JEAN MILLET'S L'ART DE BIEN CHANTER (1666):
A TRANSLATION AND STUDY

THESIS

Presented to the Graduate School of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Barbara E. Thomas, B.M.
Denton, Texas
May, 1998

Jean Millet's *L'Art de bien chanter* (1666), describes the *air de cour* and its ornamentation as it existed in France during the first half of the seventeenth century. This work, translated for the first time into English and transcribed into modern notation, and Bénigne de Bacilly's *Remarques curieuses sur l'art de bien chanter* (1668) are the only detailed treatises explaining vocal ornamentation during this period. To clarify his ornamentation method, Millet introduces terms referring to placement of *agréments*, though few performers used them. Millet expresses the old style, popular under Louis XIII, and the provincial view. Bacilly's treatise deals with the *air de cour* under Louis XIV, which had a more Italian flavor. He gives aesthetic principles aiding the performer in placing and selecting ornaments. Though Millet and Bacilly describe the same practice, striking differences exist between the two *air de cour* styles.
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CHAPTER I

INTRODUCTION

In a century overshadowed by the works of Jean-Baptiste Lully, the French air de cour existed as the dominant form of solo vocal music. Its simple form and the style of ornamentation heavily influenced Lully and the other masters of the French Baroque. Of the three seventeenth-century writings discussing the subject of ornamentation for the air de cour, two are relatively well-known: Marin Mersenne's Harmonie universelle (1635) and Bénigne de Bacilly's Remarques curieuses sur l'art de bien chanter (1668). Mersenne mentions and briefly describes the practice of diminutions, while Bacilly makes an examination of the entire practice of singing, as it applies to the air de cour. The third treatise, Jean Millet's L'art de bien chanter (1666) had lain unnoticed for three centuries in the library of Padre Martini, until its discovery in 1968. Published two years earlier than Bacilly's more famous treatise, Millet's book deals specifically with ornamentation of the air de cour, and unlike Bacilly, Millet illustrates his points with specific musical examples.

Contemporary notice of Millet consists of three articles and a facsimile of the treatise, which are primarily the work of Albert Cohen. To date, only a few of the several articles and books on French ornamentation written after the publication of Cohen's work even mention the existence of the treatise. This

unfounded neglect, perhaps due in part to the eminence of Bacilly's similar work, does not account for the significant differences between the two that make Millet's treatise as worthy of study. As recently as 1993, David Tunley reflected in an article dealing with lute transpositions in the \textit{air de cour}:

In the early 17th century, however, no such method existed in France. Fortunately the \textit{air de cour} did not require a voice with a wide range and a resourceful technique - unless the art of diminutions was displayed. But one wonders how often diminutions were introduced into performance outside court circles in the early 17th century. After all, would the amateur performer of those days have looked into Mersenne's vast and erudite \textit{Harmonie universelle} (in which were reproduced examples of diminutions as performed by Le Bailly, Moulinié and others) for guidance in this skill, any more than a modern-day amateur pianist would purchase the expensive Schnabel edition to play through a few Beethoven sonatas?²

Perhaps not, but the amateur might have looked into Millet's \textit{L'art de bien chanter}. Unlike Bacilly's work, which was published in Paris and reflects the practices of the court of Louis XIV, Millet describes provincial practices. As \textit{Sur-Chantre} at the Metropolitan Church of Besançon, a post he maintained for 25 years, Millet was isolated from court life. He was a churchman, an amateur composer and the author of three treatises dealing with sacred music: \textit{Directoire du chant grégorien} (1666), \textit{Antiphonarium bisuntinum} (1681) and \textit{Graduale bisuntinum} (1682). Cohen argues that because of the provincial nature of the treatise, it better represents the style of ornamentation prevalent in the first half of the seventeenth century, the heyday of the \textit{air de cour}, than does Bacilly's work. As Bacilly's treatise comments specifically on practices introduced around 1638 by Pierre de Nyert, a singer heavily influenced by the Italian style of ornamentation, it more represents the style used in the later seventeenth century.

\textit{Millet's L'art de bien chanter} is the only treatise that details techniques of

ornamentation during the first part of the century. Its provincial character confirms the performance of diminutions outside of the Parisian court, and because it was published two years earlier than Bacilly's treatise, Millet's work may be considered the first devoted exclusively to agréments. Further, it, not Bacilly's work as has been previously noted in Austin Caswell's dissertation on Bacilly, contains the first all-French terminology. The appendix of compositions included in Millet's treatise also demonstrates exactly the type of air popular in the earlier part of the century—that for solo voice with lute. Because of unique differences in the earlier form of the genre, Millet's treatise does not supersede Bacilly's, which deals with the later form utilizing basso continuo, but complements it in providing a complete understanding of the ornamentation of the air de cour.

Albert Cohen's articles and facsimile are indispensable to the study of L'art de bien chanter. However, no English translation, in-depth study, nor comparison with Bacilly's Remarques curieuses exists. The facsimile version has made the treatise available to the student of seventeenth-century French vocal ornamentation; however, because of the peculiarities of seventeenth-century French, it can be easily used only by those who are well-versed. For this reason, a translation is sorely needed. Further, while Cohen's articles provide a good introduction and general survey of the contents of the treatise, the helpful musical examples included in Millet's treatise as well as specific commentary on the ornaments have been lacking. Finally, because of the differences in Millet's

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3. Mersenne's Harmonie universelle (1635) is not detailed with regard to the air de cour. He mentions the practice of diminutions, and gives examples, but Bacilly and Millet are much more specific.

and Bacilly's treatment of the ornamentation, a comparison is indispensable to the student of the *air de cour*, and since Bacilly's treatise is so well-researched, it is doubly important not to neglect the significance of Millet's earlier treatise in rounding out one's knowledge of the earlier *air de cour*. 
CHAPTER II

THE AIR DE COUR OF THE EARLY SEVENTEETH CENTURY

The primary outlet for vocal music in France during the seventeenth century was the air de cour. The term was used from 1571 until about 1660 to designate secular, strophic songs, sung at court. From 1608 to 1632, during the reign of Louis XIII, airs de cour were the most important and numerous type of vocal compositions. Lully used the genre as a basis for his operatic airs and for 200 years the air de cour served as a basis for comparison of all vocal writing.

Originating in the vaudeville, the genre had many names during the sixteenth century: voix de ville, air, air de cour, and chansouette. The first publication to bear the name "air de cour" was Adrian Le Roy's Livre d'Airs de Cour, published by Ballard in 1571. Le Roy (Ballard's brother-in-law) was simply a compiler: "Since Le Roy was not a composer, the supposition is that the music was by anonymous composers." Slowly, as the genre became more popular, it became a distinct form:

In the early years of the seventeenth century there was a shift in emphasis from a random mixture of many different types of airs in a collection to a clear separation of genres with the air de cour gradually severing its ties with the vaudeville and becoming more serious and at the same time more précieux.


In addition to their popularity in the Paris court, these airs spread throughout the continent, influencing many other genres of which the English air was but one.

In 1608, Pierre Ballard (the major publisher of airs de cour) printed *Airs de différent auteurs mis en tablature de luth*, intabulated for the lute by Gabriel Bataille. Ballard published 16 books, which contained more than 1,000 airs altogether. These books featured the greatest composers of the air de cour: Gabriel Bataille, Pierre Guédron, Guillaume Tessier, Jacques Mauduit, Vincent, Anthoine Boësset, Etienne Moulinié, J. Thibaut de Courville, Sauvage, Michel Lambert and Jacques Le Fevre. It was also common for complete books of airs by one composer, such as those of Boësset or Guedron, to be published. New books continued to be published through 1700, long after the vogue for them had disappeared.

The general style of the *air de cour* is simple, syllabic, strophic and ametrical. The form was very adaptable: it could be performed by one or two unaccompanied voices, voice and lute, three to five voices, or voice with basso continuo. The publications, however, usually held to a format that offered an ensemble version, followed by an intabulation by someone other than the composer.7 Solo versions required some simple rhythmic changes to accommodate the ornamentation.

The poetry, dominated by themes and images from Petrarch, was fashioned by Desportes and his followers into a sentimental language. Italian pastorals provided a common theme—but the French were not influenced by the madrigal or the monody of the time. Structured after their strophic poetry which is cast into 4 to 6 line stanzas, the airs usually had some type of binary form, of which AB, AAB or AA BB were the most common. Most airs de cour have two or

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7 Anthony, 347.
more stanzas, and the performer was able to choose which, beside the first, he would sing. The type of singing voice that was preferred was even and supple, true in pitch and moderate in dynamics. This kind of voice was not only best suited for the delicate ornamentation, but for the clearly enunciated and properly stressed text. "The end result was to charm the ear through a 'sweetness' of sound ('la douceur française')."

One of the most distinguishing features of the air de cour was its free metrical structure. Meter signs are used to group time units, but they do not depict strong or weak metrical accents. "Like much French vocal music of the time, airs are typified by frequent changes of meter, to accommodate changes in scansion of text." The bar lines are irregular and have no metrical function. Where bar lines exist, they mark off phrases of poetry or are used for alignment purposes. The tempo of the airs can be a problem when performing. Seventeenth-century sources state that performers beat time to each note ("quasi à chaque note") regardless of the time value. The lack of a rigid tempo provided liberty to take time with important notes, especially when repeating or embellishing. One of the only fixed rhythmic patterns is the use of duple meter at cadences. D.P. Walker notes two distinct rhythmic groups in the air de cour. In the first, the meter of the text is emphasized by notes of a longer duration at points of caesura and at the ends of lines. The second has a completely free rhythm with no discernible plan and a seeming total disregard for verbal prosody. In the latter instance he posits that musique mesurée may have been an influential factor.

9 Ibid., 55.
Despite wide variation in scoring in the other types, solo airs de cour were usually printed with lute tablature directly beneath the vocal part. The lute was the most popular accompanying instrument at least until Boësset's sixteenth book of _Airs de cour avec la tablature de luth_ (1643), after which time the air acquired a more Italianate sound, with basso continuo or the theorbo as accompaniment. With this change, also came the change in name to simply air or air sérieux. Collections continued to be published by the Ballard family, and those issued by Pierre and Jean-Baptiste Christophe are the best source in the second-half of the seventeenth century.

_Ornamentation in the Seventeenth Century_

During the era of the air de cour, ornaments or agréments were very important:

_Agrément_ is the technical name given by seventeenth-century French musicians to those musical ornaments that had become crystallized into definite forms and were sometimes indicated by signs in musical scores.¹¹ These agréments were not an afterthought to composition, they were an organic part of the melody. As David Fuller states, "A large part of the music was sketched, rather than fully realized."¹² Performers in the Baroque period were expected to embellish the written melody as a matter of course. In fact, a singer's facility at ornamentation was the mark of excellence. Both Millet and Bacilly go so far as to say that it is the art of proper singing. Many options were available to a performer. Besides choosing which stanzas to sing, he could decide how

many written or unwritten repeats to take. The repetitions were used to embellish the vocal line, and each repeat was to be more elaborate than its predecessor.

The manner of embellishment depended upon both the skill of the performer and the choice of medium. But it also was conditioned by historical period and locale, for preference in manner of ornamenting a vocal line continued to change throughout the time that the air had currency.\(^\text{13}\)

Many factors played a part in the selection of vocal ornamentation. The marking of a cross (+) to indicate a trill or an "m" for a double cadence was common. Probably, the signs were added as an aid to students, but there was no fixed rule to their placement. In its early development, agréments were freely and often unpredictably added to the air de cour. When the French vocal style came under the influence of Italian ornamentation around the mid-century, it resisted some of the more ornate aspects, though some writers, for example, Marin Mersenne (1588-1648), in his Harmonie universelle, was quite enamoured of the Italian style. Concerning this, Aldrich wrote:

He believes that the best points of the Italians should be imitated and that their ‘exclamations’ could easily be tempered enough to suit the ‘douceur Françoise,’ in order to add expressiveness to the beauty, elegance and sweetness of French music.\(^\text{14}\)

One of the most important Italian influences was the practice of adding diminutions. Diminutions were florid vocal variations written by the composer to the second and later stanzas. The term diminution, though slightly confusing,

\(^{13}\)Cohen, "A Study," 55.
\(^{14}\)Aldrich, xlviiii.
means to break up notes into many smaller ones. These diminutions could be improvised by the performer or written out by the composer (in which case the performer would be expected to add a few more). The first stanza (the simple) was uncomplicated and free for clear poetic declamation. Each stanza thereafter (called a double) was heavily ornamented. In many cases, there was a total disregard for the natural rhythm of the text. Bacilly, as will be seen later, felt that those who were not extremely careful to follow word stress were contemptible.
CHAPTER III

JEAN MILLET'S *L'ART DE BIEN CHANTER* (1666)

A churchman from the provinces, Jean Millet (1618-1684) was actively involved at the High Metropolitan Church of Besançon nearly all his life. He was born in Montgesoye, a town 20 miles south of Besançon, where he came at the age of ten as a choir boy. Though it is not known if he ever took clerical orders, he served in many capacities there, and was finally appointed as Sur-Chantre in 1645. The post of Sur-Chantre was an important one, and Millet had a moderately sized retinue of musicians in his employ. He kept this position for 25 years, and though he was also well-known as a composer, his only extant compositions are four French airs and two Latin motets, contained in this treatise. His other works may have been destroyed during the sack of the Cathédrale St.-Jean at the time of the French Revolution. Besides this treatise, he published three other works: *Directoire du chant grégorien* (1666), *Antiphonarium bisuntinum* (1681) and *Graduale bisuntinum* (1682).

*La belle méthode ou l'Art de bien chanter* was engraved in Besançon and published in Lyon in 1666 by Jean Grégoire. Written during a time when the region called Franche-Comté (that is, "free county") was not yet under French domination, it details the practice of ornamentation in the provinces and in Paris in the earlier years of the century. The area came under much Italian influence, and this not only affected the music, but musical instruction as well. Cohen suggests that:
The significance of this treatise lies in the attempt of its author to adapt mid-XVIIth century French ornamental vocal practice to Italian style, probably reflecting such an adaptation in music of the Franche-Comte, where both Italian and French influences were strong.15

The original treatise can be found in the library of the Conservatorio de Musica G.B. Martini in Bologna. The first three compositions at the end give a good example of the type of song discussed by Millet. These are airs de cour similar to those popular in the first half of the seventeenth century, and are for solo voice with lute accompaniment. Each composition is introduced with an unornamented first stanza (simple) and a figured second stanza (double). Their musical style is similar to that used by Millet's contemporaries. An important facet of the treatise is that it details traits of the air de cour before the change of style introduced by Pierre de Nyert, Michel Lambert and Bénigne de Bacilly.

In Millet's mind, the "art of proper singing" dealt with the application of ornaments, and his book is devoted to just that. "The method of applying vocal embellishment or diminutions to music is considered by Millet to be the essence of 'le bel usage de chanter,'"16 wrote Albert Cohen, and like many other treatises of the time, the book is filled with musical examples, for almost every possible situation. His techniques describe the freer, rhythmically complex style of ornamentation during the most popular time of the air de cour. Yet, as mentioned earlier, it also reflects the emerging Italian influences: "indeed, La belle methode seemingly provides a means for studying the development of French ornamentational practice as it grew from Italian vocal improvisation in the early

15 Albert Cohen, "Jean Millet 'de Montgesoye' (1618-1684)," Recherches sur la musique française classique 8 (1968), 16.
17th century. Millet’s work is the only complete source of vocal agréments in the air de cour as it was performed during the reign of Louis XIII. However, its provinciality is obvious in its use of the hexachord system for the musical examples, in an era when other areas were well-developed in their use of functional harmony.

Millet begins his treatise with an attempt to revise and clarify his French terminology for ornaments. In his mind, traits de gorge, portaments de voix, agréments, passages and roulades all meant very much the same thing. Some of these terms related to the way an ornament is produced, others were simply general. Millet suggests terms that signify the location of ornaments. The three types of ornaments he proposes are: the avant-son (that which proceeds the embellished note), the reste du son (that which follows it) and the roulade (which can be an elaboration of the main note or an expanded version including the other two).

First, he discusses the avant-son, which is a type of ornament consisting of an accelerated movement of sound, just before the main note. This ornament is similar to an appoggiatura or an anticipation. It can be placed on the same pitch, or on the note above or below. In the music, it is represented by a sixteenth note, an eighth note or a quarter note.

Example 1. Jean Millet, L’art de bien chanter, p. 1.

The Avant-Son
on the same note
The Avant-Son
on the lower degree
The Avant-Son
on the higher degree

ut re mi fa sol mi ut

Generally, Millet represents the *avant-son* with a sixteenth note. Only in rare
instances does he use an eighth or quarter in the examples. In general, the
shorter the indicated note, the less time spent on the appogiatura. The syllables
used, indicate that the *avant-son* is to be performed on the chordal shifts in the
accompaniment, or more simply, on the beat. Millet writes that proper
placement of the *avant-son* is at the beginning of a song, the beginning of a
phrase, or after a leap in the melody, though he often uses it at other points in a
phrase. If the *avant-son* is made up of two or more notes, it is more properly
called a *roulade*.

The *reste du son* is comprised of a short sound after a note. There are two
types: one is on the final note of a cadence, a very short, almost imperceptible
pitch, comparable to a 32nd note. The second occurs after a principal note,
contains one or two notes, and has a speed suited to the progression.


![Musical notation example](image)

This unusual ornament can be seen in some examples, but is not used in any of
the compositions appended to the end of the treatise.

Millet suggests different styles for different countries when explaining the
*roulade*. Four types of *roulade* are possible: those that take the place of an *avant-
son* or *reste-du-son*, those which comprise the entire value of the principal note,
those which are combinations of other the other types, and those which are an
elaborated cadence. Example 3 illustrates three different roulades:


The term *passage*, which he often uses is another term for *roulade*. He also suggests that those containing leaps have unparalleled grace (*élans*).

The fourth main ornament discussed by Millet is the *tremblement*. He explains that these are applied to long notes and also to the penultimate note of cadences. He does not discuss it in detail, and indeed, gives only one example.


Millet writes that the *tremblement* is impossible to learn from written examples alone. His example is quite complicated, resembling a combination of the Italian *trillo*, *ribattuta*, and tremolo.\textsuperscript{18} Frederick Neumann, one of the few authors to note the unusual form of Millet’s trill, writes:

Jean Millet in 1666 hesitates to offer an illustration for the trill (*tremblement*), which he says defies description and can be truly learned only by imitation. Although his reluctantly produced model is rather complicated, since it contains tone repetitions in addition to alternations, two features stand out: a start with the anticipated auxiliary and an end leading with an anticipated *port de voix* to the following note one step above. In his illustrations of embellished cadences he indicates the trill with the (multiplication) cross “x,” which seems to have been used

\textsuperscript{18} Robert Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1963), 164 and 190.
interchangeably with the (addition) cross “+” by French composers and theorists of the 17th and 18th centuries. In the embellished cadences here and in songs at the end of the book, we find quite a few supported appoggiatura trills, some grace-note trills, and others that are ambiguous because the spelling of the embellishments is (intentionally) unmetrical.

The use of “x” to represent tremblement seems to be the only ornamental symbol occurring in the treatise.

The main portion of the treatise is devoted to further descriptions of the three types. A number of possibilities for ornamenting any type of interval are given, but always in terms of hexachordal intervals such as la to sol, ut to mi and so forth. Reflecting 16th-century practice, the only interval he does not give examples for is the major sixth, which he says is “never seen in the beauty of song.” Because he uses a hexachordal system, no examples of sevenths are discussed, although octaves are given a fair amount of treatment. There are also examples of cadence formulas. These examples deal almost exclusively with the vocal part, but a few bass cadences are given. In the majority of the examples, stress is given to the first note of the two in each interval. A typical case:

Example 5. Millet, L’art, p. 32.

Of interest is Millet’s use of the hexachordal system throughout the examples. In naming the notes, he goes outside normal practice and reverses syllabic order. For example, F-fa-ut is given as F-ut-fa and A-la-mi-re as A-mi-la-

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20 These are marked with a “+” in the translation.
re. Most of the treatise is printed in a mezzo-soprano clef, with C on the second line, and G on the fourth line. However, the syllables often do not match the expected order of whole and half steps. In several instances, fa is B natural in what appears to be an F hexachord. In other cases, the music seems to be once or twice transposed. Furthermore, he may have confused the clefs, intending to use a G clef, rather than the C clef that occurs in most of the treatise. Mutation of the hexachords is also common, especially when the examples stray from the C hexachord.

The last portion of the treatise contains an example of a textless simple and double. On page 50 he includes four airs de cour, most of which are two stanzas long. The fourth air, “Vous me demandez,” is only one stanza long and its melody is somewhat more embellished than the usual simple. The embellishments are quite complicated, for very few of the syllables are not given some form of avant-son, reste du son, or roulade. Most often, the unembellished syllables fall at the end of the poetic line. He also appends two Latin motets, the first of which, Ave Verum Corpus, may be considered another example of vocal embellishment. There is no simple, and it is even more ornamented than “Vous me demandez” above its simple bass line. Millet may have added these motets to show how his approach would apply to religious music. The second motet, Vanitas, contains few agréments. It is a traditional three-part motet, with a figured bass. The use of the figured bass certainly reflects the Italian influence—and is an unusual addendum to the treatise, particularly since none of the other basses are figured.

When embellishing the vocal line of an air de cour, one must take the natural rhythmic complexity into account. Changes of meter usually occur to

21 The translation adds editorial flat signs above the staff to correct this.
accompany changes in poetic scansion. Millet's ornamentation, unlike that of other teachers of his time, carefully follows these poetic stresses. In the *doubles*, the verbal rhythm of the *simple* is kept by intensifying the ornamentation on principal notes.

As the only known work describing the early style of the *air de cour*, Jean Millet's *L'Art de bien chanter* is an important repository of information about the heyday of the genre. He created his own French terminology to describe the placement of the ornaments, and gave numerous examples of their use. The provincial nature of Millet's treatise makes it unique, as it shows the practice of vocal ornamentation outside of the Paris court.
CHAPTER IV

MILLET’S TREATISE COMPARED TO BÉNIGNE DE BACILLY’S REMARQUES CURIEUSES SUR L’ART DE BIEN CHANTER (1668)

Bénigne de Bacilly (1625-1692) was famous as a composer, performer and teacher of voice under Louis XIV. Little is known of the early life, other than he was born in lower Normandy and is said to have studied for the priesthood in Rouen. There is no record of the date of his arrival at Versailles, but his airs began to appear in published collections after 1655, and thereafter he became well-known as a composer and teacher. It is difficult to determine how many of his compositions survive. Caswell credits Prunières with the discovery that many of the airs published under Michel Lambert’s name were claimed by Bacilly in an earlier text and then disclaimed in favor of Lambert. Bacilly’s reasons for this act have not been determined. He was best known as a master of vocal technique, and his ornamentation treatise “remained the breviary of French singers” for over a century.

Bacilly, along with Michel Lambert, was a student of Pierre de Nyert, who, after a trip to Rome, had brought the Italian style to France. After 1640, Nyert’s influence was felt all over the country:

He was a favorite singer of Louis XIII and one of the strongest influences on Lambert and above all on Bacilly who, in his Remarques curieuses sur l’art de bien chanter (1668), attempted a reform of French singing by systematizing rules of pronunciation, ornamentation, prosody and correct

23Aldrich, xlix.
breathing.\textsuperscript{24}

Lambert composed his airs in this new style, and Bacilly set about codifying the techniques of its performance. As a result, the Lambert-Bacilly œuvre embodies the type of \textit{air de cour} popular during the second half of the seventeenth century.

Bacilly published \textit{Remarques curieuses sur l'art be bien chanter, et particulièrement pour ce qui regard le chant français} in 1668. At this time, the most popular genre of the \textit{air de cour} was the \textit{air sérieux}. In many ways the \textit{air sérieux} was very similar to the older style of air described by Millet, but differed in the use of basso continuo instead of lute. Bacilly’s treatise is valuable for three reasons. First, it contributes significantly to our knowledge about the \textit{air de cour} in his time. Second, he gives specific directions concerning the interpretation and placement of \textit{agréments}. Third, he describes aesthetic formula for the employment of these ornaments. Until the Millet treatise was discovered in the 1960s, Bacilly’s treatise was thought to be the first to explain and codify French ornamentation. It is, however, still the only discourse to illuminate the later style of the \textit{air de cour}.

Unfortunately, Bacilly did not illustrate his points with musical examples. Instead, he makes constant references to four books of airs by Michel Lambert which show the reader how to perform the ornaments. Apparently he thought that notating examples would obscure the subtle nuances of each \textit{agrément}. Fortunately, Austin Caswell, who translated and edited Bacilly’s treatise, unearthed those books, and added his examples into the translation at the appropriate places.\textsuperscript{25}

\textsuperscript{24}Anthony, 352.
\textsuperscript{25}Bénigne de Bacilly, \textit{A Commentary Upon the Art of Proper Singing,} trans. and ed. Austin B. Caswell (Brooklyn, New York: The institute of Mediaeval Music, 1968).
After dealing in the first part of the treatise with general vocal music, Bacilly turns to the subject of ornamentation. He separates it into two general types: *agrément* and *diminution*. *Agréments*, of French origin, are defined as a pattern of notes applied at certain places in a melody. These are seldom printed, and when they are, it is by symbol, not notes. *Diminutions* are of Italian origin, and are similar to continuous variations by the composer (or performer) of the original melody. They are only applied to the second and following stanzas, whereas *agrément* may be sparingly applied in the first stanza.

Unlike Millet, who offered no suggestions for performance, Bacilly provides five guidelines for the aesthetic application of *agrément*. First, they are essential to performance:

> It is worth noting that not only in Bacilly, but also in all of the contemporary musical tutors (not merely vocal, but also instrumental) the first and most basic claim made is that the use of the accepted *agrément* is absolutely essential to melodic beauty.26

Second, they must be performed delicately and subtly. Third, the individual performer must use his own good taste to judge the placement and frequency. Fourth, one must always be aware of the stresses of the text. Finally, he explains that ornaments are never written down because it would prevent the performer from using his own interpretation. A bad performance can be attributed to the lack or faulty placement of ornaments. He claims that the simple melody of the first stanza is just a framework of the potential vocal beauty. Again and again, Bacilly stated that good taste is the judge for deciding when to use ornamentation, for he believed ornaments were too subtle to write down.

The *port de voix*, one of the most popular ornaments in the seventeenth century, was treated more extensively by Bacilly than any other *agrément*. This ornament is applied to two notes, of which the second is a minor or major second above the first. "The principal element of the *port de voix*," Caswell writes, "is the rhythmic retardation of the second note by extending the first note for a longer time than is indicated by the notation." As a result, the underlying syllable of the second note is moved rhythmically. Finally, the second pitch should be emphasized by a pulsation of the throat or *doublement du gosier* (represented by an accent mark).


Bacilly stresses three items when performing a *port de voix*: sustain the first pitch, repeat the second, and sustain the repetition. Further, the *port de voix* should never be hurried, but interpreted freely. It was usually applied at cadential points (the end or phrase endings), but also occurred in other situations. Caswell notes that "in all the examples...he deems the *port de voix* applicable whenever the word conveys a tender, plaintive or poignant situation or emotion." A unique facet of Bacilly’s *port de voix* is the division of the time value between the first and second notes. In the preceding era, all of the time was taken from the first note and in the succeeding period, the time was taken from

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28 Ibid., 73.
the second, like an appoggiatura on the beat. Bacilly represents a transition between these two styles. He completes his discussion with some observations on the *demi-port de voix*. This, he writes, is not pulsated and uses a shorter time value:


Further, he questions the value of the *demi-port de voix* that involves an interval greater than a second.

Bacilly’s next section deals with the *cadence* or *tremblement*. The term *cadence* may be used two ways: as the harmonic or melodic pattern at the end of a phrase as in the modern meaning of cadence, or as a trill or a vibrato used at such points. A trill simply applied to notes within the melody is called a *tremblement*. It may be used at various places on the principal notes, but is neither prepared nor terminated. The *cadence*, with which Bacilly is more concerned, has three characteristics: a preparatory appoggiatura (called an *appuy*, *a preparation*, or a *soùtien de la voix*), a *tremblement* (the actual trill - no number of oscillations specified) and the *liaison* (a minor or major second below the main note to anticipate the final note).

Bacilly calls the cadence "one of the greatest ornaments, without which singing is quite imperfect" and a beautiful one is often the mark of a good singer. He further mentions two variant forms, the double cadence and the tremblement étouffé. The former involves a turn (tour de gosier) before or after the trill, while the latter holds the appuy for almost the full value of the note, with a short trill at the end.

An agrément that is much less recognized is the accent, aspiration or plainte, which is usually applied to two notes, where the second is the same or one pitch lower than the first. The accent comes well at the end of the first note. Caswell suggests that "Bacilly himself implies that it is merely a slight vocal inflection rather than a melodic formula and that therefore it does not qualify as a true agrément.":


![Example 9](image)

This particular ornament is consistently incorporated into normal notation by the composer; however, performers may also spontaneously add it.

The final type of ornament discussed is the doublement du gosier or animer. Bacilly treats it as another optional embellishment, like the accent, but in spite of this, it was one of the most widely used ornaments. The animer involves a rapid and almost imperceptible repetition of the written note. It may be combined with other agréments:

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30Ibid., 95.

After having explained the major *agrément*, Bacilly turns to *diminutions* or *passages*. This Italian practice, extending from the Renaissance, had become essential in Bacilly's time. Much of his chapter is spent discussing the aesthetics of *diminutions*, showing good and bad examples, rather than explaining them. His main concern is text expression, not mere divisions. Earlier composers were not as careful of word accent, and Bacilly uses Lambert's *diminutions* as an example of proper setting. When the accents of the verses do not line up, one must adjust the ornaments to accommodate for this problem. Another point Bacilly makes is that dotted rhythms, so often used in *diminutions*, should not be exaggerated or jerky (such as the double dotting technique). Since he gives no specific examples as to the realization of *diminutions*, the best way to understand is by comparing the first and second stanzas (the *simple* and the *double*). The general shape of the melodic line is preserved, but a great number of scale passages, trills and *agrément* embellish it. Caswell expands on this concept:

Since the second verse was always accompanied by the same harmonic patterns set by the first, the composer's concern must have been to compose *diminutions* which decorated the melodic line, interpreted the plaintive qualities of the text and demonstrated the skill of the singer, but which in addition did not conflict with the harmonies of the first-verse setting.\(^{31}\)

The skillful application of diminutions, according to Bacilly, can greatly add to the beauty and meaning of an *air de cour*.

As alluded to earlier, Bacilly believes proper word stress is essential in the utilization of *agrément*. The last section of the treatise focuses on this basic principle: “Any syllable normally accented in conversational French becomes long in declamation, and all unaccented syllables are either short or long depending on context and symmetry.”\(^{32}\) In its application: a long *agrément* should be used on a long syllable, a short one on a short syllable which is treated as a long, and no *agrément* on a plain short syllable. Bacilly states that on every long syllable approached from above, some ornament should be performed. If from below, use a *port de voix*. In a *diminution*, almost every syllable may be ornamented, but more florid patterns should be used on long syllables. Sometimes, to retain a system of alternating long and short syllables, an insignificant syllable will be treated as a long. “The length of a syllable in its musical setting is relative to the length of the syllables preceding and following it.”\(^{33}\) Bacilly’s entire aesthetic philosophy of ornamentation is expressed by Caswell in this way:

Bacilly conceives of vocal ornamentation not as a technique for vocal display, not for melodic or harmonic coloration per se. In his view *agréments* are primarily a device for stressing the length of the long syllables inherent in a system of quantitative accentuation.\(^{34}\)

These concepts—the French terminology, the aesthetic principles, the specific instructions and the importance of word stress—contained in *Remarques curieuses*

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\(^{33}\)*Ibid*, 119.

\(^{34}\)*Ibid*, 120.
affected the course of French vocal ornamentation for nearly the entire Baroque period.

Although the treatises of Millet and Bacilly were published only two years apart, they have many differences. Millet represents the provincial view, and that of the first half of the century in Paris. The solo *air de cour* of his time was performed with voice and lute. His terminology refers to the position of an ornament with relation to the main note. The treatise is filled with musical examples whose interpretation is tied to the hexachord system. What Italian influence Millet felt may have come from his own region. Finally, his use of diminutions is very free and unmeasured. Bacilly, however, was a Parisian concerned with the latest vogue—the solo *air de cour* (or *air sérieux*) with voice and basso continuo. His terminology names performance types, and refers only to musical examples published in another source. Bacilly takes great care to explain the aesthetics of applying *agrément*, while Millet does not even mention this topic. Bacilly’s Italian influence came through Nyert, and was the fashion of the time. His diminutions are more measured and restricted by the rules of their origin.

Nonetheless, there are similarities between the two authors. Both felt that the art of proper singing ("l’art de bien chanter") relied on ornamentation, and indeed, both used the phrase in their titles. Both believed poetic stress to be very important, but Bacilly is the only one to fully explain it. Diminutions were an integral part of both discussions, but only Millet gives concrete examples comparing the *simple* and the *double*. These striking differences and similarities of these treatises help to provide the reader with a clearer picture of French
ornamentation in the seventeenth century.

Following is a comparison of the names of the ornaments discussed by Millet and Bacilly. They are ordered according to the system developed by Putnam Aldrich in *The Principal Agréments of the Seventeenth and Eighteenth Century: A Study in Musical Ornamentation*.

Figure 1. Comparison of Aldrich’s system of terminology with those terms employed by Millet and Bacilly.

<table>
<thead>
<tr>
<th>Aldrich</th>
<th>Millet</th>
<th>Bacilly</th>
</tr>
</thead>
<tbody>
<tr>
<td>inferior appoggiatura</td>
<td>avant-son</td>
<td>port de voix</td>
</tr>
<tr>
<td>superior appoggiatura</td>
<td>avant-son</td>
<td>N/A</td>
</tr>
<tr>
<td>multiple appoggiatura</td>
<td>roulade</td>
<td>passage</td>
</tr>
<tr>
<td>superior oscillation</td>
<td>tremblement</td>
<td>cadence or tremblement</td>
</tr>
<tr>
<td>tremolo</td>
<td>avant-son or reste-du-son (depending on placement)</td>
<td>animer</td>
</tr>
<tr>
<td>(repetition of same note)</td>
<td>(not given)</td>
<td></td>
</tr>
<tr>
<td>florid passage</td>
<td>reste-du-son</td>
<td>accent</td>
</tr>
<tr>
<td></td>
<td>roulade</td>
<td>passage</td>
</tr>
</tbody>
</table>

**Conclusion**

Jean Millet’s *L’Art de bien chanter* (1666) and Bénigne de Bacilly’s *Remarques curieuses sur l’art de bien chanter* (1668) are the sole surviving treatises that explain French vocal ornamentation in the seventeenth century. By comparing the two treatises, one can see the similarities and differences in practice between the first and second halves of the century. The freer air of Millet’s time descended from the chansons and vaudevilles of the sixteenth century, and reflect the unmeasured style of that time. Bacilly and Lambert were
more forward looking in their use of *basso continuo* and specific aesthetic rules for applying ornamentation. Through the works of both authors, the lost conventions of *agrément* are clearly explained and placed in the essential context they held in the early Baroque.
CHAPTER V

A TRANSLATION OF JEAN MILLET'S

L'ART DE BIEN CHANTER (1666)

To better understand the following treatise, a few points should be taken into consideration. Millet's examples are mostly unmetered, and no meter has been added to them in this translation. The compositions at the end of the treatise, however, have been metrically arranged to aid in their comprehension. Similarly, when applied to an air de cour, the ornaments would have been performed quite freely, with time taken for the more important agréments. As a result, the notation must be seen as approximate and variable in terms of tempo. These important elements have been changed: 1) mezzo soprano, soprano and F clefs have been replaced with modern treble and bass clefs; 2) the music has been rebeamed to replace slurring where possible (Millet's slurring is not consistent); 3) bar lines and meter have been added to the airs; and, 4) the two-part airs, originally in partbook format, have been grouped together. Also, please note that Millet's compositions generally consist of a basic melody and bass line for the first stanza (known as the simple), and a second stanza with written diminutions (the double). Bar lines have been added for ease of reading, and as a result, the word accents do not correspond to these measures. In the originals, bar lines were used only at the end of lines of poetry. Finally, any footnotes that exist throughout the treatise are mine, and not those of Albert Cohen, editor of the facsimile.
Figure 1. Title page of Millet's *L'art de bien chanter* (1666).
The Beautiful Method

or

The Art

of Proper Singing

By J. Millet, Chanoine

Sur-chantre in the Employ of the

Metropolitan Church of Besançon

See at the end a few

Airs composed by

The Author

1666

Lyon

Jean Gregoire, publisher, rue Merciere

at the sign of the famous

MDCLXVI
TO MADAME

MADAME THE

BARONESS OF SOYE

Madame,

At the same time that I propose to offer to the public the art of proper singing, I no longer believe I am free in the choice of someone to whom I must dedicate it. For whether I follow my inclination, or whether I consider the nature of this small work, I still find myself always equally obligated to offer it to you. Yes, Madame, I am inclined to give the public this small testimony of the great respect that I owe to your merit and your illustrious house, the deep feeling I have for your generous friendship and that of Monsieur the baron of Soye and his brothers who have deigned to honor me for a long time. And in addition, the nature of the work makes me believe that it is due you; since this lovely manner by which it teaches how to charm the ear innocently is nothing but a very simple expression of the movements and accords by which your voice and your lute formed this incomparable harmony that has delighted me so many times, and which I had the good fortune to hear. Also, I believe it is not an exaggeration when I say, Madame, that you could perform the same fabulous wonders of Antiquity attributed to the Sirens, with this difference nevertheless that the melody of their song was deadly to those who allowed themselves to be caught, and the admirers at your concerts receive nothing worse than to see themselves too soon deprived of such a charming pleasure. Again it seems to me that this same Antiquity has only been too stingy in the praise that it gives to Telefilles and
to the Stratoniques, since they have been less happy than you, Madame, in having received from nature the advantages that you have perfected through the most agreeable art in the world in its use, / the most infallible in its principles, and most admirable in its purposes; since it is true that music has the secret not only to tame and train the wildest animals, and soothe the most carried-away passions of man: but also as we have learned, according to the Holy Scriptures, to let one feel the power over the devils. Finally, Madame, I cannot suppress it, I have joy in praising the perfection that you have acquired in this marvelous art; but when I consider so many other excellent qualities, and so many heroic virtues that are the cause of admiration everywhere, I see myself constrained to admit that a subject so rich and so lofty, deserves a more delicate and less sterile pen than mine, and that I must assure you I am,

Madame,

Your very humble and very obedient servant

Millet.
To the Reader

You will be astonished no doubt at the discovery of a few new terms which I believed I must make use of in this small work, easily persuading myself that you have never heard them: the Avant-Son, the Reste du Son, Sauts, Élans and others in the manner I produce them. However, it seems to me that it would be difficult to find something more expressive. I know that the ordinary terms of those who teach the method of singing are Traits de gorge, Portements de voix, Agréments, Passages, Roulades and others which mean almost the same thing and do not completely make known the different positions that they can occupy. But now that which I call the Avant-Son is properly this portement de voix or roulade which precedes the principal note and the Reste du Son is parallel to a portement de voix or roulade which follows this same note; the Roulades and the passages in my opinion are only different in name, except that if one wants a small assemblage of notes to be called a passage and a larger one a Roulade; but just as there are large and small Roulades, and that I introduce four of them, some of which can sometimes replace the Avant-Son, and others that of the Reste du Son, others the two together, and others the whole principal note: I believe, it is useless to bring in all these differences. As for the ornamentation, I consider it as the effects of all that, when it is observed and it is done in a beautiful manner. Reader, this is what I had to tell you regarding these new terms.
The Beautiful Method or the Art of Proper Singing

In order to grasp a beautiful method in singing and do justice to the *portemens de voix*; it is necessary to note three things, to know the *Avant-Son*, the *Reste du Son* and the *Roulade*.

The *Avant-Son*

The *Avant-Son* is nothing other than a rapid movement of the sound, sustained sometimes to the same degree of the note on which it is set, or to the degrees which touch the same note.

This *Avant-Son* is marked by a sixteenth note or an eighth note and sometimes by a quarter note immediately before the principal note.\(^35\)

Examples:

\[\text{The Avant-Son on the same note} \quad \text{The Avant-Son on the lower degree} \quad \text{The Avant-Son on the higher degree}\]

The *Avant-Son* usually occurs on the same note, that is, on the principal note, \(^2\) when one begins a song, adds what is left out: or when one jumps from composed intervals to another, or still after a pause.

\(^35\) The different lengths of the *Avant-Son* in performance are probably short (sixteenth), moderate (eighth) and long (quarter), rather than the long appogiature that was common later in the 17th century.
Example:

If the song begins on a fa, one can perform the *Avant-Son* on mi.

Example:

At leaps of compound intervals, one sometimes takes the *Avant-Son* of a half-step higher or a half-step lower than the principal note.

Example:

When several notes are found immediately on the same degree, the *Avant-Son* is then taken sometimes to a higher degree than the principal note, sometimes to a lower degree.

Example:

At a major or minor third, the *Avant-Son* is taken to the lower degree.
than the principal note, when this third rises, such as ut-mi or re-fa and when it descends, such as sol-mi, fa-re or mi-ut, for then it is taken on the degree higher than the principal note.

Example:

The Avant-Son rising from a lower degree

The Avant-Son descending from a higher degree

There are some who take the Avant-Son from high, when one rises a major third, such as ut-mi, but I do not find this way either properly sweet or acceptable, here is an example:

If a fa followed this mi immediately, this Avant-Son could be acceptable. Example:

The Avant-Son is sometimes taken low when one descends one or two
thirds, or in a cadence.

Example:

\[
\begin{align*}
\text{la, fa a, re e. Cadence} & \quad \text{la, fa a, mi i, re e, re.} \\
\end{align*}
\]

Those who believe that the *Avant-Son* can be done from two notes, confusing it with the *Reste du Son* and the *Roulade* / call the three together *port* or *portement de voix*. As for me, I am not of this opinion and I believe that as soon as there are several notes in front of the principal one, it is a *Roulade* and not an *Avant-Son*, as in this example:

\[
\begin{align*}
\text{fa, sol.} & \quad \text{la, re.} & \quad \text{fa, mi.} \\
\end{align*}
\]

The *Reste du Son*

The *Reste du Son* is nothing but a little harmony that one must perform after the principal note has been begun, in the same way a string plucked on a lute or spinet [continues to vibrate].

There are two types of *Reste du Son*, the one which is performed at the end of the song on the last note of the cadence, or on a note which immediately precedes a pause, be it long or short. The other is performed indifferently on the principal notes in the course of the song.

The first must be almost imperceptible to the ear: it is a softened sound
that one must allow to die at the same time that one produces it, this is why I
point it out with a thirty-second note, / as in this example:36

\[ \text{music notation} \]

I have noticed that when one does the Reste du Son on a mi, it is
composed sometimes of two notes, and it is of the beautiful method when it
is done appropriately and with softening of the voice in making it die out.
Example:

\[ \text{music notation} \]

The other Reste du Son which is performed in the course of the song,
is sometimes quick, sometimes slow, according to the value of the notes; it is
done after a principal note, I mean accented in the simple.

This Reste du Son is composed now of one note, now of two, according
to the will of the one who sings, in a few passages only, because there are
places in the song where it must be done on just one note or it must be
composed of two; it is seen also in places where one can do it indifferently
with one or two notes. Example:

---

36 The first two examples of the Reste du Son are only shown as examples and never used in the airs that follow the treatise.
The Roulade

The Roulade is an assemblage of several well-arranged notes which are begun one after another, according to the principles of the art, and form an agreeable harmony in the song.

There are an infinite number of types of Roulades because of the diverse mix of notes and as each nation has a particular way of singing, Roulades which are a part of the beauty of singing when they are well done, are also unpleasant when they do not have the exact measure that they must have, whether they be too many, whether of an excessive length making
them boring: I will speak here only of Roulades which are of the proper usage which I / distinguish into four types.

The first is that which replaces the Avant-Son. The second is that which replaces the Reste du Son.

The third comprises the whole principal note.

And the fourth, which is composed of the three others, is done on cadences, on long notes, on composed intervals and on a few other places in the song.

The first which replaces the Avant-Son is composed of two up to five or six notes; it is always in front of the principal note.37

Example:

\[
\text{\begin{music}
\begin{NcE}
\begin{notation}
\begin{notes}
\begin{command}
\end{command}
\end{notes}
\end{notation}
\end{NcE}
\end{music}
\]

The second Roulade which is used instead of the Reste du Son is done after the principal note; it comprises from three notes up to seven or eight, as in the following examples:

\[
\text{\begin{music}
\begin{NcE}
\begin{notation}
\begin{notes}
\begin{command}
\end{command}
\end{notes}
\end{notation}
\end{NcE}
\end{music}
\]

37 In these shorter examples, the principal note is the one he is ornamenting.
The third Roulade which includes all of the note extends from 2 notes up to 8.

Examples of 2 notes:
Other examples of 8 notes:

The fourth *Roulade* includes sometimes the *Avant-Son* and the *Reste du Son*, other times the whole principal note, yet at other times all three together; it is composed of 5 or 6 notes up to 12 or 15, according to the length of the cadence or of the note on which it is performed, as you can notice in the examples that I will give of cadences, or send you back to the example of *Roulades* which include the *Avant-Son* and the *Reste du Son* on the same note. Example:

I was forgetting to tell you that among *Roulades*, one sometimes mixes in *Élans*, which give them an unparalleled grace: these are leaps or composed intervals separated by 2, 3, 4, even 5 degrees.

Examples:
To these three principal necessary things to sing well about which I just
told you, that is, the Avant-Son, Reste du Son and Roulade, one also adds the
trill, which is done on long notes, especially on the penultimate notes of each
cadence. And to speak truly, it is an effect unparalleled in singing, but since it
occurs naturally and that there are people who would not know how to
obtain it through any practice of singing whatever they may do. I will not
continue to talk about this and will send you to the individuals to whom
nature has given it, in order for you, if you can, try to imitate them, and
besides I do not think that one can teach it by any example; I shall, however,
give you an example as much as it is possible for me, to satisfy your curiosity.
Example:

Portements de voix on musical intervals, from simple ones to composed
ones; in which one sees a harmonious mixture of the Avant-Son, Reste du
Son and the Roulade.

The Simple Intervals

First of all, since it is necessary to intone ut, re, mi, fa, sol, la.
Example of the *Avant-Son* on the same degree as that of the principal note:

![Musical notation]

Example of the *Avant-Son* taken on the degree of the preceding note:

![Musical notation]

The *Avant-Son* and *Reste du Son* mixed. Example:

![Musical notation]

One can speak in descending in this way.

![Musical notation]

Example of the *Reste du Son* of 2 notes:
Mixing of the *Roulade* with the other two types. Example:

Another mixture, doubled:
To rise from `ut` to `re`:

When the principal notes are of lesser value than a measure, one spends less time on it or performs a *Roulade* that comprises the whole note. Example:

What I have just pointed out on the notes `ut-re`, can be performed on the notes `fa-sol`, transposing up a fourth and the sharp which is on `F-ut-fa`, will be `mi` on `B-fa+mi`.

To rise from `re` to `mi`:

---

38 The customary order of Guidonian hexachord names is not observed by Millet - for example, `F-ut-fa` is usually `F-fa-ut` and `A-mi-la-re` is usually `A-la-mi-re`. (Millet’s order is maintained in the translation.)
One can perform the same portements de voix on the notes sol-la as on the notes re-mi, observing what I have said about the sharp.

To rise from mi to fa:
To go from fa to sol:

\[ \text{fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol, fa sol.} \]

To rise from sol to la:

\[ \text{sol la, sol la, sol la, sol la, sol la, sol la, sol la, sol la, sol la, sol la, sol la, sol la, sol la.} \]
To descend from la to sol:
To descend from sol to fa:

To descend from fa to mi:
Notice that if you take the *Avant-Son* from mi on the degree of A-mi-la-re, it must be very short. Example:

```
fa mi, fa mi, fa mi.
```

To descend from mi to re:

```
mi re, mi re, mi re, mi re, mi re, mi re.
```

See the article here above to descend from la to sol, which is intoned the same way as from mi to re.

To descend from re to ut, I refer you to the article on sol to fa, which is much like re-ut.

When after the ut degree re sol ut, it follows a fa on F-ut-fa, with a sharp.

---

39Millet's use of A-la-mi-re indicates that he was considering the mi as a mutation to a hexachord where the E would be the sixth scale step.
for because then the notes which precede on the degree of B-flat-mi, must be by

B-nol. Example:40

To climb the simple intervals which comprise a major third, that is, ut-re-mi:

To transpose to G-re-sol-ut, it is necessary to perform a sharp on F-ut-fa,

40 See footnote #39.
which gives the half-step. Example:

To climb the simple intervals which comprise the minor third, when the half-step is the last, as in re-mi-fa:

41 If his transposed example is correct then it appears that he momentarily misread the clef, otherwise the transposition down a 4th should have been up a step:
To climb the minor third when the half-step is first as in mi-fa-sol:

To descend the simple intervals, which comprise the major third, that is, la-sol-fa or mi-re-ut:

See the cadences here for la-sol-fa.
To descend the minor third when the half-step is last as in sol-fa-mi:

```
\begin{music}
\newclef\clef=treble
\newkey\key=e\flat
\newtime\time=4/4
\newduration\duration=8
\newnote\note=s
\newnote\note=f
ts-
\newnote\note=a-
\newnote\note=m-
\newnote\note=i,
s-
\newnote\note=f-
\newnote\note=a-
\newnote\note=m-
\newnote\note=i,
s-
\newnote\note=f-
\newnote\note=a-
\newnote\note=m-
\newnote\note=i,
s-
\newnote\note=f-
\newnote\note=a-
\newnote\note=m-
\newnote\note=i,
s-
\newnote\note=f-
\newnote\note=a-
\newnote\note=m-
\newnote\note=i,
\end{music}
```

To descend the minor third when the half-step is first, as in fa-mi-re:

```
\begin{music}
\newclef\clef=treble
\newkey\key=e\flat
\newtime\time=4/4
\newduration\duration=8
\newnote\note=f
ts-
\newnote\note=a-
\newnote\note=m-
\newnote\note=i,
s-
\newnote\note=f-
\newnote\note=a-
\newnote\note=m-
\newnote\note=i,
s-
\newnote\note=f-
\newnote\note=a-
\newnote\note=m-
\newnote\note=i,
\end{music}
```
See the cadences here for fa-mi-re.

To climb and descend simple intervals which comprise the fourth and the fifth, I refer you again to the examples below, in order to avoid repetition, you will be able to use them by taking ut-re in one place and mi-fa in another, according to what you find harmonious in singing.

Composed Intervals

To rise a major third, as in ut-mi or fa-la:
To rise the minor third re-fa:

\[ \text{To rise the minor third mi-sol:} \]

\[ \text{To descend the major third:} \]
To descend the minor third sol-mi:
26 For the minor third when the half-step is first, as in fa-re:

If after the re, a fa follows on b-fa-mi, the Avant-Son and the Reste du Son
which would be on this degree would be on $B-mol$.  

To rise intervals called fourths:

\[ \begin{array}{c}
\text{fa la fa fa fa fa fa.}
\end{array} \]

\[ \begin{array}{c}
\text{ut fa, ut fa, ut fa, ut fa, ut fa, ut fa.}
\end{array} \]

\[ \begin{array}{c}
\text{ut fa, ut fa, ut fa, ut fa sol.}
\end{array} \]

\[ \begin{array}{c}
\text{ut fa sol, ut fa mi, ut fa mi.}
\end{array} \]

\[ \begin{array}{c}
\text{re sol, re sol, re sol, re sol, re sol, re sol,}
\end{array} \]

---

\[ \begin{array}{c}
\text{42 The hexachordal shift of re to la in Millet's examples allows the designation of the E, as a B-mol, as it would appear in the regular gamut, based on C, e.g.:}
\end{array} \]

\[ \begin{array}{c}
\text{ut re mi fa sol la B-mol ut re mi fa sol la B-mol}
\end{array} \]
To descend the same intervals:
There are some which descend to re in the *Roulade* from la to mi. Example:

\[ \text{la \ mi.} \]

This *Roulade* is a little harsh because of the tone which precedes the mi, and I do not believe it should be permitted except when a note descends immediately afterward, as in the example:

\[ \text{la mi \ ut. \ la mi \ ut.} \]

\[ \text{sol re. \ sol re. \ sol re. \ sol re.} \]

\[ \text{sol \ re.} \]

One can use Bb on B-fa-mi for the *Avant-Son* on re.\(^{43}\) Example:

\[ \text{sol re. \ sol re. \ sol re. \ sol re. \ sol re.} \]

\(^{43}\text{See footnote #41.}\)
To climb intervals called fifths:

fa ut, fa ut, fa ut, fa ut.

fa ut, fa ut, fa ut, fa ut.

fa ut, fa ut, fa ut, fa ut.

fa ut, fa ut, fa ut, fa ut.

ut sol, ut sol, ut sol, ut sol, ut sol, ut sol.
To descend the same interval:
To climb and descend the intervals called sixths

Since one does not see any intervals in the beauty of song which include the major sixth as in ut-la, I will not speak to you about it, save the minor [sixth]. There are some who do not allow Roulades to climb to this sixth and content themselves with the Avant-Son: I am of their sentiment when one begins a song, but in the course of [the song] I maintain that it can be done, this is why I will give a few examples here:
One ordinarily does not ascend octaves, however, I am giving an example:

To descend octaves:
It is a good practice to descend to one step lower after these *Roulades*: but it is necessary after the octave to go up a fourth, otherwise this method is not acceptable. Example:

When one begins a song, I think that one must simply use the *Avant-Son*.

Example:
Mixing of distant intervals

Example of a simple

In the double of these intervals, I do not limit myself to the measure, in order that I may have a better way to make you see here the beauty of *portements de voix*. In order to intone them well and with agreeableness, one must not wait for one to be hastened to breathe: and in order to breathe in a proper way, one can do it at a point / in front of the *Reste du Son* when it takes up two notes just like one would do in a sixteenth rest, and before the *Roulade* after the principal note. See the following example, where I place sixteenth rests in a few places in order to take a breath.
Example of the *double*

\[ \begin{align*}
\text{ut mi} & \quad \text{ut fa} & \quad \text{ut sol}, \\
\text{re fa} & \quad \text{re sol} & \quad \text{re la}, \\
\text{mi sol} & \quad \text{mi la}, \\
\text{la fa} & \quad \text{la mi la re}, \\
\text{sol mi sol re sol ut.} & \quad \\
\text{fa re fa ut, mi ut fa:} & \\
\text{ut sol mi la ut mi mi,} & \\
\text{la fa re la fa sol re fa ut.} & \end{align*} \]
When the song is composed of quarter and eighth notes, one uses the *Avant-Son* and *Reste du Son* only. Example of the simple:

One can use the *Roulade* which comprises the whole note from la to fa.

Example:

The *Reste du Son* is sometimes used instead of the *Avant-Son* and this method is very sweet, here is an example of it:
Instead, one can say:

When in the simple, there is a series of eighth notes, it is better to double a few of them. Example:
Cadences

Since the cadence is the most beautiful part of singing and is the cause for all its beauty, it is called the perfection and achievement of harmony: it is to music what beautiful thoughts are to poetry, but also since it is not a question here of the composition of music, I will not point out to you the different cadences except by the examples that I am going to give you for the portements de voix only: because in order to speak to you of Regulars, Irregulars, and those which are constructed on the average interval and of others that the normal [mean] interval forms, it would be necessary to deal with modes and in the counting of 12, research all of the cadences which are found singularly in each mode, which is in my opinion just a repetition of cadences, since it is certain that in every song, speaking generally, there are only two types, all the others being only different except by accident, the one that I name a cadence of b-mol or minor third; the other cadence of quarre or the major third: this one of b.mol is formed on all the degrees of the scale where one says Re, and the other of quarre takes its beginning on the degrees where one says Ut. Examples:

Cadences of b-mol [b rotundum]:
Cadences of $b$ quaré [$b$ quadratum]:

39 One can diversify these cadences in the double to an infinity of types, here are a few examples.

Cadences of $b$-mol or the minor third:
Cadences of quarré or the major third:
Other cadences of *quarré:

You can perform cadences in a hundred other ways on those here subtracting or adding a few notes according to the brevity or the length of the cadence, it not being very necessary to absolutely observe the measure.
Half Cadences

As half cadences are only of two notes which comprise the simple interval only, I refer you to the examples of these intervals I have given above. You can take also a few things on the first note of the examples that I have just given you of cadences.

Although you could be satisfied with this research, I will just leave you here a few examples, but succinctly so to not repeat what I have already pointed out.
45
Examples of a few other passages:
All the examples of cadences that I have reported can be mixed in such a way that taking from a passage of one and adding it to the other, one will diversify them in as many ways that one would like, according the the length or brevity of the cadence and the words.

In addition to the cadences of which I am going to speak, there are more which belong to the bass, and to the harmony, but as they are composed of lengthened intervals, I refer you to the examples that I have reported to you, giving them here only seven or eight in order for you to notice how to apply them.

All of the Roulades or passages of one note to the other are not all equally beautiful, not equally in use and in effect / this is not possible: also it is the effort
and discernment of the singer to use now some, now the others according to the measure.

In order to give you an entire knowledge of *portements de voix* of which I have spoken to you, I am going to produce for you a few airs in different modes where you can notice throughout the ornaments of the proper way of singing: I will not subject myself to narrow observance of the measure in the *doubles*, i.e., I will keep it only in the *simples*; this will be enough for you to hold each note in proportion to its value, but as almost all the notes are connected in the *double* one to another, it is necessary to take a breath on the points as one would do for a sixteenth rest and at the beginning of the words; one can make a rest again on a syllable at the middle of a word, provided that afterward one performs a *Reste du Son* or *Roulade* as you can see here below. I begin with an air without words, where I note for you in the double only the principal notes, which replace the words.
Example of the simple
Double

```
re mi fa mi fa sol la fa sol la re fa
mi fa re sol fa mi la sol la
la la fa re sol mi ut re mi fa sol
la la sol la,  la mi sol re
fa mi fa mi re re, re re mi fa re sol
la la fa re mi fa re la mi fa mi
la sol, mi fa re mi ut fa mi re re.
```
C'en est fait à ce coup l'iris nous va quitter,
Nous ne pouvons plus l'arrêter
et notre pert' est sans égale:
Beautés, graces, appas, délices de ce lieu, Quand il faudra
With this, it's over; Iris will leave us.
We cannot stop her, and our loss is without equal.
Beauty, grace, appeal, delights of this place,
When she has to go away,
One will be able to tell you adieu.
The knot that ties you is so strong and so sweet
That she never goes away without you.
And you never go away without her.
Since you follow her at all times, in every place,
In seeing this beautiful person,
It will be necessary to tell you adieu.

The doubles of this air are performed as repetitions of each stanza; they are placed following both simples in the treatise.
aux miens qu'elle est une infidèle, Je vous aime à présenter

plus qu'elle:

Vous m'avez retiré retiré de mon aveuglement

Vous m'avez retiré retiré de mon aveuglement. Je ne suis plus a-

ment de mon aveuglement. Je ne suis plus a-
Adorable rules, and your charming indifference
What do I not owe you coming from Iris' eyes
To let me see in mine that she is unfaithful,
I love you now more than her.

You have taken me away from my blindness.
I am no longer in love. I am no longer in love.
Vous m'avez retiré de mon aveuglement

Quand je partis d'au-près de vous, Je vous promis
quelques airs des plus doux. Mais je crains bien qu'il faille
When I left your side,
I promised you a few sweetest airs,
But alas, I fear I'll have to come back on my words.

When one is absent from your appeal,
Do not expect anything joyful that one can produce:
One sighs, one moans on F, but one does not sing.
When for beautiful eyes that are absent,
A sad heart by languishing sounds and confused cries
Expresses his martyrdom.
In this suffering, worse than death, do not ask for a song
That one can produce,
One sighs, one moans, one sighs, one moans, and one does not sing.
Vous me demandez Amaranthe Des chansons des chansons que vous apprendrez,
Tout maintenant vous en aurez,
Écoutez Écoutez c'est le que je chante:
You ask me, lover,
For songs, songs that you will learn.
Right now, right now, you will have them.
And listen, listen to the one that I am singing.
It is made in such a way that a couplet makes a song,
That a couplet makes a song.

[These last pages are in Latin, and are not translated.]
la - tus per - for - a - tum
un da flu - xit, un da
tum un da flu-
flu·xit cum san·gui·ne cum san·gui·ne.
O δ dul·cis.
O δ dul·cis.
O δ dul·cis.
O
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O
if Vani; vani-1 - tas vam-tas vam-ta tumom - ni 0-0 r 0-
SJ a etom-ni-a vam-ni-

Vani-tas vani-
tum et omni-a va-
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di-ligis, ter-ram quaer-ris, va-nam des-i-de-gis, ter-ramqua-eris, va-nam de-si-de-ras a-

ras a-mas ca-du-ca, di-ligis di-

mas a-mas ca-du-ca, di-ligis di-

gis tran-si-tor-i-a: va-nitas va-ni-ta-tum, et om-ni-
tor-i-a: va-ni-tas va-ni-ta-tum, et om-ni-a va-ni-
Omnia putrescent, omnia cunctant, omnia infulcit.

Ama ergo Christum, dilege Je-

unt, omnia deficiunt.
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