

W. van der Meer May 1974

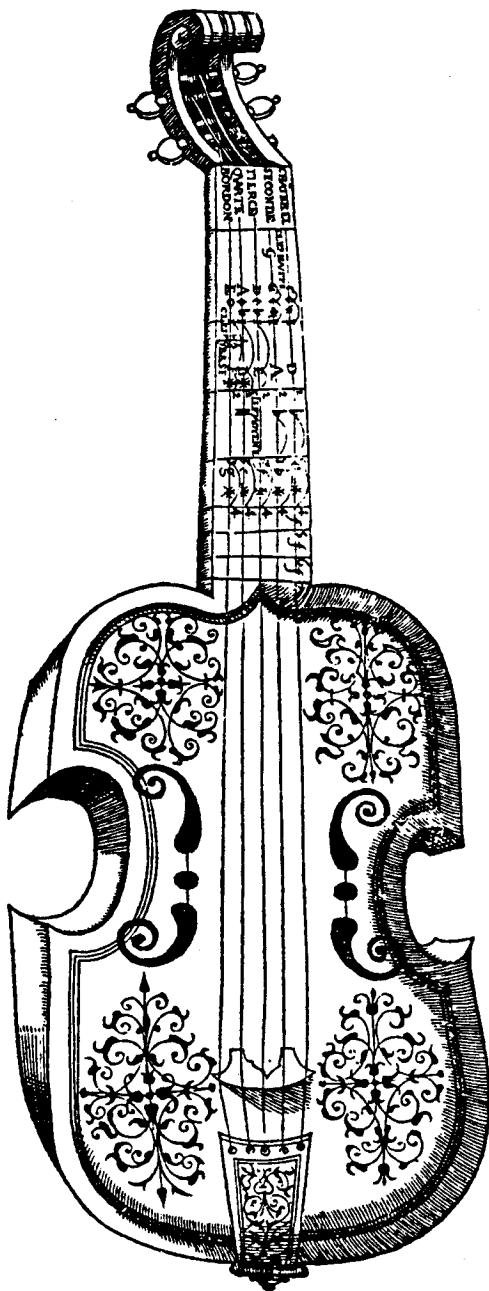
Jean-Claude VEILHAN

The Rules of Musical Interpretation in the Baroque Era

(17th - 18th centuries)

common to all instruments

*According to BACH, BROSSARD, COUPERIN,
HOTTETERRE, MONTÉCLAIR, QUANTZ,
RAMEAU-d'ALEMBERT, ROUSSEAU, etc.*



ALPHONSE LEDUC - PARIS

-175, rue Saint-Honoré

Ref. : UN

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PREFACE

What would Lully, Corelli, Couperin and Rameau be saying today, if the performance of their works could already be described as "appalling" in 1775, only a few years or decades after their graves had been freshly dug?

Indeed since 1750 (the year of J. S. Bach's death), the Baroque era had been in decline. The dawn of Classicism was beginning to be clearly visible. In 1775 Haydn was forty-three, Mozart nineteen, Beethoven five years old: another musical world had decisively eclipsed the preceding one. Even though certain traditions persisted, the old forms, concepts and instruments had undergone a radical development.

Nowadays, however, and especially over the past few years, research into specific periods can guarantee greater fidelity to authentic interpretation. We are witnessing a true return to the sources, the instruments and the rules of the past.

For it is essential to speak about *rules*. The word may seem didactic and suggestive of fixed precepts. But in fact, for the musical era known as the Baroque, what we are concerned with is a body of traditions, principles, effects, conventions and inventions which make up 'good taste', and it is this same good taste that in the long run remains the sole criterion for expressing a musical discourse that is at once both alive and sensitive. And it is all this that the qualificative term *rules*, used in its most flexible and general sense, must be taken to indicate and encompass.

Formerly rules were passed on from master to pupil; indeed, they constituted the very musical and social air they breathed. It is this state of awareness we must seek if we want to make the music of our predecessors live again in the present with a true sense of continuity: a resurrection, not an exhumation!

Theoreticians and musicians of the period often tried to lay down these rules in treatises so as to convey them more easily to students and music lovers, and thus to help them in avoiding inconsistencies of style. This book is simply a compilation from the principal contemporary treatises (chiefly those published in French) in which the most significant definitions and opinions have been selected in such a way as to present today's reader—as far as is possible—with a synthesis of this famous 'good taste' in interpretation. We have, then, confined ourselves to the principal rules (common to singers and instrumentalists of all kinds) which constitute a set of clues enabling us to decipher and complete the outline that a score of this period generally represents, knowing full well that a book of the present size cannot hope to be complete (a totally comprehensive study would take up dozens of volumes!).

Even within the period itself, there was not always unanimity over certain points of interpretation: where there is disagreement I cite the general prevailing opinion in an objective way, adding, where necessary, the divergent views put forward at the time.

In the last resort, it is the job of the musician to create his own interpretation. There is not just one possible interpretation, but many. Freedom of choice, however, must always remain within the limits of the style and practice of the time.

J. C. Veilhan

N. B. All quotations in this work are printed in *italics*.

Certain writers being quoted more than once, the date of their works is not restated at each quotation. See the Bibliography, p. 95.

Metrical Signs and Their Characteristics

The most perplexing thing when one starts beating time is the number of signs which distinguish its different species.

In all metres it would be a very good idea to indicate the tempo as the Italians nearly always do, since the same species is sometimes very fast and sometimes very slow. (Hotteterre)

This chapter gives some of the principal contemporary definitions of the various metrical signs used, along with the characteristics of each.

In these definitions one often finds the terms 'slow' and 'light' which correspond roughly to the tempo indications 'lento' and 'allegro'.

N.B. See the table of 'unequal' values in the principal metres on p. 24.

METRES OF FOUR BEATS

4
2

This relatively little used metre has four beats to the bar; the unit is the half note.

This metre is used only in fugues and counterpoint. (Marpurg)

Allegro: F. BARSANTI (1724)



C

L'Affilard:

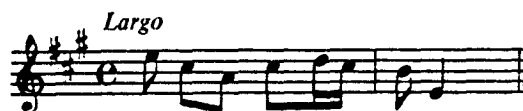
The measure of four slow beats is shown by a C:



Hotteterre:

The metre of four slow beats is indicated by a C (. . .) It is taken in 4 and, normally, very slowly (. . .) It is used both in vocal and instrumental music (. . .) For instrumental music it is suitable in Preludes or first movements of Sonatas, Allemandes, Adagios, Fugues etc., but not really in 'Airs de ballet':

Prelude from a Sonata by Signor CORELLI, op. 5



Allemande from the same



Thus the sign C alone does not suffice to indicate the tempo: the real determining factor is the character of the piece at the head of which it is placed.

N.B. The sign $\frac{4}{4}$ was hardly in use at this time.

- 12** (This metre) is suitable for tender, affectionate kinds of expression, and sometimes for
4 lively and animated kinds. (Brossard)

In former times this sort of metre was performed with two beats to the bar, each with six subdivisions, but as this was found too complicated, people used the expedient of beating in 4. (Choquel)

L'Affilard:

This metre is shown by a 12 and a 4 and is performed with four beats to the bar, but gravely, each beat having three crotchets or the equivalent:



- 12** The metre $\frac{12}{8}$, parallel to the preceding ($\frac{12}{4}$) metre (. . .) is similarly taken in 4, but
8 half as fast again. There are three quavers, or the equivalent, to each beat. (L'ajon)

This compound metre ⁽¹⁾ is exactly right for spirited and lively kinds of expression. However, it is often used by the Italians for tender and affectionate feelings though it will then carry the words *adagio affettuoso* or some other verbal indication, since on its own it denotes gaiety. (Brossard)

L'Affilard:

This metre (. . .) has four beats, but of a very light character:



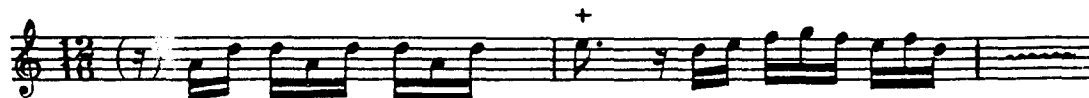
- 12** This compound metre ⁽²⁾ is suitable for extremely lively and rapid music, which the
16 Italians describe with the word *prestissimo*. (Brossard)

(1) That is to say, 4 eighth note triplet groups to the bar.

(2) That is to say, 4 sixteenth note triplet groups to the bar.

Hotteterre:

A famous composer of our times has introduced a metre of $\frac{12}{16}$; we are referring to a harpsichord piece by Mr. Couperin. It is made up of (the value of) 4 dotted quavers, hence 12 semiquavers, and has 4 beats to the bar:



METRES OF TWO BEATS

The metre of 2 beats comprises:

- 1) 2 slow beats shown by C
- 2) 2 light beats shown by a 2
- 3) 2 lively beats shown by a $\frac{2}{4}$
- 4) 2 very fast beats shown by a $\frac{2}{8}$
- 5) 2 extremely fast beats shown by a $\frac{2}{16}$
- 6) $\frac{6}{4}$ which is taken in two slow beats
- 7) finally, $\frac{6}{8}$ which is taken in two spirited beats (Denis)



In a four-beat metre, when the C has a line through it one must be sure to observe that this line means the notes will be given a different value, as it were, and should be performed twice as fast as when the C has no line. This sort of time is called: *alla breve* or *alla cappella*, or a metre of two beats. (Quantz) — (See also note ⁽¹⁾, p. 29)

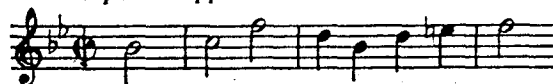
It must be noted that this metre (which the author calls *quadruple time* with a light beat) may equally well be taken in a slow duple time (. . .) This should change absolutely nothing, either in the pulse of the metre or in the manner of playing the quavers, since the different ways of beating do not change its nature. (Cajon)

Hotteterre:

Normally the pulse is 4 light beats or 2 slow ones. The Italians only use it in what they call *tempo di gavotta*, and *tempo di cappella* or *tempo alla breve*; this last having two light beats. Mr. de Lulli used it in his operas pretty well as the equivalent of plain duple time.

by Sign^r STUK, 1st book.

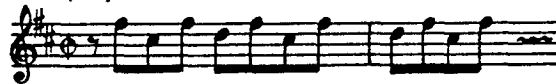
Tempo di Cappella



Chan - tons, chan - tons les doux trans-ports

by Sign^r CORELLI, op. 5

Tempo di Gavotta



1st extract from the opera *Alceste* (Lully)

2 slow beats



2nd extract from the opera *Armide* (Lully)

4 light beats



Quickly

Poursuivons, poursui - vons jusqu'au trépas

It may be concluded that this metre is mid-way between quadruple time shown by a C and duple time shown by a plain 2, which we are about to look at. (Hotteterre)

$\frac{2}{2}$ or 2

The sign for this metre is $\frac{2}{2}$. Commonly it is indicated merely by a plain 2 (. . .)
The metre is taken in 2 beats. (Câjon)

When the words *alla cappella* or *alla breve* appear alongside the time signature, an exceedingly fast tempo is indicated ⁽¹⁾. (Marpurg)

There are two sorts of tempo in duple time: sometimes slow, sometimes extremely fast. (Choquel)

Hotteterre:

This metre (. . .) is normally lively and 'piqué' (spiccato). It is found at the beginnings of Opera overtures, in the Entrées of ballets, Marches, Bourrées, Gavottes, Rigaudons, Branles, Cotillons, etc. (. . .) It is not known in Italian music. If it is used in slow pieces, there should be a clear indication of the fact. Moreover it can be said that the metre is in reality that of C divided into two, with the quavers changed into crotchets:

Overture from the opera *Phaëton* (Lully)



Entrée from the same opera



March from the same



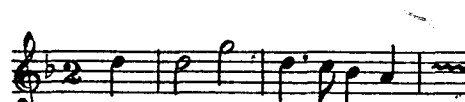
Bourrée from the same



Gavotte from the opera *Roland* (Lully)



Rigaudon from *L'Europe Galante* (Campra)



$\frac{2}{4}$

The speed of this type of metre is neither too slow nor too fast, but should be moderately paced. (Choquel)

Hotteterre:

This metre has two light beats. It is suited to light and 'piqué' (spiccato) airs. It is found more in cantatas and sonatas than in motets or operas. If you think about it, it is really no more than light quadruple time cut in half:

From the 1st Cantata by Mr. Clérambault



Qu'à vo-tre gloi - - - - re tout cons - pi - re

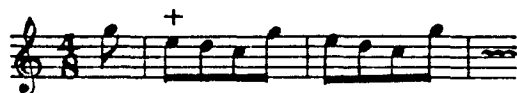
From a Sonata by Sig^r Masciti



(1) Marpurg applies this same rule to the $\frac{3}{4}$ metre.

- 4** Hotteterre:
8 Some composers have indicated it ($\frac{2}{4}$ metre) in this way:

Shepherds' air: Mr. de Lulli, from Roland



Sailors' air: Mr. Marais, from Alcionne

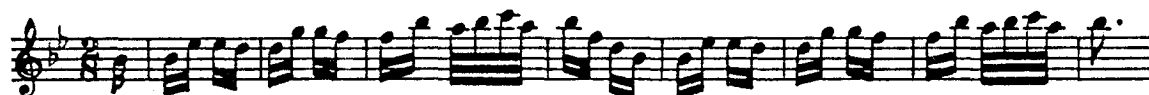


L'Affilard calls this metre: a metre of two rapid beats, adding: this metre is shown by a 4 and an 8 and is taken in 2 very fast beats, so that each beat is occupied by a crotchet or its equivalent:



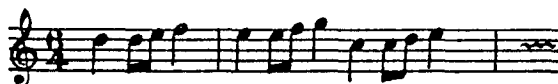
- 2** One might also use $\frac{2}{8}$ metre which (. . .) would be taken in one very light beat. This
8 metre would be suitable for certain Tambourins or other tunes of a similar character. (Hotteterre)

Tambourin DENIS



- 6** Hotteterre:
4 This metre is nearly always taken in two beats (. . .) Some call it 'the metre of six slow beats' ⁽¹⁾; however one seldom sees a slow air composed in this metre, and on the contrary many lively, buoyant airs are so written (. . .) It is used in the reprises of Opera overtures, in Loures, Giges, Forlanes, in some Airs from 'ballets de caractères' etc. It is rarely found in Italian music:

Reprise from the Overture to Armide (Lully)



Loure; this is from Thétis (Lully)



Gigue, from Roland (Lully)



Forlane, from L'Europe Galante (Campra)



Air of the zephyrs, from Le Triomphe de l'Amour (Lully)



(1) As, for example, L'Affilard.

Normally this compound time ⁽¹⁾ is used for tender, affectionate movements; sometimes, and in France quite often, though very incorrectly, it appears in swift, fast pieces. (Brossard)

The sign 6 over 4 decrees a very spirited speed, especially when the metre is taken in 2; but a 6 over 8 suggests a movement twice as fast, that is, extremely lively. (Saint-Lambert)

6
8 According to the above definition by Saint-Lambert it is clear that normally a $\frac{6}{8}$ indicates a faster speed than a $\frac{6}{4}$. L'Affilard tells us that it may be taken in six light beats:



but more commonly it is in two.

Hotteterre:

It is taken in 2 beats (. . .) It is in fairly general use, but chiefly in Cantatas and Sonatas; it is particularly suitable for Giges etc.

This compound time ⁽²⁾ is suitable for modes of expression that are lively, animated and spirited; in consequence, it is taken at a tolerably fast speed. (Brossard)

METRES OF THREE BEATS

This metre is shown by a 3, and it is composed with a strong beat, being the first, a weak beat, being the second, and a final 'idle' beat. The metre in three beats is the most varied, yet it is the one in which indication of the various kinds of pulses by special signs or characters has been the most neglected; amongst all composers, whether old or new, only four characters or signs are found—namely $\frac{3}{2}$, plain 3, $\frac{3}{4}$ and $\frac{3}{8}$. (Denis)

Nevertheless, Denis adds the metres $\frac{9}{4}$ and $\frac{9}{8}$, which were not in widespread use in France.

3
2 *This metre is very much used; it is called double triple, or again major triple, because its pulse should be twice as slow as that of ordinary triple time ($\frac{3}{4}$).* (Choquel)

(1) That is to say, two quarter note triplet groups to the bar.

(2) That is to say, two eighth note triplet groups to the bar.

Hotteterre:

This metre is normally taken in three slow beats (. . .) It is used for moving, tender pieces such as Lullabies, Complaints, Cantatas, Graves, in Sonatas and in Courantes intended for dancing, etc.:

The Sleep of Protée, from Phaëton (Lully)

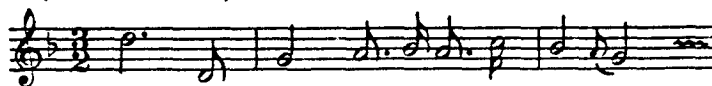


Another lullaby, from the opera Persée (Lully)



It is also noted in this way:

Air from the Cantata by Mr. Bernier



Vous par qui tant de mi - sé - ra - bles

On this particular way of notating $\frac{3}{2}$ Choquel has this to say:

Sometimes in this sort of metre, white quavers are used so as not to use black quavers when the minims are to be divided in the vocal line; this is what Mr. Clérambault has done in his Cantata 'Alphée et Aréthuse', so one should expect to find these (white) quavers elsewhere.

$\frac{3}{4}$ or 3

When triple time is written with a $\frac{3}{4}$, it is suitable for tender, affectionate kinds of expression and the pulse should be moderate: neither too fast nor too slow. When it is written with a simple 3, the pulse is normally a trifle brisk; in France it commonly serves for Chaconnes, Minuets and other spirited and animated dances. (Brossard)

Hotteterre:

This metre is indicated by a 3 or sometimes $\frac{3}{4}$. It is taken in 3. Sometimes it is very slow and sometimes very fast. It is used for Passacaglias, Chaconnes, Sarabandes, 'Airs de ballet', Italian Courantes, Minuets, etc.

Passacaglia from the opera Armide (Lully)

Solemn tempo



Sarabande from Issé (Destouches)

Slow tempo



Chaconne from Phaëton (Lully)

Spirited tempo



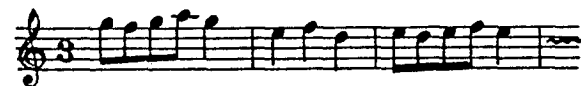
Demons' Air from Thésée (Lully)

Lively



Minuet from Roland (Lully)

Spirited



Courante by Sig^r Corelli

Allegro



3
8 In pieces having the sign $\frac{3}{8}$, the metre is again taken in 3, but since the bar contains only three quavers, with but one to place on each beat, it should go twice as fast as the (previous) triple sign ($\frac{3}{4}$ metre), that is to say, very fast: however, on account of this great speed and of the difficulty of making three such hurried movements with the hand, the metre is customarily taken, as it were, in one beat only. (Saint-Lambert)

Hotteterre:

This metre, called *minor triple*, is made up of a dotted crotchet, etc. It is taken in one when up to speed, which should be fast. Some composers, however, have used it for very slow *Airs*; it is then taken in three beats, in the same way as the ordinary triple ($\frac{3}{4}$) or even the major triple ($\frac{3}{2}$). It is suitable for buoyant *Airs* such as *Canaries*, *Passepieds*, etc.

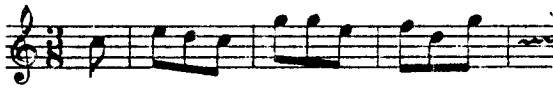
Canaries from Isis (Lully)

(in one)



Passepied from Le Temple de la Paix (Lully)

(in one)



Vivace by Sig^r Corelli, op. 5

(in one)



Adagio by the same, from op. 3

(in three)

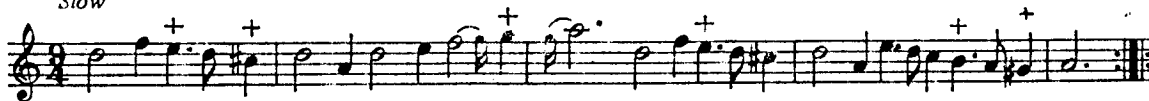


9
4 The metre $\frac{9}{4}$ (. . .) is taken in 3 slow beats. (Denis)

This compound time ⁽¹⁾ is suitable for tender and affectionate kinds of expression and should be taken at a moderate tempo: neither too slow nor too fast. (Brossard)

Montéclair:

Slow



on the
second beat

9
8 The metre $\frac{9}{8}$, parallel to the preceding one ($\frac{9}{4}$) (. . .) is similarly taken in 3, but half as fast again. Each beat is made up of three quavers, or their equivalent. (Câjon)

This compound time ⁽²⁾ is suitable for lively, spirited kinds of expression and should be taken at a lively, spirited pace. (Brossard)

Hotteterre:

This metre is taken in 3 beats (. . .) Sometimes it is used in *Cantatas*, but more often

(1) That is to say, three quarter note triplet groups to the bar.

(2) That is to say, three eighth note triplet groups to the bar.

in Sonatas, and above all in Gigues. In France it has only been in general use for a short time.

1st Cantata by Mr. Bernier



Res - pec-tons l'A - mour

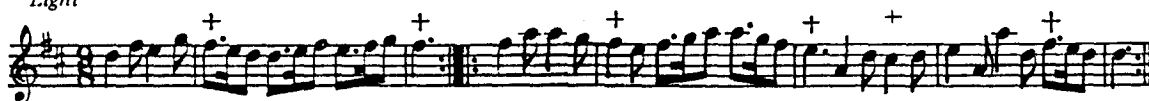
Gigue by Sig^r Masciti



(Hotteterre)

Montéclair:

Light



This air may also be sung at a slow and tender pace.

Finally let us mention three rarer metres given by Hotteterre and Brossard:

- 3** This compound time ⁽¹⁾ is suitable for extremely lively and exceedingly rapid music.
16 (Brossard)

Passage-work Hotteterre

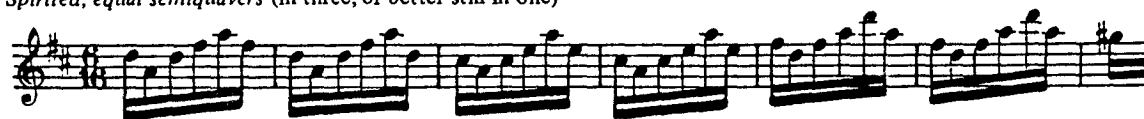
Jestingly (in one)



- 6** This compound time ⁽²⁾ is for varieties of movement and expression of the greatest
16 rapidity: what the Italians describe with the word *prestissimo*. (Brossard)

Passage-work Hotteterre

Spirited, equal semiquavers (in three, or better still in one)



- 9** This compound time ⁽³⁾ is really for very fast and very swift kinds of expression.
16 (Brossard)

Passage-work Hotteterre

Briskly (in three)



Briskly (in three)



- (1) That is to say, one sixteenth note triplet group to the bar.
 (2) That is to say, two sixteenth note triplet groups to the bar.
 (3) That is to say, three sixteenth note triplet groups to the bar.

LESSON ON EVERY VARIETY OF METRE

Montéclair. Principes de musique (1736)

L'çon sur toutes les sortes de mesure. 35.

A quatre tems graves. *A quatre tems légers.* *A deux tems légers.* *A deux tems gays.* *A trois tems graves.* *A trois tems gays.* *Mesure double une fois plus lente.* *A trois tems vites.* *une fois moins vite.* *vite. gay.* *A deux tems légers.* *Mesure composée.* *A trois tems légers.* *Mesure composée.* *A quatre tems légers.* *Mesure composée.* *A deux tems vites.* *Mesure composée.* *A trois tems vites.* *Mesure composée.* *A quatre tems vites.* *Mesure composée.* *Mesure simple.* *en contrepoint.* *A Capella.*

Phrasing

ARTICULATORY SILENCES – DETACHED NOTES – SLURS – UNEQUAL NOTES – DOUBLE-DOTTED NOTES – RUBATO

ARTICULATORY SILENCES

In Baroque music, as a general rule, notes were not held for as long as their notation would suggest. This 'aeration' between the notes is called an **articulatory silence**.

Notes must not appear to be glued together. (Quantz)

Engramelle explains this practice in detail: *Notes in the music* (i.e. notation) *indicate very precisely the total value of each note; but their true lengths and the value of their silences which are integral to them and serve to detach them from one another are not shown by any sign (. . .)* However in performance they are not all realised in the same manner, and even those of equal value are in some cases to be interpreted in quite different ways (. . .)

In performance every note, whether trilled, with mordent or without, is partly sustained and partly silent; that is to say, it has a given duration of silence which, when added to the sustained sound, gives the total value. That part which I call sustained or sounding is always at the beginning of a note; the part which I call silent is always at the end. Sustaining will be more, or less long, depending on the character of the note; and the length of the silence will depend on the duration of the sound (. . .) These silences at the end of each note define, as it were, its articulation and are as important as the sounds themselves; without them these could not be detached from one another; and a piece of music, no matter how beautiful, without articulatory silences would have no more grace than a folksong from Poitou played on insipid musettes which produce only blusterous, unarticulated sounds.

Again, *one distinguishes between sustained notes and those called broken ('tacté'): sustained notes sound for the greater part of their value and their silences are consequently extremely short; broken notes on the other hand are those in which the sustaining is very short, so that only the touch ('tact') of the notes is indicated, and they are consequently concluded by a considerable silence (. . .)* There are not even strokes of a trill that are not separated by very short tiny gaps between the rise and fall of the fingers upon the keys; my use of the term *articulatory silences* in music refers to every such hiatus, great or small, from which no note is exempt.

To sum up what Engramelle says in another way, each note should be shortened by a silence whose length will vary according to the duration of the note and the character of the piece. This is a general principle in old music, French or otherwise, that is practised in performance but is difficult to notate (as are most other rules of interpretation).

In the following two pieces one must try to respect an articulatory silence after each note, but without playing in too dry or 'piqué' (spiccato) a manner. On the contrary, each note should be rounded: for this, it is necessary to soften the attack and release, avoiding any sharp cut-off. In the Sarabande, we give an approximate transcription of the articulatory silences as they ought to be (it will be seen how complicated the notation becomes). In the subsequent Allemande, the player will have the task of determining the silences for himself. As Engramelle makes clear, these latter apply equally to faster pieces, and are then shortened in proportion to the duration of the notes.

Sarabande: A. Van HEERDE (1st half of the 18th Century)

(Played)

(1)



(2)

(3)



Allemande: D. DEMOIVRE (1st half of the 18th Century)



(1) See double-dotted notes, p. 27

(2) See unequal notes, p. 20

(3) See double-dotted notes, p. 28 (ex. 3 and 4)

In a group of slurred notes, the final one is not exempt from the rule concerning articulatory silences, as Dom Bédos points out:



DETACHED NOTES

Beyond the customary use of articulatory silences, composers might ask for more markedly detached notes in certain pieces. In this case they would spell it out in words or indicate it with short dashes (or sometimes dots ⁽¹⁾) over the note-heads.

Detaching the notes is when one divides a note into two others of equal value and pitch, of which only the first is made to sound:



Here the rest takes the place of the second note. When this detached articulation is not expressed by rests as in the preceding example, it is indicated by dots or little dashes ⁽²⁾ above those notes which should only be half heard, as has been said above. (Marpurg)

In the following example, the word *detach* implies a dot or dash on each note:

(1) The dots signifying 'detached notes' should not be confused with similar dots signifying 'equal notes'. See paragraph 'unequal notes', p. 20.

(2) Marpurg does not seem to establish any distinction between dots and dashes (*short lines, strokes*). For all that, dashes sometimes indicate a more marked articulation than dots: *When there are dots above the notes one must play them with a very short pressure or bow-stroke which should not, however, be really detached.* (Quantz) Quantz adds: *If there is also an arch (slur) above the dots, all the notes must be taken in one bow, however many there are, and each one marked with a pressure on the bow: Bordet defines the latter as pearly notes: one must simply increase the sound of each dotted note under the sign (slur), and not detach them.*



For notes with dashes, Bordet explains: *One must use a sharp attack (piquer) and cut off the sound of each note regardless of its value.* (Méthode raisonnée pour apprendre la musique, 1755)

Gracefully: A. DANICAN-PHILIDOR (1712)

Equal notes (1), and detach

When the word *staccato* is found alongside a piece, every note is played with a short, detached bow (. . .) It is customary to put dashes above the notes to be played *staccato* (. . .) They must only sound for half the time they last according to their (written) value (. . .) Thus crotchets become quavers, quavers semiquavers and so on. (Quantz)

Aria: J. S. BACH – Cantata BWV 127 (1725)



(1) See unequal notes, p. 20



Grave: J. F. FASCH (1688-1758)



SLURS

In this highly articulated, 'aerated' manner of performance (we have seen the importance of articulatory silences) that is characteristic of music of this period, the use of slurs is much more restricted than it was to be in the Classical and more especially the Romantic periods.

Different instances may be cited according to whether the composer indicates the slurs completely, partially, or not at all:

Complete slurs.

Sometimes the composer himself writes in all the slurs he wants, making it unnecessary, therefore, to add any further ones:

Andante: J. S. BACH (1721)

The musical score for J.S. Bach's Andante, BWV 1006, is presented in eight staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked 'Andante'. The notation includes various dynamics: *p* (piano) and *f* (forte). There are also trills indicated by 'tr.'. The score is characterized by a continuous eighth-note pattern. The text suggests that some of the slurs present in the original notation might be superfluous.

Complete or partial absence of slurs: should they be added?

Very often, however, composers do not write in the slurs, leaving it to the performer to decide whether or not the musical text needs them. In this case, it is as well to recall Quântz's warning: *Notes must not appear to be glued together.*

Thus, in the following example, any slurs would seem superfluous:

Andante: A. VIVALDI (1678-1741)

Cantabile

The musical score for A. Vivaldi's Andante, BWV 1006, is presented in one staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece is marked 'Andante'. The notation includes various dynamics: *p* (piano) and *f* (forte). There are also trills indicated by 'tr.'. The score is characterized by a continuous eighth-note pattern. The text suggests that some of the slurs present in the original notation might be superfluous.



By contrast, in the Allegro movement below, the rapidity and articulation of the phrases may permit the sort of slurs suggested here by means of dotted lines (all other ligatures are original):

Allegro non molto: A. VIVALDI (1678-1741)



Similarly, in the following example, Telemann only indicates a few ligatures. Aside from these, one can choose between an interpretation entirely in detached notes and one that is enhanced by a number of slurs to be determined by the articulation, expression and rapidity of the phrases.

In the following extract, the choice is left to the performer:

(Allegro): G. Ph. TELEMANN (c1716)

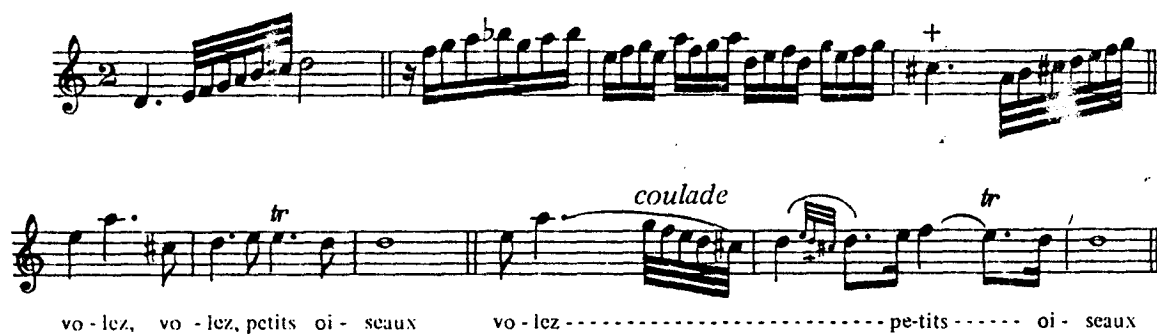


The tirata (detached) and the 'coulade' (run) (1)

However, the absence of slurs may also indicate the composer's wish for an interpretation entirely in detached notes, as this definition of the *tirata* by Montéclair suggests: *The tirata requires separate bowing or, on wind instruments, tonguing for each note, and the 'coulade' (run) takes all the notes under a single bow, or in a single tongue stroke, or on the same syllable:*

MONTÉCLAIR (1736)

tiratas —



According to the character of the piece, then, a succession of rapid notes may require to be performed as detached notes: . . . when there are three or more demisemiquavers after a dot or rest (. . .) they are then played at the fastest possible speed (2), as often happens in *Overtures, Entrées and Furies*. However, one must give to each of these fast notes its own distinct bow-stroke (3) and hardly anything may be slurred. (Quantz)

(1) See also the 'coulade' (run), p. 35

(2) See paragraph 'double-dotted notes', p. 27

(3) What Quantz says here for the strings can equally apply to the wind, in particular the flute, the detached notes being produced by very rapid double-tonguing.

Filling in slurs according to a given opening

When the nature of the passage-work is constant, the composer often indicates the slurs at the beginning only. It is then correct to apply the given phrasing to the whole section:

Passage-work: HOTTETERRE (1719)



Alternation of slurred and detached passages

It may happen that the composer, as with Hotteterre for example, marks slurs over certain passages and not over others. In that case it seems logical to observe what he has written: *Notes which must be slurred should be played as they are written, since a particular expression is often sought thereby. But equally, one must not slur those which should be stressed.* (Quantz)

Prelude: HOTTETERRE (1719)

Moderately



N.B. The performer, however, is allowed a certain amount of freedom to modify the articulation shown by the composer; we have this on Bordet's authority: *Although I have almost always slurred the first two quavers of each bar or beat, one is at liberty to detach all of them, or group them in twos, especially in the pardessus (1) and the violin, so as to facilitate the bowing* ('Six Sonatas for 2 transverse flutes, pardessus de violes and all similar instruments'). This liberty, however, should be taken only rarely and with great care, and should be exclusively reserved for cases in which there are special instrumental difficulties.

It may be seen, then, that the possibility of adding slurs (where they are not indicated by the composer) depends on the musical context, but that as a general rule the performer should introduce them only with the greatest discrimination, always bearing in mind Quantz's warning—which it is worth recalling yet again: *The notes must not appear to be glued together.*

(1) (Translator's note) Pardessus de viole—a member of the viol family, smaller than the treble and tuned a fourth above it.

UNEQUAL NOTES

Inequality of notes is a manner of playing which bestows on them a sort of swinging motion, designed to *give them more grace* (Saint-Lambert); *it gives a flow to the melody and makes it more supple*. (Choquel)

This inequality is not only found in Baroque music. It is to be seen in older music ⁽¹⁾, both Western and Eastern, and in various present-day forms of music (Pop music, jazz, etc.). The Baroque era, however, was pretty well systematic in its use of it. Here is Quantz's definition:

In pieces in a moderate tempo, or even in an Adagio, the fastest notes must be played with some inequality, although they appear to be of equal value; in such a way that in each figure there should be a stress on the strong notes, viz. the first, third, fifth and seventh, more than on those which come between them, namely the second, fourth, sixth and eighth, although one should not sustain them for as long as if they were dotted. But this is only if these notes are not mixed with figures of even faster, or shorter notes in the same metre; for then it is these latter which should be played in the manner just described. ⁽²⁾

If for example one wished to play the (following) semiquavers slowly with equal values, this would not be so agreeable as when one leans a little on the first and third of the four notes, giving the sound a little more strength than on the second and fourth notes:



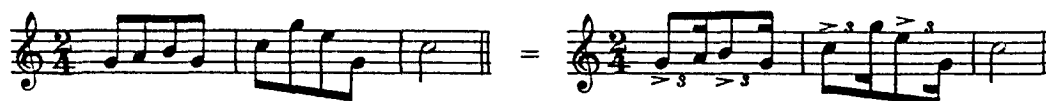
But exempt from this rule are, primarily, fast passages in a very rapid pulse where the speed does not allow unequal playing, and where one cannot lean or apply a stress except on the first of the four notes (. . .). (See the second example from Naudot on p. 21)

This definition sums up the principal points on unequal playing made by musicians of the 17th and 18th centuries, namely:

— Inequality consists in prolonging and leaning on notes to make up pairs of one long and one short. This inequality cannot easily be notated. In very schematic and general terms it can be roughly transcribed as follows:

(1) As early as 1550, in France, Loys Bourgeois mentions this in his treatise '*Le droict chemin de musique*'.

(2) See also Căjon's observation on this point, p. 24.



– It is the smallest values of any single movement (or, within a movement, those of a given passage) which are made unequal ⁽¹⁾ (with the exception of notes considered as grace-notes. See p. 27).

The two examples below are extracts from the first movement of a concerto by J. C. Naudot: the eighth notes in the first example and the sixteenth notes in the second are unequal:

J. C. NAUDOT (c1741)

Allegro



Allegro



– Inequality is applied to every movement permitting notes to be unequalised in twos, except for those of too fast a speed to make it practicable (see p. 25 for other exceptions). In this case only the first note of each group is lengthened and stressed. Thus in the previous extract from Naudot's concerto, if the speed chosen does not allow the sixteenth notes to be played unequally, they can be rendered as follows:

Allegro



N.B. Only a considerable rapidity of execution can, therefore, prevent the sixteenth notes from being played in unequal twos, for we must not forget Montéclair's caution: *Whatever the metre may be, where there are four notes to fill up a beat, these should always be unequal.*

(1) Again on this point, consult Căjon's remark on p. 24

Different degrees of inequality

When notes are to be unequalised, taste must decide whether they should be unequal by little or by much: there are some pieces where it is appropriate to make them very unequal, and others where they require to be less so; as with pulse, this too is decided by taste. (Saint-Lambert)

Engramelle defines the different degrees of inequality thus:

There is an essential observation to be made concerning quavers that are often played unequally in twos. Written scores do not tell us what the value of this difference is; if it is a half, a third or a quarter; yet it would seem essential to define it; for if the notated value of the quavers were to be observed exactly as they are written on the music paper, they would all be equal in duration, sustaining and silence, and this is rarely heard in performance (. . .)

Unequal quavers are marked in twos (. . .) of which the first (. . .) is longer, and the second (. . .) is shorter: but what is the difference between the longer and the shorter?

In some cases the difference is a half, so that the first notes are to be played as if dotted quavers and the second notes semiquavers; in others the difference is of a third, so that the first note is worth two thirds of a crotchet and the second its remaining third; finally there are others where this difference, a less palpable one, should be in the proportion of 3 to 2 as if the first note were $\frac{3}{5}$ of a crotchet and the second $\frac{2}{5}$.

Here are two examples of inequality cited by Engramelle which relate respectively to the first case (marked inequality) and to the third case (slight inequality):

Marked inequality:

The King's March



Speaking of the eighth notes, Engramelle says: *It is as if the first notes were dotted quavers and the second semiquavers. As to the triplet quavers, they will be made equal. This gives us:*



N.B. The performer will determine the articulatory silences for himself. The same applies in the following example.

Slight inequality:

The Fountain of Youth

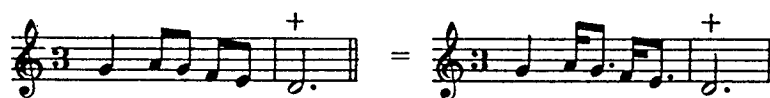


The semiquavers are unequal in the proportion of 3 to 2, as Engramelle specifies. This can be realised as follows:



Reversed inequality:

Sometimes inequality can be reversed by making the first (half beat) shorter than the second:



LOULIÉ

This type of inequality, less common than the first, is not without resemblance to the 'chute' (falling appoggiatura, see p. 34), and is particularly applicable in fast movements.

Thus it can be seen that inequality may assume different forms, and that it may vary according to the character and speed of a piece. As a result one must be careful not to interpret this inequality in a systematic or monotonous way, which would make a performance as dull as if the notes were being played with strict equality. There again, good taste and musicality remain the only touchstones.

In the following table, we set out the note values which should be unequalised (dotted) according to the principal metres in which they are found along with the definitions by Căjon and Hotteterre which epitomise contemporary practice:

Table for unequalising values in the principal metres
according to Câjon and Hotteterre

Metres in 4:

C	<i>Quavers are equal and semiquavers unequal (Câjon)</i>
$\frac{12}{4}$	<i>Quavers are unequal (Câjon)</i>
$\frac{12}{8}$	<i>Quavers are equal and semiquavers unequal (Câjon)</i>

Metres in 2:

$\frac{6}{4}$, 2 and $\frac{2}{2}$	<i>Quavers are played unequally (Câjon)</i>
$\frac{2}{4}$ and $\frac{4}{8}$	<i>Normally quavers are equal and semiquavers dotted (Hotteterre)</i>
$\frac{2}{8}$	<i>One might also use a $\frac{2}{8}$ which would be composed of 2 equal quavers or 4 unequal semiquavers (Hotteterre)</i>
$\frac{6}{4}$	<i>Quavers are unequal (Câjon)</i>
$\frac{6}{8}$	<i>Quavers are equal and semiquavers unequal (Câjon)</i>

Metres in 3:

$\frac{3}{2}$	<i>Here quavers are played unequally, and when these are not used in this metre then it is the crotchets that are played unequally (Câjon)</i>
3 and $\frac{3}{4}$	<i>Quavers are unequal (Câjon)</i>
$\frac{3}{8}$	<i>Quavers are equal and semiquavers dotted (Hotteterre)</i>
$\frac{9}{4}$	<i>Quavers are unequal (Câjon)</i>
$\frac{9}{8}$	<i>Quavers are equal and semiquavers unequal (Câjon)</i>

(Observation):

When in a melody there are notes of lesser value than those which are prescribed as unequal by the kind of metre in which they are found, then, as the notes of lesser value should be unequal, those which the nature of the metre ought to render unequal will become equal.

Thus, if semiquavers have been used in a melody whose metre is $\frac{3}{2}$, then the quavers become equal; it is the same for every metre in which quavers are declared to be unequal.

For the same reason, in every metre in which semiquavers ought to be unequal, they will become equal if the melody has demisemiquavers. This rule would even extend to demisemiquavers if a melody made regular use of hemidemisemiquavers. (Câjon)

Exceptions to the rule of inequality

The rule of inequality is of general application, except in the following cases:

- contrary instructions from the composer ('equal quavers', etc.)
- when the notes are played in groups of three, which does not allow unequalisation in twos: *All notes, of whatever value, that are played in groups of three are always equal, whether these be natural or incidental to the type of metre present.* (Câjon)

Gigue: E. F. DALL'ABACO (1675-1742)



- when the tempo is too fast for inequality in groups of two to be performed or perceived (see p. 21).
- repeated notes: *One must also make the same exception when several notes of the same pitch follow one another.* (Quantz)

Allemande: J. C. SCHICKHARDT (1670?-1740)

Allegro



- note-heads which have dots or dashes: *an exception should be made for notes on which there are dashes or dots.* (Quantz)

When one finds quavers or semiquavers with dots above or below, one must then make them equal and detached. (Denis):

Passage-work: HOTTETERRE

Briskly and with equal quavers



- slurred notes: (. . .) *when there is an arch (slur) over notes in groups of more than two, that is, groups of 4, 6 or 8.* (Quantz)

Passage-work: HOTTETERRE

Spirited

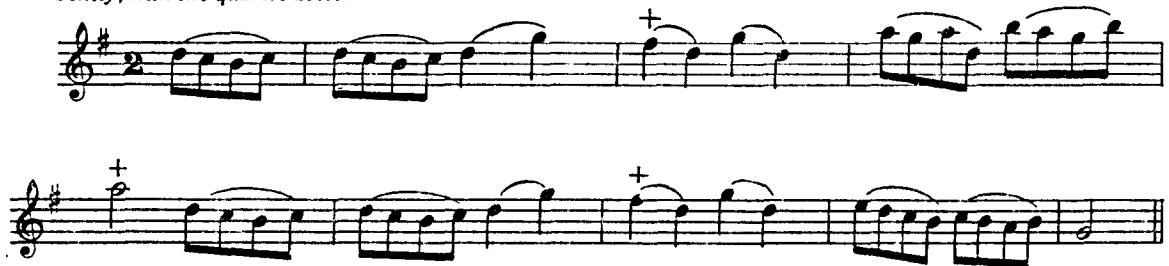




N.B. It may happen, however, that a number of slurred notes greater than two will not always preclude a certain inequality, such as that required by Hotteterre in the following example:

Musette: HOTTETERRE

Gently, with the quavers dotted



— a sequence of disjunct intervals:

Fugue: HOTTETERRE

Spirited, equal quavers



Couplet from the Passacaglia in Armide (Lully)



What makes the quavers equal on this occasion is firstly their intervallic leaps, and further, the fact that they are intermixed with semiquavers. (Hotteterre)

Another example of equal quavers, this time in Italian music:

Courante by Sig^r CORELLI

Allegro



(Hotteterre)

— the basses of Sarabandes when they are entirely in quavers:
(Hotteterre)

Sarabande: A. D. PHILIDOR (1712)

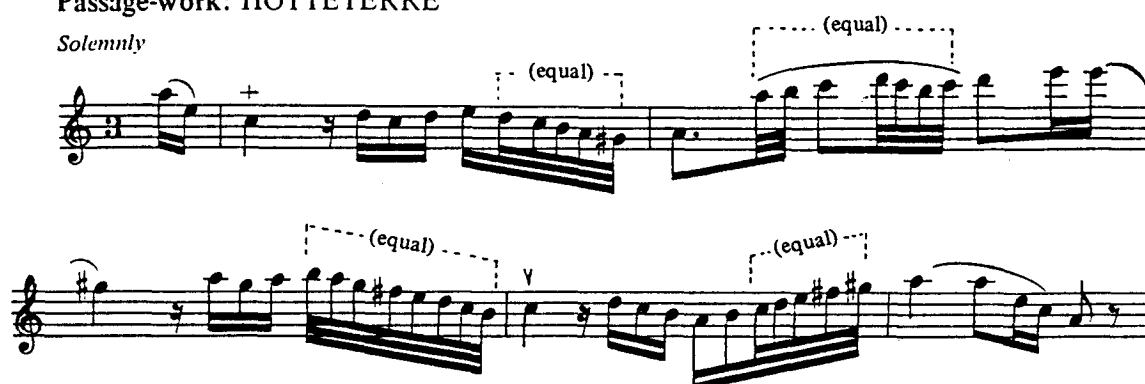
equal notes



— notes of small value which correspond to ornaments:

Passage-work: HOTTETERRE

Solemnly



Observation: The Italians make less use of inequality. According to J. J. Rousseau: *In Italian music the quavers are always equal, unless they are shown as dotted.*

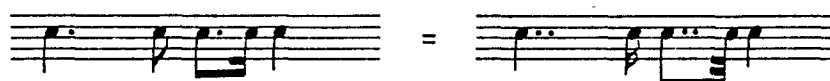
DOUBLE-DOTTED NOTES

This is the name for a type of inequality which is very pronounced, applying to dotted notes followed by notes of small value: in performance the dotted note is double-dotted and the small value shortened.

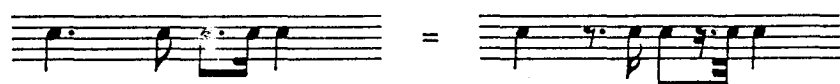
The note which follows the dot is always extremely short. (Quantz)

The short notes which follow dotted notes are always shorter in performance than their value suggests; it is therefore superfluous to add dots (to dotted notes) or hooks (to short notes). (C. P. E. Bach)

This would be transcribed as follows:



or rather, with the articulatory silences which L'Affilard does not neglect to mention (*To make the dots into their value, one must hold the dotted crotchet and play the subsequent quaver quickly*):



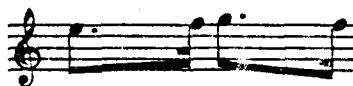
Different instances of double-dotted notes

Quantz is very explicit about these different cases: *The dotted notes in example 1 (see below) require almost the full value of a crotchet, and those in ex. 2 that of a quaver* ⁽¹⁾.

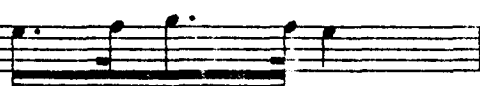
(1) Hence it is necessary to double-dot the dotted notes.

One cannot determine precisely the value of the short note after the dot. To form a clearer idea of it (. . .) play the upper notes (of ex. 1b and 2b) and hold the dotted notes until the time required for the lower dotted notes has elapsed. The dotted notes⁽¹⁾ will only last as long as the lower hemidemisemi-quavers.

Ex. 1



Ex. 2



Ex. 1b



Ex. 2b



(Quantz)

Dotted notes followed by more than one short note

In this case the short notes must likewise be played more rapidly than they are shown: *The more one prolongs the dots after the notes (examples 3 and 4), the more caressing and agreeable will be the expression:*

Ex. 3



Ex. 4

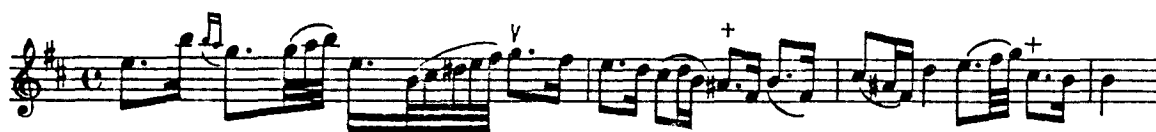


(Quantz)

Thus this extract from a Prelude:

HOTTETERRE

Solemnly





should be performed:



(1) By 'dotted notes' Quantz here means the notes *after* the dots, that is to say the sixteenth notes and thirty-second notes in the upper line which would be played as sixty-fourth notes (see ex. 1b and 2b).

Reversed dotted rhythm

When the rhythm dotted note—short note  is reversed , the same rule still applies to the short note and it must again be shortened.

The notes D and C (in example 5) should not last longer than those (in example 6), whether the tempo is slow or fast:

Ex. 5

Ex. 6



(Quantz)

Silence replacing the dot

When the dot is replaced by a short rest, the same rule must be applied. When, after a long note and a short rest, there are demisemiquavers (example 7), the latter should always be played very quickly, whether in an Adagio or an Allegro. Before playing them, therefore, one must wait until the very end of the beat to which they are allocated, and at the same time avoid getting out of time. (Quantz)

As C. P. E. Bach confirms: When there is a short rest, it must be prolonged, even at the price of hurrying the group which follows.

Ex. 7



to be performed:



It is the same for a brief rest followed by a group of notes in dotted rhythm. Quantz specifically tells us: If in a slow Allabreve ⁽¹⁾ or in a full bar of four beats one finds a semi-quaver rest on the beat with dotted notes following it (example 8), the rest must be performed as if there were a dot or a rest of half its value after it and the following note had an extra hook.

Ex. 8



to be performed:



(1) When the Italians modify the metre whose sign is a large C by drawing a line through this sign (C̄), it indicates, as we know, the Allabreve metre. The French use this metre for different types (of movement), as for Bourrées, Entrées, Rigaudons, Gavottes, Rondeaux, etc. However, instead of the C̄ they put a large 2 which likewise indicates that the notes are to be played twice as fast as in other metres. Moreover, in this metre as well as in crotchet triple time (3/4) which is used for the Loure, the Sarabande, the Courante, and the Chaconne, the quavers which follow the dotted crotchets are not expressed according to their true value, but in a very short, sharp manner (...). All dotted notes are treated in the same way if the tempo permits, and when there are three or more demisemiquavers after a dot or rest they are not always performed according to their true value, especially in slow pieces; but one waits for the very end of the beat to which they are allocated and plays them as fast as possible, as often happens in Overtures, Entrées and Furies. (Quantz)

Anacrusis:

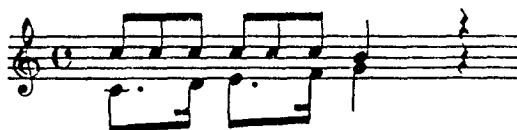
Similarly, when a short note (anacrusis) begins a movement, this may be further shortened: *A single quaver is always short.* (Saint-Lambert)

Allemande

Superimposition and succession of different rhythms:

On this subject, Quantz writes: *This rule (of double-dotting) should also be observed when one of the parts has triplets against which the other part has dotted notes (example 1). The short note following the dot must not be sounded until after the third note of the triplet rather than at the same time as it. Unless this is done the metre could be confused with 6/8 or 12/8 (example 2), and the two types of note must be treated very differently from each other (. . .) If one were to play the dotted notes appearing beneath the triplets in such a way as to give them their normal value, the effect, instead of being brilliant, would merely be deformed and insipid:*

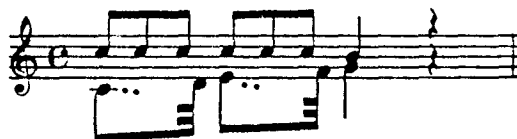
Ex. 1



Ex. 2



According to Quantz, then, ex. 1 should be interpreted in this way:



which thus differentiates clearly between the two rhythms.

Observation: Quantz's rule only applies when triplets are added to a rhythm which is initially dotted. If, on the contrary, the rhythm is essentially composed of triplets, the dotted notes are then interpreted as in the lower part in example 2, the notation $\frac{3}{7}$ not being in use at this time.

Thus the third movement of the Fifth Brandenburg Concerto should be performed in the rhythm shown above the staff:

Allegro: J. S. BACH (1721)



Exceptions to the rule of double-dotted notes

Naturally, double-dotted notes should be used knowingly, and one should distinguish between melodic passages and those cases where the short values following a dotted note are simply the opening of a rhythm which does not lend itself as a whole to double-dotting.

It is only in the generality of cases that short notes should be played quickly, for there are exceptions. Melodies in which they occur should be examined carefully. (C. P. E. Bach)

Thus the short notes in the examples below do not appear to need double-dotting:

2nd Brandenburg Concerto: J. S. BACH (1721)

Andante



Sonata: J. F. FASCH (1688-1758)

Allegro



Passage-work: HOTTETERRE

Spirited



RUBATO

What we call *rubato*—that sort of elasticity in playing and of suppleness brought to a rigid beat—is not an invention of the Romantics: far from it! Already in 1601 Caccini alludes to it (*Nuove Musiche*), and it was to become a characteristic feature of musical interpretation in the 17th and 18th centuries.

The beat—whether in two or in three—is changed a number of times to make a given piece of music sing, hurrying or retarding the downbeat or the upbeat according to the text and words, or to the differing passions of the subject. (Mersenne, 'Harmonie Universelle', 1636)

Perhaps in an Air there may be no four bars that are of exactly the same length (. . .) For if Italian music draws its energy from slavery to a strict beat, the French put all theirs into subjecting this same beat to their will, hurrying it and retarding it, according as the savour of the song and the agility of the singer's organs dictate. (Rousseau)

One must not adhere too precisely to the beat in the Double below; everything must be sacrificed to taste, to the neatness of the passage-work, and to an adequately affective rendering of the accents marked with a mordent:

Double of the Nightingale in love (1722)



(F. COUPERIN)

Embellishment

For greater convenience, a clear distinction should first of all be made between **grace notes** and **ornaments**, even though these two terms were frequently confused in the past (as they are today). (1)

Let us say that **ornaments** are variations, embellishments designed to vary, indeed to adorn the skeleton of the musical text (we shall return to this later), and that **grace notes** (or 'notes de goût')—more sober and more concise—are the little notes, the trills, the vibratos etc. added by the composer or (more often) the performer to embellish, or grace, the musical text and *increase its beauty*. (Saint-Lambert)

GRACE NOTES

It is almost impossible by using the written word to teach the manner of forming these grace notes well, since even the living voice of an experienced master barely suffices for that. (Montéclair)

When, where and how to apply grace notes

It is easy to err in any of four ways over this important aspect of melody (the subject here is grace notes) (. . .), to wit: by omission, by inappropriateness, by excess and by want of skill. By omission, the melody and harmony become naked and unadorned. By inappropriateness, the playing becomes crude and uncouth. By excess, it becomes confused and ridiculous. And by want of skill, heavy and constrained. This is why great care must be taken over these invaluable adornments of music every time there is need of them; much circumspection is required in knowing where to place them correctly, and much dexterity in expressing them well (. . .). (Muffat)

Where can one learn to distinguish those notes which should be coloured and those places in the melody where one kind of grace note is more suitable than another? One must study pieces in which all the grace notes are written out and in which there are neither too many nor too few of them (see examples at the end of this chapter). Afterwards one must listen to people who have a reputation for playing well. It is from such models that one's taste must be formed while doing one's own practising at the same time. For it is impossible to give rules for the placing of grace notes that will apply in every case. (Marpurg)

It is impossible ever to fully understand how all these grace notes must be expressed; because it is not possible to explain it completely in writing, since the manner of expressing them changes according to the pieces in which they are used. And here I can only say in a general way: grace notes should never alter the melody nor the metre of a piece; thus, for pieces in a spirited tempo, the appoggiaturas and arpeggios should be quicker than when the movement is slow; one must never hurry in making a grace note, however quickly it has to be played; one must take one's time to prepare the fingers, and perform it with boldness and freedom (. . .) Good taste is the only criterion. However, it is very important to know how to perform grace notes well; for otherwise they will disfigure pieces instead of increasing their beauty, and it would be better not to play them at all than to play them badly. (Saint-Lambert)

Here, in alphabetical order, is a list of the principal grace notes, with a summary of contemporary definitions. Sometimes two authors will give the same grace note different names. In such cases the more usual terminology is adopted.

(1) 'Ornaments (*ornements*) were often termed optional ornaments or grace notes; and 'grace notes' (*agréments*) essential ornaments or grace notes.

Observation: In the majority of cases, tables of grace notes given by writers of the past are only schemes for realisation. These grace notes should therefore be interpreted flexibly and in accordance with the context in which they appear.

ACCENT

The accent, also called aspiration, or 'son coupé' (interrupted sound), is terminated by means of an imaginary note above the one on which the sound is; it is expressed by a broken inflection of the voice:



(David)

The accent is marked by a small perpendicular dash above the note and is only made upwards or at the end of a held note, according to the expression (of the piece). (Denis)

(...) The little quaver must be felt as if it were indeed a note, but with a very weak sound, since otherwise the performance of this grace note would not be in good taste; the sound of the first note must therefore be lengthened, leaning heavily on its vowel, and the accent must be felt at the end of the name ⁽¹⁾ of this note, on the pitch of the note above. (Choquel)

The accent is an aspiration or sorrowful lifting of the voice which is practised more often in plaintive Airs than in tender ones; it never appears in spirited Airs nor in those expressing anger:



(Montéclair)

One can hardly determine all the places where the accent should be placed; normally it appears at the very end of a dotted crotchet when it is followed by a quaver on the same degree, in metres, that is to say, where the quavers are unequal:

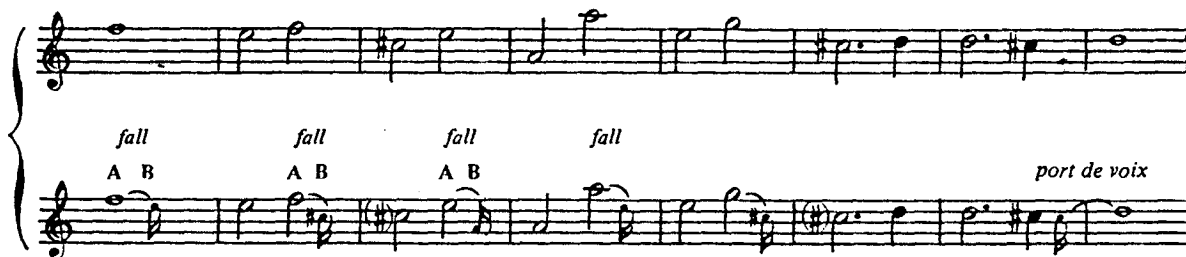


(Hotteterre)

(1st book for the transverse flute, 1708)

CHÛTE (Fall)

The fall is an inflection of the voice which, after having leant on a note for some time (A), gently, and as if dying, falls onto a lower degree (B) without lingering there (...). The fall brings much grace to songs of pathos:



(Montéclair)

(1) i.e., its name in solfège (translator's note).

The fall has a totally different effect from the 'coulé' (see below). It is an inflection of the voice which, falling from a strong note, reaches a lower, less strong one, and this depends on the words; for to judge by the note alone this would not show the slightest difference from the 'coulé'. (Choquel)

COULADE (Run)

The run is two or more (. . .) small notes in stepwise motion, that is to say, following directly on one another, inserted between two disjunct notes to make a more graceful link between the one and the other. (Loulié)

The run is shown by a number of little additional notes following one another in rising or falling conjunct motion, which can be made without interrupting the flow, the smoothness or the beauty of the melody:



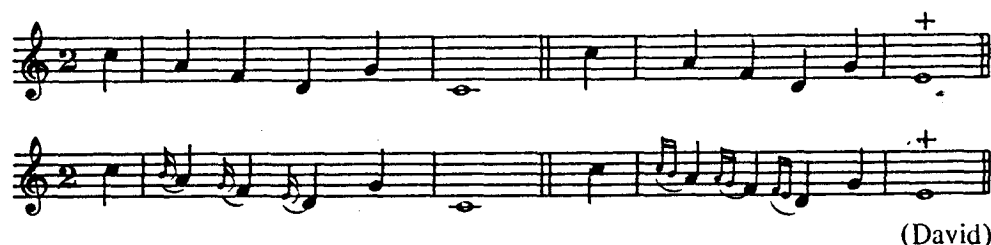
N.B. See also p. 18

COULÉ (Passing appoggiatura)

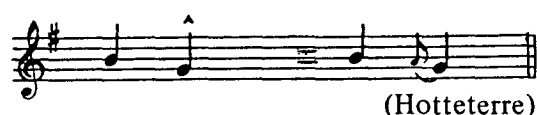
The 'coulé' is a grace note that softens the line, making it smoother by binding the notes together. It is used on various occasions, particularly where the melody falls by a third. There is not normally any sign to identify it, and taste will decide on the places where it should be inserted; however, there are some masters who show it by means of a small note linked by a slur to the strong note onto which it must flow (. . .) or simply by means of a slur:



'Coulés' are performed by means of one or more notes interposed between the 'backbone' or essential notes of the melody where the interval is a descending third or fourth:



It will be observed that a 'coulé' should be made between nearly every interval of a falling third:



When the words express anger, or when the melody is in a precipitate tempo, the descending thirds are not joined up by a 'coulé':



FLATTEMENT ⁽¹⁾ (Finger vibrato)

The 'flattement' is a characteristic embellishment whose effect falls roughly between the shake (trill) and what is today meant by vibrato. Formerly, the terms 'flattement' and 'vibrato' did not always have distinct meanings, especially for stringed instruments.

On the viol, for example, the '*verre cassé*' ⁽²⁾ or '*plainte*' ⁽³⁾ is usually effected by the little finger, with a wavering motion of the hand (M. Marais, 1st book of pieces for the viol). It can also be achieved with the bow, by pressure on the hair.

On wind instruments, where the holes are stopped by the fingers, the 'flattement' is a sort of finger vibrato produced by rapidly tapping the finger (or fingers) on the edge of one or more holes, and sometimes over the centre of one or two complete holes.

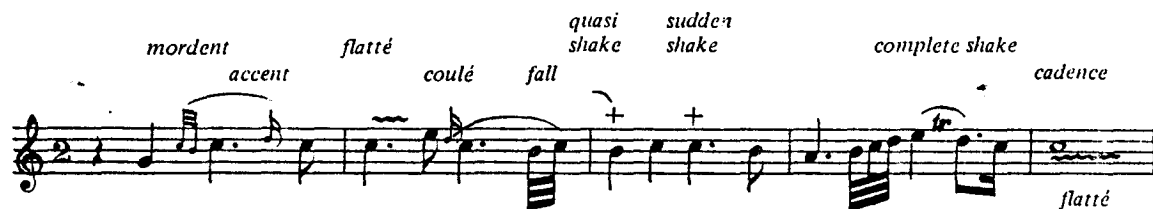
The 'flattement' is a slower throbbing than the 'tremblement' (shake), and is made with a lower note that does not form the interval of a semitone; this embellishment is most often added where one is swelling or diminishing the sound of a long note.

Some tap it on the extremity or edge of the apertures by stretching out the finger which is to effect the throbbing; others tap it over the whole aperture and even over two at the same time depending on the force and expression they wish to achieve. The finger which makes the throbbing should remain in the raised position to finish with. (Mahaut)

Hotteterre adds: One will observe that 'flattements' must be made on almost all long notes, and that, just like shakes and short trills, they must be made slower or faster according to the tempo and character of the piece. (1st book for the transverse flute)

Montéclair:

The 'flatté' is a sort of rocking which the voice makes with many soft, short aspirations, on a note of long duration, or on a note of repose, without raising or lowering the pitch. This embellishment produces the same effect as the vibration of a taut string set in motion by the finger. There is at present no sign to identify it with; it might be shown by a wavy line ~~~~:

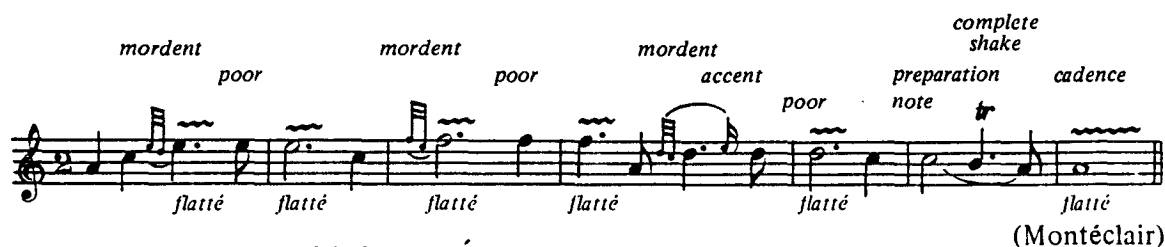


(1) Sometimes this term leads to confusion; at this period, 'flattement' or 'flatté' can also mean a lower mordent or a shake.

(2) See also under *Vibrato*, p. 47

(3) *Plainte* can also mean *accent*; see p. 34

Were the 'flatté' to be used on every strong note, it would become unbearable in that it would make the melody tremulous and too uniform:



MESSA DI VOCE: see SON ENFLÉ, p. 42

PINCÉ (Mordent, Schneller)

The 'pincé' is one of those shakes so short that they have neither a preparation note ('appui', see p. 44) nor a pause ('point d'arrêt', see p. 46). (F. Couperin) It was frequently identified by the term *martellement* in France, or *Schneller* in Germany. It is somewhat like our present-day mordent.

Generally it comprises a single alternation ('pincé simple'), sometimes two or more ('pincé double', 'pincé triple', etc.). It can be performed with the lower note (this is the usual 'pincé') or the note above (this is often called 'pincé renversé', 'martellement', 'Schneller'):



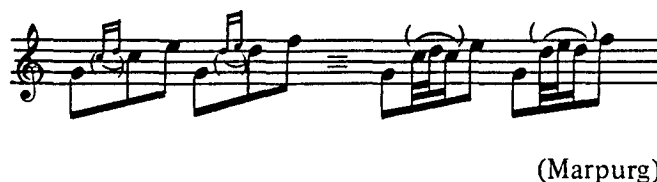
Lower mordent:

To form this well, the voice must first of all be carried onto the pitch of the strong note (principal note) and then descend to the next degree after which the voice reascends promptly to the strong note and stays there:



Upper mordent:

When one uses the 'pincé' by contrary motion, it is called the 'pincé renversé' (...). The term 'Schneller' serves to describe it in German:



The 'martellement' is a very short trill which one makes after having sustained the sound of a note (Choquel):



which, according to Choquel's directions, would be performed as follows:



How and where to perform the mordent

Short trills or mordents are a sort of *appoggiatura*, but they are taken abruptly, that is (...): one must tap the finger on the aperture, which should be done rapidly. Short trills or mordents are made on notes which begin the air or melody, such as the minim, crotchet and quaver, so long as the metre or pulse is not too precipitate. One should never play two in a row. When it is made on a third, a fourth or a sixth, so long as it is in the minor (...), it must be emphasised like an *appoggiatura*, and must first rise, with the finger curled rapidly just once or twice.

All quavers that are preceded by a dotted crotchet or its equivalent should be played with a mordent.

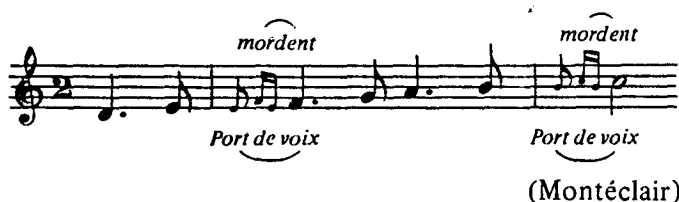
In metres which are solemn, such as some in four and in two, and all those in three beats, there must generally be a mordent on the last notes of each piece, by which I mean on the first of the last two notes. One should only make one mordent in each bar when there are only crotchets, and the same applies proportionately to the other values; note that one can play more of them in lively airs, because they make the melody more brilliant. (Freillon-Poncein)

PORT-DE-VOIX (Appoggiatura)

The *port-de-voix* is sometimes marked by a little added note (...). It is also shown by this sign: V. The *port-de-voix* is the inverse of the 'coulé'. I think that this sign / would be more suitable than the sign V to identify it:



The *port-de-voix* is not marked at every place where it must be made; taste and experience provide this knowledge (...). The *port-de-voix* is always accompanied by a mordent:



(Montéclair)

David:

The *port-de-voix* is one of the most essential of the melody's appurtenances; it adorns it in so graceful a manner, that it serves to express all that the soul can feel; therefore it is very difficult to give a good written definition of the manner in which one must set about forming it well, and few singers have succeeded in making it as touching and sensitive as it should be. Only through the feelings of a mind thoroughly imbued with what it is saying can one attain perfection in this embellishment. There are three varieties:

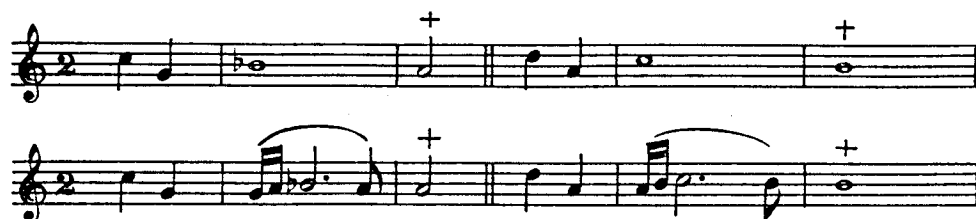
1) The prepared and sustained *port-de-voix* is played upwards and it originates on the note beneath that on which the sound will settle, whether a tone or a semitone beneath; and when the sound has been lodged it must be softly threaded through the first of the three segments into which the duration of the note must be divided, imperceptibly swelled ⁽¹⁾

(1) See 'son enflé' (lit. 'inflated sound'), p. 42.

on the second segment, and made to die, just as it has been given birth, on the third segment; this is what characterises the port-de-voix (. . .):



2) The double port-de-voix originates on the third below the note on which the voice will come to rest:



3) The disjunct port-de-voix, both descending and ascending, originates on the note preceding that on which one will come to rest, borrowing the sound of the first to slur it onto that of the second; this is too 'Gothic' and unbearable to make general use of; but it can be tolerated and practised in certain cases:



(David)

Quantz:

Without them (ports-de-voix), the melody would often be dry and extremely simple (. . .) Dissonances should sometimes excite and arouse (the ear). To that end ports-de-voix have much to contribute (. . .).

They are sounded on the beat, in place of the principal notes. Ports-de-voix are a slowing-up of the preceding note (. . .) When the preceding note is one or two degrees higher than the following one, in front of which the port-de-voix is found, the latter should be taken from above (example 1). But if the preceding note is lower than the following one, it should be taken from below (example 2):

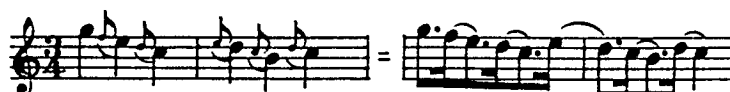


Ex. 1

Ex. 2

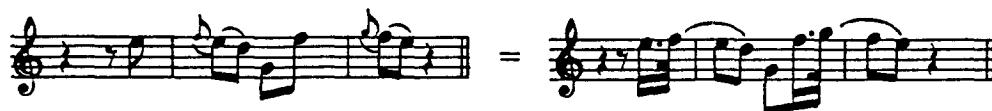
There are two kinds of port-de-voix. One kind should be sounded (. . .) on the beat. The other kind (. . .) on the previous upbeat. One could call the first accented and the others passing appoggiaturas.

Passing appoggiaturas (before the beat) are found when a number of notes of the same value descend by leaps of a third:

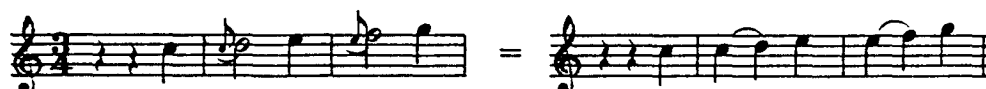


The appoggiaturas we are dealing with here require a caressing expression.

Often there are two appoggiaturas before a note, the first being indicated by a small note and the second by a note which counts within the metre:



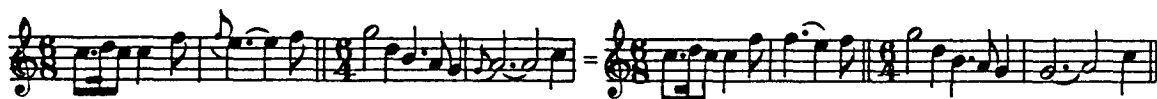
Accented appoggiaturas (on the beat) are found in front of a long downbeat that follows a short upbeat. The appoggiatura must be sustained for half of the following principal note ⁽¹⁾:



Where the port-de-voix ornaments a dotted note, the latter is divided into three equal segments of which the port-de-voix is given two and the note itself only one, namely the length of the dot:



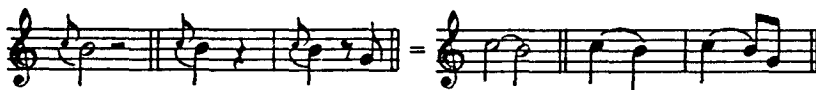
When, in a metre of 6/4 or 6/8, two notes are tied, the first being followed by a dot, as may happen in a Gigue, one should hold the port-de-voix for the entire value of the first note with the dot:



When there are shakes on notes which form dissonances against the principal harmony (...), one should make all ports-de-voix preceding these shakes exceedingly short, so as not to change the dissonances into consonances:



When there is a port-de-voix before a note and a rest after it, unless it is absolutely necessary to take a breath, the port-de-voix is given the value of the note and the note the value of the rest:



... (Quantz) ...

(1) In Adagio movements the Italians sometimes make the port-de-voix (C) as long as the note which follows it, and even longer (D), making a small shake after it.



(M. CORRETTE: *Méthode raisonnée* . . . , 1750)

SON ENFLÉ (Messa di voce)

Inflated sound ('son enflé') and *threaded sound* ('son filé'):

'Inflated sound' is the opposite of 'threaded sound' which Montéclair defines as follows:

'Threaded sound' is executed on a note of long duration, by prolonging the voice without any wavering whatsoever. The voice should be, so to speak, as smooth as a mirror throughout the entire duration of the note.

Unlike 'threaded sound', 'inflated sound' arises from the vocal procedure which consists in attacking the sound softly, 'inflating' it mid-way through its duration (that is, increasing its strength), then diminishing it during the final part:

If there is a held semibreve or minim, it must first be sounded softly (...); after which one starts to breathe out—quietly, however—and to increase the volume of sound until half-way through the note; thereafter one starts to diminish the sound until the end of the note. (...) But in order that the sound should neither rise nor fall in pitch as it is being reinforced or weakened (a defect which might arise from the nature of the flute), the rule which we have given ⁽¹⁾ must be applied here. In this way the sound will always be in tune with the accompanying instruments, whether one is blowing strongly or weakly. (Quantz)

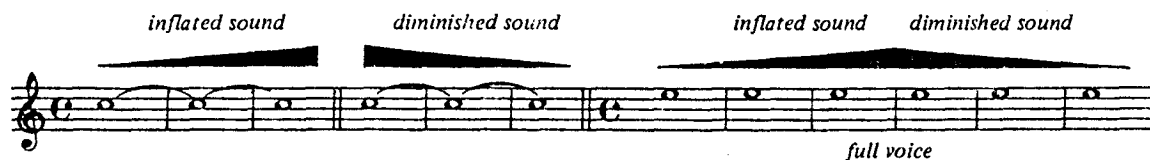
Quantz, then, gives special attention to intonation and moderation in 'inflating' the sound. On the recorder, where the embouchure by itself (fixed wind-way) does not allow so great a correction of tuning as on the transverse flute, it is therefore advisable to execute the 'son enflé' with circumspection: *Reflecting on the difference between (...) the transverse flute and the recorder, one will find that, despite the resemblance between these instruments, each requires to be treated in its own particular way. (Quantz)*


'Inflated sound' was a stylistic feature much in use at this period (particularly in Germany) and was practised on all instruments with the exception of keyboard instruments, where it was not possible ⁽²⁾ (apart from the clavichord and the bowed harpsichord). Here are some comments referring to the 'son enflé' taken from composers of the 18th century:

How to inflate a sound:

To inflate a sound well, it must first go forth from the breast, beginning with a tiny fraction of the voice: it is threaded, and strengthened bit by bit, thrusting out and extending the voice until it reaches its greatest fullness (...) There is no symbol by which to identify inflated and diminished sounds. (Montéclair)

Montéclair here shows it by wedges:



This sign:  means that one must begin softly, strengthen the bow mid-way through the value of the note on which the sign is found, and end with the same softness as one began with; the transition from one to the other should be made imperceptibly:

(1) Quantz here refers to the technique of embouchure on the transverse flute which makes it possible to maintain correct intonation when the dynamic level varies. Quantz adds, moreover: *Piano and forte must never be exaggerated, nor must instruments be forced beyond what their nature allows: for that is exceedingly disagreeable to the ear.*

(2) *Though the harpsichord cannot swell its sounds (...) it has other advantages (...).* (F. Couperin)

Prelude

Grave e affettuoso

(J.-A. Desplanes, Sonatas for solo violin and violoncello with harpsichord, 1712)

Where to inflate the sound

Long notes should be sustained in a manner distinguished by swelling and diminishing the strength of the tone.

(...) each note, whether a crotchet, a quaver or a semiquaver, should have its own piano and forte, as far as speed allows. But if a number of notes follow one another, and the speed does not allow one to swell each note's sound, one could still increase or lessen the force of breathing during these notes in such a way that some notes will be louder and others softer. And this change in the strength of the sound should be made from the chest, that is to say, by exhaling.

(...) the tongue should begin ports-de-voix softly, make them swell, if the speed allows it, and move on to the following note slightly more softly. (Quantz)

N.B. See also on pp. 38-39 the example and the quotation from David concerning the 'son enflé' which accompanies a port-de-voix; also the 'Messa di voce' on the first note of a Fermata, p. 59.

TOUR DE GOSIER (Turn, Gruppetto, Doublé, Circolo mezzo, Double cadence)

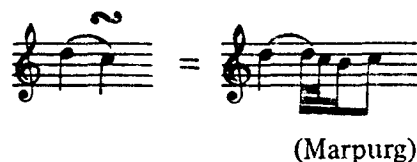
The turn is indicated by the sign \sim ; the five notes which serve to make it are taken in a single breath (...). To execute it well, the voice must emphasize the strong note (M) where the sign \sim appears (...). After having paused on the stressed note, the throat ('gosier') must make its turn by moving lightly from the first note to the fifth, making a kind of very sudden shake on the second small note (o):



(Montéclair)

N.B. The turn can also be the termination of a trill. See p. 46.

When a slur precedes the turn ('doublé'), then the first note of that turn should not be reiterated:



(Marpurg)

TRILL (Shake, Cadence, Battement)

In 17th- and 18th-century France, what we call the trill (derived from the Italian 'Trillo') was given various names, chief among which were 'tremblement' (shake), 'cadence' and 'battement'.

Here we will deal with the usual, or long, trill. For the short trill ('martellement', mordent, 'battement'), see under 'Pincé' on p. 37.

Signs for the trill

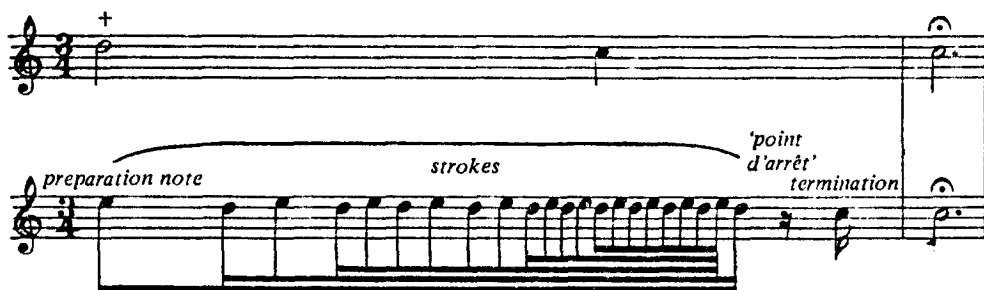
These are numerous and their interpretation often varies from one composer to another. The most frequent are ~~~, t, tr, +. The latter sign (+), probably derived from t, often indicates a trill; but it may equally well mean a different embellishment of the performer's choosing (mordent, gruppetto, 'flattement', etc.).

Rules for the trill

The trill obeys the following general rules:

- A shake should occupy only the space of a tone or a semitone, according to the requirements of the mode and the note from which the shake originates. (Quantz)
- It always starts on the beat and generally on the note above (except when it is preceded by a port-de-voix from below). This is the *preparation note*.
- If the duration of the preparation note permits, the speed of the strokes will increase.
- The termination is preceded by a 'point d'arrêt' (a rest or a pause on the principal note).
- This termination is always rapid.

The trill can be illustrated roughly as follows:



The beginning of the trill (preparation note)

With which note should one begin a trill?

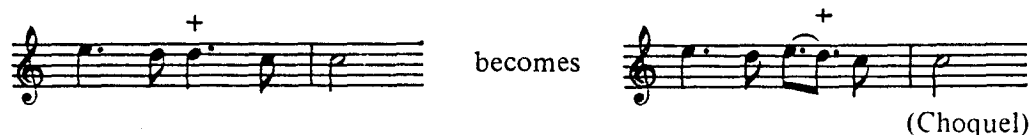
The preparation note, which should be formed on the note above the principal note. (F. Couperin) This is the general rule. However, depending on the note that precedes the trill, it may start on the note below the main note of the trill. Every shake begins with a

port-de-voix which is in front of the note and is taken either from above or below.
(Quantz)

Duration of the preparation note

The preparation note of a shake should be longer or shorter in proportion to the value of the note on which the shake is made. (Loul  )

One should mark it (the trill) by leaning on the note which immediately precedes that which carries the trill, and that for half the value of the note, and then humming (trilling) for the other half of this duration:



Choquel's advice is, of course, rigidly schematic. However, it underlines the importance of the preparation note, which should always be perfectly perceptible.

The strokes

In tables of embellishments of the period, strokes in trills are most often represented as equal. This must be regarded merely as a simplification of notation:

Although the strokes are shown equal in the table of embellishments in my first book, they should nonetheless begin more slowly than they end: but this gradation should be imperceptible. (F. Couperin)

To succeed in making a good trill, which is a meritorious achievement on any instrument, one must begin by moving the fingers very slowly, strike progressively faster while swelling the sound, and end it (the trill) as fast as possible. (Van der Hagen)

Quantz:

One does not have to play every shake at the same speed. One should adjust not only to the place in which one is playing, but also to the piece itself that is to be performed. If the place in which one plays is large and reverberant, a somewhat slow shake will make a better effect than a fast one (. . .) If, on the other hand, it is a small place or a room hung with tapestries, where the listeners are quite close, a rapid shake will be more suitable than a slow one. Beyond that one must be able to distinguish what kind of piece one is playing (. . .) In sad pieces the shakes are played slowly; but in spirited pieces they must be played faster (. . .).

It would be rather difficult to indicate precisely the correct speed of a good shake. I would imagine, however, that the speed of a long shake in preparation for the end of a piece would be neither too fast nor too slow if, during the space of a pulse (♩ = 80), the finger made hardly more than four movements, and consequently eight notes:



In fast, lively pieces the short shakes can be a little faster, and one can then lift the finger once or twice more (hence making two or four more notes) during the time of a pulse. (Quantz)

The 'point d'arrêt' (pause)

Just before the termination, the strokes are interrupted on the principal (i.e. lower) note of the trill in a sort of pause. In those days, it was called the 'point d'arrêt' (halting point).

HOTTETERRE: Prelude



The length of the pause is included in the value of the trilled note: *The strokes and the note where one stops should both be included in the value of the essential note* (i.e. the note carrying the trill). (F. Couperin) (See the first example under 'Trill', p.44.)

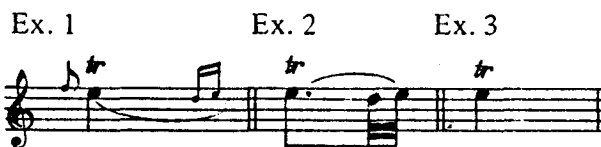
The termination

Sometimes one ends the shake with a fall ('chûte'), and sometimes with a turn:



(Montéclair)

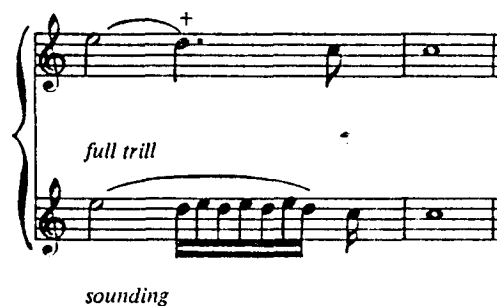
This turn is called 'after-stroke' by Quantz: *The ending of each shake consists of two little notes which follow the (principal) note of the shake and which are added at the same speed (as the strokes). In German they are given a name meaning 'after-stroke' (ex. 1). Sometimes these two little notes are written out (ex. 1 and 2), but when only the principal note itself is given (ex. 3) one should assume there will be both a port-de-voix and an after-stroke; because otherwise the shake would be neither complete nor brilliant enough:*



The termination of the trill is always rapid, whatever the speed of the piece in which it appears (*the note which follows the dot should always be extremely short*, Quantz). This rapidity can vary according to the character of the piece, but it is always greater than that generally indicated, which merely represents a systematic way of notating it.

The terminations in the above examples by Montéclair and Hotteterre, just as in the example opposite by Rousseau, are explicit in this respect.

J.-J. ROUSSEAU:



Those who find it awkward to make certain shakes, where they appear too difficult to play, may pass over them, not wishing their hands to be constrained in any way, but rather for tempi to be observed very precisely. (N. Lebègue, First organ book, 1676)

VIBRATO

Today vibrato has become an almost systematic, obligatory embellishment, especially among string players. In former times, in fact, this oscillation of the sound was very diversified and was consciously used as an embellishment. Tartini writes:

This embellishment (tremolo, or 'tremblement' in French) is never used on half-bodied sounds ('threaded sounds') (. . .) This embellishment produces a very good effect on the final note of a musical phrase, when the note is a long one (. . .) It also makes an extremely good effect on the long notes of any melody at all, whatever the metre (. . .).

It is known that in the 17th century, French lutenists and viol players termed this effect the 'verre cassé' (lit. 'broken glass') (1). It appears to have been particularly highly valued in Poland, since in 1545 Agricola recommended flautists to use it in imitation of the Polish viol players.

The vibrato seems to take its origin from the rocking motion of the finger on the string of a viol or lute or on a clavichord key. Mersenne puts it precisely: *Whilst the bow is in motion on the strings, the finger should be rapidly rocked on the fingerboard.* (1636)

Marpurg adds: *'Rocking', in Italian 'tremolo', is nothing other than the repetition of a note on the same pitch, with the difference that the repetition is not made by fresh articulations (. . .) It is not possible to represent it in notation. It is an imitation of the Tremulant organ stop (. . .) On a long note, 'rocking' must be preceded by a messa di voce ('inflated sound').*

Concerning the tremolo, De Lusse writes: *There is yet another kind of flexible shake which the Italians call 'tremolo', which lends a great deal to the melody when used appropriately. It is made simply by an active movement of the lungs breathing out these syllables: Hu, hu, hu, hu, etc.* (L'Art de la flûte traversière, 1761)

TWO EXAMPLES OF PIECES WITH GRACE NOTES ADDED BY THEIR COMPOSERS

C. DIEUPART: Overture (c1710)



(1) See also p. 36.

Extract from Dieupart's table of grace notes:

Explanation of signs

shake

mordent (lower)

double 'cadence'

shake with mordent

port-de-voix

fall

port-de-voix and mordent

J. B. de BOISMORTIER (Six suites of pieces for the transverse flute, 1731)

These pieces are embellished with all their grace notes:

Courante

N. B. One may add to these pieces embellishments which it was not customary to notate, such as 'threaded' and 'inflated' sound, 'flattements', vibrato, etc.

ORNAMENTS

Let us recall ⁽¹⁾ that by ornaments we are here referring to variations and embellishments designed to diversify and decorate the bare bones of the musical text, thus distinguishing them from grace notes, which is how we have described the little discretionary notes, appoggiaturas, trills, etc.

Ornaments are therefore the variations added (by the composer or the performer) to the melodic line. Rousseau defines *variations* thus:

Under this name one designates every manner of decorating and varying an air, whether by diminution or by 'passages' or other embellishments to adorn and embroider it. However much one multiplies and crams the variations, it must always be possible in the midst of these decorations to recognize the heart of the air, called the 'simple', and at the same time the character of each variation must be marked by differences which sustain the attention and prevent boredom.

The word *variations* encompasses the terms *doubles*, *diminutions* and *passages*, of which Loulié gives the following definitions: '*Passages*' are many little sounds that are interwoven amongst the simple grace notes. These '*passages*' are commonly called *doubles* (variants). *Diminution*, which is a sort of embellishment of the melody, consists of several measured notes put in place of a single one.

Examples of 'passages' or doubles (Montéclair):



Examples of diminution (Montéclair):



(1) See the chapter on Grace Notes, p. 33.

FRENCH ORNAMENTATION

The French musician of the 17th and 18th centuries was inclined to make more use of grace notes than of ornamentation such as we have defined it on p. 49, in contrast to his German, and, above all, his Italian neighbours. (1)

The incomparable Lulli (. . .) preferred melody (. . .), fitness of expression, lack of affectation and, lastly, noble simplicity to the absurdity of doubles and irregular kinds of music (. . .) Passages are arbitrary, and everyone can play them more or less to taste and inclination. (Montéclair)

If the French musician uses ornaments, his 'good taste' persuades him to do so with discretion and poise (later we shall see examples of Italian 'extravagance'):

An important point, and one which cannot be stressed enough, is to avoid this confusion of notes, which are added to melodic and expressive pieces and which only serve to disfigure them. (J. M. Leclair, 4th Book of Sonatas for the Violin, 1738).

From this 4th book, here is the beginning of a Minuet which Leclair follows with two successive doubles (on the same bass), the first in triplets, the second in sixteenth notes. For greater clarity we have here set them out vertically under the theme of the minuet:

Minuet (J. M. LECLAIR) 1738

Allegro non troppo

(1) One can consider the Adagio in two ways, with respect to the manner in which it must be played and decorated; firstly according to French taste, secondly according to that of the Italians. The first manner calls for a clear and sustained expression throughout the melody, and a style always combined with the essential grace notes, such as appoggiaturas, single and double shakes, mordents, turns, short trills, finger vibrato, etc., but in addition there must be no extensive passage-work, nor a lot of arbitrary grace notes. (Quantz)

Here is an example from Michel Blavet of the ornamentation of a phrase upon its being immediately repeated (as before, we have set out the simple form above the ornamented one):

Adagio (M. BLAVET) 1732



GERMAN ORNAMENTATION

Amongst the numerous precepts given by Quantz, let us cite the following:

Almost every person who applies himself to the art of music, especially outside France, is not content to play solely the essential grace notes; in the main they wish also to follow their own taste, and seek to perform the melody with different arbitrary variations (. . .)

In general, care must always be taken in variations that the principal notes on which these variations are based are not obscured. When variations are made on crotchets, the first of one's added notes must usually be the same as that of the simple form; and the same must be done for every variety of note, whatever its value, whether greater or smaller than a crotchet. One can also choose another note in harmony with the bass, provided that the principal note is heard again immediately afterwards (. . .).

Variations should only be made when the unadorned melody has already been heard (. . .) Likewise, melodies which are already well written and which already have enough grace notes must not be varied, unless one is sure of making them better still (. . .).

It is not enough to play a long succession of quick notes (. . .). It is in this respect that the greatest abuses are perpetrated; this is why I would advise against becoming too involved in variations instead of rather applying oneself to playing a simple melody in a noble, appropriate and clean manner.

QUANTZ: different ways of varying a single phrase:



In the matter of ornamentation Germany underwent French and Italian influences. (1) Here, from Telemann, are two examples of ornamentation, the first more specifically French (mainly grace notes), the second more Italian in the style of its ornaments:

Example 1

Sicilienne (G. P. TELEMANN) 1732



(1) Resulting in what Quantz called '*style mêlé*' (mixed style), and Couperin '*les goûts réunis*' (conjoined tastes).

Example 2

Adagio (G. P. TELEMANN) 1732

In the example below, J. S. Bach has ornamented (for the harpsichord) a theme taken from Marcello. It will be especially noted how Bach varies his ornamentation at different repetitions of the same motifs:

Adagio (MARCELLO-BACH)

Alessandro Marcello (1684-1750)

This page contains a handwritten musical score, likely for piano and voice. It consists of six systems, each with a piano (p) staff and a vocal staff. The notation is in a single system, with a key signature of one sharp (F#) and a common time signature (C). The piano parts feature complex, flowing lines with many slurs and ties, often marked with a 'p' for piano. The vocal parts are more melodic, with some notes marked with a '*' (possibly indicating a breath mark or a specific articulation). The overall style is that of a personal manuscript or a composer's sketch.

ITALIAN ORNAMENTATION

Quantz:

In music composed in the Italian taste, much is left to the caprice and capacity of the player (. . .) One cannot deny that for a piece to make its full effect in Italian music, the performers contribute as much as the composers.

Knowledge (of figured bass and the art of composition) is essential in Italian music; this is because of certain passages written in an extremely simple, dry manner, leaving the player free, within the limits of his capacity and judgment, to vary them repeatedly so as constantly to surprise the listener with new inventions (. . .).

When performing in the manner of the Italian taste (in playing and decorating the Adagio), one does not content oneself with these little French grace notes; but one tries to find such larger ornaments as are elaborate and refined, yet always consonant with the harmony. Here the (following) example may be taken as a model where these optional ornaments are fully written out in notation:

Adagio (QUANTZ)

The musical score for 'Adagio (QUANTZ)' consists of three systems, each with a treble and bass staff. The first system shows a simple melody in the treble and a more complex bass line with trills (tr) and a triplet (3). The second system continues the melody and bass line, featuring more trills and a triplet. The third system shows the melody and bass line with trills and triplets, ending with a final cadence. The notation includes various ornaments such as trills (tr) and triplets (3) which are fully written out in notation.

The Italians often decorate melodies with even greater imaginative freedom and virtuosity, which is not always to the taste of the French: *They (the 'passages', ornaments) are practised less in vocal than in instrumental music, especially now, when instrumentalists, wanting to imitate the Italian taste, disfigure the nobility of simple melodies by variations which are often ridiculous.* (Montéclair)

Here is how Tartini decorates the melody of an Adagio, the line of which is already over-written in the first place. This constitutes only one suggestion among some fifteen different variations offered by him; moreover, he leaves it to the performer to invent others as he pleases . . . :

G. TARTINI (1692-1770)

Adagio

The musical score is written for a single instrument, likely a violin or viola, in G major (one sharp) and 3/4 time. It consists of six systems of two staves each. The right hand (treble clef) plays a melodic line with various ornaments and slurs, while the left hand (bass clef) provides a harmonic accompaniment with chords and arpeggios. The piece concludes with a double bar line and the text "etc...".

THE CADENZA (*improvised on a pedal-point*)

Here we refer to that optional ornament which, depending on the performer's wishes and imagination, is added in the principal (solo) part at the end of a piece, on the penultimate bass note, to wit, the fifth of the key in which the piece is written. (Quantz)

It is rare for pedal-points to be made in our Latin music, and they have never been used in French music, at least until now (1759); I do not know whether tastes might change, and the Italians excel in this sort of decoration. (Choquel)

Quantz devotes a whole chapter to the manner of performing the cadenza. Here are some important extracts:

It is perhaps not yet fifty years since these cadenzas became fashionable with the Italians, who have been imitated by the Germans and by other nations who are intent on singing and playing in the Italian style. Up to now, the French have abstained (. . .). It was only in the period roughly between 1710 and 1716 that cadenzas such as we now have, with a pause in the bass, became fashionable (. . .).

They only occur in sad, slow pieces, and in fast pieces which are serious at the same time. The aim of cadenzas is to surprise the listener yet again unexpectedly at the end of the piece, and to leave a singular impression on his mind; for this reason it is sufficient to make only one cadenza in a piece (. . .). Cadenzas should be invented virtually on the spot; they require not so much knowledge as a lively mind. Their greatest beauty is in that they arouse the listener to a new, touching admiration through something unexpected, and elevate to their highest point the passions one is aiming for (. . .).

Cadenzas for the voice or for a wind instrument should be such as can be completed in a single breath. A string player may make them as long as he wishes, provided that they are sufficiently rich in invention. However, he stands to gain more from appropriate brevity than from tedious length (. . .).

Cadenzas should always partake of the principal sentiment that prevails throughout the course of a piece. They must contain a short repetition or imitation of the most agreeable passages found therein. It sometimes happens that other preoccupations may prevent one from inventing something new on the spot; there is then no better solution than to choose one of the most pleasing passages, and to fashion the cadenza from that (. . .).

The more one surprises the ear with new inventions, the more pleasure one gives. Therefore one must always blend together figures of different kinds:



(. . .) Care must be taken here not to mix the spirited with the sad in an absurd manner, nor to confuse the one with the other. A lively cadenza will consist of large disjoint leaps and of spirited passages with an admixture of triplets and shakes:



A melancholy cadenza is almost entirely made up of intervals which are very close together, intermingled with distances:



I should make some further comments on fermatas, where a pause is made *ad libitum*. Sometimes they are encountered in vocal pieces, at the beginning of an air; but for instruments, they are much rarer, though even so, they may be found, for instance, in the Adagio of a concerto. The fermata usually consists of two notes, forming an interval of a descending fifth, over the first of which there is an arch with a dot inside it, and it is used to give the singers an opportunity for making an embellishment at this point (...). This embellishment should consist only of such principal notes as are found in the chord of the figured bass, as passing into other keys is not permitted. The example (opposite) may serve as a model:



One may stay on the first note under the arch with the dot, (*messa di voce*) ⁽¹⁾ for as long as one's breath permits, decreasing and increasing the strength of the sound. However, one must have enough breath left over to complete the subsequent decoration in the same breath.

(...) But since it is not possible to write out cadenzas just as they should be played, any number of examples of well-wrought cadenzas would not be enough to give a complete idea. Thus it is only by paying great attention to cadenzas played by several able people that one will learn to perform good ones too. (Quantz)

(1) *Messa di voce* ('inflated sound'): see p. 42.

The Various Types of Adagio and Allegro

CLASSIFICATION – TEMPO – CHARACTER

There are five principal modifications of tempo which, ranging from slow to fast, are expressed by the words *Largo*, *Adagio*, *Andante*, *Allegro* and *Presto*; and these words are rendered in French (with much less precision and in a much looser sense than in Italian music) by the following: *Lent* (slow), *Modéré* (moderate), *Gracieux* (graceful), *Gai* (spirited) and *Vite* (fast).

Each of these degrees is further modified and subdivided into others, of which one must distinguish those which indicate only the degree of rapidity or slowness, such as *Larghetto*, *Andantino*, *Allegretto* or *Prestissimo*, and those which additionally indicate the character and expression of the Air, such as *Agitato*, *Vivace*, *Gustoso*, *Con brio*, etc. (Rousseau)

IMPORTANCE OF THE TEMPO

No-one can doubt (. . .) the importance of seizing upon the tempo required by each piece, or the major errors that can be committed in this regard. If, then, there were certain rules about this and they were to be observed as they ought to be, a great many pieces that are at present completely ruined by an ill-chosen tempo would make a better effect and bring more honour to their composers. (Quantz)

To do this, Quantz suggests a pulse beat (at 80 to the minute) as a standard which could serve to give one an idea of each tempo in question.

N.B. Quantz goes on to say: *It must be observed that above all else it is necessary to give as much consideration to the word written at the beginning of a piece to indicate the tempo as to the quickest notes that make up the (rapid) passage-work, for each of these different tempi has two principal kinds of pulse, namely one which is fast and one which is moderate (in the ratio of 2 to 1), depending on whether there are sixteenth notes or eighth notes in bars of 2/4, 3/4, C, etc., and thirty-second notes or sixteenth notes in bars of 3/8, 6/8, 12/8 etc. Concerning rapid tempi, Quantz remarks: In the past, what was said to be played exceedingly fast was performed almost twice as slowly as today. Where the words Allegro assai (1), Presto, Furioso, etc. were marked, the music was written in the same manner and played barely faster than an Allegretto is written and performed today. Thus the great number of fast notes formerly found in instrumental pieces by German composers were much more difficult and perilous in appearance than they proved in performance. The French of today still, for the most part, observe this moderate speed in fast pieces.* (Let us remember that Quantz is writing this in 1752.)

CLASSIFICATION OF TEMPO INDICATIONS ACCORDING TO MARPURG

The three gradations of slow tempo are:

<u>Very slowly</u>	<u>Slowly</u>	<u>Less slowly</u>	
Adagio assai (1)	Adagio	Andante	Poco adagio
Adagio di molto	Largo	Andantino	Poco largo
Largo	Lento	Larghetto	Poco lento
Lento	etc.	etc.	

The three gradations of fast tempo are:

<u>Very fast</u>	<u>Fast</u>	<u>Less fast</u>
Presto or Prestissimo	Allegro	Allegretto
Allegro assai (1)	Veloce	Poco Allegro
Allegro di molto	Vivace	Poco vivace
Velocissimo	Poco presto	Poco veloce
Vivacissimo	etc.	Allegro ma non troppo (non tanto, non presto)
etc.		etc.

(1) See note (2) on p. 61.

**CLASSIFICATION OF TEMPO INDICATIONS WITH THEIR METRONOMIC VALUES
ACCORDING TO QUANTZ**

<p>$\text{♩} = 40$ $\text{C} \text{♩} = 40$ Adagio assai (2) Adagio pesante Lento Largo assai (2) Mesto Grave etc.</p>	<p>$\text{♩} = 40$ $\text{C} \text{♩} = 40$ Adagio cantabile Adagio spiritoso Arioso Larghetto Soave Dolce Poco andante Affettuoso Pomposo Maestoso Alla siciliana etc.</p>	<p>$\text{♩} = 80$ $\text{C} \text{♩} = 80$ Allegretto Allegro ma non tanto Allegro ma non troppo Allegro ma non presto etc.</p>	<p>$\text{C} \text{♩} = 120$ (1) Allegro Poco allegro Vivace</p>	<p>$\text{♩} = 160$ $\text{C} \text{♩} = 160$ Allegro assai (2) Allegro di molto Presto etc.</p>
	<p>$12/8 \text{♩} = 160$ (Alla siciliana)</p>		<p>$4/8 (2/4) \text{♩} = 160$ when these metres are taken fast $6/8 \text{♩} = 160$ when these metres are taken fast</p>	
	<p>$12/8 \text{♩} = 160$ when this metre contains no semi- quavers</p>		<p>$12/8 \text{♩} = 160$ when this metre contains no semi- quavers</p>	
<p>$3/4 \text{♩} = 40$ (Adagio assai, Lento and Mesto if the bass only moves in crotchets</p>	<p>$3/4 \text{♩} = 40$ when the bass moves in quavers (Adagio cantabile) $\text{♩} = 80$ if the bass only moves in crotchets and the melody is arioso rather than sad</p>		<p>$3/4 \text{♩} = 160$ when there are semi- quavers and quaver triplets $\text{♩} = 80$ when the speed is extremely fast and there are only 6 quick notes (eighth notes) to the bar</p>	
	<p>$3/8 \text{♩} = 80$ (Arioso)</p>		<p>$3/8 \text{♩} = 80$ when the speed is extremely fast and there are only 6 quick notes (six- teenth notes) to the bar (the metronomic signs for all these metres refer to the Allegro tempo)</p>	<p>$3/4 \text{♩} = 107$ (Presto) when the speed is extremely fast and there are only 6 quick notes (eighth notes) to the bar</p>
			<p>$3/8 \text{♩} = 107$ (Presto) when the speed is extremely fast and there are only 6 quick notes (six- teenth notes) to the bar</p>	

- (1) Note that this tempo is the same as that indicated by Engramelle for an Allegro of twenty bars in duple time, which should be performed in twenty seconds, that is to say: $2/4 \text{♩} = 120$ or $\text{♩} = 120$ etc.
- (2) According to Brossard, the adverb 'assai' for some means 'a great deal' and for others means that the metre and the tempo should be in no way exaggerated, but should remain within a prudently moderate slow or fast speed depending on the different characteristics that have to be expressed.
- Quantz, as we can see, here takes 'assai' to mean 'a great deal', which is its usual sense.

CHARACTERISTICS OF THE SÉBASTIEN DE BROSSARD

<i>Largo</i>	<i>means extremely slowly, as if broadening the metre and emphasizing main beats that are often unequal</i>	
<i>Larghetto</i>		
<i>Grave</i>	<i>means that one must beat time and sing and play gravely, sedately, with majesty, and consequently almost invariably slowly</i>	
<i>Adagio</i>	<i>means smoothly, comfortably, in a leisurely way, without hurrying, consequently almost invariably slowly and drawing out the metre a little</i>	
<i>Affettuoso</i> (or <i>affetto</i>)	<i>lovingly, tenderly etc. and consequently almost invariably slowly</i>	
<i>Andantino</i>		
<i>Andante</i>	<i>from the verb 'andare': to go, to walk with even paces; means, especially for the continuo bass, that all the notes must be made equal and the sounds well separated</i>	
<i>Allegretto</i>	<i>diminutive of Allegro, means a little spirited, but in a graceful, pretty, playful, etc. way</i>	
<i>Allegro</i>	<i>always means lively and really animated; very often quick and nimble but also sometimes at a moderate speed, bordering on the lively and animated</i>	
<i>Vivace</i>	<i>Italian adjective often taken (...) as an adverb to show that one must sing or play with fire, vivacity, spirit, etc. Often it also means to sing or play quickly, or at a bold, brisk, animated, etc. pace. It is roughly the same as Allegro</i>	
<i>Presto</i>	<i>means fast, that is to say the metre must be hurried along or its beats made extremely short. This normally indicates liveliness, rapture, frenzy or swiftness, etc.</i>	
<i>Prestissimo</i>		
<i>Arioso</i>	<i>means in the same tempo as if one were singing an Air</i>	
<i>Dolce</i>	<i>means that the voice must be made tender and the melody rendered in the softest, most graceful manner possible</i>	
<i>Maestoso</i>	<i>means in a majestic, pompous, emphatic manner, etc. and consequently gravely and slowly, though with vivid and well-marked expression</i>	
<i>Soave</i>	<i>agreeable, sweet, graceful etc.</i>	
<i>Légerement</i> (lightly)	<i>blithely, spiritedly</i>	

VARIOUS TEMPI ACCORDING TO

JEAN-JACQUES ROUSSEAU

	a tempo slower than Adagio, and the very ultimate in slowness. It shows that the long sounds should be 'threaded', the beats and the metre drawn out, etc.
	a slightly less slow tempo than Largo, slower than Andante, and very close to Andantino
	adverb which indicates slowness in tempo, and in addition, a certain gravity in performance
	adverb which suggests leisurely, steady performance
	adjective taken as an adverb (...) indicates a tempo halfway between Andante and Adagio, and an affectionate and sweet expression in the character of the melody
	the metre slightly less spirited (in relation to Andante): it should be particularly noted that the diminutive Larghetto has quite the opposite meaning (in relation to Largo)
	present participle of the Italian verb 'andare': to go. It describes a tempo that is decided without being lively, corresponding almost to what in French is denoted by the word 'Gracieusement' (gracefully)
	indicates a more moderate liveliness (than Allegro), the metre being slightly less vivacious
	adjective taken as an adverb (...) means lively; and it is also the indication for a spirited tempo, the most lively of all after Presto. But (...) it is often applied to transports of fury, frenzy and despair, which are anything but sprightly
	spirited, quick, animated tempo; to be performed with boldness and fire. In French: 'Vif, Vivement' (quick, quickly) (see below: Légèrement)
	means fast
	sometimes an even more precipitate tempo is indicated by the superlative Prestissimo or Presto assai. (1) Very fast
	adjective taken as an adverb (...) indicates a style of melody that is sustained, elaborate and appropriate for important Airs
	this word Dolce (sweet) is the opposite not only of strong ('Fort') but of harsh ('Rude')
	this word indicates a tempo still faster than 'Gai' (spirited), a pulse half-way between the spirited and the fast. It corresponds almost to the Italian Vivace

(1) See note (2) on page 61.

SOME EXAMPLES OF TEMPI FROM VILLENEUVE:

30. Leçons en re mineur.

Adagio. Signific tres lentement et non rytle. Andante. Signific plus vite et rytle. Vivace. Signific vivement.

meurent et s'y fit par intervalles.

proba. Signific vite. et prestissimo tres vite.

grave.

un peu andante. Signific moins vite qu'andante...

Signific gravement et tres lent.

OF THE MANNER IN WHICH THE ADAGIO SHOULD BE PLAYED ⁽¹⁾ (extracts):

J. J. QUANTZ

DIFFERENT SORTS OF ADAGIO—THEIR CHARACTER AND TEMPO

The principal mood of the Adagio is one of tenderness and sadness.

The Adagio affords more occasion than the Allegro for both exciting and subduing the passions.

The right method of playing an Adagio requires the soloist to allow himself to be held back by the accompanying parts rather than to go ahead of them.

In order then to play an Adagio well, the mind must as far as possible be in a tranquil almost sad state (. . .) An Adagio can be compared with a flattering supplication (. . .) In playing, one must also be governed by the principal sentiment intended by the composer in his piece, so as not to play a very sad Adagio too fast or, on the other hand, a lyrical Adagio too slowly. A pathetic Adagio should be clearly distinguished from these other kinds of slow piece: Cantabile, Arioso, Affettuoso, Andante, Andantino, Largo, Larghetto, etc. As to the tempo required by each particular piece, it must be judged in the total context of the piece; the key and the metre—knowing whether it is equal (duple) or unequal (triple)—also provide some elucidation.

An extremely sad Adagio is normally shown by the words Adagio di molto or Lento assai.

N.B. As regards the two ways of playing and decorating the Adagio, firstly according to French taste, secondly according to that of the Italians, see the chapter on Ornaments, p. 50 (note (1)) and p. 53 (Telemann).

NOTES FOLLOWED BY A SILENCE

Especially when rests are encountered, the sound must not be cut off at once; it is better to sustain the last note a little longer than its value calls for (. . .) letting it die away gradually.

TONGUING

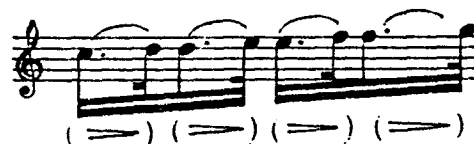
In the Adagio, each note should be caressed and soothed, so to speak, and rough tonguing must not be used; except when the composer requires some notes to be cut short in order to waken the listener who may have been languishing.

SWELLING THE SOUND

When in an Adagio the soloist alternately swells and diminishes the strength of the sound, thereby putting light and shade into his expression, an excellent effect is produced.

DOTTED NOTES

When in the Adagio there are slurs over dotted notes (see example), the note after the dot must not be stressed; it must be slurred with the preceding note, the sound gradually diminishing to piano (see Quantz's chapter on the Violin):



(1) Subheads by J.-C. V.

If there is a dot after the second note, in an Adagio the first note must be played as shortly as in an Allegro, but without as much force:



THE EXPRESSION OF ASCENDING CHROMATIC SEMITONES

When in a slow movement there are semitones intermingled with the melody, those which are raised by a sharp or natural sign should be perceived as louder than the others; this is produced when, on wind instruments, the wind is increased:



GRAVE

A *Sostenuto*, which is the opposite of *Staccato* and which consists simply in a well sustained, serious and harmonious melody, in which there are many dotted notes which must be slurred in twos, is normally headed with the word *Grave*; for this reason it must be played with a long, weighty bow-stroke.

A *Grave*, in which the melody consists of dotted notes, should be played in an elevated, lively manner (. . .) The dotted notes must be swelled as far as the dot, and they must be softly and briefly slurred onto the following notes, unless the interval is too large. For very distant leaps, each note must be stressed separately. If such notes rise or fall by step, the long notes, which are most often consonances and could ultimately displease the ear, may be preceded by a *port-de-voix*.⁽¹⁾

ADAGIO SPIRITOSO

An *Adagio Spiritoso* is most often composed in triple time with dotted notes, its melody being often interrupted; and the expression requires even more vivacity than we have requested (for the *Grave*). For this reason the notes should be stressed more than slurred, and fewer grace notes should be used. Above all, *ports-de-voix* which finish with half-shakes may be used⁽²⁾; but when some *cantabile* ideas are found amongst the rest (. . .), one must adapt one's performance to these as well, mingling the serious with the charming in alternation.

CANTABILE, ARIOSO

If many conjunctly rising or falling semiquavers are found in a *Cantabile* or *Arioso* in triple quaver metre (3/8) (. . .), one must strive to express these sorts of notes in a simple and charming way, sometimes using '*piano*' and sometimes '*forte*'.

If leaping quavers are interspersed, rendering the melody dry and failing to sustain it, leaps of a third can be filled up with *ports-de-voix* or triplets. But when the bass has notes of the same value for the same harmony throughout a bar, then the principal part is free to make more grace notes. Nevertheless, grace notes should never deviate from the general manner of playing in which one is directed to perform such a piece.

(1) See paragraph '*Port-de-voix*', p. 41 ('When after one or more short notes . . .').

(2) See paragraph '*Port-de-voix*', p. 38, example by Montéclair.

ANDANTE, LARGHETTO

In an Andante or Larghetto written in triple crotchet metre (3/4), where the melody consists of leaping crotchets accompanied by the bass in quavers, with six often remaining on the same pitch and in the same harmony, one can play with more seriousness and with more grace notes than in an Arioso. But if the bass goes hither and thither by step, one must be careful with the grace notes to avoid making forbidden fifths and octaves with the principal voice.

As regards the interpretation of the Adagio on the violin (for wind instruments substitute 'tonguing' for 'bowing'), Quantz says:

An Arioso, Cantabile, Soave, Dolce or Poco andante is played with calm expression and with a light bow-stroke. Even if the Arioso is mixed with different kinds of quick notes, it still requires light, tranquil bowing.

A Maestoso, Pomposo, Affettuoso or Adagio spiritoso should be played seriously and with somewhat weighty and pointed bowing.

A slow, sad piece, which is indicated by the words: Adagio assai, Pesante, Lento, Largo assai or Mesto, requires the greatest moderation of tone and the longest, most tranquil and weightiest of bowing.

OF THE MANNER IN WHICH THE ALLEGRO SHOULD BE PLAYED ⁽¹⁾ (extracts):

J. J. QUANTZ

THE ALLEGRO AND ITS VARIOUS APPELLATIONS

Firstly it must be noted that, of the various names given to pieces of music, the word Allegro, unlike the word Adagio, has a very broad meaning, and under the term Allegro are included several kinds of pieces in fast tempo, for example: Allegro, Allegro assai, Allegro non presto, Allegro ma non tanto, Allegro moderato, Vivace, Allegretto, Presto, Prestissimo etc. Here we are using the word Allegro in this broader sense, referring to all kinds of lively and fast pieces, and paying no attention to the special meaning of the word when it describes a particular sort of fast movement.

Since many composers use the words assembled above more from habit than to give a good description of the true tempo of pieces (. . .), many cases are found (. . .) in which the composer's intention must be guessed at from the content of the piece rather than from the word found at the beginning to denote the tempo.

CHARACTER AND TEMPO

The chief characteristic of the Allegro is sprightliness and liveliness.

The Allegro must not be begun faster than one is able to play the (fast) passage-work to be found in it (. . .) It is for this reason that the speed must be decided on in accordance with the most difficult passages of the piece.

However much vivacity the Allegro calls for, one should never deviate from a controlled and reasonable speed. For everything that is hurried will cause the ear more discomfort than satisfaction. One must always have as one's aim the sentiment that is to be expressed, and not set out merely to play rapidly (. . .) Hence, if in an Allegro one wishes to affect and charm the ear, each piece must in fact be played with suitably fiery expression; but one must never hurry the tempo, as the piece would thereby lose all its grace.

TO AVOID HURRYING

The tempo is hurried when the fingers are lifted too quickly, especially for leaping notes. To avoid this fault one must give a little emphasis to the first note of fast figures; in this way the important notes should always be heard for a little longer than those which are merely passing notes.

As for triplets, one must take great care to make them very full and even, and not to hurry the first two notes too much (. . .) To give this effect one may stress the first note of a triplet since it is the most important note of the chord.

TONGUING (See also p. 68, 'To set off the theme', 'To express different sentiments')

The fault of hurrying too much also very often results from lack of attention to tonguing.

The fast passages of the Allegro are those which must above all be played roundly, cleanly, with vivacity, with articulation and distinctly. To this end, liveliness of tonguing contributes much (. . .) The tongue must sometimes be applied robustly, sometimes gently, according to the requirements of the kind of notes in question.

(1) Subheads by J.-C. V.

HOW TO BREATHE

Breath must be taken at a suitable time and carefully husbanded so as not to separate the parts of a melody which belong together by taking a breath at the wrong time.

THE LOW NOTES IN LARGE INTERVALS

In passage-work, the wider the leaps, the more strength must be given to the low notes; because on the one hand they become essential harmony notes; and on the other hand the low notes of the flute are neither as strong nor as penetrating as its high notes.

CANTABILE PASSAGES

When fast notes are followed by some slow, cantabile notes, one must immediately moderate one's fiery expression and play the slow notes with the sentiment they require, so that the listener will not experience any boredom.

TO SET OFF THE THEME AND COLOUR IT

When in an Allegro the subject comes back several times, it must always be well differentiated from the less important ideas in its expression. Whether majestic or charming, lively or bold, it can always be made perceptible by vivacity or moderation in the movements of the tongue (. . .), as also by 'piano' and 'forte'. And for reprises in general, the alternation of 'piano' and 'forte' will lend much grace to one's playing.

TO EXPRESS DIFFERENT SENTIMENTS (spirited, majestic, bold, charming)

Sentiments change frequently, as much in the Allegro as in the Adagio.

Spirited sentiment is imitated and represented by short notes (. . .); it must again be noted that it is principally vivacity of tonguing that expresses a spirited sentiment.

Majestic sentiment makes itself felt in long notes (. . .) and in dotted notes. These last should be firmly stressed and played with animation. The dots are sustained and the following note is passed over very briefly. ⁽¹⁾ One can also sometimes use shakes on the dots.

Bold sentiment is represented by notes in which the second or third are dotted, and the first ones consequently hurried.

Charming sentiment is expressed with slurred notes which rise or fall by step; likewise with syncopated notes, where the first half can be played softly, and more force given to the second.

If, in an Allegro, there are more spirited than majestic and charming ideas, one must then play it in a spirited, lively fashion. But if majestic sentiment makes up the character of the principal ideas, the piece must as a whole be performed more seriously. If charm is the piece's dominant sentiment, then more tranquility should prevail in it.

ORNAMENTATION

In the Allegro as in the Adagio the plain melody should be decorated and made more pleasing by ports-de-voix and other small essential grace notes, according to the requirements of the sentiment it contains.

A majestic sentiment does not allow much to be added, and anything appropriate to it should always be performed in a sublime manner.

(1) See paragraph 'Double-dotted notes', p. 27.

A charming sentiment requires ports-de-voix, slurred notes, and a tender expression.

On the other hand, a spirited sentiment demands cleanly finished shakes, mordents, and a playful expression.

As regards the interpretation of the Allegro on the violin (for wind instruments substitute 'tonguing' for 'bowing'), Quantz says:

The Allegro, Allegro assai, Allegro di molto, Presto and Vivace require lively, very light, short and well detached bowing, particularly in the accompaniment where the manner must be playful rather than serious. However a certain moderation of tone must be observed.

An Allegretto or an Allegro that is qualified by the words: non presto, non tanto, non troppo, moderato etc. (. . .) should be performed a little more seriously, and with bowing which may in fact be somewhat weighty, but nonetheless lively and vigorous. In particular, semiquavers in an Allegretto, as with quavers in an Allegro, will require a very short bow-stroke (. . .); but fast passage-work should be played with a light bow-stroke.

Character and Tempo of the Various Movements (Airs and Dances)

The various movements (airs and dances) in use during the 17th and 18th centuries will here be listed in alphabetical order. For each we have selected the principal definitions given by writers of the period, citing more than one when they complement or sometimes even contradict each other: in such cases, the date of the definition must be taken into account, the character of movements having often been subtly modified from one period to another.

Whenever a precise speed is given for the tempo, it will be translated into a metronomic figure. (The patent for the metronome only dates from 1816. Before then, theoreticians used different means of indicating the tempo, such as chronometers—pendulums—, pulse beats, the number of seconds required for a given number of bars, and so forth.)

AIR: see ARIA

ALLEMANDE

At first simply a dance, at the end of the 17th century the Allemande became the first or second piece in instrumental Suites. Its tempo was generally moderate, except in the second half of the 18th century when it often required a fast, sometimes even very fast tempo (Dom Bédos: Fast Allemandes of thirty-two bars in twenty seconds, that is ♩ = 184!).

A sort of tune or piece in which the music is in quadruple time, taken gravely (. . .) The Allemande in a Sonata is now universally obsolete (. . .); those who still use it give it a more spirited tempo.

The Allemande is also the tune of a dance extremely common in Switzerland and Germany. This tune, as well as the dance, has much spirit: it is taken in duple time. (Rousseau)

Allemande (HOTTETERRE) 1708

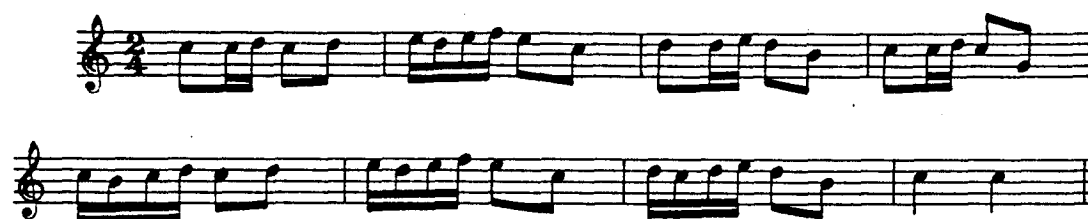
Gravely



Allemande (HOTTETERRE) 1708

Gracefully

Allemande (ENGRAMELLE) 1775 ♩ = 184 (from Dom BÉDOS)



ARIA

Aria means Air or Chanson, that is, a melody whose pace is precise and even, and whose beats, especially the first of each bar, are well marked; its tempo is nearly always somewhat fast and sprightly, provided there is no term such as Aria larga or affettuosa etc. to render it otherwise. (Brossard)

Air (J. B. DE BOISMORTIER) 1731

With spirit

Tender air (L'AFFILARD) 1694 ♩ = 80



Aria (J. M. LECLAIR) 1738

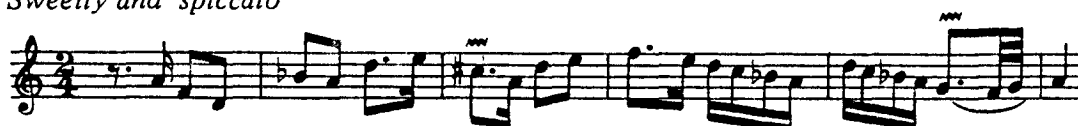
Affettuoso

ARIETTE (ARIETTA)

The word Ariette implies a spirited Air, in the Italian taste. (Villeneuve)

Arietta: diminutive of Aria, means a short Air or Chansonnette. An Arietta normally has two reprises, or is repeated da capo in the manner of a rondeau. (Brossard)

Ariette 'Cruel vainqueur' (L.-N. CLERAMBAULT) 1713 $\text{♩} = 87$ (Choquel, 1762)
Sweetly and 'spiccato'



Ariette 'Ce n'est plus la mode' (A. CAMPRA) 1710 $\text{♩} = 96$ (Choquel, 1762)



BOURRÉE

$\text{♩} = 120$ (L'Affilard)

$\text{♩} = 160$ (Quantz)

Sort of tune associated with a dance of the same name, which is believed to have come from the Auvergne (. . .) The Bourrée is in brisk duple time, and begins with a crotchet before the downbeat. (Rousseau)

The Bourrée is virtually the same thing as the Rigaudon. (Rameau-D'Alembert)

Bourrée and Rigaudon are played with spirit and with a short, light bow-stroke. (Quantz)

Bourrée (J. S. BACH) c1720



Bourrée (L'AFFILARD) 1694 $\text{♩} = 120$



BRANLE

$\text{♩} = 112$ (L'Affilard)

Very spirited kind of dance which is danced in a circle to a short tune in rondeau form, that is, with the same refrain at the end of each couplet. (Rousseau)

Branle en rondeau (L'AFFILARD) 1694 $\text{♩} = 106$

(Refrain)

END (1st couplet)

(2nd couplet)

CANARIES $\text{♩} = 106$ (L'Affilard) $\text{♩} = 160$ (Quantz)

Whatever kind of metre is indicated, Giges and Canaries must be played extremely fast. (Muffat)

Sort of Gigue whose tune is even faster in tempo than that of the ordinary Gigue (. . .) This dance is no longer in use today. (Rousseau)

Canaries (MONTÉCLAIR) 1736

Quickly

6/8 metre is more suitable to the Canarie and the Passepied than 3/8, because of the speed of the tempo required by these two tunes. (Montéclair)

Canaries en rondeau (L'AFFILARD) 1694 $\text{♩} = 106$

Canaries (DENIS) 1747



CHACONNE

♩ = 156 (L'Affilard)

♩ = 160 (Quantz)

The Chaconne is a long piece of music in triple time, whose tempo is moderate and whose metre well marked. It is composed of a number of couplets which are varied as much as possible (. . .) Normally the Chaconne begins, not on the down-beat, but on the second beat. (Rameau-D'Alembert)

One may alternate at will between major and minor (. . .) and between grave and sprightly or tender and lively, without ever hurrying or slowing down the metre. (Rousseau)

A Chaconne is played as majestically (as the Sarabande, the Entrée, the Loure and the Courante). (Quantz)

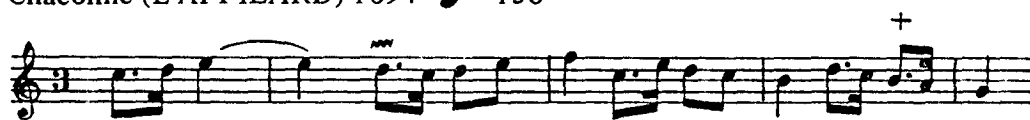
The metre is shown by a 3 which is taken in three light beats, or in one and a half slow (beats). (Freillon-Poncein)

It is known that the Chaconne, the Villanelle (. . .) which are spirited (. . .). (Denis)

Chaconne (M. CORRETTE) 1738



Chaconne (L'AFFILARD) 1694 ♩ = 156



CONTREDANSE

♩ = 132 (Choquel)

Tune for a sort of dance of the same name (. . .) that at balls is normally danced after the Minuets, as being more spirited (. . .) The tunes of Contredanses are most often in duple time; they should be very rhythmical, brilliant and sprightly, while still possessing much simplicity; since they are repeated with great frequency, they would become intolerable if overladen (with figurations). (Rousseau)

Contredanse (E. P. CHÉDEVILLE, 1696-1762)



Contredanse (CHOQUEL) 1762 ♩ = 132



COTILLON

This is a sort of Contredanse which was later to become the Quadrille.

Cotillon (E. P. CHÉDEVILLE, 1696-1762)



COURANTE

♩ = 90 in 3/2 (L'Affilard)

♩ = 80 in 3/4 (Quantz)

The Sarabande is really a slow Minuet, and the Courante a very slow Sarabande. (Rameau-D'Alembert)

The Entrée, the Loure and the Courante are performed majestically, and the bow is detached at each crotchet, whether it has a dot or not. (Quantz)

Those who did the Courante put two steps in each bar, the second occupying the third beat only. (Bacquoy-Guédon)

Courante in the French manner (MONTÉCLAIR) 1736

Slow



Courante (L'AFFILARD) 1694 $\text{♩} = 92$



Unlike the French Courante, the Italian Courante is fast and in 3/4 time:

Corrente (M. BITTI) c1712

Allegro



ENTRÉE $\text{♩} = 80$ (Quantz)

These are normally Preludes or Sinfonias which serve to introduce or prepare for the movements to follow. (Brossard)

Tune for the Sinfonia with which a ballet begins. Further, at the Opera, the term is used for an entire act of an Opéra-Ballet where each act makes a separate subject. (Rousseau)

The Entrée, the Loure and the Courante are performed majestically, and the bow is detached at each crotchet, whether it has a dot or not. (Quantz)

Entrée de ballet in two slow beats (MONTÉCLAIR) 1736



FORLANE

The Forlane is in a moderate tempo, half-way between the Loure and the Gigue. (Rameau-D'Alembert)

It is taken cheerfully, and the dance is very spirited too. It is called Forlane because it originated in the Friuli, where the inhabitants are called Forlani. (Rousseau)

Forlane (J. S. BACH) c1720



Forlane (DENIS) 1747



FURIE ♩ = 160 in C and in 3/4 (Quantz)

A Furie is performed in a very fiery manner. (Quantz)

Con furia: furiously, in a fast, violent and very fiery tempo. (Brossard)

Furies tune (DENIS) 1747



GAILLARDE (GALLIARD)

Tune in a spirited (duple or) triple metre from a dance of the same name (. . .) long out of use (. . .) Formerly it was called Romanesque because it was said to have come to us from Rome. (Rousseau)

Gaillarde (MONTÉCLAIR) 1736



GAVOTTE $\text{♩} = 120$ (in ♩ , L'Affilard) $\text{♩} = 132$ (in ♩ , Choquel)⁽¹⁾

The Gavotte is in duple time, and is made up of two repeated sections having four, eight or twelve bars each; the pace of the Gavotte is sometimes slow, sometimes sprightly; but never extremely fast nor excessively slow. (Rameau-D'Alembert)

These are graver and more serious tunes (than Rigaudons and Bourrées) and a more touching kind of expression is found in them (. . .) The metre is shown as 2 and should be taken very slowly. (Freillon-Poncein)

The Gavotte is almost the same as the Rigaudon; however, it has a more moderate tempo. ⁽¹⁾ (Quantz—who gives $\text{♩} = 160$ for the Rigaudon in ♩)

Its phrases and cadential points are articulated in groups of two bars. (Rousseau)

Gavotte (HOTTETERRE) 1722

With gravity



Gavotte (Jean-Baptiste LŒILLET) c1715

Presto



Gavotte (L'AFFILARD) 1694-1717 $\text{♩} = 120$



Tempo di gavotta: *this is when it is only the tempo of a Gavotte that is being observed, without deferring to the Gavotte's normal number of bars or reprises. (Brossard)*

Allegro tempo di gavotta (attrib. VIVALDI) 1737



(1) Choquel gives the same tempo for both the Gavotte and the Rigaudon.

GIGUE ♩. = 100 (in 6/8, L'Affilard) ♩. = 116 (in 3/8, L'Affilard)
 ♩. = 160 (in 6/8, Quantz)

The Gigue requires the metre or pulse of 3/8, of 6/8, of 9/8 or of 12/8 ⁽¹⁾; and very buoyantly. (David)

The metre is shown by a 4 and a 6 (6/4) and is taken in slow duple time. (Freillon-Poncein)

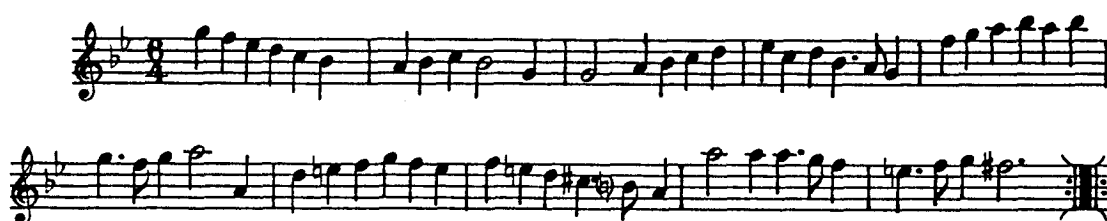
Whatever kind of metre is indicated, Giges and Canaries must be played extremely fast. (Muffat)

The Gigue is really only a very lively Loure, whose tempo is far more rapid. (Rameau-D'Alembert)

The Gigue and the Canarie have the same tempo. The Gigue is played by means of a short, light bow-stroke. (Quantz)

Thus the majority of writers of the period endow the Gigue with a rapid tempo, even an extremely rapid one (as Quantz's tempo indication shows). This contrasts with the contrary indication of Freillon-Poncein quoted above, which applies to the older and slower Gigue in 6/4.

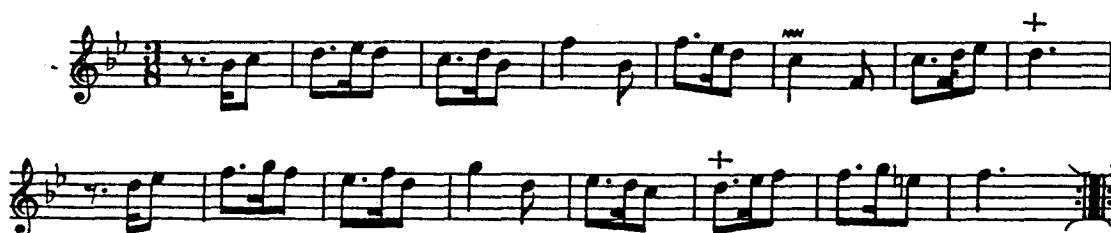
Gigue (J. PAISIBLE, 1650?-1721)



Gigue (L'AFFILARD) 1694-1717 ♩. = 100



Gigue (L'AFFILARD) 1694-1717 ♩. = 116



(1) Giges in 4/4, 4/2, 2/4, 3/4 and 3/2 also exist.


Gigue (J.-B. LŒILLET) c1710



Gigue (DENIS) 1747



LOURE (1)

 = 80 (Quantz) (2)

The Loure is a tune whose pulse is slow, is shown (as) 6/4, and is taken in duple time; it usually begins on the upbeat. Normally the note in the middle of each beat is dotted (i.e. shortened). (Rameau-D'Alembert)

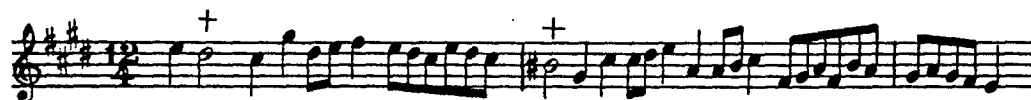
The Entrée, the Loure and the Courante are performed majestically, and the bow is detached at each crotchet, whether it has a dot or not. (Quantz)

The first beat of each bar (is stressed) more perceptibly than the second. (Brossard)

Loure (M. CORRETTE) 1738



Loure (DENIS) 1747



Lourer (lit. 'to Loure'): this is a manner of singing which consists of giving a little more time and force to the first of two notes of equal value, such as two crotchets, two quavers etc., than to the second, without however dotting or sharply accenting it. (Brossard)

(1) *Loure is the name of an old instrument similar to a musette, on which the tune of the dance in question was played. (Rousseau)*

(2) Quantz does not indicate the metre, which here he must be assuming to be 2/4.

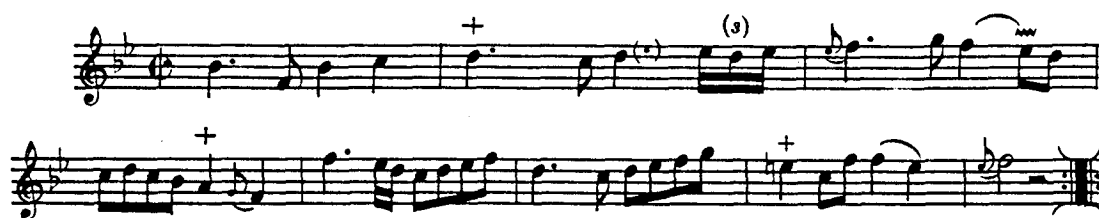
MARCH $\text{♩} = (\text{in } \text{C}, \text{L'Affilard})^{(1)}$ $\text{♩} = 150 (\text{in } 6/4, \text{L'Affilard})$
 $\text{♩} = (\text{in } \text{C}, \text{Quantz})$

Duple and triple time (. . .) are both equally suitable metres for the March.
 (David)

A March is played seriously. (Quantz)

The tunes of Marches should have different characters depending on the occasions at which they are used. (Rousseau)

March (L'AFFILARD) 1717 $\text{♩} = 120^{(1)}$



Marche en rondeau (L'AFFILARD) 1694-1717 $\text{♩} = 150$



March of the Shepherds from *Jephthé* (M. BLAVET) c1737
Tenderly



MINUET $\text{♩} = 160 (\text{Quantz})$ $\text{♩} = 76 (\text{Engramelle})$ $\text{♩} = 70 (\text{L'Affilard})$
 $\text{♩} = 76 (\text{L'Affilard})$

The importance of the Minuet and the large quantity of writings concerning it make it necessary to give it a fairly generous amount of space here, while once again noting only the most significant definitions.

Very sprightly dance which originally came to us from Poitou. In imitation of the Italians, the sign 3/8 or 6/8 ought to be used to show the pulse, which is always very spirited and fast; but the practice of marking it with a simple 3 (. . .) has prevailed. (Brossard)

(1) In the 1705 edition L'Affilard gives $\text{♩} = 96$, a tempo he increased to 120 in the 1717 edition.

It often happens that very good musicians do not dance in time, especially in the Minuet, through the habit they have contracted of stressing each bar, and this over-riding habit sometimes distracts their attention, which ought to be directed towards always taking two bars to execute the steps of the Minuet, only the first of which bars, which we call the strong one, being stressed; because of this, we even compare the metre of the Minuet for dancing with that of 6/4 in terms of its values. (Bacquoy-Guédon)

The downbeat in this metre (6/4) is called the strong beat ('bon temps') and the upbeat is called the weak beat ('temps faux'); and this is the only reason why 6/4 is used instead of twice 3/4, because in 3/4 this strong beat is not distinguishable from the weak beat, and it is for this same reason that dancers take the Minuet in 6/4, even though it is only ever marked in 3/4. (Loulé)

Moreover, the metre of simple triple time is so hurried for the true tempo of the Minuet that the hand has insufficient time to mark each beat when moving through the triangle formed by this kind of metre, so that in taking the Minuet in 6/4 time, all these inconveniences could be avoided, and a genuine Minuet tempo could be found by using a pendulum. (Choquel)

Because of this great speed, and the consequent difficulty there would be in making three hand movements so hurriedly, it is usual to take this metre (. . .) only in one (. . .) Minuets for dancing are also taken in this way (. . .) because they are played in a very spirited manner. I say Minuets for dancing since there are harpsichord Minuets which are not normally played so fast. (Saint-Lambert)

The Minuet is a tune in triple time and in a moderate tempo. (Rameau-D'Alembert)

According to him (Brossard), this dance is very spirited and its tempo very fast. But on the contrary the character of the Minuet is one of elegant and noble simplicity; the tempo is moderate rather than fast, and it can be said that the least spirited of all the types of dance in current use at our balls is the Minuet. It is a different matter in the theatre.

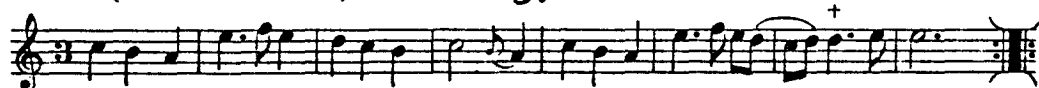
The metre of the Minuet is of three light beats (. . .) The number of bars in the tune should be four or a multiple of four for each of its repeated sections, because this number is required to complete the steps of the minuet; and the musician should take care to make this division evident with well marked cadential falls, so as to assist the dancer's ear and keep him in the correct rhythm. (Rousseau)

The Minuet is played in a manner which carries along or, as it were, lifts the dancer, and the crotchets are marked with a slightly weighty though short bow-stroke. (Quantz)

*It can be seen that on the subject of how Minuets are written nearly every author of the period stresses (and often deplores) the difference between their notation in *triple time* and their beat in *duple time*. It is therefore worth making a clear distinction between, on the one hand, the slow character of the *steps* in the Minuet as it is danced and, on the other hand, the contrastingly lively character of the *music* where the tempo is either very rapid if taken in triple time, or moderate if taken in duple time (6/4: two bars of triple time).*

Finally, although the Minuet's tempo undeniably slowed down as soon as it was no longer danced, and consequently the period in question and the musical context must both be taken into account in performance, it was only in the second half of the 18th century that this tempo became palpably more ponderous.

Minuet (M. L'AFFILARD) 1694-1717 $\text{♩} = 70$

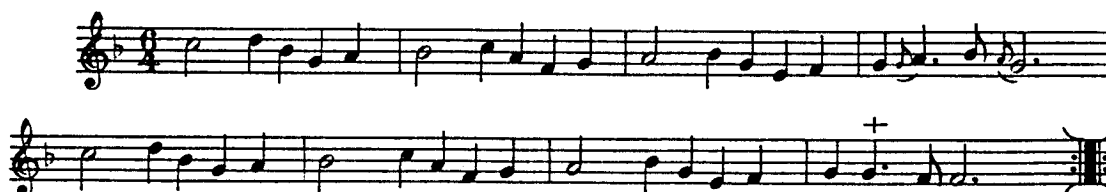


Minuet (ENGRAMELLE) 1775 $\text{♩} = 76$ 

Minuet (John L'ŒILLET) c1725

Minuet (M. L'AFFILARD) 1694-1717 $\text{♩} = 76$ 

Minuet (CHOQUEL) 1759



Minuet (G. P. TELEMANN, 1681-1767)



N.B. It is clear that the elaborate writing of this last Minuet (no longer for dancing, but for playing only) necessitates a slower tempo than, for instance, the first Minuet by L'Affilard quoted on p. 82.

MUSETTE

♩ (or ♩) = 80 (in 3/4, Quantz)

♩ (or ♩) = 80 (in 3/8, Quantz)

Kind of tune (. . .), naive and gentle in character, whose metre is of duple or triple time with a somewhat slow tempo, and normally featuring a held bass or pedal point such as a musette can play, and for this reason known as a musette bass. (Rousseau)

A Musette is to be played with great charm (. . .) Sometimes it is the whim of certain dancers to require it played so fast that there is only one pulse beat (80 to the minute, in triple time) to each bar. (Quantz)

N.B. See also on p. 92 the interpretation of the Alla siciliana according to Quantz which, he claims, applies equally to the Musette.

Musette en Rondeau (M. BLAVET) c1737

Gracefully, without being slow



Musette 'la Favorite' (E. P. CHÉDEVILLE, 1696-1762)

With nonchalance



Musette 'la Sincère' (E. P. CHÉDEVILLE, 1696-1762)

Gracefully, without being slow



Musette (J. B. de BOISMORTIER) 1731

Gracefully



OVERTURE

The Overture has its origins in Opera: it is an orchestral prelude designed to open (French 'ouvrir') an opera. By extension, an Overture may serve as an introduction to an instrumental suite (and sometimes the term Overture may even be stretched to cover the whole of a Suite as, for example, the four Overtures by Bach, Telemann's Overtures, etc.). Lully established the French Overture form: slow – fast (– slow) which was to be notably successful. The slow section of the French Overture calls for double-dotting (♩. ♩ becoming ♩.. ♩) as a necessary requirement of its majestic, solemn character. The French Overture was to be adopted throughout all Europe.

An Overture (. . .) should have a majestic and solemn introduction (. . .) It owes its origin to the French. Lully provided good models for it; but a few German composers, especially Handel and Telemann, have far surpassed him. (Quantz)

A Sinfonia which one strives to make brilliant, imposing and harmonious (. . .) Overtures (. . .) consist of a lingering section labelled 'slow' which is normally played twice, and a skipping repeated section styled 'spirited' (. . .): a number of these repeated sections finish by returning to the slow tempo (. . .).

The Italians (. . .) nowadays organize their Overtures in a different way. They start with a leaping, lively piece in duple or quadruple time; then they slacken the pace by a half and provide an Andante in which they endeavour to deploy all the charms of bel canto, before ending with a brilliant Allegro, normally in triple time. (Rousseau)

Here is a typical example of the French Overture:

Overture (C. DIEUPART) c1710

(Slow)

PASSACAGLIA

$\text{♩} = 106$ (L'Affilard)

a little faster than $\text{♩} = 160$ (Quantz)

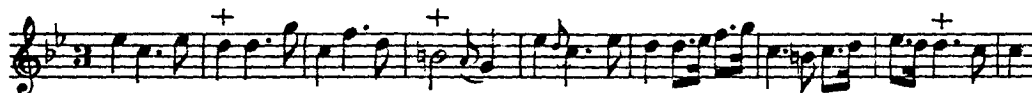
The Passacaglia differs from the Chaconne (see the definition from the same

writers on p. 74) *only in that it is slower and more tender, and normally begins on the downbeat.* (Rameau-D'Alembert)

A Passacaglia is the same (as the Chaconne); but it is played a little faster. (Quantz)

Most writers of the period agree in giving the Passacaglia a slower tempo than that of the Chaconne (in instrumental suites). Quantz's contrary view seems to refer to the Passacaglia for *dancing*.

Passacaglia (L'AFFILARD) 1694-1717 ♩ = 106



Passacaglia (VILLENEUVE) 1733

Slow and tender



PASSEPIED

♩ = 88 (in 3/8, L'Affilard)

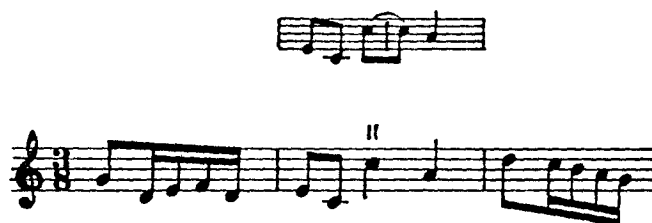
♩ = 96 (in 3/8, Choquel)

♩ = 160 (in 3/4, Quantz)

The Passepied is in reality a very fast Minuet which does not, as the ordinary Minuet, begin on the down-beat; but whose two repeated sections begin on the third beat. (Rameau-D'Alembert)

The metre is triple, is shown by a 3/8, and is taken in one beat. The tempo is faster than that of the Minuet, the character of the melody almost similar. (Rousseau)

The Passepied is played both slightly more lightly and more quickly than the Minuet. Often it is found that two bars are written as one ⁽¹⁾, and there are two vertical strokes over the central note:



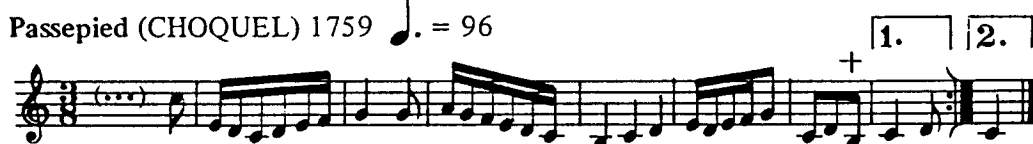
(1) *It is in this (double) bar that dancing-masters impose the step they call the 'contretemps' (syncopation).* (Choquel)

Some leave these two bars separate and instead of the crotchet and the strokes write in two quavers with an arch (tie) over them, between which they insert the bar-line. In performance these notes are played in the same way—namely, with a short, detached bow-stroke for each of the two crotchets—and in the same tempo as for a triple crotchet metre (3/4). (Quantz)

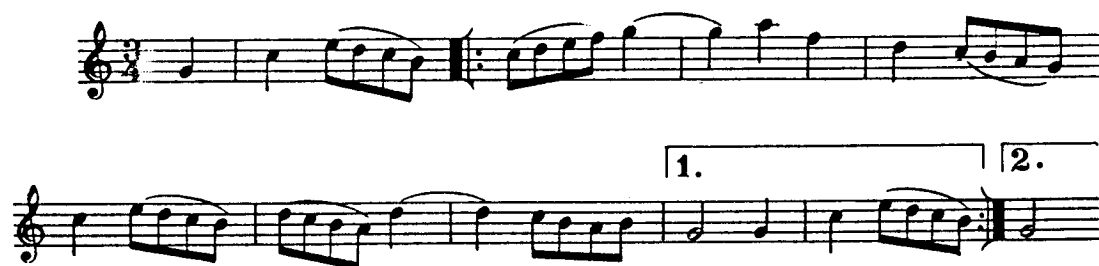
Passepied (MONTÉCLAIR) 1736



Passepied (CHOQUEL) 1759 ♩. = 96



Passepied (J. S. BACH) c1720



PASTORALE (PASTOURELLE)

Italian melody of the pastoral type. French Airs called Pastorales are normally in duple time and have the character of a Musette. Italian Pastorales are more pointed, more charming, equally sweet and less dull. Their metre is always 6/8. (Rousseau)

Pastourelle from *Jephté* (MONTÉCLAIR) 1736



Pastorale *ad libitum* (attrib. VIVALDI) 1737



PAVANE $\text{♩} = 92$ (L'Affilard)

A grave and serious piece which is generally taken in duple time. (Brossard)

Pavane (MONTÉCLAIR) 1736

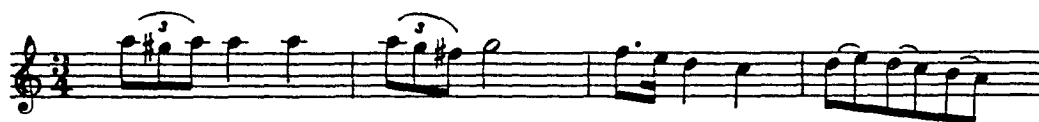
Moderate



POLONAISE

Court Dance, generally in triple rather than duple time, introduced in 1574 at the coronation in Cracow of Henry III of Anjou, subsequently fashionable in 18th-century Germany, where it adopted the gait of a rather moderate movement, often followed by a Double.

Polonaise (TELEMANN) c1716





PRELUDE

Two different sorts of *Prelude* may be considered: one is the composed *Prelude* which is normally the first piece of what is called a *Suite* or a *Sonata*, and which is a genuinely formal piece; this sort includes *Preludes* put into *Operas* and *Cantatas* to precede and sometimes to herald what is to be sung. The other sort is the *impromptu Prelude* ('*Prelude de caprice*'), and this is really the true *Prelude* (. . .) (This) *Prelude* should be produced on the spot without any preparation. (Hotteterre)

Here is how Freillon-Poncein defines the 'impromptu' *Prelude*:

It is quite simply an inclination to take the key of the mode (i.e. major or minor) wherever one wishes to play. ⁽¹⁾ This is normally done as a consequence of the power of the performers' imagination at the very moment when they wish to play without having written anything down beforehand.

There is no special rule about the tempo or the length of *Preludes*; they are done in various ways as the player fancies—perhaps tender, abrupt, long or short—and in discontinuous metre; one can even pass through all sorts of modes provided one arrives and departs to some purpose, in other words in such a way as not to discomfort the ear; however, each *Prelude* must begin on one of the three principal degrees of the mode one wishes to begin in and finish on any one of these three, though it is always best to stop on the tonic. (Freillon-Poncein)

In his '*Art of playing Preludes*' (*L'Art de préluder*), Hotteterre's intention was to show how an 'impromptu' *Prelude* could be improvised. In the following written-out *Prelude*, then, it is worth while aiming for a very free interpretation that will as much as possible give an impression of improvisation:

(1) and positioning the hand well on an instrument before beginning a piece of music. (Rousseau)

'Impromptu' Prelude (HOTTETERRE) 1719

With gravity

In contrast, the following Prelude corresponds to what Hotteterre calls a 'composed Prelude':

'Composed' Prelude

Preludio (G. B. BONONCINI) c1700



RIGAUDON $\text{♩} = 120$ (L'Affilard) $\text{♩} = 132$ (Choquel) $\text{♩} = 160$ (Quantz).

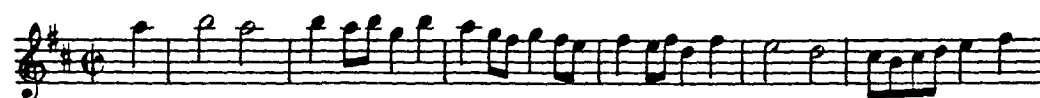
A kind of dance, the tune of which is taken in duple time, in a spirited tempo; normally made up of repeated sections of four-bar phrases, and beginning with the last note of the second beat. (Rousseau)

Bourrée and Rigaudon are played with spirit and with a short, light bow-stroke. (Quantz)

Rigaudon (L'AFFILARD) 1694-1717 $\text{♩} = 120$



Rigaudon (QUANTZ) 1752 $\text{♩} = 160$





RONDEAU ♩ = almost 160 (in ♩ or 3/4, Quantz)

The Rondeau is a musical form which enjoyed a great vogue in the 17th and 18th centuries. This form could apply to all types of movement ('Gavotte en Rondeau', 'Gigue en Rondeau', 'Air en Rondeau' etc.). Marpurg defines it thus:

One begins by playing twice the first section, which is actually called the Rondeau, before going on to the first couplet. When the first couplet has been played once, the first section is also repeated once, after which the second couplet is played, finally ending with the Rondeau. (Marpurg)

A Rondeau is played with a certain tranquillity. (Quantz)

Nor is it any less ridiculous to change the tempi of two Rondeaux that are intended to go together, playing the major one more quickly than the minor one: certainly it is a good idea to brighten up the major one by one's manner of playing it, but this can be done without increasing the tempo. (J. M. Leclair, 4th Book of Sonatas for the Violin, 1738)

Marche en Rondeau (MONTÉCLAIR) 1736



SALTARELLO

This is a sort of movement that continually leaps along, doing so almost invariably by groups of three notes with the first note of each bar dotted. (Brossard) -

Saltarelle en Rondeau (DENIS) 1747



SARABANDE $\text{♩} = 72$ (in 3/2, L'Affilard) $\text{♩} = 80$ (in 3/4, Quantz)
 $\text{♩} = 134$ (in 6/4, L'Affilard) $\text{♩} = 88$ (in 3/4, L'Affilard)

From being a quick dance in the 16th century, the Sarabande became in the 17th and 18th centuries one of the (moderate or slow) movements of the instrumental Suite.

The Sarabande, properly understood, being only a Minuet with a grave, slow, serious, etc. tempo. (Brossard)

The metre (. . .) is taken in 3 slow beats. (Freillon-Poncein)

A sarabande has the same tempo (as the Entrée, the Loure and the Courante), but is played with slightly more agreeable expression. (Quantz)

Tender Sarabande (L'AFFILARD) 1694-1717 $\text{♩} = 72$



Sarabande en Rondeau (L'AFFILARD) 1694-1717 $\text{♩} = 88$



When this metre is made to sing solemnly, as for instance in the Sarabande and the Passacaglia, it is taken slowly in three equal beats (. . .); the Chaconne is taken in the same manner, but more lightly. (L'Affilard)

Sarabande in six slow beats (L'AFFILARD) 1694-1717 $\text{♩} = 134$



Nimble Sarabande (MONTÉCLAIR) 1736

In the tempo of a Chaconne



SICILIANA (SICILIENNE)

A kind of tune for dancing (. . .) having a tempo much slower, but even more pronounced than that of the Gigue. (Rousseau)

An Alla Siciliana, in 12/8 metre with dotted notes interspersed, should be played very simply, with hardly any shakes, and not too slowly. Grace notes can scarcely be used, except for a few semiquaver passing appoggiaturas and some ports-de-voix:

because this is an imitation of a Sicilian shepherds' dance. This rule applies equally to French Musettes and Bergeries. (Quantz)

Sicilienne (John LŒILLET) c1725

Affettuoso



Siciliana (G. F. HANDEL) c1722



TAMBOURIN *a little faster* (than 80 bars to the minute, Quantz)

A kind of dance much in fashion nowadays in French theatres. Its tune is very spirited and is taken in two quick beats. It should skip along very rhythmically, imitating the ['galoubet', or] pipe ('flûtet') of the people of Provence; and the bass should strike the same note over and over again to imitate the tabor (. . .) with which the piper normally accompanies himself. (Rousseau)

The Tambourin is in two repeated sections (. . .) It is taken in two very fast beats and each section normally begins on the second beat. (Rameau-D'Alembert)

A Tambourin is played like a Bourrée or a Rigaudon; except a little faster. (Quantz)

Tambourin (J.-P. RAMEAU) 1735

Nimbly



Tambourin (DENIS) 1747



VILLANELLE

The Villanelle is a somewhat spirited Chaconne (see the definition by the same author), a little more lively in tempo than the ordinary Chaconne. (Rameau-D'Alembert)

A kind of rustic dance whose tune should be sprightly and articulated in a very clear metre. The basis of the tune is normally a fairly simple couplet on which one then makes Doubles or Variations. (Rousseau)

Villanelle (CAMPRA) 1710



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