

An examination of the seventeenth-century
English lyra viol and the challenges of modern
editing

Volume 1 of 2

Volume 1

Katie Patricia Molloy

MA by Research

University of York

Music

January 2015

Abstract

This dissertation explores the lyra viol and the issues of transcribing the repertoire for the classical guitar. It explores the ambiguities surrounding the lyra viol tradition, focusing on the organology of the instrument, the multiple variant tunings required to perform the repertoire, and the repertoire specifically looking at the solo works.

The second focus is on the task of transcribing this repertoire, and specifically on how one can make it user-friendly for the 21st-century performer. It looks at the issues of tablature, and the issues of standard notation, and finally explores the notational possibilities with the transcription, experimenting with the different options and testing their accessibility.

Volume II is a transliteration of solo lyra viol works by Simon Ives from the source Oxford, Bodleian Library Music School MS F.575. It includes a biography of Simon Ives, a study of the manuscript in question and describes the editorial procedures that were chosen as a result of the investigations in volume I.

Contents Volume I

Abstract.....	2
Acknowledgements.....	6
Declaration.....	7
Introduction.....	8
1. The use of the term ‘lyra viol’.....	12
2. The organology of the lyra viol.....	23
3. The tuning of the instrument.....	38
4. The lyra viol repertoire with specific focus on the solo works.....	45
5. The transcription of tablature.....	64
6. Experimentation with notation.....	77
Bibliography.....	102

Contents Volume II

Preface iii

Editorial Method vii

Textural Commentary x

Further reading and Bibliography xvi

Editions

Prelude	2
Sarabande 31	3
Post Nag.....	4
Prelude 32.....	6
Almaine 33.....	10
Almaine 34.....	12
Couranto 35.....	14
Sarabande 36.....	16
A French Couranto.....	17
Ayr 38	19
La Altes 39	20
The GillyFlower.....	22
Franklin.....	24
Lamentation 42.....	25
Almaine 43.....	26
Sarabande 44.....	28
Couranto 45.....	30

Appendix 1 – Original Manuscript

Prelude.....	34
Sarabande 31.....	35
Post Nag.....	36
Prelude 32.....	37
Almaine 33.....	39
Almaine 34.....	40
Couranto 35.....	41
Sarabande 36.....	42
A French Couranto.....	43
Ayr 38.....	44
La Altes 39.....	44
The Gilly Flower.....	45
Franklin.....	45
Lamentation 42.....	46
Almaine 43.....	46
Sarabande 44.....	47
Couranto 45.....	47

Acknowledgments

I would like to thank my tutor Professor Jonathan Wainwright for introducing me to the subject of the lyra viol and showing me his constant support throughout my research.

I would like to thank Dr. Robert Thompson for his assistance with the study of the principal source Oxford, Bodleian Library Music School MS F.575. I also thank Michael Fleming and Robert Eyland for taking the time to answer my emails.

I thank John Cunningham for the time he has invested in this research.

Declaration

The following thesis is the author's own and has not been submitted for examination at this or any other institution for another award. All sources are acknowledged as References.

Introduction

The purpose of this thesis is to investigate the challenge of transcribing lute music for the classical guitar using staff notation. The repertoire chosen to exemplify the issues, originally presented in French tablature, can be found in Oxford, Bodleian Library Music School MS F.575, and is composed by Simon Ives (1600-1662). Ives' music has been used as an illustration of the repertoire as this manuscript offers a self-contained selection of music that has not been edited previously.

Described as 'quasi-polyphonic', the lute repertoire is suited to a solo instrument that can create a variety of textures.¹ The repertoire is suited to the classical guitar, even though the lute is a bowed instrument and the classical guitar is plucked, as the guitar can reproduce the melody and self-accompanying texture that is characteristic of the lute tradition. This tradition has some similarities with the solo lute tradition that was also developing in the 1600s. The most significant similarity is the presentation of the repertoire: the lute's repertoire is presented in French tablature, borrowed from lute music, and this specialised notation has become a barrier for both traditions.² Solo lute music and other seventeenth-century repertoire for stringed instruments such as the viheula have been borrowed by performers on the guitar and nowadays are viewed as a fundamental contribution to the classical guitar repertoire. John Dowland's lute songs, Lute Suite BWV 996 by J.S. Bach and Luis Milan's works from *El Maestro* are popular examples. They have been made more accessible because this repertoire has been transcribed from tablature into standard notation for classical guitarists. Using this as an example, the classical guitar can successfully accommodate the lute tradition, and this is the motivation for this project. However, these are examples of the classical guitar accommodating another plucked stringed

¹ Traficante, F, *John Jenkins: The Lute Consorts*, Xix.

² Ashbee, A, 'A review of John Jenkins: Lute consort,' 62.

instrument. Other relevant transcriptions are Bach's violin and cello sonatas for classical guitar. These demonstrate a parallel with the lyra viol, as they are pieces intended for bowed stringed instrument transcribed successfully for a plucked stringed instrument.

The transcription of these works brought to light certain issues inherent in writing in tablature. Tablature indicates the start of each note and its location, but does not depict the duration of the note, thus leading to a principal issue of voice leading and interpretation.³ It therefore requires scholarly intervention to interpret any polyphonic voice leading. However, presenting this voice leading in standard notation may lead to misinterpretation of the tablature and the composer's original intention due to its ambiguous nature, and it is the editor's role to minimise this possibility. Whilst it could be argued that tablature is the best-suited representation of this repertoire, if the needs of classical guitarists are to be met, transcription into standard notation is desirable. Classical guitarists read from standard notation, therefore, to make the lyra viol tradition accessible to a classical guitarist, it is necessary to transcribe into standard notation or something that resembles it.

To overcome the issue of voice leading when transcribing tablature into standard notation, two main models of presentation were explored. This was an attempt to represent the repertoire in a similar context to the one in which it was originally presented; something that kept the ambiguity of tablature but was accessible to classical guitarists. The first model was a hybrid of standard notation and with the rhythmic indicators of tablature: a universal representation of pitch with the ambiguity of the note durations left to the performer. The second was standard notation including stem-less note heads, resembling those used in the *Le Magnus Liber Organi de Notre-Dame de Paris*.⁴ This was used to maintain the ambiguity of the duration of the accompanying chords. Both of these methods preserved the ambiguous nature of tablature, but were still not as successful as the transcription into standard notation,

³ Caldwell, J. *Editing Early Music*, 66

⁴ Roesner, E. *Le Magnus Liber Organi de Notre-Dame de Paris*.

as they do not realise the polyphonic interpretations of the editor, and do not preserve other features of the lyra viol repertoire, such as unisons. Transcription in standard notation on a single staff has therefore been adopted.

Another significant issue faced in this thesis was determining what exactly the lyra viol tradition was. The secondary sources seem to show much inconsistency with the use of the term 'lyra viol', and has led to much scholarly debate. This is not due to the confusion of seventeenth-century commentators' use of the term, rather the break in the tradition that has led to modern scholars being faced with the term used in different contexts. Conclusions are drawn through a review of both seventeenth-century and contemporary literature (Chapter 1) and the key issues are examined in detail in the following chapters.

Issues with the lyra viol tradition

Chapter 1. The use of the term ‘lyra viol’

Thomas Campion said:

There is nothing doth trouble, and disgrace out Traditional Musitian more, than the ambiguity of the termes of Musick, if hee cannot rightly distinguish them, for they make him uncapable of any rationall discourse in the Art he professeth.⁵

The contextual inconsistency of the use of the term in seventeenth-century commentary is examined by Frank Traficante, who suggests the approaches to take into consideration when looking at any term with apparent ambiguities:

The evidence may show, in fact, that [the term] was not used with dependable consistency, or that its meaning and consequent usage evolved and changed over time. It is the obligation of the historian to retain a willingness to revise old assumptions when new evidence is uncovered or when old evidence is reinterpreted. [...] Historians, then, must be content with working definitions that are more or less subject to change.⁶

Whilst exemplifying how this ambiguity has caused much scholarly debate that will be continually explored in the first section of this thesis, John Cunningham demonstrates three uses of the term in his study of the music of William Lawes.

- 1) An Instrument
- 2) A Tuning
- 3) An umbrella term with tablature as its defining feature

⁵ Campion, T. ‘A Preface, or Briefe Discourse of the nature and use of the Scale or Gam-ut.’ included in Playford, J. *A Breefe Introduction to the Skill of Musick*, 23.

⁶ Traficante, F. ‘Lyra-viol Music? A Semantic Problem,’ 327

An Instrument

The first use of the term is in reference to a specific instrument.⁷ Described by Traficante as ‘A small bass viol popular in England during the seventeenth century,’ it differed very little from the standard bass consort viol.⁸ Cunningham compares the two instruments and describes some subtle but significant differences: the lyra viol had lighter strings, a lower action and a less rounded bridge.⁹ Despite this, in practice, it was the bass viol that was usually used.¹⁰ Traficante’s observation on Pepys demonstrates this by stating ‘a performer in the seventeenth century, such as Pepys, would not have hesitated to play lyra viol music on any bass viol which happened to be ready at hand’.¹¹ This suggests that the lyra viol was not found as frequently or as easily as the other consort viols. Traficante also notes:

The term *lyra viol* is convenient but easily misleading. One naturally assumes that it refers to a distinct species of instrument - and, in fact, the lyra viol repertory did develop in conjunction with organological experiments. From those experiments no fundamentally unique and consistent type of instrument resulted, however.¹²

The instrument’s rise at a time of musical experimentation within a court context could lead to the possible development of ambiguity. If one assumes that it was an instrument, the lyra viol’s link to the Caroline court would explain the lack of surviving instruments, due to the disbandment of the court and the associated destruction after the English Civil War. However, it is important to note here that the lyra viol should not just be considered exclusively in a court context, as it was highly popular among amateur musicians. Its

⁷ Cunningham, J, *The Consort Music of William Lawes*, 92.

⁸ Traficante, F, “The Lyra Viol” *The Grove Dictionary of Music*, 395.

⁹ Cunningham, J, *The Consort Music of William Lawes*, 92.

¹⁰ Cunningham, J, *The Consort Music of William Lawes*, 92.

¹¹ Traficante, F, ‘Lyra Viol: Structural Characteristics’, *The Grove Dictionary of Music*, 395.

¹² Traficante, F, *John Jenkins: The Lyra Viol Consorts*, xiv.

increasing appeal among amateur musicians was due to the expanding middle class phenomenon in London, as explained by Fleming:

The population of London expanded from around 50,000 at the beginning of the sixteenth century to over 140,000 in 1603 to 375,000 in 1650 and was around half a million at the end of the seventeenth century. While England remained overwhelmingly a rural nation, the urban proportion of the population increased from about 4% in 1500 to 11% in 1650, with London as the dominant centre. [...] At the time of the Restoration, more than three quarters of the urban population lived in the capital, which was a magnet for all sorts of trades and occupations and the dominant centre for musical activity.¹³

This growth in population in the city of London and the demand for musical activity by people other than those affiliated with the English Court meant that there was a demand for publications from a wider amateur audience with varied playing abilities. This audience required easily accessible published music that could be played on a common household instrument, such as the bass viol. The publications of Playford are an example of catering for the new amateur audience. His 1652 publication *Musick's Recreation: On the Lyra Viol* suggests the need for a specific instrument called the lyra viol. Playford amended the title of his 1652 publications released between 1661 and 1682 to *Musick's Recreation ON the VIOL: Lyra-way*.¹⁴ This title portrays no need for a specific, specialised instrument called the lyra viol, rather it portrays music that can be played on any viol imitating the lyra viol way. It is therefore a far more accessible publication that would appeal to a larger audience, such as the growing middle class amateur musicians. This theory is explained in more detail in the later

¹³ Fleming, M, 'An 'Old Old Violl' and 'Other Lumber': Musical Remains in Provincial, Non-Noble England c.1580 – 1660', 89.

¹⁴ Cunningham, J, *The Consort Music of William Lawes*, 94-95

chapter ‘The Organology of the Instrument’.

A Tuning

The second use of the term suggested by Cunningham is that it is used in direct reference to a particular type of tuning.¹⁵ In Frank Traficante’s article ‘All Ways have been Tried to do it’, he conveys the idea of the existence of over 41 different tunings for the instrument.¹⁶

Cunningham notes that more have been discovered since Traficante’s article in 1970, and now estimates the existence of 60 tunings.¹⁷ One specifically is referred to as the ‘lyra way’, first seen used in Alfonso Ferrabosco’s works published in 1609.¹⁸ Traficante points out how this was a common use of the term in the first half of the century, describing the intervals between each string as *fefhf*: perfect fourth, major third, perfect fourth, perfect fifth, perfect fourth.¹⁹ A more detailed discussion regarding the complications surrounding the tunings of the lyra viol follows further on in this section.

An umbrella term with tablature as its defining feature

The final use of the term Cunningham describes is far more general: an umbrella term used to characterise the repertoire generally, with its use of tablature and altered tunings, regardless of the type of viol being played.²⁰ This use of the term can also be seen when approaching the repertoire of the instrument. Due to contextual inconsistencies with the term in manuscript sources, Traficante defines his use of the term in *Music for Lyra Viol: Manuscript Sources* as ‘any music from the late sixteenth to the early eighteenth century notated in tablature and

¹⁵ Cunningham, J, *The Consort Music of William Lawes*, 92.

¹⁶ Traficante, F, ‘Lyra Viol Tunings: All Ways have been Tried to do It’, 184.

¹⁷ Cunningham, J, *The Consort Music of William Lawes*, 92.

¹⁸ Ferrabosco, A, *Lessons for 1. 2. And 3. Viols* (London 1609).

¹⁹ Traficante, F, ‘Lyra Viol Tunings: All Ways have been Tried to do It’ 186.

²⁰ Cunningham, J, *The Consort Music of William Lawes*, 92.

intended for a bowed viol with a curved bridge'.²¹ This school of thinking has allowed far more repertoire to be recovered for the instrument, conveying its versatility and crossing of traditions; a scope that may not have been fully appreciated if we were simply looking for music for one distinct instrument. I find this approach quite successful when researching the lyra viol, as this broadening of thought has allowed more room for debate and discovery about the term in all of its contexts.

The use of the term in seventeenth century sources

The following examples of seventeenth century sources illustrate what seems to be an inconsistent use of the term. The examples are taken from printed sources and one manuscript, to demonstrate the use of the term across the century. Robert Jones' 1601 publication *The Second Book of Songes and Ayres* states: 'Base Violl the playne way, or the Base by tablature after the leero fashion'.²² Traficante takes particular interest in Jones' use of the phrase 'after the leero fashion'.²³ He argues that this phrase implies an imitative playing style reflecting that of the 'leero' or 'lyra', stating:

...in early English usage [lyra viol] referred to the technique of playing the viola da gamba in a style similar to that which was used in performance on the lyra da gamba, and that it gradually and quite naturally came to be applied to that early alternate tuning which was peculiarly associated with this way of playing.²⁴

The evidence used to support this claim comes from Sylvestro Ganassi's *Regola Rubertina* (1542), where it is stated:

²¹ Traficante, F, 'Music for Lyra Viol: Manuscript Sources', 327.

²² Cited in Traficante, F, 'Lyra Viol Music? A Semantic Problem', 335.

²³ Jones, R, *The Second Booke of Songs and Ayres*.

²⁴ Traficante, F, 'Lyra Viol Tunings', 188.

playing in such a manner is not according to its nature but rather than that of the lute, because the lute can break or pluck the moving parts in the composition against stationary ones which the said viol cannot do because of the bow; but it is true that, playing in a manner of the lyra of seven strings, it can imitate such a thing.²⁵

This quotation is used to indicate the inherent problems with performing contrapuntal compositions on a bowed instrument, thus portraying the progressive nature and versatility of the lyra viol. The connection between leero and lyra are described by Playford in the introduction to *Musick's Recreation on the Viol, Lyra Way* (1661). He states: 'the Lero or Lyra Violl is so called from the Latin word, Lyra which signifies a Harp'.²⁶ The use of the word 'fashion' depicts an imitative playing style, suggesting that playing from the tablature on a bass viol was an imitation of playing the 'leero'. However, there is an ambiguity when defining the 'leero'; it is unclear whether this is referring to a specific instrument i.e. 'playing the bass viol from tablature in the same way as playing from tablature when one plays the leero,' or 'playing the bass viol from tablature as the leero playing style dictates.' A look at further sources reveals more variation on the use of the terminology.

Lessons for 1, 2 and 3 Viols (Alfonso Ferrabosco, 1609)

Printed in London and published by Thomas Snodham, Ferrabosco's 1609 printed source dedicated to 'My Lord Henry, Earle of Southampton' has inscribed the solo viol repertoire as 'Lessons for the Lyra Violl' at the top of each page. It is evident that the repertoire found in the first 25 numbered folios of music in the source is for solo lyra viol, as the works for two and three viols in the following 9 folios are printed 'upside down' to accommodate two or

²⁵ Ganassi, S, *Regola Rubertina* (Venice 1542). Part II as *Letitione seconda*. (Venice, 1543) sig F. (translated) cited in Traficante, 'Lyra Viol Tunings', 187.

²⁶ Cited in Danks, H, *The Viola D'amore*, 13.

three players reading from the same manuscript.²⁷ Interestingly, the other repertoire is described as ‘for two viols’ and ‘for three viols’. The word ‘lyra’ has been dropped completely, possibly illustrating its affiliation exclusively to solo music. The entire repertoire in this publication is presented in tablature, further supporting the suggestion by Traficante and Cunningham that this is a defining feature of the lyra viol tradition.

*Ayres, to Sing and Play to the Lute and Basse Violl: With Pavins, Galliards, Almainses
and Courantos for the Lyra Violl* (William Corkine, 1610)

Printed in 1610 in London, Corkine has also inscribed the repertoire for the solo viol repertoire as ‘Lessons for the Lyra Violl’ at the top of each page. This also suggests that the repertoire is intended for an instrument called the lyra viol, showing continuity within the printed sources for the year between the publications of Ferrabosco and Corkine. Corkine mentions the Basse Violl and Lyra Violl in the same description, conveying two differing instruments that need to be clarified by two separate titles. The first piece on folio three of the publication, is presented in tablature for lute accompaniment and the singing part is presented in standard notation. Interestingly, the bass viol part is also presented in standard notation, contrary to the tabulated lyra viol part found further on in the source. This further supports tablature being a defining feature of the lyra viol tradition.

‘A Booke of Lessons for the Lyro Viole’ (Sir Peter Leycester, c.1640; Cheshire
Record Office MS DLT/B.31)

This is the third ‘Music’ section of Peter Leycester’s manuscript and contains eighty-three folios of repertoire intended for the lyra viol.²⁸ The works, all presented in tablature, follow an interesting inscription from Leycester, as he states:

²⁷ This comes after the title page and dedication from Ferrabosco to the Earl of Southampton and a following folio of dedications to the composer.

²⁸ Abbey, H, ‘Sir Peter Leycester’s Book on Music’ *Journal of the Viola da Gamba Society of America*, 21 (1984)

‘A Booke of Lessons for Lyro=Viole to play alone in Severall Tuninges.’ *To play alone uppon the Basse=Viole.*

To play alone uppon the Bass=Viole requires a good hand to handle the Instrument decently and sweetly: and because the harmony is better by compredendinge many partes together, these cannot be so well exprest in Notes as Letters. Therefore, Musicians have devised this kind of settinge as most easy to be understood and learned [...] Let your Lyro=Viole not be of ye largest size of Basse=Violes; and let it be small stringed so it will stand higher and go more sweetly.

Leycester demonstrates three elements of the lyra viol tradition in this inscription: he shows the tradition requires variant tunings and that this repertoire is presented in tablature as it ‘cannot be so well exprest in Notes’. This is consistent with the printed sources previously discussed. He also suggests that this repertoire is not instrument specific to the lyra viol, and can be played on a bass viol. This demonstrates the argument of accessibility to the up and coming amateur market, which occurred much earlier than the printed sources would suggest, highlighting the importance of looking at both manuscript sources and printed sources.

Musick’s Recreation: on the Lyra Viol (John Playford, 1652)

The title Playford has chosen here suggests that the repertoire contained within this printed publication is intended for an instrument called the lyra viol. Playford gives a description of the instrument, and explains the use of tablature to present the repertoire. Printed in London in 1652, this is a reprint of the *Book of Lessons for the Lone Lyra Violl*, from the 1651 publication *A Musickall Banquet*. Playford uses the term in the same context for both of these publications, yet subsequent publications see title alterations, suggesting either a change in attitude with the use of the term or the dying out of the instrument called the lyra viol.

The use of the term in the examples above would suggest that the repertoire was intended to be played on a specific instrument called the lyra viol. The years between Ferrabosco's printed publication in 1609 and Leycester's manuscript in c.1640 would infer an attitude of continuity, one that recognised this use of the term as an instrument. However, Leycester's manuscript would also suggest the term's use in different contexts. Further to this, Leycester is the first to suggest that the repertoire for the lyra viol is not instrument specific; it can be played on a small bass viol that would be more accessible to amateur players.

However, other inconsistencies are also evident. In the forty-year period between Ferrabosco and Playford's first *Musick's Recreation* the term 'lyra viol' is used in association with the term 'lyra way'.

The XII Wonders of the World. (Maynard, 1611)

Published in 1611, in London by Thomas Snodham, just one year after Corkine's publication, Maynard demonstrates 'lyra way' in a different context, thirty years before Sir Peter Leycester. He states:

Some Lessons to play Lyra-ways [tunings *fefhf*, *ffhfh*] alone, or if you will, to fill up the parts, with another Violl set Lute-way [and playing from pitch notation. 'Lessons for the Lyra Vioill' appears as a heading for each of the lyra viol parts.]²⁹

This is significant for many reasons. Firstly, it is taken within the forty-year period that argues for consistency, yet is using the term to clearly depict variant tunings, which is a contrast to the previous, seemingly consistent definition. Secondly, 'Lute-way' affirms that the use of the term 'lyra-ways' is definitely referring to a variant tuning or an imitative

²⁹ Traficante, F, 'Lyra Viol Music? A Semantic Problem,' 338.

playing style and not a specific instrument. Traficante clarifies that the Lute-way is played from pitch notation, showing that the lyra way is from tablature. This is evident in the printed sources, as the accompanying bass viol is presented in standard notation, and the lessons for the lyra viol are presented in tablature. This is a consistency seen within the sources. Significantly, even though the use of the term is not indicating a specific instrument, each folio in Maynard's collection is inscribed 'Lessons for the Lyra Violl'. This is the same description used in Ferrabosco's 1609 publication that led one to conclude that the reference was to a specific instrument. If this is the case then it could be seen that Maynard is using two meanings of the term; one to signify a specific tuning and one to signify a specific instrument. One can fully understand Traficante coming to the conclusion: 'It is, therefore, more to the point to speak of a tradition of playing the viol 'lyra way' rather than one of playing the lyra viol', as the ambiguity in the sources cause an inconsistency in defining the term 'lyra viol'.³⁰ Traficante is even broader with his agreed use of the term, as he considers lyra viol to refer to:

...any music from the late sixteenth to the early eighteenth century notated in tablature and intended for a bowed viol with a curved bridge.³¹

What is clear is that the use of tablature is the only consistent feature in the printed and manuscript sources, meaning that it must be a defining feature of the lyra viol.

In conclusion, the ambiguity of the lyra viol has led many to question the existence of the instrument and instead think of it as a tradition, reflecting Cunningham's 'umbrella term' approach that incorporates different aspects of the lyra viol. Traficante has led the way with this school of thought, considering other attributes that make up the lyra viol tradition. So far, the only consistent product is the tradition's use of tablature as a means to present the

³⁰ Traficante, F, 'Lyra Viol: Structural Characteristics', 1.

³¹ Traficante, F, 'Music for Lyra Viol: Manuscript Sources', 327.

repertoire, but other attributes are questioned further throughout this thesis. I begin by examining the issues surrounding the organology of the lyra viol.

Chapter 2. The organology of the lyra viol

The previously discussed ambiguity surrounding the contextual use of the term by seventeenth-century commentators would suggest that the lyra viol tradition is not purely defined by a specific organology. Traficante states ‘It seems clear that although an instrument called lyra viol did exist it was nothing more than a bass viol of small dimensions with some quite minor peculiarities of adjustment.’³² This suggests that the lyra viol was a derivative of the bass viol with some organological adaptations.

The lyra viol was subjected to much organological experimentation to accommodate the playing techniques of the repertoire. Seventeenth-century commentators, such as Talbot and Mace, treat the lyra viol as a distinct instrument.³³ In contrast to this, modern scholars, such as Traficante, believe that the experimentation did not result in a specific organology for the lyra viol.³⁴

This chapter will study the surviving instruments, descriptions from seventeenth century commentators and the lyra viol’s possible relationship with other seventeenth century instruments, and from which it will draw conclusions on its evolving organology. The fate of the instrument following the disbandment of the Caroline court will be explored and it is suggested that the actual lyra viol instrument was replaced with a more accessible household instrument.

³² Traficante, F, ‘Structural characteristics of the lyra viol’ *Grove online* (accessed 13 July 2015)

³³ Talbot, J, MS Oxford, Christ Church, Mus. 1187. Mace, T. *Musick’s Monument*.

³⁴ Traficante, F, *John Jenkins: The Lyra Viol Consorts*. xiv.

Evidence found in the Ashmolean Museum

The only physical example of a surviving lyra viol instrument can be found in The Hill Collection housed in The Ashmolean Museum Oxford pictured below.



Figure 1: John Rose 'Lyra Viol'

This instrument in figure 1 is described by Michael Fleming (2009) as

Ash. 06 Boyden 5 – Tenor Viol by John Rose, 1598. Belly length 551mm. Photo:
Tucker Densley, Ashmolean Museum, University of Oxford.³⁵

³⁵ Fleming, M. 'The Identities of the Viols in the Ashmolean Museum.' 129.

This differs from the 1969 catalogue description of the instrument where David Boyden describes this same instrument as a Small Bass (Lyra) Viol. Boyden explains his use of the term:

The term 'lyra' in the description of No. 5 is used to underline the fact that a small bass viol could be used to play 'lyra-way' – that is, with variable and special tunings intended to facilitate chord playing and to increase the resonance in the key of the piece.³⁶

Boyden's justification for his use of the term is indicative of a new school of thought in the mid-twentieth century regarding the lyra viol which called into question the specific existence of the instrument.



Figure 2: 'so called Lyra Viol'

Many luthiers and copyists have used this instrument as an example of a lyra viol and copied the instrument. The website of the viola da gamba builder Peter Hütmannsberger includes the instrument illustrated in fig. 2 with the following description:

³⁶ Boyden, D, *The Hill Collection*, 11.

The Ashmolean Museum in Oxford, England houses a wonderful collection of original viols. One of them is the so called Lyra Viol made by John Rose, who was especially praised by John Mace... While the instrument I copy is called a »Lyra Viol« these copies have also been used as tenor viols in consorts. The size of the instrument, almost a small bass with a string length of 52 cm, gives the instrument a strong tone, which creates a good foundation for the middle register in Consort playing.³⁷

One can compare both of these instruments to the description found in James Talbot's MS Oxford, Christ Church, Mus. 1187.

Talbot's description of the lyra viol

Talbot's manuscript provides a collection of detailed organological descriptions of instruments obtained first hand from the leading London players and instrument makers.³⁸

This fundamental collection provides the following description of the lyra viol:

X25. LYRA VIOL

Lyra Viol bears the proportion to the Division Viol, viz. it is shorter in the Body and Neck I': in the sides $\frac{1}{2}$ ': it is narrower at the top of the Belly $\frac{1}{2}$ ': at the bottom I': its Bow 30'.

³⁷ Hüttnannberger, P, 'John Rose <lyra> Tenor Viol'. http://www.violine.at/other_english.html (accessed 20 July 2015)

³⁸ Unwin, R, 'An English Writer on Music: James Talbot 1664-1708' *Galpin Society Journal* 40: 53 (1987).

Talbot provides exact measurements for a lyra viol he obtained:

	ft.	in.	lignes
From Scrowl to Nutt	0	7	4
Thence to end of Finger-board	1	5	0
Thence to Bridge	0	11	1
To Tail-piece	0	3	1
Length of Tail-piece	0	11	0
From Term to Tail-piece from whole Length deduct	0	1	6
<hr/>			
Whole Length	[not shown]		
Length of Belly	2	4	0
Neck	0	11	2
Breadth of Belly at Neck	0	2	4
broadest part above	1	0	6
middle	0	9	4
broadest part below	1	3	4
Length of Sound-holes 4'.2". Distance 6'.4".			
Breadth of Bridge at Foot 3'.2": at top 3'.4": Height 3'.			
Breadth of Finger-board at top 2': at bottom 3'.			
Tail-piece at top 3': at bottom 1'.4".			
Depth of Sides next Neck 3'.4": at middle 5'.2": under Bridge 6'+.			
Length of Bow 30'.			
Y. [See fig. 1.]			

The measurements provided by Talbot indicate the existence of a specific instrument. A comparison with the measurements of the bass viol given in the same manuscript affirms the adaptations made to the lyra viol: the breadth of the bridge on the lyra viol measured at 3.2 inches, whereas the bass viol bridge measured at 4 inches. This illustrates the shallower bridge of the lyra viol adapted to facilitate the performance of divisions and chords.³⁹

Talbot's description of the lyra viol affirms his belief to the reader that the lyra viol was a distinct instrument. However, Donnington's study of the bowed stringed instruments section of MS 1187 led him to the following observation:

An even smaller English bass can almost certainly be regarded as a so-called 'lyra' viol: a diminutive bass of variable tunings adapted to the easy execution of full chords

³⁹ Cunningham, J, *The Consort of William Lawes*, 92

in different keys. But it may become difficult, once more, to distinguish a large tenor from a small lyra viol.

The idea that a smaller English bass can be regarded as a lyra viol was stated in Peter Leycester's manuscript 'Let your Lyro=Viole not be of ye largest size of Basse=Violes'.⁴⁰

The altered Ashmolean description from Boyden's 'lyra viol' to Fleming's 'tenor viol' corroborates Donnington's theory that it may be difficult to distinguish the two. The writings of Thomas Mace corroborate Talbot's attitude that the lyra viol had a define organology. He mentions specifically the 'lyro viol', stating:

[...] there being most admirable things made by our very best masters, for that sort of musick, both consort wise and peculiarly for 2 and 3 lyroes.

Let them be lusty, smart speaking viols; because, that in consort, they often retort against the treble; imitating, and often standing instead of that part, viz. a second treble.

They will serve likewise for Division viols very properly.⁴¹

Mace is describing the nature of the repertoire specific to the lyra viol: a repertoire that includes consort music and duets and trios for the lyra viol. The repertoire of the lyra viol tradition will be examined in more detail in chapter 4. Mace also likens the lyra viol to a division viol, highlighting their similarity. Thurston Dart states:

Division viols were small basses; lyra viols were smaller still, yet larger in the body and considerably deeper in the ribs than the true tenor viol. They were seldom used in

⁴⁰ Leycester, Chester, Cheshire Record Office MS DLT/B.31' see H. Abbey, 'Sir Peter Leycester's Book on Music', *Journal of the Viola da Gamba Society of America*, 21 (1984), 28–44.

⁴¹ Mace, T. *Musick's Monument*, 246

consort with the other viols during the Jacobean period, although they were exceedingly popular as solo instruments.⁴²

Dart is supporting Mace's distinction between the division viol and the lyra viol, and further notes an organological difference between the two. The observation that the lyra viol was smaller than the division viol gives it a specific size; however Dart's statement that they were both 'small basses' further suggests that the organology of the lyra viol was a result of adaptations made to the bass viol in order to accommodate a pre-existing playing technique.

Playford's description of the lyra viol

John Playford's 1652 publication of lyra viol music gives a convincing description and illustration of the instrument. Playford illustrates the instrument in *Musicks Recreation on the Lyra Viol* and states that 'the lyra or harp Violl (the figure of which is expressed on the title page) is strung with six strings; on the neck of which is seven frets or stops...' ⁴³ He depicts the instrument as follows:

⁴² Dart, T. 'Jacobean Consort Music', 71.

⁴³ Playford, J. *Musicks Recreation on the Lyra Viol*.



Figure 4: *Musicks Recreation: On the Lyra Viol*

This illustration shows clearly an instrument named the lyra viol, with the frets labelled to adequately explain tablature for 'all lovers and practitioners of musick'.⁴⁴ The title of this publication is evidence that, in 1652, a specific and recognisable instrument was associated with the term 'lyra viol', and that this instrument was defined by its organology. Significantly, for the second 1661 edition and subsequent publications, this title was 'amended' to *Musicks Recreation ON the VIOL, Lyra-way*.⁴⁵

⁴⁴ Playford, J. *Musicks Recreation on the Lyra Viol*.

⁴⁵ Cunningham, J. *The Consort Music of William Lawes*. 94 (footnote 15) Cunningham's use of the word 'amended' suggests that 'on the viol, lyra-way' was the correct phrasing, reflecting an attitude shared by the scholar Frank Tragicante.

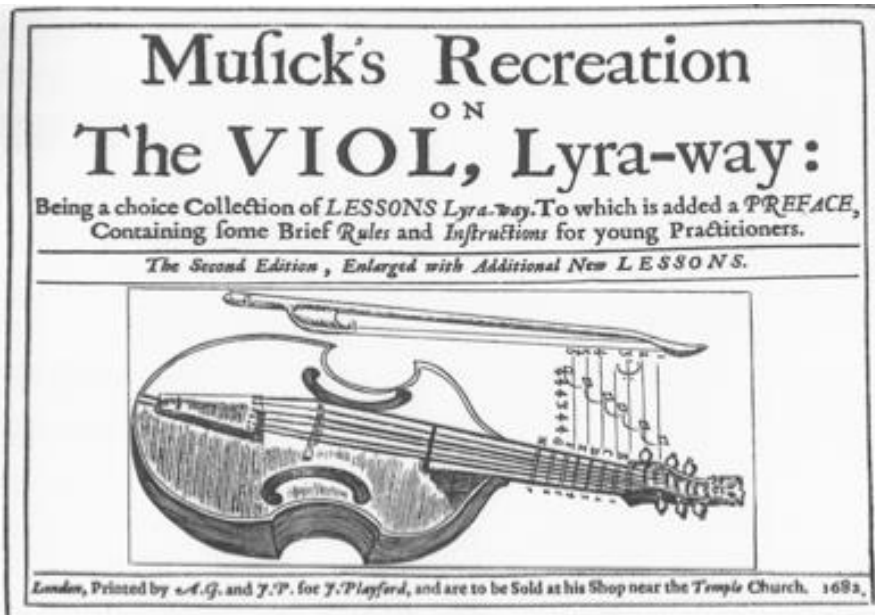


Figure 5: 1682 Playford Publication

This is evidence of a conscious decision made by Playford to alter the name for the subsequent publications, thus indicating that Playford was a wise businessman. He would be aware that his principal market would be that of the growing middle class, many of whom owned bass viols. Caldwell explains the popularity of the bass viol among amateur musicians due to the widely popular practice of improvising and composing florid variations on a ground.⁴⁶ Due to the repertoire suiting any type of bass viol as previously expressed by Traficante, Playford could aim his publications at this new market by making the title more ambiguous and thus making his publication more accessible and successful. This demand of this repertoire is through the four editions published between 1652 and 1682.⁴⁷ This supports the attitude shared by modern scholars that the repertoire from the lyra viol was not instrument specific. It may also suggest that the combination of the rise in the middle class musical culture and the need for publishers to meet the needs of this new market contributed to the disappearance of the lyra viol as a specific instrument.

⁴⁶ Caldwell, J. *The Oxford History of English Music: Volume I, From The Beginnings to C.1715*, 545

⁴⁷ Cunningham, J. *The Consort Music of William Lawes*, 95.

It is important to note here that Playford's publications are not the only illustration of the dissemination of lyra viol repertoire. The sources discussed in the previous chapter suggest that the amateurs' interest in the lyra viol repertoire was earlier than Playford's publications, and ran parallel with the lyra viol's development in the Jacobean and Caroline court. However, I believe that the demise of the Caroline court still remains significant to the demise of the lyra viol's defining organology (see below).

Sympathetic strings and the lyra viol

The stringing of the lyra viol is an example of the organological experimentation described by Traficante.⁴⁸ Francis Galpin suggests that the addition of sympathetic strings were to 'some instruments', and that this was a 'peculiarity of the English lyra viol'.⁴⁹ Galpin makes two interesting observations: the first is that sympathetic strings were only added to some instruments. This could suggest that it was not a consistent product of the lyra viol, and not all lyra viols had sympathetic strings. This supports Traficante's statement 'there were some attempts to use sympathetic strings but with no lasting influence'.⁵⁰ The second is that sympathetic strings were unique to the lyra viol: although not all lyra viols had sympathetic strings, no other type of viol had sympathetic strings introduced to them, making it a feature specific to the lyra viol's organology. Writing in 1616, Praetorius notes:

Recently in England the instrument has been fitted with a peculiar addition. Under the six ordinary strings lie eight steel and twisted brass strings, on a brass bridge (like those used on a pandora). These are tuned to accord exactly with the upper gut strings; then, when one of the latter is excited by the bow or the finger, the lower

⁴⁸ Traficante, F. *John Jenkins: The Lyra Viol Consorts*, xiv.

⁴⁹ Galpin, F. *Old English Instruments of Music*. 68-69, cited by Adams, P. 'Terminology and the Bass Viol.'

⁵⁰ Traficante, F. 'Lyra Viol' cited in *The New Grove Dictionary of Music*, 39

strings of the steel or brass immediately vibrate in sympathy. This considerably adds to the beauty of the sound.⁵¹

Playford's 1661 publication *Musick's Recreation on the Viol, Lyra-way* gives a vivid account of the use of sympathetic strings:

... the Wire Strings were conveyed through a hollow passage made in the neck of the Viol, and so brought to the Tail thereof, and raised a little above the Belly of the Viol, by a Bridge of about 1/2 inch: These were so laid that they were Equivalent to those above, and were Tun'd Unisons to those above, so that by striking of those Strings above with the Bow, a Sound was drawn from those of Wire underneath, which made it very Harmonious.⁵²

Peter Holman infers that these metal strings had no other purpose than to 'sound in sympathy with the bowed strings', and that in fact the sympathetic strings were enclosed in a 'hollow passage' and thus out of reach of the left hand.⁵³ Playford also suggests that this addition to the lyra viol's construction was a success, as he says this attribute made it very 'harmonious'.⁵⁴ The years between these sources suggest that sympathetic strings were a consistent feature of the lyra viol. The reason sympathetic strings would have been introduced to the lyra viol would be to accentuate the resonance of the open tunings: it achieved a workable sound more easily, catering for the amateur market that was Playford's audience.

However, Playford states in the same 1661 publication 'Of this sort of viol [ones strung with sympathetic strings] I have seen many: but time and disuse have set them aside ...' suggesting that the sympathetic strings were not always an accessible attribute to the

⁵¹ Praetorius, M. *Syntagma Musicum II. De Organographia Parts I and II* 1616 translated by David Z. Crookes.

⁵² Playford, J. *Musick's Recreation on the Viol, Lyra-way* (1661) cited in Otterstedt, A. 'The spoon to the soup' 44

⁵³ Holman, P. 'An Addicion of Wyer Stringes beside the Ordenary Stringes: The Origin of the Baryton'. 1101.

⁵⁴ Playford, J. *Musick's Recreation on the Viol, Lyra-way* cited in Otterstedt, A. 'The spoon to the soup' 44.

amateur audience, possibly linking them to a predominately court context.⁵⁵ Playford's omission of this account of sympathetic strings in his 1669 and 1682 editions of *Musick's Recreation on the Viol, Lyra-Way* suggests that they were indeed set aside in time, possibly illustrating further links with a court context.

Playford further supports this in attributing the use of sympathetic strings to Daniel Farrant, who together with Alphonso Ferrabosco and John Coprario were 'the first Authors I have met with of Setting Lessons this way to the Viol.'⁵⁶ Ferrabosco and Coprario were professional musicians employed by in the Jacobean court thus strongly linking sympathetic strings to the earlier court context. Dolmetsch supports this by noting that it was a 'special' type of lyra viol, cultivated in the initial stages of development, that consisted of sympathetic strings.⁵⁷

The decline in the use of sympathetic strings in the mid-seventeenth century may relate to the rise of the amateur musician and the accessibility of the bass viol, a consort instrument that did not have sympathetic strings, for use by the middle classes. One can conclude that the disappearance of the specific organology of the lyra viol was due to the repertoire being popular among amateur musicians and the specific lyra viol, with its sympathetic strings, being substituted by the more accessible and multi-functional bass viol. Further to this, the lyra viol's sympathetic strings are attributed to a Jacobean and Caroline court context, tying the organology of the lyra viol to the court. The court's disbandment after the English Civil War would lead to the lyra viol's disappearance.

⁵⁵ Playford, J. *Musicks Recreation 1661*.

⁵⁶ Playford, J. *Musick's Recreation on the Viol, Lyra-way, 1682*. With a Historical Introduction (in English and German) by Nathalie Dolmetsch. (London: Hinrichsen Edition Ltd., 1960)

⁵⁷ Playford, J. *Musick's Recreation on the Viol, Lyra-way*, With a Historical Introduction (in English and German) by Nathalie Dolmetsch. (London: Hinrichsen Edition Ltd., 1960)

The lyra viol and its historical context

The success of the publications explored above show the popularity of the lyra viol among amateur musicians. However, the lyra viol instrument was a clear product of the progressive attitudes towards the arts that define our understanding of the Jacobean and Caroline Court.

...it was to London, and to the court in particular, that the country looked for the latest musical fashions. The foremost musicians and composers were attracted to London; and the court system, which resulted in the constant movement of noblemen and their households to and from the city, undoubtedly aided the dissemination of music.⁵⁸

The String consort was a particularly thriving element of music in the Caroline Court. Peter Holman explains:

This is because by the end of Charles's term as the Prince of Wales his household had become particularly renowned for its string-consort music. This is not too surprising, since by then he employed four of the most eminent composers of consort music, Alfonso Ferrabosco, Thomas Lupo, Orlando Gibbons, and John Coprario.⁵⁹

These four composers developed many of the genres that define Jacobean consort music, including the lyra viol duet and trio.⁶⁰ The previously mentioned involvement of Ferrabosco and Coprario with experimentation on the organology of the lyra viol with the use of sympathetic strings, places the lyra viol firmly in a court context. After their premature deaths of Ferrabosco, Lupo, Gibbons and Coprario in an unfortunate quick succession, the

⁵⁸ Wainwright, J. 'England, 1603 - 1642' in Haar, J. *European Music, 1520-1640*. 509

⁵⁹ Holman, P. *Four and Twenty Fiddlers*. 212.

⁶⁰ Holman, P. *Four and Twenty Fiddlers*. 252

lyra viol remained within the court music. Prolific composers such as William Lawes and Thomas Ford brought the tradition forward into the Caroline court.⁶¹

1642 saw the beginning of the Civil War and thus the effective 'closing down of the country's leading musical institution'.⁶² This resulted in musicians losing court employment, and seeking it elsewhere, such as tutoring. This could be seen as a contributing factor to the growth of the middle class musical culture mid-seventeenth century. This growth would lead to a specific and expensive instrument such as the lyra viol being substituted for a more accessible and multi-purpose instrument such as the bass viol.⁶³ The fact that a bass viol had a place in the middle class already meant that it was easily accessible to perform works for the lyra viol. Traficante notes: 'The seventeenth century performer would not have been dissuaded from playing this music merely because no special lyra viol was available'.⁶⁴

Conclusions

From these sources a number of conclusions can be drawn. First, the lyra viol was a defined instrument which was the result of adaptations made to a bass viol to accommodate a pre-existing playing technique found in the lyra viol repertoire. Second, the instrument was popular with both professional musicians employed at court and with the growing amateur musician. It had a life span of approximately 60 years depicted by many sources: works for the lyra viol were produced by composers such as Thomas Ford and Alfonso Ferrabosco at the beginning of the seventeenth century (an example being Ford's 1607 publication of lyra

⁶¹ Lawes produced works for a Lyra Viol Trio as seen in the PhD of John Cunningham.

⁶² Wainwright, J. 'England, 1603 - 1642' in Haar, J. *European Music, 1520-1640*. 509

⁶³ J. Caldwell. *The Oxford History of English Music: Volume I, From The Beginnings to C.1715*. 560

⁶⁴ Traficante, F. *John Jenkins: The Lyra Viol Consorts*, XIV.

viol duets).⁶⁵ John Jenkins' 1660 appointment at the Royal Music saw the lyra viol become relevant in the Restoration court as part of ensembles and consorts.⁶⁶ The two lyra viols being purchased for the Court in 1663 and 1671 by the viol player Theodore Stoeffken, further portrays the relevance of the instrument after the Restoration and Coronation of Charles II.⁶⁷

Third, the demise of the Caroline court in 1642 meant that the lyra viol was lost from the tradition, similar to that of the "Great Dooble Base", an instrument we recognise once existed due to Orlando Gibbons' three and four-part 'Great Dooble Base' Fantasies, although there are none that physically exist anymore.⁶⁸ Among amateur musicians the lyra viol was replaced by the more popular bass viol, due to the accessibility of this instrument by the middle classes. Playford's decision to change the name of his publications later than 1652 additionally indicates the rise of the middle class culture, as the change from 'On the lyra viol' to 'On the Viol: the Lyra Way' shows a desire to appeal to the mass audience: a more generic title without the mention of a specific organology would attract a larger audience, allowing Playford to earn more profit.

⁶⁵ Timofeyev, O. *Thomas Ford: Lyra Viol Duets*, ix.

⁶⁶ Traficante, F. *John Jenkins: Lyra Viol Consorts*.

⁶⁷ Cunningham, J. *The Consort Music of William Lawes*, 94

⁶⁸ Wainwright, J. *European Music 1520-1640*, 514.

Chapter 3. The tuning of the instrument

Related to the organological issues of the lyra viol, and performance the ‘lyra way’, are matters relating to the tuning of the instrument. Gerald Hayes stated in 1928 ‘there is no such thing as “the tuning for the lyra viol”’.⁶⁹ When approaching the issues of transcription the knowledge of the specifics of tuning is essential when decoding the tablature. Hayes’ comment refers to the incredibly large number of recorded tunings for the instrument. In 1970 Traficante commented ‘at the present time it is possible to cite music as evidence for the use of at least 41 different tunings’.⁷⁰ It is now thought that there are close to 60 tunings.⁷¹ This chapter will look at how the tunings are represented in sources, their derivatives, and the motivation behind so many variant tunings.

Frank Traficante describes the complexities of the various tunings, by first demonstrating their presentation in primary sources. His particular focus was the ‘Mansell lyra viol book’.⁷² He explains how the tradition causes confusion due to the number of ways they were indicated in a source. The most helpful indications to those present-day scholars studying the manuscript sources is the use of a tablature tuning chart, indicated in the manuscript which describes the intervals between the six strings, from highest to lowest.⁷³ However, before these are discussed it is necessary to clarify the tunings used in ‘standard practice’, or the most popular tunings.

The tunings of the instrument are illustrated through the use of ‘tablature-like’ letters, indicating the intervals between the strings, working from the lowest or bottom string to the

⁶⁹ Hayes, G. *Musical Instruments and their Music* II. 130 cited in Traficante, F. ‘Lyra Viol Tunings: “All Ways Have Been Tried to Do It”’ 184

⁷⁰ Traficante, F. ‘Lyra Viol Tunings’, 184

⁷¹ Cunningham, J. *The Consort Music of William Lawes*, 92

⁷² USA, Los Angeles, William Andrews Clark Memorial Library MS M 286 M4 L992 (c.1630-60).

⁷³ Traficante, F. ‘Lyra Viol Tunings’

highest. The letters ‘d’ to ‘h’ occur most: d represents the interval of a minor third, e is a major third, f is a perfect fourth, g represents a diminished fifth and h is a perfect fifth. Sometimes an ‘n’ occurs, signifying the interval of an octave. With this knowledge, one can use it to depict the standard tuning of a viol and of the lute as *ffeff*. This system was adopted by Traficante to ‘deal efficiently’ with the vast number of tunings, as it is ‘a simple, clear, and informative way of referring to them’.⁷⁴ Thus, I will also use this way to represent the tunings. When one is learning the different pitches for each tuning, working from the starting note D is a good assumption as it is based on the tuning of a standard viol.⁷⁵

As previously mentioned, the use of the term ‘lyra viol’ is considered by some to symbolise a specific tuning. This ‘lyra way’ tuning is depicted as *fefhf*: a perfect fourth, major third, perfect fourth, perfect fifth and a perfect fourth. A further point of interest is that it evolved from the tuning of the bandora, and is thus sometimes referred to as the bandora set. However, there is definitely an identifiable significance with the term specifically called the ‘lyra way’, which is its most popular reference.⁷⁶ Cunningham highlights other deviations of the term too: ‘The leero fashion’, ‘Liera way’ and ‘Leerow way’ are all used to refer to this specific tuning.⁷⁷

Other tunings were evolving around the same time as the lyra-way. The 1609 publication by Alfonso Ferrabosco is a work full of music for the lyra viol.⁷⁸ The publication makes use of three tunings: the lyra-way (*fefhf*), *ffhfh* and *fhfhf*.⁷⁹ The second tuning is referred to as simply the ‘Alfonso way’, named after the composer who made it popular. The final tuning is ‘eights’, so called due to the two highest strings being tuned according to the

⁷⁴ Traficante, F. ‘Lyra Viol Tunings’

⁷⁵ Traficante, ‘The Lyra Viol Tunings’ 188 (footnote 18).

⁷⁶ Traficante, F. ‘Lyra Viol Tunings’ 188

⁷⁷ Cunningham, J. *The Consort Music of William Lawes*, 92.

⁷⁸ Ferrabosco, A. *Lessons for 1, 2 and 3 Viols* (London, 1609).

⁷⁹ Traficante, ‘Lyra Viol Tunings’ 186.

standard viol, with the fourth and sixth strings tuned octaves to the second string and the third and the fifth string tuned in octaves with the first string.⁸⁰ Other sources from around this time up until 1615 show only five varieties of tunings, displaying gradual experimentation and ‘early restraint’.⁸¹ However, these escalated when relationships between tunings and keys were realised: an example of this are major and minor counterpart tunings, such as harp sharp tuning *defhf* and harp flat tuning *edfhf*.⁸² This is demonstrated by Cunningham, who notes ‘in printed sources and carefully laid out manuscripts, pieces are usually grouped together by tunings, often leading to organisation by key, as many tunings are only suited to one or two keys.’⁸³ A clear example of this can be found in the music published by John Moss in 1671.⁸⁴

Traficante suggests that the harp sharp way evolved from the previously highlighted lyra way, by the simple step of lowering the top string by a major second.⁸⁵ John Playford highlights this link by conveying the meaning for ‘lyra’, which ‘signifies a Harp’, thus allowing the inference of one influencing the other; it could be that the lyra viol is so called due to it using a tuning called the harp way, or, as Traficante shows, that the harp sharp tuning is so called due to it being used by the instrument called the lyra viol.⁸⁶ The harp sharp way was prominent in the second half of the century and was first printed by Playford: Playford’s two publications of *Musick’s Recreation on the Viol, Lyra-way*, one in 1651 and the other in 1652, use both harp sharp and lyra way tunings.⁸⁷ However, according to

⁸⁰ Traficante, ‘Lyra Viol Tunings’, 186.

⁸¹ Traficante, ‘Lyra Viol Tunings’, 192.

⁸² Traficante, ‘Lyra Viol Tunings’, 192, 198.

⁸³ Cunningham, *The Consort Music of William Lawes*. 93.

⁸⁴ Moss, *J. Lessons for the Basse-Viol*. (London, 1671).

⁸⁵ Traficante, F. ‘Lyra Viol Tunings’ 188.

⁸⁶ Playford, J. *Musicks Recreation on the Viol, Lyra-Way*, i (London, 1661) and Traficante, ‘Lyra Viol Tunings’ 187.

⁸⁷ Playford, J. *Musicks Recreation on the Viol, Lyra-Way* (London 1669)

Traficante, publications after this cease to use the lyra-way and the harp-sharp way appears to take over.⁸⁸

Due to the tunings becoming more tailored to specific keys, tunings became more specialised, and therefore less suitable to play music in other keys, thus leading to an increase in the number of tunings used.⁸⁹ A further reason that could explain the number of tunings that evolved could be the prestige that came with the invention of one's own tuning. This can be seen in a quotation from Playford's 1669 publication, where it is stated that 'There are many several varieties of tunings, according to the inventions of several artists or composers.'⁹⁰ This leads to scholarly issues when trying to determine the tuning when transcribing lyra-viol works, as certain tunings were associated with particular people. This leads to the possibility of no tuning indicator being found in a source and instead the presence of a verbal indicator. When realising the tablature normally a trial and error approach is necessary in order to ascertain the tuning.⁹¹

It is clear that, although Traficante is clearly acknowledging the manuscript's call for lyra-way tuning, he is looking for deeper meaning in order to find a solution to the mysteries of the playing technique when approaching this repertoire, and possibly the motivation of using certain tunings. For example, does a particular tuning create a sense of relation or imitation to other instruments? Or do the variety of tunings serve a solution to the practical difficulties found in contrapuntal music? These are research questions that I will address in the rest of this chapter, in order to try and find out why there are so many tunings for the lyra viol repertoire.

⁸⁸ Traficante, 'Lyra Viol Tunings'

⁸⁹ Traficante, 'Lyra Viol Tunings', 192.

⁹⁰ Playford, J. *Musicks Recreation on the Viol, Lyra-Way* (London 1669)

⁹¹ Traficante, 'Lyra Viol Tunings'. 185.

Cunningham suggests a motivation for using variant tuning in stating that ‘each tuning had its own characteristics and limitations, often harmonic’.⁹² Traficante confirms this motivation:

the earliest variant tunings were probably the result of composers’ attempts to overcome the technical difficulties inherent in playing a polyphonic style of music on a bowed string instrument.⁹³

As noted above, Sylvestro Ganassi expressed in *Regola Rubertina* (1542) how the playing style of the lyra viol is imitative of that of the lute.⁹⁴ These textures are achieved on the lyra viol with the use of a bow, contrasting with the plucked playing technique used on the lute. Thus the motivation highlighted by Traficante suggests the tunings were originally developed to overcome practical performance issues that were present due to the imitation of the lute found within the lyra viol tradition.

A debate between the scholars Thomas Salmon and Matthew Locke in 1672 highlights the attitudes of the time and shows how practical thought was applied to the idea of tuning. Writing in 1672, Salmon argued that one should choose a tuning for the ease of fingering and open-string chords. Locke responded in the same year and argued that one should choose a tuning for the possibility of playing music in many different keys.⁹⁵ Late seventeenth-century thought seems to have fallen in favour of Locke, putting the versatility of a tuning before the performer’s ease. This contradicts the previous conclusions drawn regarding the lyra viol’s intended market in the second half of the century: if it was aimed at

⁹² Cunningham, *The Consort Music of William Lawes*. 93.

⁹³ Traficante, ‘The Lyra Viol Tunings’ 192.

⁹⁴ Ganassi, S. *Regola Rubertina* (Venice 1542). Part II as *Letitione seconda*. (Venice, 1543) sig F. (translated) cited in Traficante, ‘Lyra Viol Tunings’. 187.

⁹⁵ Salmon, ‘An Essay to the Advancement of Musick’ 48-52. Locke, ‘Observations Upon a late book’ 33- 34. Salmon ‘ A Vindication of an essay to the advancement of Musick,’ 62- 64. Locke, ‘The present practice of Musick Vindicated’, 9. cited in Traficante, ‘The Lyra viol Tunings’ 195.

amateurs, the sole consideration and the purpose of the tuning would be for the ease of the performer.

It is evident that the lyra viol tradition includes a large number of tunings, derived from pre-existing tunings and their variants, with influences from the lute and bandora. Furthermore, a practical mind-set has also played its part in the development of the different tunings, helping performers cope with the limitations of the instrument and its playing techniques. The popularity of the 'lyra way' in the first half of the century indicates the success of this specific tuning, and the development of the harp sharp tuning that clearly derived from the lyra way shows further influence of the lyra way. Its success can be seen through modern editions, for example Graham Jones' *Music for the lyra-viol*, and Traficante's editions of John Jenkins' Lyra Viol Consorts use both tunings in their transcriptions of the lyra viol works. However, the harp sharp's dominance shows that this was a more practical and preferred solution, thus making it more successful than its predecessor.

Tuning indicators in Oxford, Bodleian Library Music School MS F.575.

The system of presenting specific tunings with the use of tablature adopted throughout this chapter is also found next to many of the pieces in the source Oxford, Bodleian Library Music School MS F.575. An specific example of this can be found below the Simon Ives piece 'Post Nag', the second of the composer's pieces present in the source. This can be seen in the copy of the facsimile in the appendix of Volume II, page 36. The tuning described is 'edfhf', meaning that, if one takes the lowest note of D, the strings will be tuned to the following: d', b-flat, g, d, G, D.⁹⁶ The minor third indicated by the 'e' creates a minor tonality throughout the piece, with the presence of the sharpened leading note further affirming this minor key.

⁹⁶ Oxford, Bodleian Library Music School MS F.575.

However, this tuning is not the most popular that occurs in the repertoire of Simon Ives. The Viola da Gamba society produced an index of all the recovered pieces known from the lyra viol repertoire. When studying the catalogue specific to the solo lyra viol works by Simon Ives, the tuning assumed throughout is one defined as the ‘harp sharp way’.⁹⁷ This tuning is *defhf*, minor third, major third, perfect fourth, perfect fifth, perfect fourth. When looking for evidence of this within the manuscript, there are not any tablature tables given to illustrate it. Significantly, another form of short hand seems to be used: a ‘#H’ is used presumably to inform the performer to tune their instrument with the harp sharp tuning. These markings seen in the margins of the source, or near the clef, possibly indicating that the marking is a later addition to the source. This can be seen in the copies of the facsimile given in the appendix of volume II.

This chapter has demonstrated the approaches of determining the tunings required when transcribing the lyra viol works and the impact the variant tunings had on the instrument’s repertoire, which will now be looked at in more detail.

⁹⁷ Viola da Gamba society index - Gordon Dodd

Chapter 4. The Lyra Viol repertoire with specific focus on the solo works

John Cunningham states that a ‘cursory glance of the *VdGS Index*’ demonstrates the existing repertory for the lyra viol as being highly substantial and varied.⁹⁸ He elaborates by stating that ‘it includes solo music, song accompaniments, and ensemble pieces for consorts of lyras and for lyras as part of a mixed ensemble’.⁹⁹ However, the works, specifically those for solo lyra viol, are often considered ‘trivial’, and are thus understudied.¹⁰⁰ Dart notes ‘The instrument’s reputation has suffered as a result of the flood of trivial music composed for it during the latter part of the seventeenth century’.¹⁰¹ The works that were produced after the demise of the Caroline court are less intensely contrapuntal than the typical products of the court, and do not display the innovative attitude reflected by the court composers.¹⁰² This may be due to composers meeting the needs of the amateur, as solo lyra viol music is characteristically amateur-orientated.¹⁰³ The ‘trivial music’ Dart refers to is that seen in the publications of Playford, the solo lyra viol repertoire aimed at the amateur musician. Ashbee also portrays this attitude, as he states that most of the solo lyra viol repertoire was ‘relatively trivial musically: dances, masque music, popular tunes, preludes, and the like-though this is not to deny that many are attractive’.¹⁰⁴

However, Ian Woodfield dismisses this claim, stating ‘It is becoming increasingly apparent that the lyra viol repertory was one of the most significant genres of English

⁹⁸ Cunningham, J. ‘Lyra Viol Ecclesiastica: A Neglected Manuscript Source in Archbishop Marsh’s Library, Dublin,’ 1.

⁹⁹ Cunningham, J. *The Consort Music of William Lawes*, 93.

¹⁰⁰ Cunningham, J. *The Consort Music of William Lawes*, 92.

¹⁰¹ Dart, T. ‘Jacobean Consort Music’, 70.

¹⁰² Caldwell, J. *The Oxford History of Early Music. Volume I*, 539.

¹⁰³ Cunningham, J. *The Consort Music of William Lawes*, 95

¹⁰⁴ Ashbee, A. ‘John Jenkins and the Lyra Viol’, 840.

instrumental music of the period'.¹⁰⁵ The development of the early repertoire in a court context and with the lyra viol's introduction to ensembles portray the progressive musical trends of the Stuart court. The expansion of the solo lyra viol repertoire within the court and further out into the amateur circles conveys an attitude of accessibility. It is in the interest of scholarship that these 'attractive' tunes are studied, as it uncovers a quirky genre that can contribute to our knowledge of seventeenth-century musical tastes.

The textural nature of the lyra viol repertoire

Partridge states: 'lyra viol music is an attempt to mimic polyphonic textures on a bowed instrument; like lute music, it contains a mixture of chords and melodic lines'.¹⁰⁶ Due to the bowed playing technique used by the lyra viol it is important to note that the repertoire is limited to only mimicking the polyphonic textures of the lute. This is achieved through the use of melodic lines and chordal self-accompaniment. Woodfield describes the repertoire as 'an astonishing galaxy of tunings and a distinctive, slightly quirky repertory, part melodic, part chordal'.¹⁰⁷ Dodd takes this further by defining 'true lyra viol music' as 'music which exploits the chordal techniques and many characteristic tunings...'¹⁰⁸ The use of the word 'exploits' implies a much more complex repertoire, communicating an attitude of exploration and experimentation for the lyra viol.

Ornamentation

One of the methods of introducing complexity to a piece was the extensive use of ornamentation.

¹⁰⁵ *Die englische Lyra viol: Instrument und Technik* by Annette Otterstedt Review by Ian Woodfield, 540

¹⁰⁶ Partridge, R. 'Lyra viol', *Grove Online*. 1

¹⁰⁷ *Die englische Lyra viol: Instrument und Technik* by Annette Otterstedt Review by Ian Woodfield, 540

¹⁰⁸ Dodd, G 'Matters Arising from the Examination of Some Lyra viol Manuscripts' 24.

A study of the ornamentation for the lyra viol has further proved the instrument and its repertoire to be highly progressive, as it sees the first uses of pizzicato in the works of Hume.¹⁰⁹ Within this particular manuscript, there are several recurring symbols that will not be familiar to the modern performer. Explanations and performance direction can be found for the symbols in a table of ornaments from London, British Library Add. MS 59869 (the Cartwright manuscript), page I, demonstrated in Mary Cyr's article.¹¹⁰ There are four ornamentation signs that occur regularly throughout these works of Simon Ives. (See the following table.)

Concordant sources are ambiguous with regards to ornamentation in lyra viol music, as seen through the works of Traficante and Cyr. Many of the ornamentation signs seen in this manuscript have several meanings. The dating of the manuscript is significant, as the ornamentation signs present will reflect the meanings fashionable at the time; meanings that seem to change and thus cause ambiguity. An example of this is the use of the sign 'x c'. According to Mary Cyr's article, this sign can have three meanings:

- i) 'An Elevation', directing the performer to slide up from a third below to the note which this symbol is in front of.
- ii) An appoggiatura combined with a trill
- iii) An upward resolving appoggiatura¹¹¹

The 'elevation' interpretation is also termed as a 'whole fall', and is described by Mace as 'much out of use, in These our Days'.¹¹² This ornament sign is not included in much of the music of manuscripts dated in the second half of the seventeenth century, allowing one to

¹⁰⁹ Dart, T. 'Dr. Redlich's 'Monteverdi'' *Music & Letters*, Vol. 34, 85.

¹¹⁰ Cyr, M. 'Ornamentation in English Lyra Viol Music, Part II: Shakes, Relishes, Falls, and Other "Graces" for the Left Hand', 22.

¹¹¹ Cyr, M. 'Ornamentation in English Lyra Viol Music, Part II', 26 – 27.

¹¹² Mace, T. *Musick's Monument* 106 cited by Cyr, M. 'Ornamentation in English Lyra Viol Music, Part II', 27.

assume the sign 'primarily belongs to music of the first half of the century', particularly in the 1630s.¹¹³

The 'thumpe' is another ambiguous use of ornamentation. It is commonly signified with the use of two dots above the given letter/note. Mary Cyr explains the variant appearances of the 'thumpe':

For left-hand pizzicato, the symbol most frequently employed is one, two, or three dots under the letter to which it applies. In some cases, the number of dots indicates which finger of the left hand is to be used for plucking the strings.¹¹⁴

As illustrated in the Manchester lyra viol manuscript (Manchester, Henry Watson Music Library MS BRm 832 Vu 51, "Graces on the viol," folio 1) one dot above the note signifies the performer to use their forefinger, two dots signifies the use of the middle finger and three signifies the use of the ring finger.¹¹⁵ In addition to the use of dots, a vertical line below the given note is also used, indicating a 'thump'. Cyr elaborates:

In the manuscript sources, the most common marks for the thump are one, two, or three dots, but occasionally other marks are used, such as a vertical stroke.¹¹⁶

Cyr illustrates more ambiguity, as she suggests that this ornament can also indicate a 'bowing direction':

A few manuscripts that include signs for bowings indicate the direction of stroke and slurs on two or more notes. A dot (for push- bow) or a vertical line (for pull-bow)

¹¹³ Cyr, M. 'Ornamentation in English Lyra Viol Music, Part II', 27.

¹¹⁴ Cyr, M. 'Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other "Graces" for the Bow', 59.

¹¹⁵ Cyr, M. 'Ornamentation in English Lyra Viol Music, Part I', 59.

¹¹⁶ Cyr, M. 'Ornamentation in English Lyra Viol Music, Part I', 62.

appears in Cambridge University manuscript Dd 6.48(F).¹¹⁷

The ambiguous ornamentation indicators suggest that ornamentation was often individual to the manuscripts and the composer or scribe. The table below provides illustration of the ornamentation signs.¹¹⁸

¹¹⁷ Cyr, M. 'Ornamentation in English Lyra Viol Music, Part I', 56.

¹¹⁸ The table below is comprised of information presented in Cyr, M. Ornamentation in English Lyra Viol Music, Part I: Slurs, Juts, Thumps, and Other "Graces" for the Bow,

Ornamentation Sign	Meaning	Description
x c	‘An Elevation’	Popular in the first half of the seventeenth century, this ornament directs the performer to slide up from a third below the note. The third can be major or minor, depending on the tonality of the piece. ¹¹⁹
; c	‘A fall’	An appoggiatura that resolves downward by a half or whole step.
c c	‘A tug’	A bowing indication, similar to a slur, which two or more notes are articulated, or slightly detached, within the same bow stroke. ¹²⁰
c	‘A thump’	Left hand pizzicato, the performer uses the left hand to pluck the string or note. The number of dots that indicate this within the source do vary, however, the same principle applies. ¹²¹
I and .	Bowing direction	. signifies ‘push bow’ I signifies ‘pull bow’

¹¹⁹ This sign can also represent an appoggiatura combined with a trill. See the example given above.

¹²⁰ Cyr, M. ‘Ornamentation in English Lyra Viol Music, Part I’, 56.

¹²¹ The varieties of dots illustrate what finger to ‘thumpe’ with. See Cyr, M. Ornamentation in ‘English Lyra Viol Music, Part I’, 59.

The historical and musical development surrounding the lura viol

Ian Woodfield states:

the instrument sprang to prominence in early Jacobean England and began to lose its appeal only towards the end of the seventeenth century with the growing popularity of the Italian sonata [...]¹²²

The Jacobean period, so called after its Stuart king James I, was a time of the masque and the consort: a masque was an entertainment conveying mythological or allegorical plots to praise a ruler or patron, which contained a suite of ‘plot-less social dances’; the consorts were the instrumental ensembles who provided the music for these dances.¹²³ Using the works of Thomas Mace as guidance, Traficante highlights the differing dance styles that apply to the repertoire:

Pavines, are ... very *Grave*, and *Sober*; *Full of Art*, and *Profundity* ... *Allmaines*, are ... very *Ayrey*, and *Lively*... *Ayres* ... differ from *Allmaines*, by being commonly *Shorter*, and of a more *Quick*, and *Nimble Performance* ... *Corantoes*, are ... of a *Shorter Cut*, and of a *Quicker Triple-Time* [than Galliards] ... and full of *Sprightfulness*, and *Vigour*, *Lively*, *Brisk* and *Cheerful*. *Serabands*, are of the *Shortest Triple-Time*; but are more *Toyish*, and *Light*, than *Corantoes*.¹²⁴

There are many surviving Jacobean manuscripts that contain dances for the lute and for viol consorts, conveying the musical tastes of the period.¹²⁵ Taruskin states ‘Jacobean England may well have been the earliest European society to value instrumental music more highly than vocal’.¹²⁶ James I had a ‘stable’ of court composers, including Thomas Campion (1567-

¹²² *Die englische Lura viol: Instrument und Technik* by Annette Otterstedt Review by Ian Woodfield, 540.

¹²³ Taruskin, R. *Music in the Seventeenth and Eighteenth Centuries*, 113.

¹²⁴ Mace, T. *Musick's Monument*, 129. cited in Traficante, F. *John Jenkins: The Lura Viol Consorts*, xx.

¹²⁵ Taruskin, R. *Music in the Seventeenth and Eighteenth Centuries*, 114.

¹²⁶ Taruskin, R. *Music in the Seventeenth and Eighteenth Centuries*, 114.

1620), Alfonso Ferrabosco II (ca.1575 – 1628) and John Coprario (d. 1626).¹²⁷ Wainwright describes this music:

English music in the first half of the seventeenth century, it is fair to say, was generally conservative in nature (certainly in comparison to some other parts in Europe), and its assimilation of Italianate “progressive” elements was relatively late and haphazard.¹²⁸

This conservative nature can be seen in the early viol consort repertoire and the renewed interest in the *In Nomine*, translated as “in the name of,” and derived from the text of the Mass Sanctus.¹²⁹ It is a contrapuntal consort piece composed using the plainsong Sarum antiphon *Gloria tibi Trinitas* as a *cantus firmus*.¹³⁰ The interest in the polyphonic imitative structures reflects the Renaissance period rather than the emerging Baroque period, conveying a more conservative approach to consort compositions.¹³¹

More progressive ideas emerged in the household musicians of James I’s sons, Henry and Charles. These musical attitudes of Prince Henry are conveyed through his musical patronage of Italianate interests and his employment of Italian musician Angelo Notari.¹³² Further to this, Prince Henry added a household group of musicians to the royal music; this was the first new musical group to be added since the reign of Henry VIII, and consisted mainly of singer-lutenists.¹³³ After Prince Henry’s death, Prince Charles continued the employment of Alfonso Ferrabosco II and John Coprario, and also employed Orlando

¹²⁷ Taruskin, R. *Music in the Seventeenth and Eighteenth Centuries*, 113.

¹²⁸ Wainwright, J. ‘England, ii: 1603-1642’ in Haar, J. *European Music 1520-1640*, 509.

¹²⁹ Taruskin, R. *Music in the Seventeenth and Eighteenth Centuries*, 115.

¹³⁰ Wainwright, J. ‘England, ii: 1603-1642’ in Haar, J. *European Music*, 510.

¹³¹ Wainwright, J. ‘England, ii: 1603-1642’ in Haar, J. *European Music*, 510.

¹³² Wainwright, J. ‘England, ii: 1603-1642’ in Haar, J. *European Music*, 510.

¹³³ Wainwright, J. ‘England, ii: 1603-1642’ in Haar, J. *European Music*, 510.

Gibbons (1583-1625) and Thomas Lupo (1571-1627).¹³⁴ The conservative attitude characteristic of the Jacobean Court is seen to be changing through other works of Ferrabosco II and Coprario, as described by Caldwell. Roger North highlights these composers specifically:

'a set of musicians who were deservedly famous for the advances they made in Improving ye musicall style, as Alfonso Ferrabosco, Coperario, (who by ye way was plain Cooper but affected an Italian termination) & others as may be found in old musick books.

Ferrabosco's 1609 *Ayres*, composed for masques or plays, portray a new dramatic emotion in the form of the 'inceptient continuo song', although the dialogue does not call for such drama.¹³⁵ Yet, when more dramatic texts are used, Ferrabosco binds them with the Renaissance polyphonic convention typical of the period, a convention of which he was very accomplished.¹³⁶ Coprario, similarly highly accomplished at composing counterpoint, conveys strong, passionate emotion in his 1606 and 1612 publications.¹³⁷ This portrayal of emotion in memory of the Earl of Devonshire and Prince Henry is not characteristic of any other songs of the period, further conveying musical innovation and exploration. In addition to these developments in song writing, Ferrabosco, Coprario, Gibbons and Lupo were prolific composers of consort music, introducing the violin into contrapuntal music and experimenting with new forms and scorings, conveying a more progressive attitude towards consort music.¹³⁸ This active and progressive court musical culture was the backcloth to the development of the lyra viol.

¹³⁴ Taruskin, R. *Music in the Seventeenth and Eighteenth Centuries*. 113 also Wainwright, J. 'England, ii: 1603-1642' in Haar, J. *European Music 1520-1640*, 510.

¹³⁵ Ferrabosco, A. *Ayres*, 1609.

¹³⁶ Caldwell, J. *The Oxford History of English Music Volume I*. 445.

¹³⁷ Caldwell, J. *The Oxford History of English Music Volume I*. 447.

¹³⁸ Wainwright, J. 'England, ii: 1603-1642' in Haar, J. *European Music 1520-1640*, 513-14.

In the midst of this consort music development was the bass viol, particularly significant as Prince Charles was a skilled performer on the instrument, and was taught by Alfonso Ferrabosco. Playford describes Charles' ability, stating he 'could play his part exactly well on the Bass-Viol, especially of those Incomparable Fancies of Mr. Coperario to the Organ'.¹³⁹ The popularity of the bass viol is seen in the consort music of Alfonso Ferrabosco II, *In Nomine* a 6, as explained by Richard Taruskin:

The bass viols, in particular, are given some elaborate "divisions" to play during the last point of imitation; these reflect the solo repertoire that was also growing up at the time, which mainly consisted of bass viols doing what contemporary musicians called "breaking the bass": performing even more elaborate variations over a ground. Like most virtuoso repertoires, that of the "division viol" was as much an improvisatory practice as a literate one.¹⁴⁰

Dart explains the significant influence Ferrabosco had on the lyra viol tradition. 'Ferrabosco may well have been the inventor of that peculiarly English instrument, the lyra viol, and he was certainly one of its foremost player'.¹⁴¹ Cunningham further explores this influence. He highlights Ferrabosco's influence on consort music, with lyra viol ensembles:

...it is likely that Ferrabosco II introduced the lyra viol trio to the English court, and that it was quickly taken up by composers such as Hume. Like so many scoring innovations of the Jacobean period, lyra viol ensembles appear to have been largely developed in the households of Princes Henry and Charles (later Charles I). In Henry's household there was a trio of lyra viol players – Ferrabosco, Thomas Ford

¹³⁹ Wainwright, J. 'England, ii: 1603-1642' in Haar, J. *European Music 1520-1640*, 513.

¹⁴⁰ Taruskin, R. *Music in the Seventeenth and Eighteenth Centuries*, 120.

¹⁴¹ Dart, T. 'Jacobean Consort Music', 69.

and Valentine Sawyer; Ferrabosco and Ford both published collections of lyra viol music.¹⁴²

This suggests that the lyra viol ensemble, particularly the lyra viol trio, were exclusive to the court, and did not reach the amateur repertoire that was also developing at this time. The small group of composers who are attributed to the development of this repertoire is: Tobias Hume, Ferrabosco II, Coprario, Robert Taylor, Simon Ives, Lawes and Jenkins, all composers closely related to the court.¹⁴³ The trio of lyra viol players within the household of Prince Henry suggests three pioneers, rather than just Ferrabosco. However, Ferrabosco is a frequently associated with the lyra viol, and he was certainly an important figurehead for the tradition. Ferrabosco II's large compositional output is exemplary of the progressive attitudes in the early Stuart court. His style is described in detail by Dart:

I cannot leave the younger Ferrabosco without a word about his outstanding music for lyra viol; [...The lyra viol's] music is characterized by a freely contrapuntal texture, rich harmony and supple rhythm, and the constant use not only of double stops but also of chords containing up to six notes.¹⁴⁴

The large emphasis on a thick contrapuntal texture with the inclusion of chords of up to six notes contrasts the texture found in works of the latter seventeenth-century. Ferrabosco's frequent use of double stops and rhythmic freedom suggest that these technically advanced compositions had a place in court and stood alone as lyra viol solo compositions, reflecting the new respect for instrumental music explained above. This description illustrates the significance of Ferrabosco's compositional output, and his impact on the lyra viol tradition.

¹⁴² Cunningham, J. *The Consort Music of William Lawes*, 95.

¹⁴³ Cunningham, J. *The Consort Music of William Lawes*, 99.

¹⁴⁴ Dart, T. 'Jacobean Consort Music', 70.

The development of this repertoire temporarily ceased in the late 1620s, as the four composers died in close proximity to one another. Gibbons died in the summer of 1625, Coprario a year later in 1626, Lupo in the winter of 1627 and finally Ferrabosco died in March 1628.¹⁴⁵ The Caroline Court, now under the reign of Charles I after his Coronation on February 2nd 1626, was looking for a new generation of musicians to continue this attitude of experimentation and musical development.

The lyra viol at the Caroline court

John Caldwell describes the instrumental music of the Caroline Court:

Instrumental music in the Caroline epoch built upon and extended the advances made during the previous reign. A good deal of somewhat conventional music continued to be written [...] Thomas Tomkins was far and away the most distinguished of those who confined themselves to conventional idioms¹⁴⁶

The works of William Lawes and John Jenkins really display the potential of the lyra viol.¹⁴⁷ William Lawes was appointed in 1635 as a ‘musician in ordinary for the lutes and voices’.¹⁴⁸ Wainwright states that this appointment secured ‘the image of a progressive musical culture’ that now defines our understanding of the Caroline Court.¹⁴⁹ The new generation of composers continued to produce the more conventional court music, particularly for consorts, yet these were showered with gems of musical experimentation and innovation led by William Lawes. Cunningham states ‘Ninety-seven lyra viol pieces [...] are attributed to

¹⁴⁵ Wainwright, J. ‘England, ii: 1603-1642’ in Haar, J. *European Music 1520-1640*, 515.

¹⁴⁶ Caldwell, J. *The Oxford History of Early Music. Volume I*, 539.

¹⁴⁷ Traficante, F. *John Jenkins: The Lyra Viol Consorts*, ix.

¹⁴⁸ Wainwright, J. ‘England, ii: 1603-1642’ in Haar, J. *European Music*, 515.

¹⁴⁹ Wainwright, J. ‘England, ii: 1603-1642’ in Haar, J. *European Music*, 515.

Lawes, forty-three of which are solo pieces...¹⁵⁰ The solo pieces portray the continuing development of the solo lyra viol repertoire in the court context. However, it is important to remember that this development of the solo repertoire was not exclusively occurring within the court context.

Jenkins' contribution to the lyra viol repertoire was also highly substantial, with consort music involving one or more parts for lyra viol constituting a large part of his compositional output.¹⁵¹ A friend of Jenkins, Dietrich Steffkins, received 'kind tokens, which were pieces of fresh musick' that were 'not [...] useful for where he resided' showing that it was too difficult for amateurs.¹⁵² These were lyra viol solos, and the fact that they were too difficult for amateurs display the skill necessary to convincingly perform some of the lyra viol repertoire, particularly the works of John Jenkins. Further to this, Steffkins shows the complexities of this repertoire suggesting that Jenkins was innovative in incorporating new and difficult ideas into this music. This is significant, as this complexity contrasts with that found in the amateur repertoire, further suggesting the development of the solo repertoire among professional musicians in a court context (although not exclusively).

The English Civil War was a clear turning point for the Caroline court and its musical culture. The disbandment of the court led to much of this musical culture being lost or destroyed, and court musicians losing their employment and some their lives due to their loyalty to King Charles I. The figurehead of the progressive musical culture, William Lawes, fought for the Royalists and was killed at the Siege of Chester.¹⁵³ New attitudes were evolving, and now that the court was no longer the centre of musical innovation, the rise of

¹⁵⁰ Cunningham, J. *The Consort Music of William Lawes*, 95.

¹⁵¹ Traficante, F. *John Jenkins: The Lyra Viol Consorts*, ix.

¹⁵² Ashbee, A. *The Harmonious Musick of John Jenkins*, 86.

¹⁵³ Ashbee, A. *William Lawes (1602–1645): Essays on his Life, Times and Work*, ed. A. Ashbee (Aldershot, 1998), 155–74.

the middle class and the amateur musician was the new focus of the composer and the lyra viol tradition.

The amateur lyra viol repertoire

It is clear that a lot of the development of the lyra viol repertoire occurred in a court context, particularly with Ferrabosco II in the early Stuart court. Repertoire that seems particularly related to the court context are the lyra viol consorts, duos and trios, as explained previously. The solo lyra viol repertoire was also developing in a court context, seen through the works of Ferrabosco II. However, the solo lyra viol repertoire was also adapted to meet the needs of the amateur musician.

Scholars suggest the lyra viol repertoire regressed in complexity in the latter part of the seventeenth century in an attempt to become more accessible to amateur musicians. Caldwell notes the repertoire substituted ‘a kind of tuneful regularity for the severe logic of syntactic imitation, while the textures are simplified and not infrequently reduced to three parts’.¹⁵⁴ The use of imitation in the solo lyra viol works is further expressed by Mace: ‘they often retort against the treble; imitating...’.¹⁵⁵ This contrasts with the previous description of Ferrabosco’s solo lyra viol works, indicating a change in attitude. The complexities and exploitation of the chordal techniques are not a feature of the later seventeenth century works. Caldwell shows composers such as Christopher Gibbons, Simon Ives, Thomas Ford and John Hilton exemplify this compositional change.¹⁵⁶ Cunningham supports this using the later publications by John Playford as evidence: ‘the kind of piece exemplified by the Playford lyra viol collections is typical of the solo repertoire generally: short, relatively simple dances or popular tunes’.¹⁵⁷ Andrew Ashbee suggests this change in style was to avoid the repertoire

¹⁵⁴ Caldwell, J. *The Oxford History of Early Music. Volume I*, 539.

¹⁵⁵ Mace, T. *Musick’s Monument*, 246

¹⁵⁶ Caldwell, J. *The Oxford History of Early Music, Volume I*. 539.

¹⁵⁷ Cunningham, J. *The Consort Music of William Lawes*, 95

being too technically demanding. He states ‘The lyra viol solo, encompassing as it does both melodic and harmonic interest, gained acceptance as an ideal form of musical diversion, particularly for the lone ‘young gentleman’ such as the law student or undergraduate’.¹⁵⁸ The implication that the lyra viol appealed to the new educated gentleman indicates a growing middle class. It also highlights the accessibility of the repertoire: for a lone gentleman to be able to play the lyra viol as entertainment in one’s home shows that this repertoire fulfilled its potential to be readily playable to amateurs.

The popularity of the repertoire for the solo lyra viol can be seen through the printed publications of the works. Playford’s four publications printed between 1652 and 1682 appealed to the rising class of the amateur musician, with the instrument being substituted for the more accessible and more economical bass viol, considered so due its versatility of playing solo and ensemble works. Before this, in 1651 Playford published *A Musicall Banquet*, which included a collection of 24 pieces for solo lyra viol published ‘obviously to... gauge the potential market for printed music’.¹⁵⁹ This was because no publications were printed between 1615 and 1651.¹⁶⁰

Simon Ives and the amateur repertoire¹⁶¹

Ives’ connection with the Cecil family and his work as a freelance teacher, composer and performer do not place him in a court context: it can suggest connections with the court, but Ives’ teaching also concerned the needs of amateurs, as shown through his connection with

¹⁵⁸ Ashbee, A. ‘John Jenkins and the Lyra Viol’, 840.

¹⁵⁹ Cunningham, J. *The Consort Music of William Lawes*, 94

¹⁶⁰ Listed in F. Traficante, ‘Music for the Lyra-viol: The Printed Sources’, *LSJ* 8 (1966), 7–24; also Otterstedt, *Lyra-Viol*, 243–50.

¹⁶¹ A detailed biography of Ives and study of the manuscript can be found in the preface of volume II, iv-v.

Anne Cromwell.¹⁶² Ives' employment shows that his solo works were not exclusively aimed at professional court musicians, and his contribution to the solo lute repertoire was adjacent to the development of amateur repertoire. Evidence of this can be found in the Oxford, Bodleian Library Music School MS F.575 as it contains solo lute repertoire of Jenkins, Lawes, Drew and Ives.

The repertoire included in this manuscript, specifically the works of Ives, reflects the attitude of simplification, suggesting that the repertoire was aimed at the amateur musician. The repertoire transcribed in volume II is a collection of short, simple dances echoing the observations of amateur repertoire by Cunningham.¹⁶³ They are characterised by melody and accompaniment and are not texturally ambitious, rarely displaying a chord that contains more than three notes. Although this is exemplified through works such as Sarabande 31 (volume II, page 3) more advanced textures are explored in the collection, such as *Almaine* 33 (volume II, page 10). The two full chords in bar 1 show a possible influence of Ferrabosco's textural exploitation. However, the piece then continues as a long melodic line with occasional chordal accompaniment, reverting back to the simplification to meet the needs of the amateur musician. Ives' uses frequent ornamentation to 'elevate simple tunes to varying degrees of technical brilliance'.¹⁶⁴ This use of decoration, especially of the 'elevation, is significant as it dates these works and possibly the manuscript c.1630 as this ornament was particularly associated with the 1630s.¹⁶⁵

¹⁶² Holman, P. 'Ives, Simon' *Grove Music Online* (accessed 20 July, 2015) see also Cunningham, J. and Holman, P. *Simon Ives: The Four-Part Dances*, v.

¹⁶³ Cunningham, J. *The Consort Music of William Lawes*, 94

¹⁶⁴ Cunningham, J. *The Consort Music of William Lawes*. 95.

¹⁶⁵ Cyr, M. 'Ornamentation in English Lute Music, Part II', 27.

The influence of the lyra viol repertoire

The lyra viol's ability to perform melodic and continuo parts simultaneously suggest the possibility of its influence on other continuo instruments. Traficante explains this:

Finally, of no small importance is the lyra viol's role as a connecting link between two aesthetic ideals of instrumental sound and function. It could approximate the polyphonic textures and self-accompaniment capabilities that helped raise continuo instruments such as the harpsichord and lute to high level esteem during the late sixteenth and early seventeenth centuries. On the other hand, it could also produce a singing line, the growing taste for which led to the predominance of the violin and solo voice by the beginning of the eighteenth century. During its period of popularity the lyra viol successfully performed both roles.¹⁶⁶

The lyra viol's textural capabilities and the influence it had on later musical developments are portrayed by Traficante, defining the lyra viol and its repertoire as innovative and progressive, and placing its mark firmly in the history of music. Wainwright states that the 'lyra viol superseded the lute as the popular instrument for the amateur player', showing its popularity with the amateur musician and its textural progressive thinking influenced and equalled that of the lute.¹⁶⁷ This attitude is reflected in the writings of Tobias Hume, who stated in 1605 that the viol could 'produce equally well the musical excellencies of the lute'.¹⁶⁸ Further, the single melodic lines that are featured heavily in lyra viol repertoire could have led to the interest in the solo violin, as is indeed suggested by Dart:

Here, indeed, are most of the features found in Bach's sonatas and partitas for unaccompanied violin and 'cello; yet Ferrabosco's lyra music was published in 1609,

¹⁶⁶ Traficante, F. 'Lyra Viol Music? A Semantic Problem', 326

¹⁶⁷ Wainwright, J. 'England, 1603 - 1642' in Haar, J. *European Music*, 518

¹⁶⁸ Hume, T. *First Part of Ayres*, fo. B2 cited in Traficante, F. 'Lyra Viol Music? A Semantic Puzzle', 326.

William Corkine's-almost as good in 1610 and 1612, and Tobias Hume's as early as 1605 and 1607...¹⁶⁹

It is unlikely that the lura viol repertoire exclusively contributed to the new compositional interest in the solo melodic line, however, the exploration that occurred in the repertoire could have led to later developments, as Dart suggests.

¹⁶⁹ Dart, T. 'Jacobean Consort Music', 70.

Issues with the transcription of tablature

Chapter 5. The transcription of tablature

A Scholarly Approach: The issues editors face and the variety of approaches to solving the issues

When approaching the transcription of tablature one must first establish the intended reader and purpose of the edition. The target audience of this particular transliteration will be performers of the classical guitar in standard tuning: when learning repertoire classical guitarists read from standard notation on one treble stave. It is therefore necessary to create an accurate reproduction of the tablature for a classical guitarist to perform the repertoire of the lute. This will make the lute accessible to a wider range of performers. The realisation will also seek to represent voice leading.

When given the task of transcribing a work presented in tablature, one immediately observes many barriers that stop this task from being a simple, transformative activity and becomes a minefield of scholarship, musicology and decisions of interpretation. Tablature, a practical presentation of the music that was highly popular with stringed instruments of the court, had become outdated, with standard staff notation being the most universal notation understood by musicians today, thus the most accessible uses of presenting the works.

The principal problem with transcribing tablature is described by John Caldwell:

tablature is only an indicator for the start of each note, it does not illustrate the duration of the pitch and thus polyphonic interpretation is left to be solved.¹⁷⁰

This is where the scholarly and philosophical debates come to light: how does one achieve an accurate reproduction of the tablature? Each figure presented needs to be carefully

¹⁷⁰ Caldwell, J. *Editing Early Music*, 66

considered, not only must the note be accurately represented in pitch value but also the note's role within the piece should be identified. Many editors have considered this matter, some more constructive and successful than others, and have suggested many methods.

Willi Apel highlights two basic approaches when transcribing tablature, although he is specifically referring to Lute tablature, the same methodology applies. In his book *The Notation of Polyphonic Music*, he suggests the two basic approaches are a 'strict transcription', and a 'polyphonic transcription'.¹⁷¹ Leo Schrade, whose methods are described by Thomas Heck in the *Journal of the American Musicological Society*, favoured the first approach. It is described as 'a very literal manner, never bringing out (through the direction of note stems, the use of rests, etc.) the various voices hidden in the tablature'.¹⁷² This literal approach dictates the accurate pitches depicted, with accurate rhythms, but does not take into consideration any polyphonic interpretation. One could argue that this is then exactly the same as tablature, and thus is the most accurate representation of it. However, due to its presentation being in standard notation, certain assumptions are made regarding the musicality depicted. In contrast to tablature, standard notation has an ability to accurately represent and imply voice leading, which allows a polyphonic interpretation to be depicted.

Consider the first bar in this extract of 'The Gillyflower' from Playford's 1682 publication.¹⁷³ Our knowledge of the lute and its repertoire suggests that this is an example of a melody and accompaniment texture. The first beat of the bar is a bass G, followed by two gs above middle C. When transcribed by a method such as Schrade uses, the bass G is a crotchet that only lasts one beat, and would therefore stop sounding when the other two gs are played. Another example is seen in bar one beat four which is a chord that lasts the duration of one minim beat followed by a crotchet beat. Rhythmically, when taking

¹⁷¹ Apel, W. *The Notation of Polyphonic Music*, 900 – 1600.

¹⁷² Heck, T. 'Reviewed Work: *El Maestro* by Luis de Milán, Charles Jacobs' 487.

¹⁷³ Playford, J. *Musick's Recreation on the Viol, Lute-Way*, 77

Schrade's approach, one would transcribe the chord of g,b,g as a minim and then transcribe the d crotchet beat with a rest underneath, as the G chord would then stop sounding with a literal transcription of the bar.



Fig. 6: 'The Gillyflower'. *Simon Ives*.¹⁷⁴



Fig. 7: literal transcription of the bar

However, it is clear that using Schrade's method does not depict the polyphonic textures and intentions present in the tablature. Our knowledge of the lute repertoire dictates that there should be a sense of melody and accompaniment, therefore a method such as this, which eliminates this attribute, cannot be one suitable for the lute repertoire. The low open G string in bar one beat one would be left to ring for the duration of the bar and resonate, confirming a chord of G major and affirming a texture of melody and accompaniment.

¹⁷⁴ Playford. *J. Musick's Recreation on the Viol, Lute-Way*. 77



Fig. 8: ‘polyphonic’ transcription

Although this principle works well, what is undetermined is how long the G will sound. Theoretically, it can sound for the whole bar, as the string is not required to play any of the other notes. This is known as ‘the rule of holds’. Caldwell notes in his recent revision of *Musica Britannica I, The Mulliner Book*:

The transcriptions into stave notation show chordal prolongation where it seems appropriate: the reuse of a string obviously curtails prolongation at that point, but there will be instances where a notated prolongation proves technically difficult or impossible in terms of left-hand fingering.¹⁷⁵

Other variables such as bowing techniques and the sustaining capabilities of the instrument must be taken into consideration, as there is the possibility this will hinder the duration of the note. On the other hand, the G may sustain until the next bar, in which case it is the performer who determines how long the note will sound, and actively stop it sounding if the note lasts too long. This is explored further in the following chapter. Although demonstrating his consideration of the practicalities for the performer, Caldwell’s transcriptions indicate the prolongation in standard notation in relation to the musical structure, rather than giving ‘a purely mechanical transcription of the plucking action, this being already evident from the tablature itself’.¹⁷⁶ This is significant, as it suggests two contrasting functions of tablature

¹⁷⁵ Caldwell, J. (ed.), *The Mulliner Book*, Musica Britannica, i (rev. edn, 2011), xxviii.

¹⁷⁶ Caldwell, J. (ed.), *The Mulliner Book*, Musica Britannica, i (rev. edn, 2011), xxviii.

and standard notation. Some suggest that it is easier for players of the lyra viol to play from tablature, meaning tablature is there for the ease of the performer. This would mean that the realisations in standard notation function for analytical purposes to represent voice leading. Contrasting this attitude, in the context of my transcriptions it is necessary to transcribe into standard notation and represent voice leading for the performer, as that is the most accessible form to a classical guitarist.

Due to the lyra viol's progressive experiments with texture, a literal translation of the text into standard notation is not suitable for this repertoire. One must follow Apel's other suggestion: a polyphonic transcription. Ian Pritchard elaborates:

In the "polyphonic" version, the editor infers polyphonic detail not explicitly stated in the original tablature, creating a modern edition with clear voice-leading, not unlike a Bach fugue from the Well-Tempered Clavier.¹⁷⁷

Applying this to the works for the solo lyra viol is the most successful route, as it allows one to re-create a texture that allows accurate voice leading, open strings to ring and create chords, and practical performance considerations for the player. Performance considerations are discussed in more detail in the following chapter 'Experimentation with notation'. Using a polyphonic translation seems more musical, as standard notation presents the music in a way that is familiar to the performers of today. With a polyphonic translation, the standard notation has the ability to suggest voice leading, allowing polyphony to be depicted. This is essential to the music of the lyra viol, as it melody and self accompaniment texture was one of the defining features of the repertoire and thus of the tradition.

In his book *Editing Early Music*, John Caldwell gives a scholarly method for transcribers of tablature. He suggests that, due to the principle problem with transcribing tablature, it is necessary for one to illustrate the polyphonic nature of the piece across two

¹⁷⁷ Pritchard, I. 'Transcription Notes'. 1.

staves. Moreover, he suggests the use of ties in square brackets that function to ‘legitimately’ indicate the polyphonic structure.¹⁷⁸ Considering Timofeyev’s *Thomas Ford: Lyra Viol Duets* and Traficante’s *John Jenkins: The Lyra Viol Consorts* as case studies, one sees one of these methods put into practice, although these editors have not adopted the use of ties and square brackets to indicate the polyphony. Indicating polyphony across two staves can be problematic. The use of bracketed ties would make these polyphonic gestures obvious to the performer, but would limit the performer’s own polyphonic and musical interpretation of the musical text. Neither Timofeyev nor Traficante use ties to indicate the voice leading, thus leaving the interpretation up to the performer. However, they both include two staves within their editions, a treble and a bass, which are used to indicate polyphony that is not obviously suggested by the tablature. This can cause certain interpretational issues. The two staves automatically assumes the split between bass and treble voices, which although in principle seems suitable for an instrument that has the capabilities of melody and self-accompaniment, can cause confusion for the upper voice leading and the polyphony that occurs within other voices besides the bass and top voice. Therefore, I would look to the example of lute tablature, and the transcription practices that are used for the classical guitar. In this editorial practice, the tablature transcribed is presented on one staff, the treble clef, yet still successfully depicts the polyphony. Further to this, voices can be easily distinguished with the musical mind of the performer, not limiting them to any author or editorial intentions, keeping the work current and accessible to the listener. In my opinion, this is the ideal and what I aim to achieve as my transcriptions are aimed for a classical guitarist. Caldwell can be seen to accept this, as he shows that the ideal solution is to print both the tablature and the transcription, and combined they should embody a polyphonic interpretation when appropriate.¹⁷⁹ What should be observed is the pitch range of particular chords, and the effect

¹⁷⁸ Caldwell, J. *Editing Early Music*. 66

¹⁷⁹ Caldwell, J. *Editing Early Music*. 68.

this has on the use of one or two staves. If a piece alternates between low and high notes a single staff may be used, but if chords are spread out across the range then using a single staff will result in lots of ledger lines that will be difficult to read. As the works are being transcribed for the classical guitar, octave displacement and the rearranging of chords can be used at the editor's discretion, as long as the voice leading is preserved.

The role of the editor

The role of editing is such an important one that it is a hotbed of scholarly argument. James Grier shows the importance of editors by stating that they act as 'mediators' between composer and performer.¹⁸⁰ The idea being that an editor can take a work and bring it to a more universally recognisable form for the purpose of the performer: one can do this through the standardising of notation, the recognising and correcting of mistakes that frequently occurred in the process of print, and generally adapting the work for current performing or institutional needs. Thus Grier portrays how an editor has the power to influence a text in 'every conceivable way'.¹⁸¹

Grier argues that a significant factor for a successful edition is the relationship and interaction of authority, that is, the authority of the composer over his work and the authority of the editor over their edition. Grier assumes that the composer has authority over their own work, whether they were created by them or under their direct supervision. He goes further to explain that the act of reproducing a composer's work through editing is in itself an act of recognising the composer's authority over the work: '[the] very act of reproduction exhibits

¹⁸⁰ Grier, J. *The Critical Editing of Music: History, Method and Practice*, 4.

¹⁸¹ Grier, J. *The Critical Editing of Music: History, Method and Practice*, 4.

at least a token acknowledgment of that authority'.¹⁸² However, Grier makes an important point when he states:

Moreover, the exact balance present in any particular edition is the direct product of the editor's critical engagement with the piece edited and its sources.¹⁸³

This is significant, as it highlights that not only do editors have to make practical decisions regarding polyphonic interpretation and note duration, but also that they have to choose the amount of decision-making they impose on the work. This is a bold statement, as it is sharing Grier's perspective that a composer extorts authority over his work even after it has been at the hands of the editor. It means that one assumes the composer's intentions are portrayed somewhere within the work, and the role of the editor is to preserve the intention as far as they are able. Kivy (cited by John Butt) elaborates this point, by stating:

...although we can never really be certain about the composer's wishes and intentions, the "mapping of high-order, aesthetic wishes and intentions is part of... an *interpretation* of the music." ¹⁸⁴

This suggests that the piece and the composer are one entity; their intentions are portrayed through the source and their authority is stamped on the work. They are inseparable.

However, there are those that disagree with this fundamental principle, resulting in a whole new musical approach to transcription and editing.

Roland Barthes, one of the leading figures in French structuralism, developed a way of thinking that transformed critical approaches to literature; developing what he recognised to be poet Stephane Mallarme's ability to 'foresee in its full extent the necessity to substitute

¹⁸² Grier, J. *The Critical Editing of Music*, 3.

¹⁸³ Grier, J. *The Critical Editing of Music*, 3.

¹⁸⁴ Butt, J. *Playing with History*, 76.

language itself for the person who until then had been supposed to be its owner.’¹⁸⁵ The point highlighted is that it is the language or text itself that speaks, not the author. Barthes further explains the purpose of writing: it is to reach the point where it is only the language performing, and not ‘me’.¹⁸⁶ This is important, as applying this thinking to a musical text or work and the composer’s own authority over it opens new boundaries for an editor. If one assumes that the composer has no authority over his work: there are no intentions, musical or otherwise, or any contextual attributes told through the piece, then the editor is in no danger of destroying or ruining said intentions with their own influences or interpretations. All the meaning is created in the self, and there is not any significance or interest in decoding the contextual attributes of the piece. The editor can approach the text, in this case presented in tablature, as data. Margaret Bent states

Observation, selection and ordering of data go together with the formation, testing and refinement of hypotheses; the questions that arise, in turn, direct the search for further evidence, the search for a right course rather than the right course for that investigation. Evidence and interpretation are inseparable.¹⁸⁷

Her final sentence portrays the inevitable interaction an editor has with a musical text or source, and the unavoidable stamp of original content that occurs, even if it is undesirable. Timofeyev highlights this in his edition of Thomas Ford’s lyra viol duets, as he states that ‘every attempt to transcribe from tablature into staff notation brings along the responsibility of interpretation. Such subjectivity of interpretive technique becomes especially crucial in the case of more polyphonic pieces’.¹⁸⁸

¹⁸⁵ Barthes, R. ‘The Death of the Author’. cited in *The Norton Anthology of Theory and Criticism*. Second edition, 1323

¹⁸⁶ Barthes, R. ‘The Death of the Author’. cited in *The Norton Anthology of Theory and Criticism*. Second edition, 1323

¹⁸⁷ Bent, M. ‘Fact and Value in Contemporary Musical Scholarship’, 86.

¹⁸⁸ Timofeyev, O. *Thomas Ford: Lyra Viol Duets*, 78.

The removal of the 'author,' which in this case is the composer, 'utterly transforms the modern text'.¹⁸⁹ The musical text is no longer tied to the contextual surroundings of the author, and therefore is not limited to a particular time or context. Barthes explains further:

The Author is thought to *nourish* the book, which is to say that he exists before it, thinks, suffers, lives for it, is in the same relation of antecedence to his work as a father to his child. In complete contrast, the modern scriptor is born simultaneously with the text, is in no way equipped with a being preceding or exceeding the writing, is not the subject with the book as predicate; there is no other time than that of the enunciation and every text is eternally written *here* and *now*. The fact is [...] that writing can no longer designate an operation of recording, notation, representation, 'depiction' [...]; rather it designates exactly what linguists [...] call a performative, a rare verbal form (exclusively given in the first person and in the present tense) in which the enunciation has no other content (contains no other proposition) than the act by which it is uttered...¹⁹⁰

Therefore the act of editing and the performance of the work is the attribute that should be held in high authority. The text exists with no boundaries or limits imposed upon it by thoughts of composer's intentions or contextual surroundings. As Butt notes 'meaning and significance are to be located, albeit contingently, in the activity, function and use of the reader and interpreter'.¹⁹¹

These schools of thinking then cause issue when one studies a multitude of editors and their approaches. Grier conveys editors as reluctant to assume any authority over the texts that they themselves have printed, as they wish to give the appearance or impression

¹⁸⁹ Barthes, R. 'The Death of the Author'. cited in *The Norton Anthology of Theory and Criticism*. Second edition, 1324

¹⁹⁰ Barthes, R. 'The Death of the Author', 1324

¹⁹¹ Butt, J. *Playing with History*, 81.

that they only present the text of the composer. He further suggests that editors appear to rely on the sources themselves rather than acknowledging their own critical response.¹⁹² This is unique to editing, as performers demonstrate the attitude that editors are too afraid to, and ignore the composer's intention in favour of their own musical insights and interpretation, thus taking authority of the text. Butt notes 'Performers are popularly idolised above composers for their insights and unique personality'.¹⁹³ Grier's suggestion of reluctance is an interesting one, as he previously mentioned that he assumes the composer's authority over the musical text. However, he is now contradicting this through his criticism of certain editorial practices.

Interpretation and its influence on publication of the works

This contradiction is seen further when looking at the writings of Leo Treitler.¹⁹⁴ Treitler demonstrates the variations found in some of the early recordings of the piano works of Chopin, noting that:

The score, therefore, the composer's direct product, does not precisely define the piece, nor does any performance or combination of performances.¹⁹⁵

This indicates that the source is not a complete depiction of the piece; interpretation must be added to the equation to reveal the full extent of the work. This is particularly relevant to the works for the lyra viol. Consider any of the solo lyra viol works composed by Simon Ives, for example 'The Gillyflower' (extract above). A copy of the facsimile can be found in the appendix, and the transcription found on page 22 in volume II. In its manuscript form, the source does not assume any musical representation. It is direct instruction waiting for its musicality to be unlocked by a performer. Due to its presentation, the full extent of the work

¹⁹² Grier, J. *The Critical Editing of Music*, 4.

¹⁹³ Butt, J. *Playing with History*, 81.

¹⁹⁴ Treitler, L. 'History and the Ontology of the Musical Work', 487-91 cited in Grier *The Critical Editing of Music*, 22

¹⁹⁵ Grier, J. *The Critical Editing of Music*, 22.

is arguably more hidden than that of which is presented in standard notation, as, at least within the attitudes of today, standard notation depicts a universal instruction of musicality. Brett also agrees with this, stating ‘...if we ceased to use the word 'definitive' in relation to *any* edited text, then much of the polemics surrounding editing might subside’.¹⁹⁶ The idea of giving any source a ‘definitive’ value is absurd, as manuscript sources and printed sources contain corruptions and errors that the composer didn't intend. Emery portrays the case of a composer who submitted an ambiguous score: he had to be asked whether a certain passage was to be sung by alto solo or altos within the choir. He answered contrary to his intentions, and did not realise his mistake until the work was printed and being rehearsed.¹⁹⁷ In addition to being an entertaining anecdote, this highlights how early on in the process corruptions can occur, thus demonstrating that the source should not be held in such high authority.

Another consideration should be the influence of publishers over the works. The work of Jerome McGann highlights this particular issue, perceiving two codes at work in a text. The first is the linguistic code: the basic verbal text over which the author has most control. The second, the bibliographic code, involves the other aspects of presentation such as the printing. The bibliographic code shows the influence of the publisher, as they can incur changes and ultimately have the final say.¹⁹⁸ ‘The Gillyflower’ appears not only in the chosen manuscript of study¹⁹⁹, but also in Playford’s 1682 publication *Musick’s Recreation on the Viol, Lyra-Way*, example above. Comparing it to music in Mus Sch F. 575, many differences can be seen even in the first two bars. Playford has altered the use of bar lines present in the manuscript, so he has defined ‘The Gillyflower’ to be in 3/2 rather than F.575’s 3/1. Further to this, he has added some melodic decoration in his second bar. These two changes can show

¹⁹⁶ Brett, P. ‘Text, Context and the Early Music Editor’, *Authenticity and Early music*, P. 110

¹⁹⁷ Emery. *Editions and Musicians*. 6

¹⁹⁸ McGann, J. *The Textual Condition*, 58-68 cited in Butt, J. *Playing with History*, 82.

¹⁹⁹ Oxford, Bodleian Library Mus Sch F.575

signs of other influencing sources on the works of Simon Ives, sources that I have been unable to study for this thesis, but would be considered in further study. However, it can also be evidence to convey Playford's editorial decisions. Playford has taken authority over the work of Simon Ives and adjusted it by adding embellishments and changing the time signature, putting his stamp on the works and adding his name to the lyra viol repertoire.

Conclusions

To conclude, the transcription of tablature can be a confusing process due to the many burdens placed upon the editor and the ever-changing attitudes regarding the function of an edition and the role of the editor. There are many difficulties to surmount due to the varying opinions of scholars, including the authority of the text, the presentation of the works and how one eventually approaches the act of transcribing. The authority of the text is most compelling, as, even though this thesis concerns a handwritten source, it still can contain errors and questionable material. However, the decision regarding the authority of the manuscript Oxford, Bodleian Library Mus Sch F.575 was dictated by time restraints. My transcriptions give a lot of authority to the source, as other sources and concordances have not been considered.

However, there is a fundamental editorial change I have placed upon the works, as they have been transcribed for the classical guitar instead of the intended lyra viol. Through this decision I have placed the accessibility of the pieces and the practicalities of the before the composer's intention. However, the lyra viol works are well-suited to the classical guitar, and will be an asset to its repertoire.

Chapter 6. Experimentation with notation:

Exploring the different solutions to presenting the works in the most accessible form.

Whilst considering how to approach my transcriptions of Simon Ives' works, I found a problem with what standard notation could convey. Straight away, I was struggling to conform to the Western Classical Tradition's idea of musicality, risking the possibility of taking away what I believed to be the essence of the pieces. When an editor is putting tablature into a two stave notation, they are immediately making decisions regarding how it looks musically upon the page, particularly in relation to the interpretation of the lengths of notes, and possibly neglecting to consider the repertoire's actual sound. The contextual surroundings of lute repertoire may also lead one to believe that their final product is a fiction: a transcription of repertoire taken out of its experimental context and placed in a fixed musical environment, where it is anchored rigidly by bar lines and harmonic implications are scrutinised by a different contextual ear. Due to the necessary editorial interpretation required regarding rhythm, no two editions will be the same. If this is the case, what one editor transcribes as what they believe to be an accurate representation of the tablature may to a lesser or greater extent contradict an existing edition regarding rhythmic lengths and voice leadings. Therefore, tablature must be considered as an ideal form for the presentation of this repertoire as it portrays a far 'looser' attitude towards notation. This attitude was also reflected in 1673 by Matthew Locke:

I... have composed several things for [the lute] and from thence am sufficiently convinced, that the way of Tablature is much easier and properer for that Instrument, and the expression of its excellency, than the way of Notes.²⁰⁰

It allows freedom in deciding which notes can stop sounding when, giving the modern day performer the flexibility to produce a musically convincing performance with a practical mind-set, with a liberty to discover the musicality they wish to bring to the repertoire.

With this in mind one must consider why editors endeavour to transcribe tablature. Today, in the Western Classical Tradition, standard stave notation is the most accessible presentation of music. It depicts pitch, note duration, rhythmic value and a clear structure to the polyphonic voicing. It is the multi-tasker of music presentation. However, this doesn't by any means devalue the nature of tablature. It is far more practical in nature, depicting the location of the notes and indicating when the player is to play them. Colette Harris states: 'Tablature is not a fixed-pitch notation, and therefore can be played at any pitch; only when there is also a staff notation part is there any indication of fixed pitch'.²⁰¹ This is particularly relevant to the lyra viol, as the debate around its organology and, more significantly, its various tunings allow tablature to be a most efficient way of presenting this repertoire. This explanation from Harris follows her stating 'Any size viol can be played lyra-way (that is, from tablature...)' showing the flexibility tablature gives to the lyra viol repertoire; it can be played on other instruments with the indicated intervals for tunings but not necessarily in the same key.²⁰² This occurrence is demonstrated by both Caldwell and Traficante: Caldwell states how the bass viol was most favoured with improvisation and composition on a ground, thus portraying this as a highly versatile instrument and one compatible with the repertoire of

²⁰⁰ Locke, M. *The Present Practice of Musick Vindicated* cited in Traficante, F. *John Jenkins, Lyra Viol Consorts*, xi

²⁰¹ Harris, C. 'The Viol-Lyra Way', 4

²⁰² Harris, C. 'The Viol-Lyra Way', 4

the lyra viol.²⁰³ Moreover, Traficante commenting on seventeenth-century performance practice, states ‘a performer in the seventeenth century, such as Pepys, would not have hesitated to play lyra viol music on any bass viol that happened to be ready at hand’.²⁰⁴ All of this considered, it is probable that editors endeavour to transcribe tablature to make the repertoire more accessible to musicians today, as described by James Grier.²⁰⁵

An evaluation of existing editions can indicate the different approaches of each editor, displaying the diversity that can occur within the transcription of tablature. Further to this, it can highlight the accessibility achieved, as focused comparisons drawn from the editions can display the extent of this success, and prompt considerations for improvements. Three scholarly transcriptions will be critiqued and evaluated, with specific emphasis on the use of the tablature, and what it represents in each edition:

Traficante, F. *John Jenkins: The Lyra Viol Consorts*. Madison: A-R Editions, 1992.

Timofeyev, O. *Thomas Ford Lyra Viol Duets*. Madison: A-R Editions, 1998.

Cunningham, J.P. *School of Music PhD*. ‘Music for the Privy Chamber: Studies in The Consort Music of William Lawes’ 2007

Traficante has presented the tablature ‘beautifully set’ amongst the musical text, something that Jonathan Freeman-Atwood highly appreciated in his review.²⁰⁶ The A-R Edition by Timofeyev has separated the tablature from the transcription, creating two different performance scores.²⁰⁷ The final transcriptions examined here are those of John Cunningham’s PhD concerning the works of William Lawes.²⁰⁸ Cunningham has not included a tablature realisation or copy of the source within his editions, giving rise to

²⁰³ Caldwell, J. *The Oxford History of English Music: Volume 1*. 545.

²⁰⁴ Traficante, F. ‘Lyra Viol: Structural Characteristics’ 1.

²⁰⁵ Grier, J. *The Critical Editing of Music*, 4

²⁰⁶ Freeman-Atwood, J. ‘The Lyra Viol Consorts by John Jenkins’ 262.

²⁰⁷ Timofeyev, O. *Thomas Ford: Lyra Viol Duets*.

²⁰⁸ Cunningham, J. ‘School of Music’ Volume II

questions: What does the presentation of the tablature achieve? Do editions lose anything if it is not included? Does it change the purpose or function of the edition if it is either included or not?²⁰⁹

The edition by Frank Traficante is scholarly, with a lengthy preface serving as a ‘comprehensive guide to seventeenth century English practice in general and to the lyra... viol in particular’.²¹⁰ His choice to present his lyra viol transcriptions in a two stave format aligned with the tablature is significant. The presentation, observed by Troy-Johnson, is bound for ‘critical study’, the tablature providing a comparison for the performer to follow.²¹¹ Traficante states its function:

The tablature transcriptions are intended to facilitate study of the score and to provide suggestions for performance. The violist should not expect to be able to play from the transcription... the transcription is in the nature of a realisation...²¹²

This suggests the function of the tablature as a context for the performer. Tablature has much ambiguity in terms of the duration of some notes: its nature allows the performer to decipher the duration of notes, leaving the ‘editorial decisions’ of musical sense to the performer, and cutting out the middle man or ‘mediator’.²¹³ This association to a free nature makes tablature fit the experimental and progressive context of the lyra viol repertoire perfectly, and merely its presence upon the page affirms that this is Traficante’s interpretation of the tablature: not only does it serve as a comparative device supporting his transcriptions, it also serves as a liberation for the performer, allowing them to access the original source and not restrict them to Traficante’s edition of the works.

²⁰⁹ It is important to note here that the purpose of Cunningham’s transcriptions was an adjunct to a PhD thesis, a differing purpose to practical scholarly- performing edition.

²¹⁰ Troy-Johnson, J. ‘The Lyra Viol Consorts by John Jenkins, Frank Traficante’, 744

²¹¹ Troy-Johnson, J. ‘The Lyra Viol Consorts by John Jenkins, Frank Traficante’, 744

²¹² Traficante, F. *John Jenkins: The Lyra Viol Consorts*, xxvii

²¹³ Grier states how an editor acts as a ‘mediator’ between composer and performer in *The Critical Editing of Music*, 4.

Traficante shows further consideration towards the reader, as he has not only offered a comparison for the reader, but also edited the tablature to make it more readable and accessible to those not skilled in reading tablature. A particular review discusses how Traficante has achieved this, with emphasis on his decisions regarding ornamentation. David Pinto states ‘It was over-solicitous, however, to delete lyra ornaments from the text, even if they are of indeterminate meaning and sparse occurrence’.²¹⁴ Here, Pinto is disagreeing with Traficante’s editorial omissions, thus placing a lot of authority onto the manuscript sources. Traficante defends his approach, and states:

To preserve such scribal idiosyncrasies and inconsistencies in a modern edition would serve no useful purpose. Unlike a manuscript written perhaps in haste, a clear, uncrowded, and carefully aligned modern edition should be consistent and not cluttered by unnecessary signs. Accordingly, the editor has adhered to the main rule and used duration signs only when required to signal new values. Redundant source duration signs have been omitted tacitly.²¹⁵

The argument here is one of accessibility – putting the ease of the performer or the scholar first. An edition should not include any signs deemed ‘unnecessary’ as they are perhaps not understood anymore. A solution to this is demonstrated in editions of English 17th-century keyboard music. Ornamentation that is obsolete and often ambiguous in meaning is explained in the preface of the edition, clearly indicating to the reader its meaning and purpose. Everything included in the edition should be there to help and inform the reader of the repertoire’s demands. Regardless of this, some emphasis must be placed on Pinto’s rather significant observation. This gives the tablature equal importance to the transcriptions, portraying its presence in the edition to have a high purpose. Traficante’s accessibility is

²¹⁴ Pinto, D. ‘The Lyra Viol Consorts by John Jenkins’, 131.

²¹⁵ Traficante, F. *John Jenkins: The Lyra Viol Consorts*, xxvii

achieved further through the addition of regular bar lines: these have been added to both the transcriptions and to the tablature, introducing an anchor to the repertoire, something that was not present in the original sources. To performers today, bar lines are of high importance, functioning as the sense of a constant beat and rhythmic security. This addition displays a twenty-first century influence on the tablature, suggesting that certain modifications can make this presentation accessible.

Timofeyev has used a similar approach with the inclusion of tablature. Although presented in a different manner, Timofeyev has also modified the tablature to achieve accessibility. He too has introduced the component of a regular bar line as a way to bring tablature into the twenty-first century. He portrays this by stating:

Regular barlines are used in this edition. In order to make the tablature rhythmic symbols more explicit, in cases where a long note sounds through editorial bar lines it is divided into two tied notes.²¹⁶

Timofeyev's argument suggests that even tablature, a form that once was not bound to a western classical context, now has to be altered to make its presentation universal. The use of the bar line does make the presentation of the repertoire more accessible, but is not the only factor that contributes to its universality. This is confirmed by Timofeyev and the function of the tablature. Its presence upon the page is there for the benefit of the performer. He states:

...viol players who are experienced with lyra viol music in multiple tunings will certainly prefer the tablature format. The transcription is provided for analytical purposes, and for those who wish to perform this music on a different instrument.²¹⁷

The tablature does not serve as a direct comparative device, rather an alternative reading for a performer. This suggests that tablature is still an accessible format, prompting a personal

²¹⁶ Timofeyev, O. *Thomas Ford: Lyra Viol Duets*, 79.

²¹⁷ Timofeyev, O. *Thomas Ford: Lyra Viol Duets*, 78.

conclusion that, with some minor alterations, editions can be created that encompass the free interpretational nature of tablature but are more universal for those who are not familiar with the form.

Other attitudes and approaches described in Traficante's edition are contrasted by Timofeyev in his transcriptions of Ford's 1607 publication:

Musicke of Sundrie Kindes, Set forth in two Bookes [...] The Second Are Pavens, Galiards, Almaines, Toies, Iigges, Thumpes and such like, for two Basse-Viols, the Liera way, so made the greatest number may serve to play alone, very ease to be performed. Composed by Thomas Ford.²¹⁸

The tablature's inclusion has been previously noted. However, here they are presented in two separate scores, giving the tablature a differing function to that of Traficante's edition. The separation of the two forms eliminates the possibility of immediate comparisons and evaluations of the editor's transcriptions. The tablature exists to be read from, and performed from. Timofeyev previous statement proves the purpose of the tablature to be that of a performance device, included for those who specialise in viol playing and who are accustomed to the format.²¹⁹ Thus Timofeyev's edition is more of a performance edition, one in which the tablature serves its true function as a presentation for the repertoire rather than an analytical device to justify his transcriptions. Timofeyev works on the assumption that the tablature would be used for performance by viol players and that the transcription would be used for analysis or those wanting to play the works on other instruments. He too has made some editorial changes to the tablature, sharing Traficante's ideologies that the tablature needs to be readable and functional if it is present within the edition, including the introduction of bar lines that has already been mentioned.

²¹⁸ Timofeyev, O. *Thomas Ford: The Lyra Viol Duets*, ix.

²¹⁹ Timofeyev, O. *Thomas Ford: Lyra Viol Duets*, 78.

David Pinto has also evaluated the editorial methods of Timofeyev. A notable point is portrayed in the following quote:

all pieces were printed in a *tete-beche* layout, for two to read from an opening: easier in fact to use than a two-stave system substituted here (and archaic *civilite* type for the original tablature letters has not been outdone for legibility either).²²⁰

The editor's choice to align the two lyra viol parts together in the tablature form is complimented; the ease of the performer is once again top priority. What is more interesting is Pinto's reaction to the two stave presentation. He portrays the two stave standard notation as lacking the clarity reflected in the self-aligned tablature. This shows a strength of tablature. Despite this, clarity can be achieved with a different approach to standard staff notation when presenting the transcriptions, such as not presenting it across two staves, rather one with either changing clefs or some octave displacement. This is seen in the PhD thesis of Cunningham. Cunningham uses a single transposing treble clef stave, occasionally switching to the bass clef when then range is too low to be depicted in the treble. This example is important, as it is the closest to classical guitar notation, which is my intended purpose of the transcriptions. Cunningham demonstrates that single stave transcriptions are possible for the lyra viol repertoire, However, the changing of a clef is not something that is common practice in guitar notation, therefore the use of octave displacement will have to be used. This is because the range on the classical guitar in standard tuning is more limited than that of the lyra viol, particularly at the lower pitch end, so some editorial decisions will be required so the classical guitar can accommodate the lyra viol repertoire.

These are examples, and although seen as solutions can induce certain philosophical questions regarding editing: at what point does a transcription become an arrangement? Does an editor have enough authority over the text to make such changes?

²²⁰ Pinto, D Review: 'Fantasia-Suites, by John Jenkins; Lyra Viol Duets by Thomas Ford; Oleg V. Timofeyev', 158

The questioning of the limitations the editor faces raises the key point of note durations, and how one depicts these when they are not indicated fully in the source: music theory has a huge impact on the editor when making decisions on note durations. John Caldwell elaborates ‘tablature is only an indicator for the start of each note, it does not illustrate the duration of the pitch and thus polyphonic interpretation is left to be solved’.²²¹ This leaves the decisions regarding voice leading to the performer’s discretion, creating a sense of ambiguity that standard staff notation does not allow. Regardless of this, it seems to be common practice to present the works across two staves, clearly indicating the voice leading and the editorial interpretation that has occurred. A repertoire developed in such an experimental context is going to suffer a little if it has to be presented conforming to the newly developed ideas of music notation. Thus, these conventional ideas have the possibility to alter the style of the repertoire, even if it is only slightly. My experience with transcribing the works of Simon Ives demonstrates how the melodic lines and harmonies are not always conventional. This musical attribute is also seen in the works of Jenkins, so much so that David Pinto voices certain concerns regarding some of Traficante’s editorial interpretations: ‘There are other instances of uncharacteristic discord which in other writers would seem like run-of-the-mill super-imposition of independent lines’.²²² This can be seen as a clear example of the experimental nature of lute works, specifically with Jenkins, as the frequent nature of discords or super-imposed independent lines convey the non-conventional use of harmony experienced in these works. That said, Caldwell’s analysis of Simon Ives’ repertoire in particular portrays it as less experimental than the works of John Jenkins, and William Lawes. He suggests this repertoire demonstrates a simplification of textures that are mostly reduced to three parts and a large emphasis on imitation. He states ‘But none of it embraces

²²¹ Caldwell, J. *Editing Early Music*, 66

²²² Pinto, D, ‘The Lute Consorts by John Jenkins; Frank Traficante’, 131.

the formal and textural devices initiated by Coprario and carried to fruition by William Lawes and John Jenkins'.²²³

The works of Simon Ives do reflect this attitude, with much of the repertoire attributed to him in the Oxford, Bodleian Library Music School manuscript F.575 being simple dances. Observations stated in a previous chapter displayed the composer's use of simple melodies that have some chordal accompaniment demonstrating some polyphony. Ives' work 'The Gillyflower', demonstrates violin-like melodic lines with a simple chordal accompaniment, and some interaction between two main voices. However, realising the ornamentation present in the manuscript highlights Cunningham's attitude that this 'can elevate simple tunes to varying degrees of technical brilliance'.²²⁴ This must be emphasised, as it still demonstrates the lyra viol repertoire, including that of Simon Ives, as progressive, and a product of an experimental age.

I feel when approaching such a task one needs to be musically open-minded and not constrained in any way, otherwise one might risk changing the experimental nature of the repertoire. Traficante displays a certain open-minded approach through the phrase 'a liberal approach to transcription has been followed for this edition'.²²⁵ In her review, Troy-Johnson describes this as 'Admittedly "liberal" in interpreting rhythmic durations and consequently texture'.²²⁶ This implies the idea of inconsistency, which in turn has negative connotations. An example of this can be found in the *Almaine*, the second movement of the *Suite in G Minor*.²²⁷

²²³ Caldwell, J. *The Oxford History of English Music, Volume I*, 539.

²²⁴ Cunningham, J. *The Consort Music of William Lawes*, 95.

²²⁵ Traficante, F. *John Jenkins: The Lyra Viol Consorts*, xxvii.

²²⁶ Troy-Johnson, J. 'The Lyra Viol Consorts by John Jenkins; Frank Traficante', 744

²²⁷ Traficante, F. *John Jenkins: The Lyra Viol Consorts*, 47.



Figure 7: Almaine extract, bar 28-30 ²²⁸

Bar 29 has a semibreve A harmonising the step melodic line and carrying on to the next bar. However, as soon as it is replayed as part of a D chord in bar 30, Traficante suggests that it only sounds for one beat, although it fits with the harmony and growing texture through the rest of the bar. Although inconsistent, it can be suggested that this is because the player would have to stretch five frets to achieve the continuous sounding of the A to harmonise with the A in the top voice an octave higher. However, with a position shift that shouldn't be impossible, but it may have been an example of Traficante considering the ease of the performer and adhering to the 'rule of holds' before the texture and extra harmony. I feel that this is important and the consideration of the performer is key to a successful edition.

The decisions regarding note duration are approached in many different ways as demonstrated by the three editions in question. Troy-Johnson observes Traficante's adherence to the 'rule of holds': a practical solution that assumes the finger to be held on the fret for as long as possible, whether that is until the finger is needed elsewhere or until a different note is to be played upon that string.²²⁹ In my opinion, this is an excellent approach to solving the principle problem of contrapuntal voicing. It considers the limitations of the instrument, theoretically not placing all importance on the musical presentation upon the page. However, he does state 'This rule must be broken, of course, when the continuation of

²²⁸ Traficante, F. *John Jenkins: The Lyra Viol Consorts*, 47.

²²⁹ Troy-Johnson, J. 'The Lyra Viol Consorts by John Jenkins; Frank Traficante', 744 see also Traficante, F., *John Jenkins: The Lyra Viol Consorts*, xxvii.

a note would be musically inappropriate', still portraying some kind of conformity to the Western Classical Tradition.

Timofeyev demonstrates a different approach. He describes his considerations and method:

The main question the editor has to ask him- or her-self concerning transcription from viol tablatures is: should we assume that a sounding pitch ceases at the moment when the bow leaves the corresponding string? In the present edition, an effort has been made to transcribe Ford's lyra viol parts as "polyphonically" as possible, considering the act of bowing as an "extended pluck," as it were. The grand staff format is adopted, since it shows the polyphonic texture of the music better than a single staff format.²³⁰

Timofeyev has not adhered to the 'rule of holds', as this concerns the use of the left hand. Rather, Timofeyev's concern is with the right hand, or bowing hand. He assumes the sustained lengths of each note, determining the voicing and polyphony from patterns he can see in the tablature. For example, the first piece of the edition 'M. Southcotes paven', the opening depicts a style of melody and self-chordal accompaniment that can be seen in the tablature, not only by the pitches indicated but also by the rhythmic indicators above the tablature. This is noticeable immediately in the second lyra viol part in the first two bars.²³¹ These have been realised across the 'grand staff' format, with the accompanying chords assumed to last the whole length of the bar. Both of the accompanying chords are played on open strings (indicated by an 'a' on the tablature) thus their ability to sustain is not dependent on holding a finger on a fret for the duration of the bar.²³² Due to the open stringed nature of

²³⁰ Timofeyev, O. *Thomas Ford: Lyra Viol Duets*. 78

²³¹ Timofeyev, O. *Thomas Ford: Lyra Viol Duets*. 3

²³² Timofeyev, O. *Thomas Ford: Lyra Viol Duets*, 35

these chords, this particular example could be seen as quite a convenient example to choose. The unnecessary intervention of the left hand results in no conflict of interest that lead to some interpretational dispute, nor does it obscure the ability to sustain the chords in a practical sense.

This is an important issue. The practical approaches and concerns depicted by tablature does not translate well into standard notation, as staff notation immediately indicates voice leading and polyphony. If it is not possible to sustain the chordal accompaniment underneath a melody line, standard staff notation has no way to indicate this. A further philosophical point to be considered here is the harmonic implications that this leads to. Although a chord or a note in a chord cannot be sustained due to performance limitations - this includes the limitations of the instrument; there is only a certain amount of time that a note can ring once it has been plucked - the harmony implied may remain in the listener's ear. As an editor, it is possible to recognise when this can occur, however it is not possible to predict it every time as each listener's experience varies according to different circumstances. This is particularly relevant to the classical guitar. When playing a melody line accompanied by an open string harmony note, it is very difficult to determine each time how long that note will actually sound. As it is an open string, it will have more of a resonance than a fretted string. Yet it is impossible to determine how long that note will ring unless the performer influences its duration i.e. intentionally shortening its resonance through the right hand or the left hand.

Returning to the main point in focus, if one could adapt the system in which the repertoire was presented, perhaps it could encompass the practical considerations which standard staff notation cannot depict. To do this, one would have to introduce a certain level of ambiguity or 'freedom' that is reminiscent of tablature. This could be achieved through

modifications to a tablature system, incorporating the use of strict, rhythmic indicators with a use of a universal notated pitch comparable with standard stave notation.

This concept has been reached after looking at other approaches modern editors have had to early music. Experimentation with the notation has been a shared attitude, with modern editions of Couperin's French Fantasies being a perfect example of thinking outside the western classical box. The scholar Julie Anne Sadie states: 'The notation in whole notes [semibreves] (preserved in this modern edition) leaves the player free to make his way without metric constraint from one chord to the other...' ²³³ This unconventional presentation of the work remains accessible and easy to understand, due to the use of standard staff notation. It is important to note here that this presentation is preserved from the original. The note-heads are those that the Western Classical Tradition are familiar with; the only variant is the use of whole notes rather than any other depiction of rhythm. Accordingly, it has an immediate impact on the performer's attitude, with rhythmic values not constricting the free musical approach intended for the performance.

²³³ Sadie, J. *Companion to Baroque Music*, 389.

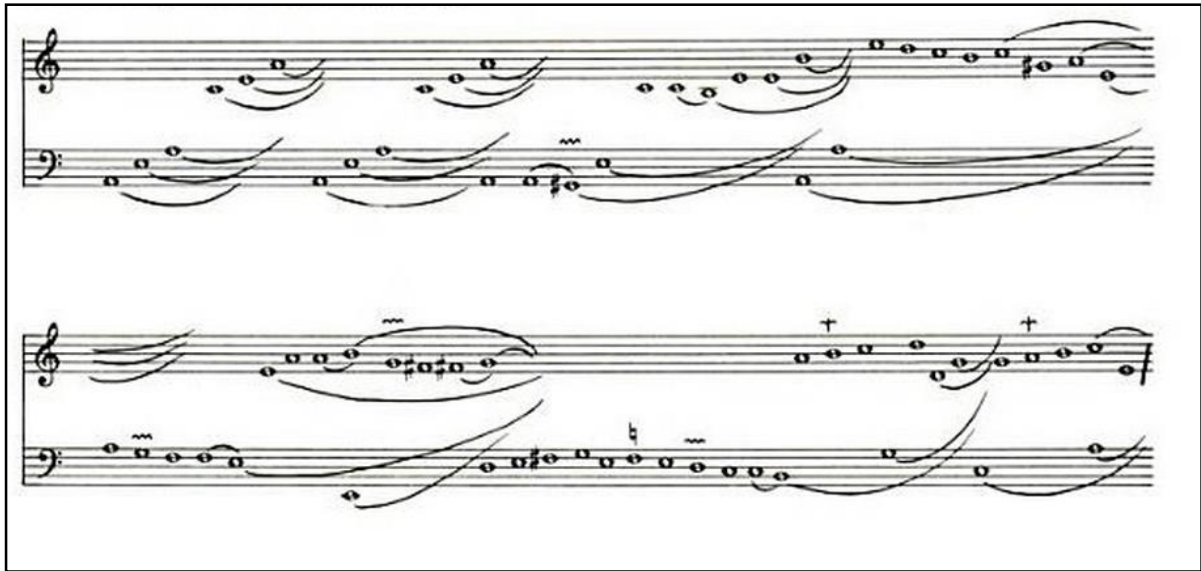


Fig. 8: *Louis Couperin, Prelude en la mineur*

However, there are some issues with this approach. Returning to the work of Simon Ives, his repertoire for the lyra viol includes rhythmic interest, fundamental to the dance-like nature of the majority of his works within MS F575. Thus, the depiction of a full piece in whole notes would not be appropriate, as although it infers a freedom with time, it does not accurately depict the specific rhythms of the piece, leaving too much for interpretation and risking losing the rhythmic shape of the piece completely. On the other hand, some may argue that it would be a fitting presentation for some of Ives' other works in the manuscript, for example one of the Preludes. As preludes, these works would have had their roots in improvisation, thus this manuscript could be seen as a 'model' for the performer. Therefore, the improvisatory nature that the above Couperin example encourages could be suited to the Preludes of Simon Ives. Personally, I find the rhythmic interest indicated by the tablature is still too specific to ignore, so this approach is not suitable, and other possibilities that include accurate rhythmic depiction must be explored.

Placing emphasis on an earlier conclusion drawn from the observations of Timofeyev, tablature is still an accessible format to present works for the lyra viol. If a few modifications are made to this practical approach, it can be made more accessible to the Western Classical Tradition, and a less alien presentation of the work. The key to making this presentation more universal lies with the depiction of pitch: instead of using a diagram to illustrate the location of the pitch on the string, one incorporates the use of the stave and depicts the pitch in standard staff notation. However, to keep tablature's ambiguity, a similar model to indicate the rhythmic entries would be used, incorporating the factor that leaves the polyphonic interpretation to the performer. This does achieve the polyphonic freedom desired, but does counter the argument of flexibility with pitch that was favoured by Harris and myself.²³⁴ This considered, it is still the accessibility and the depiction of the polyphony that is prioritised, and the introduction of note heads into this tablature model can help achieve both. Once this decision was made, there were a few variations that had to be considered. The pitches, indicated by standard note-heads on a single stave as opposed to a two-stave notation, are aligned with rhythmic indicators above the stave running parallel, maintaining the rhythmic precision of tablature. This seems quite a successful approach, as it encompasses standard staff notation with the 'free' nature of tablature. It has a universally recognised way of depicting each pitch but keeps the rhythmic indicators of tablature as it is 'an ideal system for notating the free textures characteristic of [...] lyra viol music'.²³⁵

Keeping this model, I returned to the previously discussed issue of bar lines. Varying the use of bar lines to evaluate how they affect accessibility, the first example demonstrates bar lines used reminiscent of the source. They are used inconsistently, changing the function

²³⁴ Harris, C. 'The Viol-Lyra Way', 4

²³⁵ Traficante, F. *John Jenkins: The Lyra Viol Consorts*, xv.

of the bar line: no longer is it just an indicator for metre but a highly sophisticated depiction of phrasing.



Example 1: *Almaine*, Simon Ives (from bar 9)

This modification to the presentation affected the performer's accessibility of the piece, as the use of the bar line has now shifted in importance, creating an anchor for the performer by dictating a pulse and regular phrasing. From the previously studied editions, the use of bar

lines keeps this anchor, and although shifting some of the important phrase marks, allow the edition to be less alien. Example 1 portrays the same tablature model anchored into a more universal tradition by these same bar lines. The depiction of phrasing can be conveyed through other methods, thus this is not too much of a removal from tablature, even if it is not as free as the original source.

The image displays four systems of handwritten musical notation for the piece 'Almaine' by Simon Ives. Each system consists of a treble clef staff and a bass clef staff, both in G major (one sharp). The notation is a hybrid of standard musical notation and lute tablature. The treble staff contains rhythmic notation (vertical stems and beams) and some melodic lines, while the bass staff contains the primary melodic line with dots representing fret positions. Above the staves, there are handwritten letters and numbers (e.g., '1', 'R', 'D', '1', 'D') that serve as tablature. The music is divided into measures by regular vertical bar lines. The first system has two measures, the second has two, the third has two, and the fourth has three. The notation includes various phrasing marks such as slurs and accents, and some notes are marked with a cross or a plus sign.

Example 2: *Almaine*, Simon Ives (regular bar lines)

This new model of presentation can benefit the repertoire of the lyra viol, as it reflects the experimental context from which the repertoire emerged. However, other approaches must be considered. Edward H. Roesner in his edition of *Le Magnus Liber Organi de Notre-Dame de Paris* demonstrates another successful approach, which is also highly suitable for the lyra viol's repertory and an easily transferable technique.²³⁶ The concept practiced is the inclusion of 'unmeasured' note heads.²³⁷ It is important to note here that this technique stems from a completely different repertoire but still faces similar issues concerning the duration of notes, particularly in the bottom line. This repertoire is a vocal repertoire, and uses the unmeasured note heads to musically direct the bottom voice or the tenor line. This creates a solution to any ambiguity surrounding note duration, as the approach notates the rhythmic value of the top voices and leaves the tenor voice rhythmically undefined. Roesner states:

Sustained tenor notes, which establish and maintain a tonal foundation for the melodic, rhythmic, and harmonic activity in the upper voices, should not be sung as mere passive drones, but rather should actively support what is going on above them.²³⁸

Considering the physical notation, it could easily be interpreted as a continuous drone; it is clear that this bottom voice plays an important function in supporting the top melodic lines, thus a passive 'drone interpretation' would be avoided by the performers. Although not fully rhythmically defined, the unmeasured note heads provide enough information for the performer to understand that the note length should be as long as the performer can make it, remaining active and supportive to the melodic line. Obviously, this technique and use of notation depicts a completely different repertory to the lyra viol works, however, it solves similar issues to that of the sustainability of any accompanying chords. As a vocal repertoire,

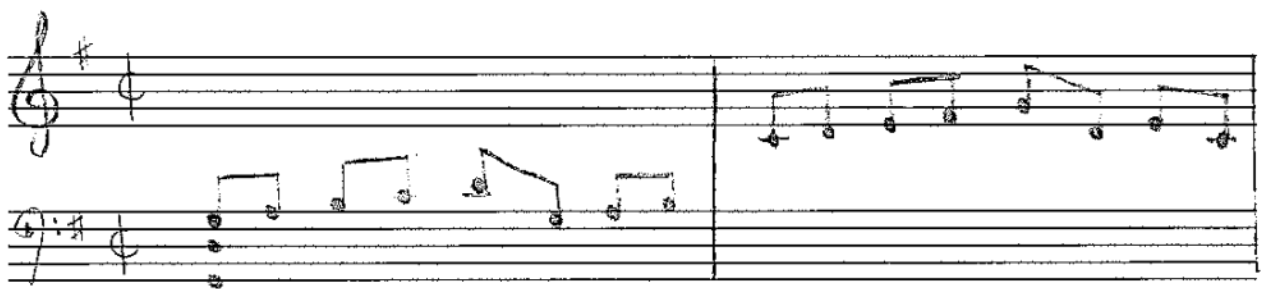
²³⁶ Roesner, E. *Le Magnus Liber Organi de Notre-Dame de Paris*

²³⁷ Rankin, S. 'Parisian Polyphony' 141.

²³⁸ Roesner, E. *Le Magnus Liber Organi de Notre-Dame de Paris*. xcvi

the undefined notes encompass the necessity of breathing, with the editor stating ‘We suggested [...] that the tenor singer might coordinate his breathing with the phrasing in the upper voices’.²³⁹ However, this technique could be extremely useful for the ‘opposite’ scenario with the lyra viol. Simon Ives’ *Ayres* and *Preludios* are highly melodic, with some accompanying sustained chords that, due to the nature of tablature, are not depicted in a clear manner when concerned with their duration. Therefore, the introduction of unmeasured note heads will depict when the chord should sound but will also give the performer the freedom to decipher its duration. This method automatically takes into account any practical issues that other editors solved with the ‘rule of holds’, as its ambiguity allows for the practicalities of playing the chordal accompaniment and does not demand an unrealistic sustain that standard notation may depict.

The example below demonstrates the practice of ‘unmeasured’ note heads. Here, the rhythmic interest depicted by the tablature is transferred with the use of standard notation, with the accompanying chords undefined to show the performer to sustain the chord until they see fit to let go, whether this is due to a practicality such as one that the ‘rule of holds’ adheres to or a harmonic decision made by the performer.



Example 3: *Ayr*, Simon Ives (standard notation with the inclusion of unmeasured note heads)

This model is successful due to its accessibility: the occurrence of unmeasured note heads will not be too frequent due to the composition, and combined with the use of standard

²³⁹ Roesner, E. *Le Magnus Liber Organi de Notre-Dame de Paris*. xcvi

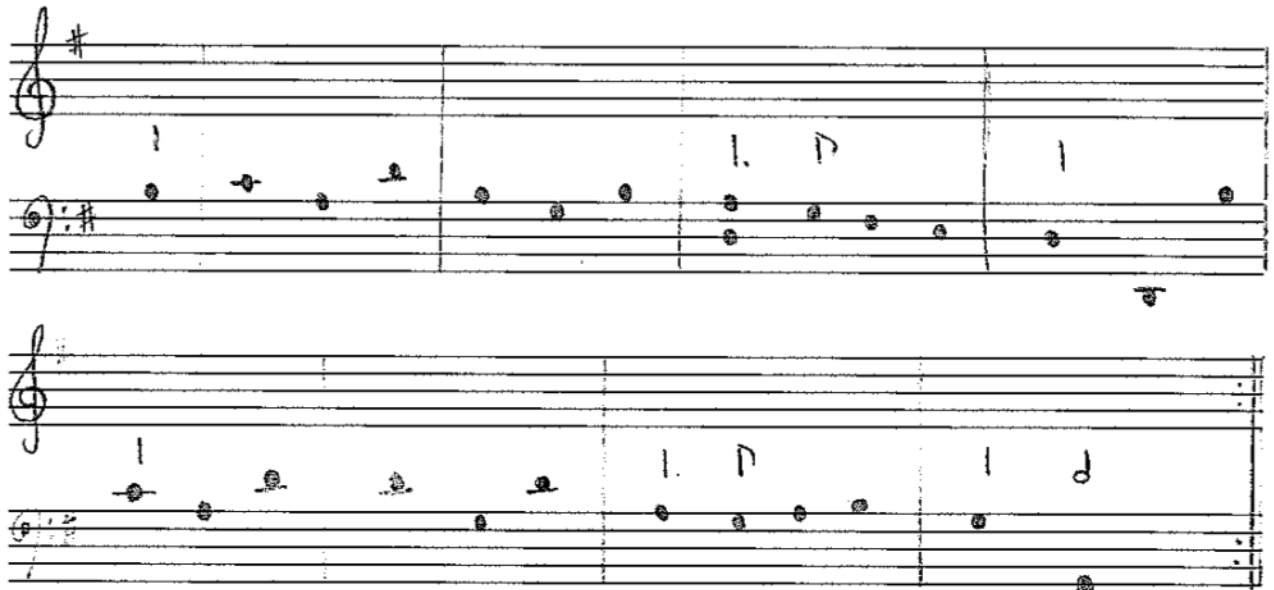
notation, is arguably more accessible and self explanatory than the previous model demonstrated in examples one and two. Furthermore, due to the nature of unmeasured note heads, it eliminates the argument of inconsistency. This is because one can adhere to the rule of holds favoured by *Traficante*, yet still keep a consistent presentation of each chord. What it does not achieve is the successful indication of unisons: unisons are a feature of *lyra viol* music where two notes of the same pitch are played on two different strings.

However, the flowing and improvisatory style of preludes allow for a more ambiguous use of notation. It is comparable to the use of notation in the Couperin editions, but with more rhythmic detail.²⁴⁰ Due to this, the standard notation and unmeasured note heads model would not be as suited to the dance movements of Simon Ives. Although the unmeasured note heads keep the ‘free’ nature of tablature, I feel they do not depict the same rhythmic accuracy as the tablature/standard notation cross model. This is due to the changes of voice leading and imitation found in these compositions. The preludes of Simon Ives have a very melodic quality, with an occasional chordal accompaniment. This is reflective of the general *lyra viol* compositional style found in the latter half of the seventeenth century aimed at amateurs. The improvisatory nature of the preludes included in F.525 by Ives have more interaction with other voices, meaning that it is not just a bass chordal accompaniment that would require the use of unmeasured note heads; their inclusion would be in the upper voicing too, which could cause confusion and not look clear upon the page.

The modification of standard notation to convey the experimental context from which these works were produced is important, due to the repertoire’s ambiguous presentation and the freedom of interpretation it allows. However, there are some of the more conventional works of Simon Ives where standard notation can be suitable, due to the homophonic textures of the works. One specific example, *Sarabande 31*, works perfectly in standard notation. Its

²⁴⁰ Sadie, J. *Companion to Baroque Music*, 389.

simple musical dance style in three time is essentially one melodic line for the entire piece, with an accompanying chord that only occurs twice. For works like this, it may be considered quite unnecessary to experiment with the presentation of the transcriptions. However, although these works are simple and easy to understand in standard notation, the models are still applicable. The occurrence of these two accompanying chords still cause some ambiguity regarding note duration, therefore the use of the first model, the standard notation/tablature cross, is still applicable. It will be easily read as the only two notes to decipher the duration of would be these two chords, thus the rhythmic entries will be easy to follow and the melody and top line would be obvious.



Example 4: *Sarabande number 31, Simon Ives (Standard notation/tablature model)*

On the other hand, this model is still arguably too complex for the style of piece. One could believe that it is over complicating a piece that could easily be interpreted in standard notation. I do agree with this. However, the important thing to consider here is that this model is still applicable and still functional, even in such a simple work. A more convincing model

for this work is the standard notation/unmeasured note heads model. This allows the two chords in question to be deciphered by the performer: the unmeasured note heads that represent the twice occurring open bass D give the freedom to choose to the duration to sustain the chord over the following three quaver melody. The unmeasured note head takes into consideration the practicalities of finger movement and the instrument's ability to sustain. This example also highlights the ability to produce a transcription on a single staff, reflected in the following example 5.



Example 5: *Sarabande number 31, Simon Ives (Standard notation with the inclusion of note heads)*

These observations can lead one to conclude that multiple methods can be used to maximise the accessibility of these works, and that these methods can vary to suit the repertoire being transcribed. For a more complex polyphonic and contrapuntal work, the first standard notation/tablature model preserves the ambiguity and freedom of tablature, allowing the interaction between different voices to be depicted with the rhythmic precision of tablature.

Compared to the use of unmeasured note heads, this would be far more successful, as it narrows the possibility of confusion with voicing due to the clear, rhythmic entries. For a more simple work reminiscent of a melody and accompaniment style, the use of unmeasured note heads would be more successfully depict the ambiguous supporting sustained chords in a clear and intuitive manner.

This investigation have led to the following observations: The use of standard staff notation across two staves for the transcriptions of the works of Simon Ives is unsuitable, due to the ambiguity of tablature and the experimental context from which these works emerged. The association between standard notation and the Western Classical tradition results in these progressive works being taken out of an experimental context and having the attitudes of the western classical tradition imposed upon them. Therefore, the models I propose keep the ambiguity of tablature but incorporate the use of the stave by depicting the pitch in standard staff notation, thus keeping it an accessible form. The rhythmic entries are still accurately illustrated, allowing the freedom of polyphonic interpretation to the performer. Furthermore, the introduction of unmeasured note heads in a separate model account for the practicalities of sustaining a chord in a predominately melodic and scalar composition, adhering to the rule of holds but appearing far more musically consistent upon the page.

Conclusion

The experimentation with notation allowed new models and approaches to be explored that kept the ambiguity of the original form of tablature and merged it with the universally accessible standard notation. However, there are a few elements of the lyra viol repertoire that they do not successfully achieve. A significant feature is the use of unisons: either model cannot successfully depict these. Further to this, it is an editor's role to realise a polyphonic interpretation successfully for the performer to use. The above models leave the major

editorial task of polyphonic interpretation to the performer, suggesting much editorial ‘sitting on the fence’, and an important purpose of the editions being lost. These models, although successful in many ways, are still not far-reaching enough to create a successful edition of the lyra viol works for classical guitar.

Thus, my approaches to the transcription of tablature found in volume II have been rooted in the classical guitar tradition: the decisions I have made reflect those popularly practiced in classical guitar notation, as this is ultimately the most accessible presentation of the works for a performer of the classical guitar. The transcription of the tablature needs to occur in order to represent the pitches instructed by the tablature accurately. The variant tunings characteristic of the lyra viol cannot be achieved on the classical guitar, therefore the pitched notation allows these pieces to be performed in a standard tuning.

Bibliography

Abbey, H. 'Sir Peter Leycester's Book on Music', *Journal of the Viola da Gamba Society of America*, 21 (1984), 28–44.

Adams, H. 'Terminology and the Bass Viol.'

<http://www.peterhadams.com/terminology_and_the_bass_viol.htm> (accessed 20 December 2014)

Apel, W. *The Notation of Polyphonic Music, 900 - 1600*, 5th ed. Cambridge, Mass: The Medieval Academy of America, 1961.

Ashbee, A. *William Lawes (1602–1645): Essays on his Life, Times and Work*, ed. A. Ashbee (Aldershot, 1998), 155–74

Ashbee, A. 'A review of John Jenkins: Lyra viol consorts,' *The Musical Times*, 119/1628 (1978) 840-843.

Ashbee, A. 'John Jenkins, 1592-1678, and the Lyra Viol'. *The Musical Times* 119/1628. (1978), 840-843

Ashbee, A. *The Harmonious Musick of John Jenkins: Volume One, The Fantasias for Viols*. London: Toccata Press, 1992.

Barthes, R. 'The Death of the Author' *The Norton Anthology of Theory and Criticism: Second edition*. London: Longman (2010) 167-172.

Bates, J. 'Review: Graham- Jones, *Music for the lyra- viol*'. *Chelys* 9 (1980) 41.

Bent, M. 'Fact and Value in Contemporary Musical Scholarship.' *The Musical Times*, 127/716 (1986), 85-89.

Boyden, D. *The Hill Collection*. Oxford: Oxford University Press, 1969

- Brett, P. 'Text, Context, and the Early Music Editor', *Authenticity and Early Music*, ed. Nicholas Kenyon, Oxford: Oxford University Press, 1988.
- Butt, J. *Playing with History*. Cambridge, Cambridge University Press, 1994.
- Caldwell, J. *Editing Early Music*. Oxford: Oxford University Press, 1985.
- Caldwell, J. *The Oxford History of English Music: Volume I, From The Beginnings to C.1715*. Oxford: Clarendon Press, 1991
- Caldwell, J. (ed.), *The Mulliner Book*, Musica Britannica, i (rev. edn, 2011), London: Stainer and Bell, 2011
- Corkine, W. *Ayres, to Sing and Play*. London, 1610
- Crawford, T. 'Viola Bastarda and the Lyra Viol'
 <<http://igor.gold.ac.uk/~mas01tc/web/ttc/RoweBaryton.html>> (accessed 20 December 2014)
- Crouch, E. 'The English Solo Lyra Viol: A 21st Century Perspective on a 17th Century Musical Instrument. A dissertation for the Open University degree of MA in Music (course A877)'
 <www.guitarloot.org.uk/resources/Academic.../DissertationEC2012.pdf> (accessed 20 December 2014).
- Cunningham, J. 'Lyra Viol Ecclesiastica: A Neglected Manuscript Source in Archbishop Marsh's Library, Dublin' *The Viola Da Gamba Society Journal*. 3 (2009) 1-55.
- Cunningham, J. *School of Music PhD*. 'Music for the Privy Chamber: Studies in The Consort Music of William Lawes' 2007
- Cunningham, J. *The Consort Music of William Lawes 1602-1645*. Woodbridge: The Boydell Press, 2010.

- Cyr, M. 'A Seventeenth-Century Source of Ornamentation for Voice and Viol'. *R.M.A. Research Chronicle*, 9 (1971), 53-72
- Danks, H. *The Viola D'amore*. Halesowen: Bonner, 1972
- Dart, T. 'Dr. Redlich's 'Monteverdi''. *Music & Letters* 34/1 (1953), 85-86.
- Dart, T. 'Jacobean Consort Music'. *Proceedings of the Royal Musical Association 81st Sess.* (1954 - 1955), 63-75
- Dodd, G. 'Matters Arising from the Examination of Some Lyra viol Manuscripts' *Chelys*, 9 (1980), 23-27.
- Dodd, G. 'Thematic Index of Music For Viols' (2012)
<<http://www.vdgs.org.uk/files/thematicIndex/01-Prefatory.pdf>> (accessed 20 December 2014).
- Emery. *Editions and Musicians*. California: Novello and Company, 1957.
- Erhard, A. 'Zur Lyra Viol Musik', *Die Musikforschung*, 27/1 (1974), 80-86.
- Ferrabosco, A. *Lessons for 1, 2 and 3 Viols*. London: 1609.
- Fleming, M. 'An 'Old Old Violl' and 'Other Lumber': Musical Remains in Provincial, Non-Noble England c.1580 – 1660.' *The Galpin Society Journal*. 58/1. (2005) 89-99.
- Fleming, M. 'The Identities of the Viols in the Ashmolean Museum.' *The Viola da Gamba Society Journal*, 3/2 (2009), 117-130.
- Freeman-Atwood, J. 'The Lyra Viol Consorts by John Jenkins.' *The Musical Times*, 134/1803 (1993), 262.
- Galpin, F. *Old English Instruments of Music*. Kent: Whitestable Litho, 1978
- Ganassi, S. *Letzione seconda*. Venice, 1543.
- Ganassi, S. *Regola Rubertina*. Venice, 1542.
- Grier, J. *The Critical Editing of Music: History, Method and Practice*. Cambridge:

Cambridge University Press, 1996.

Harris, C. 'The Viol Lyra-Way'. *Chelys* 4/1 (1972), 4.

Hayes, G. *Musical Instruments and their Music 1500-1750. Volume II: The Viols and other Bowed Instruments*. London, 1928.

Hayes, G. *Musical Instruments and their Music II*. (London, 1928- 30).

Heck, T. 'Reviewed Work: El Maestro by Luis de Milán, Charles Jacobs'. *Journal of the American Musicological Society* 25/3 (1972), 487-490.

Holman, P. 'Ives, Simon' *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed.

Stanley Sadie and John Tyrell. London: Macmillan, 2001. Accessed at *Grove Music Online*, ed. Laura Macy.

<http://www.oxfordmusiconline.com.ezproxy.york.ac.uk/subscriber/article/grove/music/14001?q=simon+ives&search=quick&pos=1&_start=1#firsthit> (accessed 20 December 2014).

Holman, P. *Four and Twenty Fiddlers: The Violin at the English Court 1540-1690*.

Hume, T. *First Part of Ayres* London, 1605.

Hütmannsberger, P. 'John Rose <lyra> Tenor Viol.'

<http://www.violine.at/other_english.html> (accessed 20 December 2014)

Jones, R. *The Second Booke of Songs and Ayres*. London, 1601.

Leicester, P. *A Booke of Lessons for the Lyro Viole*. London, 1640.

Locke, M. *Observations Upon a late book*. London, 1672.

Locke, M. *The present practice of Musick Vindicated*. London, 1673.

Mace, T. *Musick's Monument*. London 1676.

Moss, J. *Lessons for the Basse-Viol*. London, 1671

n.a. 'Detailed Working Drawings of Selected Instruments in the Hill Collection of Musical Instruments' <<http://www.ashmus.ox.ac.uk/ash/publications/hill-00.html#img05-2>> (accessed 20 December 2014)

Otterstedt, A. 'The spoon to the soup: an approach to the lyra viol.' *Chelys* 20/4 (1991) 43-51

Partridge, R. 'Lyra Viol', in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrell. London: Macmillan, 2001. Accessed at *Grove Music Online*, ed. Laura Macy. <http://www.oxfordmusiconline.com.ezproxy.york.ac.uk/subscriber/article/opr/t114/e4115?q=lyra+viol&search=quick&pos=3&_start=1#firsthit> (on 20 December 2014)

Pinto, D. 'Fantasia-Suites, by John Jenkins; Andrew Ashbee; Lyra Viol Duets by Thomas Ford; Oleg V. Timofeyev' *Music & Letters*, 84/1 (2003) 157-159.

Pinto, D. 'The Lyra Viol Consorts by John Jenkins; Frank Traficante'. *Music and Letters* 75/1 (1994) 129-131.

Playford, J. *A Breefe Introduction to the Skill of Musick*. London, 1654

Playford, J. *Musick's Recreation on the Viol, Lyra-way*. London, 1661.

Playford, J. *Musick's Recreation: on the Lyra Viol*. London, 1652

Playford, J. *Musicks Recreation on the Viol, Lyra-Way*. London, 1669

Praetorius, M. *Syntagma Musicum II. De Organographia Parts I and II*, 1609.

Pritchard I. 'Transcription Notes'. <http://ianpritchardmusic.com/wp-content/uploads/lute_transcriptions_editorial_policy.pdf> (accessed 20 December 2014).

- Rankin, S. 'Parisian Polyphony'. *Early Music* XXV/1 (1997), 139-141.
- Roesner, E. *Le Magnus Liber Organi de Notre-Dame de Paris*. Monaco: Musica Gallica, 1993.
- Sadie, J. *Companion to Baroque Music*. Oxford: Oxford University Press, 1998.
- Salmon, P. *A Vindication of an essay to the advancement of Musick*. 1677
- Salmon, P. *An Essay to the Advancement of Musick*. London, 1672.
- Simpson, C. *The Division Violist*. London, 1659.
- Talbot, J. MS Oxford, Christ Church, Mus. 1187.
- Taruskin, R. *Music in the Seventeenth and Eighteenth Centuries*. Oxford: Oxford University Press, 2005.
- Timofeyev, O. *Thomas Ford Lyra Viol Duets*. Madison: A-R Editions, 1998.
- Traficante, F. 'Lyra-viol Music? A Semantic Problem.' *John Jenkins and his Time: Studies in English Consort Music*. Oxford: Clarendon Press (1996), 325-350.
- Traficante, F. 'Music for Lyra Viol: Manuscript Sources' *Chelys* 8 (1978-79), 4-22.
- Traficante, F. *John Jenkins: The Lyra Viol Consorts*. Madison: A-R Editions, 1992.
- Traficante, F. 'Lyra Viol Tunings: "All Ways Have Been Tried to Do It"', *Acta Musicologica*, 42 (1970), 183-205
- Traficante, F. 'Lyra Viol Tunings: All Ways have been Tryed to do It.' *Acta Musicologica* 42 (1970), 183-205, 256.
- Traficante, F. 'Lyra Viol: Structural Characteristics', in *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie and John Tyrell. London: Macmillan, 2001.
 Accessed at *Grove Music Online*, ed. Laura Macy.
 <<http://www.oxfordmusiconline.com.ezproxy.york.ac.uk/subscriber/article/grove/musi>

c/17260?q=lyra+viol&search=quick&pos=1&_start=1#firsthit > (on 20 December 2014)

Traficante, F. *The New Grove Dictionary of Music*. New York: Grove, 2001.

Treitler, L. "History and the Ontology of the Musical Work" 487-91

Troy-Johnson, J. 'The Lyra Viol Consorts by John Jenkins; Frank Traficante' *Notes: Second Series* 50/2 (1993) 743- 744

Unwin, R. 'An English Writer on Music: James Talbot 1664-1708' *Galpin Society Journal* 40 (1987) 53-72

Wainwright, J. 'England, 1603 - 1642' *European Music, 1520 - 1640*. Woodbridge: The Boydell Press, (2006) 509-526.

Woodfield, I. 'Review: Otterstedt, A. *Die englische Lyra viol: Instrument und Technik*' *Music & Letters*, 71/4 (1990), 540-541

Woodfield, I. *The Early History of the Viol*. Cambridge: Cambridge University Press, 1984.

