

HOW TO IMPROVISE ON THE LIRE, DA BRACCIO and DA GAMBA?

Introduction:

I don't want to tell you too much about the fact that the improvisation in the music of Middle Ages, Renaissance and Baroque period have had the same importance it has in our, modern times, in blues, jazz, rock, traditional folk, world and the so called contemporary music. Not so in the "normal" often wrongly called "classical" or "serious" music, with the only one exception: the organ and organists. Who have read Arthur Rubinstein autobiography knows that even in the time of his youth at least some ornamentation of the composed (piano and other) music was allowed, appreciated and practised...

Needless to say, in the non European traditional and classical music, from its beginning until today, improvisation not written but organised in various *modi* and learned painstakingly for at least ten years, was and still is the "rule"...

Speaking about improvisation, it should be mentioned the practice (being present in the world of Early Music from the very beginning of its great "boom" in sixties of the past century till today) we could call the "fake improvisation", where even some great soloists or ensembles "sold" or still sale to the public their compositions, written down and then practised to the memory as the "real" improvisation. No doubt, this could be almost in the rule beautiful and inspired music, played with great taste and virtuosity (I remember here the "Studio der frühe Musik", one of my favoured ensembles to which I owe a lot...) everything but not a REAL improvisation.

Unfortunately, in this way we shall never reach our supreme goal; to perform medieval, renaissance or baroque music as "close" as possible to our colleagues of those periods - the term "authentic" I think is absolutely inappropriate...

I shall allow to me to make some (or better to say, many...) quotations, starting with one of the authors who was the first - eighty years ago - to wrote quite important ideas and brought some interesting sources; Ernst Thomas Ferand (- Freund). This Hungarian born scholar taught first in Austria and after the Nazi "Anschluss" went to Switzerland. In 1938 he published the book "Die Improvisation in der Musik" (Rhein-Verlag, Zurich), whose English translation (1956) under the title "Improvisation in Nine Centuries of Western Music" referred to Ferand as "perhaps the most widely acknowledged authority on the subject of improvisation in Western music.". Not having the English edition at the hand (pity...) I did the translation from German original into English and do hope it is understandable...

p.349: "...it seems that the recitation or singing to viola or lyra in Italy in the 15th and 16th centuries was very popular. In which case the singer accompanied him/herself on those instruments. Anyway, speak B. Castiglione in his book *Il Cortigiano* (1514) about both ways of the accompaniment as self-evident and notice as especially impressive singing to the viola da braccio (... *ancor molto piu il cantare alla viola...*, ... *ma sopra tutto parmi gratissimo il cantare alla viola, per recitar...*). That here we really have to do with a self accompaniment, is clear due to the the comment that the old men looks funny when they during singing accompany themselves on the viola; if they absolutely have to do this they should better do it secretly. (*Se vorrano i vecchi cantare alla viola, facciando in secreto.*)

Also in the case of the Vasari's mention that Lionardo da Vinci famous singing and playing to Lyra should be an improvised art. (*Lionardo si risolve a imparare a sonare la lira... onde sopra quella cantava divinamente.*) Schering thought that in this case it should be the multi stringed "lyra da braccio" but we shouldn't forget that in this period also the lute have been described as a *lira*...

/p.351/ “How widespread was the Art of self accompaniment of singing during the Renaissance testimony a manuscript from the 16th century ...containing the treatise *De musica et poetica opusculum* written by Raffaele Brandolino Lippo /IP: later, Ferand call him “Brandolini”/ jun. from Florence. We learn there that the care for music and poetry through princes and popes, as for instance the king Alfonso of Naples and his son Fernando I., the pope Pius II (Aeneas Sylvius Piccolomini) and to the pope elected Giovanni Medici, experienced the rich sponsorship.

Brandolini stresses the importance of similar Art of improvisation in /p.352/ ancient times and mentions then the renown *improvisatori* as Dante, Petrarca and Baccio Ugolini, about which he reported that he *canendis ex tempore ad lyram versibus* so enchanted the king Alfonso II, that he gave him a diocese.

According to Brandolini before him, the *improvisatori* capable to sing in latin and simultaneously invent both words and music /IP: “ad hoc”/ have been very rare and seldom successful. As an exception, Brandolini mentions Angelo Poliziano, Angelo Maturazzi, Probo de Sulmone, an Augustine monk named Gillenus and his own brother, Aurelio Brandolini (d. 1498), who was known as *christian Orpheus*. This improvisator has been active on the court of the king Mathias Corvinus /IP: king of Hungary and Croatia/ as well as at various Italian princely courts, where he - in the way of ancient rhapsode and bards - *heroicas laudes extemporali carmine celebraret*. That apart to the “Lyra” also viola has been used for the accompaniment and ornamentation of singing, as well for the performances of heroic epos (*ad historiarum recitationem*) already in the 15th century we learn by Tinctoris, in his treatise *De inventione et usu musicae*. ...”

We don't know for sure but we could only suppose that the names *lira*, *lyra* and *viola* meant the same instrument, *lira da braccio*, but for Tinctoris it could mean the lute too...

As Ferand several times “jumps” back and forth from *frottola* of the early 16th century to *Ruggiero* and *Romanesca* of the 17th century, in my quotations I tried to divide his thoughts on one or another of this subjects...

Here comes a very important information for the scope of our research

/p.353/ “**Already the Frottola-collection by Petrucci (4th book) contains such model strophe for the improvised performance of latin poetry for sonetti, stanze and capitoli, (*Strambotti Ode Frottole Sonetti. Et modo de cantar versi latini e capituli Libro quarto*, Venice [1505?] 1507) as for instance one *Aer da cantar versi latini* by A. Capreolus and one similar (anonymous) *Modo de cantar sonnetti* .”**

See in the Supplement for music examples, including my realisations for *lira da braccio* and audio examples of them. In the same, *Libro IV di Frottole*, there is also a piece by Ph. De Lurano, used by B. Disertori for one of his reconstructions.

/p.356/ “**But also the Horatian ode by Tritonius (H. Judenkünig, etc.) represent the written version of a similar recitation practice.** In the case of a polyphonic songs by *Joueur de lire Joachim Thibault dict Corville* it must be similar practice: he in 1572 got a gift of 125 pounds by king Charles IX to finish his composition *pour chanter a plusieurs voix des vers en rythme et musique, qui se reciterent sur la lire et le luth*.” /IP: here we got another example that the Art of improvisation on both *lire* wasn't restrained only to Italy./

p.369: “That what has been preserved from the earliest lute tablatures printed by Petrucci, by F. Spinaccino (*Intabolatura di lauto*, 1507), Joan Ambrosio Dalza (*Intabulatura de Lauto Libro Quarto*, 1508) and Franciscus Bossinensis (*Tenori e contrabassi intabulati etc.*, 1509 and 1511), as well as german lute books which followed and some manuscript sources - belongs, if we take for granted that lute music existed already in the 15th century, mostly if not exclusively to the realm of improvised practice, which main field of activity was song accompaniment and dance music. **It could be supposed that the song arranging existed long before the first known /IP: printed or in manuscript/ tablature experiments appeared, same as the instrumental inter- or postludes and intermezzos in the art of the ancient Oriental music, like it was later done by Bossinensis in the case of his humanist ode compositions.**”

We have not one single humanist ode composed by Bossinensis himself but in his books, arranged for voice and lute, there are many such examples composed by other authors, M. Pesenti, for example.

p.371: "Even Pietro Aaron, in his work *Lucidario in musica* (1545/4), distinguish between *cantori a liuto* who singed by memory to the lute accompaniment and the *cantori a libro*, who sung and play from the music."

Here, I want to mention shortly what Ferand say about *Aria di Ruggiero*, *Romanesca* and singing the improvised *Ottave rime*:

"Einstein thought that at the beginning of monody so often arranged popular tunes, as for instance folk melodies *Aria di Ruggiero* and *Romanesca* from Naples, have character of bass melodies and their use goes back to the improvised practice of a 16th century. Both, *Aria di Romanesca* (appeared in the Caccinis *Nuove musiche*, 1601/2) and *Ruggiero* - melody, for the first time traceable by Sigismondo d'India in 1609, could be identified as models or skeletons which originally represented the musical foundation for a improvised performances of popular episodes from the famous heroic epos by Ariosto or Tasso.

One example of the practice to sing the improvised *Ottave rime* above the constant bass theme, could be found in the collection of *Canzonette* from 1591 by S. Verovio (*Con l'intavolatura del Cimbalo et del Liuto*), in which appears an (anonymous) composition described as *Aria per cantar Ottave*, which bass is related to the *Aria di Ruggiero* and which text is taken from the *Orlando furioso*.

The second author, Italian musicologist and engraver Benvenuto Disertori, wrote for our scope very important and interesting article PRATICA E TECNICA DELLA LIRA DA BRACCIO/PRACTICE AND TECHNIQUE OF THE LIRA DA BRACCIO (published in the *Rivista Musicale Italiana*. Nr. 45, 1941; translated from Italian by Giuliana Gerini) only three years after already mentioned book by E. T. Ferand.

He was the first of musicologists who tried to make the reconstruction of the chords on the lira da braccio, based on some few pictorial evidences in the Italian art of the Renaissance, long before the chords and *lira* fragments of the so called Pesaro MS have been discovered, transcribed and published. In the same article he left too some very interesting ideas about improvisation, which we will quote here:

"Here Ferand mentions, from the Fourth Book of the Frottole "petrucciane" (published in Venice in 1505, ...), an anonymous and schematic *modo di cantar sonetti*/ mode to sing the sonnets, and an *aer de versi latini* composed by Antonio Capreoli from Brescia, both compositions for four voices without text, that apparently contribute at first sight to bring some light, too, to the performing practice *alla viola*, i.e. to the accompaniment on the lira da braccio."

Disertori is also dealing with Silvestro Ganassi's rules from his work *Letitione Seconda* "... chapter XVI of the *Regola Rubertina*, published by this author in Venice in 1543:

"...he explains the permitted modifications to the musical texts, allowed for the practice of *dire i bassi* (singing the bass) , "*accompanying it with the sound of the lyra*", that should perform the remaining voices, with possibility either to omit here and there notes that can not be performed on the violin in a certain string combinations, or to /p.160./ introduce new notes not written by the composer; which is sometimes inevitable when it is impossible to pass over one or more middle strings to produce the given chord, ... due to the limited technical possibilities of the lira. Immediate results from our attempts were two maybe not useless remarks: as first ... if the bass voice has to be used/IP: i.e. if the singer is singing in bass range/ it means that we have inevitably to take the highest voice (the superius) transposing it an octave lower, instead of the part originally /p.161./ written as the bass /IP:voice/ and composed mainly of longer note values, which does not offer a sufficient number of notes for the each syllable of the text. /IP: As it could be seen from my

realisation of Bossinensis piece “Haimè per che mai privo” for lira da braccio even using the original bass voice is possible with some rhythmic adjustments; see in the Supplement./The second ascertainment is that the chord of diminished seventh with the function of modulation (even if sometimes the root is omitted) is often implicitly used in the two frottolistic compositions mentioned by Ferand: this circumstance could mainly coincide with the chords that can be performed on the lira, that we have deduced from the ancient paintings of the 16th century and will be described later.

It is certain that one key of the lost musical practice to accompany the singing with the lira da braccio must be searched in the frottolistic literature and in the many vocal compositions during the Renaissance inspired by Horace's Odes; ... A further examination, even superficial, of the complex of Petrucci's *frottole* sufficiently persuades us that most compositions (especially *Odes*, *Sonnets*, *Capitoli*) can be and were used to perform numerous other poetical texts, besides those added by the editor, provided that they had the same meter. For example, on the *aer de capituli* by Filippo da Lurano, that closes book IV/p.162./ of the *frottole*, so to say, the whole *Trionfi* of Petrarca, *Amorosa Visione* or *Divina Commedia* could be sung. It is clearly obvious that in similar cases, to avoid any monotony, the singer had to prove his inventive abilities by embellishing with variations the *fulcrum* of the given scheme;...

Preceded by the indication on the tuning of the alto lira, here we give three examples of recitation (one for the *Capitoli*, *Poemeti* and songs in *terza rima*, another for the *Ode* and a third one for the *Sonetti*): the sung part is provided with text and separated from the other three voices, ...

The reader, after taking note on the tuning of the lira and having mentally classified the simple chords coming from the fusion of the voices, will be able to judge by himself, with the help of this musical examples, which notes can certainly be played with the *lira*, which ones shall be transposed or repeated in the octave, which ones shall be omitted for technical reasons and finally which notes, harmonically not heterogeneous and not written, should be added to allow the bow to perform the chords. Please, consider the undisputed fact that even the thumb should be used, in a progression of at least four chromatic tones, on the pairs of strings, tuned in the octave, of the 4th and 5th string.

In some cases, anyway, the thumb touches only the 5th string, either leaving the 4th string resonate as an open one or touching this 4th string with another finger. The first two mentioned examples (the *Aer de Capituli* of Filippo de Lurano and the *Ode Se la gran fiamma*) will adequately show as a hypothesis the function of the two drone strings, that can not be modulated because outside of the fingerboard, tuned G - g on the alto lira. These drones come into play to give majesty to the closing chords.

In the *Aer de capituli*, we have replaced the original text, saying *Un /p.164./ sollicito amor una gran fede*, with the text of the *Canto Primo* of the *Divina Commedia*, and the original sonnet in the composition of Cara *Mentre ch'a tua beltà fisso dimoro* with a sonnet of Petrarca, almost too nice: *Già fiammeggiava l'amorosa stella*. **This our method to replace texts was surely used also in the 16th century: it is proved by denominations such as *modi*, *aeri di cantar capituli*, *sonetti*, *versi latini*, given to these short musical formulas, presented sometimes with an occasional text - sometimes with no text at all.** ...

“The /IP: playing/ technique of the lira da braccio remains somehow shrouded in mystery, as the promise, made by Ganassi at the end of Chapter XVI of his *Letione Seconda* to give us a complete method, has resulted vain. The mentioned chapter deals with the way to reduce the madrigals for three, four and up to five voices for singing to the accompaniment of the viol, giving the example of a madrigal for three voices by Jacopo Fogliano, conveniently reduced in staff music and tablature; Ganassi also mentions some very skilful bow strokes made by the players of lira da braccio in order to contrast *the figured part with the Cantus Firmus*, i.e. the playing of faster notes of the one /IP: highest/ voice above harmonies of the /p.166./ other resonant strings, maybe in long held notes, maybe played in *arpeggio* as on the lute, maybe in broken chords. Due to Ganassi's opinion, these bow strokes are very difficult to imitate and to apply on the viola da gamba. This mention is, anyway, too vague to give us a concrete idea of that particular virtuous skill.

Here, again, I must express some doubts: the viol tuning like the lute should - at least in the theory - be more appropriate for voice accompaniment from lira da braccio, tuned basically as violin with additions of octave strings or as something between the medieval fiddle and the violin or viola... Anyway, at least a century later Italian musicians active in England (re-?) discovered this deciding to create the so called “lyra -viol” and to develop the concept of voice accompaniment or soloist

playing on both *lire* significantly further. Almost 60 different tunings from the seventeenth century have been found for this instrument.

And back to Disertori:

“From all other subjects written by Ganassi, we can deduce as follows:

1) that the art of the *lira da braccio* was founded on a very advanced chordal technique, in order to help the occasional performing of rapid passages (called *perfidie* by the lute players, i.e. notes running *per fides*, from string to string), and much less (if not at all) on the performing of simple expressive cantilenas by one single voice;

2) that the *lira* was mounted with fingerboard, tailpiece and bridge that were hardly curved, or even almost flat to facilitate simultaneous playing of more strings; /IP: About that see by Sterling Jones in his book on *Lira da braccio* or in the text of my project on both *Lire*./

3) that the bow used had to be *longer than usually*, /see the same source as for no.2/ ***and should not be drawn very taut, so that you will be able to draw it gently and closely over the strings, as is necessary when you play the chord;**** /IP: here I replaced the Disertori's with the the English translation of Ganassis' *Regola Rubertina*, made from the German one by Daphne and Stephen Silvester. R. Lienau Edition, Berlin, German version 1972, English 1977/.

4) that the tension of horsehair of the bow could sometimes be regulated during the performance by pressing the forefinger on horsehair to determine its contact with one, two, three, four or more strings according to the specific need (***When fewer strings or indeed only one string is used you must draw the bow but with your finger as you see fit.***)

5) the bowing technique was singularly advanced both for variety and for proceeding virtuosity: this is confirmed completely or partly by the images of players of *lira da braccio* handed down to us in the paintings of that time. And precisely these paintings will give us further information about this subject. ...

Probably a certain sudden declamation with the *lira* proceeded for brief periods sung by solo voice, but was preceded or alternated by great chords, with the whole bow, of the *lira*, that should remain in the auditive memory of the listeners and offer to the declamation the necessary harmonic substratum: this is a performing way that, *mutatis mutandis* and in more explicit realisations, was chosen for the musical interlude from the beginning, and then prospered, even excessively, for more than two centuries in the music drama under the name of *recitativo*.” /

As an example: see F. Bossinensis: *Se mai per la maraveglia*, in the SUPPLEMENT./

In my project on both *Lire* I wrote (sometimes I repeat what already Ganassi and Disertori wrote):

7.6. My summary of the playing technique and art of the improvisation on *liras* based on the contemporary sources and my own practical experience:

A. *Lira da braccio*:

1. On the *lira da braccio* one could play as well melodically (using the uppermost two to three strings) as in chords. It should be noted that all of the (supposedly) in their original shape survived instruments have slightly curved/ rounded almost flat bridges - on the contrary a large number of iconographical evidences has a curved bridge.

I changed (from 1981 till now) four bridges of different grade of curvature, searching for the best solution when playing the combination of melody and chords.

2. On the instrument was not possible to play all chords in all their inversions, although Jones', Skipping and my research show that there are a lot more options than one might suppose, judging on the "catalog of chords" from the Pesaro manuscript. Although Ivanoff says that "both so called drone /! / strings could not be shortened by fingers, which means that only two bass tones have been available, Disertori found a pictorial evidence on which the lira da braccio player can (using a ring put on the left thumb) change those bass (and evidently no *drone*) notes. This could function only if the instrument has a single bass string outside the fingerboard, and has been documented by only one iconographic evidence, so far.

3. Lira da braccio players used technique of playing the chords that is now being called "jeux barée": several strings has been simultaneously pressed with one finger placed over the fingerboard. Chords on the three middle strings could have been, probably, played with one finger of the left hand.

4. The way in which the lira da braccio have been played in this period varied, most likely, from simple to quite a virtuoso combinations of fast passages¹ and chords. "Romanesca" from the Pesaro MS shows, most likely, the usual structure of the lira playing: melody that moves mostly in seconds and in the upper register (on the top two strings), supported by a relatively simple chords on the lower four to five strings.

5. It can be assumed that the most players their playing i.e. improvisation on the lira (which could be applied to the lira da gamba too) based on memorising of (all) chords and their combinations. Of course, this technique changed over the time: initially it was more like that of the medieval fiddle - later, coming closer to the playing technique of the Renaissance or early baroque violin. Moreover, I believe that precisely the experiments with chordal playing on the lira da braccio (on the viol playing in chords have been used from the very beginning - see at Ganassi), led to the further development of this technique on the violin. According to Rainer Ullreich, the practice of *drone* playing on the medieval fiddle began gradually to convert into a sort of proto-chordal accompaniment of singing, already in the late 14th century. Which would mean that, in the moment the proto (or the so called "classical", see by Skeaping) lira da braccio appeared, this technique has been used in practice for almost a century.

6. Several musicologists and musicians thought, or suppose that lira da braccio players sang in the register, which has been located below the instrument itself, and the chords with which they accompanied their singing - what was confirmed by statements of S. Ganassi. In this way, with her or his melody the singer could add the root tones of the chords, which - through the technical and musical characteristics of the instruments - were often limited to a inversion of 6/4, or the fifth instead of the root tone or the third in the bass. However, S. Jones' (see his proposals for the reconstruction of the repertoire) and my experiments suggest that a different way of performance - in which the singer sings in the same register or the one that lies above the chords of the lira da braccio - was possible and satisfying.

Drone strings: I wrote several times that those two strings outside the fingerboard have not been the "drones", like on the hurdy - gurdy, but simply bass strings, used in some chords where suitable and omitted in other where this would produce dissonances. Interesting enough, Disertori himself and in the above extremely important article describes an iconographic evidence where the lira player uses only one bass string and changes the basses using a kind of ring...

Another quotation from my project:

“About the improvisation technique in the Italian or Latin language in Italy of the 15th century wrote Emile Haraszti in the mid 20th century (1955): although he interpreted the terms *lira* or *lyra* (even *viola*) almost exclusively as “lute” (which is certainly exaggerated), one has to take his work very seriously. ...

Among other things, Haraszti says that the practice of singer / improvisers (*improvvisatori*) comes from medieval *trouvères* and *menestrels*. The art of improvisation is indivisible in its entirety: from one to another performer the complexity of its accompaniment was different. Some performers (such as P. Bono) were primarily virtuosos (on a lute) and singers, others - singers of *cantastoria* (i.e. singing about important historical events, something like *gusle* singers in nowadays Croatia) have likely put emphasis on the text and accompanying their singing with relatively simple sequel of chords.

Haraszti assumes that this art of singing accompaniment arrived in Italy from the Iberian Peninsula, through the Aragon's court in Naples. ...

How, according to Haraszti, functioned in the practice the technique and performance style of the singers (improvising to the lute)? Quoting Philippe Monnier, Haraszti said that some singers of *cantastoria* sang slow melody and accompany themselves on the violin (!) or lute. Depending on the text, they mimed, depicting various moods, laughing, crying, etc. Haraszti considered this to excessive, but based on different sources agree with André Pirro when he says that singing was barely modulated, and that the singers accompanied their declamation with just a few chords ...

The author asks how were the melodies on which the *improvvisatori* improvised: have they been similar to those in the folk music or were more like a rhythmic *parlando*?

An important role *lira da braccio* have had in the performance of the so called Horatian ode of the latinists of the period. Numerous musical examples of odas (in Italy, Istria and Dalmatia more an artistic form - in the German-speaking countries, (with the exception of Ludwig Senfl compositions of this art) primarily of a didactic nature and help for learning the meter of Latin poetry) look like some sort of "realisation" of the chordal accompaniment on the *lira da braccio* - even more on the *lira da gamba*. Italian composers took mostly the poetry by Virgilio and follow the Aristotelian school of “rhythmics”, for which is characteristic the prolonging or abbreviation of the syllables and inclusion of pauses. In this way the poetry could be more easily synchronised (underlined to the notes of music. Beside that, by Italians often occurs the so called “madrigalism”. Differently, German composers used mostly the poetry by Horace and followed rather the so called “Allexandrian” school of “metrics”. In this last case the poetry, based on fixed forms, has the absolute priority.

I have studied and performed this repertory several times (As a member of "Clemencic Consort", our own “Ensemble Lyra Wien", with the Swiss ensemble "Daedalus" as well as a soloist) and can say that it is very convenient for the performance on both liras. It is interesting to mention that in 2003, for my performances in the festival of early music “Styriarte” in Graz, I was asked to reconstruct the music of seven Orphic hymns, which were translated into Latin by Italian humanist, philosopher, physician and *lyra* player, Marsilio Ficino. For this reconstruction in some cases I used gregorian chants from Croatian medieval town Zadar and in two cases odes, published by the Italian humanist of Croatian origin, Franciscus, Francis, Niger in his "Grammatica brevis” - about which I

was informed by my ex colleague, dr Ennio Stipčević (Zagreb), who kindly put on my disposition his article containing his own transcriptions of five odas by Niger.

Inspired by Ferand and Disertori, I started to study and perform the frottole repertory already in mid eighties. Then, in mid nineties, I made some experiments (following Disertoris' basical ideas) and tried to combine the music composed probably by Bossinensis and published by him in 1511 with the words by one of the most prolific Croatian poet of the Renaissance, Šišmundo (Šiško) Menčetić (1457 - 1527) from Dubrovnik. As we know the poetry of poets from Dubrovnik and Venetian Dalmatia have been often sung to the accompaniment of *leut* (the name they used for the lute) but as it seems sometimes to the lira da braccio too. The results of this experiment have been absolutely encouraging and I can not explain why I didn't continued with this but decided to come back to same problematic only some 25, almost thirty, years later...

During the work on my scientific project (with practical scope), devoted to both *liras* (it has been started in 1996 and "officially" finished in 2001 but continued with various versions, translations and additions until this year - when I finished it and published on web the last, English, version of it) emerged various ideas how to "improvise" on those instruments. The fact is that, once the basic chords and their combinations have being learned by heart, I played sometimes with no chord informations at all (for instance performing the dances of the late 15th century, by Guglielmo Ebreo da Pesaro or Domenico da Piacenza) or writing under the melodies only the letters; upper case for major and lower case for minor chords, as for instance in the case of the dances from 16th century, *frottolas*, *villanellas* and madrigals. To this I was often adding my not written, really improvised, ornaments.

And then, coming to the end of the above mentioned last version of my project, in the early Spring of this year, I decided to make a kind of method for both *liras* and started to write down all kind of ideas deriving from my long years of experience and active performances...

The essential idea was to make three levels, first one for total beginners, second one for people who have at least a basic knowledge of playing the bowed instruments and some experience with early music in general and singing in particular. The highest level has been meant for my colleagues who already play (or, still very rare; even sing to their own accompaniment...) lira da braccio and/or lira da gamba.

For this level I thought kind of reconstruction of the real (not written and learn by heart...) improvisation would be an appropriate help... Then happened almost simultaneously two or three important and decisive things; my dear colleague and extraordinary singer Patrizia Bovi asked me to participate in this Royamont event, I got the book on "Renaissance Music and Culture in Croatia", by my dear colleague and a friend (leading Croatian and European authority on the subject) dr Ennio Stipčević and "discovered" by chance another great book "Poj ljuveni"/ "Amorous Song" by another Croatian scholar, ethnomusicologist dr Jakša Primorac, specialist for the so called Dalmatian *klapa* singing, repertory and history in Croatia. Traditionally, *klapas* were male vocal groups of five to eight singers; in our time exists many female and mixed *klapas* too.

My basic idea was; if the huge repertory of *frottola* (as well as the even the more "chordal" repertory of *villote* and *villanelle*) developed directly from the improvised practice of the late 15th and the early 16th centuries, why not try to go the opposite way, i.e. starting with printed and manuscript versions of those forms to find, to "isolate" their harmonic, melodic and rhythmic

structures and patterns which once, in their period, served to the *improvvisatori* as a fundament for their Art of improvisation?

Starting, almost simultaneously, to make analysis of the chord progressions of both Bossinensis books and to study the both of above mentioned authors, I decided to make chordal (as well as other) analysis of certain number of pieces, preserved in the *libri* by Bossinensis and add to this my realisations for lira da braccio and lira da gamba made for a CD “Villanelle” (1998) and the programme “Festa Fiorentina” (2003).

The chordal analysis showed (of course, one could go on analysing whole corpus of eleven, of which only ten are preserved, books of *frottole* published by Petrucci; for my part I intend to make the rest of the pieces from the *Libro II* by Bossinensis) that similarly to our blues main chords of tonic, subdominant and dominant (I, IV, V) are prevailing but that the substitutes (II or supertonic, III or mediant, VI or submediant and VII, leading tone or subtonic) are often used. Another important feature of many frottolas is the rhythm combining the duple and triple time, quoting W. Prizer (in his article, Performance practices in the frottola (published in *Early Music*, July 1975):

“The rhythmic nature of the frottola strongly affects the performance, both within the cantus and in the lower voices as well. Most of the works are written in duple time, the mensuration being either C crossed or C; many compositions, however, have a rhythmic logic that is opposed to the metre. Phrases tend to begin in duple time, to move to a triple, *hemiola* rhythm for the middle of the phrase, and then back to two for the typical feminine cadence (Ex. I: I :7 the rhythmic stress): Ex. I. Marchetto Cara: *Io non compro piu speranza Frottole, libro primo*. Venice: Petrucci, 1504)” ...

Several songs in our Supplement belongs to this type...

The chords found in the famous Pesaro manuscript fit perfectly when used for accompaniment of *frottola* and *villanella* repertory on both *lire*. What is missing is the ornamentation of the melody, which of course changes - starting in last decades of the 15th, through entire 16th and coming to the first decades of the 17th centuries. This is especially true if the piece is performed instrumentally or you need the material for introductions, interludes or postludes. As possible source to resolve this problem, we have already mentioned tablatures for organ (in fact all keyboard instruments of the period, see by A. Antico, *Frottole Intabulate da sonare organi, Libro Primo*, 1517) or even better the ornamentation which could be deduce from the *ricercari* composed by Bossinensis for both of his books arranged for voice and lute, numerous editions of lute dances (Dalza, Spinacino ecc.) as well as excellent and detailed instructions given by S. Ganassi. Diego Ortiz and many others.

Back to the both books written relatively recently; Stipčević in 2015 and Primorac, 2013.

Stipčević stressed several times that the main reason for scarce number of (especially secular) music of the Renaissance in Croatia could be that most written (and printed) poetry has been sung to the improvised accompaniment on the *leut* (lute in Dalmatian dialect of Croatia). To that we have to know that unlike music, a bulk of (secular and sacred) poetry and theatre pieces written mainly in Croatian but also in Latin and Italian has been preserved from the same period. There are even some informations on use of the lira da braccio for the same, improvised, purpose.

Quoted from Primorac' book this information appeared for the first time in the doctoral thesis by dr Koraljka Kos, 1969:

“Frano Božićević Natalis, in his biography of Marko Marulić /IP: Split, 1450 - 1524, one of the most important poets and writer of Split and the whole Venetian Dalmatia, who wrote mainly in Croatian and

Latin/, mentions that /their friend/ **Jerolim Papalić** *sung his songs/poetry to the accompaniment of lira in very vivid rhythms, in original: ... carmina sua ad lyram argutissimis modulis decantare solebat ...* “

Stipčević discovered previously unknown fact that Bossinensis made the second edition of both of his *Libri* in 1515, which hasn't been preserved and so we don't know if he just repeated the whole thing because of the evident interest of the public or even made some changes or additions...

Again, I shall continue with some quotations which to me seems particularly relevant for our scope and this time the translation is not mine...:

“One of the outstanding features of Croatian Renaissance culture /IP: especially in Dubrovnik, Venetian Dalmatia and Istria/ is its relation to the Italian language. Since the Middle Ages the curriculum of the religious schools was taught as a rule in the Latin language. In the course of the 15th and 16th centuries along the Croatian Adriatic coast the students of the public schools in the urban centres were taught mostly in the Latin and Italian language. ... This explains why the Croatian writers, apart from writing in Croatian, wrote books in Italian and Latin, differing in subject matter and genre, and including history, law, economy, theology, philosophy, poetry, etc. These books were mainly brought out by the Italian publishers /IP: mostly in Venice, sometimes Rome/ and contributed in a certain measure in a wider European milieu. Renaissance poetry in Italian language produced in Dalmatia, Dubrovnik and Boka Kotorska (which continued to flourish in the 17th and 18th centuries), has been a subject of comparative studies and research of Italian and Croatian scholars for quite a while.” ...

“Trilinguality was not only a phenomenon in literature, but was also part of the everyday life in Dalmatia and Dubrovnik. ...”

“Not only in Dalmatia, but along the entire eastern Adriatic coast, all the way from Istria to Dubrovnik and further down to Boka Kotorska, a trilingual literature developed during the Renaissance, written in the Croatian, Latin and Italian languages /IP: several among Croatian Humanist in Dubrovnik and Dalmatia, wrote or translate in ancient Greek language too/. ...”

“... the shows performed by the *buffoni* and *improvvisatori* were the rage of the widest public. One of the most outstanding protagonists of the Venetian *Commedia dell' Arte* was Zuan Polo (Ivan Pavlović Liompardi) from Dubrovnik (or Korčula?), a *buffone* and skilful player of the violin (*lira da braccio*?) and lute, dancer and unsurpassable entertainer, who was enthusiastically applauded by the crowds of the city squares, but who also performed in the palazzi, and several times before the Doge. He signed two booklets, maybe one or two more, in the language of the Croatian settlers in Venice, the so-called *lingua schiavonesca*. ...

Zuan Polo is shown as a player of the *lira da braccio*, surrounded by figures of dancers, on the front cover of his book *Libero del Rado Stixuzo*, where he signed his name as *Ivan Paulavichio (...) in schiavonisco cusi chiamato in italian Zane Polo nominando.*” ... /IP: see the title page of his book with his portrait in the Supplement/

“The Croatian Renaissance theatre relied on its native public, mostly performing in open city spaces, the squares and streets, or at weddings in middle class and aristocratic houses, in the presence of guests. The performers often made critical allusions to the government, in a form which could be understood by the common public even when the allusions were veiled. ...”

“In Croatian Renaissance tragedies music was rarely used, appearing mostly in the function of intermediums or postludiums, as commentaries of sorts, ornaments, or afterthoughts which are not firmly bound to the basic dramatic texture. In pastorals, however, music played a different role.” ...

“The Croatian Renaissance theatre reached its apogee in 1612, when the City of Hvar (Lesina) built one of the first communal theatre buildings in Europe.” ...

“Most probably the music related to Croatian early Renaissance poetry functioned as “unwritten /oral/ tradition”, which is also true of the use of music in the Renaissance theatre in Dubrovnik. ...”

The “kick” dr Primorac ideas gave to me, confirming my own ones, consisted primarily in the probability that (especially younger student of the *lira da braccio*, interested in the really creative improvisation “in the style” of their Italian, Dalmatian, French etc. colleagues from the late 15th and the 16th centuries) could learn how to improvise - this was always the case in the non European music and still is “normal” in our blues, jazz, rock even traditional folk music...

In his book under the title “*Poj ljuveni*” (amorous singing) dr Primorac searches for possible connections between the love poetry of late 15th, 16th and 17th centuries in Venetian Dalmatia and Dubrovnik and their supposed improvised musical performance and the *klapa* singing tradition today. For his ideas author uses the theory which American scholar, Albert Bates Lord, put under the name of **formulaic memorising**, studying (among others) the art of singing heroic epos to the accompaniment of *gusle* - tradition which still exist in Croatia, Herzegovina, Serbia and Montenegro.

Again I quote:

“Although it was meant to be universally applicable primarily on the research field of epic, especially in the context of its comparative appliance in the homerological research, Lord theory could be extend on any poetic genre of narrative character and of longer length.” ...

“Especially interesting are Lord chapters on the process of learning of epic singers in their younger years and about formula: Lord, leaning back on Milman Parry, defines oral-poetic formula as a group of words which have been used in the same metric conditions to express specific basic idea, and the oral-poetic theme defines as a group of ideas which have been regularly used by telling the story in the formulaic style of a traditional song.” ...

“Young singer imitating learns the poetic verses, phrases, patterns, formulas and themes as well as the playing technique and the basic principles of ornamentation. Therefore the primary element of the form is the rhythm and the melody of the verse and everything have to remain within the border of rhythmic pattern which includes metric, syntactical and acoustic elements.” ...

“Versification is actually the specific grammar within the general grammar of the language, made out of formulas. At learning (process) the most important is to adopt the capability of creation of verses during the performance, and not learning of formulas by heart. There exists special patterns for the beginning of the song, to maintenance of the narration, for stopping before the break, to continue after the interval and for the ending of the song.

It is very important to respect the accents of language and *caesura* in the middle of the verse(s). The singer may sometimes make some mistakes building the verses and his verse could be a one syllable longer or shorter of the prescribed meter because he adjust his verse to the musical aspects of a melodic pattern. In the oral technique the crucial ability is making phrases on the basis of formula(ic) patterns. With stable phrases the formulas will be determined in the singers memory and new formulas occur when the singer puts the new words into the old patterns. Since the singer forms his phrases on the basis of traditional patterns, his phrases are sometimes involuntarily equivalent to other phrases. He is not seeking the originality which in the oral epic genre is not crucial. The “stock” of the formulas presents the usual and most useful ideas in the oral poetry and gives to the traditional songs specific homogeneity which the literate researcher usually immediately notice.”

“Often used phrases have the practical purpose because they help by the performance which is taking place at great speed. By the elaboration of a theme the skilful singer will take care of order and balance, level of ornamentation, the whole of the song and other aspects. During the performance, equipped with his “stock” of formulas, themes and the technique of compiling, he follows “his” plan. Each performance is the new creation and not merely a reproduction. By that, the oral poet strongly

differs from the writer, therefore even songs which have been read to him, he is experiencing as a oral one. “ ...

“The majority of Lords cognitions are realised in Croatian renaissance canzoniere or point on the potential possibilities of learning, memorising and performing of many love narrative songs collected in this collections. Particularly characteristic are the compatibilities in compliance of *caesura* in the middle of the verse, in the fact that the renaissance distich are often one syllable longer or shorter than the prescribed dodecasyllabic meter and the general recognition that in the Renaissance, same as in the oral epic, the originality wasn't crucial, but the imitation have been regarded as a supreme canon of Art.”

“But finally, what could have been the melodic patterns for singing of songs written in the dodecasyllabic meter found in eleven Croatian renaissance canzoniere? The Music and written traces which I follow are leading over the sea to Italy, unlike of before considered epic genre flourishing in the Dinaric hinterland of Dalmatia.”

Dr Dragan Plamenac (renown American musicologist of Croatian origin) said 1935 that:

“Love poetry of Šiško Menčetić, Džore Držić and his companions have been closely related with its music correlate and almost could not be imagined without this musical amendment(?). Same as the Italian *rispetti e strambotti*, this poetry have been sung to the accompaniment of then favourite and widespread *leut* (lute)... But, try to imagine, how was the music on which our Petrarchists sung their *pjesni ljuvene* (love songs). It was the music of a popular tone and simple; the text wasn't through-composed(?), but comprised only first distich and repeated in the typical stanza of eight lines, four times. Architecturally, this primitive form has been ornamented with instrumental interludes or postludes, played on lute (*leut*). This type of artistic song for a voice with lute accompaniment lives several decades and appears after 1500. in the first printed collections of the so called *frottolas*.”

And further Primorac:

“If all informations about singing of *frottola* in Dubrovnik we connect with intense relations of early Croatian love poets (from second half of the 15th and first half of the 16th centuries) with contemporary Italian courtly poets and according to that with musicians - improvisators, it is easy to think that in the noble contexts love poets and performers of serenades of Dubrovnik and Dalmatia, nobility and rich commoners, ... could have been inspired with musical dimension of the creativity of their Italian colleagues, and this were especially *frottole*. I could imagine that *frottole* have been performed in Dubrovnik, partly in “Italian way”, same as many Dalmatian poets have parallel written poetry in Croatian in “domestic” style but also in Italian /IP: and Latin/, following consciously contemporary Italian styles. But, the music of “imported” music styles for sure has experienced bigger or lesser transformations, blending with local traditions.”

It seems that above mentioned poet Šiško Menčetić (as already mentioned, in the nineties I made one *fusion* of Bossinensis' music and one of his songs) was an active singer and lute (*leut*) player

“which in many ways has been reflected in his poems.” ... “Menčetić was very unbridled and conflict... person in his youth, as well as poet who has been intensely linked to the popular culture. His collection of more than five hundred poems presents the oldest and probably the most comprehensive Croatian canzoniere in general. Only twenty of them are not love songs.”

“Based on the previous analysis it is possible to suppose that the love poetry has been performed in an improvised way. It could, certainly, be performed completely recited and not sung, with or without music accompaniment on *leut* (or other stringed instruments, /IP: for instance, lira da braccio/). In this case on those instruments it was possible to improvise melodies in *arpeggiato* style, like that the music served to underline the sensual and intimate atmosphere. But, Croatian poetry of the Renaissance similar to the *frottole* could be put to the music in a semi-recitative (declamatory) music style with usual melodic models, formulas and patterns which could be varied. Also, we could suppose that both, the texts by Croatian poets and the texts of *frottole*, probably have been set to music more syllabic than melismatic.”

“About simple melodic formulas by love songs which could be improvised, are speaking directly the names *rujer* and *ripresa*, which appeared in Dalmatian and other coastal songbooks later, in 17th and 18th centuries. But similar melodic patterns could exist and function in the same way already in the 15th and 16th centuries because *ruggiero* and *ripresa* have been the part of medieval and renaissance dance and music tradition in Italy and it is possible that in the same period have been performed in Dalmatia too.”

Here, I want to remember that Ferand on several places in his book on improvisation, mentions the folk melodies *Aria di Ruggiero* and *Romanesca* from Naples.

CONCLUSION

Maybe I am wrong but as far I know nobody of us who has been researching and playing *lire* until now followed more intense the ideas put on our disposition some 70 - 80 years ago by men like Ferand, Disertori and some others. We all read their book and articles, we all tried to play (or to sing with our own accompaniment to the *lira*) the *frottole* and *villanelle* repertory but even being “so close” to the clue we haven’t decided seriously or enough consequently to make some further decisive steps in this direction... The direction which could open the door to a creative improvisation, re-creation of this “forgotten”, “lost” - I could go on with usual lamenting... - tradition of the 15th and 16th centuries *improvvisatori*. The practice certainly invented (as almost everything in music and culture in general) in Italy but obviously practised also in coastal Croatia and France, maybe Austria and Germany (see Humanist ode) too.

Even this learning process would have (at least) two levels: the first one is to analyse the chord progressions, melodic and rhythmic structure and to get familiar with the various poetic and musical fixed forms of *frottole* using the above mentioned modules (*modi*) and to start to make her or his own *contrafacta*, still based on already composed and printed (or written down) songs - but with new text.

The second one, much more challenging and really creative, would be to slowly let your boat to leave the protection of the harbour and start to make the real improvisation:

- a) using the pre existent poetry but trying to recite it to various chord successions from the “stock” in your head. At the beginning, between the stanzas and at the end (in the middle of a song comes a longer one) you try to improvise using the other “stock” of melodic formulas.
- b) the same but this time you invent *ad hoc* (of course, using again your “stock” of longer melodic formulas) the melody and “underline” the pre existent poetry to it.
- c) like in a) but inventing the simple text on the basis of your “stock” of themes. This shouldn’t be so difficult as it seems on the first sight because, frankly, I think that the “bottom line” of love poetry in the Renaissance and in our time remained the same: the lover is said because his girl (or guy) doesn’t really care but sometimes there will be sudden luck and sometimes “The Song remains the same”...

Just in case somebody would like to “bury” those ideas as impossible, unrealistic etc.: for almost 50 years there are *basso continuo* players (playing various keyboard or plucked instruments) able to improvise their accompaniment on the ground bass, there are too numerous soloists, singers and instrumentalists, who are able to improvise their virtuoso ornamentations in the style of ...

And not only that, recently there are some lutenist like Lukas Henning or Bor Zuljan able to improvise or better to say to compose *ad hoc* the *ricercari* in the style of Spinacino, Capirola etc.

We know that the Art of *improvvisatori* on the plucked and bowed instruments as for instance the lira da braccio wasn't in no way an exception but only a part of a general approach to music of soloist and ensemble performances. Which kind of music they have been able to produce improvising we can judge when looking to written and printed compositions like *ricercari*, *fantasias* etc. - not the dance music though because there what we got is only a "skeleton" over which they would immediately start to improvise... Also, we have numerous treatises or methods learning us how to play the ornaments or diminutions *con ogni sorte di strumenti*...

Everything I said about lira da braccio could be applied to the lira da gamba (arciviola, lirone) too with a restriction in use of the ornaments because on this instrument the melody could be played only together with chords, enlaced in or around them - unlike on the lira da braccio where the melody is supported by chords coming underneath.

And quoting myself: "I think that (at least in the first period from 1470 to 1530) for the humanist, neo-Platonists, artists and musicians (like M. Ficino, L. da Vinci, G. Ferrari or Raphael) the fact if someone her or his singing accompanies improvising on the plucked or bowed instrument, was of the secondary importance. The act itself, so called "Gesamtkunstwerk", or supposed revival of the ancient musical practice, was for them and their audience the most important."

Here, again, I repeat that anybody seriously interested in playing *lire* - even if theoretician - should try to sing to her or his accompaniment on this instrument(s). For me, this is the crucial experience in the case you want to "understand" a bit of its role and use in their period of glory.

Needless to say, if you want to improvise to the *lira* you have to be either "native speaker" (ideally of Italian or Croatian) or to excel in the language in which you will sing. Further, you should be good informed about the poetic fixed forms of *barzeletta*, *strambotto*, *sonnetto*, *capitolo*, *oda* etc., and have "on stock" (which means knowing by heart) all basic chords one could play on both *liras* and follow the path in all its stations.

I would recommend to start with monophonic dances of the 15th century (by Guglielmo Ebreo da Pesaro, Domenico da Piacenza etc.), continuing with lute or keyboard dances by Dalza, Newsiedler etc. and try to analyse and dominate the chord progressions of *frottola* and *villanella*. When this is done, you can add some ornaments and short inter- or postludes improvised in the style of Bossinensis *ricercari*, Dalza *Tastar de corde* and the similar. When you arrived so far you shall be able to (re-)create something new and help other on their way...

This work, including the music examples in the supplement, should help to change our approach to the Improvisation of the late 15th and early 16th centuries music and give, especially to our younger colleagues, possibility to arrive much further than we did, opening some new (old but still closed...) doors and spaces we could only imagine and dream of...

Igor Pomykalo, Lebring by Graz Fall of 2013

SUPPLEMENT:

Table 1. containing Textual and musical form in the Frottola (borrowed from W. F. Prizer article, Performance practices in the frottola, Early Music, July 1975)

1.Chords from MS Pesaro (transcr. S. Jones) and my proposals

2.Chords used by me

3.F. BOSSINENSIS, LIBRO I 1509:

- a) BossList L. I
- b) Chord Analysis of complete Libro I
- c) Choice of songs in two versions; for voice and Lira and Cantus alone

4.F. BOSSINENSIS, LIBRO II 1511:

- a) BossList L. II
- b) Chord Analysis of chosen songs in Libro II
- c) Choice of songs in two versions; for voice and Lira and Cantus alone

5.A.Capreolus - Aer da cantar versi latini

- a) facsimile
- b) four part original
- c) my realisation for *lira*
- d) Audio, mp3, version (only accompaniment)

6.Anonimo-Modo de cantar sonetti

- a) facsimile
- b) four part original
- c) my realisation for *lira*
- d) Audio, mp3, version (only accompaniment)

7.Ph.De Lurano-Un sollicito amor

- a) facsimile
- b) four part original
- c) my realisation for *lira*

8.Anonimo-Ode Se la gran fiamma

- a) facsimile
- b) four part original
- c) my realisation for *lira*

9.M.Cara-Mentre ch'a tua beltà

- a) facsimile
- b) four part original
- c) my realisation for *lira*

**10.CD and Concerts with programme VILLANELLE NAPOLITANE,
Ensemble MICROLOGUS, 1998 - 2005:**

Anon-Ia passo il tiempo, Anon-Villanella ch'all'acqua, Anonimo-Catalina, cpl,

Credo-Che sia, Da Nola Le fave, Da Nola-Madonna voi me fare-a3 &

Da Nola-Madonna-una camisa-Liron,

Da Nola-Una lampuca, Dentice-Come + Chi me, cpl, Di Maio-Ho vist-a3 & Di Maio-Ho vist-Liron,

Fontana-Vidi 'no gran-Liron, Anonimo-Stanotte-A-cpl.

11.Programme FESTA FIORENTINA,

Ensemble MICROLOGUS, 2003:

Adespoto? -Poi ch'io son-Lira (FF)

Tromboncino-Ai maroni (FF)

**12.HORATIAN ODE by L. SENFL, Concerts and CD (1986; only "Iam satis")
with CLEMENCIC CONSORT:**

L. Senfl-Iam satis:

- a) IP-Iam satis Lira Intro
- b) Senfl- Iam satis-org. chords
- c) Senfl- Iam satis, Lira accompaniment

L. Senfl-Quod non Taenaris:

- a) L. Senfl-Quod non Taenaris, score.
- b) L. Senfl-Quod non Taenaris-Liron

13.Orlando di Lasso, 13 Villanelle:

1.Madonna mia, pietà

IV I V IV VII I V III IV V I :// I IV VII III VII IV V II V I V I III VII I IV V I V III VII I IV
V ...Cad. V I - V often 4-3. Rhythm follows the words mostly in all voices.

2.Tu sai, madonna mia

IV I IV VII V III VII III VII I IV I V I IV V I :// V I IV VII III VII V III I VI IV V I VII V //: I V I
VII V I V III IV V III VII I VII V VI IV V I VII V :// V I.

3.No giorno t' haggio havere

IV I V VII V VII III IV VII III IV VII :// IV VII III IV V I V I V I VII III //: III I III IV VII III IV I V
I :// V I.

4.La cortesia

V VI IV V I VI I VII III VII IV I VII III :// VII III VI IV V I V I VII III I VII IV V I VII V IV I IV
VII I VII III //: III I IV VII IV VII III VII I VII VI IV V I :// V I.

5.Tu, traditora

V I VII III VII I VII :// IV I V VI III V III IV VII VI //: VI III VII III VII I VII IV V VI I IV V I
VI :// V I.

6.Sto core mio (OK for Lira and Lirone)

V I VII V I IV V I V VII IV V I II V (?) :// V VII VI II VII I IV V I IV //: I V II VI I V VI II V IV V
I IV :// V I.

7.Ad altre voi dare

IV I IV I V I IV III V IV III VII I V IV V I :// V I IV VII III VII II I V I IV VII IV V I II V I
//: VII I IV VII III VII IV V I :// V I //: IV VII IV VII III VII III VII I II V I IV VII III V II III VII I
V I :// V I.

8.Tutto lo di

VII III IV V VII I V III VII I V I :// IV VII IV V I VII III VI VII III VII III VII I VII V II V II II
V IV VII I VII III VII I VII III VI III VII IV V IV V I VI III VII IV V IV V I IV VII III IV/
V I VII IV VII I V I VII IV VII I V I / V IV VII III VI III VII VI I V IV VII III VI III VII I IV V I.

9.Parch' hai lasciato

IV VII IV I V II III I V II V ://: IV VII IV I IV VII III VI V I VII III VI V I ://
IV II V II V III VII IV V I V IV VII I I V I II V I II V I V II V //
//: IV VII IV I V II III I V II V ://: IV VII IV I IV VII III VI V I IV III VI V I ://
IV II V II V III VII IV V I V IV VII I IV V I II V I II V I V II V //
IV VII III VI VII I VII II I IV VII III IV VII III VI V I VII III VI V I //

I IV VII III IV VII III VI V I VII III VI V // IV II V II V III VII IV V I V IV VII I IV V I II V I II V
 I V II V // IV II VII IV III I V II III I V II V IV I IV VII V IV III VII V I VII III IV I V VI IV V I VI
 IV V I //: IV VII III I V IV VII I V IV V I :// V I.

10. Saccio ' na cosa

VII III VII I IV V I IV VII V I VII VI III VII I V I :// V I. IV VII IV V III VII I VII III IV I V III IV
 VII I VII III VII I VII I VII III VII I VI VII III VII III VII I VI VII III
 //: IV VII III VII I IV VII III IV I V I V I :// V I.

11. S'io fusse ciraul' et tu

IV VII IV I V I IV VII II I V I IV V I :// I IV VII III IV I IV I IV VII III IV I IV II VI II V IV I VII V
 II III II V I / IV I II VI VII IV VII III IV I V IV VII IV V II / V I IV
 //: VII IV V III IV VII I IV V I IV I V VIII IV V I V I IV :// V I.

12. O occhi, manza mia

I VI II I IV I V VI II I IV V II I V I :// I II V I III VII V I IV I II VII V
 I VI II V I VII I V VI IV VI IV VII VI IV V I :// I.

13. S' io ve dico (OK lira da braccio)

I IV III VI III I IV VII I IV? :// I IV //: VII III IV VII I V I IV III VII I IV V I :// V I II VII
 //: I IV VII III VI IV V III IV V III VII IV V I II VII :// V I.

SOME INFORMATIONS TO THE SUPPLEMENT OR IN GENERAL...

To avoid any misunderstandings: it was international musicology (including the Italian colleagues) who accepted or arrived to certain conclusions or hypotheses and not only my Croatian colleagues. As for instance that Franciscus Bossinensis was presumably a Bosnian Croat and that some of compositions in his two *Libri* could be of his own. Not only Adrea Antico (born in Montona, today Motovun in Istria) but also an important composer of frottole, Philippo de/di Lu(p)rano could be from *altra sponda* - in this case other side of our Adriatic sea, from Laurana/ Lovran in Istria or Vrana, close to Zara/Zadar where two important Dalmatian artist (brothers Francesco and Luciano) of family name Laurana (La Vrana) have been born. Speaking about that, in this period it was not so important if some of those people has been of Italian or Croatian nationality: as I said (quoting Ennio Stipčević) the majority of Croats in Dubrovnik and Dalmatia have been fluent in speaking and writing in three languages: latin, native Croatian (Dalmatian dialect) and Italian. At least in Venice, where lot of of our soldiers, seamen, clergy, nobleman or commoners have been living, working or coming often because of various reasons, the language of "Schiavoni" (Croats mostly from Istria, Dalmatia and Dubrovnik) was known and beside *frottole*, *villanelle*, *greghesche* existed also *schiaionesche*: songs using a mixture of Italian (Venetian) and Dalmatian language.

There are for sure numerous mistakes in my text, starting with my "interpretation" of English language and its grammar but if we like it or not this is the only real world language and for me the easiest (beside my mother tongue, Croatian, of course) to express or to write my ideas making less mistakes in grammar than in German or Italian... Anyway, I shall be very glad to got any reactions, including the corrections or additional informations.

In this supplement you will find some things already present on web; on my homepage www.igorpompykalo.eu, in Facebook groups like IPs Liraforum, IPs Lira project, IPs Lira database and IPs Early Music in Croatia. Here I included only few audio examples (in fact, only three of them; L. Senfl: Humanist Ode "Iam satis" (recorded for the Clemencic Consort CD devoted to Ludwig Senfl) and two *Modi*, essential to start with any thoughts on how to improvise on the lira da braccio and/or lira da gamba. All other

music which I recorded with both liras could be easily found on web, buying the CD “Villanelle Napoletane” recorded by Ensemble “MICROLOGUS” or on You Tube, where you can see and hear some 50 videos, recorded during my live performances with this ensemble, in Duo with my German colleague, lutenist Hans Brüderl or on my recitals in Zadar and Zagreb - between the years 2000 - 2005.

The recordings of two *modi* (I made them using separate lira da braccio chords I recorded as a part of my future You Tube videos “Introduction to playing *liras*” and a kind of method for both instruments, on which I am working currently) are not “representative” and their scope is to give just an idea of how they would sound on (typical, alto) lira da braccio - especially for the people who don’t know or play this instrument.

This article is only part of a longer study on this subject and will be published in the same form in above mentioned FB groups and posted for download on my homepage and www.academia.edu, when finished.

3. The chord analysis of Bossinensis first book are complete, in the case of the second *Libro* (no. 4) I decided for the moment to make only a part of it.

Nos. 5 - 9 consists of several versions each; facsimile, four part original and my realisation for voice with lira accompaniment. In the case of nos. 5 and 6 (both *Modi*) I added the audio files (in both cases, wave and mp3).

Nos. 10 and 11 are pdf files of music examples of two programmes I performed and (the first of two) recorded for a CD with my dear colleagues of Italian ensemble “MICROLOGUS”, with whom I had the most beautiful and precious collaboration in my whole career with early music - not only artistically but humanly and friendly too.

No. 12., Senfl Ode I mentioned already, it is given here in several versions: my Intro for lira da braccio solo (and this is exactly kind of the so called “fake” improvisation I have mentioned and criticised couple of times...), original chords and my realisations of the lira accompaniment. I added the second Senfl Oda which even in its original version looks like the “realisation” to be played on both *lire*...