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ORNAMENTATION IN MARIN MARAIS' PIÈCES DE VIOLE

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requirements for the degree of
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I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

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Abstract

This thesis sets out to uncover the ornamentation practices of French violist-composer Marin Marais (1656–1728). Marais wrote almost nothing about the execution of his ornaments in his music; in the *avertissement* of his first book of viol pieces, *Pièces à une et à deux violes* (Paris, 1686), he listed all the ornaments and their corresponding symbols, but provided no realisations and little explanation of how they are to be performed. While a historical violist could simply visit the master to learn how to properly perform his ornaments, the modern performer has little choice but to consult other historical musical works and treatises to gain a better understanding of the subject. In this thesis, I argue that the ornamentation practices in Marais' music have largely been misunderstood because these historical works have not been properly examined.

This study begins with a brief historical background of Marais, underpinning his significance as a major composer of the French Baroque era, thus showing that his style of ornamentation can be regarded as one of the prevailing methods of the day. The study then focuses on the modern writings that deal with issues that are relevant to Marais' music, demonstrating how modern writers have sometimes overlooked historical sources, and how this results in their misunderstanding of Marais' ornamentation practices. Lastly, the practices of historical violists and writers are analysed. The findings of this study offer a range of interpretive possibilities for Marais' ornaments such as the *tremblement*, *batement*, *port de voix*, *coulé de doigt* and *pincé* or *flatement*. This information provides a basis on which modern performers will be able to apply appropriate historical ornamentation in performing the music of Marais and his contemporaries today.

Preface

Although many scholars have discussed the topic of musical ornamentation of the Baroque period, this thesis attempts to offer new insight by taking a different approach to studying the subject. Most highly-regarded books on ornamentation, such as *Ornamentation in Baroque and Post-Baroque Music* by Frederick Neumann and *The Interpretation of Early Music* by Robert Donington, discuss ornamentation in a very general way: information from many different historical sources is presented and discussed according to the type of ornament in an attempt to classify the varying practices of the national styles across different time periods.¹ While this method provides for a broad understanding of ornamentation practices, this kind of analysis does not devote adequate attention to the different views that individual musicians had, thus overlooking the particular nature of ornamentation.

There is also an attempt by some scholars to explain ornaments using modern terminology, influencing the reader to associate certain historical ornaments with those used by musicians of today. This unspecific treatment of historical information has resulted in an incomplete understanding of ornamentation practices, which has provided an insufficient explanation for the development of ornamentation of particular composers within their respective national styles.

This thesis focuses on the ornamentation used by French Baroque violist Marin Marais. Marais was a musician at Louis XIV's court at Versailles who maintained strong ties with Jean-Baptiste Lully, arguably the most important and influential composer of music in Baroque France. Because of his proximity to Lully and many other important musicians of the day, Marais' style of ornamentation can be regarded as a major representation of the French Baroque ornamentation style. His large body of published *pièces de viole* represents one of the most important contributions to the genre. Hence, a study of Marais' method of ornamentation will not only shed more light on one of the prevailing styles of ornamentation of the day, but will also allow modern violists to render his works more accurately.

Marais was probably the most prolific composer for the viol in his time, being one of the first of a generation of violists to publish solo music for the viol. Over a span of nearly forty years, he published five books of *pièces de viole* for different combinations of one, two and three viols, which he carefully annotated with symbols based on a system of

¹ Robert Donington, *The Interpretation of Early Music* (London: Faber, 1989); Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music, with Special Emphasis on J.S. Bach* (New Jersey: Princeton University Press, 1978).

ornamentation developed through the efforts of his predecessors. However, unlike other French composers, Marais provided little in the form of instruction or realisations for the ornaments in his pieces. He also did not produce any theoretical writings, making some aspects of the execution of his ornaments something of a mystery to the modern performer.

Fortunately, many of Marais' contemporaries, such as De Machy, Danoville, Jean Rousseau, Étienne Loulié and Bertrand de Bacilly published writings that deal with ornamentation.² Although many of these writers were working in close proximity to each other, they often used different terminology, descriptions and symbols in their writings. As a result, interpreting the intentions of these writers is particularly challenging. All the aforementioned writers, except Bacilly, are either known to have been violists or wrote treatises for the viol. Bacilly is included in this study because of his proximity to many musicians who were associated with Marais, such as Michel Lambert, Lully and Rousseau. Except for Bacilly and De Machy, none of these writers published music and none of their manuscripts have survived; therefore, many of the rules that these writers advocated in their treatises cannot be analysed in relation to their music. Furthermore, little is known about the biographical background of some of these writers, especially Rousseau and Danoville, making it difficult to know how authoritative or representative their works may have been.

Because of these difficulties, some modern writers have either disregarded or misinterpreted the historical sources that may be most relevant in interpreting Marais' ornaments. They have instead relied on other sources, such as François Couperin's harpsichord publications, which are easier to interpret, but may not necessarily represent accurately the practices of Marais and his viol-playing contemporaries. However, by re-examining the viol sources in a more systematic and critical way, and applying the ideas of these violists to Marais' music, it is possible to discern some patterns and more details, which may suggest that the picture drawn by modern writers is at best incomplete, and in some respects, probably wrong. From the results of the re-evaluation of the viol sources, it is possible to suggest a range of solutions for interpreting Marais' ornaments that are more solidly based on primary evidence.

Chapter 1 provides a brief biography of Marais, which includes details about his teachers, a summary of his musical works, a discussion on the influence of the Italian style

² Both De Machy and Danoville's first names are not known. It has recently been discovered that Bénigne de Bacilly's first name was Bertrand; see Laurent Guillo and Frédéric Michel, 'Nouveaux documents sur le maître de chant Bertrand de Bacilly (1621–1690),' *Revue de musicologie* 97, no. 2 (2011), 272.

and other relevant anecdotal information provided by historical writers. This information is mostly derived from Évrard Titon du Tillet's *Le Parnasse François* (1732), Hubert Le Blanc's *Défense de la basse de viole* (Amsterdam, 1740) and the *Mercure de France* (1738). While this information is easily accessible from these historical sources, this chapter offers a reinterpretation of some of the well-known facts about Marais. Other historical information from archival sources, which is cited in modern secondary sources, is also included. The aim of this chapter is to demonstrate the importance of Marais as a significant composer of the period and to clarify aspects of his life and career relevant to the question of viol ornamentation.

Chapter 2 is a review of the modern sources that deal with the issue of French Baroque ornamentation that are relevant to Marais' works. In addition to the aforementioned book by Neumann, other books and dissertations, such as *La basse de viole du temps de Marin Marais et d'Antoine Forqueray* by Hans Bol, 'An Introduction to the Performance Technique of Marin Marais' *Pièces de viole*' by Deborah Teplow and 'Style and Technique in the *Pièces de violes* of Marin Marais' by Margaret Urquhart, are examined to show how their different approaches may have caused them not to fully understand all of the aspects of Marais' ornaments.³ The lack of attention towards the ornamentation practices of other historical writers is also demonstrated in Mary Cyr's *Style and Performance for Bowed String Instruments in French Baroque Music*, where features of some ornaments are not adequately explained, resulting in an inaccurate view of the development of viol ornamentation.⁴

Chapters 3 and 4 discuss the historical sources relating to viol ornamentation, including those of Marais and his contemporaries such as De Machy, Danoville, Jean Rousseau, Étienne Loulié and Bertrand de Bacilly. This discussion places these writers in their respective biographical contexts, so that it is possible to understand their efforts in the development of ornamentation in relation to one another. These chapters seek to provide an overall view of the ornamentation practices of these different writers so that a comparison can be drawn between the practices of Marais and his contemporaries. Chapter 4 concludes with a range of solutions for interpreting Marais' ornaments, which are realised in the appendix.

³ Hans Bol, *La basse de viole du temps de Marin Marais et d'Antoine Forqueray* (Bilthoven: A. B. Creyghton, 1973); Margaret Urquhart, 'Style and Technique in the *Pièces de violes* of Marin Marais' (PhD diss., University of Edinburgh, 1970); Deborah Teplow, 'An Introduction to the Performance Technique of Marin Marais' *Pièces de viole*' (DMA diss., Stanford University, 1983).

⁴ Mary Cyr, *Style and Performance for Bowed String Instruments in French Baroque Music* (Surrey: Ashgate, 2012).

All realisations, transcriptions and translations found in the main body of the text are my own, unless otherwise attributed. The original source text found in the footnotes has been left unmodernised; hence, due to the orthographical inconsistencies in historical French, the spelling and use of diacritics in historical documents quoted throughout the thesis often differ from modern French. Also, there are many variant spellings for certain ornaments, for example, *batement*, *batemen*, *battement*, *battemen*, etc., though these words have the same meaning. I have endeavoured not to use any modern terms to describe ornaments, so as to prevent the reader from drawing inaccurate inferences from the practices of modern ornamentation. Unless otherwise stated, all historical musical works mentioned in the main body of the text were published in Paris.

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Chapter 1

A Brief Historical Background

Introduction

Most of the important biographical information about Marin Marais is derived from three sources, all of which were published after Marais' death: Évrard Titon du Tillet's *Le Parnasse François* (1732), an issue from the periodical *Mercure de France* (1738) and Hubert Le Blanc's *Défense de la basse de viole* (Amsterdam, 1740).¹ The *Parnasse* is a collection of biographies of poets and musicians who were in the service of Louis XIV; the *Mercure* is a periodical that recorded information on all facets of French social life, including the musicians of the time, while the *Défense*, written only two years later, is a treatise written in opposition to the growing influence of the Italian style in France.

The major modern secondary sources were mostly produced by French musicologists; one of the earliest (1953) and most important is François Lesure's article, 'Marin Marais. Sa Carrière. Sa Famille.'² A more recent (1991) publication, *Marin Marais* by Jérôme de La Gorce and Sylvette Milliot, is a comprehensive compendium on Marais research.³ Lesure's article, while brief, contains most of the information from the aforementioned historical publications as well as archival sources such as the inventory of Marais' possessions after his death. La Gorce and Milliot's book, on the other hand, offers a more detailed narrative by consulting more archival sources. Despite this, as with any work that amasses such a large body of historical evidence, there are inevitably points of interpretation that invite contention.

Other modern writings about Marais rely heavily on these two sources by Lesure and La Gorce and Milliot; their details concerning biographical information do not contribute further to the current body of research.⁴ Both sources, however, suffer from a major defect: some of the information is not sufficiently referenced, if it is referenced at all. This often makes it very difficult to verify the historical information. Perhaps it is this difficulty in verifying the information that has caused modern writers to simply rely on these sources for biographical information. While these sources seem accurate in their reports, historical

¹ *Mercure de France* (Paris, 1738); Hubert Le Blanc, *Défense de la basse de viole contre les entréprise du violon et les prétentions du violoncel* (Amsterdam, 1740); Évrard Titon du Tillet, *Le Parnasse François* (Paris, 1732).

² François Lesure, 'Marin Marais. Sa Carrière. Sa Famille.,' *Revue belge de Musicologie* 7, no. 2/4 (1953).

³ Jérôme de La Gorce and Sylvette Milliot, *Marin Marais* (Paris: Fayard, 1991).

⁴ For an example of a recent publication that reproduces Marais' biographical information from these secondary sources, see Cyr, *Style and Performance*, 147–169.

information is not definitive as it can often be subject to interpretation. For the purposes of the following discussion, the provenance of any contradictory or unverifiable information is addressed in the footnotes.

Biography

Marin Marais was born in Paris on 31 May 1656 and died on 15 August 1728. His parents were Vineau Marais and Catherine Bellanger; his father is said to have been a shoemaker.⁵ Marais underwent his initial musical training as a choirboy, possibly under François Chaperon,⁶ at the church of Saint-Germain-l'Auxerrois.⁷ In 1672, Marais left the choir and went on to become the most celebrated violist of his time.⁸ This is reflected in the many extremely favourable accounts of Marais as a musician. Titon du Tillet wrote in the *Parnasse*: 'One can say that Marais brought the viol to its highest degree of perfection, and it was he who was the first to bring to public attention its full range and beauty by the many excellent pieces he composed for this instrument, and for the admirable manner in which he performed.'⁹

From Marais' entry in the *Parnasse*, we also discover information on his viol teacher Sainte Colombe.¹⁰ Titon du Tillet does not, however, write of Sainte Colombe with the same enthusiasm.¹¹ In providing his readers with a brief anecdote of Marais' life as a young student, Titon du Tillet remarks on the difference in musicianship between Sainte Colombe and Marais:

⁵ Lesure, 'Marin Marais,' 129. Although this is not referenced, it is implied in Lesure's article that this information about Marais' parents is derived from his marriage contract.

⁶ Although 'Chaperon' (single p) is used in some historical writings, such as the *Mercure de France*, it is clear that 'Chapperon' (double pp) was the correct spelling of the composer's name, as seen in examples of his own handwriting and other historical documents; see Patricia Ranum, 'Chapperon's Taste,' *The Ranums' Panat Times*, http://ranumspanat.com/html%20pages/chapperon_taste.html (accessed 5 September 2011).

⁷ There is conflicting evidence about where Marais is said to have been a choirboy: 'Marais avoit été Enfant de Choeur à la Sainte Chapelle sous Chaperon, le plus scavant Musicien de son temps, qui a formé *Laloüette*, *Colasse*, et presque tous les grands Musiciens du siècle passé.' *Mercure de France*, 1733. However, there are documents that unequivocally support the evidence for Marais being a chorister at Saint-Germain-l'Auxerrois; see Lionel Sawkins, 'An Eighteenth-Century Musical Bestseller,' in *Noter, annoter, éditer la musique: Mélanges offerts à Catherine Massip*, ed. Cécile Reynaud and Herbert Schneider (Geneva: Librairie Droz, 2012), 120.

⁸ Marais is said by La Gorce and Milliot to have left Saint-Germain-l'Auxerrois on 9 September 1672, but the document from which the information is derived is not referenced; see La Gorce and Milliot, *Marin Marais*, 17.

⁹ 'On peut dire que Marais a porté la Viole à son plus haut degré de perfection, & qu'il est le premier qui en a fait connoître toute l'étendue & toute la beauté par le grand nombre d'excellentes Pieces qu'il a composées sur cet Instrument, & par la maniere admirable dont il les exécutoit.' Titon du Tillet, *Parnasse*, 624.

¹⁰ The composer will be referred to as 'Sainte Colombe' (unhyphenated) in the main text of this thesis, as used in most historical publications.

¹¹ The information on the shortcomings of Sainte Colombe seems to have been suppressed in modern writings, despite being alluded to in a few of the historical sources.

Sainte Colombe was the teacher of Marais, but having observed at the end of six months that his pupil could surpass him, he said he had nothing [more] to show him. Marais, who was passionately fond of the viol, still wished, however, to benefit from the knowledge of his teacher to perfect his instrument. Since he [Marais] had some access to his [Sainte Colombe's] house, he took time in the summer while Sainte Colombe was in his garden, enclosed in a small wooden cabin that he had built in the branches of a mulberry tree, so that he could play the viol more leisurely and exquisitely. Marais slipped under the cabin, where he listened to his master, and profited from [hearing] some passages and some special strokes of the bow that the masters of the art love to keep to themselves.¹²

Further information on Sainte Colombe by Titon du Tillet seems to highlight Sainte Colombe's musical limitations, though it is unclear what Titon du Tillet is specifically referring to:

It is true that before Marais, Sainte Colombe was quite renowned for the viol; he even gave concerts at his house where two of his daughters performed, one on the treble viol and the other on the bass. [They] formed with their father a *Concert* of three viols, which was heard with pleasure, even though it was only composed of ordinary *symphonies* with chords of inadequate harmony.¹³

Perhaps Titon du Tillet is referring to the inability of consort of three viols to provide full chordal harmony (as compared to a larger consort) or that he did not like Sainte Colombe's sparsely harmonised compositions, which Titon du Tillet may have considered old-fashioned by this time.

The question of Sainte Colombe's quality as a teacher, which one can infer from the short length of study his students undertook with him, was brought up by violist De Machy regarding another student, Rousseau, who only studied with Sainte Colombe for a month.¹⁴ However, according to Rousseau, this short length of study was sufficient:

But Monsieur de Sainte Colombe himself replied that this reproach was to my advantage, given that I learnt more during that month than what others take years to learn ... this time

¹² 'Sainte Colombe fut même le Maître de Marais ; mais s'étant aperçu au bout de six mois que son Eleve pouvoit le surpasser, il lui dit qu'il n'avoit plus rien à lui montrer. Marais qui aimoit passionnément la Viole, voulut cependant profiter encore du sçavoir de son Maître pour se perfectionner dans cet Instrument ; & comme il avoit quelque accès dans sa maison, il prenoit le tems en été que Sainte Colombe étoit dans son jardin enfermé dans un petit cabinet de planches, qu'il avoit pratiqué sur les branches d'un Mûrier, afin d'y jouer plus tranquillement & plus delicieusement de la Viole. Marais se glissoit sous ce cabinet ; il y entendoit son Maître, & profitoit de quelques passages & de quelques coups d'archets particuliers que les Maîtres de l'Art aiment à se conserver.' Titon du Tillet, *Parnasse*, 625.

¹³ 'Il est vrai qu'avant Marais Sainte Colombe faisoit quelque bruit pour la Viole ; il donnoit même des Concerts chez lui, où deux de ses filles jouoient, l'une de dessus de Viole, & l'autre de la basse, & formoient avec leur pere un Concert à trois Violes, qu'on entendoit avec plaisir, quoiqu'il ne fût composé que de symphonies ordinaires & d'une harmonie peu fournie d'accords.' *ibid.*, 624.

¹⁴ Jean Rousseau, *Réponse de Monsieur Rousseau* (Paris, 1688), 3.

was enough for me because ... I had been playing the viol for three years and I was [already] teaching it. I only put myself under his discipline in order to learn how to hold my hand better than I did.¹⁵

Despite Rousseau's attempt at upholding Sainte Colombe's reputation, it appears that Sainte Colombe was not universally highly regarded as a musician, at least amongst those who were not his students. In the *Mercure*, in an entry titled *Lettre écrite de Paris le 29. Juillet 1738*. [sic] *sur les Memoires pour servir à l'Histoire de la Musique*, the writer comments:

Sainte Colombe had some reputation in his time, but he was not a musician, and, in a manner of speaking, no one was, except the *Maîtres de Chapelles* ... [such as] Chaperon [sic], the most knowledgeable musician of his time, who taught [Jean-François] Laloüette, [Pascal] Colasse and almost all the great musicians of the past century.¹⁶

While this may simply be an overstatement, it appears that Sainte Colombe's contemporaries may have questioned his ability as a violist and/or teacher, which seems to have been due to his unconventional musical training. It is, however, unclear from this entry in what 'manner of speaking' did the writer consider the *Maîtres de Chapelles* as 'real' musicians; after all, Sainte Colombe would be in good company as a 'non-musician' if all but the *Maîtres* and their students were excluded.

However, Sainte Colombe did earn unreserved praise from his students. Danoville, writing in his viol treatise, provides a comment on his teacher in the fanciful *Preface*. In the midst of his descriptions of Greek mythological characters, he writes:

But it is not necessary to seek so far to find praise for the viol, we can cast our eyes on Monsieur de Sainte Colombe, who may be called with justice the Orpheus of our time. His merit and knowledge are sufficiently well known, and if he has some students who surpass the ordinary, they have an obligation to his singular goodness, and the special care he took to teach them.¹⁷

¹⁵ 'mais Monsieur de Sainte Colombe a répondu luy mesme a cela, que ce reproche estoit à mon avantage, attendu que j'en ay plus appris pendant ce mois que d'autres ne sont en des années. En effet ce temps la me suffit parce que quand j'ay appris de Monsieur de Sainte Colombe il y avoit trois ans que je jouois de la Viole & que j'enseignois, je ne me mis sous sa discipline que pour apprendre à porter la main mieux que je ne faisais' *ibid.*

¹⁶ 'Sainte Colombe avait de son temps quelque réputation, mais il n'était pas Musicien, et, pour ainsi dire, personne ne l'était, hors les Maîtres de Chapelles ... Chaperon, le plus scavant Musicien de son temps, qui a formé *Laloüette*, *Colasse*, et presque tous les grands Musiciens du siècle passé.' *Mercure de France*, 1733.

¹⁷ 'Mais il n'est pas necessaire de chercher si loin l'éloge de la Violle, on peut jeter les yeux sur Monsieur de Sainte Colombe, qu'on peut nommer avec justice l'Orphée de nostre temps ; son merite & sa science l'ont fait assez connoistre, & s'il a fait quelques Elèves qui surpassent le commun, ils en ont l'obligation à sa bonté singuliere, & aux soins particuliers qu'il a pris de les enseigner.' Danoville, *L'Art de toucher le dessus et le basse de violle* (Paris, 1687), 4.

Rousseau, who dedicated his viol treatise to Sainte Colombe, identified specifically how violists were indebted to him:

It is also to Monsieur de Sainte Colombe to whom we are obliged for the seventh string that he added to the viol, which has thereby increased its range by a fourth. It was he who finally made the use of strings wound in silver a usual practice in France.... Finally, all those who have had the gift of pleasing have an obligation to the principles that have been laid down by Monsieur de Sainte Colombe, and if someone wanted to search for perfection in viol playing in other ways, they would get so far [from perfection] that they would never find it.¹⁸

It was likely Sainte Colombe who began the trend of using silver-wound strings for the bass string on viols; previously violists may have used unwound gut strings or some other winding material.¹⁹ Marais was, however, known for his use of brass-wound strings on the lowest three strings of his viol. According to Titon du Tillet, ‘To make the viol more sonorous, Marais was the first to imagine brass windings for the last three strings of the basses.’²⁰

In exceeding Sainte Colombe’s abilities, Marais brought viol playing to a level that was unsurpassed by anyone at the time: ‘One day, in the company [of those who heard] Marais play his viol, he was asked by [several] people of distinction about students who could surpass their master. [It was agreed that] only the young Marais would never find anyone who could surpass him.’²¹

Marais was also highly admired amongst his peers. Rousseau, who was twelve years older than Marais, included a comment on him in his treatise when Marais was just thirty-one years old: ‘We also cannot therefore doubt that those following in the footsteps of the most skilled [players] of that time have perfected themselves, especially Monsieur Marais, whose knowledge and beautiful execution distinguish him from all others, and make him justly admired by all those who hear him.’²² Rousseau’s mention of Marais in his treatise may also

¹⁸ ‘C’est aussi à Monsieur de SAINTE COLOMBE que nous sommes obligez de la septième corde qu’il a ajoutée à la Viole, & dont il a par ce moyen augmenté l’estenduë d’une Quarte. C’est luy enfin qui a mis les cordes filées d’argent en usage en France.... Tous ceux enfin qui ont l’avantage de plaie, en ont l’obligation aux principes de Monsieur de SAINTE COLOMBE, & si quelqu’un vouloit chercher la perfection du Jeu de la Viole par d’autres moyens il s’en éloigneroit, en sorte qu’il ne la trouveroit jamais.’ Jean Rousseau, *Traité de la viole* (Paris, 1687), 24–25.

¹⁹ Stephen Bonta, ‘From violone to violoncello: a question of strings?’, *Journal of the American Musical Instrument Society* 3 (1977).

²⁰ ‘Pour rendre la Viole plus sonore Marais est le premier qui ait imagine de faire filer en laiton les trois dernières cordes des Basses.’ Titon du Tillet, *Parnasse*, 625.

²¹ ‘étant un jour dans une compagnie où Marais jouait de la Viole, ayant été interrogé par des personnes de distinction sur ce qu’il y avait des Elevés qui pouvaient surpasser leur Maître, mais que le jeune Marais n’en trouverait jamais qui le surpassât.’ *ibid.*

²² ‘On ne peut pas aussi douter que c’est en suivant ses traces que les plus habiles de ce temps se sont perfectionnez, particulièrement Monsieur MARAIS, dont la science & la belle execution le distinguent de tous

be seen as means to gain favour with Marais, who was already in royal service at the time of the publication of Rousseau's treatise (1687).

When Marais relinquished his position as choirboy in 1672, his voice had already been broken for quite some time.²³ Although the *Parnasse* does not report when Marais began studying with Sainte Colombe, the accepted view, suggested by La Gorce and Milliot, is that Marais left Saint-Germain-l'Auxerrois with the main purpose of pursuing the viol with Sainte Colombe. Having lost his boy soprano voice, it is likely that Marais began to devote more time to the viol while still maintaining some responsibilities at the church—perhaps as a chorister of a different voice range, as a violist (assuming they were used in church) or in some other non-musical role—so that he would still receive an allowance from the church. If the anecdote from the *Parnasse* about Marais and Sainte Colombe is true, it is possible that they met before 1672.

The short time it took Marais to surpass Sainte Colombe in the course of his six months of study implies that Marais was already playing the viol while he was at Saint-Germain-l'Auxerrois, suggesting that he had another viol teacher prior to Sainte Colombe. Gordon J. Kinney mentions Sainte Colombe's teacher Nicolas Hotman as a possible candidate, but this is unlikely considering that Marais was only seven years old when Hotman died in 1663.²⁴

In any case, it seems implied in the *Mercure* that Marais proceeded to study composition with Lully directly after he left Saint-Germain-l'Auxerrois: 'Marais left that school, [and he] further perfected his skill under Lully.'²⁵ Jean-Baptiste Lully, the French composer of Italian descent, was by that time Louis XIV's 'Surintendant de la Musique de la Chambre du Roy', a position he gained on 16 May 1661.²⁶ When exactly Marais became a student of his is not known; however, in 1676, when Marais married Catherine d'Amicourt, he was already a court violist; his marriage contract describes him as a 'musicqueur du Roy'.²⁷ The first evidence of Marais performing at the Paris Opéra as part of the *petit choeur*

les autres, & le sont admirer avec justice de tous ceux qui l'entendent.' Rousseau, *Traité*, 25.

²³ 'Marais avait, selon le document officiel, « perdu sa voix puérile depuis longtemps ». La Gorce and Milliot, *Marin Marais*, 17. The book quotes from an official document, but does not reference it.

²⁴ Marin Marais, *Marin Marais: Six Suites for Viol and Thoroughbass*, ed. Gordon J. Kinney (A-R Editions, 1976), vii.

²⁵ 'Marais sorti de cette école, se perfectionna encore sous Lully.' *Mercure de France*, 1733.

²⁶ Jérôme de La Gorce, 'Lully,' *Grove Music Online. Oxford Music Online.*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42477pg1> (accessed 5 September 2011).

²⁷ Lesure, 'Marin Marais,' 132.

of Lully's opera *Atys* was also in 1676.²⁸ When violist Gabriel Caignet died in 1679,²⁹ Marais obtained the 'Brevet de joueur de viole de la Chambre'.³⁰ In 1686, as seen in the frontispiece of his first publication entitled *Pièces à une et à deux violes*, Marais styled himself as 'Ordinaire de la Musique de la Chambre du Roy'.³¹ As a court violist, Marais performed alongside many other musicians who were responsible for chamber music at Versailles.³²

Marais undoubtedly benefitted greatly from his association with Lully. According to Titon du Tillet's reports in the *Parnasse*, both men admired and appreciated each other's abilities: 'Marais attached himself to Lully who greatly respected him, and he often got him to beat the *mesure* in the performances of his [Lully's] opera and in other works of music. This did not prevent him from applying himself to the viol or from composing many beautiful pieces on this instrument, which he played with all the artistry and delicacy possible.'³³

It appears that Lully had a stronger influence than Sainte Colombe on Marais' development and eventual success as a professional musician. Unlike Rousseau, who dedicated his viol treatise to Sainte Colombe, Marais dedicated his first book of viol pieces to Lully. His *Pièces à une et à deux violes*, which contains a dedication to Lully, reveals that he played an integral part in its publication:

I would commit an inexcusable error, if, after having the honour of being one of your students and being attached to you by so many other obligations that are private to me, I did not offer you [some] examples of what I have learnt from performing your learned and admirable compositions. I present to you therefore this collection as my superintendent and benefactor. I will also present it to the first man who has ever written in all the diverse characters of music.

²⁸ La Gorce and Milliot, *Marin Marais*, 25–26.

²⁹ He first appears as a *joueur de viole* in 1664 and was succeeded by Marais in 1679; see *Musiques de cour: Chapelle, Chambre, Écurie 1661–1733*, ed. Marcelle Benoit (Paris: A. & J. Picard, 1971), 10, 68. For further information on Caignet, see *Musiciens de Paris*, 52.

³⁰ *Musiques de cour*, 68.

³¹ Marin Marais, *Pièces à une et à deux violes* (Paris, 1686).

³² Marais performed alongside lutenists Louis de Mollier or Moliere, Leonard Ithier, Nicolas Ithier (son), Pierre Chambaneau, Jean Baptiste Marchand, Pierre Henry Lagneau; violists Etienne Lemoyne, Pierre Danican Philidor; guitarists Bernard Jourdan 'sieur de La Salle', Robert de Visée, Francois de Visée (son); harpsichordists Jacques 'Chambonnières' Champion, Jean Henry D'Anglebert, Jean Baptiste Henry D'Anglebert (son) and singers Michel Lambert, Michel de Lalande and Pascal Collasse. Evidence of the interaction of these musicians with each other is inferred from the details of the salary of musicians belonging to the different musical groups at Versailles, in the case of Marais, the *Musique de la chambre* as listed in *Musiques de cour*. There is almost no information on some of the more obscure musicians, especially the lutenists. The violist Lemoyne also played the theorbo, his music exists in the Vaudry de Saizenay manuscript, see Besançon: Bibliothèque municipale S-19 L-RMUS / 279152 T.1 000006118877.

³³ 'Marais s'attacha à Lully qui l'estimoit beaucoup, & qui se servoit souvent de lui pour battre la mesure dans l'exécution de ses Opera & de ses autres ouvrages en Musique : cela ne l'empêchoit pas de s'appliquer à la Viole & de composer une grande quantité de belles Pieces sur cet Instrument, qu'il jouoit avec tout l'art & toute la delicatesse possible.' Titon du Tillet, *Parnasse*, 625.

Nobody will contest this title. The greatest geniuses confess that there are no routes more sure and simple to succeed in this profession than by the study of your works.³⁴

Although such dedications were common, Marais' contemporaries tended to address their dedications to members of royalty or nobility. Marais' decision to dedicate his music to his superior is certainly a departure from the norm, a practice that is only seen in Rousseau's publications.³⁵ Marais' dedication also underscores the importance and influence Lully must have held at Versailles as *surintendant*.

Works

Lully's involvement as a 'benefactor' further demonstrates the great interest that he must have had in nurturing Marais' talents that led to his first publication of his *Pièces à une et à deux violes*. This close association most likely paved the way for Marais to compose his four operas:

The taste that Lully had given him [Marais] for operas inspired him to compose these great works of music: we have four of his compositions I. *Alcide*, or the Triumph of Hercules, presented in 1693. Tragedy in five acts, where Louis Lully, son of the famous Lully, [composed] a joint work with him. II. *Ariadne & Bacchus*, tragedy in five acts, 1696. III. *Alcione*, tragedy in five acts, 1706. IV. *Semele*, tragedy in five Acts, 1709.³⁶

Details of Marais' other publications are also listed in the *Parnasse*:

Marais engraved five books of *Pièces de Viole*: the first *à une et à deux Violes*, 1686; the second *à une Viole et la basse continue*, 1701; the third *à une Viole avec la basse continue*, 1711; the fourth *à une et à trois Violes*, 1717; the fifth *à une Viole et basse continue*, 1725. In addition, a book of *Symphonies en trio* [*Pièces en trio*] for the violin and the flute, with bass [*avec la basse continue*], dedicated to Mlle Roland, 1692; a book called *La Gamme* followed by *Sonnate* [sic] *à la Maresienne*, and another piece entitled, *la Sonnerie de Sainte Genevieve*

³⁴ 'Je ferois une faute inexcusable, si, ayant l'honneur d'être un de vos Eleves, et vous étant attaché par tant d'autres obligations qui me sont particulieres, je ne vous offrois les essais de ce que j'ay appris en executant vos Sçavantes et admirables compositions. Je vous presente donc ce recueil, et comme à mon Sur-intendant, et comme à mon Bienfaiteur. Je vous le presente aussi comme au premier homme qui ait jamais été dans tous les divers caracteres de Musique. Personne ne vous conteste ce titre. Les plus beaux genies confessent qu'ils n'ont point de route plus seure et plus facile, pour reussir dans cette profession, que l'étude de vos Ouvrages.' Marais, *Pièces à une*, 2–3.

³⁵ Rousseau dedicated his viol treatise to Sainte Colombe and his vocal treatise to court singer Michel Lambert.

³⁶ 'Le goût que Lully lui avoit donné pour les Opera l'anima à composer de ces grands ouvrages de Musique : noius en avons quarte de sa composition, I. *Alcide*, ou le *Triomphe d'Hercule*, représenté en 1693. Tragédie en cinq Actes, où Louis Lully, fils du celebre Lully, a travaillé conjointement avec lui. II. *Ariadne & Bacchus*, Tragédie en cinq Actes, 1696. III. *Alcione*, Tragédie en cinq Actes, 1706. IV. *Semélé*, Tragédie en cinq Actes, 1709.' Titon du Tillet, *Parnasse*, 626.

du Mont, which are symphonies to be performed on the Violin, Viol and Harpsichord, volume in-folio, 1723.³⁷

The *Parnasse* also lists a ‘Te Deum, Concerts de Violon & de Viole’ and another ‘Pièces à une & à deux Violes’, works that have unfortunately not survived.³⁸

Interestingly, Titon du Tillet does not mention the *Basse-continues des Pièces à une et à deux violes* for the first book of *Pièces à une et à deux violes*, which appears three years later in 1689.³⁹ In the *avertissement* of the *basse continue* part, Marais explains: ‘When I published my book of *Pièces à une et à deux violes*, I fully intended to add the *basse continue* parts, which are essential.’⁴⁰ Marais claimed that he intended to publish both the solo and *basse continue* parts together, but remarked that ‘since engraving is a very lengthy undertaking’,⁴¹ he was compelled to delay the appearance of the *basse continue* part.

This accompaniment book also contains certain solo pieces with basso continuo accompaniment that were intentionally written in a foreign style: ‘[There is] an addition of several special pieces which I have included to satisfy the eagerness of certain foreigners who have very much wished to see something of mine in this style.’⁴² Amongst the pieces written in a foreign style, is a suite that resembles the English practice of improvising over a ground bass, as seen in Christopher Simpson’s *The Division-viol* (London, 1665).⁴³ However, these pieces in a foreign style essentially still possess many qualities of the French style; Marais wrote these pieces in a French style using musical forms and structures that were borrowed from foreign violists.

³⁷ ‘Marais a fait graver cinq Livres de Pieces de Viole ; le premier à une & à deux violes, 1686 ; le second à une Viole & la basse continue, 1701 ; le troisième à une Viole avec la basse continue, 1711 ; le quatrième à une & à trois Violes, 1717 ; le cinquième à une Viole & basse continue, 1725. De plus un Livre de Symphonies en trio pour le Violon & la Flute, avec la Basse, dédié a M^{lle} Roland, 1692 ; un Livre appellé *la Gamme*, suivi d’une *Sonnate* [sic] à la Maresienne, & d’une autre Piece intitulée, *la Sonnerie de Sainte Genevieve du Mont*, qui sont des Symphonies pour être executées sur le Violon, la Viole & le Clavecin, volume in-folio, 1723.’ *ibid.*

³⁸ *Ibid.*

³⁹ Marin Marais, *Basse-continües des pièces à une et à deux violes* (Paris, 1689).

⁴⁰ ‘Lorsque je donnai au Public mon Livre de Pièces a Une et deux Violes, j’avais bien dessein d’y joindre aussi les Basse-continües, qui en sont la partie essentielle.’ *ibid.*, 2.

⁴¹ ‘mais comme la gravure est une entreprise très longue.’ *ibid.*

⁴² ‘a la fin de ces Basse-continües une augmentation de plusieurs Pieces particulieres que jy ay inserées, pour satisfaire a l’empressement de quelques Estrangers, qui souhaitent beaucoup d’en voir de moy de cette maniere.’ *ibid.* The pieces in a ‘foreign style’ are found on pages 72–101 of the *basse continue* part.

⁴³ Christopher Simpson, *The Division-Violist, or An Introduction to the Playing upon a Ground* (London, 1659; reprint, London, 1665; London, 1712).

The Influence of Foreign Styles

Indeed, although many eighteenth-century French composers were influenced by foreign musical styles, especially those of the Italians, Marais' compositional style remained largely French. His five books of viol music were highly regarded as representations of the developed French genre of the *pièce*:

Marais senior was so skilled in his genre, had a [style of] composition so pure and performance so polished, reduced to rules that were never contradicted, which he upheld, like an *Ajax* of music on this side of the [Alpine] mountains, that he withstood the assaults that were made against France by the Romans, the Venetians, the Florentines and the Neapolitans in their occasional concerts.⁴⁴

By the mid-eighteenth century, Marais' reputation in France was on par with that of Lully and he was seen as an equal of other famous Italian composers of the day. In Le Blanc's *Défense*, Marais is mentioned alongside 'Corelli and M. Michel [Michele Mascitti]'⁴⁵ and is praised in the same light: 'Marais senior, Lully, Corelli and M. Michel are the quartet that meets [and produces] the most melodious harmony: they are the Opposition, the Quadratures and the Conjunction of sound that [together] bring out the most proportionate [harmonies] from the Atmosphere.'⁴⁶ In the face of the more progressive Italian style, Marais' loyalty to the old-fashioned French style might have been seen by his contemporaries as placing limits on his musical abilities. He was, however, never entirely portrayed as limited in this way:

Marais senior was able to play his own *pièces*, [and] without any trouble was able to perform those of others, except for *sonates*. With singular veneration, [he was regarded] as being truly original in [producing] good compositions and beautiful performances. Without being restricted, he confined himself to his *pièces*, and he, who possessed a wealth of harmony, was not considered limited by the boundaries which he prescribed for himself.⁴⁷

⁴⁴ 'Le Père *Marais* étoit si habile dans son genre, avoit une composition si épurée, & une exécution si châtiée, réduite en règles qui ne se démentoient jamais, qu'il soutenoit, en *Ajax* de la Musique de deça les Monts, les affauts que venoient livrer à la France, les Romains, les Vénitiens, les Florentins, & les Napolitains, dans des Concerts particuliers.' Blanc, *Défense*, 2.

⁴⁵ Le Blanc refers to Michele Mascitti; see Michael Talbot, 'Mascitti, Michele,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17972> (accessed 5 September 2011).

⁴⁶ 'Le Père *Marais*, *Lully*, *Corelly*, & Mr. *Michel* sont le Quatuor qui a rencontré l'Harmonie la la plus mélodieuse, ils sont des Oppositions, des Quadratures, & des Conjonctions de Tons qui entrent en rapport la mieux proportionné à l'Atmosphère.' Blanc, *Défense*, 3.

⁴⁷ 'Le Père *Marais* fut en possession de jouer ses Pièces, non sujet à être inquieté, d'exécuter celles des autres, ni les Sonates ; & en vénération singulière, comme vraiment Original dans la bonne composition & la belle exécution. Sans être restreint, il se restreignit à ses Pièces ; & lui, qui possédoit la plénitude de l'Harmonie, ne fut point censé renfermé par les bornes qu'il sçut se prescrire.' *ibid.*, 3–4.

Marais' rival on the viol was Antoine Forqueray. Only fifteen years his junior, Forqueray was an advocate of the newer Italian style through his performing of *sonates*. The motivation for his style of composition, however, seems to harken back to an earlier time in the practices of harmonic instruments such as the lute, theorbo and guitar. During the late seventeenth century, a distinction was made between two styles of viol playing: the melodic style (playing a melodic line only, usually accompanied by other instruments) and the older harmonic style (chords and polyphony, usually unaccompanied).⁴⁸ In the eighteenth century, the issue of the different styles of playing was again brought to the fore by Le Blanc in his *Défense*, this time in reference to the genres of the *pièce* and *sonate*:

To clarify this consistent merit of the *sonate*, and consequently the merit of him who has excelled in it, there are two remarks to make that are important: the first is that in music, just as in discourse, there is a distinction between poetry and prose; the second is the notable difference between harmony and melody. The Italians seek the one above all; the French sacrifice everything for the other. The character of musical poetry is melody. It is found in all French *pièces* for the viol and for the harpsichord. The property of musical prose is harmony, without which the *sonate* would merely be on par with the dullness of the music [sung by] a choirboy.⁴⁹

Marais' melodic style in his *pièces* exemplifies this characteristic French musical poetry. According to Le Blanc, Forqueray was said to denounce the playing of *pièces*, saying how many violists 'were very wrong not to follow examples of the lute, harp, guitar and dulcimer, which were not in use.'⁵⁰ In reaction to Marais' melodic style, Forqueray 'founded another school of playing *sonates* in the most correct way, in which one obtains a sparkling sound with a heightened [*persillé*] taste, reconciling resonant French harmony with the Italian vocal melody.'⁵¹

It is this reconciliation of musical tastes of French and Italian that seems to have allowed later eighteenth-century French composers to achieve success in their art. Composers,

⁴⁸ Rousseau, *Traité*, 56–64.

⁴⁹ 'Pour éclaircir ce fait consistant dans le mérite de la Sonate, & par conséquent de celui qui y a excellé, il y a deux remarques à faire très importantes. La première que dans la Musique, de même que dans le Discours, il y a à distinguer Poésie & Prose. La seconde est la notable différence entre l'Harmonie & le Chant. Les Italiens recherchent par dessus tout, l'une, & les François sacrissent tout à l'autre. La caractère de la Poésie Musical est le Chant. Il se trouve dans toutes les Pièces Françaises de Violle & de Clavecin. L'appanage de la Prose Musique est l'Harmonie, sans laquelle la Sonate ne se tire pas de pair d'avec la platitude d'une Musique d'Enfant de Choeur.' Blanc, *Défense*, 9–10.

⁵⁰ 'avoient grand tort de ne pas prendre exemple sur le Luth, la Harpe, la Guitarre, & la Timpanon, qui étoient hors d'usage.' *ibid.*, 4.

⁵¹ 'fonda une autre Ecole d'un jeu de Sonates le plus correct, où l'on tire un Son pétillant d'un gout persillé, conciliant l'Harmonie Française de résonance à la Mélodie Italienne de la voix.' *ibid.*, 26.

like Marais, who did not pursue the newer Italian style were largely left behind and eventually forgotten, replaced by composers, such as Forqueray, who embraced these foreign influences. This was a view that was expressed by a writer in the *Mercure*:

Perhaps Marais could have furthered himself if he had been able to appreciate what is good in Italian music, [but] it was too late for him when the [Italian] taste came to France. He left this honour to Forcroy [Forqueray], who was never his student as they say. He [Forqueray] had as his teacher only his father, who had been a student of Marais—a very poor student—but he [Forqueray] was born a lucky genius, and he came into the world at the time when the swarm of Italians, who came to us from Italy, aroused a surprising emulation in France in 1698.⁵²

Despite the fame and glory that Marais received during the height of his career, by the time of the *Défense* (1740), little was known of Marais' compositional genius in his *pièce*:

For some time Marais senior—this great athlete against music from beyond the mountains—no longer appeared in the musical world. Nothing more was heard about any of his exploits. *L'Arabesque*, [which is contained in] his last work, demonstrates the magnitude of the loss of such a figure; he combined experience, which allowed him to produce such correct compositions, with the liveliest fire of youth, [so] full of activity and charm.⁵³

Le Blanc, though writing in admiration of Marais' abilities, was not aware of Marais' fifth book of *Pièces de viole* (1725).⁵⁴ *L'Arabesque*, which Le Blanc mentions as Marais' last work, is actually contained in Marais' fourth book of *Pièces à une et à trois violes* (1717).⁵⁵ Le Blanc's oversight attests to Marais' waning popularity in the eighteenth century: a composer of the old-fashioned viol who had fallen out of favour in the face of the increasingly influential Italian style and the more progressive musical instruments of the violin family.

⁵² 'Peut-être Marais auroit-il été plus loin lui-même, s'il avoit pû goûter le bon de la Musique Italienne ; il étoit trop tard pour lui, quand ce goût est venu en France, et il en a laissé l'honneur à *Forcroy*, qui n'a point été son écolier comme on le dit ; il n'a eu de Maître que son pere qui avoit été écolier de Marais, très-médiocre, mais il étoit né avec un génie heureux, et il entra dans le monde, au moment que cet essaim d'Italiens, qui nous est venu d'Italie, excita une émulation étonnante en France en 1698.' *Mercure de France*, 1733–1734.

⁵³ 'Il y avoit déjà du tems que le Père *Marais*, ce grand Athlète contre la Musique Ultramontaine, ne paroisoit plus dans le Monde Musical : on n'entendoit plus parler d'aucun exploit de sa part. *L'Arabesque*, sa dernière production, faisoit voir la grandeur de la perte dans un tel personnage, qui joignoit à l'expérience, par où il donnoit des compositions si correctes, le feu le plus vif d'une jeunesse remplie d'activité & attraits.' Blanc, *Défense*, 38–39.

⁵⁴ Marin Marais, *Pièces de viole* (Paris, 1725).

⁵⁵ Marin Marais, *Pièces à une et à trois violes* (Paris, 1717).

Retirement

On 20 February 1708, Marais' son Vincent gained his father's position at Louis XIV's court by reversion, as did many other court musicians of the time.⁵⁶ Details of payments to Marais exist beyond this period; however, they appear to refer to Vincent rather than Marin because some of the entries extend beyond Marin Marais' year of death.⁵⁷

Towards the end of his life, Marais lived in a house in the rue de l'Oursine in the Faubourg Saint Marceau district, where he spent his time 'cultivating plants and flowers in his garden.' Titon du Tillet reports that he continued to teach 'two to three times a week' in the rue du Batoir [sic], in the Saint André des Arcs district to those 'who wanted to seek perfection on the viol.'⁵⁸

Marais' wife, Catherine d'Amicourt, bore him nineteen children, but only nine survived, six of them being sons.⁵⁹ In 1709, four of Marais' sons were presented to the elderly Louis XIV before whom a concert of Marais' *pièces* was performed by Marais and three of his sons.⁶⁰ According to Titon du Tillet, these three sons of Marais, who were successful violists in their own right, won admiration from all those who heard them.⁶¹ The fourth son, who was a clergyman, arranged the books of music and turned the pages as Marais and his sons performed. The king then heard each son perform separately and concluded: 'I am very pleased with your children, but you will always be Marais, and their father.'⁶² Marais died on

⁵⁶ *Musiques de cour*, 213–214.

⁵⁷ *Ibid.*, 396, 431, 440, 450.

⁵⁸ 'Marais trois ou quatre ans avant sa mort s'étoit retire dans une maison, rue de l'Oursine, faubourg Saint Marceau, où il cultivoit les plantes & les fleurs de son jardin. Il louoit cependant une Salle rue Batoir, quartier Saint André des Arcs, où il donnoit deux ou trois fois la semaine des leçons aux personnes qui vouloient se perfectionner dans la Viole.' Titon du Tillet, *Parnasse*, 627.

⁵⁹ According to church records at Saint-Germain-l'Auxerrois, two of Marais' sons, Silvain (b. 17 October 1689) and Jean Louis (b. 19 July 1692), were baptised there on 20 October 1689 and 19 July 1692 respectively. Also at the same church on 16 January 1705, Marais' daughter Radegonde Angélique was married to a certain *commis d'artillerie* called Charles Leclerc in the presence of the composer Nicolas Bernier. Then on 16 March 1728, another of Marais' daughters Marie Madeleine was married at the church of Saint-Hippolyte, though no details are available on whom she married; see *Musiciens de Paris*, 206–207.

⁶⁰ One of these sons was Roland Pierre Marais (ca. 1685–ca. 1750), who published two collections of *pièces de viole* and a treatise entitled *Nouvelle méthode de musique pour servir d'introduction aux auteurs modernes*, which is unfortunately lost. In addition to these publications, a manuscript by him containing his *Regles d'accompagnement pour la basse de viole* is extant; see Lucy Robinson, 'Marais, Roland,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44207> (accessed 5 September 2011).

⁶¹ 'Il a eu dix-neuf enfans de Catherine d'Amicourt, avec laquelle il a été marié cinquante-trois ans, & célébré ses Nôces Jubilaires. Neuf de ses enfans sont encore vivans, dont six fils. En 1709. il en presenta quatre à Louis le Grand, & donna à Sa Majesté un Concert de ses Pieces de Viole, executé par lui & par trois de ses fils.' Titon du Tillet, *Parnasse*, 627.

⁶² 'le quatrième, qui portoit pour lors le petit-Colet, avoit soin de ranger les Livres du sur les pupitres, & d'en tourner les feuilletts. Le Roi entendit ensuite ces trois fils séparément, & lui dit : Je suis bien content de vos enfans ; mais vous êtes toujours Marais, & leur pere.' *ibid.*

15 August 1728 at the age of 72. Five of his children attended his *convoi* or funeral procession, held at the church of Saint-Hippolyte.⁶³

Conclusion

This account of Marais demonstrates that he was not only an excellent viol player, but also a significant and prolific composer. Apart from his five published books of *pièces* for the viol, he composed operas, sacred vocal music, chamber music and likely many other works that are no longer extant. His remarkable talent as a violist is evinced by the short amount of time he took to surpass his teacher Sainte Colombe and the rapid rise in position that followed his early appointment at Louis XIV's court; he was already working as a 'musicqueur du Roy' when he was twenty years old and attained a court position by 1679. Marais may not have embraced the newer and more popular Italian style of the late seventeenth and eighteenth centuries, but he was still recognised in France for his abilities, as seen in accolades bestowed upon him by Le Blanc.

While most of the biographical information about Marais relayed in secondary sources seems to be consistent with the historical evidence, there are certainly some issues that require more scrutiny. The incomplete citation of sources in some Marais scholarship highlights the incomplete state of Marais research. A reappraisal of the evidence about Marais' biography is important because it will offer an insight into the possible musical influences that Marais may have had.

For instance, most accounts of Marais have assumed that he studied with Sainte Colombe after he relinquished his position as a choirboy. While this may have been the case, it is not expressed clearly in the *Parnasse*. It is possible that Marais studied with Sainte Colombe while he was still employed as a choirboy. This would explain how Marais managed to be employed as a musician after such a short time, gaining a position as a 'musicqueur du Roy' while performing under Lully at the Paris Opéra.

Other than Kinney, most modern writers have not discussed the issue of a possible teacher for Marais prior to Sainte Colombe.⁶⁴ While there is no evidence of Hotman or any other seventeenth-century violist being Marais' teacher, little attention has been paid to this aspect of Marais' life. It is almost certain that Marais studied with a violist prior to the six

⁶³ Marais' five children who were present were Vincent, Anne Marie, Nicolas, Roland Pierre and Jean Louis; see *Musiciens de Paris*, 207.

⁶⁴ See footnote 24, page 6.

months he studied with Sainte Colombe; further study into the works of French violists of seventeenth century may bring a better understanding of the early musical influences to which Marais was likely exposed.

In regard to Sainte Colombe, there seems to have been an attempt by some historical writers to discredit him, a fact that is not often mentioned by modern writers. While it is possible that Titon du Tillet may have belittled Sainte Colombe in his writings in an effort to elevate Marais' reputation, it is curious why the same kind of negative information would be important enough to be included in the *Mercure* in an article about the history of music. Most of the negative inferences about Sainte Colombe seem to refer to his shortcomings as a composer; perhaps his music was regarded as old-fashioned or badly written. Descriptions of Sainte Colombe's music by modern violist Jonathan Dunford seem to explain why historical writers might not have appreciated Sainte Colombe's skill as a composer: 'They [Sainte Colombe's compositions] regularly defy harmonic rules by using parallel 5ths or unresolved dissonances which are quite unsettling to the ear.'⁶⁵

Although De Machy questioned Sainte Colombe's quality as a teacher, it is clear that he possessed some competence as a player. Perhaps his students realised his importance as a teacher of viol technique and recognised him more for his technical skill on the viol rather than as a composer. If this were the case, it may be that a key to Marais' success as a violist was his ability to synthesise Sainte Colombe's technique—which could have included idiomatic viol ornamentation—with Lully's compositional style.

A study of Marais' method of ornamentation, while appearing to have a rather narrow focus, is really a study of the practices of one of the most important musicians of the time who was responsible for performing chamber music for Louis XIV, a very important musical position at Versailles. Because of his court position and his high reputation as a violist and composer, it seems likely that Marais' approach to ornamentation would have been influential on those around him. Any contribution to this understanding will advance the understanding of historical performance for musicians of today. In order to demonstrate the incomplete state of research on Marais' approach to ornamentation, the following chapter focuses on the views of modern writers.

⁶⁵ Jonathan Dunford, 'Sainte-Colombe, Jean de,' *Grove Music Online. Oxford Music Online.*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24309> (accessed 5 September 2011).



Figure 1 Portrait of Marin Marais by André Bouys (1656–1740)

Chapter 2

Modern Sources on Ornamentation

Introduction

Marais wrote very little about ornamentation in the *avertissements* of his music. He provided the symbols and names of the ornaments, but said almost nothing about how they were to be performed. Because of this, there is understandably not much research in this area. A pioneering attempt to deal with ornamentation in the viol repertoire generally was Hans Bol's *La basse de viole du temps de Marin Marais et d'Antoine Forqueray*.¹ Although Bol explored most of the historical sources used in this study, his methodology of subsuming similar ornaments under ornament headings placed more emphasis on the individual ornaments and their explanations than on the particular views of composers and how their views relate to each other. For this reason, Bol's views on ornamentation practice lacked a certain degree of understanding, which resulted in some misconceptions in the ornamentation practice of Marais and his viol and lute-playing contemporaries such as De Machy and Gaultier.

There are some writers who have particularly addressed the topic of ornamentation in Marais' *pièces*, but have not always done so on the basis of the most relevant historical sources. Instead of forming their views on ornamentation from the writings of violists and other musicians most closely associated with Marais, such as De Machy, Danoville, Rousseau, Loulié and Bacilly, modern writers have often based their interpretations on the views of later or less closely related composers, particularly François Couperin. When modern writers do consult the relevant historical sources, their interpretations are sometimes questionable, resulting in the oversight or misunderstanding of the intentions of historical writers and an inaccurate interpretation of Marais' ornaments. Examples of this can be seen in the writings of Deborah Teplow, Margaret Urquhart and Frederick Neumann.²

In some cases, certain features of ornaments appear to be assumed, when in fact there is little or no historical evidence for using it the way it is described. The explanation provided often seems to be based on a certain expectation of the music formed by modern stylistic preconceptions, resulting in information that is not supported by historical evidence. This can

¹ Bol, *La basse de viole*, 202–265.

² Urquhart, 'Style and Technique', 99; Neumann, *Ornamentation*, 60–61; Teplow, 'An Introduction', 36–37, 209.

be seen in Neumann's publication which has examples provided to him by Gordon J. Kinney and John Hsu.³

The ornamentation practices of historical violists are also sometimes simplified, which can mislead the reader about the complexity of viol ornamentation. This can be seen in Mary Cyr's book,⁴ where certain details of some ornaments—the different types of *tremblements*, the pre-beat *ports de voix* and the relation of the viol to the lute and its techniques—are not fully explained. This has resulted in an inaccurate view of the development of viol ornamentation.

As Teplov and Urquhart rely heavily on Couperin for their information on ornamentation, it is necessary to review the historical evidence for Couperin's relevance to Marais in order to assess the validity of their approach. The information from these authors and other modern writers is then reviewed, and the differences in their approaches are noted to show how they may be inadequate. By analysing these approaches found in modern literature on Marais' music, questions can then be raised about the existing interpretations of his ornaments as opposed to interpretations based on the writings and practices of Marais' contemporaries, which would lend more credibility to a historically informed performance of Marais' music. A detailed analysis of the primary sources, which will cast further light on the various subjects that are examined by these modern authors is then provided in the following chapters.

Misconceptions in Ornamentation Practice

A significant weakness demonstrated by some early writers when dealing with the topic of ornamentation was their tendency to group ornaments from different sources, national styles and time periods into generic categories, thus obscuring the differences of local and personal practice of particular composers. This has resulted in spurious connections that are implied between what might have been different versions of the ornament or different ornaments entirely.

In discussing viol ornamentation, Bol subsumes a variety of ornaments described by a wide range of historical writers under generic headings, often using modern terminology to explain historical ornaments. For example, under 'Appoggiature', he writes:

³ Neumann, *Ornamentation*, 423.

⁴ Cyr, *Style and Performance*, 108–110.

a. Appoggiature descendante [Descending *appoggiatura*]

Nomenclature

Fr.: Chute, Cheute, Coulé, Port de voix en descendant, Appoggiature descendante.

Angl.: Backfall.

Allem.: Accent fallend.

It.: Appoggiatura.⁵

b. Appoggiature ascendante

Nomenclature

Fr.: Accent plaintif, Accent, Chute, Port de voix (en montant), Appoggiature ascendante.

Angl.: Forefall, Half-fall, Plain-Beat, Rise.

Allem.: Accent steigend.

It.: Appoggiatura.⁶

This method of grouping ornaments, in addition to influencing the modern performer to associate historical ornaments with modern ones, misleads the reader about the execution of the ornament because ornaments, even those of the same name, are often performed in different ways. Bol also uses modern terminology, such as ‘Vibrato à exécuter avec deux doigts [Vibrato performed with two fingers]’, ‘Vibrato’ and ‘Glissando’, to explain ornaments similar to Marais’ *pincé* or *flatement*, *plainte* and *coulé de doigt*.⁷

Despite identifying some of the historical ornaments that share a similar execution to the descending *appoggiatura*, the grouping of the ornaments in this way has caused Bol to overlook another similar ornament that was described but not named by lutenist Denis Gaultier.⁸ About the origin and usage of the descending *appoggiatura*, Bol writes: ‘The origin of this grace must be sought with the lute. It is most often used [as] a fill-in with a descending third.’⁹ Perhaps it is Bol’s preoccupation with the ornament’s use in descending thirds—one of the many ways historical ornaments of this type can be used—that has caused this oversight. Bol then mentions some early viol and lute sources that specify a descending ornament, such as Marin Mersenne, DuBuisson and Jacques Gallot, but affirms ‘[Denis] Gaultier no longer mentions it.’¹⁰ This is untrue: Gaultier does describe such a descending ornament in his music.

⁵ Bol, *La basse de viole*, 206.

⁶ *Ibid.*, 211.

⁷ *Ibid.*, 255, 259, 263. For an explanation of Marais’ *pincé* or *flatement*, *plainte* and *coulé de doigt*, see Tremblement sans appuyer, page 60; Aspiration, page 56; and Coulé de doigt, page 67.

⁸ See footnote 93, page 54.

⁹ Hans Bol, *The bass viol in the time of Marin Marais and Antoine Forqueray*, trans. Gordon J. Kinney. (Lexington, KY: University of Kentucky, 1979), microfilm, 314.

¹⁰ *Ibid.*, 315.

Under the heading of ‘Appoggiature’, Bol also provides examples of a range of related historical ornaments from many different sources—including those from outside the French viol repertoire—and establishes the use of on-beat and pre-beat executions of ornaments:¹¹ ‘There are two currents to be distinguished in France at the close of the 17th century, namely: a current which defends an escaping rendition [*exécution soustrayante*] and another which defends an anticipating rendition [*exécution anticipante*].’¹² However, when referring to Marais’ use of the *port de voix*, despite the short and vague explanation that Marais provided,¹³ Bol takes a dogmatic approach: ‘The rendition [of Marais’ *port de voix*] must always be subtractive [*soustrayante*], hence exactly on the beat. The small note, called “note perdüe”, almost always forms a dissonance with the thoroughbass.’¹⁴ Although Marais’ *port de voix* is probably meant to be an on-beat ornament, the evidence for this is not based on his written information, but on his musical compositions, which do in fact occasionally provide for situations when a pre-beat *port de voix* can be performed.

In Bol’s discussion of another ornament, the *coulé*, he misidentifies the ornament in Marais’ music and, as a result, provides an unsatisfactory explanation for the use and execution of Marais’ *coulades*. Bol acknowledges that there are no historical viol sources that discuss an ornament similar to the *coulé*: ‘Insofar as the Masters of the Viol employed the *coulé*, they *always*—except DuBuisson [who wrote them out in normal notes] ...—wrote it out fully in little notes without using any special name for this grace. It is odd to see that with DeMachy [sic], Danoville and Rousseau ... the *coulé* is totally absent!’¹⁵ In fact, all references to the *coulé* are derived from the French harpsichord literature. Despite this, Bol does not consider that perhaps violists might not have actually regarded the *coulé* as an ornament for their instrument. Instead, he overlooks Marais’ explanation of the several ‘little notes’ as *coulades* and misidentifies them in Marais’ music as *coulés*.¹⁶ It must be noted, however, that the *coulés* French harpsichordists describe are not quite same as Marais’ *coulades*. Unlike Marais’ *coulades*, these harpsichord *coulés* have sustained initial notes, an indication that perhaps *coulés* were indeed an ornament conceived for the keyboard.¹⁷

¹¹ For an explanation of on-beat and pre-beat ornaments, see *Port de voix*, page 57.

¹² Bol, *The bass viol*, 315.

¹³ See footnote 78, page 41.

¹⁴ Bol, *The bass viol*, 320.

¹⁵ *Ibid.*, 329.

¹⁶ See footnote 78, page 41.

¹⁷ For realisations of the *coulé*, see the ornament tables of harpsichordists Couperin, Chambonnières and D’Anglebert: Figure 4, page 25; Figure 7, page 45; and Figure 8, page 46.

As a result of misidentifying the *coulade* in Marais' music, Bol provides examples in Marais' music of only two and three-note *coulades*—*coulades* of greater quantities are plentiful in Marais' music—and claims: 'When the *coulé* crops up in a double-stop, which occurs rather frequently, the first note of the *coulé* is played on the beat at the same time as the ungraced note of the double-stop.'¹⁸ This is untrue: the supposed two-note *coulé* that Bol describes does not occur frequently in double stops in Marais' music. In fact, it would be more accurate to say that Marais rarely uses these ornaments in double stops. Perhaps Bol has confused the feature of the sustained initial note of harpsichord *coulés* with that of Marais' *coulades* in double stops. While both ornaments feature sustained notes, Marais' *coulades* only sustain the lower note of the double stop. Also, while the on the beat execution is certainly possible in practice, there is no evidence in Marais' writings and music to indicate that his *coulades* were always performed on the beat.

Bol also treats the performance of Marais' *tremblement* in a similarly dogmatic way: 'The new generation of violists of whom Marin Marais was the chief, acted quite differently in the matter of notation ... all the Masters of the Viol after Rousseau employed exclusively the comma (,) as shake [*tremblement*] sign.... However, it must be remarked at the outset that, from then on, as with the harpsichordists, all shakes [*tremblements*] are performed *on* the beat and begin with the upper second, at least when no other indications are given.'¹⁹ While this can be generally applied to most *tremblements* in Marais' music, there is no evidence in Marais' writings and music to suggest that *tremblements* were always performed with an upper note or *appuy*.²⁰ The writings of Marais' contemporaries, such as Rousseau, Loulié and Bacilly, provide evidence for main note starts of *tremblements* that might apply to Marais, especially in situations in his music where the *appuy* is already indicated.²¹

Bol also misunderstands De Machy's explanation for the *petit tremblement*, which is in fact a similar ornament to the aforementioned descending ornament by Gaultier.²² Bol quotes De Machy's instruction for the *tremblement* and *petit tremblement*, but does not detect the different purposes of these ornaments in their execution. Instead, Bol's explanation of De Machy's *tremblements* only touches upon the different lengths of the *appuy*: 'DeMachy's

¹⁸ Bol, *The bass viol*, 330.

¹⁹ *Ibid.*, 354.

²⁰ Although historical writers use many different terms to describe the upper note of a *tremblement*, for the sake of consistency, this note shall be referred to as an *appuy* in the main text of the thesis.

²¹ For evidence of main-note starts of *tremblements* in Rousseau, Loulié and Bacilly, see footnote 21, page 74; footnote 52, page 85; and footnote 95, page 100.

²² For further explanation, see *Petit tremblement*, page 54.

[sic] *tremblement*, and *petit tremblement* as well, therefore starts with a longer or shorter *appui* [sic] depending upon the value of the main note.²³ Unlike the usual *tremblement*, De Machy's *petit tremblement*, which is a product of influence from the lute traditions, functions as an ornament that is similar to a descending *appoggiatura*. The fact that Bol does not include the *petit tremblement* in his initial list of French ornaments under the 'Appoggiature' heading confirms that Bol misunderstood De Machy's explanation.

Consulting Couperin

As two important modern writers have chosen to base many of their explanations of Marais' ornamentation on Couperin's information, it is necessary to review Couperin's writings to understand their intentions and to assess the relevance of Couperin's ornamentation style to Marais' music. An instance of this reliance on Couperin can be seen in Teplow's dissertation 'An Introduction to the Performance Technique of Marin Marais' *Pièces de viole*', where she explains the execution of the *tremblement* by referring to Couperin's information. Teplow refers to a *menuet* by Marais from his fourth book of viol pieces²⁴ and introduces the term *tremblement appuyé*:

Although Marais indicates all of the *tremblements* using this symbol [the comma], they should be performed in several ways. The first *tremblement* is indicated on the c#⁷ in m.2 [measure 2] and is called a *tremblement appuyé*.²⁵

Teplow then directs the reader to Couperin who writes in the *L'Art de toucher le clavecin* (Figure 2):

Tremblements of any considerable value contain three objects, which in playing appear to be the same thing. 1. The *appuy* must be formed on the note above the essential [note]. 2. The *batemens* 3. The stopping point [*Le point-d'arest*].²⁶

²³ Bol, *The bass viol*, 343.

²⁴ Marais, *Pièces à une et à trois violes*, 4.

²⁵ Teplow, 'An Introduction', 36.

²⁶ 'Les tremblemens [sic] d'une valeur un peu considerable renferment trois objets : - que dans L'execution ne paroissent qu'une même chose. 1.° L'appuy qui se doit former sur la note au dessus de L'essentielle. 2.° Les batemens. 3.° Le point-d'arest.' François Couperin, *L'Art de toucher le clavecin* (Paris, 1716), 24.

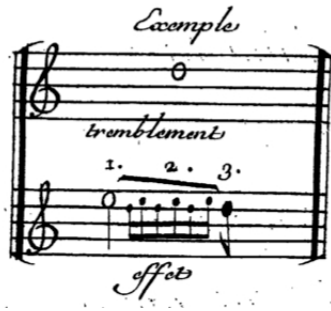


Figure 2 Couperin's realisation of the *Tremblement* from *L'Art de toucher le clavecin*, 24.

From this information alone, Teplow provides the following explanation:

His [Marais'] accompanying musical example shows that the *appuy* receives one-half of the rhythmic value of the main note. To perform the *tremblement* in m.2 [measure 2], the player should sustain the *appuy* for at least half a beat to reinforce thethetic quality of the c#', and then play several *battements* with gradual increase in speed. The stopping point (on c#') should not be held very long, to avoid interrupting the movement through to the end of the phrase. The next *tremblement*, in m.6, is a repeat of m.2, and can be performed in the same manner.²⁷

Teplow then introduces yet another term: the *tremblement lié*. She describes it and specifies its use in the same piece by Marais:

The *tremblement* indicated on the g' in m.7 is called a *tremblement lié*, a term which denotes that the *appuy* is tied to the preceding note on the second beat. The a', played on the second beat of m.7, should be held slightly into the third beat and then be followed by a few, quick *battements*. There should be no stopping point before moving on to the f'.²⁸

The topics discussed by Teplow—the lengths of the *appuys*, the *point-d'arest* or 'stopping point' of the *tremblements* and the acceleration of the reiterations of the *tremblements*—were not discussed by Marais. Furthermore, the terms that Teplow uses, the *tremblement appuyé* and *tremblement lié*, were also not used by Marais. These terms were, in fact, used by Couperin, who appears to be the source for Teplow's ideas on Marais' ornamentation. These terms can be found with Couperin's realisations in the *Explication des Agréments et des Signes* of Couperin's *Pièces de clavecin* (1713) (Figure 3 & Figure 4).

²⁷ Teplow, 'An Introduction', 36–37.

²⁸ Ibid., 37.

Explication des Agrémens, et des Signes.

Signe



Pincé=Simple

Effet

C'est la valeur des Notes qui doit déterminer la durée des pincés, des ports-de Voix; et des Tremblemens. On doit entendre par le mot de durée le plus ou le moins de Batemens, ou Vibrations.

Signe



Pincé=Double

Effet



Signes pour les Renvois des Reprises



Port de voix simple

Effet



Port de voix coulé



Port de voix Double

Effet



Signes pour les renvois des Notes finales



Tremblement appuyé et lié



Tremblement ouvert



Tremblement fermé



Liaisons

Signes pour marquer les Notes qui doivent être liées, et coulées.



Tremblement lié sans être appuyé

Effet



Accent



Tremblement détaché

Effet

Figure 3 Table of ornaments from Couperin's *Pièces de clavecin* (1713), page 74.

Arpeggement, en montant.
Effet.

Pincés diésés, et Bémolisés.
Effet. Effet. Effet.

Arpeggement, en descendant.
Effet.

Pincés continu.
Effet.

Coulés, dont les points marquent que la seconde note de chaque tems doit être plus appuyée.
Les Notes quarrées ne servent que lorsque les Clavecins sont au ravalement par en bas.

Tremblement continu.
Effet.

Tierce-coulée, en montant.
Effet.

Signes pour la fin des Rondeaux, et de leurs Couplets.

Tierce-coulée en descendant.
Effet.

Double.
Effet. Effet.

Aspiration.
Effet. Effet.

Unisson.
Effet.

Suspension.
Effet.

Cette barre | marque que lorsqu'il se rencontre que la même note est écrite dans la main droite, et dans la main gauche (ce qui suppose un unisson) il faut que l'une, et l'autre main touchent la note comme cy-dessus

Figure 4 Table of ornaments from Couperin's *Pièces de clavecin* (1713), page 75.

While Teplow makes a convincing case for Marais' treatment of the *tremblement*, there are other sources by Marais' contemporaries to consider, such as those by De Machy, Rousseau and Danoville, which would provide different information for performing the *tremblement*. In relation to *tremblement lié*, her reliance on Couperin's *Pièces de clavecin* is problematic because Couperin's practice of this ornament does not correspond to those of Marais' contemporaries such as Bacilly and Rousseau.

This reliance on Couperin for explaining Marais' *tremblement* can be inappropriate and misleading because there is little evidence directly linking the musical practices of Couperin with those of Marais. There are at least three distinct issues with Couperin that support this view: 1) He was twelve years younger than Marais, 2) he arrived at court later and did not initially move in the same circles and 3) he was a harpsichordist and not a violist.

François Couperin was born into a family of musicians who were mostly keyboardists. The Couperin family had occupied the organ tribune at the church of Saint-Gervais since the mid-seventeenth century, Louis Couperin (1626–1661) being the first member of this family to gain a position there.²⁹ His father Charles, who was also an organist at Saint-Gervais, was probably Couperin's first music teacher.³⁰ On the death of his father in 1679, he studied the organ, harpsichord and composition with Jacques-Denis Thomelin, the organist of St. Jacques-de-la-Boucherie, who was then the *organiste du roi* of Louis XIV's Royal Chapel.³¹ Couperin eventually succeeded his teacher in 1693, and in 1717, he finally achieved a position as a court musician replacing Jean-Baptiste Henry d'Anglebert, the son of Jean-Henry d'Anglebert, as 'Ordinaire du la Chambre du Roy pour la clavecin'.³²

By the time Couperin arrived in Versailles in 1693, Marais had already established his compositional technique and musical style, having published his first book of viol *pièces* seven years earlier and his *Pièces en trio* one year earlier.³³ While this does not discount the possibility of any later influence by Couperin on Marais, it must not be forgotten that both composers would have been part of very different circles at Versailles. Before Couperin

²⁹ David Fuller, et al., 'Couperin,' *Grove Music Online. Oxford Music Online.*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40182> (accessed 5 September 2013).

³⁰ 'Son pere, Charles Couperin, Organiste de l'Eglise de S. Gervais, fut un des meilleurs Organistes de son tems.' Titon du Tillet, *Parnasse*, 664.

³¹ 'il mourut âgé de 40. Ans en l'année 1679. & eut pour fils celui don't on parle ici, qu'il laissa âgé de dix ans, & hors d'état d'avoir pû profiter de ses leçons & de sçavoir ; mais le jeune Couperin trouva en Tomelin, Organiste de l'Eglise S. Jacques de la Boucherie, homme très-celebre dans son Art, un second pere, qui se fit un plaisir de la perfectionner dans l'Orgue & le Clavecin, & dans la Composition.' *ibid*.

³² *Musiques de cour*, 136–137.

³³ Marin Marais, *Pièces en trio pour les flutes, violon, et dessus de viole* (Paris, 1692).

began performing as part of the *musique de la chambre*, he was employed as a part-time organist of the Royal Chapel, a position that he held for only three months of the year. He shared the position with three other organists: Guillaume-Gabriel Nivers, Jean-Baptiste Buterne and Nicolas-Antoine Lebègue.

Furthermore, it is difficult to determine if any of Couperin's ideas are truly applicable to the viol because he was a keyboardist. Indeed, Couperin's unidiomatic style of composition in his *Pièces de viole* suggests that he was not particularly acquainted with the viol.³⁴ His method of ornamentation in these pieces also suggests that his views on ornamentation for the viol were firmly rooted in the harpsichord tradition, since he uses the same ornament symbols as those listed in the table of ornaments of his *Pièces de clavecin* (Figure 3 & Figure 4) for his *Pièces de viole*. This table bears a closer resemblance to those used by his keyboard predecessors—like Chambonnières and D'Anglebert (Figure 7 & Figure 8)—than it does to those of violists of the time. Moreover, certain viol-specific ornaments, which were used by Marais and his contemporaries, such as the two vibrato-like ornaments Marais calls the *plainte* and the *pincé* or *flatement*, do not appear in Couperin's table.

Last, but not least, Couperin is not mentioned by any of the violists in their writings as an authority for their ideas on ornamentation.³⁵ Although Couperin wrote extensively about ornamentation, his instructions were probably designed for use in the context of his own keyboard works; after all, much of his written information is contained in *L'Art de toucher le clavecin*, a treatise written specifically for harpsichord players, and in his first book of *Pièces de clavecin*.³⁶ While this certainly does not mean that none of the features mentioned by Couperin were used in previous times or on other instruments, his writings should not be regarded as a primary source for comparison when there are other more relevant writings to consider by violists who were closer to Marais' generation.

In consulting Couperin, a modern writer may thus misunderstand the intentions of an older composer such as Marais. For instance, information on Couperin's ornaments may not be applicable to ornaments of the same name by composers of an earlier time; after all, it is

³⁴ François Couperin, *Pièces de viole* (Paris, 1728).

³⁵ It must be noted that a certain 'Monsieur Couperin', described as an authority on ornamentation, is mentioned in Rousseau, *Réponce*, 8. This 'Monsieur Couperin' is very likely not François Couperin because when the *Réponce* was published, Couperin was only twenty years old. Furthermore, Louis Couperin (ca. 1626–1661) was no longer alive; references to deceased persons in the *Réponce* are properly expressed with the term *feu*. The 'Monsieur Couperin' in question is probably the brother of Louis, François Couperin (ca. 1631–1708/12). There is unfortunately no information about his views on ornamentation.

³⁶ Couperin, *L'Art de toucher*; François Couperin, *Pièces de clavecin* (Paris, 1713).

possible that Couperin may have conceived a new way of performing ornaments for his own compositions.

Another instance of Teplow consulting Couperin for information on Marais' ornaments occurs in a discussion about equal versus accelerating reiterations of the *tremblements*, where she cites Couperin: 'Although the *tremblements* are marked equal in the table of ornaments of my book of *pièces*, they [reiterations of the *tremblement*] must, however, begin slower than they end up, but this gradation must be imperceptible.'³⁷ Teplow then explains this quotation as follows: 'In the last section of *L'Art de toucher*, Couperin writes that the *battements* should be played "*également*" and with imperceptible speeding up. We may interpret "*également*" to mean that the *battements* should be performed with precise steadiness and regularity, but not with an absolute equality of note values.'³⁸ Although Teplow acknowledges that some inequality is expected in performing the *tremblement*, she does not fully explain how this inequality is achieved in practice. A possible interpretation of Couperin's passage that might elucidate Teplow's interpretation would involve the equal distribution of the acceleration of the *tremblement* throughout the reiterations of the *tremblement*, making the acceleration at any one point imperceptible. However, this interpretation, in principle, would still produce a perceptible acceleration, especially in *tremblements* of considerable length. Another possible interpretation would be that Couperin intends a slight acceleration only at the beginning of the *tremblement*, after which the reiterations of the *tremblement* would be played equally. The latter explanation, when viewed in the context of Couperin's book of *pièces* (see *tremblement continu* in Figure 4, above), as Couperin's words seem to imply, are more aligned with his instructions, where a player begins the *tremblement* briefly with slightly slower reiterations before accelerating to reach the final semiquaver speed. This explanation would produce a less perceptible acceleration because the acceleration is small and is performed within a short space of time. This explanation also maintains Couperin's instruction to perform equal *tremblements*, which seems to be a practice that is more in line with contemporary sources. If this interpretation is correct, it suggests that Couperin's words offers a more nuanced interpretation of the usual practice.

³⁷ 'Quoi que les tremblemens [sic] soient marqués égaux, dans la table des agrémens [sic] de mon livre de pieces [sic], ils doivens [sic] cependant commencer plus lentement qu'ils ne finissent : mais, cette gradation doit etre imperceptible.' Couperin, *L'Art de toucher*, 23.

³⁸ Teplow, 'An Introduction', 209.

Teplow then refers to Danoville who ‘wrote about this [accelerating *tremblements*] almost fifty [sic] years earlier than Couperin’s, and questions ‘if Danoville’s comments reflect common practice’.³⁹ Teplow assumes, however, that both instructions are identical and could have overlooked the fact that Danoville’s explanation is different from Couperin’s: the acceleration of Danoville’s *tremblement* applies to the end of the ornament,⁴⁰ making the end of the ornament appear noticeably faster than the beginning—a small but important difference in execution.

Teplow then concludes: ‘In the early eighteenth century, however, the practice of quickening the rhythm of *battements* seems to become the standard practice, and was prescribed in almost all treatises.’ While the information that Teplow has brought forward makes a convincing case for Marais’ treatment of the *tremblement*, Teplow seems to have overlooked Loulié’s *Méthode* (ca.1700), which advocates equal *tremblements*.⁴¹ If information outside the French viol literature is to be admitted, there is even more evidence that equal *tremblements* were still advocated in the eighteenth century. For example, Michel Pignolet de Montéclair, who published the first French violin treatise, writes in his violin *Méthode* (1711): ‘When the *tremblement* prepares for the cadence, which is repose or cadence [*chute harmonieuse*] of a melody, it is necessary to sustain [the *appuy*] and beat [the *tremblement*] equally and slowly.’⁴² The German flutist Joachim Quantz, writing in the mid-eighteenth century (1752), also stated that: ‘If the trill is to be beautiful, it must be made equal or at an equal speed and at a moderate rate.’⁴³

Another writer who comments on Marais’ ornamentation is Margaret Urquhart. In ‘Style and Technique in the *Pièces de violes* of Marin Marais’, she acknowledges the limited information that Marais provides on ornamentation; however, she makes certain assumptions about the execution of ornaments that do not appear well grounded. For example, in regard to the *coulades* that precede *tremblements* as part of compound ornaments, she writes that ‘since such prefixes [to *tremblements*] set up the momentum, it seems only logical to continue this

³⁹ Ibid. This is an error: Danoville’s treatise was published 29 years before Couperin’s.

⁴⁰ See footnote 110, page 63.

⁴¹ See footnote 47, page 83.

⁴² ‘Lorsque le tremblement prepare à la Cadence, qui est un repos ou chute de chant, il faut le soutenir et le battre egallement et lentement.’ Michel Pignolet de Montéclair, *Méthode facile pour apprendre a jouër du violon* (Paris, 1711).

⁴³ ‘Soll der Triller recht schön seyn; so muß er egal, oder in eine gleichen, und dabey mäßigen Geschwindigkeit, geschlagen werden.’ Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), ix, 84.

into the trill; hence the *appuy* is short.⁴⁴ This interpretation is not sufficiently supported by evidence from historical sources; for instance, Urquhart appears not to have taken into account the instructions by De Machy and Loulié, which state that the length of the *appuy* is determined by the duration of the note to which it is applied.⁴⁵ Urquhart also seems to have overlooked Bacilly's preference for a distinct preparation note.⁴⁶

Like Teplow, Urquhart also relies on Couperin for the interpretation of ornaments:

Secondly, there is the *cadence appuyé et lié*,⁴⁷ which is an interesting form of the cadential trill in which the upper note is tied over the normal beat of the stress of the *appuy*. Here the *appuy* appears long because of its relevance to the harmony and should cease as soon as the second bass note is sounded.⁴⁸

The realisation provided by Urquhart is similar to the *tremblement appuyé et lié* as seen in Couperin's *Pièces de clavecin* (1713) (Figure 3), yet none of the historical violists mention the *tremblement appuyé et lié*. On the other hand, Bacilly's explanation for the *cadence* closely resembles this ornament, likely providing a more reasonable and satisfactory explanation for its execution; after all, Marais would have been more familiar with Bacilly's method than Couperin's, having worked alongside singer Lambert at Versailles, on whose style Bacilly's vocal treatise *Remarques curieuses sur l'art de bien chanter* is based.⁴⁹

Urquhart's use of Couperin's term *point d'arret* [sic] in her explanation of the termination of a *tremblement* in Marais' music also suggests that she has relied on Couperin's explanation of the *tremblement*, rather than those of the viol composers who were Marais' contemporaries.⁵⁰

Marais' trills frequently terminate in the *point d'arret* [sic] followed by a brief note or figure of anticipation; alternatively they may run into affixes such as the turn. More often than not, the *point d'arret* should be followed by a significant articulation, as such anticipatory notes or figures to the final note or chord are usually assigned to a new bow stroke.⁵¹

⁴⁴ Urquhart, 'Style and Technique', 99.

⁴⁵ For De Machy, see footnote 91, page 54; for Loulié, see footnote 47, page 83.

⁴⁶ See footnote 102, page 102.

⁴⁷ Urquhart has probably made an error and used the term *cadence* instead of *tremblement*; the rest of her explanation relies on other terms used by Couperin such as the *point-d'arest*.

⁴⁸ Urquhart, 'Style and Technique', 99.

⁴⁹ Bertrand de Bacilly, *Remarques curieuses sur l'art de bien chanter Et particulièrement pour ce qui Regarde Le Chant François* (Paris, 1668).

⁵⁰ See footnote 26, page 22.

⁵¹ Urquhart, 'Style and Technique', 99.

The feature of the stopping point is not mentioned by any of the historical writers that are discussed in the following chapters; this may suggest that the *point-d'arest* is a practice that may not always have been used by the earlier violists. Urquhart's interpretation also begs the question: why should the *tremblement*—‘followed by a brief note or figure of anticipation’—have a *point-d'arest*, while the aforementioned *tremblement*—preceded by *coulades* or prefixes—does not. While there are certainly many aspects of Couperin's ornamentation practice that seem to be applicable to Marais' music, it is important to first consider the information from contemporary viol sources.

Misunderstanding Earlier Sources

When modern writers do consult the contemporary viol sources, their interpretations of the sources are sometimes questionable. In *Ornamentation in Baroque and Post-Baroque Music*, for example, Frederick Neumann examines Marais' *port de voix* by consulting the works of Danoville and Rousseau. Having established that both writers intend for their *ports de voix* to be pre-beat ornaments, Neumann attempts to prove that Marais' version of the ornament is of the same kind:

Like Danoville, Marais calls the *Vorschlag* (whether rising or falling) a *port de voix*. It is likely that Danoville's prebeat [sic] style applies generally also to Marais, though the latter does not specifically say so. Against the background of Danoville's statement that ‘the famous composers do not use any other method,’ of Rousseau's exclusive prebeat patterns for the gamba, and of Sainte Colombe's prebeat *ports de voix*, it is difficult to assume that Marais had a rendition in mind which opposed in principle that of his teacher and of his fellow students and did not avail himself in any of his five extensive prefaces of the opportunity to clarify this different intention.⁵²

Despite the fact that Marais' *ports de voix* are mostly notated in situations where an on-beat interpretation is required because of a short preceding note,⁵³ Neumann's explanation assumes that Marais, being associated with other violists of his time, would use the pre-beat version of the *port de voix*. It must be noted, too, that Danoville's treatise is the only viol source that exclusively prescribes pre-beat *ports de voix*. Neumann seems to have overlooked Rousseau's *Méthode claire*,⁵⁴ which shows on-beat *ports de voix* that are similar to Marais'.⁵⁵

⁵² Neumann, *Ornamentation*, 60.

⁵³ An examples of this can be seen in Example 15, page 62

⁵⁴ Jean Rousseau, *Méthode claire, certaine et facile pour apprendre à chanter la musique* (Paris, ca.1710).

⁵⁵ Although this information appears in his *Méthode*, Rousseau expected the readers of his viol treatise to consult

Furthermore, Danoville's reference to 'famous composers' may not have been directed to Marais because it is unlikely that Marais would have been regarded a 'famous composer' at the time, having only published his first book of viol *pièces* one year before Danoville's treatise. Danoville's reference was probably to more established composers such as Bacilly and Lambert, who used pre-beat *ports de voix* in their music.

Neumann also attempts to prove that performing the pre-beat *port de voix* is possible in Marais' music by giving examples provided to him by violist Professor John Hsu in a personal letter; these examples are debatable and certainly do not conclusively prove that these *ports de voix* are pre-beat ornaments.⁵⁶ Neumann also justifies the use of pre-beat *ports de voix* by citing reasons, such as 'musical sense' and 'technical necessity', which are not grounded in the historical sources. Despite this, Neumann concludes: 'Everything considered, we can assume that, on the whole, Marais' *ports de voix* and *coulés* followed the prebeat style of Rousseau and Danoville, with the usual qualifications of ornamental freedoms and with probably exceptions in analogy to certain vocal practices.'⁵⁷ This claim is problematic because Neumann's examples are not based on the realisations of *ports de voix* provided by Danoville and Rousseau, even though Neumann relies on the information from these historical writers as the main thrust of his argument.

In describing the use of another of Marais' ornaments, the *batement*, Neumann does not cite any historical sources, but bases his interpretation purely on stylistic grounds, which assumes a particular understanding of the melodic, rhythmic and harmonic function of the ornament. Neumann suggests that a pre-beat rendition of the ornament will produce a better result because an on-beat rendition of the *batement* will give the wrong emphasis to the music:

Mordents [Marais' *batement*] on a weak beat preceded by, and slurred to, an accented note strongly favour offbeat rendition. Such mordents are purely connective graces and can hardly have the meaning of rhythmic intensification. Onbeat placement in such a context ... would produce a musically unwarranted emphasis. Such cases are functionally almost identical to the conventional offbeat mordent sequel to an emphasized onbeat *port de voix*. For this very reason Gordon J. Kinney points to spots ... where 'the mordent must be played with the first two notes *before* the accent to avoid clumsiness and false accentuation of the melodic line.'⁵⁸

this source. This was probably done as a promotional tactic to encourage sales of his previous publication.

⁵⁶ Neumann, *Ornamentation*, 60.

⁵⁷ *Ibid.*, 61.

⁵⁸ *Ibid.*, 423.

This claim is also problematic because none of the historical writers discussed the pre-beat execution of Marais' *batement*. It seems that this kind of assessment is based more on a certain modern expectation of the function of the ornament than on historical information.

Neumann also argues for the main note start of the *tremblement* and gives certain examples in Marais' music where this is can occur. As with his discussion of Marais' *port de voix*, however, Neumann again relies on information from Hsu and Kinney rather than on any specific historical evidence as the main thrust of his argument:

The trill ought to start with the main note, because the boldly arched run, gathering momentum with the fall, ought to hit its target, the trilled note, with uninterrupted élan; and also, because, as Gordon J. Kinney writes, a start of the trill with the auxiliary would, in view of Marais's [sic] fingering, be of forbidding technical awkwardness.... For the following three examples, I am indebted to the eminent gambist, Professor John Hsu of Cornell University ... [As to Example 1 and Example 2] one cannot help but begin the trill on the main note. To begin it on the upper note would require time to prepare the hand position.⁵⁹

As many historical writers noted examples of *tremblements* that can begin on the main note, there is certainly reason to believe that there are instances in Marais' music where this can happen. However, the explanations provided by Neumann, through Hsu and Kinney, are solely based on technical considerations, which can be refuted with a different choice of fingering. In Example 1, although Marais does not notate this fingering, it is possible to prepare the fourth finger for the *tremblement* by pressing two strings while barring a fret. This technique of barring, the *doigt couché*, is listed in the *avertissement* of Marais' *Pièces à une et à deux violes* and is described there (Figure 6).⁶⁰

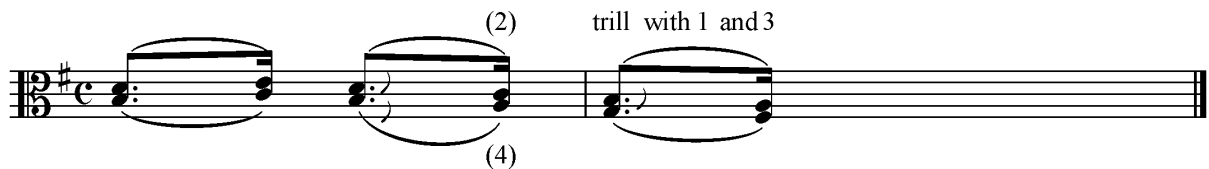


Example 1 *Courante* from Marais *Pièces à une et à deux violes*, bar 28, page 19 with fingerings by Hsu.

In Example 2, it is possible to perform the *tremblement* with fingers 1 and 2, instead of 1 and 3, leaving finger 3 free to finger the lower note of the double stop. These alternative fingerings remove any need for extra time to prepare the hand position.

⁵⁹ Ibid., 253–254.

⁶⁰ See page 43.



Example 2 *Allemande* from Marais *Pièces de viole* (1701), bar 17–18, page 77 with fingerings by Hsu.

Neumann's analyses of Marais' ornaments show that many of his assertions are based on a misunderstanding of the music and the written historical sources. Although his attempt to demonstrate his ideas on ornamentation by consulting modern scholars and performers seems to validate his views, they are often in disagreement with the details that are found in the historical evidence, aspects of which have unfortunately been overlooked.

Because of the complexity of viol ornamentation, other modern writers have, perhaps intentionally, avoided discussing ornamentation in such great detail, often making very general comments about ornamentation of the period. This has resulted in a misleading view of ornamentation practices of violists of the time. For example, in *Style and Performance for Bowed String Instruments in French Baroque Music*, Mary Cyr discusses the different kinds of trills that were used in French viol music, taking as an example De Machy's *Prélude*, which features De Machy's usual *tremblement*.⁶¹

When indicated by one of these signs [the comma], the reiterations of a trill were normally performed within a single bow stroke, but, in the seventeenth century in particular, there are examples of trill-like figures written out in separate notes too. The conclusion of Demachy's [sic] *Prelude* [sic] for solo (unaccompanied) viol in D minor ... illustrates several trills (marked with a comma after the note) and one trill-like figure that is bowed separately. For this figure, each reiteration of the trill is precisely indicated in rhythmic notation, and the upper note of the trill is marked (rather unnecessarily) with the fingering '4' each time to indicate that it should be played as a stopped note, not as an open string.⁶²

Cyr's explanation about the *tremblement* does not examine the complexity of De Machy's ornamentation in his music. Through the use of different symbols, De Machy formulated a method of ornamentation that included three different kinds of *tremblements*. All three *tremblements* are notated with a comma: 1) the usual *tremblement*, 2) the *petit tremblement* and 3) the *tremblement sans appuyer*.⁶³ The comma of the *petit tremblement* is, however,

⁶¹ See footnote 91, page 54.

⁶² Cyr, *Style and Performance*, 108.

⁶³ For the *tremblement*, see footnote 91, page 54; for the *petit tremblement*, see footnote 92, page 54; for the *tremblement sans appuyer*, see footnote 104, page 60.

noticeably smaller in De Machy's music (Figure 12).⁶⁴ While Cyr's description of the bow strokes required for the reiterations of the bowed-out trill is accurate, by glossing over the different kinds of *tremblements*, she misleads readers about the subtleties of playing De Machy's music.

In finding fault with De Machy's decision to notate repeated fourth finger indications, Cyr seems to have not considered the importance of the lute and its techniques in understanding the ornamentation practice of De Machy. It must be noted that De Machy's *Pièces de Violle* were written particularly for learners, especially those who were familiar with aspects of the technique of plucked instruments. This is evinced by the fact that many of his ornaments are explained in reference to terms that only appear in lute or guitar publications. While this fingering indication may appear unnecessary to the modern performer, it would have removed any uncertainty for a historical violist (or lutenist) who may have been used to only reading music from tablature, but not from staff notation.⁶⁵

Cyr also mentions Bacilly's *Remarques* and claims that out of Bacilly's 'nine different ornaments ... some continued to be described and practised for at least a half-century thereafter in treatises by Pierre Dupont *Principes de musique* (1719) ... Alexandre de Villeneuve *Nouvelle méthode* (1733) ... Michel Pignolet de Montéclair *Principes de musique* (1736)'.⁶⁶ Because of the lack of further explanation by Cyr, it is not possible to ascertain which ornaments she is referring to or the significance of her claim.

In contrast to Neumann, Cyr only describes the on-beat versions of the *port de voix* and not the pre-beat ones, as seen in the writings of Bacilly, Danoville, Rousseau and Loulié:

The appoggiatura (*port de voix*) is most often indicated with a small note (*petite note*) that is performed on the beat and slurred to the principal note. It is usually described as taking half the value of the note it accompanies; it was written as a small note in order to identify it clearly as an ornament.... The appoggiatura can be done on either a half step or a whole step, whichever is appropriate to the key of the piece, and at the player's discretion it may finish with a trill.⁶⁷

⁶⁴ See page 52.

⁶⁵ In tablature, an alphabet is indicated on a six-line staff, with each line representing a string, which determines the fret and string a violist is meant to play on. Without a fingering to indicate this in staff notation, a violist may not necessarily choose the right string. This indication would be especially important for players of plucked instruments who wanted to learn the viol because one of the possible ways of performing quick written-out trills on the lute is by restriking adjacent strings.

⁶⁶ Cyr, *Style and Performance*, 108–109.

⁶⁷ *Ibid.*, 110.

Although the works by De Machy, Marais and other composers of the later eighteenth century prescribe the on-beat version of the *port de voix*, the pre-beat version of this ornament must have been used widely enough to warrant its mention in so many writings. Also, while usual depictions of the *port de voix* usually show it occurring between adjacent notes, this was certainly not the only way to perform the ornament: both Bacilly and Loulié (Figure 29)⁶⁸ advocate *ports de voix* over larger intervals. Furthermore, the most common way of terminating the ornament was not with a trill, as Cyr suggests, but with a mordent (Marais' *batement*). This can be seen in the music of Marais and De Machy as well as the writings of Bacilly, Rousseau and Loulié.

Conclusion

There is a lack of understanding about certain aspects of Marais' viol ornamentation amongst these modern writers largely because they have disregarded or misinterpreted elements of the historical sources. In the case of Bol, the shortcomings in his approach to examining the viol literature have resulted in an assessment of Marais' ornaments that is not well grounded in historical evidence. Other writers, such as Teplow and Urquhart, consulted sources whose main purpose may not have been to instruct viol players, such as Couperin's *L'Art de toucher le clavecin* or his *Pièces de clavecin*. Unfortunately, because of certain idiosyncrasies of Couperin's view of ornamentation, his writings probably do not best describe the mainstream view of violists of the time. While some modern writers have attempted to interpret his intentions so as to explain Marais' ornaments, there are certainly writings by contemporaries of Marais that are better at explaining his method of ornamentation.

There has also been an attempt by some writers to justify the use of ornamentation by providing observations of its use in practice. This kind of evidence, as used by Neumann and his collaborators, often does not rely on historical information, but on the skill and experience of the modern performer, which may not be reliable in faithfully interpreting the music. Furthermore, any suggestion of 'musical sense' derived from modern practice cannot fully be relied upon because it is almost certainly the result of modern stylistic preconceptions. While this practical approach, in principle, is a vital part of the process of understanding how ornamentation works, it cannot be regarded as definitive in the absence of documented historical evidence.

⁶⁸ See page 88.

The complexity of ornamentation has led some writers to simplify the topic by glossing over many important details of viol ornamentation. This approach, as taken by Cyr, offers a very narrow view of the topic and misrepresents the different styles of ornamentation that were used by historical violists of the time. This can be misleading to performers seeking information on how to perform this music. Also, unlike Neumann, who advocates the use of the pre-beat *port de voix* in Marais' music, Cyr only mentions the on-beat version. This suggests that these writers may be relying on different sources, or different interpretations of the same ones, for their information on ornamentation.

Unless they have been in a position to examine the treatises of Marais' contemporaries for themselves, modern performers of Marais' viol music have so far had to rely on explanations of their ornaments, such as the different kinds of *tremblements*, from writings by composers that were not closely related to Marais such as Couperin. Moreover, the execution and placement of Marais' other ornaments, such as his *ports de voix* and *batement*, have not been explained satisfactorily in the modern literature. If modern violists are to perform Marais' music in a historically informed way, a detailed understanding of the ornamentation practices of historical violists is required. Examining the writings of these historical violists is the subject of the following chapters.

Chapter 3

Historical Sources on Viol Ornamentation: the Viol Treatises

Introduction

This chapter and the next sets out to examine the views on ornamentation of Marais and his contemporaries, including De Machy, Danoville, Rousseau, Loulié and Bacilly, by comparing their approaches. As most of these writers use different names and symbols for their ornaments, it is necessary to show which ornaments by these writers correspond to those of Marais. Table 1 shows a list of Marais' ornaments and the corresponding ornaments as used and described by other writers. In the case of De Machy, in addition to his writings, his published music serves as a basis for comparison with Marais' music. From this analysis, it is possible to identify the likely corresponding ornaments of the other writers. The relevance of these writers in understanding Marais' ornamentation is also demonstrated. The next chapter concludes with a range of solutions for interpreting Marais' ornaments, which are realised in the appendix.













Marais wrote very little about ornamentation in the *avertissements* of his music. While this omission could certainly have been to his advantage—violists who wanted to perform his pieces faithfully had little choice but to visit the master for lessons—the publications of his contemporaries show that there was a demand for better explanatory material. The tables of ornaments found in the publications of harpsichordists Chambonnières and D'Anglebert partially filled this role for harpsichordists. These books included full realisations of ornaments, but lacked any additional explanation in words. On the other hand, De Machy, the first person to publish solo viol music in France, failed to include any realisations in his *Pièces de Violle*.⁶⁹ To his credit, however, De Machy provided explanations for all of his ornaments in the unusually long *avertissement*.

Like De Machy, Danoville also did not include any realisations for his ornaments in his *L'Art de toucher le dessus et le basse de violle*,⁷⁰ but his explanations were more extensive and precise than De Machy's: he often described the physical movement of performing an ornament.

⁶⁹ De Machy, *Pièces de Violle en Musique et en Tablature, différentes les unes des autres, et sur plusieurs Tons* (Paris, 1685).

⁷⁰ Danoville, *L'Art de toucher*.

Table 1 Names and symbols of Marais' ornaments and their corresponding ornaments by other writers.

Marais	De Machy	Danoville	Rousseau	Loulié
<p><i>Tremblement</i></p> 	<p><i>Tremblement</i>; also uses <i>petit tremblement</i></p> 	<p><i>Tremblement</i>; symbol called 'petite virgule', but not shown</p>	<p><i>Cadence</i>; also uses <i>Cadence avec</i> and <i>sans appuy</i></p> 	<p><i>Tremblement</i>; horizontal bracket over; used comma for solos and x for continuo; uses cross for <i>tremblement non appuyé</i>.</p> 
<p><i>Batement</i></p> 	<p><i>Martellement</i>; also uses <i>Double Martellement</i></p> 	<p><i>Pincé</i>; symbol called 'petite Croix', but not shown</p>	<p><i>Martellement</i>; no symbol</p>	<p><i>Martellement</i>; also uses <i>Martellement Simple, Double</i> and <i>Triple</i>; 'little cross'</p>
<p><i>Pincé</i> or <i>Flatement</i></p> 	<p><i>Tremblement sans appuyer</i></p> 	<p><i>Battement</i>; symbol called 'accent circonflexe tiré en longueur', but not shown</p>	<p><i>Batement</i>; no symbol</p>	<p>Probably <i>Battemen</i> or <i>Flatté</i>; term for the viol not established.</p>
<p><i>Coulé de doigt</i></p> 	<p>Not used</p>	<p><i>Coulé de doigt</i>; only mentions use on third finger; symbol called 'Trait', but not shown</p>	<p><i>Plainte</i>; no symbol</p>	<p>Not used</p>
<p><i>Port de voix</i>; uses <i>note perdüe</i>; likely on-beat ornament</p>	<p><i>Port de voix</i>; likely on-beat ornament</p> 	<p><i>Port de voix</i>; uses <i>note perdüe</i>; pre-beat ornament</p>	<p><i>Port de voix</i>; uses <i>note perdüe</i>; both pre-beat and on-beat ornament</p>	<p><i>Port de voix</i>; uses <i>note perdüe</i>; both pre-beat and on-beat ornament</p>
<p><i>Plainte</i></p> 	<p><i>Aspiration</i></p> 	<p><i>Balancement de main</i>; no symbol</p>	<p><i>Langueur</i>; no symbol</p>	<p><i>Balancement</i> in vocal treatise; term and symbol for the viol not established.</p>

Rousseau went one step further and included both explanations and realisations in his *Traité de la viole*;⁷¹ however, his realisations did not depict the movement of the ornament, but merely the placement of the ornament in a piece of music.

Although Loulié did not manage to publish his *Méthode pour apprendre à jouer de la viole*—the work exists as an unpublished manuscript—it is likely that the finished version of the *Méthode* would only include realisations as shown in the manuscript (Figure 24, below).⁷² In any case, the explanations and realisations of the ornaments were already included in his *Elements ou Principes de Musique* towards which Loulié directed readers of this *Méthode* for a more thorough explanation.⁷³ While this method of referring a reader to a previous publication for information may make a source appear less relevant to the viol—Rousseau does the same in his *Traité*—Loulie assured the readers of his *Méthode* that ornaments for the voice, for which the information in the *Elements* was intended, were the same for all kinds of instruments; therefore, ornaments for the voice were applicable to the viol.⁷⁴

This view can also be applied to Bacilly's monumental vocal treatise *Remarques curieuses sur l'art de bien chanter*.⁷⁵ This treatise, which predates all the other viol treatises, contained no realisations of ornaments. Instead, Bacilly provided explanations and directed readers to compositions of Lambert and his own in order to explain the use of ornaments in each musical context. While his method may seem rather tedious and verbose, each detail that he brings into his description increases our understanding of ornamentation. This plays an integral part in tracing the development of ornamentation during this time, which ultimately allows for a better understanding of Marais' efforts. Although there are many other vocal treatises that might also cast some light on the practice of ornamentation, to examine them would go beyond the scope of the present study, which focuses on writers who had close and demonstrable links with Marais and/or the viol literature.

The term 'ornamentation', as used in the context of this thesis, refers only to the embellishments of notes, that is, the movement of notes to different pitches as opposed to effects of the bow. This not only includes the *tremblement*, *batement*, *coulé de doigt* and *port de voix*, but also the vibrato-like ornaments such as the *plainte* and *pincé* or *flatement*. This is

⁷¹ Rousseau, *Traité*.

⁷² Étienne Loulié, 'Méthode pour apprendre à jouer de la viole' ca. 1700, F-Pn n.a.f. 6355, Bibliothèque nationale, Paris. See page 82.

⁷³ Étienne Loulié, *Elements ou Principes de Musique* (Paris, 1696). See footnote 44, page 82.

⁷⁴ See footnote 45, page 83.

⁷⁵ Bacilly, *Remarques*.

because these vibrato-like ornaments, as the historical writers show, were closely related to the *tremblement* and were regarded as its variants.

The historical term *agréments* was often used to describe all kinds of ornaments and techniques for performing an instrument. It was a broad, generic term that included ‘everything that can make a melody more agreeable’.⁷⁶ For this reason, Marais also included ‘symbols’ such as the *points*, *harpégement* and *exprimer* or *enfler* in his discussion on *agréments*. In this thesis, however, any reference to *agréments* refers to techniques for the viol that do not result in a change in pitch.

Marin Marais

Marais left us to some extent in the dark concerning the execution of the ornaments in his music. In the *avertissement* of his *Pièces à une et à deux violes*, he lists all the ornaments and their corresponding symbols that are used in his book, but provides little in the form of an explanation (Figure 5 & Figure 6). He only briefly describes the *plainte*, which is ‘usually done with the little finger by rocking the hand’,⁷⁷ and explains his method of notating the *port de voix* and *coulades*:

The *port de voix* is marked by a single little note that is not part of the beat, and it is called *note perdue*. When several of these little notes are encountered, they do not indicate the *port de voix*, but certain *coulades* that can be played or not without altering the piece, which I have marked solely to add variety of execution.⁷⁸

The *avertissement* to Marais’ third book of *Pièces de viole* (1711) refers only to *agréments*,⁷⁹ such as the two new symbols he introduced to his music.

⁷⁶ ‘On appelle encore *Agréments*, dans la musique, soit vocale, soit instrumentale, tout ce qui est capable de rendre un chant plus agréable.’ *Dictionnaire de l’Académie française*, 4th ed., vol. 1 (Paris, 1762), 39.

⁷⁷ ‘La plainte se fait ordinairement du petit doigt en balançant la main et se marque par ce trait.’ Marais, *Pièces à une*, 5.

⁷⁸ ‘Le port de voix se marque par une seule petite note qui n’entre point dans la mesure et que l’on appelle note perdue ; et lors qu’ils se rencontre ensemble plusieurs de ces petites notes, elles ne marquent point le port de voix, mais certaines coulades que l’on peut faire, ou ne pas faire sans alterer la piece, et que j’ay marqués seulement pour une variété d’exécution.’ *ibid.*

⁷⁹ Marin Marais, *Pièces de viole* (Paris, 1711).

AVERTISSEMENT

4

Pour m'accommoder a la differente portée des personnes qui joiient de la Virole, J'ay jusques icy donné mes pieces plus ou moins chargées d'accords, Mais ayant reconnu que cette diuersité faisoit vn mauvais effet, et qu'on ne les joiioit pas telles que ie les ay composeés ; Je me suis enfin déterminé a les donner de la maniere dont ie les joiie, avec tous les agréments qui les doivent accompagner,

Et par ce que les chants simples sont du goût de bien des gens ; J'ay fait dans cette veüe quelques pieces, ou il n'entre presque point d'accords, on en trouvera d'autres ou j'en ay mis d'auantage .et plusieurs qui en sont toutes remplies, pour les personnes qui aiment l'harmonie, et qui sont plus auancées .on y verra aussi quantité de pieces à deux viroles, et quel ques autres nouveautes.

Comme la delicatesse du toucher de la Virole consiste en certains agréments propres à cét Instrument, que j'appelle Fremblement, Batement, Pincé ou flatement, Port de voix, Plainte, Tenüe, Poussé, et Tiré d'archet, Coulé de doigt, Doigt couché : et Port de main, ie les ay tous marquez avec le plus d'exactitude qu'il m'a été possible et ie les designe par les caracteres suiuaus

Fremblement	
Batement	x
Pincé ou flatement	~
Tenüe	—

Figure 5 The first page of the *Avertissement* from Marin Marais' *Pièces à une et à deux violes* (1686), 4.

5

Pousse d'archet.....|p|
Tiré d'archet.....|t|
Coulé de doigt.....|v|
Doigt couché.....|.|

Son visage est pour faire plusieurs notes sur une mesme touche, et sur plusieurs cordes
La plainte se fait ordinairement du petit doigt en balançant la main et se marque
par ce trait.....| } |

Le port de voix se marque par une seule petite note qui n'entre point dans la mesure, et que l'on appelle note perdue; et lors qu'il se rencontre ensemble plusieurs de ces petites notes, elles ne marquent point le port de voix, mais certaines coulades que l'on peut faire, ou ne pas faire sans alterer la piece, et que j'ay marquées seulement pour une variete d'execution

Le port de main, qui fait toute la grace et la facilité de l'execution, consiste a arrondir le poignet et les doigts; a ne point creuser la main; et a placer le pouce vis a vis le doigt du milieu, par cete agreable position de main, les doigts se portent naturellement a tous les accords Ces chiffres. 1. 2. 3. 4. designent les doigts dont il se faut servir, mais quoy qu'ils soient marqués selon le port de main qui est à present en usage, ceux neantmoins qui auront contracté une habitude contraire, et qui il leur seroit difficile de reformer, ne doivent pas s'irriter à cette nouvelle maniere, pourveu qu'ils fassent les accords qu'ils trouveront marqués, Il est encore necessaire d'auoir le poignet de la main droite flexible ce qui contribue fort au beau coup d'archet et a la belle execution.

Figure 6 The second page of the *Avertissement* from Marin Marais' *Pièces à une et à deux violes* (1686), 5.

Indicated by the letter *e*, Marais used the terms *exprimer* and *enfler* to describe an *agrément* that is executed with the bow: ‘One must press [*exprimer*] or swell [*enfler*] the bow stroke by leaning more or less on the string according to the demands of the piece; this sometimes [happens] at the beginning of the measure or on the value of the dot as the symbol indicates.’⁸⁰ Another *agrément*, which is also executed with the bow, is notated with a symbol that resembles a slash ‘/’ and is called the *harpègement* [sic]. The symbol is placed at the lower left-hand side of a chord to indicate that it ‘must be separated, starting from the bass and continuing to the top.’⁸¹

In concluding his explanation of these two symbols, Marais writes: ‘In regard to the other symbols, I will not speak about them here; I flatter myself [in saying] that those who wish to have my third book will already have the first and second [books] where they have been explained at length.’⁸² As seen previously, Marais only provided brief explanations for the *plainte*, *port de voix* and *coulades* in the *Pièces à une et à deux violes*. Although he is probably also referring to the *agréments*, his explanations in the *avertissements* can be hardly considered long.

These ‘symbols’ in the second book refer to the use of a variety of dots or *points*, which can have several distinct meanings: 1) as an indication for *notes égales* when placed above notes, 2) denoting the separation of the bow when placed under a slur, 3) as optional grace notes called ‘petites notes [sic] perdües’ when placed on the stave and 4) as filled-in notes belonging to the same harmony that fall between large intervals on non-adjacent strings. A further development of this idea in Marais’ second book is seen in his fifth book of *Pièces de viole* (1725),⁸³ where dots are used as an optional indication to fill in intervals between notes. Although Marais explains these ‘symbols’ in detail, he does not do the same for the other more commonly used ornaments such as his *tremblement* and *batement*.

Despite the lack of instruction from Marais, his words give the impression that he considered that the information provided was sufficient for his reader to know how to execute his ornaments accurately. At that time, most music books of *pièces* for other instruments, such

⁸⁰ ‘signiffie qu’il fault exprimer ou enfler le coup d’archet en appuyant plus ou moins sur la corde selon que la piece le demande et cela quelque fois sur le commencement du tems ou sur la vailleur du point comme la marque le désigne.’ *ibid.*, *avertissement*. This ornament is generally explained in modern sources as the *enfleur*; however, it is clear from Marais’ explanation that he does not specifically assign the letter *e* to the *enfleur*.

⁸¹ ‘marque qu’il fault les séparer en commençant par la basse et continuant jusques à la partie Superieure....’ *ibid.*

⁸² ‘A l’égard des autres marques je n’en parleray point icy, me flattant que ceux qui auront envie d’avoir mon troisieme livre se seront pourveüs du premier et du second où elles sont expliquées au long.’ *ibid.*

⁸³ Marais, *Pièces de viole*, *avertissement*.

as the lute, theorbo and guitar, also did not contain many detailed instructions or realisations of ornaments. In contrast, harpsichordists were more instructive in this respect: Chambonnières and D'Anglebert were the first of a generation of harpsichordists to provide ornament tables. The *Prefaces* to their publications show their table of ornaments including realisations (Figure 7 & Figure 8).⁸⁴

Preface

Le desavantage quil y a ordinairement a donner ses ouvrages au public m'auroit fait résoudre de me contenter de l'approbation que les personnes les plus augustes de l'Europe ont eu la bonté de donner a ces pieces, Lors que j'ay eu l'honneur de les leur faire entendre. Ce pendant les avis que je recois de differens lieux quil s'en fait un especes de commerce presque dans toutes les villes du monde, ou l'on a la connoissance du Clavecin, par les copies que l'on en distribue quoy qu'avec beaucoup de deffauts et ainsi fort a mon prejudice, m'ont fait croire, que je devois donner volontairement ce que l'on m'otoit avec violence Et que je devois mettre au jour moy même ce que d'autres y avoient déjà mis a demy pour moy; puis qu'aussi bien les donnant avec tous leurs agreemens, comme je fais en ce recueil; elles seront sans doute, et plus utiles au public; Et plus honorables pour moy, que toutes ces copies Infideles, qui paroissent sous mon nom. C'est ce que j'ay taché de faire en ce livre, et pour le faire avec plus d'avantage pour ceux qui s'en serviront ne pouvant avec les notes ordinaires marquer certains traits qui donnent beaucoup d'agreem. a ces pieces, Je l'ay fait par les marques suivantes

Demonstration des Marques

Figure 7 The earliest table of ornaments with realisations from the *Preface* of Chambonnières' *Pièces de Clavessin* (1670).

⁸⁴ Jacques Champion de Chambonnières, *Pièces de clavessin* (Paris, 1670); Jean-Henri D'Anglebert, *Pièces de clavecin* (Paris, 1689).

Marques des Agréments et leur signification

Tremblement Simple *Tremblement appuyé* *Cadence* *autre* *Double cadence* *autre* *sans tremblement* *Sur une tierce*

Pincé *autre* *Tremblement et pincé* *Cheute ou port en descendant* *Cheute et Coulé sur une tierce* *autre* *Sur 2 notes de suite* *autre* *autre*

Cheute sur une note *Cheute sur 2 notes* *double cheute a une tierce* *Idem a une note seule* *Arpeggé* *autre* *autre* *autre* *Detaché avant un tremblement* *Detaché avant un pincé*

Figure 8 Symbols of Agréments and their meanings from the *Preface* of Jean-Henry d'Anglebert, *Pièces de clavecin* (1689).

While this could suggest that Marais' approach in the presentation of his ornaments was usual for its time, there was clearly a shift towards providing better explanatory material as seen in the historical writings for the viol. Considering that Marais published five books, he would have had the opportunity to provide more detailed information if he wanted.

Marais may have intentionally left out this kind of information on ornamentation because he assumed that his readers were already familiar with these ornaments and only needed some guidance to execute them properly. Prospective buyers of his book would then be compelled to seek him out for lessons; after all, almost all the violists of the time are known to have been teachers. Their publications were simply one of the ways of attracting students. This view is supported by the fact that historical viol publications tend not to contain all the different necessary methods of instruction; there are often details in their instructions, either of explanations or realisations, which are left out. Some writers, like Rousseau and Loulié, even direct their readers to their previous publications.

An entry from Nicolas Blégny's *Le livre commode* shows a list of music teachers' addresses in Paris, including Marais' (Figure 9).⁸⁵ Detail of a map of Paris by Nicolas de Fer—based on information from Blégny's *Le livre commode*, Danoville's *L'Art de toucher* and Rousseau's *Réponce*—shows the approximate location of the homes of *Maîtres pour la Violle* (Figure 10). The full-size version of this map depicts the size of Paris in 1705 (Figure 11). In addition to showing that most violists of the time were teachers, this information shows that these violists were working in close proximity to each other, probably in a similar musical and social environment, which included a shared vocabulary of musical style.

Although Marais' viol-playing predecessors—such as Hotman, Dubuisson and Sainte Colombe—used some ornaments that bear similarities to Marais' in their music, they did not produce any writings. Hence, little is gained from the study of the symbols that are used in their manuscripts. It can only be assumed that these ornaments bear some kind of similarity to their later counterparts, though this belief is difficult to rely on; after all, every writer had a slightly different take on the interpretation of ornaments.

As Marais' other ornaments, such as the *tremblement*, *batement*, *pincé* or *flatement* and *coulé de doigt*, are not explained by him, it is necessary to refer to the information of other writers to try to explain these ornaments. This is addressed in the next sections of this chapter, initially by a comparison of Marais' music with De Machy's music and explanations of the ornaments used in it. From the results of this comparison, the names and symbols of ornaments by other writers who were Marais' contemporaries, and who provided explanations and/or realisations of their ornaments are then identified and discussed.

⁸⁵ Nicolas Blégny, *Le livre commode contenant les adresses de la ville de Paris* (Paris, 1692), 62.

62 *Le Livre commode*

Cloître sainte Opportune, Cointereau, place Maubert, Saffin ;
rue des Noyers, Boucher, rue des Assis, Corneille, Cloître
Nôtre-Dame, de Bordeaux, rue saint Jacques, Raifon,
rue saint Estienne, Gigot & Delian, rue saint Martin, la
Brune, rue des Moineaux, Fouquet, rue Coquilliere, de la
Guerre & Jacquet, Isle Nôtre-Dame, &c.

Maîtresses pour le même Instrument.

Mesdames Oves, rue saint Denis, & Louis, rue de la
Monnoye.

Et encore Mesdemoiselles Rebours & le Tellier, faux-
bourg saint Germain.

M. du Clos, rue Betizy, accorde en perfection le Clavecin.

Messieurs Denis, sur le Quay neuf, Richard, rue du Paon,
Rosée, rue de Cleiy, Creteil, rue Poupée, Dathene, rue saint
Antoine, Voudry, rue saint Jacques, Boudet, rue saint
Martin, Thierry, rue sainte Marguerite, du Catel & l'Éclop,
rue Omer, Cluco, rue Philippot, & le Febvre, rue Aubry-
Boucher, fabriquent, rajustent & accordent les Oigues & les
Clavecins.

Maîtres pour la Violle.

Messieurs de sainte Colombe, rue Marais, rue
Bertin Pointée, Theobal, rue de Richelieu, des Fontaines,
rue de Grenelle saint Honoré, de Machy, rue des fossez saint
Germain, Garnier, près le Palais Royal, Bellier, rue de Mom-
moency, Fourcroy le fils, vieille rue du Temple, &c.

Mademoiselle Mengey, rue saint Honoré, près la rue des
Poullies, fait aussi profession de toucher & de montrer à
toucher la Violle,

Maîtres pour le Theorbe.

Messieurs du Pré, rue des Escouffes, & de la Barre en Cour,
qui sont de la Chambre du Roy, & encore Messieurs Piner,
rue le Moyne, Cloître saint Jacques de l'Hôpital,
Aubin, rue de l'Éschatpe, Poullilac, près les Jacobins saint
Jacques, Lavaux, rue Hurel, Quay de la Me-
gifferie.

Maîtres pour la basse de Violon.

Messieurs Marchaads pere & fils, & Conversez, rue des

Figure 9 Entry showing the *Maîtres de musique* in Paris in 1692, including Marais and his contemporaries. Nicolas Blégny, *Le livre commode contenant les adresses de la ville de Paris* (1692), page 62.

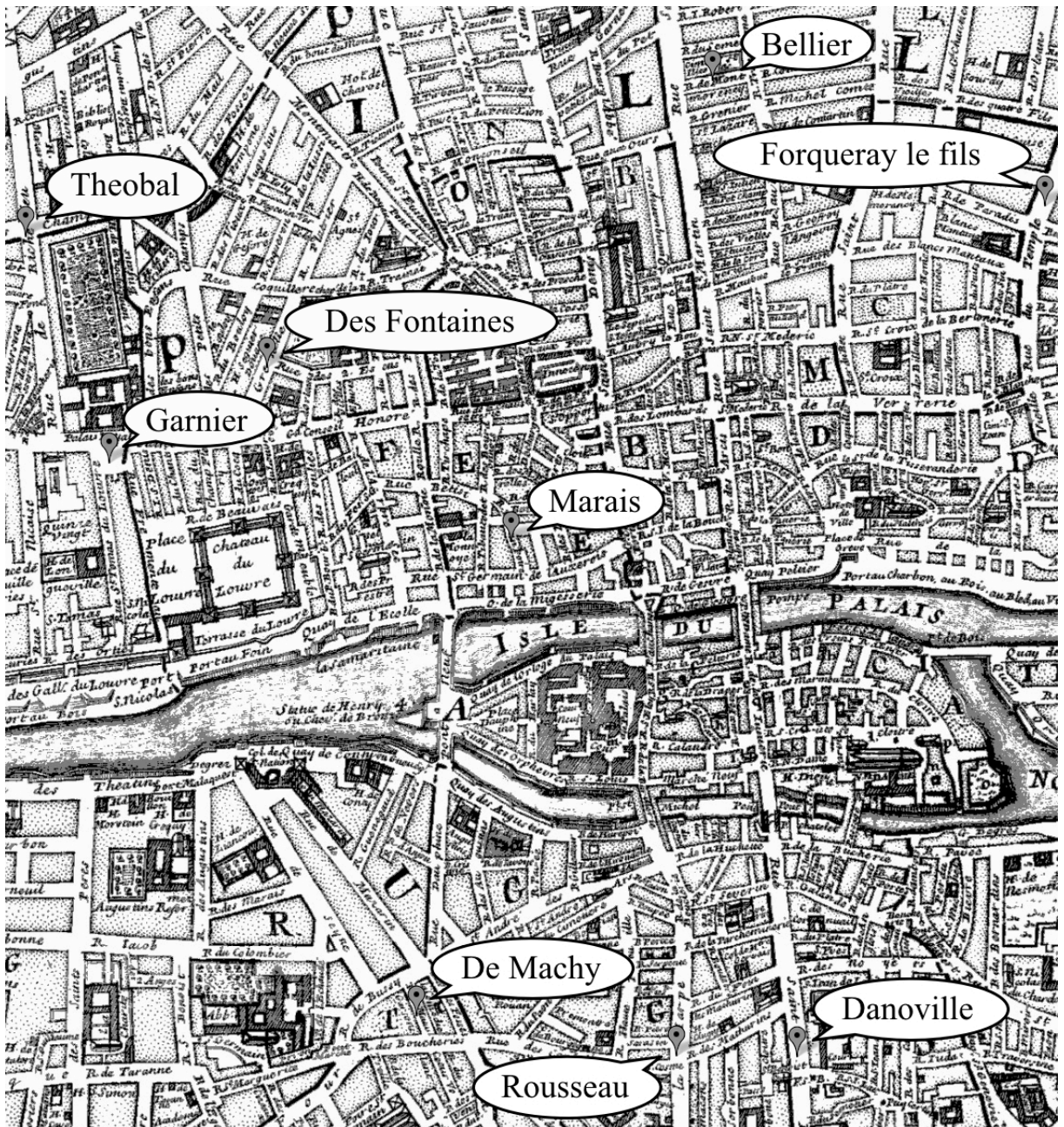


Figure 10 The approximate location of the homes of the *Maîtres pour la Violle* as seen in a detail of Fer's *Huitième plan de Paris* (1705). The addresses are derived from Blégný's *Le livre commode*, Danoville's *L'Art de toucher* and Rousseau's *Réponse*.

De Machy

It is probable that some violists were already familiar with Marais' ornaments because the ornaments that De Machy uses are quite similar to Marais'. De Machy's *Pièces de Violle*, published one year before Marais' first book, was the first publication for solo viol in France.⁸⁶ In the lengthy thirteen-page *avertissement* that precedes the music, De Machy writes about numerous issues relating to viol playing, including ornamentation. Like the harpsichordists Chambonnières and D'Anglebert, De Machy produced a table of ornaments accompanied by explanations in the *avertissement*, but unlike them he did not notate realisations (Figure 12). De Machy's music and his verbal explanations of the ornaments will therefore serve as the principal source for comparison so as to determine the likely meaning of Marais' ornaments from the corresponding ornaments in De Machy's music.

What we know about De Machy suggests that he was working in close proximity to Marais and some of his contemporaries. De Machy was originally from the northern French town of Abbeville, the capital of the province of Ponthieu. He then moved to Paris where he studied the viol with Nicolas Hotman, who was also the teacher of Sainte Colombe.⁸⁷ While in Paris, he lived and taught the viol in the affluent Faubourg Saint-Germain district at rue Neuve-des-Fossez (now known as rue de l'Ancienne Comédie), a short distance from the homes of Danoville, Rousseau and the luthier Colichon. Although it is not known when De Machy was born, he probably belonged to the same generation of violists as Sainte Colombe, as evinced by the fact that they both shared the same teacher, Hotman, and De Machy claimed to have had at least one meeting with Sainte Colombe to discuss viol technique. According to Rousseau: 'The author of the pamphlet [De Machy] attempts to surprise the public with the account of a meeting he says he had with Monsieur de Sainte Colombe on the [proper] manner of the carriage of the hand [on the viol].'⁸⁸

There is no doubt that Marais knew of De Machy and his book; indeed, it is very likely that their activities were closely related, their music having being published by the same engraver, Hiérosme Bonneüil. Furthermore, they were both mutual acquaintances of Sainte Colombe while being viol teachers in close proximity to each another (Figure 9, above).

⁸⁶ Machy, *Pièces*.

⁸⁷ 'Dans ce mesme temps l'Autheur du Libelle, qui se dit écolier de Monsieur Hotteman.' Rousseau, *Réponce*, 5.

⁸⁸ 'L'Autheur du Libelle tâche icy de surprendre le Public par le recit qu'il fait d'une conference qu'il dit avoir euë avec Monsieur de Sainte Colombe sur la maniere de porter la main.' *ibid.*, 2–3.

13

Demonstrations des Agréments, unissons, tenus, liaisons, Coulés d'archet, et autres.

The figure shows a series of musical staves illustrating various violin ornaments. The first staff is labeled 'Tremblement' with a '1' below it. The second staff is 'Tremblement sans apuier' with a '2' below it. The third staff is 'Tremblement double' with a '3' below it. The fourth staff is 'Unisson simple' with a '4' below it. The fifth staff is 'Unisson double' with a '5' below it. The sixth staff is 'Tenus ordinaires' with a '6' below it. The seventh staff is 'Coulés d'archet' with a '7' below it. The eighth staff is 'Coulé coupé' with a '8' below it. The ninth staff is 'Liaison' with a '9' below it. The tenth staff is 'Coulé coupé' with a '10' below it. The eleventh staff is 'Unisson simple' with a '11' below it. The twelfth staff is 'Unisson double' with a '12' below it. The thirteenth staff is 'Tenus de notes' with a '13' below it. The fourteenth staff is 'Ordinaires' with a '14' below it. The fifteenth staff is 'Liaison' with a '15' below it. The sixteenth staff is 'Coulé coupé' with a '16' below it. The seventeenth staff is 'Coulé coupé' with a '17' below it. The eighteenth staff is 'Coulé coupé' with a '18' below it. The nineteenth staff is 'Coulé coupé' with a '19' below it. The twentieth staff is 'Coulé coupé' with a '20' below it. The twenty-first staff is 'Coulé coupé' with a '21' below it. The twenty-second staff is 'Coulé coupé' with a '22' below it. The twenty-third staff is 'Coulé coupé' with a '23' below it. The twenty-fourth staff is 'Coulé coupé' with a '24' below it. The twenty-fifth staff is 'Coulé coupé' with a '25' below it. The twenty-sixth staff is 'Coulé coupé' with a '26' below it. The twenty-seventh staff is 'Coulé coupé' with a '27' below it. The twenty-eighth staff is 'Coulé coupé' with a '28' below it. The twenty-ninth staff is 'Coulé coupé' with a '29' below it. The thirtieth staff is 'Coulé coupé' with a '30' below it.

Le p. signifie piqué, et le t. Tiré au commencement de la première et seconde partie de chaque pièce, puis on n'a qu'à pourvuoir les Lignes Représentent les Cordes. Sçavoir le premier d'en haut mar que la Chanterelle et aussy des autres en descendant par ordre et les Lettres qui sont audessous de la sixième ligne demontrent la Septième Corde.

Et quand il se Rencontre d'autres lettres audessous de l'Esqui demandent une huitième ou neuvième Touchée plus; Il faut en user de même que sy elles y estoient, comme il arrive pour la Musique, lors que des Notes passent la Septième Touche.

La valeur en Musique est la même pour la Tablature, et les Lettres qui ne sont marquées d'aucune, gardent celles de la dernière Lettre qui en a une.

On fait le C. et l'E. pour la Tablature autrement qu'à l'ordinaire.

Figure 12 Table of agréments from the Avertissement of De Machy, Pièces de Violle (1685).

Marais' remarks on the carriage of the left hand on the viol or the *port de main* in the *avertissement* of his first book were made in reference to De Machy, who wrote about two kinds of *ports de main* in his *Pièces de Violle*. In the hope of attracting customers who were followers of De Machy, Marais writes: 'Although [the fingerings] are marked according to the *port de main* that is now in use, nevertheless those who use a different [De Machy's] *port de main* and would find it difficult to change need not be impeded by this new method, provided they play the chords that are written.'⁸⁹ The *ports de main* were also an issue that was mentioned by Danoville and Rousseau in their treatises. This information about the *ports de main* from these different sources suggests that Marais, Danoville and Rousseau, at the very least, read De Machy's book.

Tremblement

At first glance, De Machy's ideas on ornamentation appear quite different from Marais'. Although Marais' book was only printed ten months after De Machy's, the complexity and detail in ornamentation style that is shown in De Machy's publication is not seen in Marais' table of ornaments. Except for the *tremblement* and *port de voix*, Marais uses different names and symbols for the rest of his ornaments. Despite this fact, however, some of Marais' ornaments are sufficiently similar to De Machy's that it may have been possible for an able learner at the time to decipher their meanings; after all, Marais uses far fewer ornaments and symbols.

Although De Machy names three different kinds of *tremblement*, it is the ordinary *tremblement* that probably corresponds to Marais' *tremblement*. This can be observed by making a comparison of the symbols used—both composers use the comma—as well as the placement of the ornament in the pieces by these composers. In Example 3 and Example 4, a *tremblement* is placed at the final cadence of an *allemande*.⁹⁰ Considering both composers were working in close proximity in a similar musical and social environment in Paris, it is likely that there was a shared vocabulary of musical style in Paris at the time. This can especially be observed with the *tremblement*, which is a term that all historical writers in this study were aware of; therefore, *tremblements* were probably performed in a similar way.

⁸⁹ 'mais quoy qu'ils soient marqués selon le port de main qui est à present en usage, ceux neantmoins qui auront contracté une habitude contraire, et qu'il leur seroit difficile de reformer, ne doivent pas s'arrester à cette nouvelle maniere, pourveu qu'ils fassent les accords qu'ils trouveront marqués.' Marais, *Pièces à une*, 5.

⁹⁰ The symbols on the first notes of Example 3 are used to represent De Machy's *aspiration*.

Example 3 Realisation of the *tremblement* in *Allemande* from De Machy *Pièces de Violle*, bar 25–26, page 18.

Example 4 Realisation of the *tremblement* in *Allemande* from Marais *Pièces à une et à deux violes*, bar 25–26, page 12.

De Machy's *tremblement* is indicated with a large comma after the note; his brief statement about the ornament describes the treatment of the upper note and the equal execution of its reiterations: 'It is necessary that the *tremblement* should be leant on [*appuyer*] according to the value of the note, and played evenly.'⁹¹ This implies that De Machy's treatment of the *appuy* (upper note) is determined by the length of the note the *tremblement* is applied to; hence, a long note will require a longer *appuy*. Different speeds of the reiterations of the *tremblement* are also one of the features that vary amongst writers of the time; these issues are discussed below.

Petit tremblement

De Machy also writes about another *tremblement*, the *petit tremblement*, which is indicated with a small comma after the note: 'The *petit tremblement*, which is what is called a pull [*tiret*] on the lute, and made in the same way [as the *tremblement*], except it is not continued [i.e. there are no reiterations of the *tremblement*].'⁹² Although Marais did not specify such an ornament in his *avertissement*, the evidence in lute sources, in the form of references to the term *tiret*, suggests that De Machy's *petit tremblement* probably corresponds to Marais' descending *port de voix*.

⁹¹ 'Il faut appuyer le tremblement selon la valeur de la notte, & le faire égal.' Machy, *Pièces*, 8.

⁹² 'Le petit tremblement, qui est ce qu'on nomme un tiret sur le Luth, se fait de même, excepté qu'il n'est pas continué.' *ibid.*, 8–9.

ornament appears at the beginning of an *allemande* by each composer (Example 6 & Example 7). As with the *tremblement*, both composers use the same symbol in an analogous context, suggesting a vocabulary of musical style shared between the two composers, although unlike De Machy, Marais places his *batement* before the note to which it is applied.

Example 6 Realisation of the *martellement* in *Allemande* from De Machy *Pièces de Violle*, bar 1, page 35.

Example 7 Realisation of the *batement* in *Allemande* from Marais *Pièces à une et à deux violes*, bar 1, page 57.

De Machy, however, differentiates between single and double (repeated) *martellements* while Marais does not: ‘The *martellement* is played by raising the finger from the note or the letter, as soon as it has been played [with the bow], and putting it back down at once. The *double martellement* is made the same, except it is doubled.’⁹⁶ Although it is not certain whether Marais intended his *batement* to have single or multiple reiterations, there seems to be a preference amongst contemporary writers, such as Danoville and Rousseau, for multiple reiterations. The views of other writers and their treatment of this ornament are discussed below.

Aspiration

The situation is clearer with De Machy’s *aspiration* because Marais’ corresponding ornament, the *plainte*, is described by him in the *Pièces à une et à deux violes* in terms that are similar to

⁹⁶ ‘Le martellement est de lever le doigt de la notte ou de la lettre, aussi-tôt qu’elle est touchée, & le remettre en même temps. Le double martellement se fait de même, estant redoublé.’ Machy, *Pièces*, 9.

those used by De Machy to describe the *aspiration*. According to Marais, ‘The *plainte* is usually done with the little finger by rocking [*balancant*] the hand’.⁹⁷ Furthermore, De Machy acknowledges that his *aspiration* is also called the *plainte*: ‘The *aspiration*, which is also named the *plainte*, is done by varying [*variant*] the finger on the fret. There are people who want to call it a *miaullement* [sic] by allusion.’⁹⁸ Although both composers use different words to describe the execution of ornament—De Machy uses the term *variant* instead of *balancant*—their descriptions would likely produce a similar effect of an oscillation of pitch.

This view is further corroborated by evidence from Robert de Visée’s *Livre de pieces pour la Guitarre*,⁹⁹ where De Visée lists the *miolement*—probably a variant of the usual spelling of *miaulement*, that is, mewing of a cat—in the table of ornaments. Although he does not explain its execution, the *miolement* is likely similar to De Machy’s *aspiration* because De Visée uses the same names and symbols for the other ornaments (*tremblement* and *martellement*) as De Machy, as seen in De Visée’s table of ornaments (Figure 13). It would be unsurprising if this ornament is in fact the same *miaullement* as specified by De Machy for his *aspiration*, since De Visée and De Machy were closely associated.¹⁰⁰

Port de voix

Unlike Marais, who notates his *port de voix* with a *note perdue*, De Machy notates it with a symbol: ‘The *port de voix*, which one calls the *cheutte* on the lute and other instruments, is done by anticipating a note or letter with another.’¹⁰¹ The term ‘anticipate’ is also used by other historical writers, especially in regard to the *port de voix* and *tremblement*. ‘Anticipating by pitch’ refers to placing a note of a different pitch on the beat of the note to which the ornament is applied; however, ‘anticipating by pitch and time’ refers to placing a note of a different pitch before the beat of the note to which the ornament is applied.

⁹⁷ ‘La plainte se fait ordinairement du petit doigt en balançant la main et se marque par ce trait.’ Marais, *Pièces à une*, 5.

⁹⁸ ‘L’*aspiration* qu’on nomme aussi *plainte*, se fait en variant le doigt sur la touche. Il y a des gens qui veulent que cela s’appelle *miaullement* par allusion.’ Machy, *Pièces*, 9.

⁹⁹ Robert de Visée, *Livre de pièces pour la Guitarre* (Paris, 1686).

¹⁰⁰ ‘L’Auteur du Libelle ... crut que Monsieur de Visé [sic] pouvoit aider à mettre son honneur à couvert, ils concerterent ensemble & ayant aposté les Maistres de Luth qui son de la Cabale & tous les amis.’ (The pamphlet’s author [De Machy] ... thought Monsieur de Visé could help him preserve his honour, they consulted each other and having suborned the lute masters, who belong to a cabal, and all their friends.) Rousseau, *Réponse*, 11. In a purported scheme to embarrass violist Rousseau, it was reported that De Machy and De Visée conspired against him.

¹⁰¹ ‘Le port de voix, qui est ce qu’on appelle *cheutte* sur le Luth & autres Instrumens, se fait par anticipation d’une notte ou d’une lettre à une autre.’ Machy, *Pièces*, 9. The term ‘*cheutte*’ is an archaic spelling of ‘*chute*’. It also appears as ‘*cheute*’ in other sources such as De Visée’s (Figure 13).

4.

Cheutes *tirades* *tremblement* *martellement* *muellement*

Ce point dessous la lettre fait voir qu'il faut toucher du premier doigt de la main droite

Les deux points signifient du second doigt

Cette marque dessous les lettres C'est pour les toucher du pouce

Cette barre vous marque la tenue des parties superieures

Cette barre tirée droite veut dire qu'il faut pincer les cordes en venant separer

Ces autres barres tirées de travers vous les feront separer

Figure 13 Table of ornaments from Robert de Visée *Livre de pieces pour la Guitarre* (1686), page 4.¹⁰²

¹⁰² For a brief explanation of how to read tablature, see Thurston Dart, et al., 'Tablature,' *Grove Music Online. Oxford Music Online.*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27338> (accessed 5 September 2013).

In other words, an ornament that is ‘anticipated by pitch’ is an on-beat ornament, while an ornament that is ‘anticipated by pitch and time’ is a pre-beat ornament.

In the case of De Machy, as his explanation shows, his *port de voix* probably anticipates by pitch only; therefore, his *port de voix* is an on-beat ornament. Furthermore, De Machy’s *ports de voix*, like Marais’, frequently occur in situations where the preceding note is short; therefore, any attempt to place a note before the beat by stealing time from a preceding note is often not possible. This can be seen in Example 6 (above) at bar 1, beat 3, where it is indicated with De Machy’s *port de voix* symbol.

Moreover, the lute ornament *cheutte*, which De Machy refers to in his explanation, is analogous to the on-beat *port de voix*. While many French lute sources describe the on-beat *port de voix*, it is only Mouton who refers to it as a *cheutte*: ‘The *cheutte* is done by touching [plucking with the right hand] the first letter [in tablature] that is marked and letting the [left hand] finger drop on the other [letter] ... it is also marked by a small circle under the two letters ... sometimes [it is found] under only one, [and] it is made with the same effect.’¹⁰³ This action on the lute of hammering the left-hand finger on the string, allowing the higher pitch to sound, would result in an ascending note.

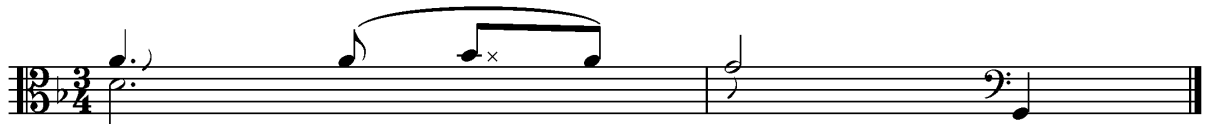
It would stand to reason that since De Machy refers to techniques that can be traced to plucked instrument sources, as seen in the previous comparison with Gaultier and De Visée, De Machy’s views are similar to those of practitioners of plucked instruments; therefore, Mouton’s lute source likely shares a similar ornamentation practice. Since Mouton’s *cheutte* only refers to an ascending ornament, it is likely that De Machy’s *port de voix* is also only executed ascending; after all, Mouton only describes an ascending *cheutte* because a descending *port de voix* is referred to as a *tiret*, as seen in the preceding section about De Machy’s *petit tremblement*. This is one of main differences in the way Marais treats this ornament: unlike De Machy, Marais’ *ports de voix* are both ascending and descending ornaments.

Tremblement sans appuyer

With most of Marais’ other ornaments accounted for, De Machy’s *tremblement sans appuyer*, which is indicated with a small comma above or below the note, probably corresponds to

¹⁰³ ‘La cheutte qui est de toucher la premier lettre qui est marque et laisser tomber le doigt sur lautre [sic] se marque aussi par un petit cercle sous les deux lettres ainsi ... et quelque fois sous une seule qui doit faire le mesme effet exemple.’ Mouton, *Pièces de luth*, avertissement.

Marais' *pincé* or *flatement*. Like Marais' *plainte*, the placement of this ornament requires a note of considerable length (Example 8 & Example 9): 'The *tremblement sans appuyer* is played by pressing one finger against another, while leaning [repeatedly] only a little on the string.'¹⁰⁴ This ornament is performed with two fingers: the lower finger is pressing behind the fret, while the higher finger, which is pressing against the lower one, is repeatedly touching the string above the fret resulting in an oscillation of pitch. De Machy does not refer to plucked-instrument sources to explain the *tremblement sans appuyer* because this ornament cannot be executed on a plucked instrument. Unlike the viol, which is bowed, the lute does not produce adequate sustain to execute the ornament; touching the string above the fret would only mute the sound. However, information from Jacques-Martin Hotteterre's woodwind treatise provides some clue to how this ornament is viewed. Hotteterre writes: 'The *flattement* or *tremblement mineur*, is almost like the usual *tremblement*. There is this difference: the finger is always raised at the end, except on D [being the lowest note, i.e. with all holes covered].'¹⁰⁵ Clearly, one of the ways this ornament was viewed was as an extension of the *tremblement*, suggesting that the speed of their reiterations would be similar.



Example 8 *Sarabande* from De Machy *Pièces de Violle*, bar 23–24, page 39.



Example 9 *Tombeau de M. Meliton* from Marais *Pièces à une et à deux violes*, bar 44–46, page 117.

Compound ornaments

Unlike Marais, De Machy uses compound ornaments by merging the names and symbols of two different ornaments, for example, *tremblement et martellement*, *petit tremblement et*

¹⁰⁴ 'Le tremblement sans appuyer, est de serrer un doigt [sic] contre un autre, sans appuyer que fort peu sur la corde.' Machy, *Pièces*, 9.

¹⁰⁵ 'Le Flattement ou Tremblement Mineur, se fait presque comme le Tremblement ordinaire : Il y a cette difference, que l'on releve toujours le Doigt en le finissant, excepté sur le Ré.' Jacques-Martin Hotteterre, *Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec, ou flûte douce, et du haut-bois* (Paris, 1707), 29–30.

martellement and *port de voix et martellement*. Symbols for these ornaments can be seen in De Machy's table of *agrèments* (Figure 12, above). He explained the way of performing them as follows: 'When a *martellement* is [notated] with the *tremblement*, the *petit tremblement*, or the *port de voix*, one must always play it [the *martellement*] last.'¹⁰⁶ Although Marais does not name ornaments or use their symbols in this way, some of these ornaments can be observed in Marais' music as written-out graces or *coulades*. The following examples show a suggested realisation of De Machy's compound ornaments as well as placement of the likely corresponding ornament in Marais' music (Example 10, Example 11, Example 12, Example 13, Example 14 & Example 15). De Machy's compound ornaments, when rendered in *coulades*, produce much the same result; thus, further supporting the notion of a shared musical style.

Example 10 Realisation of De Machy's *tremblement et martellement* in *Gigue* from De Machy *Pièces de Violle*, bar 25–26, page 22.

Example 11 De Machy's *tremblement et martellement* written out with a *coulade* in *Allemande* from Marais *Pièces à une et à deux violes*, page 15.

Example 12 Realisation of De Machy's *petit tremblement et martellement* in *Gigue* from De Machy *Pièces de Violle*, bar 17–18, page 41.

¹⁰⁶ 'Quand le martellement est avec le tremblement, le petit tremblement, ou le port de voix, on le doit toujours faire le dernier.' Machy, *Pièces*, 9.



Example 13 De Machy's *petit tremblement et martellement* in *Prelude* from *Marais Pièces à une et à deux violes*, bar 9–10, page 10.

Example 14 Realisation of De Machy's *port de voix et martellement* in *Sarabande* from De Machy *Pièces de Violle*, bar 1–2, page 39.

Example 15 Realisation of De Machy's *port de voix et martellement* written out with a *note perdue* in *Prelude* from *Marais Pièces à une et à deux violes*, bar 6–7, page 33.

Danoville

Two years after De Machy's *Pièces de Violle* were published, Danoville's viol treatise *L'Art de toucher* appeared. This forty-seven-page treatise served as a handbook for those learning how to play the viol, including the treble viol. Unlike De Machy's publication, Danoville's treatise is an entirely theoretical work; it contains no musical material other than a few poorly illustrated realisations of ornaments. Unfortunately, nothing is known about Danoville's ability as a composer because he did not publish any music nor has any music attributed to him been discovered in manuscript. The chapter on ornamentation in his treatise nevertheless serves as another source of information, allowing us to compare the views of Danoville with those of Marais and De Machy.

All that is known about Danoville is derived from his *L'Art de toucher*. In Paris, he lived in the rue Saint-Jacques, a short distance from the homes of De Machy and Rousseau.

On title page of the treatise, the title of *escuyer* is appended to Danoville's name, suggesting that he was a gentleman or a member of the French nobility.¹⁰⁷ Like Marais and Rousseau, Danoville was a student of Sainte Colombe and he was the first of his students to publish a treatise.¹⁰⁸ Although there is no mention of Marais in *L'Art de toucher*, it is important to consult this source because of Danoville's proximity to Sainte Colombe as well as other violists of the time.

Tremblement

In the fourth part of the *L'Art de toucher*, Danoville deals with ornamentation. Concerning the *tremblement*, he writes:

It is practised by means of *supposition*.¹⁰⁹ *Supposition* is anticipating the note that precedes it, the note upon which one makes the *tremblement*. For example, if there is a *tremblement* marked on the E, you anticipate on the F by placing the first finger on the E and the second on the F, which is the supposed note, and, while still holding the first [note as an] *appuyé* [sic], you are to let the bow glide for a moment, and then you agitate the second finger with an even agitation, and at the end you hurry it, I mean, execute it with a more precipitated *martellement* ... it is marked with a little comma.¹¹⁰

This *tremblement* probably corresponds to Marais' *tremblement*, considering Danoville's version of the ornament is similar in execution to De Machy's and shares the same symbol as both Marais and De Machy. Danoville, in describing the physical action of playing a

¹⁰⁷ The title of *escuyer* should not be confused with that of esquire in modern English usage: 'Aujourd'huy *Escuyer*, est le titre que portent les simples Gentilshommes. *Il est defendu de prendre la qualité d'Escuyer, si on n'est Gentilhomme ou noble.*' *Dictionnaire de l'Académie française*, 1st ed., vol. 1 (Paris, 1694), 391.

¹⁰⁸ 'Pour moy je seray gloire toute ma vie de souscrire à ses preceptes, comme à un Maistre duquel je tiens toute la Science que je possède pour la Violle.' Danoville, *L'Art de toucher*, 4. This quote appears in the *Preface* written in reference to Sainte Colombe.

¹⁰⁹ The term *supposition*, which is commonly used in French musical sources, refers to notes that do not make up part of the harmony such as passing notes. 'Supposition ... Lorsque plusieurs Notes montent ou descendent diatoniquement dans une Partie sur une même Note d'une autre Partie ; alors ces Notes diatoniques ne sauraient toutes faire Harmonie, ni entrer à la fois dans le même Accord : il y en a donc qu'on y compte pour rien, & ce sont ces Notes étrangères à l'Harmonie, qu'on appelle Notes *par supposition*.' (Supposition ... When several notes rise or fall diatonically in one part over the same note of another part, then these diatonic notes can not all make harmony, nor at the same time be part of the same chord; there are therefore those notes that count for nothing. It is these notes, foreign to the harmony, which are called notes by supposition.) Jean-Jacques Rousseau, *Dictionnaire de Musique* (Paris, 1768), 464.

¹¹⁰ 'il se pratique par le moyen de la Supposition ; Supposition est anticiper sur la Note qui precede celle sur laquelle se doit faire le Tremblement : Par Exemple s'il y a un Tremblement marqué sur le Mi, vous anticiperez sur le Fa, posant le premier doigt sur le Mi, & le second sur le Fa, qui est la Note suppose, & tenant toujours le premier appuyé, vous laisserez couler l'Archet un moment, en suite vous agiterez le second doigt avec une agitation égale, & sur la fin le presserez davantage, j'entend l'executer avec un martellement plus précipité ... on le marque par une petite virgule.' Danoville, *L'Art de toucher*, 39.

tremblement on the D string, provides the most detailed explanation for this ornament on the viol. Like De Machy, Danoville advocates performing the *tremblement* ‘with an even agitation’; however, unlike De Machy, Danoville specifies for an acceleration of the reiterations of the *tremblement* ‘at the end’ of the ornament.

What is unclear in Danoville’s description is the length and placement of the *appuy*: he simply explains its execution by letting the bow ‘glide for a moment’. While an anticipation of the *appuy* is also required, Danoville does not mention if he refers to an anticipation of time and/or pitch. As Danoville did not provide a realisation—he only showed the symbol for the ornament in a musical context—it is not possible to ascertain the placement of the *appuy* (Figure 14).

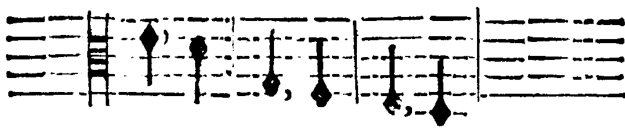


Figure 14 *Pratique du Tremblement* from Danoville *L'Art de toucher*, page 40.

Pincé

Danoville then explains the execution of an ornament he calls a *pincé*: ‘The *pincé* is done with an abrupt agitation by putting the finger back on the fret [after taking it off]. The number of strikes [*coups*] is governed by the value of the notes, it is marked with a little cross.’¹¹¹ Although the explanation of this ornament is unclear, Danoville’s *pincé* probably corresponds to Marais’ *batement* because its explanation—the repeated action of finger returning to the fret—best resembles Marais’ *batement*. The fact that it is marked with a cross, the same symbol as Marais, further supports this idea. Moreover, there is evidence for the use of the term *pincé* by harpsichordists to describe this kind of ornament. Chambonnières uses the term *pincement* and D’Anglebert uses the term *pincé*, as seen in their table of ornaments (Figure 7 & Figure 8, above).¹¹² While De Machy has recourse to plucked instrument sources to explain his ornaments, it appears that Danoville may have chosen to use harpsichord sources instead for his terminology. Although Danoville’s entire explanation of the *pincé* is extremely short, and does not specifically address single or double reiterations of the ornament like De Machy, the information provided suggests multiple reiterations.

¹¹¹ ‘Le Pincé se fait avec agitation brusque, remettant le doigt sur la Touche, le nombre de ses coups doit ester réglé par la valeur des Notes, on le marque par une petite Croix.’ *ibid.*, 40–41.

¹¹² See pages 45 and 46.

Battement

Danoville also describes an ornament he calls a *battement* [sic]: ‘The *battement* is marked by a long, drawn out circumflex accent ... it is made by pressing the finger against the one that is placed on the fret, and letting the bow glide for a moment; we then move the finger with an even agitation [thus touching the string above the fret], and it [the finger] is lifted before the bow finishes its movement.’¹¹³ As the explanation for this ornament is similar to De Machy’s *tremblement sans appuyer*—both Danoville and De Machy describe ‘pressing a finger against another’—this ornament probably corresponds to Marais’ *pincé* or *flatement*. Unlike De Machy’s explanation, Danoville pays particular attention to the movement of the finger and the bow, which provides for a deeper understanding of the ornament in regard to how long the ‘agitation’ or the oscillation of pitch is to be sustained.

Balancement de main

Danoville then explains an ornament he calls the *balancement de main*:

The *balancement de main* is very closely related to the *battement* [sic] ... it is made with the fourth finger, which remains leaning on the fret necessary for sounding without lifting it, and while slightly relaxing the thumb—which presses on the underside of the neck—one agitates the hand by a little rocking [*balancement*]. Note that one must not stop the bow, no more than in the *tremblement*. One usually marks [the ornament] with the following sign.¹¹⁴

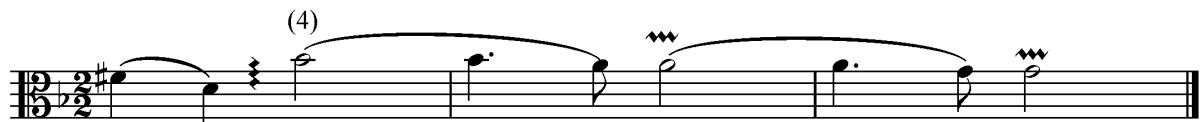
Unfortunately, the sign for the *balancement de main* is not included in Danoville’s treatises, perhaps an oversight by Danoville or the publisher Christophe Ballard. Danoville’s *balancement de main* probably corresponds to Marais’ *plainte* because their explanations for the ornament are similar: both composers use the same verb *balancer* in their descriptions. Other evidence of the use of this term to describe a similar ornament is found in Loulié’s *Elements* for the ornament *balancement*: ‘The *balancement* is two or more small gentle and slow *aspirations* [term used by De Machy for this ornament] that are [done] on a note without

¹¹³ ‘Le Battement se marque par un accent circonflexe tiré en longueur ... Le Battement se fait en serrant le doigt contre celui qui est posé sur la Touche, & laissant couler l’Archet un moment, on fait en suite mouvoir ce doigt avec une agitation égale, & on le leve avant que l’Archet finisse son mouvement.’ *ibid.*, 41–42.

¹¹⁴ ‘Le Balancement de main a beaucoup de rapport au Battement ... il se fait du quatrième doigt, lequel demeure appuyé sur la touche nécessaire de sonner sans l’abandonner, & relaschant un peu le Pouce qui serre le dessous du Manche, on agite la main par un petit Balancement : Remarquez qu’il ne faut pas arrêter l’Archet, non plus qu’au Tremblement, on le marque ordinairement par le Signe suivant.’ *ibid.*, 45.

changing its pitch [to another note]'.¹¹⁵ Again, Danoville's explanation offers a similar but more detailed physical description in the execution of the ornament.

As Danoville believes that *battement* is closely related to the *balancement de main*, the ornament seems to be an extension of the *battement* and is likely treated in much the same way; after all, both ornaments result in an oscillation of pitch. Evidence of this view of this ornament can be seen in Marais' music, where Marais' *plainte* and *pincé* or *flatement* are used interchangeably. When the *pincé* or *flatement* cannot be done on the fourth finger, Marais prescribes a *plainte* instead (Example 16).



Example 16 *Tombeau de M^r. Meliton* from Marais *Pièces à une et à deux violes*, bar 25–27, page 119.

Port de voix

Danoville also explains the *port de voix*, for which he provides an illustration and which he notates with what may be regarded as *notes perduës* (Figure 15): '[The *port de voix*] is made by cutting by half the note which precedes the one on which we will carry the voice [*porter la Voix*], and by taking the last half [of the preceding note] one slurs it with the one that follows ... the famous authors do not use any other method.'¹¹⁶ Danoville's *port de voix* probably corresponds to both of Marais' version of the ornament because their execution is similar: the ornaments result in either an ascending or descending note. However, unlike Marais and De Machy, Danoville clearly treats the *port de voix* as a pre-beat ornament.



Figure 15 An illustration of the *port de voix* from Danoville *L'Art de toucher*, 42.

¹¹⁵ 'Le Balancement sont deux ou plusieurs petites aspirations douces & lentes qui se font sur une Note sans changer le Son.' Loulié, *Elements*, 73.

¹¹⁶ 'Il se fait en coupant la moitié de la Note, qui precede celle sur laquelle on va porter la Voix, & prenant la dernière moitié on la lie avec celle qui suit ... les fameux Auteurs ne se servent pas d'autre Methode.' Danoville, *L'Art de toucher*, 42.

While this information may make Danoville's assertion concerning 'famous authors' appear unreliable, it is possible that Danoville was not referring to either Marais or De Machy; after all, it is unlikely that either composer would have been regarded as famous by Danoville, being such new composers with only their first books published at that time. Danoville's explanation of the *port de voix* shows that his version of the ornament is more similar to the *ports de voix* of singer-composers like Lambert and Bacilly (below), suggesting that at least some of his ideas on ornamentation may be influenced by the older vocal traditions. This idea is supported by Danoville's view on the role of the *port de voix* as an ornament for the voice: 'The *port de voix* is an important *liaison* in singing, without its help it would be impossible to sing or play with precision.'¹¹⁷

Coulé de doigt

Danoville also includes an explanation of an ornament he calls the *coulé de doigt*: 'One makes it with the third finger, which, being leant on the note necessary for sounding, slides gently until the next fret without leaving the string. It is marked with a line in the following example; it is never practised descending.'¹¹⁸ Like with the *balancement de main*, the symbol for the *coulé de doigt* also does not appear (Figure 16). Danoville's *coulé de doigt* probably corresponds to Marais' version of the ornament because they are both used in similar contexts, that is, between slurred notes that are a semitone apart (Example 17).



Figure 16 The attempt at a realisation of *coulé de doigt* that accompanies the explanation of the ornament from Danoville's *L'Art de toucher*, 43.



Example 17 *Prelude* from Marais *Pièces à une et à deux violes*, bar 11–12, page 10.

¹¹⁷ 'Le Port de Voix fait une grande liaison dans le Chant, & sans son secours il est impossible de chanter, ny jouer avec propreté.' *ibid.*

¹¹⁸ 'on le fait du troisième doigt, qui estant appuyé sur la Note nécessaire à sonner coule doucement jusqu'à la Touche prochaine, sans abandonner la Corde, on le marque par ce Trait qui est dans l'Exemple suivante, on ne le pratique jamais en descendant.' *ibid.*, 43.

Although Danoville appears to be discussing the same ornament as Marais, Marais does not treat the ornament in exactly the same way. Marais does not solely prescribe the use of the third finger to the ornament; in fact, he uses it on different fingers, depending on the context of the music. Example 18 shows where Marais uses the ornament on the first finger. Perhaps Danoville is simply making an example of the ornament by its use with the third finger, being the finger that usually performs this ornament; after all, this ornament occurs most often on the third finger in Marais' *Pièces à une et à deux violes*.



Example 18 *Rondeau* from Marais *Pièces à une et à deux violes*, bar 13–14, page 45.

Chapter 4

Historical Sources on Viol Ornamentation: the Viol and Vocal Treatises

Introduction

This chapter sets out to examine the views on ornamentation of Rousseau, Loulié and Bacilly. Unlike the historical writers mentioned in the previous chapter, who only wrote viol treatises, both Rousseau and Loulié also wrote vocal treatises, which are referred to by them in their viol treatises for additional information. Although Bacilly did not write a viol treatise, his information on ornamentation in his vocal treatise is significant to this study because vocal practices of the time played an important part in the development of ornamentation for other instruments, especially the viol. As a result, Bacilly's explanations of the *port de voix* and *cadence* provide further clarification of the corresponding ornaments that are described in the viol literature. In addition, Bacilly had demonstrable links with both Marais and Rousseau through singer Michel Lambert. For these reasons, it is necessary to review the information from the viol and vocal treatises, which casts further light on the aspects of ornamentation considered above.

Jean Rousseau

Like Marais and Danoville, Rousseau was a student of Sainte Colombe and, as seen in the *Réponce*, was an ardent supporter of his teacher's method of viol playing.¹ Like Danoville, he did not publish any music during his lifetime and none of his music has survived in manuscript. He did, however, publish two treatises: a vocal treatise entitled *Méthode claire, certaine et facile pour apprendre à chanter la musique* and the *Traité de la viole*.² Information from both treatises allows us to compare Rousseau's views with those of his contemporaries.

Like De Machy and Danoville, Rousseau worked in close proximity to Marais and other violists of the time. In 1676, Rousseau moved from his hometown of Moulins in the Bourbonnais to Paris,³ where he lived with the luthier Michel Colichon in the *rue de la*

¹ Rousseau, *Réponce*.

² Rousseau, *Méthode claire*; Rousseau, *Traité*.

³ 'Il demande si c'est dans mon Village que j'ay appris ce que j'avance; mais il faut lui apprendre que la Capitale du Bourbonnais.' Rousseau, *Réponce*, 8.

Harpe, a short distance from the homes of De Machy and Danoville.⁴ It was at some point after this that he met Sainte Colombe and began having lessons with him, albeit for only one month.⁵ It is unlikely that he met Marais through Sainte Colombe while studying with him; by the time Rousseau had arrived in Paris, Marais was probably no longer studying with Sainte Colombe as he was already a court musician. However, the fact that Marais was mentioned in both Rousseau's *Traité* and *Réponce* suggests that he was certainly well aware of Marais' abilities and probably knew him personally. For instance, Rousseau, in discussing the different types of *ports de main*, writes about several violists' views on this technique, including Marais:

Monsieur Marais, who learnt from Monsieur de Sainte Colombe, recognises one *port de main* only; the late Monsieur Meliton, who also learnt from Monsieur de Sainte Colombe and who perfectly knew the characteristics of the viol, never said nor taught that there was such a thing as two *ports de main*; finally I call here on Monsieur des Fontaines and all those who learnt from Monsieur de Sainte Colombe.⁶

In praising the abilities of Sainte Colombe, Rousseau singles out Marais amongst Sainte Colombe's students for his exceptional skill as a violist:

Thus we cannot doubt that it is by following in his [Sainte Colombe's] footsteps, that the most skilful of these times have perfected themselves; in particular Monsieur MARAIS, whose knowledge and whose beauty in performance distinguish him from all others, making him justly admired by all those who hear him.⁷

Unlike Marais and Danoville, Rousseau's first publication was a vocal treatise; Rousseau was probably a singer before he began to play the viol, which he took up only three years before his first lessons with Sainte Colombe in Paris.⁸ If he began having lessons with Sainte Colombe immediately after his arrival in Paris, Rousseau would have started on the viol in 1673 at the earliest. Compared to many of the other violists mentioned in this study,

⁴ 'Je logeais chez le bon homme Colichon Luthier qui demeurait en ce temps-l'a au bas de la rue de la Harpe.' *ibid.*, 3.

⁵ See footnote 15, page 4.

⁶ 'Monsieur Marais qui a appris Mósieur [sic] de Sainte Colombe ne recónoist [sic] qu'un Port de main, feu Monsieur Meliton qui avoit encore appris de Monsieur de Sainte Colombe & qui cónoissoit [sic] parfaitemét [sic] le carractere de la Viole, n'a jamais dit ny enseigné qu'il y eut deux Ports de mains, enfin j'appelle icy Monsieur des Fontaines & tous ceux qui ont appris de Monsieur de Sainte Colombe.' Rousseau, *Réponce*, 2.

⁷ 'On ne peut pas aussi douter que c'est en suivant ses traces que les plus habiles de ce temps se sont perfectionnez, particulièrement Monsieur MARAIS, dont la science & la belle execution le distinguent de tous les autres, & le font admirer avec justice de tous ceux qui l'entendent.' Rousseau, *Traité*, 25.

⁸ 'J'ay appris de Monsieur de Sainte Colombe il y avait trois ans que je jouais de la Viole.' Rousseau, *Réponce*, 3.

Rousseau was thus a relative newcomer to the viol. When questioned about his abilities on the viol, he did not mention any other teacher, but in his defence says:

To that I answer that I have been living in Paris for twelve years and that not finding myself endowed with a spirit or inclination to advance myself through manipulation or through women's intrigues, nor by wine which is the usual way of getting acquainted with people, I thought myself obliged to make all possible efforts to acquire some credit through my work, and having convinced myself of that necessity, I applied myself ceaselessly and with so much regularity that for ten years now I have not given myself one day of respite. I now ask if assiduous work like that, allied with some natural disposition cannot have given me enough enlightenment to perform in public.⁹

It seems Rousseau is claiming—after his initial one month of lessons with Sainte Colombe—that he was able to develop his skill as a violist purely by private practice and without lessons. While it is not known if this was usual or even plausible, the ‘ten years’ of work in Paris would certainly have enabled him to familiarise himself with the ornamentation practice of other violists, such as those mentioned in the *Réponse*, suggesting that Rousseau's treatise is a valuable contemporary source for ornamentation practice.

Cadence

Although most of the pertinent information on the *cadence* and *port de voix* is contained in the *Traité*, Rousseau intended the readers of his viol treatise to seek out his previous vocal *Méthode* for more detailed information: ‘Those who want to know more about the rules for the *cadence* and *port de voix* of which we are about to speak, will find that my *Méthode* of music will satisfy them.’¹⁰ This was probably done as a promotional tactic to encourage sales and awareness of his previous publication. For this reason, it has been necessary to consult the *Méthode* for further information concerning these ornaments.

Rousseau explains that he does not use the term *tremblement*, but prefers *cadence* to describe the same ornament. Instead of using the comma to notate the *cadence*, Rousseau uses

⁹ ‘A cela je répons qu'il y a douze ans que je suis demeurant à Paris, & que ne me trouvant pas un esprit ny une inclination propre à m'avancer par brigues, par l'intrigue des femmes, ny par le Vin qui est le moyen ordinaire pour faire connoissance avec le monde, je cru estre obilgé de faire tous mes efforts pour m'aquerir quelque merite par le travail, & m'estant convaincu moy-mesme de cette necesité, je m'y suis appliqué incessamment & avec tant d'assiduité que depuis dix ans je ne me suis pas donné un jour de relache; Je demande maintenant si un travail assidu comme celuy l'a, joint à quelque disposition naturelle n'est pas capable de m'avoir donne assez de lumiere pour paroistre en public.’ *ibid.*, 8.

¹⁰ ‘Ceux qui voudront sçavoir plus au long les Regles de la Cadence & du Port de Voix dont nous allons parler, trouveront dans ma Methode pour la Musique dequoy les satisfaire.’ Rousseau, *Traité*, 85.

the cross in his viol treatise and the letter *t* in his vocal treatise. In his vocal *Méthode*, he explains the reason for using the term *cadence*:

The *tremblement* is a *battement* or *agitation* of the voice on certain pitches which would naturally be trilled [treublés (sic)] to ornament the melody [of a song], particularly at the *cadences* from which the *tremblement* is almost inseparable, and, as it is not played in any other way except in the course of the song, one usually calls the *tremblemens*: [sic] *cadences*. This is why in the following rules, when I speak simply of the *cadence*, I mean the *tremblement*, and when I say *cadence parfaite*, I mean the *cadence* formed by the notes of the melodic line as above.¹¹

Rousseau asserts that ‘there are two kinds of *cadence*; namely, the *cadence avec appuy* and the *cadence sans appuy*’.¹² Rousseau provides the following instruction for performing the *cadence avec appuy*:

The *cadence avec appuy* is made when the finger, which must trill [*trembler*] the *cadence*, leans [appuye] a little before the trill on the note that is immediately above the one that requires the *cadence*. Thus, to make a *cadence* on the *si*, it is necessary to lean and trill on the *ut*. To make a *cadence* on the *ut*, it is necessary to lean and trill on the *re*, and so on with the others.¹³

The *Méthode* presents a deeper explanation of the ornament:

The *cadence avec un* [sic] *appuy* is made by anticipating the value and the pitch, nominating a note [by taking] a part of the value of those that precede it, on the pitch of the note that is located immediately above it; or solely by anticipating the pitch.¹⁴

Rousseau’s *cadence* probably corresponds to Marais’ *tremblement* because its explanation is similar to De Machy’s and Danoville’s *tremblement*. Furthermore, Rousseau’s explanation for the use of the ornament—‘at the *cadences* from which the *tremblement* is almost

¹¹ ‘Le Tremblement est un battement ou agitation de la voix sur certain Sons qui naturellement veulent estre treublés pour l’agrément du Chant ; particulièrement aux Cadence dont le Tremblement est preque inséperable ; & comme il ne s’y fait point d’une autre manière que dans la suite du Chant, on appelle ordinairement les Tremblemens, Cadences. C’est pourquoy dans les Régles suivantes quand je parleray simplement de Cadence, j’entens le Tremblement : & lorsque je diray Cadence parfaite, je veux dire la Cadence formée par le Chant des Notes comme cy-dessus.’ Rousseau, *Méthode claire*, 54.

¹² ‘Il ya deux sortes de Cadence ; Sçavoir la Cadence avec appuy, & la Cadence sans appuy.’ Rousseau, *Traité*, 76.

¹³ ‘La Cadence avec appuy se fait lors que le doigt qui doit trembler la Cadence, appuye un peu avant que de trembler, sur la Note qui est immediatement au dessus de celle qui demande une Cadence. Ainsi pour faire une Cadence sur le *Si*, il faut appuyer & trembler sur *l’Ut* ; & pour faire une Cadence sur *l’Ut*, il faut appuyer & trembler sur le *Ré*. Et ainsi des autres.’ *ibid.*

¹⁴ ‘La Cadence avec un Appuy se fait ou par anticipation de Valeur & de Son, nommant une Note sur une partie de la Valeur de celle qui la précède, & sur le Son de celle dont la situation est immédiatement au dessus d’elle, ou seulement par Anticipation de Son.’ Rousseau, *Méthode claire*, 54.

inseparable’—provides the context where this ornament is often found, as seen in the previous examples by Marais and De Machy (Example 3 & Example 4, above).¹⁵

Rousseau’s explanation of the *cadence avec appuy* shows that the ornament can be played as both on-beat and pre-beat ornament; it is possible to place the *appuy* by means of ‘anticipating the value and the pitch’ or ‘solely by anticipating the pitch’. This pre-beat treatment of the *cadence* is perhaps what Danoville was referring to in his description of his *tremblement*, where the *appuy* acts as an anticipatory note (Figure 17).¹⁶ Although most realisations of *cadences* by Rousseau are depicted with pre-beat *appuys*, Rousseau also includes some examples in the *Méthode* with an on-beat *appuy* (Figure 18). There are even more examples of the on-beat *appuy* in the *Méthode*; however, they only appear in pre-1691 editions.¹⁷ Considering that on-beat *appuys* would have been more common in music during the eighteenth century, it is curious that Rousseau omitted these examples in his later editions.

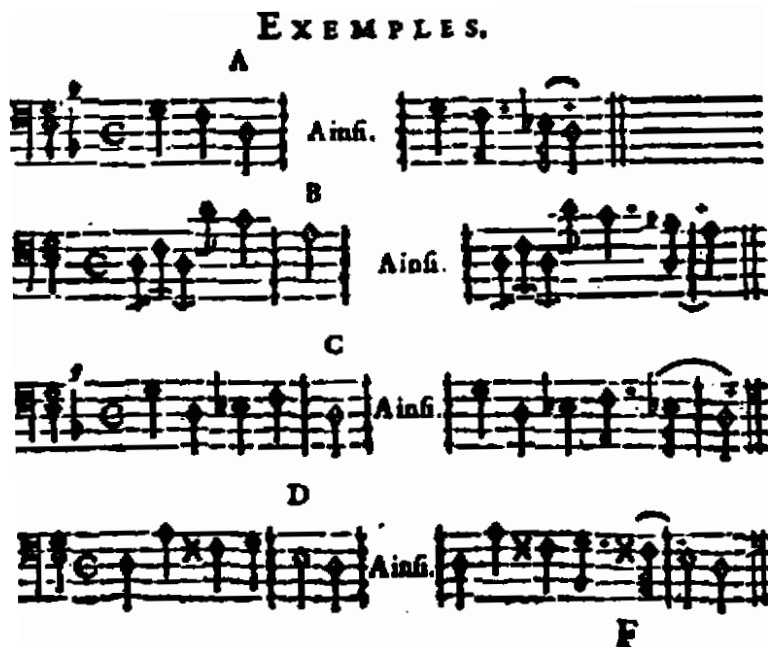


Figure 17 Examples of the placement of the *appuy* in the *cadence avec appuy* from *Traité de la viole*, page 81.

¹⁵ See page 54.

¹⁶ See footnote 110, page 63.

¹⁷ Robert A. Green, ‘Annotated translation and commentary of the works of Jean Rousseau: a study of late seventeenth century musical thought and performance practice’ (PhD diss., Indiana University, 1979), 229–230.



Figure 18 Realisation of the *cadence avec appuy* that is depicted as an on-beat ornament from *Méthode*, page 57.

Cadence sans appuy

Concerning the *cadence sans appuy*, Rousseau simply writes: ‘The *cadence sans appuy* is made like the preceding ornament but leaving out [*retrenchant*] the *appuy*.’¹⁸ Rousseau’s explanation in his *Méthode* further clarifies the meaning of this ornament: ‘The *cadence sans appuy* is made on the natural pitch of the note only by the agitation of the voice.’¹⁹ Although Danoville uses the term ‘agitation’ to explain his *balancement de main*, *battement* and *pincé*—thus using the same term for both mordent and vibrato-like ornaments—it seems clear that Rousseau is referring to a trill-like action because the only other time he uses the term ‘agitation’ in the *Méthode* is when he is describing the *tremblement*.²⁰

Rousseau then explains the rules for using the *cadence sans appuy* and also directs his readers to his *Méthode* where his rules are explained at greater length:

The *cadence sans appuy* is used when notes are rising, when they are on the same degree, and even when they are descending—particularly in fourths, fifths or sixths—when they are short and are not dotted; because all notes which are dotted while descending, or on the same degree, can be trilled [*tremblées*] with an *appuy* by anticipating the pitch, as far as the beat permits. The *cadence sans appuy* is practised on all occasions of gay airs like the Menuet, in the measure of 3/4, 3/8, and those that are similar; if the *appuy* is used, it must be very light.²¹

The *cadence sans appuy* seems to be an ornament that has a specific function when notes are ascending or descending by particular intervals; Rousseau marks in an example where this ornament should be used (Figure 19). It can also be used in fast pieces, where there is little time to place or perform an *appuy*.

¹⁸ ‘La Cadence sans appuy se fait comme la precedente, en retrenchant l’appuy.’ Rousseau, *Traité*, 83.

¹⁹ ‘Et la Cadence sans Appuy se fait sur le Son naturel de la Note par la seule agitation de la Voix.’ Rousseau, *Méthode claire*, 54.

²⁰ See footnote 11, page 72.

²¹ ‘La Cadence sans appuy se fait quand les Notes montent, quand elles sont sur un même degré, & même quand elles descendent ; particulièrement d’une Quarte, d’un Quinte, ou d’une Sixte, lorsqu’elles sont brèves & ne sont pas pointées, car toute Note qui a un point en descendant, ou sur le mesme degré, peut estre tremblée ave Appuy par Anticipation de Son, autant que la Mesure le permet. La Cadence sans appuy se pratique en toutes rencontres aux Airs gays comme aux Menuet, à la Mesure de Trois pour Quatre, Trois pour Huit, & autres semblables ; Et si l’on y pratique l’appuy, il doit estre fort leger.’ Rousseau, *Méthode claire*, 56.

There is also another situation where the *cadence sans appuy* is to be used: ‘It is necessary to note that all cadence notes that are encountered under a slur must be trilled without an *appuy*.’²² Although this information is only found in the *Méthode*, it is likely that this instruction would be applicable to all of Rousseau’s slurred *cadences* because the examples that he provides in the *Méthode* of the different *cadences* belong to the same kind as those used in the *Traité*.



Figure 19 Examples of the placement of the *cadence sans appuy* from *Traité de la viole*, page 84.

Port de voix

As for the *port de voix*, Rousseau’s instructions in the *Traité* refer to the physical movement of the finger and bow: ‘The *port de voix* is made by giving two different strokes of the bow on a note, and letting the finger fall on the following note around the middle of the bow stroke.’²³ Rousseau provides further instructions in context and even realisations, which show the *port de voix* as a pre-beat ornament (Figure 20 and Figure 21); however, this does not appear to be the whole story, as in the *Méthode*, he also provides information and examples of the on-beat *port de voix* (Figure 22): ‘The *port de voix* by anticipation of pitch only is made when ascending from a short note to a note which is worth twice the double of its value or more, like from a quaver or semiquaver to a dotted crotchet or minim.’²⁴

²² ‘Il faut remarquer que toutes les Notes cadencées qui se rencontrent sous une liaison doivent estre trembles sans appuy.’ *ibid.*, 57.

²³ ‘Le Port de Voix se fait en donnant deux coups d’Archet differents sur une Note, & laissant tomber le doigt sur la Note suivante environ à la moitié du coup d’Archet.’ Rousseau, *Traité*, 85.

²⁴ ‘Le Port de voix par Anticipation de Son seulement: se fait en montant d’une Note breve à une qui vaut deux fois le double de sa valeur ou plus, comme d’une Croche ou double Croche à une Noire pointée ou à une Blanche.’ Rousseau, *Méthode claire*, 52.



Figure 20 An example where the *ports de voix* will be applied from *Traité de la viole*, page 86.



Figure 21 A realisation of the *ports de voix* of the preceding example from *Traité de la viole*, page 87.



Figure 22 Example of the *port de voix* that is depicted as an on-beat ornament from *Méthode*, page 52.

This omission from the *Traité* is surprising because it is precisely this type of *port de voix*, as the result of short preceding notes, that seems to appear in the music of Marais and De Machy. Rousseau was certainly aware of the music and ornamentation styles of both Marais and De Machy. In Rousseau's *Réponse*, he commented on Marais' *pièces* and how

The *martellement* is always inseparable from the *port de voix* because the *port de voix* must always conclude with a *martellement*. This is an ornament that the voice makes naturally by means of a small agitation of the throat when finishing the *port de voix*. This is why instruments must imitate the voice.²⁸

Although this method of concluding the *port de voix* with a *martellement* also applies throughout Marais' and De Machy's music, it must be noted that Rousseau's *ports de voix*, as described in the *Traité*, are pre-beat ornaments. Therefore, Rousseau is really describing a different kind of ornament (Example 19). Despite this, Rousseau's explanation of the *martellement* in reference to the voice provides a deeper understanding of the ornament in the form of justification for its use when coupled with the *port de voix*, that is, an imitation of what the voice does naturally when concluding a *port de voix*. However, unlike De Machy, who differentiates between single and double *martellemets*, Rousseau's explanation implies multiple reiterations for all *martellemets*.

The image shows four staves of musical notation in bass clef with a common time signature (C). The first staff, labeled 'Original', shows a sequence of four notes: a quarter note, a quarter note, a half note, and a whole note. The second staff, 'Pre-beat port de voix', shows the same sequence but with a slur over the last three notes. The third staff, 'With single martellement', shows the same sequence with a slur over the last three notes and a single eighth-note tremolo (martellement) at the end of the whole note. The fourth staff, 'With double martellement', shows the same sequence with a slur over the last three notes and two eighth-note tremolos at the end of the whole note.

Example 19 Realisation of Rousseau's pre-beat *port de voix* with concluding single and double *martellemets*.

Batement

Rousseau refers to the voice in the explanation of an ornament he calls the *batement*:

The *batement* is made when two fingers are pressed against each other, one leant [*appuyé*] on the string, while the next [finger] beats it very lightly. The *batement* imitates a certain gentle agitation of the voice on the tone; this is why it is practised in all situations when the value of the note permits. It must last as long as the note.²⁹

²⁸ 'Le Martellement est toûjours inseparable du Port de Voix, car le Port de Voix se doit toûjours terminer par un Martellement. C'est un agrément que la Voix fait naturellement par une petite agitation du gozier, en terminant le Port de Voix, c'est pourquoy les Instruments doivent l'imiter.' *ibid.*, 87-88.

²⁹ 'LE BATEMENT se fait lors que deux doigts estant pressez l'un contre l'autre, l'un appuyé sur la chorde, & le suivant la bat fort legerement. Le Batement imite une certaine agitation douce de la Voix sur le Sons ; c'est

Rousseau's *batement* probably corresponds to Marais' *pincé* or *flatement* because its explanation is similar to both De Machy's *tremblement sans appuyer* and Danoville's *battement*. Although all three writers explain the ornament slightly differently, they all refer to the pressing of one finger against another. Rousseau also uses the term 'agitation', but differentiates it from the usual way he describes reiterations of his *tremblement* or *martellement* by specifying that it 'imitates a certain *gentle* agitation of the voice'. It should be noted, however, that, unlike Rousseau, Danoville prefers this ornament to stop momentarily before the end of the bow stroke.

In Marais' music, the *pincé* or *flatement* is notated at carefully selected places; it is thus not an ornament that is used 'in all situations', as Rousseau suggests. While Rousseau's explanation therefore seems to be at odds with Marais' practice, it must be noted that Rousseau's *Traité* was written with a different purpose in mind. Much of the information regarding ornamentation that Rousseau provides teaches the reader how and when to add ornaments to music that did not contain them. This kind of improvised ornamentation did not become the usual practice in French viol music, as seen in the works of Marais, Sainte Colombe, Antoine Forqueray and other later viol composers, who filled their pieces with their own ornaments. This difference in the purpose of his treatise, however, does not invalidate its use as an important source of information for understanding the proper execution of ornaments.

Langueur

Rousseau also provides instructions for an ornament he calls a *langueur*:

The *langueur* is made by altering [*variant*] the position of the finger on the fret. It is usually when the player must play a note with the little finger, and the metre permits its use. It must last as long as the note. This *agrément* is a substitute for the *batement*, which cannot be executed when the little finger is used [*appuyé*].³⁰

Rousseau's *langueur* probably corresponds to Marais' *plainte* because Rousseau's description is similar to Marais', especially in regard to its execution with the little finger.³¹ Furthermore,

pourquoy on le pratique en toutes rencontres quand la valeur de la Note le permet, & il doit durer autant que la Note.' *ibid.*, 100–101.

³⁰ 'La *Langueur* se fait en variant le doigt sur la Touche. On la pratique ordinairement lors qu'on est obligé de toucher une Note du petit doigt, & que la Mesure le permet ; elle doit durer autant que la Note. Cet *Agrément* est pour suppléer au *Batement* qu'on ne peut faire quand le petit doigt est appuyé.' *ibid.*, 101.

³¹ See footnote 77, page 41.

both Rousseau and De Machy use the same term *variant* to describe the action. Like Danoville, who wrote that ‘the *balancement de main* [Marais’ *plainte*] is very closely related to the *battement* [Marais’ *pincé* or *flatement*], Rousseau also emphasises this closeness by calling for the *langueur* to be a ‘substitute’ for his *batement*. This information further supports the view that these two ornaments can be used interchangeably, as shown previously in Marais’ example (Example 16, above).³²

Plainte

In explaining the *plainte*, Rousseau refers to the emotional quality of the ornament:

The *plainte* is done by dragging [*traisnant*] the finger on the string from one fret to the next one below it without lifting [the finger]. This *agrément* is only suited to *pièces* of melody and harmony, for in accompaniment one should not practise it, or it must be done rarely, and with a great deal of prudence and knowledge in languishing [music], so that it does not result in any ill effects against the other parts. This *agrément* is done in proceeding by major and minor semitones; it is very touching and pathetic because it touches as it passes through the enharmonic degrees.³³

Despite the different terms used—Danoville uses *coulé* (sliding) instead of *traisnant* (dragging)—Rousseau’s *plainte* probably corresponds to Marais’ and Danoville’s *coulé de doigt* because of its similar description involving the movement of the finger from one fret to the next, that is, between notes a semitone apart.

At first glance, this explanation by Rousseau seems to imply a downward ‘dragging’ of the finger to a lower pitch.³⁴ If this were the case, this ornament is in direct conflict with what Danoville said about the *coulé de doigt*, which is ‘never practised descending’.³⁵ More likely, Rousseau is speaking about the physical placement of the fret on the instrument as viewed on vertical fingerboard, where a lower fret produces a higher pitch.

³² See page 66.

³³ ‘*La Plainte* se fait en traissant le doigt sur la chorde d’une Touche à l’autre prochaine en descendant sans le lever. Cét Agrément n’est propre que pour les Pièces de Melodie & d’Harmonie ; car dans l’Accompagnement on ne doit pas le pratiquer, ou ce doit estre rarement, & avec beaucoup de prudence & de connoissance dans des languissans, afin qu’il n’en resulte aucun mauvais effet contre les autres Parties. Cét Agrément se fait en procedant par Semitons Majeurs & Mineurs : Il est fort touchant & patetique, parce qu’il touché en passant les degrez Enharmoniques.’ Rousseau, *Traité*, 101.

³⁴ The usual interpretation of this Rousseau’s *plainte* is in regard to its use in ‘descending passages’ as derived from an alternative translation: ‘The *plainte* is made in descending passages by sliding the finger from one fret to another without raising it.’ Green, ‘Annotated’, 378.

³⁵ See footnote 118, page 67.

Étienne Loulié

Although Étienne Loulié is primarily known nowadays for his theoretical writings, such as the *Elements ou Principes de Musique* and *Nouveau système de musique*,³⁶ an undated manuscript on viol playing by him also remains. His *Méthode pour apprendre à jouer de la viole* is probably a work that was meant for publication, but was not completed because of his death. In addition to the usual instructional material for viol playing, Loulié makes references to his *Elements*, Rousseau's *Traité* and Marais' *Pièces*, allowing us to date this manuscript to after 1696, making this work the latest treatise for the bass viol in France.

Like Marais, Loulié received his initial musical training as a choirboy; however, there are some inconsistencies in the historical information: it is not certain with whom Loulié studied. According to fellow theorist Sébastien de Brossard, a close friend of Loulié's to whom he bequeathed his collection of music and writings:

M^r Loulié came from Paris and was brought up as a choirboy at the Sainte Chapelle in the aforementioned city under M^{essrs} Ouvrard and Chaperon [sic]. Since M^r Ouvrard was as good a theorist as a practitioner, it was apparently from him that M^e Loulié acquired this taste and his inclination for the theory of music, which he maintained until the end of his life.³⁷

According to Michel Brenet, since Chaperon did not enter the Sainte Chapelle until 1679, Eustache Gehenault is the more likely to have been the person with whom Loulié would have studied. Gehenault is known to have left the Sainte Chapelle in 1663, having been succeeded by Chaperon in the same year.³⁸

Like Marais, Loulié asked permission to leave the choir school with the main purpose of pursuing other musical activities. It is generally accepted by scholars that Loulié was a choirboy from about 1663 to 1673.³⁹ Details on his departure from the Sainte Chapelle on the 20 September 1673 state: 'On this day, the company [church council] has allowed Estienne Loulier [sic], senior choirboy, to leave the robe of choirboy, and they gave him a wage of the sum of 150 l[ivres].'⁴⁰ Loulié eventually attained a position at the court of Marie de Lorraine,

³⁶ Loulié, *Elements*; Étienne Loulié, *Nouveau système de musique ou nouvelle division du monocorde* (Paris, 1698).

³⁷ 'Ce M^r Loulié estoit de Paris et avoit esté élevé enfant de choeur a la S^{te} Chapelle de lad. [ladite] Sous ville sous M^{rs} ouvrard et chaperon. Comme M^r ouvrard estoit aussi bon Theoricien que praticien, ce fut apparemment de Luy que M^e Loulié tira ce gout et cette inclination pour La Theorie de la musique quil a conserveé [sic] jusquel a la fin de sa vie.' Sébastien de Brossard, *Catalogue. Des livres de musique théorique et pratique* (Paris, 1724), 273.

³⁸ Brenet, *Les musiciens*, 351.

³⁹ Albert Cohen and Catherine Cessac, 'Loulie, Etienne,' *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/17040> (accessed 5 September 2011).

⁴⁰ '20 septembre 1673. « Ce jour la Compagnie a permis à Estienne Loulier, grand enfant de choeur, de quitter la

Duchess of Guise, where he played the flute, keyboard and viol.⁴¹ Being a *musicien ordinaire* at the Hôtel de Guise would have allowed Loulié to be in close proximity to other musicians in Paris, thus enabling him to gain knowledge of the ornamentation practices from other musicians.

In the *Méthode*, Loulié lists the ornaments for the viol: ‘The *tremblement*, the *martellement*, the *flatté*, the *Languer*, the *Plainte*, the *Coulé*, the *Chute*, the *port de voix*, the *accent*, &c.’⁴² He then provides a realisations for some of these ornaments (Figure 24) and produces another list towards the end of the document:

- Cadence ou Tremblement
- Le Port de voix
- L’aspiration ou [accent]
- La plainte
- La Chute
- La Double Cadence
- Le Martellement
- Le Battemen ou flatté
- La Languer ou Coulé su [sic] la violle⁴³

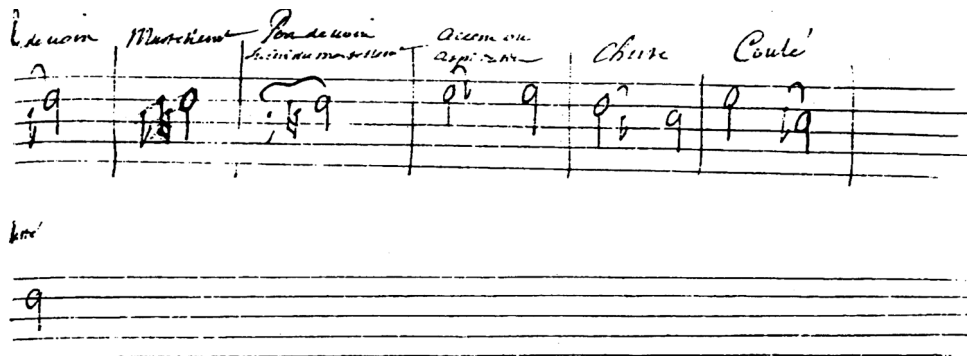


Figure 24 Realisations of the *port de voix*, *martellement*, *port de voix suivi de martellement*, *accent or aspiration*, *chute*, *coulé* and *flatté* from Loulié’s *Méthode*, 216.

Not all the information about ornamentation is contained in the *Méthode*, however; Loulié intended the descriptions given there to be supplemented by reference to his earlier *Elements*: ‘I shall not give definitions of the Graces here. Those who want to know about them can read “The Elements of Music”’.⁴⁴ Like Rousseau, Loulié probably did this to

robbe d’enfant de chœur, et luy a donné en recompense la somme de 150 l. » Brenet, *Les musiciens*, 223.

⁴¹ Patricia Ranum, ‘A Sweet Servitude: A Musician’s Life at the Court of Mlle de Guise,’ *Early Music* 15, no. 3 (1987).

⁴² Gordon J. Kinney, ‘Writings of the Viol by Dubuisson, DeMachy, Roland Marais and Étienne Loulié,’ *Journal of the Viola da Gamba Society of America* 13 (1976): 45–46.

⁴³ Loulié, *Méthode pour apprendre à jouer de la viole*, 220.

⁴⁴ Kinney, ‘Writings,’ 46.

encourage sales and awareness of his earlier publication. For this reason, it is necessary to consult the *Elements* for further information about ornaments that are contained in the *Méthode*. Although the information in the *Elements* was originally conceived for the voice, according to Loulié: ‘Graces for the voice are the same for all kinds of instruments.’⁴⁵ This is a view that was probably shared by both De Machy and Rousseau, who regarded the voice as a model for the viol to imitate.⁴⁶

Tremblement

Loulié then describes the *tremblement* by means of detailed instructions for the physical execution of the ornament:

The little comma which is immediately after the note B indicates that one must start by making a sound one degree higher than B, that is C, then lift the finger to make the B, put it down again, lift it, [and do] this several times in succession, evenly and quickly and on a single stroke of the Bow and during the entire time that the B lasts. The sound C by which the Shaking of the B begins is called the *appuy*, and one must dwell on it more or less according to the duration of the Note shaken.⁴⁷

This *tremblement* probably corresponds to Marais’ *tremblement* because its explanation is similar to De Machy’s, Danoville’s and Rousseau’s versions of the ornament.

Three different kinds of *tremblement* are shown in the *Elements* (Figure 25): 1) *tremblement simple*, 2) *tremblement double* and 3) *tremblement triple*. There is also a version that begins with an extended *appuy* called the *tremblement appuyé*. Loulié describes the *tremblement* as follows:

A *tremblement* is a *coulé* that is repeated two or several times from a small to an ordinary sound one degree lower. When the voice remains perceptibly on the little sound of the first *coulé* of the *tremblement*, it is called leaning [*appuyer*] on the *tremblement*. The *tremblement appuyé* is thus marked.... The sound on which the voice remains before it is trilled [*trembler*] is called the *appuy* of the *tremblement*, and it must have the same name as the note on which the *tremblement* is done, where the name serves for the *appuy* and for the trilled [*tremblée*] note.⁴⁸

⁴⁵ Ibid.

⁴⁶ See footnote 71 & 72, page 91.

⁴⁷ Kinney, ‘Writings,’ 46–47.

⁴⁸ ‘*Le Tremblement* est un *Coulé* repeté deux ou plusieurs fois d’un petit Son à un Son ordinaire, & d’un degree plus bas ... Quand la Voix demeure sensiblement sur le petit Son du premier Coulé du Tremblement, cela s’appelle appuyer le Tremblement. Le Tremblement appuyé se marque ainsi.... Le Son sur lequel la Voix demeure avant que de Trembler, s’appelle *Appuy* du Tremblement & il doit se nommer du mesme nom que la Note sur laquelle se fait le *Tremblement*, lequel nom sert pour l’*Appuy* & pour la Note tremblée.’ Loulié, *Elements*, 70.

TREMBLEMENT.

Le *Tremblement* est un *Coulé* repeté deux ou plusieurs fois d'un petit Son à un Son ordinaire, & d'un degré plus bas.

Le *Tremblement* se marque ainsi ☞



Quand la Voix demeure sensiblement sur le petit Son du premier Coulé du Tremblement, cela s'appelle appuyer le Tremblement.

Le Tremblement appuyé se marque ainsi ☞

Le Son sur lequel la Voix demeure avant que de Trembler, s'appelle *Appuy* du Tremblement, & il doit se nommer du même nom que la Note sur laquelle se fait le Tremblement, lequel nom sert pour l'*Appuy* & pour la Note tremblée.



Figure 25 Explanation and realisation of the different *Tremblements* from Loulié's *Elements*, 70.

Although Loulié's explanation of the *tremblement appuyé* and its *appuy* having 'the same name as the note on which the *tremblement* is done' seems confusing, he is simply explaining that the note that alternates with the main note in *tremblement* should be the same note as the *appuy*. For example, if the written *appuy* is an E-flat (in a key signature without an E-flat), one should reiterate E-flat–D (not E–D) in the *tremblement*.

If we are to interpret Loulié's explanation of the *tremblement* literally, as a series of repeated *coulés*, then the main note to which the *tremblement* is applied to is meant to be the louder one. This is because, according to Loulié, 'the *coulé* is an inflexion of the voice where it goes from a little or weak short sound to a lower and louder sound' (Figure 26).⁴⁹ This view of the ornament provides a better understanding of the *tremblement appuyé*, where the prominent feature of the ornament is the extended *appuy*, which differentiates it from the *tremblement simple*, in spite of both ornaments beginning on the upper note.

⁴⁹ 'Le Coulé est une Inflexion de la Voix d'un petit Son ou Son foible ou d'une petite durée, à Son plus bas & plus fort.' *ibid.*, 68.



Figure 26 Explanation and realisation of the *Coulé* from Loulié's *Elements*, 68.

Loulié provides an explanation that is similar to De Machy's with regard to the length of the *appuy*:

The *appuy* of the *tremblement* must be longer or shorter in proportion to the duration of the note on which the *tremblement* is done. The *tremblement* must begin on the beat at the beginning of the note to be trilled [*tremblée*], unless marked otherwise.⁵⁰

Like Rousseau's *cadence*, Loulié's *tremblements* can be both an on-beat and pre-beat ornament, though, unlike Rousseau, Loulié seems to be suggesting that the on-beat *tremblement* is the usual way of executing the ornament. This information is particularly relevant to Marais' music as he often marks preceding *appuys* in his music. According to Loulié: 'Composers who are precise take care to indicate the *appuys* when they are dubious, and we are indebted for this exact way of indicating them to the Illustrious Monsieur Marais.'⁵¹

Loulié also discusses *tremblements* that do not begin on the upper note: 'When the voice does not remain perceptibly on the first note of the first *coulé*, the *tremblement* is called *tremblement non appuyé*, or *sans appuy*, and it is simply marked with a little cross thus +.'⁵²

⁵⁰ 'L'Appuy du Tremblement doit estre plus long ou plus court à proportion de la durée de la Note sur laquelle se fait le Tremblement. Le Tremblement doit commencer dans le Temps ou commence la Note tremblée, à moins qu'il ne soit marqué autrement.' *ibid.*, 71.

⁵¹ Kinney, 'Writings,' 47.

⁵² 'Quand la Voix ne demeure pas sensiblement sur la premiere Note du premier Coulé, le Tremblement

Like Rousseau, Loulié discusses *tremblements* without *appuys*, though he uses the potentially confusing cross as its symbol; Rousseau uses the cross for his usual *cadence*. The use of the cross as an ornament symbol was ubiquitous in the corpus of music in both vocal and non-viol genres at the time. This inconsistency between Loulié and Rousseau demonstrates how the same symbol could vary in meaning.

Interestingly, Loulié draws a distinction between the symbols used in solo music and those in the *Basse Continue* (Figure 27): ‘The *Tremblement* for the viol is marked in pieces by a comma which is put immediately after the Note of Music, and in the *basse continue* [part] by a little cross, placed above or beside the note.’⁵³ There are no examples of crosses denoting *tremblements* in the published *basse continue* parts of historical violists, suggesting that this may not have been a widespread practice. Most *basse continue* parts are not ornamented at all: any added ornamentation usually follows the standard method of the day, which is mostly similar to Marais’. A rare example of an ornamented *basse continue* part can be seen in bar 1, beat 4, of Louis de Caix d’Hervelois’ *Gavotte en Rondeau* from *Premier Livre de Pièces de Viole* (Example 20).⁵⁴

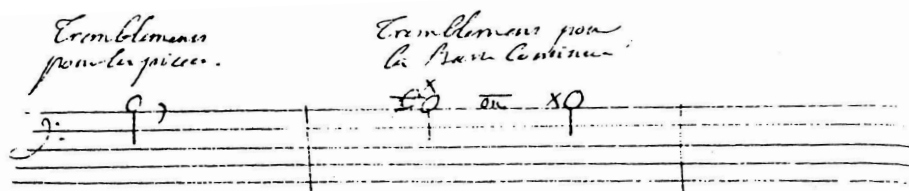


Figure 27 Examples showing different ornament symbols for the *Tremblement* ‘pour les pièces’ and ‘pour la Basse Continue’ from Loulié’s unpublished manuscript entitled *Méthode pour apprendre à jouer de la viole*, 214.

Example 20 *Gavotte en Rondeau* in Caix d’Hervelois *Premier Livre de Pièces de Viole*, bar 1–2, page 8.

s’appelle Tremblement non appuyé, ou sans Appuy, & il se marque simplement avec une petite croix ainsi +.’
Loulié, *Elements*, 71.

⁵³ Kinney, ‘Writings,’ 46.

⁵⁴ Louis de Caix d’Hervelois, *Premier Livre de Pièces de Viole avec la Basse-Continuë* (Paris, 1708).

Martellement

Although no explanation about the execution of the *martellement* is provided in Loulié's *Méthode*, he remarks on the use of the symbol in solo music:

For the Viol, the *martellement* is indicated in solos by a little cross placed above the Note of the Music, and in the ordinary *Basse Continue* it is not marked at all. The other *agréments* have no special symbols [*caractère particulier*] and each one is indicated by a little *note perdue*.⁵⁵

This *martellement* probably corresponds to Marais' *batement* because its realisation in Loulié's *Elements* shows that its execution is similar to De Machy's, Danoville's and Rousseau's version of the ornament (Figure 28). In the *Elements*, the *martellement*, like the *tremblement*, is realised in three different versions: 1) *martellement simple*, 2) *martellement double* and 3) *martellement triple*.⁵⁶ Like De Machy, Loulié specifies for single or multiple reiterations of the ornament.

M A R T E L L E M E N T.

Le Martellement sont deux petits Sons fort legers en maniere de Chute, d'un degré plus bas l'un que l'autre, lesquels precedent la Note sur laquelle est marqué le Martellement.

Le Martellement se marque ainsi V

The figure shows two staves of musical notation. The top staff illustrates the notation for three types of *martellement*: simple (marked with a single 'V'), double (marked with two 'V's), and triple (marked with three 'V's). Below each note in this staff is a label: 'Martellement simple.', 'Martellement double.', and 'Martellement triple.'. The bottom staff shows the written-out ornaments for each type, consisting of a main note with a slur and grace notes below it.

Figure 28 Explanation and realisation of the different *Martellemens* from Loulié's *Elements*, 72.

The move towards the use of *notes perdues* and *coulades* instead of symbols appears to have begun with Marais' *Pièces à une et à deux violes*. As shown previously, the written-out ornaments that Marais used are for the most part based on De Machy's table of ornaments. Like Marais, Loulié also implemented this idea of doing away with *caractères particuliers* or special symbols in his *Méthode*, believing that the written-out ornaments of his ornament table 'will be understood better than ... any explanation that I [Loulie] could

⁵⁵ Kinney, 'Writings,' 47.

⁵⁶ Loulié, *Elements*, 72.

give'.⁵⁷ This view seems to be an assumption on the part of Loulié who believed that his realisations alone in the *Méthode* are sufficient for a violist to know how to ornament properly. However, without recourse to his *Elements*, this would not be possible, as is shown with the *port de voix*.

Port de voix

Loulié's *port de voix*, as shown in the realisation in the *Méthode* (Figure 24, above),⁵⁸ appears to correspond to Marais' and De Machy's version of the *port de voix*, which is probably an on-beat ornament. However, owing to the lack of an explanation in the *Méthode*, it is not possible to determine the kind of *port de voix* he intended from the realisation alone because Loulié's *Elements* clearly shows that the *port de voix* can be performed as both pre-beat and on-beat versions (Figure 29).⁵⁹



Figure 29 Explanation and realisation of the *Port de voix* from Loulié's *Elements*, 69.

This information is similar to that of Rousseau, who writes about both kinds of *port de voix* in his *Méthode*. It is, however, interesting to note that Loulié only provides information about ascending *ports de voix*. This is probably because Loulié, like De Machy, treats Marais' descending *port de voix* as another ornament: the *coulé* (Figure 26, above).⁶⁰

Loulié also includes, in the *Méthode*, a realisation of the *port de voix suivi de martellement* (Figure 24, above).⁶¹ At first glance, this ornament appears to be identical to Marais' on-beat *port de voix* with a written-out *batement*. However, because Loulié's *ports de voix* are also pre-beat ornaments, the resulting ornament may not be the same as the ones used

⁵⁷ Kinney, 'Writings,' 47.

⁵⁸ See page 82.

⁵⁹ Loulié, *Elements*, 89.

⁶⁰ See page 85.

⁶¹ See page 82.

by Marais. They may instead share more similarity with the ones that are described by Rousseau in the *Traité*, as shown in the previous realisation (Example 19, above).⁶²

Other ornaments

The other ornaments that Loulié provides realisations for in his *Méthode* are: 1) *accent ou aspiration*, 2) *chute*, 3) *coulé* and 4) *flatté* (Figure 24, above).⁶³ If Marais uses any of these ornaments in his music, they are not named as such and are represented by *notes perduës*. The *accent* or *aspiration* (referred to as an *accent* in the *Elements*, Figure 30) ‘is an elevation of the voice from a stronger sound to a smaller weaker sound, one degree higher.’⁶⁴



Figure 30 Explanation and realisation of the *L'Accent* from Loulié's *Elements*, 69.

The *chute* (Figure 31), on the other hand, ‘is an inflexion of the voice from a strong or ordinary sound to a small, lower sound.’⁶⁵ Loulié's explanation for the *flatté* is, however, incomplete because of missing texts from the manuscript: ‘The *flatté* for the viol is indicated in solo [pieces] by a little character made thus [sic] The *fa flatté* is made by beginning with [sic].’⁶⁶ If we are to follow Loulié's instructions and refer to his *Elements*, the *flatté* (Figure 32) is described as follows: ‘The *flatté* or *flattement* is a simple *tremblement* where [after] two

⁶² See page 78.

⁶³ See page 82.

⁶⁴ ‘L'Accent est une Elevation de la Voix d'un Son fort à un petit Son foible, & plus haut d'un degré.’ Loulié, *Elements*, 89.

⁶⁵ *Ibid.*, 68.

⁶⁶ Kinney, ‘Writings,’ 48.

coulez a *chute* follows.⁶⁷ This is probably not the ornament that Loulié intended to explain because there is no movement of notes in the realisation (Figure 24, above).⁶⁸



Figure 31 Explanation and realisation of the *Chute* from Loulié's *Elements*, 68.



Figure 32 Explanation and realisation of the *Flatté* from Loulié's *Elements*, 73.

Loulié's *flatté* probably corresponds to Marais' *pincé* or *flatement* because Loulié has paired it with the *battemen* [sic]; both Danoville and Rousseau use the terms *battement* [sic] and *batement* [sic] respectively to name this ornament. Furthermore, when consulting the *Elements*, Loulié uses the term *flatté* as a synonym for *flatement*, the same term Marais uses for this ornament (Figure 32, above).

The only ornament that is not explained by Loulié in both the *Méthode* and *Elements* is the *languer*. This ornament probably corresponds to Loulié's *coulé* because he refers to it as a 'coulé su [sic] la violle'.⁶⁹ With all the other ornaments accounted for, Loulié's *plainte* probably corresponds to Marais' version of the ornament with the same name. In the *Elements*, Loulié's *balancement* (Figure 33)—which probably corresponds to Danoville's *balancement de main* because of the similarity of execution and choice of name—is described

⁶⁷ 'Le Flatté ou Flattement est un Tremblement simple ou de deux coulez suivy d'une Chute.' Loulié, *Elements*, 73.

⁶⁸ See page 82.

⁶⁹ See footnote 43, page 82.

as follows: ‘The *balancement* is two or more small gentle and slow *aspirations* that are [done] on a note without changing its pitch.’⁷⁰



Figure 33 Explanation and realisation of the *Balancement* from Loulié’s *Elements*, 73.

Bertrand de Bacilly

Although Bacilly is known mainly for his work in the area of vocal music, his writings are of value to this study because the vocal practices of the time played an important part in the development of ornamentation for other instruments, especially the viol. While the voice was regarded as the ‘model for all instruments’, the viol was considered to be particularly well suited to reproducing the qualities of the voice, ‘being the best instrument at imitating it’.⁷¹ This view by De Machy was also shared by Rousseau, who writes: ‘Since the voice executes [ornaments] perfectly, it is the model that all instruments must follow, particularly the viol, which imitates the voice better than any other [instrument].’⁷² Hence, a study into the vocal practices of Bacilly is not out of place; after all, both Rousseau and Loulié based much of the information on viol ornamentation on their vocal treatises.

Beyond the general relevance of vocal sources for viol ornamentation, Bacilly is especially relevant to this study because he was connected to certain musicians who were associated with Marais. In particular, he worked closely with the court singer Michel Lambert, a collaboration that resulted in the publication of *Les Airs de Monsieur Lambert* (1660).⁷³ This partnership eventually led to the publication of Bacilly’s extensive four

⁷⁰ ‘Le Balancement sont deux ou plusieurs petites aspirations douces & lentes qui se font sur une Note sans changer le Son.’ Loulié, *Elements*, 73.

⁷¹ ‘sinon que la voix est le modele de tous les Instrumens, & que celui-cy l’imite des mieux.’ Machy, *Pièces*, 11.

⁷² ‘comme la Voix les pratique parfaitement, c’est sur ce modele que les Instrument se doivent conformer, & particulièrement la Viole, qui imite mieux la Voix qu’aucun autre.’ Rousseau, *Traité*, 75.

⁷³ Guillo and Michel, ‘Nouveaux documents,’ 286.

hundred-page vocal treatise *Remarques curieuses sur l'art de bien chanter*, a work that exemplifies the prevailing vocal style of the day as epitomised by Lambert.⁷⁴ In his discussions on ornamentation in the *Remarques*, Bacilly goes so far as to refer readers to particular *airs* by Lambert in his discussions on ornamentation.

Lambert, in turn, was connected to Marais, as they were both performers of chamber music at Louis XIV's court; many records from the late seventeenth century include both their names as part of the *musique de la chambre*.⁷⁵ Lambert was also connected to Lully through his daughter Madeleine whom Lully married in 1662.⁷⁶

Lambert was also connected to Rousseau, though it is unclear what this connection was. Rousseau dedicated his *Méthode* to him, but did not mention any details about the nature of the relationship in the dedication. Nevertheless, one can know with some certainty that Rousseau was in contact with him from the dedication: 'I confess that I am still committed to you, but in a much closer and more special way, [because of] the generosity that you have shown me, and the protection [patronage] that you have favoured me with from the moment I had the honour to have access to you.'⁷⁷

Bacilly was born on 21 December 1621 and died on 26 September 1690.⁷⁸ He was originally from a town called Lolif, near Avranches in the region of Normandy. As a court musician, Bacilly worked in close proximity to other musicians in Paris, thus enabling him to gain knowledge of ornamentation practices from other musicians. When Bacilly first went to Paris, he was attached to the chapel of Saint-Eustache de La Versine; his later services as a musician saw him under the protection of several members of the nobility such as the Charles II of Guise-Lorraine, Duke of Elbeuf, and Charles de Rouvroy, Marquis of Sainte-Simon. It is likely that his connection with Rouvroy allowed Bacilly to meet with the singer Pierre Nyert, who was presented to Louis XIII by Rouvroy's brother Claude. Bacilly was likely a student of Nyert; details of their connection are documented in the *Mecure galant*.⁷⁹

⁷⁴ 'Bacilly's *Remarques* are based upon Lambert's method of vocal pedagogy and the book can even be seen as merely an attempted tabulation of Lambert's extraordinary skills.' Austin B. Caswell, 'Development of 17th-century French Vocal Ornamentation and Its Influence Upon Late Baroque Ornamentation-practice' (PhD diss., University of Minnesota, 1964), 17.

⁷⁵ These entries can be scrutinised in *Musiques de cour*.

⁷⁶ Lully's marriage contract is located at the Archives nationales, Minutier central, XLVI, 85, 1662, 14 July and 23 July; see Catherine Massip, 'Michel Lambert (1610–1696): contribution à l'histoire de la monodie en France' (Doctorat diss., Université de Paris, 1985), vol. 1, 100–103.

⁷⁷ 'Mais je confesse que je me trouve encore engagé envers vous d'une manière bien plus étroite, & toute particulière par les bontez que vous avez eu pour moy, & par vostre protection dont vous m'avez favorisé depuis le moment que j'eus l'honneur d'avoir acces auprès de vous.' The dedication from Rousseau, *Méthode claire*.

⁷⁸ The biographical information on Bacilly is derived from Guillo and Michel, 'Nouveaux documents.'

⁷⁹ 'Je ne vous dis point ce que vous sçavez il y a longtemps, que dans toutes sortes d'airs M^r de Bacilly réüssit

Bacilly's *Remarques*, which predates Marais' first book by eighteen years, reports the problem of a lack of a suitable method for notating ornaments:

A piece of music can be beautiful but will not please if it is not executed with the necessary ornaments, ornaments that are for the most part not usually marked on the paper: either because they cannot be marked due to a lack of the proper characters for them, or because it is judged that too many marks would confound and take away from the clarity [of reading] an *air*, and would [descend into] some sort of confusion.⁸⁰

This problem is one of the possible reasons why there is such an irregularity in the use of names and symbols for ornaments amongst violists, who were so close in proximity yet disagreed on terminology. While a desire to avoid potential confusion might be expected to have encouraged violists to standardise and simplify ornamentation, this was not an approach taken by the first few violists, such as those mentioned in this study, who published music and treatises in France. Instead, they were probably keen on appearing different and standing out, so that they could be noticed for their efforts through their publications.

Port de voix

Bacilly's discussion of ornamentation, despite being extremely detailed, intentionally lacks any kind of realisation because, according to him, 'it is of no use to mark things [in the score] unless you know in what particular [musical] situations they are necessary, which [is what creates] all the difficulty [in knowing how to ornament].'⁸¹ It is towards these 'particular situations' that Bacilly devotes a great deal in his discussion on the use of the *port de voix* and its variants: the usual *port de voix* and *demy port de voix*. Concerning the usual *port de voix*, he writes:

également ... Cette vérité se connoist mieux que jamais, depuis la mort de M^f de Niert, si renommé pour l'exécution & les ornemens du chant. On sçavoit le commerce qu'ils avoient ensemble depuis trente années, & l'on attribuoit à M^f de Niert tout ce qui estoit de M^f de Bacilly. Cependant on voit par ce qu'il fait à présent, qu'il n'emprunte de personne, & quelques petits airs d'Amadis, & autres du temps, qu'il a ornez, en sont une preuve.' (I am not telling you anything which you have not [already] known for a long time, which is that M^f Bacilly also succeeds in all kinds of airs.... This truth is better known now than ever, since the death of M^f Niert who was so renowned for his execution and ornaments while singing. We have known of their commerce together for thirty years, during which people attributed to M^f Niert everything that M^f Bacilly had done. However, we see by what he does now, that he borrows from from no-one; a few airs from Amadis [Lully's opera], and other [airs] of the time, which he decorated, are evidence of that.) *Mercurie galant* (Paris, 1684), 262–265.

⁸⁰ 'une Piece de Musique peut estre belle, & ne plaira pas, faute d'estre executée avec les ornemens necessaires, desquels ornemens la pluspart ne se marquent point d'ordinaire sur le papier, soit parce qu'en effet ils ne se pussent marquer par le défaut des Caracteres propres pour cela, soit que l'on ait jugé que la trop grande quantité de marques embarasseroit & osteroit la netteté d'un Air, & seroit quelque sorte de confusion....' Bacilly, *Remarques*, 135.

⁸¹ 'outre que ce n'est rien de marquer les choses, si l'on ne les sçait former avec les circonstances necessaires, ce qui en fait toute la difficulté.' *ibid.*

I name the *port de voix* (certainly the word itself bears this meaning) the movement made with a *coup de gosier* from a lower note to a higher one; so that there are three things to consider in a *port de voix* (I mean the full and true [one]), namely: [1] the sustaining of the lower note, [2] the *doublement de gosier*, which is done on the upper note and [3] the sustaining of the same note after it is doubled [by the *coup de gosier*].⁸²

Bacilly's term *coup de gosier* or 'inflection of the throat' is not explained in his treatise. Rousseau's explanation of the *martellement*, however, uses a similar choice of words, '*une petite agitation du gosier*' [sic] (a small agitation of the throat) to describe an ornament that is 'always inseparable from the *port de voix*',⁸³ suggesting that Rousseau's *martellement* (Marais' *batement*) may be a similar ornament to Bacilly's *doublement de gosier*.⁸⁴ This idea is further supported by the way Bacilly explains the multiples of the ornament in the form of *doublements du gosier* and the very careful description of the action afterwards, where the 'note after it is doubled [by the *coup de gosier*]'.⁸⁵ This treatment of the ornament by doubling it is incidentally similar to De Machy's and Loulié's treatment of the *martellement*, where there are *double* and, in the case of Loulié, *triple* versions of this ornament.

Bacilly includes some explanation for the *doublement de gosier*; however, little is gained about its execution from Bacilly's writings, though he provides some observations on its properties:

The third long marking, which is not practised on short syllables, is the doubling of the same note that is made with the throat so quickly that you barely realise if the note is doubled or *simple* [single]. This the bow of the violin expresses quite well: it is what is popularly called *animer*; that is to say, to give movement—to which this ornament of singing contributes greatly—without which the *airs* would be soulless and boring.⁸⁶

⁸² 'Pour moy je nomme Port de Voix (& assurément le mot mesme porte sa signification) le transport qui se fait par un coup de gosier d'une Note inferieure à une superieure ; de sorte qu'il y a trois choses à considerer dans le Port de Voix (j'entens le plein & le veritable) à sçavoir, la Note inferieure qu'il faut soutenir ; le doublement de gosier, qui se fait sur la Note superieure ; & le soutien de la mesme Note apres qu'on l'a doublée.' *ibid.*, 137–138.

⁸³ See footnote 28, page 78.

⁸⁴ Although modern writers are aware of Rousseau's evidence, not all writers are in agreement that the *coup de gosier* refers to the same kind of ornament as Rousseau's *martellement* mainly because Bacilly did not explain it sufficiently; see Caswell, 'Development', 81–83. On the other hand, writers who are in agreement do not explain their decisions based on Bacilly's interpretation, but on other later unrelated composers; see Neumann, *Ornamentation*, 54–55; Newman Powell, 'Rhythmic freedom in the performance of French music from 1650 to 1735' (PhD Diss., Stanford University, 1959), 291.

⁸⁵ See footnote 82, page 94.

⁸⁶ 'La troisième marque de longue, & qui ne se pratique sur aucune syllabe brève, est le Doublement de la mesme Note qui se fait du gosier, si promptement, qu'à peine on s'aperçoit si la Note est double, ou si elle est simple, ce que l'archet du Violon exprime assez bien, & ce que l'on nomme vulgairement *animer*, c'est à dire donner le mouvement, à quoy cet ornement du Chant contribuë beaucoup, & sans lequel les *Airs* seroient sans ame, & ne seroient qu'ennuyer.' Bacilly, *Remarques*, 196–197.

Information on the violin ornament *animer* is not to be found in other French sources: the term does, however, suggest a fast and spirited execution, making Bacilly's *doublement de gosier* an extremely quick and spirited ornament, perhaps not unlike Danoville's 'abrupt' *pincé* and Rousseau's 'close and fast' *martellement*.⁸⁷

Bacilly provides an explanation of how to perform a *port de voix* in an *air* by Lambert called 'Mon ame faisons un effort' found in *Les Airs de Monsieur Lambert*:

On the syllable *mort*, on which the *port de voix* is done, one must suppose the *fa* that is on the preceding syllable, or rather one must divide the crotchet into two quavers, one of which will be on the syllable *la*, and the other on *mort*, before giving the *coup de gosier* that forms part of the *port de voix*, doubling the *sol*, and then sustaining the note after having doubled it. That is not all, for although I say that one must divide the crotchet note into two quavers—leaving only one for the syllable of *la*—one should not only borrow a quaver from this preceding syllable [of *la*], but one should also borrow by anticipating a little of the value of the higher note, to join with what is already borrowed in order that the *port de voix* be more perfect, by a long sustain of the lower note before the *coup de gosier*—which is what almost everyone misses.⁸⁸

Bacilly's explanation of the *port de voix* appears to indicate a pre-beat ornament; however, this ornament should not be confused with the pre-beat *ports de voix* of Rousseau and Loulié because of the need to anticipate 'a little of the value of the higher note'. The result of doing this is that the ornament possesses both the qualities of an on-beat and of a pre-beat ornament: the lower note occurs before the beat, as in a pre-beat *port de voix*, and the upper note is delayed, creating the effect of an on-beat *port de voix* (Example 21).

⁸⁷ This ornament has been interpreted as a bowed vibrato, though this conclusion seems to be based on a misinterpretation of Bacilly's text: 'Bacilly evoked the comparison with a bow vibrato when likening the singer's *doublement du gosier* to the *flatté*, which is "easier to execute with the bow than with the voice"; see Ng Kah-Ming, 'Ornaments,' *Grove Music Online. Oxford Music Online.*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49928pg7> (accessed 5 September 2011).

⁸⁸ 'Dans la syllabe *mort*, sur laquelle se fait le Port de Voix, il faut supposer le mesme *fa* qui est sur la precedente syllabe, ou plutost il faut diviser la *noire* en deux *Croches*, dont l'une sera sur la syllabe *la*, & l'autre sur celle de *mort*, avant que de donner le coup de gosier que forme le Port de Voix, en doublant le *sol*, et le soutenant apres l'avoir doublé. Ce n'est pas encore tout ; car quoy que je dise qu'il faut d'une *noire* en faire deux *Croches*, & n'en laisser qu'une pour la syllabe de *la*, il ne faut pas seulement emprunter une *Croche* à cette syllabe precedente, mais il faut encore en emprunter par anticipation quelque peu de la valeur de la Note superieure, pour joindre avec ce que est déjà emprunté, afin que le Port de Voix soit plus parfait, par un long soutien de la Note inferieure avant le coup de gossier, en quoy presque tout le monde manque.' Bacilly, *Remarques*, 141.

The image shows a musical score for three parts: Voice, Realisation, and Basso continuo. The key signature is one flat (B-flat) and the time signature is 3/2. The Voice part has the lyrics 'près de la mort' with a long note on 'la'. The Realisation part shows a similar note on 'la' with a long sustain. The Basso continuo part shows the accompaniment.

Example 21 Realisation of Bacilly’s usual *port de voix* in ‘Mon ame faisons un effort’ from *Les Airs de Monsieur Lambert*, page 4-5.

There is some ambiguity in Bacilly’s description of the length of the lower note of the *port de voix*. At first he states that one should borrow only ‘a little of the value of the higher note’, then he remarks on the ‘long sustain of the lower note’. Because he does not specifically address the length of the lower note, it is perhaps most plausible to rely on the former description; after all, any length exceeding the written crotchet of the word ‘la’, in principle, can be regarded as a long lower note. Perhaps Bacilly really means to have a ‘longer’ sustain of the lower note. This interpretation of the ornament is, however, not the usual one accepted by scholars. Caswell does not include the *coup de gosier* while Gordon-Seifert argues for a long lower note, as seen in their respective realisations.⁸⁹

Bacilly also explains another kind of *port de voix*: the *demy port de voix*. There are, however, two other ornaments that are sub-categories of the *demy port de voix*: 1) the *port de voix glissé* or *coulé* and 2) *port de voix perdu*. About these ornaments, he writes:

In the *demy port de voix*—which is not entirely complete—there are only two [things to consider]; namely, [1]) the sustaining of the lower note before it is carried [*porter*] and [2]) the *coup de gosier* which doubles the higher note without sustaining it in any way, [the *coup de gosier*] being done with less firmness and much more delicately than in the usual *port de voix*. The *demy port de voix*, which is not perfect, can also be done in two [more] ways, that is to say, by sliding the *coup de gosier* without marking it firmly, like in the full *port de voix*, yet still leaving the higher note [with] its [full] value and quantity, what I call *port de voix glissé* or *coulé* as you please. Or by suppressing the value of the upper note and giving it almost entirely to the preceding [note], what I call *port de voix perdu*, of which I give examples in the course of this discourse.⁹⁰

⁸⁹ Caswell, ‘Development’, 147; Catherine Gordon-Seifert, *Music and the Language of Love: Seventeenth-Century French Airs* (Bloomington: Indiana University Press, 2011), 193.

⁹⁰ ‘Là où dans le demy Port de Voix, & qui n’est pas tout à fait complet, il n’y en a que deux, à sçavoir, le soutien de la Note inferieure avant que la porter ; & le coup de gosier qui double la Note superieure sans la soutenir en aucune maniere, lequel coup se fait avec moins de fermeté, & beaucoup plus délicatement, que dans le Port de Voix ordinaire ; lequel demy Port de Voix, & qui n’est pas parfait, se peut encore former en deux manieres, c’est à dire en coulant le coup du gosier sans le marquer avec fermeté, comme dans le plein Port de

The simplest form of the *demy port de voix* appears to be identical to the usual *port de voix* except: 1) the note after the double *coup de gosier* is not sustained and 2) the articulation of the *coup de gosier* is lighter ('with less firmness and much more delicately'). This instruction conversely suggests that the lower note needs to be held sufficiently long, otherwise the upper note will be considered sustained because of the remaining note value.

Bacilly quotes an example of his own music from 'Qui conte les faveurs' from *Les Trois Livres d'Airs* (1668) where a *demy port de voix* is suitable (Example 22): 'In the same book on page 40 on the last syllable of *celer* a *demy port de voix* is possible, should the performer wish [to play it].'⁹¹

Example 22 Realisation of Bacilly's *demy port de voix* in 'Qui conte les faveurs' from *Les Trois Livres d'Airs*, page 40.

The context in which Bacilly has placed the *demy port de voix* shows that it was considered a passing ornament and not one of resolution. Perhaps this is what Bacilly means when he refers to playing the higher note 'without sustaining it'. The other two remaining types of *demy ports de voix*, the *port de voix glissé* or *coulé* and the *port de voix perdu*, are also found in similar contexts in Bacilly's examples. Like the usual *port de voix*, Caswell's interpretation of the *demy port de voix* also does not include the *coup de gosier*.⁹²

For examples of the two remaining *ports de voix*, the *port de voix glissé* or *coulé* and the *port de voix perdu*, Bacilly refers his readers to his *air* 'Après mille rigueurs' from the

Voix, & toutefois laissant la Note superieure dans sa valeur & dans sa quantité, ce que je nomme Port de Voix glissé, ou coulé, comme il vous plaira ; ou bien en suprimant la valeur de la Note superieure, & la donnant presque toute entiere à celle qui la precede, ce que j'appelle Port de Voix perdu ; dont je donneray des Exemples dans la suite de ce Discours.' Bacilly, *Remarques*, 138.

⁹¹ 'Au mesme Livre page 40. sur la derniere syllabe de *celer*, à moins que l'on veuille faire le demy Port de Voix, ce qui se peut.' *ibid.*, 152–153.

⁹² Caswell, 'Development', 164.

second part of *Les trio Livres d’Airs* (1668), where he demonstrates three different methods of using the *port de voix*:

But what is more remarkable in the [use of the] different *ports de voix*, is in the following words, *helas! Cruelle*, in both places, as well as in the third repetition of *cruelle*, where we must take care, and alternate the *port de voix glissé*, *plein* [usual] and *perdu*. On the first *helas*, we can use the first type on the F-sharp to the G, and on the next word *cruelle* (in the first repetition) we can appropriately use the third way.⁹³

Bacilly shows an example of the *port de voix glissé* or *coulé* ‘sliding the *coup de gosier*’ over a semitone, not unlike Marais’, Danoville’s and Rousseau’s *coulés de doigt* (Example 23).

The image shows a musical score with three staves. The top staff is labeled 'Voice' and contains the lyrics 'Hé - las cru - elle' with notes on a treble clef staff in 3/2 time. The middle staff is labeled 'Realisation' and shows a glissando (sliding) effect over the notes for 'Hé - las' with a wavy line and a slur. The bottom staff is labeled 'Basso continuo' and shows the bass line with notes on a bass clef staff.

Example 23 Realisation of Bacilly’s *port de voix glissé* in ‘Après mille rigueurs’ from *Les trio Livres d’Airs*, page 74. The *glissando* marking is used to indicate the ‘sliding’ of the *coup de gosier*.

The *port de voix perdu* seems to be similar to the *port de voix glissé* or *coulé* except for the different distribution of note values—almost all the note value is given to the lower note—and the absence of a slide (Example 24). However, unlike the usual *port de voix* and the *demy port de voix*, there is no mention of the need to ‘double’ the higher note with a *coup de gosier*; hence the absence of the mordent-like oscillation in the realisation. Gordon-Seifert’s interpretation does, however, include the *coup de gosier*.⁹⁴

⁹³ ‘Mais ce qui est plus à remarquer pour les Ports de Voix differens, c’est dans les mots suivans, *helas! Cruelle*, en tous les deux endroits, comme aussi dans la troisième repetition de *cruelle*, où il faut se ménager, & faire alternativement le Port de Voix glissé, le plein & le perdu. Sur le premier *helas*, on peut faire la première maniere du *fa diésé* au *sol* ; sur le mot suivant de *cruelle* (dans la première repetition) on peut fort à propos faire la troisième maniere.’ Bacilly, *Remarques*, 161.

⁹⁴ Gordon-Seifert, *Music and the Language of Love*, 194.

Voice
 cru - el - - le
 Realisation
 cru - el - - le
 Basso continuo

Example 24 Realisation of Bacilly's *port de voix perdu* in 'Après mille rigueurs' from *Les trois Livres d'Airs*, page 74.

Although Bacilly devised many different kinds of *ports de voix*, they all share the common feature of the pre-beat start of the ornament, an attribute that Danoville, Rousseau and Loulié mention as part of their *ports de voix*. However, unlike these viol composers, Bacilly includes extra information about the sustained lower and upper notes of these ornaments, which do not appear in the viol treatises at all. The absence of this information is conspicuous considering that some violists, like Marais and Rousseau, would certainly have been in contact with Lambert, who probably practised these ornaments. This may suggest that either the information in the viol treatises is incomplete or the ornamentation practices had changed by the time the viol treatises were published.

Cadence

Like Rousseau, Bacilly does not use the term *tremblement*, but prefers *cadence* to describe the same ornament. He uses the term *tremblement* to describe the physical action of the ornament, though at times he also seems to use the terms *cadence* and *tremblement* interchangeably. Concerning the *cadence*, Bacilly writes:

There are usually three things to notice in *Cadences*: namely, [1]) the Note that precedes it, which is often not marked but only assumed, [2]) the *battement du gosier*, which is the *Cadence* proper and [3]) the end, which is a *liaison* that is made from the *tremblement* to the note on which one wants to finish by means of touching another note very delicately; for example, if the *tremblement* is done on the *mi*, the *liaison* must be done on the *re*, which is slightly touched, to fall on the same *re*, or even on the *ut*, which is the final [*cadence*, i.e. resolution].⁹⁵

⁹⁵ 'Il y a d'ordinaire trois choses à remarquer dans les Cadences, à sçavoir la Note qui la precede, & qui souvent n'est point marquée, mais seulement supposée ; le battement du gosier qui est proprement la Cadence ; & la fin qui est une liaison qui se fait du Tremblement avec la Note sur laquelle on veut tomber, par le moyen d'une autre Note touchée fort delicatement ; comme si par exemple le Tremblement se fait sur un *mi*, il faut que cette liaison se fasse sur un *re* qui n'est qu'éfleuré, pour aller tomber sur le mesme *re*, ou mesme sur un *ut* qui est la

Unlike other previous explanations of the *cadence* or *tremblement* by the historical writers, Bacilly's *cadence* does not simply mention beginning with the upper note or *appuy*; instead, he refers to the preceding note in the music: the 'Notte qui la precede', not the 'Notte superieure [upper note]'.⁹⁶ This explanation becomes clear when Bacilly's examples are realised, in the case of 'Superbes ennemis' from *Les Airs de Monsieur Lambert* (Example 25), 'on the last syllable of *soûpirer*, a *cadence* or *tremblement* is done.'⁹⁷

The musical score consists of three staves. The top staff is labeled 'Voice' and contains the lyrics 'soû - pi - rer pour vous'. The middle staff is labeled 'Realisation' and shows the performance of the cadence on the final notes of 'soûpirer'. The bottom staff is labeled 'Basso continuo' and shows the accompaniment. Above the first staff, the terms 'preceding note', 'cadence', and 'liaison' are written with arrows pointing to the corresponding musical elements. The 'preceding note' is the note before the final 'er' of 'soûpirer'. The 'cadence' is the final note of 'soûpirer' with a tremblement ornament. The 'liaison' is the first note of 'pour vous'.

Example 25 Realisation of Bacilly's *cadence* or *tremblement* in 'Superbes ennemis' from *Les Airs de Monsieur Lambert*, page 21.

In this example, a preceding upper note is marked; however, this is not always the case in Bacilly's music, suggesting that an upper note should be added in the absence of one. This follows from the explanation that when a preceding note is not present, its use is 'assumed'. This interpretation is unlike Caswell's and Gordon-Seifert's, who have treated the 'preceding note' as referring to the upper note, thus including an additional upper note even when a preceding upper note is already included.⁹⁸

Bacilly also refers his readers to two examples to demonstrate how and where to perform *liaisons*. In these examples, the first *cadence* has a written-in preceding upper note while the second one does not; the latter *cadence* is an example of where a preceding upper note is 'assumed' (Example 26 & Example 27). They are found in the first part of Bacilly's *Les Trois Livres d'Airs* in 'Au secours, au secours, ma raison' and 'Je voy des amans chaque

finale.' Bacilly, *Remarques*, 167–168.

⁹⁶ This interpretation is unlike scholars who have assumed that the 'Note that precedes' refers to an *appuy*; see Caswell, 'Development', 183–191; Gordon-Seifert, *Music and the Language of Love*, 195–198. Neumann briefly deals with this issue: his interpretation is more compatible with this view, but he uses a comparison of Bacilly and D'ambruis' music to defend it; see Neumann, *Ornamentation*, 247–248.

⁹⁷ 'Dans lequel je compte pour antepenultième la dernière syllabe de *soûpirer*, sur laquelle se fait la *Cadence* ou *Tremblement*.' Bacilly, *Remarques*, 170.

⁹⁸ Gordon-Seifert, *Music and the Language of Love*, 196; Caswell, 'Development', 183.

jour’ ‘on page 31 of the first book at the end of the second couplet on the word *que*, where the return of the *cadence* is explicitly marked, as well as on the word *dire*, which is on the last line of page 11 of the same book.’⁹⁹

The musical score for Example 26 consists of three staves. The top staff is labeled 'Voice' and shows a treble clef with a 3/2 time signature. The melody for 'que j'at - tens' is written with a slur over the first part and a fermata over the second. Two 'x' marks are placed above the first and last notes of the first part. The middle staff is labeled 'Realisation' and shows a treble clef with a 3/2 time signature, mirroring the voice part with a similar slur and fermata. The bottom staff is labeled 'Basso continuo' and shows a bass clef with a 3/2 time signature, providing a simple harmonic accompaniment.

Example 26 Realisation of Bacilly’s *tremblements* in ‘Au secours, au secours, ma raison’ from *Les Trois Livres d’Airs*, page 31.

The musical score for Example 27 consists of three staves. The top staff is labeled 'Voice' and shows a treble clef with a 3/2 time signature. The melody for 'doit di - - - re' is written with a slur over the first part and a fermata over the second. Two 'x' marks are placed above the first and last notes of the first part. The middle staff is labeled 'Realisation' and shows a treble clef with a 3/2 time signature, mirroring the voice part with a similar slur and fermata. The bottom staff is labeled 'Basso continuo' and shows a bass clef with a 3/2 time signature, providing a simple harmonic accompaniment.

Example 27 Realisation of Bacilly’s *tremblements* in ‘Je voy des amans chaque jour’ from *Les Trois Livres d’Airs*, page 11.

In regard to the upper note, Bacilly uses the term *soûtien*, which is a synonym for *appuy*.¹⁰⁰ Instead of the almost obligatory use of the *appuy* in the *tremblements* or *cadences* as seen in the viol sources, Bacilly offers certain conditions for its use:

It is also necessary to make exceptions of three points that I have put forth: what I call *anticipation*, or *soûtien de voix* before the *cadence*—which many confuse with what I call *port de voix*—where the *soûtien* is very often and very appropriately left out in a thousand places. Those who believe themselves to be great doctors in singing would do anything not to miss

⁹⁹ ‘entre autres dans la page 31. du premier Livre, à la fin du second Couplet, sur le mot de *que*, où ce retour de Cadence est expressément marqué, ainsi que sur le mot de *dire*, qui est à la dernière ligne de la page 11. Du même Livre.’ Bacilly, *Remarques*, 172.

¹⁰⁰ ‘SOUTIEN. s.m. Ce qui soutient, ce qui appuie.’ *Dictionnaire de l’Académie française*, 4th ed., vol. 2 (Paris, 1762), 756.

this preparation before the *cadence* of which I have spoken above—as being [an integral part of] its essence—even down to the smallest *tremblements*, and hold it a crime to use it in any other way. In this way, they make singing insipid and devoid of variety, without considering that there are often exceptions to the most general rules that have a much more pleasant effect than the rule itself. There are even some final *cadences* where this preparation fits badly [is unsuitable], where [it is better that] we throw ourselves into the *tremblements* from the lower to the upper note without searching [for the *soûtien*] by means of the *port de voix* for the preceding note to support [*soûtenir*] it, resulting in it [*port de voix*] being confused with its companion [*tremblement*] to form the *cadence*. Of all these observations, it would be simplistic to establish rules for the places that fit and for those that do not: good taste alone must be the judge.¹⁰¹

Bacilly is clearly not against leaving out the *soûtien* from his music; in fact, it can be said that he is quite often in favour of it. It is likely for this very reason that he does not mention the obligatory use of the *soûtien* in his initial explanation of the *cadence*, so as to avoid abusing this rule as so many of the ‘great doctors in singing’ have done. Bacilly provides further advice on the *soûtien*:

I will only say that when it is suitable to make this preparation—which is undoubtedly the main way to properly form a *cadence*—it should not be done reluctantly, but one should take such pleasure in it [the *preparation*] that it appears to have no connection with the *tremblement*, which must make up [part of] the *cadence*. It must be entirely detached, which means that we usually notice in most of those who learn to sing, a certain impatience with these kinds of preparations, causing the *cadence* to be neither so beautiful nor so correct.¹⁰²

However, when a *soûtien* is used, it is done so unreservedly as a distinct part of the *cadence*. This information reinforces De Machy’s and Loulié’s view that *appuys* of considerable length are required, depending on the value of the note.¹⁰³ The opposite problem of an excessively long *soûtien* is also addressed by Bacilly:

¹⁰¹ ‘Il faut encore excepter des trois Pointcs que j’ay mis en avant, ce que je nomme *Anticipation*, ou *Soûtien de Voix* avant la Cadence, que plusieurs confondent avec ce que j’appelle *Port de Voix*, lequel Soûtien se supprime fort souvent & fort à propos en mille endroits. Ceux qui croyent estre de grands Docteurs dans le Chant, ne voudraient pour quoy que ce soit avoir manqué de faire cette *Preparation* de Cadence dont j’ay parlé cy-devant, comme estant de son essence, mesme jusqu’aux moindres Tréblemens [sic], & tiennét [sic] que c’est un crime d’en user autremét [sic], & par ce moyen rendét [sic] le Chant fade & sans varieté, sans considere qu’il y a souvent des exception des Regles les plus generales qui sont un bien plus agreable effet que la Regle mesme. Il y a mesme des Cadences finales, où cette preparation sied mal, & dans lesquelles on se jette d’abord sur les Tremblemens de bas en haut, sans aller chercher par le moyen du Port du Voix la Note qui la precede pour la soûtenir, de sorte qu’on la confond avec sa compagne, pour former la Cadence. Et de toutes ces Observations ce seroit une simplicité de vouloir établir des Regles pour les endroits où cela sied, ou ne sied pas : le bon goust seul en doit estre le juge.’ Bacilly, *Remarques*, 178–179.

¹⁰² ‘Je diray seulement, que lors qu’il est bon de faire cette preparation, qui sans doute est le grand chemin pour bien former la Cadence, il ne la faut point faire à regret, mais il faut tellement s’y plaie, qu’il semble qu’elle n’ait aucun rapport avec le Tremblement qui la doit faire, & qu’elle soit tout à fait détachée, d’où vient que d’ordinaire on Remarque en la plupart de ceux qui apprennent à Chanter une certain impatience dans ces sortes de preparations, qui fait que la Cadence n’en est ny si belle, ny si juste.’ *ibid.*, 179.

¹⁰³ For Loulié’s information, see footnote 47, page 83; for De Machy’s, see footnote 91, page 54.

Furthermore it is important advice for those who make unpleasant *cadences*, who want to hide their defect—who are unable to correct it—to use this trick in their singing by holding the *soûtien* and the preparation so long, that it removes almost all the time intended for *cadence*. This they know is the defect in their [singing], and so they make a very short *cadence*.¹⁰⁴

While these anecdotes are clearly descriptions of less than ideal situations, they also elucidate Bacilly's explanation of the *cadence*.

In describing the error made by certain singers in overly profuse *cadences*, Bacilly shows how the ornament incorporates the beating of the upper note, maintaining a clear distinction between the function of the prepared preceding note and the later beating of the upper note (Example 28):

The fault that is most frequent of all in *cadences* is when after supporting [*soûtenu*, i.e. the upper note] this note, which usually precedes it by a preparation, one is not content to first *trembler* the following note, but one doubles [the note] by means of a *coup de gosier* before the *trembler*. This is appropriate only on instruments, unless it is marked *lentement* and without haste, which can only be done in slow [*grandes*] pieces, where one holds the *cadence* as long as one wishes. Even in this case, one can not only double the note that is to be trilled [*tremblée*], but one should also beat it on the upper note [*battre de la Note superieure*]; for example, if the *tremblement* is done on a *mi*, and the *fa* is consequently the note that prepares the *cadence*, the *mi* should not be doubled before the *trembler*, or if you [must] double it, it must be done slowly, or by beating the *fa*: *fa mi fa mi re re*.¹⁰⁵

Bacilly's explanation of the *cadence* also sheds light on the use of compound ornamentation at the time. His reference to its use on instruments can be seen in ornamentation practices of D'Anglebert, whose *cadence* is very similar to Bacilly's *cadence* with a *coup de gosier* and beating of the upper note (Figure 8, above).¹⁰⁶

¹⁰⁴ 'au reste c'est un avis considerable pour ceux qui ont la Cadence desagreable, & qui veulent cacher leur defaut, ne pouvant le corriger, de se servir de cette ruse dans le Chant, en tenant ce *soûtien* & cette *Preparation* si longue, qu'elle oste presque tout le temps destiné pour la Cadence, qu'ils connoissent estre défectueuse en eux, & ne faire qu'une Cadence tres courte.' Bacilly, *Remarques*, 179–180.

¹⁰⁵ 'Le defaut le plus frequent de tous dans les Cadences, c'est lors qu'apres avoir soûtenu cette Note, qui d'ordinaire la precede par preparation, on ne se contente pas de trembler d'abord la Note suivante ; Mais on la double par un coup de gosier avant que de la trembler, ce qui n'est propre qu'aux Instrumens, à moins que de la marquer lentement, & non pas avec precipitation, ce qui se peut faire dans les grandes Pieces seulement, où l'on tient la Cadence si longue que l'on veut ; car mesme en ce cas on peut non seulement doubler cette Note tremblée, mais encore la battre de la Note superieure ; comme par exemple si le Tremblement se fait sur un *mi*, & que le *fa* soit par consequent la Note qui prepare la Cadence, il ne faut pas doubler le *mi*, avant que de le trembler ; ou si on le double, il faut que ce soit lentement, ou bien en la battant du *fa*, en disant *fa mi fa mi re re*.' *ibid.*, 180–181.

¹⁰⁶ See page 46.

The image displays three musical staves in 4/4 time, illustrating different ways to realize a cadence. The top staff, labeled 'Cadence', shows a simple melodic line with a fermata over the final note, which is marked with an 'x'. The middle staff, labeled 'Realisation', shows a more complex melodic line with a fermata, divided into two sections: 'coup de gosier' and 'beating the fa'. The bottom staff, labeled 'Realisation with coup de gosier and beating the fa', shows the same complex melodic line as the middle staff, but with a different phrasing for the 'coup de gosier' section.

Example 28 Realisation of the usual *cadence* and the *cadence* with a *coup de gosier* and beating of the *fa*.

Conclusion

Although each of the historical writers examined in this study had a slightly different take on the interpretation of ornaments, there are certainly some practices that are common in all the sources. It is interesting to note that the names of the ornaments are limited to a few different terms, some of which seem to have been used interchangeably and to have obtained different meanings. For example, Marais' *batement* is called a *martellement* by De Machy, Rousseau and Loulié, while De Machy, Rousseau and Loulié use the term *battement* (or *batement/battemen*) for what Marais calls a *pincé* or *flatement*. This suggests that much of the vocabulary used to identify ornaments had been established amongst violists, and the surprising irregularities—these musicians were all working in close proximity to each another—show that violists of the time were keen to appear different and stand out; after all, the ideas put forward by these violists in their treatises do not differ greatly from each other.

Despite the information revealed through this study, it is also difficult to determine the relative authority of any particular source in relation to Marais' music. Amongst all the violists included in this study, there is only information about De Machy's and Rousseau's views of each other's publications. However, the document from which this information is derived, the *Réponce*, does not represent a fair assessment of their treatises because it was written from Rousseau's point of view. Although Loulié was known to have been a court violist, his reliability in matters relating viol playing is not known. Even less is known about Danoville, except for the information that is contained in his viol treatise, which does not mention Marais at all.

Unlike violists of the time, who could seek out Marais for lessons, modern performers are left with no option but to study the ornamentation practices of Marais' contemporaries so as to better understand his musical intentions in his *pièces*. While the ornaments discussed by

these contemporaries share an underlying similarity, there are some slight differences in their views that can affect how an ornament is understood and performed.

Most sources agree that the *tremblement* begins on the upper note. Rousseau, however, differentiates between the upper-note start and main-note start with the *cadence avec appuy* and *cadence sans appuy*. His realisation of the *cadence avec appuy* (Figure 17, above),¹⁰⁷ with the placement of the pre-beat *appuy*, shows that this ornament begins its reiterations on the main note. This is similar to Bacilly's explanation of the *cadence* (Figure 25, above),¹⁰⁸ and may have been an outcome of the vocal tradition that was popularised through the efforts of Bacilly and his peers. De Machy also allocates main note reiterations to his music; however, he seems to treat it as a different ornament, which he calls the *battement*.

Most sources tend to notate the *appuy* of the *tremblement* on the beat. Rousseau allows for both possibilities, pre-beat and on-beat starts, while Loulié only allows for a pre-beat start when it is stated in the music. Loulié, however, neglects to explain how this is indicated. Perhaps Loulié is referring to situations with preceding slurred *appuys*—called *tremblement lié* by Teplow and Urquhart in chapter 2—as described by Rousseau and Bacilly in regard to the *cadence*. It is not certain if this characteristic should apply to Marais' music; however, there is no reason to dispute this practice. To extend an *appuy*, as is done in Couperin's *tremblement lié sans être appuyé*, would be essentially to create a *tremblement* within a *tremblement* with its two *appuys*.

Rousseau's explanation and example of the *cadence sans appuy* shows that there are certainly situations that would benefit from a main-note start of the *tremblement*. Without this information, a modern violist would be likely to adhere to the usual rule of beginning all *tremblements* with an *appuy*. While it is not known if Marais would have followed such a rule in his music, this method possesses a distinct advantage in regard to ease of execution when performing quick music. In the following example, as a basis for comparison, the *tremblements* in a quick piece are realised with and without an *appuy* (Example 32).

Although few sources provide an explanation for the length of the *appuy*, these sources do not disagree with one another. According to De Machy and Loulié, the length of the *appuy* is determined by the length of the duration of the note that it is applied to. Bacilly's explanation also supports a more purposeful and deliberate upper note, as seen from his admonishments towards those who perform *souïtiens* that are too short or too long. As these

¹⁰⁷ See page 73.

¹⁰⁸ See page 84.

writers do not specify the lengths of these notes exactly, the *tremblement* realisations will assign a quarter to half of the note value for the *appuy*.

In regard to the *tremblements*, De Machy's and Loulié's explanation mentions equal reiterations of the *tremblement*, while Danoville's indicates an acceleration towards the end of the ornament. Danoville's decision to include this information is significant because Loulié, who published his treatise after Danoville, makes no mention of this in both the *Méthode* and *Elements*. Surely this information would have been included in treatises by this time if accelerated *tremblements* were universally practised. In the following examples, *tremblements* with equal and accelerated reiterations are realised (Example 29, Example 30 & Example 31). It is important to note that accelerated *tremblements* can only be reproduced convincingly on longer notes because an acceleration would be unnoticeable on shorter ones. This is perhaps the reason why the indication for accelerated *tremblements* did not appear in all sources, as most *tremblements* in Marais' music are notated on notes of limited duration.

Most sources do not comment on the number of reiterations of the *tremblement*. Loulié describes simple, double and triple *tremblements*, where a single unit of simple *tremblement* is made up of four notes. De Machy uses the term *petit tremblement*; however, this *tremblement* is only made up of two notes. As there is limited information in this area, the number of reiterations of *tremblement* lies with the decision of the modern performer.

As for Marais' *batement*, there seems to be a preference for multiple reiterations; Danoville, Rousseau and Loulié advocate this. Loulié differentiates, as he does with the *tremblements*, between single, double and triple versions of this ornament (Loulié's *martellement*). It is not known if Marais would have preferred single or multiple reiterations of this ornament; after all, De Machy uses his *martellement* mostly with only one reiteration. Perhaps he was happy for the decision to perform single or multiple reiterations (on sufficiently long notes) to fall on the performer. In the following examples, Marais' *batements* with single and multiple reiterations are realised (Example 39 & Example 40). Danoville, Rousseau and Bacilly all state that the ornament should be performed quickly, suggesting that this ornament, while often realised in a similar speed to the *tremblement*, is in fact a more active one. It is also not possible to verify if Marais would have used the ornament in this active fashion; however, there is no conflicting evidence in other sources to otherwise suggest that this ornament should be executed slowly.

Most sources seem to agree that the usual *port de voix* begins before the beat. Bacilly is unique in his treatment of the *port de voix*; he prescribes many different versions of the ornament, with varying lengths of upper and lower notes as well as *ports de voix* over larger intervals. Whether Bacilly's advice is applicable to the pre-beat *ports de voix* of Danoville, Rousseau and Loulié is questionable; however, the absence of any similar information in Rousseau is conspicuous, considering his connection to Lambert. While this absence of information may suggest that the viol treatises are incomplete or the ornamentation practices had changed, it sheds light on the ornamentation practices that Marais may have rejected, and hence may not apply to his music.

To a certain extent, it can be said that Bacilly's usual *port de voix* is an amalgamation of both pre-beat and on-beat *ports de voix*, a curious fact that may suggest that the way the *port de voix* is used in the works of De Machy and Marais, as on-beat *ports de voix*, are not primarily the result of a change of ornamentation practice, but a reordering of the notes to accommodate the difference required when emulating vocal practice on an instrument such as the viol; after all, the melody on the viol is not determined by the words and syllables of a song. If this were the case, then Bacilly's *ports de voix* are not too dissimilar to Marais' *port de voix*.

De Machy's *port de voix* probably begins on the beat: this interpretation is based on the placement of the ornament in his music, where most of these situations demand an on-beat start. Although most sources stipulate the pre-beat *port de voix*, Rousseau and Loulié provide examples of on-beat starts. In the case of Rousseau, the short preceding notes of the *ports de voix*, which are shown in his examples (Figure 22, above),¹⁰⁹ are very similar to those that are found in Marais' *pièces*. Marais' *ports de voix* are thus probably meant to be performed as on-beat versions because the ornament is most often found in situations where the preceding note is short. This is, however, not always the case. If we are to believe that Marais' rules for the *port de voix* are variable—as they have shown to be in the case for Rousseau and Loulié—then there are situations in Marais' music where a performer may consider the pre-beat *port de voix* (Example 43, Example 44 & Example 45).

Marais' *coulé de doigt* is only explained by Danoville and Rousseau. Although Rousseau's explanation is ambiguous, both sources probably indicate for this ornament to ascend, that is, increasing in pitch. A parallel can be drawn with Bacilly's *port de voix glissé* or *coulé*, as these ornaments are the only few kinds that allow for any sliding effect.

¹⁰⁹ See page 76.

Danoville's example, while only shown with the third finger, may not necessarily confine that ornament to that finger; perhaps Danoville's explanation is really an attempt at a realisation.

The sources seem to be in broad agreement about Marais' *pincé* or *flatement*. The information about this ornament from De Machy (*tremblement sans appuyer*) and Hotteterre (*flatement*) seems to suggest that this ornament was an extension of the usual *tremblement*. There are only slight differences in their execution in the viol sources: Danoville prefers for the ornament to stop before the end of bow stroke, while Rousseau prefers performing the ornament throughout the value of the note to which it is applied. These differences are, however, likely the result of matters of personal technique and taste of these musicians.

There are certainly some questions in regard to Marais' ornamentation practice that cannot be definitively answered; after all, this study is based on historical sources that were not written by Marais. Nevertheless, the information that has been disclosed from this study hopes to provide modern-day performers with a range of historically informed possibilities when it comes to interpreting the ornaments in Marais' music as well as those of his contemporaries. Even though the possibilities may be regarded as rather fine in detail, performers who are concerned about being historically faithful in their interpretations should endeavour to make informed decisions based on the best available information from the most contextually accurate sources.

This has not always been the case in modern performances. For instance, the *tremblement* is often affected by the general assumption that all *tremblements* must begin with an *appuy*, whether or not an *appuy* is already indicated in the music, as is the case with the *tremblement lié*. Following Couperin's example of this ornament, as Teplow and Urquhart have done, is probably not correct. There is also a tendency amongst performers to overlook the possible variety of the lengths of *appuys* and the speeds of the reiterations, both for the *tremblement* and *batement*. Further to this, as demonstrated in Urquhart's writings, there is still some confusion over the use of Couperin's *point-d'arest* in Marais' *tremblements*. There is simply not enough information about Marais' *tremblements* to know whether this practice was applied by him, especially in regard to compound ornaments. There has also been a lack of attention to the use of the pre-beat *port de voix*, which has fallen almost completely out of use in modern performances, perhaps because the realisations of the ornament, such as those seen in the writing of Neumann, Caswell and Gordon-Seifert, are confusing and do not provide a convincing representation of their use.

The information that has been uncovered in this study should not be regarded as a means to limit variety in performance, but as a tool of reference for the modern performer to understand (and break) the rules of ornamentation so that he will best know how to express the music of this period; after all, ‘sacred and secular books teach us that it is sometimes permissible, and even necessary, to ignore ordinary rules, because rules are made for man, not man for the rules.’¹¹⁰

¹¹⁰ ‘car les Livres sacrez & prophanes nous apprennent qu’il est quelquefois permis, & mesme necessaire de passer par-dessus les Regles ordinaires, parce que les Regles sont faites pour l’homme, & non pas l’homme pour les Regles.’ Rousseau, *Traité*, 62.

Appendix

Realisation of Marais' Ornaments

This appendix contains a list of the most plausible realisations of Marais' ornaments based on the information of the historical writers mentioned in this study. The following ornaments are realised: *tremblement*, *batement* and *port de voix*. As it is not possible to realise the *coulé de doigt*, *plainte* and *pincé* or *flatement*, a description of these ornaments is provided instead.

While there are problems with using Couperin's instructions to interpret Marais' ornaments, realisations based on some of his ideas are included to show how they might affect the interpretation of Marais' ornaments. As different types of ornament work better in different musical contexts, a variety of musical passages are used to show how these ornaments may be best expressed. Although the musical context determines which ornament best suits a certain musical passage, the choice of which version of ornament to use ultimately lies with the taste of the performer.

Tremblement

Even *tremblement* based on De Machy and Loulié.

Example 29 Realisation of an even *tremblement* in *Menuet* from Marais *Pièces à une et à deux violes*, bar 1–2, page 88.

Accelerated *tremblement* based on Danoville.

Example 30 Realisation of an accelerated *tremblement* in *Prelude* from Marais *Pièces à une et à deux violes*, bar 1–2, page 33.

Accelerated *tremblement* with *point-d'arrest* based on Couperin.

Example 31 Realisation of an accelerated *tremblement* in *Tombeau de M^r. Meliton* from Marais *Pièces à une et à deux violes*, bar 1–3, page 115.

Tremblements with and without *appuy* in fast music based on Rousseau.

Example 32 Realisation of *tremblements* with and without an *appuy* in *Prelude* from Marais *Pièces à une et à deux violes*, bar 13–14, page 7.

Tremblement with a preceding slurred *appuy* or *tremblement lié* based on Rousseau, Loulié, and Bacilly.

Example 33 Realisation of a *tremblement lié* in *Tombeau de M^r. Meliton* from Marais *Pièces à une et à deux violes*, bar 38–40, page 120.

Tremblement with a preceding *coulade*, with and without a *point-d'arest*, based on Couperin, and a distinct *appuy* based on De Machy, Loulié and Bacilly.

Example 34 Realisation of a *tremblement* with a preceding *coulade* with a *point-d'arest* and distinct *appuy* in *Chaconne* from *Marais Pièces de viole* (1701), bar 48–49, page 128.

Example 35 Realisation of a *tremblement* with a preceding *coulade* without a *point-d'arest* and distinct *appuy* in *Chaconne* from *Marais Pièces de viole* (1701), bar 48–49, page 128.

Example 36 Realisation of a *tremblement* with a preceding *coulade* with a *point-d'arest* and without a distinct *appuy* in *Chaconne* from *Marais Pièces de viole* (1701), bar 48–49, page 128.

Tremblement with a following anticipatory figure with and without a *point-d'arest* based on Couperin.

Example 37 Realisation of a *tremblement* with a following anticipatory figure with a *point-d'arest* in *Le Labyrinthe* from *Marais Pièces de viole* (1717), bar 19–20, page 73.

Example 38 Realisation of *tremblement* with a following anticipatory figure without a *point-d'arrêt* in *Le Labyrinthe* from *Marais Pièces de viole* (1717), bar 19–20, page 73.

Batement

Batement with single reiteration based on De Machy's *martellement*.

Example 39 Realisation of a *batement* with a single reiteration in *Allemande* from *Marais Pièces de viole* (1717), bar 1, page 2.

Batement with multiple reiterations based on Danoville, Rousseau and Loulié.

Example 40 Realisation of a *batement* with multiple reiterations in *Prelude* from *Marais Pièces de viole* (1717), bar 1–3, page 1.

Port de voix

Ascending on-beat *port de voix* based on De Machy.

Example 41 Realisation of an ascending *ports de voix* in *Prelude* from *Marais Pièces à une et à deux violes*, bar 6–7, page 33.

Descending on-beat *port de voix* based on clues in Marais' music.

The image shows two staves of music. The top staff, labeled 'Original', is in 3/8 time and contains a descending melodic line: a dotted quarter note (G4), an eighth note (F4), a quarter note (E4), and a dotted quarter note (D4). The bottom staff, labeled 'Realisation', is in 3/8 time and shows a single dotted half note (D4) with a slur underneath it, indicating a sustained or 'port de voix' realization of the final note of the original phrase.

Example 42 Realisation of a descending *port de voix* in *Prelude* from Marais *Pièces à une et à deux violes*, bar 4, page 9.

Descending pre-beat *port de voix* based on Rousseau and Danoville.

The image shows two staves of music in 3/2 time. The top staff, labeled 'Original', starts with a fermata over a half note (G4), followed by a quarter note (F4), a dotted quarter note (E4), and a quarter note (D4). The bottom staff, labeled 'Realisation', shows a dotted half note (D4) with a slur underneath it, indicating a sustained realization of the final note of the original phrase.

Example 43 Realisation of a descending pre-beat *port de voix* in *Tombeau pour M^r. de Sainte Colombe* from Marais *Pièce de viole* (1701), bar 1–2, page 111.

Ascending pre-beat *port de voix* based on Bacilly.

The image shows two staves of music in 3/4 time. The top staff, labeled 'Original', contains a dotted quarter note (G4), an eighth note (A4), and a dotted quarter note (B4). The bottom staff, labeled 'Realisation', shows a dotted half note (G4) with a slur underneath it, indicating a sustained realization of the final note of the original phrase.

Example 44 Realisation of an ascending pre-beat *port de voix* in *Sarabande* from Marais *Pièce de viole* (1701), bar 9–10, page 95.

Ascending pre-beat *Port de voix* based on Rousseau, Danoville and Loulié.

The image shows two staves of music in 3/4 time. The top staff, labeled 'Original', contains a dotted quarter note (G4), an eighth note (A4), and a dotted quarter note (B4). The bottom staff, labeled 'Realisation', shows a dotted half note (G4) with a slur underneath it, indicating a sustained realization of the final note of the original phrase.

Example 45 Realisation of an ascending pre-beat *port de voix* in *Sarabande* from Marais *Pièce de viole* (1701), bar 9–10, page 95.

Coulé de doigt

The *coulé de doigt* is a slide similar to a *glissando* from a lower note to a higher one, usually done over semitones. It is achieved by sliding the finger along the string from a lower to a higher note, without lifting the finger off the string.

Pincé or flattement

The *pincé or flattement* is a more distinct pitch oscillation approaching a *tremblement*. This ornament is performed with two fingers: the lower finger is pressing behind the fret, while the higher finger, which is pressing against the lower one, is repeatedly touching the string above the fret resulting in an oscillation of pitch. In practice, this repeated touching of the string is done by rocking the hand in a similar way to performing the *plainte*. As this ornament was related to the *tremblement*, the speed of its pitch oscillations would likely be similar to the *tremblement*.

Plainte

The *plainte* is a kind of vibrato that is more or less analogous to the modern practice of vibrato. To execute this ornament, while pressing on the string, the hand is rocked. The thumb, which presses on the underside of the neck, is released to facilitate this rocking. The speed of its pitch oscillations was likely similar to that used by the *tremblement*. As this ornament was closely related to the *pincé or flattement*, it is possible that the amplitude of its pitch oscillations approached that used in the *pincé or flattement*.

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