

I. Introduction

The *fantasia* was an instrumental genre first cultivated in Italy and Spain in the early 1530's and was quite popular among composers because it imposed no set rules or form, thus allowing experimentation with numerous styles and compositional techniques. Composers used the *fantasia* as a way to write with complete freedom, not restrained by any preexisting structure; this often resulted in improvisatory treatment of musical material. First developed by Italian lutenists such as Francesco Canova da Milano and Spanish vihuelists such as Luis Milán, the *fantasia* eventually became known all over Europe. Throughout the history of this genre, the *fantasia* is often connected to an earlier form called the *ricercare*. Composers and writers of the sixteenth century either made loose distinctions between these genres, or could not agree on how to explain them, which resulted in some confusion about the terms.

II. Purpose

In this paper, I will supply a historical background and draw a distinction between the genres of the *ricercare* and *fantasia*, with references to influential composers such as Francesco Canova da Milano and Luis Milán. In addition, I will select a *fantasia* from Luis Milán's *El Maestro* (1536) to be transcribed for modern guitar. I will supply a brief historical overview of Milán's works, as well as an outline of the transcription process, a style analysis of the selected work, and solutions to some performance issues. My adaptation will attempt to make a clearer realization of Milán's contrapuntal writing in ways that are idiomatic to the guitar.

III. Problematic differences between *ricercare* and *fantasia*

There is much information on the connection between the genres of *ricercare* and *fantasia*. To have a clear understanding of how these genres are related, a historical background is necessary. In this section, I will provide an explanation of these genres and how they are linked to one another.

In the early 1500's, some Italian composers began to explore a new style of writing that epitomized freedom and innovation. These composers were interested in moving away from pre-set forms and structures. What resulted were compositions that showed the composer "seeking out" (hence the Italian name *ricercare*) various modes, melodic ideas, sounds, and colors created on their instruments in an improvisatory fashion. The earliest examples of these "seeking out" compositions can be traced to both the repertory of lute and keyboard. For a period of about fifty years (1500's-1540's), the *ricercare* underwent various transformations resulting in two distinct types of *ricercare* that existed concurrently, namely the preludial and imitative types.

The preludial type was primarily a homophonic work that contained a thin texture and lacked formal organization in its structure and thematic coherence; composers who wrote in these styles used free mingling of chords that were interspersed with running passagework, reminiscent of an improvisation.¹ The earliest usage of the term *ricercare* exists in Francesco Spinacino's 1507 collection entitled *Intabulatura de lauto libro primo*. This two-book collection contains two instances whereby the preludial function is suggested (for example, *Ricercare de tous biens* because of its reference to the chanson

¹ Don Michael Randal, ed. *The Harvard Concise Dictionary of Music and Musicians* (Cambridge, Massachusetts: Harvard University Press, 1996), 561.

De tous biens, which was intabulated earlier in the volume).² The following year, the prelude function of the *ricercare* appears to have been considered differently in works found in J.A. Dalza's 1508 *Intabolatura de lauto libro quarto*. In this book, a distinction is drawn when the *ricercare* is of a more substantial, or rhapsodic type. According to Dalza's book, a particular type of prelude would introduce this more complex *ricercare*. Listed in Dalza's contents are pieces that are intended as a 'tastar de corde con li soi recercar drietro' (testing the strings with a *ricercare* following). This suggests that the 'testing of the strings'—which allowed the performer the opportunity to make last-minute adjustments to the tuning of the instrument through the playing of passagework, while loosening the performer's fingers for the contrapuntal complexities of the *ricercare* that followed—was used as a prelude to the rhapsodic *ricercare*.³ Of the five pieces that are indicated as 'tastar de corde', only one is not followed by a *ricercare*. As the style evolved, comparable names such as 'tastar', 'tañer', or 'tiento' were also commonly used to refer to the *ricercare*.⁴

The imitative, or polyphonic, type of *ricercare* developed the techniques seen in the learned contrapuntal styles from Josquin de Prez's generation. *Ricercare* of this nature used melodic figures in an imitative fashion that were well-suited for the textural and idiomatic possibilities of both the lute and the keyboard.⁵ In general, the earliest types of the imitative *ricercare* were sectional and would feature contrapuntal devices such as point-of-imitation and paired imitation. Following these imitative gestures were

² John Caldwell: 'Ricerca', *Grove Music Online* ed. L. Macy (Assessed 3 April 2008), <<http://www.grovemusic.com>>

³ Dinko Fabris: 'Tastar de corde', *Grove Music Online* ed. L. Macy (Assessed 3 April 2008), <<http://www.grovemusic.com>>

⁴ John Caldwell: 'Ricerca', *Grove Music Online* ed. L. Macy (Assessed 3 April 2008), <<http://www.grovemusic.com>>

⁵ Don Michael Randal, ed. *The Harvard Concise Dictionary of Music and Musicians* (Cambridge, Massachusetts: Harvard University Press, 1996), 561

episodes of running passagework, characteristic of instrumental writing.⁶ These techniques found in the imitative *ricercare* laid the foundation for its successor, the fugue. According to Harry Collin Slim, “interest in symmetry and balance within flexible rhythmic structures plus the artful skill in manipulating compositional techniques employed by composers of Josquin’s generation” can be seen in works by lutenists such as Marco Dall’ Aquila and Francesco Canova da Milano and keyboardist Giacomo Fogliano, composers who constitute a more elevated or “classical” phase of these abstract pieces.⁷ Of the above composers, Francesco da Milano is unique because of his “masterful treatment of manipulating and developing short melodic motifs that, at times, were used as a single subject throughout the piece, creating some of the earliest examples of monothematic *ricercare*.”⁸

As mentioned before, instrumental composers of the lute and keyboard primarily developed the solo *ricercare*. By the mid-fifteenth century, however, the first appearance of an ensemble *ricercare* was seen in a 1540 publication in Venice entitled *Musica Nova*.⁹ Works in this collection are of particular interest because they show a preference for adapting the imitative complexities found in motets. In Milton Swenson’s edition of selected *ricercare* from *Musica Nova*, the editor states that these works use “numerous repetitions of thematic material and frequent appearance of learned contrapuntal devices of augmentation, diminution, inversion, and retrograde.”¹⁰ In addition, the author believes that these works, because of their high level of contrapuntal difficulty and

⁶ Ibid. p. 561.

⁷ H. Colin Slim, ed. “*Musica nova. Accommodata per cantar et sonar sopra organi et altri strumenti, composta per diversi eccellentissimi musici.*” (Chicago: University of Chicago Press, 1964) xxxviii.

⁸ Franco Pavan, ‘Francesco (Canova) da Milano,’ *Grove Music Online* ed. L. Macy (Assessed 3 April 2008), <<http://www.grovemusic.com>>

⁹ Milton Swenson, ed. “*Ensemble Ricercare*,” (Madison, Wisconsin: A-R Editions, 1978), vii.

¹⁰ Ibid, p. vii.

structural unity, are not a part of the improvisatory tradition developed earlier by lutenists and keyboardists, but are modeled after the refined contrapuntal structures evident in the musical languages found in vocal music.¹¹ This new style influenced lutenists such as Valentine Bakfark (Hungary) and Melchior Newsidler (Germany) to create lute *ricercare* which featured the cultivated contrapuntal devices of part-writing found in these instrumental ensemble *ricercare*.

In addition to the concurrent usages of these above-mentioned *ricercare*, the term *fantasia* was also used to describe an imitative type of instrumental composition. This interchangeability appeared to have been common. In fact, writers and composers of the day sometimes used the terms in reference to the same type of piece. An example of this is given in Pontus de Tyard's description of Francesco da Milano's improvisatory playing as 'a rechercher une fantaisie'.¹² Moreover, the non-exclusivity of these terms is obvious in the music of Francesco da Milano, who makes "little or no distinction between *fantasia* and *ricercare*."¹³ Another example of the multiple uses of these terms appeared in reprints of *Musica Nova* in France. Here, what was once called *ricercare* are now listed as *phantaisies*.¹⁴ Judging by the flexible usage of this term, "*fantasia* seems to have been more of a colloquial name than a truly descriptive term."¹⁵

The earliest source of the term *fantasia* appeared in Milan in 1536 in the music by Marco Dall' Aquila and Francesco da Milano.¹⁶ Even though the terms were shared, the *fantasia* grew into its own type of piece which was considered a work of imaginative

¹¹ Ibid, p. vii.

¹² Christopher D.S. Field: 'Fantasia', *Grove Music Online* ed. L. Macy (Assessed 3 April 2008), <<http://www.grovemusic.com>>

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Ibid.

style that could feature a mixture of “free improvisatory techniques to strictly contrapuntal and more or less standard sectional forms.”¹⁷

By the middle of the sixteenth century, the popularity of the *fantasia* grew across Europe, resulting in the publication of treatises on how to learn and teach this style. Two Spanish treatises are worth noting: Diego Ortiz’s 1553 *Trattado de glosas* and Tomas de Santa María’s 1565 *Arte de tañer fantasia*. Both works describe the process of improvisation of a *fantasia* in regard to a particular instrument. For instance, Ortiz’s treatise is intended for the viol, and to some degree the harpsichord, while Santa María’s is suitable for the keyboard, vihuela, or any other instrument. Although both treatises discuss and explain the art of this free imaginative style, Santa María’s treatise specifically addresses the technique of a new style found in Spanish music, that is the chordal improvisation or playing in *consonancias*, a prevalent feature in many of *fantasias* by Spanish vihuelists, especially Luis Milán. This new style favored a strong balance between the treble and bass voice while filling in the consonant pitches to strengthen the sound of the harmony. Scholar Miguel Roig-Francolí further states that the Santa María’s treatise was the “earliest published complete description of an improvisational and compositional technique based on the supremacy of the treble-bass duet filled in with vertical sonorities.”¹⁸

A look into the Luis Milán’s *fantasias* from his 1536 treatise *El Maestro* supports Milán’s preference toward this style because there are several works in this collection which are indicated “for the study of *consonancias*.” The practice of chordal improvisation as mentioned in Santa María’s treatise reflects what was popular and

¹⁷ Ibid.

¹⁸ Miguel A. Roig-Francolí, “Playing in *consonances*,” *Early Music*, Vol. 23, No. 3 (Aug., 1995), 461-471.

“current” in the music of Spanish composers of the mid-1500’s. As a result, the chordal improvisations, combined with imitative techniques, gave rise to a distinct Spanish *fantasia*. To gain a deeper perspective of this Spanish *fantasia*, a look into the pieces from Luis Milán’s *El Maestro* is essential. The next section will provide a brief history of Milán and his works, with particular interest in his vihuela de mano treatise, *El Maestro*.

IV. Historical overview of Luis Milan and his treatise *El Maestro* (1536)

Luis Milán (c. 1500-1561) was a courtier at the court of Fernando de Aragón in Valencia, Spain. He, in addition to being a musician, was also a poet and a writer. During his life, Milán wrote three texts. The first, which was published in Valencia in 1535, was entitled *Libro de Motes de damas y cavalleros intitulado el juego de mandar* and dealt with parlor games that were popular in the courts of Valencia and Italy. The second book, portions of which are the focus of this paper, was entitled *El Maestro* (1536). *El Cortesano*, the third and last text published in 1561, was a book that describes the “day-to-day interactions, conversations, and entertainments of court life in the spring of 1535.”¹⁹

El Maestro, dedicated to João III the King of Portugal, is Luis Milán’s only treatise which is devoted to the pedagogy of the vihuela de mano.²⁰ The work is original in that it is one of the first handbooks that attempt to use a graded didactic approach in its layout. In the introductory notes, Milán writes that the book is intended “for those who have never played the vihuela.”²¹

¹⁹ David Grimes, *The Complete Fantasias of Luys Milan* (Pacific: Mel Bay Publications, Inc. 2000), viii.

²⁰ *Ibid.*, p. viii.

²¹ *Ibid.*, p. viii.

The text is divided into two main sections or books; the first contains “easier” music, and the second more “difficult” music. In addition to the *fantasias*, the treatise also contains *pavanas* (based on the Italian dance) plus, concluding each book, three groups of songs to be accompanied by the vihuela, such as *villancicos*, *romances*, and the Italian *sonetos*.²² An outline of the contents of *El Maestro* is as follows:

Book I	Fantasias 1-9 Fantasias 10-18 (consonancias y redobles) Fantasias 19-22 Fantasias 23- 28 (pavanas) Villancicos 1-6 Romances 1 and 2 Sonetos 1-3
Book II	Fantasias 29-39 Fantasias 40-43 (tientos) Fantasias 44-50 Villancicos 7-12 Romances 3 and 4 Sonetos 4-6

Although the book contains many different types of music, the *fantasias* are the most innovative and artful. John Griffiths mentions that

...the composition of the original fantasias was the pinnacle of the vihuelist’s art and the fantasias in Milán’s *El Maestro* are fundamentally distinguished from those by all subsequent composers in that they are less dependent upon techniques derived from vocal compositions and more closely connected to instrumental improvisation.”²³

Of the compositions found in this text, the ones that are of considerable interest to me are the *fantasias* which explore the chordal improvisational styles discussed in Santa María’s treatise. I have chosen *Fantasia no. 10* because I believe it is an excellent

²² Ibid., p. ix.

²³ John Griffiths, “The Vihuela: Performance Practice, Style, and Context,” from *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*, ed. Victor Anand Coelho (Cambridge: Cambridge University Press, 1997), 165.

representation of this style. In the following section, I will discuss the transcription process for this work. The details discussed below will help inform my eventual transcription of the work for modern guitar.

V. Transcription Process

A. Tuning

The music written for the lute and vihuela de mano is comparable in its playing principles to that written for the guitar. Reading from the original tablature only requires the understanding of the tuning and the method of tablature (i.e. Italian or French). For the vihuela, the tuning was based on the intervals of 4th-4th-Maj.3rd-4th-4th, beginning with the lowest string, and resulted, according to Milán, in the pitches A-d-g-b-e'-a'. Absolute pitch was not necessarily a concern for Milán. He even suggests that the tuning of the vihuela must depend on the size of the instrument. With this in mind, Milán indicates that the first string can be tuned as high as possible. That string is, therefore, the starting pitch on which all other strings are based.²⁴ In comparison with the tuning of the guitar, only the interval between the fourth and third strings is different. Since the guitar is based on E with the standard intervals of a 4th-4th-4th-Maj.3rd-4th, only an adjustment of the interval between the fourth and third strings is required to read straight from the original notation.

B. Tablature

Tablature is a graphic representation of the six courses (strings) of the vihuela de mano, but the tablature systems used by the French and the Italians differ in the way in which they designate the lines, and the indications of the left hand. In the French style of tablature, the top line represents the first string of the vihuela. Letters (i.e. a, b, c etc.)

²⁴David Grimes, *The Complete Fantasias of Luys Milan* (Pacific: Mel Bay Publications, Inc. 2000), xi.

were used to indicate which fret is to be stopped by the left hand, and the rhythmic values were placed above the line. In contrast, the Italian style of tablature indicates that the bottom line represents the highest course, thus resulting in a mirror image representation. Moreover, Arabic numerals were used in place of letters and, like in the French style, the rhythmic values were written above the top line.

Luis Milán's method of tablature is a mixture of these two styles. He borrows from the French tablature style the indication that the top line represents the first course, and from the Italian style, the use of Arabic numerals instead of letters.²⁵

C. Tonal centers

Reading from the original tablature transposes the music down to E on the guitar. Playing from the original on the guitar with the third string tuned to F sharp sometimes lacks the resonance and projection of the original. However, by using a capo on the third fret of the guitar, the tone color is brighter and more sonorous. In addition, the use of a capo facilitates the passagework by utilizing higher, closer positioned frets.

D. Adapting to modern notation

When adapting *Fantasia no. 10* for modern notation, it is necessary to preserve and capture the free spirit of the music as exemplified in Milán's introductory notes that precede these *fantasias* of *El Maestro*.

The fantasias of these next fourth and fifth sections that we now begin show a [type of] music that is like testing the vihuela with *consonancias* mixed with *redobles*, which are commonly called playing *dedillo*. And to play it with its natural air you will have to follow this manner. Everything that is *consonancia* play with the pulse slow and everything *redobles* play with quick pulse.²⁶

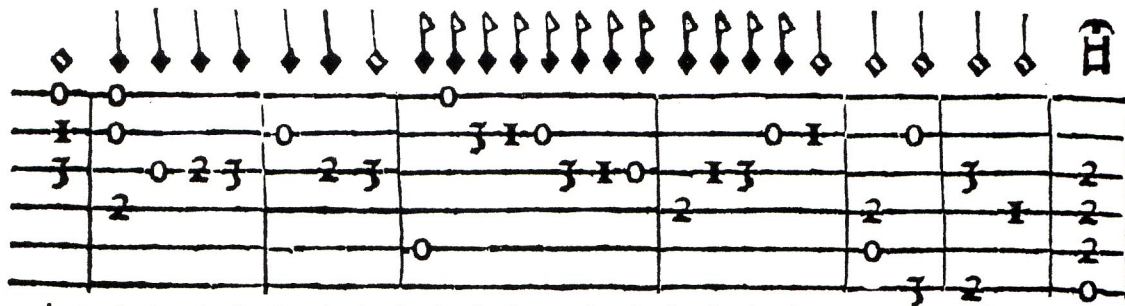
²⁵ Luis Gásson, *Luis Milan on Sixteenth-Century Performance Practice* (Bloomington: Indiana University Press, 1996), p. 153.

²⁶ David Grimes, *The Complete Fantasias of Luys Milan* (Pacific: Mel Bay Publications, Inc. 2000), 20. *Dedillo*, a technique used by many vihuelists, is the plucking up and down of the index finger on scales passages, and *redobles* refer to passagework.

The idea of ‘testing’ is not foreign here, since its first usage was seen earlier in J.A. Dalza’s 1508 treatise. But, in this case, the ‘testing’ pertains more to the sounds and colors found when exploring the *consonancias* and *redobles* on a vihuela, as opposed to Dalza’s intentions to refine the tuning of the instrument and “warm-up” the fingers.

Milán’s notes suggest a flexible character, one which allows for rhythmic freedom in the passagework of the *redobles*, as well as the sweet sounds of the chorale-like *consonancias*. Now, how does an arranger capture this spirit in a transcription? The first thing that needs to be considered in a transcription is a visual representation of the character of this piece. To the modern musician, the rhythmic values that are indicated give the impression on a slow-paced work, the opposite of its intent (Ex. 1a). To give a clearer impression of the virtuosic quality of this piece, the values of the rhythmic notation have been cut in half (Ex. 1b).

Ex. 1a. Opening of *Fantasia no. 10*, section 1, original notation.



Ex. 1b. Opening of *Fantasia no. 10*, section 1, adapted to modern notation with increased rhythmic values.



The next part that needs to be considered is the vertical lines that cross the “staff”, which appear to function as bar lines. However, according to David Grimes, these vertical lines in the tablature serve only to mark off equal units of a single pulse; and are not the same as our modern bar lines, which indicate repeated patterns of stronger and weaker beats.²⁷ Although the standard meter divisions force the music to have a particular beat accent, thus resulting in the loss of an “organic” and free quality, the absence of any type of grouping of the beats (i.e. no bar lines, for instance) would seem unnatural and not as visually accessible to the modern musician. The best way to adapt this work is to group with measures, but to perform with a free rhythmic feeling, one which does not necessarily accent the beats within a meter according to modern practice. The inclusion of measures will also aid in grouping of the *fantasia* into sections (see Ex. 1a and 1b).

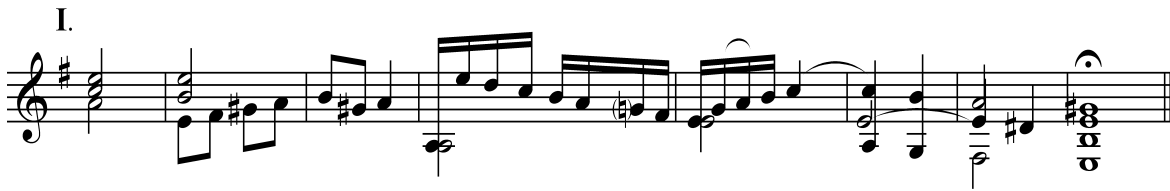
E. Realizing the counterpoint

Simply a direct adaptation from the original tablature does not give a clear representation of which notes should and can be sustained to clarify the contrapuntal intention. This was a criticism made by Thomas Heck in a review of Leo Schrade’s edition of Luis Milán’s *El Maestro*. Heck mentions that the transcriber’s responsibility is not a literal representation of the music, but an interpretive approach to “free” the music “imprisoned within the tablature.”²⁸ At this point of the process, the arranger has to make a decision about which notes are no be sustained. The following passage is a realization of this procedure (Ex. 2).

²⁷ Ibid. p. x.

²⁸ Thomas Heck. “El Maestro by Luis Milan; Charles Jacobs,” *Journal of the American Musicological Society*, Vol. 25, No. 3 (Autumn, 1972), 487.

Ex. 2. Realization of the counterpoint of the opening of *Fantasia no. 10*, section 1.



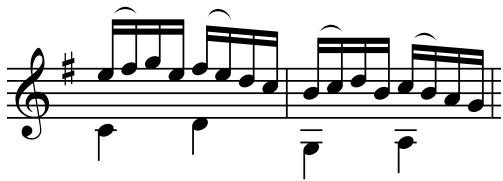
F. Performance issues

To make some of the passagework more virtuosic and idiomatic on the modern guitar, slurs should be added. The following are some examples of added slurs from two different sections (Ex. 3a and 3b).

Ex. 3a. Slurs in measures 3-10 from section VI of *Fantasia no. 10*.



Ex.3b Slurs in measures 6-7 from section VII of *Fantasia no. 10*.



VI. Style Analysis of *Fantasia no. 10*

A. Mode

For Luis Milán, mode was a key element. He believed it was essential for the student to understand which modes were being used and how these modes structure the *fantasia*. Consequently, all the instrumental works in *El Maestro* are preceded by an

explanation about modality.²⁹ Milán's emphasis on modality can be observed in the preface to his *fantasias* which, in addition, includes some information on tempo.

Two things are to be considered in the following fantasias of the present book. One, that they [fantasias] are to be played with a fast or slow tempo, as the author wishes. The other, to observe well the tones they [fantasias] follow, because they show how the tones are to be played on the vihuela.³⁰

Additionally, scholar Luis Gásson adds that Milán's typical explanation of a mode in reference to a specific piece would be:

Observe well this fantasia, the cadences it forms, through what range [or places on the fingerboard] it goes, and where it finishes, because in it will be seen all that the first mode legitimately may do.³¹

This statement by Milán indicates that the cadences, range, and final tones govern the mode and, furthermore, supply the student with the necessary understanding of what to expect in these works.³² In order to have a clear picture of principles presented in modal theory, a short explanation is necessary at this point.

The main components that define each mode are the modal octave (*ambitus*), its division into species of a fourth and fifth, and the three essential single-pitch modal functions: the *finalis*, the *confinal* (a fifth above the *finalis*), and the *tenor (repercussa)*.³³ To discuss all eight of the modes (authentic and plagal) in these terms would be outside the scope of this study; therefore, I will only apply this modal thinking to the material used in *Fantasia no. 10*.

²⁹ Luis Gásson, *Luis Milan on Sixteenth-Century Performance Practice* (Bloomington: Indiana University Press, 1996), p. 41.

³⁰ *Ibid*, p. 42.

³¹ *Ibid*, p. 42.

³² *Ibid*, p. 42.

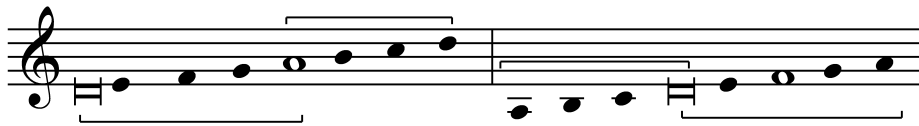
³³ Miguel A. Roig-Francolí, "Modal Paradigms in Mid-Sixteenth-Century Spanish Instrumental Composition: Theory and Practice in Antonio de Cabezón and Tomás de Santa María," *Journal of Music Theory*, Vol. 38, No. 2 (Autumn 1994), 250.

Luis Milán indicates that the *Fantasia no. 10* uses both modes I (Dorian) and II (Hypodorian). The associations of a somber and sad nature, as mentioned by the sixteenth century Italian theorist Gioseffo Zarlino, can be seen in both modes because of the presence of a minor third at the beginning of each mode, formed by the lowest tone and a third above it. The following examples present both modes in scalar form (Ex. 4).

Ex. 4. Modes used in *Fantasia no. 10*.³⁴

Dorian

Hypodorian



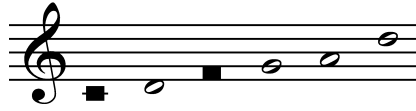
B. Cadences

The structural importance of *finalis* and *tenor* are further exemplified in the way they are treated in the context of this work. These pitches can be observed at cadence points. Moreover, these cadences form sections in the work and, as will be discovered, are key features in organizing the *fantasia*. Yet, in addition to these primary notes, other pitches in these modes tend to be seen as resting points (for instance, cadences on the third and fourth above the *finalis*, and one tone below the *finalis*). Gásson classifies cadences on the tonal levels of a third above the *finalis*, and one tone below the *finalis*, as secondary cadence types, making cadences on the *finalis*, *tenor*, and fourth above the *finalis* primary types³⁵ (Ex. 5a). Since this work is transposed to E on the guitar, I have also provided a transposed example in A Dorian which will be the tonal center used in my transcription and, from this point on, how this work will be analyzed (Ex. 5b).

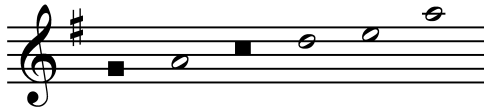
³⁴ The breves indicate the *finalis*, and the whole notes indicate the *tenors* of these modes. The brackets group the mode according to the species of the fourth and fifth.

³⁵ Luis Gásson, *Luis Milan on Sixteenth-Century Performance Practice* (Bloomington: Indiana University Press, 1996), p. 43. The blacken boxes indicate the secondary cadence types and the whole notes indicate the primary cadences types.

Ex. 5a. Cadence types in *Fantasia no. 10* in D Dorian.

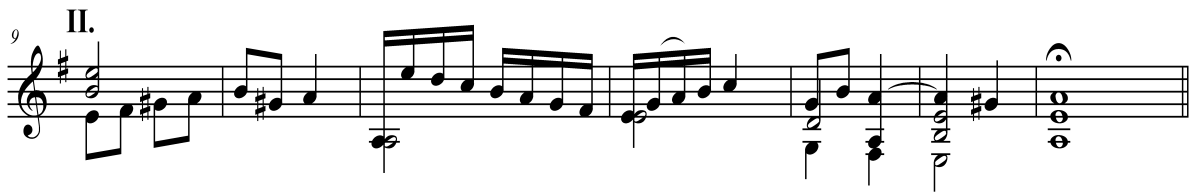


Ex. 5b. Cadence types in *Fantasia no. 10* in A Dorian.



Music written during the sixteenth century was governed by consonant and dissonant intervals. Consonances were the unison, perfect octave, perfect fifth, and major or minor thirds and sixths. Dissonances were the perfect fourth, major or minor second, and major or minor seventh. In Dorian mode, the seventh scale degree preceding the cadence is normally raised by a half-step (*musica ficta*) to increase the tension in the music, thus creating a greater sense of repose at the cadence. Each key modal pitch would have a characteristic or formulaic type of cadential gesture that would lead to its eventual resting point on a consonant interval. The following are musical examples of cadential gestures in Milán's *fantasia* (Ex. 6a and 6b).

Ex. 6a. Cadential gestures in section II of *Fantasia no. 10*.



Ex. 6b. Cadential gestures in measures 11-14 of section VI of *Fantasia no. 10*.



C. Phrase structure

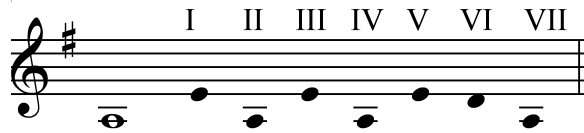
The following chart outlines the cadence types that are found in *Fantasia no. 10* and illustrates the phrase structure and the number of measures in each section (Ex. 7a). The notational portion simply gives a clearer picture of how these cadences relate to the *finalis* (Ex. 7b).

Ex. 7a. Phrase structure of *Fantasia no. 10*.³⁶

Sections	Measures	Movement begins	Cadence
I	8	a-----	E
II	7	e-----	a (no 3 rd)
III	14	a-----	E
IV	9	e-----	a (octave)
V	11	D-----	E
VI	14	C-----	d (octave)
VII	12	G-----	a (octave)

³⁶ Upper case letters identify a major sonority, and lower case letters identify either a minor or an incomplete sonority (see analysis on page 20).

Ex. 7b³⁷. A notational realization of the cadence types in relation to the *finalis* of *Fantasia no. 10*.



What can be noticed about this work's structure is that, although it is free in its conception, the cadences and phrase structures are all governed by the mode.

It can be argued that the musical languages used in Milán's *fantasias* greatly influenced Spanish composer and writer Tomas de Santa María. As mentioned before, Santa María's 1565 treatise *Arte de tañer fantasia*, published twenty-nine years after *El Maestro*, outlines how to engage in the process of playing the *fantasia*. Specifically, the author states that it is a sectional genre, in which "sections are surrounded by opening imitative exposition followed by a closing cadence."³⁸ In addition, Santa María also includes cadential schemes that are strikingly similar to Milán's usage, making Santa María's text a document that codifies the performance practice of this art form.

VII. Conclusion

Numerous transcriptions of Luis Milán's *fantasias* are available, but more often than not, the adaptations lack an informed perspective. Studying a *fantasia* in the ways outlined above gives much insight into the complexity of this style and the musical language used by Milán. The extraordinary artistic merit of these *fantasias* is the reason this music has outlived the instrument it was originally written for.

³⁷ The Roman numerals above the pitches identify the cadential pitch of each section.

³⁸ Miguel A. Roig-Francolí, "Modal Paradigms in Mid-Sixteenth-Century Spanish Instrumental Composition: Theory and Practice in Antonio de Cabezón and Tomás de Santa María," *Journal of Music Theory*, Vol. 38, No. 2 (Autumn 1994), 256.

Fantasia no.10

Luis Milan (1536)

transcribed for guitar by Fernand Vera, 2008

G=F#

Guitar

I.

II.

III.

IV.

V.

VI.

VII.

Fantasia no.10

Motivic Analysis

Luis Milan (1536)

Guitar

I. cadence
motive

II. cadence
motive

III. internal ornamented cadence
motive with adjusted pitches motion toward internal cadence derived from motive

IV. cadence
imitative figure derived from motive

V. cadence
imitative figure derived from motive

VI. imitative idea
extended cadence
ornamented figures derived from motive and used in imitation
imitative idea answered

VII. ornamented cadence
augmentation of the motive
ornamented cadence
structural pitches derived from motive

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