LA LYRA D'ORFEO:

A PRACTICAL MANUAL OF TECHNIQUE AND PERFORMANCE PRACTICE FOR THE LIRONE

ΒY

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Introduction

In her brilliant and thorough article in the *New Grove II*, Erin Headley lists all of the names by which the *lirone* has been known in various sources: *lirone, lira da gamba, lira in gamba, lyra de gamba, gran lira, lira grande, lirone perfetto, lyra perfecta, lira doppia, arciviolata, arciviolatalira, arcivioladaslyras, lyrone, lyra, and lira.* Many Italian treatises (listed in Chapter 1) tell of a family of instruments, the *lyra* family, which seems to be one and the same with that instrument used by Apollo and Orpheus; an instrument of extraordinarily beautiful timbre, more capable than any other of moving the soul of the listener and of achieving an infinite variety of expression. Yet somehow, by the early 18th century, this instrument of such renown and called by so many names was all but forgotten. Even with its rediscovery in the 20th century, the *lirone* remains obscure in the historical performance instrumentarium. It is this unfortunate state of affairs that this manual is designed to address.

This manual is the first complete practical manual on playing the *lirone* and realizing accompaniments upon it in all of its diverse repertoire. In the first chapter, the reader will be introduced to the instrument's history. The second chapter is a basic technique tutorial for those who have either never played a bowed stringed instrument, or at least have never played one in which the bow is held underhand. Basic chords and harmonic movement are then introduced. Chapter 3 introduces the player to the practice of realizing the most common figurations in the Baroque style. This chapter is not a complete continuo manual, but is designed to give the player a solid basic understanding of Baroque continuo practice. Chapter 4 deals with 16th century frottola and madrigal arrangement and accompaniment, a practice common to all members of the *lyra* family. Each chapter contains intabulated examples through which the reader may practice basic bowing and fingering techniques, as well as 16th century harmonic realizations and later continuo practice.

This manual is not a detailed history of the development and iconography of the *lirone*. Neither does it contain an exhaustive survey of extant treatises or known repertoire. All of this has already been done by *lironists* and authors Erin Headley and Imke David, and by Sterling Scott Jones, the foremost expert on the *lira da braccio*. This information is summarized herein to provide the aspiring player with enough background on the instrument and its milieu to make reasonable choices with regard to ensemble and repertoire.

The *lirone* is unique among instruments. It offers bowed stringedinstrument players the opportunity to play a chordal role in continuo accompaniment, and it opens up completely new and wholly satisfying realms of performance possibilities. If one has played the *viola da gamba* in particular for any length of time, the lirone does not pose a serious technical challenge. It does, however, let those who are usually assigned to the bass line join the continuo group and greatly enhance the range of sonic textures available.

Author's Note

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Chapter 1 A Brief History of the Lirone:

By far the most complete and comprehensive history of the *lirone* is *Die sechzehen Saiten der italienischen Lira da Gamba* by Imke David (Osnabrük: Orfeo Verlag, 1999). Ms. David is an excellent player of the instrument and a former student of Erin Headley, who, at the time of this document's completion, is the foremost and most widely recorded *lirone* player in the world. To provide a truly detailed account of the *lirone*'s history and development would be to duplicate Ms. David's work; therefore only a distillation of the pertinent aspects of the *lirone*'s history, repertoire, and symbolism is offered here.

Though the *lirone* is held "*a gamba*" and is sometimes called *lira da gamba* in various sources, it bears little if any direct relation to the lyra viol (a viol played "lira way")¹ and is not a member of the family of viols; it is actually the larger member of the *lira da braccio* family. This is an important distinction for the *lirone*'s development and symbolism, and its place in Renaissance and Baroque musical performance practice can only be understood in this context. Sterling Scott Jones and Howard Mayer Brown, in their article in the *New Grove II* (Mr. Jones has also published an entire book on the *lira da braccio*, with practical playing instructions and examples), describe the *lira da braccio* family as:

"...one of the most important bowed string instruments of the Renaissance, used especially by courtly Italian poet-musicians of

¹ This is a mostly English method of playing the bass viola da gamba in which scordatura tunings are implemented to maximize the instrument's chordal abilities. For an excellent 17th century tutorial on playing the viol in this manner, see John Playford's *Musick's Recreation on the Viol, Lyra-Way,* 1682.

the 15th and 16th centuries to accompany their improvised recitations of lyric and narrative poetry." $^{\rm 2}$

The instrument closely resembles the medieval vielle, with its spade-shaped peg box and frontal pegs (the latter being a distinctive physical characteristic of the *lirone* as well), seven strings including bourdon strings (usually a pair of strings used as drones that are "off" the fingerboard. See fig. 1.01), wide fingerboard, and relatively flat bridge.

Fig. 1.01-1.03: Note the bourdon strings and the pegs inserted occipitally.



Fig. 1.01: *Lira da braccio* by Joannes Andrea (Verona, 1511)

² Howard Mayer Brown and Sterling Scott Jones, *Lira da Braccio*, <u>http://www.grovemusic.com</u>.



Fig. 1.02: *Lira da braccio* by Ventura di Francesco Linardo

 Fig. 1.03: Lirone by Vendelinus

 Tieffenbrucker (Padua, 1590)



Fig. 1.04: Woodcut from "Epithome Plutarchi" (Ferrara, 1501) The earliest known account of vielles which demonstrate distinctive characteristics of the *lira da braccio* can be found as early as the 13th century in the writings of Jerome of Moravia. Jerome describes fiddles with drone strings outside the fingerboard, though many of these are rebec-shaped. The general acceptance of the fiddle-like shape is not fully incorporated until the late 15th century.³

In the late 15th and early 16th centuries, the most intense patronage and development of the *lira da braccio* was at the courts of Ferrara and Mantua. Isabella d'Este, especially, was an important patroness of the instrument. She is known to have been an accomplished performer on several instruments, including the *lira da braccio* and the *viola da gamba*.⁴ The *lirone* itself first appeared in Ferrara toward the end of the 15th century as a large, "bass" version of the *lira da braccio*. The following illustration from Disertori shows clearly the similarity in size between the *lira da braccio* and the *lirone*.⁵ That a *lira da braccio* player may have opted to hold the instrument *a gamba* seems quite likely:

³ Ibid.

⁴ William F. Prizer, "Music in Ferrara and Mantua in the Late Fifteenth and Early Sixteenth Centuries: Interrelations and Influences," *Res Musicae: Essays in Honor of James W. Pruett*, Paul R. Laird and Craig H. Russell, editors (Warren, Michigan: Harmonie Park Press, 2001), 76-95. ⁵ Benvenuto Disertori, *La Musica nei Quadri Antichi* (Calliano [Trento]: 1978), 105.



Fig. 1.05: From Benvenuto Dissertori, p. 105.

Fig. 1.06: A large *lira da braccio,* which could just as easily have been held *a gamba.*



The first mention of the *lirone* as a unique instrument type is found in the 1505 letter of Atalante Migliorotti, at that time living and working in Florence, to Francesco Gonzaga in Mantua. Little is known of Migliorotti's life, but he was the only person ever to study the *lira da braccio* under the tutelage of Leonardo da Vinci. Migliorotti was a highly regarded performer, and is known to have performed on the *lira da braccio* in a production of Poliziano's *Favola d'Orfeo* at the court in Mantua in the early fifteenth century.⁶ In his letter to Francesco Gonzaga, Migliorotti indicates that he, in fact, may have invented the *lirone*. He describes an instrument similar to the *lira da braccio*, yet distinctly different: he appears to have been among the first to apply re-entrant tuning to a significantly greater number of strings, and perhaps, though it is not mentioned specifically, among the first to hold the instrument *a gamba*:

"With my meager ability, I [have created] a never-before heard method of playing and a new type of Lira. I have attached strings to it, so that it has twelve, a couple next to the peg box [bourdon strings], and the rest on top of the fingerboard, in perfect and beautiful harmony."⁷

The *lirone* was in regular use primarily in Italy from approximately the time of this letter through the first quarter of the 18th century. There are twelve known sources written between 1542 and 1689 which mention the *lirone*. A complete list of these treatises follows:⁸

⁶ Emanuel Winternitz, *Leonardo da Vinci as a Musician* (New Have and London: Yale University Press, 1982), 22.

⁷ Imke David, *Die sechzehn Saiten der italienischen Lira da gamba* (Osnabrück: Orfeo Verlag, 1999), 16.

⁸ Ibid., 17.

Silvestro Ganassi: Regola rubertina, Venice, 1542.

Jerome Cardanus: De Musica, Milan, 1550.

Ludovico Zacconi: Prattica di musica, Venice, 1592.

Scipione Cerreto: Della Prattica Musica Vocale et Strumentale, Naples, 1601.

Agostino Agazzari: Del suonare sopra l'basso con tutti li strumenti, Sienna, 1607.

Pedro Cerone: El Melopeo, Naples, 1613.

Michael Praetorius: Syntagma musicum, Books II and III, Wolfenbüttel, 1619.

Francesco Rognoni: Selva de varii passaggii, Milan, 1620.

Marin Mersenne: Harmonie universelle, Traité des instruments a cordes, Paris, 1636.

_____: *De Instrumentis Harmonicis,* Paris, 1648.

André Maugars: *Response faite a un curieux sur le sentiment de la musique italienne,* Paris, 1639.

Athanasius Kircher: *Musurgia universalis*, Rome, 1650.

Angelo Bardi: *Miscellanea Musicale*, Bologna, 1689.

Of these treatises, eight are by Italian authors, two by French authors, and one by a German author. Imke David points out that the Italian treatises deal mostly with the practical matters of playing the instrument and dwell very little on its appearance or construction. The French and German authors, on the other hand, tend to be much more concerned with describing the *lirone*, and deal very little, if at all, with its playing technique.⁹ This may indicate that it was quite common in Italy, but not as much north of the Alps. This does not mean,

⁹ David, 15-34. Imke David explores each of these treatises in great depth. Only a summary will be offered in this manual.

however, that the instrument was unknown in northern Europe. While the *lirone* was certainly considered by Northern Europeans to be uniquely Italian, there are a number of accounts of its use in France, Germany, and Spain. For instance, a *lira*, though it is unclear as to whether it is *da braccio* or *da gamba*, is known to have been listed among the *violas italiens du roi* at the French court in Bayonne, June 1565.¹⁰ It is mentioned by Mersenne as being used in France in the continuo group for *Le Baiff*, performed by the Academie de la Poesie et de la Musique in Paris (1636, +/-). Baiff himself, for whom this work was named, was called "the French Orpheus" by Mersenne, and was a widely respected player of the *lirone*.¹¹ André Maugars included it in 1639 in an ensemble used for Psalmes and the Comedie spirituelle.¹² It is described by Michael Praetorius as having been used in 1619 to accompany recitative, presumably in Germany.¹³

Though it has not been mentioned in any other sources that I am aware of, there appears to be a possibility, based on some iconographic evidence, that the *lirone*, or something like it, may have been known in the Spanish colonies in Mexico and Central America in the sixteenth and seventeenth centuries. It was certainly known in Spain, so it may follow that the instrument found its way to the New World.¹⁴ Though further research will need to be done before any

¹⁰ Laurent Guillo, "Un violon sous le bras et les pieds dans la poussière: Les violins italiens du roi durant le voyage de Charles IX (1564-66), <<...La musique, de tous les passetemps le plus beau...>>: Homage à Jean-Michel Vaccaro (Paris: Editions Klincksieck, 1998), 221-23.

¹¹ Marin Mersenne, *Harmonie Universelle: The Books on Instruments*, trans. by Roger E. Chapman (The Hague: Martinus Nijhoff, 1957), 266.

¹² David, 85.

¹³ Ibid., 84.

¹⁴ Evguenia Roubina, Los instrumentos de arco en la Nueva España (Mexico: Conaculta-Fonca, 1999), plate XVII

conclusions may be drawn, the iconography in question has been included here for the sake of interest:



Fig. 1.07: An anonymous Spanish engraving from 1690 entitled, *Banquet for the Wedding of Ludwig XIV with the Infanta of Spain* (Paris, Bibliothèque Nationale). Note the multi-string bowed lutes. An artist's rendering of *Lironi*?



Fig. 1.08: Fresco from the *catedral de Puebla*, Mexico. Note the bowed instrument held *a gamba* in the right half of the painting. Though it may not be clear from this copy of the picture, there are, in fact, approximately twelve strings on this instrument. A *lirone*?

It would appear, then, that one may employ the *lirone* in the accompaniment of music both north and south of the Alps, and perhaps even in Baroque sacred music from the New World. There is no doubt, however, that the *lira* family was used with the most frequency in Italy.

The repertoire of the *lirone*, from its beginnings in the *lira da braccio* family until its disappearance from common usage in the early 18th century, is exclusively accompanimental. The symbolism of the *lira*, as interpreted by contemporary sources, informs the instrument's repertoire. In the fifteenth and sixteenth centuries, the adoption of the *lira da braccio*, and later the *lirone*, by performers of improvised accompaniment of epic poetry is a strong indication of the instrument's association and symbolism. The *lira* family was closely associated, in both graphic depiction and in practice, with Orpheus and Apollo throughout this time period.¹⁵ It was actually believed, mistakenly, to be the same sort of lyre that was used by these mythological figures in their various musical exploits. This association is reinforced by numerous paintings and engravings that depict both the *lira da braccio* and the *lirone* as an instrument preferred by the gods and epic poets.¹⁶ The association of the *lirone* with poetic recitation can be taken as an indicator for repertoire: the *lirone* is an instrument primarily for vocal accompaniment. With its divine associations, the *lirone* can be a very appropriate continuo instrument in the performance of the many 16th

and 17th century works with lofty, meditative, humanist-leaning sacred texts. The *lirone* is also well suited for laments, as well as particularly dramatic moments within a given piece. The *lirone*, when used properly, can produce



Fig. 1.09: *Homer* Pierre Francesco Mola, Rome, 1650 approximately.

¹⁵ Brown and Jones.

¹⁶ Sterling Scott Jones, The Lira da Braccio (Bloomington: Indiana University Press, 1995), 4.

unique, glorious halo-like effects.



Fig. 1.10: *Apollo*, Anonymous, 17th c.



Fig. 1.11: An earlier sketch of Fig. 1.09.

This association is reinforced by the relatively few pieces which specify *lirone* in their instrumentation. Most notably, perhaps, is the inclusion of the *lirone* in the instrumentation for "La Pellegrina," a series of *intermedii* composed in 1589 for the wedding of Ferdinand de Medici and Christine of Lorraine. These musical-dramatic tableaux depict classical gods, goddesses, and other Olympians in allegorical celebration of the nuptials. The *lirone* is specified in a number of these dramatic pieces (see appendix), and is listed among the instruments to appear on stage in the hands of one of the Muses.



Fig. 1.12: A set from "La Pellegrina"(1589). Note the placement of the musicians. The choir which includes the *lirone* is in the center.



Throughout the 16th century, the *lirone* was also used, in much the same way as the *lira da braccio*, to accompany frottole and madrigals. Toward the end of the sixteenth century, with the development of monody and the concerted madrigal, it found its way into the continuo group and was eventually used with some frequency in 17th century Italian opera.¹⁷ It continued its role as a continuo instrument throughout the 17th century.

With the development of monodic song and the further development of musico-rhetorical theory, the *lirone*'s role continued to evolve. By the early 17th century, the *lira* family was being employed in both secular and sacred settings. The instrument's association with lofty classical divinity also made it suitable for

¹⁷ David, 74.

traditional sacred works. Luigi Rossi designates the *lira* in a number of his oratorios: *Gioseppe* and the *Oratorio per la Settimana Santa* (approx. 1641-45) are excellent examples. The songs from these oratorios, which frequently express deep sorrow, and in which the *lirone* is specifically designated, may offer further indication of other rhetorical associations of the instrument in the 17th century.¹⁸

One need not reserve the *lirone* only for vocal music, however. It can function very well in a purely instrumental context. For instance, in 1639, André Maugars lists it as being used in the continuo for instrumental music at the Oratory of San Marcello at Crocifisso, Rome. ¹⁹ It can also be a valuable member of the continuo group for its timbre alone. Erin Headley has stated that it works very well accompanying one-on-a-part string bands, as its "halo-like effect not only adds a luster to the string ensemble, but also binds it together nicely." ²⁰ "Sol tu nobile Dio" (invocation to Apollo) from Monteverdi's *L'Orfeo*, in which a string ensemble accompanies the voice, is a perfect example.

It is not entirely clear when the *lirone* fell out of fashion. There are pieces written as late as 1700, such as Bernardo Pasquini's (d. 1710) *Cain et Abel*, that specifically call for the instrument.²¹ It does seem that the instrument fell out of general use even in Italy by sometime in the first half of the 18th century.²² A few instruments survive, some having been converted into viols or cellos, but for the

¹⁸ Howard E. Smither, *A History of the Oratorio, Volume I: The Oratorio in the Baroque Era,* Chapel Hill: The University of North Carolina Press, 1977, p. 198.

¹⁹ Ibid, 211.

²⁰ Erin Headley, interview, January 19, 2004.

²¹ David, 80

²² Ibid.

most part, after the first quarter of the eighteenth century, the *lirone* seems to have been almost completely forgotten.



Fig. 1.16: Anonymous *lira da gamba* (17th c.)

Fig. 1.17: *Lirone* by Vendelinus Tieffenbruker (Padua, ca. 1590) The *lirone*'s revival in the twentieth century began when it was brought to the attention of historical instrument enthusiasts through an article by the art historian and music iconographer, Benvenuto Disertori in his 1940 article, "L'arciviolatalira in un quadro del seicento ," in the periodical, *Dall Rivista Musicale Italiana.*"²³ Though the advancement of the instrument's revival has not even begun to approach that of the *viola da gamba*, there has been an increased interest in the *lirone* in the last twenty years. This effort has been led by performers such as Erin Headley, Imke David, Hille Perl, and most recently by Annalisa Pappano. A number of recordings that feature Ms. Headley can be found listed in the Appendix. Thanks to these players and teachers, and the increasing number of string players that have taken an interest in this beautiful instrument, the *lirone*'s place in the historical performance instrumentarium is assured.

²³ David, 7.

Chapter 2 Playing the Lirone

Choosing an Instrument:

Lironi, at the time of this document's completion, are fairly difficult to find. Only a few builders are currently making them,²⁴ and they can be quite expensive compared to *violas da gamba*. If you can find one that is already made, you are fortunate, but you will probably have to commission one. The advantage to this is that some money can be saved by having the builder focus only on producing an optimally playable instrument and not worry so much about intricate carving and inlay. The main concern is that the instrument be constructed out of the best materials and that the workmanship be of the highest possible quality.

It is most important that your instrument have strings that are spaced far enough apart on the fingerboard to make fingering as easy as possible. Strings that are too close will severely limit your possibilities, and make the instrument too hard to play. I recommend no less than seven millimeters between strings at the nut. One centimeter or so between strings at the bridge should be adequate, though personal preference will, after some experience, lead you to determine that distance for yourself. Have the string's action (the height of the strings off the fingerboard) set as low as possible, and make sure that the bridge arch allows

²⁴ See appendix for a current list of builders

you to play as few as two strings and as many as five with little adjustment to bow pressure. If you find that the instrument you have is not functioning in this way, a new bridge is recommended. This template can be taken to a reputable luthier to give him or her a good idea of a proper curve (it will, of course, need to be resized to fit your instrument). Note that the height of the bridge itself will be quite low in relation to the fingerboard.



All of the strings should be plain gut; they are readily available from a number of different vendors (see appendix). When ordering strings, be sure to tell your vendor the vibrating string length (the distance in cm from the bridge to the nut), and the exact pitch of each string. Even a 14-string lirone will only cover a little more than an octave, so there is not going to be a vast difference in string thickness (though there is certainly enough that you will have to have different gauge strings for each course). If you have bourdon strings on your instrument, those may be catlines, loaded gut, or even wound strings, though for the bulk of

the *lirone*'s repertoire the latter are an anachronism.²⁵

Tuning:

There are a number of different possible tunings for the *lirone*, and as there is little standardization in the instrument's construction and number of strings, any tunings given below may need to be modified to fit a particular instrument. Three main sources survive that give specific tunings; Scipione Cerreto's *Della prattica musica vocale, et strumentale* (Naples, 1613), Michael Praetorius' *Syntagma Musicum (v. 2; de Organographia)* (1619), and Marin Mersenne's *Harmonie Universelle* (Paris, 1636). Imke David and Erin Headley have created charts which display each author and their suggested tunings. Igor Pomykalo has kindly provided the following chart:²⁶

²⁵ Catlines are gut strings which are "braided" to produce a lower pitched string. "Loading" a gut string is achieved by embedding various metal compounds within the gut string material, thereby lowering the optimal pitch of a thinner string gauge.

²⁶ Erin Headley, *Lirone*, <u>http://www.grovemus.com</u> and David, 28, compiled by Igor Pomykalo.



Mersenne: 15-string instrument used in *Le Baiff* in the continuo for the "Academie de la Poesie et de la Musique" in Paris:



The first two strings of each tuning system are bourdon strings, except in the 15string tunings given by Mersenne, in which the first four are bourdons, and the next two are a double course. The most common tuning used by modern players (and for purposes of this book) is described by Erin Headley and shown below:



In the case of a 12-string instrument without bourdon strings (most common), one should leave off the low G, and the second g should be replaced by an $e\leq$.



When tuning the instrument to the harpsichord, theorbo or organ, start with the a and d' strings. Once this is done, set the tuning of the fifth fret on the a string by tuning it to a unison with the d' string. Be sure that the fret is completely perpendicular to the d' string, and tune the open g to an octave below that note. Repeat this with the c' string, tuning the open string to a unison with the fifth fret on the g. Continue this process, tuning each string to an octave or a unison with the fifth fret of the adjacent string. It is best not to tune the open strings to each other (fourths and fifths), as these will ultimately be slightly tempered. It can be difficult to set the temperament accurately until the ear learns the sizes of the fourths and fifths.

The way in which the *lirone* is tempered is truly unique. Because of its

tuning, all keys are equally in tune, and no re-adjustment of the frets to accommodate another temperament is required. The following calibration is all that is needed for any situation (see chart on p. 35 to view the appearance of the frets relative to each other).²⁷ To calibrate the rest of the frets properly, the first fret on the "a" string should be adjusted to make a pure major third against the open "d" string below, the second fret should make a pure minor third against the same string, and the fifth fret should make a perfect unison, as described above. The third fret should make a pure major third against the open "e" string above, and the fourth fret should make a pure minor third. The frets should then be adjusted so that they are straight at these points across the fingerboard. It is not practical, feasible, or desirable to try to set other specific temperaments. Because sharp strings, and therefore chords, lie on one side of the instrument and flats on the other, $f \ge and g \le$, for instance, are both available as distinct pitches at any time. All keys and all chords sound with pure thirds and slightly tempered fifths. When combined with the *lirone's* mild, quiet timbre, this tuning system works in any situation and combination of instruments without the need to reset temperament.

²⁷ A note about tying frets: *Lirone* frets are single-wrap frets, and tied the same way as lute frets. Simply wrap a single gut string (the F or C strings are good for fret material) around the neck slightly above the physical position you wish the fret to ultimately be placed (below that position in terms of pitch). Tie a simple overhand knot as tightly as possible, snip off the extra, and lightly burn the end to ensure that your knot will not come undone. Slide the fret into the desired position..

Holding the Instrument:

Holding the *lirone* is much the same as holding a bass viola da gamba. Some adjustment may have to be made for the instrument's shallow body, but the basic seated position is the same. Choose a chair or stool of the proper height. It may take some time to find a chair that is a good fit for your height and leg length. I recommend an adjustable keyboard stool, such as those made by Royce, Rogue, and Quik Lok. These stools and benches can be found at most music stores that carry keyboards and synthesizers. Drum stools also make very good chairs for playing instruments held *a gamba*, as they can be adjusted lower and more finely than many keyboard benches.

The proper sitting position for holding the *lirone* is, as stated above, much the same as for holding a bass viol. Sit with your back straight and your feet flat on the floor. Turn your heels slightly inward and extend your left foot forward, bring your right slightly in and back, and point your left heel toward the arch of your right foot. The idea here is to create a sort of cradle in which the instrument can rest without you having to apply any pressure (see fig. 2.06-2.09).









The neck of the instrument should be slightly tilted to the left, and the body should be angled slightly in at the right side. From where you sit, looking down,

it should be in a similar position to that shown in fig. 2.09. If possible, sit in front of a mirror during the first month or so of practice. A piece of leather or chamois over each of your legs will help to hold the *lirone* securely (see fig. 2.10).

The Bow:

The bow should be long: a bit longer than the average bass *viola da gamba* bow (a suitable *lirone* bow by Christopher English has hair measuring 71cm²⁸). Figures 1.08 and 1.12 in the



previous chapter illustrate such bows. The lirone is often required to sustain chords for a long period of time, especially when accompanying recitative or late 16th/early 17th century Italian music.²⁹ Such chords involve no fewer than three strings, which necessarily requires more bow. The weight of the bow is a matter of individual choice.³⁰ A lighter bow can deliver a more open and resonant

²⁸ See the appendix for a current list of bow makers.

²⁹ Scipione Cerreto, "Della Prattica Musica vocale, et strumentale," *Biblioteca Music Bononiensis v.* 2, *no.* 30 (Bologna: Forni Editore, 1969), 323-28.

³⁰ I personally prefer them heavier than other players (71.6 grams).

sound. A heavier bow, on the other hand, can deliver a louder, richer sound, and can be easier to control.

There are different thoughts on how to hold the *lirone* bow. Erin Headley recommends that you cup the frog in the right hand, place the index and middle fingers on the stick, and the ring



and little fingers on the inner curve of the frog. Pressure is then placed on the string through the stick, as illustrated by Ms. Headley in fig. 2.11. By doing so, more bow hair is available to use and more weight from the arm goes into the string, thereby enhancing the *lirone*'s idiomatic articulation and timbre. This bow hold works best when an actual *lirone* bow is being used. It may not work so well if a bass viol bow is all that is available, since a viol bow is designed to be held further up the stick. Holding it like a *lirone* bow, at or behind the frog, can limit the variety of articulations available to you, and can hinder your control by throwing off the balance point of the bow. In this case, the standard viola da gamba bow grip, perhaps holding the bow closer to the frog than usual (figure 2.12), might work better.



This might give a wider range of articulation possibilities, more volume (when needed), and only slightly reduces the amount of hair available. A real *lirone* bow is, of course, the optimal solution. Though a standard bass viol bow hold can work with a *lirone* bow, Ms. Headley's bow hold should be employed.

The Bow Stroke:

As with any bowed string instrument, the bow is truly the soul of the *lirone*. The *lirone* player's main role in the continuo group is to provide shape to each word and phrase. Through tasteful and detailed articulation and dynamics, the *lirone* can almost seem to speak the text itself. A book cannot possibly describe these techniques in sufficient detail. As with all instruments, a teacher or a coach, workshops and master classes, are by far the student's best chance for learning these techniques.

The bow stroke on the lirone is much the same as on the viol. The upbow, or push-stroke, is still the strong stroke, and therefore should be used for strong syllables and accented portions of the text. The best sound will be gotten from the instrument by keeping the bow's trajectory perpendicular to the strings. Imagine that there is a groove in the strings 1/2 - 2 inches from the bridge (for optimal tone, distance from the bridge may vary from instrument to instrument). Imagine that the bow must stay in that groove. When practicing bowing, it is best to use a mirror to ensure that the bow is perpendicular at all times (see fig. 2.13).



To practice bowing, start with a C major chord fretted as follows:



Fig. 2.14

About Tablature: Each line represents a string on the *lirone*. "0" indicates an open string. "2" and "3" indicate that you should place your fingers on the 2nd and 3rd frets of those strings. "X" indicates that a string is not to be played. "X" is only used in this preliminary example, and is not generally used in standard tab. For more on tablature, see p. 35.

Bow only the strings indicated in the graph. Begin the bow stroke near the tip of the bow. Set the bow on the strings with the stick tilted slightly toward the floor. This will create a better contact between the bow and the strings. To begin the upstroke, use the weight of the arm and/or the fingers to articulate a slight "pluck," to then move the bow through the length of the hair. Lift it from the strings, continuing to follow through with the right arm. The instrument should continue to resonate. Repeat this up stroke until the sound is full and the instrument seems to "ring."

Next play a downstroke, starting at the frog, articulating the "pluck" again, and following through at the tip. The sound of the downstroke should be as close to the sound of the upstroke as possible. The next step is to connect the upstroke and the downstroke. To accomplish this, on approaching each extremity of the bow, begin to ease up the pressure. Instead of lifting the bow off the string, though, stop the bow for a tiny fraction of a second and make another
pluck articulation to begin the bowstroke in the opposite direction. This takes some practice in order to coordinate, so separate the action into steps.

- Step One: Articulate and execute an upstroke.
- Step Two: Begin to release the stroke near the frog.
- Step Three: Stop the bow.
- Step Four: Articulate and execute a downstroke.
- Step Five: Begin to release the stroke near the tip.
- Step Six: Stop the bow.

Once you can do each of these steps in a *slow* and *deliberate* manner (use one metronome tick, Œ=60 or slower, to mark each step), then begin to speed up until the bowing flows smoothly. Aim to make the changes of direction as imperceptible as possible. This will develop the kind of control needed to create any type of bow stroke.

The next step is to practice long bow strokes. These are particularly idiomatic to the *lirone*, especially in accompanying recitative, as stated earlier. Begin with an upstroke, but this time do not pluck the articulation. Instead, let the weight of your arm create a swell from silence to a full and rich sound. Try to count to 20 (each count coming on the tick of a metronome set at 120) as the bow moves toward the frog. Bowing closer to the bridge and applying slightly more pressure will help with this. Upon succeeding at counting to 20, try 30. Keep the

tone even and the volume even as well, with no wobbles or scratches. Continue to practice this using a mirror to ensure that the bow remains perpendicular to the strings.

Once the ability to execute a long, slow bow stroke is achieved, the next step is to give the chord some shape. Begin with the swelled articulation described above. Breathe in while executing the push bow, and allow the chord to grow stronger by moving the bow faster and applying more weight, imitating the arsis of your breath. On the down stroke, breathe out, and allow the dynamics of the down stroke to relax, moving the bow more slowly and releasing some of the weight, imitating the thetic nature of exhalation. This is a very basic beginning to the type of articulation used in accompaniment. The *lirone* must breathe with the text; it must speak with the text.

Basic Accompaniment:

The next step is to begin playing a few basic chord forms. We will use a combination of standard notation and tablature to notate chords and moving lines on the *lirone*. Standard notation is used here to demonstrate the bass line and figures, while tablature is used to show graphically which strings are to be played and which frets are to be stopped.



The chart above illustrates which tablature lines relate to each string. Frets are indicated on the tablature lines by numbers. 0=open string, 1=first fret, 2=second fret, etc. Since there are so many lines on the tablature staff, a red line and an old

English letter "A" are used to designate the "a" string and to give a constant point of reference. A blue and a green line, labeled "f" and an "f≥" respectively, are included to further aid sight reading. To make finding the way around the instrument a bit easier, color several strings, perhaps using a felt pen to color the first bit of the "a," "f≥," and "f" strings.

Chords:

The first chord to learn is the basic major triad. This chord form can be moved back and forth across the fingerboard to produce a major chord on any combination of four strings.

A note on fingerings: As with all stringed instruments, the fingers of the left hand are each given numbers: index = 1, middle = 2, ring = 3, and pinky = 4. The thumb is not used for stopping notes on the strings. For the major chord in fig. 2.16, use the third, or ring finger on the third fret, and the second, or middle finger, on the second fret. The middle and index finger,





respectively, may be used as an alternate fingering (Fig. 2.17-2.18).



Nota bene: When a lower-pitched string, such as $E \le F$, G, A, or B is used as the root of the chord, the chord will be a 5/3 triad (the root of the chord ("c" for a c chord, "g" for a g chord, etc. See chapter 3). If a higher-pitched string is used, such as $b \le c$, d, e, or $f \ge c$, the chord will be a 6/4 triad (in functional harmonic terms, the 5th of the chord is the lowest sounding tone i.e., "g" in the c chord, "d" in the g chord, etc. More detail will be given about this concept in the next chapter).

To practice major chords, the following piece, *Recercada segunda* by Diego Ortiz (1553), is very useful. This is a simple I-IV-V progression with an added \leq VII chord.³¹ Begin practicing at a slow tempo without breaking the pace. Most of the chord changes are fairly simple; one need only move the chord position

³¹ It is important to note that this piece is *not* considered part of the standard repertoire for the *lirone*. It is included here because it works well as an initial chord changing exercise.

one string to the right or left. However, when you execute the chord change from "C" to "F," you will need to skip two strings. The change from "C" to "D" also requires a two-string skip. The "C" to "F" change is somewhat more difficult, as none of your fingers are on strings adjacent to the previous chord. Practice this particular change until it is smooth and seamless. Try bowing only one stroke per measure until you get used to the changes. Then observe yourself in a mirror to see that your bow remains perpendicular to the strings and moves in a straight trajectory. Play only the strings indicated in the tablature. You will find that you do not need to rock the bow up or down very much at all to change strings. It's a very small motion. This is probably the aspect of *lirone* playing that requires the most patience. Once you have gotten the chord changes under your left hand, watch your bow and observe the string changes for each chord. Then close your eyes and *feel* how far you need to move the bow to change chords. This is a fairly lively tune, so I recommend a plucky articulation and fairly short bow strokes, coming off the string to allow the instrument to ring. Place extra emphasis on the downbeat of each measure.

Nota bene: You will see in the following example open strings indicated "sharp" side of fingered notes (the bridge template on page 22, fig. 2.01, refers to this end of the bridge as "R." As you hold the *lirone* in position, this will be the side of the neck that is to your left). Though admittedly Cerreto indicates that no open strings ought to be played in this manner, they are included here because, through trial and error, I have found that the *lirone*'s best voice leading

capabilities can be achieved by adding these notes from time to time. They are more difficult to play and may therefore be considered as optional, to be left to the player's discretion.³²

A Note on Doubling: Most chord forms on the *lirone* produce some notes which are doubled at the unison. These notes are only indicated in the tablature realizations which follow, and not in the standard notation.

When accompanying within a continuo group, it is usually best to double the 3rds and/or 6ths of your chord when possible. When the *lirone* is the sole accompanimental instrument, it may be desirable to double roots. Once again, this is done *when possible*. In many instances the nature of the instrument will determine which notes are doubled, leaving the player only limited choices.

Notes on Chord Symbols: For those who are not familiar with standard chord symbols, a capital letter (C, for instance), indicates a major chord. A lower case letter (c) indicates a minor chord. Because the *lirone* uses chord shapes in ways that many other 16th and 17th century continuo instruments do not, these symbols are used in this manual to aid the speed at which modern players may grasp accompanimental concepts. More is written about this in the following chapters.

³² Cerreto, 323-28.

Fig. 2.19

Diego Ortiz















Once you have gotten this version of the *Recercada* in hand, try adding some moving inner voices. One of the most common types of motion is the cadential 4-3 suspension, used to move from the dominant to the tonic:



To add suspensions to the *Recercada*, play the following figure in measures 7, 15, 23, 31, 39, and 47:



Minor Chords:

The basic minor chord shape is very similar to the major:



The next most common suspension is the 7-6, notated and fretted as follows (a full description of what the terms "7-6" and 4-3" mean follows in the next section):



Note the absence of the 5th in the suspension. Always leave out the 5th.

Here are a few more chord-changing exercises using all of these basic forms. These are "ground bass" patterns, in which a chord progression is repeated over and over again. These first two are passacaglias. The passacaglia demonstrates typical use of the 7-6 and 4-3 suspensions. In its minor form, it is frequently used to accompany laments. As you play these examples, try to focus your sound on the 3rd of each chord and on the moving voices. In performance with other continuo instruments, this tends to sound best.

Minor Passacaglia:



Major Passacaglia:



Ground bass patterns make good exercises for the learner. More such patterns are included at the end of the next chapter.

Chapter 3 17th-18th century Basso Continuo practice

After the basic major and minor chord forms and the two basic suspension patterns have been learned, the next step is to begin to develop a fluency reading figured bass. The *lirone* is most often used in the accompaniment of late 16th and early 17th century Italian monody, and this manual will therefore focus on the basic figuration used in that repertoire. There are many fine sources of continuo practice and figure realization listed in the appendix for more detailed instruction.

The following assumes a basic knowledge of diatonic harmony, including chord structure and inversions. If you have never dealt with these concepts before, a number of good texts for study are suggested in the appendix.

The *lirone* may seem at the outset to be one of the easiest instruments on which to realize a figured bass. This is only partially true. It is possible to stick with the basic chord forms and suspensions and realize a reasonable accompaniment, but the instrument is certainly capable of more. A consistent bass line is not possible in most standard tuning systems, therefore *lirone* players may concentrate more on intricate and delicate interior voice movement.

One's approach to the realization of a figured bass on the *lirone* must, therefore, differ from that taken on the theorbo or harpsichord. Because of the *lirone's* tuning, all chords will be very closely voiced. It is not possible to spread voices out, as it is on the harpsichord. Doubled octaves, fifths, and leading tones are common in *lirone* voicings, especially when a bass instrument is present. While it is possible to avoid such doubling in some circumstances (and advisable to do so), one should not worry about it too much. In moving from one figure to the next (voice leading), parallel octaves and fifths inevitably occur, and they cannot be avoided.

It is also impossible to realize every figure as it is written. In standard 17th century continuo practice, one conceives of one's realization horizontally, with each chord tone acting as a member of a separate accompanimental voice. With the *lirone*, however, a more vertical approach must, of necessity, be taken. Much like 16th and 17th century Spanish guitarists, a *lirone* player will conceive of his or her accompaniment in terms of chord shapes.³³ For example, one may need to use the same shape on the same strings to realize a C 5/3, an e 6/3 or a G 6/4 chord. It therefore becomes more practical to think of each of these figures in terms of inversions of a single chord, as described in modern functional harmonic practice. The result is a sort of hybrid approach to realization that recognizes the *lirone's* limitations while maximizing its accompanimental potential. Modern harmonic nomenclature, while seemingly anachronistic at the outset, provides a ready-made language with which to describe this process.

In order to begin to master the skills described above, we must start to recognize chords as they appear in the three basic forms as described in functional harmonic practice: root position, first inversion (indicated by a "6"

³³ Thurston Dart, et al., "Tablature," << <u>http://www.grovemusic.com</u>>>, accessed 01-13-04.

written under the bass note), and second inversion (indicated by a 6/4 written under the bass note). It is advisable that you play a chord in its indicated inversion when possible. The *lirone* will ideally be part of a larger continuo group, which may include a harpsichord, organ, harp, and/or a theorbo. All of these instruments are capable of playing the bass line, as well as realizing the figures. In the absence of these or other chordal instruments, an instrument capable of playing a linear bass line at pitch, such as a bass viol, may be substituted.³⁴ The following examples realize some basic figures and chord progressions. Transpose and practice these in all keys to become familiar with the patterns.

The 5/3 or Root position chord:

A root position chord usually does not include a figure under the bass note. Exceptions: When the third of a chord is altered, $a \ge$, \le , or Ω will indicate a major or minor third depending on the key.³⁵ An accidental sign *beside* a number in the figure indicates an alteration of that interval (see examples of diminished and augmented intervals below). In seventeenth century figuration, $a \ge$ can indicate a major chord and $a \le a$ minor chord. You have already learned the basic shape of this chord, but I include it here to put it into context with its alternate fingerings.

³⁴ One must exercise some discretion when using a bass instrument to *double* the bass line in a continuo group that includes harpsichord, theorbo, harp, organ, etc. See the appendix, page 154, for a brief discussion of these issues.

³⁵ Please note that the Ω symbol does not appear in common usage until later in the 17th century. It is included here for the modern reader.

A note on chord shapes: In most circumstances, it is possible, even advisable, to stick to using the basic chord shapes shown here, especially when there are other chordal instruments in your continuo group. The basic shape is usually the easiest to play, but in many circumstances, especially when played alone, it may not provide the proper inversion of the chord. A literal shape is provided in the examples to demonstrate ways in which the proper inversion may be achieved. The alternate shapes provided here also afford the following possibilities:

- 1. When the *lirone* is the only continuo instrument (a rare case in actual performance), you may create accompaniments which best follow proper voice leading conventions.
- You may avoid the execution of difficult multi-string skips with your left hand, since whole progressions may be played using the same strings. For example, this I-IV-V progression



may also be played like this:



- 3. Barred chords can be very useful to this end. A barred chord is created by laying the index finger across the requisite strings at the fret indicated (in the example below, it is the second fret). The other notes of the chord are then fingered by the middle, ring, and little finger.
- 4. Extended shapes use more than five strings, and may be used to provide more volume, thicker texture, or a richer sound when desired.



The Root Position Major Triad:

Note the third measure in the example above. When a line appears after a figure, it indicates that the chord is to be held over the moving bass line and not changed.



The Root Position Minor Triad:

The 6/3 or First Inversion chord:

A first inversion chord is usually indicated by a 6 under the bass note:



First Inversion Major Triad:

First Inversion Minor Triad:



The 6/4 or Second Inversion chord:

A second inversion chord is usually indicated by a 6/4 under the bass note. A c chord in second inversion is shown below. Note that, on the c chord shown below, the open "g" string is the lowest sounding note. If this chord shape is moved one string to the right or left, it will produce a root position triad. To play a second inversion g triad, it will be necessary to play this shape in its barred form at the third fret (see figs. 3.04 and 3.05), starting on the "e" string.

Second Inversion Major Triad:



Second Inversion Minor Triad:



Diminished intervals:

Diminished chords and intervals are indicated by the following figures: $5 \le 1.5$. The diminished triad in root position occurs naturally on the 7th degree of the major scale, and on the 2nd degree of the minor.



Reminder: Open strings on the "R" side of your hand are *optional*, as discussed on page 39. They may be added to thicken the chord texture, or left out all together.

Augmented chords and intervals are indicated by the following figures: $4 \ge 4, 4+, \ge 4, 4$, and 6 (which can also be written ≥ 6). An augmented interval is often used to harmonize a passing tone.



Note: The second chord in the first measure is played in inversion. The top note "g" in this chord may be omitted, especially when a bass instrument is present.

Compound intervals:

Figures such as 10, 11, and 14 were commonly used in early 17th century Italy but were replaced by their simple counterparts after 1650. If you see these figures, substitute their simple equivalents i.e., 10 becomes 3, 11 becomes 4, etc.



Passing Notes, Suspensions, and Chord Changes Over a Static Bass Note:

You will often encounter figures that are offset from the bass note, for example:



This indicates a change of harmony over the bass, and should be realized as follows:



Passing notes may also exist in the bass, as in the example cited above (p.50) with regard to the root position major triad. In such a case you should maintain the harmony indicated by the initial figure. Two further common passing tone figures are included here:



The following example illustrates a change of harmony from major to minor:



From Monteverdi, "L'Incoronazione di Poppea", Act III Scene 5, Disprezzata Regina.

Suspensions:

The two most common suspensions are the 4-3 and the 7-6. The basic forms for these suspensions have been realized in the previous section on basic chords. The following realization illustrates the 4-3 suspension with an added 7th. This is a common cadential pattern which is not always indicated. It may be added whenever good taste deems it appropriate.



Upper tertian chords:

The Dominant 7th chord: The dominant 7th chord is usually figured 7. The full figuring is 7/5/3, the first inversion is figured 6/5 (full is 6/5/3), second inversion is 4/3 (6/4/3), and third inversion is 2, 4, or 4/2 (full=6/4/2). There may be accidentals added to the 2 or the 4. These chords can be realized as follows:

Dominant 7 Root Position:



Dominant 7 First Inversion:



Dominant 7 Second Inversion:



Dominant 7 Third Inversion:



Note: The voicings in this example may not be possible on all instruments. The bass note may be left out if your instrument is not capable of playing five strings simultaneously.

Advanced Figures:

≥6: The ≥6 chord can actually be thought of as an inversion of ≤5. A ≥6 is often used to harmonize a passing tone, as follows:³⁶



Diminished 7th: The diminished 7th chord consists of four notes, each a minor third apart from the next. It will frequently be built on a sharped note in the bass, which may be already provided in the key signature. The most common figures are ≤ 7 , $\leq 7/5$, ≥ 6 or 6+ ($\geq 6=\leq 7$). The diminished 7th and its inversions are provided in two different keys below:

³⁶ Note that the \geq 6 example is in a different key than the \leq 5 examples. This is because it is not possible to play these chords in their proper inversions in every key.



The 9-8 suspension: A 9 chord is usually found when the bass moves up stepwise and the 5th of the previous chord becomes the dissonant tone. A 4 or 7 may be played with the 9. All suspended notes must resolve down by step. Suspensions and their inversions follow (doubled octaves are, in this case,



The Rule of the Octave:

You are now ready to try your hand at a piece of early Italian monody. One concept, though, will help considerably in the realization of the piece that follows. Realizing a part from a bass line was so common in the Baroque that it was often assumed that an accompanist would know what to do with or without figures (this assumed that said accompanist was also carefully observing the melody line as well, and was thoroughly acquainted with key signatures). The most commonly omitted figures are those that fall under the third and seventh degrees of the scale, and sometimes under the sixth. The Rule of the Octave states that, under normal circumstances, every chord in a given major key will be a 5/3, except for the third, seventh and sometimes sixth, which are to be 6 chords.



Remember that this is a *general* rule, and subject to many exceptions. Always pay very close attention to the melody voices and how they relate to the bass line, and always think *in the key*. For instance, if, in the key of C major, "a" is the 6th degree of the scale, it can be either an a minor or an F major triad. Look to the melody line for clues. If there in an "f" in the melody above the "a," then the

chord will probably be a first inversion F major triad. If there is a "c" in the melody, the chord can go either way; try both in context and choose the one that sounds most logical (if a recording is available, it may help in this decision). Awareness of what is happening in the melody will go a long way in helping to determine the harmony.

When realizing figures, the ensemble in which you are playing will also determine what inversions and voicings you choose. If there is another instrument covering the bass line, you may not need to concern yourself so much with playing the proper inversion. Instead, focus on voicing the accompaniment to produce the smoothest voice leading, avoiding (when possible) parallel 5ths and octaves. Chords moving in parallel 3rds or 6ths are always acceptable, such as a string of first inversion triads. Introduce suspensions and other nonharmonic tone possibilities to give the accompaniment more variety.

Suggestions for Continuo Group Instrumentation:

Though it is certainly possible to do so, very rarely will the *lirone* be called upon to accompany all by itself. Ideally, other instruments will almost always be included in the continuo group. It is therefore important to have some idea of how the *lirone* interacts with other instruments, and which ones have been found to sound best in combination with it.

Combinations favored by Erin Headley include *lirone* and *chitarrone*, to which a harp may be added. The harp carries many of the same symbolic

associations as the *lirone*, and so this combination works well on many levels. The *lirone* also works well with organ, but the organ should stay below the *lirone*'s octave to avoid covering it up. Another combination that appears in Rossi oratorios is harpsichord with violone, which works surprisingly well.³⁷ Be aware, however, that the violone indicated here is not the double bass instrument at 16' pitch that is generally thought of, rather it is a violone ca. 1640's, the range of which is more like the French *basse de violon*, and therefore closer to the *lirone's* range.

When playing the *lirone* with a bowed bass instrument such as a cello or viol, the player of the bowed bass should think of himself/herself as being the lowest sounding string of the *lirone*. Work closely with the bass instrument player so that articulations and dynamics match as closely as possible. If your bowed bass player is a violist da gamba, he/she might try arpeggiating chords as well as playing the bass line, in much the same way as a theorbo player might. This technique, when used in combination with a *lirone* is very effective and serves the rhetorical gestures of the music very well.

Further Continuo Exercises:

The following are examples of some other common cadential patterns and sequences. A cadence is essentially musical punctuation. Cadences occur wherever a phrase or melody ends.

³⁷ Headly, Feb. 1, 2004

The Authentic Cadence: The authentic cadence is any cadence that ends with a descending harmonic fifth i.e., V-I. This is the most common cadence found at the end of a melodic line. A perfect authentic cadence contains root movement of V-I, with the root of the I chord being in the bass. An imperfect authentic cadence is one in which a note other than the root is in the bass of the I chord. A typical authentic cadence can be found in the Ortiz example in Chapter 2. Because of the *lirone*'s tuning, it is not always possible to play the bass-note movement. It is possible sometimes, but infrequently. Therefore, one really only needs to learn one pattern; let the bass instrument in your continuo group take care of the bass notes.

The Phrygian Cadence: The Phrygian cadence is characterized by the descending half-step motion in the bass and the iv⁶ - V chord progression:





The Deceptive Cadence:

The deceptive cadence is one in which the expectation of cadential closure is set up, and then instead of moving from the V to the I chord, the composer chooses to move from V to vi, creating an extended phrase:



Sequential Patterns:

The following sequences occur with some frequency in 17th century

literature:

5-6 sequence:



6-5/3 sequence:



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7-6 sequences:



An Example from the Literature:

This piece comes from Caccini's *Le nuove musichie*. Though there are other pieces by Caccini, such as *Angel divin*, that are more idiomatic, this one is useful to have in your repertoire, as *lirone* players are asked more frequently to play it. Try realizing it on your own first, then compare your realization to the solution offered directly following. The realization which follows has been created with the assumption that there is no bass line player. Therefore, when possible, chords have been voiced in their written inversions.

Other suggestions for Amarilli:

It cannot be emphasized enough that bowing is the heart and soul of *lirone* accompaniment. Here are some suggestions to help you make the most of the this song:

- 1. Follow the rhythms in the "realization" line, as opposed to those in the bass line.
- 2. Speak the text. Italian is a very strongly inflected language, and the natural accent and flow of the words and phrases can tell you a lot about how you should articulate.
- 3. Push bow strokes (indicated by v) are best used for strong syllables, as they are the strong stroke on the *lirone*. Note that this is the *opposite* of standard violin/viola/cello/bass bowing.
- 4. Pull bows (\mathbf{O}) are weak, and should be used for unaccented syllables.
- 5. Dynamic markings have been included in the first two lines, are only rough suggestions. Use them to start with, and get a feeling for how dynamics can shape your phrases.
- 6. Adding notes to chords, or removing them, when possible, may also aid

you in developing texture. Thicker chords can create thicker and/or more intense texture, and vice versa.

Fig. 3.31







Suggested Realization:











Chapter 4 The 16th Century

When the *lirone* first appears, it is considered more of a large *lira da braccio*, held between the knees, than an entirely different instrument. It follows that one might arrange repertoire in much the same way as a *lira da braccio* player might. Sterling Scott Jones has published the only known manual on playing the *lira da braccio*, and the following is based on his work.³⁸

Praetorius states that the *lirone* could accompany practically any type of music in the 16th century; other sources indicate that epic poetry, frottole, madrigals, and perhaps chansons are among the most common genres.³⁹ Erin Headley's research provides a rather liberating idea of 16th century accompaniment. She states that the *lirone* could be used by itself to accompany song without the need for a separate bass instrument. This indicates that 16th century musicians may have been much less concerned about some accompaniment conventions than many have previously believed. This is an advantage to the *lirone* player, because it opens up a whole realm of repertoire that one is free to arrange and perform. You may accompany a singer singing the top line of a piece, or an instrumentalist playing any or all of the parts *àlla*

 ³⁸ Sterling Scott Jones, *The Lira da Braccio* (Bloomington: Indiana University Press, 1995).
³⁹ H. Colin Slim, "Valid and Invalid Options for Performing Frottole as Implied in Visual Sources," <<...La musique, de tous les passetemps le plus beau...>>: Homage à Jean-Michel Vaccaro (Paris: Editions Klincksieck, 1998), 317-31.

bastarda.⁴⁰ Harmonic progressions must be analyzed in order to create reductions for the *lirone*.⁴¹

One must exercise discretion when choosing repertoire, however. While many instruments of the early and mid-sixteenth century had not yet acquired cultural and symbolic associations, the *lira* family had developed with specific ones, as described in Chapter One. Also, because of its somber timbre and slow articulation, the *lirone* is best suited for slow, stately, contemplative, or plaintive pieces. While one can, technically, accompany any type of music one wishes, as Praetorius states so clearly, it is this type of repertoire that is the most widely associated with the instrument among contemporary players.

Because technique on the *lirone* is relatively simple, we should take a relatively simple approach to our harmonic analysis. A tonal, chord-based approach is the simplest and most direct method, and is not necessarily as anachronistic as it may first appear. In the late sixteenth century, a type of chord notation called "Alfabeto" was developed and used in Italian guitar literature. Though the symbols used (A through Z) did not represent chords in the tonal sense that we think of them now, they did represent specific finger placement combinations on the guitar, which formed chords which would then be

⁴⁰ The 16th century improvisatory performance practice referred to as "á la bastarda," is one in which an instrumentalist divides on one or more parts of a multi-voice madrigal or chanson, freely moving between bass, tenor, and treble voices.

⁴¹ Because the recitation of epic poetry in the 16th century was an oral tradition, little is known about its conventions. Therefore, this manual will focus only on the accompaniment of frottole and madrigals. Chanson accompaniment practice may be implied from the current study.

strummed.⁴² I would suggest that modern chord symbols may serve very well as a type of "Alfabeto" for the *lirone*.

The first step is to find out how the basic chord progression moves in the piece you have chosen. When choosing pieces, the frottola repertoire is a good place to start, as these typically have very simple chord progressions and only a few non-harmonic tone types. The following is from Ottaviano Petrucci's frottola collections and, though it does not necessarily fit the more somber idiom associated with the instrument, is frequently played by *lironists* and is a fine example from which to work⁴³

⁴² Dart, , "Tablature."

⁴³ Ottaviano Petrucci,, *Frottole libro octavo : Venezia 1507*. Edizione critica a cura di Francesco Facchin. Edizione dei testi poetici a cura di Giovanni Zanovello (Padova : CLUEP, 1999).





Once you have done a basic chordal analysis, the next step is to decide how best to play each chord. Follow the voicings the best you can, substituting good voice leading for exact transcription when necessary. The main goal is to create an accompaniment that flows well and requires the player to jump around the

fingerboard as little as possible. Conjunct fingerings usually flow more smoothly than disjunct ones. The following is an intabulation of one possible solution:









Once you have laid out the chordal structure, include suspensions and other non-harmonic tones from the original where possible to create more

interest in your accompaniment. Here is a completed tab for "Ostinato vo' seguire."











Here is another frottola, transcribed with tablature.⁴⁴



⁴⁴ *Lirone* transcription by Victor Penniman. Transcription of *Deh chi me sa dir novella* from: Ottaviano Petrucci, *Frottole libro octavo : Venezia* 1507, edizione critica a

cura di Francesco Facchin, edizione dei testi poetici a cura di Giovanni Zanovello (Padova : CLUEP, 1999).











Madrigals can be quite a bit more complex to transcribe, and sometimes do not produce particularly satisfying results. The problem is the loss of text painting, especially with the later works. But there are a number of songs that lend themselves very well to rearrangement and re-composition. "Anchor che col partire" is one such song: ⁴⁵



⁴⁵ Cipriani Rore, *Opera Omnia, v. IV*, Bernhardus Meier, editor (New York: Amercian Institute of Musicology, 1969), 31-32.





Tan - to è il pia-cer ch'io sen - to,







mi-le e mi - le vol - te, mil - le e mil - le vol-te il gior - no Par-tir da voi vor - re -





mie - - - - i, to son dol - ci gli



Obviously, this is a truly polyphonic piece, and the modern-style harmonic analysis that worked so well for the frottole is much less effective here. There are many more chords, and many more non-harmonic tones. One must still approach *lirone* accompaniment vertically, though, and a rough harmonic sketch can still serve as a strong base to work from. Here is one possible solution:





rei o-gni or, o - gni mo - men-to,

Tan - to è il pia-cer ch'io sen - to,











mie - - - - i,

to son dol - ci gli



The 16th century repertoire is wide open to the *lirone* player. The *lirone* is capable of accompanying practically anything that good taste judges workable.

Conclusion

If you have mastered the preceding exercises and pieces, you are now well on your way to being able to provide solid, competent accompaniment for a very wide range of Renaissance and Baroque repertoire. In closing, here are a few more suggestions to make the most of your continuo practice:

Always be aware of the harmonies created by the interplay of the melody lines

and the bass. This will help you to realize the figures (written and implied) correctly.

The *lirone* is unique within the continuo group in that it can articulate dynamics *and* sustain notes indefinitely. Use this to the best advantage of the music. The instrument's unlimited articulation possibilities more than make up for any harmonic shortcomings.

Just because the bass line has a particular rhythmic pattern does not mean it must be played that way. If the harmony is static over a moving bass line, sometimes it is more desirable to hold the chord out rather than move rhythmically with the bass. Recall the moving bass line under a held chord from p. 51.

Be sensitive to the text. That means that some translation must be done and that you must know how the language is pronounced. It is the accompanist's job to underpin the affect of a given piece. Use a variety of articulations and note lengths to greater effect.

Phrasing: Always be aware of where the musical line is headed. Baroque music is, above all else, rhetorical; it is speech. Cadences are commas, periods, question

marks, and other punctuation. Suspensions are text accentuations, so give the dissonant beats a bit more, and the resolution a bit less.

Hemiola also falls under the heading of phrasing. A hemiola occurs when a piece in a triple meter changes to duple without an actual change in the time signature. Whenever a piece is in a triple meter, look for hemiola near cadences. It doesn't always happen, but if it does, be aware of it and bring it out through articulation. Note the accent marks in the "La folia" ground bass example below:





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These are only a few suggestions to help you get started. For further instruction, you may be able to find a *viola da gamba* teacher who can help with bowing and articulation, or a lute or harpsichord teacher who can help you to work out your accompaniments and give you tips on phrasing and articulation. Contact the Viola da Gamba Society of America, The American Lute Society, and the Western, Midwestern, and Southeastern Historical Keyboard Societies to find knowledgeable musicians in your area. And, as the *lirone* is an accompanimental instrument, *play with other musicians, especially singers, as often as you can.* You will find that you gain the most skill from "real life" situations and the happy osmosis that occurs when you play with really accomplished artists.

Appendix

Further Exercises and Pieces:

Here are a few more ground bass patterns. Ground basses are common in both the Renaissance and Baroque eras. They are also good to have memorized and under your fingers for spontaneous improvisatory sessions with soloists. The first example, the chaconne, is given with tablature and chord symbols. The other examples are left for you to interpret. Remember the Rule of the Octave (p. 64), and feel free to apply appropriate cadential formulas, as described in Chapter 3, at the end of each repeat.



Chaconne:
The Bergamasca:



Passamezzo Antico:



Passamezzo Moderno:



Romanesca:



Ruggiero:



Exercises and Examples from Period Literature:

These exercises are taken from treatises listed in Chapter 2. Each of these requires a tuning other than the standard one used in the previous chapters, and are included in their original form. You may transcribe them for your chosen tuning if so desired. Rhythms are indicated by flagged stems above the tablature staff.

Cerreto:

Tuning: G g C c g d' a e' b $f \ge c \ge$ (*Un'* Arcata indicates that four notes in each measure are slurred).



Mersenne:

Tuning: c d g d' a' e' b' f \geq ' c \geq " g \geq ' d \geq " a \geq '

This example uses a different type of tablature. Instead of numbers indicating the frets, letters are used. "A" indicates and open string, "b" the first fret, "c" the second, and so on. In this example, the chords are set very high up

on the fingerboard, using fret "f," (fifth fret), and fretless half-steps labeled "g," and "i".



Transcriptions:

The following three excerpts are taken from repertoire that specifically lists the *lirone* among the instruments required in the continuo group. The figures have been left unrealized, though a few examples are given.

Excerpt from Cavaliere's Rappresentatione di anima, et di corpo.⁴⁶

This piece is, as its title indicates, a dialog between the body and the spirit. In actual performance, the *lirone* might only accompany the spirit, as this would be a perfect situation in which to use the instrument symbolically. The figures

⁴⁶ Emilio del Cavaliere, Rappresentatione di anima, et di corpo (Farnboro, England: Gregg Press, 1967).

are very straightforward, with only a few places that might cause difficulty. The three most difficult passages are realized below:



Other potentially difficult places:

Measure 74: The first two figures should be read as follows:

	11 6 becomes	6 4
	\geq 5 becomes	5 ≥
Measure 83:	11 6 becomes	6 4
	13 12 becomes	6 5 (7 th chord, first inversion)

These double-digit figures are discussed in Chapter 3. This formula

applies to all such figures in all three of these pieces.







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Excerpt from Luigi Rossi's Oratorio per la Settimana Santa:47

The final madrigal from Luigi Rossi's oratorio is a lament. As discussed earlier, this is another genre that is very appropriate for *lirone* accompaniment. No tablature for the figures has been provided, as all harmonic movement indicated by the figures is included in the choral part.

⁴⁷ Facsimile in: Johnson, Joyce L. and Howard E. Smither, editors. *The Italian Oratorio*, 1650-1800 *Volume 2: Anonymous Oratorios in the Barberini Collection of the Vatican Library*. New York and London: Garland, 1986.

Fig. A11

Piangete, occhi, piangete from Oratorio per la Settimana Santa

> Luigi Rossi (1597/8 - 1653)





















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Excerpt from Peri's Le Musiche sopra l'Euridice:48

The following is a scene from the first extant opera, Jacopo Peri's famous *Euridice* from 1600. This dialog takes place between Orfeo and Plutone, king of the underworld, with appearances by his wife, Proserpina, and the ferry pilot on the River Styx, Charonte. The *lirone*, which was thought to be a recreation of Orfeo's lyre, should be used to accompany only Orfeo. Once again, the figures are fairly straightforward, though some difficult passages have been realized below:



Other notes and particularly difficult places:

Measure 5: The C \geq on the first beat should be realized as a 6 chord. This is "rule of the octave" material, and should be adhered to in most similar circumstances. When in doubt, look to the melody for clues.

Measure 31: The E \leq on the third beat should be a root position triad.

⁴⁸ Peri, Jacopo. *Le musiche sopra l'Euridice*. Rome: Reale Accademia d'Italia, 1934.

Fig. A13

Le Musiche sopra L'Euridice Excerpt

Venere, e Orfeo Ο 10 Ar-ma di spe-ne, to da in mor-tal gui da e di for-tez-za Pal - ma ch'au - rai di Scor 9[:] e 🝺 0 0 ø 0 # # # # # # # 4 Orfeo Bx p. 0 10 10 . 0 O B fo,e pal mor te an-chor tri on -ma. O Dea Ma - dre d'A - mor л •): 0 #0 ο Ο 11 # # # # # ₿¥ ρ ρ 9 9 ţ٢ fig-lial grá Giou - e Che tra co tan te pen - e Rav - vi - vi'l cor con si io a ves-pem - e 7 0 . θ P D 0 # # 5 # 6 # 10 ₿₹ • ρ Ο P ₿ Ri-ve dro quel-le lu - ci al - m'e se-re - ne. Dov e mi scor dou - e -gi -10 **)**; • 0 P P Þ 0 Θ Θ #.11 11.# þ þ

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Jacopo Peri



































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11.#











Further Repertoire:

The following is a list of pieces comprising the entire known repertoire of *lirone*-

specific works.⁴⁹ Instrumentation has been included for most of these works.

The *lirone* is occasionally given a specific line in a score, but more often it is

included as part of the continuo group, and to be used where appropriate. It is

up to the director and/or performer to decide when exactly to use it.

Intermedii: La Pellegrina with music from Mantua and Rome (1589)

Alessandro Striggio: "Oh, altero miracolo novello." a 4: Cupid, Zephyrus, Playfulness, Laughter Musica: Lirone, four lutes, viola d'arco:amoretti 3 gravicembalo, leuto grosso, viola soprano, traverso contr'alto, flauto grande tenore, trombone basso, cornetto muto, che sonava una quinta parte aggiunta di soprano

Alessandro Striggio: "Fuggi speme mia."⁵⁰ a 5: Psyche, Soprano solo, 4 violoni off stage 4 trombones, lirone off stage.

Francesco Corteccia: "Dal bel monte Helicon." a 4: 2 cornetto muti, 2 trombone, dulcian, stortina, lirone, lira, ribechino, 2 lutes.

_: "Himeneo dunque ogn'un chiede."

a 8: lira, lirone

Cristofano Malvezzi: "Io che l'onde raffreno." a 5: Water nymphs: chitarrone, arciviolata lira (*lirone*).

⁴⁹ David, 84-85

⁵⁰ A full realization of this piece is available in:

^{Brown, Howard Mayer. "Psyche's Lament: Some Music for the Medici Wedding} in 1565." Words and Music: The Scholar's View. A Medley of Problems and Solutions Compiled in Honor of A. Tillman Merritt by Sundry Hands. Laurence Berman, Elliot Forbes, et al., editors. Boston: Harvard University Press, 1972.

Malvezzi: "O qual risplende nube."

a 6: 24 singers, 4 liuti, 4 viole, 2 bassi, 4 trombones, 2 cornetti, cetera, salterio, mandola, arciviolata lira, violine

- Malvezzi: "O fortunate giorno." a 30: in seven choirs.
- Francesca Caccini: 'O quanto muto.' Arciviolata, 5 viole, Organo di Legno, Strumenti di Tasti.

Pieces as examples:

- Marin Mersenne (1636) includes a tablature of le Baillif's *Laudate Dominum* in his treatise, *Harmonie Universelle*. (see p. 108)
- Cerreto, "Della Prattica Musica vocale, et strumentale." (1601): an accompaniment for soprano voices with lirone.

From Roman, Venetian, and Florentine opera and sacred dialogs:

E. Cavalieri (1600): "Rappresentatione di Anima et di Corpo, Prologo." Lira, 3 violini, arpe, lauti, gravicembali, tiorbe &violini Listed in the foreward to the work:
"Una lira doppia, un clavicembalo, un chitarone, o tiorba Come ancora un Organo suave con un Chitarrone."

Stefano Landi (1631): "Il Sant'Alessio." in A. della Corte: *Drammi per musica dal Rinuccini allo Zeno*, i (Turin, 1958), 195–265.

- Rossi or Pasqualini (1653): Oratorio "Mi son fatto nemico," Cantata a 5 con strumenti
 - Lira Basso solo
 - Lira Alto solo
 - Lira a 4 et violone, soprano, Lute, 2 violins
 - Lira Tenor Solo, cembalo, violone

Rossi or Pasqualini: Oratorio "O cecitá," Cantate a 5 con stromenti se si vuole.

Lira Soprano, Alto, e violone 4 viole (ritornello) 4 viole and cembalo (ritornello) Lira Basso solo e violone

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- Lira Basso solo e violone
- Lira Tenore solo e violone Madrigal a 5, lira (lirone) in basso continuo tutti.

Jacopo Peri (1601), "Sopra L'Euridice," Florence, with arias by Giulio Caccini Instruments and Performers: Una lira grande, Messer Giovanbattista dal Violino Un Gravicembalo, Signor Jacopo corsi, sono Un Chitarrone, Signor Don Grazia Montaluo Un Liuto grosso, Messer Giovanni Lapi

Domenico Belli (1616): "Orfeo dolente," Orfeo sonando con la lira il seguente ritornello.

Rossi (1641-45, approx.): *Giuseppe* Oratorio per la Settimana Santa

Domenico Mazzochi (1664): "Lamento di David," puo servire con la lira

Bernardo Pasquini (1710): "Cain et Abel," con la lira.

Recommended Recordings:

The following is a partial list of recordings that feature *lirone* player Erin

Headley.

Le Canterine Romane Luigi Rossi Tragicomedia Teldec 4509 90799-2

Madrigali Concertati Claudio Monteverdi Tragicomedia Teldec 4509-91971-2

Amor Amor, Roman Cantatas c. 1640 Suzie Le Blanc/ Tragicomedia, Vanguard Classics 99140 *Il Ballo Delle Ingrate* Claudio Monteverdi Tragicomedia Teldec 4509-90798-2

Heinrich Ignaz Franz von Biber The Mystery Sonatas John Holloway, violin Virgin Veritas VCD 7 90838-2 Madrigali Concertati Claudio Monteverdi Tragicomedia Teldec 4509-91971-2

La Dolce Vita Tragicomedia, directed by Stephen Stubbs / The King's Singers EMI (Classics/Reflexe) CDC 7 54191 2

Sprezzatura Tragicomedia, directed by Stephen Stubbs EMI (Classics/Reflexe) CDC 7 54312 2 *Capritio - Instrumental Music* Tragicomedia, O'Dette, et al Harmonia Mundi CD 9304672942

Monteverdi: Che Soave Armonia Challenge Classics CD 0891720352

Love and Death in Venice Conductor: Stephen Stubbs Emi Records [All429] - #45263

Una <<Stravaganza>> dei Medici: Intermedi (1589) per <<La pellegrina>> Taverner Consort – Taverner Choir – Taverner Players/Andrew Parrott EMI CDC7479982

The Continuo Group:

As indicated in Chapter 3, one must exercise some discretion when choosing combinations of instruments for a continuo group, especially with regards to the doubling of the bass line by a sustaining instrument. Though most seventeenth century theorists give only vague guidance on most these issues, much has been gleaned from ensembles specified in a number of compositions. A summary of a few basic guidelines is as follows:

- 1) "At no time during the 17th century did there exist a general practice of doubling the basso continuo."⁵¹
- 2) Occasions when bass line doubling is appropriate:
 - a. Opera or Intermedii.
 - b. Pieces in which there is a good deal of melodic interest in the bass line.
 - c. Pieces in which the bass line is an integral part of the counterpoint.
 - d. Pieces in which bass doubling is specified by the composer.
 - e. If extra reinforcement is required to keep the ensemble on pitch.⁵²

The job of the continuo in the 17th century is to clarify the harmonic structure on which the rest of the ensemble's parts are based. If doubling the bass line seems to make a given piece become too bass-heavy or obscures lines being played or sung by another voice or instrument in a similar range, it is probably best to leave off the doubling. Doubling may be appropriate when the chordal instrument does not posses a strong bass range, as can be the case with some harpsichords, and is especially the case with the *lirone*. If you decide to include a bass instrument in your continuo group, the 'cello was the most widely

⁵¹ Tharald Borgir, "The Performance of the Basso Continuo in Seventeenth Century Italian Music" (Ph.D. diss., University of California, Berkeley, 1971), 241.

⁵² Michael Praetorius, *Syntagma Musicum v. III, Wolffenbuette. Holvwin, 1619.* Reprineted as vol. 15 of *Documenta musicologica, Erste Reihe,* Kassel, Baerenreiter.

used, especially in Italy, in the 17th century. A bass viol may be used in most French and German music from the period, as well as late 16th century Italian.

Further Continuo Study:

In addition to the list of treatises in Chapter 1, the following is a partial list of materials for the further study of continuo practice and figured bass realization. Primary sources mainly include those of early 17th century Italian authorship, though a number of later French, English, Spanish and German sources have been included to encourage a more diverse perspective on the practice.⁵³ Though these sources concentrate on figured bass as applied to keyboard and plucked string instruments, the same principles of figured bass realization, of course, apply to the *lirone* as well.

Primary Sources:

- A. Agazzari, Del sonare sopra 'l basso (Siena, 1607).
- C. Avison, An Essay on Musical Expression (London, 1752).
- A. Banchieri, L'organo suonarino (Venice, 1605)
- _____, *Conclusioni nel suono dell'organo* (Bologna, 1609).
- A. Barcotto, Regola e breve raccordo per far render agiustati (Padua, c1640)
- J.B. Baumgartner, *Instructions de musique théorique et pratique à l'usage du violoncelle* (The Hague, 1774).

⁵³ Peter Williams and David Ledbetter, Continuo [Basso Continuo], <<<u>http://www.grovemusic.com</u>>>, accessed 01-05-2004.

- F. Bianciardi, *Breve regola per imparar' sonare sopra il basso con ogni sorte d'istrumento* (Siena, 1607)
- F. Couperin, *Règles pour l'accompagnement (c*1698).
- N. Fleury, *Méthode pour apprendre facilement à toucher le théorbe sur la basse-continue* (Paris, 1660).

F. Geminiani, The Art of Accompaniment (London, 1756-7).

_____, *Rules for Playing in a True Taste* (London, c. 1739).

_____, A Treatise of Good Taste in the Art of Musick (London, 1749).

- J.A. Herbst, Arte prattica & poëtica (Frankfurt, 1653).
- G. Keller, A Compleat Method for Attaining to Play a Thorough Bass, upon either Organ, Harpsichord, or Theorbo-Lute (London, 1707).
- A.F.C. Kollmann, A Practical Guide to Thorough-Bass (London, 1801).
- M. Locke, Melothesia or Certain General Rules for Playing upon a Continued-Bass (London, 1673).
- T. Mace, Musick's Monument (London, 1676).
- J. Mattheson, Grosse General-Bass-Schule (Hamburg, 1731).

_____, Kleine General-Bass-Schule (Hamburg, 1735).

- A. Maugars: Response faite à un curieux sur le sentiment de la musique en Italie (Paris, c1640).
- C. Monteverdi: Madrigali guerrieri et amorosi ... libro ottavo (Venice, 1638).
- G. Muffat, Regulae concentuum partiturae (c1699).
- N. Pasquali: Thorough-Bass made Easy, or Practical Rules for Finding and Applying its Various Chords (Edinburgh, 1757).
- L. Penna: *Li primi albori musicali per li principianti della musica figurata* (Bologna,1672).

M. Praetorius: Syntagma musicum, iii (Wolfenbüttel, 1618).

J.J. Quantz: Versuch einer Anweisung die Flöte traversiere zu spielen (Berlin, 1752/R, 3/1789; Eng. trans., 1966, 2/1985, as On Playing the Flute)

- J.-P. Rameau: Traité de l'harmonie reduite à ses principes naturels (Paris, 1722).
- J.-J. Rousseau, 'Accompagnement', 'Récitatif– accompagné, mesuré', *Encyclopédie méthodique* vols.xiii, xiv, ed. N.E. Framery and P.L. Ginguené (Paris, 1782–1832).

____, *Traité de la viole* (Paris, 1687).

- M. de Saint-Lambert, Nouveau traité de l'accompagnement du clavecin, de l'orgue (Paris, 1707)
- J. de Torres y Martinez Bravo, *Reglas generales de accompañar, en órgano, clavicordi o y harpa* (Madrid, 1702) .
- D.G. Türk, Kurze Anweisung zum Generalbass-spielen (Leipzig and Halle, 1791).

Modern Studies:

- D. Arnold and N. Fortune, eds., The New Monteverdi Companion (London, 1985).
- F.T. Arnold, The Art of Accompaniment from a Thorough-Bass as Practised in the 17th and 18th Centuries (London, 1931).
- T. Borgir, *The Performance of the Basso Continuo in Italian Baroque Music* (Ann Arbor, 1987).
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- H.M. Brown and S. Sadie, eds., *Performance Practice: Music after 1600* (London, 1989).
- R. Donington, *The Interpretation of Early Music* (London, 1992).
- _____, *A Performer's Guide to Baroque Music* (London, 1973).
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- D. Ledbetter, Continuo Playing According to Handel (Oxford, 1995).
- N. G. Lunde, *The Continuo companion : sources for basso continuo instruction in facsimile* (Columbus, Ohio : Early Music Facsimiles, 1988).
- R. Müller, Der stile recitativo in Monteverdis Orfeo (Tutzing, 1984).
- N. North, Continuo Playing on the Lute, Archlute and Theorbo (London, 1987).
- J.A. Sadie, The Bass Viol in French Baroque Chamber Music (Ann Arbor, 1980).
- O. Strunk, Source Readings in Music History (New York: Norton, 1998).
- P. Williams, Figured Bass Accompaniment (Edinburgh, 1970)
- R. Zappulla, Figured Bass Accompaniment in France (Turnhout, 2000)

Important *Lirone* Contact Information:

Lirone Builders:

Peter Heutmannsberger Hauptplatz 4 Linz A-4020 Austria +43 70 785856 Fax: +43 70 781383

John Pringle 2218 Mount Willing Rd. Elfand, NC 27243 919 563-4118

Bow Makers:

Christopher English 2029 Spruce Port Townsend, WA 98368 360 379-9835 http://www.cf-english.com

Michael Fleming 13 Upland Park Road Oxford OX2 7RU England +44 1865 512807

Harry F. Grabenstein 179 Walker Hill Rd. Williston, VT 05495 802 872-9023 Neil Hendricks 1920 Wilder St. Reno, NV 89512-1938 775 329-1905

Linda Shortridge 725-1 Tramway Lane NE Albuquerque, NM 87122 505 822-1311

String Makers:

Aquila Strings Aquila Corde Armoniche S.a.s. di Pace Manuela & C., Strada Scuole dell'Anconetta 67 - 36100 VICENZA - ITALY. <u>www.aquilacorde.com</u> + 444 - 514564

Daniel Larson 26 N. 28th Ave. E Duluth, MN 55812 218 724-8011

Robert E. Link 117 N. Hassell St. Hillsborough, NC 27278 919 732-8051

Damian Dlugolecki 520 SE 40th St. Troutdale, OR 97060-2568 (503) 669-7966 Fax: 503 665-2738 http://www.teleport.com/~damian /strings.htm

Organizations:

Early Music America 2366 Eastlake Avenue E. #429 Seattle, WA 98102, USA 206/720-6270 or 888/SACKBUT Fax: 206/720-6290 Inquiries: <u>info@earlymusic.org</u> General Office: <u>office@earlymusic.org</u> Advertising: ads@earlymusic.org

Lute Society of America Garald Farnham, Treasurer 255 W. 98th St., #5C New York, NY 10025-7282 http://www.cs.dartmouth.edu/~lsa

Viola da Gamba Society of America Alice Renken, secretary. 4440 Trieste Dr. Carlsbad, CA 92008 <u>Http://www.vdgsa.org</u>

Viola da Gamba Society of Great Britain <u>http://www.vdgs.demon.co.uk/</u> +44 1904 706959 <u>admin@vdgs.demon.co.uk</u>

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