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8-COURSE RENAISSANCE LUTES

After Venere **58.5cm** **g'/g#'A440** **8⅔ frets** **27 ribs** **Model AA**

An alto lute closely based on the pretty little striped lute by Vendelio Venere, Padua, 1592, in the Accademia Filarmonica, Bologna. The back is of 27 plain yew ribs, and it has the full-bodied form of many late renaissance lutes. The neck and pegbox of the original are decorated with stripes of ebony, padauk and maple, and I have made both similar, (but with ivory lines) and plain versions, with plum necks and pegboxes.

My design after Harton **60cm** **g'A440** **8½ frets** **31/15 ribs** **Model H**

Michielle Harton of Padua was one of the most accomplished lutemakers of the late renaissance, and his well proportioned, many-ribbed lute backs were especially finely made. My design is very much in his style, and I often make it with his elegant striped neck and pegbox decoration, in bone and ebony or other hard woods. I also make a simpler version with 15 ribs.

My design after Harton **62.5cm** **f#'/g'A440** **8½ frets** **35/15 ribs** **Model CC**

A slightly larger version of Model H.

After Rauwolf **64cm** **f#'A440** **8½ frets** **15 ribs** **Model MM**

The original of this model by Sixtus Rauwolf, Augsburg is a beautiful 11c lute in a private collection, which I, along with Michael Lowe and David Munro, restored to playing condition in 2003. The body was made around 1590, probably as a 7c or 8c instrument, and the lute now has a very well-proportioned Baroque replacement neck made in 17C. It is widely considered to have an exceptionally fine sound, and can be heard on a recording of Weiss by Jakob Lindberg on BIS cd 1524. A large part of this quality probably comes from the great age of the lute, but I find it makes an excellent model for various other styles. I use it for 7c and 8c, and for 10c and 11c versions. The original is made of particularly dense and resonant maple, of light figure, and I make it with either maple or yew ribs.

After Tieffenbrucker **67.2cm** **f'A440** **8⅓ frets** **37 ribs** **Model E**

There is a beautiful 8c lute by Magno Tieffenbrucker, Venice, 1590, in the Bardini collection, Florence. It is in near perfect condition now, having been restored after the Florence floods, in which several instruments in the collection were damaged. It is of the full-bodied late Renaissance form, with 37 shaded yew ribs, and decorated with thin stripes of ivory and ebony. My model is closely based on this lute, and I make it with both 37 and 17 ribs, in yew in decorated or simply veneered forms.

My design after Tieffenbrucker **71.2cm** **e'A440** **8⅔ frets** **17 ribs** **Model L**

I have designed this lute in the rather elliptical, full bodied style of the 1609 Magno Tieffenbrucker lute in the Bardini collection, Florence. The original has 37 heart and sapwood ribs of yew and it works well, aesthetically and acoustically, with 17 ribs. It can be made also as a 7c or 9c lute, and a fuller discussion of it is under the 9c version, for which I originally made the mould.