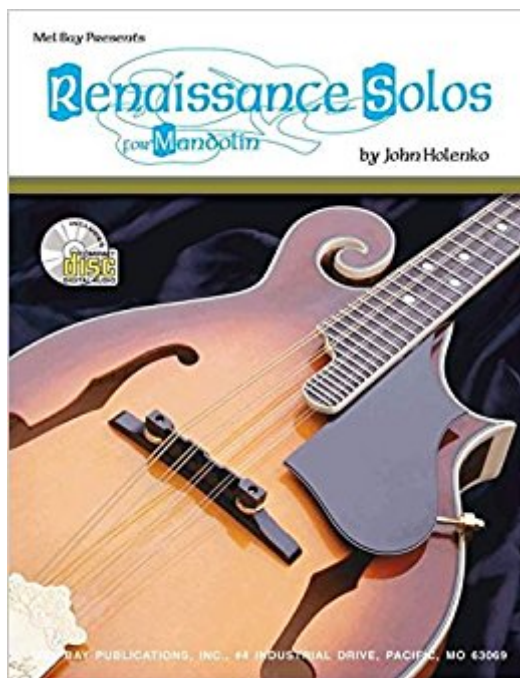


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Mel Bay Renaissance Solos For Mandolin



Synopsis

Most of the music in this book comes from editions or manuscripts from England in the late 1500's. There are also a few French pieces. The cittern was popular in Italy, England and France. Aside from various tunings, there were two main kinds of instruments being played during the 16th and 17th centuries: the 4 course (four sets of doubled strings), and the 6 course cittern with several editions of music to go along with both. The pieces I have chosen for this book were all written for the 4 course instrument and fall into three main categories: dance music, song arrangements and free pieces. The free pieces are basically preludes that explore the melodic range of the instrument. As the title suggests these pieces can be played very freely and need not have a very strict tempo. The dance pieces are not really meant to be danced to, but rather take their form and rhythm from the popular court dances of the time. These can be played with a wide range of overall tempo, but once a tempo is chosen, should be strictly adhered to. The song arrangements are settings of popular songs of the time as well as more formal vocal settings. Care should be taken in making the melody clear and singing. Since the range of the cittern and mandolin are the same, John Holenko has kept the melodies intact. Because of the difference in tuning however, the voicing of the harmonies have been changed so as to fit on the mandolin.

Book Information

Paperback: 64 pages

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Customer Reviews

This is a classy, well-presented anthology of solos from the Renaissance period arranged for mandolin. There's also one very similar for the Baroque period: Mel Bay Baroque Music for

Mandolin. They have similar covers, so be careful. Note that this one, unlike the Baroque one, DOES NOT COME WITH A CD: I can find no version of it on that says a CD is included, and there certainly wasn't one with mine. Even more infuriatingly, I went elsewhere to a site that seemed to be offering this with a CD (the image of the book had the CD logo on it). But when it showed up, it was just the book. So if they recorded a CD to go with this book, I have no idea how to get a hold of it.* The melodies presented here are not simply one note after another. These are true solos, requiring up to four notes in the treble. The difficulty is moderate to advanced.* Unlike the Baroque volume, there are no mandolin-specific markings in the music or indications of tempo, dynamics, etc. However, the guy who composited this was definitely mandolin literate.* Accompanying chord names or diagrams are provided, unlike in the Baroque volume.* Note that since a lot of this stuff is watered-down lute music, some of the tunes sound a bit, uh, thin, since the editors obviously had to drop notes here and there for playability considerations and on account of the lute having more strings.* There is TAB notation under the conventional music treble line. On the whole, I would say this is a better-done volume than the Baroque one, though the pieces are a couple of clicks more difficult. If nothing else, it's much longer, at 64 pages, compared to about 40 for the Baroque one. But you'll probably want to have both.

As I reviewed the Baroque book before this, this collection is great. In fact I like this one better than the Baroque one. The tablature notation makes it easy to jump right in and start playing. Anyone who want to learn mandolin and who enjoys classical music will like this book and find it totally satisfying.

Its good, but I like the Baroque one better.

Everything ok

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