

I. Esercizi di tecnica preliminare / Preliminary technique exercises

Questi esercizi sono concepiti per chi comincia lo studio del liuto senza alcuna pratica dello strumento. La loro completa assimilazione non va però considerata come condizione necessaria per procedere alle parti successive, essendo preferibile selezionare di volta in volta quegli esercizi che possono essere funzionali alla soluzione di problemi tecnici affioranti nello studio dei brani. Soprattutto gli esercizi sulle note simultanee (nn. 12-17) e quelli sulle legature e sul barré (nn. 31-32) si consiglia di praticarli in un secondo momento contestualmente allo studio dei brani a tre voci. / See translation at p. 170.

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

II. Esercizi a una voce con accompagnamento
One-part exercises with accompaniment

1)

A musical staff with a common time signature. It features a single melodic line with vertical stems and accompanying chords. The melody consists of notes labeled 'a' and 'e'. The chords are labeled with numbers: 2, 4, 2, 4, 2, 4.

2)

A musical staff with a common time signature. It features a single melodic line with vertical stems and accompanying chords. The melody consists of notes labeled 'a' and 'e'. The chords are labeled with numbers: 3, 4, 3, 1.

Passemezzo antico

3)

A musical staff with a common time signature. It features a single melodic line with vertical stems and accompanying chords. The melody consists of notes labeled 'a' and 'e'. The chords are labeled with numbers: 4, 3, 2, 1, 3, 2.

Passemezzo moderno

4)

A musical staff with a common time signature. It features a single melodic line with vertical stems and accompanying chords. The melody consists of notes labeled 'a' and 'e'. The chords are labeled with numbers: 3, 2, 1, 3, 2.

Follia

A musical staff with a common time signature. It features a single melodic line with vertical stems and accompanying chords. The melody consists of notes labeled 'a' and 'e'. The chords are labeled with numbers: 4, 3, 2, 1, 3, 2.

A musical staff with a common time signature. It features a single melodic line with vertical stems and accompanying chords. The melody consists of notes labeled 'a' and 'e'. The chords are labeled with numbers: 3, 2, 1, 3, 2.

5)

A musical staff with a common time signature. It features a single melodic line with vertical stems and accompanying chords. The melody consists of notes labeled 'a' and 'e'. The chords are labeled with numbers: 3, 2, 1, 4.

Romanesca

A musical staff with a common time signature. It features a single melodic line with vertical stems and accompanying chords. The melody consists of notes labeled 'a' and 'e'. The chords are labeled with numbers: 3, 2, 1, 3, 2.

III. Brani a una voce con accompagnamento
One-part pieces with accompaniment

The musical notation consists of two staves of neumes on a five-line staff system. The top staff begins with a C-clef and a common time signature. The bottom staff begins with a C-clef and a common time signature. The neumes are represented by various combinations of vertical strokes and horizontal dashes.

La vida de Colin (Ms. Montecassino sec. XV)

The musical notation consists of two staves of neumes on a five-line staff system. The top staff begins with a C-clef and a common time signature. The bottom staff begins with a C-clef and a common time signature. The neumes are represented by various combinations of vertical strokes and horizontal dashes.

Edi beo thu heven quene (melodia natalizia medioevale)

The musical notation consists of two staves of neumes on a five-line staff system. The top staff begins with a C-clef and a common time signature. The bottom staff begins with a C-clef and a common time signature. The neumes are represented by various combinations of vertical strokes and horizontal dashes.

IV. Brani a due voci / Two-part pieces

Musical notation for Branle musette I, featuring two staves of music with fingerings (1, 2, 3, 4) and rests.

Branle musette I

Musical notation for Branle musette II, featuring two staves of music with fingerings (1, 2, 3, 4) and rests.

Branle musette II

Musical notation for Motivo popolare inglese, featuring two staves of music with fingerings (1, 2, 3, 4) and rests.

Musical notation for Canto popolare francese, featuring two staves of music with fingerings (1, 2, 3, 4) and rests.

Motivo popolare inglese

Musical notation for Sellengers Ronde, featuring two staves of music with fingerings (1, 2, 3, 4) and rests.

Canto popolare francese

Musical notation for Calleno, featuring two staves of music with fingerings (1, 2, 3, 4) and rests.

Musical notation for Sellengers Ronde, featuring two staves of music with fingerings (1, 2, 3, 4) and rests.

Sellengers Ronde

Musical notation for Calleno, featuring two staves of music with fingerings (1, 2, 3, 4) and rests.

Musical notation for Calleno, featuring two staves of music with fingerings (1, 2, 3, 4) and rests.

Calleno

V. Brani a tre e più voci / Three and more part pieces

Musical score for 'La pastorella si leva per tempo'. The score consists of three staves. The top staff shows soprano and alto parts with various note heads and numbers (1, 2, 3, 4) indicating pitch or rhythm. The middle staff shows bass and tenor parts with similar markings. The bottom staff is a basso continuo line with a C-clef, a bass clef, and a bass staff.

La pastorella si leva per tempo

Continuation of the musical score for 'La pastorella si leva per tempo'. The score continues with three staves of music, maintaining the soprano, alto, bass, and tenor parts along with the basso continuo line.

Continuation of the musical score for 'La pastorella si leva per tempo'. The score continues with three staves of music, maintaining the soprano, alto, bass, and tenor parts along with the basso continuo line.

Zefiro spira e il bel tempo rimena (Marchetto Cara)

Musical score for 'Zefiro spira e il bel tempo rimena (Marchetto Cara)'. The score consists of three staves. The top staff shows soprano and alto parts with various note heads and numbers (1, 2, 3, 4). The middle staff shows bass and tenor parts with similar markings. The bottom staff is a basso continuo line with a C-clef, a bass clef, and a bass staff.

Continuation of the musical score for 'Zefiro spira e il bel tempo rimena (Marchetto Cara)'. The score continues with three staves of music, maintaining the soprano, alto, bass, and tenor parts along with the basso continuo line.

Continuation of the musical score for 'Zefiro spira e il bel tempo rimena (Marchetto Cara)'. The score continues with three staves of music, maintaining the soprano, alto, bass, and tenor parts along with the basso continuo line.

Io non compro più speranza (Marchetto Cara)

Musical score for 'Io non compro più speranza (Marchetto Cara)'. The score consists of three staves. The top staff shows soprano and alto parts with various note heads and numbers (1, 2, 3, 4). The middle staff shows bass and tenor parts with similar markings. The bottom staff is a basso continuo line with a C-clef, a bass clef, and a bass staff.

Continuation of the musical score for 'Io non compro più speranza (Marchetto Cara)'. The score continues with three staves of music, maintaining the soprano, alto, bass, and tenor parts along with the basso continuo line.

Continuation of the musical score for 'Io non compro più speranza (Marchetto Cara)'. The score continues with three staves of music, maintaining the soprano, alto, bass, and tenor parts along with the basso continuo line.

VI. Brani in intavolatura italiana / Pieces in Italian tablature

Recercare 15 Libro I (Francesco Spinacino)

The tablature consists of 15 staves of music, each representing a measure. The notation uses a six-line staff with vertical fret markers (0, 1, 2, 3) and horizontal strokes to indicate note heads and stems. The first staff starts with a common time signature and a C-clef. Subsequent staves introduce various time signatures, including 2/4, 3/4, and 6/8, indicated by a circled 'C' symbol.

VII. Scale modali / *Modal scales*

Le scale modali ci esemplificano i modelli intervallari che sono alla base della musica rinascimentale. Negli schemi che seguono le scale vengono riportate nelle posizioni corrispondenti a un liuto accordato in Sol. Si consideri tuttavia che nel Cinquecento i modi sono frequentemente trasportati, per cui le *finalis* si presentano spesso su un tono diverso da quello del modo originale. I riferimenti modali hanno di conseguenza un valore prevalentemente teorico, finalizzato a definire le caratteristiche intervallari di una composizione piuttosto che le note realmente suonate. / See translation at p. 170.

The image displays six pairs of musical staves, each pair consisting of a soprano staff above a bass staff. The soprano staff uses a soprano C-clef, and the bass staff uses an alto F-clef. The staves are divided by vertical bar lines and feature horizontal bar lines across them. The notes are represented by dots, with stems extending either up or down. Above each pair of staves, the name of a mode is written in italics: *Dorico*, *Ipodorico*, *Frigio*, *Ipofrigio*, *Lidio*, and *Ipolidio*. The notes in the soprano staff of each pair are identical, while the notes in the bass staff differ, reflecting the specific interval patterns of each mode.

VIII. Scale tonali / *Tonal scales*

Con lo studio delle scale tonali lo studente acquisisce la conoscenza della tastiera riferita alla sua traduzione grafica notazione moderna, conoscenza che non può essere elusa nel normale percorso formativo di un liutista che solitamente dedica buona parte della sua attività alla musica d'insieme e alla pratica del basso continuo all'interno delle quali l'intavolatura trova scarso utilizzo. Viene omessa l'intavolatura per meglio stimolare lo studente a trovare la giusta corrispondenza tra nota e rispettiva posizione (nella sezione precedente dedicata alle scale modali sono state comunque messe a confronto le due notazioni per facilitare tale apprendimento). Alle scale tonali vengono preposte le scale cromatiche realizzate su ciascuna delle corde del liuto. Per ragioni di coerenza alla musica del periodo, che raramente contempla tonalità con troppe alterazioni, vengono considerate scale fino a quattro diesis e quattro bemolli. Nelle successioni cromatiche sulle singole corde le alterazioni valgono solo per le note davanti a cui sono poste. / See translation at p. 170.

The image displays six sets of musical staves, labeled ① through ⑥, each representing a different chromatic scale pattern. Each set consists of a treble clef staff and a bass clef staff, both with five horizontal lines. Above each staff is a sequence of numbers indicating fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The notes are represented by open circles (white circles with black outlines), and the alteration symbols (sharp, flat, or natural) are placed directly above the corresponding notes. Set ① starts with a sharp symbol above the first note. Set ② starts with a sharp symbol above the second note. Set ③ starts with a sharp symbol above the third note. Set ④ starts with a sharp symbol above the fourth note. Set ⑤ starts with a sharp symbol above the first note. Set ⑥ starts with a sharp symbol above the second note.

IX. Brani trascritti in notazione moderna

Pieces transcribed in modern notation

Sono qui inseriti alcuni brani ripresi dalla Parte V (Brani a tre e più voci) e dalla Parte VI (Brani in intavolatura italiana) per dare agio allo studente di mettere a confronto le due notazioni e nello stesso tempo di esercitarsi nella lettura in notazione moderna, pratica di cui un liutista, a pari degli altri strumentisti, deve avere sufficiente padronanza. Per ogni brano viene segnalata la pagina da cui è tratta l'intavolatura corrispondente. / See translation at p. 170.

Recercare 13 Libro I (Francesco Spinacino) - pag. 100

X. Bicinia

Il *bicinium* era una forma vocale-strumentale a cui nel corso del Rinascimento furono dedicate molte pubblicazioni e che svolgeva una fondamentale funzione teorico-pedagogica. Si trattava ovviamente di un genere compositivo polivalente e trasversale che poteva essere realizzato in duo sia su strumenti appartenenti alla stessa famiglia (ad esempio due liuti, due flauti, due archi) che a famiglie diverse (ad esempio liuto e flauto, viola e liuto, flauto e viola). Lo studio del *bicinium* rappresenta un'esperienza altamente formativa per chiunque sia interessato alla conoscenza del linguaggio e dello stile della musica rinascimentale. / See translation at p. 170.

A musical score for 'Agnus Dei' by Pierre Certon. The score consists of two staves: a treble staff and a bass staff. Both staves are in common time and key signature of one flat. The treble staff has a single melodic line with various note heads and stems. The bass staff provides harmonic support with sustained notes and some rhythmic patterns. The music is divided into measures by vertical bar lines.

Agnus Dei (Pierre Certon)

Continuation of the musical score for 'Agnus Dei' by Pierre Certon. This section begins with a melodic line in the treble staff followed by harmonic bass notes. The style remains consistent with the first section, featuring eighth and sixteenth-note patterns.

Continuation of the musical score for 'Agnus Dei' by Pierre Certon. This section continues the melodic and harmonic patterns established in the previous sections, maintaining the two-staff format and key signature.

Continuation of the musical score for 'Agnus Dei' by Pierre Certon. This section shows the progression of the melody and harmony across several measures, concluding with a final cadence.

A musical score for 'Et resurrexit' by Mathieu Sohier. The score consists of two staves: a treble staff and a bass staff. Both staves are in common time and key signature of one flat. The treble staff features a more complex melodic line with sixteenth-note patterns. The bass staff provides harmonic support with sustained notes and rhythmic patterns. The music is divided into measures by vertical bar lines.

Et resurrexit (Mathieu Sohier)

Continuation of the musical score for 'Et resurrexit' by Mathieu Sohier. This section continues the melodic and harmonic patterns from the previous section, showing the progression of the piece.