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Indiana University

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Editorial

Two decades ago, recorder-playing enthusiasts of the new-found world of Renaissance and Baroque music enhanced their consort by purchasing a spinet or small harpsichord but then soon came to the conclusion that the bass recorder was not at all suitable for the continuo and ordered a bass viola da gamba. The waiting time for the instrument from such makers as Dolmetsch, Sprenger or Helwig was about six months and the price around three hundred dollars.

Gradually these tyro musicologists discovered that English Consort Music had not been written for recorders but mainly for viols and the dedicated soon ordered a treble viol for ninety dollars and a tenor viol for one hundred seventy-five dollars — waiting another six months for their beauties to arrive.

Although interest in the viol and its music has nowhere approached the tremendous interest in the recorder, it has expanded to the extent that makers cannot meet the demand for instruments. In fact one maker, Dietrich Kessler of London, refuses to take any more orders at this time because it will take him seven years to fill his backlog. And still almost every month the Secretary of the VdGSA receives letters from university music departments asking where a matched set of two treble, two tenor and two bass viols may be purchased. The law of supply and demand has reared its ugly head with the result that a bass instrument similar to the one which cost three hundred dollars twenty years ago now costs in the neighborhood of one thousand dollars and the waiting time for it is from three to five years.

With this long waiting period and the high cost of the instruments, it is obvious that the potentiality of viol playing will be limited. We are convinced that if instruments were more available, the playing of viols would become a permanent addition to the musical culture of this country.

Even though the shadow of pessimism prevails, a few signs of hope are appearing. Viol makers are on the increase. Among the new ones in this country are Mr. Frederick Battershell of Warren, Michigan, who is building viols in a shop in his basement; the Historical Instrument Workshop of Roosevelt, New York, which is in the process of designing

and producing a set of viols bearing the firm's label; Mr. & Mrs. Hart, of Boston, who is receiving orders for all sizes of viols and other historical instruments; Mr. Donald Warnock, also of the Boston area, who has made several instruments for the Boston Museum of Fine Arts and is receiving commissions for the making of viols and lutes; and Mr. Derwood Crocker of Windsor, New York, who is producing very beautiful instruments. Although the number of viol makers will probably continue to increase in the next few years, it is doubtful that there will be enough professional makers to meet America's demands.

However there is another trend that is helping increase the availability of viols — the do-it-yourselfers. A few who have come to my attention are Dr. Howard Frederickson, a psychiatrist of York, Pennsylvania, who has made his own bass; Dr. Edgar Hoover, of the Economics Department of the University of Pittsburg, who has also made a bass viol; Dr. Ben Tepping, a mathematician of Bethesda, Maryland, who has just finished a tenor; and your editor, from whose hand has come a treble and a tenor viol.

These pioneers in this unexplored phase of the luthier's art were forced to base their models on various instruments they were able to take drawings and measurements from or from the incomplete drawings in books such as Bessaraboff's. Sources of these kinds are inadequate for the amateur craftsman; but to correct this inadequacy, Miss Narcissa Williamson, Curator of the Musical Instrument Collection of the Boston Museum of Fine Arts, has had Donald Warnock prepare a set of professional drawings of a bass viol by Barak Norman which is obtainable at a reasonable price from the museum. Drawings are being made now of the plans for a treble and a tenor viol which will also be distributed by the museum.

With these plans not only could members of the VdGSA produce their own viols, but violin makers in various parts of the country might be encouraged to hold workshops during which interested persons could produce their own viols under their professional supervision. It might also be possible for colleges to offer project-credit to students who build their own instruments from authentic plans under the direction of an arcraft instructor and to arrange summer workshops for non-resident students. This would do a lot toward providing a solution to our problem.

George Glenn

Putting Simpson Into Practice

by
Sheila Marshall

Among the many aspects of the study of early music and its performance there is one which has as yet received slight attention. It is rather surprising that students of the viol, regarding Simpson's "Division Viol" almost as their bible, tend to skim lightly through the section which treats of the art of extemporising divisions to a ground, and devote all their energies to practising the exercises and the written divisions. Some, perhaps, have the vague hope that all they need to know of dividing may thus be taken in, as it were, through the pores. More are inclined to think the whole process so formidable that they flinch from attempting it, and yet others may question its value to the twentieth-century student.

This last point is one which must be dealt with first, for obvious reasons. If extemporisation is regarded as a form of composition, then the instant invention of works in the style of the seventeenth century clearly has only the same limited, academic, interest as has the *writing* of exercises in the style of another period than our own. But, if these distinctions must be made, because the intervening centuries have tended to split the roles of composer and performer, there are strong grounds for classing it more as a function of interpretation than of composition. There seems little doubt that it was felt to be an essential part of the equipment of the first-rate musician as *performer*.

In the present revival of interest in early music the importance of individual choice in ornamentation, whether prepared or extemporary, is recognised, but so far strings players have proved to be generally much less adept in this respect than harpsichordists, who have inherited the organists' tradition of improvisation, and recorder players who, having no residue of nineteenth century thinking to impede them, have absorbed stylistic requirements along with technique in a perfectly natural manner. Because of this lack in the background of most string players those interested in the proper study of early music would benefit considerably from practising extemporisation on Simpson's lines.

All the devices of decoration are there to be learnt, and to decorate an existing melodic line comes much easier after some experience in adding a new line above a bass.

It is necessary to remark that in this study we approach Simpson as it were from the wrong direction, as we must any art the technique of which has been lost for a considerable period. His instructions are addressed to his contemporaries in the long-established, well-ordered, if slowly changing, garden in which they were reared; we have to cut our way back through three hundred years of intervening musical jungle before we can get very near him.

The beginner, then is a pathfinder, and must not be unduly discouraged if at first the path seems fairly crude. Let him start by breaking the ground according to Simpson's five ways.

Simpson mentions that grounds for extemporisation need to be somewhat

simpler than those used for written divisions, particularly in avoiding very small or very large note values, and in fact a ground composed entirely of half-notes is best for first attempts. Four notes are enough; tonic, subdominant, dominant, tonic. In this register trebles and tenors can take part without transposition. The exercise need not be confined to basses, though obviously there are many grounds which trebles will not be able to play.

The first way of breaking the ground is the only really easy one, the repetition of the note or its octave in notes of smaller value. Repetition at the unison is not greatly used in practice, as a study of the written divisions will show, but the octave leap is an extremely useful device of frequent occurrence. The second way is to move away from the first note of the ground, returning to it (Simpson says "or by keeping near" but the beginner is well advised to return strictly to the note at this stage) before proceeding to the next. A simple figure on each note of the ground (except the final) such as:

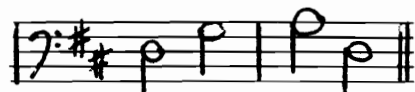


FIG. 1

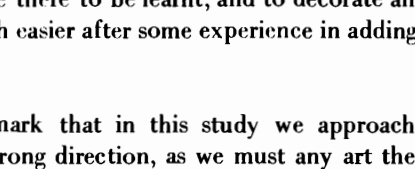


FIG. 2

can be elaborated in various ways:

FIG. 3



FIG. 4



though the beginner should be constantly on his guard against becoming too elaborate; it is fatally easy to run into a melodic cul-de-sac chasing too many small notes, especially when using the third way of breaking, about the most vital and important of all. This is to move away from one note of the ground and towards the next. No single formula, as in Fig. 2, can be used for each step of the ground, as the distances vary. Simpson helpfully gives a whole page of distance-covering devices, each taking the same time, from second to octave, ascending and descending. The student needs to spend some time getting to grips with this way of breaking; it is the most likely to trip him up when he attempts a complete division. The fourth and fifth ways bring in an element of harmony, and are generally found to be somewhat easier than No. 3. Their chief danger is of introducing a flavour of triteness — the harmonic staleness of later periods; and that has to be checked by constant reference to the usages of Simpson and his contemporaries. No. 4 consists of leaps to concordant notes, No. 5 of similar leaps with some conjunct motion as well. After getting thoroughly acquainted with the five different ways of breaking the

ground, the student should experiment with combining them. A particularly valuable exercise is to be found in combining the octave leaps of No. 1 with the "approach to the next note" of No. 3:



All that has so far been mentioned can be practised alone, though group practice is far more helpful (as well as more enjoyable), but when it comes to descanting, which is the next step, and to fully developed divisions, some co-operation is essential, unless the player cares to subject himself to the stern test of playing to grounds pre-recorded on tape – a salutary exercise but not very cheering.

In treating on descant Simpson shows examples of note against note (first species) counterpoint. He speaks of a "slow descant" and though it is not quite clear if this is exactly what he means, to add a descant line, note against note of the ground, is an excellent way of beginning.

The ideal team for combined practice is three – but for present-day players not, at first, Simpson's team of two viol players and one harpsichordist or organist. While an indifferent one would obviously be a hindrance, a skilled keyboard extemporiser could well be far too helpful, and hold back the viol-players' necessary development of harmonic instincts by making them dependent on keyboard guidance. Three viol-players, taking turns to play the ground and the upper and lower descanting parts, using at first only thirds, fifths and octaves, and observing, of course, the conventional rules of progression (which are the same in academic theory today as in Simpson's day) can, in time, develop both the skill and rapport to produce co-operative counterpoint. This practice is not outlined by Simpson: it is rather one of the paths *to* him, for he does mention, as a climax to a session, duet extemporisation, for which such instincts and technique must be necessary.

This type of practice can be followed immediately by an attempt to break one of the descanting parts into notes of half value so that it is moving in second species counterpoint instead of first. Facility

in the manipulation of moving parts above the ground, avoiding forbidden clashes and consecutives, not only prepares the way for duet divisions, but is of great value to consort players who wish to be able to divide extempore on the repeats of dance movements and airs without introducing faults not in the original or muddying the texture. After some practice in first and second species combined the players can try breaking one of the descanting parts (the other remaining on first species) in one or more of Simpson's five ways.

By this time rather more extended grounds can be used, and inversions, permitted discords, suspensions, etc., introduced.

FIG. 6



FIG. 7



FIG. 8



There is an obscure point here. In his exposition of descant Simpson uses figures, but in no case is the ground figured in sets of division. For written divisions the reason for this is obvious; some notes of the ground allow of different harmonic interpretation and are in fact varied throughout the set. But what was the practice with extemporised divisions? If the harmonic scheme was not predetermined by figuring, was it established by the keyboard player in the first statement and then adhered to by all the players throughout the set? Or how else was harmonic chaos avoided? It would be interesting if any research worker could throw some light on this. The discovery of a figured

ground (or indeed of any ground divorced from written divisions and clearly intended for extemporisation) would be enlightening⁽¹⁾. Failing this, we must work out our own solutions.

For three viols probably the best scheme for treating each new ground is based on that suggested by Simpson for two viols and keyboard. First, for all to play through the ground in unison; then for each in turn to play the ground plain, the ground broken, and a slow (note against note) descant, this last providing some of the filling in that would have been supplied by the keyboard player. If the dividing player suggests a note for the descanter to begin on, the harmony will at least get away to a good start, after which the descanter must try to feel the direction the dividing player is taking and to make his slower-moving part fit. After this a round of full divisions can be attempted in the same way. All the devices so far studied may be used, with the addition, for those who can and wish to use them, of double-stops and chords (Simpson's "mixt" division). A division is usually based on a "point" – a short figure suitable for imitation and development – and the student will find it very useful to devise and practise a number of his own, in addition to working at the collection provided by Simpson. To adapt these to various grounds, involving as it does transposition and rhythmic adjustment, helps to develop some of the flexibility and readiness the art demands.

Let it be said here that though the player with a virtuoso technique, a good grounding in harmony and counterpoint and a natural aptitude for melodic invention obviously starts with great advantages, the less well-equipped need not think he will be wasting his time in trying. Many of the exercises necessary for training the division extemporiser, particularly the practising of "points," are in themselves sound technical study; at least some of the elements of harmony and counterpoint may be more easily absorbed by adding descant parts "live" to a

(1) I am indebted to Miss Margaret Urquardt, of Durham University, England, researching on Marais, for a ground which was given to Marais by "a foreigner" for extemporisation. Marais subsequently wrote a very fine set of divisions upon it, so it is not the "virgin ground" we are looking for, but it is, nevertheless of immense interest, being quite long (eleven 4 measures) and composed entirely of half notes, except for the final whole note.

bass than by written exercises; even a certain facility in melodic invention can be acquired by studying and practising the formulae. Above all, players, elementary or advanced, exercising choice and enterprise within the framework of an accepted discipline, find immense mental stimulation and, naturally, an enhanced understanding of the great sets of written divisions by Simpson and others.

Simpson is clear on the value of learning from one's co-players. A point used by one in a round of solo divisions can be copied and further elaborated by the next in turn. In this connection he says, "I would have the better Invention lead, but the more able Hand still follow." (But he does not say what happens when the better invention and the more able hand both belong to the same person, which probably was often the case when he himself was playing!) Curiously enough a "shared" division, which sounds rather difficult, can sometimes prove easier than a solo one, where a player's invention is liable to flag about halfway through. The shared division is taken by two players, the third one remaining on the ground throughout. The first player initiates a point of agreed length (say one measure) while the second player fills in with slow descant, starting on a note suggested by the first player. In the next measure the second player imitates the point, while the first player reverts to the slow descant, and the two continue alternating, developing the point as they go, to the end of the ground.

Duet division, two players simultaneously dividing, with all its dangers of faulty progressions and confusion of texture, is, on the other hand, extremely difficult and probably should only be attempted by players who have already gained some mastery in solo and shared division, and, by playing together over a long period, have gotten their ability and feeling for co-operative counterpoint fully developed.

In applying themselves determinedly to the pursuit of 17th century extemporising technique, the players need not become so solemn about it that they forget to enjoy themselves. Some time during a session, especially when things seem to be getting rather sticky, let them cease to worry about rules and formulae, and just romp through a division apiece, not minding if what comes out sounds like a bad imitation of Boccherini or Brahms or any one else, so long as it is non-stop.

As well as relieving tension this temporary frivolity has a use; it helps to combat one of the great difficulties the novice extemporiser meets, that of keeping going. After all, it would take an extremely gifted actor to deliver an extempore speech in the language of Pepys without once pausing for thought, and that, virtually, is what our extemporisers are trying to do.

It is a game as well as an art — a strange game that is at once competitive and co-operative. Each player aims to outplay the others, but not to catch them out or trip them up; accident to one is accident to all. This, and much more besides, is manifest in Simpson's splendid blow-by-blow account of an imaginary contest of masters, and his delighted relish in the whole business comes fresh and clear over the three hundred years that separate him from us.

Note: The opinions and advice offered here are based on experiments conducted in the first place at the British Viola da Gamba Summer School, and subsequently carried on by a group, mainly of young players, who have formed a small informal club for pursuing these studies. From various sources, including their own invention, they periodically add to their collection of suitable grounds, from which the ones given above are taken. At least one American visitor to the British Summer School has, since returning home, started a similar group among her pupils, so there is every hope that in a few years we may see the emergence of a crop of really skilled exponents of this art.

This is not the first attempt at revival in living memory. The late Arnold Dolmetsch encouraged his children, and some of his pupils, to try their hands at extemporising divisions, and no doubt this greatly helped in developing their fluency in ornamentation. That strict and regular practice in this form was not maintained at Haslemere, though the general idea of extemporisation naturally formed an essential part of the work done there, is not surprising. Such was the breadth of that remarkable genius's activities, it would not have been humanly possible to have followed all lines as far as they would lead. The wonder is that so many were so successfully followed, to the great advantage of those who are living and working in the field now.

S. M.

TOBIAS HUME'S FIRST PART OF AYRES (1605)

by
William V. Sullivan

Chapter II: Description of the Edition^(*)

PHYSICAL CHARACTERISTICS

Before proceeding with his description of the *First Part of Ayres*, the author must first confess frankly that he has never actually seen the original, but has worked solely from microfilms and xeroxed copies. However, all observations are based on the positive microphoto of the original obtained from the British Museum, and since this is only once removed, the author does not feel that it seriously handicaps his remarks.

The *First Part of Ayres* is a folio volume consisting of sixty full pages of music. Nine pages contain the "pricke-songs" and are in regular staff notation. All of the remaining pages are in tablature. At the bottom of alternate pages are combination signatures running from B2, C, C2, D, D2 and so on up to R2. The letters J and J2 are missing from the pagination. This is not an oversight or an indication of missing pages, however, but results from the use at Hume's time of the Roman alphabet, which does not include this letter.

One of the difficulties of working with the *First Part of Ayres* in its original form is that many of its pages are blemished with the type-impression of another page. The impression is never, as one would expect, from the facing page, but always comes through from the verso side. This is especially noticeable on the title page where there was no possible opportunity for it to meet an opposite lying page. One suspects that these defects are largely the result of the microphoto

(*) This is the second chapter of a thesis accepted by the University of Hawaii in partial fulfillment of a Master's Degree. Chapter I appeared in Vol. V (1968) of this Journal and other chapters will appear in succeeding volumes.

process, but also, perhaps, partly the result of over-inking at the time of printing. In any case, the music at several points was almost impossible to decipher.

Since the majority of pieces is for solo viol, the disposition of the music on the page is normal. The ensemble pieces are curiously arranged, however, with some parts upside down and others sideways. Such an arrangement was typical of the printed music of Hume's time, especially the light music for home use.⁽¹⁾ It was an economical way of permitting several performers to play from a single volume placed open in the center of a table. Both the solo pieces and the ensemble pieces commence in a conspicuous manner with the initial letter of the title confined within a large ornamental border, obviously a vestige of the passing manuscript tradition. It is interesting to note that considerable care was apparently taken to eliminate, as much as possible, the problem of page turning.

When the music is not marred by type-impressions, the printing has an attractive clarity and simplicity.⁽²⁾ This is all the more admirable since the printing process employed must have been laborious. The method was that in which individual movable types were used for each letter or group of letters in the tablature and for each note or group of notes in the "pricke-songs." This can be observed in the way the junction between types is never perfect enough to achieve a completely uninterrupted staff.

Apparently there was also a separate set of type for superimposing the note values above the tablature, since in many places a note occurs in an ambiguous position between the tablature letters instead of directly over them. The type of notes used are those derived from mensural script with lozenge-shaped heads.⁽³⁾ These were typical of regular notation on a staff, but such notes were not usual above the tablature as we find them used in Hume's music. Complete notes do

(1) See example 3, for instance, which shows the arrangement of a typical printed ayre during this period.

(2) See Plates III and IV in the section on analysis.

(3) See Apel, *Harvard Dictionary of Music*, pp. 439-441 for a discussion and illustration of mensural notation.

appear above Spanish and Italian lute-tablatures but Hume is using a French lute system and all available examples show that normally in this type only note stems are used.⁽⁴⁾ However, this is only a printing curiosity and does not affect the basic character of Hume's tablature-system in any way.

TABLE OF CONTENTS

Because of the extensive number of pieces in this work, the "Table Containing all the Songes in this Booke" is an extremely valuable aid. Each piece is, first of all, identified by a number, and according to the table there are 116 pieces. The total number is actually 117, however, since the printer used number 4 twice both in the table and in the music. The table and the music are not consistent for numbers 64 through 68, however. The error occurs in the music where number 63 is repeated. Realizing his mistake, the printer simply skipped from 67 to 69 to come out right. Except for these discrepancies the table is a reliable guide, and is given again in this thesis before the transcription, with the errors indicated and corrected, of course.

Each piece is also identified by a title. On this basis there are only 107 different compositions since nine of them are followed by a piece entitled simply "The second part." However, beyond the fact that the pieces so labelled are invariably in the same mode as the preceding number, there is no strong relationship, and so it is possible to play them either as self-contained pieces or as part of a larger composition.

It should be pointed out that the table of contents does not make clear that there are three separate categories of music in the *First Part of Ayres*. One category includes five vocal compositions. These are all solo songs with solo viol accompaniment. Another cate-

(4) Willi Apel, *The Notation of Polyphonic Music 900-1600*, 5th ed. revised, (Cambridge, Mass: 1953), pp. 64-72, and Johannes Wolf, *Handbuch der Notationskunde*, (Weisbaden, 1963), II, 71-85.

gory consists of eight consort pieces for two and three viols. The solo instrumental pieces form a third category, which is the largest containing as it does some 104 compositions. This breakdown of the music into three separate areas is reflected later in the analysis.

Several of the titles in the table of contents are puns on Hume's name:

A Carelesse humor
A humorous pavin
A wanton humor
The olde humor

We can feel certain that Hume did this deliberately, for each page of the book is also headed with the punning title "Captaine Humes Musically Humors," by which it is often referred to in modern writings. We are also reminded in a number of titles of Hume's profession:

The Souldiers Song
A Souldiers March
A Souldiers Resolution
A Souldiers Galliard
A Souldiers Maske

The first three of these offer early examples of program music. They contain march music, kettle drum and trumpets effects, and in the first title, "shots" are even attempted. In four titles Hume actually refers directly to himself:

Captain Humes Pavin
Captain Humes Galliard
Captain Humes Almaine
Captain Humes Lamentations

One cannot but conclude that Hume was excessively self-conscious, and in such a self-advertising way that he must have been a rather eccentric individual.

We get a glimpse of another side of Hume's character, perhaps, in the following bawdy sequence of titles:

My Mistresse hath a prettie thing
She loues it well
Hit it in the middle
Tickell, tickell
Rosamond
I am falling
Tickle me quickly
Touch me lightly

It is probably because Hume did not want to destroy the effect of this group of titles that he had the printer place "The second part of Rosamond" elsewhere in the book, for why does it appear as number 110, when "Rosamond" is number 35?

Several of the titles are obvious attempts at a foreign language, such as:

A Caeleiroes humor
T sa ala mod du' france
Ha couragie

and several seek to be impressive and exotic by referring to nobles in far away lands:

Duke John of Polland his Galliard
Beccus an Hungarian Lord his delight

While most titles are in a light vein, a few strike a more serious note. "Captaine Humes Lamentations" has already been mentioned. Others are:

My hope is decayed
Deth
A Meditation
I am melancholy
What greater griefe
Alas poore men

There is, perhaps, a discoverable relationship between the last three titles and the music, but the first three instances are difficult to justify musically.

Among the remaining pieces, many have quaint titles, such as "Be merry a day will come," "Tome and Mistressse Fine," "Peters Pleasure," and so on. These have a nursery rhyme quality and may refer to folk tunes. If they are of Hume's own invention, then he had a talent for catchy titles that are easily remembered.

The rest of these titles refer largely to dance pieces, which are of four types: "pavins," "galliards," "almaines," and "jigges." In *A Plaine and Easie Introduction to Practicall Musicke* (1597)⁽⁵⁾, Thomas Morley describes the first three dances, giving valuable information regarding their form and relative tempos.⁽⁶⁾ He only touches on the "jigge" however. The "pavin" was a slow dance in duple time and was commonly followed by the "galliard," which was in triple time and, as Morley says, "lighter and more stirring." Both of these dances consisted of three strains, each of which was repeated. The "almaine" was another dance in duple time and could be of two or three strains. It was not a fast dance, for Morley says that "no extraordinary motions [were] used in dancing. . .it." While the "jigge" receives only a passing reference, it is mentioned after the *volte* and *courante*, and in connection with the hornpipe, all of which were relatively quick dances. Hume's dance pieces largely conform to Morley's descriptions in their external patterns and rhythms, but Hume does not follow the practice of pairing the "pavins" and "galliards" in his music. They always occur in the table of contents as separate pieces. Moreover, Hume's dances cannot be considered functional, for the phrasing is usually quite irregular, and this automatically takes away the feeling of a dance measure.

(5) Edited by R. Alec Harman, (New York, 1952).

(6) *Ibid.*, pp. 296-297. The names of these dances are more commonly spelled later as pavane, galliard, allemande, and gigue.

DEDICATION, ADDRESS, TITLE-PAGE

The *First Part of Ayres* is dedicated to "William, Earle of Pembroke," who was one of the leading nobles of Hume's day. He is remembered today chiefly for his connection with the important literary figures of the period.⁽⁷⁾ He was indirectly related to Sir Philip Sidney, for example, being the nephew of his sister. In his youth, he was tutored by Samuel Daniel; and after becoming Earl, he was the patron of Ben Jonson, Philip Massinger, William Browne, and Inigo Jones. In addition, Shakespeare's *First Folio* was dedicated to him. He himself was something of a poet, and several of his poems were set to music by Henry Lawes and Nicholas Laniere.

Born in 1580, he was only twenty-five when Hume's collection of music appeared in 1605. He apparently received it graciously and with some financial recognition to Hume, for he is referred to as "the good Lord of Pembroke" in *The True Petition* of 1642, and this was twelve years after he had died in 1630.

In the address "To the understanding Reader" Hume introduces himself, thus:

I doe not studie Eloquence, or profess Musicke, although I doe love Sence, and affect Harmony. My Profession being, as my Education hath beene, Armes, the onely effeminate part of me, hath been Musicke; which in mee hath beene alwayes Generous, because never Mercenarie. To prayse Musicke, were to say, the Sunne is bright. To extoll my selfe, would name my labours vaine glorious. Onely this, my studies are far from servile imitations; I robbe no others inventions, I take no Italian Note to an English dittie, or filch fragments of songs to stuffe out my volumes. These are mine own Phansies expressed by my proper Genius, which if thou dost dislike, let me see thine, *Carpere vel noli nostra, vel ede tua.*⁽⁸⁾ Now to use a modest shortness, and

(7) Most of the information about the Earl of Pembroke is taken from Boyd, *op. cit.*, p. 170n.

(8) Professor G. Artola of the Language Department, University of Hawaii, suggests that this is probably a quotation from Horace, but that its exact meaning is esoteric here. It is obviously just an erudite amplification of the preceding phrase.

a briefe expression of my selfe to all noble spirites, thus, My Title expresseth my Bookes Contents, which (if my Hopes faile me not) shall not deceive their expectation, in whose approuement the crown of my labors resteth. And from henceforth, the statefull instrument Gambo Violl, shall with ease yeelde full various and as devicefull Musicke as the Lute. For here I protest the Trinitie of Musicke, Parts, Passion and Division, to be as gracefully united in the Gambo Violl, as in the most received Instrument that is, which here with a Souldiers Resolution, I give up to the acceptance of al noble dispositions.

The friend of his friend,

Tobias Hume.

In this prefatory address Hume is making four claims:

- 1) that he is not a professional musician;
- 2) that others are guilty of plagiarism in which:
 - a) Italian melodies are applied to English words;
 - b) bits of other men's compositions are being used;
- 3) that all his music is original; and
- 4) that the viol can rival the lute.

There is no reason to question the first of these claims. Perhaps the fact that Hume was an amateur made him feel the necessity of emphasizing his own unaided composership; but to accuse others of musical misrepresentation in the process was simply to overstate his case. He may possibly have been referring to a book of madrigals by Thomas Watson which came out in 1590 under the following title:

The first sett of Italian Madrigalls Englished, not to the sense of the original dittie, but after the affection of the Noate. . . There ar also heere inserted two excellent Madrigalls of Master William Byrds composed after the Italian vaine. . .

This work, however, in addition to openly stating its purpose, also supplies the names of the Italian composers with each composition.⁽⁹⁾ Thomas Morley's *First Booke of Balletts to Five Voyces* of 1595 was also issued at the same time in an Italian edition with the title *Il Primo Libro delle Ballette a cinque voci*⁽¹⁰⁾, and there is evidence that he closely modelled this set on the famous *balletti* of Gastoldi.⁽¹¹⁾ Morley mentions Gastoldi as the originator of the style, however, in his discussion of "balletts" in *A Plaine and Easie Introduction*.⁽¹²⁾

In his comparative study of the English madrigal⁽¹³⁾, Joseph Kerman has discovered other less conspicuous but no less outright borrowings from other composers at this time. Far from being scandalized, however, Kerman states that composers of this period regarded it as "accepted practice to rework other men's music, with or without acknowledgement," and that it was done "more in a spirit of compliment than plagiarism."⁽¹⁴⁾ One might observe that Hume himself is not absolutely clear of his charge of "filching fragments," for the opening bars of his song "What greater griefe" are an obvious paraphrase of Dowland's famous "Flow my tears."⁽¹⁵⁾

The fourth claim advocating the "gambo violl" as an equal to the lute was also controversial, and was answered with scorn seven years later by Dowland, the unrivalled lutanist, in the preface to *A Pilgrimes Solace*.⁽¹⁶⁾ In this same preface Dowland is apparently

(9) Boyd, p. 171.

(10) Bruce Pattison, *Music and Poetry of the English Renaissance*, (London, 1948), p. 97.

(11) Gustave Reese, *Music in the Renaissance*, Rev. ed., (New York, 1959), pp. 824-825.

(12) *Op. cit.*, p. 295.

(13) *The Elizabethan Madrigal: A Comparative Study*.

(14) *Ibid.*, p. 161.

(15) Dowland's phrase is given for comparison in a footnote to the analysis of Hume's song.

(16) The passage citing Hume is also given under the discussion of Hume's songs. The full preface is quoted in Warlock, *The English Ayre*, pp. 41-43.

exhorting the younger teachers of the lute ('professors of the Lute') to uphold the honor of their instrument. He was obviously aware that the lute's position of importance in the musical life of the time was being seriously challenged.

The change from the Tudor to the Stuart dynasty marked the beginning of the greatest period of the viols in England.⁽¹⁷⁾ This is particularly evident in the greater quantity of published music expressly written for the viols that appeared after this date. Hume's book was perhaps the first printed collection in England prescribing the exclusive use of the viols. It was also the first to demonstrate in print the extent to which the bass viol could be used as a solo instrument, especially played *lyra-way*.

Hume's volume, however, was not the first to suggest that chords could be played on the viol in the same manner as the lute, for in 1601 Robert Jones issued his *Second Booke of Songs and Ayres, Set out to the Lute, the base Violl the playne way, or the Base by tablature after the leero fashion*. This is the earliest printed reference to the viol played *lyra-way*, and seems to suggest that even at this time it was not a new practice. What annoyed Dowland was that Hume was not only arguing that chords be applied to the viol, but that the viol could be played upon in this manner with as pleasant an effect as upon the lute.

After Hume's first book appeared, *lyra* music, either with the viol used alone or in consort with other viols, soon became the vogue, as a simple listing of this type of publication shows:

- 1605 Tobias Hume. *First Part of Ayres*.
- 1607 *Captaine Humes Poeticall Musicke*.
- 1607 Thomas Ford. *Musicke of Sundrie Kindes*, set forth in two Bookes. The first whereof are, Aries for 4.

(17) Ernst H. Meyer, *English Chamber Music*, (London, 1946), p. 138, and Jeffrey Pulver, "The Viols in England," *Proceedings of the Musical Association*, (London, 1922), p. 10.

Voices to the Lute, Orpharion, or Basse-Viol, with a Dialogue for two Voices, and two Basse Viols in parts, tunde the Lute way. The Second are Pavens, Galiards, Almains, Toies, Jigges, Thumpes and such like, for two Basse-Viols, the Liera-way, so made as the greatest number may serve to play alone, very easie to be performde.

- 1609 Alfonso Ferrabosco [II]. *Lessons for 1. 2. and 3. viols*. (contains short dances and other pieces printed in tablature, *lyra-way*)
- 1610 William Corkine. *Ayres to Sing and Play for the Lute and Basse Violl, with Pavins, Calliards, Almaines, and Corantos for the Lyra Violl*.
- 1611 John Maynard. *The XII Wonders of the World*. Set and composed for the Violl de Gamba, the Lute, and the Voyce to Sing the Verse, all three joyntly, and none severall: also Lessons for the Lute and Base Violl to play alone; with some Lessons to play *Lyra-ways* alone, or if you will, to fill up the parts with another Violl set *Lute-way*.
- 1612 William Corkine. *The Second Booke of Ayres*, some to sing and play to the Base-Violl alone: others to be sung to the Lute and Base Violl; with new Corantoes, Pavins, Almaines; as also divers new Descants upon old Grounds, set to the *Lyra-Violl*.

Dowland's *A Pilgrimes Solace* also appeared in the year 1612. This was his last publication, and the fears he expressed for the future of his instrument in this work were well-founded, for *lyra-viol* music continued to grow in popularity and was still being published as late as 1682 in John Playford's *Musick's Recreation on the Violl, Lyra-way*, which first appeared in 1652 under the slightly different title: *Musick's Recreation on the Lyra Violl*. We know that the viol played *lyra-way* (as well as the viols in general) must have been as important, if not more significant than the lute by this time, for Thomas Mace's

nostalgic *Musick's Monument: or a Remembrancer of the Best Practical Musick* (1676) defends the value of the lute and sets out to lay open "Its Occult—Lock'd—up—Secrets Plainly."⁽¹⁸⁾ That Mace was writing about the lute during the period of its decline is evident from the fact that he describes, as the normal type of instrument, a theorbo (or arch-lute) rather than the true lute.⁽¹⁹⁾

Dowland possibly already foresaw this trend in 1612 and perhaps directed his resentment at Hume since he was not only the first to promote this type of music in print, but he also cast aspersions on the lute at the same time; or so, at least, his remarks seem to have been taken.

The complete title of Hume's first publication is as follows:

The First Part of Ayres, French, Polish, and others together, some in Tabliture, and some in Pricke-Song. With Pavines, Galliards, and Almains for the Viole De Gambo alone, and other Musicall Conceites for two Base Viols, expressing fiue partes, with pleasant reportes one from the other, and for two Leero Viols, and also for the Leero Viole with two Treble Viols, or two with one Treble.

Lastly for the Leero Viole to play alone, and some Songes to bee sung to the Viole, with the Lute, or better with the Viole alone.

Also an Inuention for two to play vpon one Viole.

Composed by Tobias Hvme Gentleman

(18) From the title-page. Reprinted in facsimile by the Editions du Centre National de la Recherche Scientifique, (Paris, 1958).

(19) Sybil Marcuse, *Musical Instruments: A Comprehensive Dictionary*, (New York, 1964), p. 318. Jeffrey Pulver, in his *Dictionary of Old English Music and Musical Instruments*, (London, 1923), p. 136, states that "After the Restoration the Lutes began to decline seriously from their popularity, and the great vogue of the Viol family and the growing fashion of the newer violins soon caused them to be neglected."

There are several points in this title which require some elucidation. For example, in the preface Hume states: "My Title expresseth my Bookes Contents." While this is not untrue, the title begins in a somewhat misleading manner. According to the opening words, one is led to expect a collection containing some foreign songs. This prompted Peter Warlock to question Hume's claim that all the music is of his own original composition.⁽²⁰⁾ Actually, the "ayres" that Hume refers to are purely instrumental pieces, and are only five in number: four "Polish ayres" and one "French ayre." An examination of these pieces reveals nothing especially Polish or French about them. In fact, they are in the same style as the other pieces with thoroughly English titles. Hume's music is consistent enough to remove any doubts that it is of his own invention. The only explanation for placing these few pieces in a position of importance in the title would seem to be to attract attention; i.e., they serve as an advertising device.

There is another questionable portion of the title which has led to an erroneous idea about Hume's ability on the viol. This is the "invention for Two to play vpon one Viole." As is shown in the transcription and as will be pointed out in the discussion of the ensemble pieces, this cannot be taken to mean that he practiced the art of playing duets on a single instrument.⁽²¹⁾ The statement seems clearly to say just that, but the music does not bear out the possibility of it being played by a solo performer. Since this problem is treated in detail later, suffice it to say here that Hume's exact meaning cannot be determined.

Another matter which deserves some clarification is the distinction in the title between ordinary bass and treble viols, on the one hand, and the "leero" or lyra-viol, on the other. For practical purposes today, the term "lyra-viol" should be interpreted to mean the viol "used Lyra way," that is, with variable tunings and set to tablature. Usually only the bass viol is implied in this term, but the treble and tenor viols may also be so used. There is evidence to show that such an interpretation was often meant by the early composers themselves. As we have already observed, the earliest printed reference to the lyra-viol in Robert Jones' *Second Booke of Songs* (1601) clearly indicates that it was a regular bass viol with its tuning merely adapted.⁽²²⁾ Even in the *First*

(20) *The English Ayre*, p. 83.

(21) As Van Der Straeten claims in *History of the Violoncello*, p. 40.

(22) See p. 28 above for the full title. See also Warlock, *The English Ayre*, p. 73.

Part of Ayres. Hume has "A Lesson for the Leera Viole, with two Treble Violes, or two Bases with one Treble, tuned as the Bandora (i.e., lyra-way)."

Historically, however, the lyra-viol was an actual instrument. The only early seventeenth century source which describes this type of viol is Praetorius' *Syntagma Musicum* (1619), from which Plate I is taken.⁽²³⁾ It is clear from the description, illustration and tunings given by Praetorius that the instrument he calls the *viol bastarda* was the same thing as the English lyra-viol.⁽²⁴⁾ In Plate I, the *viol bastarda* is between the tenor and bass viols in size, and is therefore a small bass.

In England, the only evidence for the existence of such a bass viol occurs in the second half of the century. John Playford's *A Briefe Introduction to the Skill of Musick* (1654) indicates that English performers distinguished between three different sizes of the bass viol, the lyra-viol being the smallest:

There are Three sorts of Bass Viols, as there are Three manner of ways in Playing. First, a Bass-Viol for Consort must be one of the largest size, and the Strings Proportionable. Secondly, a Bass-Viol for Divisions, of a less size, and the Strings accordingly. Thirdly, a Bass-Viol to play Lyra-way, must be somewhat less than the two former, and the Strings proportionable.⁽²⁵⁾

In addition to this, there is also physical testimony from this half of the century; this is an actual lyra-viol from about 1665 attributed to Addison of London.⁽²⁶⁾ An interesting feature of this viol is that

(23) Michael Praetorius, *De Organographia* (*Syntagma Musicum II*), a facsimile edited by Willibald Gurlitt (Basel, London, 1958), Chapter XXI.

(24) Hayes, *Musical Instruments and Their Music, 1500 - 1750*, II, 126.

(25) Quoted in Pulver, "The Viols in England," PRMA, p. 19.

(26) Bessaraboff, *op. cit.* p. 276. The instrument itself appears in Plate XI of this book. It is shown together with the consort bass and the division bass, thus giving a clear idea of its relative size. This instrument is also shown in Walter Woodfill, *Musicians in English Society*, (New Jersey, 1953) facing page 49.

PLATE I



From Praetorius' *De Organographia* (*Syntagma Musicum II*)
 (1) Treble viol, (2) Tenor viol, (3) Bass viol, (4) Viol Bastarda, (5) Italian Lyra de Braccio.

there are twenty frets instead of the usual seven or eight, and they cover the entire finger-board.

In the already mentioned *Musick's Recreation on the Viol, Lyra-way*. Playford provides the only account of the introduction of lyra-viol music in England in the first half of the century when, apparently, a slightly different type of instrument was used:

The Lero or Lyra Violl, is so called from the Latin word Lyra, which signifies a Harp. This way of playing on the Violl, is of late Invention, and Imitation of the Old English Lute or Bandora. . . The First Authors of Inventing and Setting Lessons this way to the Violl, were, Mr. Daniel Farunt, Mr. Alfonso Ferrabosco, and Mr. John Coperario, alias Cooper; the First of these was a person of such Ingenuity for his several Rare Inventions of Instruments, as the Poliphant and the Stump, which were Strung with Wire: And also of his last, which was a Lyra Viol, to be strung with Lute Strings and Wire Strings, the one above the other. . . so that by the striking of those Strings above with the Bow, a sound was drawn from those Wire underneath, which made it very Harmonious. Of this sort of Viols, I have seen many, but Time and Disuse has set them aside.⁽²⁷⁾

There is a contemporary reference to the sympathetic strings of the early seventeenth century lyra-viol in Bacon's *Sylva Sylvarum*:

It was devised, that a Viall should have a Lay of Wire Strings below, as close to the Belly as a Lute: And then the Strings of Guts mounted upon a Bridge, as in Ordinary Vialls; to the end, that by this means, the upper Strings strucken, should make the lower resound by Sympathy, and so make the Musick the better. . .⁽²⁸⁾

One suspects that this invention by Farunt (or Farrant), a professional viol player in the King's Musick,⁽²⁹⁾ proved to be an unnecessary complication, for there is no evidence that it was adopted

(27) Quoted in Hayes, *op. cit.*, pp. 127-128.

(28) Hayes, p. 128.

(29) Woodfill, *op. cit.*, p. 185.

by his contemporaries, and, as Playford observes, it was soon abandoned.

Since Farrant and Ferrabosco II are mentioned in Playford's list of early composers, it is significant that Hume's name does not appear, especially since as we have seen he occupies a rather pioneering position in the field of lyra music. Either he was simply passed over by Playford, or his music was totally forgotten by mid-century.

TABLATURE

Implicit in any discussion of the lyra-viol, or the viol played lyra-way, is the fact that its music is always notated in tablature. Hume uses the French type of tablature, which is a letter-notation and is read from the bottom up.⁽³⁰⁾ Viol-tablature (or any tablature for that matter) is not actually a notation in the ordinary sense of musical notes on a staff. Rather it is a graphic representation of both the strings of the viol and the mechanical operation of a would-be performer's left hand on the frets. It is therefore a finger-notation and not a pitch-notation.

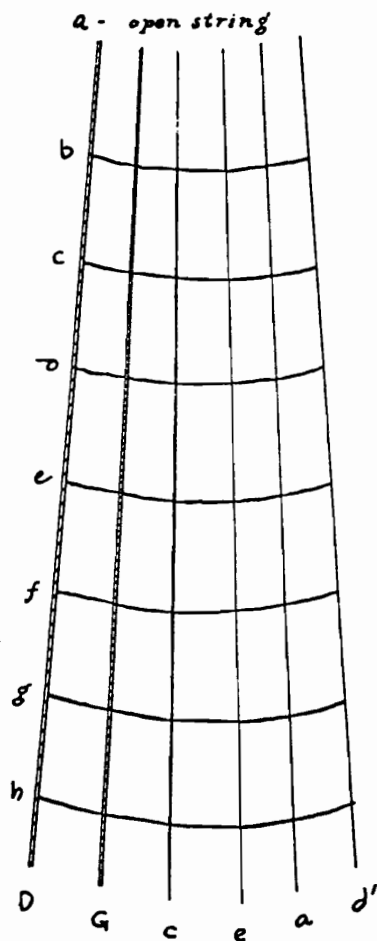
Most of Hume's music in the *First Part of Ayres* uses the normal tuning of the viols which, irrespective of pitch, may be expressed by the intervals between open strings, thus: a fourth; a fourth; a major third; a fourth; and a fourth (4, 4, 3, 4, 4).⁽³¹⁾ For reasons which are explained later, Hume's solo music has been transcribed for bass viol, and so the usual pitches of its strings in the normal tuning, D G c e a d¹⁽³²⁾, will be used in the following description of the tablature system.

(30) By contrast, Spanish and Italian tablatures use numbers and are read in the reverse order, from top to bottom.

(31) This was also the standard lute tuning.

(32) In this study the Helmholtz system of classifying pitches is used: capital letters identify the lowest pitches; small case letters alone, the next highest octave register; and small case letters with superimposed numbers, pitches from middle c¹ up.

PLATE II
French Lute Tablature System used by
Hume for the Bass Viol, Lyra-way



Example:

D-string Tablature Letters: a b c d e f g h i k l m n
 Resulting Pitches: D D# E F F# G G# A A# B c c# d
 Note: the letter "j" is omitted from the system.

The grid-like figure in Plate II shows that portion of the viol's neck where the frets are fastened. The horizontal lines represent the frets, while the vertical lines represent the six strings which pass over them. Running alongside the lowest pitched string (the sixth string) are the letters as they appear in Hume's tablature. They are placed here by the particular fret which they denote in the tablature. The letter "a" indicates an open string, that is, the pitch of a string when it is unstopped. The first fret is "b", the second is "c", and so on up to "h," the seventh and last fret. Hume's tablature system extends beyond the frets (at least on the typical viol of only seven frets today) to include the letters "i" through "n", with "j" absent.

In reading from this type of tablature, the performer normally places his fingers immediately behind the frets indicated by the letters, and not on them. If he fingers each consecutive fret, the result will be a series of rising semitones, as is illustrated on the D-string in Plate II. (33)

While the frets are designated in the actual tablature by letters, the strings are shown by six horizontal lines, the bottom of which representing the lowest pitched string. Obviously for purposes of clarity, the letters are placed between, instead of on, the lines.

Time is denoted by a signature placed at the commencement of each piece and the length or time-value of each note is shown by the musical signs placed above the fret-letters. Each of these remains in effect until contradicted by the next. The vertical bar-lines which occur at irregular intervals are used as a general aid to the eye. Without them the tablature would become visually confusing. This is not to say that they are without metrical meaning, but that this does not seem to be their primary value. Double bar-lines with dots mark off the various sections in each composition. Whether or not these are repeat bars is a matter that is taken up in the discussion of form in the solo pieces.

One can understand all of these signs and symbols in the tablature, but they have no musical meaning without the correct tuning of the six strings. Unless this is given or can somehow be determined, the

(33) In spite of the easy possibility of thus producing chromatic effects, they are extremely rare in Hume's style.

music contained in the tablature cannot be restored to active life. When it is realized that over twenty separate tunings exist for the lyra-viol,⁽³⁴⁾ it becomes clear that this can pose a serious problem. It also explains, incidentally, why a tablature notation was necessary for the lyra-viol.

Perhaps the best way to summarize the foregoing discussion will be to give a practical illustration. As we have already stated, the tuning to be used is the normal bass viol tuning (D G c e a d¹), which in pitch notation would be:



Example 1. The Normal Bass Tuning

The pitches in Example 1 correspond, of course, to the "a" of each string in the tablature. This example, then, may serve as a useful guide for seeing what takes place in the following transcription. The tablature sample is taken from the beginning of the piece entitled "Deth" (see Plate III) exactly as it appears in the original:⁽³⁵⁾



Example 2. Opening tablature of "Deth" with Transcription.

(34) In the *Viola da Gamba Society of America Journal*, (1964), I, 29, Elizabeth Cowling lists twenty-two tunings.

(35) The unusual chord combination with the G-sharp on the bottom is not a mistake, as we shall see later in the harmonic analysis of the solo pieces.

This example points up some of the virtues of tablature notation. As a means of printing music, for example, it allows for a remarkable simplicity and economy of space in comparison to the same thing in modern notation. Connected with this is a certain psychological value, for the music in transcription always appears much more formidable. This is because in the original the otherwise difficult fingering problems have all been solved. Also, in tablature once the strings are set in the proper tuning, this becomes a matter of indifference to the performer.

Tablature notation can also be of prime importance to those interested in the history of early performance practices. In addition to information concerning fingerings, etc., it also illustrates with uncompromising plainness the manner in which ornaments were executed, for these are always written out in full.

THE FIRST VIOL TUTOR:
HANS GERLE'S MUSICA TEUTSCH

by
Alexander Silbiger
Brandeis University

Hans Gerle's *Musica Teutsch*, Nuremberg, 1532, contains the oldest surviving viola da gamba tutor. Unlike the sophisticated treatises of Ortiz and Ganassi⁽¹⁾ *Musica Teutsch* was written for the novice viol player; it provides him with a systematic guide to the playing of simple ensemble music. A generous sample of the latter is included, probably the earliest music of which we know for certain that it was intended for viols.

On the basis of these distinctions one might have expected *Musica Teutsch* to receive a certain amount of attention from those concerned with the viola da gamba. Surprisingly, there is no mention of Gerle and his treatise in standard texts dealing with the gamba, such as those by Bacher and by Dolmetsch. Even in our own *Journal*, in the pages of which much of the history of the viol has been documented, I was unable to find a single reference to Gerle.⁽²⁾

Musica Teutsch was reported on as early as 1871,⁽³⁾ however, Alfred Einstein in his dissertation on German gamba music has been the only one to discuss it at any length.⁽⁴⁾ Einstein was concerned with the instrument's literature rather than with its technique, and therefore he confines his attention to the musical examples. He assesses their historical significance, writing "A lute maker from Nürnberg,

(1) See *Bibliography* for publications referred to in the text.

(2) With the exception of an entry in Arthur Middleton's "Catalogue of Viol Music," *Journal VdGSA*, II (1965), 69, of the Gerle arrangements contained in the Senfl *Sämtliche Werke*.

(3) Eitner, p. 211.

(4) Einstein, pp. 3-11.

member of the Gerle family, was then the first to supply the new instrument with pieces of music. . ." and "In them we find already the entire ground cultivated which the young polyphonic instrumental music would make its own and on which during the following period the seeds would rapidly come to flower, producing through cross-fertilization the most extraordinary and wonderful structures."⁽⁴⁾

EDITIONS

The first edition of *Musica Teutsch* dates from 1532.⁽⁵⁾ A second printing in 1537 was identical in title and contents, except for the correction of a few printing errors. In 1546 a new edition was published under the title *Musica und Tabulatur*. . . Von newem Corrigirt vnd durch auss gebessert (newly corrected and throughout improved)." The corrections and improvements are very minor; however, all but one of the musical examples were replaced by presumably more fashionable selections, mostly adaptations of French Chansons after prints of Attaignant and Moderne.⁽⁶⁾

Neither a facsimile nor a modern edition of *Musica Teutsch* has yet appeared.⁽⁷⁾ A number of the musical examples are contained (mostly in transposed form) in a collection by Mönkemeyer aimed primarily at recorder players, several others can be found in Vol. VII of the Senfl *Sämtliche Werke*.⁽⁸⁾ The author is preparing a complete edition of the viol pieces in *Musica Teutsch* and in *Musica und Tablatur*.

(4) Einstein, pp. 3-11.

(5) At least this is the date of the earliest surviving edition. The statement "Vormals im Truek" on the title page and the date "1530" on the ornamental border may indicate an earlier edition, even though this same border was used by Gerle for other publications.

(6) A list of the contents of *Musica vnd Tabulatur* is given in Brown, p. 82.

(7) Fol. A iv is reproduced (without identification) on p. 25, Vol. III (1966) of this *Journal*. For a list of other individual pages appearing in facsimile in modern publications, see Brown, pp. 40-42.

(8) For recent editions of individual pieces, see Brown, pp. 40-42.

with tunings as shown in Ex. 1. The *Alt* and *Tenor* are identical in size and tuning. In five part music the additional voice is played on the *Vagant*, also of *Alt-Tenor* size. We see from Ex. 1 that the instruments are pitched a fourth below the customary present-day tunings. Since, however, the lowest string was rarely used and often missing, the effective range of each instrument is roughly the same as that of the corresponding modern viol.

GERLE'S INSTRUCTIONS TO THE VIOL PLAYER

The first thing the viol player must learn is, of course, how to tune his instrument. He is not expected to have an absolute-pitch reference around the house and is simply told to tune his top string as high as he wishes, but not so high that it breaks — a common if risky admonition! From there on two alternate procedures are offered. With the first method each string is successively stopped at the seventh fret (or the sixth fret for the third string), and the next string is tuned an octave below the resulting pitch; “. . . if, however, you do not know what an octave is, take the notes of a boy and grown man singing together; their voices will be an octave apart.” The musically experienced can simply tune by interval, tuning each string respectively a fourth, a fourth, a third, a fourth, and another fourth below its upper neighbor. Then follow rules for tuning the instruments of the consort together. One begins with the Alto and Tenor, which are identically tuned. The Descant and Bass tune their fifth string to the top string of the tenor.

Gerle's instructions on holding the instrument and on bowing give the student only a minimum of guidance:

“Take the viol's neck in the left hand, the bow in the right hand and set the viol between the legs. Do not push it too far between the thighs; so you do not hit [your knees] with the bow. Take care that you bow straight and evenly on the string, not too far from nor too close to the bridge. Also, be especially careful that you do not bow on two strings at once, but only on the one marked in the tablature.”

These prescriptions, perhaps somewhat naive sounding, do betray a teacher's experience with the faults beginners are apt to be

Stiffica Teutsch/auf die Instru-
ment der grossen vmb Fleinen Geygen/auch Lautern/
welcher massen die nit grundt vnd art ihrer Compo-
sition auf dem gesang in die Tabulatur zu ord-
nen vnd zu setzen ist/sampf verborzener
applicacion vnd funff/

Carpinen einlehaber ist anfangs bestrer. Stiffament/ so dar zu lust vnd neigung
 trege/ on ein sonderliche Dreylet menslich durch tegliche Übung leichtlich begriffen
 vnd lernen mag/ vormalis im Teufft nge vnd dho durch Hans Gerle Junijff
 zu Nurnberg aufgangen.

1
 5
 3
 2.
 4.

plagued with: crooked and uneven bowing, having the bow too close to the fingerboard or to the bridge, improper positioning of the instrument, and accidental touching of other strings.

The player is then taught the fingering for half position. Higher positions are not mentioned; notes above fourth frets are all to be taken with the little finger. He is warned to put the finger between the frets rather than on the fret and to press the string down, otherwise "it will not sound."

The bow must be stored so as to prevent it from becoming greasy. If the hair becomes too slippery shave it clean with a knife and rub it with "colsanium" or English rosin, which can be obtained at a pharmacy.

Next the viol player must learn to play with a steady beat. Unless he can bow on the beat nobody will be able to play with him. A good idea is to beat with the foot; beware, however, of beating at every bow-change (that is, at every note, regardless of its length).

New strings must be examined carefully and rejected if frayed. This point is illustrated by a couple of cuts showing two hands holding "good" and "bad" strings similar to illustrations appearing in *Virdung* and in *Ganassi*. The frets are to be graduated in size, decreasing in diameter as one approaches the bridge. For their correct placement one is referred to the section on the *kleine Geygen*, where appropriate instructions are given for those desiring to put them on these ordinarily fretless instruments.

ORNAMENTATION

Compared with *Ortiz's* elaborate diminutions *Gerle's* suggestions for ornamentation are very modest. He gives some examples to be used "at the cadences (*clausen*) where the voices comes together," see Example 2 (note raising of leading tones). These are to be used mainly by the Descant, but also occasionally by the Alto and Tenor. The breaking up of dotted notes, see Examples 3 and 4, is discussed below in the section on *Gerle's Transcriptions*.

NOTATION

Tablature notation was used in music for a variety of instruments, most notably for the lute and for the organ. Aside from the extensive *lyra viol* repertoire⁽¹¹⁾ and from some late 17th century *Pièces de Violle*⁽¹²⁾ the only examples of gamba tablature that have come down to us are in the treatises of *Gerle*, and of *Ganassi*⁽¹³⁾. *Gerle's* gamba tablature is virtually identical with German lute tablature⁽¹⁴⁾. The various positions on each string are indicated by the letters of the alphabet and other symbols (see Figure 2); the durations are given by special flag-like signs placed above the letters. German lute tablature has been rather unfairly maligned by present-day lutanists and scholars. True, it is somewhat less logical and takes longer to learn than the other tablatures. On the other hand, requiring no line systems, it has obvious advantages to both printers and copyists; in addition it uses up appreciably less space, resulting in a considerable saving of paper (a major expense at the time).

Having learned the 5x5 symbols required for half position and the duration signs, the player can now automatically, almost mechanically, read all of *Gerle's* musical examples. In order not to limit his repertoire to music available in gamba tablature he is then taught how to transcribe mensural notation (the notation used for vocal part music) into tablature. He is also shown the reverse procedure, that is, how to sing from tablature.

As an illustration, two part-songs are given in mensural notation as well as in tablature. In the second of these the tablature version is transposed down a fifth, illustrating a procedure recommended by *Gerle* for the transcription of pieces for high voices to avoid the higher positions. One curious feature of the transcriptions is that note values, which in the mensural setting last from a weak beat through a strong beat, are broken up at the beat in the tablature version. This practice is discussed below, in the section on *Gerle's Transcriptions*.

(11) See the articles by *Cowling* in this *Journal*, I (1964), 16, and by *Traficante*, III (1966), 52, and V (1968), 16.

(12) By le *Sieur de Machy*, see *Farrell* in this *Journal*, II (1965) 24.

(13) *Jambe de Fer* also explains (French) gamba tablature, but includes no compositions using this notation.

(14) A clear description of German lute tablature can be found in *Apel*, pp. 72-81.

MUSICAL EXAMPLES

Ex.1

Bass Alto, Tenor Descant

Ex.2

Ex.3

Mensural Notation
Tablature

Mensural notation

Ex.4

Tablature

Mensural notation

Ex.5a
Tablature

Ex.5b

Ex.6a

Ex.6b

THE MUSICAL EXAMPLES

Of the twelve four-part settings given in gamba tablature (see Appendix II) only one appears not to have a vocal model and may be an original composition of Gerle's for viols. This piece, entitled "This is a Fugue in which all voices come forth from the Descant", is actually a clever four-part canon at the fifth; the Descant, Alto, Tenor, and Bass enter respectively on D, G, C, and F. All the other pieces are based on German secular part songs and, in two instances, psalm settings. The original composers are not acknowledged, but for most of the songs they could be identified through attributions in other sources⁽¹⁵⁾. Seven are by Senfl; other composers, represented by one or two compositions each, are Hofhaimer, Schönfelder, and Stoltzer. In most of these songs a popular German melody is used as a cantus firmus, usually in the tenor (as in "Entlaubet ist der Walde"), but sometimes in the alto ("Ich clag den Tag") or even in the soprano ("Elslein").

GERLE'S TRANSCRIPTIONS

On the whole Gerle's transcriptions follow the models very closely. Practically all the changes made in the transcriptions fall into two categories. The first of these consists of splitting up note values lasting from weak beats to strong beats, as in measure 2 of the tenor of "Entlaubet ist der Walde", Example 3. In his section on transcribing from mensural notation Gerle refers to this practice: "Now you have seen how I have divided the whole note. You must also divide it when it is preceded by a half note. Often you can leave it whole, but if you cannot do this, divide it as follows: [Example 4]."⁽¹⁶⁾

(15) Concordances are given in Brown, pp. 40-42.

(16) In mensural notation of the period a similar practice is sometimes found as a result of the introduction of bar lines. The cantus of the part song "Amy Souffrez" in *Quarante et deux chansons*. . . (Attainant, Paris, 1529) is note-for-note identical to the vocal line of the lute song version in *Tres breve et familiere*. . . (Attainant, Paris, 1529), except that in the latter bar lines have been introduced (presumably to line up the lute part) and that all the notes are split at the bar lines. This is, however, probably a notational convention necessitated by the lack of ties, and therefore not related to Gerle's practice (no bar lines are used in Gerle's tablatures).

The other practice applied consistently in the transcriptions involves the splitting up of dotted half notes. This is either done by simply repeating the note in place of the dot, as in Example 5a, b, (see also Example 4, meas. 3), or, more elegantly, by first introducing the upper neighbor, Example 6a, b. In the text the player is presented a series of passages similar to Examples 5 and 6 transposed to different pitches and introduced as "runs (*lauflein*) for the second beat."

Gerle never gives the reason for always breaking up sustained notes at the strong beats, a procedure which, to us, destroys the charm of the continual suspensions and replaces it by a choppiness foreign to the original songs. Several possible explanations come to mind. Perhaps, like so much else pertaining to the early gamba, it was a carry-over from a lute tradition, on which instrument the repetition of sustained notes makes sense. It is also conceivable that early viol players did not customarily sustain long notes, in imitation of the lute. A much more plausible explanation is that Gerle was motivated by educational considerations. For the beginning string player off-beat notes and dotted notes are difficult to handle and easily lead to uneven bowing. In Gerle's transcriptions the student can move his bow back and forth at an even speed without running into much difficulties. Whatever the explanation may be, it remains a peculiar practice which, fortunately, did not become a permanent characteristic of gamba music.

GERLE AND THE EARLY DEVELOPMENT OF THE VIOL

Gerle's treatise was preceded by those of Virdung (1511), Judenkünig (1523), and Agricola (1528). Virdung includes a woodcut of a *grosse Geige*; his *Geige* is barely emancipated from the lute, having nine strings terminating in a lute-type bridge. He offers no information on the instrument beyond saying that "once you have mastered the lute, you can also easily learn to play the harp, the psaltery, and the *Geigen*."⁽¹⁷⁾ Judenkünig in his title page promises to give instruction on the *Geygen* as well as on the lute. Both instruments are illustrated, but no further reference to the *Geygen* is made in the text. We are given little more by Agricola, who, after explaining the tunings, tells us: "...I will not discuss here how you should lead the bow and the fingers."⁽¹⁸⁾

(17) Virdung, Fol. E.

(18) Agricola, Fol. xliij.

For Gerle, however, the *Geige* was not to be dismissed, along with the harp and the psaltery, as a secondary instrument. A contemporary, Joh. Neudörfer testifies to his involvement with the new gamba:

"Gerle's father was also a famous lute maker. However, the son was not only a lute maker but also a *Geigen* maker, making outstanding viols in various sizes and proportions. He is furthermore experienced in the playing of lutes, *Geigen*, and in singing."⁽¹⁹⁾

By comparison with Ganassi's *Regola Rubertina* Gerle does not carry viol technique beyond the most elementary stages.⁽²⁰⁾ We do not know whether this reflects the level of Gerle's own playing or is a consequence of the readership for whom *Musica Teutsch* was written. *Musica Teutsch* bears no dedication to a noble personage; it is evidently aimed at the simple *Burger* who bought himself a set of instruments and needed some instructions on their use. We must remember that Gerle was an instrument maker and *Musica Teutsch* may very well have partly served as an instruction manual to be supplied along with the instruments to his customers.

Gerle's approach was thoroughly practical. There are no flowery sermons or mythological excursions as are often found in other treatises of the time. Not even the most rudimentary knowledge of the elements of music is assumed of the reader, who is simply shown step by step how to master the instrument to the point at which he could take part in the performance of music popular in his time. To us Gerle brings a fascinating glimpse into the musical practices of the German middle-class in the first half of the 16th century; at the same time he provides us with a valuable guide towards recapturing their musical pleasures.

(19) Joh. Neudörfer, *Nürnbergger Werkleute und Künstler*, MS (1547), quoted in Tappert, p. 10.

(20) Ganassi discusses vibrato, different bowing techniques, higher positions, etc.

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APPENDIX I

Text of the Title Page

Musica Teu[t]sch*/ auf die Instrument der grossen vnd kleinen Geygen/ auch Lautten/ welcher maszen die mit grundt vnd art jrer Composition ausz dem gesang in die Tabulatur zu ordnen vnd zu setzen ist/ sampt verborgener applicacion vnd kunst/ Darynen ein liebhaber vñ anfenger berürter Instrument so dar zu lust vnd neygunng tregt/ on ein sonderlichẽ Meyster mensürlich durch tegliche vbung leichtlich begreifen vnd lernen mag/ vormals im Truck nye vnd ytzo durch Hans Gerle Lutinist zu Nuremberg ausgangen. 1532.

(German Music on instruments, the large and small fiddles and also the lute; in which manner to thoroughly and artfully arrange and set their compositions from the song [i.e. the vocal parts] into tablature; together with the secret [art of] fingering and [other] arts, with which the beginner and [music] lover, if he has the desire and inclination, may, step by step, through daily practice, and without a special teacher, easily comprehend and learn these instruments. Formerly in print, newly and presently published by Hans Gerle at Nuremberg, 1532.)

* The "t", omitted in the 1532 edition, was added in the 1537 edition.

Musical Examples in Gamba Tablature

Title	Composer*	Folio No.
Ich clag den tag	Stoltzer	C ii
Eym freylein sprach ich freuntlich zu	Senfl (or Malchinger)	C ii'
Pacientia [m müß ich han]	Senfl	C iii
Main Fleisz und müe	Senfl	C iii'
Mein selbs' bin ich nit meer	Senfl	C iv
Ach herre Gott wie syndt meiner finde so vil. Psalm. iii		C iv'
Das ist ein fug geen all stim ausz dem Descant		D
Auff erdt lebt nit eyn schöner weyb		D'
Entlaubet ist der walde	Stoltzer	D ii
Von edler art	Schönfelder (or Hofhaimer)	D ii'
Trostlicher lieb	Hofhaimer	D iii'
Elslein liebes Elselein	Senfl	D iv'
Die Gugel**	Senfl	E
Her Christ der eynig Gott***	Walther	G i'
Mag ich herz lieb erwerben dich***	Senfl	G iii'

* No composers are given in *Musica Teutsch*. Names listed are those taken from attributions in sources of the vocal models, as given in Brown, pp. 40–42.

** In the original Senfl setting: "Nun grüsz dich Gott, du edler saft', und hast du's Gugel g'funden."

*** Given in mensural notation as well as in gamba tablature.

UP WITH THE TRILL

by
Robert Donington
University of Iowa

Gordon Kinney's thoughtful and courteous article on French viol ornaments invites comments, and deserves them.⁽¹⁾ Here are mine.

His approach is that most fruitful of approaches, which combines a respect for contemporary evidence with musicianly discretion. It is so important to bring what *they* said into relation with what *we* do: for in Morley's classic aside, 'the eare is the most just judge of al musicke.'⁽²⁾

I think the distinction between Italian and French ornamentation should not be exaggerated: the Italians did use specific ornaments, and the French did use free ornamentation. A matter of degree, no doubt; for so much was cosmopolitan, and mutual imitation was so considerable, as well as mutual rivalry.

What with two Medici queens of France; what with Caccini's visit to Paris in 1604–1605; what with de Nyert's visit to Rome in 1633–c.1638 and his subsequent teaching of Italianate singing, together with Bacilly and Lambert, in Paris; what with Mazarin and the Italian operas he brought to Paris; what with Lully imitating Luigi Rossi and Cavalli to found a French opera which retained more of the early Italian style than the Italians themselves by that time; what with Couperin composing Italianate music, French music and both in combination:

(1) Gordon J. Kinney, "Problems of Melodic Ornamentation in French Viol Music," *Journal of the Viola da Gamba Society of America*, V (1968), 34–50.

(2) Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke*, London, 1597, p. 88.

what with the whole long love-hate relationship to which the innumerable pamphlets bear witness, we have certainly not to view these national traits as uncommunicating opposites. Yet there is, of course, something in the distinction, and it was a point well made.

But now this trill business again. I am greatly in sympathy with Gordon Kinney's method of testing out the actual musical effects of starting trills one way up and the other. Both artistically and historically, that is precisely the point. 'Since the evidence given by Mersenne and Praetorius (cited above)', writes Prof. Kinney (p. 45), 'makes it clear that main note trills were practiced in their time also.....one may well also inquire when and why this still older praxis seems to have gone out of fashion.'

And the answer is really implied by his own article: when the trill, like the long (and lengthening) appoggiatura to which it is so nearly allied, took on a harmonic rather than a melodic function, during the middle years of the seventeenth century. And why? Because of the strength which the unwritten but emphatic discord, usually resulting, introduced into the progression of the harmony.

And where a discord does not result, but is taken away? That is a point to consider, and Gordon Kinney's detailed consideration of it is interesting indeed. One would expect them to have made exceptions there to the upper-note start, so as to keep a discord, or merely so as to give priority to good melody. But I have yet to be shown contemporary evidence that they did do this. Table after contemporary table comes up only with upper-note starts to examples of the trill. I think that the habit had become entirely ingrained. There is no reason why Gordon Kinney should not break it now if he likes it better that way; but although I have followed very carefully every argument to the contrary, I feel reasonably certain that he is being quite unbaroque in doing so.

On Gordon Kinney's further question (p. 45): 'when this alleged 19th century ornament-procedure began and.....why' (meaning a before-the-beat start, and also a main-note start), let C. P. E. Bach take up the first point from his vast experience as a teacher: 'the previous note' before an ornament 'is never curtailed, the following note loses as much of its duration' as the ornament requires. 'But as often as

this rule is invoked, so often is it broken.'⁽³⁾ True words then; true words today.

'It is naive,' proceeds Gordon Kinney in the same connection, 'to suppose that it began suddenly circa 1800 and then found almost immediate universal acceptance. It *must*, realistically considered, have begun much earlier and more gradually.' This is sensible as to 'more gradually,' but I cannot see the necessity for 'much earlier.'

We probably agree as to the 'why': the harmonic function of the trill once more gave way to a melodic function, and sometimes merely a coloristic function. The upper-note start was no longer a harmonic preference: either would serve well, and the melody gradually regained its old priority in the matter.

The revival of a lower-note start can, in fact, be documented from 1789, to my knowledge; for Türk illustrates it with the unfavourable comment: 'Every ordinary trill is commonly begun with the auxiliary [i.e. upper] note, consequently the performance at b [showing main note start] would be incorrect.'⁽⁴⁾ Its subsequent progress, as an increasingly acceptable option to the upper-note start, was gradual indeed. It made little headway till Hummel in 1828, when he urged it as a desirable *innovation*. I can document the upper-note option until 1868, no preference being indicated;⁽⁵⁾ and I have not looked later than that.

I cannot document a before-the-beat start as a substantial option at any period, though J. G. Walther's quite exceptional preference in 1708 for a before-the-beat slide is shown in my book together with some of the many others who show it normally, on the beat.⁽⁶⁾

(3) C. P. E. Bach, *Essay*, Berlin 1753, II, i, 23-24; and *op. cit.*, ed. of 1787, *ibid.*

(4) Daniel Gottlob Türk, *Klavierschule*, Leipzig and Halle, 1789, p. 257.

(5) Florence de Courcy, *The Art of Singing*, London [1868], p. 95.

(6) J. G. Walther, *Præcepta*, MS. Q 341^c, dated 13 March 1708, in the Landesbibliothek, Weimar, musical illustration of the slide, without comment. See also Robert Donington, *The Interpretation of Early Music*, London, 1963, New York, 1964, 2nd ed. London, 1965, New York, 1966, pp. 153-156.

So J. S. Bach preferred it, and all the best of them.⁽⁷⁾

I know that it is much easier for our students if we teach the upper-note start as the rule, which for the main baroque period I cannot doubt that it was. So many contemporary text-books, with their monotonously repetitive music examples of the standard trill, speak for themselves. Exceptions to this rule, if you wish to call them such, are better taught, I think, as compound ornaments, like the ones in J. S. Bach's table, there called *Doppelt Cadence*, and some others.

As Gordon Kinney points out (p. 41: and he could well have been more critical of me here), I have previously rendered *cadence avec appuy* as 'prepared trill' or 'trill with preparation'; and *cadence sans appuy* as 'unprepared trill' or 'trill without preparation.' I have done so for years; and it was time I was made to think again, because it is not literal, which is against all my principles but has simply got overlooked from my salad days, I suppose. On the other hand, 'with support' and 'without support,' which he uses, are not self-explanatory, though they are admirably literal.

But there is a literal meaning given for *appuyer* in the Concise Oxford French Dictionary which might serve us very well indeed: 'to lay stress' or 'to stress.' Could we perhaps agree on the translations: 'trill with stress,' and 'trill without stress'? In D'Anglebert, as in so many others, the '*Tremblement simple*' is shown without any prolongation of the upper-note start (but notice well that it *IS* an upper-note start); whereas the '*Tremblement appuyé*' is shown with a considerable prolongation of the upper-note start, looking and sounding for all the world like a written-out long appoggiatura leading into the trill.⁽⁸⁾ Which, in effect, it is.

(7) J. S. Bach, *Trauer-Ode*, I, NBG, I, 38, 186-87 has oboe d'amore and soprano voice in unison, and shows in the voice part the sign for the slide, but simultaneously in the oboe d'amore part the slide written out, in ordinary notation, on the beat. For the inequality in this movement, see Robert Donington, 'A Problem of Inequality,' *Mus. Quart.*, LIII, 4, Oct. 1967, pp. 503-517, esp. p. 505, where this passage is illustrated.

(8) Jean Henri d'Anglebert, *Pièces de clavecin*, Paris, 1689, table of ornaments.

The stress, the leaning, is what makes a long appoggiatura, and it is what makes a *cadence avec appuy* (or *tremblement appuyé*). Thus 'trill with stress' or 'stressed trill' seem to me translations of this important term which are both literal and self-explanatory.

Not true, I think, as Gordon Kinney argues (p. 42), that Rousseau 'can only mean beginning the trill with its main note' when he describes the *cadence sans appuy* as 'made like the preceding' (i.e. the *cadence avec appuy*) 'by excising the support.' On the contrary, he could have meant, and I am sure he did mean, exactly what he said. When the 'support' is excised, the upper note start remains. It is only its appoggiatura-like prolongation which has been 'excised.'

And thus it is that such French and French-influenced musicians as Hotteterre⁽⁹⁾, Couperin⁽¹⁰⁾, Quantz⁽¹¹⁾ and C. P. E. Bach⁽¹²⁾ showed and explained the matter, as did also the Italian Tosi⁽¹³⁾, and the Italian influenced Agricola⁽¹⁴⁾ and Leopold Mozart⁽¹⁵⁾. When time permits and expression requires: prolonged and well-stressed upper-note start leading into the trill. When time forbids or expression precludes: unprolonged upper-note start taking only the normal accent of the beat (but not quite 'unaccented,' as Gordon Kinney puts it, p. 41, which turns the rhythm of the trill upside-down).

These are the rules given, and these are the rules illustrated, in the very numerous treatises to which we have to turn for baroque information at this period. We can refine upon them; and here valuable new work is being done. But we cannot unseat them. They are much too firmly upheld by far too many baroque authorities. Not even two Neumanns in armor can knock them down again.

(9) Jacques Martin Hotteterre, *Principes de la flûte*, Paris, 1707, pp. 11ff.

(10) Francois Couperin, *Pièces de clavecin*, Paris, 1713, table of ornaments.

(11) Joachim Quantz, *Essay*, Berlin, 1752, IX, 7-8.

(12) C. P. E. Bach, *Essay*, Berlin, 1753, II, ii, 9.

(13) Pier Francesco Tosi, *Opinioni*, Bologna, 1723, p. 28.

(14) Johann Friedrich Agricola, *Anleitung zur Singkunst*, Berlin, 1757 (translation of Tosi but with additions so extensive as to form substantially an independent book), pp. 94-122, esp. p. 99.

(15) Leopold Mozart, *Violinschule*, Angsburg, 1756, X, 11.

THE CRWTH

by
Cécile Dolmetsch

The Celtic *crwth* has the unique position of being the oldest bowed instrument of Europe. Furthermore, it appears to have played an indispensable part in the evolution of the *viola da gamba*; for, whereas the violins evolved largely from the *rebecs* brought over to Spain by the Moors in the eighth century, the *viola da gamba* family (whilst admittedly indebted to the Spanish *vihuela de arco*) inherited some important and characteristic features from the *crwth*, indigenous to Europe and the British Isles.

Of the various forms of the name, the Welsh one (which should rhyme with "truth") is the better known, simply because the instrument itself survived longest in Wales, where it is said to have been heard as recently as a hundred years ago. Its origin is lost in the mists of time. Venantius Fortunatus, Bishop of Poitiers, tells us in a Latin Poem (c. 600 A.D.) that the Romans played the lyre, the Greeks the *cythara*, the Britons the *chrotta* and the Barbarians the harp. The word *chrotta* (the latinised form of *crot* or *crote*) became *crouth* or *crowd* in England and, as we have already seen, *crwth* in Wales.

The earliest known reference to our subject would appear to come from Ireland and to go back to about 1800 B.C. An Irish legend describes a battle fought against an invader, and relates that a Druid chieftain owned a magic *crote* which he invoked by a name which has been translated as "Thou Quadrangular Harmonious One." According to the legend the chieftain penetrated into the enemy camp and discerned his captured *crote* hanging in the banqueting hall. At the sound of his voice the "Harmonious One" leaped from the wall and came to him, felling nine persons on the way. No such powers can be claimed for present day *crwths*! Whilst on the subject of Ireland, but in the somewhat more historic era of c.1200 A. D., there is among the ruins of a weather-beaten monastery a sculptured stone showing the figure of a

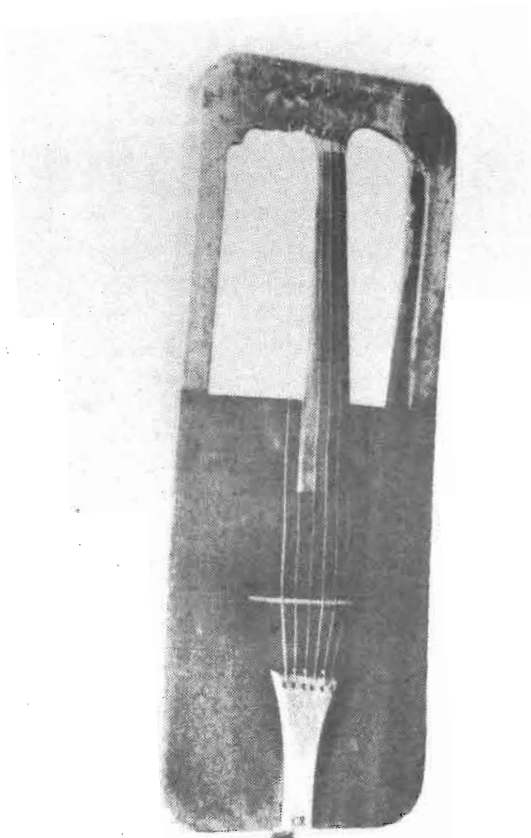


PLATE I
CRWTH IN THE NATIONAL MUSEUM OF WALES

priest in a toga-like garment playing a *crote* on the shoulder, with bow. This is remarkably similar to the *crwth* in the National Museum of Wales shown in Plate I.

And now a description of the instrument in question would not be out of place. The outline is rectangular. The lower half is covered in to form the soundboard whilst the top half frames the head and fingerboard. The bridge has a shallow curve and one foot forms the soundpost by passing through the sound hole on the bass side, whilst the other foot rests on the belly of the instrument.

This might appear to be a fortuitous plan, but it is in fact highly scientific, since it allows the whole soundboard to vibrate freely, unhampered by the pressure of the soundpost and bridge. There are six strings on this, the tenor *crwth*, and they consist of three pairs tuned in octaves with the two treble pairs passing over the finger board allowing them to be stopped. The bass pair stand away, and can only function as a drone to be either bowed or plucked with the thumb of the left hand. The *crwth* is essentially a drone instrument like the bag pipes, and the tuning varies with the key of the music. For instance, a typical tuning in use was $d^2 - d^1, c^1 - c^2$, in octaves in the treble and $g^1 - g^2$ in the bass (off the finger board). Note the up and down pattern of the tuning because both this and the drone strings were features of the viols up to the thirteenth century. The bow is heavy and arc-shaped, as were most antique bows. There is a Welsh *crwth* in the Museum of Fine Arts, Boston, which was made for Canon Galpin by Owen Tudor (1813–1909) and which is almost identical with the one in the National Museum of Wales except for one particular. The bridge on the Boston example is set askew, thus giving greater length of string on the *treble* side and not on the bass. This seems illogical, and in any case opinions differ as to whether this crooked position was, or was not, traditional. It was certainly not universally followed. *Crwths* appear in quite a number of early illustrations, and some of these show instruments with a more rounded outline, which, with a slight hollowing at the waist denote perhaps a transitional stage in the evolution of the viol. Certainly both types of instruments not only overlapped but were played together, if one may judge from an account given of the Westminster Feast held in 1306 in honour of the young Prince of Wales (later to become Edward II). On this occasion we are told, there were eight *crowders* present besides *vilours*, or viol players.

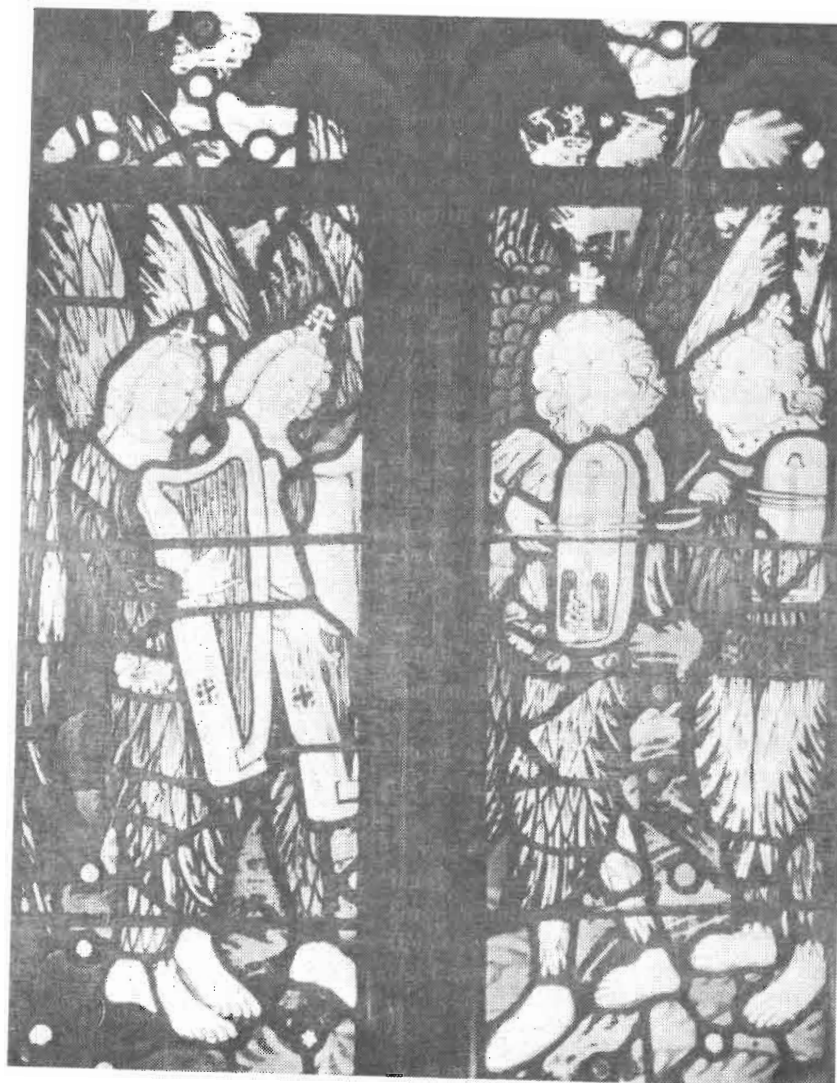


PLATE II
STAINED GLASS WINDOW IN THE BEAUCHAMP CHAPEL,
CHURCH OF ST. MARY'S WARWICK C. 1443

Our second illustration, Plate II, shows a stained glass window which forms part of a series that has survived in the Beauchamp Chapel at the Church of St. Mary's, Warwick (1443). The angelic musicians shown have harps and *crwth*s, but there are a number of other instruments being played including lutes, rebecs and various wind instruments. However, you would look in vain for anything resembling a viol and one can only conclude that either the angels were not provided with chairs or that they had not yet learned to play the viol! These celestial beings are curiously attired in feathers and have crosses above their heads. It has been suggested that they would rank as Seraphim which stand at the head of the nine choirs of angels. The *crwth*s they play are somewhat rounded in outline and held on the shoulder, which brings us to remark that the playing position seems to have been largely determined by the size of the instrument.

In the eleventh century prayer book of the Archduke Leopold of Austria, there is an interesting picture of a trio of musicians with *crwth*s in three sizes which they play correspondingly at the shoulder, on the knee and between the knees. There seems to have existed also an early form of *crwth* that was entirely plucked and used as a kind of harp, but one has to bear in mind that evolving types of instruments have always been, like their names, far less standardised than might be imagined nowadays. An interesting and evidential representation of a four-stringed *crowd* complete with bow can be seen on the seal of Roger Wade the Crowder, which is attached to a deed dated 1316 from Berkely Castle, Gloucestershire. If one can judge from the number of people bearing the surname Crowder or Crouther at the present day in England, the players of former times must have a good few descendants to carry on the name if not the profession. We hear of the *crowd* in Elizabethan times as for instance in Drayton's "Fairy Wedding" (1590), the musicians are addressed thus:

"Violins strike up aloud
Ply the Gittern, scour the Crowd"

An old nursery rhyme says:

"Dance a jig to my Granny's pig
And Pussy cat shall Crowdy."

In the Welsh laws codified in the tenth century, the status of the Bards was regulated by law, and there was a special category for the Musical Bards. At their head came the Perts, the Harpers and the Rhapsodists. Next in order were the players on the six-stringed *crwth*.....continuing through a list that ended with players on the three-stringed Rebec, the Tabourers, Buffoons and Jugglers.

To my father, the late Arnold Dolmetsch, is due the honour of reviving the *crwth* after its hundred years sleep. He reconstructed the model now in the Dolmetsch collection and played on it first at the Haslemere Festival in July, 1934. The Bardic Music he played on that historic occasion were: (July 17th) Gosteg yr Halen (Interlude of the Salt) for harp and *crwth*. (July 24th) Caniad St. Silin (Song of St. Silin) for harp and *crwth*. In these pieces the *crwth* was accompanying the harp, but on other occasions Arnold Dolmetsch played arrangements of old Welsh traditional songs.

I, myself, have endeavoured to keep up the tradition by both playing and lecturing on this highly interesting instrument, and I am glad to say that I am not alone in this field. There probably remains much to be added to our store of knowledge on this subject.

GORDON J. KINNEY

Gordon J. Kinney was born in 1905 in Rochester, New York, studied cello there with Gerald Maas and Paul Kéfer. Degrees: B.M. (1930) Eastman School of Music (cello); M.M. (1941) University of South Dakota (cello and composition); Ph.D. (1962) Florida State University (diss.: "The Musical Literature for Unaccompanied Violoncello," 3 vols.). Played cello in several orchestras (Rochester Philharmonic; principal in Kansas City Phil., Columbus Phil., Sioux City Symphony (also assoc. conductor), Lexington, Ky. Philharmonic) and with various chamber groups (Amphion Trio, guest artist with Roth String Quartet, Morningside College Quartet, Heritage Quartet of University of Kentucky), and was staff soloist at various radio stations.

Compositions include: a symphony, three string quartets, miscellaneous pieces for orchestra and for chamber ensembles. Work in progress: complete edition of the gamba works of Marin Marais.

Began study of the gamba with Nathalie Dolmetsch in England in 1964. Since then has worked mostly autodidactically. Began giving gamba recitals in 1968. Appeared in recital in Maidstone, Kent (England) summer of 1969.

Has organized and begun teaching a collegium musicum at the University of Kentucky where he founded in 1968 the University of Kentucky Consort of Viols.



GORDON J. KINNEY

GIAN LYMAN

The day is past that playing the gamba was just a side line for the more adventurous cellist, an unusual and not too demanding hobby. Along with the professional harpsichordist and the professional recorder player, we see in our concert halls an increasing number of full-time gambists. Still, Gian Lyman is probably unique among them in that she was not originally trained on a cello or on some other modern string instrument.

Miss Lyman was born in Montreal, where she started piano lessons at the age of four; by the time she was fifteen she was already professionally involved in music as performer and teacher of piano. She also studied the organ and eventually became one of the most prominent organists in Montreal, where in addition to playing church services she gave many concerts and radio recitals.

She pursued academic studies in composition at McGill University, and after graduation, joined the staff of this University's music school. While at McGill she was asked to help out with a newly formed early music group (which later developed into the well known Montreal Ensemble of Ancient Instruments) and was encouraged by its director, Otto Joachim, to learn the viol. She soon realized that her future lay with this instrument and devoted all her available time to its mastery. There being no one to teach her in Montreal, she commuted to New York to take lessons with Barbara Mueser.

In 1963 at an early music summer school in Vermont she met the Boston Harpsichordist, Alexander Silbiger. In the following year, she moved to Boston and married Dr. Silbiger. At present Miss Lyman teaches the viol at the Longy School of Music as well as privately. She has some 15 regular students in the Boston area, as well as a number of students in other cities including Hartford and Montreal, whom she sees less regularly. She plays with several ensembles including the Cambridge Consort and Quadro Parnasse in Boston, and l'Ensemble Couperin-le-Grand and the Consort of Ancient Instruments of Montreal (to which city she commutes regularly); she has made recordings for Vox, Janus, and Turnabout. In addition she gives occasional duo-recitals with her husband.

Throughout the years, Miss Lyman has retained an active interest in composition, even though her busy career on the viol has curtailed her activities in this area. Several of her compositions, which include choral works and chamber music, have been performed in Canada and in the U. S. Among her recent compositions are a *Trio* for Violin, Viola and Piano, which won the Brookline Library Association award, and *QUATERNIONS* for Flute, Violin, Viola da Gamba and Harpsichord, commissioned by the Canadian Government for Expo '67 and first performed at the Canadian Pavillion. She has also written an *ESSAY* for three Viols.

Miss Lyman owns a Hummel viol, described elsewhere in this journal, an instrument she acquired after a many years' search for the "perfect" instrument.



GIAN LYMAN

HANNELORE MUELLER

"Gamba player with a flawless technique," . . . "She has that essential flexibility that makes music sound," . . . "Exuberance, radiant warmth and elan," . . . "expression expansive et chaleureuse" . . . It is with these and similar words that music critics describe the artistry of Hannelore Mueller during her concert tours in Europe, America, Asia and Africa.

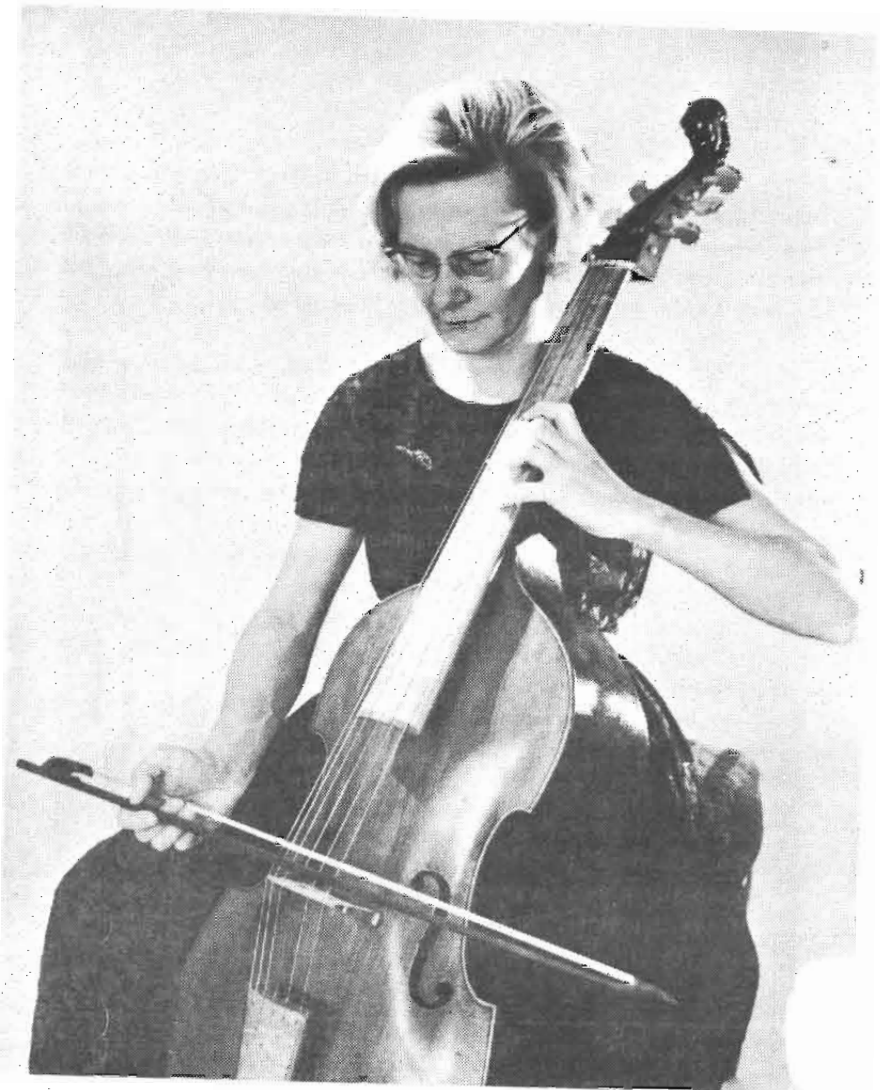
Miss Mueller, a member of the VdGSA, lives in Basle, Switzerland, where she studied under and is now professionally associated with August Wenzinger. She has also studied cello with Paul Bazelaire of the Conservatoire Nationale de Musique of Paris, music history with Jacques Handschin of the University of Basle and has been awarded first prize in international competitions.

Her life revolves around her music. She teaches at the Academy of Music of Basle and the Schola Cantorum Basiliensis. Together with August Wenzinger she has recorded for Deutsche Grammophon-gesellschaft (Archivproduktion), harmonia mundi, Erato, His Master's Voice and Vanguard. She is a member of the Consort of Viols, the Chamber orchestra and the Baroque Ensemble of the Schola Cantorum Basiliensis and the Cappella Coloniensis. Among her studies on methodical, instrumental and musical problems are: Bibliography of the music written for Viola da Gamba from 16th to 18th century, Daily exercises for Viola da Gamba (4 volumes - with Wenzinger), Daily exercises for Violoncello (10 volumes - with Wenzinger), Studies for Treble Viol (3 volumes), The Treble Viol in musical lessons - practical reflections, Study on methodical problems in Viola da Gamba lessons, Study on methodical problems in Violoncello lessons and a List of new editions of music for Viola da Gamba.

Miss Mueller has an outstanding collection of ancient instruments. Besides four cellos dating from the 17th and 18th centuries, she owns a Michel Collichon treble viol made in Paris in 1690, an Oubrad treble viol made in Paris in 1741, a bass viol made by Johann Christian Hoffmann in Leipzig and a Jacobus Stainer bass made in Absam in 1673.



MISS HANNELORE MUELLER
WITH HOFFMANN VIOL



MISS HANNELORE MUELLER
WITH STAINER VIOL

TWO OLD GERMAN BASS VIOLS

STAINER VIOL

The bass viola da gamba illustrated in Plates I, II and III was made in 1680 by Jacob Stainer or one of his pupils. This instrument was restored by Eugen Sprenger and has been in the possession of George Glenn since 1956. The neck has been completely restored, but the beautiful heraldic lion's-head scroll is the original one.

The ribs and back are made of flamed maple and the high arched belly, typical of Stainer's models, is of spruce. The sound holes are C-shaped. (Later models of Stainer's instruments had f-shaped sound holes.) The varnish is of a rich coffee brown and the tone — which is even throughout the compass of the instrument — is strong and dark.

This instrument has the following measurements:

Total length	47½"
Body length	27¼"
Vibrating string length	26¾"
Upper bouts (widest part)	12½"
Middle bouts (from lower corners)	15"
Lower bouts (widest part)	16-1/8"
Maximum depth	5-5/8"



PLATE I
FRONT OF STAINER VIOL



PLATE II
BACK OF STAINER VIOL

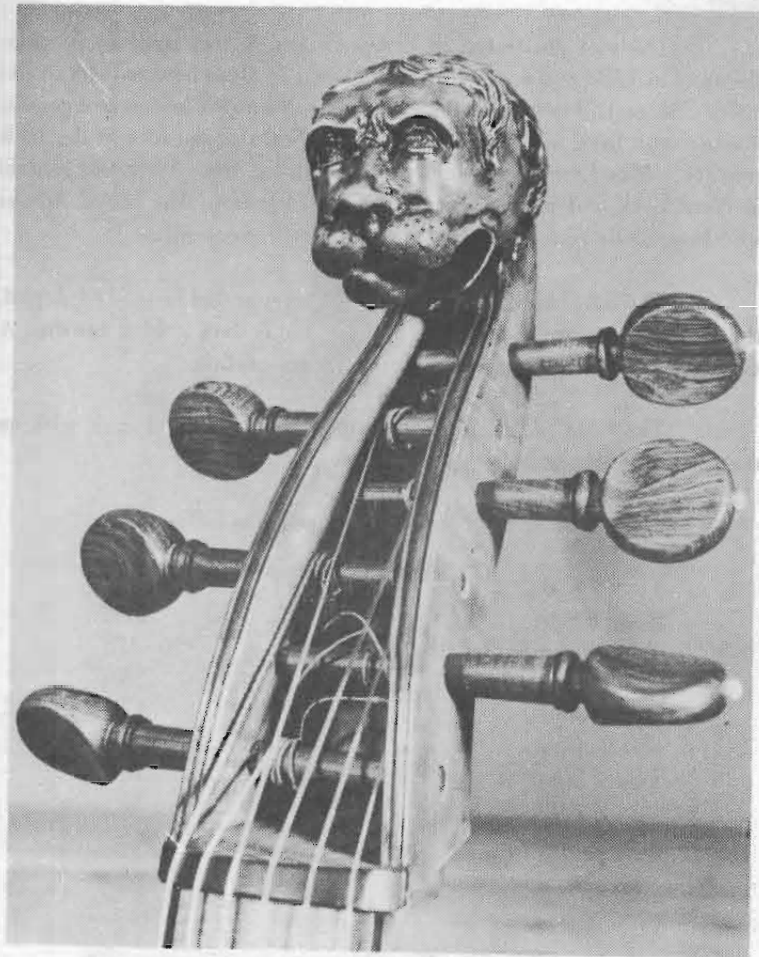


PLATE III
HEAD OF STAINER VIOL

PLATE IV
FRONT OF STAINER VIOL

HUMMEL VIOL

The viol illustrated in Plates IV and V was made by Mathias Hummel in 1708 and now is proudly owned by Gian Lyman (Mrs. Alexander Silbiger). Mathias Hummel was a well-known leuten and geigenmacher who lived in Nürnberg during the first two decades of the 18th century. Miss Lyman acquired this instrument from Jacques Francais in New York and placed it in the skillful hands of Mr. Lloyd Adams who beautifully restored it to its present healthy condition.

The shoulders of this instrument are rounded instead of sloped, the sound holes are f-shaped and the color is dark golden brown. A new head and neck were added during the restoration.

The tone of this fine instrument is strong and dark with an evenness throughout its compass.

The measurements of the Hummel are as follows:

Total length	49¼"
Body length	27½"
Vibrating string length	26-1/3"
Ribs (depth)	5¼"
Upper bouts	12¼"
Middle bouts	9¼"
Lower bouts	16½"



PLATE IV
FRONT OF HUMMEL VIOL



PLATE V
BACK OF HUMMEL VIOL

REVIEWS OF MUSIC

The Fifth Set of Bookes, 1618 (20 Light Fantasias) by Michael East. Transcribed for three viols, or three recorders, or two violins and viola by David Goldstein. Provincetown Bookshop Editions. Provincetown, Mass., 1969.

David Goldstein, a physician who also has a master's degree in music, is to be commended for transcribing and editing this set of Michael East's three part musical conversations. Members of the VdGSA who know Dave can readily understand why he would select such compositions for his first contribution to published viol music.

The volume is attractive and the caligraphy is clear and very easy to read. The selections are arranged without page turns. Although three recorder players could easily read from one copy of this volume, it would be almost impossible for three viol players to do so. Since the front-piece of the original volume states, "apt for Vyolas & Voyces," it is hoped that the publisher will have a set of parts made available so viol players will not have to buy three copies in order to enjoy this music.

* * * *

Two In Nomines by William Byrd. Edited by Terrill Schukraft. American Recorder Society Editions. Galaxy Music Corporation. New York, 1969.

This issue from the American Recorder Society is a welcome addition to the library of a consort viol player. These *In Nomines* have been re-scored by the editor to their original pitches from the transposed edition done for modern string instruments by Edmund Fellowes (*Collected Works of William Byrd, Vol. XVII, Copyright 1949 Stainer & Bell, Ltd.*). These settings were originally intended to be played on viols and Mr. Schukraft's transcriptions are almost ideally suited for this purpose as they are not only in the original key but the edition contains both score and parts. Had the editor eliminated the bar lines, he would have done much to help the amateur consort player realize the linear aspect of these compositions.

G. G.

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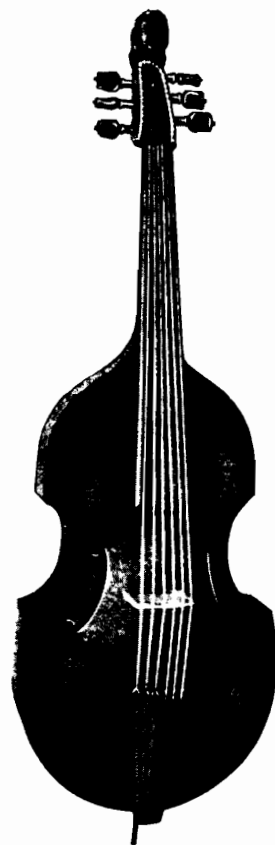
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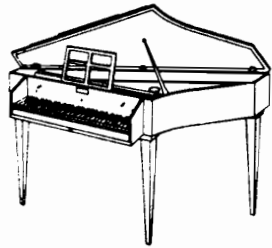
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