LIBRO DE MUSICA DE VIHUELA DE MANO INTITULADO EL MAESTRO, COMPUESTO POR

Luys Milan

Valencia : Francisco Diaz Romano, 1536

Edited and transcribed by Goran Crona

Foreword

Luis de Milán's 1536 work "El Maestro", (the teacher) is said to belong together with the Petrucci lutenists and Capirola to a "transitional" style, that bridge the few available late 15th century lute works with the later (ca. 1530's) more contrapuntal ones. Casteliono, (1536), displays a more advanced style of fantasia making. (Made by professional players in contrast to Milán's self-admitted autodidactic amateur status. Said to have travelled in Italy, Milán worked at the court of Germaine de Foix until 1538, with direct ties to the Spanish possessions in Naples. His book abounds in italianate music. He includes pieces of Italian origin, and was without doubt influenced by an Italian style. At the same time, he has a distinct, personal and almost archaic sound. Also note his rhythmic playfullness and the hexachord modes, so typical in Renaissance music, which often sound strange to our ears.

That this book suddenly appeared in 1536 without antecessors in Spain, displaying an already relatively "mature" style is seen by some as proof, that he had learned and borrowed from the existing Italian lute tradition. Also his surname indicates Italian family-roots. When the monopoly on printing ended in 1536, there was a deluge of lute book publishing, (see Brown). Milán displays an elusory charm in his music. Chords and runs are brought together in an earthy, perhaps more emotional than learned way. His use of triple time is nearly exclusive among vihuelists.

Working from the facsimile, obvious misprints and errors have been silently corrected. When you spot the ones that slipped me by, kindly drop me a mail, so I can correct them. Some of the fantasias are not easy, but with industrious work those should also be manageable. In some places, the fingerings could be simplified, to play an open string instead of a held one, but here I've consistently kept Milán's original ones.

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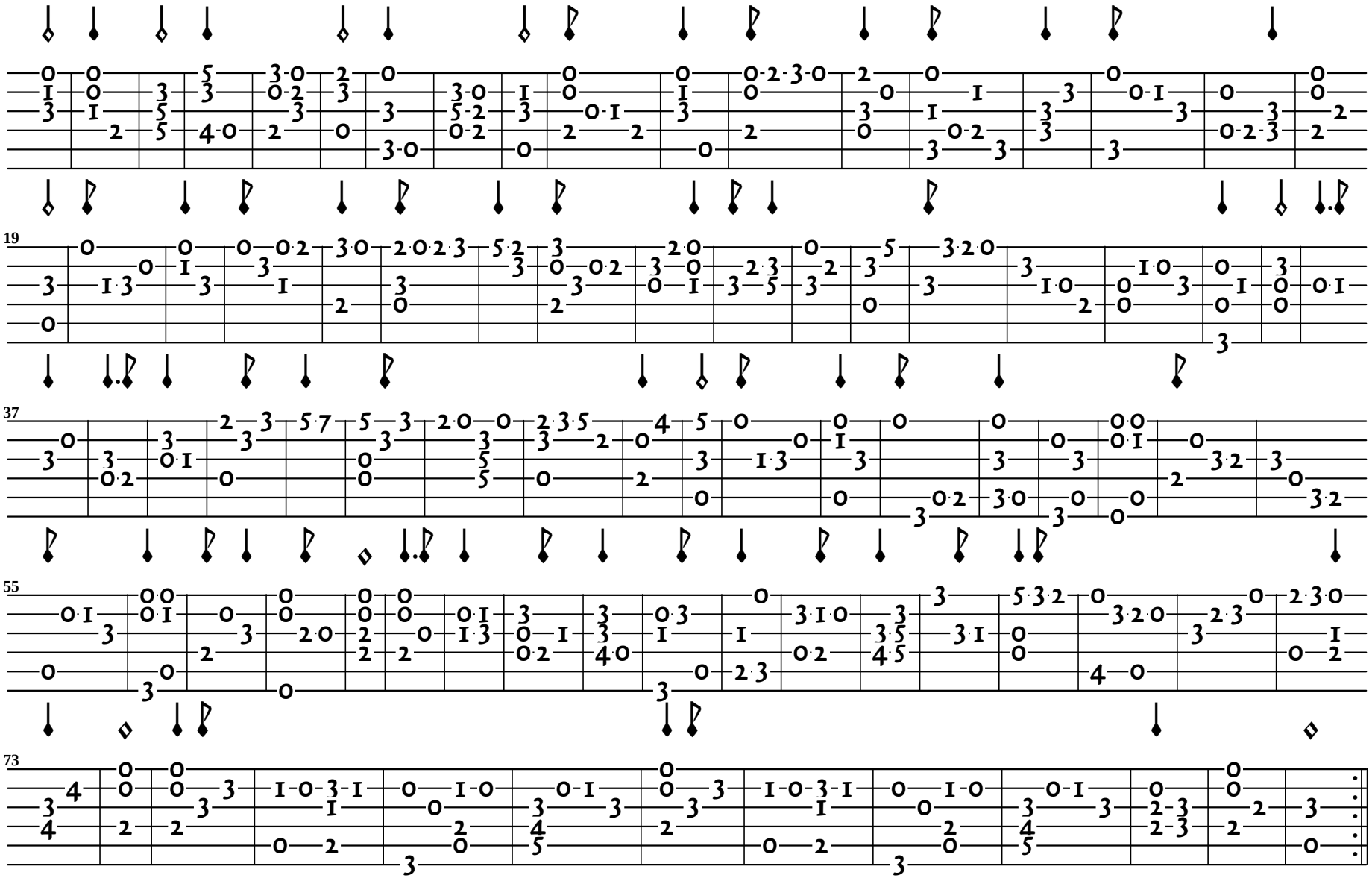
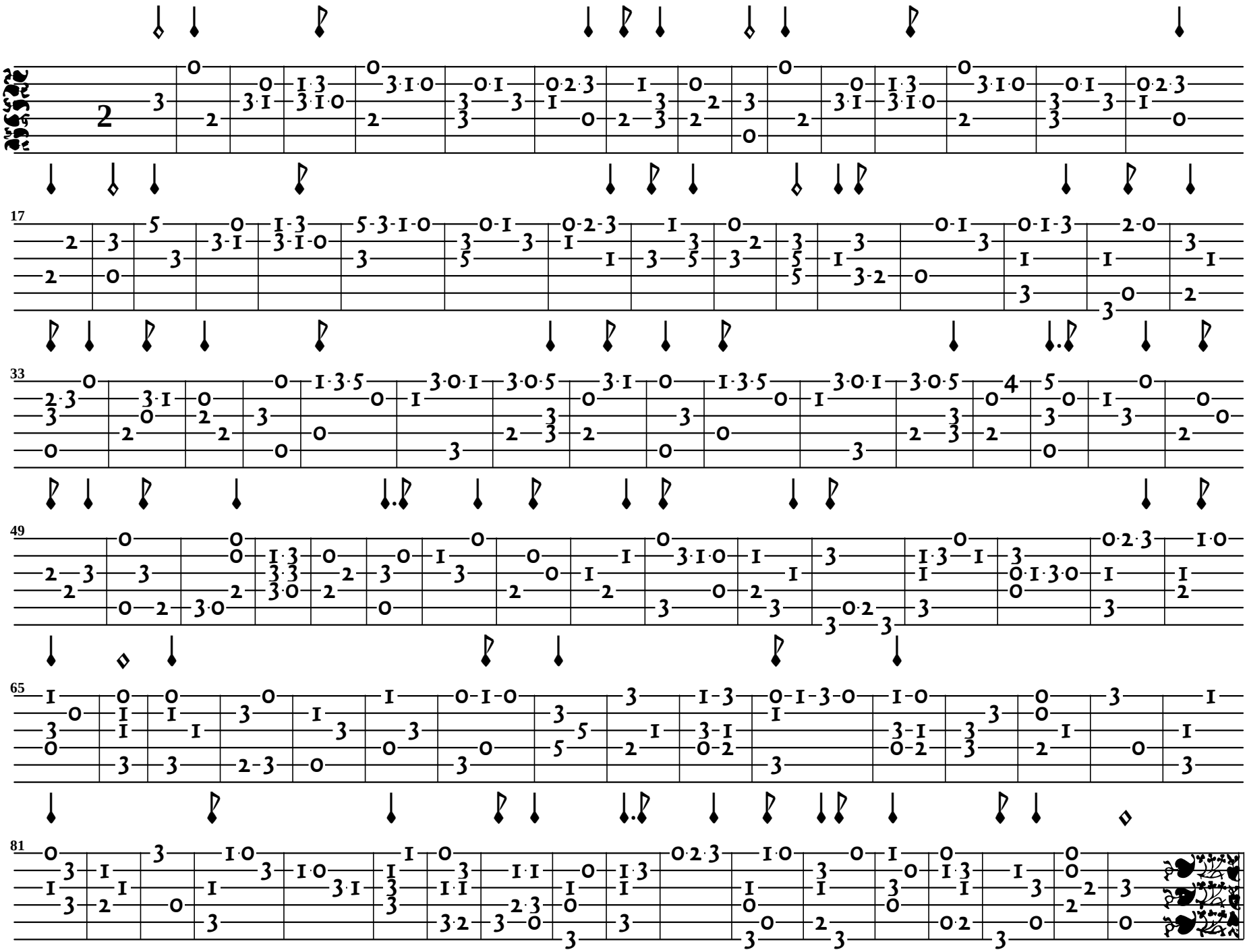
Fantasia del primero tono

Luis de Milán 1536



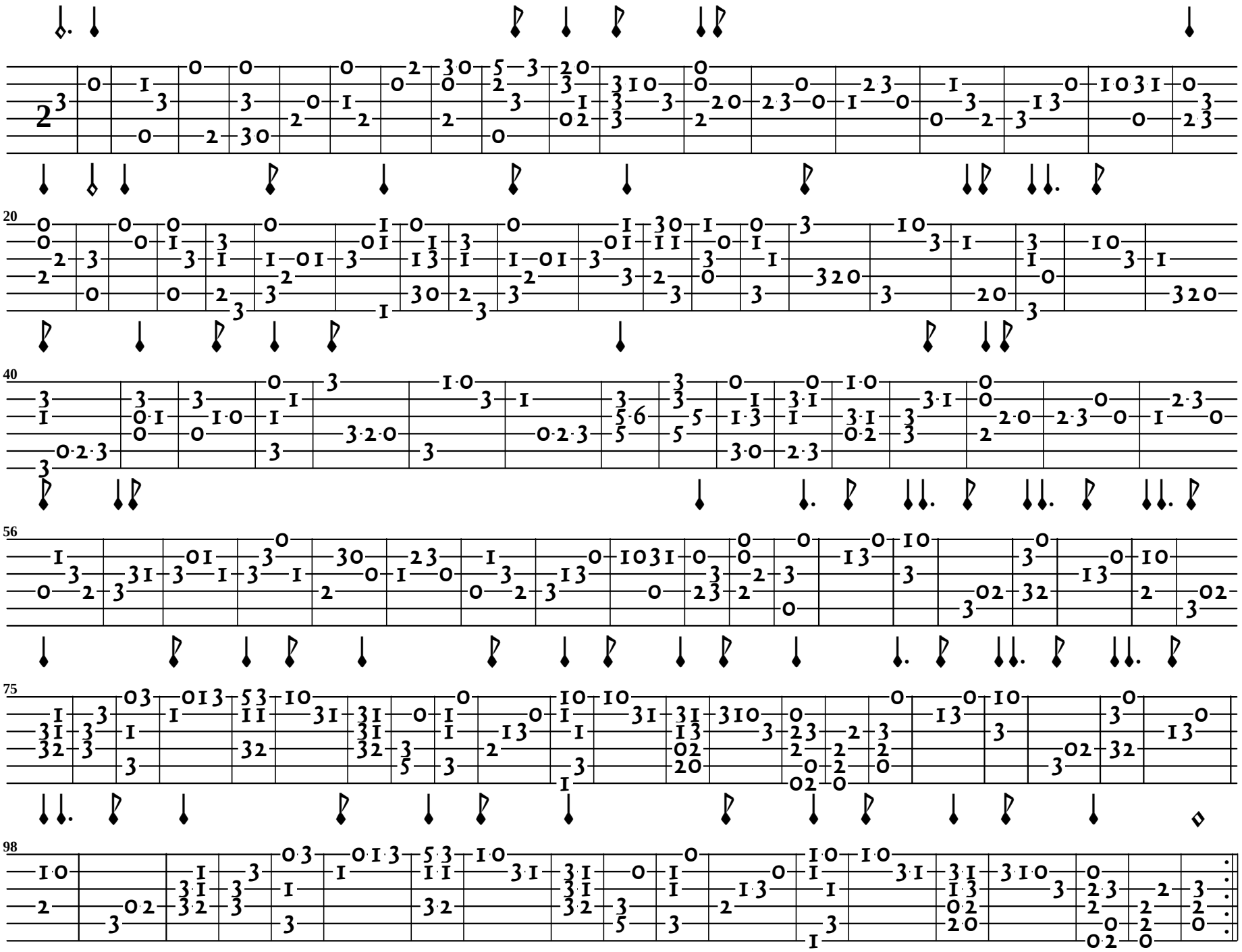
Fantasia del primero tono

Luis de Milán 1536



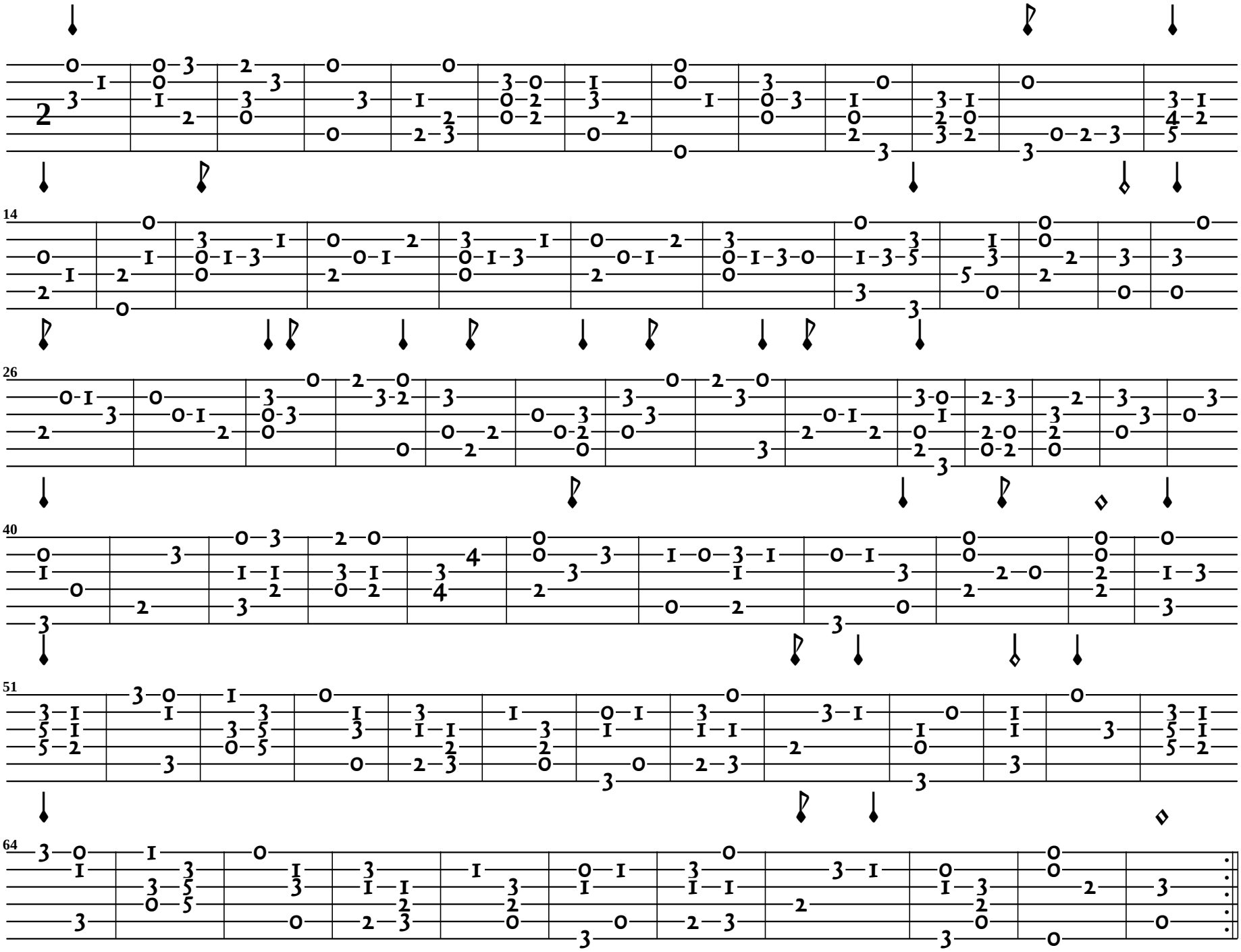
Fantasia del primero tono

Luis de Milán 1536



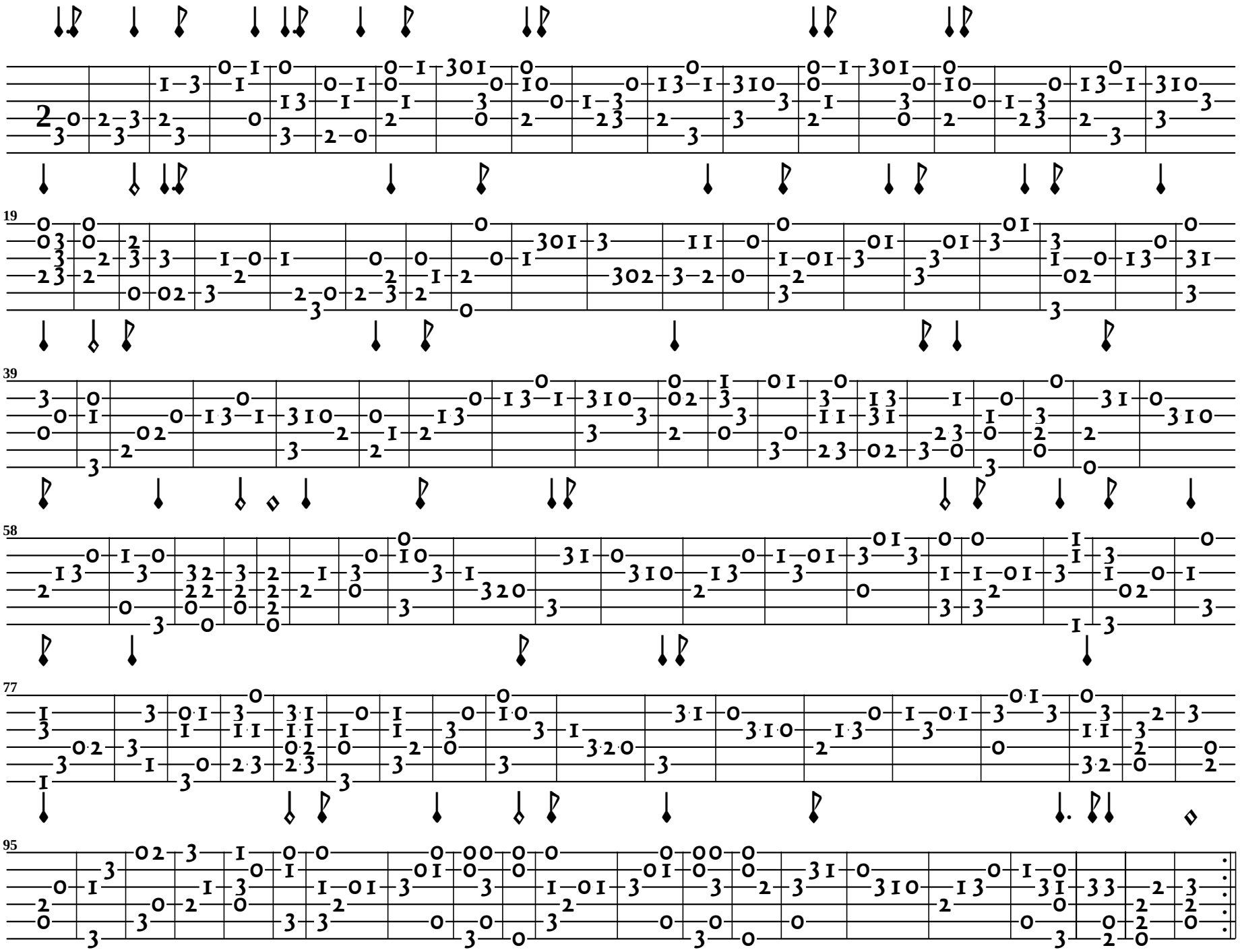
Fantasia del segundo tono

Luis de Milán 1536



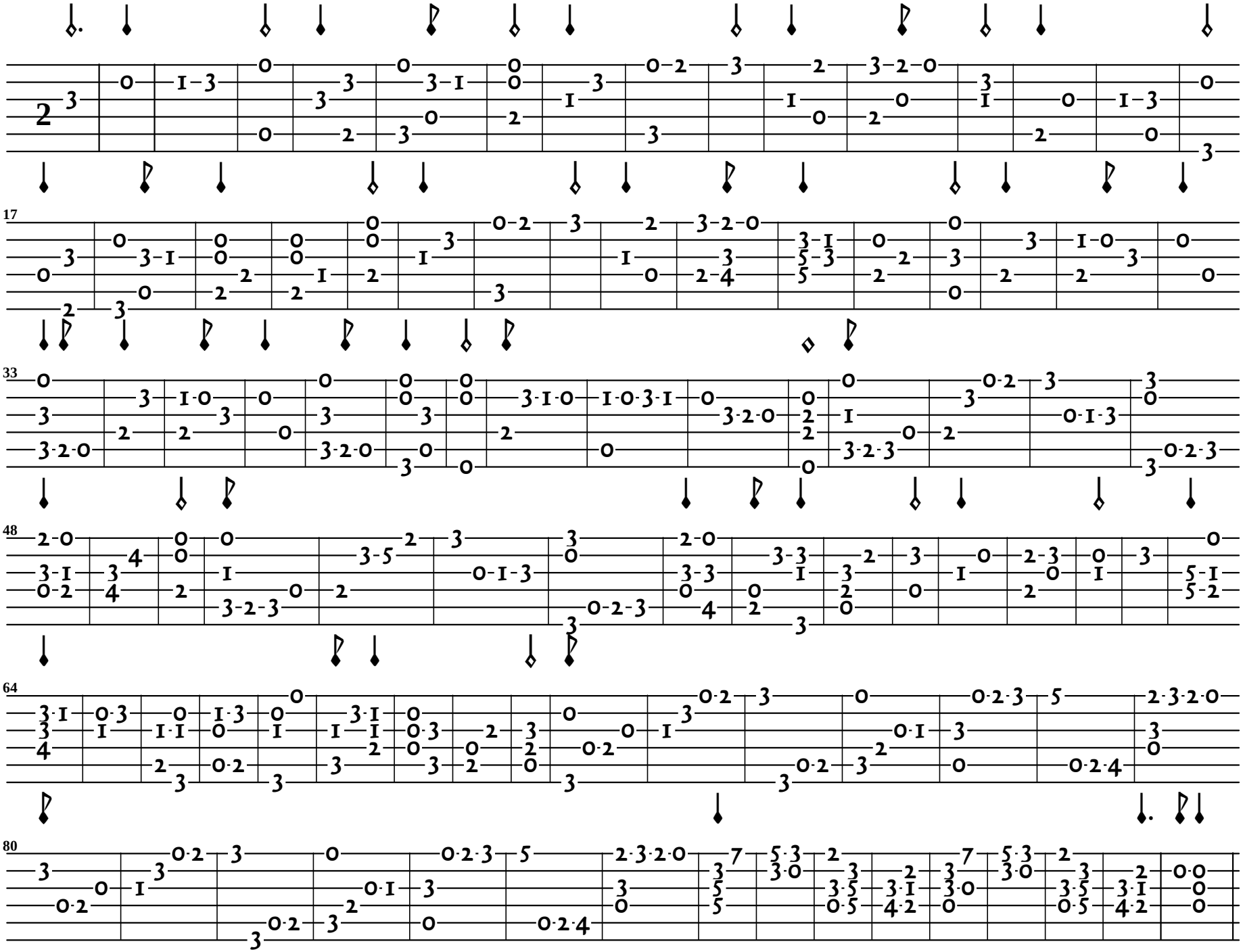
Fantasia del segundo tono

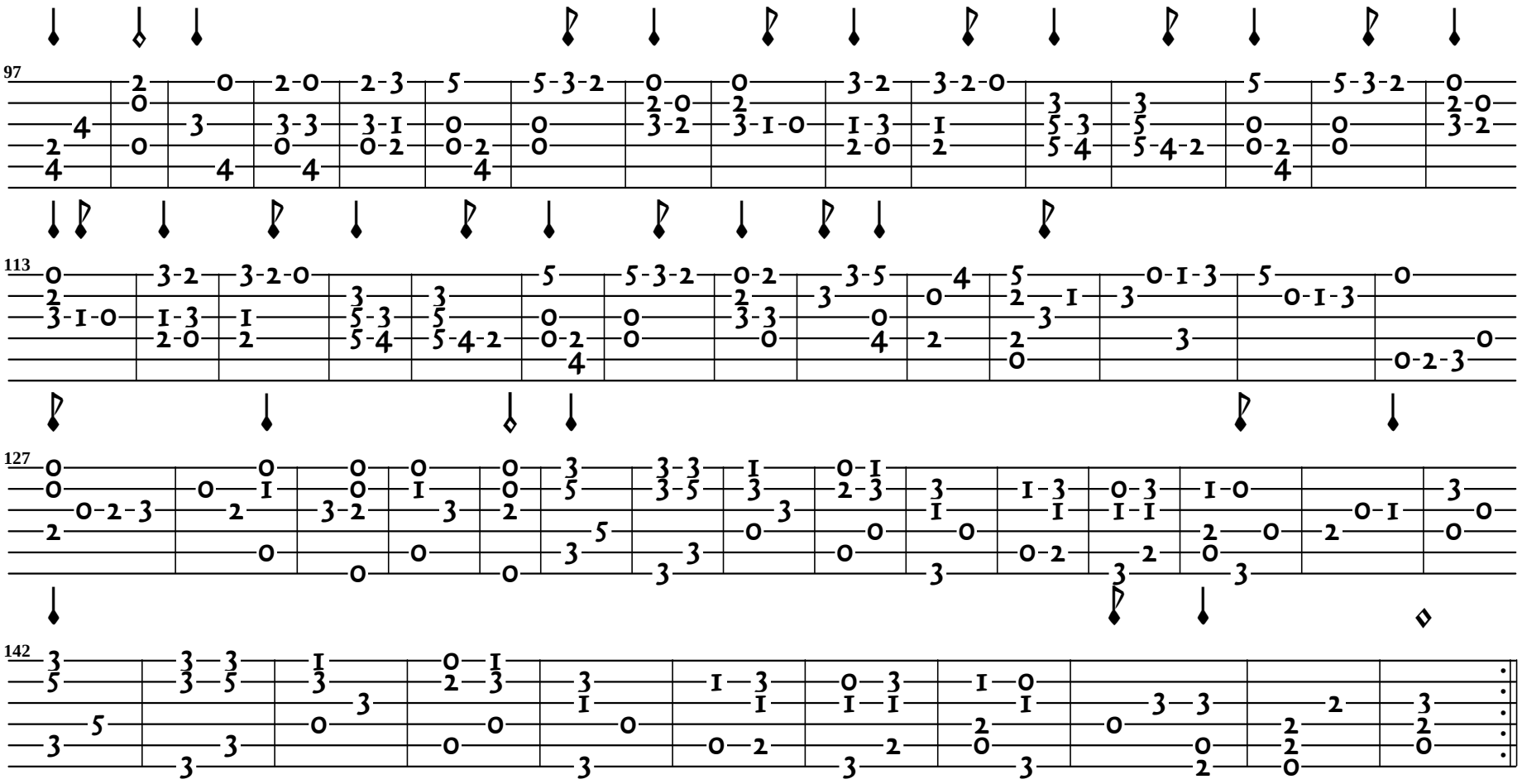
Luis de Milán 1536



Fantasia de tono mixto, primero y segundo

Luis de Milán 1536

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