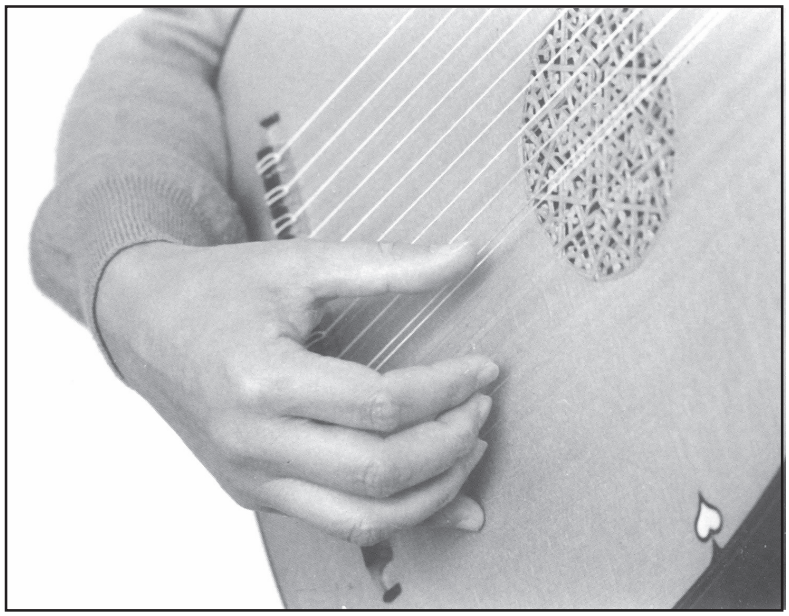
The principles for left-hand[4] position are basically the same as for the modern classical guitar. The baroque lute has such a wide fingerboard, however, that the player is often required to stretch the LH index further across the fingerboard than the 6th fret (including fretted notes on the 8th, and even on the 9th, courses), or to stop more than 6 courses at the same time. (See photo.) The indications used for the LH fingers are: 1 = index finger, 2 = middle finger, 3 = ring finger, 4 = little finger.



[4]Henceforth referred to as LH.

The Right Hand

Although there was certainly more than one standard right-hand[5] technique throughout the history of the lute, present-day technique on baroque lute is similar to modern classical guitar technique. (See photo.) The right hand is normally held between the rose and the bridge, with the thumb extended toward the rose. The row of knuckles forms an oblique angle to the strings, and the little finger rests on the soundboard (the main difference from modern classical guitar technique).



The index, middle, and ring fingers normally pluck the top four courses (sometimes down to the 7th course) and the thumb concentrates on the courses lower than the 5th (although it occasionally comes up to the 2nd course).

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[5]Henceforth referred to as RH.

Another essential difference from modern classical guitar technique is that the RH thumb plays a very important part in the RH technique. The thumb is responsible for the 6th to the 13th courses, as compared to the guitar, where it normally is occupied with only the 4th to the 6th strings.

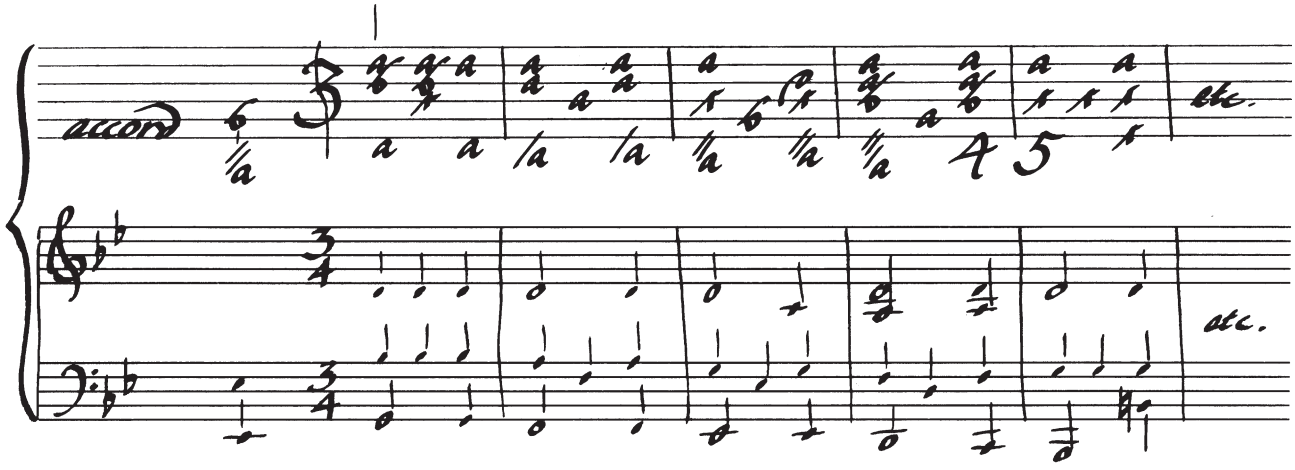
Although flesh plucking was much more common, fingernails were used by some players in the baroque period. Those players with nails should keep them reasonably short, and hold the hand at a more oblique angle, to avoid producing a "double-sounding" note for each stroke.

The fingerings are indicated by the following signs:
| = thumb, • = index finger, •• = middle finger, ⁘ = ring finger.

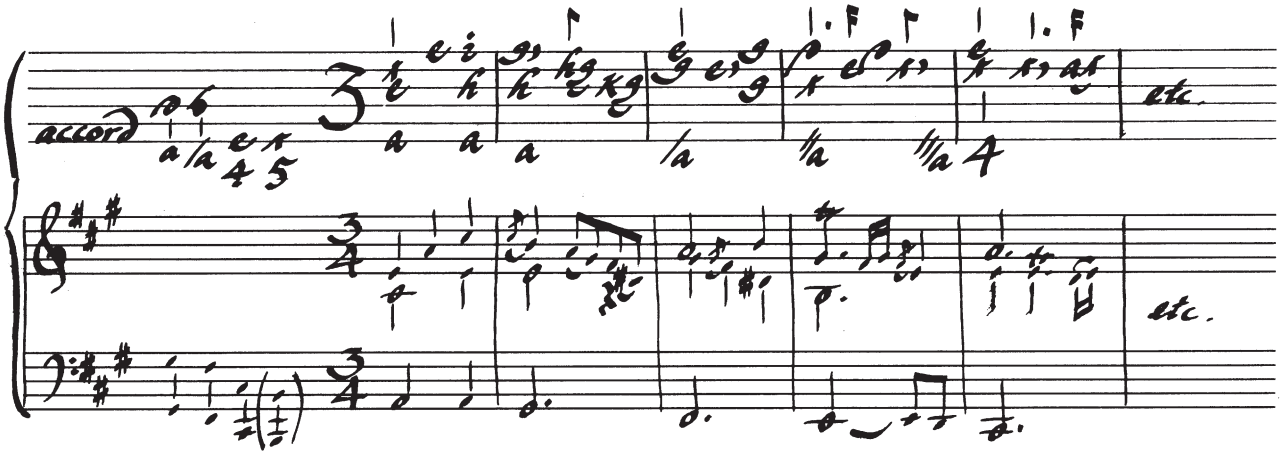
Accordatura

We know already that the tuning of the baroque lute is based on the d-minor chord. The diapasons, however, must be tuned according to the key of the piece to be played. It could involve any course from the 6th to the 13th, depending on the key.
Example 5

g-minor



A-major



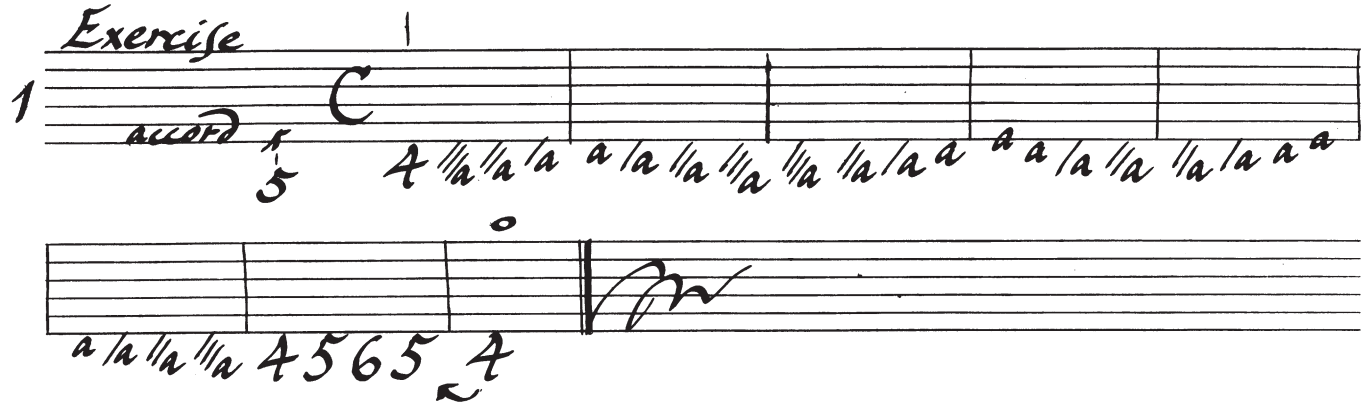
Oblectant animos Cytharæ, Cantusque, Lyræque!
Musica blandus AMOR plectra mouere docet.
Musarum purus tamen est castusque Cupido:
Ni sit, è coeta mox procul ejicitur.

PART ONE (Nos. 1-16)

Here we will learn mainly the RH thumb technique, together with some easy cadence exercises for the left hand.

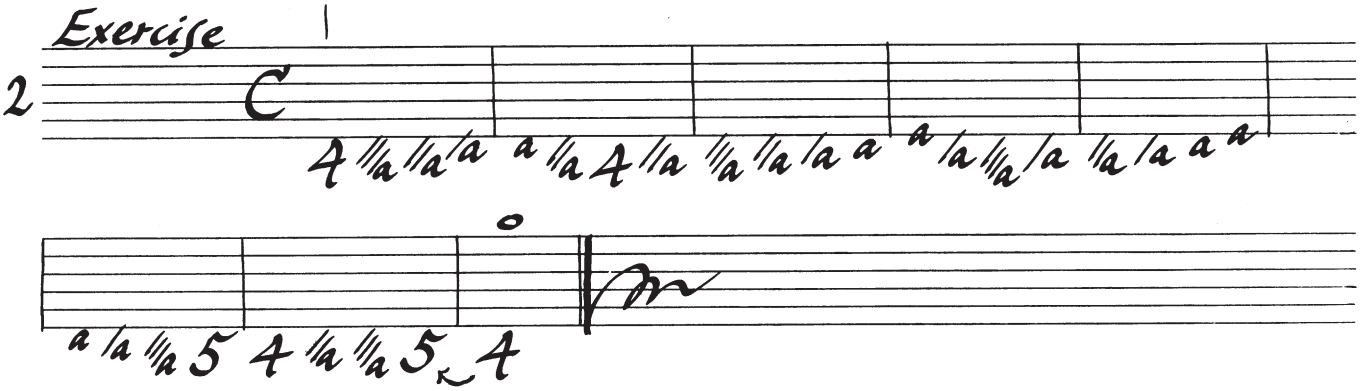
No. 1.

RH thumb exercise in C-major. Put the RH little finger on the soundboard between the rose and the bridge. Don't push too hard on the soundboard. Use the "rest stroke" for the RH thumb. Damp the last note but one (which is 5 in the tablature) after you play the last note (which is 4 in the tablature). Thus, the sign 5↙4 means to return the thumb to the 12th course after you play the 11th course. Otherwise, the 12th course's strings will still be ringing.



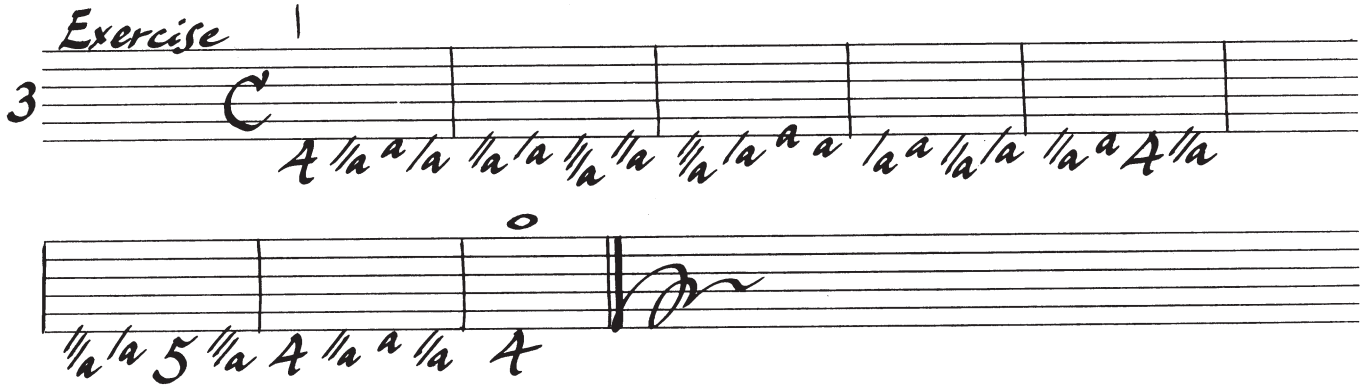
No. 2.

Same as No. 1.



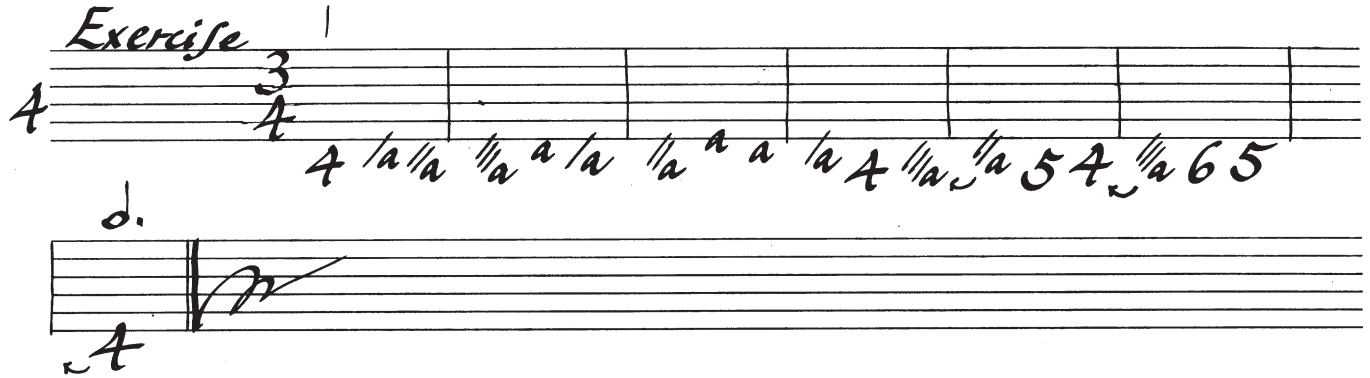
No. 3.

Same as Nos. 1 and 2, but occasionally the thumb is required to skip one course. At the beginning, you play 4 with the "rest stroke", leaving your thumb resting on ///a . Then move the thumb over to //a . At the second measure, you play /a with the "rest stroke", leaving your thumb resting on a. Now you have to move your thumb to///a. (It may seem to be a long distance.) After you play/a, return the thumb to//a to damp it. Then move the thumb one more course upwards to reach ///a. This way you will learn the distances between the courses quickly and correctly.



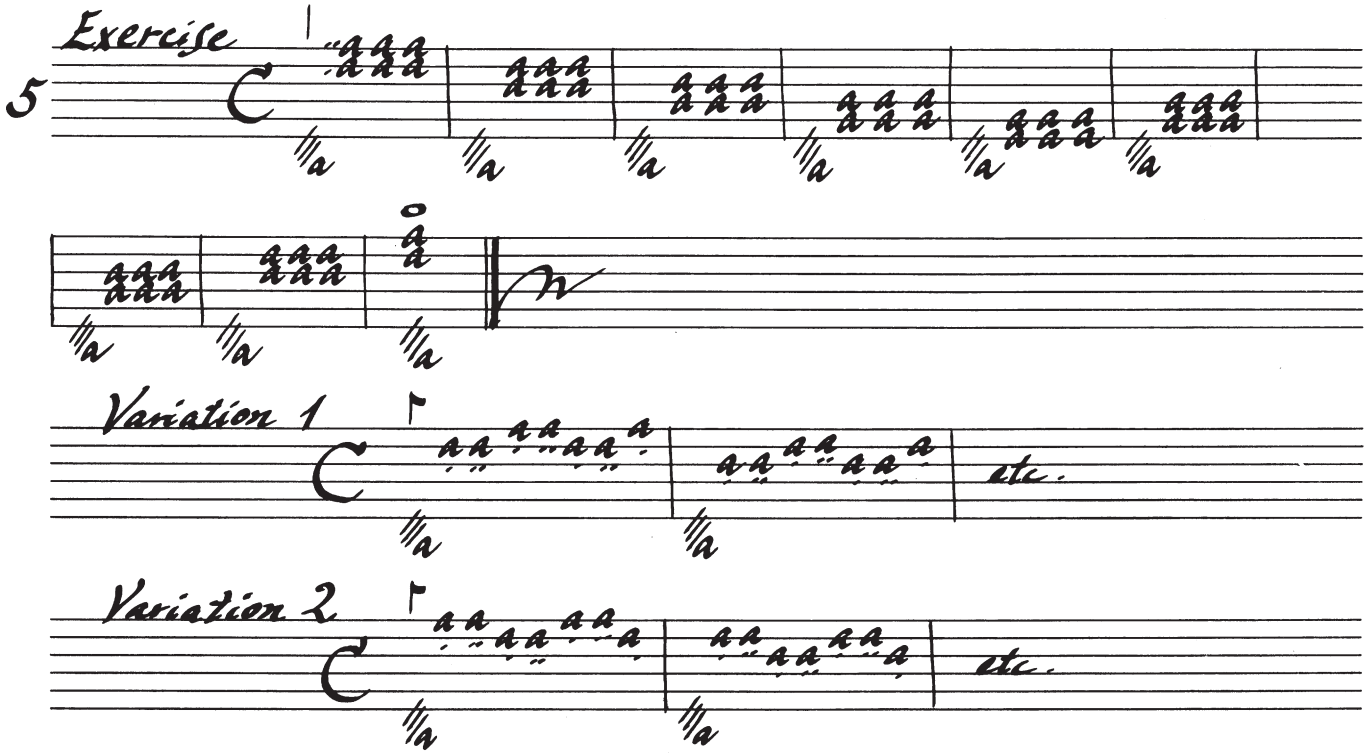
No. 4.

Same as No. 3.



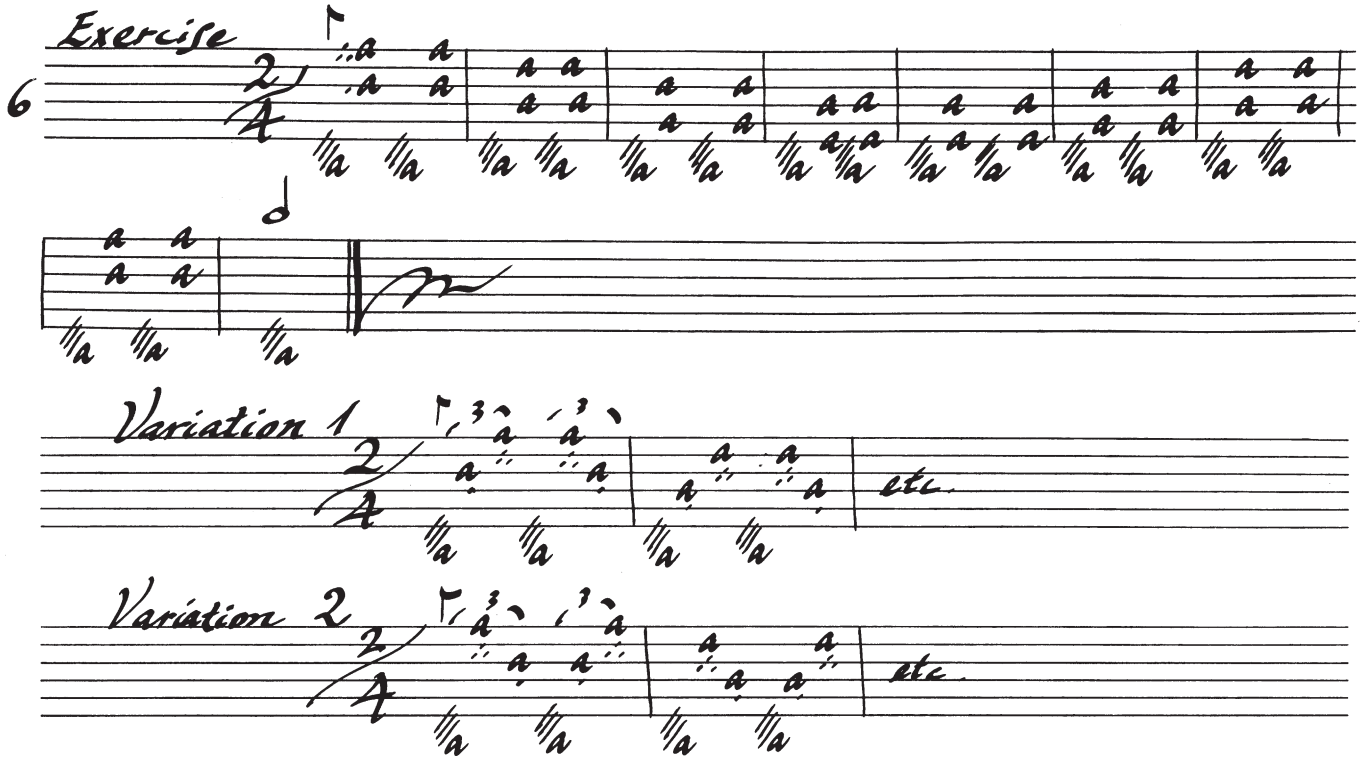
No. 5.

Here we start using the RH index and middle fingers along with the thumb. The "free stroke" should be used for both fingers and the "rest stroke" for the thumb (as we did before). Same for the variations.



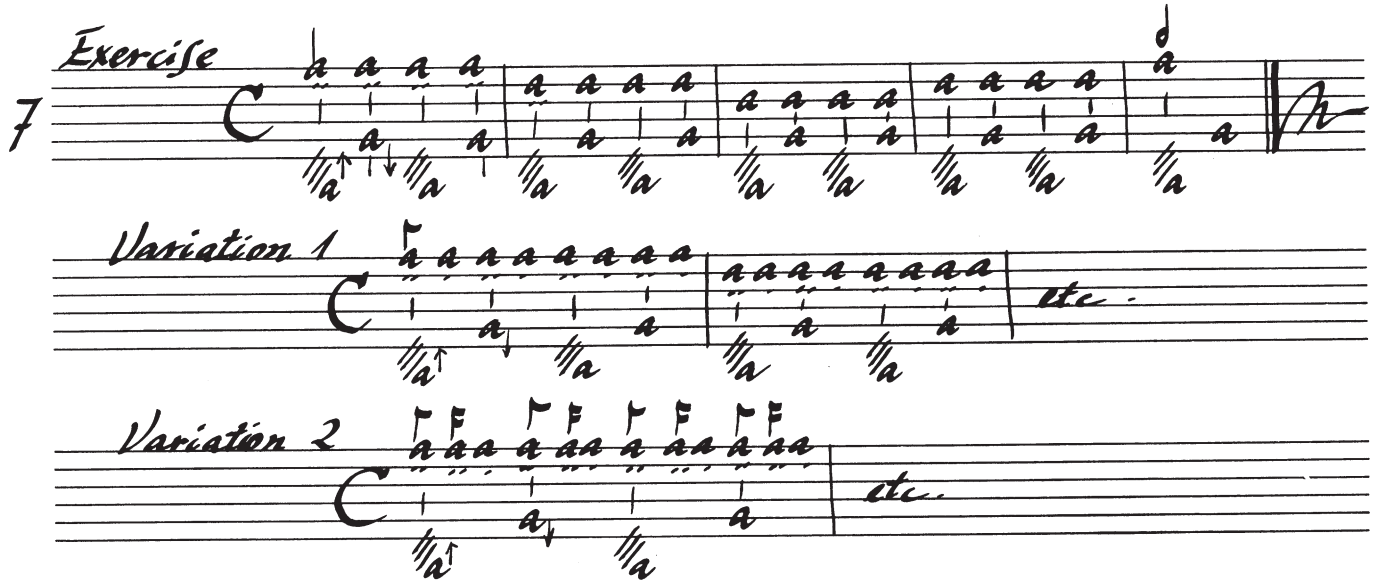
No. 6.

Similar to No. 5, but use the ring finger instead of the middle finger.



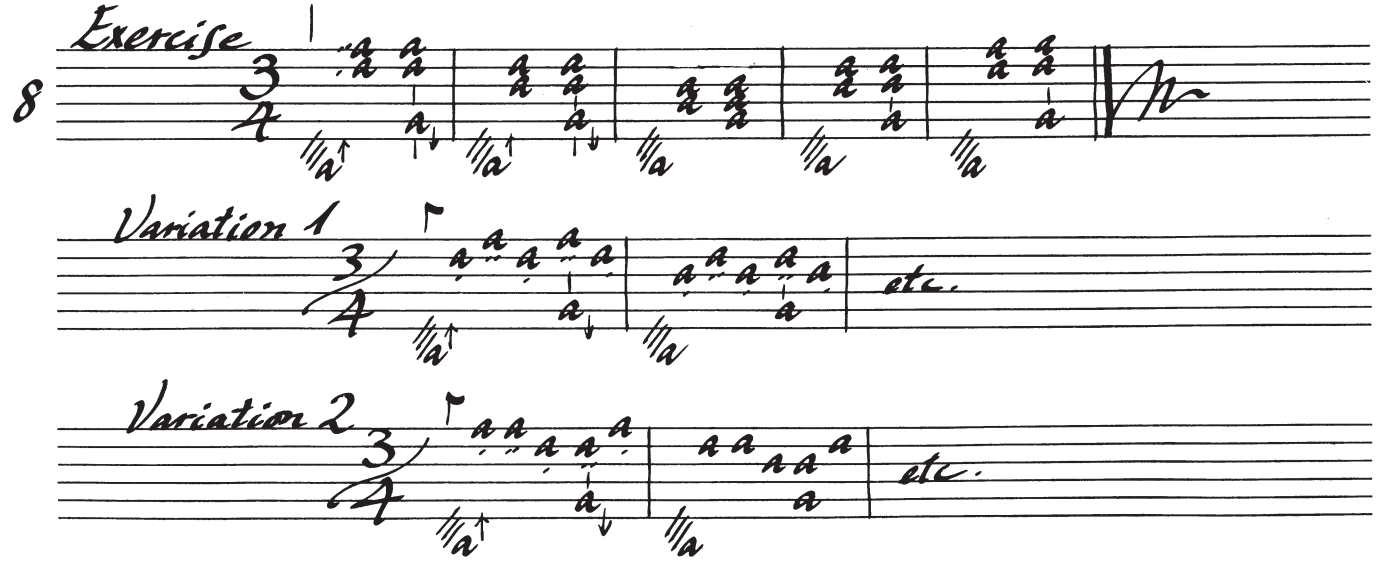
No. 7.

Now the thumb moves up an octave (sign ↑) as soon as you pluck (with the "rest stroke", needless to say) the first bass note. Then down an octave (sign ↓) after you pluck the second bass note. You repeat this motion throughout the piece. For the variations, you have to move the thumb before you pluck the second treble note. This way, you have time to correct your thumb in case you don`t find the right bass note at once. The sign (|) between treble and bass notes means to pluck both notes together (bass with the "rest stroke", treble with the "free stroke").



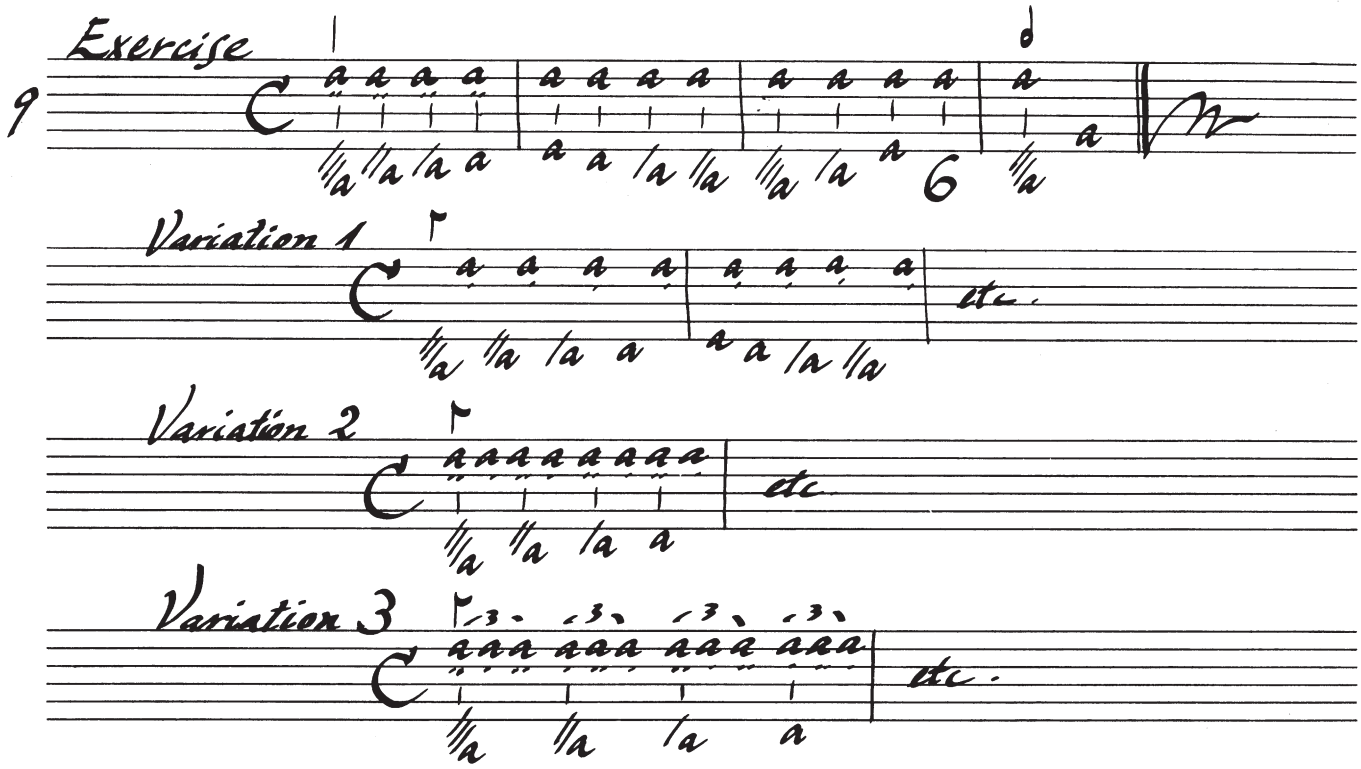
No. 8.

Similar to No. 7



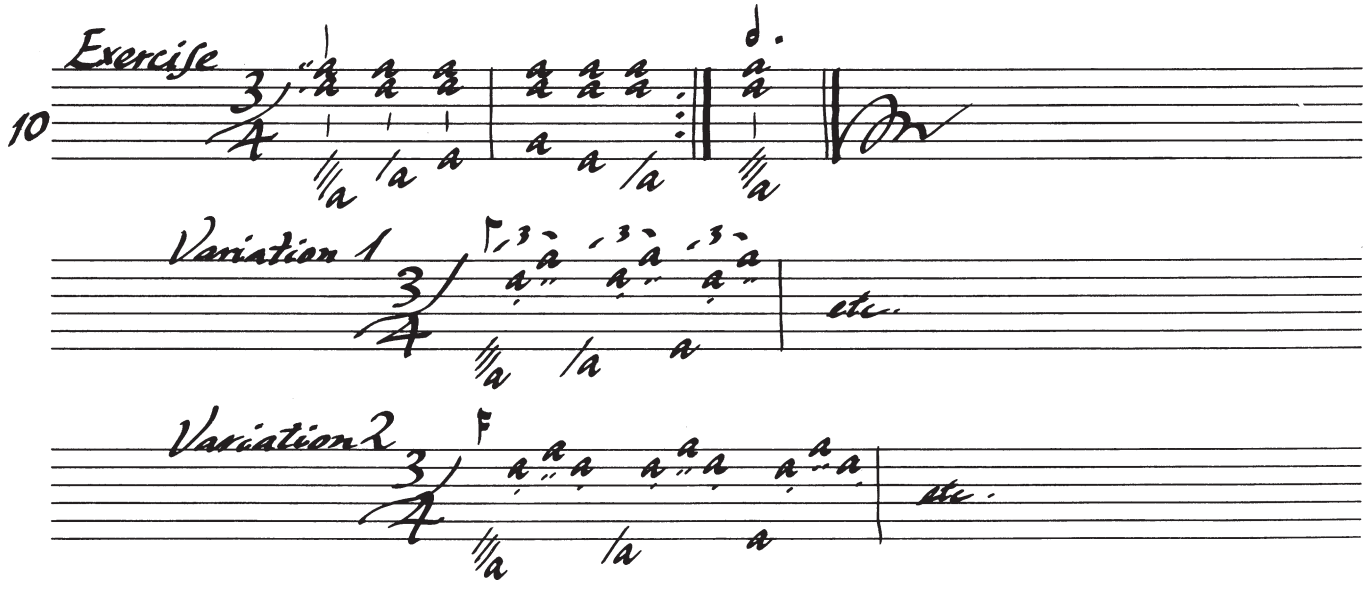
No. 9.

Similar to Nos. 7 and 8, but the bass line moves differently. Pay attention to the RH fingers.



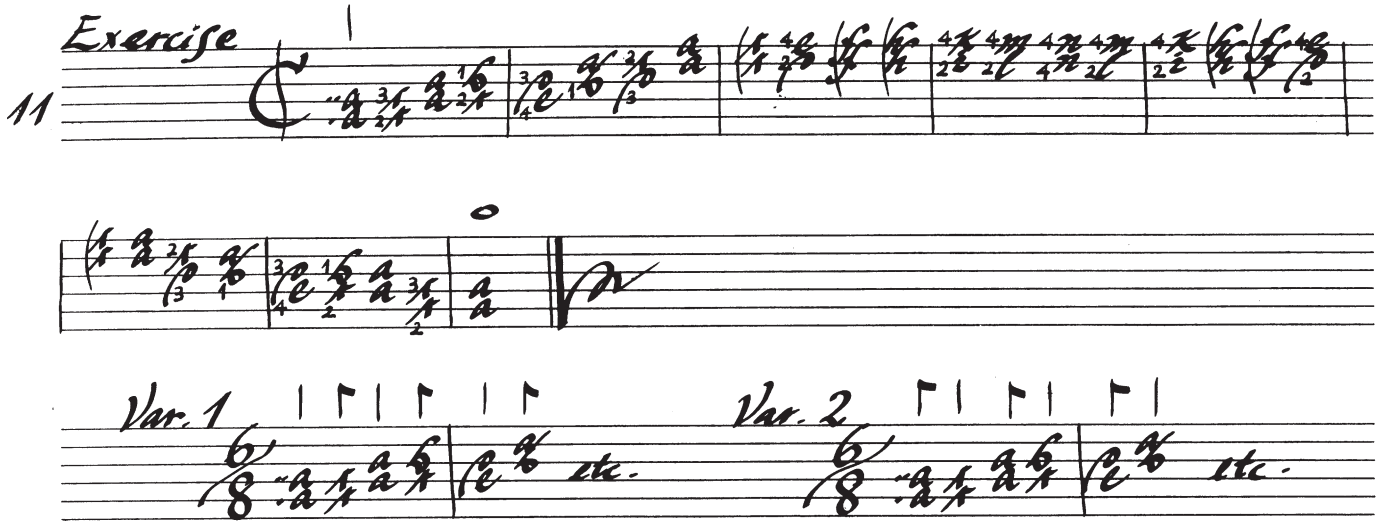
No. 10.

Similar to No. 9.



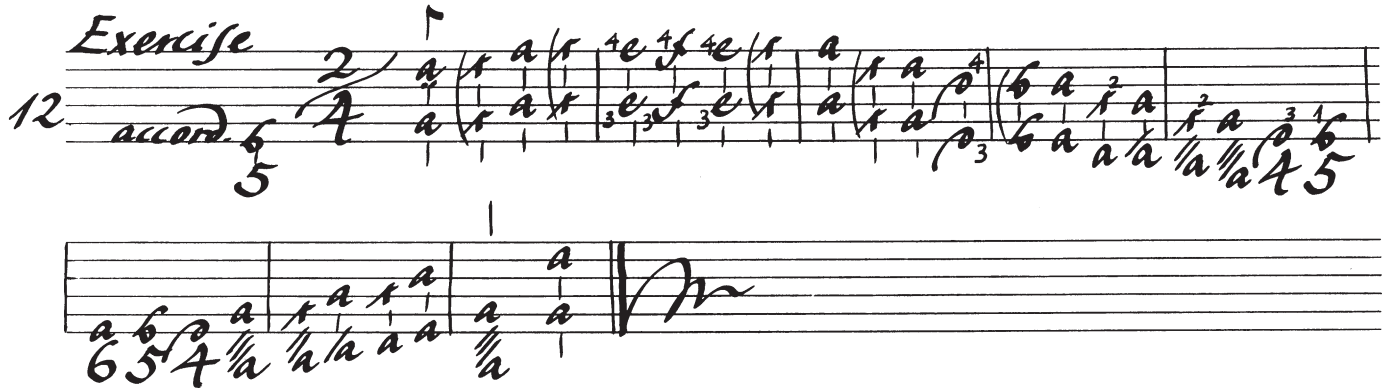
No. 11.

Here we start using the LH fingers. The sign (in front of the letters means "barré", **i.e.**, to stop both notes indicated by the sign with the LH index finger. Put the RH little finger on the soundboard (but do not push it too hard!). In all position changes, keep the LH thumb directly opposite the LH middle finger.



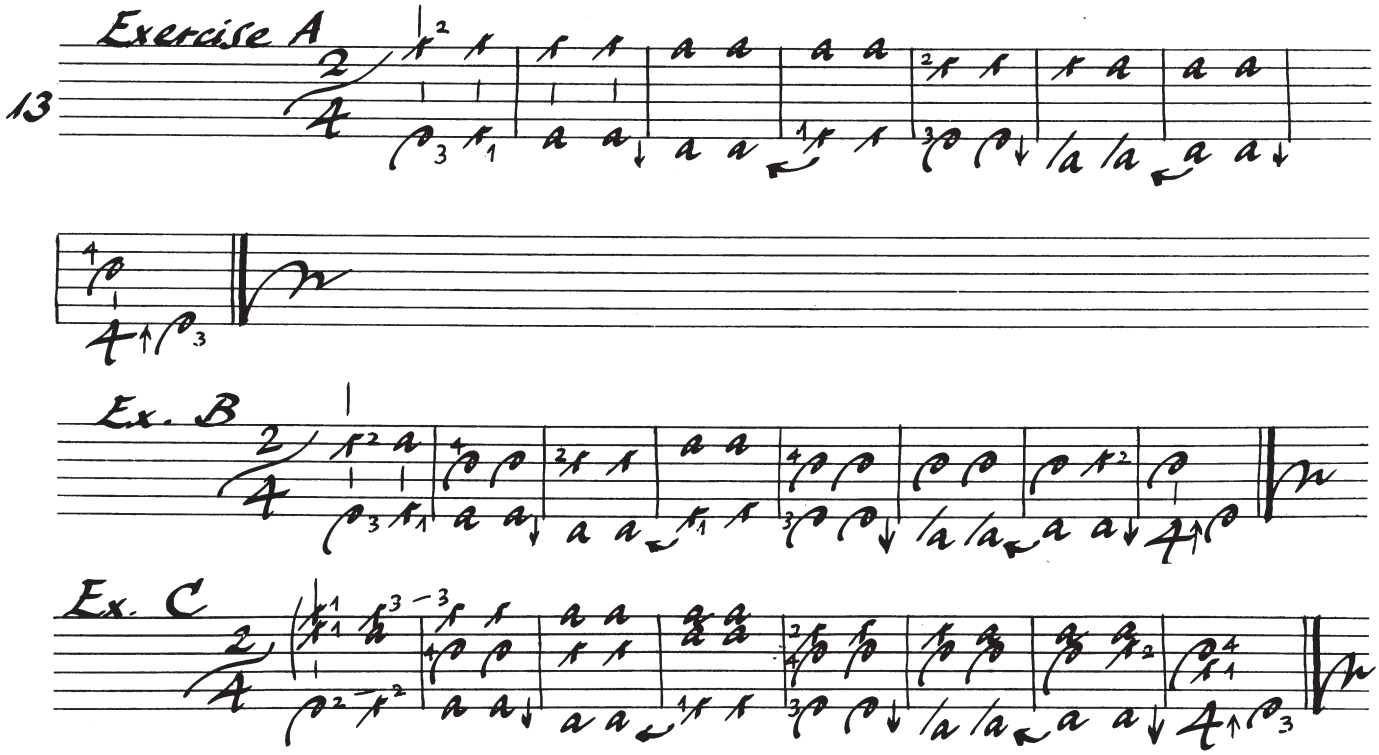
No. 12.

A scale in parallel octaves. Pluck both notes together (as in No. 9). You can take off the RH little finger from the soundboard when you pluck the treble notes on the 5th course and lower.



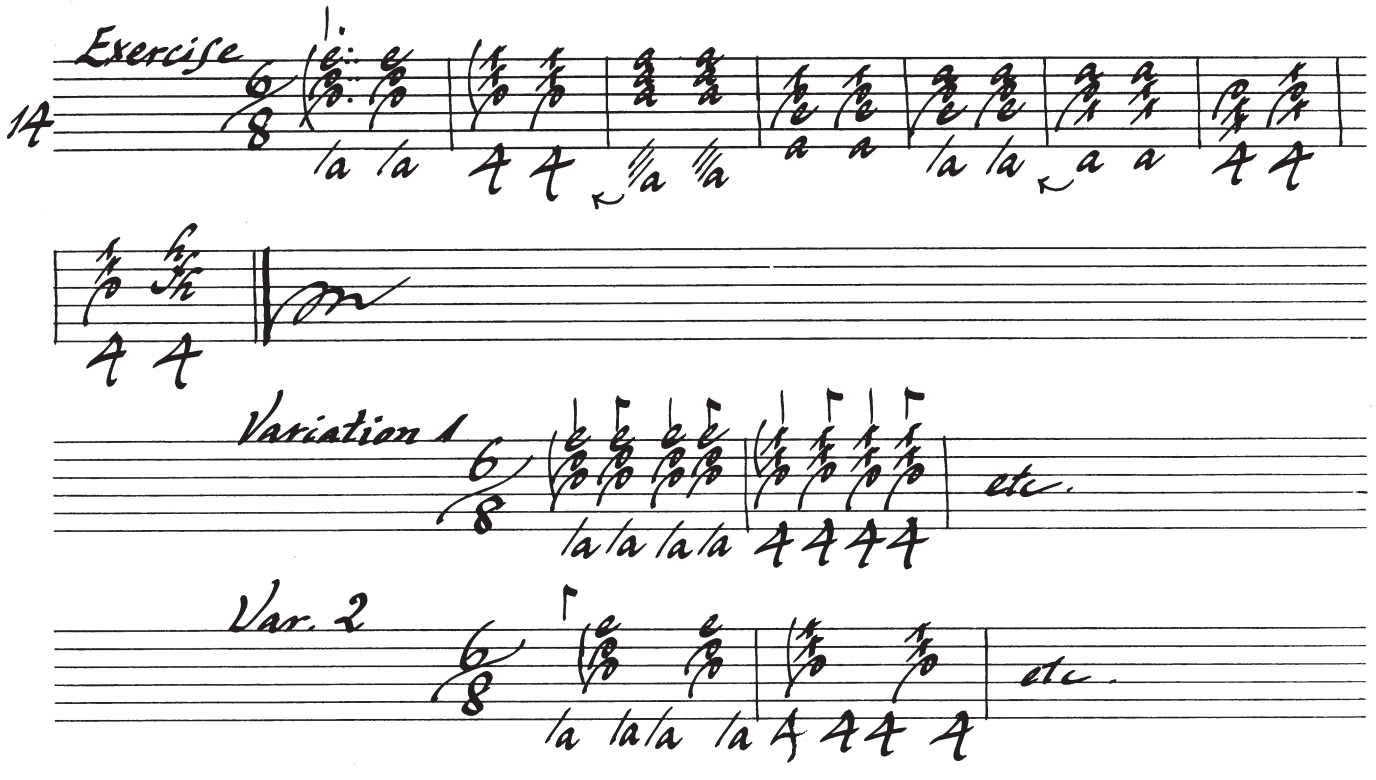
No. 13.

Similar to No. 12, but prepare (↑ and ↓) and damp (↶) with the RH thumb.



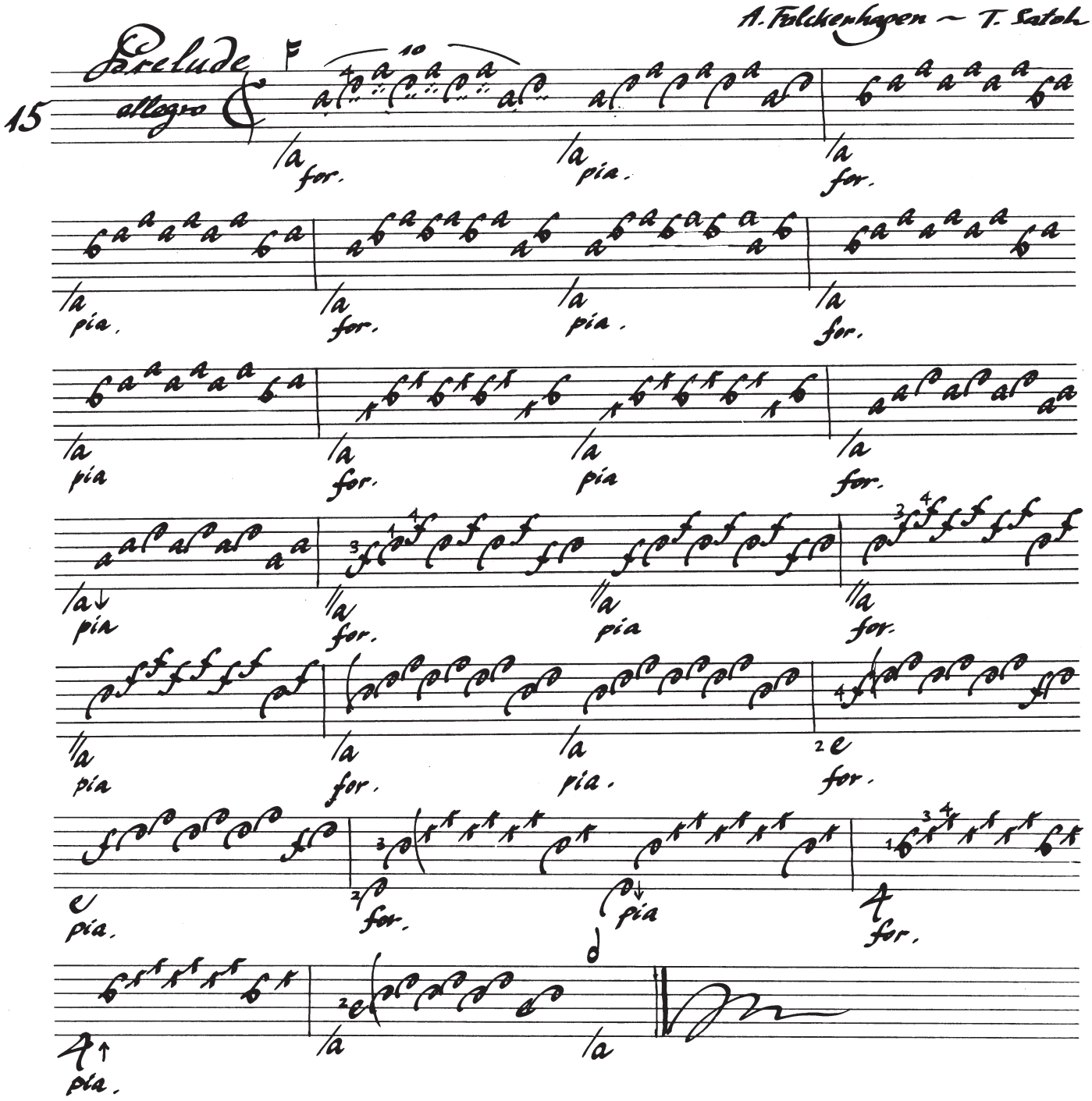
No. 14.

Same as Nos. 12 and 13 with the addition of the RH ring finger.



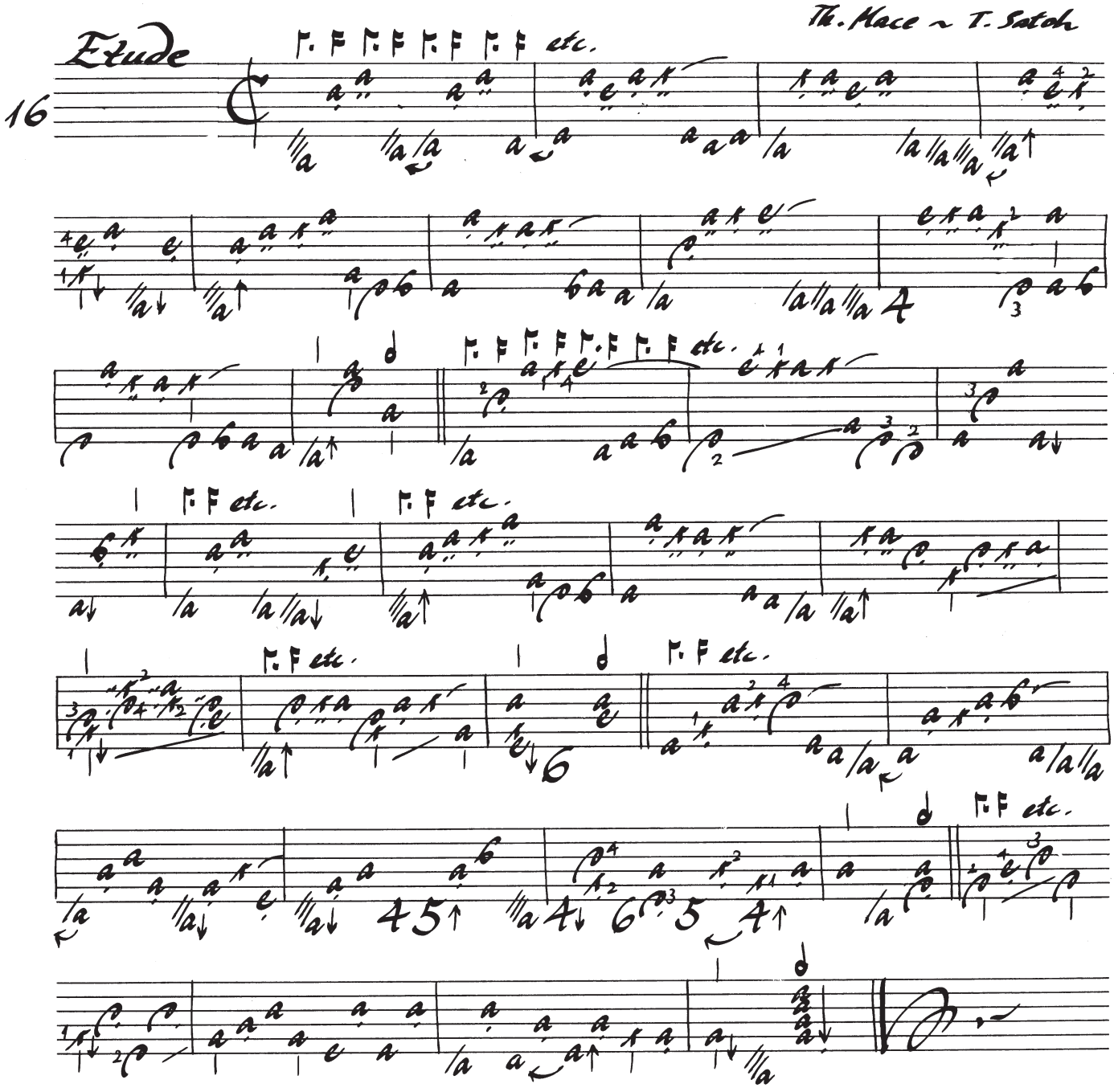
No. 15.

"Prelude in F-major". This was taken from a Prelude by Adam Falckenhagen (1697-1761) and arranged as an arpeggio exercise. Start to play very slowly, then bring the speed gradually up to ♩ = 48. Also, don`t forget to play it in "forte" and "piano" as it is written in the original by Falckenhagen.



No. 16.

"Etude in d-minor", arranged from a viol piece by Thomas Mace (1623?-1709), is a very useful exercise for the RH thumb. You should start by playing it very slowly. Then bring the speed up to ♩ = ca. 84. The sign ⌒ means to hold the treble note, while ⌒ means to hold the bass note. The sign ↓ means to play all the notes with the RH index finger in a downwards stroke.



PART TWO (Nos. 17-45)

In this part we will learn a number of historical pieces, mainly from the 18th century, including "Suite in d-minor" by S. L. Weiss. We also will learn about "embellishment".

Embellishment is one of the most important and interesting aspects of baroque music. Composers gave some freedom to players to interpret ornaments within the rules of a given style. Of course, there are many possible interpretations, as well as many different ways to write the signs. I prefer not to go into detail on this point, since the main purpose of this book is the presentation of technical exercises.

No. 17.
This is an exercise which shows several possibilities for how to play the signs and .

Example A:
a slow appoggiatura in both falling and rising directions. Dividing the note exactly in half with the appoggiatura is known as a late-baroque practice, which wasn't generally used before 1700.

Example B:
a quick appoggiatura, which was used as early as the renaissance, and was used throughout the baroque period.

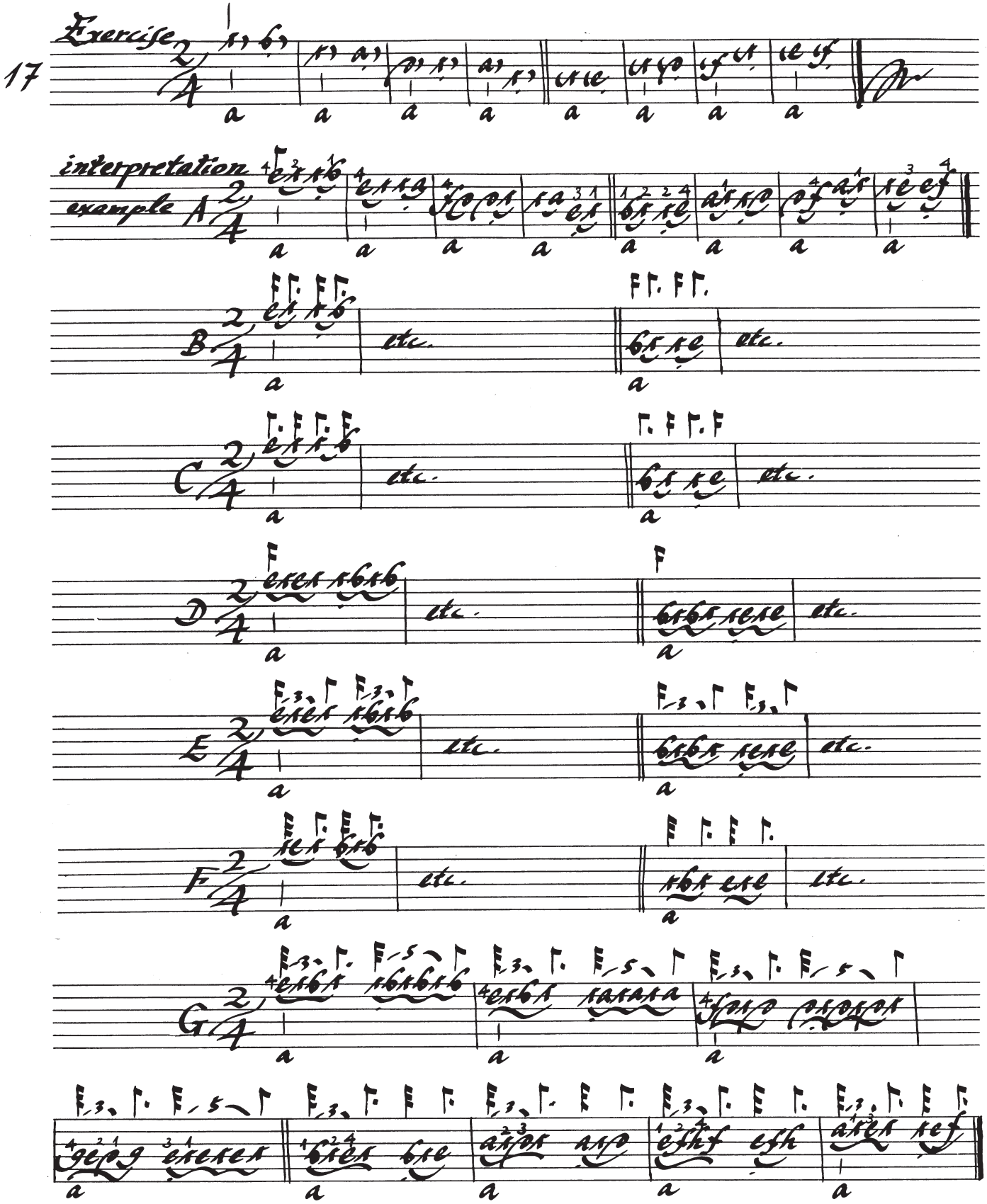
Example C:
a very long appoggiatura, which we can find in French baroque music around 1700.

Example D:
a slow trill. Unlike in the renaissance, a baroque trill starts above the main note.

Example E:
a quicker version of Example D.

Example F:
an upper mordent (Pralltriller) and a lower mordent. During the baroque period, the upper mordent was used only when there was not enough time to perform a trill.

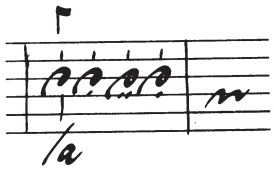
Example G:
a combination of "turn" (two ways: starting higher or lower than the main note) with a fast trill and a quick slur. Throughout this exercise, watch your left hand carefully, keeping the back of the hand parallel to the fingerboard and trying to move only the fingers.



No. 18.

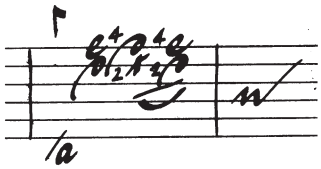
"Thème de Mozart, varié pour Scheidler" in F-major by Christian Gottlieb Scheidler (1752-1815?). Originally having 12 variations on the "Champagne Lied" from "Don Giovanni" by Mozart, this piece is one of the latest historical examples written for the baroque lute.

1)



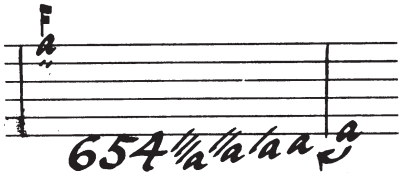
Repeated quavers should be played staccato.

2)

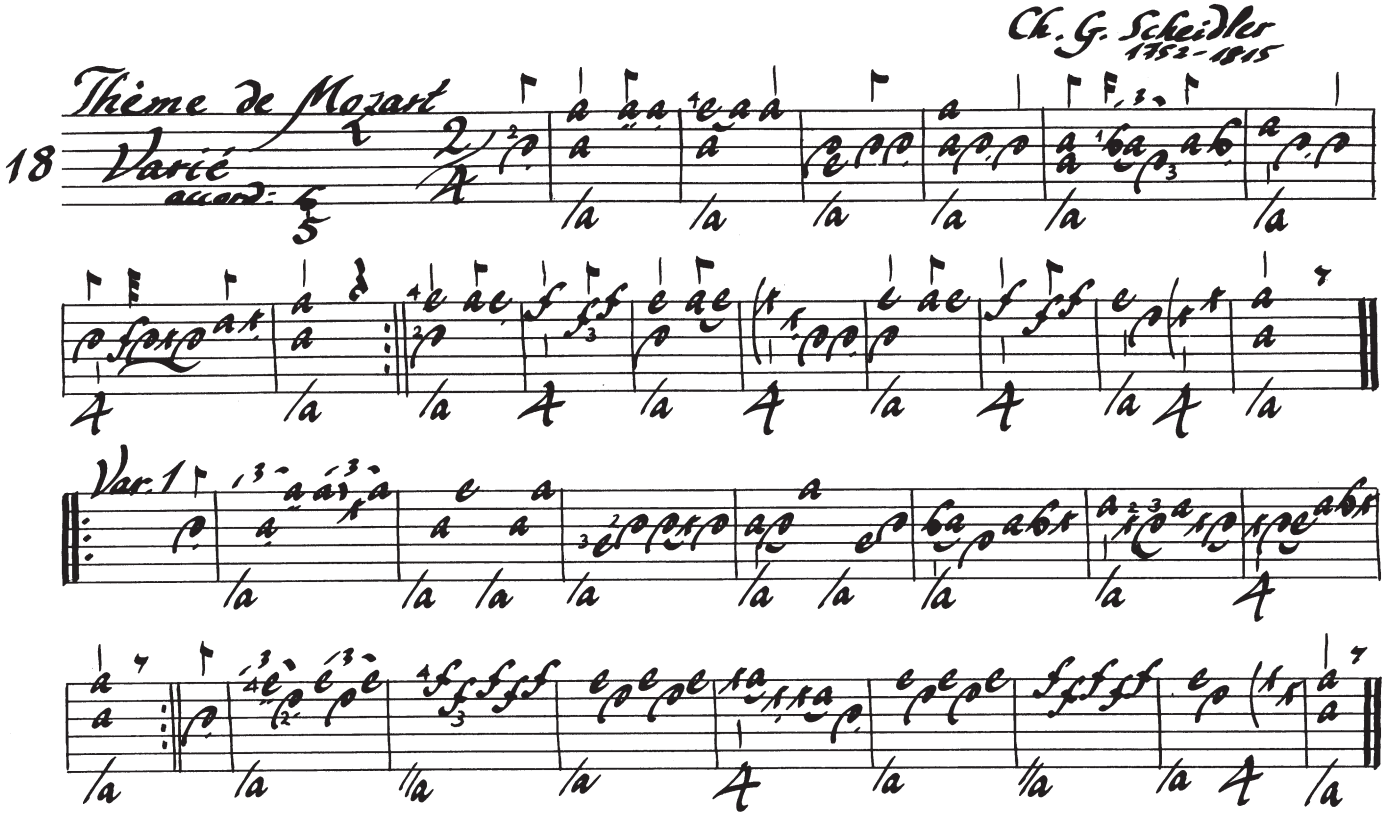


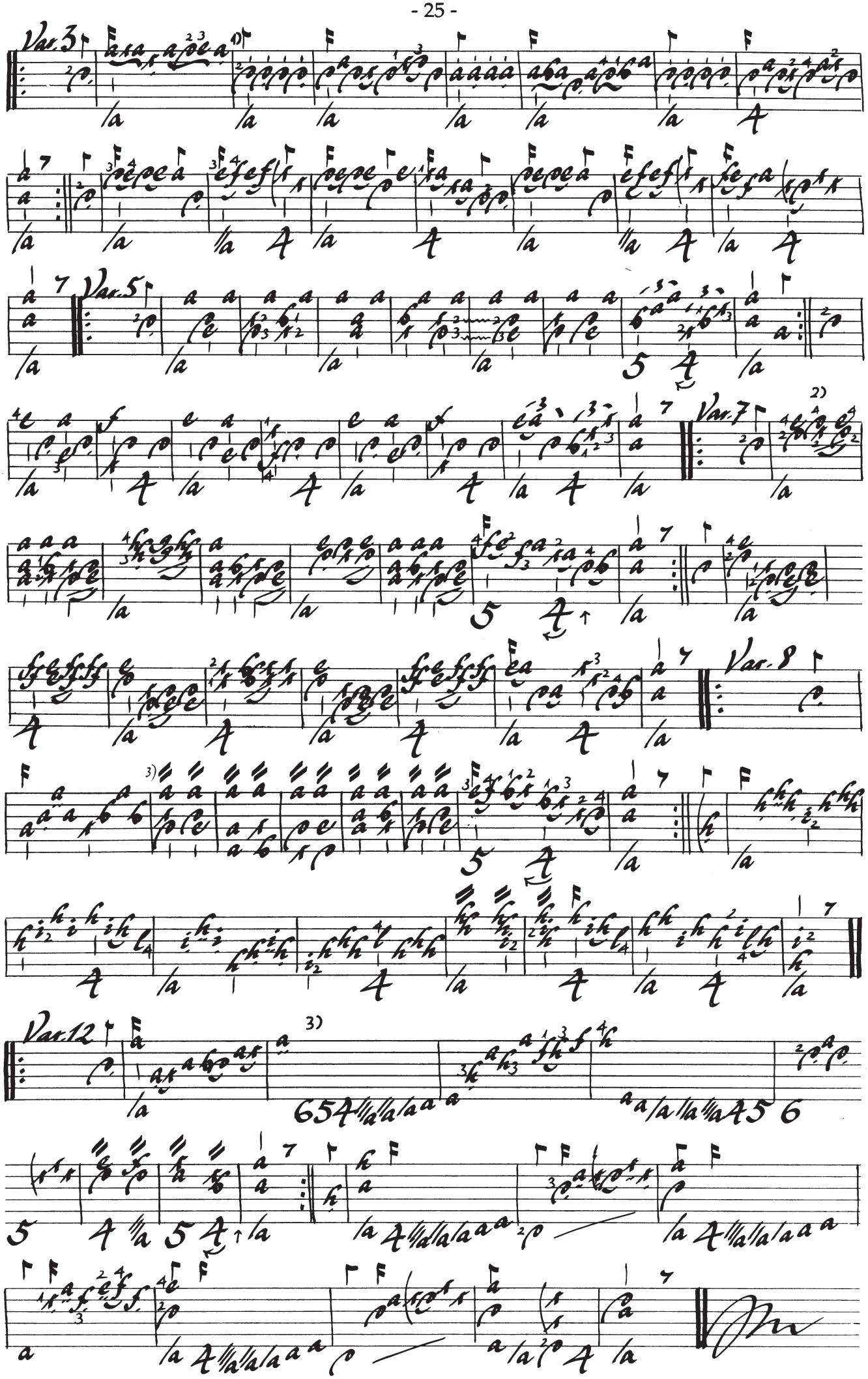
Double glissando.

3)



Put the RH thumb rather flat on the 13th course, and slip up (or slip down, if you are watching the instrument) to the 6th course. Then stop the 7th course afterwards.




Var. 3
Var. 5
Var. 7
Var. 8
Var. 12

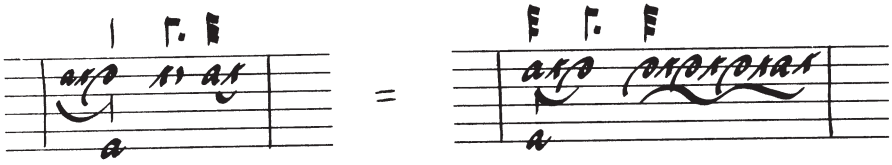
Nos. 19-23.

"Galanterie" in d-minor by "Blohm è Vienne". We don`t know much about him, except that he was a lutenist in Vienna around the middle of the 18th century. Throughout the pieces you see the following signs: ♯ = vibrato, *pi* = piano, *fr* = forte, 𝆒 = rising appoggiatura, 𝆓 = falling appoggiatura, 𝆆 = trill.

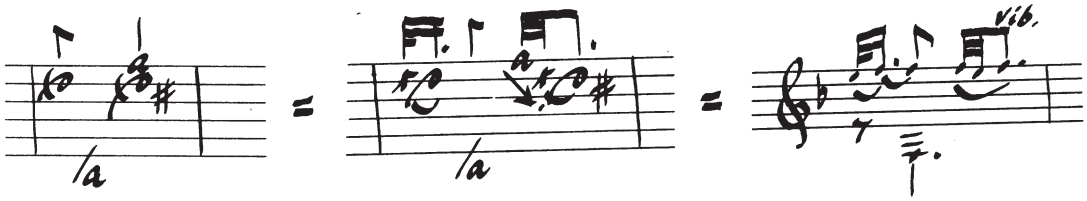
No. 19.

"A Tempo Giusto". The tempo should be ♩ = ca. 72.

1)



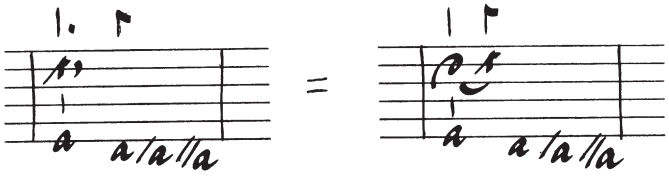
2) a lower mordent



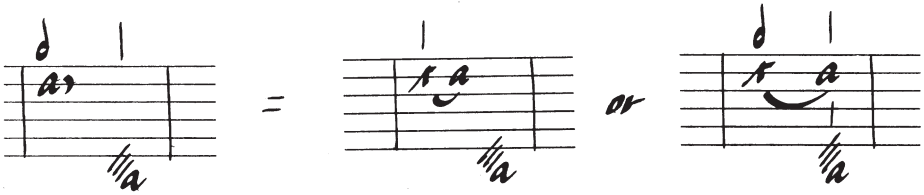
No. 20.

"Menuet". The tempo should be ♩ = ca. 112. In the phrasing of a Menuet, two measures are grouped together.

1)

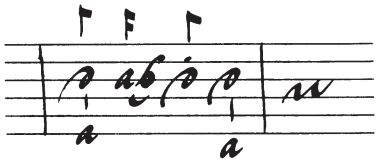


2)



No. 21.

"Drole". The tempo should be ♩ = ca. 72. The second to the last quaver should be played staccato.

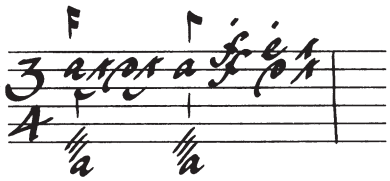
1) 

No. 22.

"Tempo di Polonoise". The tempo should be ♩ = ca. 80. This Polonoise has nothing to do with the polonoises of Chopin. It was a dance depicting a Polish fighter on a horse. It has accents on the last three quavers.

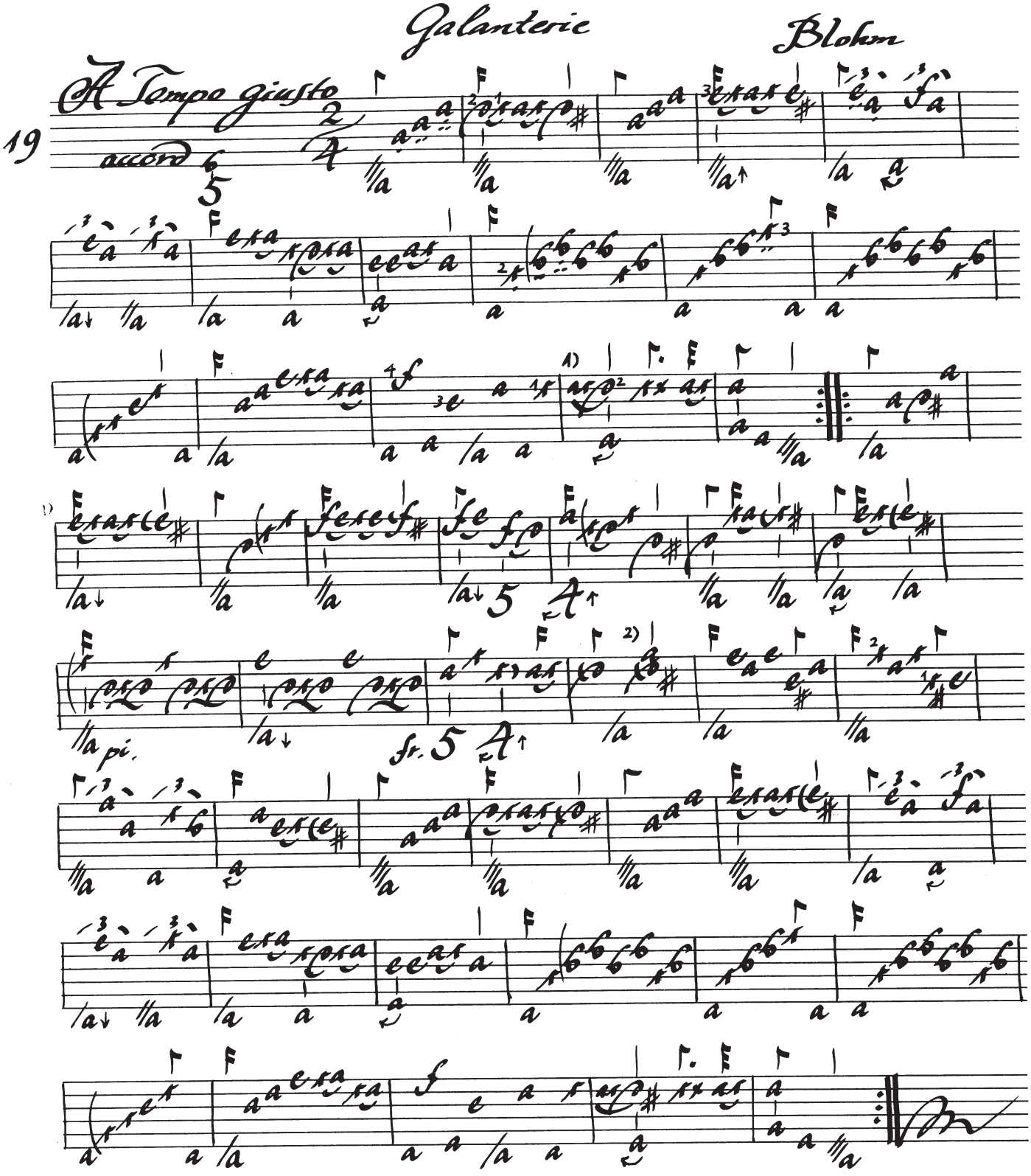
Example:

It will be better to play at least two of them staccato as indicated:

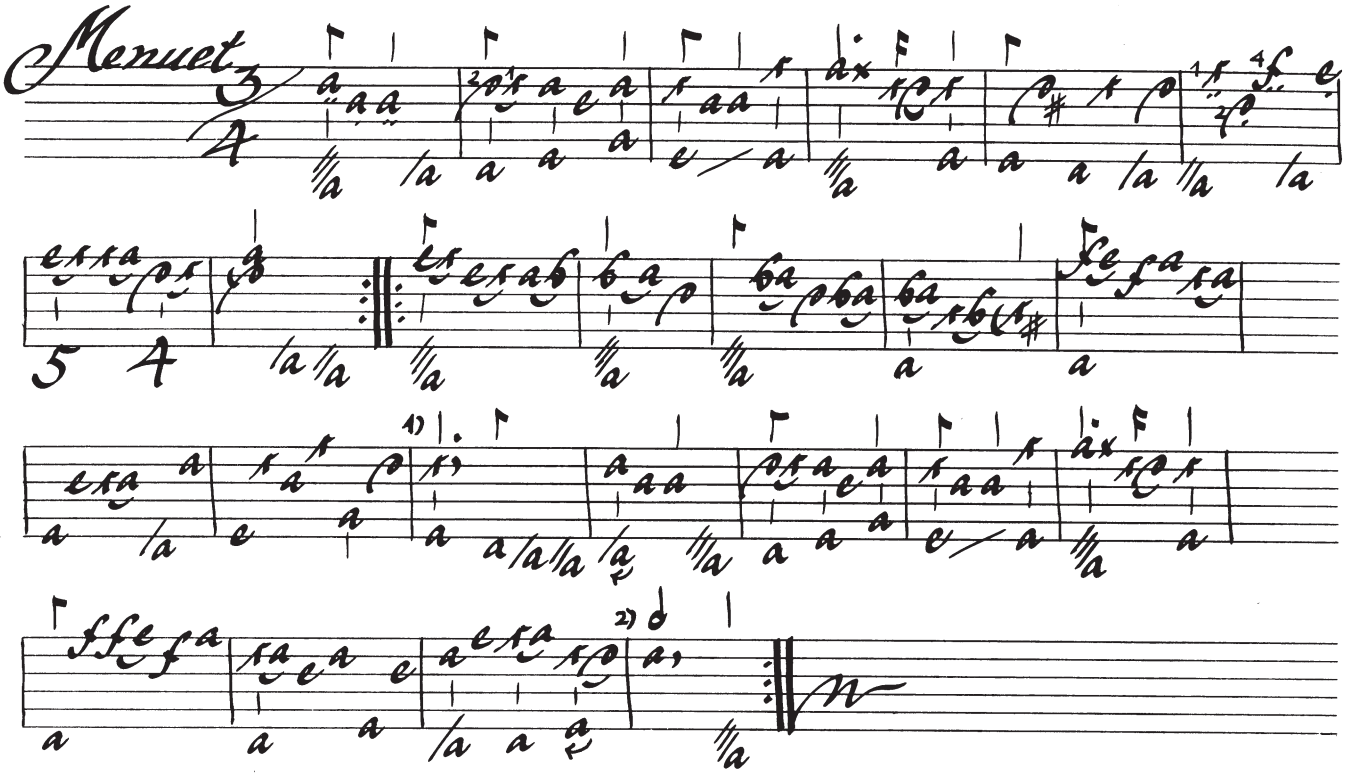
1) 

No. 23.

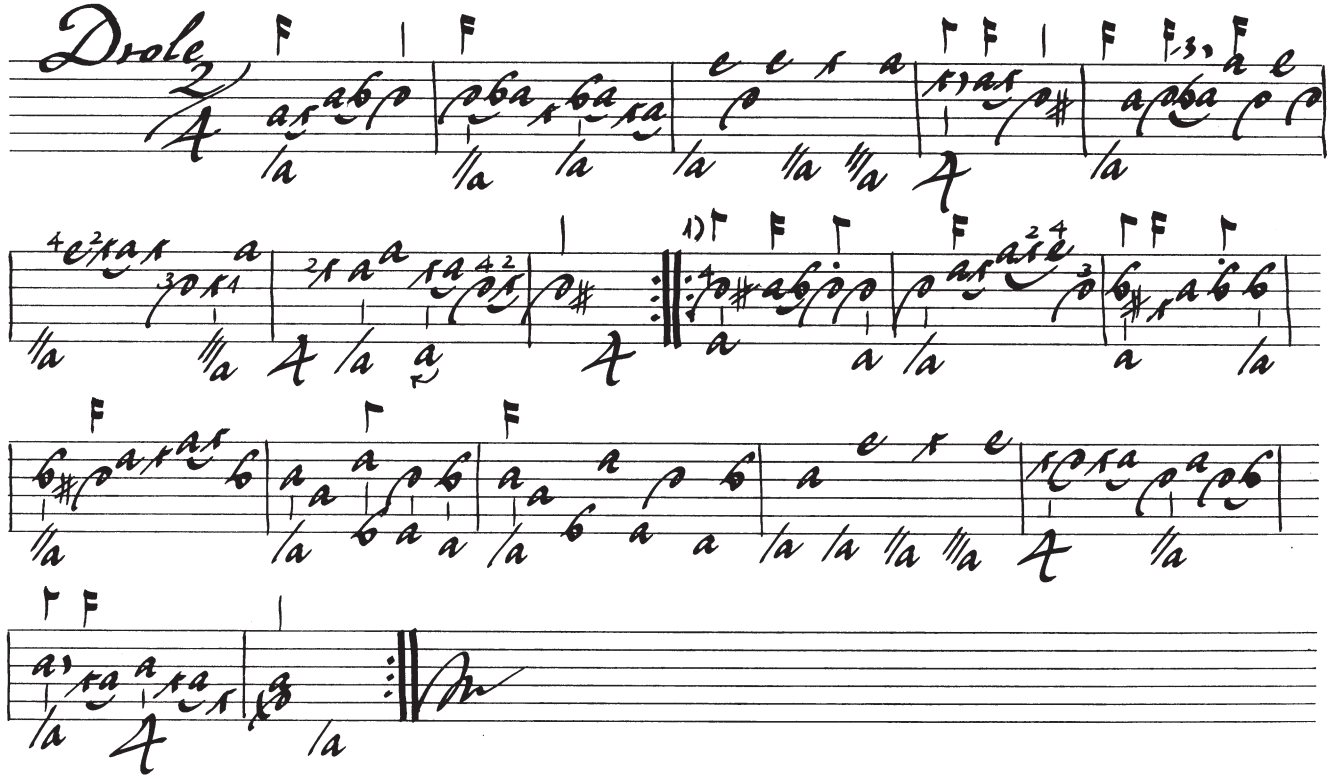
"Vitement". The tempo suggested is ♩ = ca. 100.

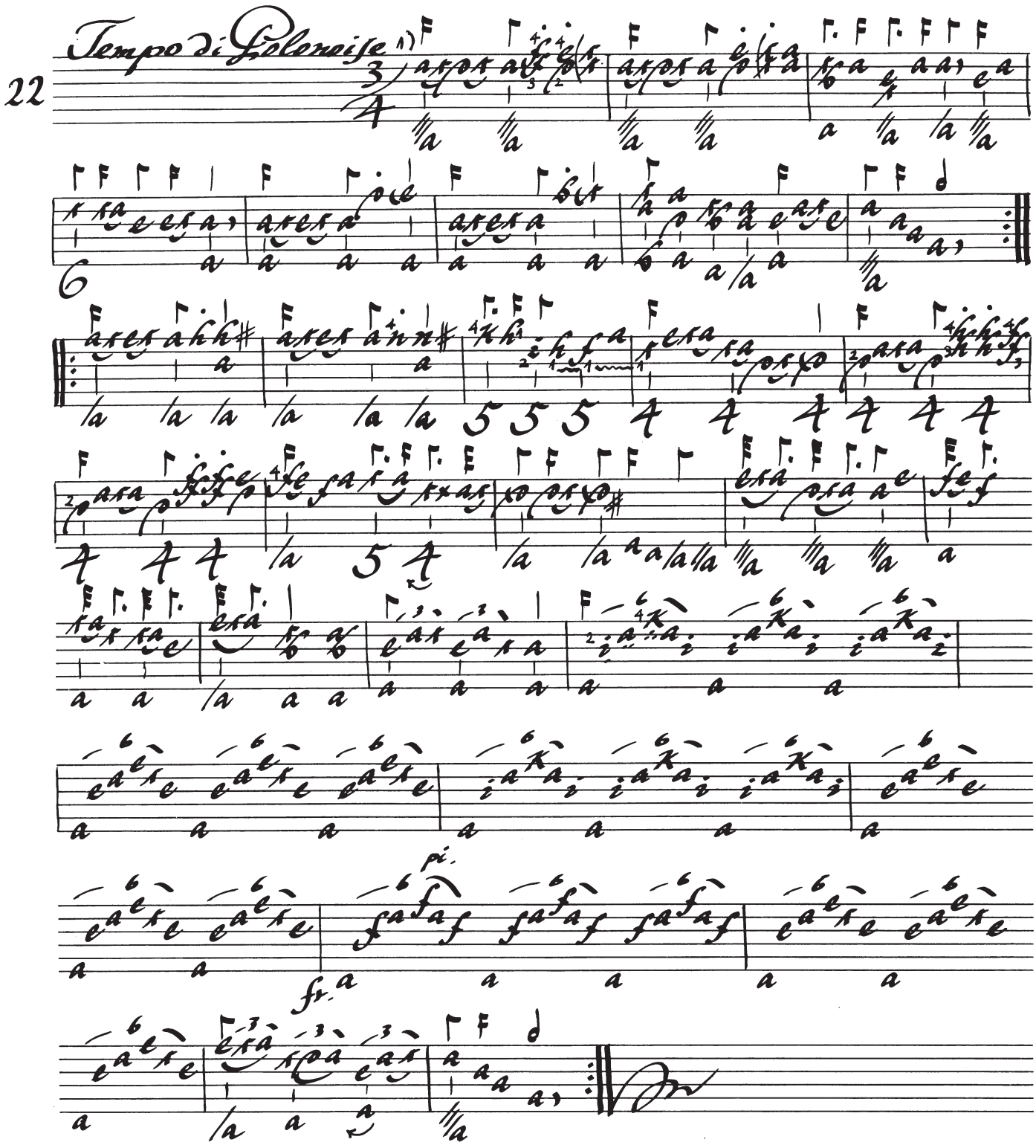

Galanteric
Blohm
A Tempo giusto
accord
19
pi.
fr.

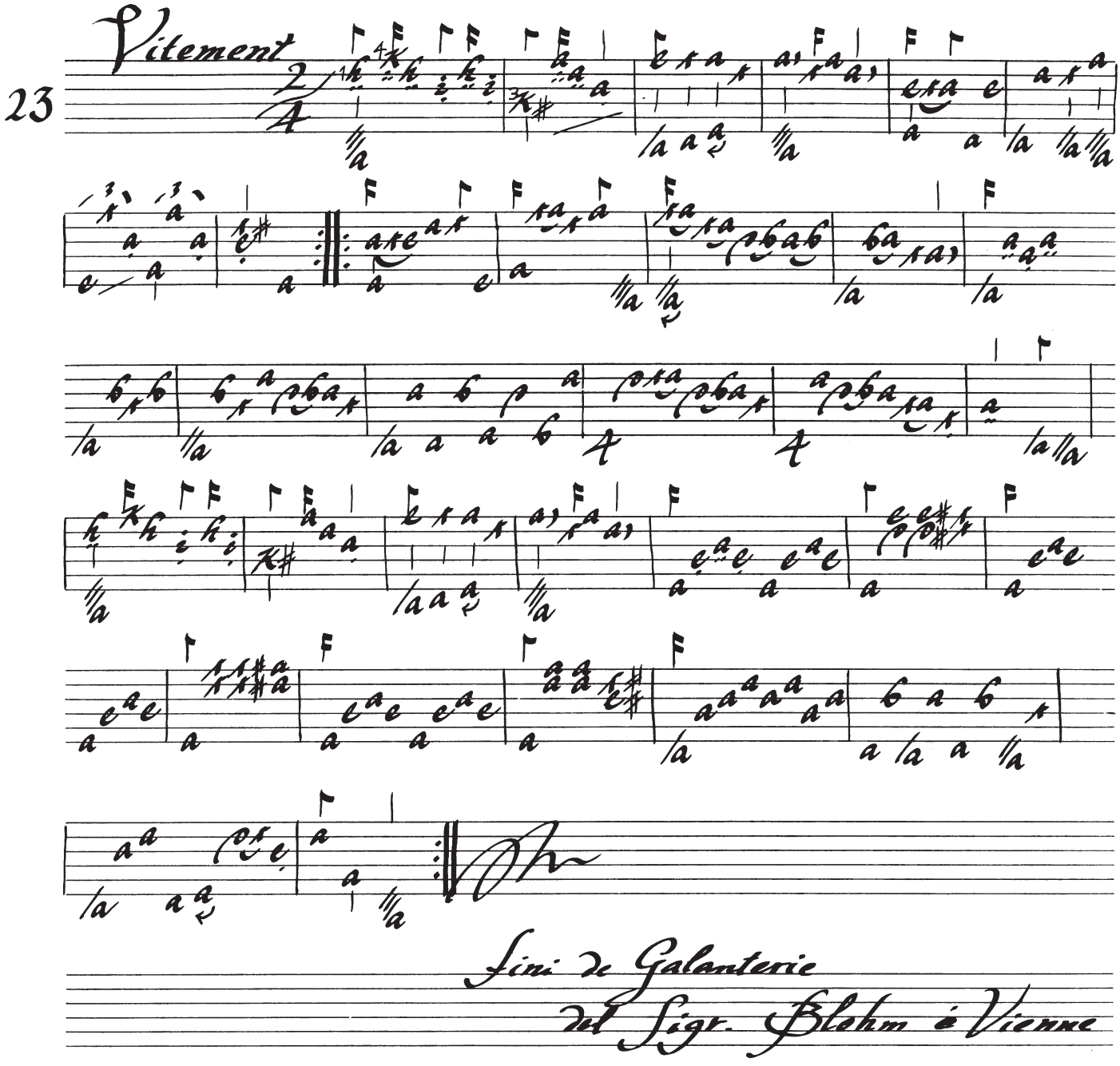
20 Menuet



21 Drole

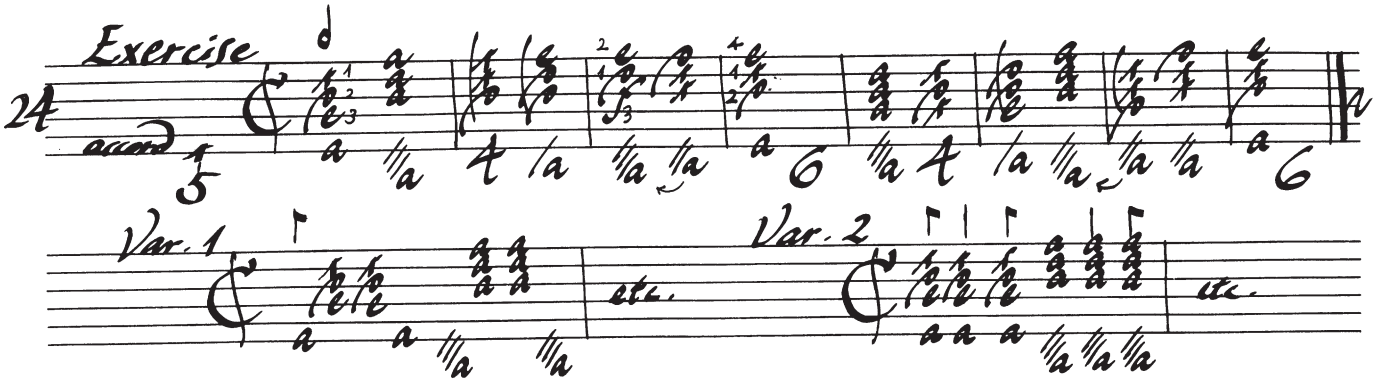



Tempo di Polonaise
22
pi.
fr.


23
Vitement
Fini de Galanterie
del Sigr. Blohm à Vienne

No. 24.

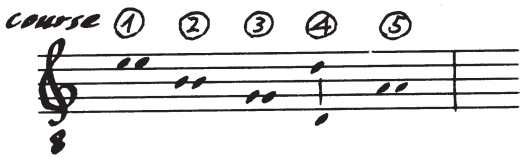
Cadence exercise in a-minor to prepare for Nos. 25-29. The LH thumb is positioned most of the time between the 2nd and the 3rd frets, and sometimes moves up one fret higher (between the 3rd and the 4th frets).



No. 25-29.

"Suite in a-minor" by Graf Johann Anton Losy von Losinthal (ca. 1650-1721). It was originally written for "baroque guitar". Baroque guitar was known as the "Spanish guitar" in the 17th and early 18th centuries. Unlike the modern classical guitar, it had 5 double strings, and various tunings.

An example:



Because of the active bass line throughout the Suite, it is an excellent exercise for the baroque lute.

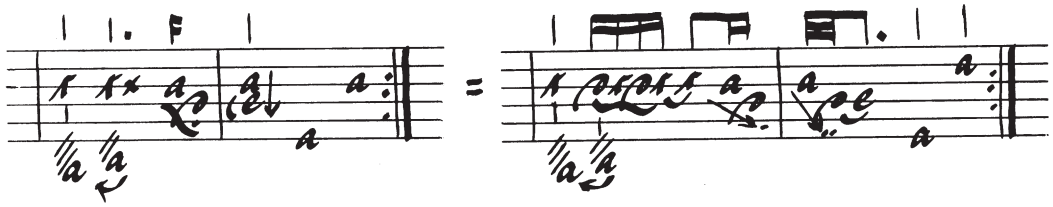
No. 25.

"Aria". Tempo suggested is 𝅗𝅥 = ca. 40.

No. 26.

"Capriccio". Tempo suggested is ♩ = ca. 132. Note: 𝆔 = lower mordent.

1)



No. 27.

"Sarabande". This is not a typical "Spanish Sarabande", which normally has the following rhythm:

Tempo suggested is ♩ = ca. 46.

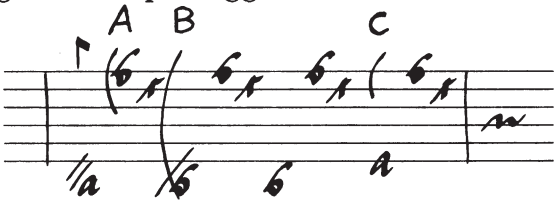
No. 28.

"Gavotte". Tempo suggested is 𝅗𝅥 = ca. 72. Pay attention to the staccato signs. Except for measures 16 and 17, in which both treble and bass notes should be staccato, only the treble note should be played staccato.

No. 29.

"Gigue". Tempo suggested is ♩. = ca. 88.

1)



For "barré" at position A:
place the LH index finger as indicated in photo A, and stop only the first (or 1st and 2nd) string.

At position B:
place the entire index finger down flat on the fingerboard, and stop the strings up to and including the 8th course (see photo B).

At position C:
lift up the tip of the index finger again, as at position A.

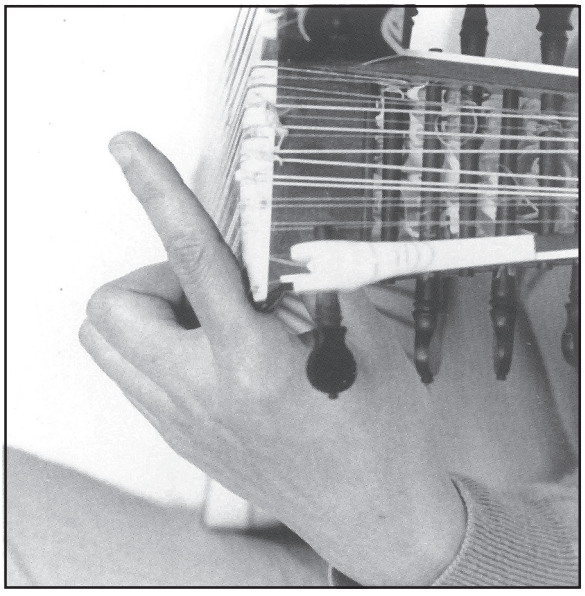


Photo A

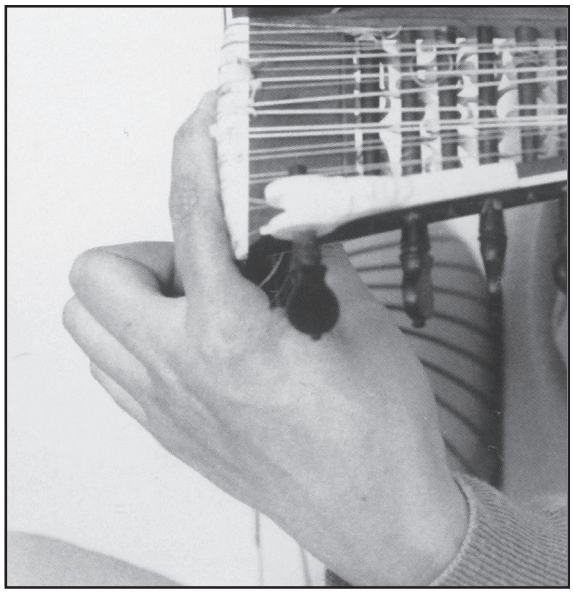
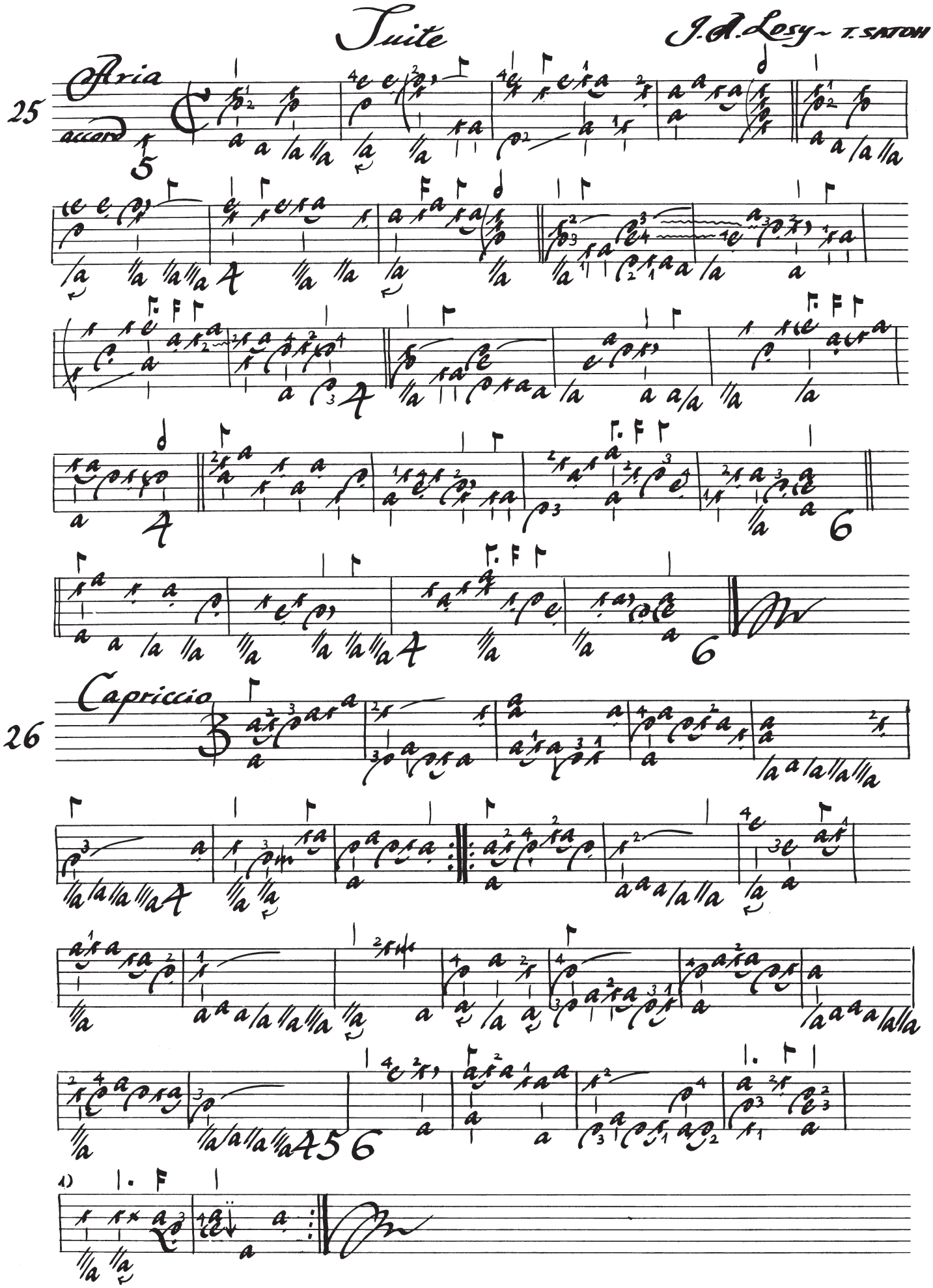
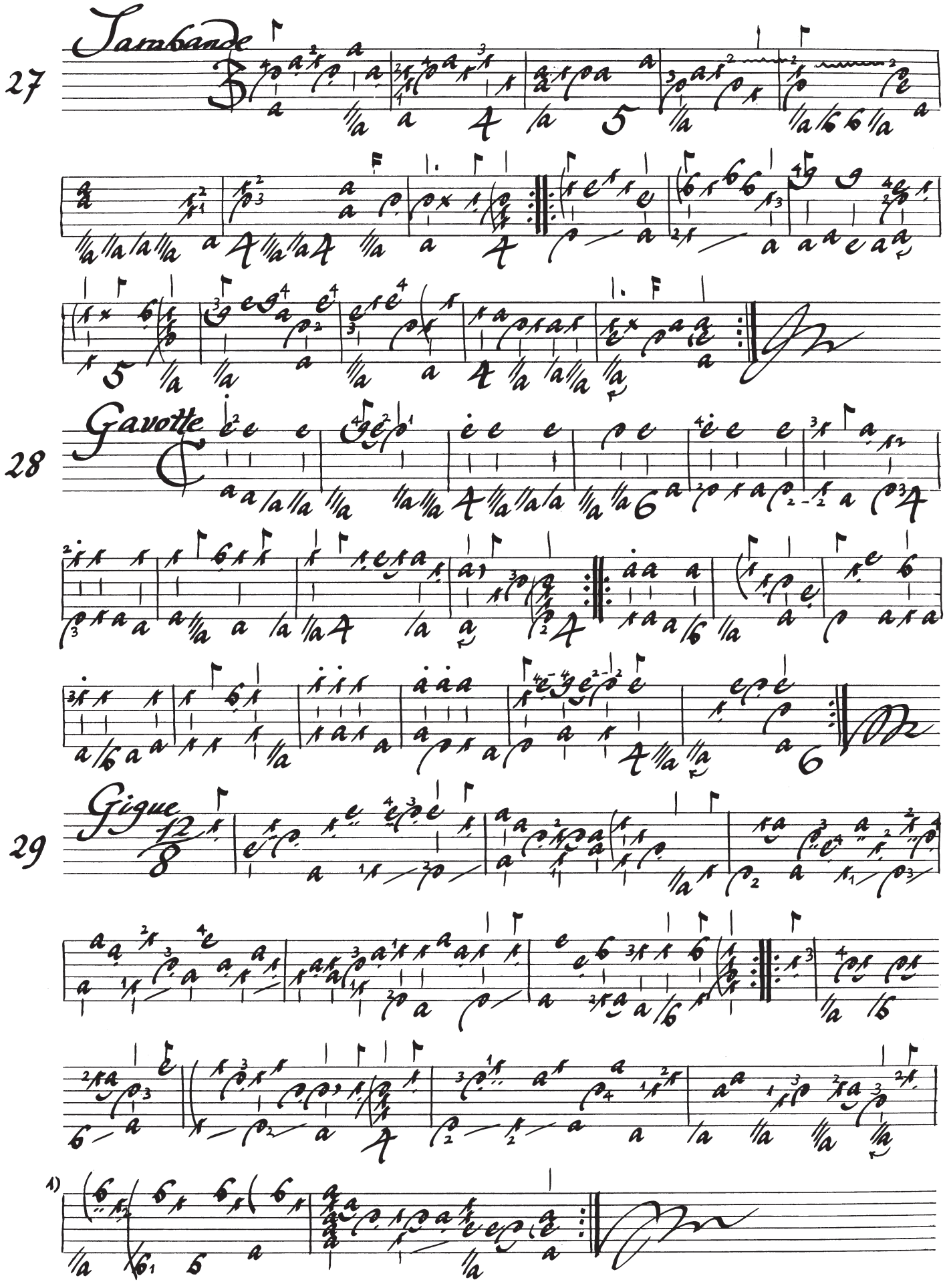


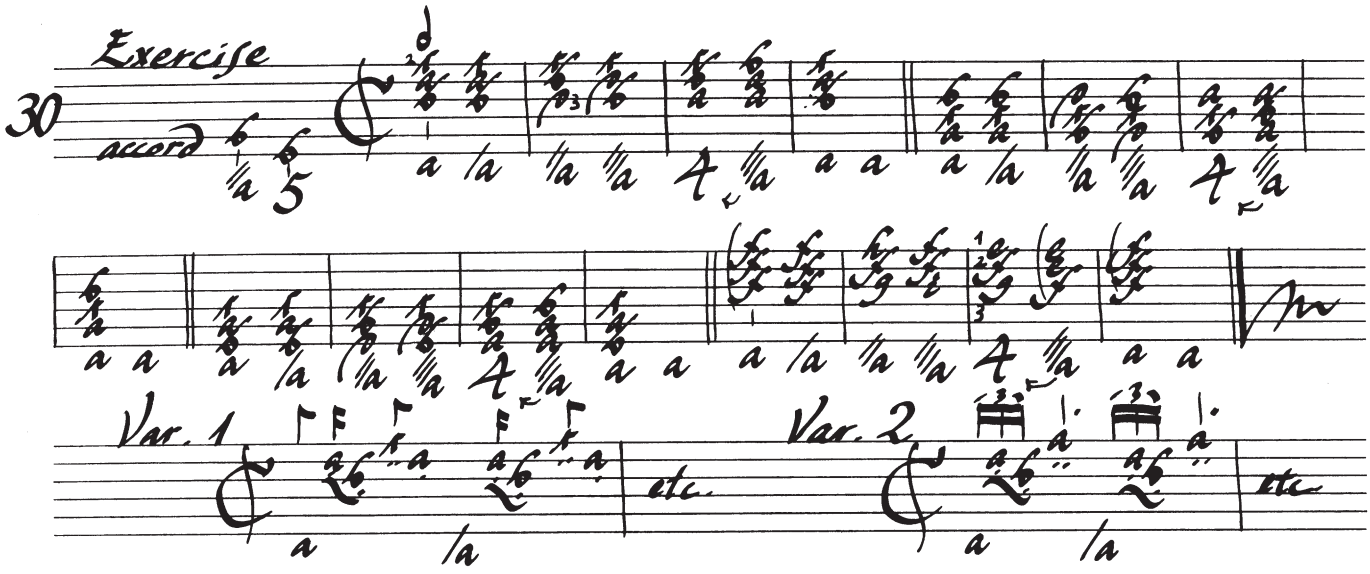
Photo B


Suite
J.A. Losy ~ T. SATOH
Aria
accord
25
Capriccio
26


27
Jambande
28
Gavotte
29
Gigue
1)

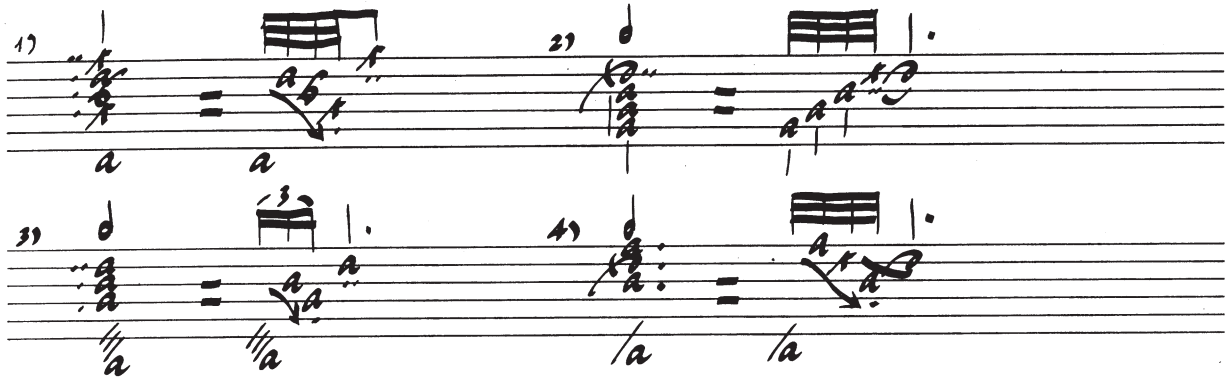
No. 30.

A cadence in g-minor. Variations 1 and 2 are exercises to play four-note chords without the RH ring finger.

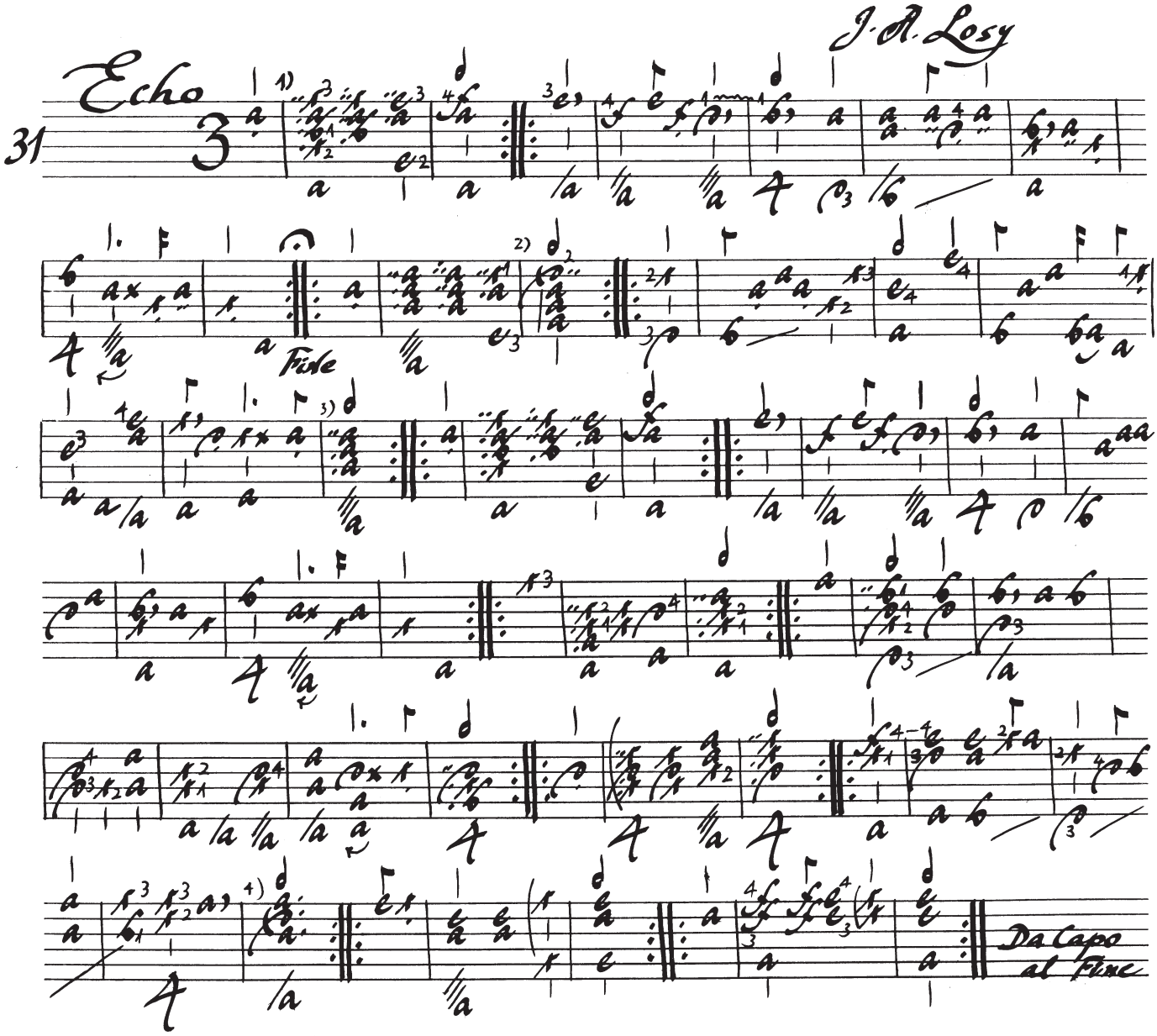


No. 31.

"Echo" by J. A. Losy. We have already encountered his compositions (Nos. 25-29). As we practiced in No. 30, there are several chords which should be played without the RH ring finger. Tempo suggestion: ♩ = ca. 100.

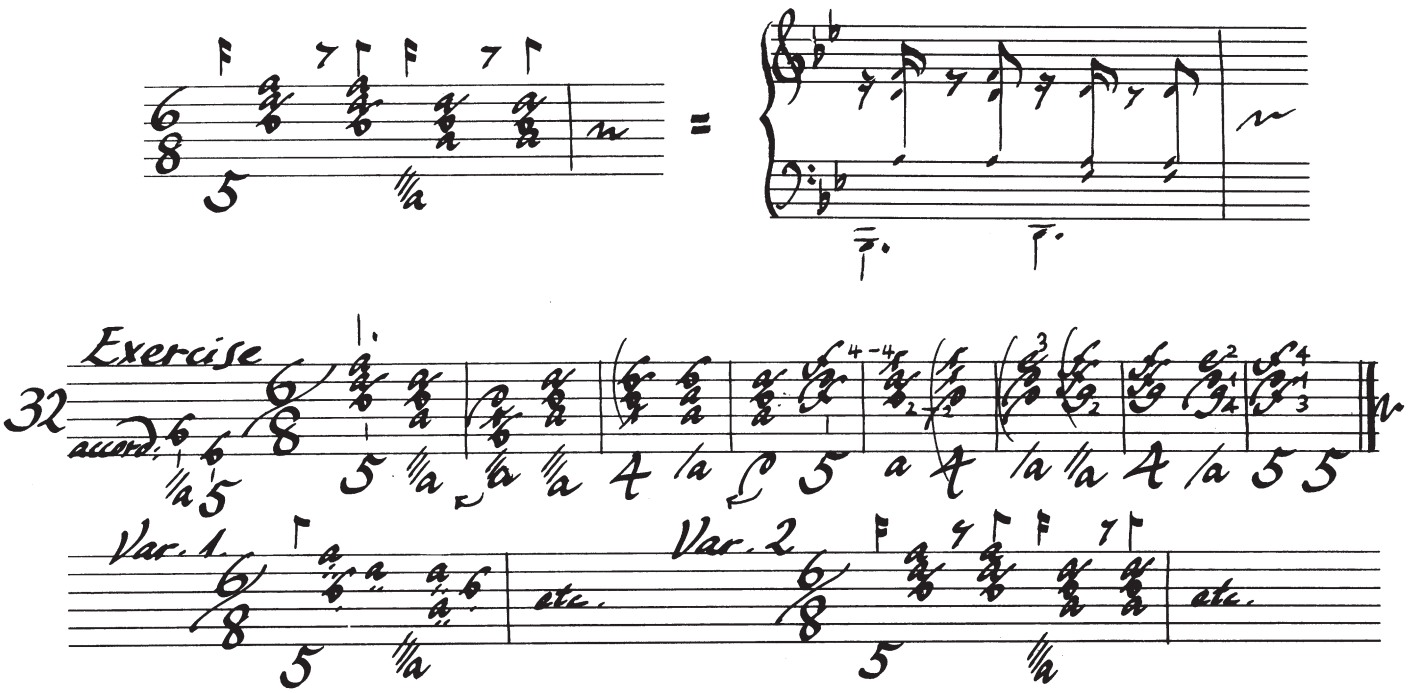


Also, don't forget to play with "forte" and "piano", as this piece is called an "Echo".


J. A. Losy
Echo
31
Fine
Da Capo
al Fine

No. 32.

A cadence in B-flat-major. The rest signs in Variation 2 should be played:



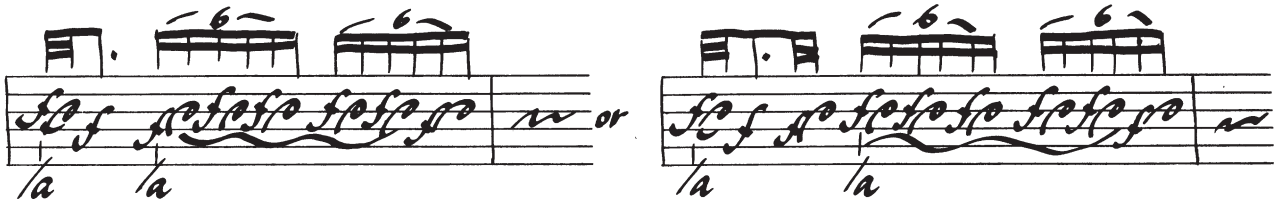
No. 33.

"Cantabile" from "Partie in B-flat major" (Nürnberg 1742) by Adam Falckenhagen (1697-1761). Tempo suggestion: ♩ = ca. 80.

1) The trill should be continued on the second bass note, thus:

2) Same as 1), with after-stroke (Nachschlag):

3) Trill, with Vorschlag and Nachschlag:

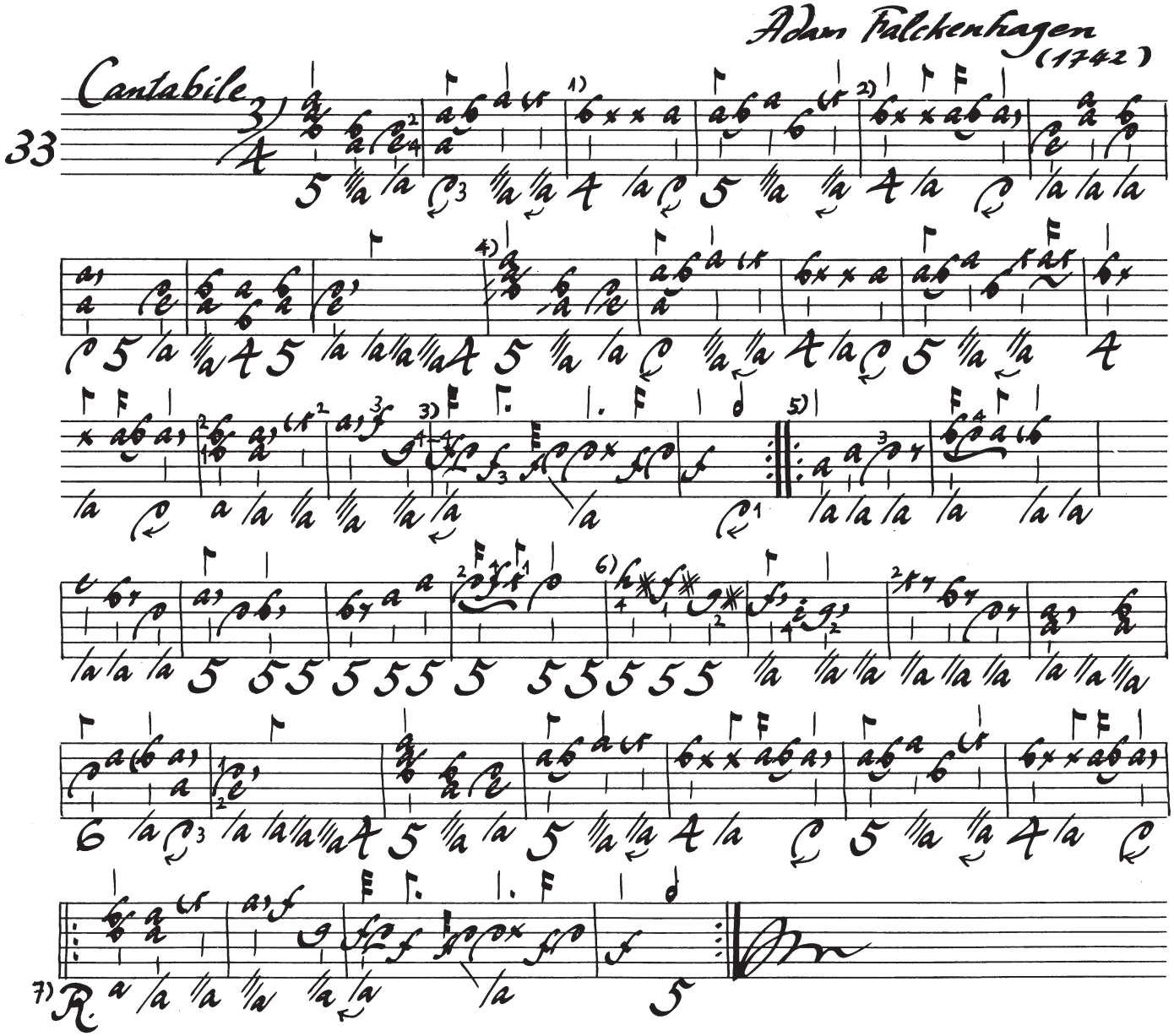


4) Chords are broken, but not rhythmically.

5) Quaver rest: only for the rop note (throughout the piece).

6) ⁂ indicates vibrato, as we have seen before (Nos. 19-23 as ♯).

7) "Petit-reprise": a small repeat, once again at the end of the piece.

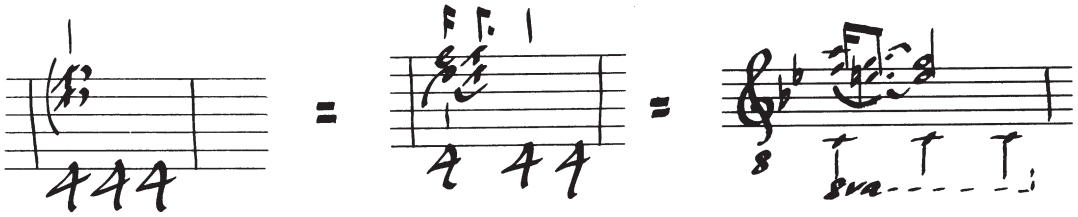


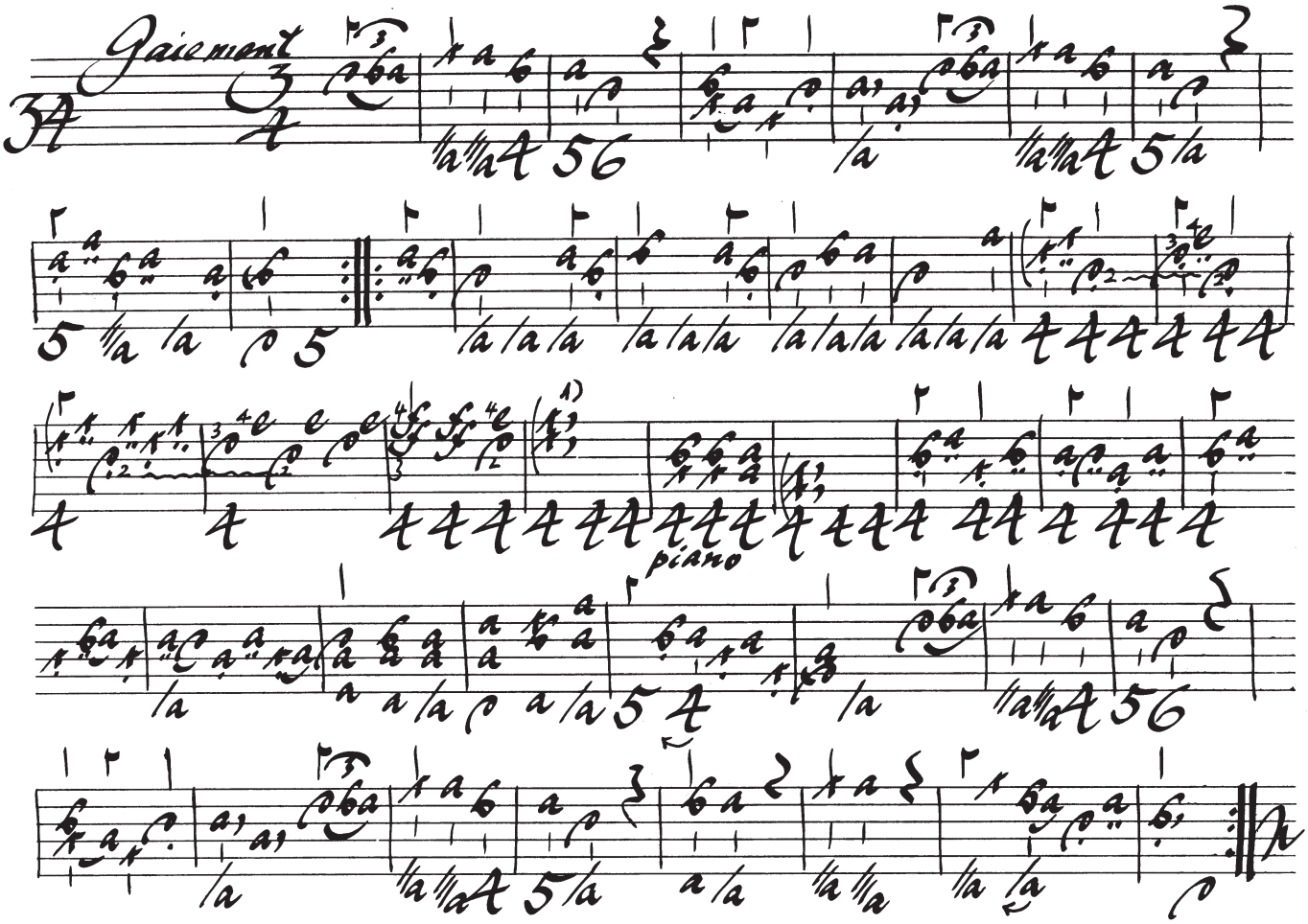
No. 34.

"Gaiement", from the same "Partie" as before. Tempo suggestion: ♩ = ca. 152.

The quarter rests are for both treble and bass notes.

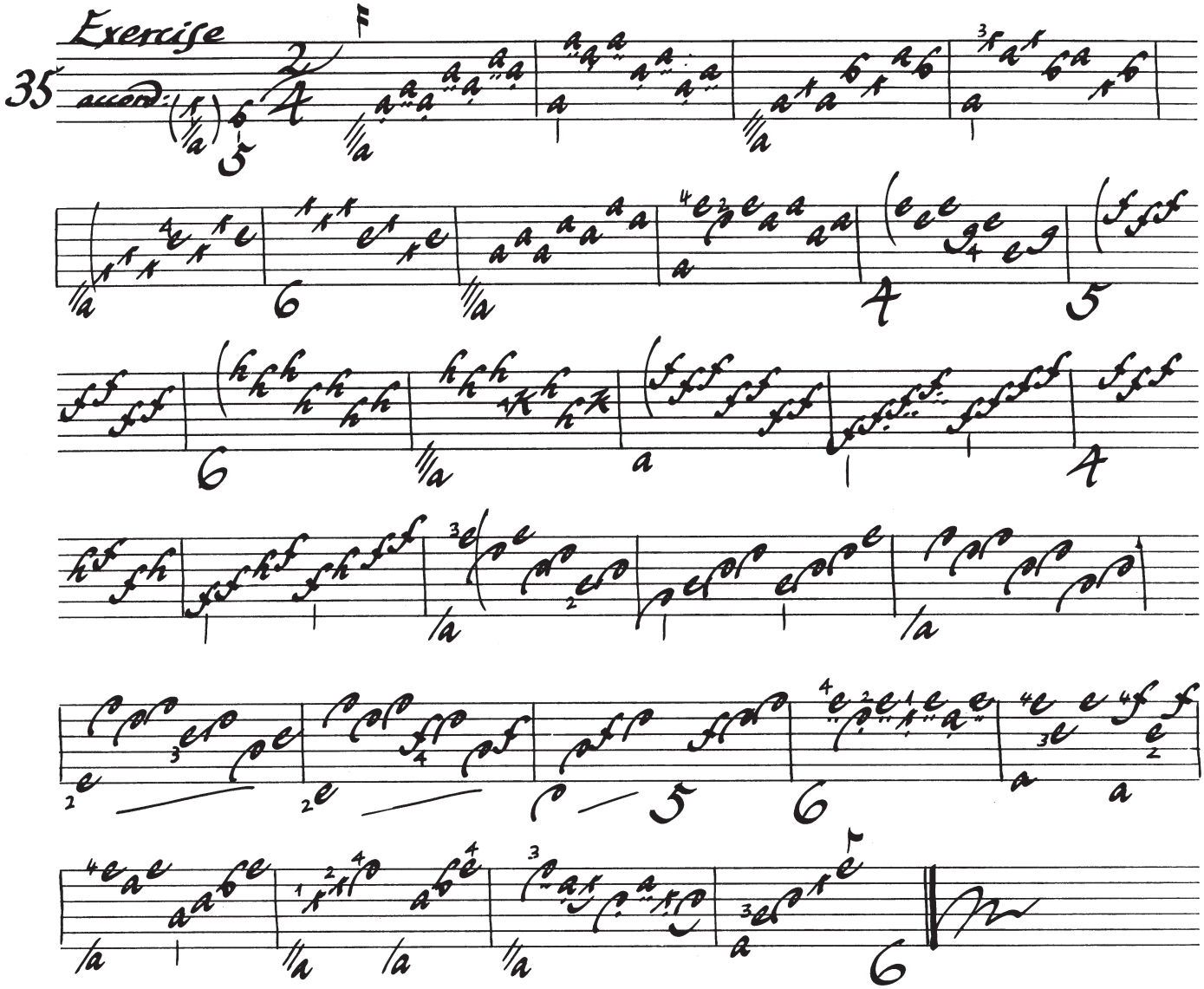
1) double appoggiatura





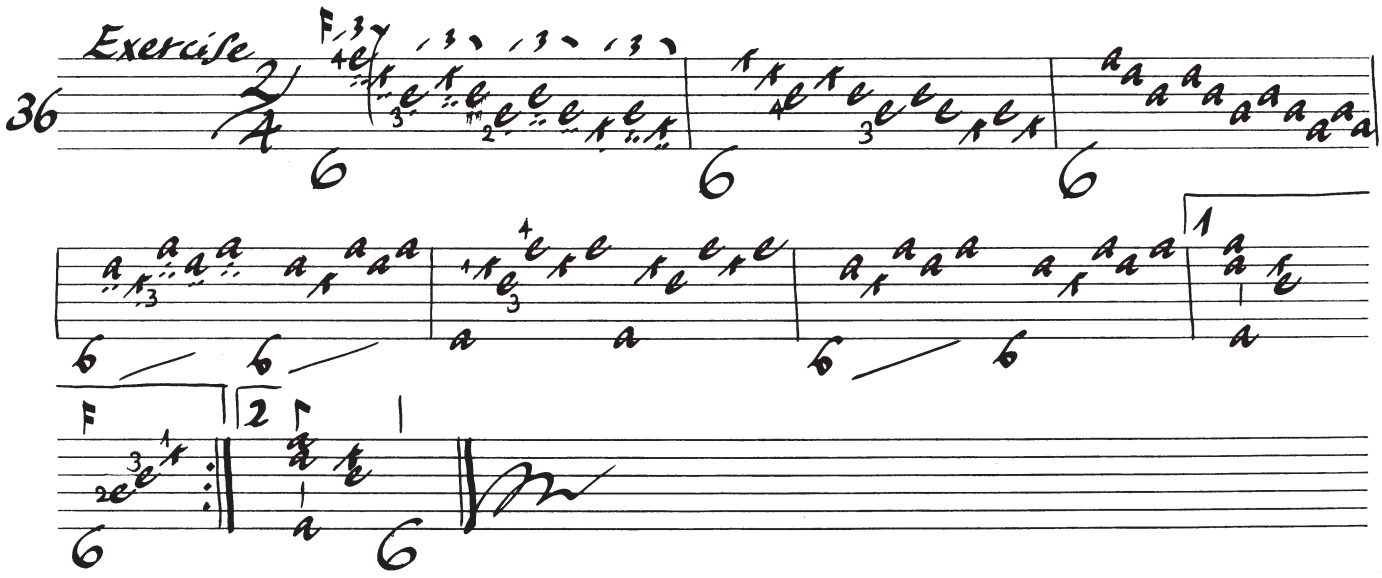
No. 35.

Arpeggio exercise in d-minor. Tempo suggestion: ♩ = ca. 92.



No. 36.

Another arpeggio exercise in triple rhythm. Since the bass is very low at the beginning, you should leave the RH little finger off the soundboard; this also makes it easier to move the RH third finger quickly. Tempo suggestion: ♩ = ca. 66.



Nos. 37-44.

"Suite in d-minor" by Sylvius Leopold Weiss (1686-1750). Finally we have reached the music of one of the finest composers for this instrument. If you conscienciously did the RH thumb exercises in Part One, you shouldn`t have much trouble in playing the "Prelude" (No. 37). Weiss used only one sign ( ) for embellishment throughout the Suite (except the lower mordent we have seen in No. 19 for the first time). We should interpret it thoughtfully in each instance. It could indicate any of the possibilities we have had until now.

No. 37.

"Prelude" does not have bar lines, though it has a certain basic rhythm. Tempo suggestion: ♩ = ca. 76 (but you can be free, and use "rubato", too).

No. 38.
"Allemande". An allemande was a slow dance. Tempo suggestion: 𝅗𝅥 = ca. 40, though in "alla breve" ($\frac{2}{2}$), or slower.

No. 39.
"Courante", like most courantes by Weiss, is based on the Italian corrente (running dance), instead of the French courante (jumping dance). Thus, the tempo should be rather fast and does not have the typical tempo relationship (Allemande 𝅗𝅥 = Courante 𝅗𝅥.) with the allemande before. I suggest playing this piece not slower than ♩ = 138.

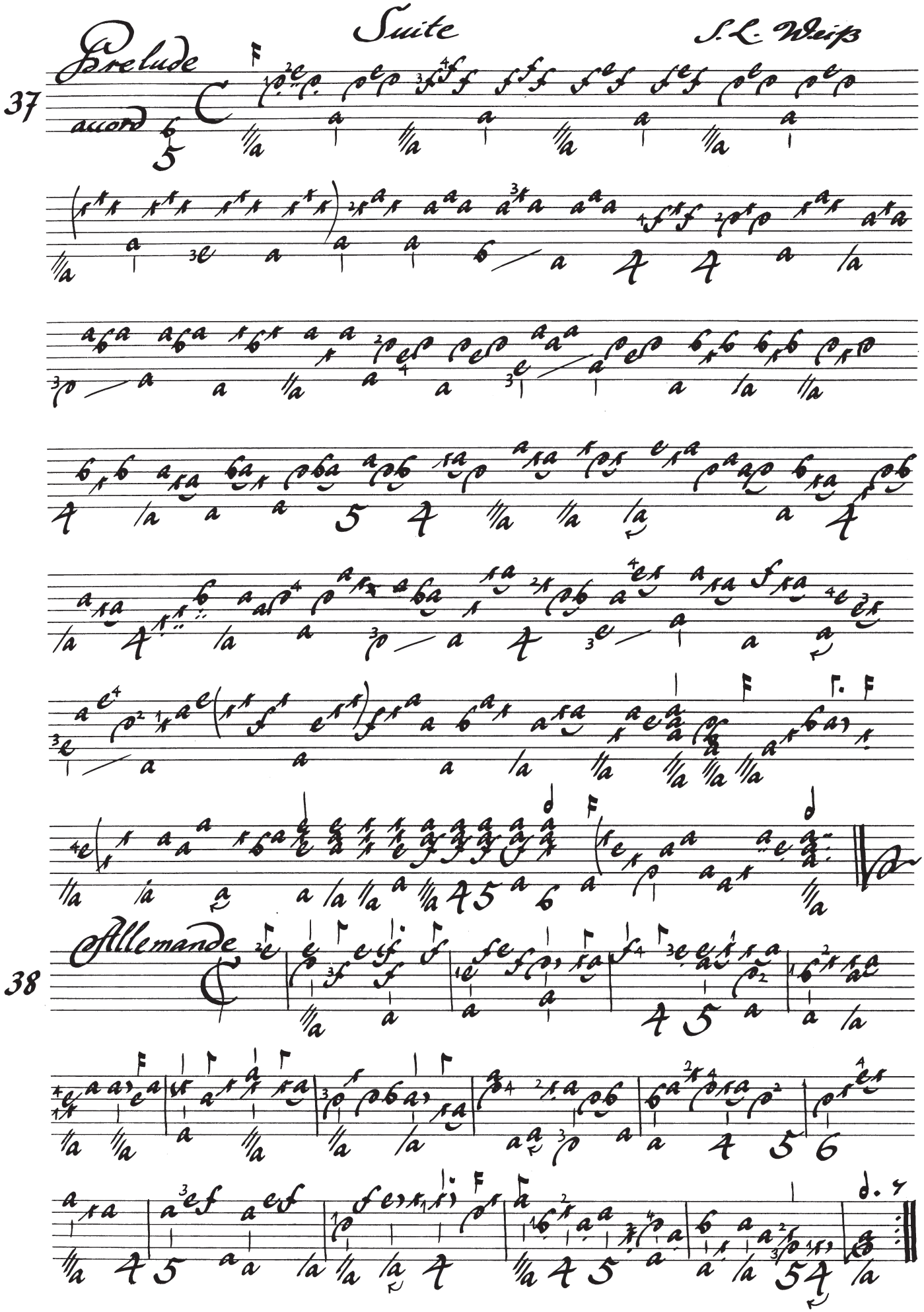
No. 40.
"Bourée". A bourée is a rather fast "peasant dance". Tempo suggestion: ♩ = ca. 100.

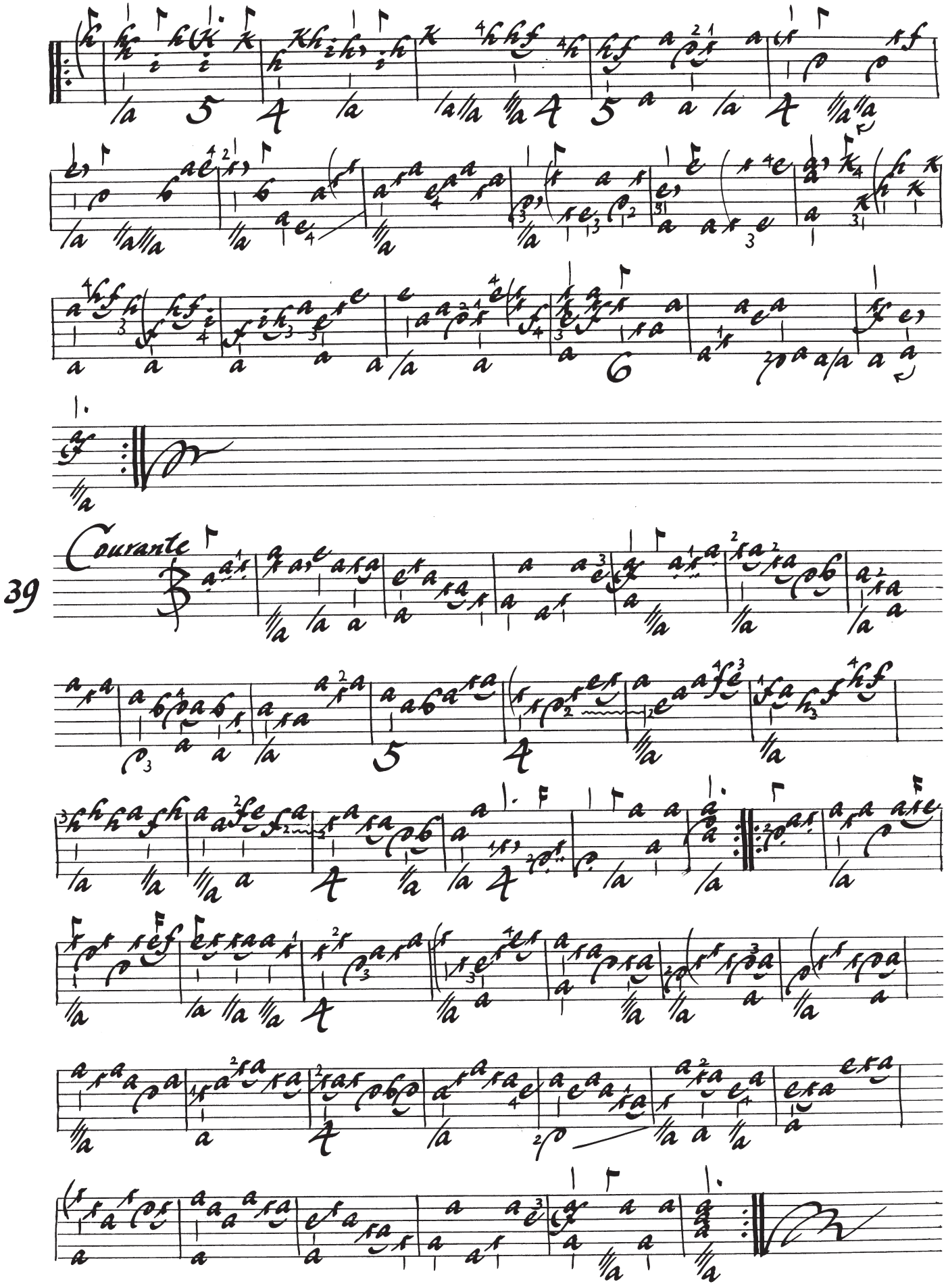
No. 41.
"Menuet". The menuet is a simple baroque dance, which everyone in high society could execute. Be careful that two measures together make the smallest phrase, **i.e.**, don`t put an accent on every measure. Tempo suggestion: ♩ = ca. 126.

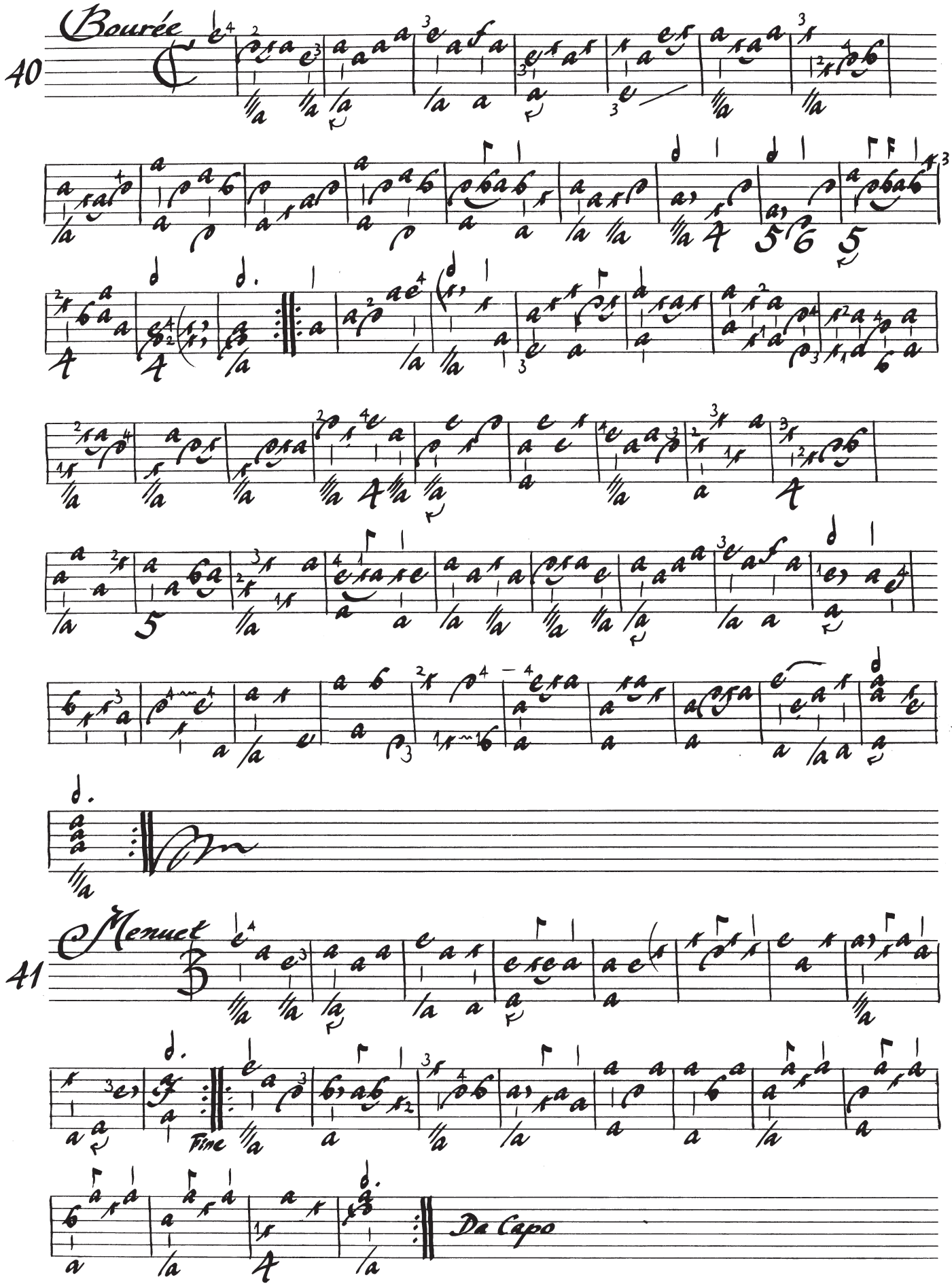
No. 42.
"Sarabande". Only the first measure has a heavy second beat (as the dotted quarter note shows); hence, this is not a "Spanish Sarabande". So, the tempo should be ♩ = ca. 66.

No. 43.
"Menuet". Same as No. 41.

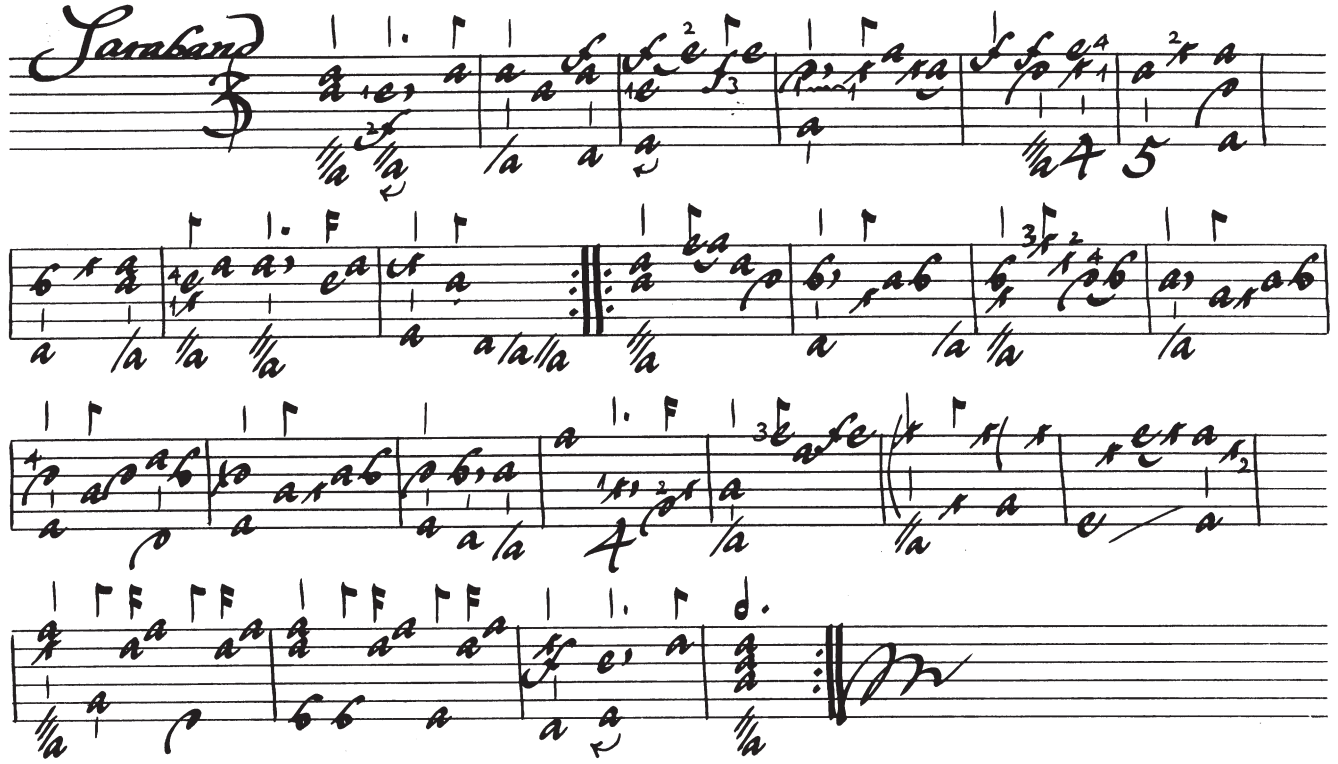
No. 44.
"Gigue". This is the fastest piece of the Suite. Play it as fast as you can. But, considering some uncomfortable bass-line movements, I would suggest a tempo of about ♩. = 108-120. The penultimate measure is missing in the original manuscript.


Suite
S. L. Weiss
Prelude
accord
37
Allemande
38

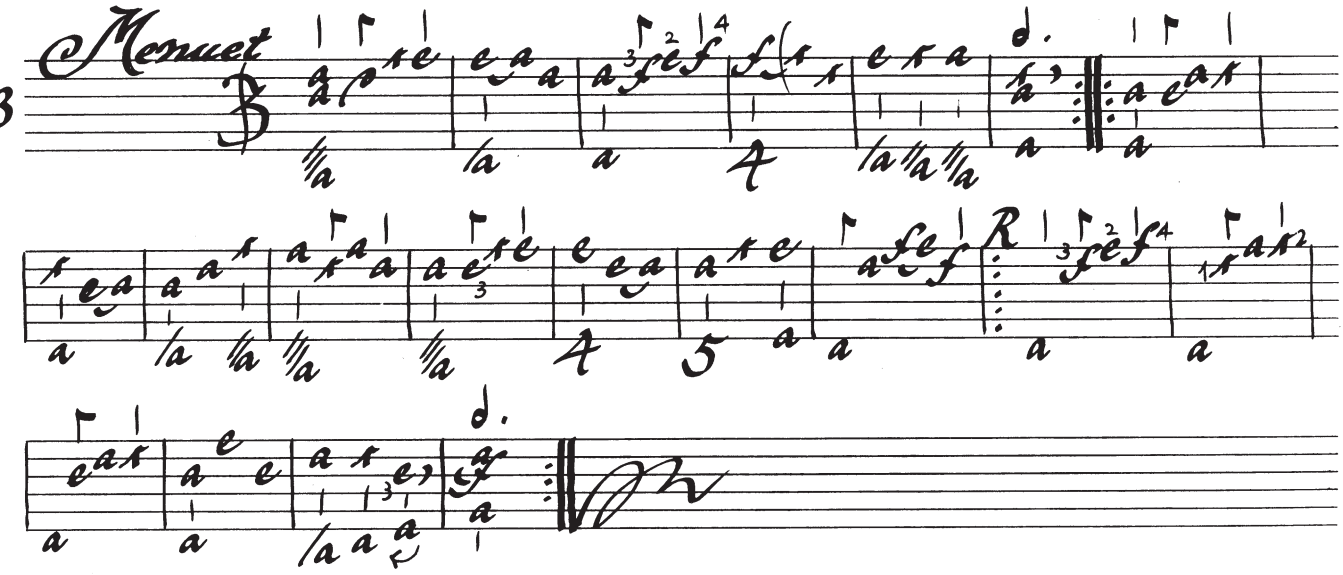

Courante
39

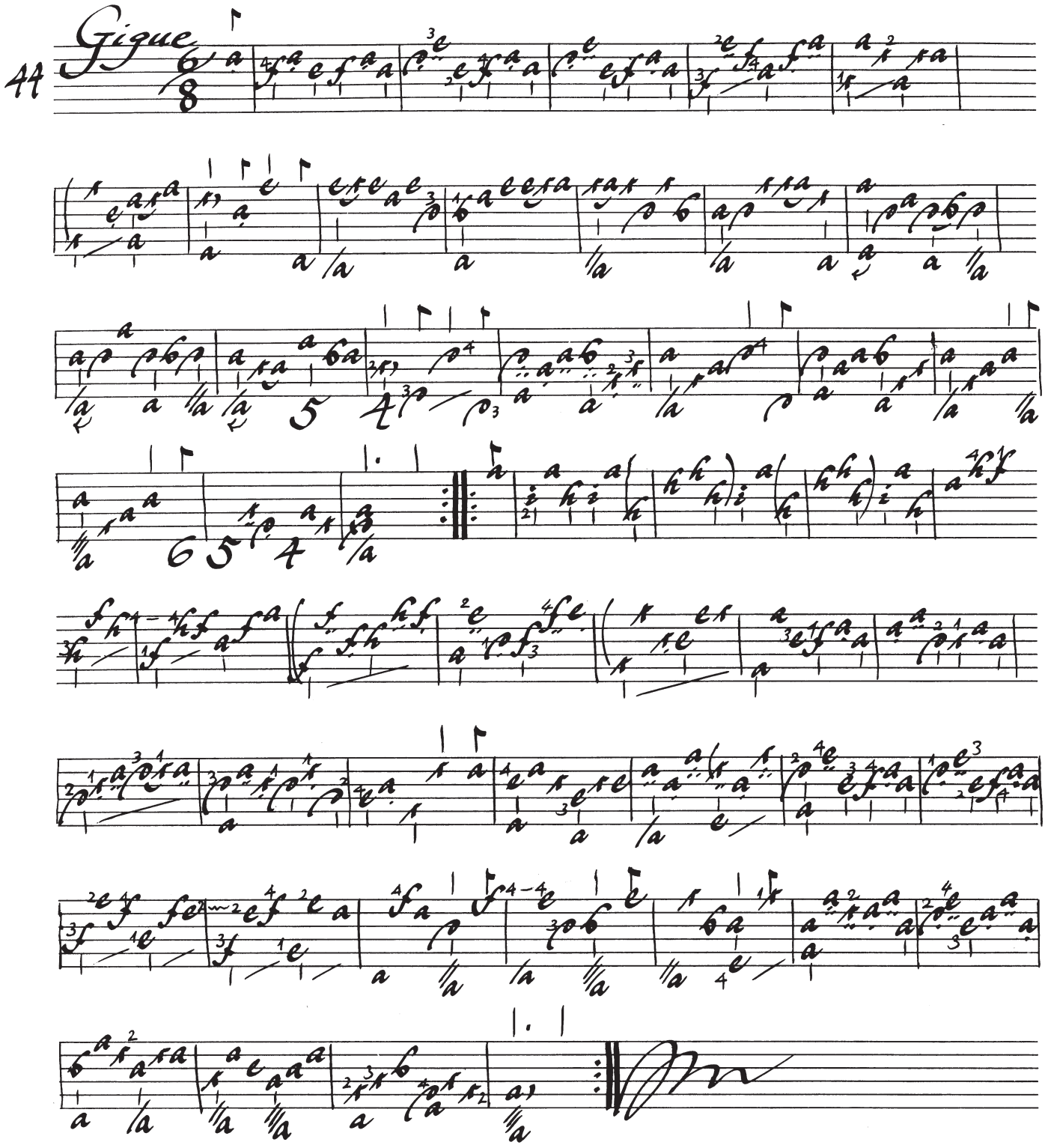

Bourée
40
Menuet
41
Fine
Da Capo

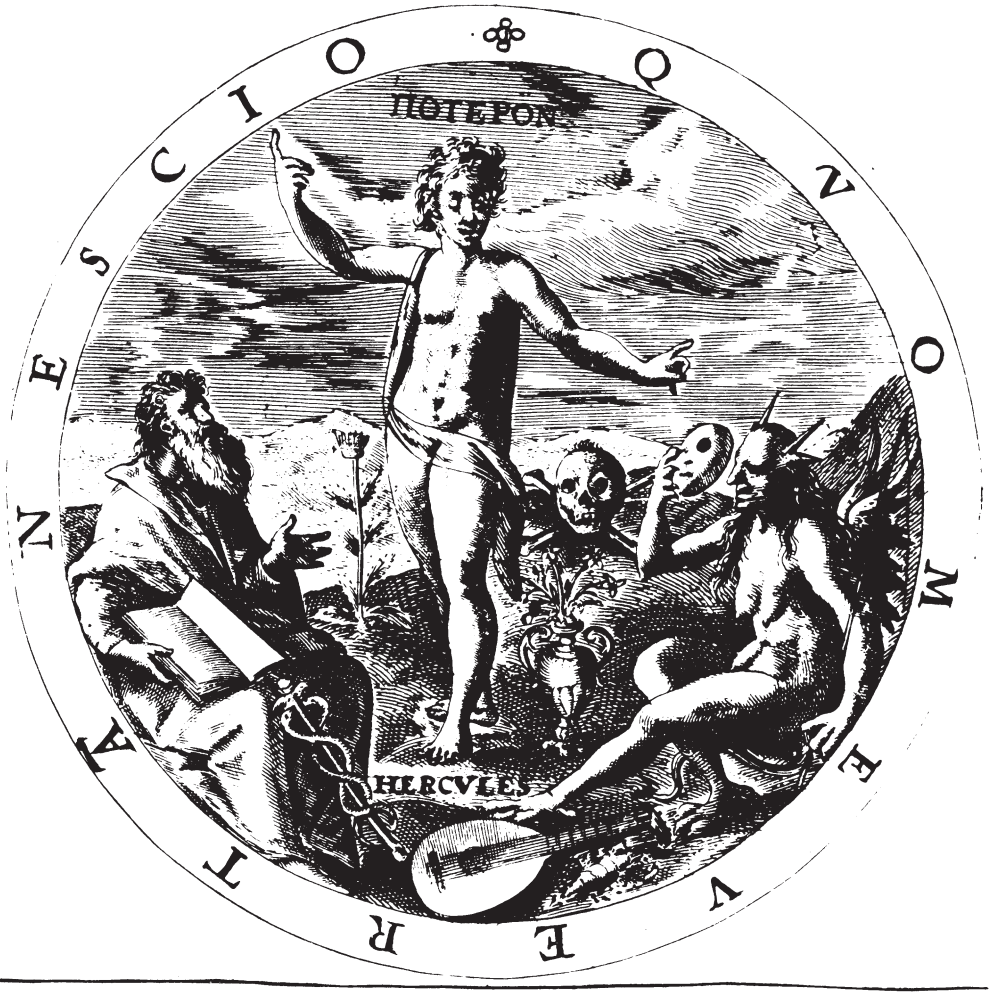
42 Sarabande



43 Menuet




44
Gigue

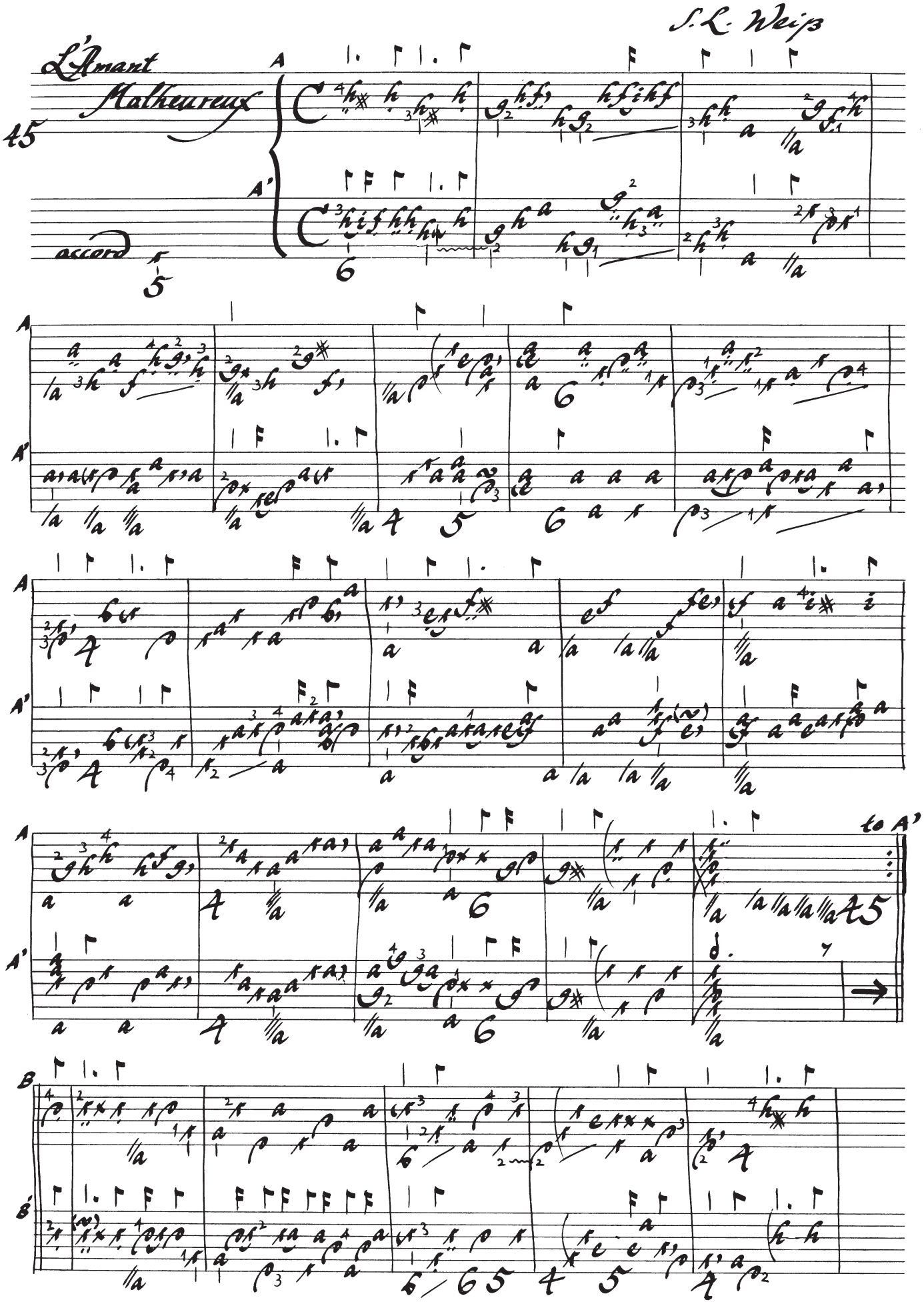


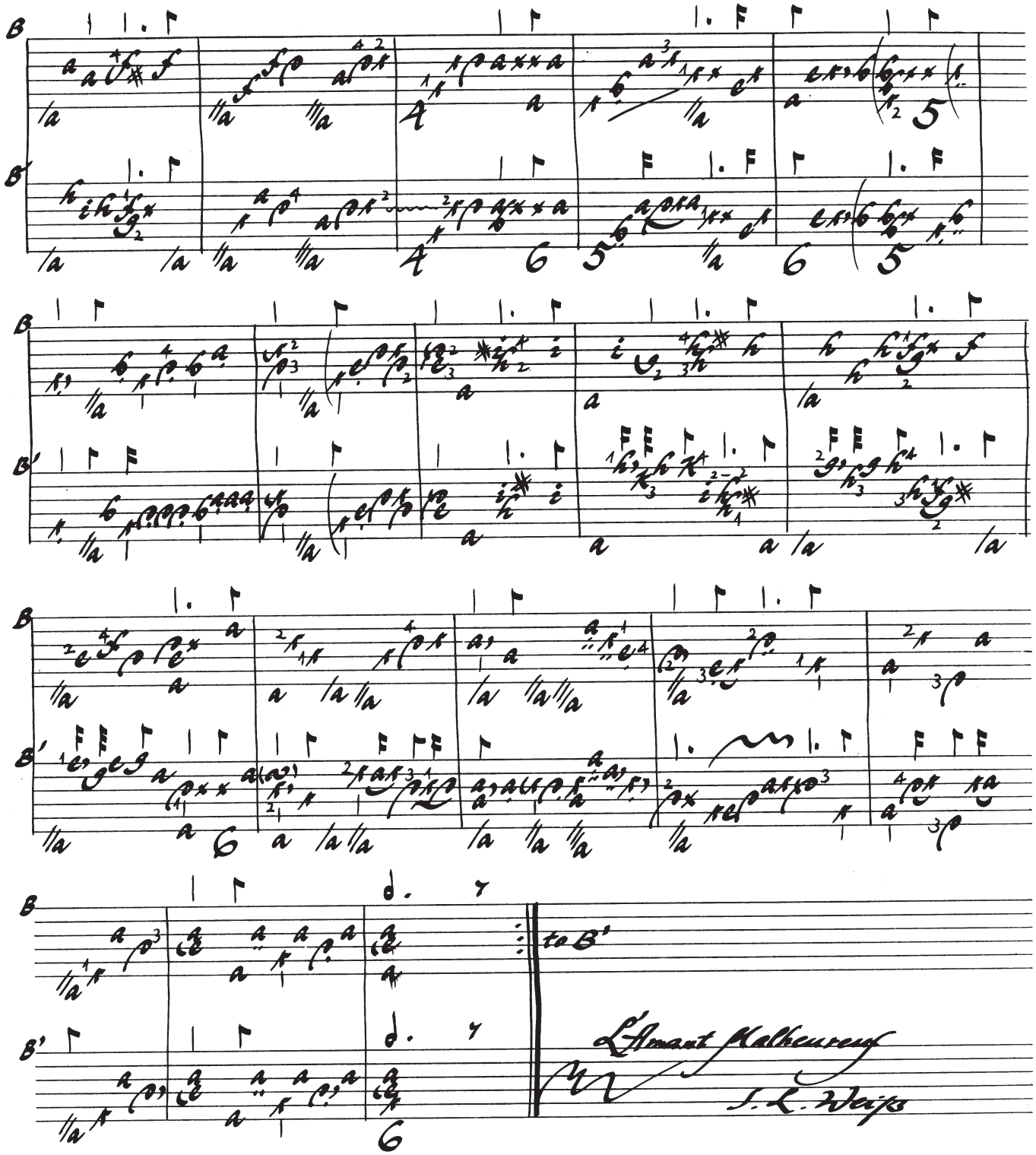
Nescio quo vertam mentem vocat ardua virtus
Huc, illuc Venus et splendida Luxuries.
At tu si sapis, Herculeos imitare labores:
Sperne voluptatem, deliciasq; fuge.

No. 45.

"L`Amant Malheureux"

There should be some people who by now will want to know more about "the baroque embellishment" — not only about the use of ornaments, such as appoggiatures, trills, mordents, etc., but also about other ways to make pieces interesting. In the repeats of slow pieces, for example, you might feel that you want to do more than just add a little more of those ornaments which you have already used. For those people, I give here an example of a slow piece by Weiss, which demonstrates a kind of "diminution" or "variation" realized by Weiss himself. I added some more ornament signs, as Weiss used only two different signs. Since he used a lot of high-position notes, we should use "vibrato" here and there.


S. L. Weiss
L'Amant Malheureux
45
A
A'
ascord
to A'
B
B'


B
B'
A
to B'
L'Amant Malheureux
J. L. Weiss

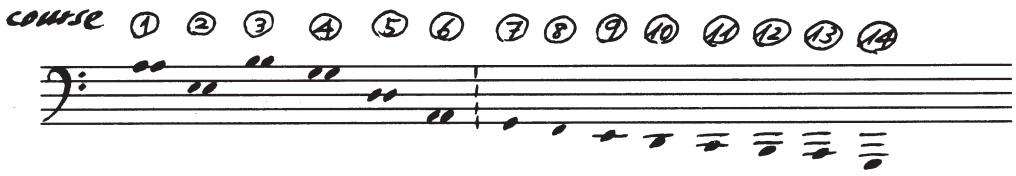
Musica serva Dei, nobis haec otia fecit:
Illa potest homines, illa mouere Deum.

PART THREE (Nos. 46-69)

In Part Two, we learned something about "baroque embellishment", together with playing technique on the baroque lute. In the last part of this method, we will learn more advanced technique of "baroque interpretation" on the instrument. These pieces are mainly drawn from the French baroque lute repertoire of the 17th century, with, at the end, several pieces by J. S. Bach.

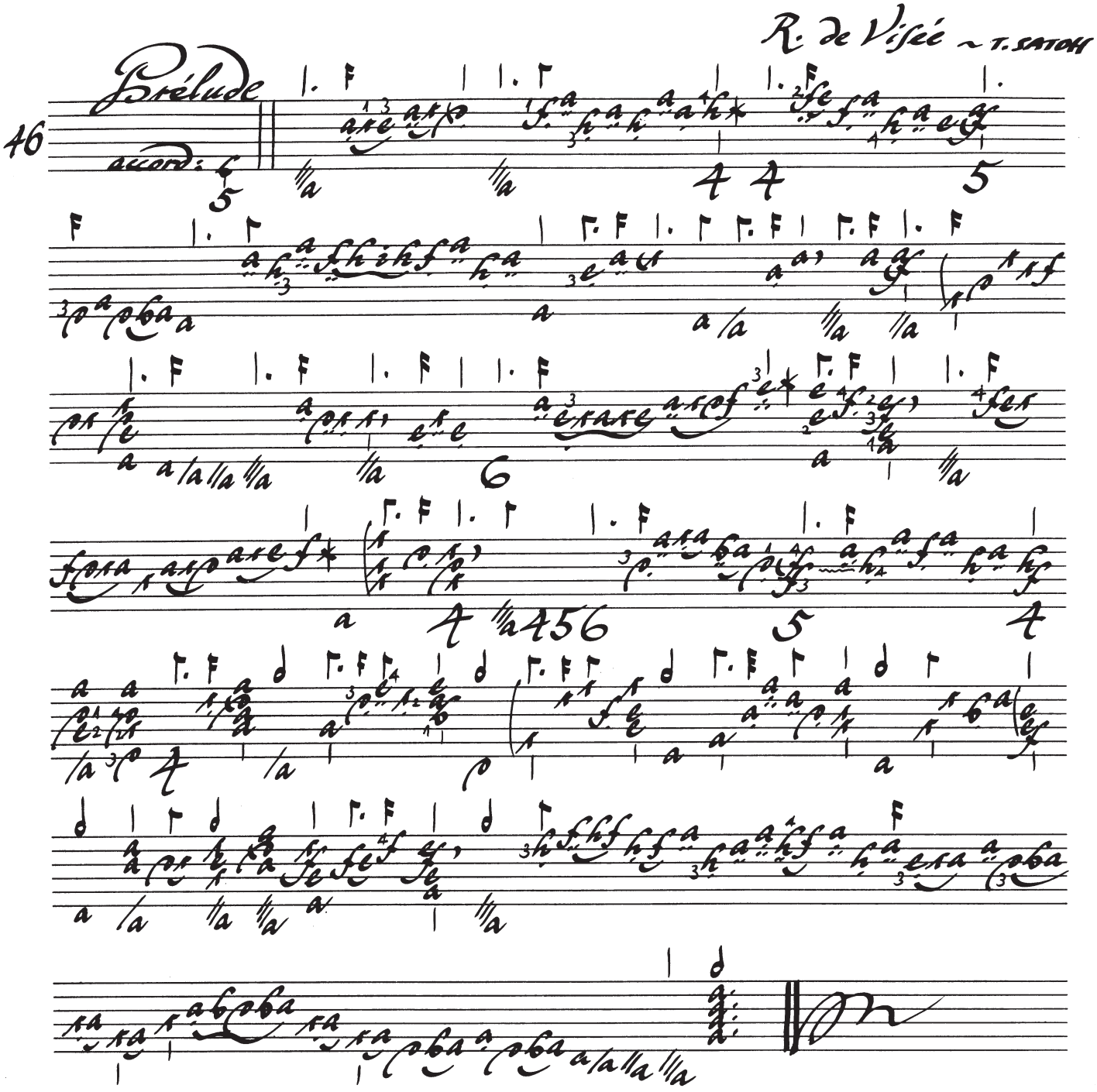
No. 46.

"Prélude (non mesuré)" by Robert de Visée (1660?-1721?). This piece is representative of a new wave in French baroque music, called "style brisé". This prélude was originally written for the "Theorbe", which was de Visée`s main instrument. The theorbo [e] was a huge instrument having the body of a lute and a very long neck-extension (often longer than twice the fretted-string length) for the bass strings. His Theorbo was tuned:



As you see, the piece does not have bar-lines. So, you may play this prélude more freely than any other pieces we have learned before. Especially when he writes more than 4 notes in the same value, you shouldn't play those notes at the same speed. You can also be free with the tempo except when you have rhythmical sequences.

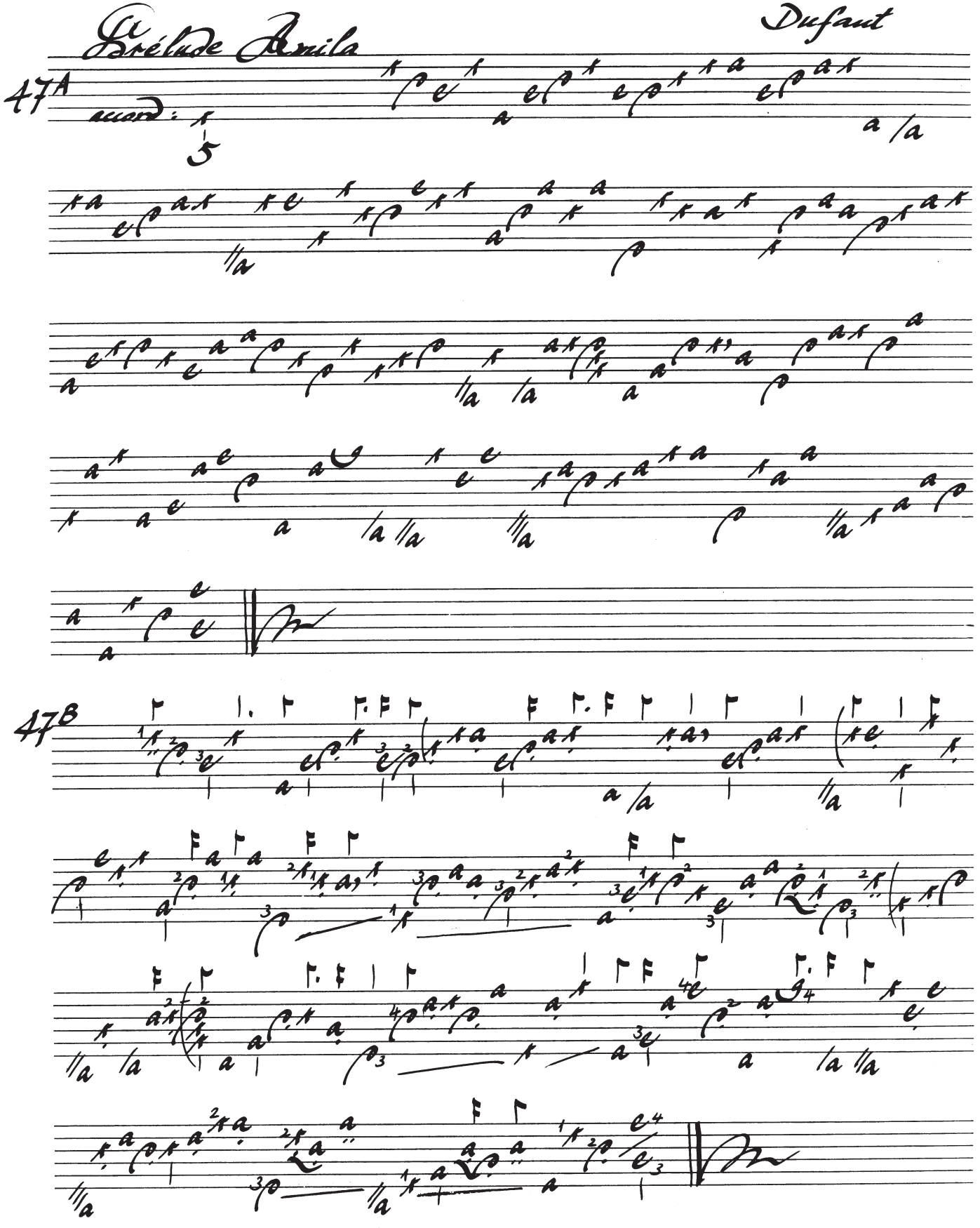
✱ = vibrato.



No. 47A-B.

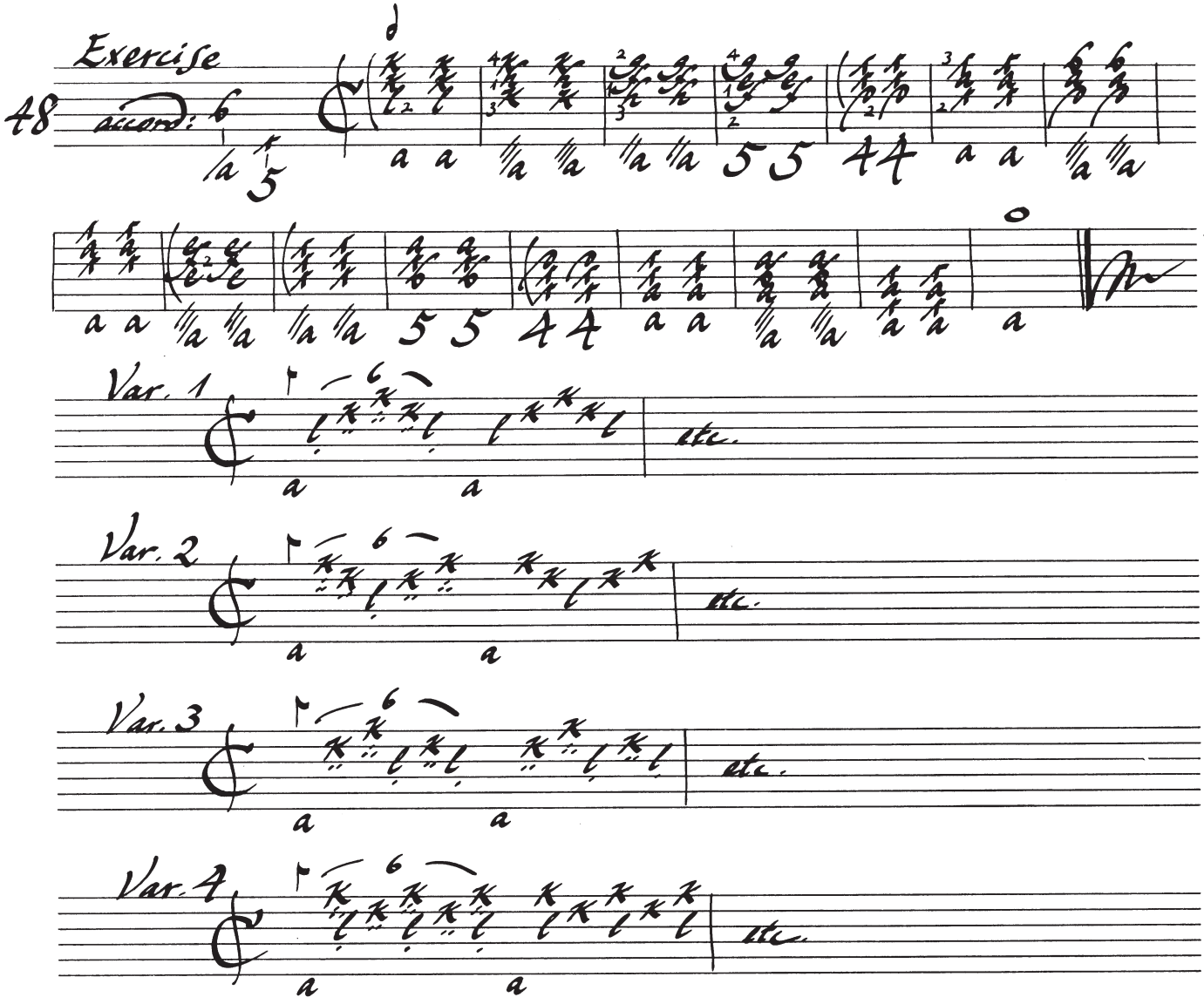
"Prélude Amila" by Dufaut (? - ?). We don`t know much about Dufaut. Probably there was more than one lutenist who left music under this name in the 17th century.

This piece does not have bar-lines, nor does it have rhythmic signs. No. 47 B is an example of how the piece could be played. Of course, this is not the only way to interprete the piece. You should try to make your own interpretation, in the end.


Prélude Asnila
Dufaut
47A
47B

No. 48.

A cadence in G-major. This exercise starts in high position, and comes all the way down to the lowest possible position for the 4-voice chord. Try to play as legato as possible when you change LH positions.

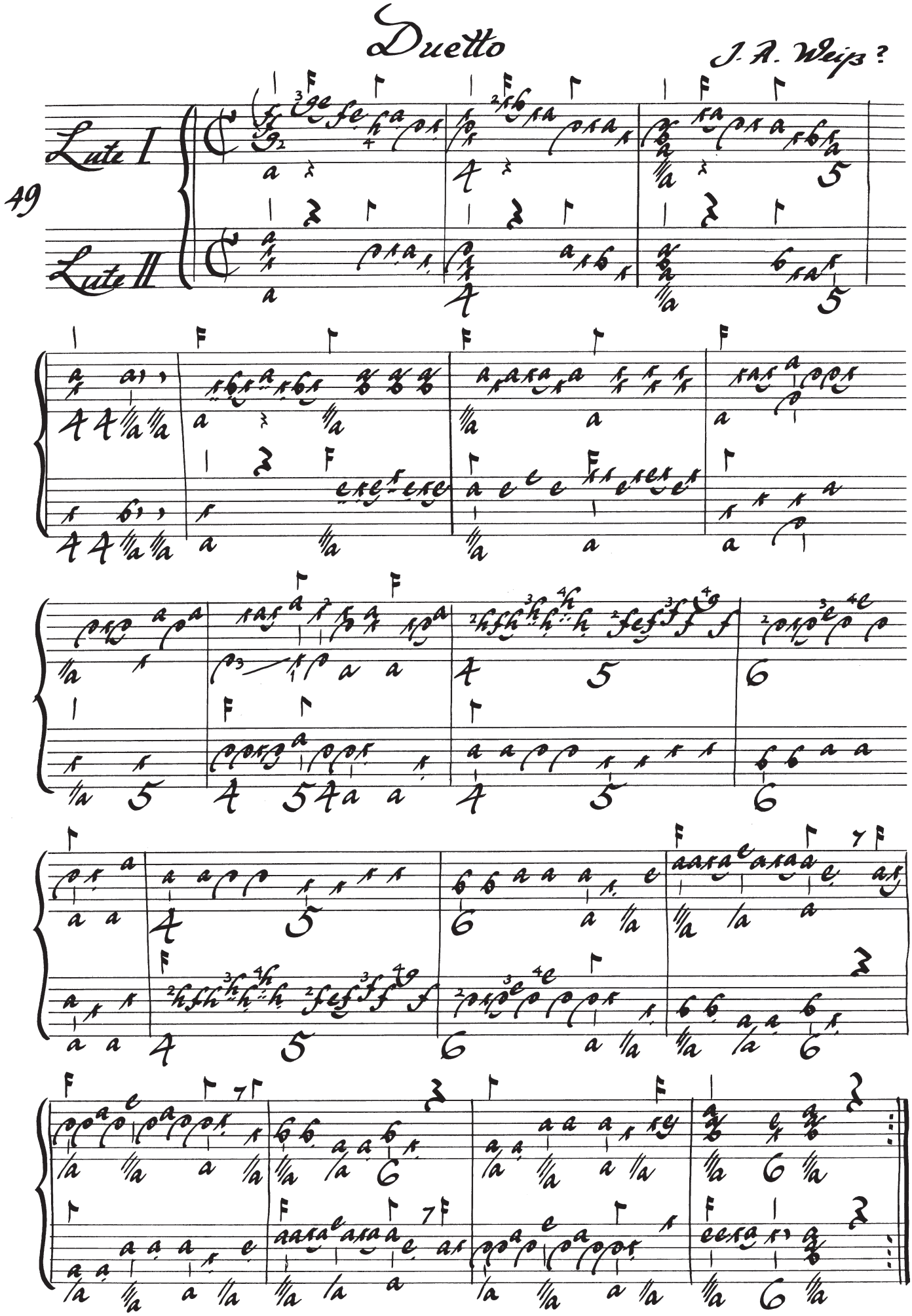


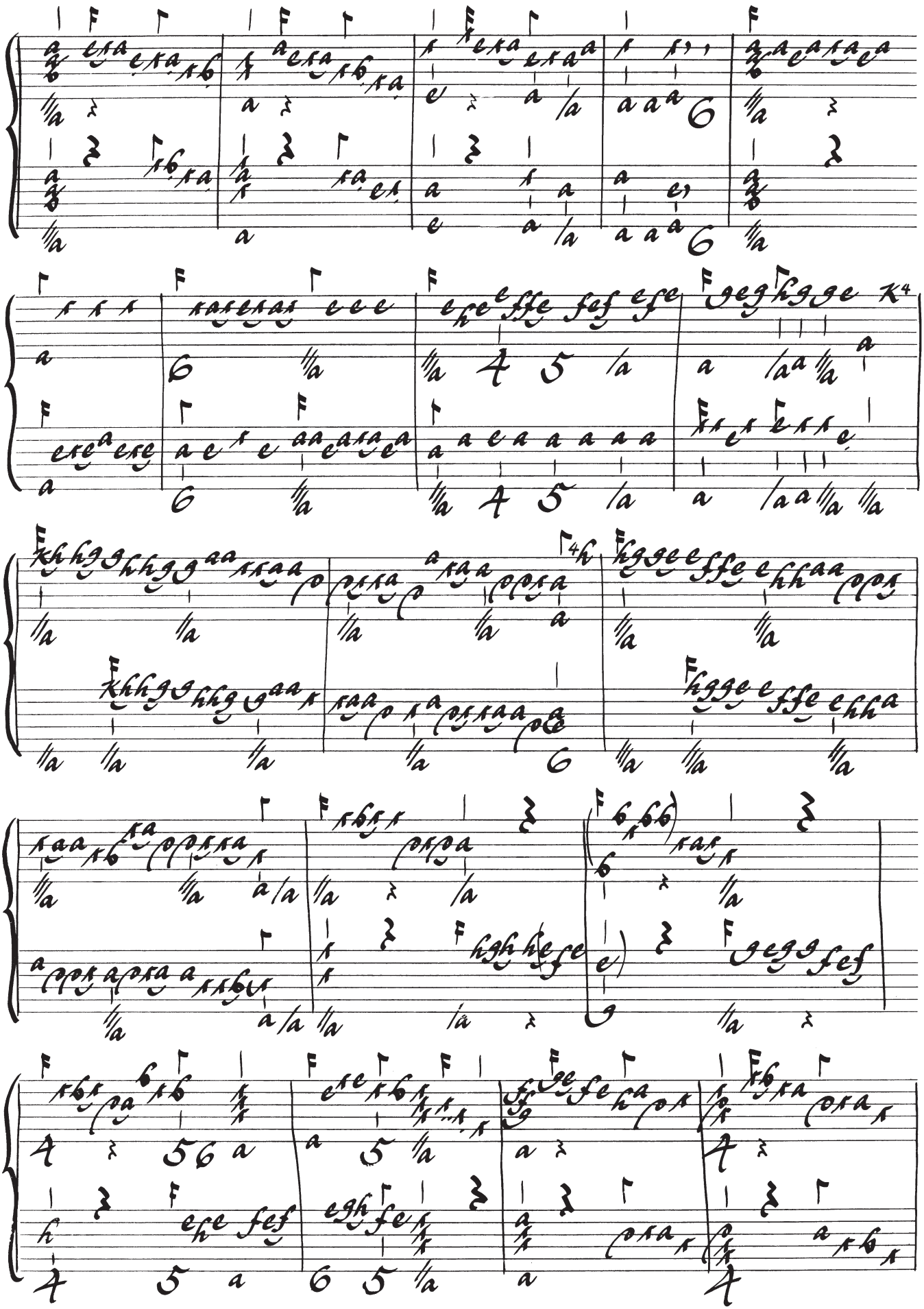
No. 49.

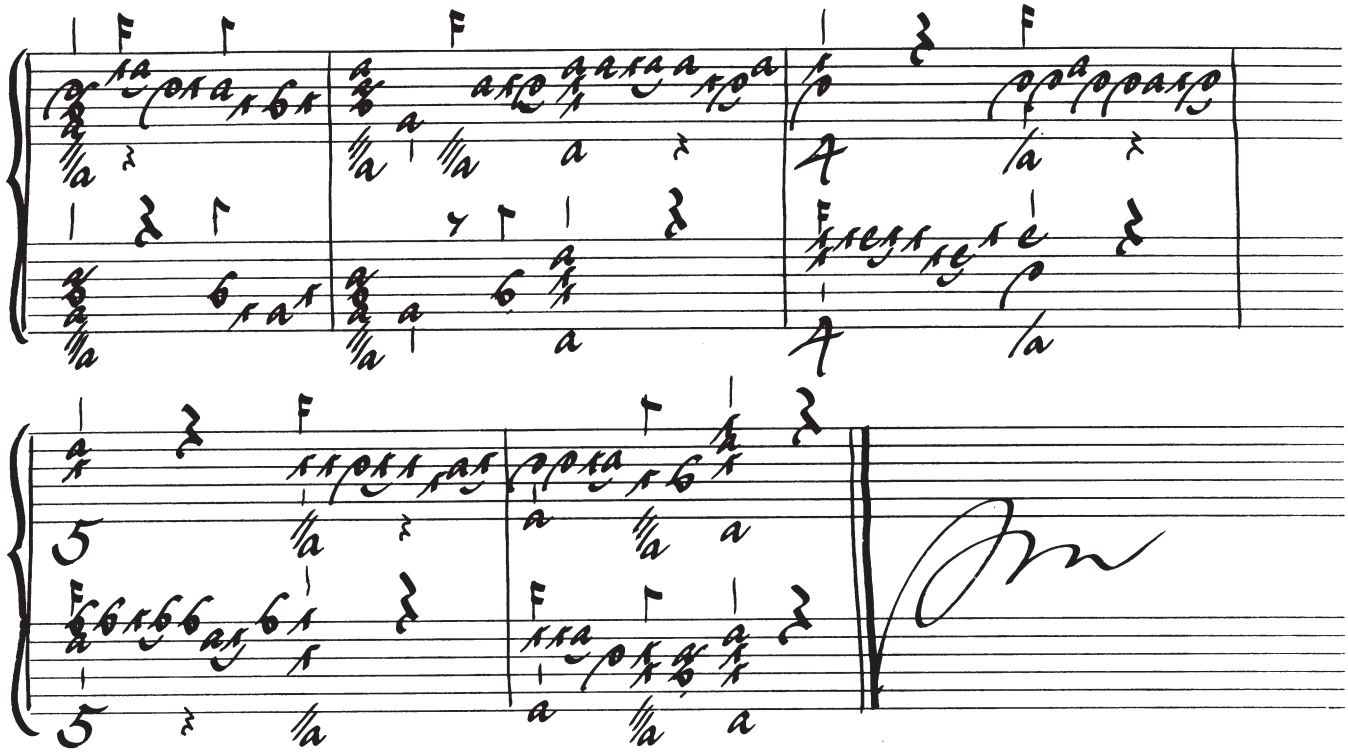
"Duetto", probably by Johann Adolf Weiss (1741?-1814). He was the son of the famous Sylvius Leopold Weiss. The piece is from the Weiss Manuscript in Moscow. Looking at the style of the piece and comparing it with many other pieces in the Manuscript, one sees that it cannot be by S. L. Weiss.

There are other duet pieces for two baroque lutes which were composed in the 18th century. I chose this one because of the key.

It is not easy to get two players to play their bass notes together; be careful with the rest signs.

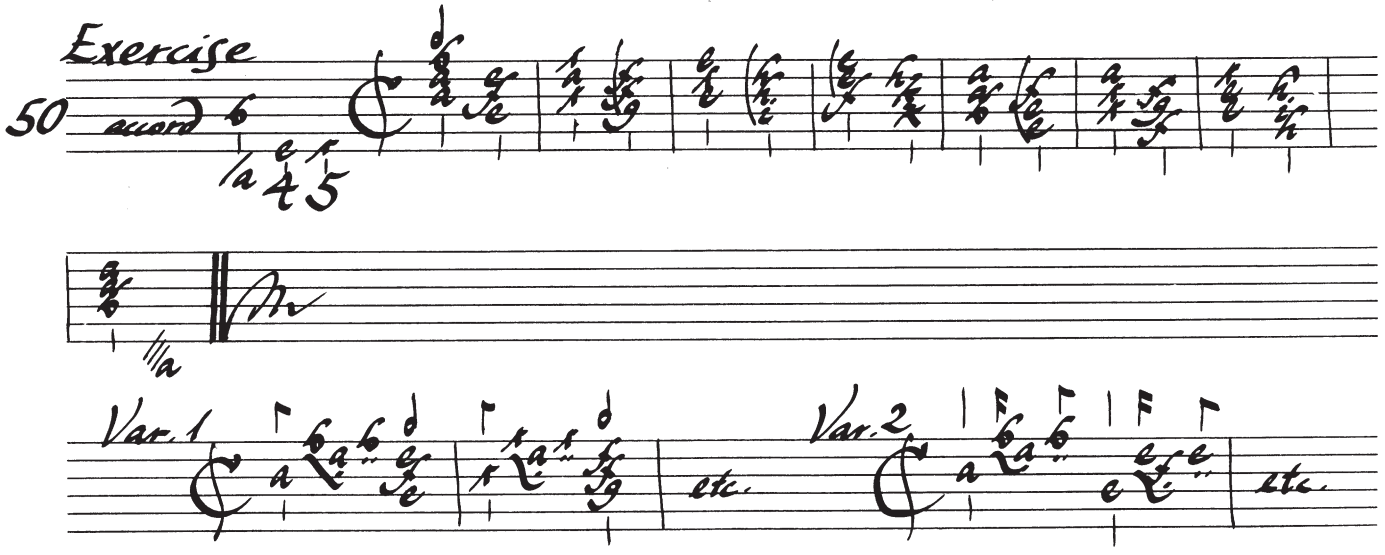

Duetto
J. A. Weiß ?
Lute I
Lute II
49





No. 50.

A cadence in D-major. Two chords in each measure are the same, but in different positions. Both variations break (arpeggiate) the chords rhythmically.

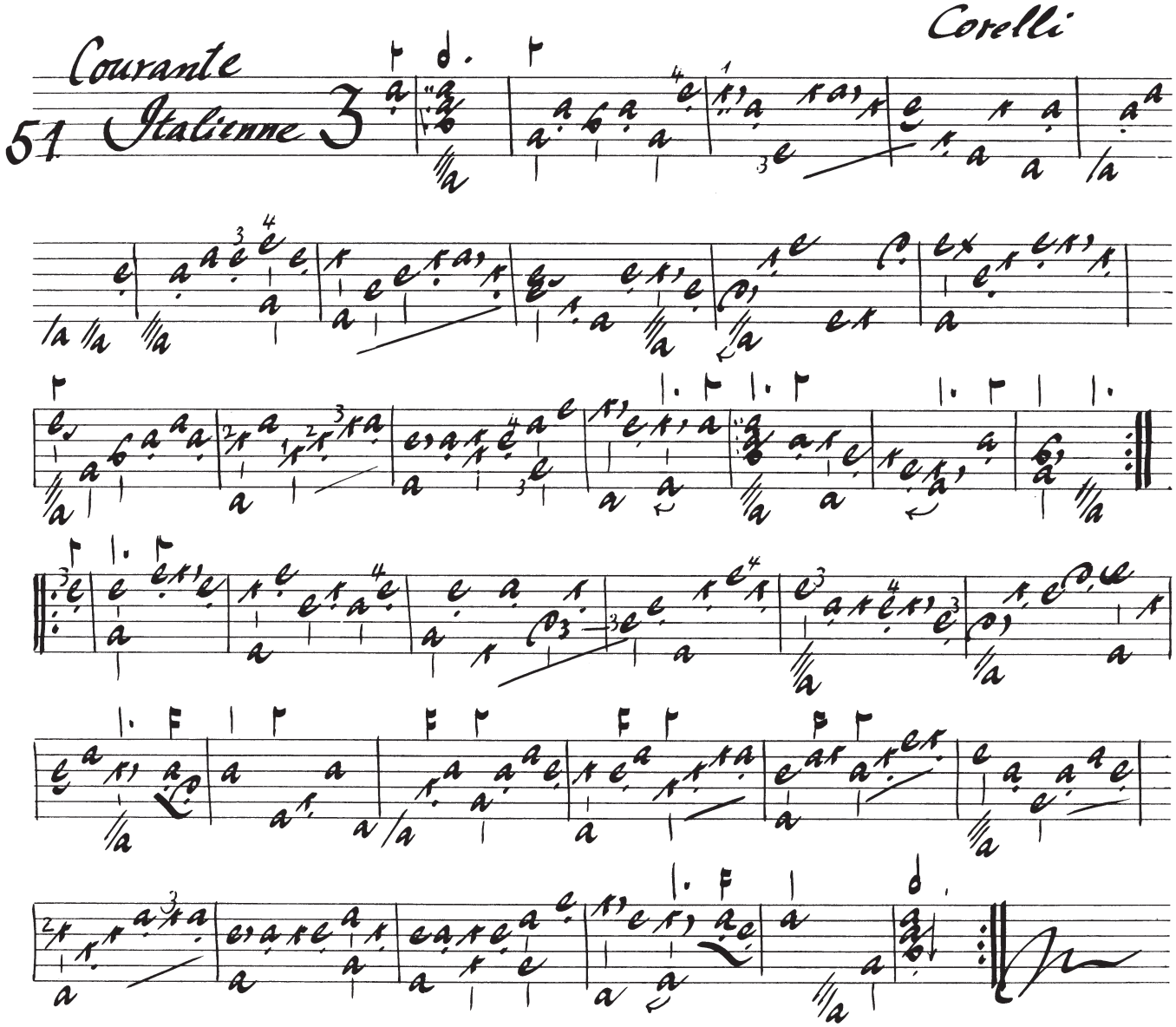


No. 51.

"Courante Italienne in D-major" by Arcangelo Corelli (1653-1713), transcribed by a French lutenist into lute tablature. Most of the chords in this piece are broken (arpeggiated) rhythmically. You should use "inégal" (unequal) playing for the semi-quavers, thus:

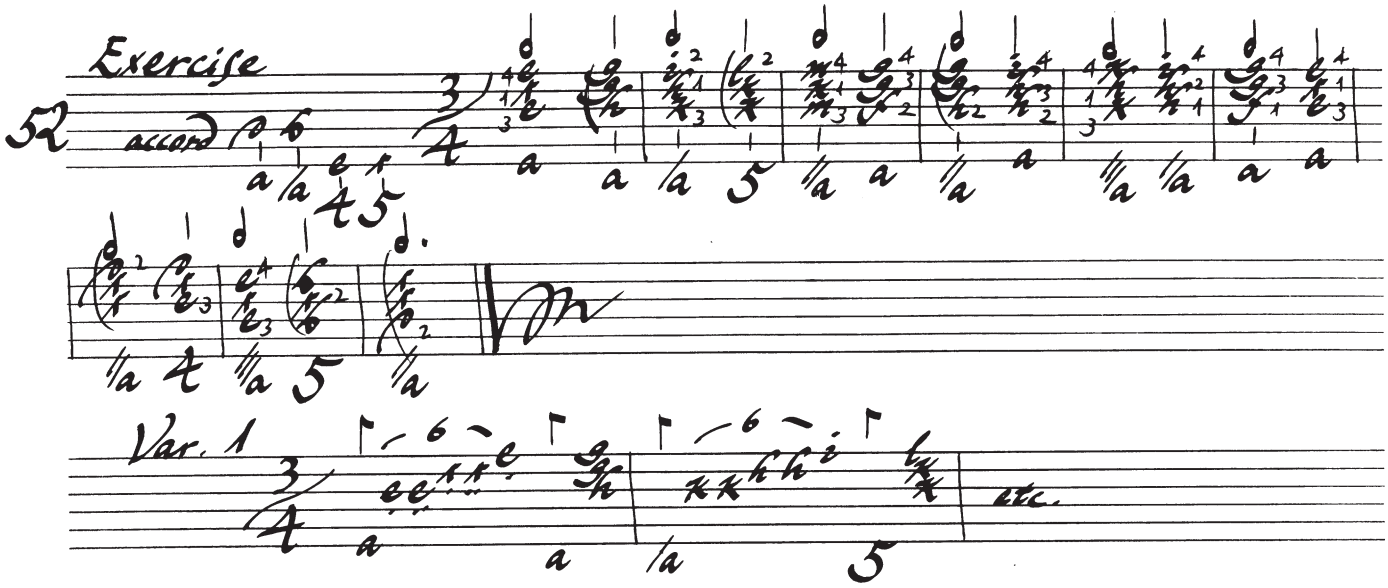
You can also use the opposite rhythm, which was called "lombardique":

[1] The sign is same as



No. 52.

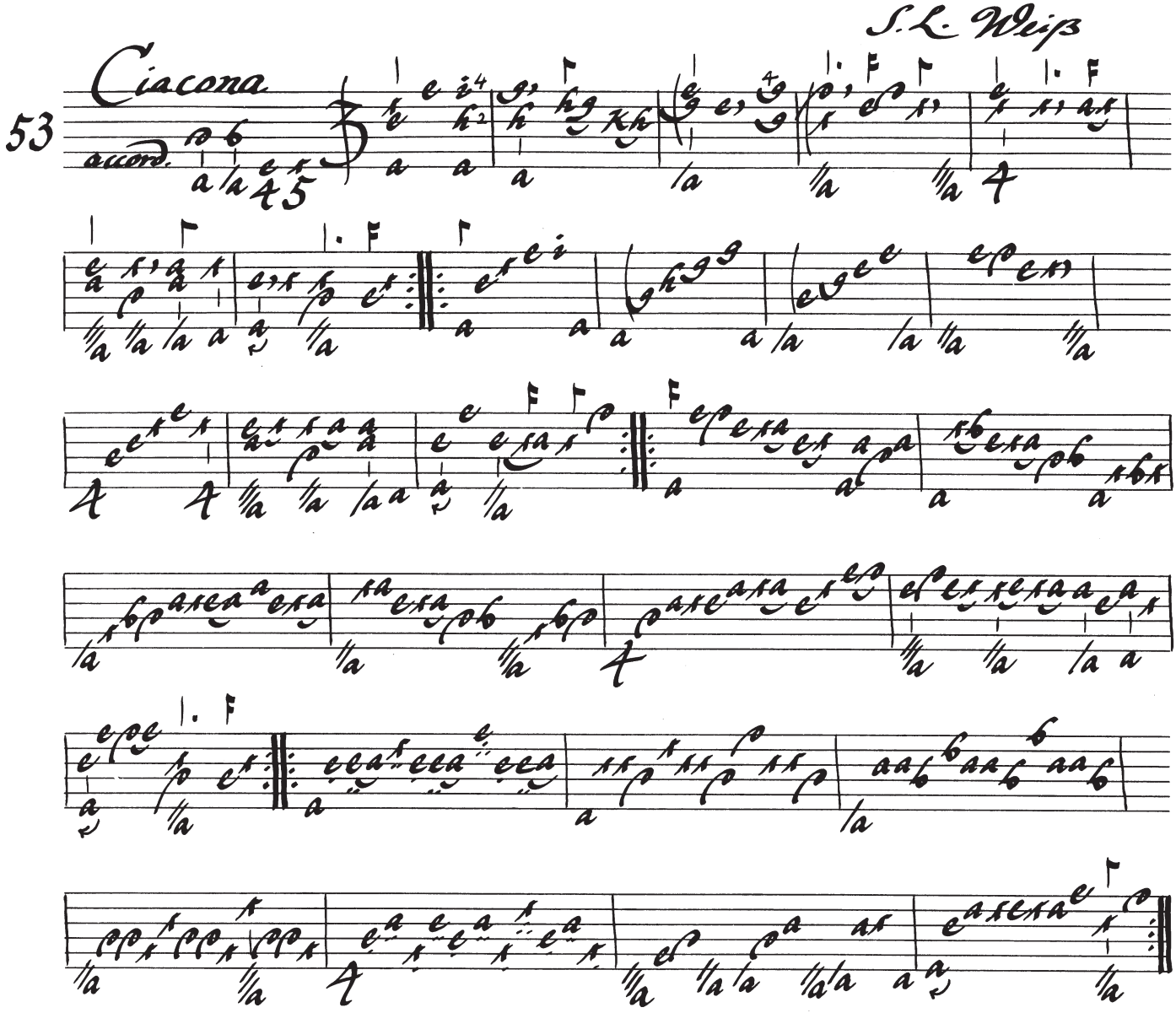
A-major cadence exercise. It has some difficult fingerings for the left hand. Yet, try to play it as legato as possible.

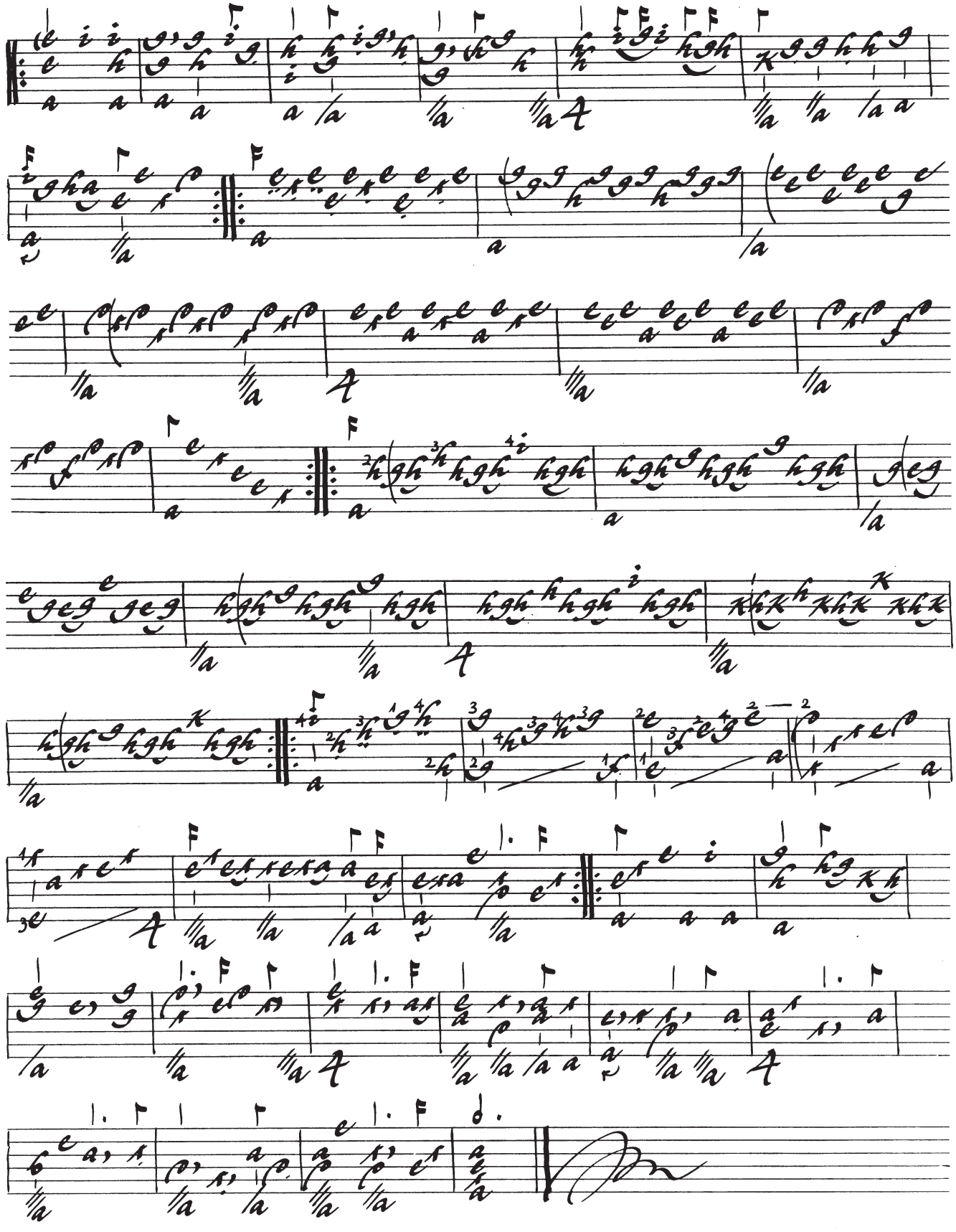


No. 53.

"Ciacona" in A-major by S. L. Weiss. The chaconne was a slow dance in $\frac{3}{4}$ time, originally the same dance as the sarabande, folia or passacaglia, though usually missing the first-beat note at the beginning and starting with a dotted, heavy second beat, thus:

Besides that, it has an ostinato-bass and, usually, 8-measure phrases. This Ciacona does not have a heavy second beat, starting with the first beat and having only 7 measures per phrase instead of 8; consequently, we can say this is not an authentic chaconne. I would suggest that one should not play this piece as slow as an authentic chaconne.





Nos. 54 and 55A-B-C.

"Separez" (separation). This is one of the most important interpretation technique for the French "style brisé". This was explained by Perrine in his book "Pièces de Luth en musique avec des règles pour toucher parfaitement sur le Luth et sur le clavecin" (1680). Here you can see how the chords should be arpeggiated ("broken"). He used le vieux Gaultier`s music for the realization.

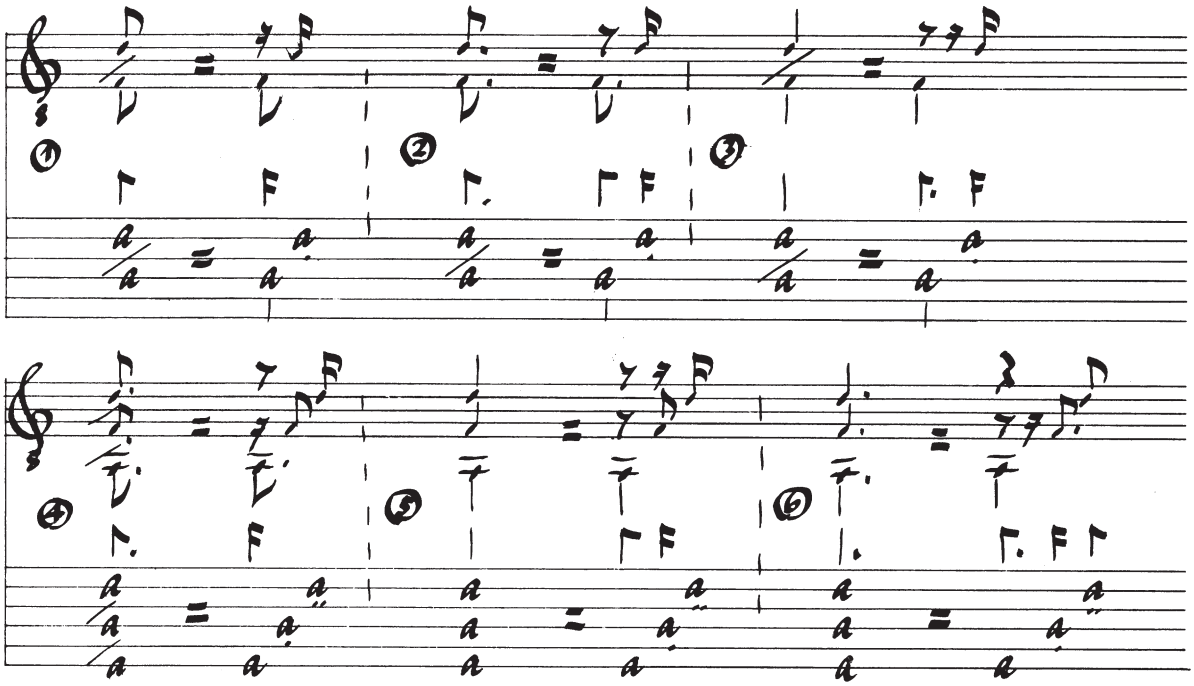
No. 55A is one of the original pieces ("Courante in d-minor") by le vieux Gaultier (Ennémond Gaultier 1575?-1651).

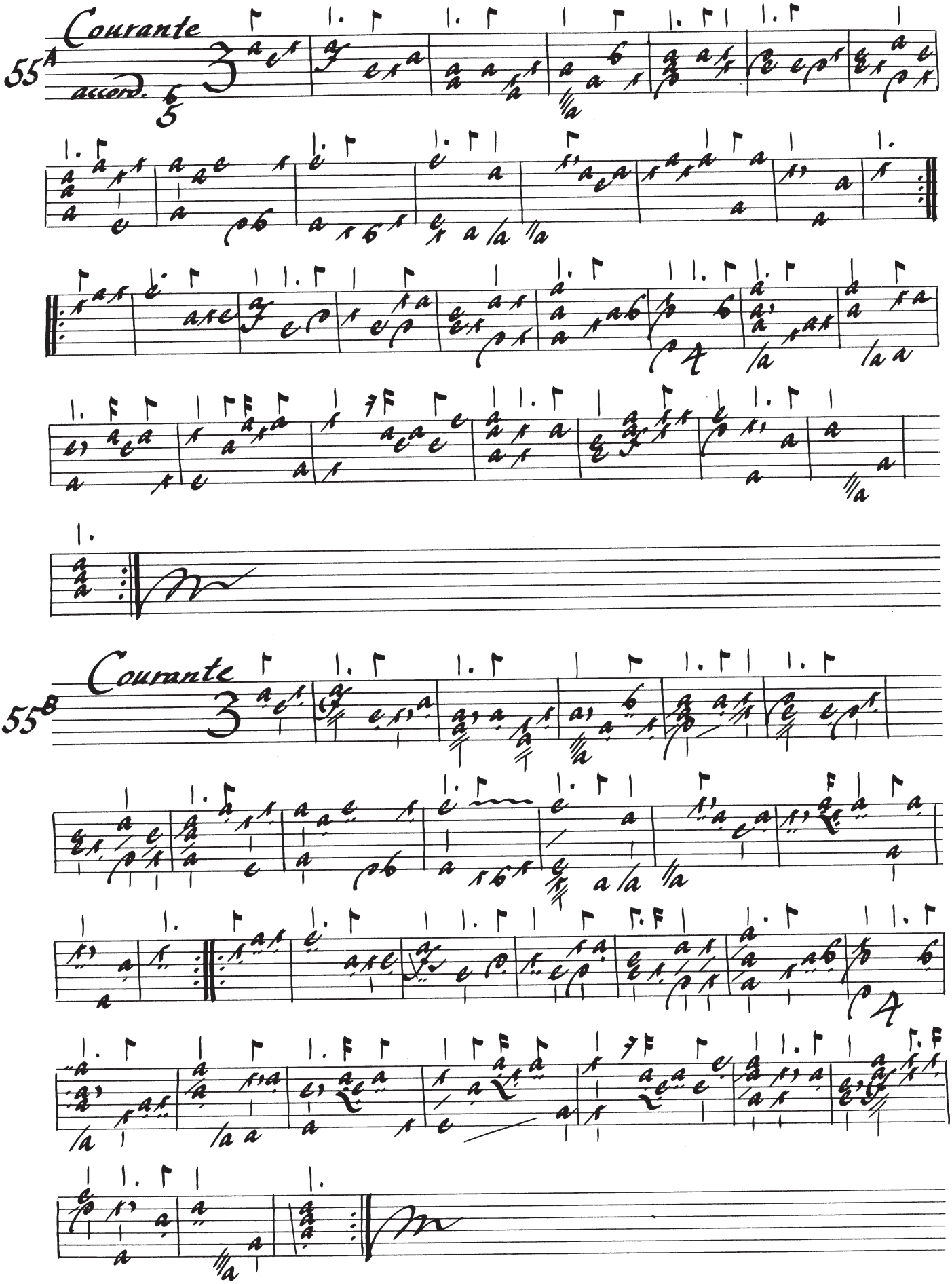
No. 55B is a realization of the Courante by Perrine, but in staff notation. I put it back in tablature.

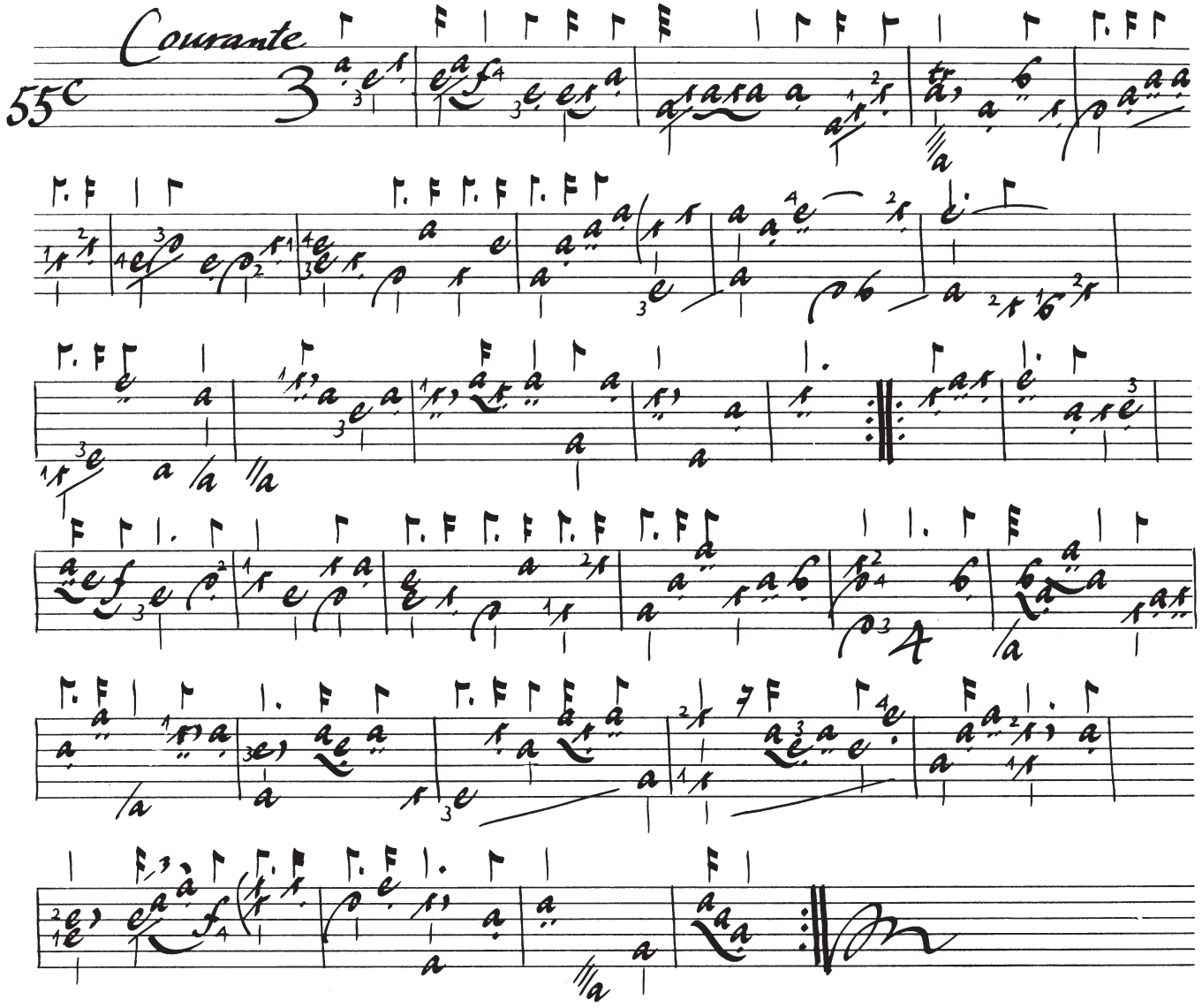
No. 55C is a technical realization of No. 55B. Of course, the "inégal" could be used in addition. The sign ⫽ in No. 55B means to play both notes with RH thumb, which you can see in the realization in No. 55C.

There are many other examples in Perrine's book. You should compare at least a few of them with the original pieces by le vieux Gaultier.

54

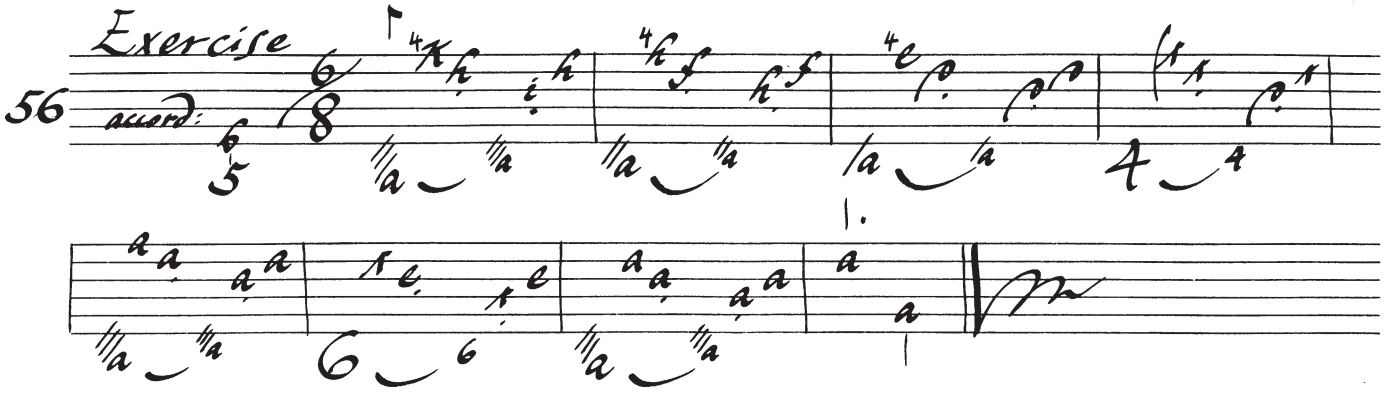



Courante
55A
accord.
Courante
55B



No. 56.

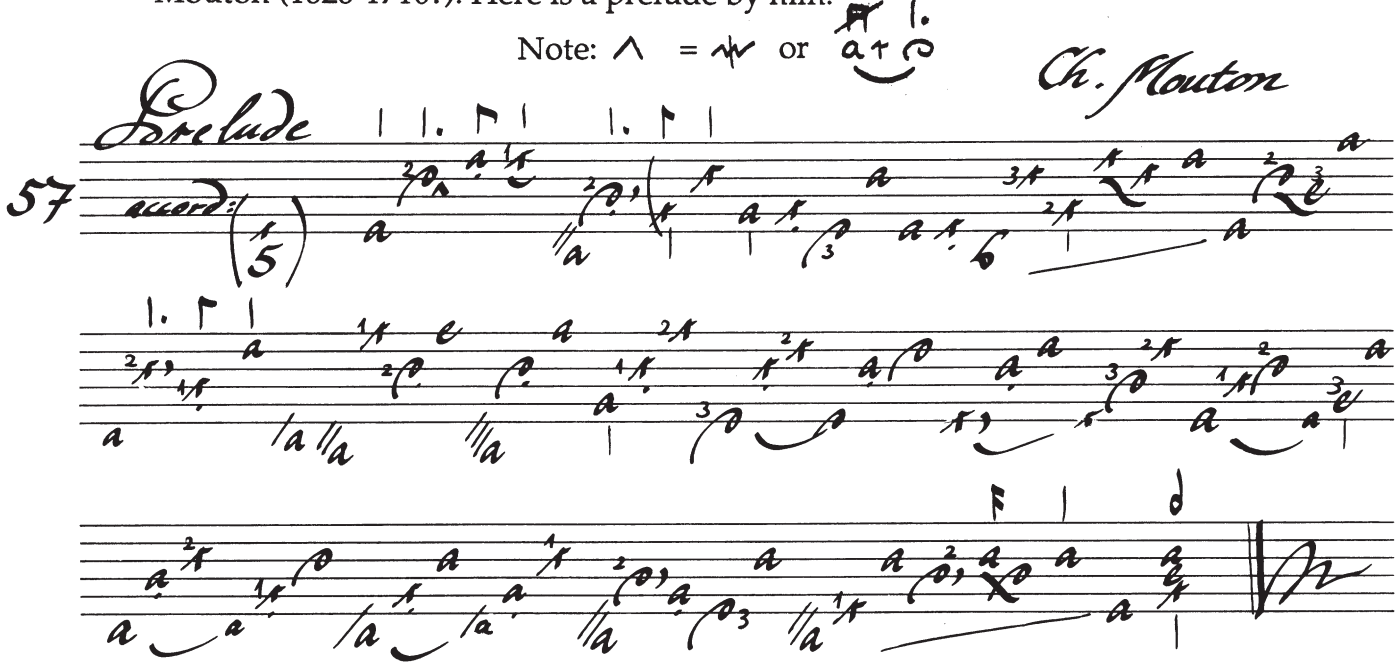
An exercise to play the main strings and the octave strings of the bass courses separately. Large letters denote only the main strings, and small letters denote only the octave strings.



No. 57.

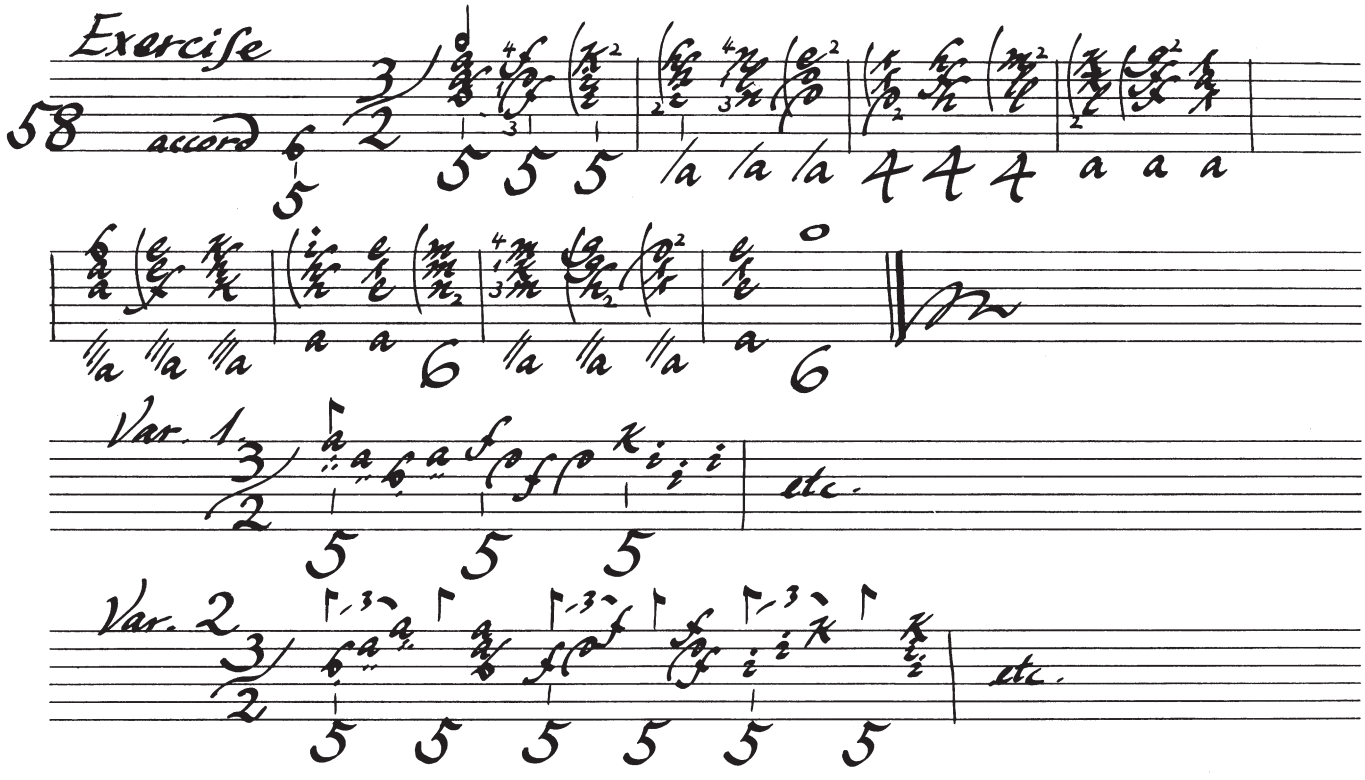
The technique in No. 56 was used by some French lutenists, especially by Charles Mouton (1626-1710?). Here is a prélude by him.

Note: ∧ = ∿ or



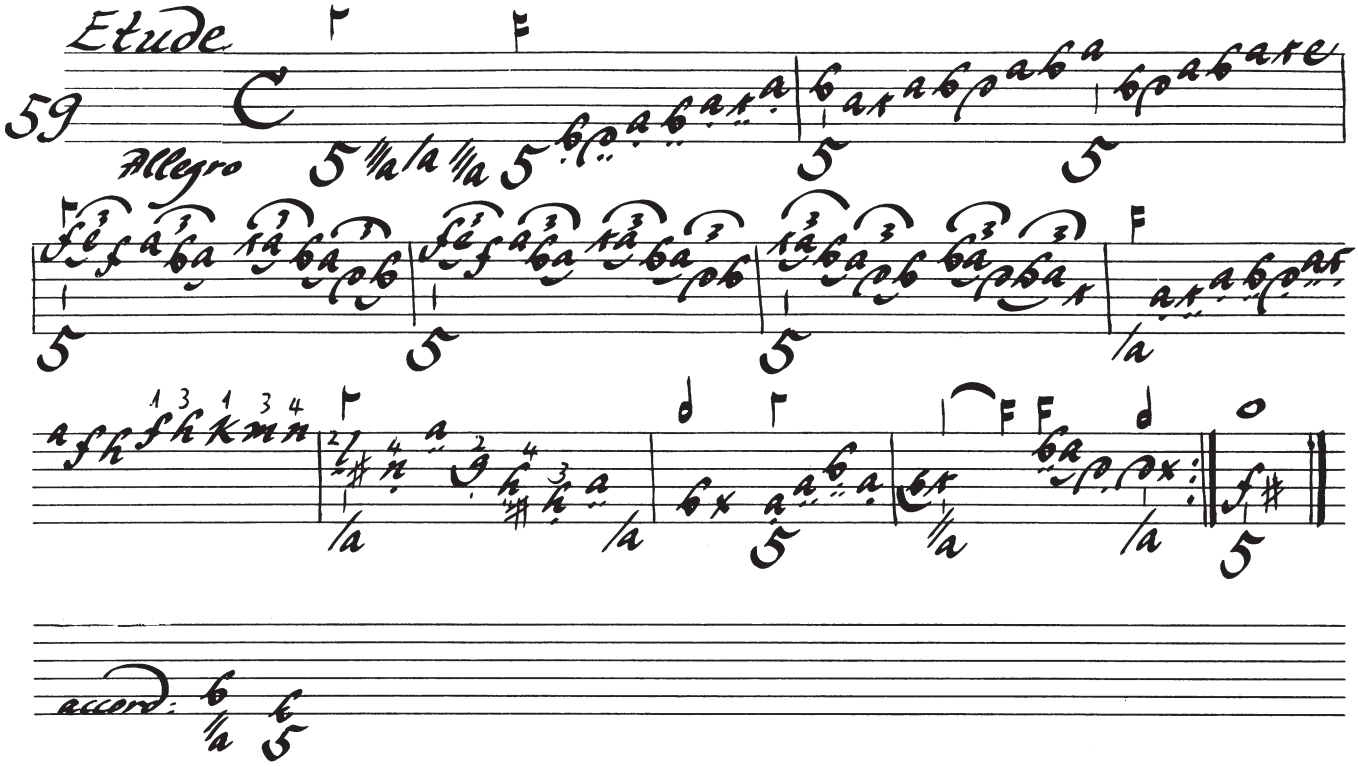
No. 58.

A mixed cadence exercise, with somewhat difficult LH positions.



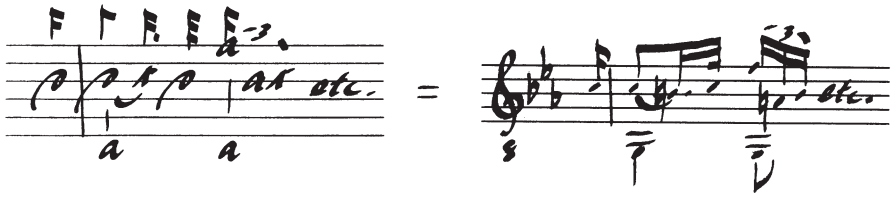
No. 59.

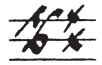
A B-flat major scale exercise taken out of a piece by Joachim Bernhard Hagen. Because of the low bass-notes for the RH thumb, you should play the scales with RH fingers. In the early baroque and renaissance periods, most of the lutenists played scales (or any kind of single lines) with RH thumb and index, which was called "figueta".



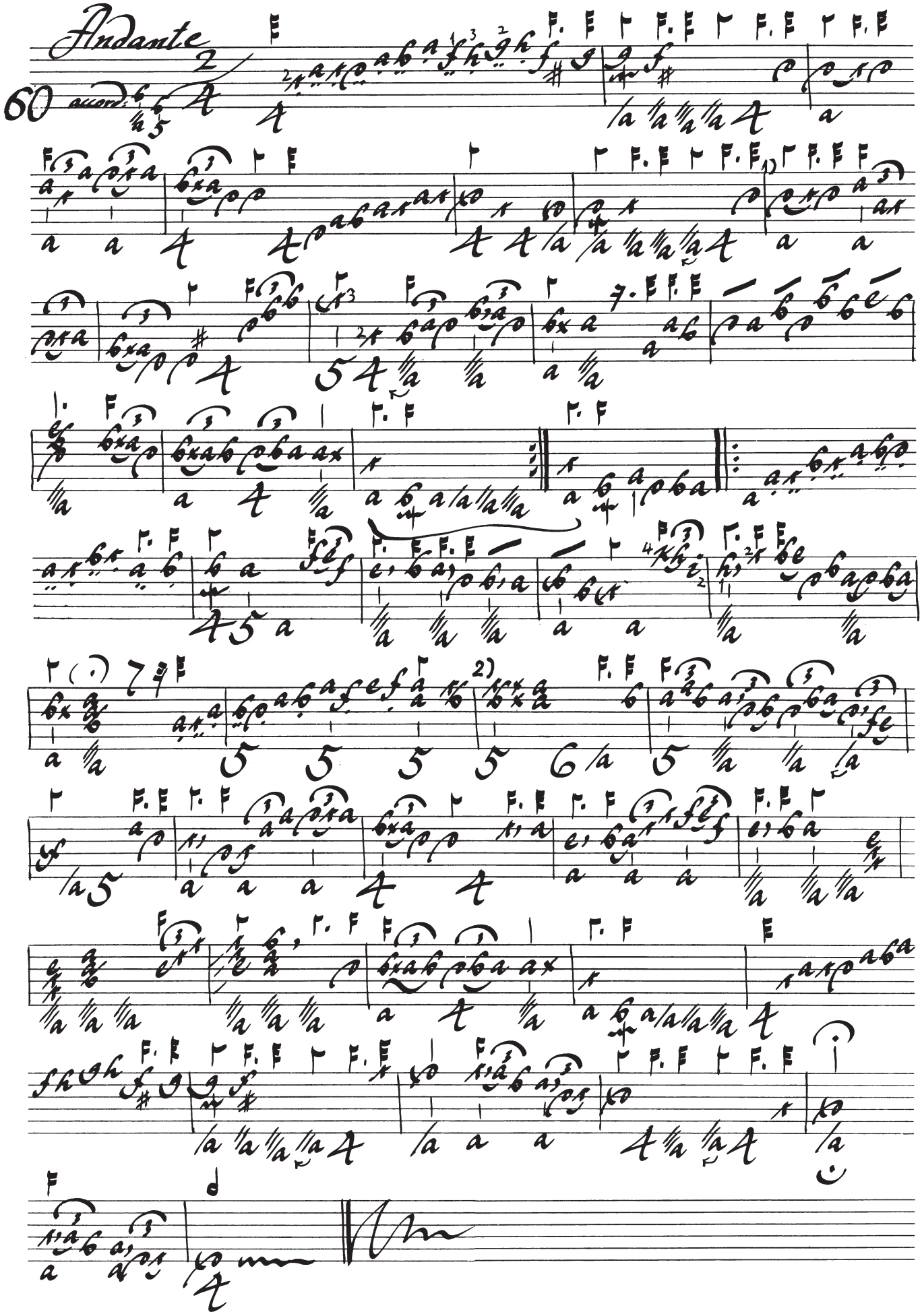
No. 60.

"Andante", from "Sonata in c-minor", by J. B. Hagen. We don`t know much about Hagen, except that he was a chamber musician in Bayreuth after 1766. This piece has the same kind of scales as No. 59. We can say that the style of Hagen`s compositions is later than the baroque, in a style which we call "rococo". This means that you can use a "long appoggiatura" for the dotted notes, which sometimes are written in tablature, as in the following example:

1) 

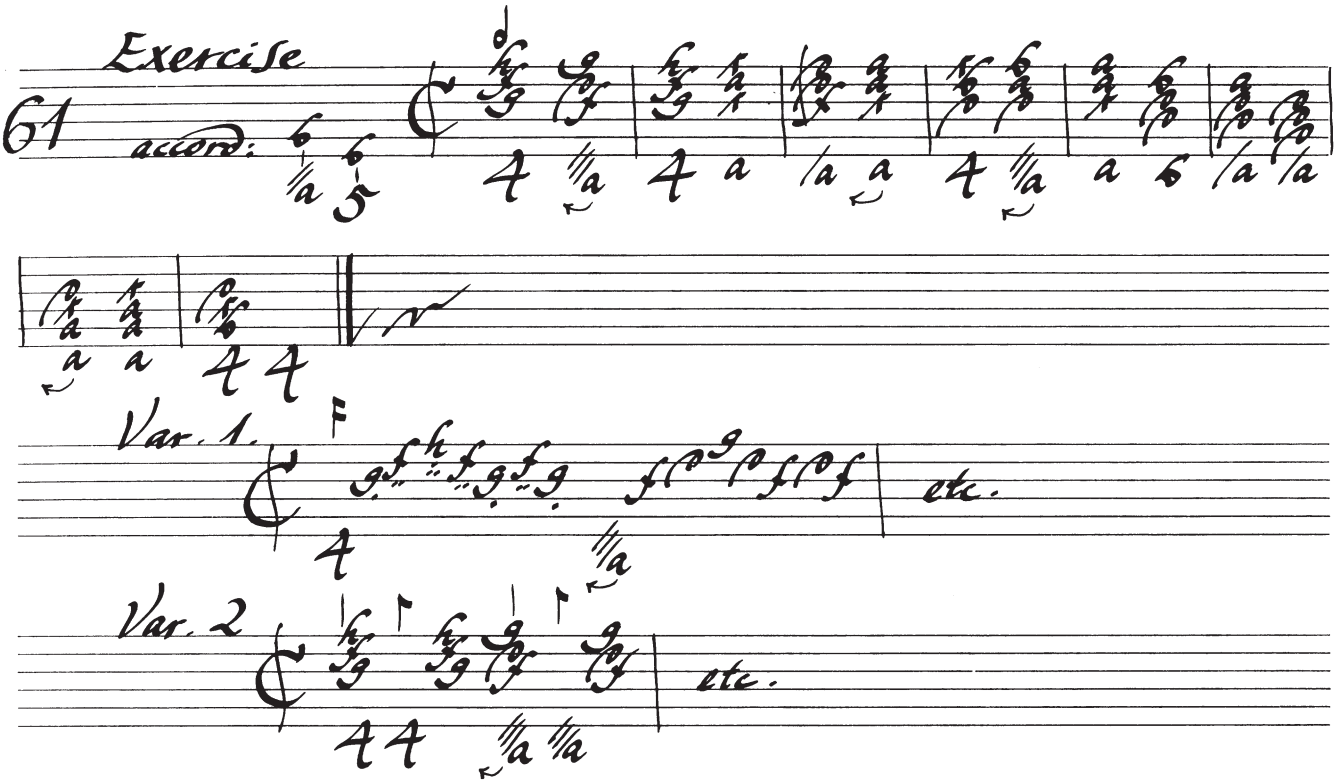
2)  = double trill

J. B. Hagen



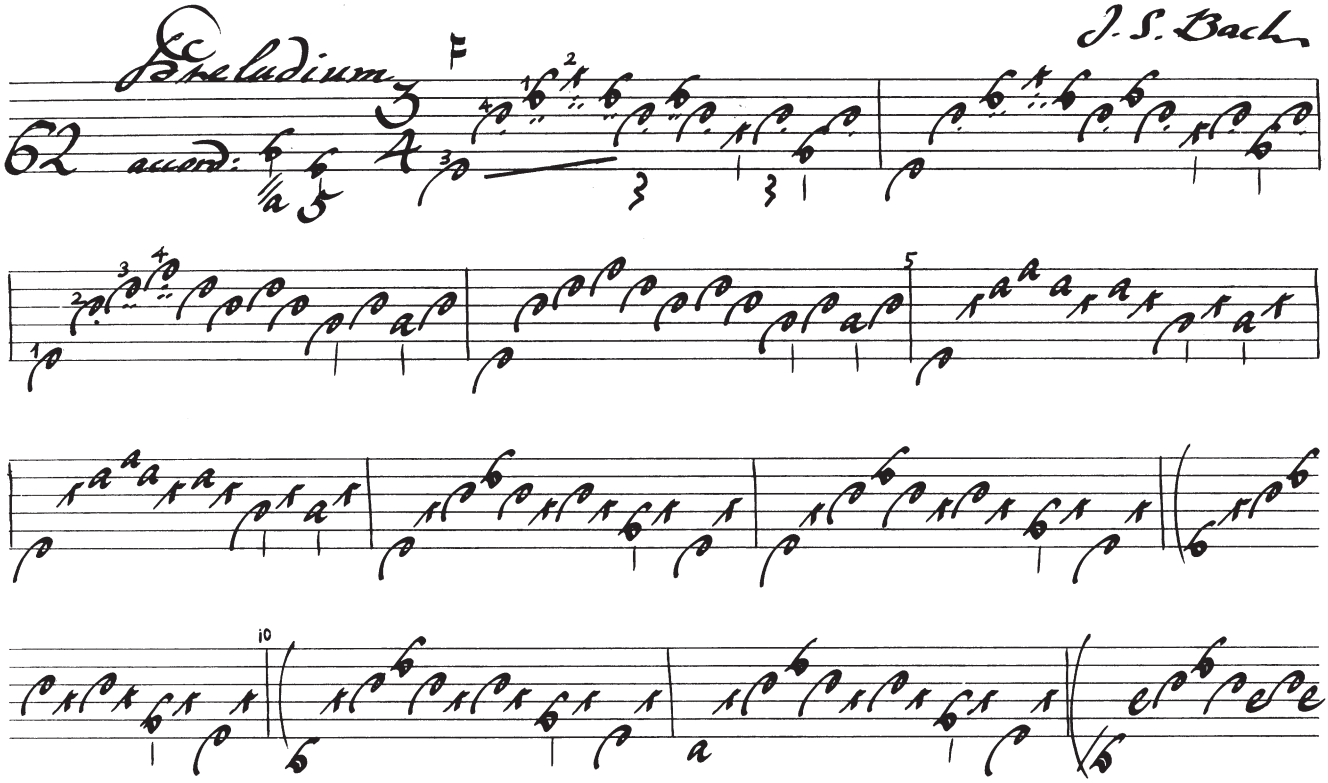
No. 61.

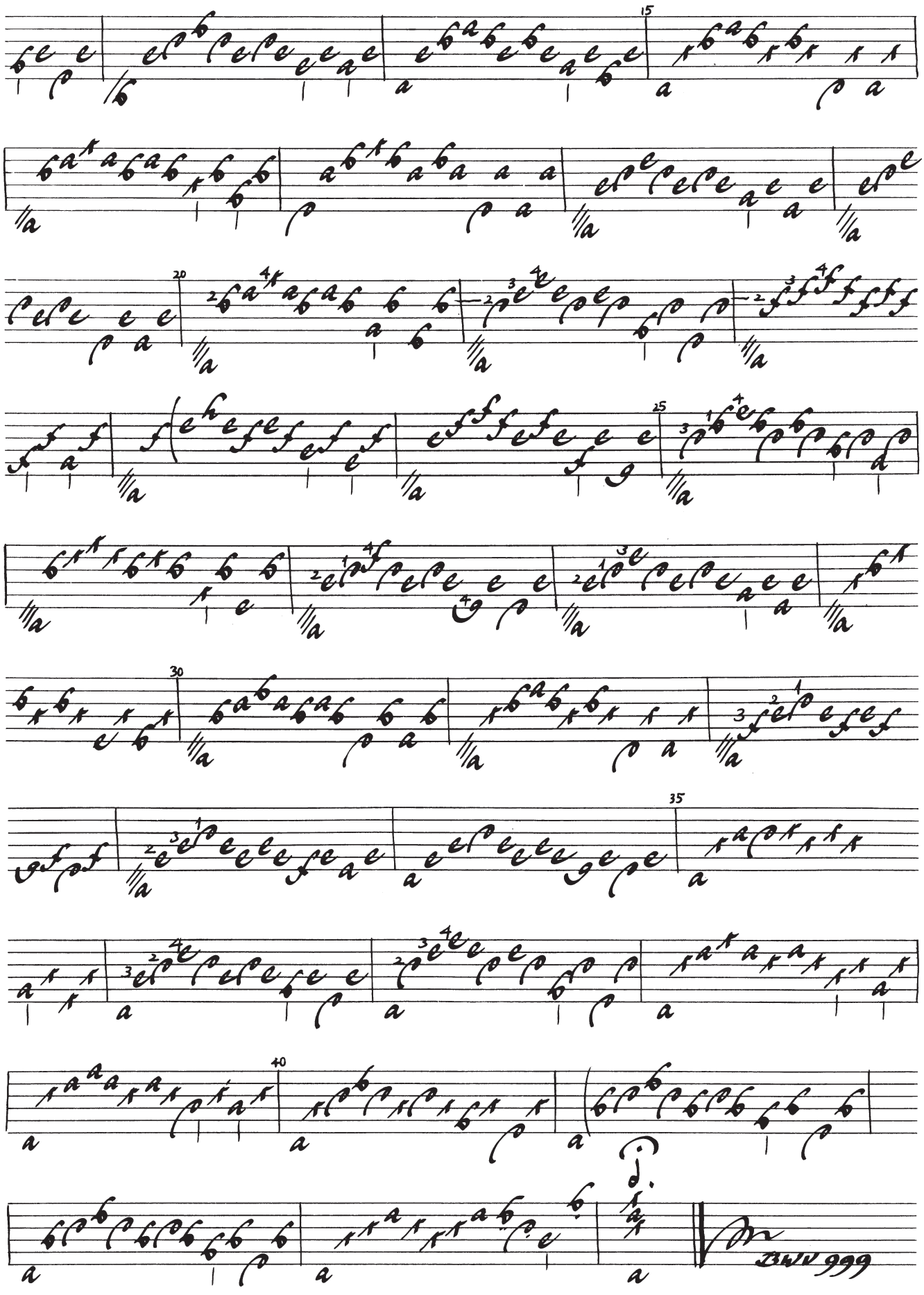
Cadence in c-minor.



No. 62.

"Preludium" (BWV 999) by J. S. Bach (1685-1750). This small prelude is one of Bach`s original compositions for lute. It is easier to play in d-minor transposed, but I intabulated it in the original key. Also, you can tune the 8th course to f-sharp, instead of stopping the notes with the LH index finger at measures 12 and 13.

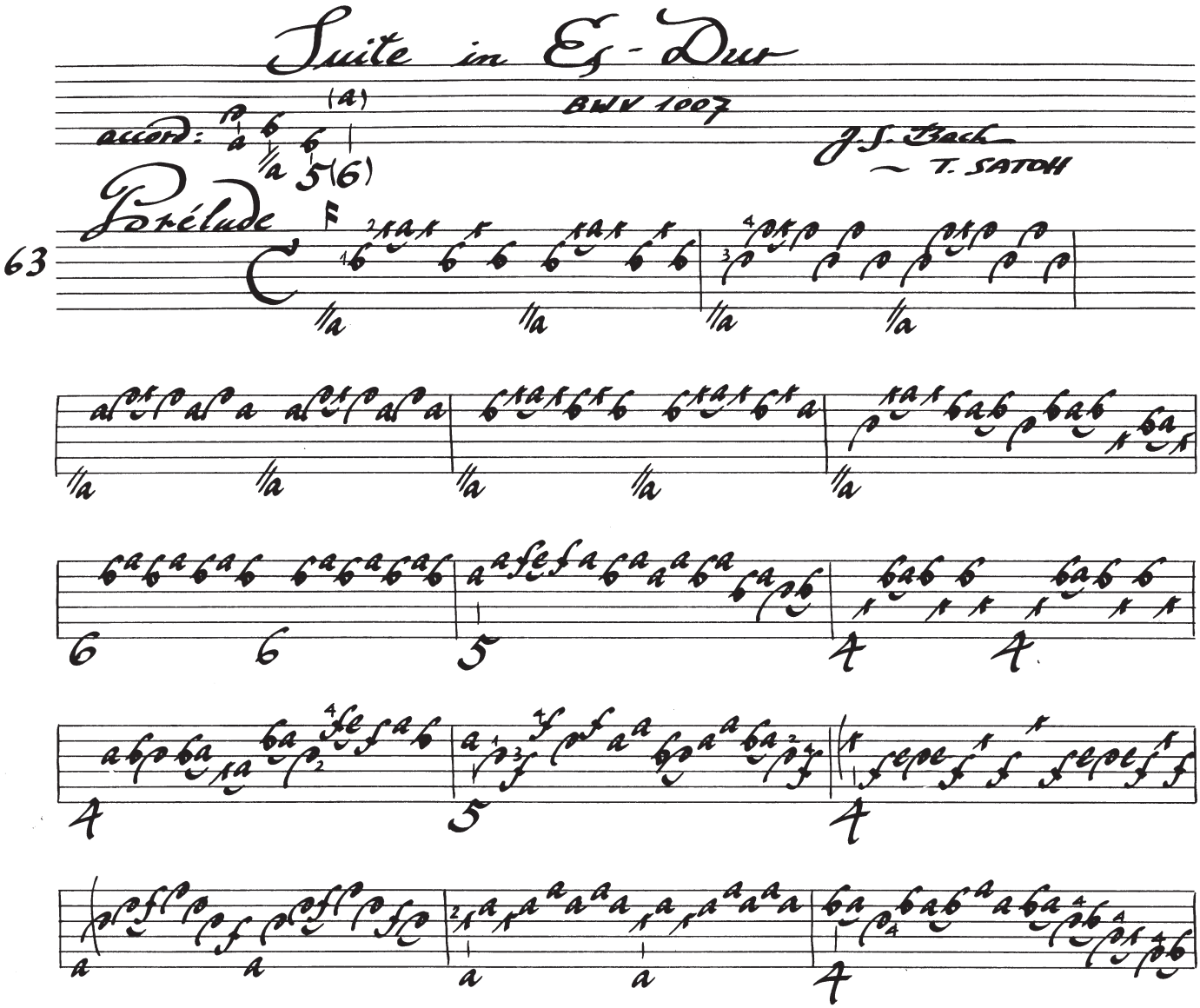


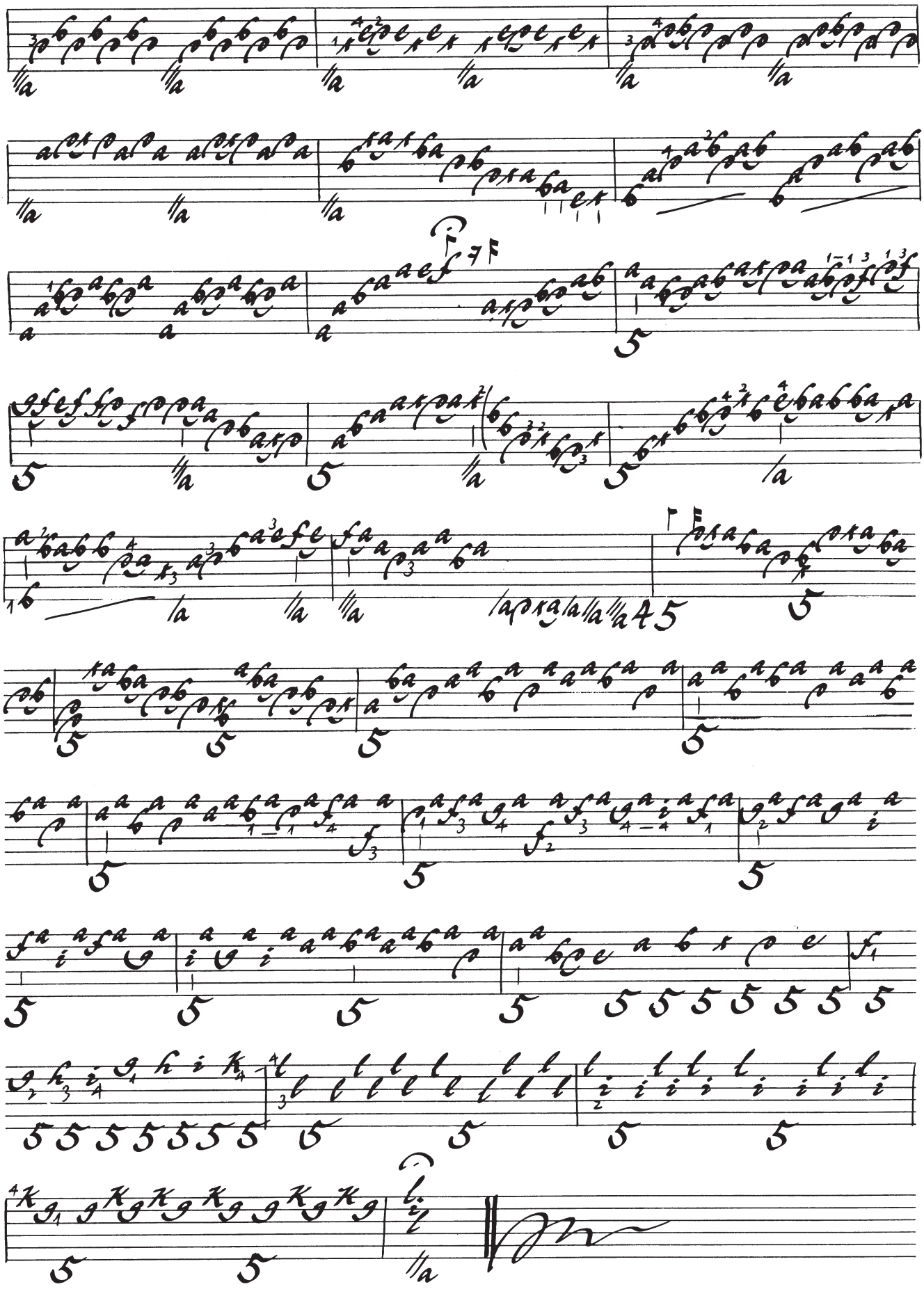

BWV 999

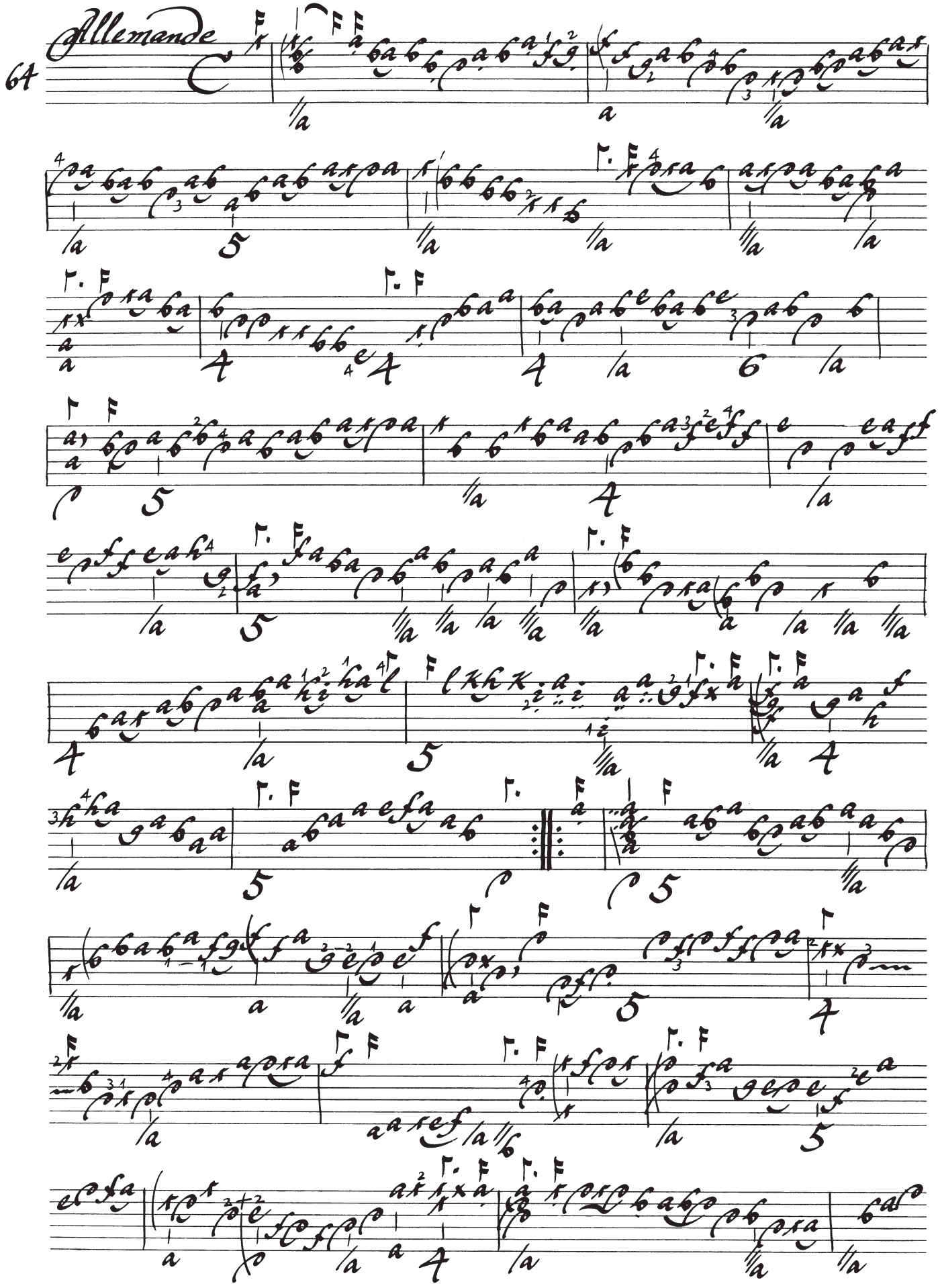
Nos. 63-69.

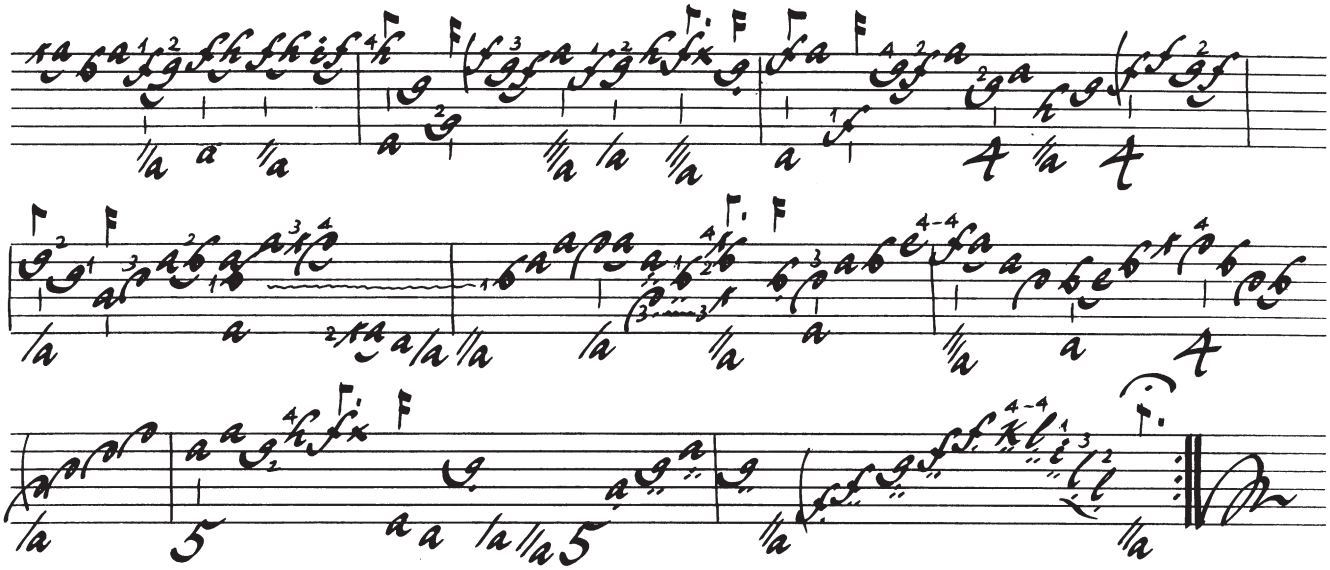
To finish this method, I have transcribed the "First Cello Suite in G-major" (BWV 1007) for the lute. I put it in a somewhat odd key — E-flat-major — in order to get the "campanella" effect of the Prelude by using the open first string (f`) of the lute.

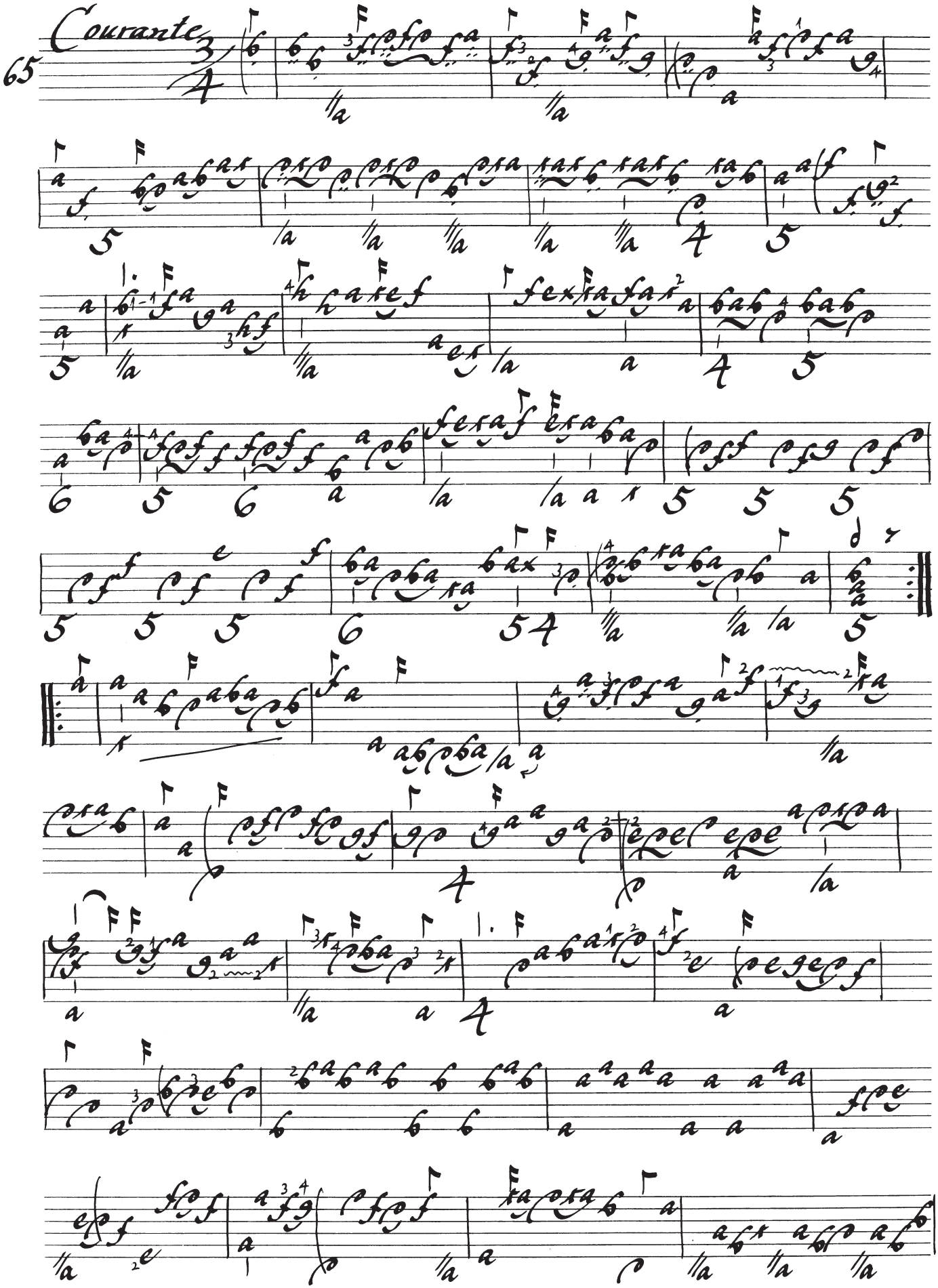
As I mentioned already, Bach composed some original music for the lute. But every lutenist today wants to (and should) make his/her own tablature version to play those pieces. Also, Bach sometimes composed a piece for an instrument and later transcribed it for another instrument. I followed in his footsteps. I could have put the Suite into C-major to get the "campanella" effect (by using the open second string). It would be easier to play the whole suite. But you don`t use high positions at all in C-major, and you would miss the relative brilliance that E-flat-major has when played on the baroque lute. In this Suite we finally have a "Spanish Sarabande" in a fancy way.

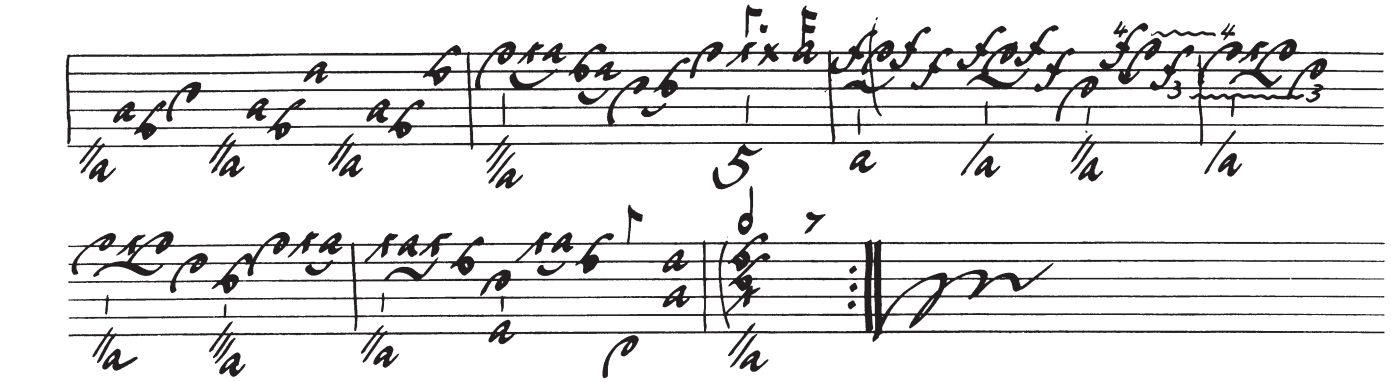




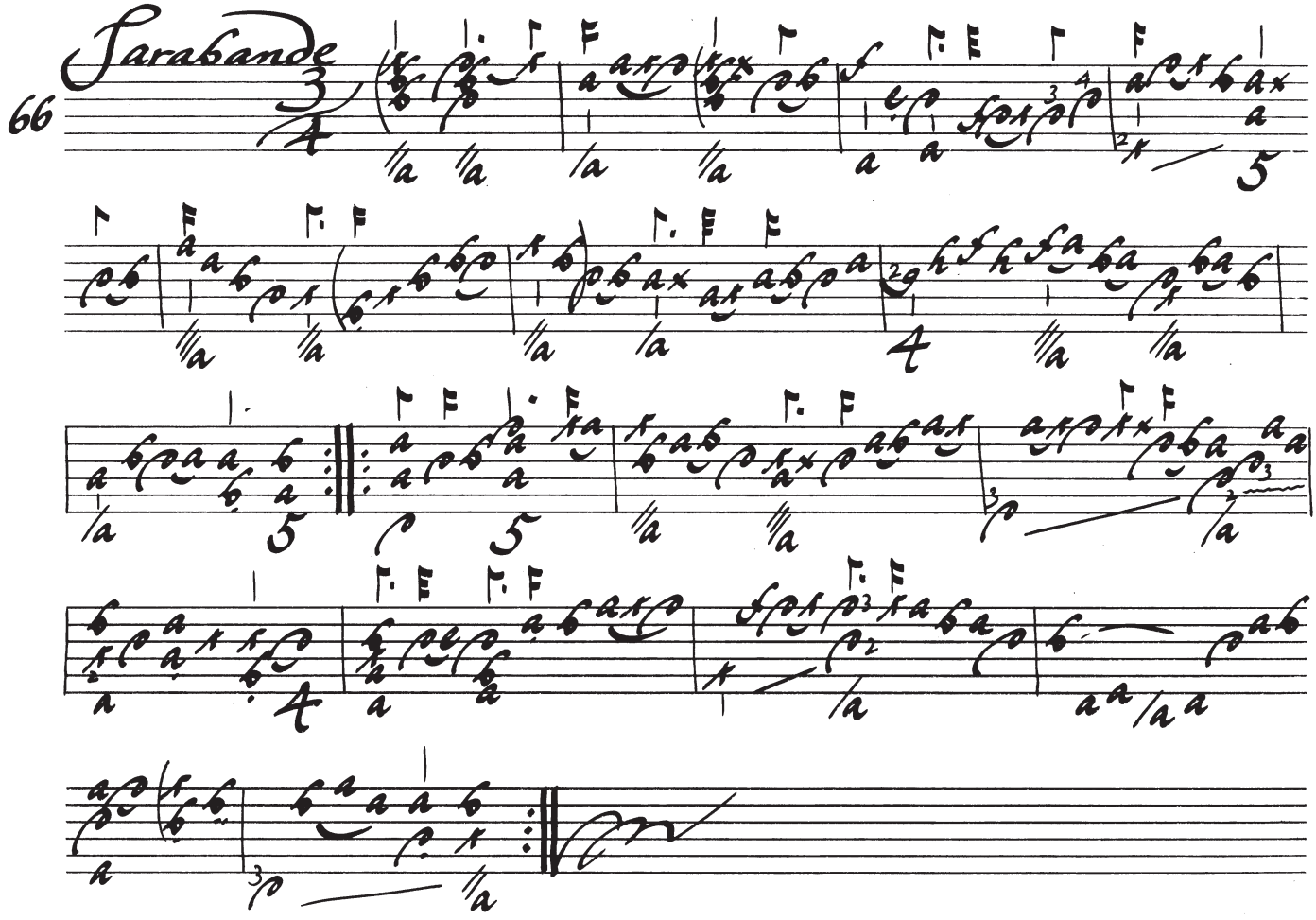

Allemande
64

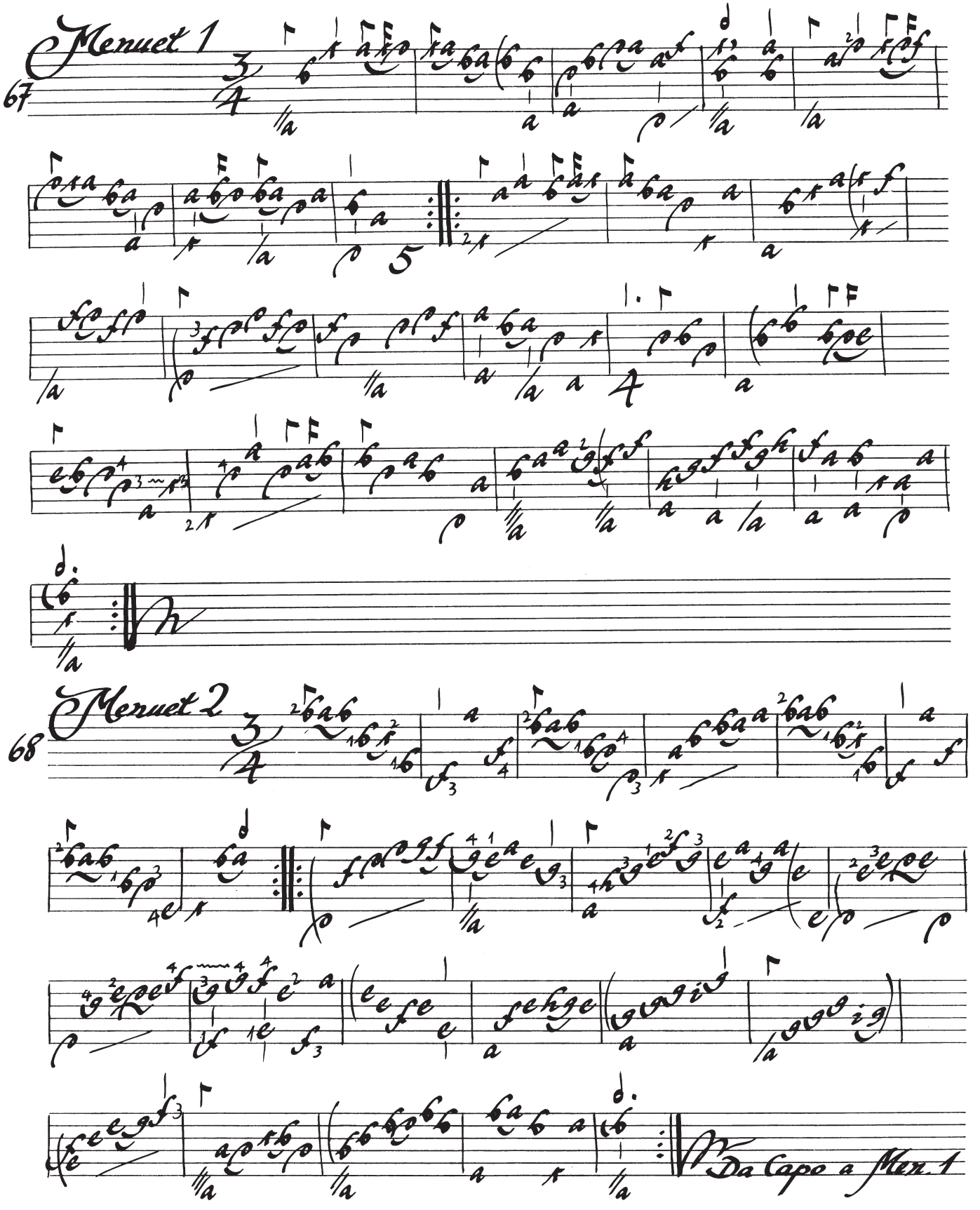


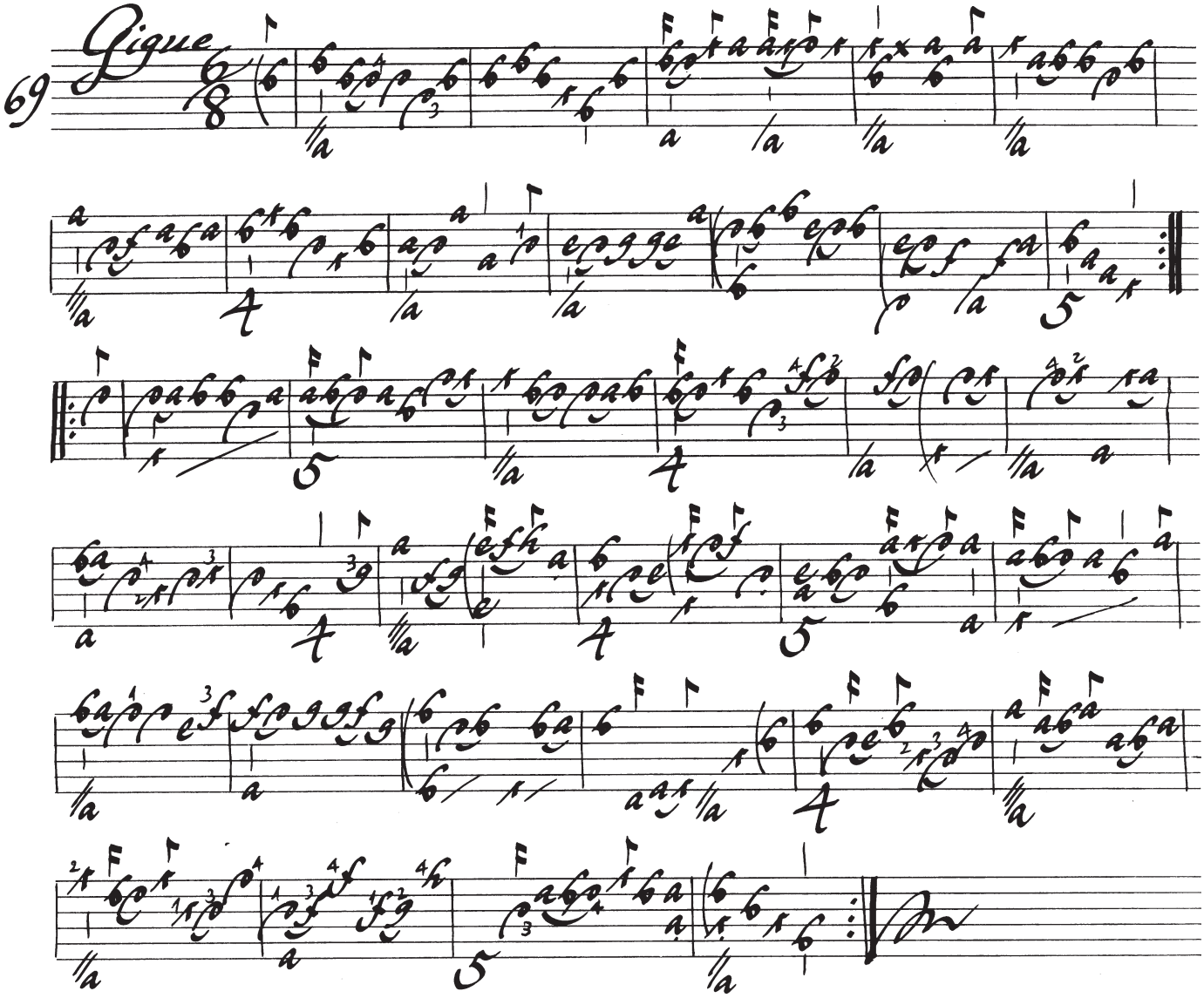

65
Courante



66 Sarabande




Menuet 1
67
Menuet 2
68
Da Capo a Men. 1


69
Gigue

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	No. 7		
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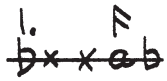
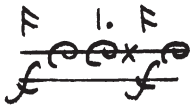
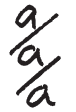
	No. 7		No. 33
	No. 11		No. 33
	No. 16		No. 34
	No. 16		
	No. 16		No. 34
	No. 17		
	No. 17		No. 45 (explained in No. 19, example G)
	No. 17		No. 46
	No. 18		No. 51
	No. 18		No. 54
	Nos. 19-23		
	Nos. 19-23		No. 54
	Nos. 19-23		
	Nos. 19-23		No. 54
	No. 26		
	No. 26		No. 56
	No. 30		No. 57
	No. 31		No. 60

TREE EDITION