

In Praise of Stephen Goodall

Although Gervaise Gerrarde's lyra-way *Paven* (III-15) and the comprehensive *Table of Graces* (probably the work of Gerrarde as well) are the treasures that make *The Manchester Lyra Viol Manuscript* such an important contribution to the literature of the instrument, my personal favorite item from the manuscript is a piece by Stephen Goodall. Goodall's six pieces in the manuscript comprise the entirety of his known work. Nevertheless, these few items reveal him to be a very resourceful viol teacher.

Five of these pieces are in the standard viol-way tuning, and all are untitled. My favorite is the first one (I-16), which I refer to as *Goodall's Hemiola Sampler*. This piece not only demonstrates two different levels of hemiola rhythm, but also presents an example of how a repeated strain of music might be embellished. With rare exceptions, such as the Alphonso-way setting of *Jemmye* (IV-7) with its twenty iterations, nearly all of the pieces in the manuscript consist of two strains with repeat signs but with no written-out repetitions. Goodall's embellishments can serve as a model for the viol player who wishes to experiment with creating embellishments for other pieces in the manuscript.

Another interesting piece by Goodall (I-20), which I call *Goodall's Inverted Arpeggios*, makes a particularly unusual use of slurs. These "cross-string slurs" extend across one or two other strings to a note two or three strings lower. If any conveniently, previously-placed finger is still in place (as Thomas Mace recommends in *Musick's Monument*), the surprising, resulting effect is an inverted arpeggio. Two other pieces by Goodall (I-19 and I-23) require the use of barre fingering on the highest fret, and demonstrate the use of fingers higher than that fret. I have yet to find any special effect in Goodall's fifth piece in viol-way tuning (I-22) other than that it is lively and cheerful.

Goodall's sixth piece is a paven in Drew's tuning (XXI) near the end of the manuscript. Drew's tuning consists of fourths except for the top and bottom pairs of strings, which are tuned in major thirds. A common practice in 17th-century England was to present a pair of pieces: a paven followed by a coranto. Thomas Woodington's *Coranto* (XXI-2) contains a melodic fragment which sounds like the traditional mocking theme, "*sol sol mi la sol -- mi --*." Goodall may have seen this fragment as an inviting opportunity to demonstrate composing a paven to pair with an existing coranto.

The following staff notation transcriptions present Goodall's *Paven* (XXI-1) and Woodington's *Coranto* (XXI-2). Text underlay shows where Woodington's original piece uses the traditional mocking theme near the end of its first strain, and then where Goodall's *Paven* doubles down with two early occurrences of the fragment, first in the tonic key and then in the dominant key. I like to think that Goodall is teasingly pointing out that his paven is mimicking material from Woodington's original coranto.

WOODINGTON'S CORANTO

Mancheser Lyra-viol Manuscript (XXI-2)

Thomas Goodington



sol - mi la sol - mi

