

**Two tremolo pieces, published separately:**

# Larksong

Stephen Kenyon

Three pages, regular thumb movement, few 3 string bars, tremolo always on string 1. Suitable for players from about Grade 5.

# Canzonetta

Stephen Kenyon

Andantino

mf

CV

dim.

Two pages with repeats, irregular thumb movement, occasional 3 string bars, tremolo on inner strings. Suitable for players from about Grade 7.

## Excerpts from A Celtic Collection:

6 pieces from c Grades 3-6

# Prelude

**Flowing**

Guitar

*mp*

③

## Rannoch Moor

**Moderato**  
*marcato*

The first system of the musical score is in 4/4 time. It begins with a piano (p) dynamic and a *marcato* articulation. The melody consists of eighth and quarter notes. A fermata is placed over the first measure. The dynamics change to *f* (forte) and then *mf* (mezzo-forte). The tempo marking *Moderato* is at the top, and *marcato* is written below the staff. The system ends with a double bar line and a *mp* (mezzo-piano) dynamic.

*piu dolce*

*marc.*

*mp*

# Juggling

[illegible]

## Excerpts from 5 Pieces for Solo Guitar:

# Song for Rhiannon

Andante

**Song for Kinnamon**

mp

1 3 0 2 3 3 3 3

## Fancy

**Allegretto**


The first system of the musical score is for the 'Allegretto' movement. It is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo marking 'Allegretto' is at the top left. The first measure starts with a mezzo-forte (mf) dynamic. The melody consists of eighth and quarter notes. A slur covers the first two measures, and another slur covers the last two measures. There are two fermatas: one over the second measure and another over the final measure. The final measure has a first ending bracket labeled '3' and a second ending bracket labeled '2'.

## Balkan Fidget

**Jumpy Balkan Fligel**

## The Islands

Moderately



mp

mf

mp

## Dancing under trees

Lightly

mp

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## An excerpt from Getting Into Lute Tuning:

Twenty page book, includes musical examples, chapters on history, interpretation, and various other aspects of the the subject.

(to be followed by a companion volume of lute pieces, from c Grades 2 -6)

The Renaissance lute tuning that has come to be regarded as standard is the G-G tuning, from low to high that gives: G-C-F-A-D-G (see previous page). In normal guitar terms that becomes E-A-D-F $\sharp$ -B-E, all a minor third lower.

So in order to play renaissance lute pieces and be able to use the same left-hand fingering, and benefit from the ways in which the music is written to fit this tuning, all we need to do is tune the third string to F $\sharp$ .

In a guitar transcription a note given in the tablature as an open first string is *always* written as an E. Where the practical confusion can arise is that an open third string then is written as an F $\sharp$ . Beginner guitarists spend a lot of time learning that this string is a G and it takes some effort to be able to compensate for the difference, especially when sight-reading. All of the musical examples in this book are designed to help address this issue.

### The modern background

The first guitarists to play renaissance lute music on guitar did so in the early 20<sup>th</sup> century, and they played this music without changing their tuning. This was partly because it might have seemed too strange to them to do so, partly because they were often mixing different kinds of pieces up and didn't want the bother of changing tuning. Perhaps most importantly it was because they did not regard it as a thing of great importance to use the 'right' tuning, and they did not think it was a problem if it was often necessary to change the music to make it work in standard modern tuning.

If you are ordering a book of lute pieces always be sure to find out first which type of tuning is used in it.

### Down to some playing

It is time to find out how it feels to play with lute tuning. Please tune your 3<sup>rd</sup> string down to F $\sharp$ ! Always stretch the string a few times to help it keep its new pitch.

Remember that all you have done in this re-tuning is moved one of the intervals in the tuning. There is normally a major third between the 3<sup>rd</sup> and 2<sup>nd</sup> strings: you have moved it to between the 4<sup>th</sup> and 3<sup>rd</sup> strings. As we are going to play some simple scales in this section this means that your hand is only going to be doing the same things it is used to, just doing them in different places.

Your job with these scales is:

- to get used to *seeing* the F $\sharp$  as an open string,
- to get used to 3<sup>rd</sup> string notes being one fret higher,
- to get used to the *feeling* of the hand making familiar movements in unfamiliar contexts.

So play this one octave scale of C major. Notice that we are in First Position and that the fingering is only given for the part of the scale around the 3<sup>rd</sup> string.



So although there are no F $\sharp$ s here it still feels a bit strange in the hand: you may have felt that the 3<sup>rd</sup> string felt like playing on the 2<sup>nd</sup> string, where you are used to the fingers 1-3 movement in C major.

