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

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Chapter 7

Case-study: Performance observations and conclusions

7.1 Introduction

Stimulated by a desire to bring to light and perform a repertoire that is rarely heard today, the aim of this study was to investigate the vocal performance practice associated with the salon through the lens of the *airs sérieux* found in the *Recueils* published from 1695 to 1699. This concluding chapter seeks to meld together the various strands of inquiry of my study and to draw conclusions to the research questions posited at the start of this dissertation. In it, I document how I engaged with this investigation from a practical, vocal point of view, and describe the process of applying the theoretical findings gleaned from the historical sources to my own artistic practice. As a case-study, I make observations on an air drawn from the *Recueils* and, by way of the descriptive explanations which make up this chapter, I seek to answer the research questions posited in chapter 1.

Whereas preceding chapters have had a theoretical and academic focus, this chapter is subjective. Footnotes have been expressly avoided and, only where needed, sources have been referenced via the section in the dissertation in which they are discussed. By applying the findings of the preceding chapters to my own singing, I was naturally entering the realm of the "I" and relying on intuition, feeling, and the experiential to inform my work. As research in and through art, the discipline of artistic research demands this subjectivity. This chapter therefore pivots around the personal, physical, and sound observations I noted while carrying out and then reflecting on my own performances and experiments. The insights drawn from these subjective experiences are in fact the outcomes of this study.

7.2 Description of my methodology in relation to the research questions

The more than five hundred *airs sérieux* which are to be found in the 1695-1699 *Recueils* were my constant companions in writing this dissertation and in formulating my observations for this final chapter. Of this large pool of airs, one was selected to form the subject of this case-study. Many such airs were reflected on, however, and were the focal point of experiments with declamation, analysis of affect, modification of the passions, and decorous vocal delivery, concepts around which this chapter pivots.

The case-study air was chosen on the basis that it was ostensibly "representative" of the *airs sérieux* in the *Recueils*. To the outsider, the repertoire studied may be perceived as homogenous and monochromatically pleasant. Having spent considerable time investigating the corpus of airs, however, I feel that this is anything but the case. In this sense, therefore, it is perhaps, on reflection, not accurate to describe the air as representative. The airs studied are rich and varied in terms of form, style, and expression, and the case-study air should therefore be viewed as only a snapshot of the overall range of music which the *Recueils* offers the singer. Although these airs are short, much can be learnt from applying the knowledge set out in the preceding chapters to this music, and I consider the findings and possibilities which are presented in this chapter as representative of my findings after experimenting with a greater number of these airs.

In order to document a version of the air with which to compare the final results of my study, I first worked on a version which I felt represented the case-study air in my concert practice at the start of the trajectory – this is a "musical" rendition that is unstaged, without gesture, and without a narrative or sociable context (henceforth the "concert version/s").

Adopting scientific terminology, I informally thought of these concert renditions of the air as the control-group version, providing a sort of musical base-line against which the other versions could be tested and commented on. This attempt to re-create concert "normality" is, admittedly, not without its flaws; it is never possible to clone performances and context. In performance, energy is generated from audience presence and the performer reacts to the reaction of the listeners. In working on and recording the concert version, there was no such energy coming from beyond the "fourth wall", which in this case merely consisted of a recording device and technical operator. The knowledge that one was being recorded certainly contributed some amount of performance adrenaline such as one experiences when performing publicly. However, it was not possible to re-create absolutely all concert conditions.

In working on the concert version of the case-study air, I prepared the air as I would for any other public performance, focusing on diligently learning notes, perfecting the intonation, experimenting with ornaments, and, later in the process, ensuring that I was together with the theorbist. It was clear from working on this version that these were thoughts which occupied the mind of my accompanist, too, as the basis on which repetitions of certain sections were requested was when small mistakes or intonation imperfections occurred.

In contrast, and as previously demonstrated, the theorists whose work was reviewed for chapter 5 inhabited a world of different artistic priorities. To sing correctly and well in Bacilly's sense, song had to be closely allied to speech and declamation, the passions played a central role, and the delivery of affect was paramount. To incarnate by words and gesture the passions encoded within music and text was critical for the singer in order to be able to move and persuade the audience.

Rather than simply using the concert versions of the airs as a springboard from which to launch immediately into an inquiry into salon vocal practices, I felt it necessary to take a step back. It became clear that salon vocal practice was in effect a decorous and pared-back reflection of Bacilly's *l'art de bien chanter,* a practice which was most accurately borne out amongst professional stage singers. I felt sure, as a result of the findings presented in chapters 4 and 5, that performances of late seventeenth-century French baroque repertoire which claim to be historically-informed did not fully reflect those findings. Cherry-picking of information from the theorists had led to a current mode of performance practice which is not in fact correct. I felt that in order to build a salon version, I first had to destroy my conceptions and then re-find Bacilly's art of singing well, from which the salon practice was derived.

In experimenting with the airs from the early *Recueils* and the case-study air for this chapter, I was unveiling repertoire that, to the best of my knowledge, had not been publicly performed (at least in my lifetime), and thus fulfilling part of the motivation of this study. However, I felt I had to seek out a version of the airs which would have accorded with the ideals espoused by the theorists before I could see how this ideal would have been tempered by salon factors. The quest for a fully-affective performance that accorded with the vision of the theorists who wrote about singing and aesthetics became a major part of my inquiry. Although this quest no doubt made this dissertation a longer one to read, it was an important one and I consider the results and observations below which touch on this

facet of the study to be as much a part of the research output as the salon parts. (This version is henceforth referred to as the "fully-affective version" or "stage version".)

As we have seen in chapter 2 many of the airs studied were drawn from dramatic works from the stage, and brief solo airs of the type which predominate in the *Recueils* make frequent appearances in stage and lyric works. Given this crossing-over of repertoire and style and having seen and heard how a stage singer would present the airs in the fully-affective version, how would a cultured member of society present this same repertoire and how would it have sounded? (My vocal experiments with and thoughts on this question are referred to as the "salon version".)

In summary, I present and comment on three versions of the one case-study air: the "concert version", the "fully-affective" version, and the "salon version".

7.3 Preparatory work and input from experts throughout the trajectory

From the outset, I considered it necessary to use historical pronunciation when experimenting and performing the airs studied. This is a complex and vast topic which is not exempt from debate and disagreement among experts, and I therefore sought advice and coaching from historical linguist, Nicole Rouillé.

In acknowledging the critical importance to the theorists of incarnating the passions of the text and music, I realised that not only tone of voice, pronunciation and declamation were important, but that gesture, the face, and posture were going to play an important role in my delivery of the fully-affective version. In response to the first research question, I worked on several examples of the case study air in declaimed version, in a version which follows the pitches of the music, and finally in the version synthesising all elements. The significant extent to which gestures impacted on vocal timbre, emphasis, and expression is the subject of the observations and conclusions throughout this chapter, but it should be emphasised that it was not the aim of this study to attempt to tackle and perfect gesture in itself.

Despite having sung in stage productions involving historical gesture, this had not equipped me with independent expertise in this field. Moreover, in these productions, the singers were habitually coached by a director or gesture expert who had choreographed the movements and postures in advance and simply dictated them to the singers. The singers were required to rote-learn the movements, using certain words within the vocal texts as cues, and producing a mechanised series of movements. These movements were effectively super-imposed or applied onto the text and music in what I had always considered to be an artificial and un-integrated manner, and there was neither time nor room for discussion as to how these movements could possibly be generated from the inner thoughts of the singer. Facial and eye expressions were not discussed. Certain postural details were addressed (the ideal being to keep the classical "S" shape in the body), but at the same time, the subtle vocal nuances and resonance changes which are brought about by variations in posture, facial and eye expressions were not.

During the course of this study, I worked with Jed Wentz and two other experts in an historical acting workshop which re-introduced me to the physical vocabulary of gesture and significantly extended my knowledge and understanding. The fully-affective version of the

case-study air was prepared with their input and assistance. However, it should be noted that gesture was simply one part of my experimental, affective tool-kit. Gesture was a tool, and not an end.

A final caveat must be provided. My review of the *Mercure galant* revealed that the author of those publications reported each month on new fashion trends. Although an interesting theme for further study, I did not address the significant influence that the wearing of historical garments would have had on posture, the body, and vocal production. Given that fashion seemingly moved at such a pace, it did not make sense to attempt to pinpoint and re-construct any particular historical mode. Nor did my reconstruction attempt to reproduce the acoustical effect that the heavily-draped, rich interior of a salon would have played on timbre and sonority, or the ambient background noises of the natural settings in which conversation and song also intermingled. Rather, my study was focused solely on the voice itself.

The work with theorbo accompaniment was carried out at the Royal Conservatoire, The Hague in Studio 1 with the kind assistance of Earl Christy, theorbist. The theorbo was at A = 392 Hz.

7.4 Case-study: "*Iris me paroissoit si tendre et si fidelle*" – RASB 1695/5/86

This air is printed in the *Recueil* of May 1695 and is stated to be by M. Le Camus. As its publication date in the Ballard volume post-dates the death of Sébastien Le Camus (ca. 1610-1677) and this song does not appear in any catalogue that I was able to access of that composer, it is possibly by Charles Le Camus (d. 1717), his son. The text is not attributed.

The score is presented in appendix 7, and the text of the air is as follows.

Iris me paroissoit si tendre & si fidelle,	Line 1
Que par mille sermens je m'estois engagé	Line 2
De n'aimer jamais qu'elle,	Line 3
Cependant l'ingratte a changé:	Line 4
Dans le chagrin qui me dévore,	Line 5
Je ne démêle point mes propres sentimens,	Line 6
Je croy que je la hais; mais il est des momens	Line 7
Où je crains de l'aimer encore.	Line 8

In Le Camus' musical setting, there is a textual repetition of the phrase "*Où je crains*" in line 8, which is treated sequentially in the music.

I provide the following translation:

Iris seemed to me to be so tender and faithful,	Line 1
That by a thousand oaths I committed myself	Line 2
To love only her.	Line 3
However, the ungrateful one has changed.	Line 4

In the sorrow which devours me,	Line 5
I cannot distinguish my own feelings.	Line 6
I think that I hate her but there are moments	Line 7
When I fear that I love her still.	Line 8

7.4.1 The concert version - observations

As I reviewed the audio material of the concert version of this air and my notes made at the time, many details emerged. These versions were not overthought or particularly considered, and were approached in the guise in which I feel most at home - as a concert singer and ensemble musician. The approach was very "vocal" and sounded very "sung". In accordance with my classical vocal training, the vocal registers are sufficiently mixed, such that one does not feel too great a difference between the singing in the low sections and high sections of the piece. The intonation and the sense of ensemble with the theorbist is satisfactory, and the tempo is regular.

In preparing the concert version of this piece, I had especially concentrated on working on integrating what I thought was a wide gradation in ornaments, especially the tempo of the oscillations on the *tremblements.* On reviewing my performances of the concert version, this was far from the case, however. Further, the ornaments were performed very "melodically". That is, as a series of pitch oscillations. In producing a fully-affective version of this air, this aspect of the performance underwent subtle but fundamental changes, and in the next stage of the experiment, I tried to make ornamentation an affective and expressive, rather than a lyrical, device.

As with many of the *airs sérieux* examined for the present study, the text of this short piece contains many affects, which are often composite. Perhaps partly as a result of this intermingling of affects, my portrayal of mood was not sustained. The expressive "message" was composite and not clear. The performance was a quick-moving jumble of moods, each phrase flitting from one mild expression of musical emotion to another, without really committing to an overarching thought. Further, the affective expression is generally reserved, without an overpowering emotional character: my reminiscence of Iris is mild, my expression of Sorrow is reserved, and my expression of Hatred in line 7 is polite.

Visually also, a person watching this performance with the sound muted would not have been able to accurately deduce from my expressions the passions being evoked. In terms of delivery of a "message", my concert version did not demonstrate affects which were sustained. Further, the hand and arm which hold the folder containing my music make a sometimes-disturbing number of gestural movements – these are rhythmic impulses and emanate unconsciously from the desire to "conduct" the music or channel the ensemble energy. On reviewing the concert versions, I was reminded of how ingrained the habit is to resort to the inoffensive face of the concert singer. Although the expression of emotion seems appropriate, one always returns to the pleasant face of the singer in order not to enter the world of the "character actor".

7.4.2 Analysis of text and musical parameters using the findings of chapter 4

Chapter 4 identified the links between textual and compositional devices and the passions. In order to find a sonic version which accorded with the theorists' ideals and to produce a fully-affective version, the first step was to identify the passion of the air by analysing its textual and compositional devices. Using the material in chapter 4, I carry out such an analysis below. The analysis roughly follows the order used in that chapter. This is followed by notes on the development and creation of the performance of the air in its fully-affective version, using the material drawn from the theoretical writings in chapter 5.

7.4.2.1 Textual parameters

In attempting to deduce the passions of this air through the parameter of text alone, my focus was on three elements: firstly, the theorists' descriptions of the nature of the passions (as presented in appendix 2) and how the "events" of the mini-narrative of the air coalesce with these descriptions; secondly, specific references to the passions in the text; and thirdly, the comments of Mersenne, Le Cerf de la Viéville, and Perrin as to the affective significance of certain words, vowels, and consonants.

Bearing this approach in mind, the first step in analysing the affect of this short eight-line air was to form a general picture of the amorous "back-story" of the male narrator and to try and ally his emotions with the description of the principal passions set out in appendix 2.

Descartes' and Le Brun's observation that Wonder is the first passion and the gateway to all others is keenly felt in the first line of this air: Iris, the central female figure and source of the narrator's outpourings is invoked by name in the first word, and this triggers loving thoughts in the narrator, remembering her tenderness and fidelity. His feelings are mixed, however, and the imperfect form of the verb *paraître* in the first line already hints that these qualities were not enduring; the narrator's memories of happier times are tinged from the outset and made more poignant by the fact that the male pledged his commitment to her not once or twice, but a thousand times. Descartes describes the composite passion of Regret as a kind of sadness or languor mixed with tender memories of a lost past, and this sense of sad reminiscence felt very strong here. The conjunctive adverb, *cependant,* immediately heralds to the listener before he or she hears the end of the sentence that something radical has changed (in this case, Iris' fidelity to the male narrator). The harsh noun *ingratte* is used to berate Iris' altered allegiance.

The second section of the air becomes more personal and inward-looking, with the male narrator focusing on the emotional turmoil which has resulted from the events recounted at the start of the air. He complains of suffering from Sorrow which is devouring him, introducing an element of physicality and bodily suffering. The narrator cannot fathom and distinguish his own emotions, a statement made more strong by the use of the word *point* in place of *pas*. On the one hand, he thinks that he hates her, but then concedes there are moments where he fears he loves her still. His emotional state is one of confusion at this point: after the strong statement invoking the passion Hatred in line 7, he does not say that he categorically loves her still but says there are only *moments* where he feels this. In any case, the confusion of his emotions is not a welcome state for him and by saying that he fears he loves her still (*crains de l'aimer encore*), he indicates his resistance to this and that

it is against his better judgement. Thus there is an element not only of confusion, but inner conflict, too.

The air contains no mention of the words mentioned by Perrin as suggestive of sadness and pity such as rocks, caves, deserts, prisons (see section 4.3). Nor does it contain references to things such as flowers, birds, brooks which Perrin says evoke joy and serious admiration.

Four emotional states or passions are alluded to by name or near-name in this air: (tender) Love *(tendre* – line 1 and *aimer* - lines 3 and 8*),* Sorrow *(chagrin* – line 5*),* Hatred *(hais* – line 7*)* and Fear (*crains* – line 8).

As discussed in chapter 4 (see section 4.3), Mersenne and Le Cerf de la Viéville address the affective significance of certain vowels and consonants. Notably, Mersenne says that the feminine, mute *e*, the short *i* sound and the *u* sound express sad and abject things and Le Cerf de la Viéville states that the feminine, mute *e* suggests gracefulness, gentleness and variety. This implies that masculine words, and words containing vowels other than the short *i* and *u* sound would, by implication, convey harsher, more assertive affects than sad, abject, gentle, and graceful things.

Using a combination of Mersenne and Le Cerf de la Viéville's views and taking into account the allusions to the passions and their descriptions set out in appendix 2, I make the following observations on each line or half-line of the text:

Iris me paroissoit si tendre & si fidelle,

This line consists of two masculine polysyllabic words and two feminine polysyllabic words. This would point to an equal mix of the opposing ambiences of gentle Sorrow and assertion. The presence of the short *i* sound in *Iris, si*, and *fidelle,* and the alliterative sibilants in the repeated *s*, however, brought this line for me into the realm of gentle sadness for a past, tender love rather than something harsher.

Que par mille sermens je m'estois engagé

This line consists of three masculine polysyllabic words and one feminine polysyllabic word. The narrative voice refers to strong actions such as commitment (*engagé*) and the pledging of oaths and promises (*sermens*). Additionally, the hyperbole, *mille sermens,* is suggestive of vigour and these elements combined suggested to me that although the affect is still one of Love, gentle regret and Sorrow, stronger more assertive elements enter the affective picture.

De n'aimer jamais qu'elle,

This line consists of two polysyllabic masculine words and one polysyllabic feminine word. The mood continues to change from one of gentleness to something more assertive. This was signalled to me by the hyperbole, *jamais*, the feeling of "compaction" created by the matching word rhythms and rhyme of the *-ai* digraphs in *jamais* and *aimer* situated consecutively, and the sense of conviction generated by using a six-syllable line, when the two previous lines had been double this length.

Cependant l'ingratte a changé:

This line is also dominated by masculine words. The conjunctive adverb, *cependant,* the invective reference (*ingratte*) and the fact that the narrator's ungrateful beloved is said to have changed all signal a clear turning point in the affective mood of the poem.

Dans le chagrin qui me dévore,

This line is equally split between one masculine and one feminine polysyllabic word. However, the reference to *chagrin* invokes the passion of Sorrow, and the strong image of this Sorrow consuming or devouring the narrator confirms that this is the dominant affect at this point.

Je ne démêle point mes propres sentimens,

The male narrator exhibits his emotional confusion as professed by the words of the text itself; while there is an assertive, strong element conveyed by the word *point*, feminine polysyllabic words dominate, continuing the affective picture of Sorrow.

Je croy que je la hais;

This half-line consists exclusively of monosyllables, creating a strong movement in the poetic rhythm which is redolent of the rapid commotion of the soul which Descartes refers to in describing Hatred. The Hatred referred to in this line is the natural progression from the Sorrow of the opening statements. The denotation of the words in this line make the narrator's stance plain, and accords with the descriptions of Hatred by the theorists.

mais il est des momens

This half-line contains only one polysyllabic word (*momens*). The use of the conjunction, *mais*, signals that the narrator's passions are again on the move and indicates that there are moments when the Hatred professed in the previous half-line is ambiguous; his thoughts are moving away from the vigour of this passion towards Fear and Despair.

Où je crains de l'aimer encore.

The final line consists of one masculine and one feminine polysyllabic word. Fear and Love are invoked by name (*crains* and *aimer*). Lamy describes Despair as the development of Fear and Descartes describes Despair as coming about when there are poor chances of acquiring what is good or avoiding something that is evil. At least on the level of text, the male narrator here approaches this state of Despair; having expressed his Fear with the textual and sequential musical reiteration of the phrase (*où je crains*) he sees no way of avoiding still loving the fickle Iris.

It should be noted that in the textual analysis of this air and the many others that I reviewed in this way throughout my study, I came to the conclusion that Mersenne and Le Cerf de la Viéville's comments as to the affective significance of certain vowels and consonants could

not be treated as decisive criteria for determining the passion invoked. Their comments did not always, in themselves, assist me in drawing definitive conclusions as to affect from the text. Although their comments are interesting from a theoretical point of view, in practice, matching up the back-story of the air with the description of the passions themselves and the sign-posts provided by express references to the passions in the text were stronger criteria.

In summary, using the descriptions of the passions from appendix 2, the text alone (independent of the music) evoked the affects set out below. The reader will note that each section of text (and music) is repeated in the air, and as is natural, that thought or feeling evolves and develops with each iteration. Often there were several affects within one line.

Iris me paroissoit si tendre & si fidelle, [Love]
Que par mille sermens je m'estois engagé [Love]
De n'aimer jamais qu'elle, [Love]
Cependant l'ingratte a changé: [Regret and Sorrow]

Iris me paroissoit si tendre & si fidelle, [Regret and Sorrow]
Que par mille sermens je m'estois engagé [Regret and Sorrow]
De n'aimer jamais qu'elle, [Sorrow and Hatred]
Cependant l'ingratte a changé: [Sorrow and Hatred]

Dans le chagrin qui me dévore, [Sorrow]
Je ne démêle point mes propres sentimens, [Sorrow]
Je croy que je la hais; [Hatred] *mais il est des momens* [Fear and Despair]
Où je crains de l'aimer encore. [Fear and Despair]

Dans le chagrin qui me dévore, [Sorrow]
Je ne démêle point mes propres sentimens, [Sorrow]
Je croy que je la hais; [Hatred] *mais il est des momens* [Fear and Despair]
Où je crains de l'aimer encore. [Fear, Love]

7.4.2.2 Musical parameters - elevation of the voice

Pitch and tessitura

The piece is for soprano, with the C clef on the first line of the stave suggesting that the tessitura will be for lower soprano. The range of the vocal line spans the interval of a tenth, from E4 to G5. For a trained singer, the tessitura hovers around a comfortable mid-range for soprano of A5 to E5.

The lower extremities of the vocal line are found on the words "[*d*]*ans le chagrin qui me dévor*e" (line 5), where the melodic line descends and reaches its lowest point (E4) on the final word of that phrase. The "darkness" of the lower vocal register used at this point is redolent of the gloomy and sombre tone of voice that Mersenne says evokes Sorrow (appendix 6). Apart from one appearance on the word "*de*", the highest note (G5) of the piece is repeated and given prominence as the first part of the phrase "[*j*]*e crois que je la hais*" (line 7). The power of the voice at this pitch approaches the thundering or roaring which Grimarest

describes as evocative of Hatred (appendix 6). On reviewing the catalogue of airs and their vocal ranges which I compiled at the start of my study, I noted that G5 can be considered at the extreme end of the pitch range commonly used. Indeed, in performing this piece, singing "[*j*]e *crois que je la hais*" did feel like an especially significant moment because of the vocal "pressure" which is experienced when singing at this tessitura, even at low pitch. Interestingly, this series of high, repeated notes on "[*j*]e *crois que je la hais*" also evokes the elevated voice which Grimarest and Mersenne identify as denoting Anger. In setting the final line of the poem, "[*o*]*ù je crains de l'aimer encore*", Le Camus repeats a fragment of that line, with the entire section reading "[*o*]*ù je crains, où je crains de l'aimer encore*". This repetition evokes a sort of trembling hesitance, which matches several theorists' description of Fear (see appendix 6).

7.4.2.3 Musical parameters - timbre and expressive quality

Intervals in the upper voice/*dessus* part

In carrying out this section of the analysis, I attempted to deduce affect by analysing the intervals used by Le Camus in the air and finding their corresponding emotional significance from the material presented in table 4.1 of chapter 4. Soon after starting this exercise, I found this approach problematic, however.

Firstly, I felt that Mersenne's descriptions of the emotional significance of intervals did not take into account the fact that any given line of melody can be made up of intervals with affects which do not necessarily logically sit well with each other. For example, the intervals in the line "[*c*]*ependant, l'ingratte a changé"* (line 4) consist of three semitones, one whole tone, three descending minor thirds, and a minor sixth (spanning the quaver rest). While the semitones and minor intervals are supposedly evocative of laments, pains, and sighs, the whole tone, according to Mersenne, is meant to invoke great, brusque, rustic, martial or vigorous things. It was not clear to me how much weight to give the affective significance of the whole tone as compared to the laments, pains, and sighs of the other intervals. Was the presence of the whole tone meant to lead me to conclude that the line was one of laments but that the narrator had not completely collapsed and entered a languid state because of the vigour associated with this interval? Was it simply a matter of paying heed to the interval which occurred most regularly within a phrase or piece?

Equally, the line "[*d*]*ans le chagrin qui me dévore*" (line 5) is set to a whole tone, a major third, and a semitone. This would seem to suggest that we are in the territory of laments, pains, sighs, sadness, love (semitone), great, brusque, rustic, martial or vigorous things (whole tone). However, the presence of the major third also suggests we are in the realm of rigour, harshness, bitterness, anger, and, surprisingly, joy (major third). Each line contained what I thought to be conflicting affective intervals. Although interesting musicologically, an analysis using intervals was not useful for the researcher-performer.

Mode, tonality, and accidentals

The air is in a-minor, modulating to the dominant major, E-Major, at the end of the first half, as is common in the predominantly binary *airs sérieux* found in the *Recueils*. According to Charpentier, J. Rousseau and Masson, a-minor evokes tender and plaintive things, shows

seriousness, and is suitable for use in the context of a fervent prayer or petition. E-Major was said to be suitable for quarrelsome, grating, tender, gay, grand, and magnificent things.

I felt the descriptions attached to a-minor accorded well with the passions identified by the textual analysis, but E-Major did not.

The frequent excursions to new tonal centres naturally necessitate the use of accidentals in the music. Generally, as set out in chapter 4, accidentals were considered to have affective significance; the presence of sharps was said to indicate assertion, and flats created a languid feel (see section 4.4.2.2). Using the visual indicators of flats or sharps in the air, the theorists would conclude that the affect becomes more assertive in the line "[*c*]*ependant l'ingratte a changé"* (line 4) because of the presence of the added F-sharp and G-sharp, and that immediately following this, the use of a G-flat to naturalise the previous G-sharp indicated the start of a more languid passage, coinciding with the line 5, "[*d*]*ans le chagrin qui me dévore".* In my view, the accidentals used accorded with my own analysis of the other musical parameters and accorded, rather than conflicted, with the affects which I deduced from my textual analysis at this point.

Harmony and dissonance

Minor dissonances prevail at the harmonic level, occurring most notably on the "*-gé*" of "*engagé",* on the word "*ingratte",* at the start of the second section and resolving only after a full bar onto the second syllable of "*chagrin*", on "*dévore*", at the cadence on "*sentimens*", on the words "*que je la*" resolving onto "*hais*", at the word "*momens",* and on the second iteration of "*où*". These generally occur on the second beat of the bar, except for the dissonances on "*l'ingratte"* and "*dans le chagrin"* which occur on the first, marking these out as moments of particular severity (section 4.4.2.3).

Tempo and *mouvement*

The air is in cut-common time throughout, with no expression or tempo markings. Whether beat as four light beats or two slow ones, the writings of the theorists summarised in table 4.3 indicate that this is generally a slow tempo. A slow musical pace is indicative of Despair and Sorrow (see appendix 6) which was appropriate to the denotation of the text.

The artful juxtaposition of syllable-clusters into poetic feet of varying lengths, which created *nombre,* was considered by the theorists to be a powerful expressive agent (see section 4.4.3.4). However, when attempting to think about *nombre* in the present analysis of the passions encoded within the air, I realised that little concrete advice was actually offered in the theoretical writings. Specifically, the theorists dealing with French poetics did not give express correlations between the length of poetic feet and the passions. Patricia Ranum's discussion of the emotions conveyed by the length of poetic feet did not fill this theoretical gap, although I agreed with her approach, which draws personal conclusions about the perception on the subject of the various syllable groupings. In common with Ranum, when experimenting with declaiming and singing, I also felt that the poetic word-rhythms and the degree of "word-density" were powerful affective message-bearers.

For this reason, the observations that follow are without exception based on my own experience of the contrasting feelings of haste/urgency or slowness/restfulness which were conjured up when I declaimed the texts. Lines 1 and 2 of the air are twelve-syllable Alexandrines which repose at the mid-line caesura as reflected in Le Camus' rhythmic setting. When judged solely from a rhythmic point of view, I experienced these two lines as balanced, informative, and neutral. In contrast, in declaiming "[*d*]*e n'aimer jamais qu'elle",* a dramatic change is forecast. Whereas lines 1 and 2 were twelve-syllable lines, the syllable count of line 3 is halved to six, and this short line is suddenly given an emphatic sense of conviction and determination by splitting itself into three very compact poetic feet ("[*d*]*e n'aimer", "jamais",* and *"qu'elle"*). Although the line which follows ("*[c]ependant l'ingratte a changé*") returns to a longer, eight-syllable count, the caesura after syllable three (after "*cependant*") results in a remaining five-syllable half-line, which in my view, gave this whole line an unbalanced, disturbing, and unstable feel.

By contrast, the eight syllables of line 5, "[*d*]*ans le chagrin qui me dévore*", is divided into two equal poetic feet coinciding with the mid-line caesura. My experience of declaiming lines 4 and 5 (both of which are eight-syllable lines) back-to-back was vastly different. In contrast to line 4, the balanced pair of poetic feet in line 5 ("[*d*]*ans le chagrin* then *qui me dévore"*) created a feel of languor and sorrowful acceptance rather than one disturbed by imbalance. Line 6 is an Alexandrine with a mid-line caesura made up of two six-syllable poetic feet. This sense of balance seemed not to accord with the denotation of the text. In contrast, line 7, also an Alexandrine, created an entirely different feel. The six monosyllables which make up the first half-line evoked a sense of rapid firing and spitting of compact syllabic "bullets" which immediately mimicked the abruptness, hurriedness, and violence of the *accens* of Despair and the roughness, severity, firmness, and hardness of Hatred, both as described by Grimarest. It also invoked the roughness and sharpness of the *accens* of Anger. The remaining six syllables of that line seemed to slow down considerably, perhaps because of the sense of density created by the internal rhyme of "*mais"* with "*est"*. Line 8 is an eight-syllable line divided into two poetic feet of three syllables ("[*o*]*ù je crains")* and five syllables ("*de l'aimer encore"*). When declaiming the first part of that line, it felt neutral in terms of speed and affect. However, when my declamation mirrored the musical setting of those words and I repeated the text fragment, the repetition of that phrase did evoke the sense of trembling and hesitance which Grimarest, Mersenne, Le Faucheur and Bretteville identify as the hallmarks of Fear. The predominance of long syllables in the latter part of that line (including the monosyllable "*de*" which is lengthened because of the rule of symmetry) in the long poetic foot, seemed to elongate and slow down that part of the line, giving me the impression of a sense of resignation.

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

I encountered difficulties when trying to put into practice the connections that Ranum posits between melodic shape, affect, and mood (section 4.6). Firstly, it was problematic to decide on the correct "shape" to assign to the melody in order to fit Ranum's criteria. Even if it had been an easier task, I felt that the choice of "shape" to assign the melody was an artificial one as it was, to some extent, influenced by the other analytical conclusions that I had already made.

However, there were two sections of the air in which I felt the melody matched one of the shapes she describes: firstly, the rise and fall of the musical setting of lines 2 and 3 accords with the shape which Ranum identifies as conveying opposition. I could not identify any antithetical concepts in these lines, however. Secondly, the narrow melodic range of line 5 ("[*d*]ans *le chagrin"*) accords with the shape she assigns to sadness, anguish, and lament. This seemed to fit with the denotation of the words.

Affective analysis – summary

In conducting this affective review according to the analytical criteria set out in chapter 4, the most reliable indicator of affect was the denotation of the words – what has just happened and what is the "story" behind the text? The changing sense of compaction and speed related to *nombre,* the slow tempo implied by cut-common time, and the affective messages conveyed by the use of accidentals and mode enhanced the affective picture. Seeking to use intervals as an indicator of passion was not, in this case, a reliable analytical tool. Conducting similar affective analyses of other *airs sérieux* in the corpus confirmed this view. Ranum's work linking melodic shape to affect did not, at least in the airs I closely examined, provide a clear or conclusive analytical tool.

In summary, using the descriptions of the passions found in appendix 6, I felt the music reflected the affects discernible from the text which were set out above – that is the poem and music were generally in harmony when seeking to convey an affective message. There were two exceptions to this: in the musical setting, I felt the expressive fire of consonant "bullets" created in line 7 a feel of Anger as well as Hatred, which seemed to be confirmed by the string of high pitches in this line which were redolent of Grimarest's elevated voice of Anger. That is, although the text specifically mentioned the passion of Hatred, I experienced this more as Anger. Secondly, the elongation of the rhythm in line 8 created an expressive slowing down which added a sense of Regret to the affective mix. The affects encoded in the music thus deviated slightly from the affects discernible in the text alone (presented above). Taking into account both text and musical parameters, the affects of this air are presented below:

Iris me paroissoit si tendre & si fidelle, [Love]
Que par mille sermens je m'estois engagé [Love]
De n'aimer jamais qu'elle, [Love]
Cependant l'ingratte a changé: [Regret and Sorrow]

Iris me paroissoit si tendre & si fidelle, [Regret and Sorrow]
Que par mille sermens je m'estois engagé [Regret and Sorrow]
De n'aimer jamais qu'elle, [Sorrow and Hatred]
Cependant l'ingratte a changé: [Sorrow and Hatred]

Dans le chagrin qui me dévore, [Sorrow]
Je ne démêle point mes propres sentimens, [Sorrow]
Je croy que je la hais; [Hatred and Anger] *mais il est des momens* [Fear and Despair]
Où je crains de l'aimer encore. [Fear and Despair]

Dans le chagrin qui me dévore, [Sorrow]
Je ne démêle point mes propres sentimens, [Sorrow]
Je croy que je la hais; [Hatred and Anger] *mais il est des momens* [Fear and Despair]
Où je crains de l'aimer encore. [Fear, Regret, Love]

7.4.3 The fully-affective version – the findings of chapter 5 applied to the preparation process

Chapter 5 demonstrated that both speech-based orators and singers had to know the passions and incarnate them in their voice and gesture using a variety of strategies, arousing within themselves a feeling which could be passed on to the audience and move them, too. For Bacilly and others, singing was considered a type of embellished declamation. When speaking of singing, the treatises abound with words which evoke speech rather than vocal production. Grimarest counsels *acteurs qui chantent* to follow all the rules of declamation that he sets out for other speech-based orators in the earlier part of his treatise. He considered that music in fact damages expression. Le Faucheur demands an engagement with the imagination, demanding authenticity and instructing the orator to feel the emotion he or she is trying to express at the moment of its utterance (see section 5.4.5).

Grimarest, Bacilly, and Le Faucheur were therefore of critical importance in my thinking about experimenting with a fully-affective rendition of the case-study air. Declamation and imagination played a crucial role.

Applying Grimarest and Bacilly's advice, my first concern was to develop a proper, distinct, and expressive pronunciation, reflecting the *accens* which were the hallmarks of the passions encoded within the text and music. Firstly, as well as taking advice on historical pronunciation, I made my own analysis of the syllabic lengths of the texts using Bacilly's instructions. Notably, I made syllabic adjustments to short monosyllables as required by the rule of symmetry, and I gave emphasis to certain consonants following the spirit of Bacilly's advice as to the concept of *gronder* or growling of consonants on expressive words (especially, the "f" of *"fidelle"* in line 1, the "j" of *"jamais"* in line 3, the "-gr-" of "*ingratte"* and the "ch" of "*changé*" in line 4, and the "ch" of "*chagrin"* in line 5). When compared with the accents and emphases of everyday conversational French, these elongations created a subtle "ebb and flow" feeling which gave shape and variety to the text, while the consonant doublings gave emphasis and energy to certain words, allowing the text to enter the realm of heightened expression associated with declamation.

Chapter 4 demonstrated that every sentiment had a certain tone of voice or *accens* which was fitting to it. Using the material set out in appendix 6, the next step I took when experimenting with the *airs sérieux* in the corpus and the case-study air in particular was to integrate those tones of voice into my declamations. However, after several experiments in which I sought, in effect, to super-impose a tone of voice onto the text, it became clear that this was not satisfactory. Simply mimicking a tone of voice to represent an emotional state was not sufficient to evoke the passion which I was attempting to communicate nor did it feel that I was doing anything more than carrying out a sort of inauthentic impersonation. There was a missing ingredient, which was the imagination.

Le Faucheur at one point comments that words are the interpreters of our thoughts and the mirrors of our passions (see section 5.4.5). Words (and by extension, the tone of voice in which we declaim them) have to be propelled by our own feelings, therefore. Tones of voice cannot simply be "applied" to a declamation. An affective authenticity is required. Using Le Faucheur's advice (that one has to focus on real subjects in one's own heart to conjure up genuine feelings), I entered the realm of the method actor and assigned personal emotional "trigger-thoughts" in an attempt to prompt me to conjure up the affect in the text. This was the subject of much experimentation.

Early on, after publicly presenting my declamations using these emotional trigger-thoughts, one comment I received was that the process took a long time, especially to move from one passion to the next. As discussed below, at the later stage of trying to integrate my declamations with musical renditions of the case-study air (in which my musical training naturally led me to instinctively try to enforce a regular tempo), this battle between absorbing myself in the emotional world conjured up by the trigger-thought and maintaining tempo became particularly prominent.

Although entering the emotional realm conjured up by the various trigger-thoughts took me some time, once I had in fact entered that realm at the start of each new line or phrase, the speed at which the declamation was performed was then generated naturally by the trigger-thoughts. Interestingly, these declamatory tempi matched up with the adjectives relating to speed which are found in the theorists' description of the *accens* (see appendix 6). Thus, conjuring up a trigger-thought to engage my imagination with Love in line 1 naturally made my voice move in a swift and mellifluous fashion, as described by Mersenne. Turning my mind to something which evoked Sorrow when speaking of "*chagrin*" in line 5 led to a slower speed, which also accorded with the instructions of the theorists.

Despite the language surrounding the theoretical advice on *accens,* which often implies that the orator should simply select a tone of voice appropriate to the particular passion (see section 5.4.4), I concluded that as a performer trying to incarnate the passion, I had to follow Le Faucheur's advice and see the *accens* as an incidental result generated by an authentic inner emotional state. As appendix 6 demonstrates, there was no unanimity of advice amongst the theorists as to the *accens* which should correspond to a given passion, although there was often considerable overlap. As I had decided to let my inner emotional state be my guide, certain tones of voice naturally arose. The tones of voice which came about as a result of my emotional trigger-thoughts are set out below.

Iris me paroissoit si tendre & si fidelle, [Love – sweet and agreeable tone]
Que par mille sermens je m'estois engagé [Love - sweet and agreeable tone]
De n'aimer jamais qu'elle, [Love - sweet and agreeable]
Cependant l'ingratte a changé: [Regret and Sorrow – slow, gloomy, weak, drawling, plaintive tone]

Iris me paroissoit si tendre & si fidelle, [Regret and Sorrow – slow, gloomy, weak, drawling, plaintive tone]
Que par mille sermens je m'estois engagé [Regret and Sorrow – slow, gloomy, weak, drawling, plaintive tone]
De n'aimer jamais qu'elle, [Sorrow and Hatred – sad, plaintive, rough tone, lacking in pity]
Cependant l'ingratte a changé: [Sorrow and Hatred – sad, plaintive, rough tone, lacking in pity]

Dans le chagrin qui me dévore, [Sorrow – sombre, weak, drawling, plaintive, languishing]
Je ne démêle point mes propres sentimens, [Sorrow – sombre, weak, drawling, plaintive, languishing]
Je croy que je la hais; [Hatred and Anger – rough, severe, growling tone, reproaching] *mais il est des momens* [Fear and Despair – trembling, hesitant, gloomy, regrettable]
Où je crains de l'aimer encore. [Fear and Despair – trembling, hesitant, gloomy, regrettable]

Dans le chagrin qui me dévore, [Sorrow – sombre, weak, drawling, plaintive, languishing]
Je ne démêle point mes propres sentimens, [Sorrow - sombre, weak, drawling, plaintive, languishing]
Je croy que je la hais; [Hatred and Anger – rough, severe, growling tone, reproaching] *mais il est des momens* [Fear and Despair – trembling, hesitant, gloomy, regrettable]
Où je crains de l'aimer encore. [Fear ending with Regret and Love – gloomy, weak, drawling, plaintive, agreeable]

According to Bacilly, affect alters pronunciation (section 5.3.5.5). He makes specific reference to the "a" vowel and the word "*ingratte"* and effectively states that in that word, the jaw or mouth should be opened wide (in modern singing terms, "dropped") rather than in a smiling fashion, where the emphasis would be on breadth. When guided by imagination in the declamation above, I was pre-occupied by trigger-thoughts which helped me to experience feelings of Regret, Sorrow, leading to Hatred and Anger. On the word "*ingratte",* I was equally engaged with conjuring up these thoughts, and without trying to mechanically drop my jaw on this word, I observed that a subtle darkening of the "a" vowel occurred naturally at this point.

I then turned to ornamentation. Throughout this study, ornamentation was one of the most intriguing issues, primarily because I felt that the way I had approached it as a student was so antithetical to the perspective provided by the theorists whose work was reviewed for chapter 5. Montéclair's 1736 *Principes de musique*, which had been my French ornamentation bible during my studies, provides invaluable instruction on this matter - its commentary is clear and there is additional clarity thanks to the notated examples. However, it is also problematic and was published many decades after the repertoire investigated in this study. Presented with notated representations as is the case in the *Principes de musique*, it is easy for the student to form the habit of thinking of the *agrémens* simply as a series of melodic oscillations, of performing them "lyrically", and of losing sight of the function of ornamentation as set out by Bacilly.

According to Bacilly, this function was threefold: to make pronunciation and syllable length clearer and more understandable, to beautify, and, crucially, to convey the passions. Feeling sure that I was not the only singer falling into this trap, I felt determined to explore this issue further. Firstly, I made sure that my choice of ornaments signified syllable length, in accordance with the material in table 5.1, with all long syllables having some sort of ornament, or at least an elongation of the syllable (also allowed by Bacilly). Secondly, in my experiments, I worked on using the ornaments in an onomatopoeic, emotional sense rather than just a melodic sense. A *tremblement* therefore should be a moment to both experience and demonstrate a heightened quivering of emotion (which could manifest itself in trembling in the voice and in the body, in the case of Fear, for example). An *accent* should be experienced as a surge of feeling, the natural and incidental melodic consequence of which is a sense of vocal "pouring forth" which happens to be notated by Montéclair as a minute, raising of the pitch at the end a long note.

One of the new findings of this study relates to the ornamentation markings of Pierre Berthet. As discussed in chapter 3, in the airs which he contributed to the *Recueils* there are frequent indications that the singer should perform an *accent.* Intriguingly, these *accent* indications do not simply appear on expressive or emotive words or at moments of anguish. They also appear on somewhat prosaic syllables and the frequency of their appearance is significant. An *accent* is one of the ornaments which Bacilly specifies can be used to indicate long syllables (see table 5.1). Whereas my practice was always to reserve an *accent* for a highly-emotive moment and a very expressive word such as "*hélas*" (a practice which happened to accord with the theorists' view), Berthet's frequent indications of this ornament coupled with the fact that Bacilly lists it as one that the singer can use in fulfilment of his obligation to demonstrate length on a long syllable led me to conclude that the *accent* was much more prevalent in expressive singing at the end of the seventeenth century than it is today.

Berthet's indications calling for a combination of the *port de voix* with the *accent* were also highly significant, in my view. Firstly, it is not a combination I have heard in performance or on recordings, and, interestingly, it creates a link between vocal practice of these airs at the end of the seventeenth century with the stage vocal practices which Jean-Antoine Bérard notes by way of his annotated operatic scores of Lully and Rameau (amongst others) from 1755.

In the case-study air, ornaments are indicated on the syllables which are underlined.

Iris me paroissoit si tendre & si fidelle,
Que par mille sermens je m'estois engagé
De n'aimer jamais qu'elle,
Cependant l'ingratte a changé:

Dans le chagrin qui me dévore,
Je ne démêle point mes propres sentimens,
Je croy que je la hais; mais il est des momens
Où je crains de l'aimer encore.

The underlined syllables represent the ornaments which are expressly notated in the score. Chapter 3 demonstrated that Ballard's approach to printing ornaments was economical, and it became clear from my study that there would be many more ornaments added in besides these. In the declaimed version of this case-study air, I seek to feel a heightened sense of emotion on those syllables which are underlined above. I do this by returning to the trigger thoughts at these specific moments. As the declamation process unfolded and progressed and as more ornaments were added, I tried to think of each ornament as expressive of a feeling rather than merely a series of pitches.

Grimarest indicates that the *acteur* must pronounce each syllable at whatever pitch (*"à quelque elevation, ou à quelque profondeur"*) that the composer has set it. For me, this advice was crucial. It seemed to provide the link between the theoretical comments which located singing within the realm of oratory and which likened it with embellished declamation, on the one hand, and the practical matter of dealing with exactly how to both declaim and sing pitches at the same time, on the other. A declamation that is melodic

would seem to accord with the famous account of the expressive melodic speech-range of Champmeslé, too (section 4.4.1). Accordingly, for all the airs with which I experimented and with the case-study air, I created a "melodic map" of the text in which I super-imposed the contours of Le Camus' melody onto the words. The melodic contours are broadly indicated with arrows.

I then worked on my declamations following these broad pitch contours.

Iris me paroissoit si tendre & si fidelle,

Que par mille sermens je m'estois engagé

De n'aimer jamais qu'elle,

Cependant l'ingratte a changé:

Dans le chagrin qui me dévore,

Je ne démêle point mes propres sentimens,

Je croy que je la hais; mais il est des momens

Où je crains [où je crains] de l'aimer encore.

These declamations were also practised over the harmony, forming a *Sprechstimme*. This exercise actually worked best when I self-accompanied, producing a very pared-back, reduced version of the accompaniment on keyboard. The reason for this was one of timing – either waiting for or feeling hurried along by the accompanist interrupted the flow of the imagination and I was seeking to move from one passion to another only when my mind was sufficiently prepared.

The next step was to try to bring the declamatory pitches of the notes closer to the pitches set by Le Camus. This was a gradual process in which I tried to get more and more accurate with my "oratorical" pitches until they approached the musical pitches. It generated a spectrum of results, producing examples that felt highly "spoken" to results that felt closer to singing.

7.4.4 The fully-affective version – performance observations and conclusions

My quest to synthesise musicological and practical findings and to apply the instructions of the theorists whose works were addressed in chapter 5 created a fully-affective version of this air which was far-removed from the concert version in five key respects: tone colour, vocal register, expressive articulation of consonants, timing, and ornaments. These will be addressed in turn. The reader will be directed to specific moments in the two versions by reference to the line number (along with a Roman numeral (i) or (ii) to denote the first iteration or repeat of that line).

On reflecting on the concert version compared with the fully-affective version, the following differences, although subtle, were discernible to me in terms of tone and vocal colour: in attempting to fixate on the beloved with my eyes, attention, and thoughts, I had naturally come close to Le Brun's representation of Love. With the corners of the mouth slightly raised and a relatively static forehead and posture, the sound produced in line 1 (i) in the fully-affective version was open, light, easy, and bright, as befits an invocation of Love. This was in contrast to the concert version, where it was more pressured and concentrated. On the repeat of this in line 1 (ii), the tone becomes significantly more clenched and aggressive. At this moment, the eyes are suspiciously observing the beloved, with the face turned away in the opposite direction. On reviewing the fully-affective version, I noted, too, that the brow is furrowed, the eyebrows are drawn in, the eyes are small and glaring, and the corners of the mouth are turned down, producing a look that was sardonic, bitter, and sorrowful, all in accordance with the close connections which were said to exist between the passions of Sorrow and Hatred (see appendix 2).

Classical singing training dedicates significant attention to postural alignment, the body, and the elimination of tension. The larynx, suspended in the neck, houses the vocal folds, and if the muscles attached to the larynx are tense, the actions of the vocal folds may be affected. These muscles are all attached to other structures in the body, which are affected by the basic posture of the singer. Although it is not my intention to attempt to cover the minutiae of the complicated network of muscles used in singing, I feel it safe to provide the following as the general postural rules gleaned from my training: ideally, the jaw should be relaxed and free, opening backwards and downwards without jutting forward. The neck should be free and allowed to lengthen up, the ears should be located over the shoulders. The shoulders should be relaxed and down, the spine needs to feel elongated, the back should feel wide, and the thorax should not be behind the hips. The body weight should not be on the heels of the feet nor forward on the balls. Throughout my vocal training, I came to be acutely aware of the extent to which minute adjustments to things such as tongue position, jaw alignment, neck position, and the alignment of the thorax and hips can affect sound. Classical singing focuses on the elimination of all facial and jaw tension, and encourages the singer to consciously relax the minute muscles in the neck, tongue, and face. Even by tensing the eyes, furrowing the brow, or tensing the shoulder, for example, a reaction is produced at the level of the tongue and larynx, which changes the resonance of the voice, and this was a fact of which I was very aware when carrying out my experiments.

At the words "*[c]ependant l'ingratte a changé"* in line 4 (i)*,* I turned my thoughts to the injustice of my treatment at the hands of Iris. Although it was initially my plan to represent a languid sense of Regret here, my trigger-thoughts could not help turning to something more

active. On reviewing the fully-affective versions, the corners of my mouth are drooping and slightly turned down. At this particular moment, I was not necessarily trying to represent Hatred or Sorrow (closely related passions, according to Descartes), but by taking inspiration from Le Brun and positioning the lips in this way, the tone colour on the word "*ingratte"* inevitably became darker and more sombre*.* As we have seen in chapter 5, Bacilly distinguishes the pronunciation of a long "a*"* vowel in a joyful phrase from the pronunciation of a morose "a" vowel, even citing the word "*ingratte*" as an example. Rather than just mechanically following Bacilly's advice and dropping my jaw for this word, I felt that the same effect was achieved as an incidental result of concentrating my mind on the negative trigger-thought. Moreover, as the sides of the mouth were turned down, it was natural to drop the jaw here, and to widen the mouth at such a moment would have felt completely unnatural. That is, what started out as advice from Bacilly as to how to manipulate the body to create an emotional ambience was in fact automatically generated from the work that was going on within, at the level of the imagination. At the same moments in the concert versions, with no concentrated trigger-thought to feed the imagination, the vocal colour is significantly brighter and without a discernible character.

The tone on both iterations of "*[j]e crois que je la hais"* in the fully-affective version is vastly different to the concert version, too. On these lines, I had conjured up a vivid image that helped incite feelings of Hatred and its close associate (Anger) within me. At these moments, the fists are clenched, the whole upper-body, face, and teeth are intensely tightened and contorted. The clenched teeth in particular produced an extremely tense vocal timbre, producing the feeling that I was spitting these words out. The pounding impulse of the clenched fists on the word "*hais*" in this version gave a hammering accent and vociferousness to that word in this rendition, which is significantly milder in the concert version.

On both iterations of "*[j]e crains de l'aimer encore*", there is an element of Fear. At line 8(i), Fear is mixed with Despair, and in the final line of the piece, I engage in a renewed contemplation of the beloved, producing something more tender akin to Regret or Love. In both evocations of Fear, I seek to show the confusion of the inner emotional state; the narrator both hates Iris but cannot be sure that he does not love her still. I attempted to demonstrate the Fear and confusion brought about by the trigger-thought with darting, crazed eye movements. This was probably somewhat disproportionate and, on reflection, created the misleading visual impression that as the narrator, I was under some sort of immediate physical threat. Nevertheless, these swift eye movements which had been produced by channelling a strong trigger-thought had produced an interesting sense of physical trembling within the voice.

The concentration on the trigger-thoughts brought about changes in the extent to which the vocal registers were mixed, too, and in general, there was less homogeneity and unity than in the concert version. In the fully-affective version, the colour and registration of the voice changed in accordance with the intensity and nature of the trigger-thought (and the gesture which resulted). This delineation of registers is demonstrated on the word "*fidelle*" in the fully-affective version, in which I had tried to think of Iris in contrasting terms of softness (*tendresse*) and resilience (*fidelité).* The sound on the word "*fidelle*" accordingly is stronger and owes much to the voice's chest/modal register. There is more of an audible gap in the tone colour between the higher tessitura and the lower notes. The tone is less unified. In

working on how to portray my thoughts in gesture, I had felt these contrasting elements in the body, too; I had felt antithetical sensations of softness (particularly in the shoulders) when uttering the word "*tendre",* on the one hand, and a swelling up with self-confidence and pride when I describe her faithfulness, on the other. At both iterations of "*dans le chagrin qui me dévore"* in the fully-affective version, the voice sinks down to the chest register in a way that feels less at home with my classical training. The trigger-thought of *chagrin* was very vivid and naturally caused a sort of sinking and deflating in the shoulders and torso, which felt that it was giving the voice no choice but to sink and deflate into the chest register. The trigger-thought was therefore strongly dictating to the body, and the posture of the body brought about changes to the vocal colour which my voice could not resist reflecting. Singing "correctly" (in the modern, classical sense) was not a concern in preparing the fully-affective version, and this change in registration felt organic and, surprisingly, appropriate. The change in vocal register was particularly noticeable in the second iteration of this line (line 5 (ii)).

Subtle changes associated with register can also be detected at "[*j]e crois que je la hais".* In the concert version, there is more a sense of "verticality" in the sound at "*je crois que je la hais"* and an acceptable mix between middle register and head register. In the fully-affective version, particularly on the repeat, these words come across as somewhat spoken. This accords with Grimarest's instructions to speak each syllable on the pitch, but, from a classical singing point of view, speaking these words at a pitch which is beyond modal register creates an effect which is rather screechy. The trigger-thought impelling me to conjure up Hatred and Anger had effectively produced a rough, screeching, growling, and reproaching sound which resembles the theorists' description of the tone of voice associated with this passion. Again, producing a vocally beautiful version was not the goal, and I felt that this screechy tone was in fact a natural and authentic response to the work of the imagination.

Although conscious of applying Bacilly's concept of expressive "growling" of consonants in my singing prior to commencing this study, the two audio versions presented here reveal the extent to which these written rules are brought alive and made sense of by the integrated approach advocated by the theorists, combining imagination, the body, and the voice. Generally, while attention was already paid to Bacilly's idea of *gronder* in the concert version, the articulations on expressive consonants are much more pronounced in the fully-affective version. Unifying the thought of pride and self-assurance on the word "*fidelle"* in line 1, with the sense of swelling up and ennoblement of the neck, shoulders, and thorax that occurred in the body on that word created a strongly-pronounced "f" consonant. This same feeling of "smugness" and self-assurance was felt on "*jamais"* and "*qu'elle*" in line 3, the latter word being particularly emphasised by the indicative hand and arm gesture at that moment. Other words which in the fully-affective version were given heightened emphasis (often working in combination with gesture) either by doubling of consonants or by using an almost imperceptible caesura before them were the words "*tendre", "l'ingratte", "changé", "chagrin",* and *"dévore".* The articulation on a more global level was altered by following the advice of Grimarest – using his instructions to speak rather than sing each syllable on a pitch produced a markedly less legato result in the fully-affective version in contrast to the concert version. On a physical level, when experimenting with this style of "spoken" song, I had frequently noted this same sensation.

The influence of the trigger-thought and my quest to make the ornamentation a function and expression of passion rather than merely a melodic device produced notable results in the fully-affective version. For example, on the first word of the piece, "*Iris",* Ballard notes the requirement for an ornament over the second syllable, which, as the final syllable of a masculine word and therefore a long syllable accords with Bacilly's view that such syllables need to be ornamented (table 5.1). The ornament that I felt would be natural here was a simple *coulé,* to evoke a languid sense of tenderness. In the fully-affective version (in which the beloved is the subject of Wonder and of trigger-thoughts evoking Love), this *coulé* is completely smooth and linked seamlessly to its adjacent notes. The atmosphere created during the opening in the fully-affective version is one that approaches tenderness. Brought about my trigger-thoughts evoking Love and enabled and supported in a bodily sense by the smooth hand and arm gesture in which I physically reach out to her, this rendition is to be contrasted with the same moment in the concert version, in which the invocation of the beloved merely sounds like a series of three, somewhat disjointed notes. Similar changes are noticeable on the *port de voix* on the word "*mille*" in line 2 – by thinking of the upward movement here as an intense sigh and imbuing it with the sense of longing associated with Love and Regret, the sonic result has been radically changed and the result is smooth and integrated with the surrounding notes.

In accordance with my discovery of the surprising prevalence of the *accent* and the combination of this ornament with a preceding *port de voix,* I was keen to experiment liberally with these in the fully-affective version. The ornaments on the words "*jamais"* (line 3)*, "changé"* (line 4)*, "point"* (line 6), "*hais"* (line 7), and "*crains"* (line 8) represent such moments of experimentation. At these moments, I approached the relevant ornaments as if they were emotive expressions in themselves rather than simply functions of pitch. Specifically, for example, I imagined the *port de voix* on "*point*" to be a moment when my confusion and Sorrow gives rise to the primal sound of a child "whingeing". I re-invigorated my feeling of Hatred and Anger at the appropriate moment to produce the *accent* on "*hais",* and what was to become the *port de voix* plus *accent on* "*crains"* started out as a function of the Fear and trembling that I was trying to imagine.

With Le Faucheur's instructions in mind, conjuring up a thought which was real and personal to me in order to experience a certain emotion in the hope of passing it on to my audience was my sole motivation. In attempting to keep my mind focused on the trigger-thought, changes in tempo and timing occurred which took the fully-affective version of the air a long way from the concert version. It was not until I fully committed to thinking of the trigger thoughts that these tempo disruptions showed themselves, however, and initially, the impulse to contain the affects within a more regular tempo was a strong one. Once I had turned my principal focus to the trigger-thoughts, however, and tried to sustain that thought throughout the phrase or line, keeping the tempo regular was then very difficult and felt like swimming against a strong current. The sense of tempo freedom that had characterised my declamations also, in my view, contributed to the difficulty I then had in maintaining regularity of tempo in the more "sung" versions. Tempo disruptions occurred on two levels: firstly, within a single emotional ambience, I was sometimes compelled to speed up or slow down. This is evident in line 3, "[*d*]*e n'aimer jamais qu'elle",* where I finish the cadence before the theorbist, and line 5, "[*d*]*ans le chagrin qui me dévore*", where I slow down at the end of that phrase. Similarly, in the iterations of "*où je crains",* the rhythm is notated in a very calm series of repeated crotchets and minims. In fact, this is one of the

most rhythmically calm and regular parts of the air. By using a sense of confusion and real physical Fear as my guiding thought, this phrase becomes anything but calm and regular; a sense of rhythmic trembling and a halting quality were produced by the trigger-thoughts.

Secondly, the tempo changes occur on a more macro level, when I move from one passion to another. These are perhaps more noticeable than the first type of tempo disturbance. In line 4, "[*c*]*ependant l'ingratte a changé",* I noted down that I had wanted to use that phrase as a turning point in which I shifted my imagination away from thinking of happier times with Iris to a contemplation of the new and sadder reality without her. The considerable time and effort involved in turning my thoughts in this direction is borne out by the marked slowing in tempo on "*cependant",* a word which for me signifies a turning point*.* It was similarly difficult to be punctual when starting the phrase "[*d*]*ans le chagrin qui me dévore"* for the same reason, and this phrase takes on the character more of a free section of recitative because of this tempo disruption.

In conclusion, by seeking to adopt the spirit of Le Faucheur's advice on the imagination, I developed a series of trigger-thoughts to encourage me to experience the passion which was being evoked in each line of poetry or phrase of music. By adopting this method, the affective message of each section in the fully-affective version was, in my view, more clearly defined in character, and better sustained throughout the phrase in question. It brought about significant changes in the body which critically impacted the voice, as described above.

7.4.5 The salon version – the findings of chapter 6 applied to the preparation process

As shown in chapter 6, the occasions which prompted song within worldly interaction were diverse and numerous. For practical reasons, I chose to experiment with a single representative example that seemed to most aptly allow comparisons to be drawn between this version and the previous two. There are of course many more versions and scenarios. In choosing a salon scenario, I wanted not only to re-imagine around me the sociable and refined performance context of a worldly gathering but to analyse from a very personal and subjective perspective the effect on the voice and the style of singing that was generated when I cast myself into this world. Chapter 6 demonstrated that concepts of *bienséance* and decorum affected worldly interaction, and now was the time to experiment with how they affected performance practice.

One of the major initial questions with which I was confronted was the extent to which (if any) a singer in the salon would have engaged with the sort of material presented in chapters 4 and 5. Given the mania for singing, would the non-professional simply have contented him- or herself with mastering rudimentary musical parameters such as note reading and rhythm and other elements found in primers such as the ones by Loulié and Berthet? To what extent were the "higher-level" instructions of Mersenne, Bacilly, and Grimarest imprinted on the artistic consciousness of the non-professional? Singing members of polite society would have been exposed to the highly-affective performances of *acteurs* on the lyric stage, but would they, subconsciously or consciously have been making the sort of analytical inquiry as to the passions as was set out above? Would the incarnation of the passions in their voice and gesture be their overriding performance imperative? I concluded that the answer, to at least part of this, was yes.

As set out at the end of chapter 5, amongst the nobility and bourgeoisie who cultivated their skills in singing and music, there was indeed a well-developed awareness of the passions and passionate representation. Bacilly and Mersenne both counselled young people to start their musical education early, in order to learn the passions (sections 2.2 and 5.3.2). Surely their comments were not directed only to youngsters destined to be the future generation of stage professionals. Certainly they were speaking, rather, to a wider pool of people who were interested in cultivating music for non-professional purposes. Learning the passions was a necessity, according to those theorists, for all young people. Rhetoric was taught (in a speech-based context) in the Jesuit colleges, and the art of persuasion was therefore part of a vocabulary with which young men, at least, were formally familiar from a young age. Secondly, Grimarest is voluble in his writing about the need for the listeners, in common with poets, composers, and performers, to know the passions (section 5.3.4) in order to be able to judge with discernment and be moved. Thirdly, throughout his work, Bacilly calls on singers to shun both overblown styles of representation and also bland inexpressive varieties. Singers, according to him, had to know the passions and convey them in the ways already discussed in chapter 6, creating a sort of affective veracity. Non-professional singing members of the nobility (such as those who sang the *airs sérieux* in the *Recueils)* were amongst his list of pupils and would thus have been exposed to and influenced by his views in their lessons, and they would have been exposed to this passionate mode of singing on the operatic stage. Finally, the conversation manuals which were reviewed in chapter 6 and which were considered models of real-life polite interactions almost exclusively portray conversations debating the passions, revealing a remarkable level of pre-occupation with the passions and the emotions.

However, in order to distance themselves from the negative image of stage professionals (section 2.7.3), passionate representation of the type carried out on the stage would have been modified. It would also have been modified by the prevailing codes of salon behaviour and shaped by the particular context in which the song arose. In the experimental, imaginary situation described below, which is drawn from the material described in chapter 6, I demonstrate and reflect on these modifications. In order more readily to compare a style of fully-affective performance with a decorous one, I chose to work on the same case-study air, "*Iris me paroissoit si tendre & si fidelle*". This salon rendition was produced without theorbo accompaniment to reflect the many such spontaneous instances of song in the literature. Bacilly, too, clearly envisages that the airs may have to be sung without accompaniment (section 3.10.4).

In the imagined scenario described below, a young woman is asked by her mother to sing some airs drawn from opera to entertain the mother's guests. (This is partly the scenario evoked in section 6.4, drawn from Scudéry's *Conversations morales*.) In effect, this scenario constitutes a miniature, formalised performance occasion and a micro-version of a concert. In this instance, the girl is not singing as a way of communicating a secret message, but perhaps as a way of filling a lull in the conversation, as described in chapter 6. The principal aim of this rendition is to please and entertain.

The rendition was produced sitting down in a room considerably smaller than the studio in which the concert and fully-affective versions were experimented with. My invisible listeners, all known to me, were seated around, reproducing the tight-knit seating arrangement similar to that in Vaumorière's frontispiece (see figure 6.3). I had direct eye

contact with them. I imagined that the air was one which I (as the woman in the scenario) had seen performed by a stage professional, within a stage or operatic work. The air had now crossed the threshold and entered my youthful and polite music-making sphere. Although aware of the dramatic passions contained within the text (identified in section 7.4.2), and seeking to emulate the passionate manner of singing that was so praised by Scudéry in *Clélie*, I did not seek to match the stage professional's degree of portrayal of these emotions. A good musical rendition was important, but it would have seemed affected to try too hard at this, and this was to be avoided. While seeking to conjure up the trigger-thought that would lead to an invocation of the passion, I felt bound not to engage in this task to too great an extent for fear of appearing self-absorbed and affected. I sought to rid myself of pretension and of too much care in evoking the passions, wishing to enter into the music in an enthusiastic but natural way while still obeying social protocols and maintaining a pleasant and gracious demeanour. Whilst I (as the young woman) had prepared the air in anticipation of being asked to sing, singing from memory would have given the impression of too studious a preparation. I used the beautifully ornamented *in-quarto Recueil,* as a prop, disguising the effort that I had made in advance to memorise the air.

Using this scenario as the point of departure, I produced the salon version of the case-study air**.**

7.4.6 The salon version – performance observations and conclusions

On reviewing the various versions associated with the salon scenario, I was struck by the subtle contrasts between my salon performance and, in particular, the fully-affective version. The conflict that existed between, on the one hand, the mental effort to produce a trigger-thought (and the tempo interruptions it brought about) that would evoke Hatred, Anger, and Sorrow and, on the other, remaining natural and congenial meant that the portrayal of these strong passions was significantly diluted in the salon setting. However, these moments were not entirely extinguished. In brief, at those moments when I wanted to express the Hatred and Anger that had played such a significant role in the fully-affective version, *bienséance* transformed them to a diluted, much more serene, and regulated format. Throughout my experiments with the representations of the passions and salon codes of behaviour, the passions of Love and Regret emerged as the dominant passions as they were the ones easiest to invoke in a non-affected way. The stronger passions played a role, but their representation was significantly watered down, and they became almost mild in their telling.

The gestures which had played a significant role in generating different vocal tone colours in the affective version were markedly modified and muted in the salon version. This accorded with Grimarest's advice to the salon reader, which in section 6.6 I concluded must serve as general advice for the salon performer. For example, in my experiments, I gave a small indicative impulse on the word "*qu'elle"* in line 3. In the fully-affective version, the gesture used on that word creates an accusatorial feel, whereas here, the more gentle impulse softens its contours. As had occurred in the fully-affective version but to a reduced extent here, at the word "[*c*]*ependant*", my hand had changed position from a supine to a more alert prone position in response to the great turning-point signalled by this word and in the music. This aided the change in tone colour signalled by the change in affects at this point,

but the difference was much less pronounced than in the affective version as the movement was softer. Unaided by larger hand and arm gestures on the "*gr"* in "*chagrin"* and the second syllable of "*dévore",* the "growling" effect spoken of by Bacilly and others was not as noticeable on the expressive consonants in these words. Likewise, owing to a lack of a percussive gesture on "*hais",* this word was not aggressive in its delivery, although some hissing on the "s" at the end of that word was inevitable. The heightened articulation was still present, but it was not as pronounced. I felt that the reduced articulation of consonants was prompted, too, by the close proximity of my salon listeners.

In contrast to the fully-affective version, by maintaining the salon face of conviviality required in polite conversion, the vocal apparatus changed. When smiling, the tongue rests in a high position, very slightly withdrawn from the back of the front lower teeth in a place similar to the position of the Italian "a" vowel. As a consequence of this smile, in the salon version, the vowels are, without exception, brighter. The darkness of the "a" vowel on the word "*ingratte"* in the fully-affective version, in particular, vanished. An equal if not more potent contributor to this change in vowel sound was not necessarily just the smile of the salon face, but my approach to passionate representation: as *bienséance* forbade me to fully evoke Despair, Sorrow, and Hatred for Iris, the mouth and lips did not droop in response, and thus the pronunciation and vocal colour remained brighter. A muted representation of the passion brought about a change in pronunciation, bearing out Bacilly's comment as to the close link between these two parameters (section 5.3.5.5).

No doubt caused by my care to reproduce the sense of cheerfulness which propriety demanded, in evoking a polite version of the passions and in contrast to the fully-affective version, my face did not contort when I sang of Hatred, Anger or Sorrow. In the affective version when the body was tense and rigid and the teeth were clenched in thinking of Hatred, for example, the vocal tone had reacted, producing a pinched and viperous sound in line 11. In the salon version, gesture in the arms was muted and posture remained relatively static. The shape and movement of the eyebrows and the degree of focus of the eyes felt like the most powerful expressive tool at my disposal - my eyes narrowed and brow furrowed on "[*j*]*e crois que je la hai*s", yet my mouth remained smiling. The eyes and eyebrow became a crucial means of expression, which accorded with the importance placed on them in historical writings on the passions: the pineal gland in the brain was considered the seat of the soul. The passions were affections of the soul, and the soul controlled the reactions of the body through the motions of the pineal gland, which influenced the flow of the animal spirits to the muscles. Being the nearest part of the body to the brain, the face was considered the most accurate index of the mind, and the eyebrows in particular. In my salon version, I had the impression that there was a constant battle between the competing pull of the eyes and eyebrows to express the passions on the one hand, and the mouth to remain pleasant and smiling. I felt that had I given in to the eyes, the mouth would have had to grimace and contort in sympathy, and that would have been considered indecorous and belonging to an overblown style of performance. The smiling mouth therefore won this battle, and the eyes and brow inevitably relaxed into a more neutral and bland position.

Beyond merely maintaining a friendly and open disposition, it has been shown that women made considerable effort to avoid grimacing; they sought to hold the mouth in a position which was as close as possible to its usual formation, and this corrupted pronunciation (section 6.6). As the imagined young girl, I experimented with this. As forewarned by Bacilly

in his criticism of this practice, by avoiding bringing the lips closer together to produce the feminine "e" sound on words such as "*fidelle", "tendre",* and *"elle",* my pronunciation is noticeably modified such that these words sound like "*fidellea", "tendrea"* and so on. Equally, in trying to keep the mouth position almost static as was the practice in polite society, the word "*dévore"* becomes "*dévarea*" and the word "*encore"* becomes "*encarea".* Extending Bacilly's comments and all the while attempting to refrain from moving the mouth too much for fear of grimacing, I felt less inclined to create percussive and aggressive consonants, particularly at the start of the words "*dévore", "fidelle", "changé", "point".* This felt like a form of singing ventriloquism, and on re-listening, the force of these expressive consonants was significantly diminished because of my attempts to maintain a pleasant and cheerful look.

I consciously avoided forming a policy in advance of the experiments as to how I would approach ornamentation. Ornaments needed to be an extension of the expression of affect, but I needed to avoid showiness and too serious a pre-occupation with conveying the passions. The ornaments in the salon and fully-affective version remained similar. In section 3.9, I addressed the *accent,* and noted that this ornament was found to be surprisingly prevalent in some airs in the *Recueils,* although it is not commonly heard today. While initially curious as to how my quest for modesty and *bienséance* would coexist with the immodest sound of the slight raising of the voice of the *accent,* this ornament felt apt rather than audacious in the salon context; without the expressive aid of full gesture and the grimacing faces of Hatred and Sorrow to call on, I was more reliant in the salon version on the voice and on the eyes, and the *accent* felt like a highly-evocative tool that was somehow a happy medium between blandness and affectation.

Just as the reduced gesture of this salon version brought about changes in expressive pronunciation, the fact of sitting down while singing was also telling in the vocal result. Attempting to maintain a noble seated posture meant that there was no element of drooping and sinking of the shoulders as had been the case in the fully-affective version, particularly in line 5. This made it harder to access the sombre sounds of the chest register on the low pitches in this line and created a much more regulated and mixed vocal result on words such as "*chagrin*" and "*dévore*". Sitting down, at imagined close proximity to my interlocutors, also naturally reduced volume.

Tempo changes were smoothed over in the salon version, too. As discussed above in relation to the fully-affective version, the time it took me to move to the new passion disrupted the tempo on several occasions. Since I felt it inappropriate to express the full power of negative passions such as Hatred (which Scudéry had advised should never be discussed or mentioned (see section 6.6)) or passions which would make my listeners too uncomfortable, such as Sorrow, the tempo became more regular as compared to the fully-affective version. Rhythmic changes occurred too, as a result of the watering-down of the passion. This was particularly noticeable in line 7 where the rapid fire of words "[*j*] *crois que je la hais"* which was evident in the fully-affective version was now smoothed over, transformed into a milder and less percussive rhythm. My efforts to remain pleasant and congenial meant that initial consonants were not noticeably doubled and, not being subjected to Bacilly's concept of "*gronder",* there was less "stretching" of timing even on a minute level – words were completed more punctually.

In conclusion, I reiterate that the salon version presented above is only one possible salon scenario. Other scenarios, particularly a version in which a singer uses the cloak of an *air sérieux* to berate or seduce the beloved, would have produced equally rich and no doubt slightly different results. However, from the example presented, we can already detect brighter vowels which are less diverse and more bland in the phonic palette, few expressively doubled consonants (at times the consonants are barely detectable), increased tempo regularity, and more serene and regulated vocal tone colours with no sombre tones and no shrill sounds redolent of the *accens* described in chapter 5 and appendix 6. These results were produced by an imagining of the passions and then a modification of them. In conclusion with the fully-affective version, these imaginings played out through the body, and I felt it was the body's reaction to the imagination itself that produced the vocal results.

Throughout the study trajectory, I had several opportunities to experiment with the salon versions in front of members of the public and I noted audience feedback and comments at the time. Although a complete scenic and costumed reconstruction was beyond the scope of this study, in my presentations throughout the study trajectory, I did, however, try to re-create simple seating scenarios that mimicked the close range at which conversation participants in the salon interacted. As demonstrated in chapter 2, physical factors relating to size and set-up of venue and occasion-specific elements of performance understandably produce unique and idiosyncratic performance practices. A singer in an opera, for instance, who is obliged to project both their voice and their dramatic gestures into the far-reaches of a large hall engages in an activity that will feel very different from that which a singer in a religious ceremony engages in. This will feel different again from the act of singing in a small, private, chamber setting. Interestingly, when I experimented in close range seating groups in a small room, the effect on volume, articulation, and expression was noticeably modified, whereas when these same close-range conversation circles were reconstructed within the space and acoustic of a large hall or church, it was felt that it was harder to tell the difference between the salon and the fully-affective version. That is, in the salon version carried out in large spaces, volume, articulation, and expression were not modified to the same, polite extent. The more the space resembled the proportions of the salon, the greater the influence on the singing. Singing style was brought about by imagining an adherence to decorous values but also shaped by physical setting.

7.5 Postscript

Three final thoughts occur as I conclude this study.

Particularly when experimenting with vocality and *bienséance*, I began to question what the study of this seemingly amateur vocal style has to offer the professional singer. Often, the vocal result was unpleasant and jarring. The question remains a difficult one. By unveiling the airs of the *Recueils* and opening a window onto salon practice, it was not my intention to create something ugly, nor was it my intention to artificially manufacture something beautiful, however. It was my aim to simply apply the instructions from the historical sources in order to re-create proper singing and then see how salon decorum would have modified this vocality. Albeit presenting a practice removed on some technical levels from what we might think of nowadays as "good" singing, my eyes have been opened to the rich multiplicity of performance practices, contexts, and the plurality of sounds which the brief airs in Ballard's collection generated.

Secondly, as a result of this project, I have been forced to confront the implications of my findings on my own mode of teaching this repertoire. The knowledge of the passions is essential. However specialised the skills involved, simply adding in stylistically-appropriate ornaments, observing correct syllabic quantity, mimicking a tone of voice, or choreographing and then super-imposing a series of bodily gestures onto a piece of music is an inadequate approach. These are not discrete elements and should not be treated as condiments which can be used to season food to make it taste more French. Throughout my experiments, I was struck by the extent to which all parameters and ingredients of singing were bound together at a minute level, reacting with each other in an almost kinetic fashion.

This interconnectedness between the parameters discussed in chapter 5 was most patent in the case of the fully-affective performance version and discussed in that section above, but it was also evident in the salon version; without the freedom to express the passion fully, the gesture was diluted, which created blander tone colours and register mixing, diluted the expressive pronunciation, and made the rhythm less brilliant and the tempo more regular.

The voice that continues to resonate in my mind, particularly in relation to the fully-affective mode of singing, is that of Le Faucheur, who highlighted the importance of the imagination. Throughout my practical experiments, his advice was, surprisingly, one of the most unifying and fundamental. By training the mind as he suggests to create vivid and personal representations to act as prompts for the evocation of the passion, the minutiae of the instructions of the French theorists reviewed for this study readily fell into place, without further need to super-impose elements of French “style” onto the voice. By working from the “inside out”, I am convinced that one could start to access the difficult but authentic path leading to a full evocation of the passions, an issue that so preoccupied the writers on singing in the seventeenth century.

And finally, the thought that often struck me in comparing the three versions discussed above is the extent to which the salon version, in which the *bienséance* discourse effectively generated a degree of affective distance, a lack of expressive pronunciation, and reduced vocal shading, resembled the modern concert version. Further studies could benefit by exploring the evolution of salon singing and vocal concert practices in the eighteenth century and the commonalities of these practices with today’s. I continue to wonder if the salon, considered by some as merely the world of musical amateurs and dilettantes, had in fact created and unwittingly bequeathed to us its own unique, “diluted” vocal style, making an indelible mark on our thinking and performance practice many hundreds of years later.