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**Performing French classical music: A case study based on the  
“Premiere Suite” of François Chauvon (*fl* 1712–1736)**

**Schultz, Timothy Paul, D.M.A.**

**City University of New York, 1994**

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**Performing French Classical Music:  
A Case Study Based on the *Premiere Suite* of  
François Chauvon (*fl* 1712-1736)**

by

**Timothy P. Schultz**

A dissertation submitted to the Graduate Faculty in Music in  
partial fulfillment of the requirements for the degree of Doctor  
of Musical Arts, The City University of New York

**1994**

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This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Musical Arts.

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**The City University of New York**

## Abstract

**Performing French Classical Music:  
A Case Study Based on the *Premiere Suite* of  
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by

**Timothy P. Schultz**

Adviser: Professor Raymond Erickson

Discusses rhythmic alteration, articulation, dance patterns, tempo and other elements of French classical music as they relate to the interpretive possibilities of François Chauvon's *Premiere Suite* (the first of twelve suites in his *Tibiades*). An *Urtext* transcription of the facsimile is placed above an edited version that features a realized bass line. Special notation indicates where *notes inégales* and other rhythmic alterations may be used.

## Acknowledgments

I would like to acknowledge the people and institutions that have supported me in this endeavor. I am especially grateful to my adviser, Professor Raymond Erickson (CUNY, Graduate Center). He introduced me to the charms of French classical music several years ago and has continued to be an extremely valuable resource for this project. Acting as preliminary readers, Professors Joel Lester and Ronald Roseman (both of the CUNY Graduate Center), have offered much helpful advice. Professors Natalie Jenne (Concordia University, River Forest, Illinois) and John Hsu (Cornell University) have also provided assistance. I am thankful to the administration and my colleagues in the music department at Concordia College (Bronxville, New York) who provided assistance in a variety of areas (specifically Ralph C. Schultz, President; David Jacobson, Academic Dean; and Richard Heschke, who chairs the Division of Art, Music and Literature). I am deeply indebted to Paul Palmiere and Robert Meier, of Concordia's Computer Services, and to Gertraud Boecler, of Concordia's Duplicating Services, for their generous help.

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On a personal note, I would like to thank my family for their patience and support. Without the loving assistance of my parents (Ralph and Dorothy), my wife (Deanne), and my children (Stephanie, Laura, and Karin), this project would still be in its infant stages.

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## **Introduction**

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French music from the later part of the seventeenth century and the early part of the eighteenth century may appear deceptively simple. It is quite different from Italian and German music of the same time, possessing what James Anthony calls “its own quite different life force, its *raison d’etre*.”<sup>1</sup> There are many issues that must be confronted before the unique qualities of French music can be expressed in performance. This case study introduces problems, discusses what both early and modern sources say about each, and offers solutions to performance problems of a specific work—François Chauvon’s *Premiere Suite* (taken from the *Tibiades*, 1717).

This dissertation is divided into two parts. Part One discusses relevant issues of historical performance practice and establishes a context for Chauvon’s music. Part Two contains a performance edition of the suite. Each movement is preceded by a commentary that offers solutions to specific performance problems. The thought process followed here is applicable to many other French pieces of the same time, even though conclusions will vary on an individual basis.

### **Terminology: “Classical” vs. “Baroque”**

Before moving on to performance issues, a clarification about the term “classical” is in order, since many who associate it with the later music of Mozart and Haydn will be confused by the publication date of the piece at hand. Some authors prefer to describe seventeenth- and eighteenth-century French music as “classical” because the term aptly suggests clarity of formal structure and control of emotional expression.<sup>2</sup> These authors feel that the term emphasizes an important

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<sup>1</sup> James R. Anthony, *French Baroque Music from Beaujoyeulx to Rameau*, rev. ed. (New York: W.W. Norton and Company, Inc., 1978), 1.

<sup>2</sup> The term is likewise used to describe the tragedies of Pierre Corneille and Jean Racine, both of whom were strongly influenced by ancient Greek models.

philosophical distinction between French composers at that time and many of their contemporaries in Germany and Italy.

French composers were surrounded by philosophers who stressed the importance of order. These philosophers, who considered reason to be the most important human resource for maintaining order, established rational systems whereby everything—including emotional response—could be calculated or explained.<sup>3</sup> In such an environment, music and other arts were not mere entertainment. They existed to move and refine the soul in a controlled way. Louis XIII and Louis XIV established royal academies which sought to codify the effects that things such as mathematical proportion and logic had on various arts.<sup>4</sup>

French composers, whose formal structures were designed to temper the passions, were generally opposed to the baroque ideals being explored in other countries at that time. They favored clarity over technical and emotional outpouring, particularly despising what they considered to be the shallow excesses of the Italians.<sup>5</sup> “Baroque” features such as fiery cadenzas, grotesque ornamental

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<sup>3</sup> René Descartes’s *Traité des passions de l’âme* (*Treatise on the Passions of the Soul*, 1649) and Jean Pierre de Crousaz’s *Traité du beau* (*Treatise on Beauty*, 1715) were particularly influential.

<sup>4</sup> The Academy of Literature was established in 1635, the Academy of Painting and Sculpture in 1648, the Academy of Dance in 1661, the Academy of Music in 1669, and the Academy of Architecture in 1671.

<sup>5</sup> Writing just after the turn of the eighteenth century, Jean Laurent, Le Cerf de La Viéville made the following comparison between French and Italian music: “On peut ici comparer la Musique Française à une belle Femme, dont la beauté simple, naturelle, et sans art, attire les coeurs de tous ceux qui la regardent, et qui n’a qu’à se montrer pour plaire, sans craindre d’être défaite par les minauderies affectées d’une Coquette outrée, qui cherche à mettre les gens dans son parti à quelque prix que ce soit, et à qui nous avons déjà comparé la Musique Italienne.” (Le Cerf in *Bourdelot et Bonnet*, i, 300)

[Here one is able to compare French music to a beautiful woman, whose simple beauty—natural and without artifice—attracts the hearts of all those who see her. She only has to show herself to please, without fear of being defeated by the affected mannerisms of a noticeable flirt who tries to win people over to her side at

flourishes and other technical displays were unnatural abstractions to the French. They expressed open disdain for Italian music because, in their opinion, it was created only to challenge musical inventiveness and skill. Therefore, even though many writers use it to establish a seventeenth- and eighteenth-century time reference, the term “French baroque” will not be applied here. Instead, “French classical” will be used to emphasize the uniqueness of French artistic philosophies.

### **François Chauvon and the *Premiere Suite***

Not much is known about François Chauvon. According to the *New Grove*, his surviving music was published in Paris between the years 1712 and 1736.<sup>6</sup> A student of François Couperin, his publications include three volumes of songs (1712, 1713, and 1715); two French cantatas (1717); six airs—located in Christophe Ballard’s *Recueils* (1717-1719); two divertissements (*Les charmes de l’harmonie*, 1723 and *Les agréments champêtres*, 1736); a collection of pieces for flute and basso continuo (1713); *La gamme bacchique* for one, two and four violins (1715); and *Tibiades* (a collection of twelve suites for flute or oboe and basso continuo with a few sonatas for violin, 1717).

The *Premiere Suite* of the last-named collection was chosen as a focal point here for several reasons. First, the technical demands of these pieces are reasonable, making them especially suitable for high school students and undergraduates unfamiliar with French performance traditions of this period. Unlike some of François Couperin’s more involved pieces, where thick ornamentation is an added complication, this collection will help novices focus on the

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any price, and to whom we have already compared Italian music. My translation.]

<sup>6</sup> *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 1980), s.v. François Chauvon, vol. 4, p. 185.

considerable task of absorbing elements of the French classical style with minimal technical distractions.

Second, Chauvon is typical of many French composers of his day who combined Italian and French idioms into what he referred to on the title page of the *Tibiades* as a “*nouveau genre de pieces*” (“new genre of pieces”).<sup>7</sup> In this we see a strong connection to his teacher François Couperin, who was one of the most prominent composers to combine Italian and French taste (*les goûts-réunis*). *Tibiades* was published in Paris just two years after the death of Louis XIV in an environment which, because of the sympathetic tastes of the Regent (Phillipe d’Orléans), was more openly tolerant of Italian influences. The process of discerning Italian and French elements within the various movements of this suite (and the subsequent effects on interpretation) is transferable to the music of Chauvon’s contemporaries.

Third, this suite was written by a composer who did not leave an instructional treatise. This requires interpreters to sort through an increasingly accessible number of early sources to find information relevant to French music of the period. These, however, must be evaluated on the basis of national style, the time of publication and the place of publication—a valuable exercise. There is a great deal to be found in these treatises and instructional prefaces that is clear and consistent, but discrepancies between them are frequent. Much of the varied terminology is simply the result of teachers trying to make their individual marks by using new terms to describe common elements. However, there are also substantial distinctions, and performers must learn to deal with them.

Finally, the ornate music of composers such as Hotteterre and Couperin may give the false impression that all French classical composers expressed their intentions regarding melodic decoration in a copious, meticulous fashion. Hotteterre

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<sup>7</sup> See the title page on page 66.

generally supplied ornaments for the sake of students who were not yet comfortable with extemporizing. His goal was to get them to the point where they could embellish with or without the symbols applied by composers. On the other hand, an oft-cited excerpt taken from the preface to Couperin's third book of *Pièces* makes it clear that he wanted to control freedoms commonly taken by performers.

I am always surprised, after the pains I have given myself for marking the ornaments which are suitable to my Pièces (of which I have given, in part, a sufficiently clear explanation in a particular Method entitled *L'Art de toucher le Clavecin*) to hear persons who have learned them without heeding my instructions. This is an unpardonable negligence, the more so since it is not at all an arbitrary matter to put in what ornaments one wishes. I declare that in my pieces they ought to be played as I have marked them, and that they will never make a certain impression on persons of true taste, unless they have observed to the letter everything that I have marked, without adding or subtracting anything.

Obviously, a chief consideration for French performers of the late-seventeenth and early-eighteenth centuries was balancing tasteful embellishment with the intentions of the composer. The *Première Suite* by Chauvon, almost completely devoid of the ornamental symbols commonly described by most early French treatises, requires a performer to consider whether added ornamentation is appropriate and tasteful.

**Part One**

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**Issues of Historical Performance Practice**

## Chapter 1: Preliminary Decisions

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### Discerning National Styles

The first step in preparing seventeenth- or eighteenth-century French music is to determine the extent to which it relates to the unique French philosophies already described. It is not necessarily true that a composer with a French last name wrote music that adhered entirely (or even in part) to French principles. There were many French composers at the turn of the eighteenth century who, like Chauvon, were basically loyal to French principles, but sometimes expressed themselves through Italianate gestures. A performer must learn to differentiate between French and Italian compositional practices in each piece, evaluating clues that offer insight about the composer's intentions. What follows is a check list that can be used as a guide for discerning French and Italian tendencies.

#### French Traits

##### *Melody*

- 1) Short, symmetrical tunes
- 2) Lack of motivic unity
- 3) Dominance of stepwise movement
- 4) Avoidance of long, sequential patterns
- 5) Restrained chromaticism
- 6) Subtle variation
- 7) Profusion of written French ornamentation (dissonance arising mainly from typical *ports de voix* and *coulés* instead of elaborate *passages*)

##### *Harmony*

- 1) Simple harmonizations
- 2) General avoidance of augmented and diminished chords (except for use of the mediant ninth chord with augmented fifth<sup>8</sup>)
- 3) Ambiguity of mode.<sup>9</sup>

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<sup>8</sup> See, for example, measure 11 of "*La Française*," from François Couperin's *les Nations*.

<sup>9</sup> According to James Anthony, bi-modality had intrigued French composers

***Texture***

- 1) Minimal imitative counterpoint (short imitation instead of complex fugues)
- 2) Clarity (few purely musical devices such as fugues and canons)

***Form***

- 1) Conciseness (small character pieces instead of large-scale forms)
- 2) Formal design controlled by dance prototypes (generally bound to binary structures)
- 3) Apparent lack of concern for motivic relationships in musical gestures
- 5) Unity of mood

***Miscellaneous***

- 1) Descriptive titles for movements
- 2) Simple 2 and 3 meters (not used by Italian composers)<sup>10</sup>
- 3) Presence of the “French violin” clef (‘G’ clef on bottom line of the staff)
- 4) General avoidance of virtuosity in composition and performance
- 5) Two-note slurs in the written articulation

**Italian Traits*****Melody***

- 1) Virtuosity
- 2) More complex, longer-lasting counterpoint (close-knit part writing and voice-crossing) than in French music
- 3) More “long-breathed” melodies than in French music
- 4) Frequent chains of triplets
- 5) Melodic sequences
- 6) Cadenza passages
- 7) Fewer and simpler written ornaments than in French music
- 8) More disjunct motion than in French music.

***Harmony***

- 1) Clear sense of tonal direction
- 2) Sequences (bass falling by 5th and rising by 4ths)

since the middle years of the seventeenth century ( *French Baroque Music*, 331-2).

<sup>10</sup> This is only helpful if original meters have been left by modern editors or if one is able to see an original score or facsimile.

**Harmony (continued)**

- 3) Sequences of seventh chords
- 4) Chains of suspensions
- 5) Neapolitan sixth chords
- 6) Diminished seventh chords

**Form**

Larger-scale forms (e.g., ritornellos, fugues and canons)

**Miscellaneous**

- 1) Use of terms *sonata* and *cantata*
- 2) A more idiomatic instrumental style for melody instruments (except for keyboard and gamba)
- 3) Steady eighth-note bass lines

**“Italianate” French Composers**

*The criteria for inclusion here are that the composer lived in both the seventeenth and eighteenth centuries and incorporated Italian stylistic elements.*

Anet, Jean-Jacques-Baptiste (1676-1755)  
 Aubert, Jacques (1689-1753)  
 Bernier, Nicolas (1665-1734)  
 Boismortier, Joseph Bodin de (1689-1755)  
 Brossard, Sebastien de (1655-1730)  
 Campra, André (1660-1744)  
 Charpentier, Marc-Antoine (1643-1704)  
 Chauvon, François (?/fl 1712-1736)  
 Clérambault, Louis-Nicolas (1676-1749)  
 Couperin, François (1668-1733)  
 Dandrieu, Jean-François (c. 1682-1738)  
 Dornel, Louis-Antoine (c. 1685- after 1756)  
 Duval, François (1672/3-1728)  
 Forqueray, Antoine (1671/2-1745)  
 Francoeur, Jean-Baptiste (the elder-c. 1692-1745)  
 Francoeur, Louis (the younger 1698-1787)  
 Jacquet de La Guerre, Elisabeth-Claude (1666/7-1729)  
 Lalande, Michel-Richard de (1657-1726)  
 Leclair, Jean-Marie l'aîné (1697-1764)  
 Montéclair, Michel Pignolet de (1667-1737)  
 Morin, Jean-Baptiste (1677-1754)

Rameau, Jean Philippe (1683-1764)  
 Senaillé, Jean-Baptiste (c. 1688-1730)

### Primary Performance Practice Sources Used in this Study

After determining national stylistic elements of a piece, one can search for primary sources which contain information about relevant performance practices. At this point, one may wish to establish other types of narrowing criteria, such as geographic area or time period. This process is admittedly subjective, but helpful. What follows is a rationale that explains why information taken from certain early sources was included in this case study.

As can be seen from the dedication on the title pages, Chauvon claims to have been a student of François Couperin.<sup>11</sup> Therefore, a logical starting point was Couperin's own instruction manual, *L'art de toucher le clavecin* (1716). Despite the limitations of what Ralph Kirkpatrick refers to as a "disjointed" approach, this treatise is significant for two reasons.<sup>12</sup> First, it presents important thoughts and attitudes of this master composer. It is likely that a student trying to gain the favor of a famous teacher would follow the compositional practices of the master as closely as possible. Second, Couperin's work was published at almost the same time as the *Tibiades* was published. Finally, Chauvon was clearly sympathetic with Couperin's Italianate tendencies. This is seen on the title page of the *Tibiades*, where "*quelques sonates pour le violon*" ("a few sonatas for violin") are listed among the contents.<sup>13</sup> At that time in Paris, use of the word "sonata" (or *sonnade*, or *sonade*) betrayed

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<sup>11</sup> See page 67.

<sup>12</sup> Ralph Kirkpatrick, "On Re-reading Couperin's *L'Art de toucher le clavecin*," *Early Music* 4 (January 1976): 3.

<sup>13</sup> Despite what this phrase implies, there are no additional pieces marked as violin sonatas. Neither are there any markings which would indicate that any of the twelve suites within the *Tibiades* are specifically for the violin. The phrase was probably intended to broaden the appeal of his publication in a market whose demand of Italian sonatas was increasing.

Italianate leanings. Still, Chauvon's abundant use of descriptive subtitles for separate dance movements indicated an allegiance to French traditions and striking a balance between the two styles seems to have been as important to him as it was to Couperin.<sup>14</sup> Exactly how these Italianate tendencies show themselves in each movement will be discussed in the commentaries that precede each movement.

There are indeed several good reasons for applying Couperin's principles to the work of Chauvon, but one should not look only to this source for guidance. As Kirkpatrick has pointed out, there is a surprising "discrepancy between Couperin's meticulous and disciplined notation and the lackadaisical, jaunty carelessness of his prefaces and of *L'Art de Toucher le Clavecin*."<sup>15</sup> Also, as will be seen shortly, there were some major conceptual differences between the compositional approaches of Couperin and Chauvon. This being the case, it seemed wise to consult treatises written by some of Chauvon's contemporaries. These broaden the picture one gains of the Parisian music-making environment that was current within about twenty years of the publication date of Chauvon's *Tibiades* (1717). Since all of these treatises were being re-printed and quoted after 1717, they are applicable here.

Hotteterre, Jacques, dit le Romain. *Principes de la flute traversière ou flute d'Allemagne, de la flute a bec ou flute douce, et du haut-bois, divisez par traitez*. Paris, 1707. Facsimile of [1710] Amsterdam ed. with German trans. by H.J. Hellwig, Kassel: Bärenreiter, 1941. English trans. and ed. by David Lasocki as *Principles of the Flute, Recorder and Oboe*. New York: Frederick A. Praeger, 1968. English trans. by Paul Marshall Douglas as *Rudiments of the Flute, Recorder and Oboe*. New York: Dover Publications, 1968. Reprint in 1983 as *Principles of the Flute, Recorder and Oboe* by Dover Publications.

Freillon-Poncein, Jean-Pierre. *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flute et du flageolet, avec les principes de la musique pour la voix et pour toutes sortes d'instruments*. Paris,

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<sup>14</sup> The subtitle of a movement in the ninth suite, "*La Dornel*," appears to be a dedication to Louis-Antoine Dornel, another who mixed Italian and French idioms.

<sup>15</sup> Kirkpatrick, "On Re-reading Couperin's *L'Art de toucher*," 5.

1700. Facsimile, Geneva: Minkoff, 1971. English trans. by Catherine Parsons Smith as *On Playing Oboe, Recorder, and Flageolet*. Bloomington, Indiana: Indiana University Press, 1992.

Delair, Denis. *Traité d'accompagnement pour le théorbe, et le clavecin*. Paris, 1690. *Nouveau traité*, 1724. Trans. by Charlotte Mattax as *Accompaniment on Theorbo and Harpsichord: Denis Delair's Treatise of 1690*. Bloomington, Indiana: Indiana University Press, 1991.

Loulié, Étienne. *Elements ou principes de musique*. Paris, 1696. Facsimile, Geneva, 1971. Trans. and ed. as *Elements or Principles of Music* by Albert Cohen. New York: Institute of Medieval Music, Ltd., 1965.

Saint-Lambert, ?Monsieur de.<sup>16</sup> *Les principes du clavecin*. Paris, 1702. Trans. and ed. as *Principles of the Harpsichord* by Rebecca Harris-Warrick. Cambridge: Cambridge University Press, 1984.

Saint-Lambert, ?Monsieur de. *Nouveau traité de l'accompagnement de clavecin, de l'orgue, et des autres instruments*. Paris, 1707. Trans. and ed. as *A New Treatise on Accompaniment with the Harpsichord, the Organ, and with Other Instruments* by John S. Powell. Bloomington, Indiana: Indiana University Press, 1991.

Once these treatises have been located, it is possible to identify and respond to performance issues that characterize French classical music. Here one encounters problems regarding the relationship between rhythm, meter and tempo; ornamentation; instrumentation; articulation and phrasing; and the way that dance relates to the musical process. These problems are discussed in the following chapters.

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


<sup>16</sup> According to the translators of his treatises (John S. Powell and Rebecca Harris-Warrick), Saint-Lambert has often been called "Michel de Saint-Lambert" because of a confusion created by Johann Gottfried Walther in his *Musikalisches Lexicon* (1732). Walther confused Saint-Lambert with Lully's father in law, whose name was Michel. Though François-Joseph Fétis corrected other errors made by Walther in his *Biographie universelle des musiciens* (1835-44), he continued to prefix the name Michel to the author of these treatises. Despite a lack of evidence about Saint-Lambert's first name, many current authors continue to call him by the wrong name.

## Chapter 2: Rhythm, Meter and Tempo

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### Rhythmic Alteration







Rhythmic alteration, the performance of rhythms in a manner other than they are written, is one of the most characteristic aspects of French classical music. Altered note groupings occupy the same time span that they would if played as written, but mathematical proportions shift so that some notes are lengthened and some are shortened. This practice, certainly not restricted to French classical music, probably has its origins in ornamentation and improvisation practices of the mid-sixteenth century.<sup>17</sup> Rhythmic alteration adds nuance and enhances expression.

In early French classical music, the primary focus was on paired notes that were written equally, but performed unequally—*notes inégales* (“paired” refers to beamed groups [  ], unbeamed groups [  ], and groups made up of single notes and rests [  ]). Though not originally the exclusive property of the French, *notes inégales* became a hallmark of French classical performance between the approximate years of 1650 and 1775. What was unique about the French approach to rhythmic alteration was how meter and melodic intervals were related to rhythmic performance.

There is general agreement about the primary note values that the French subjected to rhythmic alteration. In duple meters, values a quarter of the pulse were normally unequal (e.g., in 2 meter, the equivalent of the modern  $\frac{2}{2}$  time signature, the basic pulse was a half note and the eighth note was unequal). For triple and compound meters, values that were half of the pulse were unequal. Example 2-1 summarizes the relationship between note values, meters and rhythmic alteration.

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<sup>17</sup> George Houle, *Meter in Music from 1600 to 1800: Performance, Perception, and Notation* (Bloomington, Indiana: Indiana University Press, 1987), 86.

<b>Meter</b>	<b>C</b>	<b>2</b>	<b>3</b>	<b><math>\frac{3}{2}</math></b>	<b><math>\frac{3}{4}</math></b> <b><math>\frac{6}{8}</math></b>	<b><math>\frac{3}{8}</math></b> <b><math>\frac{9}{8}</math></b>
<b>Unequal Note Value</b>						

Ex. 2-1 Summary chart of meter and altered note values

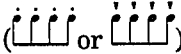
Unfortunately, problems arise for modern performers as soon as they venture beyond the basic relationships between meter and note values. For instance, it is difficult to know what to do when note values normally subjected to alteration are mixed with lower note values. Some writers of the time called for equal performance of *all* note values when such intermixing occurred. Others said that inequality “descended” to the lower value in these situations—if the tempo allowed.

There is also some controversy over the effect that melodic intervals had on rhythmic alteration. Many early writers said that predominantly stepwise melodic passages were played unequally and predominantly disjunct passages were played equally. On this basis, a few current scholars claim that disjunct passages should be played unequally *only* if they have been marked with dotted rhythms. David Fuller disagrees.<sup>18</sup> He observes that composers such as François Couperin and Nicolas Gigault frequently applied written dots to disjunct passages. Clearly, the French did not consider the application of unequal rhythms to melodies that skipped around to be inherently wrong or unnatural. Fuller concludes that it should *not* be assumed that inequality was confined to conjunct motion.

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<sup>18</sup> *The New Harvard Dictionary of Music* (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1986), s.v. *Notes inégales*, 549.

Frederick Neumann would find Fuller's conclusion to be unsatisfactory. Neumann insists that only notes written with even rhythms may be subjected to the vaguely unequal proportions associated with *notes inégales* and that dotted rhythms must be played with exact mathematical proportions. Fuller counters this argument several ways. First, he cites early French publications where composers applied dotted notation to one piece of a collection and then provided explicit instructions to dot other pieces in the collection similarly. Second, Fuller has found evidence in those instructions which proves that dots were performed "more or less lightly," according to tempo.<sup>19</sup> This calls into question Neumann's insistence on rigid proportions for written dotted rhythms.

Many of these problems will be forever entangled within the speculations of modern scholars, but a few answers are found in the notational practices of individual composers. For instance, some composers wrote "*détacher*" or "*nottes égales*" to indicate equal performance of notes that might otherwise have been performed in an unequal manner (an example of this is seen in the *Prélude* of Chauvon's *Deuxième Suite*). Others placed dots or strokes (  ) above notes to indicate equality. Without citing a primary source, Betty Mather suggests that, while a slur over two notes generally called for *inequality*, a slur over three or more notes rendered them equal.<sup>20</sup>

Despite Neumann's contentions, there are many cases where composers used dotted rhythms to suggest unequal rendering of notes which, under "normal" circumstances, would be played equally. Within the *Tibiades* alone there are many cases where Chauvon added cautionary dotted rhythms. In Example 2-2, Chauvon

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<sup>19</sup> David Fuller, "Notes and *Inégales* Unjoined: Defending a Definition," *The Journal of Musicology* 7 (Winter, 1989), 23.

<sup>20</sup> Betty Bang Mather, *The Interpretation of French Music from 1675 to 1775: For Woodwind and Other Performers* (New York: McGinnis and Marx Music Publishers, 1973), 3.

has added dotted eighths because, in  $\text{C}$  meter, the eighth notes would otherwise have been equal. Chauvon marked dotted eighth-sixteenth rhythms to clarify his intentions for an unequal rendering.<sup>21</sup>



Ex. 2-2 from the *Prélude* of the *Septième Suite*


Cautionary dotted notation can sometimes be more confusing than helpful. In example 2-3, one can see that the skips are notated inconsistently—some with dots and others without.

Ex. 2-3 from the *Courante* of the *Quatrième Suite*

<sup>21</sup> It is important to note that “unequal” does not necessarily imply a 3:1 ratio within the larger pulse. This is only one of several proportions suggested by early sources.

Especially curious is the difference between the notation in the ninth measure of the treble part and a parallel passage in the second measure of the *Reprise*. Are the two-note slurs in measure 9 articulations alone or signals for rhythmic inequality (despite the melodic skips)? Perhaps Chauvon wanted each passage to be played differently. It is also possible that he made a notational error.

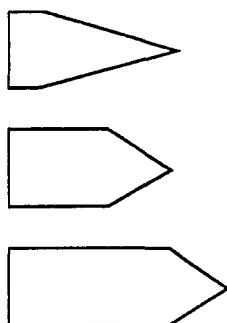
There are many problems of rhythmic alteration remaining in the *Tibiades* which cannot be easily answered—either by “rules” lifted from treatises or by an examination of Chauvon’s compositional practices. Solutions to problems related to *notes inégales* may be context-dependent or they may be matters of taste. And, in French music especially, it is most important to consider how the rhythmic alteration relates to the *caractère* (character) of the piece. Specific concerns and solutions will be discussed in the commentaries preceding each movement.<sup>22</sup>

Assuming that decisions about *when* to play unequally have somehow been made, the problem of exactly *how* the unequal pairings should be performed remains. Engramelle, writing in 1775, suggested precise ratios such as 3:2, 5:3 and 7:5, but went on to admit that these ratios served only as approximations. It is highly unlikely that anyone ever measured them in practice. Again, it was more important that the lengthening and shortening of the *notes inégales* related to the *caractère* of each piece. Apart from *caractère*, there were no other guidelines about when to use long-short and short-long pairings, although Jacques Hotteterre implied that long-short patterns were the norm for late-seventeenth- and early-eighteenth-century performers. In his recent book, Stephen Hefling shows overwhelming evidence to support Hotteterre’s contention and makes a strong case that special notation was probably required before short-long pairings were used (such as the two-note slurs with a dot over the second note, ).<sup>23</sup>

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<sup>22</sup> The discussion of rhythmic alteration thus far has centered on *notes inégales*. “Overdotting,” another related issue, will be discussed in the chapter on Chauvon’s *Prélude*.

Several modern experts on French classical music suggest that the best way for instrumentalists to perform *notes inégales* is to imitate the natural stress and lingering of French language. For instance, Raymond Erickson suggests that musicians think about the nuance of words such as *tendre* [tãdr(ə)] instead of trying to imagine precise mathematical proportions of *inégales*. This approach is consistent with the approach of early French instrumentalists, who were prone to imitate vocal music.<sup>24</sup> John Hsu, the eminent gambist, describes the beginning of pitches as consonants. He varies the bow pressure to produce what he calls “hard” or “soft” consonants. He also works to control the prolongation and fading of sound so that he can imitate the nuance of French words. He marks his scores with these “sound images.”<sup>25</sup>



William Christie is another who feels that French music only “comes alive” when it is connected to language. He says that “there must be a linguistic approach to the music, not only for singers, but also for instrumentalists.” He requires members of

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<sup>23</sup> Stephen E. Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music. Notes Inégales and Overdotting* (New York: Schirmer Books, 1993), 15.

<sup>24</sup> Mather, *The Interpretation of French Music*, 5.

<sup>25</sup> John Hsu, *A Course on French Baroque Viol Playing* (New York: Indigo Productions, 1992), video.

his ensemble, *Les Arts Florissants*, to understand syntax, syllabic symmetry, and syllabic accent weight.<sup>26</sup>

In the performance edition, notes that may be subject to rhythmic alteration have been represented with diamond-shaped heads. These mark places where performers should experiment with various note lengths without being pinned down to rigid proportions. In order to preserve the freedom characteristic of language, attempts at transcribing note values into precise mathematical proportions of any kind have been avoided, since any attempts to do so immediately hinder the expressive qualities of the musical language.

### **Meter and Tempo**

Selecting appropriate tempos for “historically informed” performances of French classical music is troublesome. It is not always easy to understand the intentions of early writers, who indicated tempos in a variety of ways. Those investigating issues related to early tempos quickly learn that seventeenth- and eighteenth-century performers were not in agreement among themselves when it came to choosing tempos and characters for specific dances (e.g., some expressed the character of *menuets* as being lively and spirited while others described a stately character). Matters are clouded further by twentieth-century scholars who do not always agree on how to interpret tempo markings found in early scores. Considering the following statement by St. Lambert, it is difficult to assess the value of inquiries about “authentic” tempos.

But it is particularly in regard to the tempo of pieces that musicians take liberties against their principles. Every trained musician who plays a piece composed by someone else does not attempt so much to give this piece the tempo that the composer tried to indicate by the time signature he placed at the beginning, as to give it one which satisfies his own taste. He is brought to this point because he is convinced

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<sup>26</sup> William Christie, “The Elusive World of the French Baroque,” *Early Music* 21 (May 1993), 263.

that no matter how much trouble he gives himself, he will only be able to discover the true intention of the composer by chance.<sup>27</sup>

Clearly, personal taste and musical instinct were even more important to early performers than they are now, when interpretations are more consistently similar. In a very real way, St. Lambert's comments could absolve modern performers from any obligation to consider what early sources had to say about tempo (since it is clear that early performers frequently ignored composers' intentions). However, before dismissing the need for historical exploration in this area too quickly, it ought to be considered that those who strive to re-create the seventeenth- and eighteenth-century performance environment can still learn much from what early sources say about tempo and its effect on the character of music.

Many early writers asserted that meter signatures controlled tempo. Loulié and Freillon-Poncein described a hierarchy of speeds based on the denominators of meter signatures (the higher the number, the faster the speed). Thus  $\frac{3}{2}$  time was the slowest,  $\frac{3}{4}$  time was the next fastest,  $\mathfrak{3}$  meter was faster still,<sup>28</sup> and  $\frac{3}{8}$  time was the fastest. Unfortunately, words like fast, faster and fastest only establish a relative scale.

As foreign influence became more pervasive in France during the early years of the eighteenth century, meters became less reliable as tempo indicators—even in a relative sense. Gradually, meters which had previously been associated with only one tempo were used to represent a variety of tempos. For instance, Italians used  $\frac{3}{8}$  meter for both slow airs and fast dances. In recognition of this, St. Lambert and

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<sup>27</sup> Monsieur de Saint Lambert, *Principles of the Harpsichord*, trans. and ed. by Rebecca Harris-Warrick (Cambridge: Cambridge University Press, 1984), 43-44. Copyright © 1984 by Cambridge University Press. Reprinted with permission of Cambridge University Press.

<sup>28</sup> Obviously,  $\mathfrak{3}$  meter does not have a denominator. It was only used by the French and it is possible that this signature, which was in all other ways equivalent to  $\frac{3}{4}$ , existed simply as a means to expand the tempo range.

others suggested that composers use words to clarify their intentions. Fortunately, Chauvon followed this advice. There are many places in the *Tibiades* where words such as *lentement* and *legerement* establish tempo in the broadest sense.

Those who wanted to indicate tempos more precisely had a variety of means by which they could indicate time measurements. One system for determining tempos came from St. Lambert, who tried to establish tempos for the basic pulses of the most common meters. For instance, he said that very slow beats “should be measured by the steps of a man taking a walk, and fairly slowly at that.”<sup>29</sup> Through a complex set of calculations that took into account the average pace taken by a man of average height (in St. Lambert’s day) who was covering the distance of one-and-a-quarter leagues in an hour, Rebecca Harris-Warrick determined that St. Lambert’s “slow beat” was approximately equal to one step per second.<sup>30</sup> Harris-Warrick’s computations result in the following tempos.<sup>31</sup>

♩ in C = 60	♩ in $\frac{3}{2}$ = 60	
♩ in C♯ = 120	♩ in 3 = 120	♩ in $\frac{6}{4}$ (1st way) = 120
♩ in 2 = 120		♩ in $\frac{6}{4}$ (2nd way) = 120
♩ in $\frac{4}{8}$ = 240	♩ in $\frac{3}{8}$ = 240	♩ in $\frac{6}{8}$ = 240 <sup>32</sup>

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<sup>29</sup> Monsieur de Saint-Lambert, *Principles of the Harpsichord*, 36.

<sup>30</sup> The league was non-standard before the French Revolution. The approximation used for calculations of St. Lambert’s tempo indications was 2.4222 miles. See p. xv in *Principles of the Harpsichord* for a more detailed description of her calculations.

<sup>31</sup> Monsieur de Saint-Lambert, *Principles of the Harpsichord*, 43. Copyright © 1984 by Cambridge University Press. Reprinted with the permission of Cambridge University Press.

<sup>32</sup> Harris-Warrick’s tempos for the ♩ in  $\frac{4}{8}$  meter and the ♩ in  $\frac{6}{8}$  meter seem impossibly fast. In both cases, these tempos would be more proportionate with the others that are listed if the MM240 related to the ♩ note. There is probably a mistake in the printing or in the calculations.

Other tempo markings from the eighteenth century were based on the *chronometre*, a pendulum device invented in the late seventeenth-century by Étienne Loulié. Loulié's markings, which were suggested for specific works of Lully, have not survived. Fortunately, pendulum markings from several other early sources are available. Rebecca Harris-Warrick has recently studied those sources and charted tempos according to dance types.<sup>33</sup> She includes tempo indications taken from L'Affilard (1705), d'Onzembray (1732),<sup>34</sup> La Chapelle (1737), the *Mercure de France* (1739), Marquet (1747), Choquel (1762), and Buchoz (1763). Only the tempos of L'Affilard, and d'Onzembray have been cited in this edition. La Chapelle fits into the same time frame as the other two, but he has not been included in this study. One reason is that, according to Harris-Warrick, it is not clear from La Chapelle's writing exactly which note values he was referring to when he assigned his numbers. Also, since La Chapelle had certain ideas about reforming time signatures, it cannot be determined how well his tempo indications represent the norms of his day. The other sources have been omitted because they post-date the publication of Chauvon's *Tibiades* by more than twenty years.

Because Harris-Warrick grouped tempos according to dance types, it is interesting to see that the authors cited by her provide remarkably consistent tempos for the "standard" French dances. Furthermore, she lists tempo indications found in a separate collection of dance notations by Feuillet that corroborate those suggested by L'Affilard et al. Unfortunately, despite the high level of agreement

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<sup>33</sup> Rebecca Harris-Warrick, "Interpreting Pendulum Markings for French Baroque Dances," *Historical Performance: The Journal of Early Music America* 6 (Spring 1993): 9-22.

<sup>34</sup> According to Harris-Warrick, d'Onzembray's markings may be an accurate reflection of Loulié's markings. D'Onzembray acquired Loulié's *chronometre* after the inventor's death in 1702. Since all of the music for which d'Onzembray supplied tempo markings was published before 1701, it is possible that he knew of or was involved with Loulié's work.

between the numbers (represented in *tierces*), there is disagreement about what those numbers represent.

This conflict arises because of the pendulum mechanism of the *chronometre*. It is understood that the numbers represented the time it took for one vibration of the pendulum, but there is major disagreement among twentieth-century scholars about what exactly constituted a vibration. In the work of Eugène Borrel and Wilfred Mellers, a movement to the left of center was considered to be one vibration and the subsequent movement back to the right another vibration. Rebecca Harris-Warrick continues to promote this interpretation. In 1974, Erich Schwandt claimed that one vibration referred to the full back-and-forth cycle of the pendulum swing. Schwandt claimed that Borrel and others misinterpreted what was meant by “a vibration” and thus provided tempos that are twice too fast. To support his interpretation, Schwandt cited a consistency between character words of the fourth edition of L’Affilard’s *Principes* (1702) and tempo markings of the fifth edition to prove his point.<sup>35</sup> Natalie Jenne and Meredith Little continue to promote Schwandt’s interpretation.

Lionel Sawkins recently conducted a study of another pertinent source for tempos: a *Te Deum* and several cantatas written by Michel-Richard de Lalande between 1715 and 1726.<sup>36</sup> This source is fascinating because tempos have not been derived from pendulum measurements, but from timings in the score which indicated how long each movement should last. By dividing the total time by the number of beats, Sawkins was able to come up with MM equivalents for the beats. Also, since Lalande provided character words for each movement, Sawkins was able to establish a consistent relationship between tempo and words such as *légerement*,

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<sup>35</sup> Erich Schwandt, “L’Affilard on the French Court Dances,” *Musical Quarterly* 60 (1974): 400.

<sup>36</sup> Lionel Sawkins, “*Doucement* and *Légerement*: Tempo in French Baroque Music,” *Early Music* 21 (August, 1993): 371.

*gravement* and *gracieusement*. It is not possible to solve the controversy about *chronometre* markings via comparison to the Sawkins tempos, since his work is organized according to character words and the pendulum markings have been categorized by dance type. However, it is interesting to note that the tempo range Sawkins provides for duple-time meters covers the entire range of tempos suggested by both Schwandt and Harris-Warrick. For the most part, the same is true when one compares the tempo ranges of triple-meter movements. Only Harris-Warrick's fastest tempo and Schwandt's slowest tempo fall outside of the range calculated by Sawkins.

Regardless of the method used for calculating tempos, it is important to heed a warning taken from Harris-Warrick: each of these tempo suggestions was assigned to a specific piece—they were not meant for universal adoption. When applied to pieces other than those to which they originally referred, eighteenth-century tempo markings are only starting points for experimentation.

Chauvon did not provide tempo markings in his work. Possible tempos for the *Première Suite* have been derived from these other sources and are given in small print on the title page of each movement in the performance edition. Five tempo ranges are generally listed. One represents the combined suggestions of L'Affilard and d'Onzembray as interpreted by Harris-Warrick. Another represents those markings as they would be interpreted by Schwandt. The third results from the Lalande timings and the fourth represents the thoughts of Monsieur de St. Lambert. The last tempo—based on consideration of the character words supplied by Chauvon, suggestions from early sources and experimentation—comes from this editor. Ultimately, performers will find personal tempos at which they feel ornamentation is most successful and *caractère* is best projected. (They will also consider the acoustics of the rooms in which they perform.)

## **Chapter 3: Ornamentation**

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### **Ornamentation Added by the Performer**

It was normal practice for seventeenth- and eighteenth-century performers to add ornamentation not specified by the composer. Therefore, embellishment is an important issue for modern musicians. However, deciding how much and what types of ornamentation can be added is often difficult.

With regards to the matter of how much added ornamentation is appropriate, a comparison between Chauvon and François Couperin is not helpful. Their compositional approaches in the area of ornamentation were quite different. Couperin's scorn for what he considered to be tasteless distortions of his intentions has already been discussed. Having placed a fairly large number of ornamental symbols and meticulous phrase markings in his scores, Couperin hoped to guide performers to clear, pre-defined interpretations. On the other hand, Chauvon indicated ornamentation minimally. Aside from a few grace notes and several decorative *passages* (written-out melodic decorations) that occur mostly at cadential points, Chauvon indicated only one symbol throughout all suites of the *Tibiades*. This was a "+" that marked the areas where trills of some sort were to be applied.

At first glance, it seems that Chauvon allowed for freer interpretation than Couperin. The question remains as to whether Chauvon, a spirit kindred to Couperin in many ways, would have similarly restricted ornamental freedoms. If the parallel between the two is drawn rigidly, one might conclude that Chauvon's music, like that of his teacher, contains all intended ornamentation—just less of it. Before making conclusions about when and how much ornamentation should be added, several things need to be considered.

First, some good reasons exist for playing these pieces without further embellishment. Examples 3-1, 3-2 and 3-3 show places where Chauvon wrote out a variety of embellishments that would normally have been improvised by French performers.

Ex. 3-1 from Chauvon's *Huitième Suite*Ex. 3-2 from Chauvon's *Dixième Suite*Ex. 3-3 from Chauvon's *Onzième Suite*

Chauvon was certainly capable of writing more ornamentation if he wanted it. It is possible to assume from the insertion of subtle decorations at these points that similar additions were not desired elsewhere.

Another reason for avoiding further embellishment relates to tempo. The issue will be discussed in greater detail later, but if one adopts the fast tempos for many dances of the French style as they are suggested by many current scholars, there is insufficient time to add elaborate ornaments. At most, these rapid tempos allow for only short-stroke ornaments such as *pincés* (mordents) and short *tremblements* (trills).

On the other hand, there are some good reasons for adding embellishments *not* indicated by the composer. First, adding personalized embellishment was an accepted part of the seventeenth- and eighteenth-century performance environment—Couperin's opinions notwithstanding. Present day musicians trying to create historically-informed performances must acknowledge that playing a score exactly as it appears on paper undermines one of most important aspects of the

early performance environment—the role that performers took in personalizing the music. The sparsity of written ornament symbols in Chauvon’s score may have been a practical concession to the norms of that time. It makes sense that he would not excessively mark a score when seventeenth- and eighteenth-century performers would alter them as a matter of routine. With this in mind, Chauvon’s markings can be understood to represent the places he insisted on having ornaments without intending to limit a performer to those places only. In other words, they represent the minimum, not the full range of possibilities.

With regards to added ornamentation, composers and performers also knew that certain melodic features automatically signaled the addition of ornaments. For instance, the following quote from a hitherto unknown ornament table discovered by David Fuller advised that the descending third was usually filled in by a *coulé* (passing tone).<sup>37</sup>

lorsque le chant descend de trois degrez il faut faire ordinairement des coulez sur les degrez qui ne sont pas remplis.<sup>38</sup>

[When the melody descends by a third, one must ordinarily play *coulés* on the degrees that are not filled in.]

In his introduction to *Pièces pour la flûte...Livre Premier*, Jacques Hotteterre was more emphatic. He stated that “you must make a *coulement* in all descending intervals of thirds.”<sup>39</sup> In any case, there was an operative assumption that, with or without visual representation, performers would know to fill in the gaps with

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<sup>37</sup> The term *coulé* is used several ways. Also called a *coulement*, a *chûte*, or a *port de voix descendant*, the *coulé* was either a single appoggiatura or a passing appoggiatura. The word *couler* also meant “to slur.”

<sup>38</sup> David Fuller, “An Unknown French Ornament Table from 1699,” *Early Music* 9 (January 1981): 56.

<sup>39</sup> Jacques Hotteterre le Romain, *Principles of the Flute, Recorder and Oboe*, trans. and ed. by David Lasocki (New York: Frederick A. Praeger, 1968), 24.

so-called “passing appoggiaturas.” As a guide to modern performers unfamiliar with eighteenth-century conventions, some *coulés* have been added to the modern score.

Hotteterre had more to say about what performers added without prompting from symbols. For instance, he said that *flattements*, a type of fingered vibrato, should be provided on almost all long notes.<sup>40</sup> *Flattements* have not been notated in the score, but performers should experiment with various degrees of vibrato on long notes. In another case, Hotteterre mentioned that *tremblements* (trills) should be performed on almost all accidental sharps. These things are derived from what was a codified method for teaching students to embellish musical scores.

A scan of Chauvon’s *Premiere Suite* shows that, when the conditions described by Hotteterre have been met, almost all of the ornaments mentioned here have been written in by the composer (with the exception of the *flattement*). He has supplied trills over all accidental sharps—except for those that occur on passing sixteenth notes. Trills on these sixteenth notes would be impractical and musically inappropriate.

Of course, Chauvon’s intentions cannot be reconstructed with complete authority. Performers of his time surely differed in the number of ornaments they added. Nevertheless, to help capture some of the decorative possibilities of that age, the performance edition suggests added ornaments for those unaccustomed to adding them. These have been placed according to conditions described by early sources. Elaborate *passages*, which the French generally viewed as needless

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<sup>40</sup> The *flattement* was created two ways. One was to shake the flute. The other was to beat fingers on the edge of the tone holes or on keys that did not directly create the affected pitch. Despite numerous descriptions of ways to produce *vibrati* that have been found in early sources, twentieth-century revivalists frequently give the impression that a “white,” vibrato-less sound is required for early music. Writing in 1761, Charles de Lusse described both the shaking of the flute and a breath vibrato created by saying “hou-hou-hou” through the instrument. Modern performers should not be afraid to use vibrato in the performance of French classical music, especially on long notes.

displays of technique, have been avoided. Students may try the piece without the editorial additions, they may use some of them, or they may use all of them as they seek to develop a personal sense of taste.

### **Performance of Existing Ornaments**

Chauvon used only two ornament symbols in the *Premiere Suite*. One indicated a trill and the other a grace note. Problems of interpretation need to be solved for both of these.

#### **Trills**

The most prevalent ornament indicated by Chauvon is the *tremblement* (trill), marked with a simple cross (+). This represents an alternation between the notated pitch and an upper note that was either a half step or whole step above it. The first task is to determine when trills begin on the main note and when they begin on the upper auxiliary. Writing in 1974, Robert Donington made the statement that there were “no standard exceptions” to the upper-note start of regular trills.<sup>41</sup> *Regular trills* in this case are distinguished from *compound trills* which begin with turns or other melodic additions. His conclusion was based upon the study of baroque treatises from many countries over a broad range of time.

Donington’s thoughts about the upper-note start are supported by almost all of the French treatises consulted for this work. Freillon-Poncein, St. Lambert, Hotteterre, and Couperin are just a few who described trills that began on the note *above* the main note. However, in the previously cited ornament table from 1699, there is a symbol [+ ] that indicates a trill played “*sans appuy*” (without a starting appoggiatura).<sup>42</sup> This proves the existence of “main-note” trills, but it does not provide any sense of how prevalent its use would have been. David Fuller

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<sup>41</sup> Robert Donington, *A Performer’s Guide to Baroque Music* (New York: Charles Scribner’s Sons, 1973), 197.

<sup>42</sup> Fuller, “Unknown French Ornamentation Table,” 59.

maintained that this symbol was unique to that table, but it is difficult to say how common trills of this type would have been in practice. This table may simply reflect practices confined to a specific composer, place, or time.

In his 1978 publication of *Ornamentation in Baroque and Post-Baroque Music*, Frederick Neumann claimed that the main-note trill was much more common than Donington would allow. Neumann acknowledged that most of the evidence for use of the upper-note start was found in early treatises. He also provided several trill realizations—beginning with Marin Mersenne’s *Traité des instrumens à cordes*<sup>43</sup>—to show that there were discrepancies between written treatises and performance practice. Example 3-4 shows that, in an apparent effort to preserve the unornamented melodic line, Mersenne began all of the trills on the main note.<sup>44</sup>

The image displays three systems of musical notation. Each system consists of two staves: a top staff for the main melody and a bottom staff for a trill realization. The first system shows a trill starting on the main note. The second system shows a trill starting on the upper note, with two variations labeled 'a' and 'b'. The third system shows a trill starting on the main note, labeled 'c'.

Ex. 3-4 from Frederick Neumann’s *Ornamentation in Baroque and Post-Baroque Music*.

<sup>43</sup> This is one of eight treatises that comprises Mersenne’s *Harmonie universelle, contenant la théorie et la pratique de la musique* (1636).

<sup>44</sup> Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music with Special Emphasis on J.S. Bach* (Princeton, New Jersey: Princeton University Press, 1978), 245. Copyright © 1978 by Princeton University Press. Reprinted by permission of Princeton University Press.

Neumann went on to provide later examples that he felt substantiated his claim that the main-note trill remained quite prevalent. He was successful in raising Donington's consciousness about a variety of ornaments to the point where, after previewing Neumann's upcoming book, Donington appended a section entitled "New Thinking on Ornaments" to his new version of *The Interpretation of Early Music* (1974). However, Donington did not really alter his stance concerning the prevalence of the upper-note start for trills.<sup>45</sup> He did concede that non-cadential and melodic trills in what he termed "the early baroque" could begin on either note, but stressed that *all* cadential trills began on the upper appoggiatura. For the "later baroque," he maintained that all cadential trills and almost all non-cadential or melodic trills began on the upper note.<sup>46</sup>

For interpreters of Chauvon's music, the useful part of this discussion centers more on the fact that the main-note trill existed than the disagreements about the frequency with which the main-note trill was used. Without first-hand evidence, it is impossible to establish some sort of ratio that shows how often each was used. For those who have been exposed only to the Donington assumptions about upper-note starts, a few main-note trills—marked "M"—have been placed in the edited version of this suite to help broaden their perspective (e.g., see m. 15 of the *Menuet champêtre* and m. 4 of the *Allemande*).

Finally, with regard to trill starts, practical issues about fingering and the relative ease with which any ornament can be played should not be ignored. One of Neumann's most compelling arguments for main-note trills related to fingering problems of the viola da gamba. These problems were brought to his attention by

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<sup>45</sup> Robert Donington, *The Interpretation of Early Music, New Version* (New York: St. Martin's Press, 1974), 635.

<sup>46</sup> Donington did not qualify his position with actual dates. It is difficult to know whether Donington would classify the *Tibiades*, published in 1717, as belonging to the early or late baroque periods. He did not mention a transitional middle period.

John Hsu, who pointed out how upper-note starts sometimes force hand positions that require more time than is allotted by the rhythm.<sup>47</sup> The only viable solution is to begin certain trills on the main note. Musicians today should be no less practical in adapting this piece for their instruments. *Tibiades* was published with interchangeable instrumentation. Each instrument brings its own set of technical difficulties. If a notation for a trill does not suit the fingering for a particular instrument, the starting note can be altered.

Aside from the issue of *where* to start trills, there is also the problem of *when* to start them—on or before the beat. Donington's early statements showed a strong preference for on-the-beat starts. In his arguments, Donington steadfastly pointed out that the trill had a harmonic function. For him, the upper note was introduced primarily to alter the harmony of the underlying chord. In his opinion, pre-beat appoggiaturas are robbed of their potency.

Once again, it was Neumann who challenged Donington's early statements about the rarity of pre-beat trill starts. Neumann felt that he had resurrected enough examples, like the following one (taken from Étienne Loulié's treatise of 1696), to prove that pre-beat trills were actually quite common in practice.



Ex. 3-5 Pre-beat trill examples from Étienne Loulié's *Elements of Music*. (Reproduced from Neumann's *Ornamentation in Baroque and Post-Baroque Music*. Copyright © 1978 by Princeton University Press. Reprinted by permission of Princeton University Press.

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<sup>47</sup> Neumann, *Ornamentation in Baroque Music*, 254.

Other examples of pre-beat trill starts come from French composers Lambert Chaumont and Nicolas de Grigny. In his *Pièces d'orgue* of 1696, Chaumont sometimes placed his symbol for a grace-note [^] ahead of the beat on which a trill was marked instead of placing it over the note. Grigny's *Premiere livre d'orgue* of 1699 shows pre-beat graces that are slurred across bar lines to notes with trills marked above them.



Ex. 3-6 Pre-beat trill from Nicolas de Grigny's "Ave maris Stella"  
(Reproduced from Neumann's *Ornamentation in Baroque and Post-Baroque Music*. Copyright © 1978 by Princeton University Press. Reprinted by permission of Princeton University Press.

Similarly, Neumann saw contradictions between what François Couperin said and what he did. The grace notes that Couperin used to indicate appoggiaturas were placed at varying distances from the main note. Since Couperin's scores were generally quite meticulous, Neumann understood the grace notes placed further to the left of main notes to be indicative of pre-beat starts.<sup>48</sup> Finally, Neumann felt that there was enough evidence to conclude that pre-beat trill starts were much more common than Donington would acknowledge.

At least partially responsible for these opposing convictions was a disagreement about the effect that the word *appuyé* had on the execution of a trill. Neumann and Donington had different ideas about its effect on rhythmic timing and accent. Donington assumed that *appuy* (leaning) was used to show a prolonging of the starting note. For him, *avec appuy* indicated an upper-note start that was on the beat and prolonged. *Sans appuy* indicated an upper-note start that was on the beat

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<sup>48</sup> Neumann, *Ornamentation in Baroque Music*, 256-267.

but not appreciably prolonged.<sup>49</sup> For Neumann, *appuyé* simply indicated the presence of a non-chordal, upper auxiliary—it had nothing to do with rhythmic placement. To support his interpretation, Neumann showed two realizations of the *tremblement appuyé* [ ♯ ] by Loulié. In both cases, the symbol indicated the presence of an upper neighbor to the main note. However, realization ‘a’ shows the appoggiatura occurring on the beat and realization ‘b’ shows it occurring before the beat.



Ex. 3-7 from Loulié's *Elements of Music*. (Reproduced from Frederick Neumann's *Ornamentation in Baroque and Post-Baroque Music*. Copyrighted © 1978 by Princeton University Press. Reprinted by permission of Princeton University Press.

Both realizations subvert Donington's argument that harmonic dissonance must occur on the beat. In each case, the note of the appoggiatura is repeated before moving to the main note. This has the effect of turning the rhythm around in such a way as to emphasize the main note. This same type of turnaround occurs in several realizations taken from the 1699 ornament table discovered by David Fuller. The realization of the *cadence parfaite* shown below has a pre-beat start.<sup>50</sup>



Ex. 3-8 Pre-beat *cadence parfaite* from 1699 ornament table (author unknown)

<sup>49</sup> Donington, *Interpretation of Early Music*, 625.

<sup>50</sup> Fuller, "Unknown French Ornament Table," 57.

In another example taken from the same ornament table, there is an implication that the *appuy* is lengthened, but the note that forms the appoggiatura is also doubled. Though it is not clear whether the two upper notes are tied together, this doubling again turns the trill around rhythmically so that the main note—in this case the leading tone—is accented.



Ex. 3-9 Leading-tone trill from 1699 ornament table  
(author unknown)

In addition to attacking the notion that the harmonic dissonance of trills must occur on the beat, the first of these examples—showing a cadential trill with a short, pre-beat appoggiatura—disproves Donington’s assertion that *all* cadential trills began on the beat. And both examples seem to refute Donington’s contention that the beating of the trill accentuated the dissonance formed by the appoggiatura. In each case, the leading tone is stressed—*not* the non-chordal appoggiatura.

It is important to mention that not everyone agrees with Neumann’s interpretations of the examples he cites. When David Fuller reviewed Neumann’s book in 1980, he said that that he found “none of the arguments for the ‘grace-note’ trill convincing.” He felt that, for every example used by Neumann, there were other possible explanations or better solutions (although, given the space limitations of a book review, Fuller only provided re-interpretations of two examples cited by Neumann).<sup>51</sup> In that review, Fuller was successful in pointing out a certain “slant”

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<sup>51</sup> David Fuller, Review of *Ornamentation in Baroque and Post-Baroque Music. With Special Emphasis on J.S. Bach* by Frederick Neumann, *Journal of the American Musicological Society* 33 (Summer 1980), 399.

that results from Neumann's imbalanced selection of musical examples. Still, Fuller's arguments are not strong enough to eclipse the possibility that some trills may have been played before the beat. Therefore, anticipatory appoggiaturas have been added to a few of the trill realizations found in this edition of the *Premiere Suite* so that performers will be moved to consider this option (e.g., see measures 32 and 56 of the *Prélude* and measures 6 and 10 of the *Cotillon*).

The last general issue regarding the execution of trills has to do with the speed and regularity of beating. St. Lambert stated that the keys should be altered "equally and quickly" but qualified the statement later by saying that, when the trill was long it was more beautiful to "strike it slowly at first, and to speed it up only at the end."<sup>52</sup> Couperin's description of an expressive trill also mentioned a slow start and gradual acceleration. Character, pitch duration, and tempo each have their own effects on the beating of the trill. As with *notes inégales*, there is really no way to successfully represent the subtlety of trill execution with exact notation. However, a few trill realizations have been placed in the score as guides for experimentation. Trills are marked three ways in this edition. If no grace note accompanies the *tr* sign, it is suggested that the trill should begin on the beat with an appoggiatura. If grace-note appoggiaturas have been marked, pre-beat starts are suggested. If "M" has been placed above the *tr* sign, it is suggested that the trill should begin on the main note.

### Grace Notes

The final issue of ornament interpretation has to do with the only other symbol used by Chauvon in this first suite—the grace note. The only place he notated them was in the *Reprise* of the opening movement where he indicated *coulés* between descending thirds. Neumann argued that, for French classical music, the

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<sup>52</sup> Monsieur de Saint Lambert, *Principles of the Harpsichord*, trans. and ed. Rebecca Harris-Warrick (New York: Cambridge University Press, 1984), 76-77.

rhythmic placement of the *coulé* could be ahead of or on the beat. Once more, he supported his pre-beat argument by citing examples of varied grace-note placement in Couperin's scores. He also pointed out a few places where unacceptable parallel fifths and octaves would result if the *coulés* were played on-the-beat.<sup>53</sup> Interestingly enough, Neumann and Donington were in agreement that *coulés* could be placed before the beat.<sup>54</sup>

The pre-beat interpretation was challenged to some degree by Margery Halford in the preface to her edition of Couperin's *L'Art de toucher le clavecin*. She quoted Couperin, who said that *coulés* should be performed on the beat.

It is necessary for the little lost note of the lower appoggiatura or of an upper appoggiatura to be struck with the harmony; that is to say, during the time value of the (main) note which follows.<sup>55</sup>

She also cited an example from Foucquet's *Méthodes pour apprendre la manière de se servir des agrémens utiles à la propriété des pièces de Clavessin* where the realization of the passing appoggiatura showed an even, on-the-beat performance.<sup>56</sup>

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<sup>53</sup> David Fuller was not supportive of this type of reasoning. He countered it by saying that "it is the very essence of ornaments that they lie a little outside the canon of strict part writing." (Review of *Ornamentation in Baroque and Post-Baroque Music* in the *Journal of American Musicological Society* 33, Summer 1980, 398)

<sup>54</sup> Donington and Neumann also agreed that calling a *coulé* a "passing appoggiatura" was misleading because the leaning, weighty connotation of the word appoggiatura implied that it always received on-the-beat performance. They preferred to describe this ornament as a "passing grace note."

<sup>55</sup> François Couperin, *L'Art de toucher le clavecin*, Paris, 1717. Trans. and ed. by Margery Halford (Alfred Publishing Co., Inc., 1974), 38.

<sup>56</sup> *Ibid.*, 19.



## Chapter 4: Articulation and Phrasing

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The original score contains few articulation markings. These have been maintained in the diplomatic transcription of the original score. In cases where it appears as if errors or oversights have occurred in the facsimile, they have been corrected in the modern edition and explained in the commentary.

Additions and corrections have not been made lightly. Chauvon was careful in the notation of articulation that he provided. This is shown most clearly in the *Rondeau* of the second suite. Though it is not within the scope of this paper to thoroughly analyze that *Rondeau*, it provides some interesting clues about the compositional practices of Chauvon with regards to the accuracy of his rhythmic and articulation notations. For instance, in measures 3 and 8 of the *Rondeau* taken from the *Deuxième Suite* [see Appendix A], the bass line features a brief imitation of the treble line that precedes it. But, while the treble line is dotted, the bass line is marked in equal eighths. Given their tendency to establish consistency between parts when conflicts involving articulation arise, twentieth-century players would probably consider this disagreement to be a mistake. However, further examination shows that similar melodic patterns in both the treble and the bass have been notated and articulated in a variety of ways throughout the movement. The entire movement is a study in contrasts between separate, dotted and slurred textures. Considering the subtitle of the movement, “*le folâtre*” (“the frolic”), the disjointed quality could have been intentional. The combination of rhythmic and articulation discrepancies enhances the intended *caractère*.

### Articulation Syllables

*Tu* and *ru*, the syllables traditionally used to help wind players with the tonguing of notes, have been added for the sake of those who can successfully articulate with *ru*. For novices who might be surprised to see such a soft consonant as *r* used for articulation, David Lasocki explained that the type of *r* intended by early authors was flipped with the tongue (as opposed to the more guttural *r*

currently used in France). This was pointed out to Lasocki by a French linguistic expert who verified that this was the practice in Hotteterre's time.<sup>58</sup> Betty Mather pointed out that, with the lips rounded into an embouchure, the syllables feel and sound more like *tee* and *dee*.<sup>59</sup> Some may find that shaping the mouth with a combination of "oo" and "ee" works better. Individuals will have to experiment with the vowel sounds which best enable them to keep air flowing through their instruments.

It is important to note that the goal of syllabic alternation is not the same as it is for modern double tonguing. While current players strive to make the difference between the articulation syllables imperceptible, there is no evidence to suggest that early players would have evened out the accents. In fact, Lasocki described how accents could fall on either *tu* or *ru*, depending upon the rhythmic effect one wanted when playing *notes inégales*. *Ru* was stressed on long syllables and *tu* was accented on short syllables. George Houle pointed out that Freillon-Poncein used varied stresses to clarify meter.<sup>60</sup>

As an aid to those who feel inclined to try them, articulation syllables have been marked into the scores (these are easier for modern flute players than they are for modern oboists). In order to keep the score from becoming overly cluttered, only starting patterns are marked. *Tu* and *ru* alternate from those points until the pattern changes.

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<sup>58</sup> Jacques Hotteterre le Romain, *Principles of the Flute, Recorder and Oboe*, trans. and ed. by David Lasocki (New York: Frederick A. Praeger, 1968), 19.

<sup>59</sup> Betty Bang Mather, *The Interpretation of French Music from 1675 to 1775: For Woodwind and Other Performers* (New York: McGinnis and Marx Music Publishers, 1973), 35.

<sup>60</sup> George Houle, *Meter in Music from 1600 to 1800: Performance, Perception, and Notation* (Bloomington, Indiana: Indiana University Press, 1987), 100.

### Phrase Marks

As example Example 4-1 shows, François Couperin provided marks (') to clarify phrase endings (extremely helpful guides for interpreting his work).



Ex. 4-1 from Couperin's *L'Apothéose de Lulli*, "Plaintes des Mêmes"

Chauvon did not provide these signs, but they have been added to the modern edition to help students organize the structure of the movements. These marks do not necessarily indicate places for woodwind players to breathe (although they may). They do mark those times when space between the end of one phrase and the beginning of the next is needed. This brief silence (which ought to be observed by violinists as well as woodwind players) adds clarity to musical phrasing the way rhetorical pauses give shape to the spoken word.

## Chapter 5: Instrumentation

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The title page mentions that the *Tibiades* contains pieces for the flute<sup>61</sup> and the oboe. It also states that the collection contains “several sonatas for the violin.” There are no internal markings to distinguish these sonatas from the other pieces and no specific instrumentation has been suggested anywhere in this suite or in the collection (neither are there any purely violinistic gestures in any of the pieces that would exclude woodwinds). Both parts could be played on one keyboard as well.

The range of the treble part—for the entire collection and for the *Premiere Suite* specifically—extends from d' to d'''. This is appropriate for all three instruments mentioned.<sup>62</sup> The range says something about the difficulty level of these pieces, since it matches exactly with the range shown in two early tutors provided for amateurs: Freillon-Poncein's tutor of 1700 and Hotteterre's tutor of 1707.

The accompaniment for this suite may be played on harpsichord alone, but a bowed instrument such as a cello or bass viol was generally added. A theorbo could be used instead of a harpsichord, although its use was already in decline beginning around 1704 (according to Mary Cyr, the theorbo was completely obsolete by 1735 or so).<sup>63</sup> When the oboe is used, a bassoon may be used in place of a bowed instrument. The word *Tibiades*—though not readily translated in French—suggests the Latin word “*tibia*,” meaning “reed pipe.” This could betray Chauvon's desire for a reedy

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<sup>61</sup> The transverse flute was more popular in Paris by 1717, but a recorder could be used since it was not extinct in practical terms until the middle of the eighteenth century.

<sup>62</sup> Anything lower than the d' would have excluded the baroque-era flute from the list of possible instruments.

<sup>63</sup> Mary Cyr, *Performing Baroque Music* (Portland, Oregon: Amadeus Press, 1992), 73-74.

texture that would enhance the rural images suggested in the titles of many individual movements.

## Chapter 6: Dance and the Interpretive Process

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Aristocrats at the court of Louis XIV also enjoyed social dancing, using the same steps and movement styles as ballet but wearing formal dress instead of costumes...Almost all of the dances—minuets, courantes, gavottes, and other forms—consisted of special written choreographies which were memorized beforehand; other members of the court had learned the same choreographies and would know if they were performed correctly. Courtiers practiced daily in order to present a graceful picture while they danced.<sup>64</sup>

Dance was a central part of French court life. It was an art that contributed to a process of emotional refinement, disciplining its practitioners to strike a careful balance between reasoned control and the release of emotion. Because the spirit of each dance rhythm was integrally tied to the *caractère* of the accompanying music, it makes sense for instrumentalists who interpret dance-related music to study the effects that dance movements may have had on things such as tempo, phrasing and articulation.

### Dance and Tempo

Musicians who look to dance scholars for practical advice about how well the step units of eighteenth-century choreographies work with suggested tempos find that responses from the dance community often conflict. An example of this occurs when one tries to base a tempo for a *menuet* on information taken from dance experts. Jenne and Little, who support Schwandt's interpretation of *chronometre* markings, claim that "a tempo faster than  $\downarrow=42-46$  MM will not permit clear projection of the frequent harmonic changes (which reflect the counter-rhythms of the harmonic changes and the steps) or of hemiolias and syncopations in the music."<sup>65</sup> They also feel that the stately character of the *menuet* is best supported

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<sup>64</sup> Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington, Indiana: Indiana University Press, 1991), 5.

<sup>65</sup> *Ibid.*, 69.

by slower tempos. On the other hand, Harris-Warrick lists the tempo for the *menuet* as  $\text{♩}=71$ . Recognizing that this tempo challenges footwork, Harris-Warrick encourages dancers to adjust their technique, using smaller steps and fewer *pliés*. She also suggests that dancers should rethink their basic concepts of each dance, focusing “less on individual steps and more on the phrasing of groups of steps.”<sup>66</sup> In other words, she has come up with a way to make the faster tempo more practical. As each of these opposing viewpoints has its own merit, performers should try *menuets* at both tempos.

### **Musical Phrasing**

At the most basic level, “phrasing” requires musicians to discern the structural units of musical material. This is like reacting to punctuation when reading prose. The character of the music cannot be fully expressed without some understanding of how the larger phrases have been divided. A succession of short phrases will have a different character than a longer one taking up the same number of beats.

In French classical music, the larger units are usually marked with double bars or symbols that look like modern repeat signs. Some French composers, like François Couperin, marked the ends of interior phrases with commas. When music does not contain these phrase marks—as is the case with the *Première Suite*, performers must consider how things such as ornament placement, rhythm and harmonic progressions delineate phrases.

Assuming that phrase structures can be identified, the task of enlivening them with character and nuance remains. For the most part, musicians control these things by varying attacks and releases, making some abrupt and others more

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<sup>66</sup> Rebecca Harris-Warrick, “Interpreting Pendulum Markings for French Baroque Dances,” *Historical Performance: The Journal of Early Music America* 6 (Spring 1993): 14.

tapered. Also, the dynamic shaping of notes between attacks and releases greatly affects the way that character is perceived.<sup>67</sup> Of course, vocalists and instrumentalists who accompany vocal music have an advantage—musical “pronunciation” is much easier when it accompanies text. To a large extent, expression results simply from the syllabic stress of the text. However, in non-vocal music, it is up to the performers to imagine patterns of syllabic stress. Once more, the observation of ornament placement, rhythm and harmonic progressions can help musicians decide which notes should be stressed and which unstressed.

### **Dance and Musical Phrasing**

It is sometimes difficult to figure out how dance phrasing relates to musical phrasing. Since dance gives movement and visual presence to *caractère*, one might expect there to be a high correlation between the rhythm of the dance movements and the stress patterns of the music. Sometimes, as in the opening steps of a *menuet*, this is true. However, in the *sarabande* (where the frequently stressed second beat is not mirrored in the choreography), music and dance rhythms may conflict. Little and Jenne account for such discrepancies on two levels, monitoring not only the interior stress patterns, but also the way that dance phrases align with musical phrases.

In all choreographies, the rhythms of music and dance form counter-rhythms at least some of the time. Counter-rhythms create further interest, heighten tension, and may take place on any level of rhythmic activity...On another level the cadences or points of repose in dance figures do not necessarily coincide with the end of a strain of music. For example, many *passepieds* and *minuets* contain dance figures which are accompanied by two bipartite pieces of music. The end of the first piece of music may coincide with the middle of one of the dance figures. This contributes to the forward movement of the piece, avoiding any feeling of repose until the final cadence in the music, which occurs si-

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<sup>67</sup> Again, this is what John Hsu tries to represent graphically with his sound images. See page 18.

multaneously with the ending posture of the dancers at the foot of the room, where they began.<sup>68</sup>

Given the mutual independence of dance and music, musicians should not coerce music unnaturally to fit the movements or phrases of the dance—especially since, in a chronological sense, the music generally preceded the choreography.

### Rhythmopoeia

Musicians can still learn much from the ways that dance scholars discuss phrasing. For example, some scholars, taking their cue from Marin Mersenne, a seventeenth-century French theorist, relate stress patterns of dance music to Greek metrical feet. Ex. 6-1 is a facsimile of Mersenne's list of rhythmic movements.<sup>69</sup>

## Embellissement

### Table de vingt-sept pieds Métriques ou mouvemens Rhythmiques.

Ex. 6-1 from Marin Mersenne's *Harmonie Universelle*, 1636

<sup>68</sup> Little and Jenne, *Dance and the Music of J.S. Bach*, 24-25.

<sup>69</sup> The publication of Mersenne's *Harmonie universelle* (1636) predated the *Tibicides* by about seventy years, but the discussion of *rhythmopoeia* and its effects on the passions are applicable here, since his concepts were still being discussed by later writers such as René Descartes (1650), and Jean-Jacques Rousseau (1768).

Although Mersenne focused on the emotional impact of various rhythmic patterns, current scholars like George Houle and Betty Mather use *rhythmopoeia* (poetic rhythm) as the organizational basis for the dance music of the seventeenth and eighteenth centuries. These scholars identify various patterns of long and short notes that typified each character dance (for instance, the *menuet* was characterized by trochees—LS—and tribrachs—SSS).

Dance music from the earlier part of the seventeenth century showed a high level of correlation between the rhythmic values and the stress patterns—half notes were equal to long stresses and quarter notes were equal to short stresses.

iamb	(SL)	♪ ♪
trochee	(LS)	♪ ♪
tribrach	(SSS)	♪ ♪ ♪
dactyl	(LSS)	♪ ♪ ♪
anapest	(SSSL)	♪ ♪ ♪
choreobacchius	(LSSLL)	♪ ♪ ♪ ♪ ♪

However, in the later part of that century and the early part of the eighteenth century, melodies became more highly decorated. Long rhythmic values were subdivided with greater frequency. As Betty Mather points out, identifying the characteristic rhythms that lie underneath the complexity of subdivision helps performers to project the unique character of each dance. It needs to be pointed out that, while dance-related music in the late seventeenth and early eighteenth centuries continued to feature signature rhythmic movements at the beginning of a dance, the patterns were not continued throughout the piece. After the first few bars, musicians must locate the stress patterns of the phrases through other means.

### **Dance Rhythms Related to Ornament Placement and Performance**

Dance phrasing can also influence the performance of ornamentation. A case in point is this excerpt from the *Menuet champêtre* of Chauvon's *Premiere Suite*.





Ex. 6-3 Possible pre-beat trill execution for Chauvon's *Menuet champêtre*

### Stylized Instrumental Dance Music

Stylized instrumental dance music was based on or related to dance forms, but was not composed for dancing. This genre has special interpretive problems. As will be seen in the present study of Chauvon's *Premiere Suite*, the phrase structures of stylized dances did not always match standardized forms. In such cases, the value of *rhythmopoeia* and information taken from dance scholars is diminished. Instead, the music must speak for itself. These relationships will be explored in more detail as individual movements of the Chauvon's work are considered.

### Repeats

The issue of repeats in French classical dances is somewhat controversial. Kenneth Gilbert, in the preface to his edition of Jean-Henry D'Anglebert's *Pièces de clavecin*, stated that both sections of bipartite pieces should be repeated. Then, the entire piece should be played through without repeating either section. He made this observation at least partially because of D'Anglebert's use of *guidons* [↯].<sup>71</sup> A *guidon* was normally placed at the end of each line to indicate the first pitch of the upcoming line. It could also be placed after the final note of a piece or a section of

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<sup>71</sup> This symbol was also called a *cursus*, *custos*, *mostra*, *index*, *gardien* and *direct(or)* by early writers.

music to show the point of return on a repeat. D'Anglebert frequently placed these symbols after the final note of a piece to indicate that a repeat from the first note of the piece should be taken. Having proved the existence of this *da capo* practice, Gilbert went on to describe its suitability for works by Froberger, Chambonnières and Bach.<sup>72</sup> He did not provide a rationale for making such a broad application.

St. Lambert validated the first part of Gilbert's assumption about the repetition of the two sections when he said that "most harpsichord pieces are divided into two sections, and it is customary to play the first half twice in a row and then the second half twice also. It is in this way, as most everyone knows, that all songs are divided."<sup>73</sup> However, he did not mention that *da capo* returns should automatically be taken.

Robert Donington was more flexible than Gilbert. In *The Interpretation of Early Music*, Donington acknowledged a variety of factors that may cause one to omit repeats. Chief among them was a sense of balance between the first and second sections. Donington stated that when a second section was particularly long it did not need repetition. He also acknowledged that there is no surviving French source that absolutely required repetition under any circumstance. The best he could offer was a cautionary quote from Loulié stating a condition where one "should" repeat. Donington concluded that repeats were always an option for seventeenth- and eighteenth-century performers—whether marked by composers or not.

Considering the functional nature of seventeenth- and eighteenth-century music (which served as background entertainment for a variety of social occasions), Donington was probably correct in assuming that early performers viewed this issue

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<sup>72</sup> J.-H. D'Anglebert, *Pièces de clavecin*, ed. by Kenneth Gilbert (Paris: Heugel and Cie., 1975), VIII.

<sup>73</sup> Monsieur de Saint Lambert, *Principles of the Harpsichord*, trans. and ed. by Rebecca Harris-Warrick (Cambridge: Cambridge University Press, 1984), 56.

with more flexibility than modern players performing in concert settings. In Chauvon's time, a performer who was accompanying a dance would have stretched the music via repeats until the dance steps were finished or he would have appended another dance of similar character to cover the length of the dance.

Since most modern players perform in concert situations, it is necessary to have a plan about which sections will or will not be repeated. This plan should be developed as much as possible in consideration of the ways in which Chauvon expressed his personal intentions. A study of Chauvon's practices throughout the *Tibiades* is required.

It is not possible to draw conclusions about form based on Chauvon's use of *guidons*, since he used them differently than D'Anglebert did.<sup>74</sup> Fortunately, there are other clues that help current performers to understand Chauvon's intentions concerning repeats. The most obvious of these clues is Chauvon's use of *séparations* [∥: or ∥]. Earlier in the seventeenth century, these marks were used simply to delineate sections of music. At that time they did not necessarily imply that repeats were to be taken. However, Chauvon's compositional practices confirm Robert Donington's assertion that, by the latter part of the seventeenth century, this sign did indeed have its modern connotations. This was made clear in two *rondeaus* taken from the seventh suite where Chauvon wrote out each phrase unit without using any *séparations* or repeat marks. Ostensibly, this was done because, even though there were distinct, eight-bar phrases, none were exact duplicates of any others—it was easier to write everything out instead of devising complicated repeat patterns or endings to accommodate the slight variations at the end of the phrases [see Appendix B]. If Chauvon were using the *séparations* simply to mark off the various sections of this piece (as they did in the earlier part of the seventeenth

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<sup>74</sup> Chauvon used *guidons* at the end of line breaks, but he never used them alone to clarify pitches for *da capo* returns.

century), he would have used those signs to set the *rondeau* theme apart from the other music. The fact that he did not is a strong indication that Chauvon used them only when he wanted a section of music repeated.

The *séparation* provides useful information about Chauvon's formal intentions in another way. Sometimes Chauvon used it at the end of pieces and sometimes he used a solid double bar. This probably means that *reprises* marked with *séparations* are to be repeated and those marked only with double bars are not.

When trying to indicate *da capo* repeats or returns to places other than the beginning of a major section, Chauvon used the *renvoy* [˘S]. This was a courtesy marking that helped to draw a performer's eye to a specific point in the midst of a cluttered score. Chauvon always provided *guidons* with the *renvoys* to ensure as best he could that performers would return to the correct pitches without awkward pauses.

Another repeat sign used by Chauvon was the *cercle pour passer* [—]. It was mostly used by Chauvon at transition points between first and second sections. At these junctures there was often a functional need to rewrite measures so that they would connect melodically to the upcoming *reprise*. But it was also used at the end of closing sections that did not require transitional material. Chauvon's use of this mark when there was no functional need for it verifies intentions that would be unclear if he used only a double bar. The second note is like a second ending. In Examples 6-4 and 6-5, the presence of the *cercle pour passer* over the last two measures clarifies that the second section is to be repeated.



Ex. 6-4 from the *Fantaisie* of the *Sixième Suite*



Ex. 6-5 from the *Sarabande* of the *Douzième Suite*

Following Chauvon's prescriptions, there are several places where Gilbert's formula for repeats would not be applied. These have been discussed in the individual commentaries. In the performance edition, all indications for repetition are translated into modern notation.

## Chapter 7: Realization of Figures

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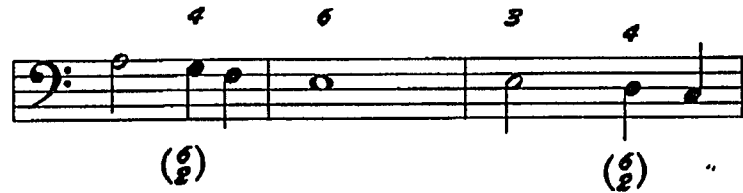
Since Chauvon's use of figures is consistent with the early treatises on accompaniment by Delair and St. Lambert, the continuo part found in the modern edition has been realized according to principles taken from them. Supplementary help was also received through consultation with modern sources. It is important to note that this realization only provides a basic pitch framework upon which a great deal of improvisation should take place. Early keyboard players would have been much more adventurous than what is shown here.

In general, the ♭ indicated a minor interval above the given bass. If it stood alone, the ♭ indicated a minor third above the bass. If the symbol preceded or followed a number (e.g., 6♭), the number indicated the size of the interval above the bass and the ♭ rendered that interval minor in quality. Conversely, a ♯ indicated a major quality interval. Again, if free-floating, the symbol applied to the third. Otherwise it affected the quality of the interval to which it was attached. A slash over a number had several effects. If the slash was placed on top of a '6,' a major sixth was called for. If the slash covered a '5,' it indicated a false (diminished) fifth. A slash over a '4' indicated a tritone above the bass. A single line extended above a group of bass notes indicated that the figure of the first bass note carried through until the end of the slash. In the absence of figures on the first of the bass notes, such a slash indicated that a root position chord was carried through until the last note covered by the line.

According to Delair, certain figures and conditions signaled that other pitches not represented by figures were to be added. Taken from Delair's treatise, example 7-1 shows how the solitary figure '4' was accompanied by the second and the sixth.<sup>75</sup>

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<sup>75</sup> Charlotte Mattax, trans., *Accompaniment on Theorbo & Harpsichord: Denis Delair's Treatise of 1690* (Bloomington, Indiana: Indiana University Press, 1991), 91-92.



Ex. 7-1 from the Charlotte Mattax translation of Denis Delair's *Accompaniment on Theorbo & Harpsichord*

To simplify (or at least condense) the information explained in his text, Delair constructed the following table. The bottom line shows the intervals as they would be written while the top line shows the intervals that need to be added in order to complete the accompaniment.<sup>76</sup>

		6	8	8	8	6	8		6	8		8	4	5	8	4	5							
Accompaniments:	5	6	4#	5	5	6	5	2	6	6	3	3	3	3	3	3	3	3						
Figured Intervals:	4	4	2#	3	4	4	7	4#	4#	4#	6	5	7	5	7	9	6	6#	7	7	7#	9	9	
	2	2					4			3	5		5		5#	5#								7

Ex. 7-2 Reconstructed from Delair's *Accompaniment on Theorbo & Harpsichord*

In order to help students learn what the common additions might have been, figures that account for the new chord members have been added to the modern realization. These have been enclosed within parentheses.

<sup>76</sup> Charlotte Mattax, trans., *Accompaniment on Theorbo & Harpsichord: Denis Delair's Treatise of 1690*, 99.

Now that some of the issues of performance practice that pertain to French classical music have been surveyed, is appropriate to see how they bear on the performance of François Chauvon's *Premiere Suite*.

## Part Two

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### **François Chauvon's *Premiere Suite*: Performance Edition and Commentaries**

## **Chapter 8: Overview of the *Premiere Suite***

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In Chauvon's day, suites were produced for a variety of performance contexts. As a grouping of movements that shared a single key, suites could be adapted to fill flexible (and often unpredictable) time requirements in theaters and ballrooms. Performances were not always continuous, as movements were added and omitted as needed. Suites were also performed in concert settings. Concertizing musicians, like those playing under more utilitarian circumstances, sometimes created personalized orders by extracting movements from several suites. But they also played suites such as Couperin's *Apothéose de Lulli* which, because of their programmatic nature, were clearly intended for performance in a prescribed order.

Even though the *Premiere Suite* is not a program suite, it is probable that Chauvon conceived of the work as an integrated whole. This is evidenced by the fact that both the *Prélude* and the *Réflexion* cadence on the dominant. Each of these movements must be followed by one that begins with the tonic. Also, thematic unity results from the pastoral imagery suggested by the titles of several individual movements. Finally, the contrast between the tempos and characters of individual movements is well balanced and gives the work a sense of continuity suitable for concert performance.

## Chapter 9: The Edition

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This edition represents a compromise that should meet the needs of two separate worlds. One feature is a diplomatic transcription of the original score that retains the clefs, key signatures, and other markings of the original. The notes and markings of the facsimile have been faithfully reproduced above an edited version (with the exception that the lines break in different places than they do in the original). This should satisfy those already knowledgeable about French performance practice who prefer facsimiles or unmarked scores. For those not well versed in early French notation, a performance edition with suggested ornaments, articulations, and a realized figured bass line (all based on information found in appropriate early treatises) has been added underneath the “clean” version. Indications of where to apply rhythmic alterations—the performance of notes in proportions other than those indicated by the written note values—have also been marked with a special diamond-head notation. All editorial markings are explained in commentaries that precede each movement.

Some current scholar-performers insist that the best way for students to properly grasp a composer’s intentions is to work from clean, un-transcribed scores. Betty Mather stated the following in *The Interpretation of French Music*.

First he [the performer] will examine early sources carefully and absorb their information. Then he will experiment with music of the period (in unadulterated editions), trying out all possible executions. He will call on his own sensitivity, flexibility and imagination to make suitable choices. Little by little, practice and intuition will guide him to appropriate and expressive performance, and taste will become a reliable judge and trusted friend. Then, and only then, the spirit of the music he plays will escape as if by magic from the printed page and once more give pleasure to all who listen.<sup>77</sup>

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<sup>77</sup> Betty Bang Mather, *The Interpretation of French Music from 1675 to 1775: For Woodwind and Other Performers* (New York: McGinnis and Marx Music Publishers, 1973), 89.

This highly-edited score deliberately moves away from that approach for important reasons. The simplest is that the treble part found in the original is notated in the French violin clef that was standard for many French composers during that period. Since many current performers would find that clef difficult to read, the treble part has been transposed to the more common G clef. This follows the practice employed in most of the recent translations of seventeenth- and eighteenth-century treatises and editions of seventeenth- and eighteenth-century music.

The most significant reason for moving away from the facsimile approach extends beyond creating a more “user-friendly” environment. As will be seen in the course of this interpretive exploration, many of the most important aspects of French classical music are tied up in un-notated traditions (traditions referred to in treatises but not visible in the musical notation). Therefore, because so many modern performers are not yet aware of or committed to the study of French classical music, students would be helped if knowledgeable editors would place information about previously un-notated traditions where typical performers are most likely to find such information—in the music notation itself.

Unfortunately, many modern editors assume that knowledge of the un-notated traditions is as common today as it was in the seventeenth and eighteenth centuries. They leave out pertinent information relating to rhythmic alteration and ornamentation (or provide short, misleading explanations). A random search for information about rhythmic alteration in Bärenreiter’s *Hortus Musicus* series proves the need for a more accessible environment. For instance, in an admirable edition of Jean-Marie Leclair’s *Première Récréation de Musique*, op. VI, the editor retains distinctive French meter signatures and bass figures, but provides no discussion about their significance. The meter can be interpreted easily enough, but the figures require some explanation. The gravest omission is that *notes inégales* (unequal notes) are not explained in the preface, much less indicated in the score. The same omission is made in a Bärenreiter edition of a sonata in G major by Monsieur Naudot (originally published between 1726 and 1752). Most

non-specialists, even experienced professional players of modern instruments, would surely play even note values as they appear in the score.

For the same series, Hugo Ruf has edited a suite in E minor by Jacques Hotteterre. Ruf did not mention rhythmic alteration directly, but at least his preface directed a performer towards Hotteterre's instruction manual of 1707. A performer who follows his advice will encounter discussion of the most important characteristics of French classical music. However, the odds of a student finding Ruf's direction are reduced because the English translation of the preface (provided in German in the beginning of the harpsichord part) is found on the back of the last page where it and the accompanying explanation of ornaments could be missed.

With reference to un-notated traditions, it is difficult to know whether sins of omission are worse than sins of commission. In one *Hortus Musicus* publication that combines three sonatas by Jean-Baptiste Loeillet, the editor, Johann Philipp Hinnenthal, suggested that "the last movement of the second Sonata should as far as possible be played in dotted rhythms (*notes inégales*) as indicated in the first phrases. The same is also recommended for the last movement of the 3rd Sonata."<sup>78</sup> With this description in mind, one turns to one of the examples to which he refers and finds the following.

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<sup>78</sup> Jean Baptiste Loeillet, *Sonatas op. 3, no. 9 and op. 4, nos. 9-10*, ed. Johann Philipp Hinnenthal (Basel: Bärenreiter Kassel, 1960), 3.

ALLEGRO

Ex. 9-1 An example of notated *inégales* from the Bärenreiter edition of Loeillet's *Sonate in G major, op. 4, no. 9*.

Without the help of a knowledgeable resource, a performer would gain two misleading perceptions not generally supported by early French sources: 1) that quarter notes in  $\text{C}$  time could be played unequally and 2) that eighth notes performed as *notes inégales* were *always* played as dotted notes with a standard 3:1 ratio of duration (performance practices relative to rhythmic alteration will be discussed in greater detail under a separate heading).

In fairness to the publisher and editors of the *Hortus Musicus* series, there is an editorial notation and explanation of “*croches inégales*” found in their edition of Anne Danican-Philidor’s *Sonata in D Minor*. These were provided to clarify the composer’s request for *croches égales* later in the score. Obviously, the *égales* marking (which was required to negate a common seventeenth-century assumption) will not make sense to a novice unless the un-notated tradition of *inégales* is first explained. This shows some sensitivity on the part of the editor.

Other publications besides the *Hortus Musicus* series were reviewed with similarly mixed results. A Fœtisch Frères edition of Couperin’s *Ritratto dell’amore* (from *Les Concerts Royeaux*) was also selected at random. It too lacked explanation regarding rhythmic alteration. A Musica Rara edition of François Couperin’s *L’Apothéose de Lulli* showed a bit more sensitivity to the needs of beginners. Although the editor, Edward Higginbottom, never actually explained the term *notes*

*inégaies*, there are several references to it in the preface. Higginbottom also provided a bibliography of sources which discuss rhythmic conventions of this period in greater detail.

This random survey demonstrates how inconsistent the presentation of rhythmic alteration is in currently available editions. It is probable that many who are unfamiliar with French classical music will not find information about this and other French conventions in the scores they are likely to examine. There is a genuine need for performance editions that clearly introduce novices to important issues and guide them through the interpretive process until characteristic nuances are reflexive.

The format of this edition is not being proposed as a model for all editions of such music. It is offered as a pedagogical tool to initiate the uninitiated into the mysteries of this unique style. Once performers understand the interpretive notation used here and the reasons why it has been applied, they will be able to recognize comparable situations in other French music of the period.

## Title Pages of the *Tibiades*

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On connaît très peu de chose sur François Chauvon. Élève de François Couperin il a composé quelques pièces pour Flûte ou Hautbois et basse *les Tibiades*, deux cantates françaises, deux livres de pièces à chanter, deux divertissements : les *charmes de l'harmonie* et les *Agréments champêtres*. Ses œuvres ont été éditées entre 1712 - 1736.

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Very little is known about François Chauvon. A student of François Couperin, he composed a few pieces for flute (or oboe) and bass called *les Tibiades*, two French cantatas, two books of songs, two divertissements: *The Charms of Harmony* and *The Country Pleasures*. His works were published between 1712 and 1736.

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*A MONSIEUR COUPERIN*  
*Organiste du Roy.*

*Monsieur,*

*Vous avez rendu votre nom si Celebre, qu'il suffit d'être votre élève pour esperer le suffrage du Public: C'est aussy en cette qualité que je hazarde de luy donner ces Tibiades; trop content s'il peut reconnoître a cet Ouvrage l'ecolier d'un aussy grand Maître. Je suis avec respect et reconnoissance,*

*Monsieur,*

*Votre tres humble  
 et obéissant serviteur  
 Chauvon.*

*TO MONSIEUR COUPERIN*  
*Organist of the King*

*Monsieur,*

*Your name has become so famous that it is enough to be your student to expect public approval: it is also in this position that I dare to present these Tibiades to him; very content if he is able to recognize in this student work that of a great teacher. I am with respect and gratitude,*

*Monsieur,*

*Your very humble  
 and obedient servant  
 Chauvon*

## Chapter 10: Prélude

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The opening piece of the *Première Suite* is an overture.<sup>79</sup> In almost every way, it conforms to the three-part compositional formula suggested in J.P.

Freillon-Poncein's treatise of 1700.

One begins the overture with a tempo that one judges appropriate for the meter, but it must begin on one of the three principal degrees of the key which you wish to use, and in a measure of two beats, slow or medium (*graves* or *legers*), to which each beat contains the value of two quarter notes or their equivalent.

Composers may choose the tempo they wish for the second section (*reprise*), and to leave the key to go to some other, provided that they return to the [home] key agreeably.

When the second section has a slow (*lent*) tempo, you may dispense with giving it a short ending that is slow and gentle (*grave & douce*), but if it is fast (*gaye*), after having finished on the final with a perfect cadence, you must compose several measures in a slow (*grave*) tempo, and finish on the same final, or on its octave, to be more agreeable.<sup>80</sup>

Chauvon marked the first part of this movement "*Gravement*" (which means "seriously"—not "slowly" as it is translated by Catherine Parson Smith in the

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<sup>79</sup> Since it contains a large quantity of dotted rhythms and conforms to a familiar overture structure, this *Prélude* is drawn immediately into controversies about overdotting and the so-called "French overture style." The latter term will not be used here for several reasons. First, the French did not use it. Second, those who use the term today imply that the French wrote only one type of overture with one type of *caractère*. That this is a false notion is proved by the variety of approaches found just within the small confines of the *Tibiades*. Several overtures in the collection are constructed similarly to the stereotyped models (with slow, dotted openings and quick *Reprises*), but others are completely devoid of dotted rhythms. These begin with straight quarters and feature equal eighth notes (as specified by Chauvon's marking of "*nottes égales*"). The smooth elegance of these overtures is sharply contrasted by the more lilting character of others.

<sup>80</sup> J.P. Freillon-Poncein, *On Playing Oboe, Recorder, and Flageolet*, trans. by Catherine Parsons Smith (Bloomington, Indiana: Indiana University Press, 1992), 73.

preceding quote. The second section is marked “*Légerement*” (“lightly”) and a short ending is marked “*Lentement*” (“slowly”). The only difference between Freillon-Poncein’s formula and Chauvon’s *Prélude* is that, instead of using the last four measures to reinforce the tonic, Chauvon ended on the dominant. This cadence on the dominant implies that Chauvon wanted the overture to be followed immediately by the *Menuet champêtre*.

### Meter and Tempo

Chauvon designated the meter of the first part of the *Prélude* with a simple 2 (*le binaire*). This meter indication was used almost exclusively by the French (when used outside of France it signified the French style). 2 meter was conducted with two beats—a down and an up stroke—for each measure. In the modern edition, the meter has been translated into  $\frac{2}{2}$ . This emphasizes that tempo and phrasing should relate to the half note pulse—not the quarter note pulse (as it would if C meter were used).

The word *Gravement*, used to depict a serious character, also clarifies tempo in a way that meter alone could not. For instance, there were opposing views of how 2 meter affected tempo. Freillon-Poncein said that 2 meter was counted in two slow beats while Jacques Hotteterre indicated that it was normally lively. The *grave* character is projected better at slower tempos. That *grave* movements were taken at slower tempos is reflected in the hierarchical arrangement implied by St. Lambert, who said that time signatures “indicate the tempo of pieces only very imperfectly, and musicians who recognize their drawback often add one of the following words to the time signature in the pieces they compose: *Lentement*, *Gravement*, *Légerement*, *Gayement*, *Vite*, *Fort Vite*, and the like, in order to compensate for the inability of the time signature to express their intention.”<sup>81</sup> Similarly, a list that George Houle

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<sup>81</sup> Monsieur de St. Lambert, *Principles of the Harpsichord*, trans. and ed. by Rebecca Harris-Warrick (Cambridge: Cambridge University Press, 1984), 45.

extracted from the work of the French theorist Borin (1722) places *Gravement* at the lower end of the speed scale.<sup>82</sup> The Sawkins study also shows slow tempos for movements marked “*Gravement*.”

Since Chauvon did not provide pendulum markings, appropriate tempo suggestions have been borrowed from other sources that associate specific tempo markings with the *grave* character. The Sawkins study contains four movements marked “*Gravement*.” The slowest tempo for any of these translates into  $\text{♩}=\text{MM } 24$ . The others are 40, 42 and 48. This last tempo is very similar to the tempo ( $\text{♩}=49$ ) for an *Air fort Grave* in the Harris-Warrick study. It is interesting that, if Schwandt’s interpretation of the pendulum swing is applied to this tempo, the result ( $\text{♩}=25$ ) matches the low end of the tempos suggested by Sawkins.

Another tempo for Chauvon’s overture has been deduced on the basis of a tempo marking that comes from an overture in the Harris-Warrick study. The tempo for that overture, from Colasse’s *Thétis & Pelée*, was originally supplied by d’Onzembray. Harris-Warrick has translated the marking as  $\text{♩}=\text{MM } 64$ . Although this is quite a bit faster than the tempos mentioned thus far, it is similar enough to the tempo for slow beats recommended by St. Lambert (MM 60) that it deserves consideration. Schwandt’s interpretation of this Harris-Warrick tempo would be MM 32 for the half note.<sup>83</sup>

The second part of the *Prélude*, marked “*Reprise*,” is notated in  $\frac{3}{8}$  time. This meter was usually considered to be indicative of a fast tempo and was beaten either one to the measure or, if taken at a slightly reduced tempo, one-and-a-half to

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<sup>82</sup> George Houle, *Meter in Music from 1600-1800: Performance, Perception, and Notation* (Bloomington, Indiana: Indiana University Press, 1987), 37-38.

<sup>83</sup> Once a choice has been made to follow the interpretation of either Harris-Warrick or Schwandt, a consistency should be maintained between the sections of the movement. In other words, one should not pick Schwandt’s tempos for the *Gravement* section and switch to the Harris-Warrick tempos for the *Légerement* section.

the measure (one downbeat that lasts for two pulses plus an upbeat on the third pulse). There are indications in early sources that  $\frac{3}{8}$  was used occasionally for slow music, but Chauvon's marking of *Légerement* (lightly) moves one to consider tempos on the faster side of the spectrum (not necessarily the fastest).



The Sawkins study does not contain any movements in  $\frac{3}{8}$ . Using St. Lambert's method for figuring tempo, the eighth note in  $\frac{3}{8}$  time translates to approximately MM 240 ( $\downarrow=80$ ). This is close to the tempo suggestion that L'Affilard provided for  $\frac{3}{8}$  movements as it is found in the Harris-Warrick study ( $\downarrow=86$ ). In that same study, d'Onzembray's marking places the dotted quarter at MM 100. Again, Schwandt would halve each of the Harris-Warrick numbers ( $\downarrow=43$  or 50).




In choosing a tempo from these ranges, one may want to consider the word *Légerement* as it relates to the lists provided by St. Lambert and Borin. On Borin's list, *Léger* is found below *Vite* and is exactly in the middle on the five-part scale. It is also in the moderate range on St. Lambert's list. Despite the very fast speed that could be implied by  $\frac{3}{8}$  meter, Chauvon's use of the word *Légerement* probably indicated that the dotted quarter was to move at a moderately fast tempo in this piece. Accordingly, performers should gravitate towards the lower side of the Harris-Warrick's suggested range.



The last four bars of the piece have been marked "*Lentement*." Sawkins shows two tempos for movements marked as such. The first is the equivalent of MM 41 and the other equals MM 25—both for the half note. These tempos overlap the range Sawkins provides for *Gravement* movements. This suggests that the tempos of the *Gravement* and *Lentement* sections were more or less the same. On this basis, the Harris-Warrick, Schwandt and St. Lambert tempos for the opening have been restated at this place, along with the Sawkins tempos already mentioned.

### **Rhythmic Alteration**

At first glance, application of rhythmic alteration "rules" to the first part of Chauvon's *Prélude* seems fairly straightforward. The simple 2 time signature of this movement indicates that paired eighth notes are performed unequally. Some would

say that the sixteenths may also be a little unequal, if the tempo allows. There are four  groupings and three  groupings. Of the total, five do not move by stepwise motion. These would normally be played as equal eighths and the two remaining stepwise figures could be played unequally.

Before accepting those conclusions, one should consider Chauvon's notation in the first measure of the bass line, where the pickup note to the second bar is written as a sixteenth note. The  pickup is clearly imitative of the  pickup that begins the piece, yet Chauvon notated the two differently. It is especially curious that the pickup, which becomes a type of rhythmic motive for the entire opening, is only represented as a  in this one instance.

An obvious explanation is that the lone occurrence of the  is a mistake. But another explanation stems from Betty Mather's suggestion that this kind of shortened notation was sometimes provided at the beginning of bass parts so that continuo players, who usually played with less rhythmic alteration than treble players, would be encouraged to play notes unequally.<sup>84</sup> This might explain why Chauvon did not mark the pickup in the treble as a sixteenth. Treble players would have been more accustomed to altering rhythms and did not need as much coaxing. In any case, a performance of Chauvon's *Prélude* that is based on Mather's explanation for this notational discrepancy will be vastly different than one resulting from the "simple" conclusions first described here, since it liberates a great many more notes for rhythmic alteration. This occurs because of a chain reaction: the shortened bass rhythm promotes the idea that the first pickup (its motivic twin) can also be shortened—despite disjunct motion in both cases; then, because all of the eighths in the  groupings are imitative of these other two pickup notes, every one of them may be shortened.

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<sup>84</sup> Betty Bang Mather, *The Interpretation of French Music from 1675 to 1775: For Woodwind and Other Performers* (New York: McGinnis and Marx Music Publishers, 1973), 3.

Even without Mather's explanation and the logical follow-up, proponents of the "French overture style" would automatically lengthen all dotted notes and shorten all eighth notes. On the basis of Chauvon's compositional practices in the *Tibiades*, they may be justified in doing so. There are ten *préludes* in the collection, all of which function as overtures. Two of them carry a cautionary marking of "*nottes égales*." This implies that, in the absence of such a marking, performers assumed inequality for *préludes*.

Some would not find that reasoning to be acceptable. An impressive array of twentieth-century musicologists has become involved with the "French overture" controversy. The variety of interpretations is staggering—and confusing. Some claim the existence of well-understood traditions that controlled rhythmic alteration—others disagree. In any case, the ambiguity of early French sources leaves the door open for inferential conclusions that support both sides. Those interested in following the details of this rhythmic controversy will find them well documented in articles by Frederick Neumann, Graham Pont, Robert Donington and David Fuller. Stephen Hefling's recent book seems to do the best job at handling early sources and drawing conclusions about the performance of dotted rhythms. His views are summarized here.

The first part of Hefling's discussion on dotted rhythms deals with the way the French used the dot. He begins by asserting that there are many cases where French sources confirm the standard meaning of the dot, but he notes exceptions. For example, Loulié (1696) referred to what is called "variable dotting" when he said that, "ordinarily, a dot after a note augments its value by half. Sometimes, [however,] it augments the note by  $\frac{1}{8}$ , or  $\frac{1}{4}$ , or  $\frac{3}{8}$ , or  $\frac{1}{2}$ , or  $\frac{5}{8}$ , or  $\frac{3}{4}$ , or  $\frac{7}{8}$ . That is to say, that the dot of a quarter-note sometimes has the value of a thirty-second note, or a sixteenth-note, or three thirty-second notes, or an eighth-note...In any [given] place, the time-value of the dot is regulated by the notes which follow."<sup>85</sup>

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This statement is accompanied by musical examples that show various degrees of overdotting (♩. ♪♪) and underdotting (♩. ♪♪♪♪). Noting other exceptions, Hefling says that dots sometimes replaced ties (♩. ♪♪ = ♩-♪♪♪) or were played as double dots for the sake of rhythmic synchronization in dotted contexts ( ♩. ♪♪ ).

Hefling also discusses how ♩. ♪ figures—a dominant figure in the first part of Chauvon's *Prélude*—relate to the convention of *notes inégales*. He translates for Hotteterre, who said that, “in *mouvements* where the eighths are unequal, the dot which is after the quarter note is the equivalent of a pointed eighth, such that the eighth which follows a dotted quarter is always short.”<sup>86</sup> Hotteterre's rationale was based on the notation of a tied rhythm without the dot [♩-♪♪]. Since the second eighth note of any pair could be shortened under normal, “un-tied” circumstances, it seems logical to assume that the eighth following a dotted quarter could also be shortened, especially if it occurred concurrently with *notes inégales* ( ♩. ♪♪ ). According to Hefling, it is a common misunderstanding that Hotteterre's statement was meant to prescribe exact double dotting.<sup>87</sup> He points out that, since the ♩-♪ figure was often played with milder ratios than 3:1, the tied grouping would not necessarily result in a sharp, 7:1 ratio.

On the other hand, it must be said that ♩. ♪ figures *could have been* played with a 7:1 ratio. To make this point, Hefling presents two versions of the overture to Lully's *Persée*—a copy of the original orchestral score (1682) and a keyboard transcription (post-1689).<sup>88</sup> The orchestral version features simultaneous

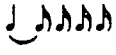
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<sup>86</sup> Stephen E. Hefling, *Rhythmic Alteration in Seventeenth- and Eighteenth-Century Music. Notes Inégales and Overdotting* (New York: Schirmer Books, 1993), 66.

<sup>86</sup> *Ibid.*, 69.

<sup>87</sup> *Ibid.*, 185.

<sup>88</sup> The work of Lully is important to discussions about the prevalence of overdotting, even though he died almost forty years before the publication of the

occurrences of ♩. ♪ figures in some parts and  figures in others. In the keyboard version, the unknown transcriber changed the ♩. ♪ rhythms to ♩. ♪ so that the note following the dot lined up with the accompanying sixteenths—a 7:1 performance ratio. It cannot be determined what this notation says about general Lullian rhythmic practices. Hefling is careful to point out that the same transcriber left the ♩. ♪ figures in seven other Lully overtures (from the same collection) unaltered. He also mentions that there are many other harpsichord transcriptions of Lully overtures that are not double dotted, noting one in particular where the works of Couperin and Chambonnières *were* notated as such.<sup>89</sup>

Examples of written-out overdotting are still taken by some to prove that ♩. ♪ figures were *always* overdotted, despite Hefling's contention that exact representations were quite rare. He concludes that "the data are by no means sufficiently consistent to suggest a general convention of overdotting in performance."<sup>90</sup> Hefling suggests that, in dotted contexts, overdotting was *possible*—even to the point of double dotting—but not *required*. This conclusion leads one to judge each piece according to the effect that rhythmic alteration will have on its *caractère* without being coerced by some over-arching tradition.

Having reviewed Hefling's assessment of how the French treated dotted rhythms, it is now possible to see how his conclusions might affect a performance of the first part of Chauvon's *Prélude*. To begin with, if Hotteterre is taken at his

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*Tibiades*. Lully, generally credited with inventing (or at least standardizing) what has become known to be the "French overture," had tight control over French music during the reign of Louis XIV. It is logical to assume that his performance practices would have had a profound influence on the performance traditions of future generations. According to Julie Anne Sadie (in the *Companion to Baroque Music*), "no Lully autograph manuscripts have been authenticated," so it is only possible to speculate about Lullian rhythmic performance on the basis of transcriptions and copies of his scores.

<sup>89</sup> Hefling, *Rhythmic Alteration*, 77-78.

<sup>90</sup> *Ibid.*, 74-77.

literal word, all of the eighths following dotted quarters may be shortened to some degree. The meter of this movement calls for unequal eighths and Hotteterre did not mention any other criteria (such as disjunct motion) that need to be considered.<sup>91</sup> Hefling would interpret Hotteterre to mean that the ♩. ♪ figures could be highly overdotted, mildly overdotted, or played literally. All of this must be measured by Chauvon's own compositional practices, since the lack of a cautionary marking such as "*nottes égales*" may have been his way of indicating consistent inequality here.

The last problem of rhythmic alteration in the slow sections of the *Prélude* is how to play the sixteenth notes. According to Hefling, there are two schools of thought about what to do when smaller note values than those normally rendered unequal by the meter are present. Some feel that inequality descends to the smaller note values and the larger values are rendered equal. The opposing view is that inequality is cumulative, i.e., both values may be played unequally. Hefling has not found a convincing rationale for either argument. Performers must rely entirely on taste to solve each case that is presented.

In Chauvon's piece, the sixteenths of this piece generally run in scale patterns, so it would technically be allowable to apply some rhythmic alteration (depending on the tempo one selects). The half note speed indicated by St. Lambert (MM 60) makes it impossible to add expressive rhythmic alteration to the sixteenth notes with success. At the slower tempos suggest by Sawkins and Schwandt, it is possible to do more shaping of the sixteenths. In any case, the rhythmic alteration

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<sup>91</sup> Hefling does not mention St. Lambert, who also stated that single eighths were "always short." (Monsieur de St. Lambert, *Principles of the Harpsichord*, 46). Like Hotteterre, St. Lambert did not mention any effects that melodic intervals might have on his statement. David Fuller regularly points out how the dominance of unequal notes in a movement draws almost all of the eighths toward that type of rhythmic nuance anyway. Perhaps St. Lambert's statement was tempered by such practicality.

would most likely not be made in paired groupings the way they are with *notes inégales*. Instead, the sixteenths would probably be delayed and then compressed into one flourish. To draw attention to the places where decisions regarding alteration need to be made, all dotted quarters, eighths and sixteenths have been marked as diamonds.

Experimentation is also needed to decide whether or not rhythmic alteration of any kind is appropriate for the *Reprise*. By the early part of the eighteenth century, both Freillon-Poncein (1700) and St. Lambert (1702) suggested that  $\frac{3}{8}$  meter was used to indicate fast tempos for dances such as the *passepied*. These and other French writers generally agreed that pieces written in  $\frac{3}{8}$  meter featured equal eighths and slightly unequal sixteenths. Because inequality was too difficult to project at very fast tempos, this stipulation about sixteenth notes was again dependent on tempo. Since the suggested tempo for the *Reprise* is only moderately fast (*léger*), performers who are able to do so should feel free to play unequal sixteenths. Diamond note heads signify areas of possible experimentation.

### Repeats

Chauvon made it clear that the first section of the *Prélude* should be repeated. The *cercle pour passer* [—] in measure 16 indicated that, on the repeat, this measure was skipped over. The modern edition substitutes first and second endings for the *cercle pour passer*.

Both Gilbert and Donington spoke of formal issues as they related to dances—they did not cover overtures. Any assumptions they made about repeating *reprises* or taking *da capo* repeats are probably not valid here. In fact, a comparison between the ways Chauvon handled closing sections of other binary structures found throughout the *Tibiades* and this *Reprise* shows with certainty that he did not intend for a repeat to be taken here.<sup>92</sup> In other *Reprises*, Chauvon used *renvoys*,

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<sup>92</sup> The *Reprise* marking at the beginning of the second section has nothing to do

*cercles pour passer* or *séparations* to indicate repeats. Since he did not use such markings here, it can be assumed that Chauvon did not want a repeat.

### Ornaments

The *coulés* that are notated in measures 21, 31, and 55 have been described in the introduction. Since these are the only grace notes explicitly indicated in the entire *Premiere Suite*, they have been realized as both on- and pre-beat ornaments. Performers should experiment with both renditions.

### Notation Problems

There are several notational problems in the *Prélude*. The first occurs in measure 3 of the bass part where a quarter note beat is missing. In the edition offered here, the top 'C' has been represented as a dotted half.

The second problem occurs in the last two measures. Example 10-1 shows how the crowding of the notes and the blurring of the ink make the last two measures unreadable.



Ex. 10-1 from the *Prélude* of the *Premiere Suite*

The notes in the transcription have been left blank. Knowledgeable performers will feel comfortable filling in an improvised flourish at that point. A conjectural

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with the repeat process. It was commonly used to name the second section of bipartite compositions.

reconstruction of the notes and rhythmic values has been supplied for the modern edition.

Another notation that may be confusing is the “+” marked next to the bass note in the second to last measure, since it has been placed above pitches in all other instances. Early writers showed a preference for marking ornaments above pitches, but in cases such as this where figures and ornament symbols crowded together, the ornament symbols could be placed beside pitches. Hotteterre said: “The little cross before or over a note indicates that this is the note to be trilled.”<sup>93</sup> A realization in the score indicates how this might be performed.

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<sup>93</sup> Jacques-Martin Hotteterre, *Principles of the Flute, Recorder and Oboe*, trans. Paul Marshall Douglas (New York: Dover Publications, 1983), 30.

Harris-Warrick  
Schwandt  
Sawkins  
St. Lambert  
Editor

$\text{♩} = 49/64$   
 $\text{♩} = 25/32$   
 $\text{♩} = 24/40/42/48$   
 $\text{♩} = 60$   
 $\text{♩} = 40$

# Prélude

François Chauvon

*Gravement*

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The vocal line includes lyrics: "tu tu tu tu tu tu tu tu tu ru tu". There are trills (tr) and a fermata (+) in the vocal line. The piano accompaniment includes fingerings (6, 9, 8) and a triplet (3) in the bass line. A "Beat pattern" is indicated with arrows: down, up, down, up, etc.

*\*Ideally, this and all other realizations should be viewed only as a skeleton upon which a great deal of improvisation should take place.*

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment begins with a bass clef and a key signature of one sharp. The vocal line includes lyrics: "tu tu tu tu ru turutu tu tu tu ru tu ru". There are trills (tr) and a fermata (+) in the vocal line. The piano accompaniment includes a triplet (3) in the bass line.

Musical score for the first system, measures 1-3. The system includes a vocal line with lyrics "tu tu ru tu tu ru tu tu tu", a piano accompaniment with a trill in the right hand, and figured bass notation. The key signature is one sharp (F#) and the time signature is 3/8.

Figured bass notation for measures 1-3:

- Measure 1:  $\begin{matrix} 5 \\ (3) \end{matrix}$
- Measure 2:  $\begin{matrix} 7 \\ (5) \\ (3) \end{matrix}$
- Measure 3:  $\begin{matrix} \flat 6 \\ (3) \end{matrix}$

Musical score for the second system, measures 4-6. The system includes a vocal line with lyrics "tu tu ru tu tu tu tu tu", a piano accompaniment, and figured bass notation. The key signature is one sharp (F#) and the time signature is 3/8.

Figured bass notation for measures 4-6:

- Measure 4:  $\begin{matrix} 7 \\ (3) \end{matrix}$
- Measure 5:  $\begin{matrix} 6 \\ (3) \end{matrix}$
- Measure 6:  $\begin{matrix} 7 \\ (5) \\ (3) \end{matrix}$

Harris-Warrick ♩ = 80/100  
Schwandt ♩ = 43/50  
Sawkins NA  
St. Lambert ♩ = 80  
Editor ♩ = 80

*Legerement*

*Reprise*

tu ru tu tu tu tu tu tu tu tu

5  
(3)

18

6 7 *β*

*Beat pattern:*

tu ru tu tu tu tu tu tu tu tu

6  
5  
(3)

22

tu ru tu tu tu tu ru tu ru tu tu ru tu

6 2 5 6

(3) (3) (3) (3)

*tr*

23

tu tu tu tu tu tu tu tu

4 6 6

(2) (3) (3)

*tr*

30

tu ru tu tu tu tu ru tu tu

#6 (3) 6 (3) 6 (3)

34

tu ru tu tu tu tu tu tu

6 (3) 6 (3) 6 (3) 6 (3)

38

tu ru tu tu ru tu tu ru tu

(6) (7) (6) (7)

( $\frac{7}{3}$ ) ( $\frac{7}{3}$ )

42

tu tu ru tu ru tu ru tu

6 6 6 6

(6) (6) (6) (6)

46

tu ru tu tu tu ru tu ru tu ru tu tu ru tu

6 5 6 6

6 5 6 6

6 (3) 5 (3) 6 (3) 6 (3)

50

tu ru tu tu tu ru tu ru tu tu tu tu ru

7 5 6 5

7 5 6 5

7 (3) 5 (3) 6 (3) 5 (3)

Harris-Warrick  $\text{♩} = 49/64$  87  
 Schwandt  $\text{♩} = 25/32$   
 Sawkins  $\text{♩} = 25/41$   
 St. Lambert  $\text{♩} = 60$   
 Editor  $\text{♩} = 40$

*Lentement*

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The tempo is marked *Lentement*. The lyrics are: "tu ru tu tu tu tu ru tu tu ru tu". The piano accompaniment features a bass line with sixths and triplets of sixths. The vocal line includes a trill (tr) on the final note of the phrase.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: "tu ru tu tu tu tu tu tu". The piano accompaniment features a bass line with a 7th chord and a 6th chord with a trill (tr). The vocal line includes a trill (tr) on the final note of the phrase. There is a question mark (?) above the vocal line in the first measure of this system.

## Chapter 11: Menuet champêtre

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The *menuet* in seventeenth- and eighteenth-century France was frequently described as the most elegant of the social dances. *Champêtre*, meaning rural or country, was probably meant to convey the pastoral imagery that Parisians idolized in the early eighteenth century. Observing Chauvon's use of the word "*Tendrement*" (tenderly, softly, delicately), performers should project a more genteel character than a rustic, bawdy one.

### Phrasing

This *menuet* features many trochee patterns (♩ ♪), none of which are hidden by melodic decorations. The prevalence of this pattern may encourage some to stress every downbeat, but this tendency must be measured against the advice given by Meredith Little and Natalie Jenne, who feel that "musicians accompanying dancers or playing stylized minuets should realize that the basic unit of the dance is two bars long (not one or four), and that while the dancers' movements always imply an accent on the first beat of a unit, strong secondary accents would not necessarily fall on the second downbeat."<sup>94</sup> As seen by the words "not necessarily," Little and Jenne's advice is cautionary and therefore quite valuable for those who tend to inflect each downbeat equally in *menuets* without thinking of alternatives. But, for the *Menuet champêtre*, where so many downbeats are stressed by harmonies and ornaments, one should not automatically stress every other downbeat either. It is important to remember that the music is entitled to a certain independence. Dance expert Wendy Hilton said that, "in performance, the menuet derives enormous strength, beneath its controlled surface, from the hypnotic cross-rhythm between dance and music. The stressed rise of the second demi-coupé in the step-unit occurs

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<sup>94</sup> Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington, Indiana: Indiana University Press, 1991), 354.

one beat before the down-beat of the second measure of the music."<sup>95</sup> This shows how choreography exploits the independence between musical stress and the stress created by the dance steps. The independence of the music and dance described by Hilton allows for long and short patterns inherent in the music to speak for themselves without concern for the step-unit of the dance.

In this movement, *rhythmopoeia* and accentuation resulting from ornament placement help one to identify phrase lengths and the notes that should be stressed within each phrase. For the modern edition, *tenuto* marks draw attention to various trochee and tribrach patterns (there are no iambs). These marks also clarify where phrases occur in two-bar groupings.

### Meter and Tempo

The 3 meter (*Triple simple*) was the most common triple meter used by French classical composers. This meter was a distinguishing feature of the French style because Italian composers, who favored  $\frac{3}{4}$  time for triple meter, did not use it. J.P. Freillon-Poncein, who used meter to designate tempo, placed 3 meter in between  $\frac{3}{4}$  and  $\frac{3}{8}$  time on a scale where  $\frac{3}{8}$  was the fastest tempo. Hotteterre wrote that 3 meter could be either very fast or very slow. The increased speed of the *menuet* may have been adopted from the Italians, since it appears that they danced the *menuet* faster than the French (although both standards may have been quite fast when judged by current standards). Henri Brossard, compiler of the *Dictionnaire de musique* (1703), felt that the *menuet* was best served by the  $\frac{3}{8}$  meter used by the Italians.

On devoit à l'imitation des Italiens se servir du signe  $\frac{3}{8}$  ou  $\frac{6}{8}$  pour en marquer le mouvement, qui est toujours gay et fort vite.

[One should imitate the Italians who mark the movement, which is always very gay and very fast, with a sign of  $\frac{3}{8}$  or  $\frac{6}{8}$ .]<sup>96</sup>

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<sup>95</sup> Little and Jenne, *Dance and the Music of J.S. Bach*, 65.

In the midst of such conflicting viewpoints, it is important to note that the perception of tempo depends on more than the speed at which a metronomic pulse moves. Stress patterns that are layered over moving pulses also affect the perception of speed. A test with a metronome set at 208 proves this. If a weighted gesture of some sort is applied to each pulse, the tempo seems frantic. If stress is placed after every third pulse, the tempo becomes more manageable. In reality, the tempo has shifted to the approximate equivalent of MM 69 because of the change in stress pattern. If the stress pattern begins after every sixth beat, the tempo is perceived of as being approximately equal to MM 35.<sup>97</sup>

This experiment relates to the tempos of three rhythmic levels in Chauvon's *Menuet champêtre*—♩, ♪, and ♫. It shows how varied perceptions can be created in this movement, depending on whether phrases are marked by a stress on each downbeat or every other downbeat. For instance, if applied at the ♪ level, the *menuet* tempos found in the Harris-Warrick study (♪=MM 71 and 78) make it difficult to project the character called for by Chauvon's instruction to play "*Tendrement*" (tenderly). However, if weighted gestures are applied in the six-beat phrase pattern mentioned by Little and Jenne, the perception is that the tempo is moving at MM 35 or 39. By minimizing the stress of middle notes, a sense of grace can still be projected.

Whether or not *enough* grace results from this phrasing is a matter of opinion and taste. There is obviously a subjective quality to judgments about whether tempos allow for the projection of a graceful character. For instance, Little and

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<sup>96</sup> Sebastien de Brossard, *Dictionnaire de musique*, s.v. "*Minuetto*."

<sup>97</sup> Musicians will not necessarily find one- or two-measure phrase lengths consistently throughout a *menuet*. They may find what John Hsu calls an "irregular scansion of syllables"—an unpredictable stress pattern that is similar to speech. It is important to locate and respond to the natural phrasing of each piece, observing things such as harmonic motion and ornament placement.

Jenne feel that tempos faster than  $\downarrow$ =MM 42-46 prohibit the projection of the dance's stately nature.<sup>98</sup> They would probably find that the amount of eighth-note activity in this *menuet* would sound too rushed if the tempo were to be taken at the Harris-Warrick tempo.

Besides the tempo suggestions already mentioned, a few others come from the Sawkins study. He lists quite a few movements in **3** meter, but none are *menuets*. Since his work deals entirely with sacred works, it is difficult to say how the tempos found there would relate to a *menuet*. Sawkins does list quarter-note tempos for triple meter movements according to the character words *Légerement*, *Gracieusement* and *Modèrè*. The fast quarter-note tempos range between MM 108 and MM 150 ( $\downarrow$ =MM 36-50) while the moderate quarter-note tempos range from MM 76 to MM 93 ( $\downarrow$ =MM 25-31).

Except for the very top of the moderate range, the last tempos mentioned feel slow for Chauvon's *menuet*. Thus, the Sawkins range in the score is  $\downarrow$ =MM 31-50. The tempo that results from Harris-Warrick's interpretation of pendulum markings is  $\downarrow$ =MM 71. The MM 78 tempo has been omitted because it seems too fast. Schwandt's tempo is  $\downarrow$ =MM 36. St. Lambert's suggestion for the quarter note in **3** meter (translated by Harris -Warrick in *Principles of the Harpsichord*), the equivalent of MM 120 ( $\downarrow$  = MM 40), is also listed in the score.

### **Rhythmic Alteration**

The simple triple-time signature indicates that eighth notes are played unequally. The only debatable occurrences of rhythmic alteration in this piece come in the last two eighths of measure 7 and measure 23. The skipping intervals of these eighths could move a performer to consider equal performance. However, a

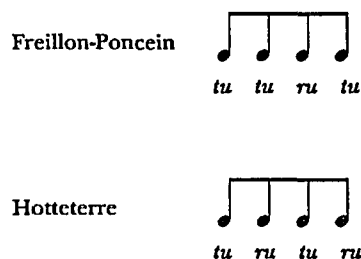
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<sup>98</sup> Their rationale for a slower tempo is drawn in part from Saint-Lambert's comment that *menuets* for listening alone were slower than dance menuets. (Little and Jenne, *Dance and the Music of J.S. Bach*, 69)

sudden straightening in the midst of overriding rhythmic alteration may again feel awkward. In this case, performers should feel free to make an exception to rules and alter these notes as well. All eighth notes have been marked in the score with the special notation so that performers know that they are prospects for alteration.

### Articulation

Hotteterre and Freillon-Poncein presented different syllabic patterns for tonguing eighth-note groupings commonly found in *menuets*. Since this pattern is a prominent feature of this *menuet*, the two varied approaches are marked in the modern version. Flute players may choose the tonguing pattern that suits them best.



Ex. 11-1 Articulation patterns from Freillon-Poncein and Hotteterre

### Form

There are four possible approaches to solving formal considerations relative to this *menuet*. All four are context-dependent. The first three assume that the music is not accompanying a dance and the last assumes that it is. Not many of the movements from this suite fit the constructions for standard dances as described by dance scholars. Since this *menuet* does match those descriptions, it is worth considering how it relates to the dance.

One possible approach is to take Chauvon's markings literally. The *séparation* at the end of the first eight measures is a certain indication that the first section ought to be repeated. However, there is good reason to believe that the solid double bar at the end of the second section (consisting of sixteen bars) indicates that the closing section should not be repeated. This is determined by the compositional

practices found in other parts of the *Tibiades* where Chauvon put either a *séparation* or a *cercle pour passer* to indicate repeats of closing sections. The absence of a mark here probably means Chauvon did not want a repeat of the second section. Since the last eight bars of this section are an exact, written-out repeat of the first eight, a comfortable “ABA-type” balance is established through this approach. It is improbable that an eighteenth-century musician would have conducted such a thorough investigation in order to reach this same conclusion about Chauvon’s notational habits, but modern performers have little else on which to proceed. This literal interpretation of Chauvon’s marks are reflected in the notation of the modern edition.

The second approach is to follow part or all of Kenneth Gilbert’s advice to repeat each section and then do a *da capo* return without repetition of each section (it has already been seen how St. Lambert supported Gilbert’s first assertion). Gilbert would apply this repeat pattern to this *menuet* regardless of notational evidence to the contrary. In his mind, traditions regarding the repetition of bipartite dances were strong enough to override a composer’s notations.

The third approach belongs to Robert Donington. He mentioned *da capo* repeats only in the context of specific symbols that were used to mark them. But, in a postscript to his new version of *The Interpretation of Early Music*, he granted performers the freedom to choose whether or not repeats will be taken.

The optional character of repeats and omissions in baroque music is again confirmed, for example, by Loulié’s suggestion (*Elements*, Paris, 1696, trans. Albert Cohen, New York, 1965, p. 34) that when a double bar has dots before it, the previous section should (he does not say it must) be repeated; when no dots appear, the previous section need not (he does not say it must not) be repeated.

The only obligation, therefore, comes from the nature of the music as judged by the performer. Considerations both of symmetry and of length may be taken into account; and there is no necessity to make the same choice on different occasions.<sup>99</sup>

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Donington circles back to the French axiom that, ultimately, the elusive *bon goût* (good taste) is the most important arbiter in the interpretive process.

The last approach to formal considerations addresses the needs of dancers. According to Little and Jenne, the ‘Z’ figures patterned by the dancers of the *menuet* required 12 measures of music. This did not coincide well with music constructed in eight-measure phrases, so it was normal practice to combine at least two bipartite pieces (repeating the first if necessary) to cover the 100 to 120 measures needed for a complete *menuet*.<sup>100</sup> This being the case, it seems that music in multiples of twelve would be ideal. If one repeats the first eight-measure section and the second sixteen-measure reprise of the *Menuet champêtre*, the total number of measures is forty-eight—a number divisible by twelve. If one follows Gilbert’s advice and plays each section twice and then plays a *da capo* without repeats, twenty-four measures are added and the total number of measures—seventy two—is still divisible by twelve. If one interprets the double bar at the end of the second section to mean that only the first section is repeated, the piece is thirty-two measures long—not divisible by twelve. This would be the least desirable option if one were using this music to accompany dancers.

Of course, the value of this kind of numerical consideration depends on the performance context. If the music accompanies a choreography, the number of measures may be important. If the music is played in a concert setting, then the number of measures is not mandated by choreography and Donington’s advice about free interpretation of repeats is operative. The choice lies with the performer in this case.

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<sup>99</sup> Robert Donington, *The Interpretation of Early Music*, New Version (New York: St. Martin’s Press, 1974), 381.

<sup>100</sup> Little and Jenne, *Dance and the Music of J.S. Bach*, 65.

Harris-Warrick  $\text{♩} = 71$   
 Schwandt  $\text{♩} = 36$   
 St. Lambert  $\text{♩} = 56$   
 Sawkins  $\text{♩} = 31-50$   
 Editor  $\text{♩} = 56$

## 2. Menuet champêtre

**1 Tendrement**

Beat pattern:

tu ru tu ru tu ru tu ru tu ru tu ru tu ru tu ru

**7**

tu ru tu tu ru tu tu tu ru tu ru tu ru tu tu ru tu ru

13

tu ru tutururu tu tururu tu tu ru tu ru

\*M  
tr

(3) (3) (7) (3) (3)

19

turu ru tu ru tu ru tu ru turu tu ru tu tu

tr

(3) (3) (7) (3) (3) (3) (3)

\*Main Note Trill

## Chapter 12: Allemande

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This *allemande* is written in C meter. It features quite a bit of arpeggiation, short motivic imitations between the treble and the bass, and a steady overlapping of voices that helps to delay any sense of repose. Chauvon's intentions for this *allemande* are not immediately clear from the sub-title, "*La déterminée*" ("the determined"). The frequent occurrences of short sequences and the constant rise and fall of the melodic contour in the treble may have been used to convey a sense of struggle and determination. Also, Chauvon may have used the stepwise bass line in measures 6 and 7 and the constant syncopation to enhance the determined character, but nothing can be deduced with certainty from the manuscript.

### Phrasing

There is no value in superimposing patterns of metric feet over this *allemande*. According to Mather, *allemandes* in Mersenne's time (1636) opened with characteristic stress patterns of either LSSLL or LSSSSL—the rhythmic movement called *choreobacchius*. However, by the time of Chauvon's publication (1717), metric patterns were no longer visible due to increased subdivision.<sup>101</sup> This is borne out by Chauvon's *Allemande*. Overlapping, imitative phrases between the two voices and the irregular length of those phrases make it impossible to detect anything that matches the stress patterns mentioned by Mersenne.

### Meter and Tempo

*Allemandes* were generally beaten with four pulses to the measure. As it is here, the harmonic rhythm often moved according to the half-note pulse. Many early French sources agree with Freillon-Poncein that C meter was more often an indication of a slow tempo,<sup>102</sup> but *allemandes* could also be quick dances.

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<sup>101</sup> Betty Bang Mather and Dean M. Karns, *Dance Rhythms of the French Baroque: A Handbook for Performance*, (Bloomington, Indiana: Indiana University Press, 1987), 209.

Chauvon's "*Légerement*" marking at the beginning of this score is a clear indication that this one is light and quick.

La Chapelle was the only one of the early writers who provided a pendulum marking for an *allemande*. His tempo suggestion for the half note was translated by Harris-Warrick to be the equivalent of MM 120. Even if La Chapelle's markings had been considered reliable, the example he cited was an *allemande* in 2 meter—Chauvon's *allemande* is in C meter. It would be inappropriate (and impossible) to apply La Chapelle's half note pulse of MM 120 to the half note in this piece by Chauvon anyway. The resultant quarter note pulse of MM 240 would render the sixteenth notes unplayable.

Another way to determine possible tempos for this *allemande* is to view the fast tempos provided by d'Onzembray and L'Affilard as generic representations of quickness—regardless of the note values to which the numbers applied. The range of fast tempos that develops can be measured against this *allemande* for suitability to its basic pulse (in this case, the  $\downarrow$ ). Looking at the range of tempos provided by d'Onzembray and L'Affilard, the fastest duple meter pulse moves at the equivalent of MM 120 (this matches St. Lambert's suggestion for a half note in 2 meter). In descending order, the next fastest pulse moves at MM 116, then MM 112, MM 106, MM 95 and MM 90. MM 120 is playable, but pushes the edge of practicality to the point where double-tonguing is required for separate articulations.

It is difficult to evaluate the tempos found in the Sawkins study in terms of their application to this *allemande*. All of the duple-meter pieces are represented in  $\text{♩}$  time and Sawkins has provided tempos for the half-note pulse. Still, if one is simply trying to deduce what a *léger* pulse may have been, it may be helpful to consider the quarter note pulses that result when these half note pulses are

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<sup>102</sup> J.P. Freillon-Poncein, *On Playing Oboe, Recorder, and Flageolet*, trans. by Catherine Parsons Smith (Bloomington, Indiana: Indiana University Press, 1992), 36.

multiplied by two. This results in quarter note equivalents of MM 120 and MM 160. Both are quite fast for this movement.

Of the ranges represented in the score, Schwandt's range ( $\text{♩}=\text{MM } 45\text{-}60$ ) is probably too slow to be considered as a representation of *légerement*. It has been included here for the sake of consistency. It should be noted that, if one accepts the idea that *Légerement* is in the middle of the time-word hierarchy (see page 69), a moderate tempo like  $\text{♩}=\text{MM } 90\text{-}106$  is probably more appropriate for this movement.

### **Rhythmic Alteration**

In a slow *allemande*, the eighths were generally equal and the sixteenths could be "pointed." But the tempo chosen for this piece by Chauvon will determine whether or not it is possible to project a sense of rhythmic alteration at the sixteenth-note level. For instance, if the quarter note is performed at MM 120, rhythmic alteration of the sixteenth note is difficult or impossible. It does not become possible until MM 106 and lower. Even if tempo allowed, the sixteenths in this piece probably would have been played equally. According to strict "rules," the abundance of disjunct motion throughout the movement would almost certainly call for an equal rendering of the rhythm. Also, the mixing of eighth and sixteenth notes together throughout the movement would probably have been a signal for equal rhythmic performance. With the domination of equal sixteenths, it is unlikely that unequal performance of the few sixteenths that are eligible for such treatment will be pleasing. Therefore, none of the sixteenths have been marked for rhythmic alteration in the modern score.

### **Articulation**

Regardless of tempo, the word *légerement* implies a light character. The eighth notes have been marked staccato in order to encourage that. The only other editorial additions are the decrescendos marked after syncopations. This practice was suggested by J.P. Freillon-Poncein, who said that, "for all slurred or syncopated notes only one tongue-stroke is taken; it is expressed *tu*, while decreasing the

volume as much as possible (*en adoucissant*), as the music requires.<sup>103</sup> This approach works well to clarify the imitations between the two voices. In measure 2, the bass line is given prominence as the treble softens a bit.

Ex. 12-1 from the *Allemande* of Chauvon's *Premiere Suite*

## Form

There is no question that both the first and second section are repeated in this *allemande*. Chauvon used *renvoys* with *guidons* to indicate repeat points. He also used *cercles pour passer* to distinguish between various endings.

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<sup>103</sup> Freillon-Poncein, *On Playing Oboe*, 28.

Harris-Warrick = 90/95/100/112/116/120  
 Schwandt = 45/47/53/56/58/60  
 St. Lambert = 120  
 Sawkins = 120/160  
 Editor = 104

### 3. Allemande

*La déterminée*

*Legerement*

First system of musical notation, featuring treble and bass staves. The treble staff includes a trill ornament (tr) and a dynamic marking of *f*. The bass staff includes a dynamic marking of *f* and a fermata.

Beat pattern:

↓ ↑ ↓ ↑ etc.  
 \*M tr

Second system of musical notation, including treble and bass staves. The treble staff features a trill ornament (tr) and the vocalization "tu ru". The bass staff includes a dynamic marking of *f*.

Third system of musical notation, including piano accompaniment for both treble and bass staves. The bass staff includes fingering numbers 16 and 5, and dynamic markings *>*. The treble staff includes a dynamic marking of *f*.

Fourth system of musical notation, featuring treble and bass staves. The treble staff includes a dynamic marking of *f*. The bass staff includes fingering numbers 9, 8, 6, 98, 6, 98, 6, 6.

Fifth system of musical notation, including treble and bass staves. The treble staff features trill ornaments (tr) and the vocalization "tu tu tu". The bass staff includes a dynamic marking of *f*.

Sixth system of musical notation, including piano accompaniment for both treble and bass staves. The bass staff includes fingering numbers 9, 8, 6, 6, 6, 9, 6, 6. The treble staff includes a dynamic marking of *f*.

\*Main Note Trill

Musical score for measures 7-9. The system includes a piano accompaniment and a vocal line. The piano part features a complex rhythmic pattern with sixteenth notes and slurs. The vocal line has lyrics: "tu ru tu" (first ending) and "tu ru" (second ending). Fingerings 5, 6, and 5 are indicated. A trill (tr) is marked above the first ending. A dynamic marking of *fz* is present.

Musical score for measures 10-12, labeled "Reprise". The system includes a piano accompaniment and a vocal line. The piano part continues with similar rhythmic patterns. The vocal line has lyrics: "tu tu tu tu tu turu" (first ending), "tu tu ru tu turu" (second ending), and "tu tu ru tu turu" (third ending). Fingerings 5, 6, and 6 are indicated. A trill (tr) is marked above the first ending. A dynamic marking of *M* is present.

13

Musical score for measures 13-15. The system includes a vocal line with lyrics "tu tu ru tu" and a piano accompaniment. The piano part features fingerings (6, 5, 6) and a trill (tr) above the vocal line. The figured bass notation below the piano part includes figures such as  $\begin{pmatrix} 6 \\ 8 \\ 3 \end{pmatrix}$ ,  $\begin{pmatrix} 16 \\ 4 \\ 3 \end{pmatrix}$ , and  $\begin{pmatrix} 6 \\ 8 \\ 3 \end{pmatrix}$ .

16

Musical score for measures 16-18. The system includes a vocal line with lyrics "tu turu tu tu ru" and a piano accompaniment. The piano part features fingerings (7, 6, 5, 6) and a trill (tr) above the vocal line. The figured bass notation below the piano part includes figures such as  $\begin{pmatrix} 7 \\ 5 \\ 3 \end{pmatrix}$ ,  $\begin{pmatrix} 6 \\ 8 \\ 3 \end{pmatrix}$ ,  $\begin{pmatrix} 16 \\ 4 \\ 3 \end{pmatrix}$ , and  $\begin{pmatrix} 6 \\ 8 \\ 3 \end{pmatrix}$ .

10

7

6

*tr* *M tr* *M tr* *M tr*

tu turu tu tu tu tu turu tu tu turu tu tu tu tu tu tu tu turutu tu tu tu

7

6

16

(7/3) (6/3) (16/4/3)

17

7

7 6

*tr*

1. (Del segno) 2.  $\text{tr}$

tu turu tu turu tu turutu turutu tu tu tu ru tu

7

7 6

(7/3)

Fine

## **Chapter 13: Réflexion**

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This is an expressive interlude, added for contrast. The *Réflexion* (“Reflection”) has the effect of a recitative. Harmonically, the cadence to the dominant helps to alleviate the overriding sense of G major.

### **Meter and Tempo**

Because it was marked in 2 meter, this piece would have been beaten in two slow beats. *Très lentement* indicates the slowest pulse in any of the movements from the *Tibiades*. The intensifier “très” suggests that the tempo for this interlude should be slower than whatever tempo was chosen for the last four measures of the *Prélude*. Sawkins shows half-note tempos for two movements marked “*Lentement*”—MM 25 and 41. The slowest marking extracted from early sources by Rebecca Harris-Warrick is translated by her to be  $\text{♩}=\text{MM } 49$ . (Schwandt would say  $\text{♩}=\text{MM } 25$ .) The slowest pace described by St. Lambert was a quarter note pulse that equaled MM 60. This would be unreasonably fast if applied to the half note here, but any of the other suggestions could be appropriate for this movement. In any case, one should be careful to choose a tempo where it is possible to play the sixteenths in measures 4 and 5 without shattering the the pensive, reflective mood suggested by the title.

### **Rhythmic Alteration**

In 2 meter, the eighths were usually altered. Sixteenths could have been altered slightly. Following the reasoning used in the commentary to the first movement, it seems that there is ample evidence to shorten the eighths following dotted quarters. The degree to which they are shortened depends on how one interprets the title, “*Réflexion*.” For instance, someone who imagines a blurred, somewhat “dreamy” reflection on water would probably not use extremely sharp rhythmic snaps. That type of image is better portrayed with longer, more connected notes and a great deal of rhythmic freedom in the sixteenth note passages. It is

hoped that rhythmic freedom will be fostered by the altered notation of the eighths and the sixteenths in the performance edition.

### **Form**

The double bar at the end of this short interlude can be interpreted several ways. According to Donington, the double bar without dots may have left open the opportunity for repetition. But, as has already been discussed regarding Chauvon's general practice, the absence of the [∥] or other repeat indicators may have meant that a repeat was not intended here. Once more, it appears as if it is the performer's option. If one adopts slower tempos from Schwandt or Sawkins, the movement goes so slowly that it probably doesn't need repetition. If taken at the faster tempo suggested by Harris-Warrick, this short, eight-measure fragment may impress modern sensibilities as being too short unless it is repeated.

### **Ornaments**

For composers of other nationalities, a slower piece like this invited more ornamentation of the melodic variety. Even the French would have been a bit more liberal in their decoration of slow movements. A few additions have been marked in the modern score. It has already been pointed out that the French were not as fond of ornate *passages* as were the Italians, but it should be noted that Chauvon has written out *passages* in the fourth and fifth measures. It would be wise to play these measures flexibly, in the manner of ornamentation.

Harris-Warrick  $\text{♩} = 49$   
 Schwandt  $\text{♩} = 25$   
 St. Lambert NA  
 Sawkins  $\text{♩} = 25/48$   
 Editor  $\text{♩} = 30$

# 4. Réflexion

*Trés lentement*

6 7 6

Beat pattern:

↓ ↑ tr ↓ ↑ etc. tr tr

tu tu tu ru tu ru tu ru tu ru tu ru

(8/8) (3) (7/5/13) (6/8/3)

5 7

5 7

(7/5/3)

## Chapter 14: *Arpégement*

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This movement is closer to a *gavotte* than to any of the other “standard” dance forms. But even though it has the pick-up gesture of a *gavotte*, the *Arpégement* is only a close approximation of the *gavotte* structure described by early writers such as Freillon-Poncein.

These are very slow (*grave*) and serious airs, whose expressiveness is very touching. To succeed well with them, you must begin on the second beat of the measure, which is indicated with a 2, and count it very slowly (*fort lentement*). The first reprise is made of four measures, when there is no repetition of it, and the last reprise is of four, eight, twelve, or sixteen measures. But you must observe that there is a perfect, imperfect, or interrupted cadence at the end of every fourth measure.<sup>104</sup>

Leaving the description of tempo aside for the moment, the structural components listed by Freillon-Poncein are somewhat like those found in Chauvon’s *Arpégement*. This piece does begin on the second beat and the meter is marked in 2 meter, but the first section does not follow the construction model. Instead, it is comprised of two three-measure phrases for a total of six measures (not the four described by Freillon-Poncein). The second section features sequential harmonic movement in two-measure phrases. Five such units are followed by a four-measure *petite reprise* that is repeated. The resultant eighteen-measure phrase is similar to the sixteen described by Freillon-Poncein, but not an exact duplicate.

Chauvon’s *Arpégement* does not follow Henri Brossard’s prescription for a standard French *gavotte* either, but Brossard accounts for this type of approximation in his definition of the “*Tempo di Gavotta*.”

*Tempo di Gavotta.* C’est lorsqu’on suit le mouvement de la Gavotte seulement, sans s’assujettir à suivre le nombre des mesures ny les Re-

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<sup>104</sup> J.P. Freillon-Poncein, *On Playing Oboe, Recorder, and Flageolet*, trans. by Catherine Parsons Smith (Bloomington, Indiana: Indiana University Press, 1992), 76.

prises ordinaires à la Gavotte. On trouve souvent des morceaux de cette nature dans les *Sonates*.

[It is when only the tempo of the *gavotte* is followed, without being bound to follow the number of measures or reprises ordinarily in the *Gavotte*. Pieces of this nature are often found in *Sonatas*.]<sup>105</sup>

This description could explain the varied measure count in Chauvon's *Arpégement*, but this piece is not really a *gavotta* either (an Italian *gavotta* of the late seventeenth and early eighteenth centuries usually began on a downbeat or with an upbeat eighth note).<sup>106</sup> Perhaps this piece is best described as *gavotte*-like—since it is neither French or Italian. Chauvon probably considered the sequences and the non-standard phrase units to be Italian elements borrowed from the sonata, but the mid-measure start of this movement relates to French *gavotte* traditions. Once again, Chauvon's work is a hybrid of national styles.

Because this is a non-standard structure, the metric stress patterns discussed by Mather do not lay over the music very well. The same is true of the dance step-units that Little and Jenne provide for four- and eight-measure groupings of "standard" *gavottes*. Neither are particularly useful guides for interpretation of Chauvon's *Arpégement*. Unfortunately, the sub-title next to the word *Arpégement*, which may have had something to do with the intended character of the piece, is unreadable. Most likely, the words have something to do with the prevailing articulation pattern that features three slurred eighths and one separate eighth, but this cannot be determined with accuracy.

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<sup>105</sup> Sebastien de Brossard, *Dictionnaire de musique*, s.v. "Gavotta."

<sup>106</sup> Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington, Indiana: Indiana University Press, 1991), 55.



Ex. 14-1 Unreadable sub-title from the *Arpégement* of the *Première Suite*

### Meter and Tempo

Given its similarity to a *gavotte*, it seems logical to relate what is known about *gavotte* tempos to Chauvon's *Arpégement*. However, like most other dances at the time of Chauvon's publication, the *gavotte* was no longer standardized in terms of tempo. Betty Mather suggested that the complex steps of the dance call for a moderate tempo, but she does not clarify what metronome markings she considers to be "moderate."<sup>107</sup> Little and Jenne quoted Rousseau who said that *gavottes* could be "fast or slow, but never extremely fast or excessively slow."<sup>108</sup> The conflict is only partially settled by the character word "*Gracieusement*" (gracefully/graciously) that appears at the top of the score. The interpretation of "grace" is subjective and performers will have varied degrees of success projecting that quality depending on the tempos they choose. There are several duple-time movements in the Sawkins study that carry the word *Gracieusement*. Four, marked "*Gracieusement sans lenteur*" (graceful, without slowing), have half-note tempos of 42, 44, 46, and 54,

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<sup>107</sup> Betty Bang Mather and Dean M. Karns, *Dance Rhythms of the French Baroque: A Handbook for Performance* (Bloomington, Indiana: Indiana University Press, 1987), 253.

<sup>108</sup> Little and Jenne, *Dance and the Music of J.S. Bach*, 48.

respectively. Two others, marked only with “*Gracieusement*,” are listed at 46 and 69. The tempos suggested by L’Affilard and d’Onzembray for duple meter dances are quite fast if adopted from Harris-Warrick’s study ( $\downarrow = \text{MM } 97 \text{ to } 120$ ). It is difficult to project a sense of grace at those tempos. The slowest tempo for any given pulse shown by St. Lambert was the equivalent of MM 60. His suggestion for the half note in 2 meter, MM 120, is in line with the upper range of the Harris-Warrick tempos. Schwandt’s tempos ( $\downarrow = \text{MM } 49 \text{ to } 60$ ) appear to be more in line with the intended character and match the Sawkins tempos fairly well.

### **Rhythmic Alteration**

In 2 meter, the eighths would normally be unequal. However, the large amount of disjunct motion in this piece would have precluded rhythmic alteration. Also, slurs over three eighths probably negated the alteration that was usually done in pairs. For these reasons, the eighths have not been marked with diamond heads.

### **Articulation**

This is the only movement in the *Premiere Suite* that contains a large amount of articulation markings. There are a few problems with those markings that should be considered. For instance, in the second full measure, it is unclear whether the slur covers the first two eighth notes or the first three. [See Example 14-1 on page 110.] Seeing that the second three-measure phrase is an imitation of the first at a higher pitch level, one hopes that a comparison will yield an answer to the problem in measure 2. Unfortunately, the parallel phrase in measure 5 has no markings at all. The eighth-note figure at the beginning of the second section (measure 6) also lacks articulation marks.

Since the three-note slur is the major feature of the *Arpégement*, it may seem natural to maintain this motivic articulation in all of the cases named above. However, it should be noted that the melodic patterns are not the same in each eighth-note grouping where notation is questionable or absent. In measures 2 and 5, the first two notes move downward and the second two move upward. This breaks the pattern found in preceding eighth-note groups where the first three notes

establish a downward direction and the last moves upward. A change in contour seems to justify a change in articulation. Therefore, in measures 2 and 5 of the performance edition, a two-note slur has been added over the first two eighths. Since the melodic shape of the unmarked eighth-note grouping in measure 6 matches the dominant pattern of the movement, a three-note slur has been there.

### Ornamentation

A few trills in the *Arpégement* fall on the second note under a two-note slur. Example 14-2 is taken from measures 5 and 6.



Ex. 14-2 Trill under a slur, taken from the *Arpégement* of the *Première Suite*

There are several performance possibilities of that figure. Couperin notated the effect of such a trill as it is shown in Example 14-3.



Ex. 14-3 Couperin's realization of a trill under a slur, from *L'Art de toucher le clavecin*

It is difficult to tell from this trill realization whether the value of the  $F\sharp$  appoggiatura should be taken from the third or fourth quarter note. Margery Halford interpreted this as if the  $F\sharp$  was tied over into the fourth beat, as is shown in example 14-4.<sup>109</sup>

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<sup>109</sup> François Couperin, *L'Art de toucher le clavecin*, trans. and ed. by Margery Halford (Alfred Publishing Co., Inc., 1974), 17.



Ex. 14-4 Halford's interpretation of Couperin's realization of a trill under a slur

If the beating of the trill occurs in between the third and fourth quarters, the result is a *cadence feinte* (false trill). Example 14-5 shows Betty Mather's interpretation of the slurred trill, but the only French example she provided came from L'Abbé le fils in 1761—considerably later than Chauvon.<sup>110</sup>



Ex. 14-5 Mather's realization of a *cadence feinte* (false trill)

*Explications* of this type have not been found in any of the ornament tables more current with Chauvon. This interpretation may not be appropriate for the music under consideration here.

### Form

From Chauvon's markings, it is clear that the first six bars of the first section are repeated. With only a double bar at the end of the *Reprise*, it appears that Chauvon did not want the repeat to carry back to the beginning of the second section (the section is already twice as long as the first, so the balance seems right without the repeat). A four-measure *petite reprise*, enclosed by two *séparations* [≠], is repeated once.

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<sup>110</sup> Betty Bang Mather, *The Interpretation of French Music from 1675 to 1775: For Woodwind and Other Performers* (New York: McGinnis and Marx Publishers, 1973), 69.

Donington would argue that the large section could be repeated even in the absence of a marking. He quoted Henri Brossard (1703), who said that the *petite reprise* was repeated after the *grand reprise* was repeated. However, in Chauvon's *Arpégement* there is a *guidon* at the end of the second section makes it clear that the repeat goes back to the 'D' that starts the *petite reprise*—not to the 'G' that begins the second section. Donington also said that *petite reprises* were conventionally taken very softly as an echo effect," but did not quote sources that supported this conclusion.<sup>111</sup> Such an affect may be employed in the *Arpégement*. A (*p*) marking has been placed in parentheses to encourage experimentation with this effect.

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<sup>111</sup> Robert Donington, *The Interpretation of Early Music*, New Version (New York: St. Martin's Press, 1974), 378.

Harris-Warrick  $\text{♩} = 97/120$   
Schwandt  $\text{♩} = 49/60$   
St. Lambert  $\text{♩} = 120$   
Sawkins  $\text{♩} = 42/44/46/54/69$   
Editor  $\text{♩} = 54$   
*Gracieusement*

# 5. Arpègement

Beat pattern: ↑ ↓ ↑  
(Notes égales)

tu tu tu tutu tu tu tutu tu

\*M  
tr

turututurututu tu tu tu turututurututu

\*Main Note Trill

11

tr

tu tu tu turutututu tu

Figured bass notation: 4 5 9, 6, 6, 5, 5

17

*/// Petite reprise.*

tr

tu tu tu tu tu tu tu tu tu tu ru tu tu tu

Figured bass notation: 6, 5, 9, 4 5, 6, 9, 8, 5, 6, 5

*(2X p)*

1. 2.

## Chapter 15: Les Tourbillons

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*Les Tourbillons* (“The Whirlwinds”) was written in the  $\frac{3}{8}$  meter used by the French for *passepieds* and by the Italians for fast *menuettos*. According to Little and Jenne, many writers fail to acknowledge the difference between those two dances. These scholars took note of the phrase structure shared by the *passepied* and the *menuet*, but they also pointed out the characteristic pick-up gesture and the off-beat rhythmic accents that generally distinguish the *passepied*. In addition, they noted how composers tended to group two  $\frac{3}{8}$  measures into one  $\frac{3}{4}$ , creating a hemiola (they provided an example where François Couperin actually represented the hemiola with a single, three-quarter note measure).<sup>112</sup>

This movement lacks a pick-up gesture, but it does contain other rhythmic features of the *passepied*. For instance, there are several off-beat accents where the rhythmic stress occurs on the second eighth-note pulse (see measures 4, 21, and 23). There are also hemiola groupings in measures 10 and 11; measures 16 and seventeen; and measures 26 and 27. Measures 16 and 17 are interesting because of the tension created when the hemiola grouping in the treble is accompanied by two distinct  $\frac{3}{8}$  measures. This creates a 3:2 cross-rhythm across a two-measure span.



Ex. 15-1 Hemiola grouping from *Les Tourbillons*

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<sup>112</sup> Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach*, (Bloomington, Indiana: Indiana University Press, 1991), 89.

The phrasing of this movement is not typical of *passepieds*, which usually contain regular two- or four-beat units. The first twelve-measure section of *Les Tourbillons*, which is comprised of two six-measure phrases, begins on the downbeat. The *Reprise* features an elided cadence in the eighth measure that is followed by a nine-bar phrase. This phrase irregularity again lends credence to the idea that this suite was not intended for dance accompaniment. It could also be related to the inventive process that Chauvon described on the title page.<sup>113</sup>

### Meter and Tempo

The “whirlwind” character of this movement could only be well-served by a fast tempo. According to Freillon-Poncein and others,  $\frac{3}{8}$  meter was beaten one to the measure and was faster than 3 meter. There is general agreement that the *passepiéd* was light and fast. This certainly matches the “*Légerement*” character indicated by Chauvon at the beginning of this movement.

The Sawkins list contains no movements in  $\frac{3}{8}$ . Harris-Warrick lists a tempo range for the *passepiéd* from 86 to 100 for the dotted quarter. L’Affilard provided the slower tempo and d’Onzembray provided the faster of the two. Schwandt would divide those numbers in half ( $\downarrow$ . = MM 43-50), but, relative to the character suggestion, this range seems slow. St. Lambert placed the eighth note in  $\frac{3}{8}$  meter at MM 240 ( $\downarrow$ . = MM 80).

### Rhythmic Alteration

According to Hotteterre, the sixteenths could be played unequally in  $\frac{3}{8}$  meter. But, even at St. Lambert’s tempo (which seems to represent a moderate tempo for the dotted quarter), it is difficult to project unequal sixteenth notes. One would have to move down to the tempo suggested by Little and Jenne before clear projection becomes possible. It is a matter of taste, but when the sixteenth notes are

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<sup>113</sup> For the most part, Chauvon avoided “typical” dance construction throughout the collection.

played *inégaies*, the character of the swirling winds is not as well projected. Therefore, none of them have been marked with diamond heads in the performance edition.

### **Form**

The *séparation* mark and the bass line's "lead-in" figure at measure 12 are sure indications that the first section is repeated. The *séparation* and the *cercle pour passer* in the last two bars indicate that the *Reprise* is also to be repeated. All the repeats of this movement have been rendered with first and second endings in the modern edition.

### **Notation Problems**

The lead-in found in the bass line of measure 12 causes a voice-leading problem if the first measure is played exactly as written on the repeat. The strong downward pull to the lower octave 'G' makes it sound awkward to jump up a minor seventh to the upper 'G'. A better solution would be to play the lower 'G' on the return. Accordingly, the low 'G' has been suggested in the modern edition.

In connecting to the second part, the same lead-in causes another voice-leading problem as it runs abruptly into a measure of rest. Having placed a sixteenth-note scale over a dotted quarter 'D' in measure 12, it seems that Chauvon wanted the sixteenths to be played on the first ending and the dotted quarter on the second ending. This solution has been represented in the edited version of the score.

Harris-Warrick ♩ = 86/100  
 Schwandt ♩ = 43/50  
 St. Lambert ♩ = 80  
 Sawkins NA  
 Editor ♩ = 72-80

# 6. Les Tourbillons

(The Whirlwinds)

*Légerement*

1 *Légerement*

Beat pattern:

tu tu tu tu ru tu tu tu tu ru

(1st time) (2nd time)

6 (6/3) 5 (5/3)

2

tu tu tu tu tu rutu tu tu

(6/3) (6/3) (6/3) "Lead-in" 1st time only

19

*Reprise*

tu tu tu tu ru tu tu

$\left(\frac{6}{3}\right)$   $\left(\frac{6}{3}\right)$   $\left(\frac{6}{3}\right)$

20

tu tu tu tu ruturu tu tu tu ruturu tu tu tu ru tu ru

$\left(\frac{6}{3}\right)$   $\left(\frac{6}{3}\right)$   $\left(\frac{6}{3}\right)$

25

6

*tr tr*

1. 2.

tu ru tu ru tu tu tu ru tu tu tu tu

6 (3)

5 (3)

Detailed description: This musical score is for page 122, starting at measure 25. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/8. The vocal line begins with a treble clef and contains the lyrics 'tu ru tu ru tu tu tu ru tu tu tu tu'. There are two trills marked 'tr' in the vocal line. The piano accompaniment is written for both hands with a grand staff. The left hand has a bass clef and includes fingering numbers 6 and 5, and dynamic markings  $\beta$  and  $\#$ . The right hand has a treble clef and includes a dynamic marking  $\#$ . There are two first and second endings marked '1.' and '2.' in the vocal line. At the bottom, there are two circled triplets: one with a '6' above it and one with a '5' above it.

## Chapter 16: Cotillon

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The translation of the word *cotillon* is “skirt, or under-petticoat.” The *Cotillon* was also a rustic French square dance that supposedly derived its name from the words of a song that accompanied it.

Ma commère, quand je danse [My friend, when I dance]  
 Mon cotillon va-t-il bien?<sup>114</sup> [Does my skirt (petticoat) go well?]

This dance, often performed at the end of a ball, featured a leading couple who performed a variety of steps that were imitated by the other dancers.

It is not clear what the distinguishing features of this dance would have been. Speaking of a different piece that was also called “*Le Cotillon*,” (taken from the IIIe. *Recueil de danses de bal pour l’année*, 1705), Natalie Jenne and Meredith Little said “*Le Cotillon* is not labeled ‘gavotte,’ but the music is clearly of this dance type. These steps are so easy, the notator of the dance says, that one can dance this piece ‘without ever having learned it.’”<sup>115</sup> Likewise, the *Cotillon* by Chauvon, with its mid-measure beginning and two-beat groupings, is structured like a *gavotte*. Unfortunately it is not known how the dance steps and tempos may have varied between the *cotillon* and the *gavotte*. The music that accompanies the two dances looks identical. For this study, Chauvon’s *Cotillon* will be treated as a *gavotte*.

### Meter and Tempo

In his discussion about which dances were appropriately marked by simple 2 meter, Jacques Hotteterre mentioned marches, *bouffées*, *gavottes*, *rigaudons*, *branles* and *cotillons* without distinguishing between them. He said only that all were normally “lively and staccato.” There were some, like Freillon-Poncein, who

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<sup>114</sup> *The New Grove Dictionary of Music and Musicians* (London: Macmillan Publishers Limited, 1980), s.v. Cotillon, vol. 4, 690-692.

<sup>115</sup> Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington, Indiana: Indiana University Press, 1991), 49-50.

said that *gavottes* were “very slow and serious airs, whose expressiveness is very touching,”<sup>116</sup> but it is clear from Chauvon’s “*Légerement*” marking that the light and quick character preferred by Hotteterre is desirable here.

Again, the Sawkins tempo for the half note in the two movements marked *Légerement* are MM 60 and MM 80. There is no specific suggestion for the tempo of a *cotillon* among the writers cited by Harris-Warrick. However, she does list suggestions for the half-note pulses of the related duple-meter dances mentioned by Hotteterre. These help to establish an approximate range of tempos for Chauvon’s *Cotillon*. The tempos that L’Affilard and d’Onzembray provided for *branles*, *rigaudons*, *bourrées* and *gavottes* range between MM 97 and 120 (when translated by Harris-Warrick). Of course, Schwandt would reduce those numbers by half ( $\downarrow = \text{MM } 48\text{-}60$ ). Without mentioning specific dance types, St. Lambert said that the half note in 2 meter moved at the equivalent of MM 120.

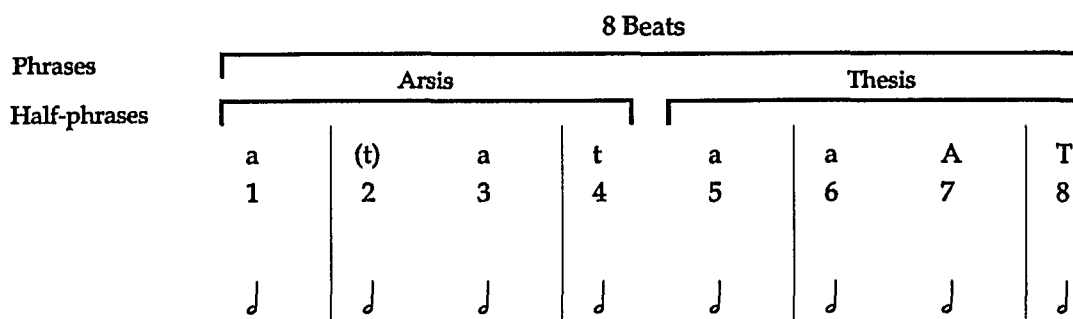
### Phrasing

Specific information about the dance steps of the *cotillon* is unavailable, but, since the music of Chauvon’s *Cotillon* is structured as a “standard” *gavotte*, there is some logic in borrowing the rhythmic stresses of the *gavotte* and applying them here. Example 16-1 shows how Little and Jenne graphed the model *gavotte* dance rhythm.<sup>117</sup>

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<sup>116</sup> J.P. Freillon-Poncein, *On Playing Oboe, Recorder, and Flageolet*, trans. and ed. by Catherine Parsons Smith (Bloomington, Indiana: Indiana University Press, 1992), 76.

<sup>117</sup> Little and Jenne, *Dance and the Music of J.S. Bach*, 50.



Ex. 16-1 Graph of gavotte dance pattern, from *Dance and the Music of J.S. Bach*

To graph the momentum of the *gavotte* phrase, Little and Jenne marked places of arsis and thesis. Following the way Mersenne used the terms in his *Harmonie Universelle* (1636), Jenne and Little indicated various degrees of motion (arsis) and repose (thesis) in dance steps.<sup>118</sup> Upper and lower case letters help to distinguish between more or less exaggerated degrees of movement and rest.

For musicians, arsic movements are “upbeat” gestures that carry a phrase toward stressed or weighted “downbeat” gestures. The perception of motion and repose is created by articulation, rhythmic activity and harmonic tension. Upbeat articulations may be shortened somewhat and downbeat articulations may be lengthened. Arsic movements often feature shorter rhythmic values while thetic areas feature longer values. Arsic gestures tend to feature less stable harmonies while thetic gestures feature chords of resolution.

If the diagram that Jenne and Little provide for the *gavotte* is layered over each of the three eight-beat phrases that makes up Chauvon’s *Cotillon*, places of repose (t or T) correspond well with the trill placement and the half notes. Chauvon

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<sup>118</sup> These terms (from Greek, meaning ‘raising’ and ‘lowering,’ respectively) originally referred to raising and lowering the foot in ancient Greek dance. Many musicians since the seventeenth century equate arsis with upbeats and thesis with downbeats. In measured music, the terms may also refer to unstressed and stressed beats (a thetic beat being a stressed beat). Ancient Roman writers (and many since then) reversed the two, referring to the accented parts of poetic verse as arsic and the unaccented parts as thetic. In any case, Jenne and Little base their graphs on the Greek use of the terms (p. 16).

has added these weighted or elongated gestures at places where dancers would have minimized or stopped their action.



Ex. 16-2 Graph of the *gavotte* dance rhythm placed over opening line of Chauvon's *Cotillon*

The first part of the eight-beat group is subdivided so that the points of thesis come on every other beat. The last four beats are grouped so that there is no repose until the last beat. This results in a 2+2+4 phrasing within the large phrase. The stress pattern suggested by Little and Jenne provides a sense of phrase direction (indicated here with light crescendo and decrescendo marks). To show the phrase goals in the modern edition, *tenuto* marks have been placed where the points of thesis occurred on the chart provided by Little and Jenne.

Earlier in this text, the connection between French language and French classical music was pointed out. At that time, the suggestion was made that instrumentalists trying to create nuance in music might be helped by considering the rhythmic and dynamic nuances of imagined French words, such as *tendre*. For this *Cotillon*, it just so happens that the metric pattern of the song on page 123 (the one that may have been the source for the name of this dance) works very well with the music.



Ex. 16-3 Text from *Cotillon* song placed over opening line of Chauvon's *Cotillon*

These words fit quite well as long as one remembers that in eighteenth-century French recitative the final ‘e’s were pronounced. Thus, *commère* becomes a three-syllable word [com•mè•re] and *danse* becomes a two-syllable word [dan•se]. Overlaying the text in this manner is useful for several reasons. First, it verifies the pattern of arsis and thesis already discussed. The stronger syllables correspond with the points of thesis. The addition of text is also useful because, whereas the dance model provides a broad sense of rhythmic pace, words provide interesting models for the subtle dynamic shading of individual notes and small groups of notes.<sup>119</sup> The nuance that results when weaker syllables follow stronger syllables can be imitated in the music. It is unfortunate that the text provided here only covers the first eight beats of Chauvon’s *Cotillon*.

### Rhythmic Alteration

If a 2 meter piece such as this is not played too fast, the eighths can be played unequally. The character word used by Chauvon (*Légerement*) suggests that a snappy, short rhythm is appropriate for the *notes inégales*. However, if one performs *inégales* very short in places where the melodic motion is conjunct, it sounds strange to stop the alteration at the few places where there are skips (m. 2 and 3). Performers have a few options. They may play all eighth notes unequally, regardless of the melodic motion. They may also choose to lessen the effect of the rhythmic snap in areas where melodic motion is conjunct. This would prevent rhythms straightened by disjunct melodic motion from standing out. To encourage experimentation, all four eighths in the questionable groupings (found in measures 2 and 3) have been marked as being eligible for alteration.

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<sup>119</sup> Once more, this is the “sound imaging” that John Hsu describes.

**Form**

The repeat signs used in this movement speak for themselves. The *séparation* in the middle of the fourth measure signifies a repeat. The combination of a *séparation* and a *cercle pour passer* at the end of the second section indicates that a repeat is to be taken there as well.

Harris-Warrick  $\text{♩} = 97/100/112/116/120$   
Schwandt  $\text{♩} = 49/53/56/58/60$   
St. Lambert  $\text{♩} = 120$   
Sawkins  $\text{♩} = 60/80$   
Editor  $\text{♩} = 84-88$

# 7. Cotillon

## Legerement

Beat pattern:

tutu turu tutu turu tuturutu tuturuturututu tu tutu tu tutututu tu tuturutu

tuturuturututu tu tu tu tu tutututu tu ru tuturutu tuturututu tu tu tu

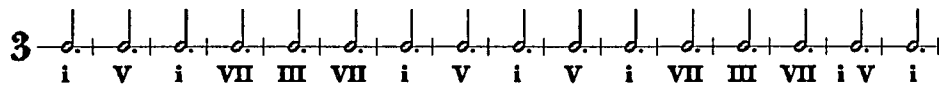
Fine

## Chapter 17: Gigue

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Musicians of the seventeenth and eighteenth centuries generally distinguished between the Italian *giga* and the French *gigue*.<sup>120</sup> The prime feature of the French *gigue* is the “*sautillant*” (“hopping” or “skipping”) figure. This dotted rhythm ( $\text{♩} \text{♩} \text{♩}$ ) adds constant lilt to the movement. By contrast, Italian *gigas* feature regular triplet motion. Chauvon’s *Gigue*—which lacks *sautillant* rhythms entirely—fits into the latter category, even though it is written in 3 meter (a meter used exclusively by the French).

The sub-title of this movement, “*La follette*,” may lead one to explore a possible connection to the French *folie* and the Italian *folia*. All three words—*follette*, *folie*, and *folia*—suggest “madness.”<sup>121</sup> Despite slight distinctions in national style, the *folie* and the *folia* were bi-partite variation sets that shared a standard chord progression.



Ex. 17-1 The “standard” folia progression

The phrase length of a *folie* was described by Freillon-Poncein as follows.

If you would make several couplets of the Follies of Spain, you should make each one only sixteen measures long and count them in three medium (*léger*) beats.<sup>122</sup>

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<sup>120</sup> Based on their analysis of metric structure, Meredith Little and Natalie Jenne distinguish between three types of *gigues*—French *gigues* and Italian *gigas* I and II. For a complete description of their distinctions, see *Dance and the Music of J.S. Bach*, pp. 143-151.

<sup>121</sup> Both of these have obvious connections to the English word “folly.”

<sup>122</sup> J.P. Freillon-Poncein, *On Playing Oboe, Recorder, and Flageolet*, trans. and ed. by Catherine Parsons Smith (Bloomington, Indiana: Indiana University Press,

Chauvon's *Gigue*, marked in 3 meter and arranged in two, sixteen-measure sections, fits that description. However, it lacks the standard chord progression, is not a variation set, and features none of the "standard" rhythmic patterns of the *folie* as they are described by Mather and Karns.<sup>123</sup> In all likelihood, the sub-title of the work was meant only to suggest a "mad" character.

### Phrasing

One difficulty in studying *gigas* is that they do not appear to have any choreographic associations. The *gigas* in Baroque musical suites have not yet been associated by scholars with a particular dance. It seems likely that *gigas* in Italy were originally a spin-off from the jigs of English country dance fame, but by the late seventeenth century *gigas* have a life quite apart from dance steps, as the works of Corelli and other Italian composers abundantly demonstrate. Even though English country dancing was popular in Germany throughout the eighteenth century, during Bach's life and afterward, any connection between these dances and the *gigas* in his suites has yet to be established. *Gigas* appear to be more of a purely instrumental excursion than does any other Baroque dance except the *allemande*.<sup>124</sup>

The substance of this statement is that the Italian *giga* seems to have been a purely instrumental form. At any rate, there are no descriptions of how it was danced (unlike the French *gigue*). This *Gigue* by Chauvon, being more Italianate, also fails to exhibit any organizational principles associated with dancing. Therefore, all clues regarding rhythmic nuance of this music come from the observation of musical elements alone.

The unruly character suggested by "*La follette*" is created in part by the constant alternation between flowing triplet motion and halting  $\text{♩} \text{♩} \text{♩}$  figures

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1992), 77.

<sup>123</sup> Betty Bang Mather and Dean M. Karns, *Dance Rhythms of the French Baroque: A Handbook for Performance* (Bloomington, Indiana: Indiana University Press, 1987), 240-241.

<sup>124</sup> Meredith Little and Natalie Jenne, *Dance and the Music of J.S. Bach* (Bloomington, Indiana: Indiana University Press, 1991), 157.

(e.g., see measures 9-12 in the treble part). Performers and listeners are also kept off balance by unpredictable stress patterns. For instance, Example 17-2 shows how the first measure is followed immediately by a hemiola.

Ex. 17-2 Hemiola in the opening four bars of Chauvon's *Gigue*

There is also an interesting displacement of rhythmic stress in measures 8-10. The three-beat sequence begins on the third beat and crosses over bar lines.

Ex. 17-3 Phrasing across bar lines in measures 8-10 of the *Gigue*

There are other places where beats are grouped similarly without concern for the stress pattern suggested by the bar lines. The resultant phrase lengths, which range from two to twelve beats, are unbalanced. According to Little and Jenne, this type of irregular phrasing is typical of *gigas*.<sup>125</sup> To help performers project those phrases, the stress patterns are clarified with *tenuto* markings. One can see how the phrasing pulls against the beat patterns normally used to conduct this triple meter.

<sup>125</sup> Little and Jenne, *Dance and the Music of J.S. Bach*, 154.

## Meter and Tempo

Chauvon has not supplied a time word for his *Gigue*, but there are several ways to deduce a tempo for this movement. One is to interpret the 3 meter as an indication of a moderate tempo (as opposed to the faster tempos normally associated with  $\frac{3}{8}$  meter.) The Sawkins study provides a broad range of quarter-note tempos for triple movements marked “*Légerement*.” The slowest of these ( $\text{♩}=\text{MM } 108$ ) would satisfy many as being “medium.” The fastest ( $\text{♩}=\text{MM } 150$ ), which is quite frantic, would not. There is one tempo suggestion for a *gigue* in the Warrick study, but the pendulum marking applies to the dotted half note in  $\frac{3}{4}$  time. If the tempo for the dotted half of that *gigue* (MM 113) were applied to Chauvon’s *Gigue*, the triplet sub-divisions would be impossible to play. The application of that same tempo to the quarter note pulse of Chauvon’s piece works quite well, but there is no logical basis for doing so.



Finally, it is helpful to consider how well the imbalanced phrasing of Chauvon’s *Gigue* is supported by tempo. The *caractère* calls for a relatively fast tempo, but moving too quickly makes it difficult to project the beginnings and endings of phrases. If phrase clarity is lost, the character—which ought to be enhanced by irregular phrasing—is diminished.<sup>126</sup>

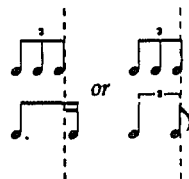
## Rhythmic Alteration

In a movement written in simple 3 meter, with duple division of the beat, the eighth notes would normally be played unequally. However, here the triple division of the beat predominates such that this piece does not provide opportunities for the application of *notes inégales*. Instead, the focus is on another notational problem

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<sup>126</sup> Due to the consistent rhythmic displacement, performers may find the three-beat-per-measure feeling described by Freillon-Poncein to be preferable over the one-beat-per-measure or the one-and-a-half-beat-per-measure feelings usually associated with faster tempos.

that is prevalent throughout the movement—the simultaneous occurrence of the dotted eighth-sixteenth pattern [  ] and triplet eighths [  ]. In these places, the question is whether to play the sixteenth note *after* the last triplet eighth (as it would be if played precisely as notated) or to “assimilate” that rhythm with the triplets so that the sixteenth lines up with the last triplet eighth.



Ex. 17-4 Rhythmic assimilation

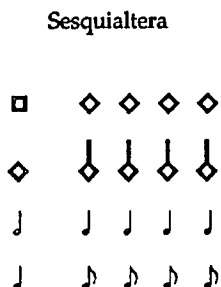
Certain aspects of the assimilation issue are quite controversial. The prominent voices in this dispute thus far have been Michael Collins and Frederick Neumann. However, insofar as their arguments pertain to Chauvon’s *Gigue*, these two would actually reach the same conclusions about when and how to assimilate rhythms in this movement.

Michael Collins promoted his theories at length in two articles. The first article (1964) discussed the performance of “triple” proportions *sesquialtera* and *hemiola* in the sixteenth century.<sup>127</sup> There he concluded that, when conflicting binary and ternary proportions occurred simultaneously in different layers of the music, the resultant cross-rhythms were *never* played literally. The rhythms of the subordinate meter would have been assimilated with the rhythms of the dominant meter. The second article (1966) was based on the first and extended the sixteenth-century rules regarding rhythmic proportions to the performance of triplets in the seventeenth and eighteenth centuries. Having established “rules” of assimilation for the larger note values associated with the *sesquialtera* and *hemiola*

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<sup>127</sup> Michael Collins, “The Performance of Sesquialtera and Hemiola in the 16th Century,” *Journal of the American Musicological Society* 17 (Spring 1964): 4-28

proportions, Collins made the point that those same rules could logically be applied to smaller note values representative of the same proportions.<sup>128</sup>



Ex. 17-5 Sesquialtera rhythmic proportions

Collins concluded that assimilation worked both ways. According to him, the subordinate rhythm was almost always changed so that it aligned with the dominant rhythm. When the triplet rhythm dominated the texture, the placement of duple rhythms [ $\overset{\frown}{\text{J}}\text{J}$  or  $\text{J}\overset{\frown}{\text{J}}$ ] would normally have been altered to line up with the triplets. Collins did not provide any French examples, but he did provide quite a few musical examples from J.S. Bach and his seventeenth- and eighteenth-century contemporaries to show how, when triplet eighths occurred simultaneously with dotted eighths-sixteenth note patterns,  $\overset{\frown}{\text{J}}\text{J}$  was a substitute for a rhythm that they were generally not capable of writing—the trochaic triplet rhythm [ $\overset{\frown}{\text{J}}\overset{\frown}{\text{J}}\overset{\frown}{\text{J}}$ ]. Conversely, Collins felt that when duple rhythms dominated the texture, triplets were usually assimilated into duple rhythms [ $\overset{\frown}{\text{J}}\overset{\frown}{\text{J}}$  or  $\text{J}\overset{\frown}{\text{J}}$ ].<sup>129</sup> In pieces where

<sup>128</sup> Michael Collins, "The Performance of Triplets in the 17th and 18th Centuries," *Journal of the American Musicological Society* 19 (Fall 1966): 281-328.

<sup>129</sup> In his most recent book, *New Essays on Performance Practice* (1989, reprint Rochester, New York: Rochester University Press, 1992), Frederick Neumann argued that ternary figures were *never* assimilated to binary figures. He attacked Collins's preliminary argument about the assimilation of sixteenth-century rhythmic proportions, claiming that it was based on a misunderstanding of early sources. For instance, both Neumann and Collins cited a treatise by Zarlino (1562) where it was said that, when a ternary sign occurred in all parts,

there was a fairly equal mix of rhythms (and therefore no dominant rhythm), Collins suggested that the basic character of the dance—either ternary or binary—determined how rhythmic conflicts were to be resolved. For example, because of the triple character of *correntes* in general, Collins re-scored a particular seventeenth-century Italian *Corrente* to show how all apparent cross rhythms would be blended into triplet performance. Likewise, since *gigues* generally had a ternary character, Collins recommended that conflicting rhythmic figures within them be resolved to align with triple figures.

Collins would certainly describe Chauvon's *Gigue* as a predominantly triple movement. There are no situations in this piece where, according to Collins's rules, ternary to binary assimilation would be required. He would adjust all duple rhythms to triple rhythms. Collins would re-write the dotted eighth-sixteenth note pairings in measure 4 as shown in Ex. 17-6, even though there are no triplets opposing them. In his opinion, the dominant tripleness of the movement requires assimilation.

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conductor's used an unequal *battua* (beat). Zarlino also said that when a ternary sign was opposed by a binary meter, an equal beat should be used. In his reading, Collins took this last statement to mean that the triplet rhythm was made to conform to the binary rhythms. Neumann, on the other hand, understood Zarlino to be offering conductors practical advice about how to beat when polymeters appeared—the conductor was to stay with the dominant beat and leave any voice(s) that opposed it to fit in. He saw no reason to apply Zarlino's statement to rhythmic proportions. Neumann proposed that the problems of performing triplet rhythms accurately—when they appeared alone and when they were placed against conflicting duple rhythms—caused some early transcribers to “take the path of least resistance” and render triplets as binary rhythms. Rudolph Lasso (Orlando's son) was among these. He changed the triplet figures in a posthumous edition of his father's works to anapests—i.e., two sixteenths and an eighth—in the stead of a triplet eighth grouping. Neumann argued that the work of what he called “a few permissive theorists” did not necessarily speak for an entire generation (pp. 37-41).

Rant pattern: ↓ ↑ ↑ — ↓ ↑

Ex. 17-6 Dotted eighth-sixteenth figures in the opening of Chauvon's *Gigue* re-written as assimilated triplet eighths

Similarly, he would re-write the duple rhythm in measure 24 to match a triplet rhythm.

Written as:

Performed as:

Collins acknowledged a few situations where dotted eighth-sixteenth figures were to be played with literal proportions against triplet eighths (i.e., with the sixteenth note *after* the last triplet eighth),<sup>130</sup> but he generally required all rhythms to conform to either binary or ternary rhythms.

Neumann felt that Collins's theories about how often rhythms were assimilated were overstated. He agreed in principle with Collins, acknowledging

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<sup>130</sup> In one case, the duple rhythm was part of a fugal subject that appeared in the midst of a few conflicting contrapuntal gestures. It seemed logical to him that the subject should remain in its original form rather than alter it for the sake of a rhythmic context that was ill-defined.

that there were times when binary rhythms should be assimilated into ternary rhythms. But he disagreed with Collins's "all-or-nothing approach." Neumann cited Praetorius, Carissimi, Zacconi and other seventeenth-century writers who expected literal readings of triplet proportions "for the very sake of the rhythmic conflict that ensued."<sup>131</sup> Frederick Neumann insisted that it was much more common to have a mixture of duple and triple rhythms than Michael Collins would allow. He provided a list of considerations that he felt would narrow the opportunities for assimilating duple rhythms into triple rhythms.

The following statements, extracted from Neumann's list, are worth considering as they apply to Chauvon's music (other items referred largely to the music of J.S. Bach).

Dotted notes set against triplets are generally synchronized in a lively tempo; they tend to be differentiated in a slow tempo. In a moderate tempo much depends on whether a dotted-note pattern partakes of a characteristic binary theme or has other musical claims to independence.

Generally, literalness is desirable when the resultant rhythmic clash sounds purposeful in clarifying thematic, rhythmic, or contrapuntal relationships; it is not desirable when it does none of these things and sounds like unintentional imprecision.<sup>132</sup>

It is interesting that the result of applying the first of these statements to Chauvon's *Gigue* is the same as when applying Collins's criteria. If Neumann were to choose a fast tempo for this movement, he would allow the  $\text{♩} \text{♩}$  figures to become  $\text{♩} \text{♩}^3$  figures. If Neumann were to choose a moderate tempo, the same rhythmic alteration would occur because none of his other criteria applies in this instance. As for the last part of the first statement, there is no "binary theme" in Chauvon's *Gigue* that is found

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<sup>131</sup> Neumann, *New Essays on Performance Practice*, 37.

<sup>132</sup> *Ibid.*, 60.

later in a ternary context. Unlike some of the Bach examples that both Collins and Neumann provided, this entire piece is ternary.

There is a subjective quality in the second of these statements. Who is to say what sounds like “unintentional imprecision”—especially in a movement that carries the sub-title “*La follete?*” It has already been pointed out how the irregular phrasing may be a reflection of the wild character that Chauvon suggested with that sub-title. Perhaps that would have been enough for the understated French. Still, it is possible that the awkward, angular rhythms resulting from rhythmic literalness would have been a suitable finishing touch for Chauvon’s mad *Gigue*.

Ultimately, modern performers (like their counterparts in early France) must satisfy personal tastes. Having experimented with rhythmic alteration at tempos that suit the character of this movement, the author feels that all  $\sqrt{\text{ }}\text{ }^{\text{3}}$  figures should be assimilated into triplets. However, students in particular are urged to try this piece three ways in order to validate that assessment: with literalness, with partial assimilation, and total assimilation.

### **Articulation**

According to Betty Mather, the first two eighths of a triplet figure were usually slurred and the third was separate. She also observed that the three eighths could be slurred. However, she also advised that it is not necessary or desirable to play one pattern consistently throughout a work.<sup>133</sup> In order to encourage this variety, several options have been marked into the edited score.

### **Form**

There is no question about the repeats of this movement because Chauvon used *renvoys*, *cercles pour passer* and *guidons* to indicate when and where to return.

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<sup>133</sup> Betty Bang Mather, *The Interpretation of French Music from 1675 to 1775: For Woodwind and Other Performers* (New York: McGinnis and Marx Music Publishers, 1973), 40-41.

Both first and second sections are repeated. The performance edition has again been marked with modern equivalents.

Harris-Warrick NA  
 Schwandt NA  
 St. Lambert = 120  
 Sawkins = 106/113/120/136/144/148/150  
 Editor = 126-132

# 8. Gigue

## La follette

First system of musical notation for the Gigue, featuring treble and bass staves with various ornaments and triplets.

Beat pattern:

Second system of musical notation, including a vocal line with lyrics and piano accompaniment.

tu tu ru tu ru tu tu tu tu tu tu tu tu tu tu tu

Third system of musical notation, featuring treble and bass staves with triplets and rests.

Fourth system of musical notation, including a vocal line with lyrics and piano accompaniment.

tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu

9

tu tu tu tu tu tu tu tu turu tu tu turu turu tu

6 (6/3) 6 (6/3) 6 (6/3)

13

tu turu tutu tu tu tu tu tu tu tu tu tu ru

6 (6/3) 6 (6/3) 6 (6/3) 6 (6/3) 6 (6/3)





32

3

Fin.

tu tu tu ru tu tu tu

5

(3)

Fine

Detailed description: This musical score is for page 145. It consists of four staves. The top two staves are for a vocal line, and the bottom two are for a piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The piece begins at measure 32. The vocal line starts with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter rest, and a quarter note (B4). The piano accompaniment starts with a bass clef, a key signature of one sharp, and a 3/4 time signature. It features a triplet of eighth notes (G3, A3, B3) followed by a quarter note (C4), a quarter rest, and a quarter note (B3). The piece concludes with a double bar line and the word 'Fin.' written below the vocal staff. The piano accompaniment ends with a double bar line and the word 'Fine' written below it. There are first and second endings for the final measure of the piano part.

### Appendix A

#### Rondeau from the Deuxième Suite

*Rondeau. isolato.* *fin.*

## Appendix B

38  
Légèrement.  
Rondeau de Bojâine

*Rondeau* from the *Septième Suite* of François Chauvon's *Tibiades*

*Graciously.*

Rondeau

39

Second Rondeau from Chauvon's *Septième Suite*

## Appendix C

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<b>Première Suite</b>			5. Sicilienne ( <i>La fileuse</i> )	$\frac{6}{8}$
1. Prélude	Gravement Légerement Lentement	$\frac{2}{3}$ $\frac{3}{8}$ 2	6. Le Rouet	Légerement 3
2. Menuet champêtre	Tendrement	3	<b>Quatrième Suite</b>	
3. Allemande ( <i>La déterminée</i> )	Légerement	C	1. Prélude	2
4. Réflexion	Trés lentement	2	2. Allemande ( <i>La Marechale de Villars</i> )	Fierement C
5. Arpègement	Gracieusement	2	3. Courante ( <i>La Frenier</i> )	Gravement 3
6. Les Tourbillons	Légerement	$\frac{3}{8}$	4. Rondeau ( <i>Le Fargis</i> )	Tendrement 2
7. Cotillon	Légerement	2	5. Espèce de Sicilienne ( <i>La Fargis</i> )	Gracieusement et loure $\frac{6}{8}$
8. Gigue ( <i>La follette</i> )		3	6. Gavotte tendre ( <i>La Blanche</i> )	Reprise: Trés tendrement et de goût 2
<b>Deuxième Suite</b>			7. Gigue ( <i>La Chopard</i> )	Légerement $\frac{6}{8}$
1. Prélude	Lentement (et notes égales)	2	<b>Cinquième Suite</b>	
	Légerement (et notes égales)	♢	1. Caprice ( <i>Le Cury</i> )	Vivement $\frac{6}{8}$
2. Allemande ( <i>La Cherie</i> )		C	2. Allemande ( <i>La St. Germain</i> )	C
3. Loure	Affectueusement	3	3. Sicilienne ( <i>La rêveuse</i> )	Trés tendrement $\frac{6}{4}$
4. Rondeau ( <i>le folâtre</i> )		2	4. Gavotte en Rondeau	Légerement 2
5. L'agréable		$\frac{3}{8}$	5. Chaconne en Rondeau ( <i>La Besson</i> )	Gracieusement $\frac{6}{8}$
<b>Troisième Suite</b>			<b>Sixième Suite</b>	
1. Prélude	Tendrement	$\frac{3}{2}$	1. Prélude ( <i>Le Marquis de?</i> )	Gravement 2
2. Allemande ( <i>La Dragonne</i> )		C	2. Allemande ( <i>La St. Vallier</i> )	Gayment C
3. Sarabande en Rondeau ( <i>La Mélancolique</i> )		3		
4. Courante ( <i>La Moissette</i> )		3		

3. Fantaisie	Gayment Lentement	$\frac{3}{8}$ 2	<b>Dixième Suite</b>		
4. Courante ( <i>La L'Aigu</i> )		3	1. Prélude ( <i>La Changeur</i> )	Reprise: Légerement	$\frac{2}{8}$ 8
5.	Trés lentement (nottes égales)	2	2. Sarabande	Trés tendrement	3
6. Gigue ( <i>La L'Aigu</i> )		$\frac{6}{8}$	3. Allemande ( <i>La Scubise</i> )		C
<b>Septième Suite</b>			4.	Lentement	2
1. Prélude		2	5. Courante ( <i>La Piéchez</i> )		3
	Reprise: Un peu pl. viste et gracieusement	C	6. Gigue		$\frac{6}{8}$
2. Allemande ( <i>L'Alphonse</i> )	Légerement	C	<b>Onzième Suite</b>		
3. Rondeau ( <i>Le Boissieuse</i> )	Légerement	$\frac{3}{8}$	1. Prélude	Gracieusement	2
4. Rondeau	Gracieusement	2	2. Rondeau ( <i>Le Chapard</i> )	d'un air aisé	2
5. Menuet en Rondeau		3	3. Courante ( <i>La Duché</i> )	Légerement	3
6. Vaudeville	Sicilienne légerement	$\frac{6}{8}$	4. La Samaritaine	Tendrement, et légerement	$\frac{2}{4}$
<b>Huitième Suite</b>			5. Chaconne Rondeau (?)		3
1. Prélude ( <i>Le Ripert</i> )	Lentement	C	6. Allemande ( <i>La St. Vallier</i> )	Légerement	C
2. Allemande ( <i>La Provençale</i> )	Légerement	C	<b>Douzième Suite</b>		
3. Courante		3	1. Prélude	Lentement	2
4. Gigue	Légerement	$\frac{6}{8}$	2. Allemande ( <i>La Vendôme</i> )		C
<b>Neufième Suite</b>			3. Sarabande	Tendrement	3
1. Prélude	Lentement et nottes égales	2	4. Le Grand Amiral		C
2. Légerement		$\frac{6}{8}$			
3. Sarabande		3			
4. Allemande ( <i>La Frenier</i> )		C			
5. Sicilienne ( <i>La Dornel</i> )		$\frac{6}{8}$			

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