having to follow tuition). If the methodology is used correctly, it can provide a vocabulary not only in the Renaissance, but also in the Baroque and this becomes a highly effective methodology seen in a pedagogical context.

This article has highlighted three interesting perspectives and values of such a methodology. First, a *pedagogical value*: Not only is Conforto's treatise useful to learn Renaissance *passagi*, but it can also be used in Baroque music. Having Conforto's treatise, as well his contemporary colleagues' treatises, as part of the curriculum in today's lute education can thus prove quite useful. Recall Simpson who suggested performers lacking sufficient improvisation skills, in 1665, to play '[…] such Divisions as himself or others have made for that purpose.'

Second, a *methodological value*: The *pigliarne copia* strategy can systematically increase the improviser's vocabulary, widening the horizons of what can be accomplished in the Baroque lute repertoire beyond common ornaments.

Third, a *historical value*: The study also emphasises the need for, and usefulness of, regarding performance practice over time, and not only in its own genre or time.

*Abstract*

Early seventeenth century lute improvisation — a phrase that by its mere utterance may cause debates full of uncertainties, fears and fantasies. What is proper improvisation? How did they do it 360 years ago? In this article I seek to revive a systematic practice of teaching ornamentation and improvisation from the Renaissance scholars — i.e. the *passaggi* practice — and adopt it to function as a methodology for Baroque music. This is done in order to present a practice that can be used in tuition, to have new generations of musicians improvise in a comfortable manner using a broad vocabulary; to present a methodology with pedagogical, methodological and a historical value.