MICHEL PIGNOLET DE MONTÉCLAIR:

PRINCIPES DE MUSIQUE DIVISEZ EN QUATRE PARTIES (PARIS, 1736),

TRANSLATION AND COMMENTARY

by

Constance Barbara Keffer

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APPROVAL BY THESIS DIRECTOR

This thesis has been approved on the date shown below:

J. R. Anthony
Professor of Music

August 16, 1977
FOR MY FELLOW STUDENTS

because I learn

so much from them
ACKNOWLEDGMENTS

The thesis for the master's degree in musicology is more than a mere exercise in essay writing. Besides giving the student experience in conducting research over long periods of time, it is an opportunity to make an original contribution and to develop the ability to judge the work of others. It challenges the student to reach the intellectual maturity necessary for work at the doctoral level.

A work involving extended research is seldom produced in a vacuum. One must, for example, depend on the willingness of other people to help locate and to provide access to reference materials. The staff of the Stanford University Music Library have been truly outstanding in this regard. Ida Kattenburg, Carleene Bray, Rebecca Lasher, and especially Edward Colby have gone out of their way, with great cheerfulness, to make the resources of the Library available to the translator. Albert Cohen and George Houle of the Stanford music faculty allowed the use of their microfilms and made constructive suggestions about several aspects of the research.

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ABSTRACT

Michel Pignolet de Montéclair's Principes de musique divisez en quatre parties (Paris, 1736), the last of his didactic works, reflects the theoretical and practical musical environment in France during the early 18th century. The work is arranged progressively, with numerous examples accompanying each new concept. Also included are thirty dances, twenty-one exercises for two parts, and selections from Montéclair's Biblical opera Jephte.

In the first section of the Principes, the names, sizes, and proper solmization of intervals, the three clefs, accidentals, and transposition are discussed. The second section covers note values and rests, the tie and syncopation, the different types of meter, major and minor semitones, the meanings of the word ton, modulation, and the grand staff. In the third part, Montéclair shows the student how to combine text with music, explains eighteen melodic ornaments, and makes some brief remarks about pronunciation.

Reforms in notation are presented in the fourth part of the treatise. The middle line of the staff is fixed as C sol ut; "partitional letters" indicate voice parts. Meter signatures are reduced to duple and triple, simple or compound. To justify his reforms, Montéclair summarizes the history of musical notation and its changes and improvements.
CHAPTER 1

INTRODUCTION

Biography of Montéclair

The seventh child of the weaver Adrien Pignolet (or Pinolet) and Susanne Galiot, Michel Pignolet was baptized on 4 December 1667 at Andelot in Haute-Marne. On 27 January 1676, at the age of eight, Pignolet entered the music school of the cathedral at Langres. From October 1681 to February 1682, one of his teachers was Jean-Baptiste Moreau, who later composed some of the music for the productions of Racine's Esther and Athalie at the school of Saint-Louis de Saint-Cyr. Pignolet left the


2. The text of the baptismal certificate is given in Voillard, Essai, p. 2.

3. Anthony, "Montéclair."

cathedral school in August, 1686, and had moved to Paris by 25 September 1687, the date on which the rest of his income was requested from Langres. At some time between 1687 and 1695 Pignolet became music director ("Maître de la Musique") to Charles-Henri de Lorraine, Prince de Vaudémont, and traveled with him to Italy; Carlez states that they stayed in Rome.

By 1695 Pignolet had returned to Paris, where he was listed on the rolls for the capitation or head tax for that year. During this period Pignolet began signing himself "Pignolet dit Montéclair", a name which he took from that of a ruined fortress near his birthplace. Montéclair became a music teacher in Paris, giving lessons on Mondays, Wednesdays, and Fridays. Towards the very end of the 17th century (Wallon gives 1699), Montéclair was admitted to the petit choeur of the Opéra orchestra as a player of the basse de violon. He is also given credit for having been one of the first to play the contrabass at the Opéra, possibly as early as 1701. At first the use of this instrument was reserved for Fridays,

6. Carlez, Un opéra biblique, p. 9. Charles-Henri de Lorraine was born in 1649 and died in 1723. (Jean-Baptiste Colbert, Lettres, instructions et mémoires de Colbert [ed. by Pierre Clément; Paris, Imprimerie Impériale, 1861-1882], VI, p. 450, fn. 3.)
7. La Laurencie, L'Académie de Musique, pp. 67-68, fn. 3.
8. Montéclair signed his name in this fashion until 1724; after 1725 it appeared as "Pignolet de Montéclair". (Milliot, "Le testament," p. 131, fn. 1.)
10. The members of the petit choeur accompanied airs and recitatives; the full orchestra played symphonies, overtures, ritornelli, and dance airs. (La Fage, "Michel Montéclair," pp. 250, col. 2 - 251, col. 1.)
11. Anthony, "Montéclair."
because the aristocracy considered it fashionable to attend the Opéra on
that day of the week.  

On 18 May 1709 Montéclair obtained a privilège allowing him to
publish and sell his own music, in whatever form seemed good to him, during
the following twelve years.  His works to that time include a Sérénade ou
concert divisé en trois suites de pièces (1697); several collections of
dances and trios; and various brunettes and airs à boire.  Subsequent
works include suites for two unaccompanied flutes and for flute and
continuo (undated); three collections of secular cantatas (ca. 1709, ca.
1716, and 1728); motets, some of which were performed at the Concert
Spirituel in 1726, 1734, 1735, and 1737; Les fêtes de l'été, an opéra-
ballet (1716); Jephté (1732), a tragédie-lyrique based on an Old Testament
story; and a Requiem, performed in 1735 and 1736 as part of the annual


13. The privilège is reprinted at the end of Montéclair, Cantates
à une et à deux voix et avec sinfonie: Second livre (Paris, ca. 1716).
From a microfilm of Vm 7.165, made by the Service Photographique of the
Bibliothèque Nationale (Paris), and provided courtesy of Diran Akmajian
and J. R. Anthony.

14. Erich Schwandt notes that Montéclair arranged many brunettes
for instrumental performance, publishing them as the Brunetes anciennes et
modernes...qui peuvent aussy se jouer sur la flute à bec, sur le violon,
haubois, et autres instruments (Paris, Boivin, [n.d.]). ("L'Affilard's
Published 'Sketchbooks,'" pp. 103; 104, fn. 11.)

15. These Concerts à deux flûtes traversières sans basses and
Concerts pour la flûte traversière avec la basse chiffrée were published by
Boivin and probably did not appear much before 1721. (Wallon,
"Montéclair," col. 504; Montéclair, Sechs Konzerte für zwei Flöten oder
andere Instrumente [Violinen—Oboen] ohne Baß [ed. by Gotthold Frotscher;
Heidelberg, Willy Müller, Süddeutscher Musikverlag, 1966], obverse of the
title page.)

16. Pierre, Histoire du Concert Spirituel, pp. 81-82, 233, and
243-245.
memorial service for musicians who had died during the year. Montéclair and his nephew François Boivin shared the ownership of a music shop from 1721 until the latter's marriage in 1724; many of Montéclair's works were published either by Boivin or his widow, who took over the enterprise at her husband's death in 1733.

The librettist for both Les fêtes de l'été and Jephthé was the Abbé Simon-Joseph Pellegrin. According to La Fage, the production of Jephthé was delayed for twelve years because of the interdict against Pellegrin and his libretto by the Cardinal de Noailles, Archbishop of Paris. The singing and dancing of religious characters on stage was considered distasteful, and eventually the intervention of the Queen, solicited by the Prince de Carignan, was required before the performance could take place. In the dedication of his Principes de musique to Carignan, Montéclair refers to the twelve years' struggle; but it is not known whether the music was composed before or after the interdict was lifted.

On 1 July 1737 Montéclair retired from the Opéra orchestra and was given a pension. According to the inventory made of his possessions after his death, Montéclair died at Aumont on 22 September of that year.

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17. Voillard, Essai, pp. 81-82.
Montéclair's Treatises

Montéclair was well known and greatly respected as a teacher. Among his students were the daughters of François Couperin, to which composer he dedicated his first treatise, the Nouvelle méthode pour apprendre la musique (Paris, l'auteur, 1709). His other didactic works include the Leçons de musique divisées en quatre classes (Paris, l'auteur, ca. 1710); the Méthode facile pour apprendre à jouer du violon (Paris, l'auteur, 1711 or 1712), the first violin method published in France; the Petite méthode pour apprendre la musique aux enfans (Paris, Boivin, before 1733); and the Principes de musique divisée en quatre parties (Paris, Veuve Boivin, 1736).

According to François-Joseph Fétis, Montéclair's first treatise was a Méthode pour apprendre la musique of 1700, with a second abridged edition of the work appearing in 1737. The existence of such a Méthode...


26. Bibliographical data for the Nouvelle méthode and the Petite méthode were obtained from xerographic copies of those works, made by the Library of Congress. Information about the Méthode... du violon came from a microfilm copy of Vm 1440, prepared by the Service Photographique of the Bibliothèque Nationale (Paris). The Principes de musique is available in a facsimile edition published in Geneva by Minkoff Reprints, 1972. With regard to the Leçons de musique, the reader is referred to the illustration in Wallon, "Montéclair," cols. 503-504, and to Pincherle, "Elementary Musical Instruction," pp. 51-62.

is doubtful; Montéclair does not refer to it in the preface to his *Nouvelle méthode* of 1709. Fétis also states that Montéclair reworked his material in order to produce the *Nouvelle méthode*, and that the second edition of that treatise was published in 1736. The extent to which the *Principes de musique* was intended as a revised edition of the *Nouvelle méthode* is also unclear, since the later work lacks an explanatory preface.

**Problems of Preparing the Translation**

**General Problems**

An 18th-century text in French often shows inconsistencies in spelling, capitalization, punctuation, and the use of diacritical marks. In most situations, variations in capitalization or in spelling (such as "pouroit" for *pourrait*, "tems" for *temps*) do not obscure the meaning of a word. Abbreviations—often indicated by diacritical marks, as in "comé" for *comme*—also present few difficulties. The presence or absence of a diacritical mark, however, cannot be given a unique interpretation; both "ou" and "où", for example, may mean "where" in English. In such cases the translator must rely on context. As for punctuation, the translator should not attempt to maintain an author's practices exactly. What is correct in French is often unacceptable in English.

If the work is specialized in nature, it is likely that the translator will encounter the awkward grammatical constructions of an author who was never trained to express himself with elegance in extended discussions. The following passage from the fourth part of the *Principes de musique* may serve as an example:

"Le systhème proposé ne sera pas d’abord receu si universellem° qu’on ne soit obligé d'apprendre aussi celuy qui est en usage, de sorte que loin d'abréger le temps qu'on employe à étude de la musique, il faudra apprendre deux systhèmes pour un." 29

The translator must decide to what extent his version of the text should convey the author's style or lack of it. Since his primary objective is the expression of the author's ideas in as clear a fashion as possible, he should keep in mind that clarification of sentence structure sometimes distorts the meaning of a passage. When clarity is not an issue, however, it should be remembered that what seems clumsy to the modern reader was very often considered part of a "learned" style at the time it was written. Furthermore, the translator has an obligation not to misrepresent the original author by disguising the weaknesses of his work. Thus the above quotation has been translated as follows:

"The proposed system will not be at first so universally received that it would not be necessary to learn the one in use as well, so that far from the time which would be employed in the study of music being shortened, it would be necessary to learn two systems in place of one."

Translators of works from eras other than their own must also face the problem of important words or phrases which have changed in meaning. In the present treatise, such terms as modulation, mélodie, and contrepoint do not have quite the same meanings as their English cognates. When available, both general and specialized dictionaries of the period should

be used; in compiling the Glossary of terms on pages 284-297, the present translator found the *Dictionnaire de Trévoux*[^30] and the music dictionaries of Sébastien de Brossard[^31] and Jean-Jacques Rousseau[^32] indispensable.

**Problems of Format**

The present translation of Montéclair's *Principes de musique* uses xerographic copies of the original illustrative material, made from the facsimile edition published in Geneva by Minkoff Reprints, 1972. Various details of these original examples are significant, and are discussed in the Commentary.

The plates for the original work must have been quite expensive. An attempt to reduce the costs of engraving would explain the general appearance of the treatise—its text and examples are crowded together on the page to such an extent that it is difficult at times to determine where new subsections begin or to distinguish between narrative text and the explanatory legends used in examples. In some places the size of the text is extremely small; in others, the legends of examples are so intertwined with the musical notation that it is almost impossible to separate them.

Because Montéclair intended that each concept or idea be followed immediately by an illustration or exercise[^33], the present translation

[^30]: *Dictionnaire universel francois et latin...Dictionnaire de Trévoux*, new ed., corrected and augmented, Paris, Delaune et al., 1743-1752.


[^33]: See p. 224 below in the Commentary.
maintains his integration of text and examples. Individual examples, diagrams, tables, exercises, or other illustrations have been broken up and spread over more space in an effort to make them more comprehensible to the reader; where necessary, they have been continued over two or more pages.

In most places where the legend or the directions accompanying an example or exercise cannot be separated from it without obscuring Montéclair's intentions, a translation is given in a footnote. In three kinds of situations, however, these legends or directions have been left untranslated: (1) where the word or phrase is identical in meaning to its English cognate; (2) where the meaning is immediately clear from the word's position in the example; and (3) where meter or tempo terminology is involved. It is not possible, for example, to translate _gai_, _vîte_, or _léger_ adequately with a single word; all three indicate quick tempos, but vary in their degrees of quickness and sometimes in their styles of performance.

In a few cases, texts and examples have been rearranged for the sake of clarity and because of space limitations. For three of the dances—the _Passacaille_, the _Chacone_, and the second _Canarie_—the dance title has been placed after, rather than before, its description (pp. 83, 84, and 88 below respectively). In an example which was divided between the original pages [100] and [101] (p. 168 below), the accompanying descriptions, which were also separated, have been placed together before the musical selection.
The following editorial procedures have also been observed:

1. Any quotation from a foreign language—whether a word, a phrase, or an extended passage—retains its original spelling, capitalization, diacritical marks, and punctuation.

2. When used in a general sense, French dance titles and names for ornaments are left in that language, whether they occur in the translation or in the Commentary. They have, however, been given their modern standardized spelling. Because they denote sets of characteristics which often differ from those of their English counterparts, it would be inappropriate to translate these terms.

3. The page numbers of the original work are enclosed in brackets ([ 1 ]). With a few exceptions, each is placed at the beginning of the first line of text, stave of music, explanatory legend, example title, or subheading on the original page. The titles of the four main parts of the treatise are excepted; for those pages, the number appears at the beginning of the first line of text. The numbers for original pages [49] and [116] are placed as subscripts at the ends of their respective first lines.

4. Where possible, all examples taken from other composers' works or acknowledged by Montéclair to be from his own works are identified in footnotes. Appendix B contains as complete an identification as possible of all examples used by Montéclair.
CHAPTER 2

MICHEL PIGNOLET DE MONTECLAIR:

PRINCIPES DE MUSIQUE DIVISEZ EN QUATRE PARTIES,

ENGLISH TRANSLATION
FIRST PART: ON INTONATION

[1] Motion is the origin of sound.

Sound is the subject matter of music.

The quantity of possible sounds, as much in ascending as in descending, can approach infinity; that is why it is incomprehensible, and consequently unusable.

In order to reach the understanding and the correct intonation of the sounds which suit the disposition of our voices, it is only necessary to restrict oneself at first to the range of a single octave.

To give an ordering to sounds, and in order to distinguish them, they are represented by notes with the names Ut, Re, Mi, Fa, Sol, La, and Si.

Their different pitches, or their positions on the page, are what one calls [scale] degrees.¹

A note repeated or reiterated on the same scale degree forms what is called a unison, that is, "same sound"—ut ut, re re, mi mi, etc.

The distance between two notes which are on different scale degrees is called an interval.

Intervals formed by conjunct scale degrees occur between two notes which follow each other immediately, as from ut to re.

¹ The meaning of degré varies depending on the context. Where appropriate, it has been translated as "scale degree", as "pitch", or as "step".
Intervals formed by disjunct scale degrees lie between two notes which do not follow each other immediately, as from ut to mi.

These two kinds together amount to seven different intervals, as follows: second, third, fourth, fifth, sixth, seventh, and octave, as may be seen by means of the following scale. There it will be noticed that between the notes made by conjunct scale degrees, the intervals are not equal—that there are some larger ones, called whole tones, and some of lesser extent, called semitones. [2] The small horizontal bar, —, when between two notes, indicates that there is a whole tone from one to the other, whether in ascending or descending.

![Scale for Learning to Sing, by Ascending and Descending by Conjunct Scale Degrees](image_url)

2. From left to right, the three vertically aligned texts may be translated as follows: "Intervals formed by disjunct scale degrees." "Octave divided diatonically into five whole tones and two semitones." "Intervals formed by conjunct scale degrees."

Since Montéclair often uses the word naturel to mean either "diatonic" or "unaccompanied by accidentals" (see p. 293 in the Glossary), it will be translated as "diatonic" when appropriate, as here.
The octave must be sung from the lower ut and ascend by conjunct scale degrees to the higher ut, and then descend from the higher ut to the lower one.

The two semitones found in the division of the octave are between mi and fa, and between si and ut, whether they ascend or descend.

In order to learn to sing correctly the intervals between disjunct scale degrees, it is necessary to pass through the scale degrees between the two notes which form the interval; this is called subdividing the interval ["decompter"].

3. The problems connected with the translation of this word are outlined on p. 289 in the Glossary.
To become more secure in using all the diatonic intervals contained in the octave, one must subdivide the seven octaves in the following quadrature, both ascending and descending, and make sure that all the fundamental notes of each column or octave are taken at the unison, that is, at the same pitch level; for example, after having subdivided and sung all the intervals of the first column, as seen below, one must sing the fundamental re of the second column at the same pitch level as the fundamental ut of the first column. The others are done in the same way. This exercise will be a great help in making the difference between the tone and the semitone apparent to the ear.

<table>
<thead>
<tr>
<th>Quadrature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ut</td>
</tr>
<tr>
<td>Si</td>
</tr>
<tr>
<td>La</td>
</tr>
<tr>
<td>Sol</td>
</tr>
<tr>
<td>Fa</td>
</tr>
<tr>
<td>Mi</td>
</tr>
<tr>
<td>Re</td>
</tr>
<tr>
<td>—</td>
</tr>
</tbody>
</table>

4. According to Marc Pincherle, the quadrature is used in all of Montéclair's theoretical works. ("Elementary Musical Instruction in the Eighteenth Century: An Unknown Treatise by Montéclair" [tr. by Willis Wager; The Musical Quarterly, 34, No. 1 (1948)], p. 65.) Pincherle's statement must be qualified by the observation that in the Méthode facile pour apprendre à jouer du violon (Paris, [1711 or 1712]), the diagram of the fingerboard on p. 4 of that treatise—the only diagram in that work resembling the quadrature—cannot be used in the same fashion because the violinist associates specific pitches (and by extension, specific solmization syllables) with each of his fingerings. The difference in size between tones and semitones, however, is still made visually apparent through the spacing of the solmization syllables.
Five lines drawn parallel are used for writing music; this is called a stave.

Each line and each space indicates a scale degree.

The notes are placed without distinction on these lines and in the spaces between two lines.

There are three different clefs which determine the ordering and the names of the notes.

The clefs are placed on lines and never in spaces.

\[ \text{Clé de Sol. \ Clé d'Ut. \ Clé de Fa.} \]

Each clef gives its name to the notes found on the line where it is placed; the other notes, whether ascending or descending, are then named according to their natural order.

The line which crosses the lower curve of the Sol clef is the one on which this clef is located.

The line between the two squares of the Ut clef is the one where this clef is placed.

The line which passes between the two dots of the Fa clef is the one where this clef is located.
The Sol clef is placed on the first and the second lines, and never elsewhere.

The Ut clef is placed on the first, second, third, and fourth lines, and never on the fifth.

The Fa clef has only two positions, namely, on the third and fourth lines.

The Sol clef on the first line and that of fa on the fourth correspond in the ordering and in the names of the notes.

The different positions of these three clefs produce seven transformations, by means of which the seven names of a note, on each line and in each space, may be found.

5. This clef, when placed on the first line, is the so-called French violin clef and appears in French orchestral music throughout much of the Baroque period.

6. The F or fa clef in this position is the baritone clef. It corresponds to the placement of the C or ut clef on the fifth line and may have been preferred to that usage.
Exercises on the Different Positions of the Three Clefs
And on All the Diatonic Intervals

Unisons, reiterated several times

Seconds, reiterated

Thirds, reiterated

7. "The guide mark is placed on the scale degree where the note following on the next stave is to occur." This symbol, which serves the same purpose in Gregorian chant, is also called custos or index.
Fourths, reiterated

Fifths, reiterated

Sixths

Sevenths

Unissons, Seconds, Tierces, Quarts, Quintes, Sixes, Septimens, Octaves.
Any interval which is more than an octave in range is difficult to sing, that is, it is difficult to go from the first to the second note of the interval without singing out of tune.

When one of these intervals is found in the melodic line, whether ascending or descending, it is necessary when there is not time to subdivide the interval in order to make sure of the correct intonation, to sing to oneself the octave above the starting note (A), and then to go to the second note (B) of the interval.

This unvoiced octave will be indicated below by a small black note (•).

The cadence (trill), the port de voix (rising appoggiatura), and the coulé (passing appoggiatura) are the three principal melodic ornaments.

The cadence is indicated in all foreign countries, and in music printed in France, by a ℮. Apparently, negligence in curving the base of

8. On p. 132 below, Montéclair lists eighteen different "principal ornaments". The English equivalents of the names of the ornaments used here and elsewhere are also given on p. 132.
the † resulted in the small ‡ or ‡, which only the French use to designate this ornament, in their manuscripts and engraved music.

The port de voix is indicated by V, and the coulé by ĭ or ĭ. 9

Instructors using oral means will teach the proper way of forming these ornaments better than could anything which could be written about it. Nevertheless, see pages 78, 79, and 80 [pp. 132-137 below].

[6] Manner of Conceiving and of Performing the Cadence, the Port de voix, and the Coulé

9. Regarding these symbols for the port de voix and the coulé, see p. 260 in the Commentary.
The flat ["B-mol"] (♭) lowers by a semitone the pitch of the note which follows it.

[7] The sharp ["Dieze"] (♯) is the opposite of the flat (♭); it raises by a semitone the pitch of the note which follows it.
When the pitch of a note has been lowered by a flat ($b$) or raised by a sharp ($\#$), and one wants to move this note back to its original pitch ["son intonation naturelle"], a third sign, called a natural ["B-quarré, ou Becare"] ($\natural$), is used.

Exercise on the Flat, Sharp, and Natural

In ascending by conjunct scale degrees to a flattened note, one must only sing a semitone, and when descending to such a note, one must sing a whole tone. On the contrary, when ascending by conjunct scale degrees to a sharpened note one must sing a whole tone, and when descending one must sing only a semitone; this must be observed in the preceding exercises, and in those which follow.

[8] The interval formed by conjunct scale degrees between two flats or between two sharps is ordinarily a whole tone.

[Example is on following page]
A flat, a sharp, or a natural before a note is used for all those which follow it immediately on the same scale degree.\(^\text{10}\)

10. Montéclair’s general usage of accidentals is explained on p. 251 in the Commentary.
[9] When several flats or sharps are found immediately after a clef, the notes are not named according to the order of that clef, but according to the order of another clef which is supposed as being without flats or sharps; this transposition of the names of the notes is made in the following manner.

**Table for Teaching Transposition by Flats**

<table>
<thead>
<tr>
<th>Clefs Which Must Be Supposed</th>
</tr>
</thead>
<tbody>
<tr>
<td>When there is only one flat after the clef, this first flat is found on the scale degree of SI and changes the name si to that of fa</td>
</tr>
<tr>
<td>The second flat is found on MI and changes mi to fa without any regard for the first flat</td>
</tr>
<tr>
<td>The third flat is placed on the scale degree of LA and changes la to fa</td>
</tr>
</tbody>
</table>

11. The changes in meaning of the word *supposition* are discussed on p. 295 in the Glossary.

12. Transposition was one of several ways of determining the solmization syllables to be used. (See pp. 256-259 in the Commentary.)
The fourth flat is placed on RE and changes re to fa

The fifth flat is placed on SOL and changes sol to fa, without regard for the first four flats

Table for Teaching Transposition by Sharps

When there is only one sharp after the clef, this first is found on the scale degree of FA and changes the name of fa to that of si

The second sharp is placed on UT and changes ut to si

The third sharp is placed on SOL and changes sol to si

The fourth sharp is placed on RE and changes re to si

The fifth sharp is put on LA and changes la to si
One always says fa for the last flat, and si for the last sharp, without any regard for the preceding flats or sharps.

Recapitulation

The last b might, after a fashion, be considered as a clef for fa, and the last # as a clef for si.

[10] Two flats or two sharps an octave apart are only counted as one.

Experienced teachers never put more than five flats or five sharps after the clefs. 13

Exercises on Transpositions by Flats and by Sharps

13. See also p. 41 below.
Those who have learned only superficially the effects of flats and sharps consider them of little use or execute them only with uncertainty; but those who have first practiced them with attention consider them, on the contrary, as natural signs which make singing easier. In fact it often happens that an interval would be false and difficult to sing without their help. For example:

Tritone or augmented fourth ["quarte superflüe"]:
- a difficult interval to sing

Perfect fourth ["quarte juste"]:
- an easy interval to sing, with the aid of the flat

14. Sébastien de Brossard uses the same terms for the perfect and augmented fourth, and notes that the latter is not a "major fourth" ["quarte majeure"], as some might think, because the fourth is a perfect interval and takes neither majority nor minority. (Dictionnaire de musique [facsimile reprint of the Paris, 1703 edition; Amsterdam, Antiqua, 1964], "Quarta" and "Tritono."
Tritone: a difficult interval to sing

A good fourth: an easy interval to sing, with the aid of the sharp

Perfect fourth: an easy interval, with the aid of the second flat

Augmented fourth: a difficult interval to sing

A good fourth: easy to sing with the aid of a second sharp

[11] In order to understand clearly the reasons which necessitate the placing of flats and sharps immediately after the clefs and the supposition of a diatonic clef, one must be acquainted with the modes. This is illustrated below.

There are two kinds of thirds, major and minor.
The major third contains two whole tones.

![Major Third Diagram]

The minor third contains only a tone and a half.

![Minor Third Diagram]

There are two different ways of singing a scale ["manieres de conduire le chant"], which are called modes.

It is ordinarily the final note of a piece which serves as a fundamental for the two modes.

The type of mode is determined by means of the third.

When the third above the final or fundamental note is found to be major, then the mode is major.

When the third above the final note is minor, the mode is minor.

The fundamental or final note will be indicated hereafter by this symbol: ` or  .

15. Brossard gives the following definition for the word conduire: "DEDUTTIONE. Means CONDUITE. From the Latin word Deductio. It is the name which Guy Aretn gave to a series of notes when they ascend thus: ut, re, mi, fa, sol, la....But when they descend thus: la, sol, fa, mi, re, ut, it is called a Reduttione or Reduction...." ("DEDUTTIONE. veut dire. CONDUITE. du mot Latin Deductio. C'est le nom que Guy Aretin donne à la suite des Nottes quand elles vont en montant, ainsi, ut, re, mi, fa, sol, la....Mais quand elles vont en descendant, ainsi, la, sol, fa, mi, re, ut. cela s'apelle Reduttione ou Reduction...." Dictionnaire, "Deduttione.") By extension, conduire may be taken to mean "to sing a(n ascending) scale".
Manner of Recognizing the Mode

Major mode on Sol

Minor mode on la

Major mode on Fa
It is also necessary to know that the different arrangement of the tones and semitones makes the difference between the two modes.

In the octave of the major mode, the two semitones are between the third and fourth scale degrees and between the seventh and eighth scale degrees.

Constitution of the Major Mode
In the three following octaves one will notice the different places where the tones and semitones must be found, in order to form the two modes.

The minor mode is solmized with two different orderings.
The first ordering is solmized with the octave of re.
The second ordering is solmized with the octave of la.
The major mode has only one ordering; it is always solmized with the octave of ut.

The major and minor modes can be transposed to all scale degrees by means of flats and sharps, which are put after the clefs in certain places so that the two semitones will be found in the locations which conform to the mode being used. For example: In order to transpose the major mode a scale degree higher than its natural place, that is, to re, two sharps are needed after the clef, one on fa and the other on ut, so that these two notes are raised a semitone each, and so that the tones and
semitones are found in the places suiting the constitution of this mode. The rest are developed in the same way, as can be seen in the following table.

Table of the Major Mode, Transposed to All Scale Degrees by means of Sharps and Flats

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>si</td>
<td>Re</td>
<td>Mi</td>
<td>Fa</td>
<td>Sol</td>
<td>La</td>
<td>Si</td>
<td>bSi</td>
</tr>
<tr>
<td>*si</td>
<td>*ut</td>
<td>*re</td>
<td>mi</td>
<td>*fa</td>
<td>*sol</td>
<td>*la</td>
<td>la</td>
</tr>
<tr>
<td>la</td>
<td>si</td>
<td>*ut</td>
<td>re</td>
<td>mi</td>
<td>*fa</td>
<td>*sol</td>
<td>sol</td>
</tr>
<tr>
<td>*fa</td>
<td>sol</td>
<td>la</td>
<td>bsi</td>
<td>ut</td>
<td>re</td>
<td>mi</td>
<td>bmi</td>
</tr>
<tr>
<td>mi</td>
<td>*fa</td>
<td>*sol</td>
<td>la</td>
<td>si</td>
<td>*ut</td>
<td>*re</td>
<td>re</td>
</tr>
<tr>
<td>re</td>
<td>mi</td>
<td>*fa</td>
<td>sol</td>
<td>la</td>
<td>si</td>
<td>*ut</td>
<td>ut</td>
</tr>
<tr>
<td>UT</td>
<td>RE</td>
<td>MI</td>
<td>FA</td>
<td>SOL</td>
<td>LA</td>
<td>SI</td>
<td>bSI</td>
</tr>
</tbody>
</table>

It is necessary to practice singing all the octaves of the preceding table, taking all the fundamental notes of each column at the unison, and taking care to sing the sharps and flats very exactly.

The difficulty of singing an uninterrupted sequence of many sharps and flats will be made apparent by means of this exercise.

In order to avoid this obstacle, the names of the notes are always transposed by singing the major mode with the natural octave of ut, even though this mode may be transposed to other scale degrees; and in order to have these names of notes always present in the mind's eye, a natural clef
is supposed, which assists the memory and whose natural ordering is followed. For example:

Major mode on its natural scale degree

Major mode transposed to the scale degree Re, a step higher than its natural scale degree

Major mode transposed to Mi, by means of four sharps after the clef

Major mode transposed to fa, by means of a flat

The rest are formed similarly.
The minor mode transposed by means of flats corresponds to the minor mode of the first order, and is solmized the same way, with the natural octave of Re.

Table of the Minor Mode of the First Order, Transposed by means of Flats

<table>
<thead>
<tr>
<th>8</th>
<th>Sol</th>
<th>Fa</th>
</tr>
</thead>
<tbody>
<tr>
<td>Re</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>ut</td>
<td>-</td>
</tr>
<tr>
<td>6</td>
<td>si</td>
<td>b mi</td>
</tr>
<tr>
<td>5</td>
<td>la</td>
<td>re</td>
</tr>
<tr>
<td>4</td>
<td>sol</td>
<td>ut</td>
</tr>
<tr>
<td>3</td>
<td>fa</td>
<td>b si</td>
</tr>
<tr>
<td>2</td>
<td>mi</td>
<td>la</td>
</tr>
<tr>
<td>1</td>
<td>RE</td>
<td>SOL</td>
</tr>
</tbody>
</table>

Minor mode of the first order, in its natural octave

---

16. The texts below the columns read (from left to right): "Natural minor mode of the first order." "Minor mode of the first order transposed to Sol. Instead of Sol, one must say RE." "Minor mode of the first order transposed to fa. Instead of fa, one must say RE."
Minor mode of the first order, transposed to the scale degree **Sol**

Minor mode of the first order transposed to **Fa**

The minor mode transposed by means of sharps corresponds to the minor mode of the second order, and is solmized the same way, with the octave of **La**.

[Table is on following page]
Table of the Minor Mode of the Second Order, Transposed by means of Sharps

<table>
<thead>
<tr>
<th></th>
<th>La</th>
<th>Si</th>
<th>Mi</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>7</td>
<td>sol</td>
<td>la</td>
<td>re</td>
</tr>
<tr>
<td>6</td>
<td>fa</td>
<td>sol</td>
<td>ut</td>
</tr>
<tr>
<td>5</td>
<td>mi</td>
<td>fa</td>
<td>si</td>
</tr>
<tr>
<td>4</td>
<td>re</td>
<td>mi</td>
<td>la</td>
</tr>
<tr>
<td>3</td>
<td>ut</td>
<td>re</td>
<td>sol</td>
</tr>
<tr>
<td>2</td>
<td>si</td>
<td>*ut</td>
<td>*fa</td>
</tr>
<tr>
<td>1</td>
<td>LA</td>
<td>SI</td>
<td>MI</td>
</tr>
</tbody>
</table>

Minor mode of the second order, in its natural octave

Minor mode of the second order, transposed to Si

17. From left to right, the texts below the columns read:
"Natural minor mode of the second order." "Minor mode of the second order, transposed to Si. Solmizate this column like the first one." "Minor mode of the second order, transposed to mi. Instead of mi, say LA."
Minor mode of the second order, transposed to Mi

\[ \begin{align*}
&\text{Mi} \quad &\text{Fa} \\
&\text{La} \quad &\text{Mi} \\
&\text{Sol} \quad &\text{La} \\
&\text{Si} \quad &\text{Do} \\
&\text{Fa} \quad &\text{Mi} \\
\end{align*} \]

Those who play instruments do not transpose the names of the notes at all; they push their fingers forward for the sharps and pull them back for the flats.\(^{18}\)

To make the practice of transposing easier, two tables will be found below, disposed in such a manner that all the different positions of the three clefs followed by flats and sharps, with the clef which one must suppose for each transposition, may be seen at a glance.

18. The original text is as follows: "Ceux qui touchent des instruments, ne transposent point le nom des nottes; ils avancent les doigts sur les Dieses et les reculent sur les B-mols." Rather than naming the mode's two semitones mi-fa and si-ut, the instrumentalist plays the pitches indicated but solmizes as if no accidentals were used either in the signature or during the course of the composition. He cannot transpose as can the vocalist, because (as noted above in fn. 4) he associates specific pitches with each position of his fingers.

On p. 4 of his Méthode facile pour apprendre à jouer du violon, Montéclair tells the student that "when a flat (♭) occurs with a note, the finger must be moved back a semitone, and when a sharp (♯) occurs, it must be moved forward that much." ("Lorsqu'il se rencontre un bemol, ♭, sur une notte il faut reculer le doit d'un demi-ton, et lorsqu'il s'y rencontre un dieze, ♯, il faut l'avancer d'autant.") The similarity in wording between the instructions from the Méthode...du violon and those from the present treatise seems to indicate that Montéclair may have used the word instruments to mean stringed instruments.
It may be seen, by means of these two tables, that there is no transposition at all which does not correspond to a natural clef through supposition.
Six flats or six sharps are seldom found after a clef, because such a large number causes problems of intonation on instruments.
Composers of music ordinarily make use of the major mode, either natural or transposed, to express triumph, gaiety, vivacity, and even despair. The minor mode, whether natural or transposed, is used to express sweetness, tranquility, tenderness, and lamentation.

Nevertheless modern composers make use of either mode without distinction, for all sorts of expressions.

The modes are transposed either higher or lower than their natural places, in order to give more or less brilliance to the voice and to instruments, as required by the expression. The following tables will finish giving a perfect knowledge of the transpositions of the modes and of the names of the notes.

It will be noticed that the major mode, to whatever scale degree it may be transposed, is always solmizated by means of the natural octave on ut, because this way of naming the notes always causes the semitones to be found between mi-fa and between si-ut.

---

19. In Montéclair's time the most common method of actual transposition by instruments was probably that of scordatura tuning, which became popular in France and Italy early in the 18th century. (Theodore Russell, "The Violin 'Scordatura'" [The Musical Quarterly, 24, No. 1 (1938)], pp. 88-89. See also David D. Boyden, The History of Violin Playing from Its Origins to 1761 [London, Oxford University Press, 1965], pp. 130, 226, and 250.) A tuning which made the main notes of a tonality playable on open strings would emphasize the principal overtones of those main notes, thus giving them more sonority. The changes in tension of the strings would also alter the tone quality—the positions of the nodes of vibration would change with respect to the normal positions of the fingers, the bridge, and the bow, thereby suppressing or emphasizing a different group of partials.
Major Mode Transposed to All Scale Degrees of the Octave

<table>
<thead>
<tr>
<th>Mode major</th>
<th>Mode major</th>
<th>Mode major</th>
<th>Mode major</th>
</tr>
</thead>
<tbody>
<tr>
<td>in son degré naturel</td>
<td>transposé sur Re</td>
<td>transposé sur Mi</td>
<td>sur Sol</td>
</tr>
<tr>
<td>8 ut</td>
<td>7 fi</td>
<td>6 la</td>
<td>5 sol</td>
</tr>
<tr>
<td>4 fa</td>
<td>3 mi</td>
<td>2 re</td>
<td>1 Ut</td>
</tr>
<tr>
<td>Re 1 ut</td>
<td>Mi 1 ut</td>
<td>Fa 1 ut</td>
<td>Sol 1 ut</td>
</tr>
<tr>
<td>ut</td>
<td>mi</td>
<td>fi</td>
<td>si</td>
</tr>
</tbody>
</table>

[17] One knows that a mode is in its natural octave, when there are no flats or sharps after the clef.

One knows that a mode is transposed higher or lower than its natural place, when there are sharps or flats after the clef.

There are three octaves in natural form, as follows: that of ut, for the major mode; that of re and of la for the minor mode.

One never solmizates, whether in the natural form or transposed, but on one of these three octaves.

The minor mode transposed by means of flats is solmizated on the octave of Re.
The minor mode transposed by means of sharps is solmized on the octave of La. This will be seen in the following tables.

Table of the Minor Mode of the First Order, Transposed by means of Flats

<table>
<thead>
<tr>
<th>1 Re</th>
<th>2 mi</th>
<th>3 Fa</th>
<th>4 Sol</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ut</td>
<td>Re</td>
<td>Fa</td>
<td>4 Sol</td>
</tr>
<tr>
<td>Si</td>
<td>Mi</td>
<td>Fa</td>
<td>Sol</td>
</tr>
<tr>
<td>Re</td>
<td>5 La</td>
<td>Fa</td>
<td>Sol</td>
</tr>
<tr>
<td>Mi</td>
<td>6 Si</td>
<td>Fa</td>
<td>Sol</td>
</tr>
<tr>
<td>Re</td>
<td>7 Ut</td>
<td>Fa</td>
<td>Sol</td>
</tr>
<tr>
<td>Mi</td>
<td>8 Re</td>
<td>Fa</td>
<td>Sol</td>
</tr>
<tr>
<td>Re</td>
<td>1 Re</td>
<td>Fa</td>
<td>Sol</td>
</tr>
<tr>
<td>Mi</td>
<td>2 Mi</td>
<td>Fa</td>
<td>Sol</td>
</tr>
</tbody>
</table>

20. From left to right, the texts in the columns read: "Minor mode, first order, on its natural scale degree." "Minor mode transposed a tone lower than its natural scale degree." "Minor mode a third higher than its natural scale degree." "Minor mode transposed to the note Sol." "Minor mode on Si_b."
Table of the Minor Mode of the Second Order,
Transposed by means of Sharps

<table>
<thead>
<tr>
<th>Mode</th>
<th>Mode mineur</th>
<th>Mode mineur</th>
<th>Mode mineur</th>
</tr>
</thead>
<tbody>
<tr>
<td>2\text{e} order</td>
<td>transposer sur</td>
<td>transposer sur</td>
<td>transposer sur</td>
</tr>
<tr>
<td>minor</td>
<td>la</td>
<td>mi</td>
<td>Fa</td>
</tr>
<tr>
<td>natural</td>
<td>la</td>
<td>sol</td>
<td>ut</td>
</tr>
</tbody>
</table>

21. The texts in the columns read (from left to right): "Minor mode, second order, in its natural place." "Minor mode transposed to Si\#." "Minor mode transposed to Mi." "Minor mode transposed to Fa\#."
It will be sufficient from now on to name the last flat fa, and to name the last sharp Si; this manner of solmizating in the transpositions seems the simplest to me. See the page below.

[18] It is time at present to practice naming the notes, without their names being written above the scale degrees.

The notes will be designated by Os; each O will take the name of the scale degree where it is placed. For example:

Natural major mode

Natural minor mode, of the first order

Natural minor mode, of the second order
Major mode transposed to Re
Re is changed to ut

Minor mode of the first order transposed to Sol
Sol is changed to re

Minor mode of the second order, transposed to mi
Mi is changed to la

Major mode transposed to fa
Fa is changed to ut

Minor mode of the first order, transposed to ut
Ut is changed to re
Minor mode of the second order, transposed to \textit{si}
\textit{Si} is changed to \textit{la}

\begin{verbatim}
\textit{si} (P \textit{la})
\end{verbatim}

End of the First Part
There are five symbols for the duration of sounds, as follows:

- The whole note, $\sigma$, the half note, $\flat$ or $\natural$, the quarter note, $\flat$ or $\natural$, the eighth note, $\flat$ or $\natural$, and the sixteenth note, $\flat$ or $\natural$.

The whole note has the greatest value.

The half note is equal to half of the whole note.

The quarter note equals half of the whole note.

The eighth note is equal to half of the quarter note.

The sixteenth note equals half of the eighth note.
The exact duration of the sounds or notes is regulated by means of several beats or equal motions made with the hand; this is called conducting the meter.

[20] The meter can be conducted with two, three, and four beats.

Duple meter is indicated by a 2 after the clef, triple meter by a 3, and quadruple meter by a C.

1. The text in this table reads: "The whole note is unique in its value; it equals two half notes, four quarter notes, eight eighth notes, and sixteen sixteenth notes, with the result that it contains all the other values."
Duple meter is conducted by lowering the hand; this first beat is called the **downbeat**. Then the hand is raised to the height of the chin; this second beat is called the **upbeat**.

One must not remain longer on one beat than on the other.

Two half notes are necessary in order to fill out a measure in duple time; one half note is used for the downbeat, and one for the upbeat. The whole note, which equals two half notes, will thus fill out the entire measure.

The small perpendicular barlines (|) serve to separate the measures.

Two quarter notes are needed to equal a half note; this is why two quarter notes are needed for each beat, and four quarter notes for the entire measure.

The half notes move more quickly than the whole notes, and the quarter notes move twice as fast as the half notes. One must not stay on one quarter note longer than on another, because the correctness of the execution depends on this equality. For this effect, one must in one's imagination divide each beat carefully into two exactly equal parts.

[Example is on following page]
Two quarter notes equal four eighth notes; this is why four eighth notes are needed for a beat, and eight eighth notes for the whole measure; consequently the eighth notes move twice as fast as the quarter notes.

Sixteenth notes are rarely used in duple meter. Eight are needed for each beat and sixteen for the measure. They move once again as fast as the eighth notes, as can be seen elsewhere.
Meter must not be confused with tempo, because these are two different things, since the same meter signature is sometimes conducted slowly and sometimes quickly. For example:

When one quarter note and then two eighth notes are found on one beat of the measure, one must remain on the quarter note for half of the beat, and then pass through the two eighth notes on the other half of the beat, while sustaining the voice a little longer on the first eighth note than on the second; this second eighth note has to move a little more quickly than the first.

When two eighth notes and then a quarter note occur on one beat, one must sing the two eighth notes on the first half of the beat and remain on the quarter note during the other half of the beat, because the quarter note is worth as much as the two eighth notes.
The example above and the one below will demonstrate the necessity of sensing the two parts or halves of each beat clearly.

[22] The tie, \( \text{\textendash} \) or \( \text{\textendash} \), links together several notes on the same pitch. It increases the duration of the sound according to the value and the number of the notes embraced by it.

The Correct Manner of Conceiving and of Studying the Tie
The syncopation is a note which begins on the last half of a beat, and continues on the first half of the following beat. For example:

\[
\begin{array}{c}
\text{Syncopation} \\
\text{Syncopation} \\
\text{Syncopation} \\
\text{Syncopation}
\end{array}
\]

Manner of Studying and of Conceiving the Tie and the Syncopation

The dot (•) augments the note preceding it by one half of its ordinary value. The half note, for example, is equal to one beat; it will be equal to a beat and a half if followed by a dot. The quarter note is equal to half a beat; if it is followed by a dot, it will equal, or will last, three fourths of a beat. The others are treated similarly.

\[
\begin{array}{c}
\text{P'etemps} \\
\text{P'etemps} \\
\text{P'etemps} \\
\text{P'etemps} \\
\text{P'etemps} \\
\text{P'etemps} \\
\text{P'etemps} \\
\text{P'etemps}
\end{array}
\]
[23] The dotted whole note equals three half notes.

The dotted half note equals three quarter notes.

The dotted quarter note equals three eighth notes.

The dotted eighth note equals three sixteenth notes. 

Manner of Conceiving and of Studying the Tie (—) and the Dot (•)

There are five different symbols for rests:
(1) The whole rest, —; (2) the half rest, —; (3) the quarter rest, —; (4) the eighth rest, —; (5) the sixteenth rest, —.

2. The dots for the half note and eighth note are missing in the original.
In whatever meter is being used, the whole rest is equal to the entire measure.

The half rest is always equal to a half note.

The quarter rest is always equal to a quarter note.

The eighth rest always equals an eighth note.

The sixteenth rest always equals a sixteenth note.

The use of a meter causes sounds and silences to last for longer or shorter times, according to whether the symbols indicating their extent or their number have greater or lesser value.

3. The whole note and the sign for the whole rest are missing from the original example.

4. The original of this sentence reads: "La Mesure fait durer les sons et les Silences plus ou moins, selon que les Signes, qui en marquent l'étendue, ou la quantité, ont plus ou moins de valeur." The same sentence appears on p. 10 of Montéclair's Nouvelle méthode pour apprendre la musique (Paris, 1709), but is continued there as follows: "...et c'est principalemêêt en cela que la Musique differe du Plainchât." In this context in both treatises, the word mesure means the general use of measurable values for notes and rests, rather than referring more specifically to the means of indicating the frequency with which stressed notes recur. Apparently Montéclair no longer considered it necessary in 1736 to point out the main difference between music with definite note values ("la Musique") and chant. (Further remarks concerning the use of the term musique may be found on p. 292 in the Glossary.)
[24] Triple meter has two downbeats and one upbeat.

The first beat is made by lowering the hand; the second beat is made by returning the hand and carrying it to the right; the third beat is made by raising the hand again, to the height of the chin.

Triple meter is designated by a $\frac{3}{4}$, or by $\frac{3}{4}$. Each beat has the value of a quarter note.

The quadruple meter with slow and equal beats is indicated by $\frac{4}{4}$, and is conducted in the pattern of a cross. The first beat is made by lowering the hand, as in the preceding meters.
The hand is closed a little to the inside and carried to the left for the second beat. The hand is opened, and carried in a straight line to the right, to make the third beat. The hand is raised to the height of the chin or higher (it makes no difference), in order to make the fourth beat, as may be seen off to the side.

[25] When the C is barred, the meter is conducted with four quick beats.

The \( \frac{3}{4} \) is sometimes conducted with two beats; in that case, half of the notes in the measure are put in the downbeat and the other half in the upbeat.
There are several kinds of meters which are designated by two numbers placed one above the other. The number above is the numerator, and the number below is the denominator. For example:

2 two fourths of the whole note, which are two quarter notes, or the equivalent, for each measure

3 three fourths of the whole note 4 fourths of the whole note

6 six of the whole note, which are six eighth notes, or the equivalent, for each measure

Table of Meters in which the Number of Beats is Even

The meter indicated simply by a 2 is conducted in two equal beats. Each beat has the value of a half note

The meter indicated by 4 is conducted in two equal beats. Each beat has the value of a quarter note. As quarter notes move more quickly than half notes, this meter is conducted twice as fast as the preceding meter
When the $ is conducted in two beats, each beat has the value of a half note.

\[ \text{\textit{\textbf{2 tem \ lento}}.} \]

When the $ is conducted in four quick beats, each beat has the value of a quarter note.

\[ \text{\textit{\textbf{4 tem \ lento}}.} \]

The simple C is conducted in four slow beats. Each beat has the value of a quarter note.

\[ \text{\textit{\textbf{4 tem \ graves}}.} \]

[26] Table of Meters in which the Number of Beats is Odd

The meter designated by \( \frac{3}{2} \) contains three halves of the whole note, which are three half notes or their equivalent. It is conducted in three slow beats.

\[ \text{\textit{\textbf{3 tem \ graves}}.} \]
The meter indicated by $\frac{3}{4}$ contains three fourths of the whole note, which are three quarter notes or the equivalent. It is conducted in three fairly quick ["gay"] beats; each beat has the value of a quarter note

![Musical notation for A trois temps](image)

The meter with the figure $\frac{3}{8}$ includes three eighths of the whole note, which are three eighth notes or the equivalent. It is conducted with three beats; but as eighth notes have half the value of quarter notes, this meter is conducted twice as fast as the preceding meter

![Musical notation for A trois temps vites](image)

There are meters which are called simple, and other meters which are called compound.

Simple meters are those which can have two notes of the same type in each beat, such as two quarter notes or two eighth notes.

Compound meters are those which can have three notes of the same type or value in each beat, such as three quarter notes or three eighth notes.

The compound meters take their origin from the two meters in triple time, $\frac{3}{4}$ and $\frac{3}{8}$.

The compound meters were invented only to aid the arm of the conductor, and to avoid an excess number of the barlines which separate the measures. This may be observed hereafter.
Conduct the following exercise with three slow, distinct beats.

Repeat the preceding exercise several times without stopping, increasing the tempo more and more each time, until you feel that your arm, because of its size and its weight, can no longer make the three beats distinct. This exercise will make you feel the necessity of conducting with only two beats instead of three, when the expression requires that the meter be conducted in a quick tempo.

[27] In the meter with two unequal beats instead of three equal beats, one remains twice as long on the downbeat as on the upbeat, and consequently two thirds of the measure is employed for the downbeat and the other third for the upbeat.

As it is tiring and even disagreeable to lower and raise the arm so quickly and so often, this inconvenience has been remedied by the introduction of a compound meter with two measures in triple time (\(\frac{3}{4}\)), of which one is executed on the downbeat and the other on the upbeat, with the result that instead of two simple measures, only one is used, and instead of six motions or beats of the hand, only two are made. This compound meter is indicated by \(\frac{6}{4}\), which consists of six quarter notes or the
equivalent for the whole measure. It is conducted in two equal beats; each beat has the value of three quarter notes.

When the tempo requires still more speed, composers make use of the meter designated by $\frac{6}{8}$, which consists of six eighth notes or the equivalent, because eighth notes move more quickly than quarter notes.

Tables on the Difference between Simple Meters and Compound Meters

First Table

Simple meter. Two quarter notes per beat. Divide each beat into two exactly equal parts
Compound meter. Three quarter notes per beat. Divide each beat into three exactly equal parts

\[ a \text{ doux temps.} \]

\[ 1.2.3 \quad 1.2.3 \quad 1.2.3 \quad 1.2.3 \quad 1.2.3 \quad 1.2.3 \quad 1.2.3 \quad 1.2.3 \quad 1.2.3 \]

\[ \text{p.'t'ens.2.} \quad \text{t'ens.2.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \]

[28] Second Table

Simple meter. In duple time. Divide each beat into two exactly equal parts

\[ \text{Souspir.} \]

\[ \text{1.} \quad \text{2.} \quad \text{1.} \quad \text{2.} \quad \text{1.} \quad \text{2.} \]

\[ \text{p.'t'ens.2.} \quad \text{t'ens.2.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \]

Compound meter. In duple time. Divide each beat into three exactly equal parts

\[ \text{Leger} \]

\[ \text{1.2.3} \quad \text{1.2.3} \quad \text{1.2.3} \quad \text{1.2.3} \& c. \]

Tables of Correspondences between the Compound Meters

Duple meter. Three quarter notes per beat

\[ \text{p.'t'ens.2.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{p.'t'.} \quad \text{2.t'} \quad \text{p.'t2.t'.} \]
Duple meter. Three eighth notes per beat

Triple meter. Three quarter notes per beat

Triple meter. Three eighth notes per beat

Quadruple meter. Three quarter notes per beat

Quadruple meter. Three eighth notes per beat
The compound meters $\frac{6}{4}$, $\frac{9}{4}$, and $\frac{12}{4}$ take their origin from the simple meter $\frac{3}{4}$.

Simple triple meter

The $\frac{6}{4}$ is conducted with two beats. Each beat must have the value of three quarter notes.

The $\frac{9}{4}$ is conducted with three beats. Each beat must have the value of three quarter notes.

The $\frac{12}{4}$ meter is conducted with four beats. Each beat includes the value of three quarter notes.

The compound meters $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$ come from the simple meter designated by $\frac{3}{8}$, and are conducted more quickly than the preceding meters.
Simple triple meter

The \( \frac{6}{8} \) is conducted in two beats. Each beat must have the value of three eighth notes.

The \( \frac{9}{8} \) is conducted with three beats. Each beat must be filled out by the value of three eighth notes.

The \( \frac{12}{8} \) is conducted in four beats. Each beat must have the value of three eighth notes.

Among the simple meters, there are some which are designated by two numbers placed one above the other, as in the compound meters.

One knows when the meter is simple, because the top figure does not exceed the number 4. Simple meters: \( \frac{2}{4}, \frac{4}{4}, \frac{3}{4}, \frac{3}{8}, \frac{3}{8} \).

One knows when the meter is compound because the top figure reaches 6, 9, or 12. Compound meters: \( \frac{6}{4}, \frac{9}{4}, \frac{12}{4}, \frac{6}{8}, \frac{9}{8}, \frac{12}{8} \).
To determine the number of beats which must be conducted in compound meters, one must take a third of the top figure. For example:

\( \frac{6}{4} \) is a compound meter, because the top figure exceeds the number 4. The third of 6 is 2. One must conduct in two beats.

\( \frac{9}{4} \) is a compound meter. The third of 9 is 3. One must conduct in three beats.

\( \frac{12}{4} \) is a compound meter, because the top number exceeds the number 4. The third of 12 is 4. One must conduct the meter in four beats.

The lower figure indicates what fractions of the whole note are used in the meter, that is, if they are quarter notes or eighth notes, and the top figure indicates the number of them.

These are the symbols and figures used to indicate the different meters and the different tempos, of which too large a quantity serve only to make music difficult and forbidding, as will be seen in the fourth part of this book.

Eighth notes are sometimes sung equally and sometimes unequally. When they are performed as equal, the second is as long as the first. When they are performed as unequal, the first is a little longer than the second. For example:

\[ \text{croches pointées.} \]

Sing what follows, as though it were notated in the preceding manner
The eighth notes are equal in the following meters.

\[ \text{\begin{align*}
\frac{3}{4} \text{ or } \frac{4}{4}.
\end{align*}} \]

The eighth notes are unequal, in the exercises which follow.

When the composer wants the eighth notes to be equal in the triple meter indicated by $\frac{3}{4}$ or $\frac{4}{4}$, he writes above: \textit{Croches Egalles.}

The eighth notes are equal in the compound meters indicated by $\frac{6}{8}$, $\frac{8}{8}$, and $\frac{12}{8}$, because they are derived from the simple meter $\frac{3}{8}$, where the eighth notes are equal.

---

5. On p. 15 of the \textit{Nouvelle méthode}, Montéclair says: "In ordinary triple meter, $\frac{3}{4}$ or $\frac{4}{4}$, they are often unequal, especially in dance airs, where the first [of the pair] must be almost as long as if it were dotted." ("Dans le Triple ordinaire $\frac{3}{4}$ elles sont souvent inégalles sur tout dans les airs de violons où la première doit être presque aussi longue que si elle était pointée.") Later on the same page he observes: "It is very difficult to give general principles concerning the equality or inequality of the notes, because they are determined by the character of the pieces being performed." ("Il est très difficile de donner des principes généraux sur l'égalité ou sur l'inégalité des notes, car c'est le goût des Pieces que l'on chante qui en décide....")
The eighth notes are unequal in the compound meters $\frac{6}{4}$, $\frac{9}{4}$, and $\frac{12}{6}$, because they are derived from the simple meter designated by $\frac{3}{4}$ or $\frac{3}{4}$, where the eighth notes are unequal.

In the meters in which this can occur, the notes of which four are needed to fill out a beat are always unequal.

[31] Exercises on All the Principles which have been Discussed before This

Major mode on its natural scale degree

Sing the following re at the same pitch as the preceding ut.

Minor mode transposed to ut

6. $\frac{12}{6}$ is given in the original.
Minor mode of the first order, on its natural scale degree

Sing the ut which begins the following exercise, at the same pitch as the last re of the preceding exercise.

Major mode transposed to re

The half rest is always equal to a half note; this is why it equals only one beat in the preceding ¾ meter.

[32] Minor mode transposed to mi
Take the ut which follows at the unison of the preceding la.

Major mode transposed to mi

This ut and the following re are at the same pitch.

Minor mode transposed to the scale degree of fa
Major mode transposed to the scale degree of sol

The third of 6 is 2. Conduct the meter with two beats, and use the value of three quarter notes for each beat. Unequal eighth notes.

Sing the re which follows at the same pitch, that is, at the unison, of the preceding ut.

Minor mode transposed to sol

[Exercises continue on following page]
Minor mode of the second order, on its natural scale degree

The third of 9 is 3. Conduct this meter in 3; each beat has the value of three quarter notes. The eighth notes here are unequal.

Sing the following ut at the unison of the preceding la.

Major mode, transposed to la

Turn the page with the left hand, in order to leave the right hand free for conducting the meter.
Minor mode transposed to $\text{si}$

The third of 12 is 4. Conduct the meter with four quick ['"legers"] beats and use the value of three quarter notes for each beat.

The $\text{ut}$ which follows is at the same pitch as the preceding $\text{la}$.

Major mode transposed to the scale degree $\text{si}$

$\text{A quatre tems vites}$. La valeur de trois Croches pour chaque temps.

[Exercises continue on following page]
Minor mode transposed to $m_i^b$, that is, a semitone higher than its natural scale degree.

7. The *port de voix* and *coule*, used in the first stave of this exercise, are explained below on pp. 133 and 132 respectively. The *cadence soutenue et battue* in the next stave is a *tremblement*, or trill (explained on p. 136 below); the solmization syllables show that the $B^b$ on the third beat is the sustained ("soutenue") upper note of the trill. The word *battue* was often used with the term *cadence*, to show that *cadence* meant "trill" rather than "cadence". (Putnam Aldrich, "The Principal Agreements of the Seventeenth and Eighteenth Centuries" [unpublished Ph.D. dissertation, Harvard University, 1942], p. 217, fn. 1.)
[Exercise on All the Kinds of Meters]

[Exercise continues on following page]
There is no sort of music more suited than dance airs to developing good taste and to creating an awareness of the different tempos. Several types of them will be found below.

The two dotted bars, :||:, when found in the middle of an air, indicate that both the first part and the second part must be performed twice.

When the dots are only found before (:||:) or after (||:) the two bars, only the part of the air on the same side as the dots must be repeated.

The repeat sign, \( \vdash \), \( \vdash \), \( \vdash \vdash \), or \( \vdash \vdash \), joined to a guide mark, indicates the place to which one must return.

The bracket, \( [\) , \( ] \), \( (\) , or \( ) \), indicates that the notes embraced by it must be omitted, when the part of the air preceding it

8. The meanings of the terms a cappella and en contrepoint are discussed in the Glossary, on pp. 284-285 and 287-289 respectively. The term "unisson" probably means (as it does in earlier exercises, for example on p. 75 above) that the ut of this exercise is to be taken at the same pitch as the re of the preceding exercise.

The first four measures of this melody are also used on p. 24 of the Nouvelle méthode, to begin the exercise marked "En Mi". In addition, the exercise marked "à Capella" on p. 120 below shows yet another way of developing the same incipit.
is repeated, that is, that one must go from the note where it begins to the note where it ends. This can be seen in the following airs.

Dance Airs

Entrée de Ballet à deux tems graves.

[Dance airs continued on following pages]
9. Montéclair's Jephté was first performed at the Opéra on 28 February 1732; the above selection is the "Première Pastourelle" in Act IV, Scene 3 of the Paris, [1735] score.
10. This selection is taken from Act II, Scene 6 of Jephthä. (See also the excerpt on p. 162 below.)

A beginning on the downbeat appears to have been characteristic of the Passacaille since at least the third quarter of the 17th century. The four operatic Passacailles of J.-B. Lully, for example, all begin on the first beat of the measure. (Meredith Ellis, "Inventory of the Dances of Jean-Baptiste Lully" [Recherches sur la musique française classique, 9 (1969)], p. 55 [table of incipits].)

The solmization syllables in the first stave of this dance show that Montéclair is using a chûte (explained on p. 134 below) to ornament the first beats of the sixth and seventh measures.
The Chaconne always begins on the second beat of the measure.  

---

12. The table compiled by Meredith Ellis of the incipits of Lully's operatic dances shows that although his earlier Chaconnes tend to begin on the downbeat, those composed for *Le triomphe de l'amour* (1681) and later works (with the exception of Achille, Lully's last opera) begin no earlier in the measure than the first part of the second beat. ("Inventory of the Dances of Jean-Baptiste Lully," pp. 53-55.)
13. "At a Chaconne tempo." Apparently the Sarabande and the Chaconne were considered related dances. In Denis Gaultier's *La rhétorique des Dieux* there are several pieces which combine characteristics of both dances and which were called Sarabandes by Gaultier but Chaconnes by his successors. (Jean Cordey, Preface to Denis Gaultier, *La rhétorique des Dieux* [facsimile reproduction; Vol. VI in 1st ser. of *Publications de la Société Française de Musicologie*, Paris, E. Droz, 1932], p. 42.) The Chaconne is also defined by Jacques Ozanam as a Sarabande composed of several couplets, each set above the same subject. (*Dictionnaire mathématique* [Amsterdam, 1691], p. 664. From a microfilm of 529.K.8, made by the Department of Printed Books of the British Library (London), and provided courtesy of Mark Lindley.)
Canarie,

Air Infernal.

Gravem et majestueux:

Commencez en levant.

Accolade.

Petite reprise avant que de finir.

Vents

Commencez à l'extrémité.

Grande reprise, grande reprise, petite reprise.
The Gigue is more usually notated by $\frac{6}{8}$ than by $\frac{6}{4}$.

[43] The $\frac{6}{8}$ meter is more suitable than the $\frac{6}{4}$ for the Canarie and the Passepied, because of the speed of the tempo required by these two airs.

Canarie

\[\text{En breu} \]

Until the present, there have been no dances whatsoever composed with the meters $\frac{9}{4}$ and $\frac{9}{8}$.

The following air can also be performed slowly and tenderly.

[Dance airs continue on following page]
The whole tone is composed of two semitones: major and minor. 14

The major semitone is found between two conjunct scale degrees.

For example:

\[ \text{\includegraphics{major_semitone.png}} \]

[44] The minor semitone is found on the same scale degree. For example:

\[ \text{\includegraphics{minor_semitone.png}} \]

---

14. From the context it cannot be determined whether Montéclair is using meantone temperament or just intonation, since the diatonic (or major) semitones are the larger ones in either case. Albert Cohen has suggested that as used by Guillaume Gabriel Nivers and by Etienne Loulié, the term "major semitone" is simply the name given to the semitone occurring between notes with different pitch names; his remark implies that the mention of a "major semitone" does not necessarily mean that a particular tuning system is being discussed or even that its existence has been assumed. (Etienne Loulié, Elements or Principles of Music [tr. and ed. by Albert Cohen from the Paris, 1696 edition; Brooklyn, N. Y., Institute of Mediaeval Music, 1965], p. 57, fn. 39.) It has also been pointed out by J. Murray Barbour that 16th- and 17th-century theorists tended to support their use of just intonation by citing the diatonic tunings of Didymus and Ptolemy. (Tuning and Temperament: A Historical Survey [East Lansing, Michigan State College Press, 1951], p. 21.) Such a practice may have led later theorists to believe that the semitones in the first of the Greek genera—the diatonic—were major, and consequently to associate the term "major semitone" with the half-steps between notes called by different names. Sébastien de Brossard, for example, says that the smallest intervals in the diatonic genus are major semitones. (Dictionnaire de musique [facsimile reprint of the Paris, 1703 edition; Amsterdam, Antiqua, 1964], "Diatonico."
The octave, by means of sharps and flats, is divided into twelve semitones, that is, seven major semitones and five minor semitones. For example:

**Division of the Octave by means of Sharps**

![Diagram of the Octave division by sharps]

**Division of the Octave by means of Flats**

![Diagram of the Octave division by flats]

The organ, harpsichord, viol, theorbo, oboe, flute, and in general all instruments having fixed keys or frets, or fixed holes, make all semitones equal in size, and consequently are subject to sounding out of tune.
The la, for example, is not quite at the same pitch as the si♭♭, even though the same fret on stringed instruments, or the same hole on wind instruments, may serve for both of them.

The term tone ['"Ton"] has several meanings. It can be taken as the distance from one scale degree to another conjunct scale degree, as from ut to re. It also means the species of mode; it is in this sense that one says, major tone, [45] or minor tone, instead of saying major mode or minor mode.

One speaks of the eight church tones, instead of calling them the eight modes of plainchant.

The word tone is also used to mean the fundamental scale degree on which the modulation is based; it is in this sense that one says that an air is in the major or minor tone of ut, re, mi, etc.

Even further, tone means a certain pitch level; one says, for example, that the tone of the Chapel is higher than the tone of the Opera.

Musicians complain sometimes that the tone of the harpsichord is too high, or too low, because their voices are forced at that tone.

One says, even though improperly, that a voice has beautiful tones, to mean that it has agreeable sounds; that there are beautiful tones in a musical composition, to mean also that there are beautiful sounds or

15. The translator is grateful to Mark Lindley, who pointed out that "si♭♭-mollé" is the equivalent of B♭♭.

16. Montéclair's list of meanings for the word ton is very similar to that in Etienne Loulié, Éléments ou principes de musique (facsimile reprint of the Paris, 1696 edition; Geneva, Minkoff Reprints, 1971, p. 77), and may have been derived in part from it.
harmonies, and that a bell has a beautiful tone, instead of saying that it has a harmonious sound.

It is not sufficient to know that the modulation is based on a fixed tone or sound, which serves it as a fundamental; it must also be observed that it travels around three other sounds which are essential to it, with the result that there are four principal sounds, which are harmonious together and which are called notes ["chordes"]. These are as follows: (1) the tonic or fundamental note; (2) the mediant note, which is the third above the fundamental; (3) the dominant note, which is a third higher than the mediant; (4) the doubling note ["chorde de replique"], which is an octave above the tonic.

The essential notes return and are heard often during the course of the modulation; this is why, before singing a piece of music, it is necessary [46] to make up a small prelude to help place the voice, by

17. I.e., the progress of a melody through a mode. (See p. 291 in the Glossary.)

18. The meaning of the term chorde is discussed on p. 286 in the Glossary.
repeating these principal notes often, in order to fill the ear with them, and to find the pitch again when it has been lost.

For this prelude to be made properly, the final note must be sung either higher or lower, according to the pitch level which it occupies. For example:

If this final is placed on the lowest line (A) or space (B), its pitch must be taken from the low register of the voice, because it is expected that the melody will hardly descend any lower and that on the contrary it will move in the high register. If the final note is found on the middle line (C) or space (D), it must be sung in the middle register of the voice, because the melody will inevitably travel below and above this note. Finally, if this note is placed on the highest line (E) or space (F), it must likewise be sung in the high register of the voice, because the melody cannot rise more than a few scale degrees higher; instead, it will undoubtedly descend much lower.

Preludes

Put the tonic in the low register of the voice

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>Finales</td>
<td></td>
</tr>
</tbody>
</table>

Put the tonic in the middle register of the voice

<table>
<thead>
<tr>
<th>C</th>
<th>D</th>
</tr>
</thead>
</table>
Put the tonic in the high register of the voice

\[ \text{Diagram found on following page}\]
The natural and usual range of all the voices in general contains 23 scale degrees, that is, from the low fa (★) up to the high sol (★★)
The usual range of all the instruments in general contains the four octaves of the grand staff.

The natural and usual range of each individual voice contains eleven scale degrees, that is, from the scale degree immediately below the five lines, up to and including the scale degree immediately above.
Grand Staff on the Five Lines

[48] Exercises
For Practicing Changes of Clef
All of the guide marks (V) indicate the same pitch in different clefs. This can be shown by means of the preceding grand staff.
Exercises for Two Voices

For exactness of meter, for learning to sing in parts, for making the ear sensitive to harmony, and for developing the voice in a large range

Première Lecou à deux Deslús.
Suite de la 5e leçon.
19. "The Fishwives." The titles of the subsections may be translated as "Quarrel", "Fight", and "Tears".
After having sung the first part in each exercise, one must sing the second part, after which it would be good practice to begin again by singing them without naming the notes, using only the articulations te, ta, ta or la, la, la. This exercise would facilitate, after a fashion, the joining of text to music.

End of the Second Part
THIRD PART: ON THE MANNER OF JOINING TEXT TO MUSIC AND ON THE MELODIC ORNAMENTS

[67] In order to learn how to join text and notes together correctly, it is necessary in the beginning to choose simple and easy music.

After one has solmizated a few notes, their names and their pitches must be kept in mind, when joining them to the text written below. For example:

Aimez Dieu de tout votre cœur, C'est le precepte du Seigneur.

To join the two preceding lines [of text] to the notes, solmizate, at first by ascending, the first three notes ut, re, mi (A); add their pitches to the first three syllables, Ai-mez Dieu.

Then sing the five other notes by ascending, fa, sol, la, si, ut (B), to which you will join the five other syllables, de tout votre coeur. Then sing, in descending, the five notes ut, si, la, sol, fa (C); combine their pitches with the first five syllables of the second line, C'est le pre-cen-te; finish with the three remaining notes, mi, re, ut (D), and on the same melody pronounce the last three syllables, du Seigneur.
As one becomes more knowledgeable, one may solmizate a larger number of notes, to which a larger number of syllables may be joined.

Solmizate, in ascending, all the notes of the preceding example at once (A, B) and join the first line to their pitches; do the same in descending (C, D) and there add the second line.

Sing the notes in rhythm, after which, in the same manner, you will add the text.

![Music notation]

[68] When several notes are attached or slurred together, the syllable found on the first of these notes is drawn out over all the others.

![Music notation]

In order to facilitate the application of word to note, it would be good [practice] at the beginning to choose some words with a small number of syllables. The word Amen seems to me the most appropriate of
all, having only two syllables; the memory is not fatigued in retaining them, instead of which, when longer words or whole phrases are being used, the notes are often forgotten when added to the words, or the words when added to the notes.

Slurs are not always found between all notes which are on different scale degrees and which have to be sung on the same syllable (A), but they are almost always found between those which are on the same scale degree and which must continue on the same syllable (B); be that as it may, the syllables must be pronounced only under the notes where they are written (C).
The ♩ would only be used in a tempo similar to that of the preceding exercise, where the eighth notes must be equal, or in the counterpoint which the Italians call à Capella.¹

1. I.e., music in the polyphonic contrapuntal style considered prima prattica by Italians such as Monteverdi. (See Hermann Zenck, "a cappella," Die Musik in Geschichte und Gegenwart [ed. by Friedrich Blume; Kassel, Bärenreiter, 1949-1973], I, col. 70. Further discussion of the terms contrepoint and a cappella may be found in the Glossary, on pp. 287 and 284 respectively.)
One can now become accustomed to doing without the names of the notes when studying. From here on the articulations ta, ta, ta or la, la, la must be used, as has been said above; these articulations joined to the words Amen and Alleluia will gradually replace the dependence on solmization.

2. For other uses of the incipit of this exercise, see p. 79, fn. 8 above. Note that the flat and the natural are used respectively to cancel and to restore the sharp in the signature. (Concerning Montéclair's general use of accidentals, see pp. 251-255 in the Commentary.)
At this point all sorts of religious pieces in Latin ["Musiques Latines"] may be used as exercise material.

Composition in Latin
Motet for Two Treble Voices
Motet in two voices, for the reception of an abbess named Mary, and appropriate for the feasts of the Blessed Virgin.

3. The motivic similarity between the opening of this piece and the "Carillon, gay" on p. 52 above suggests that the two come from the same composition.
All kinds of [religious] compositions in Latin may now be practiced.

[Religious] music in Latin perfects technique, and [secular] music in French perfects taste. It is not sufficient, for singing well in French, to know music well, or to have a good voice; one still needs taste, a soul, flexibility in the voice, and the discernment for giving the text the expression which it requires, according to its different meanings.

There is no complete agreement on either the symbols for or the names of the ornaments practiced for the sake of elegance ["la propreté"] and diversity in French melody.

4. Jean-Jacques Rousseau defines la propreté as "the execution of French melody with the ornaments which are appropriate for it, and which are called agrémens du Chant." ("Execution du Chant Français avec les ornemens qui lui sont propres, & qu'on appelle agrémens du Chant." Dictionnaire de musique [facsimile reprint of the Paris, 1768 edition; Hildesheim, Georg Olms, 1969], p. 390.) The Dictionnaire de Trévoux equates la propreté with the Latin elegantia. (Dictionnaire universel francois et latin...[Dictionnaire de Trévoux] [new edition, corrected and augmented; Paris, Delaune et al., 1743-1752], V, col. 565.) Since the usage here is general in nature, "la propreté" has been translated as "elegance". On p. 14 in the Nouvelle méthode, however, Montéclair speaks of "cette quantité de tremblements, de balancements,...et d'autres propretés dont on ne devroit se servir que dans les airs...." In that context "les propretés" denotes the ornaments themselves.
Instructors of the viol, for example, designate the tremblement by a reversed C, which they place after the note to be trilled, ♩; music teachers ["Les Maitres de musique"], on the contrary, indicate the tremblement by a small cross which they place before this note, ♩; organists designate the tremblement by the symbol ♩, which they place above a note in order to indicate that it must be trilled, ♩; instructors of the lute, the theorbo, the guitar, and so forth, use other symbols to designate the tremblement.

There are teachers who claim, with reason, that what is commonly called a cadence should really be called a tremblement, since there are plenty of differences between them. The cadence is an end or a conclusion of a melody, which functions in music as the period (.) functions in discourse. There are cadences or conclusions of a melody (A) without a tremblement, just as there are tremblements (B) without cadences.

5. The various meanings of maître de musique are discussed in the Glossary on p. 290.

6. Putnam Aldrich believes that the signs for the various ornaments probably developed from the annotations penciled into private copies of scores and that such an origin would explain the lack of uniformity. ("The Principal Agréments of the Seventeenth and Eighteenth Centuries" [unpublished Ph.D. dissertation, Harvard University, 1942], p. 34.)
Before reaching a cadence (C), a tremblement (D) is often added. It is this which has been misleading, and has caused the cadence to be given the name of tremblement.

[78] The flate is so named by instructors of the viol; violinists call it tremblement mineur. There are voice teachers who call it the battement. It is nearly the same with all the other ornaments to which different symbols and different names are given. It follows then that the teachers themselves do not understand each other, and similarly, that a student who has learned from one teacher does not understand the language, and does not know the manner of notation, of another.

Music being the same for voices as for instruments, the same names should be used, and unanimous agreement reached, on the most appropriate symbols for representing the melodic ornaments. I will follow in this the usage and the opinion of the good teachers whom I have consulted, particularly Mr. Grenet, with the restriction that I will call a

7. François-Lupien Grenet (1699-1753), a coach and music director (maître de musique) at the Paris Opéra from 1733 to 1739 and at the Académie de Lyon from 1739 until his death. He composed a divertissement, Le triomphe de l'amitié, 1714; a ballet-héroïque, Le triomphe de l'harmonie, 1737, to which a new act, Apollon, berger d'Adamète, was added in 1745; and several motets, two of which were performed at the Concert Spirituel in 1734 and 1735. (See "Grenet," Encyclopédie de la musique [ed. by Francois Michel; Paris, Pasquelle, 1958-1961], II, p. 352; Marie Briquet, "Grenet, François-Lupien," Die Musik in Geschichte und Gegenwart, V, col. 810; and Léon Vallas, Un siècle de musique et de théâtre à Lyon, 1688-1789 [Lyon, P. Masson, 1932], pp. 231-233 and passim.)
tremblement what is commonly called a cadence. It is almost impossible to teach, through the written word, the proper ways of executing these ornaments, since the live voice of an experienced teacher is hardly sufficient for this; nevertheless, before passing on to French music, I will endeavor to explain them with as little confusion as possible.

There are eighteen principal melodic ornaments. They are as follows: the coulé (passing appoggiatura), the port de voix (rising appoggiatura), the chûte (falling anticipation), the accent, the tremblement (trill), the pincé (mordent), the flate (vibrato), the balancement (tremolo), the tour de gosier (turn), the passage (interpolation), the diminution, the coulade (slurred run), the trait (articulated run), the son filé (straight tone or senza vibrato), the son enflé (crescendo), the son diminué (diminuendo), the son glissé (slide), and the sanglot (sob).

The Coulé (Passing Appoggiatura)

The coulé is an ornament which softens a melody's contours and renders it smooth by slurring its notes together. It is used on various occasions, particularly when the melody descends in thirds. Ordinarily there is no symbol which characterizes it; taste decides the places where it must be used.

8. It will be remembered that in the first part of the treatise (on p. 20 above) Montéclair names three principal ornaments: the coulé, port de voix, and tremblement or cadence.

9. See p. 262 below in the Commentary.

10. On p. 21 above, in the first section of the treatise, Montéclair says that a slur mark is used to indicate the coulé.
Nevertheless there are teachers who designate it by a small note (A), connected with the main note (B) to which it must be slurred, from which [procedure] it takes its name; or by a simple slur-mark (C).

[79] When the words express anger, or when the melody has a hurried tempo, the descending thirds are not filled in.

The Port de voix (Rising Appoggiatura)

When the melody ascends by conjunct steps from a subordinate note (D) to a main note (E), in order to rest on the latter of these two notes, the types of coulé shown in Montéclair's example illustrate the four forms of superior appoggiatura described by Putnam Aldrich: (1) a middle note between the two notes of a descending third (the second measure of the example); (2) an unprepared appoggiatura one degree above the main note and approached from any interval above or below it (the first beat of the third measure); (3) a suspension of a note at a step above the main note (fifth measure, first beat); and (4) a repetition of an immediately preceding note at some other interval above the main note (the seventh, eighth, and ninth measures). ("The Principal Agréments," pp. 88-89. See also pp. 261-263 in the Commentary.)
The port de voix is often employed, above all when the interval is but a semitone. It is not indicated at all the places where it must be used; taste and experience give this knowledge.

The port de voix is sometimes indicated by a small accessory note (F), which serves it as a preparation and which takes the name [solfège syllable] of the main note (G) to which it is slurred and to which the voice must be raised. It is also indicated by this symbol, V (H). The port de voix (I) is the inversion of the coulé (K).\textsuperscript{12} I believe that this symbol, /, would be more suitable than the symbol V, for indicating the port de voix.\textsuperscript{13}

The Châte (Falling Anticipation)

The châte is an inflection of the voice, which after having sustained a tone for some time (L) falls gently and as if dying out, to a lower scale degree (M), without pausing there. This ornament is indicated by a small note (N).

\textsuperscript{12} See the discussion on pp. 261-263 in the Commentary.

\textsuperscript{13} Montéclair may have borrowed this symbol from Etienne Loulié, who uses it for the châte as well as for the port de voix. (Eléments ou principes de musique [facsimile reprint of the Paris, 1696 edition; Geneva, Minkoff Reprints, 1971], pp. 68-69.)
[80] The chûte gives a grand ornament to melodies of pathos.

Accent

The accent is a mournful exhalation ["aspiration"]\(^{14}\) or elevation [in pitch] of the voice, which is used more often in plaintive than in tender airs. It is never used in gay airs, or in those which express anger.

It is formed in the chest by a sort of sob, at the extreme end of a note of long duration, or a main note (O), causing the scale degree (P) immediately above the accented note to be heard for a short while.

The accent is sometimes indicated by a small note, or by this symbol, \(\).  

[Example is on following page]

Tremblement (Trill)

Of all the melodic ornaments, the tremblement, which the Italians call trillo and which the French call, through corruption, cadence, holds the first rank, in that it is the most brilliant and that it is found more often than the others. That is why too much trouble cannot be taken with its proper formation, the more so since those who execute it poorly are never able to sing in a manner which is agreeable.

The tremblement is formed by the concurrence of two conjunct pitches or scale degrees, produced successively in the throat as a sort of warbling, through the use of quick, flexible, distinct beats or pulsations, slurred to each other. Several successive coulés done without a pause form, after a fashion, the tremblement.

15. Sébastien de Brossard defines the trillo as "cadence" or "tremblement", but adds that very often (especially in Italian music) it refers to rapid repeated notes on the same pitch. (Dictionaire de musique [facsimile reprint of the Paris, 1703 edition; Amsterdam, Antiqua, 1964], "Trillo.") His definition reflects the increasing tendency to define trillo in the modern sense. Aldrich notes that it was the early 17th-century Roman school of composers—Cavalieri, Landi, Mazzocchi, et al.—who were responsible for the exchange of definitions between trillo, which originally meant repetitions of the main note, and tremolo, originally an oscillation beginning on the main note and alternating between it and an upper or lower neighbor. By the end of the 17th century the trillo became clearly associated with its present meaning. ("The Principal Agréments," pp. 300-302.)
The perfect tremblement is produced in the lower part of the throat, without the chest giving any impetus and without the coulés or pulsations being shaken out either by means of exhalations or through tremulousness.

The coulés, or beats of the throat, are repeated more or fewer times and made more or less rapidly, according to whether the note on which the tremblement is indicated has a longer or shorter value, or according to the meaning of the words.

The softly or slowly trilled tremblement is suitable for languorous and plaintive melodies.

The tremblement sung in a quick or lively manner suits serious, fast, and gay melodies. One must not hold the voice inside, when singing the tremblement; on the contrary, one must let the voice go when pushing the air out.

Sometimes the tremblement is ended with a chute (Q), and sometimes with a tour de gosier (R); this is what is called closing the tremblement.
There are four kinds of tremblements, as follows:

The tremblement appuyé, indicated thus. \[t\] 

The tremblement subit, designated by. \[+\] 

The tremblement feint, indicated by \[\sqrt{\text{ }}\] 

The tremblement doublé, designated by \[\times\] 

Tremblement appuyé (Prepared Trill)

The tremblement is prepared by sustaining the voice on the scale degree immediately above the note to be trilled.

This preparation [of the trill] has a longer or shorter duration according to whether the note for which the tremblement is destined is longer or shorter, or according to the degree of liveliness of the tempo.

In order to perform a tremblement perfectly, one must prepare it well, trill it well, and end it well. The tremblement is called "pearly" when its pulsations are equal and make an agreeable ["gracieux"]\(^{16}\) effect in the throat.

[82] The preparation of the tremblement is often indicated either by a long ["forte"] note (A) or by a shorter ["foible"] note (B), both of which have the same [musical] result.

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16. The word gracieux was originally a term used only in connection with painting. By the late 17th century it was used to describe persons; in the early 18th century it was defined as meaning not only "civil" and "obliging", but also "agreeable". (See Dominique Bouhours, Doutes sur la langue française [facsimile reprint of the Paris, 1674 edition; Brighton, University of Sussex, 1971], p. 38, and the Dictionnaire de Trévoux, III, col. 834.)
The high tremblement and the low tremblement are equally disagreeable.

The high tremblement is the one in which the pulsations are higher than their natural places.

The low tremblement is the one in which the pulsations begin on and descend below the trilled note.

The tremblement in which the pulsations are thirds, fourths, etc. is ugly.
The quavering tremblement ["chevrotte"] is sometimes made in the chest and sometimes in the higher part of the throat. These subdued and overly quick pulsations have the effect of the bleating of a goat. This tremblement is intolerable.

The quavering tremblement, either the one formed by shaking the chin or the one produced in the head voice, indicates an almost insurmountable defect.

The tremblement may be trilled more quickly when its end has nearly been reached.

In learning to perform the tremblement properly, one must start by preparing it well and trilling it slowly; and as the throat becomes flexible, one practices making the pulsations faster and faster.

**Tremblement subit ("Unprepared" Trill)**

The tremblement subit is trilled at once, without a preparation. It is used more often in recitative than in airs.
Tremblement feint (Incomplete Trill)

The tremblement feint is prepared at first as if one were planning to perform a complete tremblement; but instead of trilling for a long time, only a small beat in the throat, whose pulsation is almost imperceptible, is given after this preparation and at the end of the note.

The tremblement feint is used when the sense of the words is incomplete, or when the melody has not yet reached its conclusion.

After having properly prepared the tremblement feint, the voice sometimes sounds the scale degree immediately above the note of preparation. This scale degree will be indicated hereafter by a small note (C).

17. Montéclair probably intended that a ‡, rather than a \underline{\text{\textcopyright}}\, be used to indicate the tremblement subit on the syllable "-pa-".
This small note must be combined with the beat in the throat which ends the tremblement feint, in such a way that these two sounds are slurred together and not separated.

It sometimes happens that after having prepared the tremblement feint, one trills a little on the note where this ornament is indicated, without, however, finishing the tremblement. This is indicated by \( \uparrow \).

[64] Tremblement double (Trill with Turns)

The tremblement double could be indicated by the following symbol, \( \text{\textbullet} \). The tremblement double, which is commonly called double cadence, contains three conjunct scale degrees which will be indicated hereafter by three small notes, as follows: The highest note (D) alternates with the

18. This example is a variant of the eighth stave, third through fifth measures, of the selections found on p. 164 below. The quarter note on "tom-" is a C in the later example, rather than an A.

19. In the table on p. 138 above, Montéclair uses the symbol \( \checkmark \) for the tremblement double.
trilled note (E), after which the voice falls quickly to another lower step (F). It then reascends promptly by means of a tour de rosier to the note with the tremblement (G), in order to rest on a long note (H), as in the example:

The tremblement double is often found in tender airs, where there are many passages indicated by small notes, as may be seen in the doubles of Lambert, of Dambruis, and of other past composers.

20. A double, as defined by Jean-Jacques Rousseau, is an air whose melody, simple in itself, is varied and ornamented by the division of its notes into smaller values in such a way that the original line is still recognizable. The difference between a double and individual ornaments is that a double, once begun, must be continued to its end in the same ornate manner, while individual elaborations—fleurtis or broderies—may be used or omitted at the performer's pleasure. (Dictionnaire de musique, p. 174.)

21. Michel Lambert (1610-1696), a singer and voice teacher highly respected during his lifetime. Lambert spent the earlier part of his life in the service of Gaston of Orléans (elder brother of Louis XIII) and Mlle de Montpensier (Gaston's daughter); from 1661 until his death, he served as Maître de Musique de la Chambre du Roi. Lambert also collaborated on several ballets with Jean-Baptiste Lully, who married his daughter in 1662. Lambert's compositions include several collections of airs; various numbers in the Ballet des arts (1663), Ballet des amours déguisées (1664), and Ballet de la naissance de Vénus (1665); and a set of Leçons de Ténèbres (1689). (J. R. Anthony, "Lambert, Michel" [to appear in the 6th ed. of Grove's Dictionary of Music and Musicians, ed. by Stanley Sadie].)

22. Honoré Dambruis (fl. ca. 1685), voice teacher, highly praised and respected for his works; the Bibliotheque du Conservatoire (Paris) owns
The Pincé (Mordent)

The pincé has no symbol to designate it [in vocal music]; it is often made, when a main note is reached, by a quick pulsation of the throat.

In order to perform it correctly, the voice must first be lifted to the scale degree of the main note (I); then it must descend to the next step (K), after which the voice reascends at once to the main note (L), in order to rest there. This will be better understood through the use of small accessory notes.

The port de voix is always accompanied by a pincé.23


23. It will be noted that on p. 133 above Montéclair does not mention the pincé in connection with the port de voix. Apparently the use of the port de voix with the pincé was such a common practice in Montéclair's time that he very nearly considered it unnecessary to mention it. (See Aldrich, "The Principal Agréments," p. 498.) Montéclair may also have wished to avoid confusing the beginning student of ornamentation by presenting him with too much new material at once.
The **Flaté** (Vibrato)

The **flaté** is a sort of fluctuation which the voice makes by means of many small soft exhalations on a note of long duration or on a note of rest, without raising or lowering the pitch. This ornament produces the same effect as the vibration of a stretched string which is set in motion with a finger. Until the present there has been no symbol to designate it; it could be indicated by a wavy line, 24.

If the **flaté** were used on all important notes, it would become intolerable, in that it would make the melody tremulous and too monotonous.

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24. Putnam Aldrich believes that Montéclair's comments are the first written indication of a vibrato in French vocal performance. He notes that (1) according to Montéclair, the effect is the same as that of a
Balancement (Tremolo)

The balancement, which the Italians call *tremolo*, produces the effect of the tremulant stop on the organ.

In order to execute it well, the voice must make many small exhalations, slower and more marked than those of the *flaté*.

The syllable found on the first of the notes with the tremolo is used for all other notes embraced by the symbol ~

![Musical notation](image)

Tour de gosier (Turn)

The tour de gosier is indicated by the symbol ☞. The five notes used to form it are sung on one breath, and traverse only three conjunct scale degrees.

For it to be performed correctly, the voice is sustained on the main note where the symbol ☞ is indicated (M); it mounts then to the step string set in motion by a finger; (2) Marais, Hotteterre, and Corrette call the vibrato a *flaté* or *flattement*; and (3) Montéclair is aware that instrumentalists also call the *flaté* a *tremblement mineur* (another term used by Hotteterre for the vibrato). ("The Principal Agreements," pp. 447-448.)

25. Sébastien de Brossard comments that the tremolo involves several rapid bow strokes, in the same direction and on the same pitch, as if in imitation of the tremulant of the organ. He states further that it is often found in vocal parts, as, for example, in the "Trembleurs" from Lully's *Isis*. (Dictionnaire de musique, "Tremolo.") According to Eugène Borrel, Lully's "Trembleurs" made the use of undulating sounds for the word trembler popular. ("Notes sur l'orchestration de l'opéra Jeuhte de Montéclair [1733] et de la Symphonie des Elémens de J.-F. Rebel [1737]" [La revue musicale, numéro special 226 (1955)], p. 109.)
immediately above (N); then it descends [86] to the same scale degree as the main note (O), after which it falls to the step next below the note of preparation (P), and to finish it, reascends to the note of preparation (Q), in order to rest there.

After having held the note of preparation, the throat must make its turn by passing quickly from that first note to the fifth one and making a sort of very sudden tremblement on the second small note (O). This ornament forms a warbling in the throat which is difficult to execute, and still more difficult to explain. The tour de gosier is a kind of tremblement feint. 26

Manner of Forming the Tour de gosier

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Passage (Interpolation)

The passage is made in many different ways, as may be seen below, and even better in the airs which former composers called doubles.

It is indicated by small accessory notes which serve to guide the voice over all the pitches which they cover.

26. Aldrich points out that the turn was the introductory component of the double cadence, and that if the latter ornament were made as short as possible, it would have the form of a turn. He also observes that the turn was so well identified as the introduction to the double cadence that even when it appeared alone it was often called a double cadence. ("The Principal Agreements," pp. 220, 223-225.) Thus Montéclair does not mean that there must be a sudden tremblement on (O) in addition to the notes written in the example, but that the notes there together form a sudden tremblement on (O), which is actually the main note.
The passages are arbitrary; each person may make more or fewer of them, following his taste and his inclination. They are used less in vocal music than in instrumental, especially at present when instrumentalists, in order to imitate Italian taste, disfigure the nobility of simple melodies with variations which are often ridiculous.

The incomparable Lully, that superior genius whose works will always be esteemed by true connoisseurs, preferred melody, beautiful modulation, agreeable harmony, accuracy of expression, naturalness, and lastly, noble simplicity, to the ridiculousness of the doubles and of those abnormal compositions whose supposed merit consists only in digressions, in unexpected modulations, in the harshness of chords, in noise, and in confusion. All of these false splendors betray the aridity of the composer's genius; nevertheless, they continue to be imposed on ignorant ears.

27. Lully was known to have disliked the addition of ornamentation to his recitatives. During the 18th century, however, great liberties were taken with his works. (J. R. Anthony, French Baroque Music from Beaujoyeux to Rameau [New York, W. W. Norton, 1974], pp. 79, 112.)
Diminution

The diminution is not arbitrary, in that the notes which compose it are doubled or quadrupled and that they retain their intrinsic value in the measure.

Coulade (Slurred Run)

The coulade is indicated by many small accessory notes which form a series of ascending or descending conjunct scale degrees, and which can be made use of or dispensed with, without interrupting the progress, the coherency, or the beauty of the melody.

Trait (Articulated Run)

The difference between the trait and the coulade consists only in that all the notes are articulated in the trait (A), and that they are slurred in the coulade (B). The trait requires a stroke of the bow, or an articulation of the tongue for wind instruments, for each note; and in
the **coulade**, all these notes are sounded on a single bow-stroke, on a single articulation of the tongue, or on the same syllable.

![Music notation](image)

[88] **Son filé** (Straight Tone or Senza Vibrato)

The **son filé** is executed on a note of long duration, by holding out the voice without its vacillating the slightest bit. The voice must be, so to speak, as smooth as ice throughout the entire duration of the note.

**Son enflé** and **diminu** (Crescendo and Diminuendo)

For a sound to increase in volume properly, it must first depart from the chest, and begin in half-voice; it is drawn out, and strengthened little by little by pushing and extending the voice, until it has reached its greatest volume. One must avoid beginning the increase in sound with the head voice or the falsetto, because one cannot pass from that voice to full voice without a break or separation appearing.

There is no symbol designating the **son enflé** and the **son diminu**.

Thus M. de-Planes, an Italian, was obliged to ask me how he could

28. Giovanni Antonio Piani (1678-?), violinist and composer, known as Des Planes while in France. During the first part of the 18th century
indicate this ornament in certain places in his Sonates. I advised him to use a line which thickened in proportion as it was extended, for the son enflé, and which diminished, on the other hand, for the son diminué.

He made use of this innovation with success, and as it comes from me I will use it here.

\[\text{Son enflé} \quad \text{Son diminué} \quad \text{Son enflé} \quad \text{diminué}\]

Son glissé (Slide)

It is difficult to communicate, by means of the written word, the nature of the sound which I have called glissé, and almost as difficult to form it well orally.

I will make use of a comparison, to try to make myself understood.

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Piani was in the service of Louis-Alexandre de Bourbon, Count of Toulouse; from 1721 until 1757 he was at the court of Charles VI and Maria Theresa in Vienna. (Ulisse Prota-Giurleo, "Piana [Piano, Piani]: Famiglia di musicisti napoletani," Enciclopedia della musica [ed. by Claudio Sartori; Milan, Ricordi, 1963-1964], III, p. 430.) In 1712 Piani published a set of Sonates à violon seul et violoncello avec le clavecin. Lionel de La Laurencie considers this set of violin sonatas significant because (1) it was the first Italian collection of instrumental pieces to be published in Paris after the sonatas of Corelli in 1708, and (2) its introduction or "Avertissement" discusses several violin techniques as they would have been used around 1710. (L'École française de violon, de Lully à Viotti [facsimile reprint of the Paris, 1922-1924 edition; Geneva, Minkoff Reprints, 1971], I, p. 191.) These sonatas have been edited by Barbara Garvey Jackson and were published in 1975 by A-R Editions, Madison, Wis., as Vol. 20 in Recent Researches in Music of the Baroque Era.

29. See p. 264 in the Commentary.
When taking a step forward or backward, the foot is lifted, and carried to the spot where it is to be placed.

In singing a conjunct interval, the voice is lifted perceptibly up to the second note of the interval.

A step may also be taken to its end by sliding the foot without lifting it from the ground, as is done in dancing. The son glissé has, after a fashion, the same effect, since the voice must rise or descend without interruption, gliding from one pitch to another nearby and passing smoothly through all the almost indivisible parts contained in the semitone or the tone, without any breaks being heard in this transition.

Viol players, for example, instead of lifting their fingers up to a fret near one where they already have a finger placed, gently slide their fingers the length of the string from one fret to the other, in order to perform this ornament.

Examples drawn from my cantata Pan et Sirinx,30 and from the air "Terminez mes tourments," from the opera Iris [sic].31

30. Pan et Sirinx was published about 1716 as the fourth work in Montéclair's second book of cantatas. (Cantates à une et à deux voix et avec sinfonie, Second livre [Paris, l'auteur, (n.d.)], pp. 33-52. Contained in a microfilm of Vm 7.165, made by the Service Photographique of the Bibliothèque Nationale [Paris], and provided courtesy of George Houle. The date is suggested by Simone Wallon, "Monteclair, Michel Pinolet [Pignolet] de," Die Musik in Geschichte und Gegenwart, IX, col. 504.)

31. The selection is taken from Lully's Isis (1677), Act V, Scene 1, and is sung by the character Io. In each of the three staves, the instructions accompanying the ornament may be translated as follows: "Slide imperceptibly from the flat to the natural." "Slide imperceptibly from the Si♭ to the Si, while allowing the sound to die out." "Slide in pitch from the small note to the half note." (Concerning the combination of port de voix and son glissé, see p. 266 in the Commentary.)
It would seem by the term *sanglot*, that this ornament should be used only in lamentations; nevertheless, it is used to express several very different passions.

The *sanglot* is a spontaneous expression of emotion ["un enthousiasme"]\(^\text{32}\) which originates in the depths of the chest, and is formed by a violent exhalation ["aspiration"] which can be heard externally only as a muffled and suffocated breath.

The *sanglot* precedes the actual vocal sound, with which it is closely connected, and when the voice is extended according to the value

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32. During the 18th century, *l'enthousiasme* could mean the spontaneous gesture that an artist or poet might make while completely preoccupied with the creation of his composition. (Dictionnaire de la langue française, abrégé du dictionnaire de Émile Littré [ed. by Amédée Beaujean; Paris, Gallimard et Hachette, 1965-1968], III, p. 832.)
of the note or the force of the passion [of the words], it almost always finishes with an accent or a châté.

The sanglot is used in the liveliest pain, in the greatest sadness, in laments, in tender melodies, in anger, in [90] contentment, and even in joy.

It is almost always used on the first syllable of the word helas! and on the exclamations ah!, eh!, and ô!

Example Taken from Jenhte

33. Monteclair's Jenhte, a tragédie-lyrique based on a Biblical incident, was first performed on 28 February 1732. (Jules Carlez, Un opéra biblique au XVIIIe siècle [Caen, F. Le Blanc-Hardel, 1879], p. 11.)

Montéclair's definition of the sanglot as an "aspiration" leaves the nature of this ornament somewhat unclear. (See the Glossary, p. 285.) The use of the word "helan" ("impetus" or "effort") in the first and fourth
Good pronunciation of words gives the last perfection to French singing. In order to pronounce well one must know how to move the mouth in such a manner that each vowel can be given either a clear sound or a muffled one, whichever is suitable. One pronounces in singing as in speaking, except that since in singing, sounds are held longer than in ordinary speech, the consonants before or after the vowels must be articulated more vigorously.

In order to sing well, one must not open the mouth twice on the same sound, especially for the *porta de voix*; because, for example, instead of making the sound *a*, one produces *ôu-a*. The voice must not master the singer. On the contrary, the singer must make it obey right from the beginning, by making it full and natural in such a way that it comes directly from the chest, for fear that in passing through the head or the nose it would degenerate into a falsetto, through its having been muffled.

One must then practice carrying, connecting, and drawing out sounds well, and rendering them smoothly flowing in tender melodies, mournful in melodies of pathos, firm in airs of rapid tempo, quick in gay airs, and abrupt in melodies which express liveliness or anger.

One must, whether standing or seated, hold oneself with good grace, the body straight and the head elevated without affectation.

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staves as an alternative to the term *sanglot* implies that the *sanglot* could be produced by an expulsion, as well as by an intake, of breath. The term *jeté*, which appears in the fourth stave, was a less common alternative for *subit* during the 18th century. (Aldrich, "The Principal Agréments," p. 206.)
One must not gesticulate while singing, or make grimaces with the mouth, the eyes, or the forehead.

One ought not to beat the meter with the head or the body; one must beat it gracefully and without noise, with the right hand or with the foot.

The trouble of beating out the meter would be avoided, if the value of the notes and the tempo were well fixed in one's mind.

A single note is sometimes used for two syllables which are written below it; but it is necessary to remark that but one syllable is made from those two, in order to avoid the hiatus which is found between two words where the first ends with a muted e and the second begins with a vowel.

Thus in suppressing the muted e which is the end of the first word, there remains no more than one syllable for each note. For example, pronounce o Sagesse admirable! as o Sages' admirable!

The muted e (A) is articulated when one finishes a feminine line, even though the first word of the following line may begin with a vowel (B), in order that the rhyme of the two lines may be perceived.

[Example is on following page]
Monosyllables

Roy, foy, mov, soi, doit, croit, etc. are pronounced with a single motion [of the mouth], because if the mouth is opened twice, they are pronounced rou-ay, fou-ay, mou-ay, sou-ai, dou-aït, crou-aït, etc. 34

34. See pp. 269-271 in the Commentary.
Air. Jephté. Acte Ier page 35.

Rivages du Jourdain ou le ciel m'a fait naître, Heureux!

et mille fois heureux! le jour qui vous rend à mes vœux. Lieux chéris c'est donc vous qu'enfin je vois paraître, Après un exil rigoureux. Rivages du Jour.

Mais quel affreux spectacle vient frapper mes regards! Les En. ne mis de Dieu sans crainte, Sans obstacle, Sur ces bords malheureux, plantent leurs éten... dars. Que dirai? tout pé... rit Sur ces san...
Le Grand Prêtre.

Jean Dieu, tout Israel va faire sa voix et la voix du Seigneur confirme notre choix. Dieu descend jusqu’au milieu du Trône de Sa gloire, Que suis-je devant l’Éternel! Se peut-il qu’un faible Mort se soulève moment Oceupe Sa mémoire....re? Il fait bien plus pour vous, On ose l’ou trâger, Il vous choisit pour le ven...ger. La Tri...
(94)

Le Grand Père... Jéphée...
... nommez moi l'infidèle, Ammon. Qu'entends-tu? Am-

mon, ce fils du Roy cruel Qui dévore tous Israël. Quoy! tout Cap-

tif qu'il est il rallume la guerre! Eville joy. Dieu des Hbreux, Pe-

riose un sang s'il malheureux. Hâte joy d'en purger la terre.

Vien, repands le trouble et l'effroy Sur les ennemis de ta gloi-

re. Dieu des combats, remportes la victoire, Que la mort

re. Dieu des combats, remportes la victoire, Que la mort vo...

vo... le devant joy. Dieu des combats, remporte...

... le devant joy. Dieu des combats,
1. la victoire, Que la mort vo.......
2. remporte la victoire, Que la mort vo.......
3. Que la mort vole devant toy. Vien, repands le trouble et l'effroy 
5. Dieu des combats, remporte la victoire, Que la mort vo.......
6. le devant toy. Que la mort vo.......
7. Que la mort vo.......
8. le devant toy.
Le grand Prêtre aux Guerriers. page 66.


Que nos chants dans les airs, retentissent loin de nous. Soins fades. La Paix vient nos vœux.
Vae Israélite.

Il est temps que nos plaintes finissent. Nos plus fortes larmes sont peut-être jamais soumis.

Vae Israélite.

Quin ces lieux, les concours des cieux A nos voix s'unissent, Chantons tous

chantons à jamais Le Dieu qui nous rend l'aimable Paix.

Vae Israélite.

Que nos bois re-ver-dissent Dans un jour si beau, Que nos champs refleu-

rissent; Que tout Soit nouveau.

Bergeres. Tendron. Acte 4° page 162.

Nous vivons dans l'innocence, Quel bonheur à plus d'attraiters Nous avons

la jouissance. Des vrais biens des biens parfaits; Sans l'éclat de la naus-

sance C'est pour nous qu'ils semblent faits.

Gay. Menuet. page 166.

Que tout-brille en ce boc-cage, Ce gazon, ces fruits, ces fleurs:


Que tout rende un tendre hommage, A qui règne Sur nos cœurs.
Tout y rend un tendre hommage, Au plus cher prêtre des cieux.
La Fille de Jéphée. page 184.

Malheureux un cœur qui se livre. Au vain bonheur qui vient S'offrir. À peine je commence à vivre. Qu'il faut me resoudre à mourir.


Je meurs; mon sort est trop heureux. Si j'avay trahit le Ciel par de coupables feux. La gloire de ma mort en secrèt me console. Grand Dieu. je descends au tombeau.

Mais j'ay porté un cœur tout nouveau. C'est à vous seul. C'est à vous seul que j'émimote.

End of the Third Part
FOURTH PART: SUMMARY OF A NEW SYSTEM OF MUSIC

[99] It would not be so difficult to learn music as is ordinarily supposed, if one wanted in good faith to cooperate in clarifying the system presently in use, by simplifying it and by rejecting all superfluous principles as a result.

There are many people, particularly in the religious orders, whose serious occupations do not permit them to employ all their time in the study of music, who would be very glad to learn this beautiful art (which, throughout all time, has caused love and delight in people of good taste) if the means could be found to facilitate its practice and to render its study less long and less arduous.

Since music consists only of sound and its duration, it is astonishing that these two subjects have occasioned so many different opinions, so many disputes, and so many different systems, and that even the Greeks themselves, according to some authors, used up to 1240 symbols to express these two simple concepts.¹

¹ Montéclair could have consulted a variety of sources for his information about the history of musical notation. Bourdelot and Bonnet, for example, state that the number of characters invented by the Greeks rose to more than twelve hundred. (Pierre Bourdelot and Pierre Bonnet, Histoire de la musique et de ses effets [facsimile reprint of the Amsterdam, 1725 edition; Graz, Akademische Druck- und Verlagsanstalt, 1966], I, p. 9.)
It is no less surprising that more than 700 years have passed in the confusion of mutations ["Muances"]² and in other difficulties, which I will report in summary after this, to show their faults and their uselessness.

There are people so prejudiced, and so stubborn with respect to the way in which they have been taught, that they condemn everything new presented to them, without even wanting to take the trouble of examining it; there are others who embrace all novelties blindly, however irrational these may be. These are not at all the sort of people whom I will take as my judges, but only just and knowledgeable persons who do not judge things until after having considered them thoroughly. If these people condemn me, I will submit without complaining to such a respectable judgment, and I will avow clearly that I have been in error; [100] on the other hand, if they approve of me, I will subsequently give the principles of this new system in an arrangement suitable for their being learned and taught.

Intonation being the first subject of music and the measurement or duration of sounds being its second, I will show what holds back the practice of the one and the other, and the manner of removing these difficulties.

Intonation: First Subject of Music

Until the present, three clefs have been used to determine the order and the names of the notes.

2. That is, the mutations between hexachords. (For a discussion of mutations and solmization, see pp. 256–259 in the Commentary.)
The diversity of the clefs, and their seven positions, render the execution of music difficult, not only for those who are not yet well advanced, but even for the more experienced, if the latter are the least bit inattentive.

It is not easy, for example, to acquire the ability to sing alone and at sight a scene composed of two or three characters each having his own clef. One often hesitates at the moment of passage from one clef to another, through the difficulty of recognizing at first glance the interval between the note expressed and the one found after the change of clef, since the note after this change is always placed in such a fashion as to fool the eyes without its hardly being possible to avoid the error, because of the precision and speed with which the passage must be performed.

To make myself better understood, I will give an example taken from the opera Phaëton, between a soprano and a haute-contre.

3. This selection is taken from Lully's Phaëton (1683), Act I, Scene 3. Montéclair uses additional material from this scene on p. 175 below.

4. The French haute-contre in the 17th and early 18th centuries was a very high tenor singing for the most part in his natural voice. Depending on his skill, the singer may have used a falsetto voice as needed to extend his range. (For a discussion of the problems involved in the definition of this term, see Neal Zaslaw, "The Enigma of the Haute-Contre" [The Musical Times, 115 (November, 1974)], pp. 939-941; J. R. Anthony's letter to the editor of The Musical Times, 116 [March, 1975], p. 237; the review by Zaslaw of Anthony, French Baroque Music from Beaujoyeux to Rameau, in The Musical Quarterly, 60, No. 3 [1974], pp. 485-489; and Mary Cyr, "On Performing 18th-Century Haute-Contre Roles" [The Musical Times, 118 (April, 1977)], pp. 291-295.)
The interval from A to B looks like a third to the eye; nevertheless, if it is the same person who sings both parts, he must sing a sixth.\(^5\)

[101] The interval from C to D looks like a sixth; nevertheless, only a third must be sung.

\begin{verbatim}
\textit{Théone.}
\end{verbatim}

\begin{verbatim}
\textit{Voulez-vous dans mes voir, craignez-vous ma présence?}
\end{verbatim}

\begin{verbatim}
\textit{Je vous aime, Théone, et ce soupçon m’offense.}
\end{verbatim}

\begin{verbatim}
\textit{Que ma vie aujourd’hui vie}
\end{verbatim}

The following example is an even more convincing proof of the difficulties which result from the three clefs and their different positions. Deceiving the eyes and the reason, they cause what seems to be descending to be sung by ascending, and what seems to be ascending to be sung by descending.

\begin{verbatim}
\textit{En montant:}
\end{verbatim}

\begin{verbatim}
\textit{En descendant:}
\end{verbatim}

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5. That is, Montéclair assumes that if the same person is reading the music of both roles, he will automatically transpose up or down an octave as needed in order to place each character’s part in the corresponding register of his own voice.
In a scene composed of a bass and a tenor, if an interval of a third is encountered in passing from the bass to the tenor part, as for example from ut (E) to mi (F), and if one voice is obliged to sing these two parts by itself, it would be absolutely necessary that this third be sung by ascending even though it seems to descend.

Intervals which must be sung by descending even though they seem to ascend:

These few examples are enough to cause unprejudiced persons to form an idea of the time which must be employed in acquiring the habit of all these transformations, which vary as many times as the clefs or their positions are found to be different. Those who would like to calculate the number of different intervals which can be found between the
different positions of the three clefs, will find that it rises at least to 1536.6

The difficulty of recognizing the intervals when passing from one clef to another becomes still greater when the clefs are followed immediately by flats or sharps, because these accidentals make it obligatory to have recourse to the transpositions of the names of the notes and consequently to suppose a natural clef,7 which must always be present as an idea, because if it is forgotten (which happens only too often), one is forced to stop; from which it can be concluded that the clefs, even though a good invention, cause more trouble than ease. To be convinced of this, one may see the two tables of transpositions on pages 14 and 15 [pp. 40 and 41] above, where appear all the different positions of clefs, followed by flats and sharps, with the clefs which must be supposed, according to the number of accidentals which accompany them.

There are persons who declare that transpositions ought to be sung without transposing the names of the notes, that is, that the notes should always be named according to the natural order of the presiding clef, and in that way one would not be obliged to suppose another clef. There would be many things to oppose the above; but I will content myself by saying here in passing that if this is not impossible for people who have very

6. This figure can be derived if allowance is made for twelve positions on the staff (the five lines, the spaces between them, the spaces immediately above and below, and one leger line above or below), eight intervals (i.e., unison through octave, with accidentals ignored), and sixteen possibilities for clef positions (including no change of clef or position): 12 x 8 x 16 = 1536.

7. Montéclair discusses clef supposition on pp. 25-26 above. (See also p. 295 in the Glossary.)
accurate voices, it is at least very difficult, especially for those who have neither the intelligence nor the disposition. Teachers and students who would like to give themselves the trouble of practicing transpositions in this fashion, would find still more accommodation by means of this new system than through the old one.

All these difficulties could be eliminated in a very simple way, by rejecting these clefs and by fixing the ut, or as it is ordinarily called, the \textit{C sol ut}, of all kinds of voices and instruments on the third line.\footnote{Montéclair was not the first to attempt to reduce the great number of possible positions for the clefs. Similar proposals were made by Thomas Salmon (1648–1706), \textit{An Essay to the Advancement of Musick} (London, 1672); Michel de Saint-Lambert (fl. ca. 1700), \textit{Les principes du clavecin} (Paris, 1702; facsimile reprint, Geneva, Minkoff Reprints, 1972); and John Francis de la Fond (fl. during the first third of the 18th century), \textit{A New System of Music} (London, 1725). Both Salmon and Saint-Lambert fix G on the bottom line of the staff. Salmon reduces the number of clefs to one, and indicates the register by means of the letters T (for treble), M (meane), and B (bass). Saint-Lambert outlines his system on pp. 59–60 of his treatise, as follows: The \textit{sol}-clef is placed on the bottom line; the \textit{fa}-clef keeps what is now its present position, on the fourth line; and the \textit{ut}-clef is located on the second space. (Walter Atcherson, "Key and Mode in Seventeenth-Century Theory Books," \textit{Journal of Music Theory}, 17, No. 2 [1973], pp. 227–228.)}

By means of this establishment, all voices and instruments would solmizate and would proceed by the same order from octave to octave. To distinguish between the voices or parts, a D for the soprano, an H for the \textit{haute-contre}, a T for the tenor, and a B for the bass could be used.

These letters, which I will call "partitional" ["Partitionalles"] because they are used only to differentiate the parts, would be placed at the beginning of a piece, on the middle line.
The middle ut of the haute-contre and that of the tenor are at the same pitch level, as may be seen below. The objection will not fail to be made that the middle ut of the soprano is naturally an octave higher than that of the haute-contre and the tenor, that the middle ut of the latter two parts is also an octave higher than that of the bass, and that I seem to be placing these three uts at the same level, that is, at the unison, having placed all three on the middle line; to this I reply that the placement of the voices being different, each type of voice takes its middle ut in the octave, which is to say at the pitch level, which suits it.

It is impossible, for example, for the bass to sing the middle ut of the soprano, and for the soprano to sing that of the bass, because these two kinds of voices are too far from each other; this can be observed by means of the grand staff which follows, where the clefs are on one side and the partitional letters on the other. It will be seen there that the partitional letters do not change anything with respect to the progression or pitch level of each type of voice and that on the contrary the progression is made much more naturally from octave to octave by means of the partitional letters, than from fifth to fifth by means of the clefs.
The tone or sound of the fa-clef ($\mathbb{\text{F}}$) is a fifth lower than that of the ut-clef ($\mathbb{\text{U}}$), and the tone of the ut-clef is also a fifth lower than that of the $\mathbb{\text{E}}$-clef. The short distance between these three clefs,
and their different positions, cause all the trouble which has been discussed above. In the new system which I am proposing, all voices will solmizate alike because the partitional letters only appear an octave apart, and because the middle C sol ut of each voice and each instrument is fixed on the middle line, which is the center and the source to which both kinds relate their pitch levels. This will be observed below, where the first stave is notated according to the system in use, and the second according to my new system.

Scale which Shows, on the Lines, the Correspondence which the Partitional Letters Have with the Clefs
[105] Fragment of the Scene Taken from Phaëton and Notated by Placing the Two Systems One above the Other, in Order to Show How These Systems Correspond and How They Differ

[Example continues on following page]

9. As Montéclair notes above, the "middle C sol ut" of the Dessus or soprano octave in his system is the C above middle C in the system presently in use.
chois la Reyne, ma Mere,, Ce soin pourroit-il vous deplaire? Devez-vous me le reprocher? C'est toujours ne me pas chercher. &c.
The objection will be made to me that there are occasions where, when following this new system, several lines on top must be added to the vocal bass parts, and several lines below to the instrumental bass parts. Let us see if none are added at all in the system in use.

10. This example is taken from Lully's *Amadis* (1684), Act III, Scene 2.
From the Prologue to Roland

The middle ut of the proposed system (A) being in the bass only a step higher than it is in the system in use (B), this is only a matter of one more scale degree. When the melodic line of the instrumental basses rises quite high and the melodic line of the first violins descends quite low, the clef is changed in the system in use (1), in order to avoid confusion and a multiplicity of leger lines ["lignes ajoutées"]; in the same way, the partitional letters in this new system (2) will be changed.

11. This extract from the Prologue of Lully's Roland (1685) is sung by the character Demogorgon.
These days one is in the bad habit of straining voices, and making instruments squeak, by making both of them rise higher than their natural range permits. This is done in order to make more sound, without considering that a great tumult does not make agreeable [108] music, and that only the pleasing character of the melody ["la melodie du chant"], beautiful modulation, natural harmony— in a word, beautiful sound—may go to the heart.

The baritone ["Basse-taille"] is often made to rise into the octave of the high tenor ["haute-taille"]; when this happens, I will indicate the partitional letter of the baritone thus: $B$, in order to avoid the confusion of the lines which would have to be added on top. It will be remembered that the symbol $^\text{B}$ puts the melodic line an octave higher than it would be with the single symbol $B$.

12. The terms méloodie, chant, modulation, and naturel are discussed below in the Glossary, on pp. 290, 286, 291, and 293 respectively.
Du célèbre Roland renouvelons l'histoire, La France luy dona
= na le jour, Montrons montrons les erreurs ou L'Amour Peut engager un cœur
qui néglige, la gloi.....re. Montrons montrons les erreurs ou L'Amour
Peut engager un cœur qui néglige la gloi.....re.

Another Example

Les Dieux punissent la Fierté, Il n'est point de grandeurs
que le ciel irrite, N'abaisse quand il veut et ne reduise en poudre,

Mais un seul repentir Peut arrêter la foudre, Toute prête à par

13. This selection is taken from Act I, Scene 1 of Lully's Persée (1682) and is sung by the character Céphée. Ordinarily Montéclair is careful to identify the sources of his examples when the works of other composers are involved. (The translator has attempted to make as complete an identification as possible of Montéclair's sources, in Appendix B.)
The partitional letters aid each other in descending low and rising high, in the same way as the clefs, in order to avoid a great number of leger lines. When the soprano descends lower than the five lines, the haute-contre or the tenor comes to its aid; it is the same when the haute-contre or the tenor goes to the bass. This practice is far easier by means of the partitional letters, which reappear from octave to octave, than by means of the clefs. In order to facilitate the practice still more, a guide-mark must be placed on the scale degree to be sung after the change (3); then there will be no more difficulties.
Only a very short time is needed to accustom the eyes to the transformations of the partitional letters, instead of its taking much longer for the transformations of the ordinary clefs. The transformations of both of them result only from the fact that at present a large range is given to voices, especially to basses, and that each staff contains only five lines, which are not sufficient for this great range.

[110] Everyone knows through experience how much trouble the changes of clefs cause, especially in the transpositions caused by flats or sharps, and how much these hardships multiply when in the course of a scene or any other transposed piece, the mode changes suddenly from major to minor or from minor to major.

This latter obstacle comes from the fact that at the same instant, it is necessary to imagine clefs other than those which have been supposed before this change of mode; this is what fatigues the memory extremely, and what shows, as we have already observed, the uneasiness and uncertainty into which the clefs plunge those who are not yet well versed in them. I remove all these difficulties in a very simple manner, by making use of two square notes, the one white (\(\square\)) and the other black (\(\Box\)). I shall call them fundamental notes, because they will be placed on the fundamental scale degree of the mode.

The white fundamental note (\(\square\)) designates the major mode.

The black fundamental note (\(\Box\)) designates the minor mode.

One will say ut on the scale degree where the white symbol is placed.

One will say la for the scale degree where the black symbol is placed.
I am making use of the octave on la in order to solmizate the minor mode, in place of the one on re, because this nomenclature for the notes seemed the most suitable to me for several reasons. ¹⁴

By means of the two fundamental signs, the transposition of the modes will no longer cause hardships, because one will no longer be troubled by either the flats or the sharps which could be found immediately after the partitional letters. This can be seen below in the fragment of a scene from Roland,¹⁵ notated in both systems; it will confirm all that has been said above.

[Example is on following page]

¹⁴. Some possible reasons why Montéclair may have decided in favor of the mode on la are given on p. 250 in the Commentary.

¹⁵. The example comes from Act IV, Scene 5 of Lully's Roland. A comparison of the old and new systems shows that the middle line marks the C above middle C for the soprano (as pointed out earlier); middle C for the haute-contre, tenor, and baritone, and the C below middle C for the bass.
[III] Fragment of a Scene from the 4th Act of Roland,
Where the Four Types of Voices Sing

Major mode on $sib$
être un amoureux martyr, Nous devons plaindre Ses douleurs. Quels terribles regards! La perfide .... Il murmurât .... Il frémit .... il repand des pleurs .... tant de serments ! ah! la parjure! Ne l’abandonnons pas dans un chapeau si noir. Eh! le rit de mon desespoir, jec.
[113] Fragment of a Scene from the 2nd Act of Japheté, page 62

Minor mode on mi

16. The example is taken from Act II, Scene 2 of Montéclair's Japheté.
Minor mode on re. End of the monologue

Pompeux appris, lieux, témoins de ma gloire, Ah! pourquoi l'êtes

Pompeux appris, lieux, témoins de ma gloire, Ah pourquoi l'êtes

vous de mes vives douleurs. Equitable vangeur des crimes de la terre,

vous de mes vives douleurs. Equitable vangeur des crimes de la terre,

[114] [Other Examples]

17. This selection comes from Act III, Scene 5 of Jephté. Note that the signature of the original (no flats or sharps) has been changed, in accordance with Montéclair's adoption of the octave of la as his model for the minor mode.
Major mode transposed a degree higher than its natural place, that is, up to re

Major mode transposed to mi, two degrees higher than its natural place, by means of four sharps

Major mode transposed to the scale degree of fa, three degrees higher than its natural scale degree, by means of one flat

Major mode transposed to si, by means of five sharps. It is one degree lower than its natural scale degree

Minor mode on la, which is its natural scale degree
Minor mode transposed to the scale degree of $s_1$ by means of two sharps. It is a degree higher than its natural place.

$$\begin{align*}
&\text{Minor mode transposed to } ut, \text{ by means of three flats. It is two degrees higher than its natural scale degree.}
\end{align*}$$

$$\begin{align*}
&\text{Minor mode transposed to } re, \text{ by means of one flat. It is a fourth higher than its natural place.}
\end{align*}$$

Exercise on Changes of Parts

18. It is not clear why Montéclair has stressed the visual interval between the soprano and haute-contre, while pointing out the actual interval between the baritone and bass. If a change of characters, with a change of voice types, was involved between the soprano and
It is ordinarily given as a principle that the last note of a composition is placed on the fundamental scale degree, and that it is this scale degree which the basses sound in order to indicate the tone to the voices. This principle is not always certain, since the last note sometimes finishes at the third and sometimes at the fifth above the fundamental scale degree.

[115] It even happens often enough, especially for tenors and for hautes-contres, that the melodic line neither begins (4) nor ends (5) on the fundamental scale degree. This is what troubles greatly those who are not yet well accustomed to finding the tone easily. For example:

The fundamental scale degree of this example must be an ut

![music notation]

The fundamental scale degree of this example is a la

![music notation]

Teachers of music should, for the assistance of the students, make use of the two fundamental notes after the clefs. These notes will haute-contre, then one person reading both parts would indeed sing a sixth, since he would place each part in the corresponding register of his voice. The octave between the baritone and bass, on the other hand, would come about if a single character or voice type were to have an actual change in register at that point.
indicate, by means of their position, the fundamental scale degree which
the instruments sound in order to give the tone to the voices, and by means
of their color [black or white] they will determine the species of mode
and consequently the names of the notes, without one's being obliged to
calculate all the flats or sharps which can be found after the clef.
These sharps and flats could even be suppressed by means of the two
fundamental signs, especially in vocal music.

Major mode transposed to the scale degree of la

![Diagram of Major mode transposed to la]

Fundamental note
which the bass sounds
in order to give the tone

Minor mode transposed to the scale degree of si

![Diagram of Minor mode transposed to si]

The voice takes the tone of the fundamental note which the bass gives to
it, and then seeks that of the first note

The placement of ut or C sol ut on the third line for all the
vocal types can be considered, in this new system, as an immovable clef.

The two fundamental notes can be regarded as two movable clefs
which are transported, according to the will of the composer, to all the
scale degrees in order to place the desired mode there.
The partitional letters must not be envisaged as clefs, since they serve only to differentiate the parts.

Meter and Tempo: Second Subject of Music

There are three kinds of compound meter, as follows: duple, triple, and quadruple.

There are also three kinds of compound meter which are conducted the same way. In the system which is presently in use, the differences between these meters are indicated by means of symbols or figures placed at the beginning of a piece, even though they may mean nothing for the most part. There have even been teachers who have established up to 20 meter signatures, of which some have been rejected as being useless.

In order to imagine the length of time which must be consumed before having a perfect knowledge of all these meter signs, one must observe that the notes change in value according to the different meter signs governing them.

The quarter note, for example, equals only half a beat in the meters designated by $\frac{3}{2}$, 2, and by the barred C, $\frac{y}{4}$, when this last is conducted with two beats.

It equals one beat in the meters indicated by C, $\frac{2}{4}$, 3 or $\frac{3}{4}$, and in $\frac{y}{4}$ when this last is conducted with four beats.

It equals two beats under the signatures $\frac{5}{8}$ and $\frac{3}{8}$. It cannot be used in the $\frac{3}{16}$ meter because it lasts too long.

The quarter note equals only a third of a beat in the signatures $\frac{6}{4}$, $\frac{9}{4}$, and $\frac{12}{4}$.

It equals two thirds of a beat in the signatures $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$. 
The other types of notes change in the same manner as the quarter notes, according to the meter sign which regulates their value and their numbers. 19

Let us now discover whether these things have not been multiplied without necessity, and whether all of these meter signatures do not cause more trouble than usefulness.

All musicians agree that all of the meters can be reduced to duple and triple. Why, then, do they use up to 19 symbols to indicate these two meters? Quadruple meter is nothing other than double duple meter.

[117] The $\frac{1}{2}$, on certain occasions, has the same effect as the $\frac{3}{4}$; and on other occasions, it produces the same effect as the $\frac{2}{4}$. 20

The $\frac{2}{4}$ signature has the same effect as the $\frac{2}{4}$, except that this last is conducted more quickly. The signatures $\frac{3}{4}$, $\frac{3}{4}$, and $\frac{3}{4}$ are conducted in the same way, and are different only because of their tempos. The compound meters, $\frac{6}{4}$, $\frac{9}{4}$, $\frac{12}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$, also have the same effect except for tempo.

It will be said to me that there are airs whose expression requires slow tempos, and others which require gay, quick, fast, etc. tempos, and that the 19 meter signatures were invented to produce this variety in tempo; that the triple meter, for example, indicated by $\frac{3}{4}$ and containing three half notes, is conducted more slowly than the triple meter indicated by $\frac{3}{4}$ or $\frac{3}{4}$, which only contains three quarter notes, and finally that this latter

19. Montéclair discusses the meter signatures on pp. 57-71 above. (Further remarks may be found on pp. 225-231 in the Commentary.)

20. Montéclair probably means that at times $\frac{1}{4}$ is conducted in four beats, as is C, and at other times is conducted in two beats, as is 2. (The relationships between the various meters and tempos are discussed on pp. 227-231 in the Commentary.)
meter is not conducted as quickly as the $\frac{3}{4}$ meter, which only contains three eighth notes, which must pass by more quickly than the quarter notes, because they have less value. It is the same with the other meters. These reasons would be admissible in spite of the confusion of the 19 meter signatures, but experience demonstrates this lack of exactness to us, because (for example) the Passacaille and the Sarabande, which have slow ["grave"] tempos, are indicated by $\frac{3}{4}$ or $\frac{7}{4}$, the same as the Chaconne and the Menuet, which have quick ["gay"] tempos. 21

The Passenied, which has a very quick ["leger"] tempo, is often designated by $\frac{3}{4}$, the same as the Passacaille, the Sarabande, the Chaconne, and the Menuet, which do not have such a quick tempo. It is the same with the other symbols.

If the 19 meter signatures are necessary for indicating the different tempos of the airs, why don't composers mark them correctly? and if they are not necessary, why are they used?

As proof that all these different symbols are incapable of determining absolutely the true degree of slowness or speed of the desired tempo, one of the following terms can almost always be found at the head of a piece of music:

{Italien: Grave, Largo, Adagio, Moderato, Allegro, Pronto, Prastissimo) 22
{Francois: Grave, Lent, Allément, Moderé', Gay, Leger, vite, Très vite}

21. For further information about the meter signatures of these dances, see p. 232 in the Commentary.

22. See also p. 231 in the Commentary.
In order to obviate all these inconveniences and to make the study of music less fatiguing, I begin by banning quadruple meter from my system, and consequently the whole note, O, and I restrict myself simply to two meters, duple and triple, which I indicate by a 2 and by a 3.

Since there are simple and compound meters, I will designate the simple duple meter by means of a 2, and compound duple meter with a barred two, 2. Simple triple meter will be indicated by a simple 3, and compound triple meter by a barred three, 3.  

When the 2 is simple, the measure will contain only two equal eighth notes for each beat, and when the two is barred the measure will contain three equal eighth notes for each beat.

When the number 3 is plain, the measure will contain only two equal eighth notes for each beat, and when it is barred, \( \frac{3}{2} \), the measure will contain three equal eighth notes for each beat.

There is not any sort of music which cannot be executed by means of these two figures, plain or barred, by joining to them one of the terms Lent, gay, vite, etc.

23. Charles Gower Price has noted that some of Montéclair's Concerts à deux flûtes traversières sans basses (Paris, [n.d.]) and Concerts pour la flûte traversière avec la basse chiffée (Paris, [n.d.]) use these meter signatures. ("The Codification and Perseverance of a French National Style of Instrumental Composition between 1687 and 1737: Montéclair's Sérénade ou Concert [1697]" [Ph.D. dissertation, Stanford University, 1972], p. 13.) For example, the "Plainte en Dialogue" from the second of Montéclair's Concerts for two flutes without bass was originally notated in \( \frac{3}{4} \), with these instructions: "In duple meter with three eighth notes for each beat" ("A deux tems 3 croches pour chaque temps"). (Montéclair, Sechs Konzerte für zwei Flöten oder andere Instrumente [Violinen—Oboen] ohne Baß [ed. by Gotthold Frotscher; Heidelberg, Willy Müller, Süddeutscher Musikverlag, 1965–19661, I, p. 28, footnote.] This movement corresponds to the 16e Leçon on pp. 110–111 above. (See also pp. 235–245 below in the Commentary, and p. 279 in Appendix B.)
Examples

Simple duple meter

Compound duple meter

Simple triple meter

[119] Compound triple meter
Transitions from the Major Mode to the Minor Mode (6) and from the Minor Mode to the Major (7)\(^{24}\)

Major mode transposed to la

Minor mode on its natural scale degree

When one passes from the soprano to the haute-contre, or from the tenor to the bass, the note found after this transition must always be sung an octave below where it appears to be (8), and when one passes from the bass to one of these higher parts, the note found after the transition must, on the contrary, be sung an octave above where it appears (9). This small obstacle, which is the only one in my system, will be made to disappear soon enough by means of a little effort; otherwise, it is almost insurmountable by means of the clefs [now] in use, where it can be found in 1536 different forms, as we have already observed.

\(^{24}\) The directions in the second and third staves read as follows: "Count off the steps from the ut to the sol in order to find the pitch of the latter note." "Count off the steps from la to mi." "Convert the la into ut quickly, on the same breath." (Concerning the translation of "Decontez", see p. 289 in the Glossary.)
Sing the sol of the bass (8) below the la which precedes it, and not above, as it appears to be.

[120] I can hardly believe that sensible people could not consent to this new manner of notating music, if they wanted in the slightest to detach themselves from old prejudices. However, far from flattering myself that it will be received favorably, I expect many assaults, especially on the part of the pseudo-intellectuals ["Demi-scavants"], who, fearing to be thought of as ignorant, take the attitude of despising everything, even what they are incapable of understanding.

The most judicious among the musicians will accuse me perhaps of too much boldness, in wanting to correct a system received by everyone; but if they want to take the trouble of reading the old authors on music, they will notice that I am not the only one who has dared to reform the manner of notating music, and that this has been practiced at all times, in all places, and in all kinds of languages by an infinite number of people of merit. I will give some examples of these for my justification.

There are so many different opinions among the authors who have written about the first epoch of music, and about the symbols which the ancients used to write it, that one cannot be sure of the truth of anyone's opinions; what remains constant is that the Greeks had this knowledge from
the Hebrews, that the Romans had it from the Greeks, and that we have it from the Romans.

It is to be presumed that the Greeks changed the system of the Hebrews, because they surpassed them greatly in this art.

The Romans, in their turn, changed the system of the Greeks, and we also changed that of the Romans.

We do not have a single trace of the method which the Hebrews used for notating music, and we can conceive nothing from the little which remains to us from the music of the Greeks, because their symbols for notes are unknown to us. This is enough proof that in proportion as music has been perfected, the manner of notating it has changed, as will be seen below.

The Greeks invented the tetrachord, which is a series or range of four conjunct scale degrees, corresponding to our four notes si ut re mi.

[121] This small range shows how limited music was in these early times. A second tetrachord was then added to the first.

Some authors will observe that the first sound of the first tetrachord, which corresponds to the note which we call si, was dissonant with the last sound of the second tetrachord, because these two sounds form a seventh between them; in order to avoid this dissonance, they would add a note or sound below the first tetrachord in order to have an octave between the two terms A and B.

[Diagrams are on following page]
Music still being too limited by the range of a single octave, the Greeks would augment from time to time the number of notes of their system, to which they would give the names of Proslambanomenos, Hypate-hipaton, Parhypate-hypaton, Lychanoe-hypaton, Hypate meson, Parhypate meson, etc., but as they noticed that these names were too long to be written below each syllable of the text, they substituted in their place several letters of their alphabet—at times straight, at other times reversed, sometimes lying on their right sides and sometimes on their left, doubled, tripled, etc.—apparently also to indicate the fifteen notes or scale degrees of which their system was then composed, and all the notes of the three genera of music which they used, that is, of the diatonic, the chromatic, and the enharmonic, and perhaps finally to distinguish between the different durations of sounds.

The Romans would notice in their turn that the strangeness of these note-symbols, whose number rose, as we have already said, up to 1240,

25. See fn. 1 on p. 165 above.
fatigued the memory too much; they substituted the first fifteen letters of their alphabet in place of these notes.

The Pope St. Gregory, 26 having wisely noticed that as a result all the octaves resembled each other because they all proceeded by the same [122] order, and that there being only seven intervals between the two boundaries of the octave, only the first seven letters of the alphabet were needed in order to fix the seven scale degrees, since the eighth scale degree, which ends an octave, becomes the first of another, higher, octave. In those times letters or notes were placed only on one straight line; that is why the octaves were differentiated by means of different types of letters, fairly close to the following manner.

<table>
<thead>
<tr>
<th>octave grave</th>
<th>octave moyenne</th>
<th>octave aigüe</th>
</tr>
</thead>
<tbody>
<tr>
<td>A, B, C, D, E, F, G</td>
<td>a, b, c, d, e, f, g</td>
<td>a, b, c, d, e, f, g</td>
</tr>
</tbody>
</table>

There is the origin of the letters which compose the first column of the gamut which is still in use at present by some teachers, and which is being rejected little by little as useless.

In the eleventh century, the scholar Guy (surnamed Aretin because he was a native of Arrezzo in Tuscany), a Benedictine monk, added many notes or scale degrees to the Romans' system, and made a new one from it.

He observed that the letters which determined the scale degrees, being written on a horizontal line, did not give enough aid to intonation because it was too difficult to distinguish low sounds from high sounds; this determined him to draw three or four parallel bars, placed one above

26. Gregory I ("the Great"), 590-604 A.D.
the other, in order to put the notes there. This is the origin of the five lines which we now use.

He placed dots on the lines and in the spaces, in order to show better the scale of the different pitch levels of the voice; this is the origin of the notes.

He named these notes ut, re, mi, fa, sol, la; these names came to his mind while he was singing the first verse of the hymn in the choir on St. John the Baptist's Day:

Ut queant laxis, resonare fibris, mira gestorum, famuli tuorum, solve poluti, labii reatum, etc.

Guy l'Aretin was too wise a man not to feel that he needed a seventh name for notes on the seventh scale degree, but he believed that these six syllables [123] were sufficient, and that intonation would become easier if he always caused the semitones to appear between the two notes mi, fa; but the lack of a seventh name for notes, far from facilitating intonation, occasioned the torment of mutations, which has lasted six to seven hundred years.

All of the authors who have written on the origin and on the progress of music do not agree on the time when music harmoniously composed of several different parts joined together had its beginning.

Some declare, with reason, that it had been in use before Guy Aretin; others attribute its invention to this religious scholar, and still others are of the opinion that it was not invented, or at least practiced, until after his death. Be that as it may, music in several parts coming more and more into use, it was observed that the different voices often
made a cacophony among themselves, because some remained longer on certain syllables of the text than did others.

In order to remedy this inconvenience, a man by the name of Jean des Murs,27 a learned doctor of Paris, around the year of our Lord ["salut"] 1353 invented different note-symbols for the different durations of sounds, but as these note values were still not observed strictly enough, it was consequently advised to regulate their value by means of an equal motion or beat of the hand, by which everyone would be ruled (this is the origin of meter). It was perceived very soon afterwards that it was tiring and even disagreeable to the view to make beats so often.

Two beats were put in the measure, of which one was made by lowering the hand and the other by raising it again; each beat contained more or fewer notes according to whether they had between them more or less value proportionally.

It was noticed after some years that there were melodies which required a long note and a short one on two syllables, as in the hymn Conditor alme siderum.28 This required making the two beats of the measure

27. The reference here is to Jean de Muris (ca. 1290–ca. 1351), whose Ars novae musiceae was written in 1319. (Oliver Strunk [comp. and ed.], Source Readings in Music History [New York, Norton, 1950], p. 172.)

28. The melody of this hymn may be found on p. 324 of the Liber usualis (ed. by the Benedictines of the Abbey of Saint-Pierre, Solesmes, France; Tournai [Belgium], Desclée, 1961). The text, however, begins: "Creator alme siderum...." Since the pontificate of Urban VIII (1623–1644), many of the old hymn melodies have been sung to texts partially or completely different from those with which they were earlier associated. (Gustave Reese, Music in the Renaissance [rev. ed.; New York, Norton, 1959], p. 83, fn. 238.) Possibly Monteclair is referring to a setting of this hymn in one of the rhythmic modes.
unequal, by remaining once again as long on the downbeat as on the upbeat; this gave birth to the meter with three equal beats.

This was still not sufficient, in that there are texts whose expression requires slow tempos, and others which require quick tempos; these different rates of speed have occasioned the difficulty of all the different meter signatures presently in use.

Because of the beats, the dot (.) was invented, in order to augment the note preceding it by half of its intrinsic value.

Each measure was separated by a perpendicular bar.

Ligatures or slurs were introduced; and as music was perfected from day to day, fugues were invented, which required certain voices to maintain silence while others sang, in order to imitate them afterwards; and so that it could be known during exactly how many measures or beats it would be necessary to keep silent, mute-symbols called rests were made.

The rests, like the notes, had more or less value according to their different symbols and according to the meter signature which governed them.

Rests also served to give the voices some repose, to make dialogues from the melody, to make echoes, and to give (so to speak) different nuances of force in the choruses, by augmenting or diminishing the symbols for notes or rests where appropriate. The different meter signatures, and several other symbols, were not at first invented so perfectly that they did not have to be altered and re-altered hundreds of times; this can be seen in the third part of the Institutions harmoniques of Joseph Zarlino, printed at Venice in 1589, page 347, Chapter 67, where he recalls all the symbols and values of notes, with the different meter signatures which
were used in past centuries, in order to instruct modern musicians and to protect them from the disgrace which they might receive sometimes in refusing to sing, or in stopping short when they were presented with these kinds of music.

Most of these systems may be seen in the excellent *dictionnaire de Musique* of the scholar Mgr. de Brossard (printed and for sale in Paris at the establishment of Mgr. Ballard, sole printer of music for the King, street of St. Jean [125] de Beauvais au Mont Parnasse) under the words *Sisthema, Figura, Nota, Tuono*, etc.

As Guy Aretin did not give any name [solfege syllable] at all to the seventh scale degree, which he called B fa h mi and which we call at present B fa s i, and since this omission caused many hardships, especially for children, it was advised at the beginning of the 16th century to introduce one for it; for that the syllable sa was chosen, perhaps because these two letters begin the last line, *Sancte Joanes*, of the first verse of the hymn to St. John from which the other names for notes had been taken. I do not know much about the reasons used later for converting sa into si.

Only the shadow of good sense is needed in order to perceive the usefulness of this seventh name for notes, which serves in each octave, as the seventh name for days serves in each week, to maintain the same order continually.

29. Montéclair is citing Sébastien de Brossard's *Dictionnaire de musique* (Paris, 1703).

30. For a summary of the history of solmization in France, see pp. 256-259 in the Commentary.
However, when this happy innovation began to appear, most of the musicians and composers spoke out violently against it, and ran from house to house in order to make everyone dislike it. In vain, reasonable people—among whom there were found some musicians—wished them to recognize its value; they wished to hear nothing and to examine nothing, and they will always remain in their obstinacy.

As the light dissipated the shadows little by little, some musicians, more thoughtful and less opinionated than the others, were bold enough around the year 1650 to break the ice and to finish off the system of mutations, by adopting si and by teaching it publicly in spite of the outcries of their colleagues.

There were still supporters of mutations in 1670, a time when the two sides found themselves equal.

31. In discussing Montéclair's *Petite méthode pour apprendre la musique aux enfans* (Paris, [ca. 1733]), Marc Pincherle notes that this anecdote is recounted in that work, and states that its author is inconsistent if not opportunistic, since he takes the "medieval" approach of remembering that the last flat of a signature is named fa and the last sharp si. ("Elementary Musical Instruction in the Eighteenth Century: An Unknown Treatise by Montéclair" [tr. by Willis Wager; The Musical Quarterly, 34, No. 1 (1948)], p. 67.) In Pincherle's opinion, Montéclair's statement indicates a reactionary attitude that is belied by his criticism of those who opposed the introduction of the solmization syllable si. The present translator considers this assessment inaccurate for several reasons: (1) Pincherle seems unaware that in his other treatises, including the present one, Montéclair has made the same observations concerning the last flat and last sharp (see above, p. 27). (2) There is nothing medieval about the use of the syllable si, which was a development of the 16th and early 17th centuries (see pp. 256-257 in the Commentary). (3) It does not follow from Montéclair's observation that he is "conceiving of the scale as other than ut major and la minor"—the whole point of transposition is that it moves the solmization syllables so that no matter what the signature, the semitones fall between mi-fa and si-ut, with the result that the fundamental of the major octave is named ut, and that of the minor octave is named either la or re.
Mr. Noé, who is still living, assured me that, having left the children's choir,\textsuperscript{32} he was obliged in spite of himself to learn \textit{la gamme du Si} composed by Mr. Nivers,\textsuperscript{33} in order to content those who wished to be instructed by means of that method; he repeated to me several times, in

\textsuperscript{32} This may have been one, or both, of the following: Henry Noé, a music teacher who was witness to a marriage in the church of St-André-des-Arts in Paris, on 25 November 1707. (Yolande de Brossard, \textit{Musiciens de Paris, 1535-1792} [Paris, A. et J. Picard, 1965], p. 226, col. 1.)


Montéclair's sentence structure does not make clear whether Mr. Noé was a member of the children's choir (probably a boys' chapel choir at a cathedral school) or whether he was its director.

\textsuperscript{33} Guillaume-Gabriel Nivers (1632-1714), organist, theorist, and composer. Nivers held a position at the church of St-Sulpice (in Paris) from 1654 until his death, and from 1678 to 1708 was one of the four organists of the Chapelle Royale. In 1661 he replaced Du Mont as the Master of Music for the Queen. When the Maison Royale de St-Louis à St-Cyr was founded in 1686, Nivers was named its organist and voice teacher; he participated with J.-B. Moreau in presentations of Racine's \textit{Esther} and \textit{Athalie} at that institution. His compositions include motets, works for organ, a cantata in honor of Mme de Maintenon, arrangements of Lully's scores, and graduands and other liturgical music. His known theoretical works include the \textit{Traité de la composition de musique} (Paris, 1667; English translation by Albert Cohen, Brooklyn [N. Y.], Institute of Mediaeval Music, 1961); the \textit{Méthode certaine pour apprendre le plainchant de l'Eglise} (1667); the \textit{Dissertation sur le chant grégorien} (1683); and \textit{L'art d'accompagner sur la basse continue pour l'orgue et le clavecin} (included in a collection of \textit{Motets à voix seule}, 1689). (Madeleine Garros, "Nivers, Guillaume Gabriel," \textit{Dictionnaire de la musique} [ed. by Marc Ronegger; Paris, Bordas, 1970-1976], II, pp. 782, col. 2 - 783, col. 1.)

The treatise mentioned by Montéclair, \textit{La gamme du si}, is not by Nivers but may have been attributed to him after his death, in order to help its sales. Both 1646 and 1656 have been suggested as publication dates, with later editions of 1661 and 1666. As given by Fétis, the complete title is \textit{La gamme du si, nouvelle méthode pour apprendre à chanter sans nuances}. No copies are extant. (William Pruitt, "Bibliographie des oeuvres de Guillaume Gabriel Nivers" [\textit{Recherches sur la musique française classique}, 13 (1973)], pp. 148-149.)
mocking his old prejudices, [126] that when he was called upon to teach music, he would first ask, according to the custom of those times, whether the person wished to learn by means of the gamut of mutations or by that of si, and when he was asked which of the two was better, he would reply that the gamut of si was the easiest and that the one using mutations was the most learned; but as people often wanted to learn this art only to entertain themselves, they would choose the si, and would leave mutations to the scholars.

The twelve former modes have been reduced to two, that is, to the major mode and to the minor mode, and the secret has been found of transposing them to all scale degrees by means of flats and sharps.

The different symbols and values of the old notes may be seen in the *Dictionnaire de Musique* of M. de Brossard, under the letters B, L, etc., where the trouble they caused, and how much facility the present manner of notation gives in comparison to the old one, can be observed; nevertheless, however good may be the intentions of those who work to perfect the arts, and whatever ease may result from the novelties which they invent, it comes about very seldom that they enjoy, during their lifetimes, the fruit of their labors "leurs veilles"; because ignorance, prejudice, strong opinions, self-interest, pride, envy, laziness, and especially pseudo-intellectuals "demi-scavants" are the tyrants who persecute authors, who suffocate their works at the outset "des leur naissance", and which cause them to lose that fruit.

Even though the system of Guy Arétin was an excellent product, not only in relation to the old [system], but also in comparison to the new one, since it has been accepted for almost 700 years, and since it is still
the basis for the system which is presently in use, this celebrated author
did not at first have the satisfaction which he deserved; this may be
observed by means of a letter which he wrote to his friend Brother
Michel, and reported by Baronius in the year 1022, in which he
complains of the poor treatment which he was receiving instead of the
praise which he believed he had deserved for having invented a method so
much easier that it was possible to learn more of music in a month
than was previously possible in a year; he then adds that his fate is
comparable to that of the person who discovered the method of making glass

34. Montéclair paraphrases the opening paragraphs of the "Epistola
Guidonis Michaeli monacho de ignoto cantu directa", written to a friend
who like Guido d'Arezzo belonged to the Benedictine Order of Our Lady of
Pomposa, in the Duchy of Ferrara. In this letter Guido presents the
solmization syllables which he took from the hymn Ut queant laxis. (The
text of the letter may be found in Martin Gerbert, Scriptores ecclesiastici
de musica sacra potissimum [facsimile reprint of the St. Blasien, 1784
lation is included in Strunk, Source Readings in Music History, pp. 121-
125.)

35. Caesar Baronius (or Cesare Baronio; 1538-1607), Italian
ecclesiastical historian and apologist for the Church. Baronius was made
a Cardinal in 1596 by Pope Clement VIII, to whom he served as confessor.
In 1597 he became librarian of the Vatican. His major work is the Annales
ecclesiastici (1588-1607), twelve folio volumes narrating the history of
the Church to 1198. Baronius's Protestant critics claimed that he had a
poor knowledge of Greek and was ignorant of Hebrew; it was also believed
that Baronius made many factual errors. Nevertheless the Annales are
considered important for their accumulation of sources. (Filippo Donini,
"Baronius, Caesar," Encyclopaedia Britannica [1973 ed.], III, p. 185,
col. 1.) According to Forkel the Annales contain many comments about
church music in the Middle Ages. (Eitner, Quellen-Lexikon, I, p. 346,
col. 2.)
malleable, in the empire of Augustus—the one who received death as compensation for such an excellent invention.  

It could almost be suspected by means of this letter that the musicians of that time (less reasonable than those of the present, who pride themselves on seeing the good of something) were those who caused him such hardships, and who almost caused such an excellent invention to be lost to posterity, which [invention] could only be sustained eventually by the authority of Pope Benedict VIII, who recognized its value and who ordered that other [methods] no longer be taught in the schools and that the books of the Church be notated in this fashion, so that in spite of the ignorant or the envious, the system of Guy l'Aretin pleased and was approved of by people of intelligence, and then received in all of Europe even by the musicians.

36. According to Oliver Strunk, this anecdote can be found in the Satires of Petronius, p. 51; variants are recounted in Pliny's Naturalis historia, XXXVI, p. 26, and in the Roman History of Dio Cassius, LVII, p. 21. (Source Readings in Music History, p. 121, fn. 2.)

37. Benedict VIII (original name: Theophylactus), Pope from 1012 to 1024. At the Council of Pavia in 1022 Benedict showed himself strongly in favor of strengthening ecclesiastical discipline. (L. M. O. Duchesne, "Benedict VIII," Encyclopaedia Britannica [11th ed.], III, p. 718.) Montéclair's reference to Benedict is puzzling—most sources report that it was Pope John XIX (1024–1033) who was impressed by Guido's Micrologus (written after 1023) and who subsequently invited him to Rome. (See J. Smits van Waesberghe, "Guido d'Arezzo," Dictionnaire de la musique [ed. by Honegger], I, p. 453, col. 1.) Montéclair seems not to have questioned Baronius, who reported that by about the year 1022 Guido had already been to Rome once, to see Benedict and to explain the new teaching device to him. (Ernst Ludwig Gerber, Neues historisch-biographisches Lexikon der Tonkünstler [ed. by Othmar Wessely; Graz, Akademische Druck- und Verlagsanstalt, 1966], II, col. 437.)
It can be seen by means of all the transformations which I have just reported that I am not the only one who has dared to reform the manner of notating music.

Yet the three following objections will not fail to be made to me, to which I believe I must respond.

First Objection:

It is almost impossible to have a universally received system rejected.

Reply:

The examples which we have just cited show that old systems have not always been adhered to, and that the new ones have finally been accepted when one has been well persuaded that they will cause difficulties to disappear. Besides, the one which we presently use in France is not followed on all points in other countries.

The Italians, the Germans, the Flemish, etc. still solmizate by means of the ordering of mutations, and through a ridiculous obstinacy, they do not at all want to accept the name si, which we give to the seventh scale degree when ascending in the octave (ut, re, mi, fa, etc.), perhaps because the French invented it.

[128] Here is the manner in which they solmizate by means of mutations.
When they ascend to the octave, the mutation is made on the sixth scale degree (\( \text{solfa} \)), by changing the name of the note la to that of re, in order to make the second semitone appear in the same place as the first, between the names mi fa.

Manner in which the Italians Solmizate

In Germany there are still places where solmization is done by means of the first six letters of the alphabet in following the mutations (A), and other places where the first seven letters are used (B); this latter manner is a return to the gamut of si.
The mutation of the names of the notes was different with B flat ["Bemol"], naturally ["par nature"], and with B natural ["Bequare"]; this multiplied the difficulties still more, as may be seen in the old methods of music, especially in the Harmonie universelle of Pere Mersenne.²⁸

Old signs which indicated the meters and the rates of speed for the tempos: \( O, \theta, C, \circ, \varnothing, \phi, \emptyset, C, C^\sharp, C^\natural, C^\flat, C^\natural, C^\flat ^\natural, C^\flat ^\natural, \) etc. Someday our meter signatures will be found as peculiar as we find those of the ancients, almost all of which we have rejected.

2nd Objection:

The proposed system will not be at first so universally received that it would not be necessary to learn the one in use as well, so that far from the time which would be employed in the study of music being shortened, it [129] would be necessary to learn two systems in place of one.

Reply:

When music has been learned by means of the simplicity of the new system, it will be very easy to pass to the other one, of which the study and the difference will consist of no more than a comparison to be made between the one and the other; I have made a test of it with children.

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³⁸. Mersenne discusses mutations in Vol. II, pp. 143-146 and 190, of the Harmonie universelle (facsimile reprint of the Paris, 1636 edition; Paris, Editions du Centre National de la Recherche Scientifique, 1965). Montéclair's reference is to the three types of hexachords: that on F (with the B flat); that on C (called "natural", because it does not contain B); and the one on G (which has B natural).
3rd Objection:

What will be done with all the beautiful printed, engraved, and manuscript music which has been spread throughout the world? Will it be necessary, if the new system is followed, to relegate them to oblivion, or to renotate them?

Reply:

When the note-symbols and the meter signatures were transformed into those which we now see, when the dot of prolongation was invented, when the measures were barred, when slurs were introduced, and when the systems which preceded ours were reversed almost completely, were the Masses and other pieces of music which were then in use forgotten or renotated? They are still sung every day in the cathedrals, even though they may be notated and printed in the old manner.

It is true that a musician who had never been a member of a children's choir would often find himself greatly troubled if he were presented that sort of music to sing, but he would apply himself soon enough to it, if he were shown even slightly the correspondence which the old notes have with the modern notes.

The forms of letters have changed in script, as the forms of notes have changed in music. Those who know how to read round hand, also know how to read Batardé script, cursive ["coulée"], and even Gothic, if they

39. Batardé script is usually slanted, with full downstrokes, rounded connections, and tops without loops. If the batardé is not slanted, it is called batardé ronde (rounded). (Dictionnaire de la langue française, abrégé du dictionnaire de Emile Littré [ed. by Amédée Beaujean; Paris, Gallimard et Hachette, 1965-1968], I, p. 919.) Coulée script is also slanted, with all the letters connected. (Ibid., II, p. 958.)
apply themselves the least bit to learning the difference between the characters.

When printing was invented, it was done in square letters; then the squared characters were changed to Gothic characters, and the Gothic symbols into all those which one sees now.

For this, the old literature books, the books of plainchant, and of music, in which one still reads, studies, and sings every day, have been neither rejected nor reprinted; but in proportion as these books are used, they are reprinted with new characters; the same can be done with music.

Whatever praises we may give to hard-working composers ["laborieux Auteurs"], who with their labors have removed the difficulties which reigned in old music, those who fought to support their principles and who had the courage to teach them and to put them into use, deserve still more to be praised, because without them we would be deprived of the happy discoveries of the former. The man named Grandjean, schoolmaster

40. Gilles Grandjean (fl. ca. 1600), schoolmaster and writer at Sens. According to M. de Villiers, Grandjean was the first in France to teach a seven-syllable solmization. The correspondence between de Villiers and Marin Mersenne indicates that Grandjean, with whom de Villiers had studied solmization in his youth, was not himself the inventor of the system which he used. While in Paris around 1595, Grandjean had heard a Flemish musician using a seven-syllable solmization, and on his return to Sens had adapted it for his own teaching. Grandjean allowed less knowledgeable people to think that this system had originated with him, and had it printed in a table (which, however, circulated only among his students). (Herbert Schneider, Die Französische Kompositionslehre in der ersten Hälfte des 17. Jahrhunderts [Tutzing, Hans Schneider, 1972], pp. 52-53. See also Jean-Jacques Rousseau, Dictionnaire de musique [facsimile reprint of the Paris, 1768 edition; Hildesheim, Georg Olms, 1969], p. 431.)
"maître d'école" at Sens in Burgundy, Le Maire, Metru, and Nivers, organist at St-Sulpice in Paris, are the principal teachers to whom we are obliged for having dried up the painful subjection of mutations which one author calls, crux tenellorum ingeniorum, and for having

41. Jean Lemaire (or Le Maire; 1581-ca. 1650), French mathematician. Born in Chaumont-en-Bassigny in Champagne; lived alternately in Toulouse and Paris. Lemaire invented a type of lute, called an almerie (an anagram of his name), on which the whole tone was divided into four equal parts. According to Mersenne, Lemaire employed a solmization system using za for the seventh scale degree, and devised a staffless notation in which pitches were represented by the initial letters of their solmization syllables. Lemaire's system and notation were adopted and taught by the composer Jacques de Gouy (d. after 1650), and used in his Estrennes pour Messieurs et Dames du Concert de la Musique Almérique (1642). (For further information on Lemaire, see Albert Cohen, "Jean Le Maire and La Musique Almérique," Acta musicologica, 35, No. 4 [1963], pp. 175-182, and James R. Knowlson, "Jean Le Maire, the Almerie, and the 'musique almérique': A Set of Unpublished Documents," Acta musicologica, 40, No. 1 [1968], pp. 86-89.)

42. Nicolas Metru (beginning of 17th c.-1670?), composer, music teacher, and chapel master for the Jesuits in Paris. Metru was born in Bar-sur-Aube (Champagne) and lived in Paris after 1631. In 1633 he obtained a privilège for the printing of his own works, but was forced to give it up two years later to the Ballard monopoly. His compositions include a set of Fantaisies à deux parties pour les violles (1642); three collections of four- and five-part airs (the first is lost; the second and third appeared in 1646 and 1661 respectively); and a four-part Missa ad imitationem moduli "Brevis oratio" (1663). Metru may have been an organist at St-Nicolas-des-Champs in 1642; he may also have been one of those from whom Lully learned harpsichord and composition. In 1643 Metru was considered one of the three most famous music teachers in Paris. (Annibal Gantez, L'entretien des musiciens [facsimile reprint of the Auxerre, 1643 edition, with preface and notes added by Ernest Thoinan, Paris, 1878; Geneva, Minkoff Reprints, 1971], pp. 119-120; André Pirro, "François Roberday" [prefatory material to Fugues et caprices de François Roberday (Vol. 3 of Archives des maîtres de l'orgue des XVIe, XVIIe, et XVIIIe siècles, ser. ed. by Alexandre Guilmant and André Pirro; facsimile reprint of the Paris, 1893-1910 edition; New York, Johnson Reprint Corporation, 1972)], p. viii, fn. 5.) Bourdelot and Bonnet state that according to the composer Lalouette and the lutenist Le Moine, Metru invented or rediscovered the note si and changed the old musical methods through its addition. (Histoire de la musique et de ses effets, I, p. 17.)

caused the revival of the name si, which ignorance or stubbornness had discouraged.

To give a quick knowledge of the manner of teaching this new method, I will, before finishing, give a recapitulation of the five principles which I have established above, which will show the clearness and the simplicity of this system.

First Principle:

What we ordinarily call the C sol ut will be placed on the middle line. The placing of the middle ut of all voices and instruments in the middle of the five lines is regarded as an immovable clef which exists only in the imagination and which causes all parts to be solmizated in the same manner, whether in the natural form ["au naturel"] or transposed.

2nd Principle:

The partitional letters placed on the third line where the natural ut has been placed, should not be regarded as clefs since they only serve to differentiate the parts.

3rd Principle:

The fundamental note of the major mode is white and square (♩♩). This white note can be considered as a movable clef of ut.

The fundamental note of the minor mode is black and square (♭♭). This black note can be considered as a movable clef of la.
The major mode, to whatever scale degree it may be transposed, is always solmizated by means of the octave ut, re, mi, etc., and the minor mode by means of the octave la, si, ut, etc.

The two tonic or fundamental notes give information about several things:

1. By means of their position and at first glance, they make known the scale degree where the mode is located.

2. By means of their color they determine the species of the mode, and the ordering and the names of the notes.

3. The bass instruments, or the voice of the music director ["Maitre de Musique"], give to the voices the pitch of the scale degree where the tonic note is placed.

4. In all parts, this note is placed on and is transposed to the same scale degree, in such a manner that in the natural form as in the transposed, all parts solmizate alike on the same scale degrees.

Examples

Major mode in its natural place

\[\text{Graphical representation of major mode in its natural place}\]

44. See p. 290 in the Glossary.
Major mode transposed a degree higher than its natural scale degree

```
\begin{verbatim}
         *  
         B   G   F   E
\end{verbatim}
```

Sol

Others are treated similarly.

Minor mode on its natural scale degree

```
\begin{verbatim}
         D   B   G   F   E
\end{verbatim}
```

Minor mode transposed two degrees higher than its natural place

```
\begin{verbatim}
         D_b   B_b   G_b   F_b   E
\end{verbatim}
```

Minor mode on ut by means of flats

Minor mode transposed a degree higher than its natural scale degree

```
\begin{verbatim}
         D   B   G   F   E
\end{verbatim}
```

In si, minor mode, by means of sharps

The rest are treated the same way.

5. The two tonic notes eliminate the obstacle of transpositions; that is to say, that they remove the hardship of counting all the flats or sharps after the clefs, with the purpose of finding the scale degree where the last of these accidentals is placed, in order to
apply the name of a note there. This calculation costs students a great deal of time and [132] trouble.

4th Principle:

There are two kinds of simple meters and two kinds of compound meters.

Simple duple meter is indicated by a 2.
Simple triple meter is indicated by a 3.

In the one and the other of these two meters, each beat must have the value of two eighth notes.

Compound duple meter is indicated by a barred 2, \( \frac{\text{2}}{\text{\text{ }} \text{}} \).
Compound triple meter is indicated by a barred 3, \( \frac{\text{3}}{\text{\text{ }} \text{}} \).

In the one and the other of these two meters, each beat must have the value of three eighth notes.

The two meter signatures, simple or barred, show in an instant the number of beats which make up a measure, instead of which the greater part of the 19 meter signatures in use do not indicate at all the number of beats which must be conducted; on the other hand, these two figures, simple or barred, produce, without giving any trouble, the same effects as the 19 meter signatures, under which the same notes would have different values, as we have noticed before this, on page 116 [p. 192 above].

5th Principle:

To define, as much as possible, the true degree of slowness or liveliness of a tempo, one of the following terms is written above or below the meter signature:

Tres vite.

And to suggest the taste and expression which must be given to a melody, according to what the subject requires, one of the following words is indicated at the head of the work:

Triste or Tristement (sad or sadly), Pathetique (with pathos), 45 douloureux (sorrowful), Onctueux (smooth), Tendrement (tenderly), Brusquement (briskly), Vivement (quickly); Detache, Marque, Pique, Mesure, Loure, etc. 46

45. See the explanation of this term on p. 294 in the Glossary.

46. The terms left in French apply to various rhythmic alterations. Etienne Loulié, for example, explains that in any meter, but particularly in triple, the half-beats are made equal in value if they move by leap; when the motion is by step, the first half-beat is made slightly longer. (Loulié does not make clear whether he means the first half of every beat, or the first half-beat at the beginning of every measure.) The former manner is called détacher les notes, while the latter is called lourer. Loulié adds that in yet a third manner, called piquer or pointer, the first half of the beat is made much longer than the second. The first half should, however, be written with a dot. (Eléments ou principes de musique [facsimile reprint of the Paris, 1696 edition; Geneva, Minkoff Reprints, 1971], pp. 34-35.)

As used by Jean Rousseau, the term marquer appears to mean the same as notes inégales, since he uses it in connection with the odd-numbered sixteenth notes in quadruple meter and eighth notes in duple (2) meter. In triple meter the term is used to describe the first eighth note (or the first quarter note in 3 time) in each measure, while the rest are made evenly. (Traité de la viole [facsimile reprint of the Paris, 1687 edition; Amsterdam, Antiqua, 1965], p. 114.) Barbara Garvey Seagrave, however, believes that the term refers to dynamic stress but not necessarily to the relative length of the notes; and according to Albert Cohen's translation of Loulié's unpublished 'Supplément des Principes ou élémens de musique', the first half-beats are stressed more than but equal in value to the second half-beats. (Barbara Garvey Seagrave [Barbara Garvey Jackson], "The French Style of Violin Bowing and Phrasing from Lully to Jacques Aubert, 1650-1730" [Ph.D. dissertation, Stanford University, 1958], p. 69; Loulié, Elements or Principles of Music [tr. and ed. by Albert Cohen from the Paris, 1696 edition, with material from Loulié's unpublished "Supplément" incorporated where appropriate; Brooklyn, Institute of Mediaeval Music,
Finally, to indicate the degree of loudness, the terms which follow are used: Fort (loud), Tres fort (very loud), ni trop fort ni trop doux (neither too loud nor too soft), Doux (soft), Tres doux (very soft).

There is no sort of music which could not be notated and executed by means of the simplicity of these principles, which consist only in:

1. The establishment of C sol ut on the third line for all parts.
2. Four partitional letters for differentiating the voices.
3. Two fundamental notes which determine the species of mode and the scale degree where the mode is located or transposed, and which assure the order and the names of the notes, without regard to the flats and sharps which can be encountered immediately after the partitional letters or at the beginning of each stave.
4. Two meter figures or signatures.
5. A term which announces the degree of quickness of the tempo.

As for the rest I leave to skilled musicians who are happy enough not to be tormented by the jealousies of their profession, to make whatever use will please them, of this system which differs little from the one in use, since I am retaining the five lines, the flats and sharps, the modes 1965], pp. 64 and 66-67.

As for mesure, Jean-Jacques Rousseau says that it corresponds to the Italian a tempo or a battuta, and is used at the end of a recitative to indicate that one must begin singing en mesure. (Dictionnaire de musique, p. 283.) Sébastien de Brossard explains that in a recitative the meter is almost never observed strictly; the term en mesure thus indicates that the beats must once again be made exactly equal in length. (Dictionnaire de musique [facsimile reprint of the Paris, 1703 edition; Amsterdam, Antiqua, 1964], "Battuta.") When used in instrumental music, mesure means the same as notes égales. (Seagrave, "The French Style of Violin Bowing and Phrasing," p. 77.)
and their transpositions; in short, I retain there everything except the usual difficulty of the transpositions, the clefs, and the greater part of the meter signatures, which are less useful than troublesome.

End of the Fourth and Last Part

The Psalm, *In Exitu Israel*, which I set to music for large chorus ["a grands Choeurs"], having been sung several times at the Tuileries concerts, the public seemed to me so content with it, that I decided to have it printed. I will do this as soon as possible; I will add to it the Psalm *Credidi propter*, for two choirs, which I had the honor of performing for the King. 47

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47. According to Constant Pierre, motets *à grand choeur* by Montéclair were performed several times at the Concert Spirituel during the first part of April and on the 8th of December, 1735, while *In exitu* was performed on the 15th of August, 1737. (*Histoire du Concert Spirituel, 1725-1790* [Paris, Société Française de Musicologie, Heugel, 1975], pp. 243-245.) One of the performances in 1735 may have been of *Credidi propter*; Marie Briquet states that Montéclair was not officially represented at the Concert Spirituel until 1735, when he had a spectacular success with two motets, one of which used a double chorus. ("Deux motets inédits de Montéclair," *Bericht über den siebenten internationalen musikwissenschaftlichen Kongress Köln 1958* [ed. by Gerald Abraham et al.; Kassel, Bärenreiter, 1959], p. 76.) Briquet adds that there was not time to have these two motets engraved, and nothing remains of them. (Pierre, however, lists earlier performances of Montéclair's motets, in 1726 and 1734; see pp. 233 and 243 in the *Histoire du Concert Spirituel*.)
In both text and examples, the *Principes de musique* summarizes the teaching techniques of an experienced musician, somewhat cautious in accepting new developments but very concerned that his students learn their subject easily as well as thoroughly. The numerous small examples illustrating specific points are arranged according to the procedure which Montéclair followed in an earlier treatise:

...I have supported these principles with examples (or exercises) capable of rendering them more comprehensible, which seems to have been a little too neglected in other methods which have appeared before now.

The first exercises which come immediately after the principles should be simple, and at first I have restricted myself to this simplicity; but as it cannot produce but an imperfect knowledge, it is absolutely necessary to leave it by degrees in proportion as one advances in the usage and application of the principles. This I have done by giving exercises throughout that are more and more elaborate....

The work is thus organized progressively, with related topics grouped together; its "more elaborate exercises"—thirty dances, twenty-one

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1. "...J'ay soutenu ces principes par des Exemples (ou Leçons) capables de les rendre plus sensibles, ce qui semble avoir été un peu trop négligé dans les autres méthodes qui ont paru jusqu'à présent. "Les premières leçons qui suivent immédiatement les principes doivent être simples, et je me suis renfermé d'abord dans cette simplicité; mais comme elle ne saurait produire qu'une connaissance imparfaite, il faut absolument en sortir par degrés à mesure qu'on avance dans l'usage et dans l'aplication des principes: c'est ce que j'ai fait en donnant dans la suite des leçons de plus en plus travaillées...." Montéclair, *Nouvelle méthode pour apprendre la musique* (Paris, 1709), Preface.
exercises for two voices, and seven pages of selections from Jephté—are placed so that they provide comprehensive reviews for the student.

The *Principes* reflects as well the environment of musical thought in which Montéclair worked, and his reactions to that environment. Again, with respect to theory as well as practice, the treatise conveys its author's conservatism.

**Meter and Tempo**

Much of the material on meter and tempo in the *Principes* comes from Montéclair's *Nouvelle méthode pour apprendre la musique* (Paris, 1709). The changes made between 1709 and 1736 are as significant as the similarities. For example, the beat-patterns used in the *Principes* differ somewhat from the ones given on pages 11 and 14 of the *Nouvelle méthode*; in both triple and quadruple meter the next to last beat is made by ascending from left to right rather than in a horizontal direction. (See Figs. 1 and 2 below.) At some time between 1687 and 1695, Montéclair was in Italy as the music director ("Maître de la Musique") of the Prince de Vaudémont. If Jean-Jacques Rousseau's observation—that while the Italians use downbeats for the first two beats and (presumably vertical) upbeats for the others, the French use a downbeat only for the first beat and move their hands to right and left for the rest—is accepted as

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2. Information from the title page of Montéclair, *Nouvelle méthode*. Simone Wallon indicates that in 1687, and from 1695 on, Montéclair is known to have been in Paris. ("Montéclair, Michel Pinolet [Pignolet] de," *Die Musik in Geschichte und Gegenwart* [ed. by Friedrich Blume; Kassel, Bärenreiter, 1949-1973], IX, col. 503.)

accurate, then it is possible that Montéclair's earlier versions of these patterns represent part of his personal transition between two different methods of conducting.

Fig. 1. Beat-Patterns in the *Nouvelle méthode*

Montéclair himself was aware of these differences. The following would also seem to confirm Rousseau's observation:

In France directors conduct the meter indicated by C with four beats, and use the value of a quarter note for each beat. Those who play instruments, however, being unable to distinguish between the four beats by means of their feet, are obliged to make only two very slow beats, and to use the value of a half note for each
one. It is thus that directors conduct it in Italy; this meter is very difficult.\(^4\)

It should be noted as well, however, that a somewhat earlier theorist, Michel de Saint-Lambert, uses a pattern for triple meter\(^5\) which is virtually identical to Montéclair's earlier version, but uses a pattern for quadruple meter\(^6\) which has the second and third beats reversed from Montéclair's later example.

Montéclair's conservative tendencies are illustrated by his use of two different tempo terms for the \(\frac{3}{2}\) and 2 signatures. In the table of duple meters, found on pages 60–61 above, he marks the example in \(\frac{3}{2}\) "à 2 tems lents" and the example in 2 "à deux tems moderés". It is doubtful that Montéclair derived this distinction from actual performance practice; according to R. Peter Wolf, these two meter signatures would have been considered equivalent at the time that the Principes was published.\(^7\) The relationship appears to be one which he carried over from the Nouvelle méthode. In his earlier table of duple meters, found on page 11 of that

\(^4\) "En France les Maitres de Musique battent à quatre tems la mesure marquée par C, et employent la valeur d'une noire pour chaque tems, mais ceux que joient des Instrumës ne pouvant distinguer du pied les quatre tems, sont obligez de n'en faire que deux fort lents et d'employer la valeur d'une blanche pour chaque tems: c'est ainsi que les Maitres de musique la battent en Italie: Cette mesure est fort difficile." Montéclair, Méthode facile pour apprendre à jouer du violon (Paris, [1711 or 1712]), p. 13.


\(^6\) Ibid., p. 17.

\(^7\) R. Peter Wolf, "Metrical Relationships in French Recitative of the Seventeenth and Eighteenth Centuries" (revised and expanded version of an unpublished paper read at the 1974 national meetings of the American Musicological Society), p. 9. Copy of paper provided courtesy of the author.
treatise, he says that the "Double ordinaire" is conducted more slowly when indicated by $\frac{3}{4}$ than when indicated by 2, and reinforces that statement by marking the $\frac{3}{4}$ sign "Lent" and the 2 sign "Leger". At no place in either treatise, however, does Montéclair make as specific a comment about the relationship between the two meters as does Saint-Lambert, who says that the beats in 2 move twice as fast as they do in $\frac{3}{4}$.  

The lack of precision in Montéclair's use of tempo terminology probably reflects the confusion which prevailed throughout the preceding century, which (as Denise Launay puts it) was "une période d'anarchie" as far as meter signatures and signs of proportion were concerned. Etienne Loulié's invention of a Chronometer may have made the dependence on a tactus or unvarying pulse less necessary, but Montéclair--whose Principes de musique is supposed to have borrowed many ideas from Loulié's own Eléments ou principes de musique--seems either to have ignored or to have been unaware of the existence of this device, since it is not mentioned in the Nouvelle méthode, the Méthode facile pour apprendre à jouer du violon (Paris, [1711 or 1712]), his Petite méthode pour apprendre


10. This invention, similar to the metronome in design and function and standing some six feet high, is described in Etienne Loulié, Elements or Principles of Music (tr. and ed. by Albert Cohen from the Paris, 1696 edition; Brooklyn, Institute of Mediaeval Music, 1965), pp. 85-90.

Montéclair's only direct references to proportional relationships between meters concern those between 2 and \( \frac{2}{4} \) on the one hand and \( \frac{3}{4} \) and \( \frac{3}{8} \) on the other. For the first, in the table of duple meters on page 60 above, he says that since quarter notes move more quickly than half notes, the \( \frac{2}{4} \) meter (marked "à deux tems legers") should be conducted twice as fast as the 2 meter (marked "à deux tems moderés", as noted above). By extension it could be said that the term "leger" means a tempo twice as fast as "modéré". Similarly, since the same relationship is made in the table of triple meters (found on pages 61-62 above), between \( \frac{3}{4} \) (marked "A trois tems gays") and \( \frac{3}{8} \) (marked "A trois tems vites"), the term "vitte" could indicate a tempo twice as fast as "gay". (These two relationships show that Montéclair may have had the idea of an unvarying standard of duration in mind, since in both of them the duration of the quarter note does not change from one meter to the other.)

The extension of the above relationship to include \( \frac{3}{2} \) as well can be justified through an examination of the exercises on page 78 above. In the third, fourth, and fifth staves the meter alternates between \( \frac{3}{4} \) and \( \frac{3}{2} \), with corresponding changes of tempo. On the fifth stave, where it changes to \( \frac{3}{2} \) momentarily to accommodate the hemiola, the direction "double

measure, once again as slow" ("Mesure double une fois plus lente") is given. In the third and fourth staves the directions "A trois temps graves" and "A trois temps gays" are given for $\frac{3}{2}$ and $\frac{3}{4}$ respectively; it is thus possible to conclude not only that $\frac{3}{2}$ is to move twice as slowly as $\frac{3}{4}$, but also by extension that perhaps "grave" should be conducted twice as slowly as "gay".

However, some problems arise if these same exercises are used when attempting to determine the relationships between the duple and triple meters. The first, second, and third staves have the following series of signatures and directions: C A quatre temps graves, $\frac{3}{4}$ A quatre temps legers, $\frac{2}{4}$ A deux temps legers, 2 A deux temps gays, $\frac{3}{2}$ A trois temps graves. If the assumption is made that a given tempo term denotes the same rate of speed in all situations, then the usage of the terms "leger", "gay", and "vitte" creates contradictions when the relationships set up by the tables on pages 60-61 and 61-62 above are taken into account. From those tables, "modéré" is twice as slow as "leger", and "gay" is twice as slow as "vitte" but twice as fast as "grave"; from the exercises, "gay" is twice as slow as "leger" and twice as fast as "grave". Put together, these inferences would seem to indicate that "leger" is the same as "vitte" and "modéré" the same as "gay"; but from the tables of compound meters on pages 65-66 above, and from Montéclair's statement on page 64 that eighth notes move faster than quarter notes, it is clear that "vitte" is at least faster than, if not twice as fast as, "leger". Furthermore, Montéclair's own ordering of tempo terms, which he gives on page 194 above, places "gay" after "modéré" and before "leger" and "vite". (His accompanying comments show that he himself was perfectly aware of all the confusion.) In that
list "gay" is equated with the Italian "allegro" and "leger" with "presto". Rousseau also equates "gai" with "allegro"—his observation that the tempos in French music are much less precise than in Italian music certainly seems well taken—but Brossard, sixty-five years earlier, points out that "allegro" is quite often used to mean "vite" and "legerement", and sometimes means "modéré" as well. It seems fairly obvious that a comprehensive set of relationships for Montéclair's system of meter signatures cannot be worked out on the basis of his own comments by themselves. Consulting the Nouvelle méthode for further information only makes matters worse. For example, in the table on page 11 in that treatise, both "leger", and "tres leger" or "vite", are used with the signature.

The Dances

Given the above situation, it should not be surprising that the set of dances which Montéclair includes in the Principes is organized only in a general fashion with respect to meter and tempo. The dances are grouped according to whether the meter is duple or triple, simple or compound; within each group, the tempos are arranged generally from slow to fast. As might be expected, the inconsistencies in ordering involve the dances marked "gay" and "leger", with (for example) the Gavotte (marked "Leger") and the Bourée ("Legerement") being placed after the Rigaudon.

"Gay") but before the Marche en Rondeau (also "Gay"). There are also some associations of meter signatures and tempo terms which differ from those given earlier, in the tables. For example, the Passacaille and the first Sarabande, both slow dances and marked "Grave", have the meter signature $\frac{3}{4}$. The Menuet and Chacone, both faster dances ("Gay"), have the signature $3$. For these four dances, Montéclair's usage is more in accordance with the instructions given by Brossard:

When this triple meter is indicated by $\frac{3}{4}$, it is appropriate for tender and affectionate expressions, and its tempo must be moderate, neither too fast nor too slow, etc. When it is indicated by a simple $3$, its tempo is ordinarily somewhat fast; this causes it to be used commonly in France for Chaconnes, Menuets, and other gay and animated dances.\(^{16}\)

The Sarabande légère which follows them is marked both "Gay" and "Mouvement de Chacone", but has a signature of $\frac{3}{4}$.\(^{17}\)

The dances are also in groupings according to key signature, but there appears not to be any factor determining the order of the modes used. The treble clef on the first line is used throughout. Six of the dances are borrowed or adapted from the similar collection on pages 34-40 of the Nouvelle méthode, while five are based on pieces in the Petite méthode:

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16. "Quand on marque ce Triple par $\frac{3}{4}$, il est propre pour les expressions tendres et affectueuses, & le mouvement en doit être modéré, ny trop-vite, ny trop-lentement, &c. Quand on le marque par un simple $3$, le mouvement en est d'ordinaire un peu gay, c'est ce qui fait qu'on s'en sert communément en France pour les Chaconnes, les Menuets, & autres Danses gayes & animées." Brossard, Dictionnaire de musique, "Tripola."

17. The meter signature does not always correspond to the dance's country of origin; Newman Powell mentions that $3$ was used more often by the French and $\frac{3}{4}$ more often by the Italians. ("Rhythmic Freedom in the Performance of French Music from 1650 to 1735" [Ph.D. dissertation, Stanford University, 1958], p. 142. For more information on the relationship between Sarabande and Chaconne, see p. 85, fn. 13 above.)
one is taken from the Méthode...du violon. In general most of the alterations made involve slight changes in rhythmic notation and the addition of more ornamentation. The increase in the number of agréments may indicate Montéclair's own preferences with respect to the performance of the earlier versions; it may also reflect a trend which had begun to develop after the death of Lully. The only substantial alterations are as follows: Of those dances taken from the Nouvelle méthode, the Passacaille is given a new ending and the first Canarie has its second phrase replaced. Only the first measure of the Passacaille, and the incipits of the Vents on page 86 above and the untitled dance in 4 on page 89, are retained from their counterparts in the Petite méthode. (Appendix B contains as complete an identification as possible of Montéclair's sources for and variants of his examples.)

The Exercises for Two Parts

Montéclair also adapted eleven of the twelve two-part exercises on pages 48-64 of the Nouvelle méthode and ten movements from his six Concerts à deux flûtes traversières sans basses (Paris, [n.d.]), for use at the end of the second section of the Principes. Similar remarks may be made about the addition of ornamentation to these exercises, but the alterations of material are somewhat greater than in the dances. The Nouvelle méthode's version of the 5e Leçon uses "white notation", which Brossard explains in this manner: "With this signature [2], especially in Italy, one often


finds flagged half notes in place of plain quarter notes, and doubly flagged half notes in place of plain eighth notes." Again, these different versions of the exercise serve to demonstrate Montéclair's earlier adoption of the Italian manner of notation and his later return to French procedures. Some of the exercises also have meter signatures which differ from those of their earlier versions. The only "program piece" among the later exercises—the 13e Leçon, "Les harangéres" ("The Fishwives")—unfortunately has no counterpart elsewhere.

In contrast to the dances, these two-part exercises use a variety of clefs, probably because they are intended for "deux voix". The treble clef on the second line predominates. Most of the exercises are for equal or like voices, and involve some sort of imitation; the 12e Leçon is a canon at the unison. The 2e Leçon, however, resembles a binary dance, with its B section twice as long as the A section, secondary cadences on the dominant (at the end of A) and the relative minor or submediant (halfway through B), and its tendency toward homophony. The 3e, 4e, 7e, and 8e Leçons may have been sonata movements, since they consist of a solo treble melody accompanied by a figured bass line; they may even have been from the same sonata, since they are in closely related keys (the 3e, 4e, and 8e Leçons are in a minor, and the 7e Leçon is in d minor). The dance titles indicate that they could also have been taken from a suite. Of

20. "Qu'on trouve souvent sous ce signe, sur tout chez les Italiens, des Blanches crochées au lieu des simples Noires, & des Blanches doublement crochées, au lieu des Simples Croches." Brossard, Dictionaire de musique, "Tripola."

21. According to Albert Cohen, such a notation would have been rare in France before 1700. (Loulié, Elements or Principles of Music, p. 60, fn. 47.)
these, the 4th and 8th Leçons are a Gavotte and a Courante à l'italienne respectively. This designation refers to the fact that the meter signatures and the note values are half of what they would be if these dances were notated in the French manner. All four of these exercises appear to have been written in the Italian style, with chains of 7-6 suspensions (particularly in the 3rd Leçon), parallel 6th chords, melodies which outline triads or use violinistic figurations, and their use of the treble clef on the second rather than the first line. In the 3rd Leçon there are long tonic pedals, and the thematic material is heard in the dominant minor after being presented in the tonic.

The 16th Leçon exists in three other versions. These include (1) the first duet (for soprano and haute-contre) in Pyrame et Thisbé, the sixth work in Montéclair's second book of cantatas (Fig. 3 below); (2) the seventh movement—a "Plainte en Dialogue"—of the second Concert (Fig. 4); and (3) the 11th Leçon of the set of two-part exercises in the


23. Montéclair, Cantates à une et à deux voix et avec sinfonie: Second livre (Paris, [ca. 1716]), pp. 75-77. From a microfilm of Vm 7.165, made by the Service Photographique of the Bibliothèque Nationale (Paris), and provided courtesy of Diran Akmalian and J. R. Anthony. The privilège, which is reprinted at the end of the second book of cantatas, was first granted to Montéclair in 1709; the above date is suggested by Wallon. ("Montéclair, Michel Pinolet [Pignolet] de," col. 504.) The incipit of the duet is also given in Anthony, French Baroque Music, p. 361.

Fig. 3. Duet from Pyrame et Thibé (ca. 1716)
Viens, Amour, Dieu charmant; Finis mon tourment.

Viens, Amour, Dieu charmant; Prends les mants, Finis mon tourment. Viens, Amour, Dieu charmant;

Armes Sans perdre un moment. Quel Viens sans perdre un moment. Que d'allarmes! Quel sort pour nos

Sort pour nos cœurs! Que de larmes! Plaignons nos malheurs!
Fig. 3, Continued
7. Plainte en Dialogue

Fig. 4. Deuxième Concert, 7th movement (n.d.)
Fig. 4, Continued
Nouvelle méthode (Fig. 5)\textsuperscript{25}. Between the Concert movement and the two versions from the treatises, the differences are minor: The Concert movement is a whole step higher, and was originally scored in $\frac{3}{4}$ (see p. 195 above). There are also small melodic differences just before the cadences (marked with letters in the examples). Although the three textless versions differ from the vocal duet in the distribution of melodic material between the parts, the basic form—a rondeau / de capo with the structure A/BAC/A—remains unaltered.

The exercise from the Nouvelle méthode was probably intended more for instruments than for voices. At the end of the Méthode...du violon, Montéclair refers those desiring further practice to the Nouvelle méthode, "where they will find twelve elaborate exercises in sonata style, which they may play on two violins."\textsuperscript{26} At the beginning of each of these exercises Montéclair gives a series of clefs. These, he explains, "correspond in their names for notes through different transpositions, and produce the same mode on different tones or notes. One may play these exercises on all sorts of instruments, by choosing the clef which produces the most comfortable pitch level for the instruments to be used."\textsuperscript{27} For

\textsuperscript{25} Nouvelle méthode, pp. 61-62.

\textsuperscript{26} "...ou ils trouveront douze Leçons travaillées dans le gout des Sonates, qu'ils pourront joüer à deux Violons." Méthode...du violon, p. 24. François Couperin's remarks in L'art de toucher le clavecin indicate that "sonata style" involved the use of fast passages with short note values. (L'art de toucher le clavecin [ed. and Ger. tr. by Anna Linde; Eng. tr. by Mevanwy Roberts; Wiesbaden, Breitkopf und Härtel, 1933], pp. 22-23.)

\textsuperscript{27} "...se rapportent pour le nom des nottes par differentes transpositions et produisent toutes le meme mode sur differentons tons ou cordes. On poura joüer ces leçons sur toutes sorts d'Instruments en
Fig. 5. Exercise from Nouvelle méthode (1709)
this exercise the starting note (indicated by a ✓) occurs with each clef on the space immediately below the staff. That the Principes version (Fig. 6) follows the Nouvelle méthode version more closely than it does the vocal version would seem to indicate that Montéclair intended the pieces in the Principes to be used by instrumentalists as well as vocalists. On the other hand, it should be noted that the key signature of the Principes version—no sharps or flats—is the same as that of the vocal version.

The signatures of the versions in the Nouvelle méthode and the Principes represent two forms of the minor mode. The composition uses the same pitches in both exercises, but theoretically uses the ordering of tones and semitones beginning on la for the 1709 version and the ordering on re for that of 1736.

choisissant la clef qui produit le ton le plus commodé aux Instruments dont on se servira." Nouvelle méthode, p. 47.
Fig. 6. Exercise from *Principes de musique*
Signatures and Accidentals

Signatures

The problem of Montéclair's signatures for the minor modes is related to the history of modal theory in France around the turn of the 18th century. Jean Rousseau's *Méthode claire, certaine et facile pour apprendre à chanter la musique* (Paris, 1678), in which a piece of music is classified as major or minor depending on the size of the third above its fundamental, is believed by Lyn Tolkoff to be the first French treatise to ignore the eight- and twelve-mode systems in favor of a division of the modes into two types. In his preface Rousseau remarks that his treatise is based on common practice; his statement suggests that the two-mode system had been well established by the time of the work's publication.

Nevertheless, a great amount of uncertainty still existed as far as the exact nature of the minor mode was concerned. At first theorists in France tended to use the Dorian mode, called the mode on re, as the


prototype. Their usage was reflected in their signatures; since only the third and seventh above the final are minor in the Dorian mode, its signature has one fewer flat (or one more sharp) than in present usage, where the sixth above the final is also made minor. Etienne Loulié, for example, states that when a composition ends on re, its mode is minor. It is possible that the preference of the French for Dorian rather than Aeolian was based on the greater antiquity of the former, since the Aeolian was not used formally by any theorist until the publication of Heinrich Glareanus' Dodecachordon in 1547. The emphasis on Dorian may also have been an outgrowth of its numbering as the second authentic mode (after Ionian) by French theorists of the first part of the 17th century. It has also been pointed out that cadences on a Dorian dominant would occur more naturally and frequently than those on an Aeolian dominant, since G was more widely accepted as a leading tone than was D, possibly the greater use of the Dorian mode in its natural form (that is, with no flats or sharps in its signature) eventually brought about the belief that its sequence of whole and half steps should serve as the model at all pitch levels. Musical compositions and the theorists' own examples, however, do


not show a consistent application of the Dorian ordering of tones and semitones—in actual practice, accidentals were used throughout a composition to raise and lower the sixth and seventh scale degrees as desired.

Gradually the usage of accidentals came to be reflected in definitions of the minor mode. Brossard describes both major and minor modes as having semitones below their tonics, and adds that the minor mode must also have a semitone above its dominant. Michel de Saint-Lambert, anticipating that his critics will ask why he uses one more flat than usual in his signatures for minor modes, explains that any tone (or key) in a minor mode has essentially a minor sixth above its final, and that therefore the flat associated with that sixth must be placed next to the clef rather than being used as an accidental during the course of the composition. Saint-Lambert notes that the latter practice is the one more commonly used, but calls it a "considerable error" which had not been recognized until that time. Montéclair himself offers two alternative forms for the minor mode. On page 22 of the Nouvelle méthode he says that if the mode is minor, the fundamental note is called re when there are flats after the clef, and la when the clef is followed by sharps. In the present treatise (p. 33 above) he explains that the minor mode transposed by means of flats corresponds to and is solmized with the syllables of


36. Brossard, Dictionnaire de musique, "Modo [9° remarque]."

the octave on 're', and that when transposed by means of sharps it uses the octave on 'la'. By contrast, Jean-Philippe Rameau uses the octave on 're' for the minor mode throughout his *Traité de l'harmonie*; even though his signatures (like Montéclair's) imply a Dorian ordering of intervals when flats are used and an Aeolian series when sharps are involved, Rameau defines his minor mode so that the sixth and seventh above the final are major when the melody ascends and minor when it descends.

Montéclair's examples on pages 46-48 above show that he too alters the sixth and seventh scale degrees as needed within a composition, but he seems more concerned than Rameau that the solmization of a mode reflect a certain ordering of tones and semitones, rather than the location of a note within a scale, and in the first three parts of the *Principes* he consistently makes the solmization of the minor mode dependent on its signature. However, Montéclair never explains why he makes a distinction between sharps and flats. Both Dorian and Aeolian can serve as models for the minor mode, since the third above the final—the primary factor in classification—is minor in each case. The sizes of the sixth and seventh above the final are not such critical factors, at least in a melodic context. As mentioned above, a Dorian scale—and thus its signature—


39. *Ibid.*, pp. 245-246. Rameau may have chosen the octave on 're' because the accidental alterations needed to produce what is presently known as "melodic minor" are the simplest possible—one sharp is used for ascending melodic lines, and one flat for descending lines. Although requiring no accidentals for descending lines, the octave on 'la' would require two sharps for ascending passages.
require one more sharp or one fewer flat than do the Aeolian forms using
the same fundamental. Montéclair may have been attempting to keep his
signatures as "natural" as possible by using whichever form of minor had
the simplest signature.

In the fourth part of the Principes Montéclair changes his mind
about the form of the minor mode. On page 183 above he says that he uses
the octave on la for the minor mode, because it seemed more convenient to
him "for several reasons." However, he again neglects to list his reasons
or to explain them. These reasons may have been similar to those given by
Jean Lerond d'Alembert in his Elèmes de musique théorique et pratique
(Paris, 1766). D'Alembert explains that there are three chords—la ut mi
la, re fa la re, and mi sol si mi—whose sounds all occur naturally in the
gamut and which could serve as models for the minor chord, and that he
prefers la ut mi la because even though both that chord and the one on mi
have two notes in common with the model for the major chord, ut mi sol ut,
the chord on la includes ut, the tonic of the major mode, as one of its
common tones. Consequently, he says, it is quite easy to pass between the
modes on la and on ut. Montéclair probably wished to demonstrate an
acquaintance with and approval of the less conservative ideas of his con-
temporaries, particularly since the fourth part of the Principes is an
attempt to reform certain aspects of musical notation.

40. Jean Lerond d'Alembert, Elèmes de musique théorique et

41. Ibid., pp. 73-74.
Accidentals for Individual Notes

With respect to the alteration of individual notes by accidentals, Montéclair's usage differs very little from that of other 17th- and early 18th-century theorists. In general, an accidental altered only the note which it preceded; subsequent notes could be altered by it only if they were immediate repetitions of the original note, with no intervening pitches. Nicolas Métru, for example, advises those who perform his Fantaisies à deux parties pour les violles (Paris, 1642) that "in encountering a series of two or several notes in the same place, if there is a flat, a natural, or a sharp before, above, or below the first one, it must not be used for the others following, for such is my intention." Jean Rousseau's instructions are similar to those of Métru, although he states them in terms of their effect on the solmization of a note. Montéclair's own examples for the use of accidentals are found on pages 22-25 above; other musical examples elsewhere in the treatise show that he followed the same practice throughout the Principes. It was not until the middle of the 18th century that accidentals had more than a momentary effect. Jean-Jacques Rousseau, for example, explains that an accidental "...alters only the note which follows it immediately, or at most those in the same measure

42. "...rencontrant deux où plusieurs Notes de suite en mesme scitation, s'il y a vn mol quare où diesis deuant, dessus, ou dessous la premiere, qu'il ne doit servir aux autres suivantes: Car tel est mon intention." Nicolas Métru, Fantaisies à deux parties pour les violles (Paris, Robert Ballard, 1642), "Av lectevr." From a microfilm of VM. 4°.459, made by the Bibliothèque Sainte Geneviève (Paris).

43. J. Rousseau, Méthode claire, certaine et facile, pp. 9 and 13.
which are found on the same scale degree, or sometimes at the octave, without any symbol to the contrary."

Montéclair is inconsistent in his treatment of accidentals for notes which extend across bar lines. In Fig. 7 below, the third stave of music has $A^b$'s which extend from measures 21 to 22 and 26 to 27. In the first $A^b$, both parts of the tied note are written with flats; in the second $A^b$, only the first part receives a flat. Perhaps the treatment depended on the relative lengths of the note values used in the tie—the first $A^b$ consists of two quarter notes, while the second $A^b$ involves a dotted half note tied to a quarter note. In the $A^b$ extending from measures 35 to 36, a quarter note is tied to an eighth note; only the quarter note is written with a flat. Examples may be found which show that if a note's repetition
is not tied to the original, the accidental may or may not extend past the bar line.\textsuperscript{45}

Montéclair's usage is also irregular for scale degrees an octave above or below notes affected by a signature. Usually a sharp or flat in a signature is repeated at the octave if there is room for it on the staff. However, if this repetition does not appear, the original sharp or flat does not always affect the octave.\textsuperscript{46}

The problem of the choice of accidentals for a given situation is also complex. At first glance, Montéclair's use of the signs $\sharp$ or $\natural$ to lower by a semitone the pitch of a note, and of $\flat$ or $\#$ to raise the pitch by a semitone, appears not to have been applied in a uniform manner where cancellation of flats or sharps in signatures is concerned, particularly with respect to compositions in minor modes. The Premiere Leçon (Fig. 8 below) may be used as an example. The piece is in the minor mode on C, with the Dorian signature of two flats. In measure 3, the $B^\flat$ is made a leading tone by means of a $\natural$, while in measure 29, a $\#$ is used. In both of these measures, the melodic line (that of the lower part) is descending. In measure 8, the accidental $A^\flat$ is canceled with a $\natural$, but in measure 9, the $B^\flat$ is raised with a $\#$; in these two measures the melodic line is


\textsuperscript{45} On p. 102 above, see the 6\textsuperscript{e} Leçon, second and third full measures after the first double bar; and p. 245, Fig. 6 above, third and fourth measures from the end of the second stave.

\textsuperscript{46} For example, the third beats of the exercise in the minor mode on $si$ on p. 76 above clearly include $F^\#$s, but in the second measure before the first double bar in the Bourrèe on p. 81, an $E^\sharp$ is obviously intended as the leading tone to the dominant.
ascending. The $E_b$ in measure 14 is raised (to become a raised sixth scale degree in $g$ minor) with a $\natural$. An examination of other examples shows that even though Montéclair is inconsistent, he tends to use the $\natural$ sign when there are flats in the signature.

In the major mode, Montéclair may raise the fourth scale degree with either a $\natural$ or a $\natural$. The seventh scale degree is invariably lowered with a flat and restored to its original pitch with a $\natural$, whether or not a sharp in the signature is being canceled. It has been noted by Robert Preston that, as used by Jean-Marie Leclair, the $\natural$ sign in such a situation indicates that "...the note is to be played in its 'natural' state, which,
because of the key signature, happens to be sharp. It seems probable that Montéclair's choice of the flat to lower the leading tone in the major mode and the $\sharp$ sign to raise it again may have been conditioned by his acquaintance with the so-called "gamut of $si$". As described by Jean Rousseau, the gamut of $si$ provides two solmizations for the octave. If the note B is written with a $\flat$ sign ("b quarre"), it is solmizated as $si$, the leading tone. If written with a flat ("b mol"), it is solmizated as $fa$, the upper note of a semitone, and the other notes in the octave are renamed accordingly. The choice of solmizations and the size of the seventh above the final were thus indicated by the nature of the sign accompanying that seventh. Although Montéclair does not himself describe the gamut of $si$, he appears to have considered it correct to use its two signs with the seventh above any given final in the major mode. Jean Rousseau also says that if a $\flat$ sign is found in front of a note, that note must be sung as though a $\#$ had been written; for him, both the $\sharp$ and the $\#$ indicate the choice of the larger interval above the final. Montéclair himself says on page 7 of the Nouvelle méthode that "some people still use the flat to correct the alteration of the sharp, and the sharp to correct that of the flat."
Selmization

The history of solmization in France, as Montéclair knew it, was largely the history of the adoption of the syllable si for the seventh scale degree. Even though Bartolomeo Ramos de Pareja had proposed eight syllables for the notes of the diatonic octave as early as 1482, it was not until a century later that the system of hexachords was generally acknowledged as clumsy and inconvenient.51

In the Guidonian system, the notes of the gamut were named according to their positions in one or more of the hexachords built on F, C, and G. The hexachords all used the same syllables (*ut, re, mi, fa, sol, la*) to name the first six notes of the octave. Since the hexachords also had the same interval arrangement, with the semitone occurring between *mi* and *fa*, the hexachord beginning on F was used to solmize a passage containing a $\text{B}^\text{b}$ (considered part of the gamut), while the hexachord on G was used to accommodate a $\text{B}^\text{M}$. A musical composition was solmized by passing, or *mutating*, between hexachords as needed in order to name all half-steps *mi-fa*.

During the 16th century attempts began to be made to introduce a seventh syllable. The Belgian Hubert Waelrant (d. 1595) established a school at Antwerp in 1547, where he taught his system of *Bocedisation*,

using the syllables bo-ce-di-ga-lo-ma-ni. Before 1591, the Netherlandish theorist Don Anselm tried to introduce the syllables si and ho (for the seventh and eighth scale degrees) at the Bavarian court; the use of these syllables was noted by Pierre Maillart during his visit to Antwerp in 1574. In 1599 another Flemish theorist, Ericius Puteanus, published his Modulata Pallas, in which the seventh syllable hi was used.

According to the correspondence between Marin Mersenne and M. de Villiers, Gilles Grandjean, a schoolmaster at Sens, visited Paris some time before 1595 and became acquainted with what was probably the system of Puteanus. On his return to Sens, Grandjean adapted the system for his own use, thus becoming the first in France to teach a solmization without mutations. In Grandjean's system mi was repeated for the seventh scale degree: f ut-re-mi-b fa-sol-la-mi-ut.


54. Maillart, Les tons, ou discours sur les modes de musique, et les tons de l'Église (facsimile reprint of the Tournai, 1610 edition; Geneva, Minkoff Reprints, 1972), p. 61. Maillart discusses Puteanus's seventh syllable, finally rejecting it as "irrelevant and useless" because it has neither a fifth above it nor a fourth below it and thus cannot serve as a fundamental for any mode. (Ibid., p. 76.)


56. Herbert Schneider, Die französische Kompositionalehre in der ersten Hälfte des 17. Jahrhunderts (Tutzing, Hans Schneider, 1972), pp. 52-53. (See also p. 215, fn. 40 above.)
The syllable za was used in the system developed by Jean Lemaire, who was formerly credited with the first use of si. Lemaire also took the consonants of the original Guidonian syllables and solmized them with the vowel a: ta-ra-ma-fa-sa-la-(za). In the notation which he devised, the notes were represented by these consonants. Marin Mersenne, with whom Lemaire was occasionally in contact, praised Lemaire's syllable, stating that it was easier to sing than si, bi, or ni because one did not have to change the vowel sound after la.

The first theorists to use separate syllables for B and B appear to have been Adriano Banchieri (Cartella musicale, 1614) and Daniel Hitzler (Extract Auz der Neuen Musica Oder Singkunst, 1623). Mersenne took great interest in these and other systems, and it was through his treatises and his correspondence that solmization without mutations became widely known in France. With the alternatives for B and B came the development of the "gamut of si" (see above); the earliest treatises to use such a system were those of Guillaume Gabriel Nivers (Méthode facile...)

57. Ruhnke, "Solmisation," col. 848. Brossard states that Lemaire was said to have added the syllable si "40 or 50 years ago". (Dictionnaire de musique, "Sy.")

58. Schneider, Die französische Kompositionslehre, p. 52.


pour apprendre à chanter la musique, 1666 and 1670) and Jean Rousseau
(Méthode claire, certaine et facile pour apprendre à chanter la musique, 1678). 63

During Montéclair's time solmization by mutations ceased to be
widely used in France. Its place was taken by two other methods: au
naturel and transposition. According to Jean-Jacques Rousseau, solmization
au naturel involves assigning each syllable to a specific note on the
keyboard and using only that name for each note. 64 Thus the major mode on
D would be solmizated re-mi-fe\^sol-la-si-ut\^re. Rousseau believes that
this method demands too much of the memory, since the order of flats or
sharps must be kept in mind, and since many notes will have a double name;
he would rather call the notes on the keyboard by specific letters of the
alphabet, and use the solmization syllables to represent specific scale
degrees of a mode. This transposition of the solmization syllables is
more natural, he feels, than solmization au naturel—which is "unknown in
any other country." 65

Ornamentation—Problems in Montéclair's Discussion
The Coulé and Port de voix

Most of Montéclair's comments on ornamentation are contained in
the third part of the Principes. On page 20 above, however, in the first
part of the treatise, he singles out the coulé, the port de voix, and the
tremblement (which at that point he calls cadence) as the three most

64. Rousseau, Dictionnaire de musique, p. 437.
65. Ibid., pp. 437-438.
important melodic ornaments. The symbols which he gives in the first section are somewhat different from those given later. The port de voix, for example, is indicated by a \( V \) sign, and the coulé by small slur marks. In the later discussion, Montéclair says that ordinarily there is no symbol for the coulé, but that there are teachers who use small accessory notes or slur marks for it; he also recommends that instead of the \( V \) sign, a slanted bar be used for the port de voix. Montéclair probably had reasons for these inconsistencies in symbols. As noted earlier, the first two sections of the Principes appear to be a revision and expansion of his earlier treatise, the Nouvelle méthode pour apprendre la musique (Paris, 1709). In that work he gives the \( V \) sign and the slur marks for the port de voix and the coulé respectively,\(^{66}\) as may be seen in Fig. 9 below. Montéclair seems to have assumed that his readers were already acquainted with the Nouvelle méthode, and would prefer to begin with more familiar forms before being asked to learn new symbols.

![Fig. 9. The Port de voix and Coulé (Nouvelle méthode)](image)

Figs. 10 and 11 below illustrate the coulé and port de voix respectively, as they appear in the third part of the Principes. The

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examples show that Montéclair has slurred the small accessory notes to the following, or main, notes (the ones being ornamented). To make even clearer which note is receiving an ornament, Montéclair uses the solmization syllable of the main note for the accessory note as well, even though their pitches are different.

Fig. 10 indicates that when the interval is larger than a third, the coulé involves a repetition of the preceding note, rather than a pitch in between the two notes. Putnam Aldrich has pointed out that this particular form of the coulé is the inversion of the port de voix par intervalle, an ornament which could be used at cadence points in bass airs and recitatives when the melodic line included a perfect fourth or fifth. According to Jean Rousseau, the theorist cited by Aldrich, such a port de voix is made by rising or descending through a fourth or fifth. Montéclair himself calls the port de voix the inversion of the coulé, and juxtaposes the two ornaments (marked by I and K in Fig. 11) to illustrate his point.

The examples for both the port de voix and the coulé are rhythmically ambiguous, since it is impossible to determine from them whether the ornaments should be performed on or before the beat. Putnam Aldrich believes that since the last treatises to show the port de voix as

67. Putnam Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation" (unpublished Ph.D. dissertation, Harvard University, 1942), p. 89. (A list of the various types of coulé, as defined by Aldrich, is given on p. 133, fn. 11 above.)

68. Ibid., p. 38.

69. J. Rousseau, Méthode claire, certain et facile, p. 53.
being performed before the beat were those of Etienne Loulié (Eléments ou principe de musique, Paris, 1696) and Michel de Saint-Lambert (Les principes du clavecin, Paris, 1702), it is possible to assume that after the beginning of the 18th century this ornament was performed on the beat, in the time of the following note. 70

Fig. 10. The Coulé (Principes de musique)

Fig. 11. The Port de voix (Principes de musique)

Aldrich also states that the coulé began as an anticipatory ornament, but at some time before the third quarter of the 18th century, it too came to be performed on the beat, taking time from the note following. 71 He calls it a melodic appoggiatura, since it is always


71. Ibid., p. 99.
slurred to the following note. There are other scholars, however, who consider such a classification inaccurate. Kenneth Gilbert, for example, states that the coulé cannot be called an appoggiatura, since the latter figure is meant to receive a rhythmic accent and thus to create a stressed dissonance with the underlying harmony, whereas the coulé is merely a passing tone. According to Gilbert, the coulé was a device borrowed from musical settings of French verse, where it was used very often for a muted e at the end of a word or phrase. Its performance before the beat was supposed to ensure that the muted e (set to a weak beat) was not inadvertently stressed more than the preceding syllable (set to a strong beat). It will be shown later, however, that there are places in Montéclair's works where the coulé is used for an accented last syllable. Since other composers are known to have used identical notations for both the coulé and the true appoggiatura from above, the interpretation of Montéclair's coulées as occurring on or before the beat probably depends on whether they ornament accented or unaccented syllables.

The Son enflé and diminué

Montéclair suggests that he invented the symbols which he uses for the son enflé and diminué. According to him, the Italian composer Giovanni


74. Ibid., pp. xviii-xix.

75. Aldrich, "The Principal Agréments," p. 91. See also the realizations given in Johann Joachim Quantz, On Playing the Flute (tr. and
Antonio Piani (1678-?), known as des Planes while he was in Paris, asked him how to indicate the *son enflé* and *diminuè* in his violin sonatas. Montéclair advised him to use a line which either thickened or became thinner as it was extended, with the increase or decrease in sound. Piani's sonatas were published in 1712, twenty-four years before the publication of the *Principes*. If the symbol originated with Montéclair, it is curious that he waited until 1736 to say so. He does not mention it in his *Méthode facile pour apprendre à jouer du violon*, published in Paris at either the end of 1711 or the beginning of 1712. According to Barbara Garvey Jackson, Piani's preface to his works indicates that he is describing the symbols for those who do not know their use; she also believes that Montéclair may have done no more than to suggest that Piani publish a symbol that was already part of common practice. Montéclair ed. by Edward E. Reilly from the Berlin, 1752 edition; New York, The Free Press, 1966), pp. 92-93.

76. See p. 150, fn. 28 above.

77. Like Piani's, Montéclair's signs do not extend over more than one or two notes of a phrase at a time. (See Giovanni Antonio Piani, *Sonatas for Violin Solo and Violoncello with Cembalo* [ed. by Barbara Garvey Jackson from the Paris, 1712 edition; Madison, Wis., A-R Editions, 1975], p. viii.)


79. Information handwritten on the title page. From a microfilm of Vn 1440, prepared by the Service Photographique of the Bibliothèque Nationale (Paris).

80. Barbara Garvey Jackson, in a letter dated 20 April 1975, to the present writer.
himself is rather vague about it—"comme elle vient de moy," he says; "and as it comes from me, I will use it here."

The **Son glissé**

Figs. 12 and 13 below show the use of the **son glissé**. The first line of Fig. 13 was adapted by Montéclair from the fourth recitative of *Pan et Sirinx*, the fourth work in his second book of cantatas. 81 The wording of his instructions is slightly different from the original, illustrated in Fig. 12. Montéclair has also changed the meter signature and some of the note values, but is still using the ornament as a pictorial device. The combination of a change in pitch with a change in dynamic level is a concept very similar to that of the **sollevatione** or **messa di voce**, which was described as early as 1638 by Domenico Mazzocchi in the readers' note accompanying his *Madrigali a cinque voci*. According to Mazzocchi, the **sollevatione** increases in volume as it rises in pitch; he indicates it with a $V$. 82 It is possible that while in Italy with the Prince de Vaudémont, 83 Montéclair was exposed to Mazzocchi's practices, and later derived his symbol for the **son glissé** (if he was indeed the one who invented it) from Mazzocchi's $V$ sign.

The third line of Fig. 13 is adapted from Act V, Scene 1 of Lully's *Isis*; it seems to show that the **son glissé** technique may be used in the

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83. See p. 225, fn. 2 above.
performance of the port de voix. According to Putnam Aldrich, vocal performers were expected to add portamento when the two notes of the port de voix were conjunct scale degrees. 84 Aldrich cites Marin Mersenne, who states that the voice must fill the entire interval with an uninterrupted flow from one note to the other. 85

Fig. 12. The Son glissé (Pan et Sirinx)

From top to bottom, the instructions may be translated as follows: "Draw out [the sound] from the flat to the natural while increasing the sound of the voice." "Imitate the voice if possible."

84. Aldrich, "The Principal Agréments," p. 32.

In each of the three staves, the instructions read as follows: "Slide imperceptibly from the flat to the natural." "Slide imperceptibly from the Si# to the Sib, while allowing the sound to die out." "Slide in pitch from the small note to the half note."

A Selection from Jephté

After his explanations of the ornaments, Montéclair includes various selections from his Biblical opera, Jephté. This work was first performed by the Académie Royale de Musique on the first Thursday in Lent, the 28th of February, 1732; it became quite popular, and was revived eight times between 1733 and 1761. Among Montéclair's selections, which have had agréments added by the composer at appropriate places, there is a recitative sung in Act V by Iphise, the daughter of Jephté, as she stands


87. Ibid., p. 17, fn. 1.
before the sacrificial altar. In this recitative, Fig. 14 below, Monteclair has added coulés to an accented monosyllable ("meurs", in measure 1); to the stressed penultimate syllable of a phrase with the so-called "feminine" ending ("console", in measure 8); and to the accented last syllable of a phrase with a "masculine" ending ("nouveau", in measure 14). Although each of these coulés fills in a descending third, to sing them before the beat would be to work against the correct accentuation of the text. Like the port de voix added to "seul" in measure 15, the coulés should be sung on the beat and in the time of the notes to which they are slurred.

Montéclair has used tremblements subits on "heureux" (measure 3) and "feux" (measure 5); these tremblements occur at the ends of phrases. The tremblement subit is more appropriate than the tremblement feint at "heureux", since the sense of the words is complete at that point. "Feux", however, is the end of a dependent clause. The chord in the continuo part at that point has as a root, perhaps Montéclair considered it important to sound the chord tone immediately, rather than to delay it with the dissonance that the preparation in a tremblement feint would create. There is also a tremblement subit on the repetition of "seul", at measure 16. It is indicated as such at the end of measure 15, and although the ornament used at the beginning of the next stave

88. Montéclair, Jephté (3rd rev. and aug. ed.; Paris, Boivin, [1735]), pp. 218-219. From a microfilm of VM2 299, made by the Service Photographique of the Bibliothèque Nationale (Paris), and provided courtesy of Diran Akmajian. The selection was freely adapted from the full score; the introduction and other places where the voice rests were deleted, and a few slight changes made in the notation of the rhythm.

89. Ibid., p. 218, second stave, third measure.
appears to be a coulé, it is unlike Montéclair's examples of coulés over large intervals because the C lies between the two notes rather than being at the same pitch level as the first note. The combination of the tremblement feint and tremblement subit is used on "tombeau" (measure 11), probably as a means of breaking up the second tritone for the sake of variety. It will be remembered that this phrase accompanied Montéclair's explanation of the ornament on page 142 above.


Je meurs; mon sort est trop heureux; Si j'ai trahi le Ciel par de coupables feux, La gloire de ma mort en secrét me con-so-le. Grand Dieu, je descends au tombeau.

Mais je porte un cœur tout nouveau. C'est à vous seul, C'est à vous seul que je mémorie.

Fig. 14. Recitative from Jéphé, Act V (Principes de musique)

Pronunciation

Montéclair's comments about pronunciation (pp. 155-157 above) provide still another example of his conservative attitudes. Specifically, he indicates that words such as mov and croit should be pronounced mou and
krwɛ. The pronunciation of the oi- diphthong as wɛ was considered correct until the end of the 17th century. Since the beginning of the 16th century, however, it had coexisted with two others: £, which is thought by some scholars to have come from the western part of France, and by others to have resulted from the inability of the Italians at the French court to pronounce wɛ; and wa, which appeared at the beginning of the 14th century and probably originated in the dialect of the Parisian lower classes. The use of wa was considered an indication that the speaker lacked good breeding and had a tendency not to discipline himself; even though used by members of the Court, it was not completely accepted by grammarians until after the Revolution. Since there are no universal rules for its usage, the choice of pronunciation for the oi- diphthong in sung texts should probably be made on the basis of the composer's own instructions, if available.

Monteclair seems to have preferred the orthodox pronunciation of the 17th century, but his discussion of the problem is not nearly as comprehensive as that of some other professional musicians. For example, Bénigne de Bacilly, who considers the oi- diphthong the most problematic in French music, explains the change in pronunciation to wɛ when the

91. Ibid.
93. Ibid., p. 272.
vowel is followed by an ַn, and points out that the pronunciation ָt should be used when the text is popular in nature. Bacilly also has a more detailed explanation of the problems of pronunciation in general. Whereas Montéclair merely says that "one pronounces in singing as in speaking", except for articulating the consonants more strongly, Bacilly distinguishes between pronunciation simple, where an effort is made merely to make the words easily comprehensible, and déclamation, in which more force and energy are used in order to give weight to the words of a recited text.

For the student of music history, the Principes de musique is worthy of attention for four reasons.

1. It shows how a highly respected Parisian music teacher of the early 18th century instructed his students.

2. The set of dances in the second part of the treatise provides examples of many of the French dance types and information on their characteristics.

3. Although Montéclair's comments on ornamentation are best used in conjunction with those by other composers or theorists, the third section of the Principes may be considered a representative description of the French agréments.

95. Bacilly, L'art de bien chanter, p. 284. Bacilly's remarks suggest that the nasal sound should be delayed until after the vowel is pronounced.

96. Ibid., p. 287.

97. Ibid., p. 248-249.
4. The Principes suggests, both directly and indirectly, some of the problems facing theorists and practical musicians of the period, and demonstrates one musician's approach to those problems.

Montéclair was not a radical reformer, and his treatise will disappoint those looking for theoretical speculations. Neither was it intended for professional musicians or for specific members of the nobility. Montéclair had in mind the average amateur of music, and his primary objective was the clear and comprehensible presentation of the fundamentals of his craft.
APPENDIX A

MONTECLAIR'S DEDICATORY STATEMENT

TO HIS MOST SERENE HIGHNESS,
MONSEIGNEUR LE PRINCE DE CARIGNAN.¹

MONSEIGNEUR,

I did not believe that I could assure any better the success of the work which I take the liberty to offer to YOUR MOST SERENE HIGHNESS, than by giving it as Maecenas a Prince who cultivates the Fine Arts. The Académie Royale de Musique never shone so brightly in the Capital of France, until you consented to declare yourself its Protector. Every day it enjoys the kindnesses of Y[our] M[ost] S[erene] H[ighness]. Ah! Who better than I can bear this testimony to the truth? It is to you alone, MONSEIGNEUR, that I owe all the glory that Jephthé may have brought to me. For twelve whole years the novelty of this style in the lyric theater seemed to be an insurmountable obstacle. It was reserved to Y[our] M[ost] S[erene] H[ighness] to triumph over it. Behold, MONSEIGNEUR, what moves me to

¹ Victor-Amadeus of Savoy (1690-1741), Prince de Carignan and Comte de Soissons; lieutenant general of the armies of France and Savoy from 1734 until his death. Carignan maintained an active musical establishment at his home, the Hôtel de Soissons, with private concerts given there until 1741. His musical director was the Abbé Casanova; his protégés included Michel Blavet, Jean-Pierre Guignon, and the singer Marie Antier. (Maurice Barthélemy, André Campra, sa vie et son oeuvre, 1660-1744 [Paris, A. et J. Picard, 1957], p. 134, fn. 2; Marcelle Benoit, Versailles et les musiciens du Roi [Paris, A. et J. Picard, 1971], p. 42.) Carignan was also responsible for the première of Baiocco e Serpilla, the first Italian intermède to be performed at the Opéra, on 7 June 1729. (Irène
reappear under auspices which have already been so fortunate for me. My recognition rekindles my zeal, and my first successes are my surety. Is more needed, MONSEIGNEUR, in order to beg you to cast a favorable glance on my homage, and to permit me to say with very deep respect

MONSEIGNEUR,

of YOUR MOST SERENE HIGHNESS

[I am] the very humble,
obedient, and submissive
servant.

Montéclair.


In 1730 Carignan succeeded the duc d'Antin as one of the directors of the Académie Royale de Musique. The dismissal of André-Cardinal Destouches, then inspector general of music and dance, and the rapid succession of inspectors between 1730 and 1733 suggest that Carignan attempted to consolidate his control of the directorship through a series of political manoeuvres. (More detailed information concerning this complex situation may be obtained by consulting the following: Charles Malherbe, bibliographic commentary to Jean-Philippe Rameau, Hippolyte et Aricie [rev. ed. by Vincent d'Indy; Vol. 6 in Rameau, Oeuvres complètes, ser. ed. by Camille Saint-Saëns; facsimile reprint of the Paris, 1895-1924 edition; New York, Broude Brothers, 1968], p. xxvi; Gustave Chouquet, Histoire de la musique dramatique en France depuis ses origines jusqu'à nos jours [Paris, Firmin-Didot, 1873], p. 312; Benoit, Versailles et les musiciens du Roi, p. 42; Néée Desarbres, Deux siècles à l'Opéra, 1669-1868 [Paris, E. Dentu, 1868], p. 11; and Barthélemy, André Campra, p. 134.)
APPENDIX B

SOURCES AND/OR VARIANTS OF
MONTÉCLAIR'S EXAMPLES AND EXERCISES

As the student progresses through the *Principes de musique*, his
exercise material comes more and more frequently from actual compositions—
a natural reflection of the expected increase in his skill and comprehen­sion. The following list is an attempt to locate those compositions,
as well as other versions in which the examples or exercises may appear.
It does not include material such as the large example on page 24 above,
whose first three staves have been taken almost unaltered from the *Nouvelle méthode*, page 8, fifth through eighth staves; such material is not
obviously a complete composition or part of a composition.

The works of Montéclair cited by sigla in the list are as follows:
*Cantates à voix seule et avec simfonie*: Premier livre (Cantates I), Paris,
l'auteur, [ca. 1709] and *Cantates à une et à deux voix et avec simfonie*:
Second livre (Cantates II), Paris, l'auteur, [ca. 1716], both contained in
a microfilm of Vm 7.165, made by the Service Photographique of the Bibliothèque Nationale (Paris); *Méthode facile pour apprendre à jouer du violon* (Mfv), Paris, l'auteur, [1711 or 1712], in a microfilm of Vm 1440, made by
the Service Photographique of the Bibliothèque Nationale; *Nouvelle méthode pour apprendre la musique* (Nm), Paris, l'auteur, 1709, in a xerographic copy
of MT.6.A2.M77, and *Petite méthode pour apprendre la musique aux enfans* (Pm), Paris, Boivin, [before 1733], in a xerographic copy of MT.742.M59,

For each selection, the entry in the list gives its page number in the translation and a title, text incipit, meter or tempo marking, or some other means of identifying the piece on that page. The third part of the entry gives all known sources or variants, with either page numbers or references to specific acts and scenes. Fragments having several locations in the present translation are cross-referenced. If no counterpart was found for a selection, that part of the entry is left blank, with the expectation that future consultation of sources presently inaccessible will provide additional information.
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A CAPELLA. Used by Montéclair in conjunction with en contrepoint in the exercises on pages 79 and 120-121 above. A capella is the equivalent of alla breve and often accompanies the ♩ sign; the alla breve style was considered the opposite of the style galant.¹ For musicians of the early 17th century, the expression a capella was a reference to what was considered prima prattica or former practice—the polyphonic contrapuntal styles of Palestrina and such Netherlandish composers as Ockeghem and Josquin des Prez. It was also used to indicate sections with a full

setting in choral style (whether vocal, instrumental, or both), with all parts having similar rather than contrasting material.² According to Brossard, "da Capella" indicates that all voices and instruments must perform the same part, even at fugue entrances, in order to make a louder sound. He equates the term with the French gros choeur or grand choeur.³

ASPIRATION. Used by Montéclair to mean "exhalation". The term appears in his explanations of five of the ornaments: the accent, which is "a mournful exhalation or elevation of the voice" ("une aspiration ou elevation douloureuse de la voix"—p. 135 above); the tremblement, which "is produced...without the coulés...being shaken out...by means of exhalations" ("se forme...sans que les coulés...soient secouez par l'Aspiration"—p. 137); the flâté, made with "many small soft exhalations" ("plusieurs petites aspirations douces"—p. 145); the balancement, whose aspirations are "slower and more marked" than those of the flâté ("plus marquées et plus lentes"—p. 146); and the sanglot, formed by "a violent exhalation which can be heard externally only as a muffled and suffocated breath" ("une aspiration violente qui ne fait entendre au dehors qu'un souffle sourd et suffoque"—p. 153). Although aspiration usually means "inspiration" or "inhalation", according to the Dictionnaire de Trévoux, it is difficult to imagine the first four ornaments listed above being produced on an inhalation of breath. The word makes more sense with its


³. Brossard, Dictionnaire, "Capella."

other meaning, as a grammatical term for the sound and formation of the letter H. Jean-Antoine Bérard explains that H is pronounced by closing the throat slightly and rendering the H aspirated by means of a small agitation of the chest. It would be reasonable to conclude that aspiration means "exhalation" with respect to the first four ornaments. The nature of the sanglot, however, is less clear. Montéclair's examples for that ornament (on p. 154 above) show the use of a sanglot for a word beginning with a consonant ("quel", in the last stave); an inhalation, rather than an exhalation, would be easier to make before such a word. On the other hand, the phrase "Sanglot ou Helan" (élan, "impetus" or "effort") is used for the exclamation "Ah" (also in the last stave). It is possible that by aspiration Montéclair means any audible inhalation or exhalation, depending on the situation.

CHANT. Melody or melodic line; the most important voice or part in a composition. Rousseau notes that in its most restricted sense, chant refers to vocal melodies, while the term symphonie is applied to instrumental melodies.

CHORDE (CORDE). Frequently means "note", "tone", or "sound" in addition to meaning "string"; more specifically, as used by Montéclair in his comments on modulation (p. 93 above), it refers to the fundamental tones of a mode.

6. Rousseau, Dictionnaire, pp. 84 and 274.
7. Rousseau also gives it this definition. (Ibid., p. 134.)
According to Charles Masson and Brossard, however, it generally means a note or tone within the octave. During the Middle Ages and the Renaissance the intervals in the octave were often derived by comparing the pitches produced by strings of differing lengths. The term for "strings" was evidently extended to mean the notes themselves.

**CONTREPOINT.** When Montéclair uses this term with a single melodic line, as he does in the exercise on page 79 above, he is probably asking for some sort of contrapuntal improvisation around that melodic line. For example, one might begin with imitation at the fourth below, as in Fig. 15. (The top voice is Montéclair's original exercise.) In such a situation the

![Fig. 15. A Possible Contrapuntal Improvisation on Montéclair's Exercise](image)

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9. Brossard, *Dictionnaire,* "Corda." Brossard's additional comment concerning this term—that the expression "belles Cordes" in reference to a composition means that its sounds are well arranged and well thought out or prepared ("bien menagé bien recherchez")—would seem to contradict Philip Gossett's translation of "belles Cordes" as "beautiful strings", in Jean-Philippe Rameau, *Treatise on Harmony* (tr. and ed. by Philip Gossett from the Paris, 1722 edition; New York, Dover, 1971), p. liii.

10. For example, see the discussion of the monochord and cithara in Heinrich Glarean, *Dodecachordon* (tr. and ed. by Clement Miller from the...
results could be considered the type of counterpoint called *chant sur le livre*, in which such parts of the liturgy as antiphons or introits were embellished with improvised melodic lines. The plainsong over which the improvisation was made was sung with strictly equal note values, while those improvising created note-against-note counterpoint, imitated the chant melody, and occasionally used passages with shorter notes. As noted earlier (p. 79, fn. 8 above), the incipit of the exercise cited here was developed elsewhere by Montéclair in several different ways. Since the terms *contrepoint* and *a cappella* are often associated with church music, there is reason to wonder whether these exercises, as well as others

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on pages 71-79, 99-116, and 119-129 above, were not taken by Montéclair from his motets (most of which are lost) or from his Canons à 8 parties a capella sur le plain-chant (also lost).12

DÉCONTER (DÉCOMPTER). To ascend or descend diatonically in stepwise motion between the two notes of an interval which one wishes to sing correctly, naming the pitches in between. In his translation of Etienne Loulié's Eléments ou principes de musique (Paris, 1696),13 Albert Cohen has rendered this word as "to deduce", possibly because the solmization syllables of a hexachord, when sung in ascending order, were known in Latin as a deductio.14 Loulié's treatment of déconter is more thorough than that of Montéclair. If one wishes to find the name of a given note, Loulié explains, one begins on the line where the clef is located and names the scale degrees in order until the note in question has been reached, without singing any of the notes. If the pitch of one, but not both, notes in an interval is known, one begins with the known pitch and sings the scale degrees in stepwise fashion from the first note to the second, again naming the notes with their solmization syllables.15


14. Brossard, Dictionnaire, "Dedutzione." (See p. 30, fn. 15 above, in the first part of the present translation.)

MAÎTRE DE MUSIQUE. Either "music teacher" or "rehearsal director, vocal coach", depending on the context. It does not appear to have meant "voice teacher"; according to Rousseau, a maître à chanter taught the correct use of the voice, the reading of notation, and a knowledge of the language and its accents, while a maître de musique was a person hired to compose music and to have it performed. In Italy, the person who wrote an opera always directed its performance. Positions involving the direction of music not necessarily one's own, however, were seldom found except at churches. Consequently a person in such a position was known as a "chapel master" (maître de chapelle). In France, on the other hand, the maître de musique had a clearly defined function with respect to opera performances. A royal regulation of 1714 states that the maître de musique was to appear at the Académie Royale de Musique three mornings a week, to rehearse the actresses in their roles and to teach the music to those who did not yet know it. For all rehearsals and performances he was to be one of the first at the theater; he would make sure that the chorus was ready to sing, and would give it cues as necessary. His position was distinct from that of the batteur de mesure, who conducted and maintained morale in the orchestra.

MÉLODIE. Brossard defines this term as the effect made by a series of sounds arranged and sung one after the other in such a manner as to please


the ear, while for Rousseau it means the actual succession of such pitches. Rousseau believes that the nature of the rhythmic organization determines the character of the *mélodie*; without a beat, or regularly recurring accent, a series of notes cannot be considered a melodic line.

**MODULATION.** In its older sense, the organization of tones within a given mode, and the melodic and harmonic progressions appropriate to that mode. According to this earlier definition, the pitches determining the mode (tonic, mediant, and dominant) are to be heard more often than the others, and the melody is to proceed in a diatonic fashion. In addition, according to Montéclair's *Nouvelle méthode*, modulation means the use of these "essential notes" for the formation of any melodic cadences. Brossard extends the definition. *Modulation*, he states, involves using a variety of tempos and ornaments ("figures"), in order to make the melody "expressive, without being boring or too affected." During Montéclair's lifetime, however, the older meaning was gradually replaced by the present one. Thus for Brossard modulation also means leaving the mode from time to time, while Rousseau defines it as the art of taking both melody and harmony through several modes successively, in a manner pleasing to the


22. Ibid.
ear and in conformance with accepted procedures—a definition he considers
the one more commonly used. The concept of modulation as a change of
mode can be found as early as 1691, in the *Dictionnaire mathématique* of
Jacques Ozanam. His definition is similar to that of Rousseau: Modulation
is the manner in which a melody is made to move through its mode, leave it
in a proper way, re-enter it without shocking the ear, and finish on its
fundamental note.

MUSIQUE. May refer specifically to polyphonic compositions, rather than
including monodic music such as plainchant. Denise Launay points out that
during the 17th century there were three levels of music (at least in
religious compositions): plainsong; *fauxbourdon*, or note-against-note
counterpoint around a Gregorian *cantus firmus*; and music composed in
figural counterpoint. The assumption that this classification was
continued into the 18th century is supported both by Brossard's comment
that compositions with several differing melodic lines heard simultaneously
are properly called "music", and by Rousseau's definition: "...it is
called figural counterpoint when different ornaments and values of notes
are found in it, and themes, fugues, and imitations are made in it; it is

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24. Jacques Ozanam, *Dictionnaire mathématique* (Amsterdam, 1691),
p. 659. From a microfilm of 529.K.8, made by the Department of Printed
Books of the British Library (London), and provided courtesy of Mark
Lindley.

25. Denise Launay, "Church Music in France, (a) 1630–60," in *Opera
and Church Music, 1630–1750* (ed. by Anthony Lewis and Nigel Fortune; Vol. 5
pp. 418–419.

clearly sensed that all this cannot be done without the help of the meter, and that this plainchant then becomes true music.\textsuperscript{27} \textit{Musique} may also mean "a piece of music" or "a musical composition", as when Montéclair refers to "les beaux Tons d'une Musique" ("the beautiful tones in a musical composition"—p. 92 above) or to "Musiques Latines" ("religious pieces in Latin"—p. 123).

\textit{NATUREL}. Montéclair's occasional use of this term to mean "diatonic" can be explained by the belief of theorists and others that the intervals of the diatonic scale occurred naturally, that is, in nature. Brossard says that a diatonic modulation ("melodic progression") uses an ordering or set of intervals given it by nature, which the most ignorant will observe naturally if they have accurate ears and voices to any degree;\textsuperscript{28} Pierre Bourdelot and Pierre Bonnet express another popular belief of the time when they state that diatonic music is common among savage and barbaric peoples.\textsuperscript{29} In the present treatise the term is used to mean "diatonic" primarily in the first section and particularly in its opening pages, where the division of the octave and the diatonic intervals are presented. Throughout most of the treatise, however, \textit{naturel} is used in a corollary sense to denote situations in which no sharps or flats are employed.

\textsuperscript{27} "...on l'appelle...\textit{Contre-point figuré}, quand il s'y trouve différentes figures ou valeurs de Notes, & qu'on y fait des Desseins, des Fugues, des Imitations: on sent bien que tout cela ne peut se faire qu'à l'aide de la Mesure, & que ce Plain-Chant devient alors de véritable Musique." Rousseau, \textit{Dictionnaire}, p. 123.

\textsuperscript{28} Brossard, \textit{Dictionnaire}, "Diatonico."

Rousseau explains that the term is applied to modes whose notes are not altered in any way by accidentals. By extension, it may also be applied to individual notes. Thus when Monteclair says on page 23 above that the ° sign moves a note back to its original pitch—its "intonation naturelle"—he means that the note takes the pitch which it would have had if unaffected by an accidental. Similarly, exercises in the major mode "on its natural scale degree" are exercises in the major mode with no sharps or flats in its signature, on C. Rousseau points out that the major mode on C is the only "natural" mode, properly speaking, but adds that the major modes on G and F and the minor modes on A and D may also be called "natural" since their essential notes (tonic, mediant, and dominant)—and therefore their signatures—are written without sharps or flats.

PATHÉTIQUE. A term used for music capable of arousing the various passions. According to Brossard, the chromatic genus with its major and minor semitones is appropriate for the pathetic style, as is a careful use of the dissonances of augmented and diminished intervals. Variety in the tempos used—lively or languid, slow or quick—is also desirable. Rousseau states that pain and sadness are the passions most particularly depicted; he remarks, somewhat sarcastically, that in French music in the pathetic style, sounds are shrill, strong, and drawn out, and the tempo is so slow that one loses all sense of the meter. The ornamentation and


31. Ibid.

32. Brossard, Dictionnaire, "Pathetico."

rhythmic alteration which occurred often in the pathetic style would also have hindered a clear perception of the beat.

**SUPPOSITION.** As used by Montéclair, the mental substitution of another clef for the one actually on the page, in such a way that the second clef will locate the tones and semitones (and therefore the solmization syllables) in the same places on the staff as does the actual clef, but will do so without sharps or flats in its signature. Thus a C clef on the third line, without sharps or flats, would have its names for lines and spaces in the same positions as would a G clef on the second line with three sharps. An early use of the term *supposition* with this meaning occurs in Jean Rousseau, *Méthode claire, certaine et facile pour apprendre à chanter la musique* (Paris, 1683). Jean Rousseau gives tables of the most common transpositions, with the clefs to be supposed for them; clefs with signatures of one flat are included, probably because B♭ was considered a "natural" note in the Guidonian gamut. During the last half of the 17th century and the early years of the 18th century, however, *supposition* referred to a manner of using dissonances. A dissonant note—often a passing tone—was introduced as a substitute for the consonant note which it preceded or followed, and then treated as though it were that consonant note. Such notes *par supposition* were not to be used to

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form or to avoid parallel fifths or octaves. Brossard's definition of supposition concerns the notes of a part moving against a held note in another part. The moving notes must conform to the following rules:

1. If moving in stepwise motion, some of the notes may be dissonant; if the motion is disjunct, all notes must be consonant.
2. In a passage moving stepwise, if the number of notes is even, the odd-numbered notes must be consonant and the even-numbered notes dissonant with the held note (assuming the note values to be equal in the moving part).
3. If three notes move against a held note, the first is always consonant, while the second and sometimes the third may be dissonant. Brossard remarks that there are many exceptions to these rules, particularly in music with a quick tempo.

SYNCOPE (SINCOPPE). Syncopation. When defining this term (p. 55 above), Montéclair neglects to mention its affective connotations in a melodic context. Brossard states that it may be used to express sighs or sobs in conjunction with sad and languishing moods, and may serve as an expression of joy in more animated tempos. Montéclair also fails to explain its harmonic function, which was generally as a suspended note in the preparation of a dissonance. The Dictionnaire de Trévoux defines it in

37. Brossard, Dictionaire, "Suppositione."
38. Ibid., "Syncope."
more general contrapuntal terms, as the use of a single note in one part simultaneously with several shorter notes in another part; it also defines "une note syncopée" as a dotted note, half again as long as it would be ordinarily. 40 Montéclair himself defines it as a note which begins on the last half of a beat and continues through the first half of the following beat.


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JACKSON, Barbara Garvey. Personal letters, dated 4 April and 20 April 1975, to the present writer.


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... *Méthode facile pour apprendre à jouer du violon avec un abrégé des principes de musique nécessaires pour cet instrument.* Paris: l'auteur, [at the end of 1711, or at the beginning of 1712]. Microfilm of Vm 1440 / Vm⁸ c.l, made by the Service Photographique of the Bibliothèque Nationale (Paris).


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OUVRARD, René. "La musique rétablie depuis son origine, et l'histoire des divers progrès qui s'y sont faits jusqu'à notre temps." Unpublished manuscript. Microfilm of Ms. 822, made by the Bibliothèque Municipale de Tours. Provided courtesy of Albert Cohen.


________. "La technique du violon chez les premiers sonatistes français (1695-1723)." Revue de la Société Internationale de Musique, 5 (1911), No. 8, pp. 1-32; No. 9, pp. 19-35.


