

LYRA-VIOL ORNAMENTS and GERVISE GERRARDE'S LYRA-WAYE *PAVEN*

GENERAL BACKGROUND

In 17th-century England there were two styles of playing the solo viola da gamba: the Division-Viol and the Lyra-Viol. Each style had its own particular approach to extemporaneous embellishment; the Division-Viol featured melodic, primarily consonant passages which were a carry over from 16th-century Italian ornamentation, and the Lyra-Viol featured a newer style currently evolving in France which used brief, sometimes dissonant, formulaic embellishments. These Lyra-Viol embellishments consisted of three identifying components: a name, a stenographic sign which was used in the notation, and an explication which demonstrated the actual notes that were to be played when the stenographic sign was encountered.

Although Christopher Simpson was a master of the Division-Viol rather than the Lyra-Viol, his instruction manual *The Division-Viol or The Art of Playing Extempore upon a Ground* also contained a passing reference to the Lyra-Viol, including an ornamentation chart by Charles Colman, a court musician who was a master of the Lyra-Viol. In addition to Colman's chart, Simpson included some comments of his own which raise more issues than they resolve.

Simpson's Problematic Comments

Bow Vibrato

"Some also affect a [*bow vibrato*], but the frequent use thereof is not (in my opinion) much commendable."

[What would be a "commendable" use?]

Elevation

"Sometimes a note is graced by sliding up to it from a third below, called an *elevation*, now something obsolete."

[Was this ornament truly obsolete?]

Gruppo, Trillo, or any other movement of the Voyce

"To these may be added the *Gruppo, Trillo, or any other movement of the Voyce* imitated by the Viol."

[Are there suitable stenographic signs and explications for these?]

Thump

Simpson makes no reference whatsoever to the *thump*, a left-hand *pizzicato* which is particularly associated with the Lyra-Viol.

[What about this ornament, which is so closely identified with the Lyra-Viol?]

For a detailed exploration of Lyra-Viol ornamentation, see:

Paul Furnas, "*The Manchester Gamba Book: A Primary Source of Ornaments for the Lyra Viol*," Ph.D. Dissertation, Stanford University, 1978.

GERVISE GERRARDE'S RESPONSE TO SIMPSON'S LYRA-VIOL ISSUES

Gervise Gerrarde's Lyra-Way *Paven* in the *Manchester Lyra-Viol Manuscript* is arguably the greatest treasure in the entire literature of the instrument (see Page 4). A good way to begin to appreciate Gervise Gerrarde's impressive inventiveness and his skill as a teacher is to observe how he responds to these four issues raised by Simpson.

Bow Vibrato

Thomas Mace's *Musick's Monument* is the only other 17th-century English published source that mentions the *bow vibrato*. His musical examples include the use of *bow vibrato*, but those examples invariably occur as concluding flourishes. The 16th-century Italian viol player Sylvestro Ganassi, in his collection *Regola Rubertina*, characterizes the *bow vibrato* as appropriate for sad music.

Gerrarde treats the *bow vibrato* with careful intent. It occurs seven times in his *Paven* (which accounts for approximately half of the usage in the entire known literature of the instrument). In this piece it always occurs at the beginning of a phrase, is always on a sustained pitch (at least a half note in duration and usually longer), and usually occurs on one specific pitch.

The key points are that Gerrarde uses it only on sustained notes, and usually when that note is on one particular pitch that is on a part of the viol that is susceptible to a wolf tone (which generally is noticable only on sustained occurrences). Since a wolf tone often presents itself as a sudden increase in volume or an unintended and uncontrollable vibrato, the *bow vibrato* presents a useful technique for camouflaging the undesirable effects of a wolf-tone. Thus Gerrarde is demonstrating that a "commendable" use of the *bow vibrato* can be to counteract the unpleasant effect of a wolf-tone.

Elevation

The *Manchester Lyra-Viol Manuscript* calls this ornament a *fall*. When this ornament is applied to the first or second fret of a string (as it is a half-dozen times in Gerrarde's *Paven*), the notes of the ornament must begin on the next-lower string and the first note must be sustained, creating a brief dissonance with the target note's open string, and then resolving into a consonant third with the final target note. This variant version of the ornament corresponds to a contemporary French keyboard ornament called a *coule*. (See Page 6 for examples).

Gruppo, Trillo, and any other movement of the Voyce

Although these ornaments would be familiar to a 17th-century musician's ears, stenographic signs would be very useful for tablature notation. Gerrarde demonstrates how stenographic signs can be customized to represent such ornaments by creating composite signs using stenographic elements of simpler ornaments. (See Pages 6 and 11 for details).

Thump

Although Simpson fails to make any reference whatsoever to the *thump*, the final third of Gerrarde's Lyra-Way *Paven* presents a paradigm of *thump* usage, demonstrating how this left-hand *pizzicato* technique can be performed by the index finger, the middle finger, or the ring finger.

THE ORNAMENT CHART FROM THE *MANCHESTER LYRA-VIOL MANUSCRIPT*

Two 17th-century publications list the three essential elements of Lyra-Viol ornaments: name, stenographic sign, and explication. These two publications (Simpson's *Division-Viol* and Mace's *Musick's Monument*), however, do not always agree with each other. Sometimes they use the same stenographic sign for two completely different ornaments, or the same name for two different ornaments, etc. The use of explications serves to clarify the authors' intentions.

17th-century manuscripts are much more problematic than the published sources in that none of the manuscripts (with the sole exception of the *Manchester Lyra-Viol Manuscript*) contain explications. The *Manchester Lyra-Viol Manuscript's* ornament chart is presented here.

<i>A beate</i>	<i>A fall</i>	<i>A back-fall & beate</i>	<i>A double back-fall</i>
<i>A relishe</i>	<i>A [back]-fall & [relishe]</i>	<i>An Elevation</i>	<i>A shake</i>
<i>A thumpe wth f^r fore-finger</i>	<i>A thumpe wth f^r middle-finger</i>	<i>A thumpe wth f^r ringe-finger</i>	<i>A hold for the finger</i>
<i>So many letters as are bound in wth these markes muste be slurde in one bowe</i>	<i>A slurde wth jobbinge, or juts at everie letter so inclosed</i>	<i>A shake wth the bowe</i>	<i>A pause</i>

Gerrarde's *Paven* uses:

- the first three ornaments from the first row of the chart,
- the three *thumpe* ornaments from the third row of the chart, and
- the *bow vibrato* from the fourth row.

The facts that (1) the first three ornaments in the fourth row present implicit step-by-step instructions for playing a *bow vibrato* (which is a primary feature of the piece); and that (2) the *thumpe* (another primary feature of the piece) is treated in such thorough detail, both in the chart and in the *Paven* itself, and that (3) the four variant forms of the dotted arc *relishe* stenographic signs, two in this chart (the basic dotted arc, plus a hybrid version), and two more hybrid versions in the *Paven*, suggest that Gerrarde himself may have been the designer of the ornament chart.

For more *bow vibrato* details, see Page 5. For more details on the *relishe* variants, see Page 6.

GERVISE GERRARDE'S LYRA-WAYE PAVEN

At first glance, Gerrarde's *Lyra-Waye Paven* in the *Manchester Lyra-Viol Manuscript* appears to be a structurally irregular, excessively ornamented eccentric piece, but it actually serves as a veritable Master Class in Lyra-Viol ornamentation.

During this historical period, solo instrument playing frequently involved repeatedly playing a piece, with each repetition being a variation, and each subsequent variation often containing more elaborate ornamentation than the previous variations. Thus the final variation would be the most ornate.

The use of repetitions in playing Gerrarde's *Paven* is confirmed at the end of the piece where there is a note saying "When you have playde this paven as often as you please, you maye conclude as follows:" which is followed by a six-measure concluding fragment. The *Paven*'s structural irregularity, with its drastically varying phrase lengths, indicates that Lyra-Viol variations did not always demonstrate the metrical regularity that would be characteristic of a Division-Viol piece.

The irregular phrase lengths and the extensive ornamentation of the *Paven* suggest that it is not a piece that is about to go through a series of embellishment, rather that it is a final version that has been arrived at after a series of variations. The problem for a performer is how to reconstruct a suitable, simple beginning version. This re-construction process is demonstrated in the following staff notation and tablature versions.

THREE STAFF NOTATION TRANSCRIPTIONS

The **first transcription** (Page 7) displays the first strain of the *Paven* laid out according to its phrases.

The **second transcription** (Page 8) simplifies the the first strain by removing all of the stenographic signs.

NOTE: Although this piece exhibits considerable structural irregularity in the various lengths of its phrases, it also presents a strong element of structural regularity in that many of its phrases begin in a notably similar manner.

The **third transcription** (Page 9) presents a simple, metrically regular, reconstructed version of both strains which can then be used as a starting point for a series of variations that conclude with Gerrarde's heavily ornamented "final" version.

TWO TABLATURE VERSIONS

The **unornamented, reconstructed, metrically regular, beginning version** (Page 10).

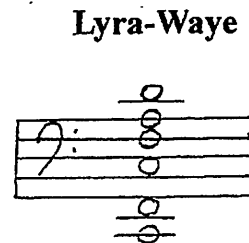
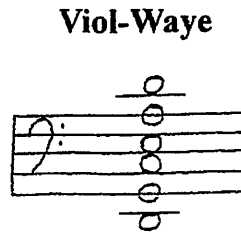
Beginning with this unornamented version, the player should use Gerrarde's version from the *Manchester Lyra-Viol Manuscript* as an ultimate target, and play a series of variations, gradually adding ornamentation until finally arriving at Gerrarde's heavily ornamented ultimate version.

Gerrarde's ultimate version from the *Manchester Lyra-Viol Manuscript* (Pages 11-12).

PLAYING GERRARDE'S LYRA-WAYE PAVEN

1. RETUNE THE VIOL to LYRA-WAYE TUNING

Three strings remain in the standard Viol-Way tuning. Retune the third string higher by one-half step so that the top four strings sound like the "my dog has fleas" from the top four strings of a guitar. Retune each of the bottom two strings lower by one whole step.



2. LEARN THE METRICALLY REGULAR, RECONSTRUCTED VERSION (Page 10).

3. BECOME FAMILIAR WITH THE ORNAMENTS USED IN THE PAVEN

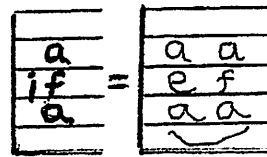
Bow Ornaments:

Chords

The ornament chart itself doesn't address the playing of chords *per se*, but Thomas Mace mentions that the lowest sounding note of the chord should be firmly established before the the bow passes on to the higher notes in the chord.

Cadential *beat* in a triple stop

The second strain of the Paven ends with a triple stop consisting of two open strings and the string in between beginning with a dissonant *beat* ornament on the fourth fret which resolves to the fifth fret (which is in unison with the higher open string). Because the middle string of the three is being pressed down at the fourth fret, the bow will be able to play a true triple stop. The middle string will be slightly louder, but that helps to emphasize the ornamental dissonance, and when the middle string's dissonance resolves up to the fifth fret, the louder pitch will not be particularly noticeable because it will be in unison with the higher open string and an octave above the lower open string.



Bow Vibrato

The first three ornaments in the last line of the ornament chart provide implied instructions for learning the *bow vibrato*. The first of these is the *slur*, which was used rarely enough in the 17th-century that it was considered to be an ornament. The second is the *slur with jobbing or juts*, which might be considered an *articulated slur*, where each note within the slur is given an extra pulsation by momentarily pressing the right-hand fingers more assertively against the bow hair. Finally the *bow vibrato* is presented, which should be played like an *articulated slur*, but in a metrically freer manner and on a single pitch or on a double stop.

NOTE: Mace's musical examples use the *bow vibrato* only as a cadential flourish; Lyra-Viol pieces in bagpipe-style tunings sometimes use a *bow vibrato*; and the 16th-century Italian viol player Sylvestro Ganassi suggests that the *bow vibrato* is suitable for sad pieces.

Simple Left-Hand Ornaments:

Beat (now called a *hammer-on*).

Stenographic sign = an **inverted exclamation point**.

From an open string or from one or two frets below, sound the target note by firmly smacking down onto the string with a right-hand finger.

Fall (generally a *double hammer-on*).

Stenographic sign = a small "x".

Two successive beats. This ornament becomes a special condition if the target note is on a first or second fret (see *elevation* aka *fall* aka *coule*, below).

Backfall & Beat (now called a *pull-off*).

Stenographic sign = a **semicolon**.

With a plucking motion, release the finger that is pressing on the sounding note, thus producing a lower pitch on a lower fret or the open string itself.

Specialized Left-Hand Ornaments:

Thump

Stenographic sign = one (index), or two (middle), or three (ring) dots.

To create a *thump*, the player plucks the string with a left-hand finger.

Generally the *thump* will be plucked on an open string, but occasionally it can occur on a stopped string, especially if a left-hand finger is already pressing on the string.

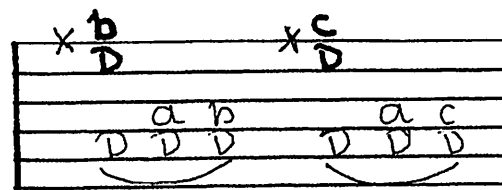
Elevation (aka Fall, aka coule)

Stenographic sign = a small "x".

If the target note is on the first or second fret (tablature letter "b" or "c"), begin by playing the note one third lower (on the adjacent lower string), then play a double stop using the lower note and the target note's open string.

This creates a brief but pleasant dissonance.

Resolve the dissonance by continuing to play the initial note on the lower string, but now create a consonant double stop with the target note itself.



Relishe Variants

The four *relishe*-style stenographic signs are all based on a dotted semi-circular arc.

A variant form in the ornament chart (Page 3) includes a semicolon-shaped stenographic sign hanging from the first dot of the arc, and the explication describes an ornament that is a combination of the ornaments represented by the semicolon-shaped stenographic sign and the dotted arc stenographic sign. Gerrarde's *Paven* includes two additional dotted arc variants which combine stenographic signs to represent slightly more detailed ornaments (see Page 11). He appears to be demonstrating how to create additional stenographic signs as needed, for ornaments such as "*the Gruppo . . . or any other movement of the Voyce.*"

4. **REPEATEDLY PLAY THE METRICALLY REGULAR RECONSTRUCTION**
(Page 10), gradually adding more ornamentation during each repetition.

GERRARDE'S LYRA-VIOL *PAVEN***First Strain in Staff Notation**

Laid out according to the phrase structure

The musical score is written on eight staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation is arranged in four pairs of staves, with each pair starting with a double bar line and a repeat sign (two dots). The first staff of each pair has a double bar line and a repeat sign at the beginning. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and ornaments (trills, mordents). The score is laid out according to the phrase structure, with each staff representing a different phrase or section of the piece. The notation is written in a style that is characteristic of early printed music, with a focus on clarity and readability.

GERRARDE'S LYRA-VIOL PAVEN**First Strain in Staff Notation**

With the stenographic signs removed

The musical score is written on eight staves, organized into four systems of two staves each. The notation is in staff notation, with the key signature of one flat (B-flat) and a 3/4 time signature. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff introduces a new melodic line. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff concludes the piece with a double bar line.

GERRARDE'S LYRA-VIOL PAVEN

Metrical Reduction in Staff Notation

FIRST STRAIN

The First Strain consists of four staves of music. The first staff is in bass clef with a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, with some accidentals (sharps and naturals). The second staff is in treble clef with a key signature of one flat, featuring a series of eighth notes and some accidentals. The third staff is in treble clef with a key signature of one flat, showing a series of eighth notes and some accidentals. The fourth staff is in treble clef with a key signature of one flat, featuring a series of eighth notes and some accidentals, ending with a double bar line.

SECOND STRAIN

The Second Strain consists of three staves of music. The first staff is in treble clef with a key signature of one flat, featuring a series of eighth notes and some accidentals. The second staff is in bass clef with a key signature of one flat, showing a series of eighth notes and some accidentals, with a first ending bracket labeled '1.' and a second ending bracket labeled '2., 3.'. The third staff is in treble clef with a key signature of one flat, featuring a series of eighth notes and some accidentals, ending with a double bar line.

METRICAL REDUCTION of GERRARDE'S *PAVEN*
 (A recommended beginning version for playing the *Paven*)

FIRST STRAIN

The First Strain consists of four systems of three staves each. Above each system are diamond-shaped fingerings with arrows indicating finger placement. The notation includes various notes (c, d, e, f, a, b) and rests, with some notes marked with a dot above them. The first system has a C-clef on the first staff. The second system has a C-clef on the first staff. The third system has a C-clef on the first staff. The fourth system has a C-clef on the first staff.

SECOND STRAIN

The Second Strain consists of three systems of three staves each. Above each system are diamond-shaped fingerings with arrows indicating finger placement. The notation includes various notes (c, d, e, f, a, b) and rests, with some notes marked with a dot above them. The first system has a C-clef on the first staff. The second system has a C-clef on the first staff. The third system has a C-clef on the first staff. The second system includes a first ending bracket labeled '1.' and a second ending bracket labeled '2., 3.'.

PAVEN

Gervaise Gerrarde

FIRST STRAIN

Possible explications for Gerrarde's instructional
 "do-it-yourself" variant *relishe* stenographic signs.

Athough these signs do not appear in the ornament chart itself, they are hybrid signs, created by combining simpler signs from the chart.

(Bear in mind that the phrase structure of the piece implies a liberal attitude regarding rhythm).

PAVEN

Gervaise Gerrarde

SECOND STRAIN

Plus a concluding fragment

which reestablishes the piece's original texture prior to Gerrarde's extensive addition of *thumpe* ornaments.

The musical notation for the second strain of the Paven consists of six staves. The notation includes various notes, rests, and ornaments (thumpe) indicated by 'x' and 'v' symbols. The music is written in a single system across six staves.

When you have playde this paven as often as you please, you maye conclude as follows:

The musical notation for the concluding fragment of the Paven consists of a single staff. The notation includes various notes, rests, and ornaments (thumpe) indicated by 'x' and 'v' symbols. The music is written in a single system across one staff.