

ERRATA

Kokoro for Theorbo (Self publishing !) – Thomas Bocklenberg

Section 1 refers to the old editions CLM02-0614150 and CLM02-0614151, published before December 2019.

Section 2 refers also to the current revised edition CLM02-0614152 (2020)

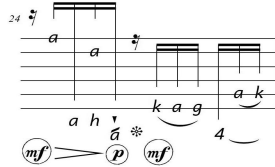
Update 24 June 2021

Section 1 Old editions CLM02-0614150 and CLM02-0614151, published before December 2019.

Bar 9, bass course 7: 4th sixteenth on half: the tie is barely visible.

Bar 33, 1st and 2nd sixteenth notes: tie in the bass is unnecessary and must be deleted.

Bar 24, change in dynamics:



Bar 47, CLM02-0614150 only: vibrato with k k, correct notation: only one single tablature „k“ (half note), no tie.

Bar 49, fingering for the fretting hand (4th and 2nd finger) at 4th sixteenth belongs to the 10th sixteenth (1st course b, 2nd course g).

Bar 76, rhythm staff: 2nd and 3rd sixteenth must be tied.

Bar 83, first notes: numbers have to be exchanged.

Bar 123, CLM02-0614150 only, rhythm staff: correct notation: two half notes without tie.

Bar 141, triplet half: triangulare notehead might be the wrong direction, which does not change the meaning of the sign.

Bar 148, new performance direction for the last part of the piece: costante e tranquillo (replaces “tempo uguale”).

Bar 149 (last page, 2nd system): the bass under the third triplet: correct is TAB letter “6” (instead of “5” as it is in some editions). This is 13th course = A1 when tuning in A).

Section 2 Description of the **Playing Techniques** (English-German)- general update for all editions. It have been incorporated in newer copies of the score: current revised edition CLM02-0614152 (2020).

Descriptions of Playing Techniques please see on my current website under the menu item: Revisions & Versions.

Harmonics + fundamental (in older editions the text block also begins with “Half harmonic...”)

Preferred position: near the bridge. If possible, play “thumb-outside”. While the finger is plucking, the surface of the thumbnail is touching the course slightly. Finger and thumb are leaving the course simultaneously.

The fundamental (the normal tone of the course) should “shine through”.

While varying the position of the plucking hand, a repeated plucking creates changing harmonics.

Flageolets + Grundton (in älteren Ausgaben beginnt der Textblock auch mit „Halbflageolett...”)

Bevorzugte Position: in Stegnähe. Wenn möglich, spiele in „Daumen-außen-Haltung“. Während der Finger anschlägt, berührt die Fläche des Daumennagels leicht den Chor. Finger und Daumen verlassen den Chor gleichzeitig. Der Grundton (der normale Ton des Chores) sollte „durchscheinen“. Durch wiederholtes Anschlagen bei variierender Position der Anschlagshand werden wechselnde Flageolettöne erzeugt.

Place the side (in older editions the text block also begins with “Gradual muting...”) of plucking hand on the bridge. Mute the courses gradually by tilting the hand down toward the courses. Result is a rapid “diminuendo”, ending inaudibly (fade out).

Platziere die Kante (in älteren Ausgaben beginnt der Textblock auch mit „Allmähliches Abdämpfen...”) der Anschlagshand auf dem Steg. Dämpfe die Chöre allmählich ab durch Kippen der Handkante auf die Chöre. Ergebnis ist ein rasches „Diminuendo“ bis zur Unhörbarkeit (fade out).

Nail Attack (in older editions the text block also begins with “Short hammer on...”) (forte is not possible). Performance on one or more courses. The plucking hand is half closed. The impulse comes from the wrist and the finger joints. Quick hammering stroke with the surface of the nails. In this manner, strike the courses that have been plucked before very close to the bridge and with a sufficient movement impuls. When touching the courses, a slight sideways movement may improve the sound. When repeating the Nail attack, the ringing courses are stimulated again each time.

Nagelschlag (in älteren Ausgaben beginnt der Textblock auch mit „Kurzes Aufklopfen...”) (forte ist nicht möglich). Ausführung auf einem oder mehreren Chören. Anschlagshand ist halb geschlossen. Der Impuls kommt aus dem Handgelenk und den Fingergelenken. Kurzer hämmernder Schlag mit den Nageloberflächen auf vorher angeschlagene Chöre, sehr dicht am Steg und mit ausreichendem Bewegungsimpuls. Eine leichte Seitenbewegung beim Berühren der Chöre kann den Klang unter Umständen verbessern. Bei wiederholtem Nagelschlag werden die schwingenden Chöre jedesmal erneut angeregt.

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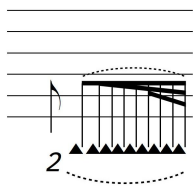
Update 16 July 2022

Description of the **Playing Techniques**

Quasi accelerando: example has been improved



Quasi accelerando
from eighth to 32nds
(basic example
with the *Nail attack*).



Quasi accelerando
von Achtel auf 32tel
(Modellbeispiel
mit *Nagelschlag*).

Nail Attack.... The *plucking hand is half closed (claw hand)*....

Nagelschlag.... *Anschlagshand ist halb geschlossen (Klauenhand)*....

Score

Bar 45, 5th eighth: the decrescendo hairpin must be deleted.

Bar 45, the TAB letter of the first harmonic on course 4 in this bar must be *n* (not *a*).

Bar 58, fingering of the fretting hand of the first chord at 3rd eighth: the correct order is: 2nd course=3, 3rd c. = 4, 4th c. = 2.

Bar 59, 2nd quarter: dynamics: a ***p*** must be added at the beginning of the crescendo.

Bar 92 and 142, the tempo alteration *a tempo* is invalid and must be deleted.

Bar 122, 10th eighth: add the dynamic ***f*** at the beginning of the decrescendo hairpin.

Update 21 July 2022

Score

Bar 1, 49 (+ritmico), 81 (+ritmico), 91, 124, new main tempo mark Tempo giusto ♩ = 46 – 54

Bar 92 and 142, the tempo alteration *a tempo* is invalid and must be deleted.

Bar 122, 10th eighth: add the dynamic ***f*** at the beginning of the decrescendo hairpin.

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The information on barre and fingering is deliberately very sparse, but will be more detailed in a new edition.