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In search of a politesse du chant: Rediscovering salon vocal performance practice through the lens of the airs sérieux in the Recueils d'airs sérieux et à boire de différents auteurs, 1695-1699

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Citation

Dobbin, E. (2021, January 28). *In search of a politesse du chant: Rediscovering salon vocal performance practice through the lens of the airs sérieux in the Recueils d'airs sérieux et à boire de différents auteurs, 1695-1699*. Retrieved from <https://hdl.handle.net/1887/3135032>

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Issue date: 2021-01-28

Chapter 4

Decoding the passions

4.1 Introduction

As a preliminary step to investigating the performance practice associated with the *air sérieux* and the salon, it is necessary to address the vocal background from which such practice emerged. As will be demonstrated in chapter 5, the theorists who described singing and music close to the time of the publication of the early *Recueils* write of the necessity for the singer to give voice to the passions inscribed in the text and music. The fundamental starting point was the necessity for the singer to use his or her voice and body to depict an emotional state, creating a visual and musical semiotic which would move and persuade the passions of the listener.

A basic premise of this persuasive configuration is that the singer should know the passions and know how to identify the passions crafted into the composition by the poet and composer.²⁵⁰ The core primary sources referred to in chapter 5 provide such an interpretative tool. In various levels of detail, these writings address themselves to the composer specifically (instructing him or her as to how to portray the passions through musical devices), and also set out more general observations as to the relationship between certain musical characteristics and certain passions.

That musical devices should relay the affect of the lyrics was a concept embedded within seventeenth-century compositional practice. Nowhere is this more evident than in the correspondence surrounding the famous compositional competition which was instigated by Mersenne, in which the compositional skills of the Dutch priest and composer, Johan Albert Ban, were pitted against those of the Frenchman, Antoine Boësset. In 1640, Ban was set the task of composing an air to the text “*Me veux-tu voir mourir*”, which Boësset had previously set in a slightly, but significantly, altered form.²⁵¹ Victory was awarded to Boësset. Although using judging criteria which have been described as “radically different” from those in Ban’s faction,²⁵² the French panel nevertheless focused on the extent to which Ban’s musical setting reflected the text. Ban sought to rationalize and create compositional rules for setting texts, rather than leaving these to evolve by chance.²⁵³ In correspondence, he justified note by note his choice of intervals as the servant of the affect of the piece and its text. The panel held, however, that Ban’s composition had fatally misinterpreted the affect of the text as one of indignation and anger, rather than amorous pleading. Ban had therefore, in the panel’s eyes, made inappropriate choices of intervals and meter changes. Moreover, his choice of F-Major was inappropriate because of its vehement major third, F-A. Boësset, on the other hand, had opted for d-minor, which was considered apt for the amorous pleading which the judging panel considered the primary affect of the text. In emphasizing Ban’s misinterpretation of the text and concomitant failure to choose apt supporting compositional devices, the French panel confirmed that such matters were of significance and that connections did exist between affect and compositional devices.

²⁵⁰ See further chapter 5 of this study on the requirements of the poet and composer to express the passions.

²⁵¹ See further Walker, ‘Ban and Mersenne’s Musical Competition’.

²⁵² For Ban, excellence in a composition lay solely in the extent to which it reinforced the emotional content of the text. Whereas Ban’s French judging panel does not deny that compositional devices create emotional effects, this was but one factor in the principal function of song, which was to give pleasure. For a detailed review of the competition, see Walker.

²⁵³ Walker, 237.

Both in the writings of the core theorists and in the writings commenting on the Ban-Boësset compositional duel, therefore, it is evident that the prevailing musical and theoretical thinking identified connections between musical devices and affect.

The present chapter sets out these compositional connections. After presenting a summary of the passions as understood and discussed by seventeenth-century writers, this chapter will present the reader with a practical road-map with which to interpret the passion being expressed. This decoding exercise encompasses a wide ambit of compositional parameters. It requires an investigation of the musical treatment of entire phrases rather than single words²⁵⁴ and it prompts an investigation of elements such as melody, tessitura, rhythm, meter, mode, and harmony. Lexical choices, syllable numbers, and syntax also influence the emotional topography, and these will also be examined.

In the case-study in chapter 7, using the compositional connections described in this chapter, the selected air will be submitted to an affective analysis. This analysis will primarily be undertaken using the rules made explicit in the core theoretical works and, experimentally, by recourse to the work of Patricia Ranum, which is further discussed in section 4.6.

4.2 The theory of the passions in late seventeenth-century and early-eighteenth-century French thinking – a summary

Analysis and discussion of the passions interested a diverse group of disciplines in seventeenth- and early-eighteenth-century France, from philosophy to medicine to art. Descartes²⁵⁵ spoke of the physiological effects of the passions on the body and soul, for example, and using this Cartesian world view in which the cosmos could be explained through reason, Charles Le Brun also joined up art with science, depicting the measurable effects of the passions on the face. In the realm of the spoken and sung word, too, Grimarest (amongst others) addressed both the effect of the passions on the voice, and the question of how orators seeking to represent the passions should moderate their voices to imitate the passions.

The 1694 dictionary of the *Académie Française* defines “*passion*” as the movements of the soul in its concupiscible or irascible part, aligning with the Scholastic tradition of Thomas Aquinas. In his *Summa Theologica*, Aquinas divided the eleven passions into two groups with each passion forming part of a conjugate pair: six concupiscible or desire-based passions (Love and Hatred, Desire and Aversion, Joy, and Sorrow²⁵⁶) and five irascible or anger-based ones (Hope and Despair, Confidence and Fear, and Anger (which has no pair)), and this model formed the foundation of seventeenth-century French thinking.

²⁵⁴ Grimarest, *Traité du récitatif*, 1707, 210; See also Bacilly, *Remarques curieuses*, 308 where he addresses this issue in relation to the appropriateness of suspending consonants on selected words; In the context of the Ban-Boësset compositional duel, Mersenne allied himself with this stance, criticising Ban for focusing too much on individual words at the expense of the complete meaning. See Pirro, *Descartes et La Musique*, 117.

²⁵⁵ Descartes, *The Passions of the Soul*.

²⁵⁶ References to the passions are written with their first letter capitalized.

However, there was no consensus in the way the seventeenth- and early-eighteenth-century French theorists discussed the passions. Even within the thinking of one single writer who addressed this topic, the complexity of the search to find a definitive system of categorizing the passions becomes evident; for example, within the space of a very few pages of text, Mersenne talks of eleven passions, then rationalises these down to four, and then further still to three.²⁵⁷ Other examples of the diverse approach to discussing the passions are found in La Voye Mignot, who states that there are six passions (Joy, Sadness, Love, Hatred, Hope, and Fear) which correspond to six modes.²⁵⁸ Bretteville also describes the passions, and adds to the principal ones described in appendix 2 concepts such as Friendship²⁵⁹ and Boldness.²⁶⁰ Descartes describes six primitive passions (Wonder, Love, Hatred, Desire, Joy, and Sorrow) and states that all others are composed of these. However, he rejected the Aquinian concupiscible-irascible dichotomy as a categorization model.

Passions could be simple or, more commonly, could work in combination with each other to form innumerable composite affections.²⁶¹ Alongside variations in composition, every passion could be felt and manifested in varying degrees, creating a highly varied and nuanced set of movements of the soul.

A summary description of the way the eleven passions identified by Aquinas were configured by the French theorists is set out in appendix 2. However, the number of passions was said to be innumerable²⁶² and this summary does not purport to cover the “swarm” of affective possibilities created by the combining of simple passions into composite ones, nor the shades and nuances created by varying degrees of intensity of the simple passions. The composite passions and these shades and nuances will be discussed in chapter 7 in relation to the case-study air.

Although not featuring in Aquinas’ list, Descartes and Le Brun, at least, considered Wonder to be the first passion.²⁶³ According to doctrine, the soul observes or admires something first. When this object surprises us and we judge it to be new or different from what we knew in the past or what we were expecting, this makes us wonder if it is good or bad, and be astonished by it. The act of observation and deliberation which constitutes Wonder is the gateway to the other passions, which are summarised in appendix 2.

4.3 Parameters relating to the lyric text

In a genre in which poetic and musical creation often intersected in the salon and at a time when recitation and poetry-writing proliferated, the lyric texts of the *airs sérieux* under consideration are an apt analytical starting-point for investigating the passions encoded within an air. In these texts, the passions are frequently alluded to by name, and statements proclaiming the elements described above abound.

²⁵⁷ Mersenne, *Harmonie universelle*, IV, vi, part 2, 369.

²⁵⁸ La Voye Mignot, *Traité de musique*, Part IV, 5.

²⁵⁹ Bretteville, *L'éloquence de la chaire*, 337.

²⁶⁰ Bretteville, 388.

²⁶¹ Descartes, *The Passions of the Soul*, art. 112.

²⁶² Descartes, art. 68.

²⁶³ Descartes, arts. 53, 70.

By treating the lyric text as a type of condensed story, the listener can form a picture of the para-narrative events surrounding the moment of poetic utterance. The reader can not only obtain definitive information from specific allusions in the text, but can also surmise as to what event has previously occurred which has prompted the narrator's expressive pouring-forth. By seeking to align these events with the descriptions in appendix 2, the reader or performer is afforded preliminary insights into the nature of the passions expressed. The performer should bear in mind that passions are rarely static and are rarely expressed in isolation, preferring co-habitation with other, often contrasting emotional states.

This is not a scientific approach, but a common-sense one in which the subjective judgements of the performer are a necessary analytical tool. The analysis of the case-study air in chapter 7 uses this practical approach as a starting point.

Using a more specific model of analysis, the reader can look to theorists such as Lamy and Descartes, who both said that every passion experienced by human beings results from a stimulus or object which causes the body to react. Although it should be stressed again that this is but one configuration of the passions in a discourse in which there is no uniformity, by referring to Lamy's configuration from 1699,²⁶⁴ it is possible to summarise in question-answer format the way in which the passions were stirred by the admiration or observation of a stimulus or object by the poetic narrator:

1. Is the stimulus/object good?
2. If the answer is no, go to step 6.
3. If the answer is yes, is the good stimulus/object present?
4. If the good stimulus/object is present, it gives rise to Love and Joy.
5. If the good stimulus/object is not present but possession is possible, it gives rise to Desire. Desire stirs Hope.
6. Is the bad stimulus/object present?
7. If the answer is yes, it may give rise to Hatred and Sadness.
8. If the answer is no, it may give rise to Fear and Terror. Fear and Terror stir Despair if there is no way to avoid the bad stimulus/object.

Using the emotional configuration above, the performer should examine the nature and presence or absence of the stimulus, and the narrator's passionate and active response to the object.

On a more detailed level, the lexical choice of the poet can also provide clues as to the affective message. Perrin, for example, discusses the emotional associations of words. He observes that the inclusion of references to deserts, rocks, caves, and prisons in a text excites Sorrow or Pity. Joy or Admiration can be aroused by using words depicting nature's most lovely and admirable objects, such as the sky, the stars, greenery, flowers, brooks, birds, and gentle breezes. Pleasant and marvellous actions, singing, dancing, sleeping, making love, talking about agreeable things, fighting, flying, running lightly all excited Joy and serious Admiration, too.²⁶⁵

²⁶⁴ Lamy, *La rhétorique*, 1699, 145.

²⁶⁵ As cited in Goulet, *Poésie, musique et sociabilité*, 339.

Mersenne reduces the span of his investigative gaze even further, and comments on the affective significance of individual vowels within words. He says that composers should choose words which evoke the passion they seek to communicate. Beautiful words must be chosen to create beautiful effects, and the beauty of words depends on beautiful letters or sounds. “A” and “o” denote grand and magnificent things, while the feminine mute “e”, short “i” sound and “u” sound express sad, abject and small things.²⁶⁶ As for consonants, *consonnes rudes* should be chosen in order to conjure up aggressive impulses, particularly the “r”.²⁶⁷ “D”, “i”, and “z”, on the other hand, were said to represent sweetness and agreeableness.²⁶⁸ Le Cerf de la Viéville also relates lexical choice to affective significance, and says that feminine words (that is, those ending in -e, -es, -ent) lend gracefulness, gentleness and variety to a text, by implication suggesting that words with masculine endings lend an opposing feel.

4.4 Musical parameters

It is clear from the description of the *accens* (or tones of voice) associated with the passions²⁶⁹ that three variables potentially contribute to define the expressive characteristics which are the hallmarks of each passion: firstly, the degree of elevation of the voice (how high or low is the voice?), secondly, a qualitative element of expression (how does the voice sound? Languishing, doleful, vibrant, happy, majestic?), and thirdly, a variable relating to the rate of speech or speed of delivery (how fast or slow are the words being spoken?).

The first variable finds its musical manifestation in the form of the pitches that the composer has notated and the tessitura. The second variable is represented by the composer in his or her choice of harmony, the sequence of intervals, and use of expressive tools such as chromatic notes. The third variable finds its musical voice in the rhythm notated by the composer, punctuation, and the syllabic quantity and number of syllables contained in a verbal unit.

Composers used musical devices therefore to simulate the pitch, duration and expressive timbre of the *accens* in order to represent the passions. By examining each of these parameters, it is possible to construct a picture of the tone of voice which the composer has sought to evoke in his or her musical setting,²⁷⁰ and identifying such tone of voice assists us in identifying the passion associated with it.²⁷¹

4.4.1 The degree of elevation of the voice - pitch and tessitura

An essential component of many of the descriptions of the *accens* is their pitch.

²⁶⁶ Mersenne, *Harmonie universelle*, IV, vi, part 2, 403.

²⁶⁷ Mersenne, IV, vi, part 2, 403.

²⁶⁸ Mersenne, IV, vi, part 2, 403.

²⁶⁹ See further appendix 6.

²⁷⁰ Mersenne advised composers that the harmony and *mouvement* should correspond so closely to the words and discourse that the listener will deem it a single entity. See Mersenne, *Harmonie universelle*, IV, v, [324] (original not paginated).

²⁷¹ See Gordon-Seifert, *Music and the Language of Love*, 63–64 on the *accens* as imitations of the physical signs of the passions.

For Grimarest, for example, Despair requires a tone of voice that is abrupt and high.²⁷² In a similar vein, Mersenne specifies that one of the elements of the tone of voice of Sorrow is slowness, sombreness or gloominess,²⁷³ suggesting the darkness of a singer's lower register, rather than the brightness of the upper voice.

Seventeenth-century rationalisations concerning the spoken pitches employed by orators (of which the melody of vocal airs was the artful imitation) can shed light on some of the emotional messages which the composer sought to express through the composition of their musical oratory.

The movement from one oratorical *ton* or pitch level to another received considerable attention. The linking of the register of the spoken voice to an emotional ambience was specifically addressed in the writings of rhetoricians such as Le Faucheur,²⁷⁴ Bretteville,²⁷⁵ and Bary.²⁷⁶ Various speech pitches were considered appropriate, too, for the various parts of a spoken oration, which was classically divided into the *exordium*, *narratio*, *partitio*, *confirmatio*, *refutatio*, and *peroratio*. Rhetoricians held competing views on the ideal compass of the spoken voice in delivering these various oratorical components and in expressing an emotional message,²⁷⁷ Mersenne indicated that the normal vocal range of the orator was a fifth but could be enlarged by the expression of emotion.²⁷⁸ Le Faucheur specified that there are five or six tones between the highest and the lowest vocal pitch, and that extremes of height or depth should be avoided as they are disagreeable.²⁷⁹

Richesource, writing in relation to the church, insisted that the appropriate spoken compass for preachers was five pitches.²⁸⁰ Joseph Dinouart later condensed and re-presented Richesource's writing, and provided an eighteenth-century explanation of the earlier work.²⁸¹ Again directed towards preachers, he similarly advocates a five-pitch compass and assigns solfège pitches to each *ton*, from *ut* to *sol*. Explaining and presenting one's position and stating hypotheses should use the lowest pitch level (*ut*). The voice rises to a second above this basic pitch level (*re*) for the final syllable of a word group. When the spoken pitch rises to approximately a musical third (*mi*), it expresses gentle and sweet passions. When the pitch rises to a fourth above the lowest starting pitch (*fa*), it is expressing the great movements of the soul, and leaps of a musical fifth (*sol*) or more express great pathos.²⁸²

In the theatrical context, witness accounts of the declamations of actors such as Mlle Duclos, and the famous anecdote of Mlle Champmeslé performing Racine's *Mithridate* at the *Comédie Française* reveal that the pitch-span of the dramatic orator's voice exceeded a fifth or sixth and in fact went over the octave.²⁸³

²⁷² Grimarest, *Traité du récitatif*, 144.

²⁷³ Mersenne, *Harmonie universelle*, IV, vi, part 2, 369.

²⁷⁴ Le Faucheur, *Traité*.

²⁷⁵ Bretteville, *L'éloquence de la chaire*.

²⁷⁶ Bary, *La rhétorique française*.

²⁷⁷ The range would necessarily vary according to whether the context was the church or theatre, too, with the range being smaller in the religious context. Not all rhetoricians supported the observance of oratorical tons in speaking, with some advising that its song-like effect was only suitable for the theatre. See Wentz, 'Annotated Livret', 13.

²⁷⁸ Mersenne, *Harmonie universelle*, V (viii) 8; See further Wentz, 'Annotated Livret', 13.

²⁷⁹ Le Faucheur, *Traité*, 92–3.

²⁸⁰ See Richesource, *L'éloquence de la chaire*, 351–52; as cited in Wentz, 'Annotated Livret', 15.

²⁸¹ Dinouart, *L'éloquence du corps*.

²⁸² See further Wentz, 'Annotated Livret', 11–22.

²⁸³ See Wentz, 10–11; See also Rosow, 'French Baroque Recitative'.

Despite these differences in opinion amongst the theorists and the evidence of different practices within different oratorical contexts, certain commonalities emerge. Most importantly, pitch variation was related to emotional content. Unemotional passages resided on the basic pitch-level or one above (*re*) and as the intensity of emotion rose, so too did the pitch. Pitch could rise by degrees for mild and gentle expressions and depending on context anywhere up to the oratorical *sol* of Richesource/Dinouart or to the upper octave of Champmeslé's famous stage exclamation.

As reflected in rhetorical preaching manuals and accounts of stage practices, the declaimed word rises and lowers in pitch as it changes in intensity during the course of a classical speech. So too the upper voice in vocal music moves up and down in artful imitation of these oratorical *tons* and the intensity they express,²⁸⁴ with melodic movement of the vocal line generally being considered to be smaller than the movement of the spoken voice's inflection while declaiming.²⁸⁵

According to Mersenne, tunes sound best in a singer's middle register,²⁸⁶ which was also said to be the register most commonly used by orators in harangues.²⁸⁷ Descartes, too, makes particular reference to the pitch range of the voice, stating that because more breath is required for the production of a high note, high pitches are more tense than low ones. Cureau de la Chambre also makes note of the special colours associated with those pitches that are beyond the middle vocal range, stating that raised pitch is suitable for exclamations, and low pitch is associated with languor.²⁸⁸

The vocal range of the *airs sérieux* in this study is certainly limited; most sit comfortably within the middle range of the voice-type suggested by the clef and excursions into register extremes are rare. When the voice does venture to either extremity, the singer should therefore be alerted to the emotional significance of this and seek to match that extremity with the pitch descriptions of the *accens*²⁸⁹ in order to determine the passion being expressed at that moment.

4.4.2 Musical elements contributing to timbre and expressive quality

4.4.2.1 Intervals in the upper voice/*dessus* part

The notion that specific melodic intervals could move the soul was a concept addressed by a variety of European writers from Gioseffo Zarlino to Johan Albert Ban,²⁹⁰ and this notion was also addressed by later writers at least into the eighteenth century.²⁹¹ For Mersenne, too, the melodic intervals of a texted line of music were declared to be reflective of the various passions and the degree of vehemence of those passions. He states that the wider the interval, the more vehement and intense the passion²⁹² and that wide intervallic leaps often signify anger.²⁹³ The expressive significance of these intervals is summarised below:

²⁸⁴ Mersenne, *Harmonie universelle*, IV, vi, part 2, 359, 371 and section 4.4.2.1 below.

²⁸⁵ See Dubos, *Réflexions critiques*, Troisième partie:163–64; as cited in Wentz, 'Annotated Livret', 30.

²⁸⁶ Mersenne, *Harmonie universelle*, IV, vi, part 2, [361] (original page misnumbered as 365).

²⁸⁷ Duncan, 'Persuading the Affections', 155.

²⁸⁸ See Ranum, *Harmonic Orator*, 385.

²⁸⁹ See appendix 3.

²⁹⁰ See further Walker, 'Ban and Mersenne's Musical Competition'.

²⁹¹ See, for example, the contributions of Frédéric de Castillon in Diderot and Alembert, *Supplément à l'Encyclopédie*.

²⁹² Mersenne, *Harmonie universelle*, IV, vi, part 2, [359] (original page misnumbered as 365).

²⁹³ Mersenne, IV, vi, part 2, 371.

Table 4.1: Emotional significance of intervals in the upper voice

Interval	Emotional significance
Semitone	Laments, pains, sighs ²⁹⁴ Sadness and love ²⁹⁵
Semitone (if rising)	Weeping, sighing, groaning ²⁹⁶
Whole tones	Great, brusque or rustic things, such as martial and vigorous actions. ²⁹⁷
Minor thirds	Laments, pains, sighs ²⁹⁸ Moderate pain (as opposed to minor sixths, which Mersenne implies indicate greater pain) ²⁹⁹ Sad and loving things
Major thirds	Rigour, harshness, bitterness and anger ³⁰⁰ Joy ³⁰¹
Fourths	Rigour, harshness, bitterness, anger ³⁰² Despair and anguish ³⁰³
Augmented fourths	Great, brusque or rustic things, such as martial and vigorous actions ³⁰⁴
Fifth (in ascent)	Harshness and violence ³⁰⁵
Minor sixth	Great laments and anguish ³⁰⁶ Laments, pain, and sighs ³⁰⁷
Minor sixth (in descent)	Despair and anguish ³⁰⁸
Major sixth	Rigour, harshness, bitterness, anger ³⁰⁹ Great, brusque or rustic things, such as martial and vigorous actions. ³¹⁰

4.4.2.2 Mode, tonality, and accidentals

In Jean Rousseau's *Méthode claire, certaine, et facile pour apprendre à chanter la musique*, the terms "major mode" and "minor mode" are introduced, reflecting the move away from the twelve-mode system and the transition to the major-minor modes that had occurred well before the publication of his treatise in 1683.³¹¹

²⁹⁴ Mersenne, IV, v, [323] (original not paginated).

²⁹⁵ Mersenne, IV, vi, part 2, [360] (original page misnumbered as 364).

²⁹⁶ Mersenne, IV, vi, part 2, 371; Mersenne, III, i, 41; Mersenne, IV, vi, part 2, [360] (original page misnumbered as 364).

²⁹⁷ Mersenne, *Harmonie universelle*, III, i, 41; Mersenne, IV, vi, part 2, [360] (original page misnumbered as 364).

²⁹⁸ Mersenne, *Harmonie universelle*, IV, v, [323] (original not paginated).

²⁹⁹ Mersenne, IV, iii, 188.

³⁰⁰ Mersenne, IV, v, [323] (original not paginated).

³⁰¹ Mersenne, III, i, 41; Mersenne, IV, vi, part 2, [360], (original page misnumbered as 364).

³⁰² Mersenne, *Harmonie universelle*, IV, v, [323] (original not paginated); In descent, fourths were considered by Descartes to be the harshest of all intervals. See Descartes, *Compendium*, 24.

³⁰³ Mersenne, *Harmonie universelle*, IV, vi, part 2, [359] (original page misnumbered as 363).

³⁰⁴ Mersenne, III, i, 41; Mersenne, IV, vi, part 2, [360] (original page misnumbered as 364).

³⁰⁵ de Waard, *Correspondance*, x.247-8; as cited in Walker, 'Ban and Mersenne's Musical Competition', 254.

³⁰⁶ Mersenne, *Harmonie universelle*, III, i, 41; Mersenne, IV, vi, part 2, [360] (original page misnumbered as 364); Mersenne, IV, iii, 188.

³⁰⁷ Mersenne, *Harmonie universelle*, IV, v, [323] (original not paginated).

³⁰⁸ Mersenne, IV, vi, part 2, [359] (original page misnumbered as 363).

³⁰⁹ Mersenne, IV, v, [323] (original not paginated).

³¹⁰ Mersenne, III, i, 41; Mersenne, IV, vi, part 2, [360] (original page misnumbered as 364).

³¹¹ By the time the *Recueils* were published, the place of the twelve-mode system had been superseded in modal theory by the major-minor modal system. See further Tolkoﬀ, 'French Modal Theory'; Tolkoﬀ describes

Drawing on the concept of energies from antiquity, many of the core French commentators expressed the view that each musical mode inherently carried and conveyed a certain energy and distinct musical ambience, which aroused a particular emotion in an audience. Marc-Antoine Charpentier famously compiled a list of the energies inherent in eighteen modes, but earlier, too, in Boësset's correspondence surrounding the compositional competition with Ban, his acknowledgement of the suitability of certain modes for certain affects reveals that views reflective of Charpentier's had been circulating for some time previously. Charpentier's famous list is reproduced alongside the comparative lists of energies proposed by Rousseau, Charles Masson, and Rameau in appendix 3.

The energies inherent in the various modes were related to the expression of the passions. If the descriptions set out in appendix 3 are examined, the marked distinction between the ambience expressed by major versus minor modes becomes evident; major modes present cheerful emotions, and minor ones present sad emotions. This same general distinction is noted by Mersenne, who states that the force and effect of a mode depends on the major or minor third and sixth, with minor intervals being appropriate for expressing caressing and calming passions, sadness and pain, while the major third in modes is suitable for expressing Joy, virility, and courageous deeds.³¹² Despite the controversies of their competition, Ban and Boësset nevertheless reached agreement that the character of a mode was determined by the nature of the third above the keynote, with major modes expressing vehemence and minor modes expressing blandness.³¹³ Masson states, too, that the major mode is suitable for songs of joy, while the minor mode is appropriate for serious or sad subjects.³¹⁴ Further evidence of the importance of the key signatures and presence of accidentals as a means to read the passions can be found in Bacilly's writings,³¹⁵ where he links expression and musical ambience to the presence of sharps and flats, and Le Cerf de la Viéville, who states that a predominance of flats creates languid music.³¹⁶

the process whereby the major-minor system came to hold pre-eminence, surveying theoretical works from Zarlino to Rameau. On the potential role of Sébastien de Brossard in deducing the existence of major and minor modes, see Ranum, *Harmonic Orator*, 319. Henceforth, the word 'mode' will refer to the key of the piece in the modern sense, rather than the earlier twelve-mode system.

³¹² Pirro, *Descartes et La Musique*, 95 and 115.

³¹³ See Walker, 'Ban and Mersenne's Musical Competition', 245.

³¹⁴ Masson, *Nouveau traité*, 10.

³¹⁵ Bacilly, *Remarques curieuses*, 121.

³¹⁶ On this same theme, Patricia Ranum's study concludes that there is a correlation between the degree of cheerfulness or sadness of any given major or minor mode and the number of sharps or flats in the key signature or accidentals within the music. She states that as sharps are added to the key signature of major keys, the energies nominated by Charpentier become increasingly assertive. Equally, as flats are added to the key signature of major modes, Charpentier's energies become more harsh, but via a more introspective route. Thus the *gai* of C-Major is a serene gaiety, the energy of G-Major (when one sharp is added) is sweetly joyous, and the building assertiveness continues with the addition of each additional sharp in the key signature, until B-Major, when the energy should be harsh and plaintive. Ranum further notes that passions conveyed by flats tend to be excessively tyrannical rather than tender, and sharps express exuberant passions. As minor modes move away from the neutral tender and plaintive energy of a-minor, they become more focused on the outside world as sharps are added to the key signature, and introspective and gloomy as additional flats are added. See Ranum, *Harmonic Orator*, 338–41.

Very few of the minor-mode serious airs in the *Recueils* venture beyond g-minor³¹⁷ (typically represented with a Bb in the key signature and an Eb accidental within the music). When key signatures with an increased number of flats do appear or when these flats appear as accidentals, it is a visual cue for the performer to investigate whether or not the ambience has moved to a mood which Ranum identifies as one of increased sombreness and gloom. This mode of analysis will be experimented with in the case-study air.

4.4.2.3 Harmony and dissonance

Harmonic elements significantly contribute to the overall affective atmosphere of a piece, and the core theoretical writings offer advice to composers on when and how to use harmonic elements to enhance passionate expression.

The use of dissonances (defined as major and minor seconds, tritones, and major and minor sevenths³¹⁸) was encouraged as a way of creating variety. Dissonances were said to show severity and Sorrow, and to lend a lugubrious expression to the melody.³¹⁹ Le Cerf de la Viéville compares dissonances to the piercing cries of lamenting nature,³²⁰ thereby directly casting this harmonic element as representative and evocative of a tone of voice. Writing later, Rameau provides further advice, counselling composers to use minor dissonances (that is, ones that resolve downwards rather than upwards) to express sweet and tender things, and to express Despair and Anger with dissonances of all kinds, particularly major ones.³²¹

Positioning of the dissonance was also important to the affective message. A composer wishing to create a feel of severity by the use of a dissonance had to place that dissonance on the first beat of the bar or the first part of the beat and should only do so when the words demanded it.³²² Such dissonances were considered more apt for use in minor keys.³²³ When intending to add beauty to a melody, composers were advised to place dissonances on an upbeat or other “unimportant” beat.³²⁴

The affective clues provided to the instrumental accompanist via the chordal indications of the figured bass will be reviewed and discussed in examining the case-study air in chapter 7.

4.4.3 Tempo and *mouvement*

References implicating speed are inherent to the descriptions of many of the tones of voice or *accens* associated with the passions. For example, the “urgency” demanded of the orator by Grimarest when expressing the *accent* associated with violent Desire (emanating from Love)³²⁵ would seem to suggest rapidity. Grimarest also asserts that Despair or a lack of

³¹⁷ By way of example, only four of the seventy serious airs in the 1695 *Recueil* are in c-minor, a key with more flats in the key signature than g-minor.

³¹⁸ La Voye Mignot, *Traité de musique*, 26.

³¹⁹ Masson, *Nouveau traité*, 58.

³²⁰ Le Cerf de La Viéville de Fresneuse, *Comparaison*, 2:1, 52.

³²¹ Rameau, *Treatise on Harmony*, 155.

³²² Masson, *Nouveau traité*, 59, 79.

³²³ Masson, 59, 79.

³²⁴ Masson, 59.

³²⁵ Lamy, *La rhétorique*, 1678, 174; La Croix, *Nouvelle méthode*, 104.

Hope should be delivered in a voice which is abrupt and hurried.³²⁶ Anger and a desire for vengeance should be delivered in a voice which is not only brilliant, but sudden,³²⁷ which also suggests swiftness. On the other hand, the drawling voice required for the expression of Sorrow³²⁸ implies a slow and weakened tempo.

The pace of passionate recitation associated with the various *accens* was made manifest in music through a composer's employment of parameters of rhythm, meter, and tempo, creating a piece's essential expressive energies or *mouvement*.³²⁹ Just how composers were meant to evoke through these parameters the sense of urgency, swiftness, suddenness, and enervation associated with the *accens* was the subject of considerable discussion in the core treatises.

One contributory element to a piece's *mouvement* was its meter (or *mesure*), which was thought to be the soul of music and to have the ability to arouse the passions.³³⁰ Mersenne stated that beats and tempo contributed as much or even more to expression of the passions than the melody.³³¹ Rameau, albeit writing at a later time, extends Mersenne's idea and proclaims that meter alone is sufficient to excite the different passions in humans.³³²

It was thought that such was the power of tempo that it could, to an extent, counteract the emotion in the tone of voice; a sad tone of voice could be made more gay than the most joyous mode if very quick movements are used and very slow and dismal movements applied to a joyous melody can make that melody sad.³³³ Mersenne here impliedly equates sad affects with slow and dismal movement and joyous affects with very quick movements. Rameau also associates slow movements with Sorrow and mournful things, both slow and gay movements with tender and graceful things, and very rapid movements with furious things.³³⁴

4.4.3.1 Time signatures

Preliminary information about the speed of a vocal piece can be gleaned by examining descriptions in the core treatises of the various time signatures. As time signatures are linked to tempo, they provide useful information as to the emotion which the composer is seeking to express. Table 4.3 sets out the theorists' instructions as to how to beat the time signatures below, which appear in the *airs sérieux* in the *Recueils*.

³²⁶ Grimarest, *Traité du récitatif*, 144.

³²⁷ Grimarest, 154.

³²⁸ Grimarest, 142.

³²⁹ The seventeenth-century concept of *mouvement* refers to the overlapping and related concepts associated with physical movements of the bodily organs (which signified aroused passions in motion) and the pace of speech and musical rhythms which are the result of these bodily movements. For a more detailed discussion of the concept of *mouvement*, see Ranum, *Harmonic Orator*, 310.

³³⁰ Masson, *Nouveau traité*, 6.

³³¹ Mersenne, *Harmonie universelle*, IV, v, [326] (original not paginated).

³³² Rameau, *Treatise on Harmony*, 164.

³³³ Mersenne, *Harmonie universelle*, IV, v, [326] (original not paginated).

³³⁴ Rameau, *Treatise on Harmony*, 167–68.

Table 4.3: Tempo as indicated by time signatures

Time-signature	Name	De La Voye Mignot ³³⁵	Guillaume Gabriel Nivers ³³⁶	Jean Rousseau ³³⁷	Étienne Loulié ³³⁸	Michel L’Affilard ³³⁹	Charles Masson ³⁴⁰
C	<i>Majeur</i>	Slow beats (12) (does not state how many per bar)	Four heavy beats (19)	Four heavy beats	Four quick beats	Four slow beats (112, 153)	-
♩	<i>Mineur</i>	Light beats (12) (does not state how many per bar)	Two heavy slow beats (or four quick beats) (19)	Four slow beats	Four quick beats or two slow beats (32,60)	Four light beats (112, 153)	Two slow beats or four quick ones (7)
2	<i>Binaire</i>	Suggests 2 is interchangeable with \mathfrak{c} and \mathfrak{C} (12)	Two light beats (19)	Two fast beats	-	-	Two light beats (7)
♩3	<i>Trinaire</i>	Slow beats (12)	Three slow beats (19)	Three slow beats	-	-	-
3	<i>Triple simple</i>	Either slow or light beats (12)	Three fast beats (20)	Three light beats	-	-	-
$\frac{3}{2}$	<i>Triple double</i>	-	Three slow beats (20)	Three slow beats	-	-	Three very slow beats (7)
$\frac{3}{4}$		-	-	Three beats – faster than 3	-	-	-
$\frac{3}{8}$	<i>Triple mineur</i>	-	-	Faster than \mathfrak{e}	-	-	-
$\frac{12}{8}$	-	-	-	-	-	Four very light beats (155)	-

Further specifics on the relationship between time signature and affect are provided in La Voye Mignot’s compositional manual of 1666: he counsels his readers that *binaire* meter (which he defines as those with the time signature **C**, **♩** and **2**) is suitable for grave matters,

³³⁵ La Voye Mignot, *Traité de musique*. All numbers in brackets refer to page numbers in this work.

³³⁶ Nivers, *Méthode Facile*. All numbers in brackets refer to page numbers in this work.

³³⁷ Rousseau, *Méthode claire, certaine et facile*. All numbers in brackets refer to page numbers in this work.

³³⁸ Loulié, *Éléments*. All numbers in brackets refer to page numbers in this work.

³³⁹ L’Affilard, *Principes*. All numbers in brackets refer to page numbers in this work.

³⁴⁰ Masson, *Nouveau traité*. All numbers in brackets refer to page numbers in this work.

psalms, motets, serious words, and airs,³⁴¹ while *ternaire*³⁴² (C3 and 3) should be used when more gaiety is needed.³⁴³

4.4.3.2 Expression and tempo markings

Expression and tempo markings also provide clues as to speed and thus provide the singer with information as to the nature and vehemence of the passion which the composer is seeking to musically represent.

Adverbs relating to tempo and expressions which are found in the airs in this study are *lentement*,³⁴⁴ *très lentement*,³⁴⁵ *fort lentement*,³⁴⁶ *tendrement*,³⁴⁷ and *gai*.³⁴⁸

Lentement and *très lentement* unambiguously refer to tempo. In Brossard's dictionary of 1703, *lentement* is defined as "heavily" and in a manner which could never be said to be lively or animated, and *très lentement*, it follows, is a slower version of *lentement*.³⁴⁹

Gai and *tendrement* are not defined by Brossard and Furetière.

4.4.3.3 Numerical tempo markings and the work of Michel L'Affilard

There are no metronomic tempo indications marked in the *airs sérieux* of the *Recueils*. It may, in principle, be possible to speculate about the likely tempo of those airs in the *Recueils* which are based on dance movements by examining Michel L'Affilard's *Principes très faciles pour bien apprendre la musique*.³⁵⁰ Based to an extent on the earlier writings on chronometry of Joseph Sauveur,³⁵¹ L'Affilard famously attempted to precisely record musical tempo in the fifth edition of his *Principes* by giving specific indications for the tempo of courtly dances using a system of numerals and brackets. L'Affilard contributed six serious airs to the *Recueils* under study³⁵² and his *Principes* remained an influential and popular primer for more than fifty years from its first appearance in 1694, until 1747. However, as

³⁴¹ La Voye Mignot, *Traité de musique*, 12.

³⁴² La Voye Mignot, 12. Note that the other theorists listed in table 4.3 use the term *trinaire* rather than *ternaire*.

³⁴³ Part IV of La Voye Mignot, 21.

³⁴⁴ RASB 1697/5/96 and RASB 1699/11/220.

³⁴⁵ RASB 1695/7/130, RASB 1695/8/160, and RASB 1696/2/38.

³⁴⁶ RASB 1697/5/88.

³⁴⁷ RASB 1698/9/190 and RASB 1699/8/162.

³⁴⁸ RASB 1696/8/146 and RASB 1699/8/164.

³⁴⁹ In the context of sacred music, Lionel Sawkins has identified several surviving scores of sacred pieces by Lalande which state actual timings for various movements. From this, he is able to draw the conclusion that for the two movements marked "*lentement*" and C-barré, the minimum metronome marking should be 25 and 41 respectively. See further Sawkins, 'Doucement and Légèrement', 371.

³⁵⁰ L'Affilard, *Principes* The evolution of the various editions of L'Affilard's *Principes*, which in its fifth edition was the subject of three separate publications, can be found in Erich Schwandt, 'L'Affilard on the French Court Dances', *The Musical Quarterly* 60, no. 3 (July 1974): 395.

³⁵¹ Maxham, 'Joseph Sauveur', 41.

³⁵² RASB 1695/2/42: "*Vous ne sçavez que trop rendre un coeur infidelle*", RASB 1695/4/78: "*Iris veut faire un nouveau choix*", RASB 1695/6/110: "*Lorsque Tircis me laisse seul icy*", RASB 1695/8/160: "*Vous m'inspirez mille lancements secretes*", RASB 1697/1/14: "*Persecuté du sort, méprise de Silvie*", RASB 1697/5/88: "*C'est dans ce bois que l'autre jour*".

none of these airs are based on dance movements, and given the debate amongst scholars surrounding L’Affilard’s work as it relates to tempo,³⁵³ this area is not addressed in this study.

4.4.3.4 *Nombre*

The complex concept of *nombre* is a potential source of information as to the proportional rate at which speech should be delivered, and it can thus assist us in deciphering the passion evoked.

According to the theorists who wrote about poetry, each line of poetry can be thought of as a poetic entity, and these entities are typically divided into two smaller verbal sub-entities or units, made up of clusters of syllables. These verbal units are referred to in various treatises as poetic “feet”, which, placed together, form a poetic line.

The number of syllables per line of French poetry varies from line to line. The question of how and where to divide up a line into its constituent poetic feet is governed by the stresses in the French language and the number of syllables in the line in question. The lyric texts of the *airs sérieux* in the *Recueils* rarely contain lines of more than twelve syllables.³⁵⁴ For *alexandrines* (twelve-syllable lines, which were used to create the grandest style of poetry), a caesura or pause occurs after the sixth syllable, dividing the line into two equal six-syllable feet or hemistiches. For a ten-syllable line (called a *commun*), the caesura will occur after syllable four.³⁵⁵ The caesura in a poetic line with eight syllables can occur either after syllable four or five. In addition to the repose at the caesura, a weaker caesura can occur within the two poetic feet of a line, creating (a maximum of) four parts.³⁵⁶

As we have seen above, variety was key, and in this respect, poetic feet were no exception. Poetic feet are therefore typically of continually varying length. The poet’s lexical and syntactical choices, and the patterns created by the recitation of lines made up of units containing a varied number of syllables of varying lengths create a rhythm which is unique to every poetic line, producing a diverse ebb and flow of expressive rhythms. This variety and the mingling of syllable groupings of constantly changing length contributes to expression. In the composition process, the division of a line into poetic feet is typically reflected by rhythmic means, with the composer assigning longer note-values in the melody or bass to the notes which are the final syllables of the verbal units, to reflect the repose which the voice takes at the end of each unit.³⁵⁷

³⁵³ This debate relates to the interpretation of the remarks L’Affilard makes on the duration of one vibration of the pendulum he describes. See further Schwandt, ‘L’Affilard’s Published “Sketchbooks”’; Schwandt, ‘French Court Dances’; Schwandt and O’Donnell, ‘The Principles of L’Affilard’.

³⁵⁴ Note that when counting syllables in a line, the atonic or mute “e” at the end of words ending in “e”, “es”, “ent” (hereafter, “feminine” words) is not counted as a syllable if it is the final syllable at the end of the poetic line. However, the mute “e” in a feminine word is counted if it appears within the line. If such a word appears within the poetic line but it is elided with a word starting with a vowel, the elision means that only one syllable is counted.

³⁵⁵ La Croix, *L’art de la poésie française*, 7–10.

³⁵⁶ Lamy notes that four is the maximum number of feet that can occur in a line. See Lamy, *La rhétorique*, 1678, 144.

³⁵⁷ Lamy, 144.

Nombre, then, refers to the rhythms which are generated by the number of syllables in these poetic feet, which are then reflected in the musical setting.³⁵⁸ The artful variation of *nombre* within a lyric text communicated to the listener the emotional state which was being expressed, and depicted the passions of that text.

La Croix and Lamy devoted considerable time to the concept of *nombre*. For them, *nombre* was not merely a means of achieving variety. It was thought that human souls have a deep sympathy and alliance with the numerical proportions of speech.³⁵⁹ As such, *nombre* was considered a potent agent which, through the rate of speech, depicted the passions encoded in the text and music, thereby activating those same passions in the listener³⁶⁰ and “opening up” the listener to be persuaded by the orator’s words. *Nombre* was therefore a tool to stir up the passions.³⁶¹ Lamy confidently describes it as a fact beyond doubt that certain sounds, certain numbers and certain repetitive rhythms can contribute to awakening images of things with which they have some relationship and link.³⁶² According to La Croix and Lamy, the human soul is highly attuned to detecting the changes caused by a variation in the rate of recitation or syllabic pattern. The movements of the human soul follow the movements of the animal spirits. When these spirits move slowly or quickly, calmly or violently, the mind is affected by different passions. The animal spirits, furthermore, are very light; it takes very little to obstruct or activate them, meaning that the least force or change of pace in recitation is capable of exciting or stilling them.³⁶³

As shall be seen in the analysis of the case-study air in chapter 7, the length and arrangement of the clusters of syllables which make up poetic feet in the lyric texts create expressive rhythms which can add subtle affective information. These expressive rhythms can not only be analysed on paper by the singer, but also mined in practice when the singer is declaiming the text;³⁶⁴ by remaining highly attuned to the various feelings of urgency or languor stirred up in the body of the singer as he or she declaims or sings, information can be gleaned as to the passion embedded in the text and music.

One important assertion that Lamy makes in the 1699 Amsterdam edition of his work is that in reciting poetry, each verbal unit must be pronounced at equal intervals:

*Les expressions des sens particuliers qui sont les membres du corps de la sentence doivent être rendues égales, afin que la voix se repose à la fin de ces membres par des intervalles égaux. Plus cette égalité est exacte, plus le plaisir en est sensible.*³⁶⁵

³⁵⁸ *Nombre* was considered one of the factors which determined the success of a song. See Ménéstrier, *Représentations*, 94.

³⁵⁹ La Croix, *Nouvelle méthode*, 652; Lamy, *La rhétorique*, 1678, 173.

³⁶⁰ La Croix, *Nouvelle méthode*, 653.

³⁶¹ Lamy, *La rhétorique*, 1678, 173; For Mersenne, too, the consideration of feet and meter was an important aspect of the composer’s role in expressing the passions and reaching the soul of the listener. Mersenne, *Harmonie universelle*, IV, vi, part 2, 401.

³⁶² Lamy, *La rhétorique*, 1678, 176.

³⁶³ Lamy, 173; La Croix, *Nouvelle méthode*, 653.

³⁶⁴ See Ranum’s own description of the affective results produced by considering *nombre* in *Harmonic Orator*, 182–88.

³⁶⁵ Lamy, *La rhétorique*, 1699, 199. ‘The expression of the individual parts which are the members of the sentence must be rendered equally, such that the voice comes to a rest at the end of each of these members at equal intervals. The more exact this equality, the more one will be aware of how pleasing it is’; Although this

That is, the time between each caesura in the text must be equal. For the singer practising distinct pronunciation or recitation of the text prior to vocalising, Lamy's instructions have significant implications for affective delivery; if a verbal unit contains few syllables, the speed of recitation within a given interval of time will feel relaxed and slow, while the speed of the recitation of a verbal unit that contains a greater number of syllables will have to accelerate in order to fit in all syllables within the same interval of time. The fewer syllables per unit, the greater the sense of equanimity and tranquillity evoked. The more syllables per unit, the more forceful the result. However, Lamy's statement leaves many unanswered questions, which will be addressed further in chapter 7.

4.5 Melodic patterns as the artful imitation of French speech - Patricia Ranum's study

In chapter 11 of her book, Patricia Ranum identifies certain basic melodic patterns which are conventionally used in seventeenth- and eighteenth-century airs and recitatives as imitative of the passions.³⁶⁶ To do this, she draws on information as to the pitches of spoken French provided by Henri Morier,³⁶⁷ Joseph Pineau,³⁶⁸ and the emotional speech melodies presented by Ivan Fónagy and Klara Magdics.³⁶⁹ Ranum's study compares the melodic movements in airs that make explicit reference to the passions with the melodic patterns identified by these modern theorists. From this, she identifies compositional "habits" which are found in musical passages in which the text refers to a passion by name (specifically, Desire, Love and Tenderness, Joy, Surprise, Sorrow, and Fear) or alludes to it. She also identifies compositional conventions associated with statements of calm speech, statements of assertion, and statements presenting opposing concepts.³⁷⁰

These compositional conventions primarily relate to the parameter of melody. Ranum states that Lully settled upon a handful of basic speech melodies and that these continued to be employed quite consistently in both recitatives and airs throughout the Baroque period.³⁷¹ The melodic patterns which Ranum identifies from both airs and recitatives are not explicitly prescribed in the historical sources, but they appear with such regularity in the airs and recitatives which she has examined that she concludes that they can be said to constitute normative ways of presenting various emotions.³⁷²

concept is stated most clearly in the 1699 edition of Lamy's work, it is also evoked in the earlier edition. See Lamy, *La rhétorique*, 1678, 156.

³⁶⁶ Ranum, *Harmonic Orator*, 399–416.

³⁶⁷ Morier, *Dictionnaire*.

³⁶⁸ Pineau, *Le Mouvement Rhythmique*.

³⁶⁹ Fónagy and Magdics, 'Emotional Patterns in Intonation and Music'.

³⁷⁰ These emotional ambiances (tranquility, assertion, and opposition) although not passions in themselves, nevertheless contribute information as to the way the text and music are likely to be perceived and therefore constitute a tool that can help interpret the passion. Note that Ranum identifies consistent ways of composing melodies describing peace, continuity, and expressing duration and prolongation, but these are not directly relevant to the airs in this study and are therefore not discussed. See further Ranum, 417–419.

³⁷¹ Ranum, *Harmonic Orator*, 373.

³⁷² Ranum quotes Bourdelot and Bonnet, *Histoire de La Musique et de Ses Effets*, 1:303 where the authors state that one can guess the words of Lully's recitatives simply by hearing the melodies; See Ranum, *Harmonic Orator*, 373.

The most relevant melodic patterns to the present study relate to the musical depiction of the passions of Desire, Love, Joy, Sorrow, and Fear. In addition to these, although not passions themselves, Ranum also identifies a number of speech “moods” as being subject to conventional musical treatment. These speech moods constitute important emotional signposts which can colour the complexion of a passion and are therefore potentially significant to an affective analysis.

Ranum’s findings on the melodies correlating to the passions as well as to the speech moods of assertion, opposition, and tranquillity are summarized in appendix 4, and these will be used as a secondary tool of analysis in chapter 7.

4.6 Conclusion

It was a commonplace in the seventeenth century that musical devices should relay the affects of the words. As the *accens* or tones of voice were the manifestations or at least imitations in sound of the passions experienced within, an analysis of the extent to which a melody resembles the pitch, rhythm, and timbre of the *accens* described by the theorists and presented in appendix 6 should assist us in interpreting the affect of a piece. As a portrayal of the passions was the essential and central element of vocal performance, knowing what to portray was the critical first step. All the theorists agreed that the poet, composer, performer, and even listener, should know the passions. Vocal tuition was ideally started from a young age so that youngsters could get to know the passions. Throughout the literature reviewed for chapter 6, the nature of the passions is debated and dissected and throughout the remainder of this study, their voice will constantly intervene. The analytical tools drawn from the sources which have been presented in this chapter are the essential first step to achieving the expressive and passionate brand of performance that was to be transformed in the salon. Discussed fully in the next chapter, this expressive performance, highly attuned to the passions is simply Bacilly’s art of singing well.