Bénigne de Bacilly

Remarques Curieuses sur l’Art de bien Chanter

Chapter 13: Des Passages & Diminutions

(1668)

Translated by Sion M. Honea
REMARQUES CURIÉUSES
SUR L'ART
DE BIEN CHANTER,
Et particulièrement pour ce qui regarde le Chant Français.

Ouvrage fort utile à ceux qui aspirent à la Methode de Chantier, sur tout à bien prononcer les Paroles avec toute la finesse & toute la force nécessaire ; & à bien observer la quantité des Syllabes, & ne point confondre les longues & les brefnes, suivant les Regles qui en sont établies dans ce Traité.

Par B. D. B.

À PARIS,
Chez l'Auteur rue des Petits-Champs, vis à vis la Croix chez un Chancelier.

Et
Chez Monseigneur BALLARD, seul Imprimeur du Roy pour la Musique, rue Saint Jean de Beaunais, au Mont Parnasse

M. DC LXVIII.
AVEC PRIVILEGE DU ROY.
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Preface

This translation concludes the series that I have entitled Renaissance Italian Vocal Diminution. I chose Bacilly rather at random, because I wanted to document the technique in something French and to carry it down to a reasonable time limit. There are actually many other statements in many other books on the diminution technique. These extend down at least to Hiller’s Kurze und erleichterte Anweisung zum Singen für Schulen (1792) and J. F. Schubert’s chapter on Passagen in Neue Singe-Schule (ca.1800). As interesting and tempting as these are, it would be the slippery slope that would no doubt consume all my remaining time till retirement, which I would prefer to use in what I consider more pressing projects.

My selection of Bacilly for conclusion turned out to be a wonderful stroke of “dumb luck.” I had known no more about him than that his was considered one of the most important of all vocal pedagogy texts and preeminent for French Baroque vocal performance. Having now a significantly greater but by no means complete acquaintance with the text, I am amazed by Bacilly’s mastery, as well as the lucidity of the prose in which he expresses his knowledge. Bacilly is an absolutely perfect text to conclude this series in a historical sense. He documents superbly that diminution and the passage have passed over from the older style of improvised florid ornamentation of the renaissance and into the more expressive concept of ornamentation characteristic of the Baroque. This was Caccini’s position in the preface to Le Nuove Musiche, but the “Passages” that Bacilly advocates are mostly far more elaborate than Caccini’s ornaments, but far less extensive than sixteenth-century Passages of Diminution. Thus, Bacilly stands as an example of the more elaborate practice of Diminution in the Renaissance brought into subordination to the Baroque concept of ornamentation.

Though there is a pdf download available on IMSLP Petrucci, it contains a few unfortunate defects in the printed text that render several spots illegible. At about the same time that I began this translation series I was so fortunate as to be able to obtain a copy of the original at what I consider a “reasonable price” for so important a source, fortunately one without the printing defects. My first knowledge of Bacilly predates that by several years when I was engaged simply in building a collection in the field of historical performance. I learned of Austin Caswell’s translation, now long out of print, but was completely unable to find a copy. At the time of this writing two used copies are available, which combined equal the amount that I paid for my original! I feel very fortunate. Caswell’s translation did a great service to both vocal performance and historical performance. His translation itself is in a different style from my own and more nearly in the quite legitimate but older tradition that borders at times on paraphrase. As I explain below, that is not my tradition. A secondary purpose, or hope, of this translation is that this glimpse that it gives of Bacilly’s mastery may stimulate a new translation that will bring the text to a much wider audience.

As I explain in each of these translations, I have a specific preference for what a translation should be. As a PhD in classics and ABD in musicology, I was trained in both translation of classical texts and editorial practice for both literary and musical texts. The advice of my professor of epigraphy sums up well the practice I was trained in, “the more you strive for good idiomatic English in your translation, the farther you depart from the meaning of the original language.” To this attitude I also bring the current standards in editorial practice—the more you silently interpret the text the more you deceive the reader of it. For these reasons I strive to produce a translation as close as I am capable to a representation of the original, even at the expense of idiomatic English. I also strive to avoid introducing interpretation and so provide notes to explain my decisions where necessary.

This translation of the thirteenth chapter of the first part of Bacilly’s Remarques Curieuses (1668) was made from my own copy. I have had no access to any other except the one available on IMSLP Petrucci, which I have not collated at all completely with my own but appears to be identical, with the exception of
those defects in the printing in the Petrucci copy. Since pre-1800 printing practice and technology typically result in discrepancies, even major ones, I make no claim that my text is identical to all others.

Bibliographical problems regarding the primary sources from which Bacilly drew his musical examples are far greater. Here again, though, IMSLP Petrucci has come to the rescue. It provides the 1669 corrected imprint of Lambert’s quarto *Les Airs de Monsieur Lambert*, to which Bacilly refers as the “4. Livre.” The volumes to which Bacilly refers as the first and second octavo volumes are also available on ISMLP Petrucci in the form of the 1668 engraved reprints as *Les Trois Livres d’Airs Regravez de nouveau en deux volumes*. Caswell in his dissertation refers to an authorial dispute which, following Prunières, he persuasively resolves by attributing them to Bacilly himself, despite the fact that Bacilly attributed them to Lambert! This does not resolve all the perplexities. The citations that Bacilly gives for the two octavo books correspond by page precisely to the two 1668 engraved quartos, including the final example in the second octavo book, which is also last and with the same page numbers in the later quarto editions. What then becomes of the “Trois Livres” if the previous two octavo books precisely correspond and fill up the two engraved quartos? The title page of each makes clear that only two volumes are intended in the engraved quartos, “en deux volumes.” I am unable to resolve this, especially as I lack easy access to RISM.

As regards the illustrative excerpts: I think it is far greater value to the reader to have them in the original notation than in my poor manuscript hand, or in a computerized version. This also leads to problems, for it is necessary for the reader to know the clefs and key signatures in order to read the excerpts accurately and determine the key involved, upon which some of Bacilly’s remarks depend. Since some of the excerpts are extracted from the middle of a line, I have provided the opening clefs and key signatures. Determining the key, however, is not solely dependent on the opening signature but on the final cadence. I have indicated this to my best judgement. Some of the excerpts do not apparently fit Bacilly’s musical description, unless I have misunderstood. He does not refer to pitches with Guidonian syllables but with simple solfeggio ones, which seems to indicate that he is using a seven-syllable system, several of which had begun to gain ground during the seventeenth century. At times he indicates the tonic with ut, but this does not always correlate, whether or not ut is movable; nonetheless, I have included the excerpt according to his physical description regardless of whether the musical discussion corresponds. I have added an identification and number for each of the excerpts; these do not appear in Bacilly’s text. Since all are of my own addition, I do not burden the text with editorial brackets to indicate them as such. The reader will find a list of excerpts in Appendix I.

An understanding of Bacilly’s interpretations of the excerpts involves some clarification of late seventeenth-century theory, especially in the conception and identification of pitch and key. By the late sixteenth century it had become increasingly clear that the elderly system of Guidonian hexachords with its complex pitch names, *voces*, was inadequate owing to the development of clearer concepts of tonality that required an octave-based system. Ramis de Pareia had proposed such a system as early as 1482 but was vigorously and successfully opposed by the leading theorist of the time Franchinus Gaffurius, a staunch and inflexible conservative on the issue.2 The old Guidonian system lingered on: Pier Francesco Tosi still considers it mandatory for vocal study in 1723,3 and in France Raparlier still uses it along with the concept of

1 Austin Caswell, “A Commentary upon the Art of Proper Singing” (PhD diss., University of Minnesota, 1964), 2:17
a fixed ut (do). Loulié, however, had advocated the octave-based movable ut system as early as 1696, which he called “transposition.”

“To transpose is to detach or displace the word ‘ut’ from the letter C, to which it is naturally attached in the scale, and transpose it, or place it with another letter.”

Scholarly argument seems fairly uniformly to acknowledge that two independent developments were operative during the late sixteenth and through most of the seventeenth century. One was the model developing first in the Roman Catholic countries of the continent, later spreading to Protestant lands, as articulated by Harold Powers and involving the formulation of tonalities based on the psalm tones. The other was an English development, almost totally isolated from continental developments, as articulated by Jesse Ann Owens, and involving the gradual emergence of tonalities from characteristic pitch aggregations and the hexachord system that fixed specific pitch function within specific contexts, ultimately leading to the concept of key. Personally lacking the very considerable expertise necessary to make a definitive judgment in the case of Bacilly, I can only say that Powers’ continental model seems the most relevant on both geographical and theoretical grounds.

As a matter of only practical concern for the reader, I provide an abbreviation suitable in most cases to enable the reader to apply a movable “Ut” (do) solmization system in order to interpret Bacilly’s discussion of the excerpts. This takes the form of the “key signature” followed by the main pitch, as determined by the final cadence, e.g. F: G. The tonalities of Bacilly’s repertoire of examples appear to be a development related to a system of psalm tones such as found in Nivers’ Livre d’Orgue (1665), discussed by Powers, including some transpositions. Pervasive accidentals appear to move this system closer to a modern concept of Major/Minor organization, such as Powers calls Ut-tonalities (M3) and Re-tonalities (m3), either by lowering the sixth degree in the latter or raising the leading-tone in both. Despite the fact that Bacilly’s repertoire is an entirely French repertoire, the results of Candace Bailey’s study of an English keyboard repertoire of the seventeenth century seems suggestive as regards the harmonic implications of the pervasive accidentals. A study of the entire repertoire of Bacilly’s sources might prove to be an interesting and worthwhile contribution to our knowledge of the development of tonality in the mid-seventeenth century.

Because of my profound respect for the knowledge that Bacilly communicates so excellently well, I have chosen to go to a little extra trouble for his sake. I have thus included four appendices. The first is a table of his excerpts giving their location in the sources, the “key” information as described in the previous paragraph, and incipits of the relevant couplet texts. The second appendix is Bacilly’s short chapter on “Disposition,” which I am sure the reader will find valuable. The third appendix was another fortuitous event; while looking up an unrelated issue, I happened upon Salomon de Caus’s (1615) brief chapter on national styles of singing, clearly related to improvised ornamentation. The fourth appendix is more extensive than the translation itself. Bacilly mentions a few ornaments by name, and I thought readers would

8 Powers, 313-317.
find it useful to have these traced developmentally in translations of descriptions and visual illustrations. I have, thus, provided translations of additional excerpts from Bacilly down to Rousseau (1775). I hope that it is a lily that the reader will be glad I have gilded.
Chapter 13
On Passages and Diminutions

[205] Since music is limited to a certain simplicity of notes, which cause it to differ from the art of singing well, according to the usage that has long been established for it, one can make nothing agreeable in song except what one attributes to this art and what one does not quite entirely qualify by the name of “Method of Singing,” following the common manner of speaking, which makes all this method consist of second 

*couplets* because they are filled with *fredons*, *roulemens*, *broderie*, which are the common terms, for which the true names are Passages and Diminutions, which one can call synonyms and which signify the same thing. If indeed one terms “Passage” the Diminution of a long note into several lesser notes, that is to say short ones, which serve as Passage, *transition*, *liaison*, or as what pleases you to serve, so that one could term “Diminution” everything that has added to the simple notes marked on the paper in musical characters, such as the *port de voix*, which is composed, as I say, of several notes; the *cadence* in all its circumstances; in short all that “diminishes” a long note—I mean which divides it into several of lesser value as to measure—could bear the name.

Whenever anyone has wanted to distinguish the one from the other, and several even think incorrectly in this regard (as I will say in the following), that it is only the second couplets to which the term “diminution” is appropriate, and don’t want any *traits* and ornaments made in the first couplet, to be qualified by this name, which is odious to them, in order to place them under the cover of the disdain that they hold for all that is called *double* in song.

I will say, then, that these opinions are so far different, concerning the opinion that one ought to have about the Diminution of song, which the common call *fredon*. This, if it does indeed have supporters, one can say also that it has critics as well, and all the more formidable as they are, or at least as they appear, more knowledgeable, although they may be less

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11 Caswell’s translation reads “Since instrumental music is characterized by a greater degree of melodic simplicity than is vocal music, the common folk tends to think of any difficult melodic passage as being particularly vocal in nature.” This does not really conform to the text and appears to be Caswell’s interpretation of what he considers to be Bacilly’s contrast between music as instrumental music and art of singing; I differ and argue that he means the difference between music in general, especially as notated, and vocal performance practice. The practice of passages and diminutions was improvisatory and not usually notated. The distinction of the music Bacilly cites is that the improvisations are written out, as they earlier would not have been. The reader may also consult the other translations on this subject in this Historical Translation Series. My interpretation is consistent with Bacilly’s many comments on how a passage is to be sung as opposed to how it is printed as well as with the historical context of improvised vocal ornamentation. Further, in the opening of his book Bacilly gives two meanings of music: (1) the art of composition, even if one can neither sing nor play an instrument, and (2) the art of singing, especially one who reads music. This would seem to diminish the probability of Caswell’s translation; nevertheless, the reader is free to choose.

12 Appendix IV deals extensively with the ornaments Bacilly names.

13 The French terms “Passage” and “Diminution” are not only identical in spelling to the English words, they are also commonly used in other languages. They originate in Italian as the *passaggio* and *diminuzione*.

14 The many, many texts that discuss the *port de voix* could be considered either despairingly or comically diverse in their definitions. Bacilly at least makes clear that he is among those who consider the ornament to be of several notes instead of only one, e.g. Francesco Rognoni’s *portar la voce* of just one note, *Selva de Varii Passaggi* (1620).
numerous. Of those who hold the position [in favor] concerning Diminution, some attribute to it everything fine and everything pleasing in song, others that it is only a very considerable part of it. When those who demean it turn it to ridicule and pretend to deny the merit of it by their nonsense and their bantering talk, they have more fantasy than reason.

Among those who condemn Passages and Diminutions in song, there are some who do it by sheer fantasy and pure stubbornness, but the number of those who scorn it is far greater, either because they lack the talent for devising them and introducing them appropriately, or the Disposition\footnote{This is the common term in most languages, from Italian disposizione, for the technique of throat articulation necessary to sing diminutions. Appendix II is a translation of Bacilly’s chapter on Disposition.} for performing them, indeed, to put them into practice.

It is necessary still to distinguish \[208\] these last critics, for there are some who have never known how to manage to acquire the Disposition necessary for performance, and others who have had it and no longer have it to the extent they would like. Therefore, one easily observes that they [the latter] have formerly valued it as other people by reason that they are unable to refrain from singing second couplets, and those quite full of passages up to the time when they were still in a condition to perform them in one way or another.

If all these critics were able to persuade others by their rhetoric of the unjust scorn that they have of an ornament such as this one, so accepted and approved in all times, they would have a great advantage without doubt, and would be sheltered from an ignorance that one can boldly impute to them, in place of the good opinion that they have of their own opinion. I observe that several among them after long being devoted to making second couplets and having made a very great number of them, they have withdrawn, seeing that they could not succeed \[209\] at them to the degree that they claimed to do in the other musical talents, in which they excel beyond others, and there might be some original, of which they could be at most only mediocre copies, not only as to the invention and application of passages, but even as to the performance.

This produces the observation that in these ornaments of song there are three things: (1) the know-how, the invention that comes from a great talent and long practice, or especially from the two together; (2) their application to words, which supposes a great method and above all a very perfect understanding of long or short syllables; and (3) the performance that proceeds from a natural Disposition of the throat, which is flexible for doing all that one wants, that is to say to articulate (marquer) and glide appropriate with more or less speed and lightness and other circumstances that are encountered in the performance of the passages.

Several have a talent for inventing diminutions and even could produce a lexicon of them for others, and certainly \[210\] if song were not accompanied by words, they could with less presumption give a test to the best, but the misfortune is that they have nothing at all to apply to their fredons except for the knowledge of longs and shorts of a language that they understand only in a common way and about which they understand neither quantity nor the true pronunciation.

Others, of whom the number is quite small, have a talent for applying diminutions appropriately, but they are lacking in something for inventing them, so they are good only for advice and for correcting the defects of others. But, for those who have execution, some more some less, it is sufficient, and though these are only copyists, it is certain that they have indeed an advantage
above those inventors and those composers who lack the Disposition for performance, because it is true that one is satisfied with what pleases the ear, without examining whether the things are of our invention or of someone else. [211]

Response to the Objection that the Critics Make
In Condemning Passages and Diminutions in Song

Article I

Those who want to find some foundation for the scorn that they make of Diminutions or Passages say: in the first place that there is nothing so beautiful as a simple song in which one observes the beauty of the voice, the neatness and clearness of the song. Then, all of a sudden, they launch into mocking in saying that Diminution is nothing other than simple banter, and they make use of gibberish more proper in the mouth of a buffoon than of a man of good sense who ought to speak of things without overreaching. To that I reply that if simplicity is something beautiful, what is embellished and enriched is still more, and provided that Diminution be placed appropriately in the song, it does not at all prevent that the beauty of the [212] voice, and its fineness may appear in the places where it ought appear, like a beautiful fabric that is embroidered only quite appropriately and where the full [i.e., the embroidered space] makes the empty space appear. Furthermore, these gentlemen fall out of agreement themselves, that in the first couplet of melodies, which everyone admits ought to be quite simple, they cannot refrain from mingling some ornaments and making use of Diminutions of a long note into several short ones, in order to move agreeably to another note that follows. I would like to ask them whether these ornaments do not produce Diminutions, and what other name they can give them? Moreover, they remain also in agreement as to restricting Diminution to instruments and particularly to the clavecin; this is to deny to them [the singers] their most beautiful ornament. Why then do they not make use for the voice, which is the natural instrument, of which the others are only apes? And, what advantage would a person have to whom nature has given an excellent throat for performing all the ornaments of song, if he could not make use of it, since [213] it is true that it [nature] gives nothing in vain?

2. They maintain that it denies all expression of the song, and that in instruments one is obliged to use it because they can say nothing. But, one says to them that far from expression being destroyed by Passages in song, it is even increased, so that the words are equally strong in a first and second couplet (since that is rarely found, the strength of the words being ordinarily all complete in the first, and the second being only a weakened repeat of what was in the first) and that one has always as goal to preserve the expression by allowing what ought to be empty. So that it is

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16 This is Bacilly’s exact word, and not very flattering for the poor instrumentalists!
17 This was certainly Caccini’s opinion of the ornaments that he advocated in Le Nuove Musiche.
18 This passage is somewhat confusing. He is saying that the Passages preserve expression by allowing a contrast between ornamented and unornamented parts of the song. It seems to be the same simile as on page 212 in the contrast between embroidered and plain sections of the fabric. The second couplet does not repeat the text of the
one of the great secrets of Diminution not at all to make any in certain places and suppressing it appropriately, as one can observe here and there printed in the second couplets in the Books of Airs.

3. Those who rail against Diminution say that it is contrary to the pronunciation of the words, as well as to their quantity.

[214] It is true that if in the second couplets one follows the tracks of the first and does not know how to put right the awkwardnesses that result from the lack of correspondence that the ones have with the others as concerns which syllables are long and short, as I will say in the course of this treatise, Diminution in this case would produce a dreadful havoc in the words that one sings. But, in the case where, by a perfect understanding of the quantity, one does know how to put right and deftly change the long and short notes, conforming to the syllables of the same nature—whether by anticipating, delaying, transposing, or even in repeating more syllables or words in certain places and less in others—far from Diminution marring the words, on the contrary it contributes to the rectification and readjustment.

But, since these gentlemen are entirely ignorant of the quantity of the syllables, they are correct in saying that Diminution corrupts them entirely. Here are some examples that can well serve for understanding the effect that Diminutions of song produce for the preservation of long and short syllables.

There is one of them from the first Air in the Book printed quarto, page 6 as an example of transposition on the words “et qu’au moins” which corresponds to the one on “parlons,” which is in the first couplet.

Example #1. Lambert 4º, pp. 4, 6. 1β: F

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first; thus Bacilly argues that the first presents the subject most clearly, whereas the “weaker” text of the second couplet is brought into balance by the ornamentation.

Bacilly’s word is gravez, which spelling he sometimes uses for the infinitive ending –er and for the past participle –é, but never for the plural –es with silent –e. Thus, this seems likely to mean the plural past participle, “engraved” a form of printing.

Austin Caswell in his Grove article on Bacilly observes that it is “virtually impossible” to understand the author’s examples without reference to the music. Thanks to Caswell’s research, the book has been identified as that of Michel Lambert, vocal teacher and composer. The examples that appear below are taken from the corrected reprint of the 1660 original edition. Les Airs de Monsieur Lambert. Maistre le la Musique de la Cambre du Roy. (Paris: Richer, 1669). Caswell, “Commentary” 2:17. Caswell’s translation of Bacilly was later published as A Commentary upon the Art of Proper Singing (Brooklyn: Institute of Mediaeval Music, 1968), which is unfortunately now long out of print.

Throughout this text I reverse the order of Bacilly’s examples because I find it visually and intellectually more intelligible to see first the original form then the elaborated form. I have in many cases also presented somewhat more extensive excerpts than in Caswell’s dissertation because I find larger ones to be more helpful.
in which example there is this comment to be made, that following this word in the first couplet only two syllables are necessary in the second; although the author has continued the l'a of parlons up to the word moins, by saying “et qu’au moins” and not “et qu’au” by dropping the word moins, which a less graceful composer would be contented to embroider in order to patch over the defect, far from correcting it, by altering the Air entirely, as one ought to do before ornamenting it, so that the author, having taken the word moins as superfluous, in order to make three syllables correspond to two, and consequently having dropped a syllable from what follows, has taken more time on the word ie [je], in order to regain, so to speak “the territory,” and has ornamented it with a Diminution, as it is able to support it well because it is long in its position, although by nature it is short, as I will explain in its time and place and will make understood that the word “vous,” although it is in number among the monosyllables that end in an “s,” which are always long, is excepted from this rule, just like tous and nous.

There is yet an example nearly the same subsequently in the second couplet, on the words “en mourant,” where the author before making the Diminution on the last syllable has joined it to two others, although in the first couplet the last syllable of “sommes,” which corresponds to the third, is like a separate sound, I mean that it falls on mi by reason that the word “sommes” being feminine, its penultimate is long, in place of that of “mourant,” which is masculine, which is short, one could not let it rest there, because it was necessary to pass beyond to the last syllable by repeating the fa, which is on the penultimate, in place of which it is only single in the word sommes.

Example #2. Lambert 4º, pp. 4, 6. 1β: F

[217] In the same book page 10 there is another example of this readjustment of syllables that are short in one couplet and long in another. It is on the words “son humeur,” where the author has observed very appropriately that the first syllable of the word humeur, being short, the penultimate of a masculine, in place of that of the word pensers, which is in the first couplet and is

22 See the preface for an explanation of authorial identity and Caswell, Commentary, 2:17-18.
23 See the preface for an explanation that Bacilly uses an octave-based syllable system with a movable ut (do).
24 The original imprint is not clear.
long, although it is also masculine by exception, which I will give for it, based on the “n,” which has the prerogative to render a syllable long or short, which by nature it ought to be.

Example #3. Lambert 4°, pp. 8, 10. v (bβ, c#): D

The author, I say, has had consideration of that, and has avoided making of the first syllable as many notes as would have been possible to make if the syllable had been long, or at least has set them in reduction instead of as he would have appointed them in another style. But, there are many other examples more considerable that I do not want to forget as being quite useful for producing the understanding of what I have said, that Diminutions appropriately injure nothing of the quantity of the syllables. On [218] page 30 of the same book on the four syllables “et i’ay toujours,” which correspond to only three in the first couplet “et ie sçay.” The author has deftly doubled the re, which is unique on the word et not only because i’ay is long in this situation and that thus it would not have suffered the same short that is on ie, but further in order not to dwell on a short syllable that is the first of “sujet,” so that in the place of saying “et i’ay toujours su,” he has likewise made another pattern, and has given the mi to it, which is appropriate to the penultimate, then has ornamented it after having designated it, which must always be done before placing the diminution.

Example #4. Lambert 4°, pp. 28, 30. 1b (eβ): Bβ

I mean that it is necessary to see whether the number of syllables and the quantities correspond together, and not be content with an elaboration before seeing whether the words of the second, all alone and without ornament, agree with those of the first, otherwise to do such that they will agree
by delaying or advancing the measure of both these and those, and even by repeating more or fewer syllables than in [219] the first, and recovering that on what is before and after, and then when one has retraced completely anew and matched the words of the second to the melody of the first, one can ornament with a Diminution, those which can support it, which are usually the long, which is called being capable of making doubles or second couplets, and which is not possible without a very great understanding of longs and shorts, also of caesuras in the poetry and other circumstances that are encountered in French, and which former times have ignored completely.

Here is an example for the repetition of more syllables in a second couplet, than there would be necessary in conforming to the first. It is on page 35 of the same book where one can see that the author not only has repeated the three syllables “fait mourir,” in order to correspond to those of à mourir,” which are in the first, but has joined to it “qui m’a” in order to render the sense perfect, which would have maimed it by not doing it. But, also he has done so well that all five syllables, by means of the Diminution, [220] correspond quite well to the three of the first.

Example #5. Lambert 4°, pp. 33, 35. v: C

In the same book page 78, the author being able to content himself by repeating the word mourir, conforming to the word revoir, which is in the first couplet (in which one would have discovered nothing to repeat), has yet preferred to repeat et mourir in order to render the sense more complete.

Example #6. Lambert 4°, 76-77, 78. v (b♭, c♯): D
Here is another example in which—so as not to stop at one word that has more correspondence with what follows than with what preceded it—the author has been obliged to put fewer syllables in one place in the melody and more in another and has not followed in the tracks of the first. This is on page 46 of the same book. He has set only these three syllables, “ce seroit,” in order to correspond to the four “Que me sert-il” of the first and so as to make the sol rest on the last syllable of seroit—instead of pressing on to me and saying ce seroit me, which would appear barbarous to connoisseurs, whatever elaboration he might have patched over the thing—which he has quite well placed on the word ce, and has given to it what seems to pertain rightfully to the syllable following se, by a judicious anticipation.

Example #7. Lambert 4°, pp. 44, 46. v: C

There is another example in the same book pertaining to the repetition of one word in place of another, which should be noted. This is on page 63, where the author has quite appropriately repeated cessé cessé in place of “que i’ay que i’ay,” following the first couplet because he has judged that the word cessé would be good to repeat and that there would be no appearance of lingering on a word that is only a kind of half-word and that demands to be joined to another, that is i’ay, unless it cuts off the word i’ay, which comes from the verb avoir.  

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25 Bacilly’s intention is less immediately apparent, at least to me, in that the text he refers to all relates to the second couplet. His point seems to be that the repetition of que j’ay is weaker than the repetition of cessé, which does conform better to the strength of the first couplet’s repetition of le mal. His point about i’ay is that it is only
There are also many examples in the books printed in octavo that are not to be neglected, and I can say that one would not know how to give too many of these observation, which are known too little by musicians, such as on page 69 of the first book, where the author in place of the pronoun and auxiliary “I have.” Because of the perceived difficulty in understanding Bacilly, I have included more extensive excerpts.

26 The octavo books were apparently reprints as the quarto engraved volumes *Les Trois Livres d’Airs*, from which these examples were drawn. This is more fully explained in the preface.
stopping on de, in the words “par le secret de,” conforming to the five syllables of the first couplet, “vous savez donner,” he is content to stop at the fourth syllable and has joined de with its following, in setting fa on the last syllable of secret, which pertains to the de.


He has put into practice the same thing on page 78 of the second book, where in place of setting “taschent de,” he has stopped on the last syllable of taschent and so done, so as by means of the Diminution to produce a correspondence of these two to the three of the first couplet “et lassé.”

Example # 10. *Trois Livres 4°* pt. 2, pp. 76, 78. v: C

In the first book there is a considerable example for the transposition of longs and shorts. It is on page 62. On the words “quand on est si prez,” in all places that correspond to “à c’est me commander,” where the author sees that the syllable si would be short in the place where -man- is long, he has transposed the long note that pertains to it to the one on est and then has ornamented the syllable with Diminution in the place that others would have built on a bad foundation, as the majority do, would have patched over the defect in place of correcting it.

Example # 11. *Trois Livres 4°* pt. 1, pp. 61, 62. 1β (eβ, f#): G
As to pronunciation, I do not at all doubt that the ignorant find that it is altered by Diminutions, [223] in that they seem to separate a word into several parts and that the [vocal] organs that are occupied with the execution of the notes cannot be applied equally in forming well the pronunciation of the words: the application to two things together being less for each individually. But, if that happens, they ought to accuse their own little attention and effort and not the Diminution, since it is true that a talented singer finds nothing in it difficult, provided that he always have it in mind, that those who hear him often become attached to the one who flatters the ear rather than to the one who contents the spirit, I mean to the ornaments of the song, rather than to the sense of the words, and that thus one should know how to take great care to pronounce them distinctly.

[224] Concerning the Good and Bad Usage of Passages and Diminutions

Article II

Everyone agrees that the fewer Passages one can make in the first couplet the better because assuredly they prevent one from understanding the melody in its purity, in the same way that before applying the colors that are in some manner in a painting, which the Diminution is in song, it is necessary that the painter have preliminarily designed his work, which has some correspondence with the first couplet of a melody.

As to what concerns second couplets, just as nowadays one does not fill them with Diminutions, so also is it an error to say that it is no longer the style to make them so much as one did in other times. It is true that formerly one would have thought to have committed a crime to allow a syllable to pass without elaborating it, and [225] that without any consideration of longs and shorts one would make fredons wrongly and randomly at the expense of pronunciation, which one held of very little account. But, it is not necessary to say about this that fashion were the sole foundation of this reformation, since it is true that one makes doubles more than ever, provided that the words be able to support the Diminution, and that there be nothing that oppose it.

Now as it is a true maxim to say that it is easy to adjust to inventions, one can also say it is easy to curtail their superfluity. Just as one is always quite obliged to inventors, and one ought to hold them in veneration, so also is it true that the [art of] song still preserves a high estimation for a considerable number of older works in the style of M. le Bailly, to whom one owes the first invention of Passages and Diminutions, in which one has not dared to change anything at all, except for the execution, which is presently a little more refined. Although there are some faults against the quantity and the [226] syllables, one does not abandon singing them such as he composed them in the original and as diamonds in the rough [Diamans de la vieille roche].

Thus, when one says that one no longer makes so many Diminutions as in other times, that does not mean that the number of traits is less. On the contrary, it is certain that one has invented very many ornaments that were unknown in former times, but this curtailment ought to be
understood in regard to the application to syllables, which as they are often short, do not suffer ornamentation indifferently, as do the long ones, following the traditional manner of singing. Besides, there are some vowels, such as “u” and even “i,” or some syllables such as “on” and “ou,” which in present usage suffer very little Diminution, for which in other times one had no consideration.

Finally, as good usage for Passages and Diminutions consists entirely in practice, joined with a natural genius, the best advice that I might give for achieving perfection is the association with talented people, with subordination to their opinions, [227] for to establish rules for what is necessary to do is an impossibility, except only for what must be avoided, at least as regards their performances, of which I will speak in the following article.

One can still profit much from the reflection on what one ought to do in the printed songs by Richer, by comparing the *Simples* with the *Doubles* and observing on all, as I have already said, the manner that one has taken for repairing the defect of the long and short syllables in the second *couplets* by means of Diminution and by that to form an idea for all the other similar examples.

Some Advice Regarding Diminutions and Particularly for what Concerns the Manner of Performance

**Article III**

In the first place, it is necessary to observe that all kinds of syllables are not appropriate for Diminutions without distinction [228] and according to the will of the composer. As for example, these syllables “on” and “ou” ought to be little burdened with Diminution. This is a received usage among all the contemporaries and which has some foundation on the crude effect that it would produce in song.

2. There are some Diminutions that are appropriate to basses, as are some *coulemens* from high to low, mainly on octaves, which *coulemens* (which the common sort call *roullements*), are very little used in the high part or melody of a song.

3. One holds as a maxim in singing that the performance of Passages that one makes with the tongue is entirely degenerate.28

4. It is necessary to become accustomed in studying the performance of Passages to articulate the throat (*gosier*)29 as strongly as possible and even quite slowly at first, in order that by this slowness and solidity one makes oneself master of the precision and avoids singing through the nose and with the tongue.

27 The unornamented version.

28 When mentioned at all, other authors always consign it to a very second best technique.

29 Mentions of throat articulation are frequent, descriptions of the actual physical technique are rare. It is therefore valuable to learn that the *gosier* is described in a contemporary dictionary as “the throat; and most properly that part of it which makes the head of the larynx,” Randle Cotgrave, *A Dictionary of the French and English Tongues* (London: Adam Islip, 1611; repr., Hildesheim: Georg Olms, 1970). The best discussion of the technique, by far, is that of Giovanni Camillo Maffei, also among the translations in this series. See also, Sion M. Honea, “Maffei’s System of Voice Pedagogy,” *Journal of Singing* vol. 74, no. 3 (2018): 335-343.
5. Although one says that one must never execute with the tongue but only by the throat (gosier) it must be noted that there are some who, not having a sufficiently refined throat for this execution, are obliged to articulate (marquer) Passages by the small of the voice (du Delié de la Voix), and that thus it is possible that sometimes the movement of the tongue may be contributing a little. But, in that case it is not called singing with the tongue, since it is true that the throat is always the main instrument of execution, and that the tongue is only the second and a kind of adjunct for managing the gentleness and delicacy of it. This observation is proper for the vowels that one is obliged to articulate by the throat, such as are “o” and “a” and sometimes “e,” and not for “i” and “u,” which are articulated quite finely by themselves and without this precaution.

6. It is necessary to take care to define (marquer) the notes well that are extended (attirées) by means of a dotted note, whether the dot is indicated in the score or only assumed, according to the ordinary usage of notating Passages without dots, leaving them to be divined by the people whom one believes and ought to be experts, for one often neglects to prepare this kind of short notes, mainly when they are a third or fourth higher than the dotted note that prepares them, and by this casualness they do not have the interval that they ought to have, and appear only as seconds in the place of thirds or thirds in place of fourths.

In the second book in quarto on page 78 in the Passage on the “i” of the word “entreprises,” it is necessary, I say, to take care to do well in trying for the sol in its precise place from low to high (after the re, where it is necessary to assume a dot) and to leap on the fa-sharp for which one often does not take care, and makes sound only the same fa-sharp instead of a sol.

Example #12. Trois Livres 4° pt. 2, p. 78. v: C

30 Delié in the seventeenth century could have either a negative or a positive implication. I have chosen the negative because Bacilly seems to see it as an unfortunate weakness.

31 His explanation of the saying seems to deny the agency of the tongue in singing because the voice is always of foremost importance.

32 It may be significant that in French pronunciation o and a are back vowels, e middle and i and u are front ones. For some reason the translation in Caswell’s dissertation lacks this entire last sentence on the vowels.

33 I find no meaning of the verb attirer in Cotgrave’s 1611 dictionary or any modern French dictionary that provides a convincing translation. The basic sense of attirer is “attract, draw to.” Since Bacilly here enters upon a very interesting discussion of what is today called notes inégales, the irregular performance of notes shown as even in length, I have chosen “extend.” An even earlier discussion is found in the translation of the portion of Sancta Maria’s text also in this translation series. Stephen E. Hefling provides a very thorough discussion of the technique and the problems surrounding it in Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music (New York: Schirmer Books, 1993). “Swing rhythm” is a frequent and apt description of the technique.

34 The short note is the one that follows the attirer note, the dotted one.

35 Bacilly seems to have nodded here, or this is a printing error, for the example is not in Lambert’s quarto book but in the second part of the reissue in quarto of the Trois Livres.

36 The description is not clear to me. This apparently involves pitches 4, 5, and 6—D, G, F-sharp—and he seems to mean that a careless leap results instead in D, F-sharp, F-sharp.

37 Something is very wrong here. Bacilly refers here to “dans le 2. Livre in 4. Page 78.” Either this is a misprint for the second octavo book or he is alluding to a book not before mentioned. The excerpt does in fact appear in Trois Livres 4°, pt. 2. This misprint explanation is supported by the fact that Example #14 refers to a Passage in the same book on page 75 on “augmentez,” which does appear correct. The Trois Livres, reprints of the octavos, were printed in 1668 the same year as the Remarques Curieuses, so perhaps they were on Bacilly’s mind. Furthermore, Bacilly apparently considers the tonality—at least in this passage—to be in G owing to occasional b-flats and f-
There is another example in the same *Double*, in the following page on the word “de,” where it is necessary to have the same care in preparing the *mi* that makes the fourth note and giving it a precise pitch after having supposed a dot on the *ut*, which is the third note of the passage.

Example #13. *Trois Livres* 4° pt. 2, p. 79. v: C

In the same book on page 75, one can make this observation on the third syllable of “augmentez,” by dotting the *re* in order to prepare the *fa* and place it with care in its true precision.


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38 There is further confusion, for *Trois Livres* 4° pt. 2 has two plausible Passages on *de* on page 79, but neither fits Bacilly’s description. Perhaps something was altered in the reprinting process. Caswell offers no excerpt here.

39 Once again, there is something wrong about the example. The only leap of a third is between notes 5, and 6 from A to C. The only way this can be re to fa is if Bacilly considered this to be in G tonality not D, despite the fact that both the first and second *couplets* have a final cadence on D. See the preface for a discussion of Bacilly’s tonalities and keys.
In the engraved quarto book on page 51 there is another example of this rule on the Passage on the syllable “se,” when ut, which is low, prepares the fa that is a fourth above. In place of that, one often is content to designate the same mi, on which this fa ought to fall, by a casual negligence.\footnote{The key of both first and second couplets is clearly G, on which both cadence. Perhaps the confusion arises from Bacilly considering the key as F because of the key signature of one flat, thus mistakenly making F, according to this thinking, ut and b-flat fa.}

Example #15. Lambert 4°, p. 51. 1β (e♭, f♯): G

\begin{center}
\includegraphics[width=0.5\textwidth]{example15.png}
\end{center}

The same mishap occurs when this prepared note, being only a second, falls on a third or a fourth. Examples: in the double that I have just cited on the word “me”\footnote{None of the immediately preceding examples was on me. Perhaps he refers back to #7 Lambert 4°, pp. 44, 46 on “ce seroit me.”} where one must suppose a dot on the fa in order to prepare the sol for the third, and to sound it precisely in tune. For this effect, before preparing this kind of notes that follow dots, either marked or assumed, it is necessary to base them in practice and to sound them strongly, even not specifying the rhythm at first, whose great quickness or brevity that accompanies them often prevents the attention that one \footnote{Caswell offers no excerpt here.} ought to have for sounding them precisely, which is of much greater consequence than the rhythm.

Example #16 = Example #7. Lambert 4°, pp. 44, 46. ν : C\footnote{This sentence is somewhat ambiguous. The practice of notes inégales was to alternate longer “dotted” notes with shorter ones, which practice was usually not notated and so “assumed.” Bacilly has made clear that sometimes the notes inégales were actually notated and sometimes only assumed; thus, there was an alternative.}

\begin{center}
\includegraphics[width=0.5\textwidth]{example16.png}
\end{center}

7. Although I say that there are in Diminutions some alternating and assumed dots, this means that of two notes ordinarily one of them is dotted.\footnote{One has determined appropriately not}
to mark them lest one become accustomed to perform them by jerks (saccades). I mean by skipping in the style of some pieces of music that are called gigues, according to the former method of singing that would now be quite disagreeable. It is necessary, then, to make this kind of notes dotted so finely that it is not apparent, if this is not in some special cases that demand expressly this sort of execution. It is even entirely necessary to avoid them in certain places, such as one can see in the Passage that I am going to cite, which is in the quarto book, page 51, on the word “se,” where after having made the dot that is expressly marked, it is necessary especially to beware of making it on the mi, so as to ascend to fa and sol, but to attend to making one on the la, if one wants, but if one does do so (which is at will) it is necessary to touch upon it much more lightly than the one that is marked in the score in the beginning of the passage.

Example #17 = Example #15. Lambert 4º, p. 51. 1β (eβ, f♯): G

It is necessary further to avoid this manner of performing alternating dots in the Passage that is on the first syllable of the word “extreme,” on page 22 of the same book.

Example #18. Lambert 4º, p. 22. v (bβ): D

But, at the end of this double the author has appropriately marked the dots on the word “soupirer” so as to advise not to omit them in singing, which would have no grace at all and would be what one calls “vulgar fiddling.”

Example #19. Lambert 4º, p. 23. v (bβ): D

The word alternatif here means both “alternating” and “alternative.” Based on the final clause, I conclude that what he means here is alternating.

Cotgrave recognizes sautillement now obsolete, but the apparent ancestor of sautillemens.

To apply notes inégales, when not specified by the composer, was always at the option of the performer when certain conditions were met. The composer could either explicitly require or prohibit them.

This is consistent with practice. The composer specifies that they are obligatory.

vieller
8. It is necessary that the note that immediately follows the cadence or the trill (tremblement) on the same syllable and which serves as the liaison in descending to the other, whether that one or the same, or one step lower, as I said before, may be prolonged as little as possible, even though it may be marked in the score like the others, the ordinary characters of music being the same, whether to emphasize or soften, until someone has invented others in order to distinguish them, which would be very appropriate. I have given [234] sufficient examples in the article on cadences and their liaisons.

9. It is necessary to take great care to emphasize with the throat (primarily in study) the upper note that descends to another, for it often seems that one counts it as nothing and that it is only produced for the sake of those that follow. Thus, one deprives it by this negligence of the true sound that it ought to have. The main emphasis, then, ought to be on the upper note, whether it descends a second, a third, or to another lower note, which are sufficiently emphasized in themselves without one needing to bring to them a care equal to that of giving well to the first the sound that they ought to have. I believe that this observation is quite clear, so as not to have need of examples.

10. Although it is necessary to emphasize the throat articulation, speaking in general, there are some occasions that do not require that the throat articulates with an equal care on each of the notes, and often one only has to let it go freely and let it work on its own without self-consciousness, mainly when it ascends by three [235] notes, as in the example of Diminution that is on the word “voudrois,” on page 58 of the quarto book.

Example #20. Lambert 4°, p. 58. v: C

It is not necessary that the two last notes be articulated firmly but glide after the dot that precedes by allowing the throat to work without great application to each of the two notes in particular.

11. It is necessary to beware of falling into a fault contrary to the preceding, when one abandons throat articulation in Passages that are made by descending and does not give to each note the articulation that makes it distinct and that preserves the definition that it ought to have, [and so produces] instead a vitiating lightness and confusion, which is observed mainly in those who do not have a throat sufficient and proper for articulating Passages. There are a hundred examples in the
printed songs, so it would not be useful to cite them, since this rule is understood sufficiently in itself.

12. Beyond alternating dots, about which I have spoken above, there are some other things that one ought to observe carefully and that are a great [236] beautification in song, in that they deceive the ear agreeably, which expects nothing less than that kind of dots that make for an agreeable suspension and that, moreover, are never designated in the score because it is not customary in music to put two dots [i.e., two dotted notes] in succession, seeing that the dot is always followed by a short note, so that it is necessary only to assume them in the following examples.

In the second octavo book, page 78, on the fourth note on the word “la,” it is necessary to assume an additional dot to the one that is marked on the fifth, otherwise the performance of the entire passage would be completely disagreeable.


It is necessary to say the same of the antepenultimate, I mean the third from the end, of the word *chaînes*, which is on the following page, on which antepenultimate it is necessary to assume a dot, as usually that happens much more frequently than on other notes, and still assume another on the one that precedes, in order to render the Passage agreeable for performance, and not to add the number of those that one derisively calls passage work of a fiddler (*des Passages de Viiellen*).

Example #22.  *Trois Livres 4°*, pt. 2, p. 79.  v: C

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49 This passage offers distinct difficulties. First, it should be noted that the rhythm of Example 21 is not mathematically precise, such as musicians today have been trained to expect. Such non-mathematical expression was not at all unusual through at least to the end of the eighteenth and into the early nineteenth century. Bacilly seems to be describing what we would probably rather consider a form of tenuto on successive notes that delays the rhythmic flow, especially by subverting the listener’s expectation of a regular alternation of long and short notes. Bacilly, of course, does not offer a realization of the effect, nor does his music example, but Caswell does propose one by dotting both notes four and five over “la”. It is a very interesting description of early performance practice.

50 Given the vagueness of the text setting, it is difficult to determine which notes Bacilly means. If –nes- is set to pitches f-e, then the notes involved are the previous g and a.
[237] It is a very common fault in the performance of Passages to double the last note that ends a Diminution in order to descend to another syllable, and this fault is all the more considerable because it is imperceptible to those who do not have a refined ear, and agreeable to those ignorant who believe that this doubling (doublement) is a supreme ornament of song, as in effect it is by itself and in certain situations, and is only a defect in application in so far as it delays and arrests the progress of it even at the expense of the rhythm, of which it is neither so exact nor so flowing, as one can detect in the following examples. In the quarto book page 34, “Malgré la rigueur de mon sort.” The last note of the Passage on “de,” ought not at all to be doubled by the throat but touched lightly in the manner of an accens, with which I have said above, that these last notes have a great correspondence.52

Example #23. Lambert 4º, p. 34. v: C

There are a hundred other examples in the printed books, which it would be useless to go through, as in octavo book, part 2, page 70 on the third syllable of the word “renaissent.”

Example #24. Trois Livres 4º, pt. 2, p. 70. v: C

In the same book page 60 on the last note of “ne,” in “Ah! Je ne sais que trop,” etc.

Example #25. Trois Livres 4º, pt. 2, p. 60. v: C

51 See Appendix IV.
52 Bacilly discusses this technique in Chapter 8, see Appendix II
This rule is all the more to be observed because the majority of those who sing, even some masters, do not at all observe it, and by means of this excessive extension (doublement) give to their students an unworthy source of performance that one has a thousand pains to eradicate. Seeing also that the voice naturally tends there and that thus habit, which is second nature, manages to render the defect nearly incorrigible.

14. It is necessary to beware, when one encounters four very short notes in succession, of repeating the fourth, which happens quite frequently, and which one can observe in the following examples, and which is a defect so very difficult to correct as it is nearly imperceptible to those who do it, or because it passes as an ornament in the spirit of those who understand it. For correcting it, it is necessary to take care to articulate each note very slowly so as to make obvious the number of four instead of five, and [239] so strongly as to make the student become aware of the doubling of the note that the throat produces, and which is not recognized except by this means. There is an example in the second couplet of the first song in the quarto book on page 6 on the word “et,” on which it is necessary especially to beware not to repeat the pitch imperceptibly, which is the fourth note, by making two pitches la in place of one. On which example one can make a rule for all similar places.

Example #26 = Example #1. Lambert 4°, 6. 1β : G

Here are nearly all the observations that one can make about the performance of Passages, for as to the application, it would be presumptuous to wish to discuss and establish specific rules for Diminution for one long note into several short ones, according to the intervals second, third, fourth, fifth, etc.; and what Diminutions will be good on what interval, which will no longer be seemly for another because of the word, the syllable, even the letter, which will not be the same, and which consequently will not be able to suffer the same ornament, seeing that it [240] depends absolutely on the words that one sings.

There is also in this application a thing of great importance to be considered, which is that one can make on such a word or such a syllable several traits equally good. Some will be good but will not be to the same degree of goodness; others will be entirely good or entirely bad, either because of the invention or because of the application. So that there are authors of several degrees
as regards Diminutions, as for all things. Some believe they excel in it by the sole understanding of traits and are deficient in application for lack of a good understanding of circumstances of the language, as well as of the pronunciation and the quantity as even in the significance and the sense of the words. There are some who know nothing of all that, and others who know much about it and who are quick at doing quite well what is called in song a second couplet, but who do not do it to the point of perfection, or they believe they have attained what one [241] could observe if some other more talented would want to do on the same words, but as one does not want to go to any trouble about it (together with the fact that these mediocre authors do not want to risk making a Diminution except on their own works) he persists in the opinion that he has a great capacity for it, this passable one, and often also the one who is defective, [and they do] not recognize themselves as ordinary except by comparison with the excellent one, as lead compared to silver. Thus, one can say that composers do not at all make any considerable mistakes in the application of Passages, but also they do not come up with all the refinement that one could add.\footnote{I take Bacilly as being somewhat ironic in this passage—we accept mediocrity as excellence for lack of anything better. Composers are good or bad for various reasons. Some are very good but never quite achieve the highest results because they set themselves low standards. Most are mediocre and persist in their mediocrity through self-deception and for lack of comparison with the few who are excellent. The result is that composers don’t make many mistakes but neither do they achieve anything really fine.}
Appendix I
List of Excerpts

<table>
<thead>
<tr>
<th>#</th>
<th>ID</th>
<th>Key</th>
<th>Incipits of couplet(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lambert 4°, pp. 4,6</td>
<td>1β: F</td>
<td>Mon ame faisons/Permettez qu’a</td>
</tr>
<tr>
<td>2</td>
<td>Lambert 4°, pp. 4,6</td>
<td>1β: F</td>
<td>Mon ame faisons/Permettez qu’a</td>
</tr>
<tr>
<td>3</td>
<td>Lambert 4°, pp. 8,10</td>
<td>v: (bβ,c#): D</td>
<td>Inutiles pensers/Il est vray</td>
</tr>
<tr>
<td>4</td>
<td>Lambert 4°, pp. 28,30</td>
<td>1β (eβ): Bβ</td>
<td>Jugez si ma peine/Helas ne suis je</td>
</tr>
<tr>
<td>5</td>
<td>Lambert 4°, pp. 33,35</td>
<td>v: C</td>
<td>Mon Cœur qui se rend/Malgré la rigueur</td>
</tr>
<tr>
<td>6</td>
<td>Lambert 4°, pp. 76-77,78</td>
<td>v (bβ, c#): D</td>
<td>Puis que l’absence/Quel que rigueur</td>
</tr>
<tr>
<td>7</td>
<td>Lambert 4°, pp. 44,46</td>
<td>v: C</td>
<td>Qui me sert/Ce seroit me tromper</td>
</tr>
<tr>
<td>8</td>
<td>Lambert 4°, pp. 61,63</td>
<td>v (c#): D</td>
<td>D’un feu secret/Quand je mourrois</td>
</tr>
<tr>
<td>9</td>
<td>Trois Livres 4° pt.1, pp. 68,69</td>
<td>1β (eβ): G</td>
<td>Vous sçavez donne/Parle secret</td>
</tr>
<tr>
<td>10</td>
<td>Trois Livres 4° pt.2, pp. 76,78</td>
<td>v: C</td>
<td>Je fais ce que/Souvent le desepoir</td>
</tr>
<tr>
<td>11</td>
<td>Trois Livres 4° pt.1, pp. 61,62</td>
<td>1β (eβ, f#): G</td>
<td>Vous ne pouvez/En vain vous</td>
</tr>
<tr>
<td>12</td>
<td>Trois Livres 4° pt.2, p. 78</td>
<td>v: C</td>
<td>Souvent le desespoir</td>
</tr>
<tr>
<td>13</td>
<td>Trois Livres 4° pt.2, p. 79</td>
<td>v: C</td>
<td>Souvent le desespoir</td>
</tr>
<tr>
<td>14</td>
<td>Trois Livres 4° pt.2, p. 75</td>
<td>v (bβ c#): D</td>
<td>Je ne me plaindres plus</td>
</tr>
<tr>
<td>15</td>
<td>Lambert 4°, p. 51</td>
<td>1β (eβ, f#): G</td>
<td>Helas de mon erreur</td>
</tr>
<tr>
<td>16</td>
<td>Lambert 4°, pp. 44,46</td>
<td>v: C</td>
<td>Qui me sert/Ce seroit me tromper</td>
</tr>
<tr>
<td>17</td>
<td>Lambert 4°, p. 51</td>
<td>1β (eβ, f#): G</td>
<td>Helas de mon erreur</td>
</tr>
<tr>
<td>18</td>
<td>Lambert 4°, p. 22</td>
<td>v (bβ): D</td>
<td>Je garde le respect</td>
</tr>
<tr>
<td>19</td>
<td>Lambert 4°, p. 23</td>
<td>v (bβ): D</td>
<td>Je garde le respect</td>
</tr>
<tr>
<td>20</td>
<td>Lambert 4°, p. 58</td>
<td>v: C</td>
<td>Quand je voudrois</td>
</tr>
<tr>
<td>21</td>
<td>Trois Livres 4° pt.2, p. 78</td>
<td>v: C</td>
<td>Souvent le desespoir</td>
</tr>
<tr>
<td>22</td>
<td>Trois Livres 4° pt.2, p. 79</td>
<td>v: C</td>
<td>Souvent le desespoir</td>
</tr>
<tr>
<td>23</td>
<td>Lambert 4°, p. 34</td>
<td>v: C</td>
<td>Malgré la rigueur</td>
</tr>
<tr>
<td>24</td>
<td>Trois Livres 4° pt.2, p. 70</td>
<td>v: C</td>
<td>Tout ce q l’on void</td>
</tr>
<tr>
<td>25</td>
<td>Trois Livres 4° pt.2, p. 60</td>
<td>v: C</td>
<td>Ah! Je ne sçais que trop</td>
</tr>
<tr>
<td>26</td>
<td>Lambert 4°, p. 6</td>
<td>β: F</td>
<td>Permettez qu’a</td>
</tr>
</tbody>
</table>
Appendix II

Baccilly, Chapter 8: On the Disposition

[48] I have said in the preceding chapter that the voice is a gift of nature and even quite common in the world, but it is not the same as to the Disposition, which nature has denied to the majority of voices. It is a certain facility of execution entirely concerning the manner of singing and which has its seat in the throat (gosier). This can be naturally so well disposed that in no time at all and without having so much as ever practiced, one can sing something agreeable and according to the rules, so that one reasonably doubts whether a singer has long studied under a master or has merely had one or two lessons.

This is what singing has in particular among all the other talents, in which any disposition that nature bestows requires a considerable time to acquire them, in place of which in singing one is able to show in a few days a greater progress than in instruments, dance, and other performances in many years.

But, this is a thing quite rare among those who sing, that this Disposition of the throat contributes to produce all kinds of ornaments; for, if some have a throat proper for articulating Passages and Diminutions, they have it too constricted for smoothness when it is necessary for certain note embellishments. Others who have a throat suitable for smoothness do not have what is necessary for articulation and with the firmness necessary, or they don’t have sufficient flexibility for executing nimbly, which is one of the great and most important aspects of singing.

The true secret for acquiring this quality, or at least for perfecting it, is in practicing in the morning in performance of singing, in articulating first with weight and solidity, and above all from the depth of the throat in order to accustom it to precision, then afterward, in order to acquire nimbleness, pressing faster the traits that are practiced in the art of singing. Finally, one softens pitches in the places that require it, as I will show more fully in subsequent chapters when speaking of precision, and above all regarding Passages and Diminutions.

One can also include under the term Disposition, Breathing, which is indeed most necessary for vocal performance, unless one wants often to chop a word or a syllable in two, as many people do, which makes for a very bad effect.

Although this quality seems to depend entirely on the good condition of the lungs, it is certain that it is acquired and increased by practice, just as are the other elements of singing.

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54 Cotgrave’s dictionary defines the gosier as the upper part of the larynx.
55 Baccilly in this instance uses the word in general as something like “talent” or even “capability.”
Appendix III
Salomon de Caus, *Institution Harmonique* (1615)
Pt. 2 Chapter 35
On the Manner of How One Ought to Control the Voice in Singing

The manner of varying the voice in Passages (alternatively called *tirades*) from a low pitch to a high one, or from a high one to a low, is done in different ways. And it seems that each nation has its own peculiar manner, which can be proved in this way: if one gives a certain piece of music to an Italian to be sung, he will sing it in a different manner than the French singer will do. The Spaniard will also have an entirely different one, and also the German. And each thinks that his way is better. This diversity comes about because of the varying of the voice in making the said *tirades*, which must be made with great judgment, and are going to fall precisely on a good consonance in order to satisfy the ear, for the said *tirades* are full of dissonances. The bass will always produce its harmonies constant without varying either high or low, all the more so since it is on it that all the other parts are founded. It will be good also that all the parts above the bass make their *tirades* one after the other and not all together. The manner employed in France for making the said *tirades* is quite proper for cheerful subjects, but, if one wants to sing one on some air in which the subject is sorrowful, then the manner used in Italy or in Spain will be more appropriate.
Appendix IV
Ornaments in Bacilly and Historical Context

Bacilly mentions several ornaments or terms for possible ornaments in the course of his discussion of Passages and Diminution, only some of which does he address and define in his extensive Chapter 12 on vocal ornaments. That chapter is almost twice the length of the Chapter 13 translated here, so must wait for some unspecified date in the future for possible treatment. Nonetheless, presented here are the several mentioned in Chapter 13 with translations of brief passages from Chapter 12 that present the essentials of his usage. These are supplemented by what can be found in ten additional sources dating from 1696 to 1775.⁵⁶ My original intention was to present each source separately, but it soon became apparent that in many cases the eleven together constituted a very interesting and valuable history of the development of terminology and ornamentation; thus, the organization presented here is by the type of ornament, following it through all eleven sources when possible before turning to the next ornament. Some of the sources are text only, one musical examples only, and some both. I give both text and example when available. The arrangement is arbitrarily alphabetical for the sake of convenience in use. The ornaments that Bacilly mentions in Chapter 13 are:

Accent
Broderie
Cadence
Coulemens
Diminutions
Double (Doubler)
Doublement
Fredon
Liaison (which Bacilly seems to consider as an ornament)
Passages
Port de voix
Roullemens
Trait
Transition
Tremblement

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⁵⁶ L’Affilard provides only visual examples without verbal descriptions. I have used those from the 1717 edition of his text rather than those from the 1697 edition because the former are far more legible in my sources. Though they have been reset in print, the 1717 examples do not differ from those of 1697 except in the placement of some ornament signs and in one exceptional case.
Accent

Bacilly (1668)

There is in singing a certain special pitch that is only articulated very lightly by the throat, which is called the *accent* or *aspiration*, to which others give quite improperly the term *plainte* as if it were performed only in places where one laments. This *accent* is always made on a long syllable and never on a short one, and ordinarily it is only made when one note falls on its similar one or the lower one and serves as a connection from one to the other. For example, if the notated note is a *sol* and there were still another *sol* or a *fa* or another descending note and the syllable were long, then an *accent* is needed in order to serve as a connection, which *accent* is a *la* on this occasion but a *la* quite delicate and articulated very lightly, almost imperceptible.

Loulié (1696)

The accent is an elevation of the voice from a stronger pitch to a short weak pitch that is higher by one degree.

L’Affilard (1697/1717)

Montéclair (1736)

The Accent is an aspiration or dolorous elevating of the voice that is performed more often in plaintive Airs than in tender Airs. It is never made in cheerful Airs, nor in those that express anger. It is formed in the chest by a kind of sob at the very end of a note of long duration or loud by making a little heard the degree immediately above the note so accented.
Berard (1755)

The Accent is a little inflection of the voice that one makes in the throat by cherishing and handling the borrowed note, which is above the pitch that one sustains or swells.

Duval (1764)

The Accent is an ornament that is made at the end of a sustained note (la tenue) by a stroke of the throat composed of a transitory note a degree below with a repetition of the pitch of the sustained note.\(^{57}\) The Accent is not usually indicated in the music, but the teacher usually indicates them in the score. [No illustration]

Lacassagne (1766)

The Accent, which one designates thus [see illustration] is a stroke of the throat more or less gentle or quick that serves to close with art and in a graceful fashion the note that one leaves. Sometimes one reverses it and can mark it thus [see illustration].

Lécuyer (1769)

The Accent is a termination of all pitch, held or swelled. It serves to connect pitches one to another. Many musicians designate it by a note above, others by one below and are both equally wrong, for it is only the repercussion of the sound already given. It is an ornament that is lacking for the bagpipe and organ, whose sounds naturally terminate in a hard and dry manner. There are, however, some artists who have managed to make the Accent and the Son file\(^{58}\) on the organ, such as Messrs. Couperin, Desmasures, Sejean, and others.

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\(^{57}\) Duval offers no illustration for this vague description. Modern French dictionaries offer no help for tenue and Cotgrove only a little more. It indicates a prolongation of some kind, possibly a tied note.

\(^{58}\) The son file is a change in dynamic level.
Raparlier (1772)

The Accent is a kind of Aspiration or dolorous rising of the voice, which is practiced in plaintive Airs and sometimes in sentimental Airs. It is never made in happy Airs nor in those that express anger. In order to make an Accent well, there must be formed in the chest a kind of sob at the end of a note of long duration or strong, as in example A, by making the upper degree of the accented note felt a little, as in example B. The Accent pertains to the note that precedes it.

Rousseau (1775)

The Accent is a kind of ornament in French song, which in past times was notated in the music, but which voice teachers today mark only in pencil until students can place it themselves. The Accent is only performed on long syllables and serves as a passage from one emphasized note to another unemphasized place on the same degree. It consists of a stroke of the throat that raises the pitch by one degree in order to resume instantly the following note from the same pitch as the preceding note. Several call the Accent a Plainte.

Broderie

Rousseau (1775)

Also known as Doubles, Fleurtis. All these are said [i.e., used as terms] in music of several tasteful notes that the musician adds to his part during performance in order to vary a song that is often repeated, and in order to ornament passages that are too simple, or to show off the facility of his throat or fingers. 59

Cadence

See also Tremblement.

59 See also Brossard and Rousseau under Double.
Berard (1755)

The Cadence in general is an ornament that is made either major or minor by two beat-notes (martellements) placed at a distance from each other of a step or half-step. From this definition I derive those of other Cadences. [Berard describes 5 different varieties.]

Duval (1764)

The Cadence is a successive repetition of a stroke of the throat (coup de gosier) that makes heard, under the pitch that bears the sign of the Cadence, two pitches that together form a half-step or a whole-step above. The upper note that bears the sign of the Cadence is most often a little + or sometimes a broken chevron on the note of the Cadence, or better, a little undulation. [Duval includes varieties of the Cadence: Préparée, subite, double, and feinte. Considering the vagueness of and possible errors in his descriptions, the illustrations are more illuminating than the descriptions.]

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60 I find Duval’s description particularly confusing. It is striking that his trill is to the lower neighbor, not the upper one.
Lécuyer (1769)

There are six kinds of Cadences to know: the perfect cadence, the feinte or brisée, the subite, the jettée, the double, and the molle. The perfect Cadence has three parts to know: its preparation, its beat, and its termination. Its preparation ought always to be made with a Martellement (see the article on Martellement hereafter) when the note that precedes it is lower than by one or several steps. One places it [the perfect Cadence] only at the end of a phrase. Take note that every time that there remain two syllables after a perfect Cadence, the first of these two syllables must be doubled.  

Raparlier (1772)

In order to form a Cadence well it is necessary: to prepare it well, beat it well, terminate it well. When the Cadence is above the final it ends with a coulé, as in example A, if on the contrary the Cadence is below, one ends it by a Tour de Gosier, as in example B.

Rousseau (1775)

Cadence is, in song, the beating of the throat that the Italians call Trillo, which we call Tremblement and which is usually made on the penultimate note of a musical phrase, from which it has taken the name Cadence, without doubt.

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61 Lécuyer’s description and illustration of the Martellement clearly indicate that it is a mordent, otherwise a pincé.
62 This description of the perfect Cadence suffices to communicate the basic essentials for all.
63 The Tour de Gosier is the familiar turn. Raparlier here describes the two basic terminations: by a single anticipation of the resolution note, or by a turned termination.
Coulemens

See also Trait and Roullemens.

Loulié (1696)

The Coulade is two or several little sounds or notes joined stepwise, that is which follow immediately and one sets between two long notes in order to pass from one to the other with more grace. The Coulade has no particular form, it is marked by little notes.

L’Affilard (1697/1717)

Montéclair (1736)

The Coulade is indicated by several little false notes that follow each other stepwise, either ascending or descending, and can be made or happen without the movement, connection, or beauty of the song being interrupted by them.

Diminution

Bacilly (1668)

Bacilly’s discussion appears in Chapter 13.
Loulié (1696)

Diminution, which is a kind of ornament of singing, is several measured notes set for a single one.⁶⁴

Brossard (1708)

Diminutione is when one divides, for example, a whole-note or a half-note into several quarter-notes or notes of lesser value. There are several manners. One makes them by adjacent scale degrees, such as Trillo, Tremolo, Tremoletto, Groppo, Circolo mezzo, Fioretto, Tirata, Ribattuta di gola, etc.

Montéclair (1736)

Diminution is not arbitrary in that the notes that compose it are doubled or quadrupled and preserve their intrinsic value in the meter.

Double (Doubler)

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⁶⁴ For Loulié the distinction between a Passage ad Diminution is that the former is a kind of unmeasured ornament between two notes, whereas the latter is a reduction of a long pitch(es) into a number of metrical notes of equal duration to the “broken” long note. Thus, Diminution retains the old sense, whereas Passage departs from its earlier sense of a section of music in Diminution.
Loulié (1696)

See under “Passage.”

Brossard (1708) refers Double to Variatio or Variazione

Variatio or Variazione [means] the different ways of playing or singing an Air, whether by subdividing the notes into several of lesser value or by joining to them some ornaments in a way, however, that one always recognize the basic Air, which one calls the Simple, through, so to speak, some enrichments that some call Broderies, for example those Doubles or second couplets of Airs . . . of Messers. Lambert, Bacilly, et al.

Rousseau (1775)

One calls Doubles some of the Airs of a song simple in itself, which one elaborates and “doubles” by the addition of several notes that vary and ornament the song without spoiling it. It is what the Italians call Variazioni. There is this difference between Doubles and Broderies or Fleurtis, which latter are at the will of the musician, who can make them or discontinue them as it pleases, in order to resume the simple. But, the Double cannot be discontinued, as soon as one begins, it is necessary to continue to the end. Doubler is to make Doubles.

Doublement

Bacilly (1668)

The third mark of a long, which is not practiced on any short syllable, is the Doublement of the same note that is made in the throat so quickly as scarcely to be perceptible, whether the note is double or single, which the bow of the violin expresses particularly well, and which one commonly calls animer, that means to give movement, to which this ornament of song contributes greatly and without which Airs would be without affection and would only become boring.

[Under Doublement Bacilly also includes the specific variety of the Sustained Final.]

As to the prolongation of finals, be they in the middle or end of an Air, at the end of a Port de Voix, Cadence and other long notes that have no connection at all with others following, I mean which are arrested by periods, exclamations or questions, the most common defect, and against which few take guard, is of making, I say, an Accent at the end of finals, which certainly ought not be ended by these ridiculous Hoquets and Aspirations, but to end by a little diminuendo of the voice after having also pressed gradually up to a certain point, so as to make a kind of flow and ebb, as I said in the preceding article in speaking of sounds one wants to moderate unusually.

Fredon
Rousseau (1775)

An old word that signifies a rapid and nearly exclusively diatonic passage of several notes on the same syllable. It is nearly what is called *Roulades* with this difference, that the *Roulade* lasts longer and is written, whereas the *Fredon* is only a short, tasteful addition, or as sometimes said, a Diminution that the singer makes on some note.

**Liaison**

Bacilly (1668)

[Bacilly uses this term frequently but nowhere defines it, as I have yet found. It has various meanings among the authors represented here but Bacilly seems to use it in the sense of a “connecting device.”]

**Brossard (1708)  Liaison referred to Legato**

One says this of two notes when they are marked either above or below by a half-circle [half-circle down] or this [half-circle up] and are on the same degree. * * * * * One also often binds notes that are on different degrees when there are several on a single syllable or vowel, which one calls otherwise Prolation. 65

**Raparlier (1772)**

The liaison is indicated thus [half-circle down] or [half-circle up]. It binds notes that are on two different steps. One names rather the second than the first.

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65 Brossard does in fact recognize that the originally mensural term prolilation can refer to a slurring of notes.
A *Liaison* in a song happens every time one passes two or more notes under a single stroke of the bow or the throat and is marked by a curved sign covering the notes that must be bound together.

**Passage**

**Bacilly (1668)**

Bacilly’s discussion appears in Chapter 13.

**Loulie (1696)**

Passages are several little notes that one asserts among the simple ornaments. Passages are commonly called *Doubles*. I have put here some on a single interval in order to give an idea.

**Montéclair (1736)**

A Passage is made in several different ways, as one sees here below, and still better in the Airs of former composers would be called *Doubles*. It is marked by little false notes that serve to guide the voice on all the notes that one runs through. Passages are arbitrary, each can make more or fewer of them according to his taste and disposition. They are performed less in vocal music than in instrumental, especially at present the instrumentalists, in imitating the Italian style, disfigure the nobility of the simple songs by often ridiculous variations.
Lacassagne (1766)

Passages, of which it is the question, are sometimes part of the value of the notes that compose the measure, sometimes they serve only in the connection for an arbitrary ornament of song. If all music were syllabic, that is to say, if each syllable of a word were rendered by a single note, one would not consider presenting this article such as it is, but the very great complication of the notes that one often uses for expressing the same alphabetical sound renders it indispensable. It will be necessary then at times and place to accustom the voice to pass several notes by a single stroke of the throat in the manner of one syllable or one vowel. When we take part in Airs that are sung with some words, one will perceive the utilities of the following examples, or of a thousand others in their place, which the masters substitute for them by the method of Gayon Blanc or otherwise, that is to say, as they judge appropriate.

Raparlier (1772)

The Passage is made in several different ways, as one can see it in the Airs that the elders call Doubles. Passages are at will, each can make more or fewer of them according to his own taste and

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66 Sometimes in strict rhythm, sometimes in free rhythm.
67 I can only guess that Gayon Blanc is a vocal pedagogue. The term is unknown to Grove Dictionary.
disposition. Fewer are performed in song than by instruments, but in both alike it is necessary to
make them in a single breath or a single stroke of the bow.

Port de Voix

Bacilly (1668)

To begin, by the Port de Voix there are some who confuse it with a certain holding or
“anticipation” (so to speak in their terms) that is made before a tremblement or cadence. In my opinion,
I call the Port de Voix (and assuredly the word itself bears its meaning) the conveyance that is made
by a throat articulation (coup de gosier) from one lower note to a higher one. So, there are three things
to consider knowing about the Port de Voix (I mean both the plein and the veritable): the lower note
that must be held, the doublement of the throat that is made on the upper note, and the holding of
that same note after one has “doubled” it.

Loulié (1696)

A Port de Voix is an elevation of the voice from a
pitch of short duration or weak to an ordinary pitch
that is one degree higher.

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68 Cotgrave s.v. “soustenir,” (in singing) to hold a note. It is a pleasant surprise to find how often Cotgrave includes meanings specific to music.
69 Many of the sources recognize two or more forms under various qualifications of the Port de Voix.
70 Bacilly explains the term doublement, see below.
71 Bacilly’s treatment of the Port de Voix extends to thirty-seven pages, of which this is the first half-page!
L’Affilard (1697/1717)

Montéclair (1736)

When the song ascends stepwise from a weak note to a strong one in order to repose on the latter of the two, one often performs a Port de Voix, especially when the interval is only a half-step. The places where it must be made are not always marked, taste and experience provide this understanding. The Port de Voix is sometimes indicated by a little false note that serves for preparation and that takes the name of the strong note to which it is attached and on which it must elevate the voice. It is indicated by this sign: V. The Port de Voix [as illustrated in I] is the reverse of the Coulé [K]. I believe that this sign / would be more appropriate than the sign V for indicating the Port de Voix.

Berard (1755)

[Berard discusses two varieties of the Port de Voix]

In the Port de Voix entière the two main notes are on the same degree and the second is always a borrowed note. One should never forget to finish the Port de Voix entière by a higher note, which ought to be bound to the preceding one stepwise. It is necessary to sustain and even to swell the last pitch, more or less, according to the character of the song.

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72 The second, between the two main pitches, borrows its time from one of the others, according to Loulié’s illustration. Berard gives no illustrations.
The *Port de Voix feint* is made in the same manner as the *Port de Voix entire* with these differences, that one sustains and swells the sound on the penultimate note, which is always an ornamental note and that one alters in strength (if I may express it thus) the last, which one ought to regard as the essential note.

**Duval (1764)**

The *Port de Voix* is an ornament that differs from the *Martellement* only in that the first transitory note is longer than the two others and that it is always a degree below the long note because this ornament is never made except in ascending a degree. The signs for it are confused with the *Martellement*. The *Port de Voix feint* differs from the ordinary one in that the first transitory note is the same as the long note with all the value that it ought to have. It is used when it is indicated that one ought to use it, or by a transitory note on a degree below the long note that has above it a kind of broken chevron.\(^73\)

![Musical notation](image)

**Lacassagne (1766)**

The *Port de Voix* is divided into *Réel* and *Feint*. The *Réel* one is ordinarily designated thus V. It serves principally to *flatter*\(^74\) the notes in tender Airs. One makes it immediately on departing from the one that one leaves up till the one that must bear it. There happens, then, a little undulation in the voice that touches upon the neighboring pitch below before taking the one that is named and ornamented, and which is always terminated by an *Accent*. The *Port de Voix feint* is distinguished from the *Réel* in that it prolongs the little notes of the Passage for a long time. It is indicated thus [see illustration] on the scale degree above the note that bears this kind of ornament.

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\(^73\) Duval’s examples do not conform to his remarks about the signs. The chevron is V, perhaps the broken chevron is M.

\(^74\) Loulié gives an example of *flatté* unlike what Lacassagne describes and is something like an inverted double mordent. Rousseau declines to describe a *flatté* but gives an illustration something like a single regular mordent.
Lécuyer (1769)

The *Port de Voix* is an ornament, or better said, an inflection of the voice by means of which one passes from one pitch to another one higher by a step, as from *ut* to *re*. There are three kinds to know: *Port de Voix feint*, *Port de Voix appuyé*, *Port de Voix achevé*. The *Port de Voix* has two parts to know, its preparation by a lower note to an upper note that makes its termination. The *Port de Voix feint* is used only to link one member of a phrase to another. Often it holds the place of a comma in the punctuation of a song, sometimes it is a kind of suspension that announces that the sense is not finished. It is necessary to remain for a longer time in the preparation than on the termination, which is made with a *Martellement*. The *Port de Voix appuyé* is made only on a word that ends the sense even though the phrase may not be finished. It holds the place of a colon in the punctuation. Its preparation and termination divide equally. The *Port de Voix achevé* is used only on a word that ends a phrase. One rests on the termination as long as one wants according as the character of the song requires. Observe that in the *Port de Voix*, either *appuyé* or *achevé*, it is necessary to set a *Martellement* between the preparation and the termination, which ought always to be followed by an *Accent*, especially when there is found a mute syllable at the end of a word.
Raparlier (1772)

There are two kinds of Ports de Voix: the Port de Voix feint and the Port de Voix achevé. Both are always accompanied by a Martellement. One remains longer on the preparation of the Port de Voix feint than on that of the Port de Voix achevé, and longer on the last note of the Port de Voix achevé than on that of the Port de Voix feint. The Port de Voix is marked by a little note than joins the song, when it ascends by a step. One feels it more when it departs from a weak note in order to repose on a strong one. The Port de Voix pertains to the note that follows. The Port de Voix achevé is made only on a final of the musical phrase.

Rousseau (1775)

An ornament of song that is designated by a small note called in Italian an appoggiatura and is executed in rising diatonically from one note to that which follows it, by a stroke of the throat.

Roullemens

Lacassagne (1766)

The Roulade or Tirade goes by skips or repeats the same degree step by step. [Lacassagne covers these under the general heading of Fusées.]

Raparlier (1772)

The Roulade is designated by several small notes that I call false (postiches), and which follow each other stepwise, whether ascending or descending and that the singer can make or not make without the progress and taste of the song being interrupted by them.

75 Raparlier’s Martellement is quite different from that of either Lécuyer or Loulié. See the Supplement at the end of Appendix IV.
A Passage in song of several notes on the same syllable. The *roulade* is only an imitation of instrumental melody on those occasions when, either for the grace of the song or the verity of the image, or for the force of expression, it is appropriate to suspend the discourse and prolong the melody. It is necessary, further, that it be on a long syllable, that the voice be brilliant in it and proper for allowing the throat facility of intoning the notes of the *Roulade* cleanly and easily without fatiguing the organ of the singer nor, consequently, the ear of the listener. * * * * * The *Roulade* is an invention of modern music. It appears that former times had made no use of it.

**Trait**

Bacilly (1668)

Bacilly uses this term frequently but nowhere defines it. Judging from his usage and that of some other authors cited here, it is a generic term meaning “figure” and applies to multiple-note ornaments. To other authors it is something more precise.

Montéclair (1736)

The difference between the *Trait* and the *Coulade* consists only in that all the notes are articulated in the *Trait* and those in the *Coulade* are slurred. The *Trait* requires a stroke of the bow or a stroke of
the tongue in wind instruments for each note, and the *Coulade* makes all the notes to progress with a single stroke of the bow or tongue, or on one syllable.

Lacassagne (1766)

The *Fusée* is a *Trait* of song more or less long composed of several fast notes that either ascend or descend stepwise. When a single syllable of the word embraces all the notes it is a *Trait*. [Lacassagne covers the *Trait* under the general heading of *Fusée*.]

Raparlier (1772)

The *Trait* differs from the *Roulade* in that all the notes of the *Trait* are articulated and are slurred in the *Roulade*. The *Trait* requires a stroke of the bow, or in wind instruments of the tongue, for each note. On the contrary the *Roulade* makes all the notes pass by a single bow stroke or a single tongue, or on the same syllable.

Transition

Rousseau (1775)

It is, in song, a method of sweetening the gap of a disjunct interval by inserting some diatonic pitches between those that form the interval. The transition is properly an unnotated *Tirade*. 

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Sometimes it is also only a Port de Voix, when it is a matter of only rendering sweeter the passage of a diatonic step: such as passing from ut to re with more sweetness. The Transition is taken on ut.

**Tremblement**

**Bacilly (1668)**

I do not at all speak here of Cadences that are assigned to the treatise on the composition of music but only the Tremblements that are made in song and which everyone knows to be one of the most considerable ornaments without which song is quite imperfect. *** * * * One can acquire the Cadence by practicing in the manner necessary, that is to say by often “beating” the throat on the two notes that compose the Cadence with a sure equality the one after the other, neither more nor less than on a clavecin does one acquire it by beating the two fingers on the two keys that form the tremblement. ** * * * * Tremblements that are made in the most important places, such as at final and median [cadences] which are what one commonly calls Cadences. 76 There are three things to remark in Cadences: knowing the note that precedes and which often is not notated but only assumed; the beating of the throat, which is properly the Cadence; and the conclusion, which is a Liaison made by the Tremblement with the note on which one wants to fall by means of another note touched quite delicately. For example, if the Tremblement is made on mi, it is necessary that the Liaison be made on re, which is only skimmed over in order to fall on the same re or even on ut, which is the final.

**Loulé (1696)**

The Tremblement is a coulé repeated two or several times from a small pitch to an ordinary pitch that is one degree lower. When the voice delays perceptibly on the small pitch of the first coulé of the Tremblement, it is called to prepare (appuyer) the Tremblement. The prepared trill is marked [by a plus under a half-circle]. The pitch on which the voice delays before the trill is called the preparation, and it ought to be named with the same name as the note on which the trill is made, which name serves for the preparation and the note trilled.

[76 Bacilly is not entirely consistent in his usage, or is at least somewhat vague. The Cadence is a Tremblement (trill) at a significant cadence point, the rest are merely called simple Tremblements.]
A trillo is often found marked in abbreviation with a T or Tr or simply by a little t both for voice and instruments. It is often the indication that one must beat very quickly in alternation, one after the other, two sounds joined by one degree, such as fa-mi, or mi-re, etc. The manner is of beginning on the higher note and ending on the lower and this it is that properly the Cadence or Tremblement in French. But, this is also very often, especially in Italian music, a mark that one must beat the same degree several times on the same pitch, at first somewhat slowly and at the end with as much speed and liveliness as the throat can achieve. This is properly the true Italian trillo.

Montéclair (1736)

Of all the ornaments that are performed in song, the tremblement, which the Italians call Trillo, and which the French call, by corruption, Cadence, hold the first rank in what is most brilliant and most often found than others. It is why one cannot too much know how to apply oneself to forming it well, all the more so because those who perform it badly can never sing in a manner that would be agreeable. The Tremblement is formed by the concurrence of two stepwise pitches or degrees that the throat makes heard successively as a kind of warbling by means of flexible strokes or beats that are light, distinct, and linked to each other. Several successive Coulés form the Tremblement in some way. The perfect Tremblement is formed in the depth of the throat without the chest making any movement and without the Coulés or beats being shaken by the aspiration nor by quavering [chevratement]. The Coulés or strokes of the throat are more or less repeated and beaten more or less quickly, according whether the note on which the Tremblement is indicated has more or less value or according to the expression of the words. The Tremblement gently or slowly beaten is appropriate to languorous and plaintive songs. The Tremblement beaten lively or lightly is appropriate to serious, light, and cheerful songs. It is not necessary to withhold the voice internally in beating the Tremblement; on the contrary, it is necessary to release the voice in pressing the air outward. Sometimes one

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77 This is the only instance of a discrepancy that I have found between the 1697 and 1717 editions. The latter reproduces the original twice instead of the original and the realization of the Tremblement subit.

78 This is a particularly happy and vivid metaphor, clearly derived from chevron, a kid, and reminiscent of the "goat trill" that the seventeenth century came to find so offensive.
terminates the *Tremblement* by a *Chûte*, and sometimes by a *Tour de Gosier*. This is what is called to terminate the *Tremblement*. [Montéclair recognizes four varieties of *Tremblement*: *appuyé* marked t, *subit* marked +, *feint* marked M, *double* marked [x under a slur]. His discussions are perhaps the best in the literature.

Rousseau (1775)

An ornament of song that the Italians call Trillo and that one more often designates in France by the word *Cadence*. One also employed formerly the term *Tremblement*, in Italian Tremolo, to advise those who play bowed instruments to beat a note several times on the same bow stroke, as in imitation of the *Tremblant* of the organ. Neither that name nor the thing are any longer in use today.

Supplement
The sources allude to some few additional ornaments as intimately involved in their descriptions of the primary ornament under discussion. In order not to exasperate the reader, these are treated here with discussions drawn from a select few of the sources only. The ones under discussion are: Coulé, Flatté, Martellement.

**Coulé**

Loulié (1696)

The *Coulé* is an inflection of the voice of a little pitch, either weak or very short, to a sound that is lower and louder. The *Coulé* is marked thus:

![Coulé notation example](image1)

Montéclair (1736)

The *Coulé* is an ornament that sweetens the song and renders it unctuous by the connection of the notes. It is performed on different occasions, particularly when the song descends a third. There is absolutely no usual sign that identifies it, but it is taste that decides the places where it is necessary to be made. There are some teachers, however, who designate it by a little note, which is bound to the strong note to which it is necessary to make the *Coulé*, whose name it takes, or by a simple Liaison.

![Coulé musical example](image2)

Duval (1764)
A Coulé makes heard a passing note one degree above to one other degree, whose name it takes.

Lacassagne (1766)

The Coulé is marked thus [see illustration, with a slur from the Coulé note to the main pitch]. One inserts it in order to give a connection between notes, and one places it on the degree above the note to which one wants to bind it.

Raparlier (1772)

The Coulé is an ornament that sweetens the song. It is performed on different occasions, particularly when the song descends by a third. The Coulé pertains to the note that follows it. Note: when the words express anger, or when the song is in a fast tempo, one absolutely does not use this ornament for thirds.

Flatté

Loulié (1696)

The Flatté or Flattement is a Tremblement of a single or double coulé followed by a Chute.\(^79\) [the sign Loulié gives is a +.]

Montéclair (1736)

\(^79\) Loulié defines a Chute as “an inflection of the voice of a strong or ordinary pitch to a little pitch that is lower. The sign is a down-sloping diagonal line. [In his illustration this converts two half-notes, the first to a dotted-quarter + eighth-note, while the second remains a half-note. The “little pitch” is the eighth-note and on the same pitch as the second half-note.]
The *Flaté* is a kind of *Balancement* that the voice makes by several little gentle aspirations on a note of long duration or on a note of repose [cadential note], without raising or lowering the pitch. This ornament produces the same effect as the vibration of a tense string that one plucks with a finger. Up until now it has had no sign to designate it. One could mark it by an undulating line.

― Raparlier (1772)  

The *Flatté* is a kind of *Balancement* of the voice, which is made by a gentle *Martellement* on a long note, or on a repose, without raising or lowering the pitch. One ought not use the ornament except with moderation, it would render the song trembling and insupportable.  

Both Montéclair and Raparlier seem to be describing something like vibrato. For the *Balancement*, Raparlier says that “the voice must perform several aspirations more marked and slower than the *Flatté.*” His illustration shows a pulse on a single pitch. This sounds and looks much like the Italian Tremolo, see Rousseau under *Tremblement.*
Martellement

Loulié (1696)

The Martellement is two little pitches quite light in the manner of a Chute, with one that is one degree lower than the other, which precede the note on which the Martellement is marked. The sign of a Martellement is : V

Duval (1764)

The Martellement is an ornament that consists of making heard before an essentially long note three other transitory notes. The first is on the same degree as the note that precedes the ornament. The second is on the same degree as the long note, and the third is one degree below this same long note. In quick and light pieces one can be content with making heard only the two last notes of the ornament, but it loses much of its grace and beauty in slow graceful Airs. Since there is a variety of signs that indicate the ornament, it is necessary that taste guide on the occasions when one should employ it; however, sometimes it is indicated by such figures as in the illustration. There is no agreement on the name of the ornament, and it is sometimes confused with the Port de Voix and Cadence feint. The ornament is used when rising from one note to another and never in descending.

Lacassagne (1766)

The Martellement is made with two notes in imitation of the two neighboring keys of the clavecin, which one beats successively either by step or half-step. It is more or less long or short, more or less gentle or quick. In essence, one applies it to several characters. There are also some Martellements that are so imperceptible that one
ought only to regard them as simple vibrations or quiverings on the same pitch. So, one can mark it thus: [a wavering line].

Lécuyer (1769)

The Martellement is an ornament that gives brilliance to the voice, one should take the note on which it is placed, then descend rapidly to the nearest neighboring note and ascend again to the first one. . . . It is used when the song is ascending by degrees either by step or skip.

Raparlier (1772)

The Martellement, Flatté, and Balancement have very little difference between them. In order to form a Martellement, it is necessary to beat equally and gently the note above the one prepared.
Bibliography

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