An Analysis of the Early French Violin School

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Abstract

This research examines one of the less studied sides of eighteenth century music and performance: French violin playing. By answering the three following questions, this research seeks to provide insight concerning just one of the aspects of musical learning in the late seventeenth and early eighteenth century:

- What specifically constitutes French violin posture of the early period of development as recommended by these primary sources?
- What were the general trends in ornamentation that a French violin player might have observed in this period?
- And the final area: how did French violin methods and treatises define and teach the application of the French practice of *notes inégales*?

This research examines one of the unexamined sides of eighteenth century music and performance studies: French violin playing. Focusing on an immersive analysis of the violin methods of early French authors of violin playing, one is able to better understand how these violin players would probably have learned to play music in the early half of the eighteenth century.Here, the key French concept of rhythmic inequality was examined from another angle from both 1711 *Méthode Facile* of Montéclair and the later, more modern *L'école d'Orphée* of Corrette which offered the most encyclopædic definition of inequality. Correspondent to inequality, the use of ornamental and technical musical practices in these methods shows how the French curated a national violin school.

Interestingly, this research was able to explain the emerging trends in the eighteenth century of both an increase in designated violin music from sonatas to concertos, and the increase of private instructors in Paris with the rise of printed violin methods and treatises. Furthermore this research provided an immersive understanding into the manner of learning to play music from the perspective of an early eighteenth century French violin player.

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Chapter 1 Background Research Concerning the Early French Violin

'You who do possess harmonic ability,

Wishing one day to feel such marvelous effects,

Of a learned and simple practice,

Found here are the first secrets.'[1]

Frontispiece of Michel Corrette *L'école d'Orphée*, 1738.

1.1. Background Historical Context

The first indigenous French school of violin playing was established in the first half of the eighteenth century. However, as a corpus, this topic has scarcely been investigated by historical musicologists. There are many studies concerning how significant musicians have played music and, equally, about how most countries developed their performing traditions, but there is not as much emphasis on French music (with the exception of keyboard music).[2] Nevertheless, it is important to examine the many studies and publications concerned with German schools of vocal music and instrumental music of the seventeenth and eighteenth centuries, since such writers borrowed so many idioms from French music, such as dance and rhythmic inequality.[3]

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[1] 'Toy qui du pouvoir harmonique, Veux faire un jour sentir les merveilleux éffets, D'une docte et simple practique, Puise icy les premiers secrets.' Michel Corrette, L'Ecole d'Orphée, méthode pour apprendre facilement à joüer du violon dans le goût françois et italien; Œuvre XVIIIe. Paris, l'Auteur, Mme Boivin, Le Clerc. 1738.

[2] Bates, Carol Henry. 'French Harpsichord Music in the First Decade of the 18th Century.' Early Music, volume 17, no. 2, Oxford University Press, 1989. Pages 184 to 196.; Lindley, Mark. 'Innovations in Temperament and Harmony in French Harpsichord Music.' Early Music, volume 41, no. 3. Oxford University Press, 2013. Pages 403 to 420.; Chung, David. 'The Menetou Manuscript: A Study of Styles and Repertory for the Harpsichord during Late-Seventeenth-Century France.' Revue de Musicologie, volume 101, no. 2, Société Française de Musicologie, 2015. Pages 407 to 436. This is generally evidenced in the following articles which are oriented towards the highly specific discussion of music for the French Harpsichord.

[3] Butt, John. Music Education And The Art Of Performance In The German Baroque. Cambridge: Cambridge University Press, 2009.; Cowart, Georgia. 'Critical Language and Musical Thought in the Seventeenth and Eighteenth Centuries.' College Music Symposium volume 27. 1987. Pages 14 to 29. Butt documented in this in his text. Cowart details specifically on the school of musical learning in Germany in the time of the style galant.

A significant, comparable corpus of study concerns Italian musical practices and aesthetics, which eventually overtook the popularity of French-style in France during the middle of the reign of Louis XV.[4] This trend would continue and could clearly be observed in the court intrigue of the *Querelle des bouffons*. Over this period, Italy produced many significant musicians, especially violinist-composers who are regarded as major contributors to early string idioms, like Arcangelo Corelli or Pietro Locatelli; they stood in a long tradition stretching back to Claudio Monteverdi and his followers (such as Giacomo Carissimi) a century before, who had been among the earliest composers to notate violin parts.[5] Many composers in France were influenced by the early *galant* style of the Italian composers towards the end of the seventeenth century.[6] Both the French musical aesthetic and the instrumental practices of the musicians were impacted by intercultural exchanges of this kind.

Indeed, the prevalence of such exchanges between musicians and composers meant that compositional and performance practices in much of Northern Europe were in a continuous process of emulation and imitation around 1680 to 1710. This can be seen to some extent in the musical borrowings by the English, taking much from the courtly style of the French, including the practice of rhythmic inequality. [7] We can observe in the supposedly remote region of England that many composers were musically

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[4] This is in reference to the multitude of existing research on as well as the general awareness of Italian violin music.

[5] Riedo, Christoph. 'How Might Arcangelo Corelli Have Played the Violin?' Music in Art volume 39, no. 1-2, 2014. Pages 103 to 118.; Walls, Peter. 'The Influence of the Italian Violin School in 17th-Century England.' Early Music volume 18, no. 4 1990. Pages 575 to 587. As a study we see here the significance of how Corelli played music in this publication of Riedo. According to Walls the importance of Italian violin music can be seen as far as England in the seventeenth century.

[6] Schwindt, Joel. 'Marc-Antoine Charpentier's Integration and Balance of French and Italian Styles in Two Christmas Dramas.' The Choral Journal, volume 49, no. 2, American Choral Directors Association, 2008. Pages 44 to 59. While this is generally slanted towards choral studies in music, we observe Charpentier is seen as borrowing foreign idioms, like the style galant.

[7] Pont, Graham. 'French Overtures at the Keyboard: The Handel Tradition.' Early Music, volume 35, no. 2, Oxford University Press, 2007. Pages 271 to 288. Handel's notation might sometimes be taken as evidence that the inequality of French music was a visible perhaps in notation, but more likely a 'heard' in eighteenth century England, so it was probably an observable aesthetic of the seventeenth century too.

connected to multiple continental practices in a way similar to German practice, which developed a more modern style through the assimilation of a variety of foreign practices: e.g. the ornamental practices of the French, and harmonic and technical aspects of the Italians. These cultural exchanges are evident with German composers like Georg Muffat, who studied under Jean-Baptiste Lully, and J.S. Bach, who adopted the *agrémens* of the French in much the same way as did his direct contemporary, Handel.[8] Another earlier German composer who was associated with French practice was Johann Fischer, who like Muffat seems to have had some exposure to Lully, as evidenced in the overlap of ideas and the style of part writing in the music he composed.[9]

The substantial corpus of French music that survives from this period comprises primarily courtly dances that constituted the *menu plaisirs du roy,* the 'musical pleasure of the king'. Also surviving in published scores are the operas of Jean-Baptiste Lully and his contemporaries, which contain accessible examples of French musical style and scoring.[10] We further see the roles of music in the mirroring of the three estates, in the way there were three distinct social ranks devised during the reign of Louis XIV, for

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[8] Schulze, Hans-Joachim. 'The French Influence in Bach's Instrumental Music.' Early Music volume 13, no. 2, 1985. Pages 180 to 184.; Dirst, Matthew. 'Bach's French Overtures and the Politics of Overdotting.' Early Music volume 25, no. 1, 1997. Pages 35 to 44.

[9] Wójcikówna, Bronislowa. 'Un Disciple De Jean Baptiste De Lully: Johann Fischer (Contribution a L'histoire Des Influences Françaises Sur La Musique Allemande Au XVIIe Siècle).' Revue De Musicologie volume 10, no 32, 1929. Pages 246 to 254.; Corp, Edward T. 'The Exiled Court of James II and James III: A Centre of Italian Music in France, 1689-1712.' Journal of the Royal Musical Association, volume 120, no. 2,1995. Pages 216 to 231.; Fader, Don. 'The 'Cabale Du Dauphin', Campra, and Italian Comedy: The Courtly Politics of French Musical Patronage around 1700.' Music & Letters, volume 86, no. 3, Oxford University Press, 2005. Pages 380 to 413.While Wójcikówna is one the oldest referenced articles in my research, it provides excellent insight into the musical influence Lully had on Fischer. Corp exposes the case of the exiled English courts in France. Outside the confines of the foreign royals, French royals were already interested in this style prior to 1700.

[10] Harris-Warrick, Rebecca. 'From Score into Sound: Question of Scoring in Lully's Ballets.' Early Music, volume 21, no. 3, Oxford University Press, 1993. Pages 355 to 362. Perhaps Lully best exemplifies the manner in which opera was the most important music to the French in that scores were not always clear with the instrumentation of seventeenth century opera.

the instrumental musicians in the charge of the royal households.[11] During this period of French music, the musicians of the royal households were categorized as: the *musiciens ordinaires*, *musiciens extraordinaries*, and *musiciens qui suivent la court*.[12] Many composers *du jour* promoted themselves with their *pièces de clavecin*. In the upper echelons of society, viols and harpsichords would have been considered polite forms of recreation.[13] The important forms of professional music making would have been operas, *ballets de cour,* and the large-scale grand motet.[14]

Because well-born people played viols as amateurs, this effectively established the viol in a higher rank, over the violin, at the outset of the eighteenth century. This can be part of an explanation as to why the violin school took longer to develop in comparison. We can also trace this in the surviving portraits of aristocratic musicians in France which feature the viol prominently while seldom the violin.[15] Further evidence of this can be seen in research which examines the musical preference of the French for the viol as

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[11] de la Laurencie, Lionel. 'Une Dynastie de Musiciens Aux XVIIe et XVIIIe Siècles: Les Rebel.' Sammelbände Der Internationalen Musikgesellschaft, volume 7, no. 2, Franz Steiner Verlag, 1906. Pages 253 to 307. The oldest article cited in this research provides insight on how musical dynasties worked under Louis XIV.

[12] Lewis, Susan. Music Of The Baroque. Chapter 7 'Church, State, and Spectacle in France: Music under Louis XIV.' Routledge, 2016. Pages 140 and 141. Here, musiciens ordinaires were regularly employed by the court, the highest general rank. Following this, musiciens extraordinaire would be composed of musicians to reinforce for special events, the musicians were visitors, from the town, and as well, usually where foreigners would be positioned, comparatively a middle rank. The lowest rank is musiciens qui suivent la court, or musicians who followed the court, who were usually minor artists or apprentices.

[13] Cyr, Mary. 'Carmontelle's Portraits of 18th-century Musicians.' The Musical Times volume 158, no. 1941, 2017. Pages 39 to 54. Her article presents a discussion of the portraitist who sketched and painted many people of the era and many aristocratic people figure in his corpus, attesting to the French preference for viol or harpsichord.

[14] Lewis, Susan. Music Of The Baroque. Chapter 7 'Church, State, and Spectacle in France: Music under Louis XIV.' Routledge, 2016. Pages 138 to 181.; Cabrini, Michele. 'Breaking Form through Sound: Instrumental Aesthetics, Tempête, and Temporality in the French Baroque Cantata.' The Journal of Musicology, volume 26, no. 3, University of California Press, 2009. Pages 327 to 378. Here Lewis discusses the emphasis on music for theatre and vocal genres rather than that of instrumental music. The French reluctance is referred to as a 'proverbial' aversion to orchestral sounds in this article on page 338. This further validates the French preference of vocal over instrumental music.

[15] Cyr, Mary. 'Carmontelle's Portraits of 18th-century Musicians.' 1941, 2017.; Green, Robert A. 'The Pardessus De Viole and Its Literature.' Early Music volume 10, no. 3,1982. Pages 301 to 307. Green discussed the profound preference the French had for the viol in his research here.

well as the musical elements of general viol playing in France.[16] Composers in France in the era of Louis XIV and Louis XV were profoundly committed to writing music for the viol (in all the forms of the instrument), which left little room for string solo and chamber music involving the violin family; on the other hand, this family obviously had a foundational role in French ballet and opera orchestras.[17] From these pieces of evidence, it can be surmised that violins and their players were considered of a lower rank.[18] Likewise, compared to the modern corpus of research on viol music and playing in France, there is considerably less study of the compositions for violin or the development of a violinistic style in France.

In viol music, such as collections of *pièces de violes* and other solo pieces, and also in the exemplars of violin music before 1700, we see a gradual employment of elevated violistic techniques and therefore a need for treatises and educational content for French viol players. This was likely due to the expansion of urban areas and the growing number of people who could teach themselves with a published self-tutor. Another option for the musical education of wealthier learners was private instruction, and, moreover, the various *académies* of the era that included music education.[19] We observe support for the self-learning of music evidenced in some of the published early *pièces de viole*, where there are lengthy instructional materials about ornaments in prefaces. In this context, we see a similar intention with the many *Pieces de clavecin*, which provide a plethora of music for both professional and amateur level keyboard

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[16] Thompson, Shirley. 'Marc-Antoine Charpentier and the Viol.' Early Music volume 32, no. 4, 2004. Pages 497 to 510. In this article, Thompson discusses the ways Charpentier used the viol, showing the soloisitic developments as well as the use in continuo and obligato playing.

[17] Pond, Celia. 'Ornamental Style and the Virtuoso: Solo Bass Viol Music in France c 1680-1740.' Early Music, volume 6, no. 4, Oxford University Press, 1978. Pages 512 to 518. Another study which further examines the viol is in the work of Pond who looks at the performance practice surrounding the bass viol in the viol family.

[18] Boyden, David D. A History of Violin Playing from its Origins to 1761. Oxford University Press. 1965. This comes from analysis of Boyden's landmark midcentury scholarship. His work, while highly general to violin playing, has significant discussion on the manner and development of French violin playing. While this is an older source, it provides highly useful information for the construction of research search terms.

[19] Lescat, Philippe. L'enseignement Musical En France De 529 À 1972. Courlay: N.p., 2001. Pages 38 to 88. This section covers the musical education in various collèges, académies, and other places.

players, as would have been the case for the viol.[20] Music for violin is a nebulous construct before 1700 due to the lack of explicit parts for the violin beyond operatic practice, together with the lack of clear violinistic idioms. Large opera orchestras in the later seventeenth century featured violins and violas (covering the first to third dessus parts); this can be clearly observed in the ballet music of Lully, parts of Charpentier, as well as in Jacquet de La Guerre's opera, which was copied by Sébastien de Brossard in 1696.[21] Because of the richness of the part-writing, doubling was routine, with some of the several violin dessus being playable on violas, and with two viola lines being relatively common. We also note the probable use of viols in this context, based on the research of Duron.[22] While violins were employed in professional orchestras, they were not likely seen as significant factors in terms of their musical role in music for the stage.[23] When compared to the viol family, violins appear to be a 'neglected' family in French chamber ensembles of the era.

Further evidence of the musical ambiguity as well as the versatility of the instruments covering the various dessus parts in general French instrumental writing is seen in the various chamber works of this period. We can observe this notably in the versatility of

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[20] de Machy. Pièces de viole en musique. 1685.; D'Anglebert, Jean-Henri. Pièces de clavecin. Paris: Chez L'Auteur, 1689. We see this notably in de Machy who writes a significant introduction section providing ornamental and other relevant concepts for viol, and D'Anglebert for harpsichord.

[21] Duron, Jean. 'L'orchestre à Cordes Français Avant 1715, Nouveaux Problèmes: Les Quintes de Violon.' Revue de Musicologie, volume 70, no. 2, Société Française de Musicologie, 1984. Pages 260 to 269.; Charpentier, Marc-Antoine. Josué, H.404 prélude à 8 instruments. ca 1682.; Lully, Jean-Baptiste. Acis et Galatée, pastorale héroïque. Paris: Christophe Ballard. 1686.; Jacquet de La Guerre, Élisabeth-Claude. Céphale et Procris, Tragédie mise en musique. Copyist: Sébastien de Brossard. 1696. Duron generally examines musical conventions as to what instrument likely played which part prior 1715 in France. From these selected manuscripts, we can see how seventeenth century musical manuscripts have a certain ambiguity to part writing, lacking a violin specific or wind specific writing.

[22] Duron. 'L'orchestre a Cordes Français Avant 1715.' 1984. Pages 260 to 269. The tables in this article are showing the overlap of parts as likely observed by string players of the period.

[23] Holman, Peter. 'Reluctant Continuo.' Early Music, volume 9, no. 1, Oxford University Press, 1981. Pages 75 to 78.; Cyr, Mary. 'Basses and Basse Continue in the Orchestra of the Paris Opéra 1700-1764.' Early Music, volume 10, no. 2, Oxford University Press, 1982. Pages 155 to 170. Regarding orchestral sizes ,the violin seems to be a less defined construct concerning the numbers of musicians per part in seventeenth century France. Cyr elaborates more specifically how the lower string instruments function but cites some orchestral sizes where there could have been up to 16 violins by the middle eighteenth century.

Michel de La Barre's writing for the dessus in his *Premier livre* and *Deuxième livre* of 1694 and 1700.[24] We can see these two works as being representative of salon music of the early eighteenth and late seventeenth century, which would have suited any trio of instrumentalists. Another such example of versatile part writing can be observed in the early 1701 opera, *Scylla* of Theodore di Gatti, where we are provided with the reduced score but with the comparative absence of any idiomatic design for either violin or viol.[25] In other words, these parts would be equally conducive for violin, viol or other treble instruments. However, in the 1700 *opera-ballet,* L*e Triomphe des Arts* of de La Barre we can note the violins are provided with specific dessus markings, attesting to their prevalence in opera. However, most manuscripts I have cited here do not label which instrument would have played which individual line of a score.[26]

There is arguably a more significant difference between the classes of people playing the instruments, such as well born members of French society who could be distinguished as skilled viol and harpsichord players.[27] It is in this milieu that we can observe the lack of chamber or solo music specifically for the violin, which is suggestive of a more 'marginal' position in the general musical economy of the eighteenth century.

Because of the diverging compositional needs of most composers in France, there was a stronger emphasis on dance and keyboard music; therefore, there was less incentive for composers to engage in purely instrumental forms such as sonatas and concertos.

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[24] La Barre, Michel de. Premier livre des trio, pour les violons, flustes et hautbois. Paris: Christophe Ballard. 1707. Second edition.; La Barre, Michel de. Deuxième Livre des trio, pour les violons, flustes et hautbois. Paris: Christophe Ballard. 1700 or before. These works of La Barre show the way in which a trio sonata or trio would be written to be for both a string voice like a violin, or the winds such as flutes and oboes as explicitly written in the manuscripts.

[25] Gatti, Theobaldo di. Scylla, tragédie en musique. Paris: L'Autheur, Focault, La veuve Landry. 1701.

[26] He provides two violin dessus throughout the score of the opera in this manuscript. La Barre, Michel de. Le Triomphe des Arts, ballet mise en musique. Paris: Christophe Ballard. 1700.

[27] Fader, Don. 'The 'Cabale Du Dauphin'' 2005. Pages 392 to 395. In n 'The Musical 'Cabale' Of The Grand Dauphin' that generally the royals had access to high level private instruction and were themselves considered to be excellent musicians and occasionally involve in the performances such as the 1699-1700 performance of Lully's Alceste.

In the manuscripts consulted, I observed that music for keyboard and viol players was the general priority in amateur music making of the late seventeenth and early eighteenth centuries. This is suggested by both the content at the beginning of certain pieces, as in the prefaces of ornamentation concerning specific sets of pieces. On another side, we see the accessibility as evidenced by the numerous composers writing for these instruments.[28] Concerning the large amount of viol and keyboard music that was published, Marin Marais and Jean de Saint-Colombes become the most prominent of the authors. In this same vein, the well-known opera composer Jean-Philippe Rameau, while somewhat later compared to Marais and Colombes, is also known for his substantial corpus of keyboard music in the same way earlier composers were known for their harpsichord pieces. This music likely dominated the scene of French instrumental music.[29]

Here, the evidence of the French compositional slant towards keyboard centered playing can be seen in instrumental pieces like the *Concerts royaux* of Couperin, and the *Piéces de clavecin en concert* of Rameau, which were playable both by ensemble and by keyboard.[30] We can observe that both the upper and lower parts of the *Concerts royaux* are written to be equally melodious and technical, so as to be

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[28] Fuller, David. 'Of Portraits, ‘Sapho’ and Couperin: Titles and Characters in French Instrumental Music of the High Baroque.' Music & Letters, volume 78, no. 2, Oxford University Press, 1997. Pages 149 to 174. While this article largely discusses titles of works, the music of the day was almost certainly influenced by the literary movements of the French. Here the guitar or lute is seen as the lead up to the pièces de clavecin and pièces de viole, genres which were more French in nature. See also my 'Primary Sources' and 'Manuscripts' consulted in my thematic bibliography.

[29] Lewis, Susan. Music Of The Baroque. Page 140.; Cyr, Mary. 'Rameau and the Viol: The Enigma of the ‘Musette En Rondeau.'' The Musical Times, volume 154, no. 1923, 2013. Pages 43 to 58.; Cyr, Mary. 'Origins and Performance of Accompanied Keyboard Music in France.' The Musical Times, volume 156, no. 1932, 2015. Pages 7 to 26.; Cheney, Stuart. 'Early Autograph Manuscripts of Marin Marais.' Early Music volume 38, no. 1, 2010. Pages 59 to 72. Rameau is cited for how accessible his music is in regards to both research at present and in the mainstream repertoire of performed early music. Cyr examines in depth the viol playing in relation to the music of Rameau and how it would have worked in this declining era of viol playing. One of the recent discourses on keyboard music from Cyr stresses the adjustable style of chamber music. In his article, Cheney centres a discourse around solo viol playing, this specifically suggests that there was more developed repertoire for the viol before the soloist repertoire developed for the violin in France.

[30] Cyr, Mary. 'Origins and Performance of Accompanied Keyboard Music in France.' The Musical Times, volume 156, no. 1932, 2015. Pages 7 to 26. We see in this article as well, a decided overlap of treble keyboard voice and the soloist, usually a violin and occasionally a viol would have been able to play.

adaptable as solo keyboard music or as larger chamber pieces. Here a continuo section would be made up of the viol and harpsichord, supporting a violin or other treble instrument. Further evidence of amateurs' preference for viols and keyboards is seen in the early editions of keyboard treatises and *pièces de clavecin* that featured pedagogical content, usually in the form of ornament tables.[31] We can infer from the inclusion of these accessible instructions and written-out explanations in the first pages of some of these published pieces of music that amateur musicians were the intended audience, as well as those wealthy enough to buy the more expensive editions when these were available.[32] In this era, professional musicians were less likely to be wealthy while amateur musicians were more likely to be wealthy due to the social hierarchy *du jour*. It would thus follow that these instructions would have served as a primer for executing specific stylistic elements.

Based on several articles and general scholarly work, as well as the *pièces de viole* and treatises, we can observe that there was an accessibility of French keyboard and viol music, as well as other instrumental pieces. We can find record of this part from the accounts of wealthy patrons allowing the domestics and other service people in a large household to play music on these instruments, perhaps in joint concerts, or in

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[31] D'Anglebert, Jean-Henri. Pièces de clavecin.; Paris: Chez L'Auteur, 1689.; Lescat, Philippe. Méthodes Et Traités Musicaux En France, 1660-1800. Paris: Institut de pédagogie musicale et chorégraphique-La Villette, 1991. Pages 192 and 205. D'Anglebert authored the first of the so-called methods for harpsichord of the seventeenth century. Here, Lescat cites this in the bibliography of his encyclopædic work on French musical methods in both a bibliography and chronological bibliography, but not in the systematic bibliography.

[32] Stijnman, A Adrianus, A history of engraving and etching techniques: Developments of manual intaglio printmaking processes, 1400-2000, London, Archetype Publications, 2012. More expensive editions of these sources were usually copperplate engraved because the proces of engraving plates to print these was extremely time consuming. This book outlines the general history of manual printing, which would have been extremely relevant to the printers who did the etched plates for the methods researched in this dissertation. As a side note, copyists existed in the era who would copy out sections of hard bound books to musicians who would be able to pay a lower cost to get new music and sheets.

providing accompaniment for their formal and informal occasions.[33] The quantity of treatises and pieces for viol demonstrates the importance of French viol playing in the seventeenth through to the first half of the eighteenth century, and they represent the earliest source of pedagogical content on string playing in France.[34]

Modern studies within the realm of historically-inclined performance practice of French music mirror this bias towards viol playing (as well as keyboard playing).[35]Keyboard ornamentation is a significant area of study because there is some degree of overlap with the manners of ornamentation in the playing of the viol, but certainly this can also be applied to the violin, which would obviously share in this key element of French style.[36] It is therefore these ornamental practices that are analysed by scholars today,

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[33] Pilipczuk, Alexander, and Neal K. Moran. 'The 'Grand Concert Dans Un Jardin' by Bernard Picart and the Performing Musical Arts at the French Court around 1700.' Tijdschrift van de Vereniging Voor Nederlandse Muziekgeschiedenis, volume 30, no. 2, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1980. Pages 121 to 148.;Parker, Mildred. 'Some Speculations on the French Keyboard Suites of the Seventeenth and Early Eighteenth Centuries.' International Review of the Aesthetics and Sociology of Music, volume 7, no. 2, Croatian Musicological Society, 1976. Pages 203 to 217.; Cyr, Mary. 'Marin Marais, the 'Basse Continue' and a 'different Manner' of Composing for the Viol.' The Musical Times, volume 157, no. 1936, Musical Times Publications Ltd., 2016. Pages 49 to 61. Philipczuk outlines how some of the wealthier families may have in fact had servants or other people in their household who were musically inclined suggesting the accessibility as well of keyboard music over string music. We observe this especially in Parker with her speculations on harpsichord playing of the French. These different manners of composing for the viol, according to Cyr, show a different intention as well for not only amateur players.

[34] de Machy. Pièces de viole en musique et en tabulature Paris, l'Autheur, Bonneüil, 1685. Danoville. L'art de toucher le dessus et basse de violle…Avec des principes, règles et observations. Paris, C. Ballard, 1687. Rousseau, Jean. Traité de la viole, qui contient une dissertation curieuse sur son origine. Paris, C. Ballard, 1687. Viol methods and pieces seem to predate the methods for keyboard playing as seen in in the first three published.

[35] I am referencing several articles here such as Coeyman, Cyr, and Hsu who are examining the viol exclusively and neglecting the French violin practices. Coeyman, Barbara. 'Iconography of the Viol: The Soloist in Baroque Portraits.' College Music Symposium volume 20, no. 1,1980. Pages 136 to 142.; Cyr, Mary. 'Rameau and the Viol: The Enigma of the 'Musette En Rondeau.'' The Musical Times, volume 154, no. 1923, 2013. Pages 43 to 58.; Hsu, John. 'The Use of the Bow in French Solo Viol Playing of the 17th and 18th Centuries.' Early Music volume 6, no. 4, 1978. Pages 526 to 29. I am referencing several articles here such as Coeyman, Cyr, and Hsu who are examining the viol exclusively and neglecting the French violin practices.

[36] Chung, David. 'Lully, D'Anglebert and the Transmission of 17th-Century French Harpsichord Music.' Early Music, volume 31, no. 4, Oxford University Press, 2003. Pages 583 to 604.

rather than any detailed material on the specifics of violin playing.[37] But there is a substantial overlap of music, and an ambiguity concerning instrumentation for the majority of the early period of French violin playing.[38]

What is significant in French musical practice in relation to the seventeenth and eighteenth centuries is the growth of the solo and chamber violin repertoire in France. From the ambiguous beginnings of the seventeenth century sonata, the first of them authored by Marc-Antoine Charpentier around 1685, to the more developed sonatas of Élisabeth-Claude Jacquet de La Guerre of around 1694, there is a slow development of violin playing in the treble parts.[39] In this context, I refer first to the specific assigning of violin on one part as the composer intended as a primary evidence of the inclusion of violin specific parts as well as violin playing in chamber music. Secondarily, we observe there are specific markings, such as slurs in the fourth movement presto of the second Sonata in D Major (of Jacquet de La Guerre), where slurs are not similarly replicated on keyboard. Further, concerning violin parts, we observe in this same movement the use of significant interval leaps like fourths, fifths, as well as occasional sixths while not particularly violinistic would have looked striking with the string crossings as a more Italian import in music. While perhaps there were not as many

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[37] Pond, Celia. 'Ornamental Style and the Virtuoso: Solo Bass Viol Music in France c 1680-1740.' Early Music, volume 6, no. 4, Oxford University Press, 1978. Pages 512 to 518.

[38] Cyr, Mary. 'Origins and Performance of Accompanied Keyboard Music in France.' The Musical Times, volume 156, no. 1932, 2015. Pages 7 to 26.; Cyr, Mary. Style and Performance for Bowed String Instruments in French Baroque Music. 2nd ed. Abigndon, New York: Routlege. 2016. We observe this especially in parts which are playable by a solo keyboard or by a violin or other treble voice instrument. This is covered extensively in chapter three 'Strings in French Ensembles' where Cyr explain the practices such as the 'remplissage' where inner voices would have been perhaps added as an afterthought to the treble and bass lines of a manuscript.

[39] Charpentier, Marc-Antoine. Sonate [à 8] H. 548 pour 2 flûtes allemandes, 2 dessus de violon, une basse de viole, une basse de violon à 5 cordes, un clavecin et un théorbe. Ca 1685.; Jacquet de La Guerre, Élisabeth-Claude. Sonates pour le viollon et pour le clavecin. Paris: Chez L'Autheur, Foucault, Ribou, 1707 or before. Charpentier's piece is for eight parts divided in five harmonic sectons, not purely a three part sonata as it was in the inner movements, as most knew the violin sonata to be. Viols took the solo lines in the récits for la viole seule and basse de violon where he uses a solo voice, and two accompanimental lines resembling opera.The earliest chamber music manuscripts from Jacquet de La Guerre are from the 1690 period and this later printing shows a significant change in writing for violin.

double stops or triple stops as usually observed in *pièces de viole*, we observe in the violin music a newer manner of composing for string instruments which was a departure from some of seventeenth century French music.

Last name of Composer	1680-1689	1690-1699	1700-1709	1710-1719	1720-1729
Aubert				10	36
de Brossard		3			
Campra		1			
Charpentier	1				
Clérambault		1			
Duval			38	24	
Francœur, F.					22
Francœur, L.				8	
Jacquet de La Guerre		4	6* (May have been earlier)		
de La Barre		6	18		
Mascitti			39	26	

Figure 1-1 Total Chamber Pieces Specifically for Violin Published in France, by Decade (Partial list of sources: BnF, IMSLP, New Grove, British Library)

While the viol, as a mainstay of French music, was still enjoying immense popularity with composers like Marais and Saint-Colombes, the violin was gaining momentum around the end of the seventeenth and early eighteenth centuries. This is evidenced by the emergence of chamber music written specifically for the violin in France, where we observe first a slow increase, then an exponential increase after 1700. For instance there are approximately 16 sonatas or suites intended for the violin up the year 1700, and by 1710 the number was over 101, which is over a threefoldincrease. In terms of the music which was written before 1700 the violin was often in a trio sonata, or a larger chamber sonata which did not always favor the violin in the case of the Charpentier *Sonata*. Inversely new violin music from 1700 onwards shows a change notably in the instrumentation, featuring both music for violin as primary soloist as well

as trio sonatas for two violins rather than just violin and viol, pushing more on idiomatic playing than previously. Some of the music featured an incredibly elevated technique in the case of Michel Mascitti who composed initially in purely Italian idioms than French mannerisms.[40] It is similarly that François Duval borrowed Italianate elements but wrote for the French musician, therefore we observe an elevated violin technique compared o the seventeenth century chamber music of Chapentier which featured the winds and viols more often.[41]

French composers themselves largely considered sonatas and concertos to be foreign genres initially, something that reflects this is their general resistance to instrumental music. But their early chamber and solo music was essentially an imitation of the Italian styles; French styled music did not promote technically challenging instrumental playing to the extent that Italian music did.[42] The incorporation of these new genres into the world of French music would precipitate the need for pedagogical material. We also see this with the Parisian arrival of the violinist-composer, Michel Mascitti who published upwards of thirty violin sonatas, as well as his contemporary François Duval who published four *livres* of sonatas and suites for violin (from 1704 to 1711 for Mascitti and 1704 to 1708 for Duval respectively).[43]

The first violin methods written in the second decade of the eighteenth century (Montéclair's *Méthode facile* of 1711 and the *Principes de violon* of Dupont in 1718) were significantly shorter treatises compared with significantly longer books for viol of Jean Rousseau and other luminaries of the seventeenth-century viol playing. There was therefore the inevitable need for pedagogues and pedagogical material to instruct

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[40] Mascitti, Michele. Sonate A Violino Solo Col Violone o Cimbalo e Sonate A due Violini, Violoncello, e Basso Continuo. Opera prima. Parigi, Foucaut. 1704

[41] Duval, François. Troisième livre de sonates pour le violon et la basse; Sonates pour la chambre. Paris: l'auteur, 1707.

[42] Walls, Peter. ''Sonade, Que Me Veux Tu?': Reconstructing French Identity in the Wake of Corelli's Op.5.' Early Music volume 32, no. 1, 2004. Pages 27 to 47. Here we see a study of the impact of Correlli on the French, who had imitated his musical style quite liberally.

[43] See Thematic Bibliogprahy, Manuscripts (in Chronological order), the sources cited of Mascitti, Michel. and Duval, François.

amateurs in violin playing, reflecting the significant expansion of instrumental music throughout the early portion of the eighteenth century.[44]

1.2. Current Research in Historical Methodology

A large part of musicological study centres around the music written in imitation of Italian models. For instance, Peter Walls discusses the compositional impact of the circulating works of Corelli in the period, particularly his *opus 5*, as seen by contemporary French composers.[45] Philippe Lescat's cataloguing work provides a significant starting point for analysis and discussion of musical learning in France.[46] His last major work, a general encyclopædic work on the general practices of musical learning over 1400 years, does not directly answer the question as to how the French violin practices took hold.[47] Furthermore, research concerned with the surviving French methods and treatises is currently lacking in terms of more recent and updated modes of analysis of technique, musical content, as well as the implicit versus explicit concepts in French musical practice.

Significantly earlier research on French violin methods focused on aesthetic analysis, a focus that is exclusively on general taste in music; this aspect is less prominent in current historical musicology. The sparse historical analysis of earlier writing (like that of Lionel de La Laurencie) needed to be updated in the light of new information found by the evidence in the various historical violin related research conducted by Marc Pincherle before he bequeathed his copy of *L'école Française de Violon de Lully à Viotti: études d'histoire et d'esthétique* to the université de Toulouse. His work built on

[44] Lescat, Philippe. L'enseignement Musical En France De 529 À 1972. Courlay: N.p., 2001. Page 76. I am referencing a growth which is evidenced by the significant expansion in this section.

[45] Walls, Peter. ''Sonade, Que Me Veux Tu?': Reconstructing French Identity in the Wake of Corelli's Op.5.' Early Music volume 32, no. 1, 2004. Pages 27 to 47.

[46] Lescat, Philippe. Méthodes et Traités Musicaux en France, 1660-1800. Paris: Institut de pédagogie musicale et chorégraphique-La Villette, 1991. This work presents a general cataloguing of all the methods which existed during the period as well as locating where the surviving copies are held.

[47] Lescat, Philippe. L'enseignement musical. Courlay: N.p., 2001. Here Lescat has a similar broad scope of study but does not go into much detail on practices of learning.

the interest of early French musicology as concerned historical performance practice and historical musicology.

The pioneering French musicologist and founder of the S*ociété Française de Musicologie*, Lionel de La Laurencie, began publishing his historical musicological studies around 1900 to 1925, long before the historically informed performance practice movement had reached any prominence. His work was concerned with a then-useful historical and aesthetic analysis of the French violin school of the seventeenth century, from the Lullian style music to Viotti.[48] This was an influence on the work of Boyden as well as another early French musicologist, Marc Pincherle.[49] Published methods of learning would not be a prominent focus of research until the work of Carol Reglin Farrar and Charles Douglas Graves in 1978 and 1972 respectively.

However, their work was primarily concerned with translation, and not the analysis, of methods.[50] An innovation by Graves that is relevant to this dissertation is his focus on French methods for the violoncello; his work included both English and German methods, which led to a very general discussion of the broad concept of ‘cello playing across eighteenth century Europe. Farrar in her work, presents the pedagogical perspective of Michel Corrette, translating the seven string methods he authored. From this exclusive focus on Corrette, we understand him to have been a 'renaissance man' of the eighteenth-century method book, one who wrote over 20 unique methods.[51]

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[48] de La Laurencie. Laurent. L’école Française de Violon de Lully à Viotti études d'histoire et d’esthétique Tomes 1 and 2. Paris: Librarie Delagrave, 1922. This is the oldest secondary source which was consulted as part of the research and it provided some amount of insight. The copy held in the university library of the Université de Toulouse II Jean-Jaurès has a heavily corrected copy which was owned by the Franco-Algerian, Marc Pincherle.

[49] This is because we find many citations of the work of de La Laurencie in their work.

[50] Graves, Charles Douglas. 'The Theoretical and Practical Method for Cello By Michel Corrette: Translation, Commentary, and Comparison with Seven Other Eighteenth Century Cello Methods. Volumes I and II.' PhD thesis. Michigan State University, 1971.; Farrar, Carol Reglin. 'Seven String Instrument Treatises of Michel Corrette: Translation with Commentary.' PhD thesis. North Texas State University, August 1978. Graves focuses on the methods of the violoncello. A broader study, Farrar focused on the entirety of the string methods of Corrette.

[51] Lescat, Philippe. Méthodes Et Traités. 1991. Pages 138 to 189. I refer to the numerous publications of Michel Corrette in the systematic bibliography.

Heather Miller Lardin's thesis of 2006 expands the study of the pedagogical contribution of Corrette. Her work focuses exclusively on a new translation and commentary on his viola method.[52] A unique aspect of the source studied in her work was the concept of three separate methods bound together in a single volume perhaps less often by the authors than the owners, the source studied here was clearly intended by the author, Corrette, to be one method for three instruments.[53] This further supports Corrette as an innovator in his triple method, as each instrument is an individualised component, perhaps in support of the many instruments professionals would have played in the historical era.

Michel Corrette is clearly one of the key figures in the discourse of musical learning in eighteenth century France. However, the limitation in the studies of Graves, Farrar, and Lardin is their emphasis purely on the translation of the sources, and either a very limited scope or an overly broad perspective concerning the historical context. While both the 1738 and 1782 violin methods of Corrette are translated by Farrar, there is no focus on the development of instruments, rather a broad discussion of all the string families playing throughout the French eighteenth century from the perspective of Corrette.[54]

Since the work of de La Laurence in the early twentieth century on the French violin school, the renewed interest brought by the historically informed performance practice has rendered a broader discussion possible concerning the performance practice of the seventeenth and eighteenth centuries. Recently texts have appeared which function generally as primers to the generalities of 'baroque' or 'early music' practice.

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[52] Lardin, Heather Miller. 'Michel Corrette's Méthodes pour apprendre à jour de la Contre-Basse à 3 à 4 ET à 5 cordes, de la Quinte ou Alto et de la Viole d'Oprhée: A New Translation With Commentary.' PhD thesis. Cornell University, May 2006.

[53] Hotteterre, Jacques-Martin. Principes de la flute traversiere, Flute a Bec, et du Haut-bois. Amsterdam, Estienne Roger. 1728.; Lescat's Catalogue Systèmatique. Lescat, Philippe. Méthodes Et Traités. 1991. Hotteterre gives us an example of another triple method.

[54] Lardin, Heather Miller. 'Michel Corrette's Méthodes.' May 2006. Page 5. Corrette was born in 1707 and died in 1797, a period which is roughly the entire eighteenth century, over the four major periods, including post-revolutionary France. This is ascertained from the heading of the 'Biographical sketch of Michel Corrette (1707-1795)'.

Performers as well as researchers have taken interest in the musical learning of the historical era, as a broad field of study. One example of this is the work of Judy Tarling, who has produced two editions of her book, *Baroque String Playing for Ingenious Learners.*[55] While this is another example of a broad generalist approach, the scholarship comes from the wealth of historical sources that she cites. This publication is similar to the work of Reiter, who writes a similarly focused guide for historical playing, but concentrating his discussion on both violin and viola.

Reiter develops pedagogical content in *The Baroque Violin & Viola : a Fifty-Lesson Course Volumes 1 and 2*, two volumes, presuming that the reader has access to the pieces and movements references, while Tarling provides specific extracts as examples and case studies to explain further early music practice. Her work does not as such provide full movements or pieces, it merely includes a disk with the recordings and tuning pitches cited. However as useful Reiter's book is, it is not as comprehensive a course to follow for modern string players. On the other hand, in the first volume of Reiter, there is no comprehensive study of *notes inégales* that is as detailed as that in *Baroque String Playing* of Tarling.[56] Without any musical examples, this method is perhaps not as useful for analytical insight into specific French mannerisms of the baroque era. Despite the non-inclusion of French musical sources, Reiter does reference the methods of the eighteenth century up to the *L'art du violon* of Jean-Baptiste Cartier, a latter eighteenth-century French violin pedagogue and composer

[55] Contextually this research gave very helpful insight in to a wide variety of topics. Her book was first published in 2000 with a second printing in 2013. Tarling, Judy. Baroque String Playing For Ingenious Learners. 2nd ed. St Albans: Corda Music Publications. 2013. Contextually this research gave very helpful insight in to a wide variety of topics. Her book was first published in 2000 with a second printing in 2013.

[56] Reiter, Walter S. Baroque Violin And Viola, Vol. I : A Fifty-Lesson Course. New York: Oxford University Press. 2020. Pages 53 to 60.; Tarling. Baroque String Playing. 2013. Pages 163 to 169. Reiter is generally an exercise with little discussion of notes inégales as a concept, while Tarling offers a more detailed explanation of inequality of the French.

most associated with the new generation of composers and pedaogues, in the post-revolutionary conservatoire system in France.[57]

While Reiter provides excellent insight into baroque playing, even so far as including the conservatoire era materials, his volumes lack the practical and technical analysis that Tarling outlines in *Baroque String Playing*. Tarling limited the discussion to primarily eighteenth-century methods and treatises, together with foundational sources from the renaissance, to enhance the understanding of the general practice of historical playing in accordance with the historical evidence. The earliest source that Tarling cites is the 1523 *Regola rubertina* of Sylvestro Ganassi, and the latest is the 1771 *Traité des Agréements de la Musique* of Giuseppe Tartini.[58] In terms of information, both books provide insight into performance as a practical method of research, the more recent of the two being particularly pertinent concerning the observation of historical tendencies in the present-day context. Reiter provides a far broader scope by including sources from as recent an era as the early twentieth century, from Carl Flesch and Leopold Auer (from 1921 and 1930 respectively). Tarling limits the sources to those of the era under study, providing a detailed portrait of the general historical practice of that time.

Both approaches have limits in the scope of their analysis, given the broad collection of sources across several major eras and contrasting areas of musical practice, as well as the different intended audiences. Tarling was writing for people aware of the historical research to some degree, and Reiter for the beginning baroque learner. Considering that both sources are intended for early music practice, only Tarling is really relevant in terms of the detailed study of the era of the ‘Baroque’, while Reiter provides a primer demonstrating how a general musician is to transition into more specialist historical performance practice.

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[57] Reiter. Baroque Violin Vol. I. 2020. Page 258. Here in the thematic bibliography of Reiter, we observe the small segment of French methods which are cited alongside other methods and other periods than the eighteenth and seventeenth centuries.

[58] Tarling. Baroque String Playing. 2013. Pages 265 and 266.

A third source in this area is the research of the early music specialist, Mary Cyr, who orients her discussion specifically towards French musical practices of the baroque period, in her book, *Style and Performance for Bowed String Instruments in French Baroque Music*. As a source, this book broadly covers the relevant string instruments and especially the viol, as well as the complementary study of violin playing. Her work established a detailed study of the practices of performance from the perspective of France in the seventeenth and eighteenth centuries.[59]

As an analytical support to current research on the practices of historical musicians and composers, Cyr cites an overwhelming majority of French musical studies and modern authors like Marc Pincherle and Lionel de La Laurencie.[60] By focusing on the French composers and practices in use by the musicians of the era, Cyr greatly enhances the scholarship on early French music. But, despite the many pedagogical sources included, Cyr does not focus exclusively on violin or a specific instrument, like Graves' study on cello playing.[61] Her updated historical discussion provides more clarity regarding the dates and biographical details relevant to understanding the musical narrative relevant for French string playing. But her work avoids a more pedagogically slanted discussion of the methods.

Because Cyr and other scholarly figures focus on a broader spectrum, there is a lack of emphasis on the historical performance practice as relevant specifically to French violin players throughout the development of the seventeenth and eighteenth centuries. This is evidenced by the corpora of research concerning many schools of musical practice from a national perspective, or on many instruments of diverging technique and style.[62]

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[59] Cyr, Mary. Style and Performance. 2016. As a source, this book provides a more updated discussion on the current viewpoint on French historical practices, as well as parts of developing understanding of historical practices in the latter half of the nineteenth century where interest in French performance practice seems to originate.

[60]. Pincherle, Marc. La technique du violon chez les premiers sonatistes français (1695–1723). Paris: Publications de la Revue SIM. 1911.; Pincherle, Marc. Jean-Marie Leclair 'l'aîné'. Paris: La Colombe, 1952. This is a reference to two sources of Pincherle which cover early French violin playing.

[61] Cyr, Mary. Style and Performance. 2016. Pages 251 to 254.

[62] See Cyr, Lescat, Reiter, and Tarling in secondary sources.

Similarly, other research has also focused solely on translating sources without critical analysis concerning the pedagogical style and general approach to musical practices in practicum. This lack of analysis served as an incentive for the research carried out in this dissertation.[63] From understanding the various pedagogical approaches and style in each book we are further able to understand the educational practices in music of the pre-revolutionary period in France. More specifically, this kind of research can further explain the general manner in which music was played, historically, by using the surviving historical treatises. This benefits the general field of eighteenth century studies which concern how and why various things functioned as well as highlights one way in which musicians of all kinds may have learned to play music. What remains in terms of this and future research on the topic: a more historically-influenced approach to critically reading the other surviving methods from a musician's point of view.

Despite the growth which Lescat cites in his *L'enseignement Musical en France*, there is no further study that has been concerned with the reasons for the significant developments in instrumental French music. Research has not focused in detail on the French violin school, and how it developed in its own manner; this is perhaps due to a lack of awareness of French violin music in the wake of the wider circulation of French keyboard and viol music. We note the significant change around 1690 to 1740 in French musical practices, including the genres that composers were writing for, which have not been as prominent as those concerning Marais' extensive focus on viol, and contemporaries like Couperin on keyboard music. This research seeks to trace the development of the early French violin school from the seventeenth century traditions towards the formal establishment of an identifiable school in the early eighteenth century.

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[63] Graves. The Theoretical and Practical Method for Cello By Michel Corrette. 1971. Farrar. Seven String Instrument Treatises of Michel Corrette. 1978.; Lescat. L'enseignement Musical. 2001. Page 76. Lescat provides the information here in this table of private instructors which also supports the increase in music and new methods throughout the French eighteenth century. the violin, which observed considerable growth during the French eighteenth century, here we note the violin observed considerable growth.

1.3. Context of this Research in Performance Studies

This project is intending to illuminate the study of musical, historical, and educational studies. In the broader field of eighteenthcentury and early modern studies, this also seeks tox further inspire future studies concerning historical methodology and pedagogy in music and performance. In musicology, this research seeks to support scholarship specifically on French violin music of the seventeenth and early eighteenth century, where there is currently a dearth of studies in non-theatrical music.

Most recent literature in this period focuses on the broad spectrum of musical practices. This is to say, we might observe a focus on all string instruments in the period, or a broad examination of general performances practices of the period, or of a specific region, like France or Germany. In the case of the latter, it is notable that there is already a corpus of research concerning French musical practice, but this is not usually more than a discussion examining performance practice as eighteenth century conventions.[64] Discussions of national idioms of performance are seen in the work of John Butt concerning Germany in the '*baroque*' period, and of Mary Cyr who centres specifically on France.[65] The research in this dissertation builds on their work and further supports the academic and performance-based work on national idioms of performance practice.

Furthermore, some of the more recent literature studies focused more on keyboard playing than violin playing.[66] As a research topic, this is significantly explored as there

[64] Cyr. Style and Performance…in French Baroque. 2016. Tarling. Baroque String Playing. 2013. Reiter. Baroque Violin And Viola, Vol.I. 2020. Reiter. Baroque Violin And Viola, Vol.II, 2020.

[65] Butt. Music Education…In The German Baroque. 2009. See entries concerning Cyr, Mary. in my thematic bibliography, but specifically her 2016 work on French Baroque performance.

[66] Veroli, Claudio di. Playing the Baroque Harpsichord: essays on the instrument, interpretation and performance, with relevant topics for the clavichord and organ. 3rd ed. Bray Baroque: Bray(Ireland) , Lucca (Italy). August 2018 This example of Veroli offers excellent insight into many aspects of keyboard practice. Veroli, Claudio di. Playing the Baroque Harpsichord: essays on the instrument, interpretation and performance, with relevant topics for the clavichord and organ. 3rd ed. Bray Baroque: Bray(Ireland) , Lucca (Italy). August 2018

is a stronger musicological emphasis on the viol.[67] I found this specific corpus tended to ignore the significant change in new instrumental music taking place in 1680-1710 in France. Notably a large amount of this new music that was being composed was specifically for the violin.[68] I believe this increase in music written for violin coincides with the first violin method being published in 1711 by Montéclair. Without this expansion of music for violins, there would generally be no need for a violin method or the continued publications and editions thereof.

As a piece of research, I have connected to some of the earliest research concerning French violin playing to the most recent, due to the lack of interdiction. By reading older studies, it became easier to come up with which questions to pose to my sources and how to examine in a manner supported by performance based studies in music.

1.4 General Methodological Discussion

My research seeks to be as authentic as possible in the seventeenth- and eighteenth-century ideals of rhetorical thought, as part of the search for historically informed understanding and analysis. In this regard, a preliminary translation of the key sources was carried out to avoid potential mistranslations or misunderstandings. By following reliable translation, a more accurate analysis can be made of the various core components in the violin treatises themselves. This aspect was initially supported by some of the older existing research on Corrette which provided insight into how resarchers were translating eighteenth century French.[69] As a main component to

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[67] Cyr. 'Marin Marais, a ‘different Manner’ of Composing for the Viol.' 2016. Cyr. 'Rameau and the Viol.’2013.;. Green, Robert A. 'The Pardessus De Viole and Its Literature.' Early Music volume 10, no. 3, 1982. Pages 301 to 307. It should be noted Green’s article offered immense insight to my work, despite the age

[68] See Manuscripts (in Chronological order) in my thematic bibliography.

[69] Graves. The Theoretical and Practical Method for Cello. Volumes I and II. 1971. Farrar. Seven String Instrument Treatises. 1978. Lardin. Michel Corrette’s Méthodes. 2006.

translation work, historical dictionaries were consulted, together with research on general performance practice.[70]

Because of the different approaches taken by each author in the establishment of the French violin school, we can understand how several sources show change and development in educational trends of the early eighteenth century. Of the four principal sources examined, only Corrette's *Orphée* seems fully developed regarding structure and order. The question-and-answer format used by Dupont, a significant teacher of French musical and dance practices before 1718 shows a highly regimented system of learning.[71] While both Corrette and Dupont offered the learner a developed perspective to learning musical practice, Corrette is much more modern in his contribution to the early French violin school.[72] We then have Mondonville and his *Sons Harmoniques* for intermediate or advanced violinists and Montéclair's short method for much more general French practice.

While these sources have interesting technical and practical information on French violin playing, only Montéclair addresses an elevated, established musician. This is because he offers abbreviated principles and explanations but does not provide the same wealth of musical content as Corrette, and, to a lesser extent, the marginal examples of Dupont.

Harmonic considerations provide a further approach to this educational context. I conjecture that most string players would not have had the same level of theory as required of a keyboard player. Indeed, there is no direct inclusion of music theory lessons of any kind. The closest a violin player would get to theory is understanding the placement of ornaments and how they function in regards to the melodic and harmonic context. Even Corrette writes with brevity concerning this issue, and only in his last

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[70] Further support came from discussion with Dr. Greg Kerr in the French department at the University of Glasgow, who had looked over several of the translations.

[71] Dupont is listed as a dance master in the record of his death.

[72] This is in reference to the fact that both Italian and French styles are mentioned in this method.

violin method in 1782, on page 5.[73] We can assume that either French violinists would have been expected to know much than basic rudiments of music theory, specific elements of harmony and composition, or they had already learned music theory prior to instrumental study.

In sum, the various types of analysis which I have applied to the selected corpus have permitted me to respond to these questions concerning the establishment of the French violin school. The first question which concerned posture, shows how it was a conducive component to facilitating inequality in playing. Posture was visually defined in all sources except Mondonville, while texturally defined in Corrette and Montéclair. The second question concerns the ornamental and technical practices of the French violinist, where it is more possible to ascertain the changing educational style as well as trends in music. The research I conducted had explained the manner in which technique and playing were applied in concertante music the early period of writing for the violin in France. The consulted manuscripts of the era corresponded at first but then diverged showing there was further private study or practice, that I believe, likely filled in the gap from method to wider music playing. Contextually this is evidenced by the methods I explored, by following critically their explanation of these practices.

Finally, a discussion of *notes inégales* further elucidates the aesthetics and rules of learning playing music in France. The significant amount of previous research on inequality notwithstanding, this study both confirms the general practice of *notes inégales* and raises some questions about the inconsistent and nebulous explanations of the practice within violin specific methods.

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[73] Corrette. L'art de se perfectionner. 1782. Paris: Mademoiselle Castagnery. Page 5. This concerns the way in which the Point d'orgue is usually a place to ornament further, within respect to the key.

1.5. The aims of the Research

Primary Sources of Study

Year	Title	Author
1711	*Méthode facile pour apprendre à joüer du violon avec un abrégé des principes de musique nécessaires pour cet instrument*	Michel Pignolet de Montéclair
1718	*Principes de violon par demandes et par réponce (sic) par lequel toutes personne (sic) pouront apprendre d'eux mêmes à jouer du dit instruments*	Pierre Dupont
1736	*Les sons harmoniques Sonates à violon seul avec la basse continue Œuvre IV*	Jean-Joseph Cassanéa de Mondonville
1738	*L'Ecole d'Orphée, méthode pour apprendre facilement à joüer du violon dans le goût françois et italien*	Michel Corrette

The selected primary sources for this research comprises several violin methods from 1711 to 1740, which together constitute the main corpus of my research. The following list cites only first printings of the methods and treatises by Michel Pignolet de Montéclair from 1711, Pierre Dupont in 1718, Jean-Joseph Cassanéa de Mondonville in 1736, and Michel Corrette in 1738, which are to be examined in this dissertation.[74] The second printing of Dupont in 1740 is not cited here as it is merely a copy of an earlier edition.[75] While included by Lescat as a method, the *Fragments d'une méthode de violon* of de Brossard is excluded from the research as this source appears to us as

[74] Lescat, Philippe. Méthodes Et Traités. 1991. Page 182. Lescat mentions here this second edition of Montéclair's 1711 treatise is an 'expanded' edition from 1720 with his annotation in the systematic bibliography. All of the sources are definitively dated by him in this text.

[75] The second printing of the Principes de violon in 1740 is a better exemplar of the 1718 source due to the better condition and complete pages.

more a dissertation than a method, meaning the source seems a tangential ramble on the theory of playing the violin in small handwritten pages.[76] His work appears to be more an abstract study exploring his own intellectual curiosity in musical learning of the era rather than constituting a sequence of lessons and musical content. By centering this research on analysis of primary sources, the aim is to establish the pedagogical foundations of the manner of historical performance of violin players of the early French violin school. Some of this involves specific sources being analysed for the first time, such as the violin treatise of Dupont, as well as those of Montéclair and Mondonville. This dissertation mirrors previous research in recognising the novelty and significance of the violin school of Corrette.[77]

From this analysis of the violin treatises of Montéclair, Dupont, Mondonville, and Corrette, I hope to ascertain the hallmarks of the early eighteenth-century French violin playing through three primary aspects of enquiry. The following three questions will provide an explanation of French violin playing in the early period of development:

1) What specifically constitutes French violin posture of the early period of development as recommended by these primary sources?

2) What were the general trends in ornamentation that a French violin player might have observed in this period?

3) And the final area: how did French violin methods and treatises define and teach the application of the French practice of *notes inégales*?

It is through these three aspects of playing: posture, ornamentation, and the use of rhythmic inequality that we can understand some of the most significant specificities

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[76] de Brossard, Sébastien. Méthode de violon. Ms autographe. C. 1711.There is very little musical content in this source, which is the further reason this was excluded as a source.

[77] Coleman, Carey T. 'An analysis of L'école d'Orphée and L'art de se perfectionner dans le violon by Michel Corrette: a realised curriculum.' Master's dissertation. Université de Toulouse II Jean-Jaurès, July 2018.

and intricacies of the early French violin school, as evidenced in the widely circulating methods of the period.

Chapter 2 Concerning the French violin position

The earliest of the French violin treatises allowed French pedagogues to begin to describing the musical practices that they observed in their contemporary culture, and that of the previous century Similar to the case of *notes inégales*, the conventions in bowing and posture were an inheritance from the previous century of musical practice.

We can learn more about French violin practice by examining artistic records of musicians and from certain factors that seem implicit in the surviving methods of the period. In the surviving methods, all authors, aside from one, provided a set of instructions concerning both how to hold the violin and how to hold the bow.[78] In studying these written descriptions of position and posture, as well as depictions in the five sources, we can understand how several aspects of performance style, including rhythmic inequality, might have been implied in the context of musical learning in France.

Instructions for posture and bow holds give important clues as to how musicians may have phrased music or approached tempo. Contextually, these written and visual descriptions of violin playing seem to come from an informed understanding of the posture of the day, which did not always need chin on for most of the seventeenth century. Evidence for the chin off posture comes from several sources; Praetorius, Falck, Merck, Speer, Playford, and Matteis generally suggest a chin off posture based on the textual definitions cited by Gwilt and Schaller.[79] Even Jambe de fer did not advocate for a chin on posture, writing ‘one supports it by the arm,’.[80]

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[78] In Mondonville’s *Les sons harmoniques* there is no proper mention of posture.

[79] Gwilt, Richard and Schaller, Irmgard, 2020. Traditions of Baroque Violin Playing - Tradition. [online] Baroque-violin.info.Sources ranged at the earliest from 1614 to 1670 that were referenced in violin posture.

[80] Jambe de Fer, Philibert. Epitome musical des tons, sons et accordz, es voix humaines, fleustes d'Alleman, fleustes à neuf trous, violes, & violons. Lyon; Michel du Bois. 1556. Page 63. ‘…il se soutient sus les bras.’

While not all portraits show violin players or other musicians in playing positions, those that do (primarily Corrette and of Montéclair) can provide an idea of the posture used during the period, whether or not this served fashionable visual expectations or practical purposes.[81] Such images are inevitably limited by the capacity of an artist to display violin players accurately in portraiture. One can see quasi accurate visual representations of posture in the cover pages or frontispiece. [82]

French instrumental music from the seventeenth century generally consisted of dances for string players, as well as operatic overtures and interludes, which rarely, if at all, used shifting in the violin parts.[83] While there was a paucity of more technically idiomatic music for violin in the latter years of the seventeenth century and the early years of the eighteenth century, the first methods show the ways in which the techniques and reputation of the violin developed over the succeeding decades.[84] In this context, the earlier of the violin treatises inevitably follow the inherited techniques and practices of the seventeenth-century for violin music in France. Nevertheless, the early methods reflect some of the very particular ways in which French musicians played, many of which continued into the eighteenth century (and indeed may have been applied to music from beyond France).[85]

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[81] Cyr, Mary. 'Carmontelle's Portraits of 18th-century Musicians.' The Musical Times 158, no. 1941.2017.Pages39to 54. Carmontelle is one such painter of the period who was known for his depictions of musicians and composer, who is considered by Cyr to be an authentic source. However these musicians are generally middle to late eighteenth century figures in France.

[82] Mondonville's Les sons harmoniques of 1736 does not include a visual representation of violin posture.

[83] This can be seen in the violin dessus parts of French opera of the seventeenth century, particularly those of Lully, where there is no need to shift position. Occasionally, an extended fourth finger would need to have been used.

[84] The 1711 and 1718 violin methods of Montéclair and Dupont respectively feature less developed idiomatic violin techniques than the more detailed method of Corrette in 1738.

[85] Boyden, David D. A History of Violin Playing from its Origins to 1761. Oxford University Press. 1965. Pages 227 to 229. Here Boyden is describing the rise in the 'French simplicity' which could be construed as a definition to be compared to the more technical requirements of the neighboring German school.

2.1. Violin posture in the Méthode facile of Montéclair

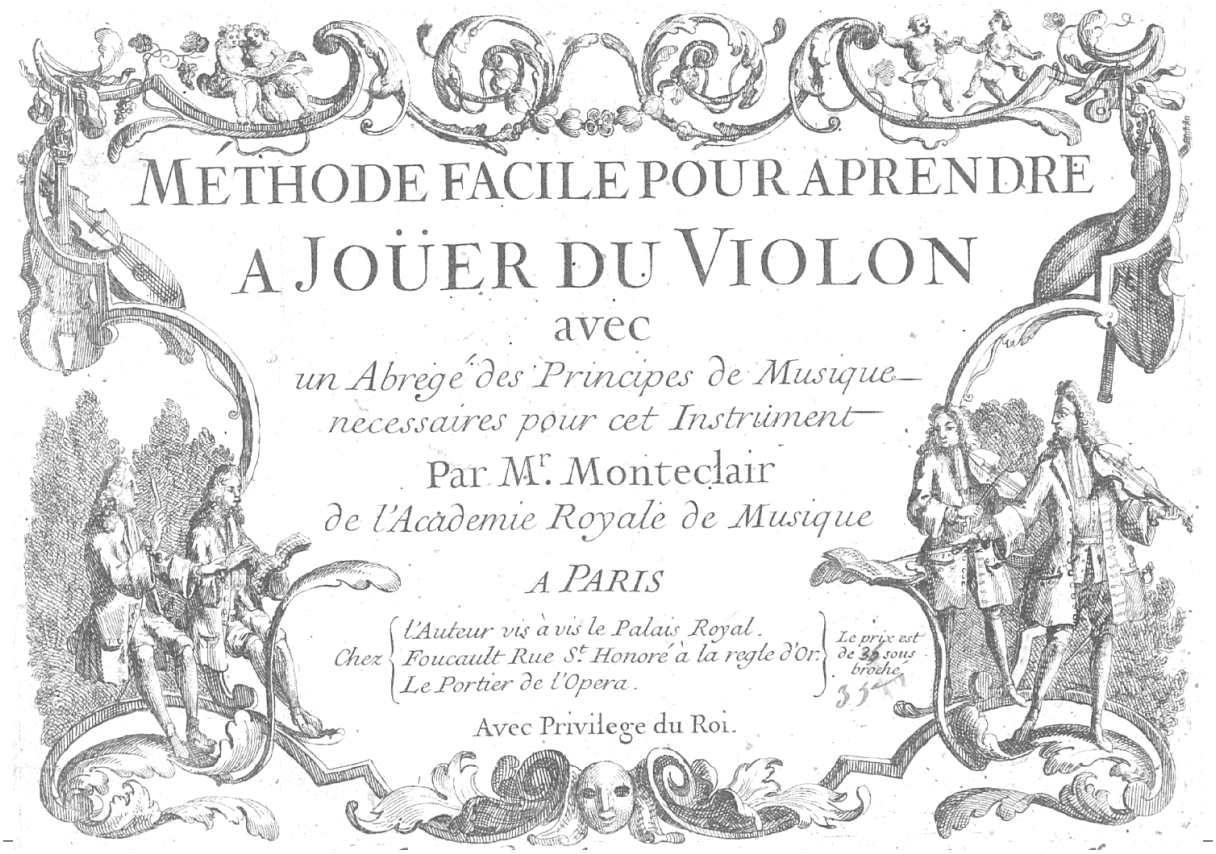

Figure 2-1. Cover page of *Méthode Facile*. 1711. The engraver of this frontispiece does not identify themself anywhere.

Figure 1 shows the cover page of the 1711 *Méthode facile* of Montéclair. The florid images surrounding the text are traditional in cover pages of this era. On the lower right border, we see two violinists preparing to perform. However, on the lower left border there are two other musicians. The first from the left is holding what *appears* to be a conducting baton or a stick, while the figure next to him is holding what looks like sheet music or a score contained in a bound copy.

The violinists are also consulting the score, but the second from the right is already in a playing posture while the other one is not. The right hand of the second violin player shows a relaxed bow hold, but the fingerboard is hidden behind the back of his companion – whose left hand is indeed on display on the fingerboard (but the printing

quality does not allow us to clearly see the finger placements). Above the musicians, in the upper corners, there are three more bowed instruments., which seem to be violins and viols (in addition to two plucked instruments).[86]

2.1.1. Concerning violin posture

Montéclair starts his method by explaining how the strings were arranged on the violin and how to read the two violin clefs. After that, from page two onwards, he discusses how a violin was to be held:[87]

> The violin is held thus, in the left hand, with the neck held between the thumb and the following finger, one must not hold the violin neck too tightly because this causes bad placement of the fingers and the wrist; for a closed hold it is imperative not to be indecisive—one must push the tailpiece against the neck under the left chin.[88]

In this definition of violin posture, a string player would have noticed the advice as to what to avoid; the learner is therefore taught to avoid bad habits right from the start. A violin player would need to avoid contact with the nails; indeed, nails would not have gripped well, and they could have also scuffed the wood on the fingerboard, or on the neck and scroll of the violin.

Woodfield, Ian, 1988. The early history of the viol. 13 The viol in France and the Low Countries. 1st edition. Cambridge: Cambridge University Press. Page 204. Thompson, Shirley. 'Marc-Antoine Charpentier and the Viol.' Early Music 32, no. 4. 2004 Pages 497 to 510. Woodfield cited an image of a viol made by Gaspar Tiffenbrucker found in Den Haag, the silhouette of which partially lines up with the Montéclair illustration. While not directly discussing the general state of viols in France, Thompson addresses the affinity the French composers, like Charpentier, had for the viol in chamber and instrumental music. Her article also provides several illustrations of the viol which show the manner in which a musician held the viol. Considering the relevance that Charpentier still had in the early eighteenth century, it is not surprising that viols are referenced on the frontispiece of this method.

[87] Montéclair. Méthode facile. 1711. Page 1.

[88]'Le violon se tient de la main gauche le manche posé entre le pouce et le doit suivant; il ne faut pas le trop serrer parce que cela roidiroit les doits et le poignet : Pour le tenir ferme et qu'il ne vacile point, il faut bien apuier le bouton qui tient les cordes contre le col sous la joüe gauche. Il faut que le coude soit directement sous le Violon, que le poignet soit bien courbé et les doits bien ployez en arondissant, afin qu'ilce posent sur les cordes par leur extremité, en evitant neanmoins de les toucher avec les ongles.'Ibid. Page. 2.

Montéclair's advice provides a clear idea of how he may have had his students assimilate rudimentary violin posture. His writing provides evidence of both open and closed bow holds, noting that 'for a closed hold it is imperative to not be indecisive'.[89] This suggests that there may have been two primary ways which one could execute this specific posture, in either a closed or open form.

His explanation develops in the second half of the sentence. He writes that 'one must push the tailpiece against the neck under the left chin'.[90] In suggesting this, he is advocating for a more 'modern' position, contrasting with chin off practice that was still common in the period.[91] A violin under the chin would imply that a violin could play music with more advanced techniques and change positions of the left hand without losing control of the violin. This newer chin-on approach was clearly more appropriate for the newer, more virtuosic, music for the violin.[92]

In his written description, Montéclair appears to be at odds with what is depicted on the cover. If the posture that he was defining was a closed posture, perhaps the representation on the cover drawing provided a more open position by way of comparison. If a musician was confused by this, perhaps the discussion of these two postures was to be undertaken directly with the teacher. Nevertheless, the description and the image together point to the notion of both an open and a closed posture.

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[89] Ibid.

[90] Falkus, Judith. 'Baroque Violin Technique.' The Musical Times 118, no. 1617 1977. Pages911 to 112. Here Falkus is commenting on the trends of early music playing that as a rule musicians of the era would not have played with a chin-on posture to hold the violin, she does not however, completely rule the practice out.

[91] Riedo, Christoph. 'How Might Arcangelo Corelli Have Played the Violin?' Music in Art 39, no. 1-2 2014. Pages 103to 118. This article of Reido asserts that while there is no true depiction en direct of Corelli that there is a high chance he employed a chin off posture but even more interestingly perhaps a chest posture for the violin.

[92] Gwilt, Richard and Schaller, Irmgard, 2020. Traditions of Baroque Violin Playing - Tradition. [online] Baroque-violin.info. This website is run by professional early music performers. They considers chin-off as more relevant to seventeenth century than eighteenth century playing.

By first defining the hold of the violin, Montéclair presents the second of the rudiments: the naming of the strings and their location on the French violin clef.[93] Following this, the learner having become familiarized with holding the instrument and locating the strings, the topic is bow hold.

2.1.2. Concerning the bow hold

The details of bow hold are equally as rudimentary as those for violin positioning. Montéclair defines the bow hold as follows:

> The bow is held in the right hand, the four fingers poised on the wood and the thumb just below the rise of the bow hair. It is highly important to accustom oneself to pull and push equally the bow from end to end without making the string cry out. At these speeds it is highly important not to hold the bow tightly between the fingers, do not stiffen thus the wrist nor the elbow, as this does not facilitate beautiful bow strokes. The two hands need to combine [co-ordinate] well, so that the bow moves neither more quickly nor more slowly than the fingers of the left hand; this is both the challenge and the beauty of the violin.[94]

The bow is to be held with a loose, relaxed hold. Montéclair defines the bow hold with the amusing imagery of not 'making the string squeal'. In exaggerating the manner in which a poorly executed bow broke sounds, he encourages the learner to play with equilibrium from the outset. Bow speed seems to be critical to how one establishes the correct sound with the bow, achieved by a fundamental pace that is neither too fast nor too slow.

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[93] Montéclair. Méthode facile. 1711. Page 1 to 2. The whole of his first page presents the violin strings and the left half of the second page shows a diagram which illustrates the range of each string on a stave in the French violin clef.

[94] 'L'archet se tient de la main droite les quatre doits posez sur le bois et le pouce dessous la hausse qui èlève le crin. Il faut d'abord s'acoutumer à le tirer d'un but à l'autre egallement par tout et a le pousser de meme sans faire crier la corde. Dans les vitesses il ne faut pas trop serrer l'archet être les doits et ne point roidir le poignet ni le coudre car c'est par la facilite de leur mouvement qu'on acquiert un beau coup d'archet. Il faut bien accorder les deux mains ensemble afin que l'archet n'aille ni plus vîte ni plus plus lentement que les doits de la main gauche, car c'est en cela que consiste la difficulté et la beauté du violon.' Ibid. Page 3.

If a bow were to be held too tightly we might expect a similarly poor outcome, such as the motion of the bow might fall-out of synchronisation with the notes defined by the left hand. Moreover, a bow be damaged by being held too tightly and the sound could be quite unpleasant with the combination of poor bow hold and improper speeds. In my own experience, the bottom half of the (French baroque) bow appears to have a grittier, dirtier sound in contrast to the more shimmering sound of the middle to upper half.[95] The upper half is weaker compared to the heavier sounds from the lower half.

We see that Montéclair's advice ends by explaining how to choreograph the coordinated movement of hands. In this, he tells the learner that 'It is important that both hands are moving in harmony so that the bow is not moving at a faster or a slower pace than the fingers, as this is part of the challenge and the beauty of the violin'.[96]

By analysing the language surrounding the grip of the bow in the first half of the definition a learner could ascertain the general style for violin performance in the early eighteenth-century period. First, the claw-like grip appears to be adjustable, as one could tighten the bow hold with the fingers. Secondly, the placement of the thumb signifies something of the performance aesthetic. Montéclair placed the thumb on the frog, likely touching the bow hair. This form of bow hold was a looser bow grip, which would have easily permitted rhythmic playing. A violinist might have inferred how rhythmic playing was particular to the French identity, with its heavy emphasis on dance music, rather than the more virtuosic playing of other regions such as Italy, the leading country of violinistic technique.[97] With the thumb on the frog of the bow, the learner in this method was clearly assimilating the French practices of string playing of the late seventeenth century and early eighteenth century.

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[95] The violin I used is from circa 1715 to 1780.

[96] Montéclair. Méthode facile. 1711. Page 3. 'Il faut bien acorder les deux mains ensemble afin que l'archet n'aille ni plus vîte ni plus lentement que les doits de la main gauche, car c'est en cela que consiste la difficulté et la beauté du violon.'

[97] Boyden, David D. A History of Violin Playing. 1965. Pages 371 to 374. Boyden writes here that the French grip and technique was more suited to dance music, and had been 'long discarded' in Italy by their violin masters, but was potentially used in dance music into the eighteenth century.

2.2. Violin posture in Principes de violon of Dupont

Figure 2-2. Cover page *Principes de violon*. Edition of 1718.

The cover page of Dupont's *Principes de violon par demandes et par réponce* (1718) is similar to Montéclair's of 1711 : both include a depiction of a violin player in what we assume to be the correct playing position.

In Figure 2-2, we can see the name of the artist who had illustrated the central figure. At present this name of the signed artist, Marie Guerard, is unknown. Searches have

provided no results, but she is clearly portraying a generic violinist of early eighteenth-century France.

His posture is almost exactly the same as the figures in the first violin treatise of 1711. The violin has no chin rest, but rests on the shoulder, which appears to be a common practice in the early eighteenth-century in France.[98] Despite the likelihood that this is intended to be a violin, the proportions appear to be wayward. Given that the portrayal in the first of the two methods shows a similar distortion in the representation of violins, this might reflect that it was difficult to avoid the shape of a *viole*, which was still a prominent instrument in the French musical scene of the period. While the more fanciful upper half of the cover of the earlier book of Montéclair shows imaginative depictions of a treble instrument, likely a violin or viol, the musicians in the lower half appear similarly to that in Dupont. The standing posture in both depictions mixes a sense of ease and a performance ready posture.

A unique lack in his method is that Dupont does not truly define the manner in which one should hold the instrument. While his three illustrations show how the fingers might have looked on the violin neck in the natural transposition and the next transposition up, he provides no definition or description in words with regards to how to hold either violin or bow.

Because Dupont heavily relied on written explanation rather than visual, I do not consider this source to exhibit a new trend in musical learning. Instead, he provides minimal description and follows the traditional question-and-answer format. He explains which finger to press on the fingerboard to produce specific notes, but does not explain how the hand posture should be formed.[99] The only way in which this

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[98] Boyden, David D. A History of Violin Playing. 1965. Page 248. Boyden asserts that it would be customary for dance musicians, like those in France to use breast or shoulder position of the violin, however he did acknowledge depictions which were 'held' or 'braced by the neck'.

[99] Dupont, Pierre. Principes de violon par demandes et par réponce. Paris, l'Auteur, Boivin. 1740. Print. Pages 1 and 2. We note on these pages specifically the diagrams that accompany the explanations of the notes, here he makes no inclusion of language describing the left-hand posture on the violin.

provides any detail or nuance to further understand violin practice of the period is his inclusion of the diagrams showing how the hand seems to be placed on the violin.

From these diagrams, surviving in a complete state in the second edition of 1740, one can discern two sides of how this violin position may have looked. One trait of the diagrams is that the thumb of the left hand is near the scroll of the violin. This aspect of practice suggests the thumb may have been up past the violin nut. We see this as a more seventeenth century practice, considering how text-heavy this violin treatise is, resembling the structure of viol methods of the latter half of the century.[100] Although the earlier method of 1711 by Montéclair did not suggest this as a position, Dupont provides the learner with what I believe to be another position that a musician could have employed in the early eighteenth century, as new sonata and instrumental music became more prevalent to French violinists.

While this provides the first detailed visual representation of a violin fingerboard, it leaves some aspects unclear. It does not describe an open posture on the violin position as there is no preface or instruction directly illustrating how to cultivate proper posture. Not only is there no indication directly explaining how to hold the violin, there is also no description of how to hold a bow. Nevertheless, Dupont's treatise heavily emphasises the manner in which the down bow is to be employed. His treatise does not explicitly codify a rule of the down bow, but his examples accompanied by a question-and-answer section provide the direct wording of which notes are to be executed as up or down bows.[101]

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[100] I am referencing here the text heavy viol methods such as the 1687 Traité de la viole of Rousseau, the 1687 L'art de toucher le dessus et basse de violle of Danoville.

[101] Dupont, Pierre. Principes de violon. 1740. Pages 5 to 8. These lessons proceed with the introduction of quavers on page 5, while the pages 6 to 8 are lessons using the French dance forms of: Sarabande, Bourée, Paspied, Menuet, Rigôdon, Musette rondeau, and a Gigue.

2.3. Violin posture in *L'école d'Orphée* of Corrette

Figure 2-3. Frontisepiece from *L'école d'Orphée*. 1738.

As seen here in this frontispiece, Corrette provides the beginner on the violin with an image as accurate as might be achieved in the period. One could infer that this violinist is seated in the depiction. It could be suggested that this is also a visual depiction of

the author, Michel Corrette as he looked in 1738.[102] There are several significant details in this drawing:

First, the tailpiece of the violin is directly under the left chin. However, the posture appears to be open, probably a reference to the light manner in which French violinists played.[103] Another characteristic of French music is the short and articulated playing required in dance music, which was probably enabled by the open posture of the violin.[104] While light sound on the violin may not have been the only desirable sound, the viol players likely influenced this style of performing. Further up the violin, it can be seen that the left hand is in an open tunnel position. Perhaps significant, the thumb on the left hand is pointed up, away from the fingerboard of the violin. In this scenario, the palm is probably making contact with the neck of the violin.

The bow hold, on the other hand, is a general claw-like form. Three of the fingers are on the stick of the bow and the little finger is positioned opposite the three other fingers. While the thumb placement is obscured in this drawing, we can see that it is not in contact with the bow hair. Corrette places the thumb, in this portrayal, on the same side as the little finger appears to be. We can therefore infer a violinist would be placing their thumb either on the frog or on the main part of the bow in a more modern manner of bow position.

It becomes clear from later in his explanation that Corrette intended this frontispiece as a way of priming the reader for the explanation. His illustration appears as significantly

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[102] The text under the image reads 'J.P. le Bas Graveur du Roy'.

[103] Drake, Julian, and John Hsu. 'Marais' Bow Strokes.' Early Music 7, no. 3 (1979): 433. While referencing the viol in this section, the ideas may have transferred to violin playing due to overlap of musicians playing both instruments.

[104] Boyden, David D. A History of Violin Playing. 1965. Page 405. Here Boyden describers the serious manner in which French dances were played with a shorter bow stroke than the long bow stroke of the Italians.

more realistic than the other examples seen in earlier period of the eighteenth century.[105]

2.3.1. Violin posture in *Orphée*

In the second chapter, Corrette provides a variety of instructions about bow hold. It is noteworthy that he describes two different methods of holding the bow, as no treatise had done thus far. While this suggests that there were multiple practices in regard to bowing, there are no other methods that build on the practice of two bow holds in the early period of the French violin school.[106]

Corrette provides an explanation as follows:

> One must take the neck of the violin in the left hand, and hold it with the thumb and the first finger without too tight of a grip, and round the first, second, and third fingers, and keep the tiny finger a bit more elongated.
> One must pose the chin on the violin when one wants to shift, as this gives all freedom to the left hand, principally when it is necessary to return to the ordinary position. See the figure on the frontispiece.[107]

I find it significant that Corrette intends the frontispiece as reference for a violin player to support his written explanation, as this was not evident in the earlier violin methods.

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[105] Ibid. Plates 1 to 40. I am referencing these plates as the images cited show both portraiture of the era and photographs of the relevant bows and instruments. Plates 22, 30, 32, 36, and 37 show a bit of distorted violin shape. These specifically show elongation of the violin on the upper half but do have significantly less distortion in showing the manner that musicians held the bow.

Charpentier, Marc-Antoine. Sonate [à 8] H. 548. 1685.; Mondonville, Jean-Joseph Cassanéa de. Six Sonates pour le violon avec la basse continue. Œuvre I. Versailles: chés l'auteur. Paris: aux adresses ordinaires. Ca 1733. We observe a French identity in Charpentier which is also seen in Jacquet de La Guerre and de Brossard. Comparatively, Mondonville represents here a much more developed violinistic technique in a similar way to the later opuses of Mascitti and Duval.

[107] 'Il faut prendre le Manche du violon de la main gauche, le tenter avec le pouce et le premier doigt sans trop serrer la main, arrondir le premier, deuxieme, troisieme doigt, et tenir le petit plus allongé. Il faut necessairement poser le menton sur le violon quand on veut démancher, ce la donne toutte liberté à la main gauche, principalement quand il faut revenir à la position ordinaire Voyez la Figure cy-devant.' Corrette, Michel. L'Ecole d'Orphée.1738. Page 7.

The first half of the definition illustrates the normal, French posture. Corrette may well closely reflect how the musicians of the period executed their violin grip, particularly with the practice of chin on being applied for shifting into different positions.

Having the thumb and first finger hold the neck of the violin could have been a more modern posture for the violinist in the latter part of the period. With the rounded fingers described in the first part of this definition, a violinist would have been able to perform double and triple stops with clarity (as would be eventually taught in this latter half of the method). Given that Corrette was familiar with music which required more shifting than was the case with his predecessors, the chin-on violin posture becomes particularly important. This would have enabled playing with a clarity of sound and with less chance of misplacing notes or losing control of the violin.

Corrette writes that one could have shifted with the chin-on posture 'when it is necessary'.[108] After all, French music for violin was not always in the upper register. A learner would have perhaps been able to understand throughout the whole of the method where shifting was necessary, particularly in the later lessons, and the necessary 'freedom' in the left hand would have been cultivated from the earliest stage.[109]

By writing at the end of this section, 'See the Figure on the frontispiece', Corrette is reminding the reader that this is a neutral, open posture to observe when not shifting.[110] As a nuance to the violin methodology of Corrette, this image on the frontispiece not only serves as a form of advertising, but also provides pedagogical support for a written explanation.[111] Corrette as I see him, seems to be the first author

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[108] Ibid.

[109] Ibid.

[110] Ibid.

[111] See Figure 2-3.

to introduce a clear visual directive for violin posture in the early eighteenth-century French violin treatise.

It is from this practical, elementary definition concerning violin posture that an incipient violinist would be able to choose between an open and a closed posture, as necessary. Corrette seems to have provided a learner with the freedom to decide when to shift and apply chin on posture. As will be seen in his explanation of the rhythmic inequality in notes inégales, this balance of implicit and explicit instruction provides an accurate understanding of the practice at the time.

2.3.2. Concerning the bow hold of Corrette

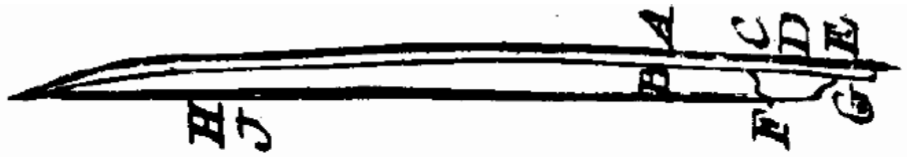

Figure 2-4. Bow diagram from Chapter II. *L'école d'Orphée*. Page 7.

Corrette provides an explanation as follows:

> I am writing out here, the two different manners in which to hold the bow. The manner in which the Italians hold the wood is at three quarters, by placing four fingers on point A, with the thumb underneath, also on the wood on point B. The manner in which the French hold the stick, is by holding near the Frog, with the First, Second, and Third finger on points C, D, and E, with the thumb under the bow hair on point F., with the small finger on the side of the stick on point G. Both of these manners in which to hold the bow are equally good, but it depends on the *maître* who teaches.
> When one plays, one can play with the stick of the bow leaning slightly towards the bridge, but the player must take care not to lean too much. In order to pull sound out of the violin, one must execute large bow strokes, but with grace and tasteful manners. See Page 34.
> The quavers and semiquavers are themselves played with the upper half of the bow at points H and J. All of the movement must come from the wrist, as those who play with a tightened arm never play well. When one plays two up bows in succession one must

stop the arm before the second stroke of the bow. See page 34 where all of the types of bow stroke are to be presented.[112]

Immediately evident is the practicality with which Corrette instructs the learner in different bow holds. Given that the explanation is rather sketchy, a learner could have very easily learned and asked other musical instructors to fill in the details. A musician would have seen or heard other musicians playing music, as well as having access to an instructor.[113] A new musician could easily have used a method to support practical musical interactions. The style of the bow construction provided in the second figure is also significant. William Bauer found this bow to be a seventeenth century French *danse bow* in a one on one discussion concerning French baroque violin.[114] Therefore, the seventeenth century dance bow was clearly applicable to the dance styles of both Louis XIV and Louis XV.

By examining the diagram provided together with the explanation, the manner in which to hold the violin was rendered more comprehensible to a learner. The reader is introduced to the Italian hold first, gripping the bow at point A and B. This grip therefore holds less of the bow material and may have resembled a claw-like grip.

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[112]'Je mets icy les deux manieres de tenir l'Archet Les Italiens le tiennent aux trois quart en mettant quatre doits sur le bois, A, et le pouce dessous, B, et les François le tiennent du côté de la hausse, en mettant le premier, deuxieme, et troisieme, doigt dessus le bois, C. D. E. le pouce dessous le crin F et le petit doigt acosté du bois, G. Ces deux façons de tenir l'archet sont également bonne cela depend du maître qui enseigne. Il faut quand on joüe que le bois de l'Archet panche un peu du costé du sillet, mais il faut aussy prendre garde qu'il ne panche pas trop. Pour tirer du son du Violon, il faut tirer et pousser de grands coups d'Archet, mais d'une maniere gracieuse et agréable. Voyez page 34. Les Croches et les Doubles-Croches se joüent du bout de l'Archet. H. J. Tous les mouvements doivent partir du poignet, car ceux qui tiennent toujours les bras roide ne joüent jamais bien de cet instrument. Quand on pousse deux fois de suite il ne faut pas retirer le bras pour le second coup d'Archet. Voyez page 34 ou tous les coups d'Archet sont Expliquez.' Ibid.

[113] Lescat, Philippe. L'enseignement Musical En France De 529 À 1972. Courlay: N.p., 2001. Page 76. This page of Lescat has data which provides us with an increase of private violin instructors in Paris. From 1692 to 1759 there are 11 and 12 instructors respectively, however these are incomplete numbers as his sources are incomplete from 1692 and 1759. I would argue this figure shows a high number of private violin instructors which means a significant populace of violin players.

[114] Personal video correspondence with William Bauer. WhatsApp. April 2017.

On the opposite end of the musical practices described here, the French bow hold is the likely inheritance of the seventeenth-century musical practice. Points C, D, and E were where the bow was to have been held by the middle three fingers or 'with the First, Second, and Third fingers,'.[115] We observe that in the general posture of the French in this period, Corrette wrote that, one was to place the thumb at point F, with the little finger placed at point G. Visual reference for this is seen in the second figure from the same page.[116] From this specific discussion of bowing, we note two specific practices. As a rule, the French bow grip was used by the dance ensembles of the period and was idiomatic to that genre of music. Movements of more virtuosic 'tours de force' with many semiquavers and demisemiquavers, were seen mostly in Italian music, or the newer music written by the violinist-composers of the day.[117] The Italian grip was necessary for this, and was also intended for the rigorous musical elements of the newer violin music in France. A violin player could just as easily play the dance music with this ‘foreign’ bow hold, but not so well, the virtuoso music with the French hold.

Corrette claims both styles of bow hold are acceptable ('both of these manners in which to hold the bow are equally good, but it depends on the maître directly in regards which one to use).'[118] The tone is surprisingly neutral, given the argument in the middle eighteenth century concerning the schools of French and Italian music. The 'Querelle des Bouffons' eventually became so divisive as to featuring the queen and the king of France on opposing sides in the argument. However, this argument was more about operatic repertoire than instrumental music.[119] I see it as significant, that as a pedagogue, Corrette included explanations of both manners of bow hold that were

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[115] Corrette, Michel. L’école d’Orphée. 1738. Page 7.

[116] Ibid.

[117] Corrette, Michel. L’art de se perfectionner dans le violon. Paris: Melle Castagnery. 1782. Page 1.

[118] Corrette, Michel. L’école d’Orphée. 1738. Page 7.

[119] Dauphin, Claude. 'La Querelle Des Bouffons : Crise Du Goût Musical Et Sucission Du Royaume Sous Louis XV.' Synergies Espagne 4 (2011): 139-53.; Alano, Jomarie. 'The Triumph of the 'bouffons: La Serva Padrona' at the Paris Opera, 1752-1754.' The French Review 79, no. 1 (2005): 124-35.

in use, since the earlier methods, the Italian aesthetic would be very divisive in regards to the opera. The change of taste in operatic music echos the way in which dance musicians were threatened by the new violinistic playing of Leclair and the newer generation of violinist-composers in eighteenth-century France.

Corrette also discusses bowing practice, in all likelihood describing what is newer practice in France, by advocating a longer bow stroke. Corrette writes that 'In order to pull sound out of the violin, one must execute large bow strokes with grace and tasteful manners'.[120] As a form of how practice may have been, large bow strokes on a lighter built French bow would have produced a stronger yet more 'mannered' sound.[121] Perhaps this is counter intuitive to the practices of Italian contemporaries with longer bows, however the rhythmic nature of French melody would have meant less emphasis on virtuosity for most French early string music. Italian music, with the element of complicated violin technique together with melodic and rhythmic virtuosity, inspired French musicians of the period such as Couperin to emulate the developed violinistic style of the Italians like Corelli and Vivaldi.

Similarly, the type of bowing practice that Corrette was advocating makes him a bit of a pioneer, and several academics emphasise the importance of his violin method in their examinations of the French violin school.[122] By examining the bow diagram, we see towards the tip the letters H and J, in the top quarter of the bow. Corrette wrote that a learner would play semiquavers and quavers in this portion of the bow: 'The quavers and semiquavers are themselves played with the upper half of the bow at points H and J,'.[123] While this is something that is potentially a part of common musical understanding of the era, it is only described here in *L'école d'Orphée.* This explanation

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[120] Corrette, Michel. L'école d'Orphée. 1738. Page 7. Corrette does not specify, however, where to play long bow strokes. I think the learners exposed to Italianate music would know where to observe this.

[121] I noticed this on my recreation bow that because it was a copy of the seventeenth century style bows.

[122] Boyden, David D. A History of Violin Playing. 1965. Page 346.

[123] Corrette, Michel. L'école d'Orphée. 1738. Page 7.

is conducive to newer musical practices such as those of his contemporary, Mondonville and the way in which more French composers were using Italian idioms in music.

As shorter notes, demisemiquavers would probably have been played at the tip in general practice. Corrette is suggesting that these rapid notes be played there so that if a learner was to make a broader generalization, the bowing would produce a clean, appropriate sound. It is by finishing these two chapters that a learner was prepared to begin learning notes and sounds in music in the third chapter of the method.

In summation the second chapter of this violin treatise provides several key components to the understanding as to how musicians could have held their bow. One such factor was the Italian grip versus the French grip, which was the more antiquated of the two bow holds. As the bow is also illustrated for the first time, Corrette is giving a learner a visual study guide to accompany the explanation. We can also note the detailed explanation of bowing practice in the written text. His practical explanation suggested that both quavers and semiquavers were to be played at the top quarter of the bow. Here we see it seems possible that these short notes might be considered a decorative element rather than simply melodic. It is therefore that the unornamented melody requires more bow on the part of the violinist.

2.5. Developments in bowing and posture observed in the early violin methods

Not all of the sources provide a complete definition as to how the bow or violin was to have been held, as discussed in the methods. We can partly derive the definition or explanation from either a frontispiece or cover page which provides a visual definition to posture. A further manner in which instructors could explain the practice of violin posture, was in the form of written instructions. Authors like Montéclair and Corrette

provide written sections for this. However, Mondonville, in his *Sons harmoniques* does not provide any definition of bow hold or violin posture.[124]

Dupont and Montéclair would have intended their violin methods of 1718 and 1711 respectively for the music which was inherited from the seventeenth century. Because of the prominence of composers like Lully and Charpentier, with their dedication to more rhythmic and melodic, dancelike music for instrumental players in the operas, French violinists would not have likely had the technique and experience to play much of the new music.

Despite publishing two editions, 1718 and 1740, Dupont provides no explanations of bow hold or violin posture. One can infer something from the cover page, where he presents a violinist in a playing position. Here the violin is on the shoulder, or perhaps on the collarbone. The bow hold is very close to that of Corrette in his *Orphée*. Dupont also includes an illustration which is perhaps closer to that of Montéclair. This shows a nearly identical posture, in which the bow hold is more resemblant of a claw.

Corrette, in his frontispiece, shows not the French bow hold as seen in the treatises of Dupont and Montéclair, but rather the Italian bow hold. As a method published in 1738, this is the last new method of the early eighteenth-century French violin school. Because of the late nature of this source, we can perceive a change in the bow hold in France. As the bow hold is prominent in this frontispiece, it may have signaled to a prospective learner that this is a new manner in which one could expand the general practice of French violin playing.

With a change in bow hold visible in 1738, one could theorise that were Mondonville to have included bow instruction he may have followed his contemporary, Corrette. Given the state of music in 1730 to 1740 in France, foreign music was much more visible in

[124] Despite this being labelled a method by Lescat, it is not devoid of all form of instruction, but lacks explanations on both bow hold and violin posture.

the musical scene. These composers were increasingly aware of foreign music.[125] We see that bow holds are starting to be adjusted or amended in practice to accommodate the new Italianate style of concerto and sonata music for violin players. From around 1720 and onward, more music was written with the focus of solo and instrumental music. Violin players would have needed to be able to play more advanced music with note values like semiquavers and demisemiquavers which were not so evident in the French music of the previous century.

Directly corroborating the change in performance practice is the inclusion of language referring to the practice of 'chin on' in the violin practice.[126] While Montéclair seems to directly write about this practice, he does not provide examples of shifting positions where it would help the case for putting the 'tailpiece directly under the chin'.[127] His cover page seems to contradict this posture practice, as the violin players in the lower right hand side are not in a playing posture. We do not see the violin players in a position showing the tailpiece directly under the chin.

Corrette in his 1738 treatise, shows this in his frontispiece some 27 years after the surviving 1718 method of Montéclair. Lescat, in his work, does not find any surviving violin methods between 1720 and 1730.[128] He only references the lost, expanded

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Couperin, François. Les goûts-réünis…Le Parnasse ou L'apothéose de Corelli. 1724.; Mascitti, Michele. Sonate A Violino Solo Col Violone o Cimbalo e Sonate A due Violini, Violoncello, e Basso Continuo. Opera prima. Parigi, Foucaut. 1704.; Walls, Peter. ''Sonade, Que Me Veux Tu?': Reconstructing French Identity in the Wake of Corelli's Op.5.' Early Music 32, no. 1 (2004): 27-47. Corelli was circulating in Paris and certainly left an impact musically observed outside Italy. Also, Mascitti was one of the Italians who moved to France and wrote music, where he took advantage of the void of instrumental music. See also Wall's article.

[126] Corrette provides the best justification of this in pairing the language of chin on with language referring to changing positions and making the process an easier one.

[127] Montéclair. Méthode facile. 1711. Page 2.

[128] Lescat, Philippe. Méthodes Et Traités Musicaux En France, 1660-1800. Paris: Institut de pédagogie musicale et chorégraphique-La Villette, 1991. Pages 193 to 202. We observe in these pages the chronological catalogue as done by Lescat, from 1720-1730 there are no new violin methods as published in France, however there are a significant number of general music treatises. There is also still material which is published for the viol.

second edition of the *Méthode facile*.[129] In this period we note that the music in France was already shifting towards musical blends of Italian and French elements in music. We also see in the period after the earliest violin methods that new music for string players introduced new levels of difficulty.[130]

Contextually, it can be imagined that there was a coexistence of both schools of music in the period; but violinist-composers like Leclair would have been perceived as a threat to the status quo of the dance musicians.[131] We see a violin player holding a violin more or less under the chin, in the *méthode* of Corrette. Comparatively, earlier contemporaries do not illustrate a violin player in detail so as to better support their definitions to a learner. Because of these types of nuance in the definition in violin posture, it is hard to draw conclusions from only the written explanation provided.

The French violin school, therefore, was evolving in a slow manner. We see this exhibited by the way in which bow holds change from one posture to being inclusive of multiple holds. By studying the explanations of violin posture and bow holds we can gauge which violin curriculum was allied to which specific school. In this, we refer to the Italian school which was more beneficial for learning advanced violin playing, compared to the manner in which the French was more conducive to their traditional dance music. French musicians maintained their traditions of rhythmic inequality and required less emphasis on changing positions; as a result chin-on posture would not have been as prevalent in the seventeenth-century as it was to be in the eighteenth century.

By noting the way in which these were explained, we notice that the authors appear to be introducing new pedagogical trends. We observed in the 1711 *Méthode facile* of

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[129] Ibid. Pages 180 to 182. The violin section in his systematic catlogue notes several lost copies with the language 'localisation inconnue' to denote, this is seen below the original Méthode facile as '2e édition, augmentée,1720.'.

[130] Rebel, Jean-Féry Rebel. Les caractères de la danse. 1715. We see in this example that Rebel composes very imaginative interpretations of French dances.

[131] Boyden, David D. A History of Violin Playing. 1965. Page 346.

Montéclair that his explanation was more abbreviated than the other violin methods of the early part of the eighteenth-century. It is perhaps the case that this method was intended to be a concise source for a musician who already played the viol and who would have had a high level of understanding of the musical conventions and practices. Dupont does not write in such an abbreviated manner, but with the goal of providing as much information as he could in one place. The question-and-answer approach provides a dialogue that was centered around musical practices, but does not include definitions or explanations of bow hold or posture; this could only have been derived from the depiction of the violin player on the cover page.

Montéclair provides some explanation of the difference between the two schools, but does not explain the different postures required for the two styles. Corrette, on the other hand, clearly summarises the older French violin posture and bow hold, together with the newer Italianate manner in which the music was starting to be played.

Chapter 3 The Early French Violin Methods on Technique and Ornamentation

Early French Violin Technique

String music in late seventeenth-century France focused primarily on dances. Even in sonatas, such as the first sonata of Charpentier, the majority of the pieces are dance movements.[132]

However, Élisabeth Jacquet de La Guerre's sonatas contain Italian tempo markings rather than traditional dance movements with no explicit tempo marking.[133] With no directly written-out ornaments there is no explicit technical difficulty, although players would have to determine how fast 'Presto' would be in some movements, such as Sonata no 1 in d minor movements II, III, V, and VIII.[134] Such music was perhaps not played as fast as the Italian counterparts, given that French players were more used to courtly dance practice, a tendency that persisted well into the eighteenth-century.[135] de Brossard wrote his trio sonatas after seeing Jacquet de La Guerre's, around 1694 or 1695. But his style is less violinistic and simpler, in keeping with much earlier music.

Double stops are introduced into violin technique in the corpus of François Duval, another early French composer of the sonata. In his first book, there are double stops in the first movement of suites no 1, no 2, no 5, and no 6. We also see these double

[132] Charpentier, Marc-Antoine. Sonate [à 8] H. 548. Ca 1685. This piece has overall seven movements of which two have recitiative for basse de violes and basse de violon, as well as six dance moments showing the musical inclination towards dance.

[133]Jacquet de La Guerre, Élisabeth-Claude. Sonates pour le viollon et pour le clavecin. Paris: Chez L'Autheur, Foucault, Ribou, 1707 or before. Pages 63 to 68. We also observe a third clef style on page 30.

[134] Ibid.Pages 28 to 34 and 36 to 38.

[135] Ibid. Page 346. Boyden is citing the work of Van de Straeten, The history of the violin, Vol 1, p 79 who had found this.

stops in some of the sonata movements.[136] In these more Italianate sonatas there are many examples of demanding semiquaver runs. Still, the music does not go beyond first position in any of the first three books of violin sonatas and suites of Duval. Indeed, the method books of de Montéclair (1711) and Dupont (1718) do not include shifting in their instructions.

A veritable coterie of composers was emerging, which included François Couperin and Jean-Baptiste Senaillié; the former wrote *Le Parnasse ou L'Apothéose de Corelli* as acknowledgment of the violinistic prowess of Corelli at this time.[137] Another work pays tribute to Lully and Corelli together, and the two opposing styles are eventually reconciled in the music.[138]

The music of both pieces involves relatively elevated playing for the violin, featuring challenging semiquaver passages. Nevertheless, the tribute to Corelli is clearly in a more technically violinistic style, derived from the Italian school. Moreover, third position is required in brief moments, in movements I and VII, with further extensive use of position changes in movement II of the sonata. The rare use of hemidemisemiquavers in movement IV represents a distinct notational elaboration for such music in France. [139]

Italian composers, like Lully moved to France to establish themselves during the early and middle seventeenth century. Similarly in the early eighteenth century more Italian composers made the move Mascitti as previously referenced, and Antonio Piani who

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[136] Duval, François. Premier livre de sonates et autres pieces pour le violon et la basse. Paris: l'auteur; Foucaut; Roussel, 1704.

[137] Couperin, François. Les goûts-réünis ou Nouveaux concerts à l'usage de toutes les sortes d'instrumens de musique augmentés d'une grande sonade en trio intitulée Le Parnasse ou L'apothéose de Corelli. Paris: L'auteur, Boivin. 1724. Pages 60 to 76. In this opus, we find the specific homage to Corelli which uses a more Italian style of violin technique.

[138] Couperin, François. L'Apothéose de Lully. Paris: L'auteur, Boivin. 1725.

[139] Couperin, François. Les goûts-réünis ou Nouveaux concerts. Pages 60 to 76.

styled himself as 'Desplanes'.[140] This likely gave some French composers the incentive to write purely instrumental music in a more Italianate style.

The music of Leclair and Anet exhibited the next generational shift in violinistic practice. This was reflected too in the first work of Mondonville. Published around 1733 at Versailles (and dedicated to La Dauphine),[141] the more Italianate style shows several significant developments. These include more shifting to higher positions, with almost every movement having some notes in third position or higher. There are also challenging double stops with complicated note arrangements.[142] Additionally, these sonatas feature semiquaver and demisemiquaver passages, showing off Mondonville's youthful bravado.[143] With this foray into violin sonatas, Mondonville is often seen as a significant author of violin music due to his capacity to be an 'experimenter and an innovator'.[144] His second opus contributes further to French trio sonatas by featuring extensive double stops in both violin parts.[145]

Mondonville's further development of violin playing culminates in his opus four, better known as *Les sons Harmoniques*, which was published in 1736, when he was just 24 years old. His explanation of ornaments would have functioned as a guide to violin players in the newly elevated style. Nevertheless, he also provides a gentle warning of the difficulty of these pieces.[146] While Mondonville used natural harmonics extensively

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[140] Boyden, David D. A History of Violin Playing. Page 345. No doubt a more French sounding name to sell his music.

[141] Mondonville, Jean-Joseph Cassanéa de. Six Sonates pour le violon avec la basse continue. Œuvre 1. Versailles: chés l'auteur. Paris: aux adresses ordinaires. Ca 1733. This is seen on the cover page.

[142] Ibid. Pages 5 and 8 to 9. These three pages show an example of crotchet double stops as well as quaver, and combinations of quavers and crotchets for double stops.

[143] Ibid. Mondonville was 22 at the time of this publication, hence the use of 'le jejune' on his cover page.

[144] Boyden, David D. A History of Violin Playing. Page 346.

[145] Mondonville, Jean-Joseph Cassanéa de. Sonates en Trio pour deux Violons ou Flutes avec la Basse Continue. Œuvre 2. Paris: La Veuve Boivin, Le Clerc. 1734.

[146] de Mondonville, Jean-Joseph Cassanéa. Les sons harmoniques. Sonates à violon seul avec la basse continue. Œuvre IV. Paris, Lille, Mme Boivin, Le Clerc, l'Auteur. 1736. Pages 1 to 4.

throughout his works, in this set he added a new technique, which is understood today as artificial harmonics. Each of the sonata movements has artificial harmonics which often provide an ornamental function. In these sonatas, Mondonville inaugurated a specifically French style of violinistic playing, which was no longer a simple imitation of the Italian school.

Two years later, Corrette published his first method, which described both French and Italian practices.[147] The *Orphée* summarises the early period of violin playing, encompassing both historical French practice and the newer styles. He took the player as high as seventh position, following on from the Italian lessons in his violin treatise.[148] However, nothing past fifth position seems to be used in the examples he provides.

[147] Boyden, David D. A History of Violin Playing. Page 359. Here Corrette is seen as one of the most advanced authors of violin curricula.

[148] Corrette, Michel. L'Ecole d'Orphée. 1738. Page 37.

3.1 Ornamentation

Ornamentation tends to receive an explicit set of instructions in the early French violin school, in much the same way as bow holds and violin posture. Ornaments take up the shortest page or segment thereof in most of the French violin methods, but have the most use outside of the sources since they can be applied to much of the music of the period.

Examination of ornamentation allows us to understand the overall French aesthetic further. As historically informed performers frequently demonstrate, there are many more ornaments for a violin player than only trills. We note these ornaments are included in other pedagogical sources, such as viol treatises and harpsichord treatises of the late seventeenth century.[149] Music for the viols overlapped with that written for violins during the latter half the seventeenth century and the first half of the eighteenth century; this is seen in the first French sonata, composed by Charpentier.[150] To provide an example of the ornaments that were widely applied, several harpsichord ornamentation pages and the early viol provide clear examples of ornamentation.[151]

The surviving violin methods enhance our understanding as to where ornamentation might be added by the French violin player in the early half of the eighteenth century. Much musical ornamentation from the seventeenth century was carried over into the early eighteenth century as musicians maintained the musical practices and style evolved by Lully and his contemporaries. However, it is occasionally the case that these methods include concepts with no proper explanation as to precisely how to apply aspects of ornamentation.

[149] In particular this references the viol treatises: the 1685 manuscript from de Machy, 1687 treatises of Danoville and Rousseau. Also this references the 1689 piéces de clavecin of D'Anglebert.

[150] Charpentier, Marc-Antoine. Sonate [à 8] H. 548. 1685. Melody seen in violins and viols.

[151] These ornament tables are showing the amount of ornamentation which a keyboard player would use, but also I believe are applicable to string performance as viol treatises feature a lot of 'agrémens' in the tables.

3.2. Ornamentation and techniques of de Montéclair

As one of the two earliest methods of learning to play violin in the early eighteenth-century, de Montéclair's *Méthode facile* (1711) provides us with an insight into both mainstream ornamented performance and the general practice in notated compositions. Trills are seen as a basic ornamental study by Montéclair in this method, which concisely transmits the practices inherited from the Lully era.[152] We can also see examples of violin trills in the sonatas of Duval and Jacquet de La Guerre, from 1704 and around 1707 or earlier respectively.

3.2.1. Musical ornamentation as defined in the *Méthode facile*

de Montéclair includes his definition on the ninth page of his treatise. By including the explanation of trilling, or observing a *cadence*, following from the introduction of interval training, one would understand *the* fundamental importance of trilling, as on the same level as interval training.[153] In assimilating the inherited French style, these rudiments clearly belonged together.

By following the manner and order of instruction, a learner would soon be able to understand the specific locations where ornamentation was to be applied.

Montéclair wrote the following as definition:

> When one encounters a little cross (x) over a note, one must firmly place the finger for that note, and trill with the next higher finger.
> (Example: On B, Trill with the second finger, On open A, Trill with the first finger.
> In one bow stroke only.)
> When the trill prepares a cadence, where the song (the written melody and accompaniment) pauses and is interrupted, one must beat equally (meaning 'égale',) and slowly.
> To sustain a trill means to fix the finger that trills [the next higher finger to the main note] first hold it immobile during half of the bow-stroke and trilling it during the other half of

[152] Montéclair, Méthode facile. 1711. See title page, he writes 'avec un Abrege des principes nécessaires pour cet instrument,'

[153] Montéclair, Méthode facile. 1711. Page 9.

the bow-stroke, and raising it for a slight moment before the bow finishes [the note] so that one can discern the note on which the trill is marked.[154]

In this context the trills are defined on two specific notes, the open A string and the B above. The upper note is played first, and the trill should end on the marked note.[155] The *cadence* therefore emphasises the melodic cadence, often marking the end of a section.

This is the style of the French cadential trill as described in other methods of the period.[156] Such trills appear in the *Piéces de clavecin* of Jean-Hénri D'Anglebert (1689). His table of ornaments provides a specific list of French ornaments which were likely in use throughout the century by keyboard players. His *cadence* starts on the upper note and goes down to the note on which it is based, in this case a D to a C. Other indicated trills are similar in starting on the upper note and descending to the home note of the trill.[157] de Montéclair may also have seen what other string players played and assimilated their practice into his definition.

A learner would have perhaps followed that general French practice of referring to ornaments as *agrémens* or agreeable additions to the musical text being played.[158] As an early method, this treatise of Montéclair would have inherited practices from the

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[154] 'Quand il se rencontre une petite croix (x) sur une notte, il faut bien apuyer le doit de cette notte et trembler du doit d'au dessus. Exemple: Tremblement sur le Si [B], tremblement du second doit, tremblement sur le La [A] à vide, tremblement du premier doit. Lorsque le tremblement prepare à la cadence, qui est un repos ou chute de chant, il faut le soutenir et le battre egallement et lentement. Soutenir un tremblement c'est poser d'abord le doit qui doit trembler le rendre immobile pendant a moitié d'un coup d'archet, le trembler sur l'autre moitié et le lever apres avoir tremblé un moment avant que l'archet finisse afin que l'on puisse distinguer la notte sur laquelle est marqué.' Montéclair, Méthode facile. 1711. Page 9.

[155] Collins, Michael. 'In Defense of the French Trill.' Journal of the American Musicological Society volume 26, no. 3 1973. Pages 405 to 439. We see a significant amount of overlap in the practice of ornamental trills in France in this era, even up to L'Abbé le Fils.

[156] This 'cadence' comes from the tables of ornamentation provided in Harpsichord methods starting with the influential seventeenth-century work of D'Anglebert.

[157] D'Anglebert, Jean-Henri. Piéces de clavecin. Paris: Chez L'Auteur, 1689. Page 4.

[158] Ibid.

end of the previous century.[159] His specifications suggest that music was only lightly ornamented by violin players of the early eighteenth century.[160]

3.3. Observable ornamentation of de Montéclair

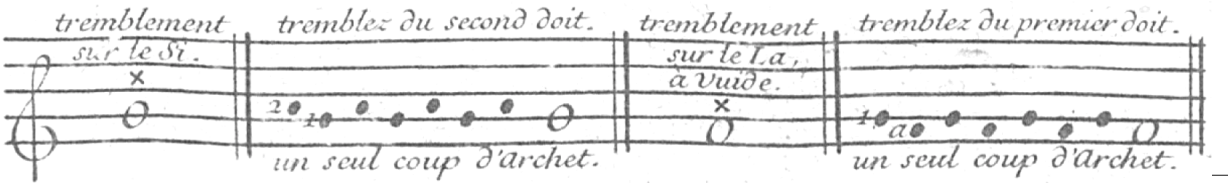

Figure 3-1. Notational definition of trills. *Méthode facile*. 1711. Page 9.

We see in Figure 3-1 the specific notation by which de Montéclair signifies trills. This preceded his written explanation. As previously mentioned, the trill is begun from the upper note, and then descends to the home note. One can see a lot of resemblance to the examples of D'Anglebert in his basic trill.

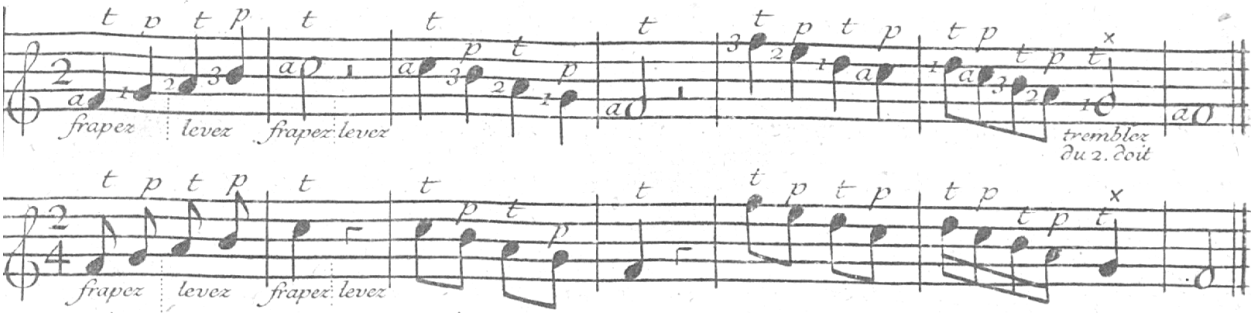

Figure 3-2. Measures 5-7 Lessons 1 and 2. Page 11.

The first example of how the trills are indicated is on page 11 of the book; in Figure 3-2 where trills support the cadential flow of the music. While both lines show the same note progressions, the only difference is in the metrical subdivisions. The trills occur on the penultimate note. While this introduces the basic cadential application of trills, the following page builds upon this with further indications as to where Montéclair thought a violinist would need to play a trill.

[159] This is seen in the similarity of ornaments observed in the harpsichord treatises of Couperin and Rameau from 1716 and 1724 which the same ornaments of D'Anglebert.

[160] I refer to the violin parts of Charpentier's sonata and the sonatas of Jacquet de La Guerre.

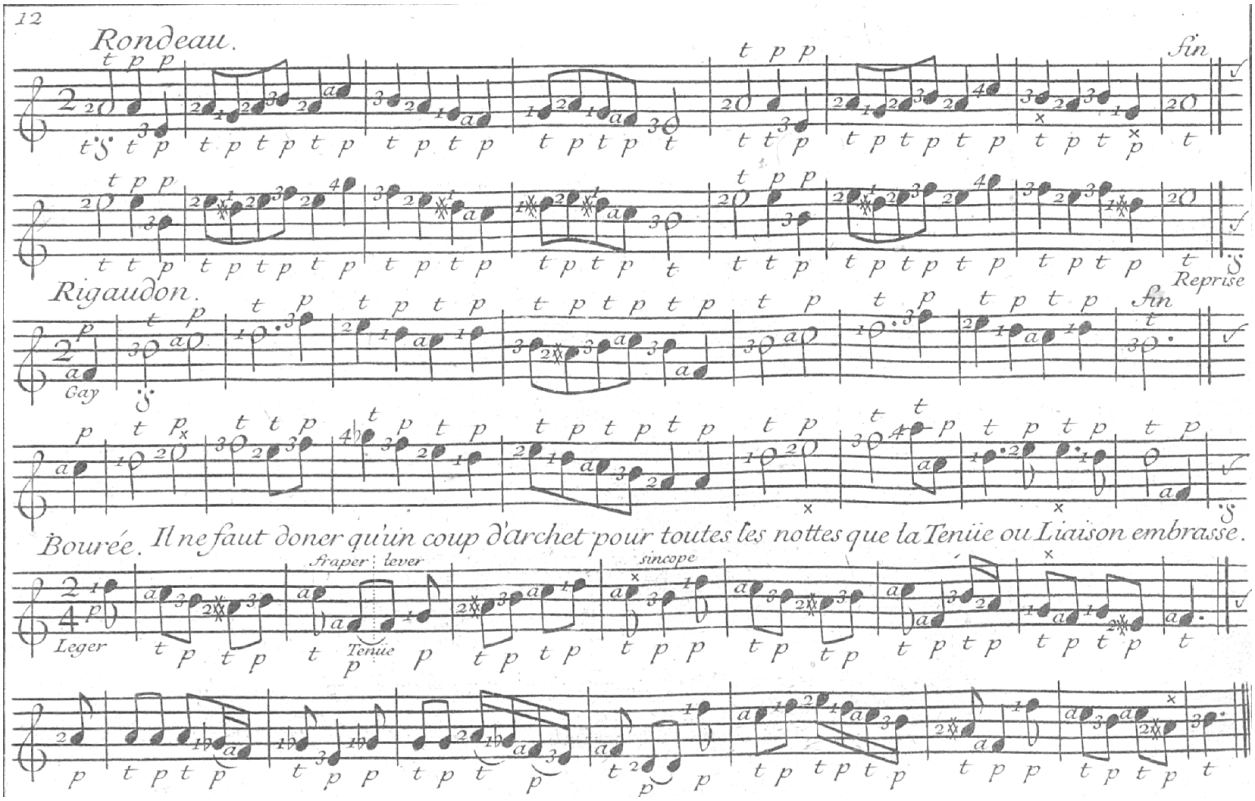

Figure 3-3. Rondeau, Rigaudon, Bourée. Page 12.

On this twelfth page, seen in Figure 3-3, de Montéclair uses duple-time dances as the pedagogical material from which to learn, given the pupil's likely familiarity with this genre. They build upon the previous trills because here they can add nuance, and not merely signal the conclusion of phrases.

We note in the first line of the Rondeau in the same Figure, that the trills are onnotes D and B, on either side of the tonic, on the first and fourth notes of the penultimate bar. Montéclair's Rigaudon also features trills on the Gs in measure 13 and 15. It is therefore the A trilling down to the G in both instances, which leads to the secondary tonic of F. In these examples, he furthers the musical development from the C major examples of the earlier introductory section. This is built on by the interaction of further keys in order to develop the learner's ability.

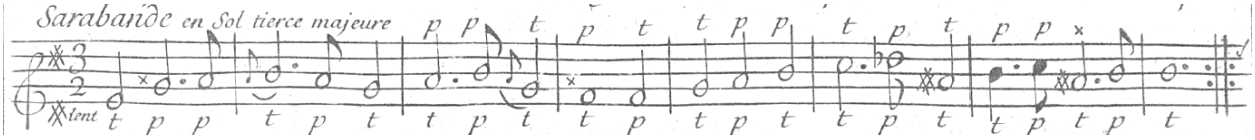

Figure 3-4. Sarabande in G Major Measures 1-8. Page 15.

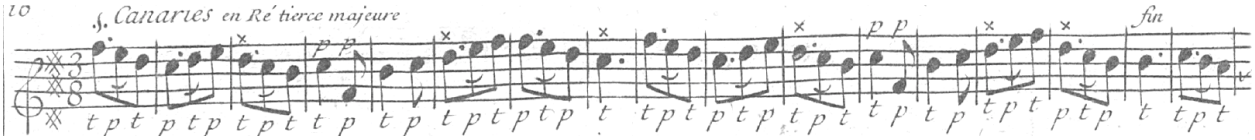

Figure 3-5. Canaries in D Major Measures 1-17. Page 16.

Trills appear in later examples (above Figures 3-4 and 3-5). The trilled notes in the sarabande emphasize the B, A, and C sharp in this G Major example. The first beat of the 3/8 canaries of the above Figure 7 are often trilled too. However, grace notes only appear in the Sarabande of Figure 3-4, in measure 2 (beat 1) and 3 (beat 3). While this notation is unexplained in the method, and it is not seen in the ornament table of D'Anglebert, this smaller note clearly takes up some proportion of the beat and could be played long or short.

3.4. Ornamentation and technique in the *Principes de violon* of Dupont

Dupont is not as comprehensive in his outline of ornamental practices as the other writers of the era, but he still provided notational trills that are typical of music of the early eighteenth century. As is the case with de Montéclair, there is not much discussion of ornamentation, aside from half a page where he defines visually and textually how to interpret trills. A learner who had bought his *Principes de violon* would have had either to purchase the *Principes de musique*, also by Dupont, or to ask a private instructor as to how to execute notational ornamentation.[161]

The *Principes de musique* is designed with a conversational approach, with a lengthy explanation to inform readers about topics, together with a small one-third portion of

[161] Dupont seems to make an assumption that his Principes de musique is a first book of a two-book method which established basic rudiments of music before instructing violin playing.

the page offering through-composed musical lessons. Dupont illustrates the practice of French bowing techniques that were common to both the later seventeenth and early eighteenth centuries. The explanation in his earlier *Principes de Musique* is among the more detailed of the practice.

Dupont refers to his *Principes de musique* in his violin method, such as the following example on page 7:

> Q: What is the significance of the little +'s which are found below the notes?
> A: It is the sign of the cadence, or *tremblement*, see my *Livre de principe de Musique*, page 24.[162]

3.4.1. How Dupont defined ornamentation in his *Principes de musique*

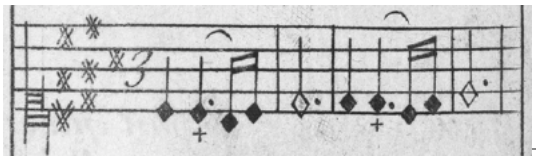

Figure 3-6. Trill example. Measures 1-4. Principes de musique. 1718. Page 24.

In his earlier treatise concerning musical principles, Dupont outlines the specifics of the *cadence* or '*tremblement*', as he calls it.[163] Dupont may have intended the learner to purchase both copies, or, as is the case with the edition held at the Newberry Library in Chicago, have both books bound into one. Dupont disseminates his definitions through question-and-answer style:

> Q: What is the purpose of the small crosses which are below the second note of each measure?
> A: It is the sign of the cadence or *tremblement* [trill].
> Q: How do you execute the cadence or *tremblement*?
> A: I choose the key, or the degree of the note which is below that which I want to add a cadence.

[162] Pierre Dupont, Principes de violon par demandes et par réponce. Paris, l'Auteur, Foucault. 1718. Page 7. 'D: Que signifie ces petites + qui sont au dessus des notes? A: C'est le signe signe de la chance, ou tremblement, voyez mon Livre de principe de Musique. Page 24.'

[163] Ibid.

Q: Can you explain this to me better?
A: If I want to make a cadence on a D, I select the E above it, and I play the E and D alternatively in the same way as others.
Q: What does the small cross which is below the semiquavers signify?
A: That is to warn you that it is still necessary to continue without taking a breath and going to rest below the dotted minim which follows them before retaking them.[164]

The general concept of these cadences or 'double trills' is that they are used to highlight the cadence or the tonic-dominant structure of a melody. In this regard, it seems that Dupont advocated a relatively conservative approach to ornamenting the dance music of the period, terminating the trills in Figure 3-16 with two semiquavers.

3.4.2. Examples of ornamentation

The issue of trilling is not properly asked on page 7 of the method, in relation to the minuet.[165] Figures 3-7 and 3-8 (on the following page) show how *cadences* are to be applied in the more advanced musical lessons and more complex musical writing. These stock examples, common to the treatises of the era, provide a learner with practical examples of what the music of the period would have sounded like, and how it was generally notated. The examples suggest that trills tended to be used on repeated notes or longer notes with a related note following (see bar 3 of Figure 3-7 and bar 5 of Figure 3-8).

[164] Dupont, Pierre. Principes de musique par demande et par reponce[sic], par lequel toutes personnes, pouront apprendre D'eux meme a connoitre[sic] toutte[sic] la musique. Paris, l'auteur. 1718. 2e édition. Page 24 'D: Aquoy servent ces pettites croix qui sont au dessous de la seconde notte, de chaque measure. R: C'est le signe de la cadence, ou tremblement. D: Comment faittes vous cette cadence, ou tremblement. R: J emprunte le ton, ou son du degrez ou notte d'au-dessus de celle ou je veux faire la cadence. D: Fait moy comprendre cela. R: Si je veux faire une cadence sur un ré, j'enprunte le mi d'audessus, puis je fais entendre le ton de mi, et de ré, alternativement ainsi des autres. D: Que signifie ce petit croissant qui est au dessus des deux doubles croches. R: C'est pour vous avertir, qu'il les faut encore sans reprendre son haleine, et s'aller reposer dessus la blanche pointée, qui les suit avant que de la reprendre.'

[165] Pierre Dupont, Principes de violon. 1718. Page 6. We observe the same in the later printing, of 1740, that the discussion of violin ornamentation is not brought up until the seventh page

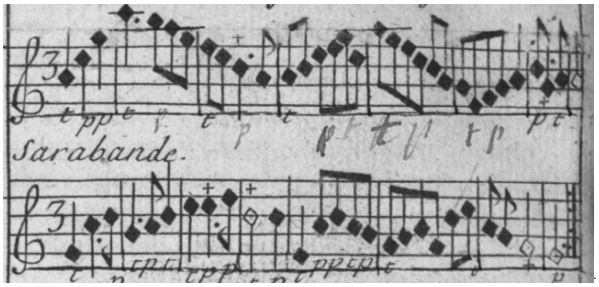

Figure 3-7. Prelude and Sarabande. Measures 1-8. *Principes de violon*. Page 6.

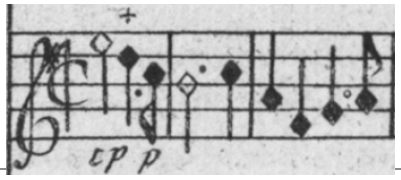

Figure 3-9. Entrée in G Major. Measures 1-3. *Principes de violon*. Page 8.

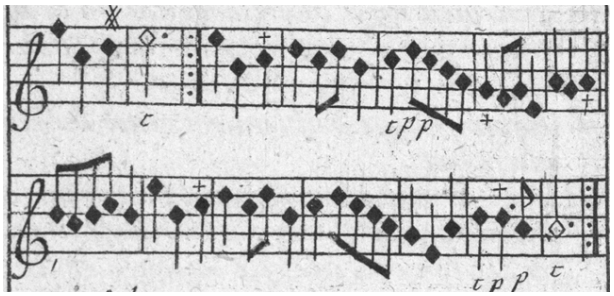

Figure 3-8. Minuet. Measure 7-20. *Principes de violon*. Page 7.

Figure 3-10. Entrée in G Major. Measures 17-22. *Principes de violon*. Page 8.

As seen in Figure 3-7, there are some lines drawn below the G of the G clef.[166] This is found in the surviving copy from 1718, and was likely done by a student, teacher or owner of the method, showing us that musical treatises were sometimes annotated as part of the learning process.

As might be expected, the violinist often trills towards the end of a passage to emphasise tonal resolution. They are ubiquitous at the end of movements, providing a firm sense of closure. In Figures 3-9 and 3-10 trills are used to highlight the leading note (F sharp), even when it does not lead to a cadence. [167] A musician who is primed by the pedagogical practices of ornamentation, together with examples such as these, would learn how and where to apply trills in unornamented notation.

[166] The lines here don't Ibid.

[167] This is one of the best examples as the treble parts have a lot of florid ornamentation which is both written in and implied by the composer, Rebel. Rebel. Les caractères de la danse. 1715.

3.5. Ornamentation and techniques of Mondonville

There is an 18 year gap between the treatises of Dupont and his younger colleague, Mondonville. New sonatas and suites for violin and ensemble were increasingly performed in France.[168] Mondonville as a composer reflected the gradual changes in the musical style, which included the general increase in sonatas and concertos for string instruments as well as for winds. Mondonville was also a pioneer of the emerging French violin style, which both employed Italian virtuosity and developed new techniques and idioms.[169] The violin sonatas, *Op. 4*, by Mondonville, loosely function as a method because they include his explanation concerning the manner in which to play the music.[170]

3.5.1. The '*definitions*' of technique and ornamentation

Mondonville's instructions amount to barely four pages of advice, despite selling the sonatas as a course in the more advanced forms of violin playing. [171]

> This work which I am giving to the public may well appear rather difficult to many people. It is those who are dissuaded, the general populace of our disciples who worry

[168] Francœur, François. Sonates à violon seul et basse continue, Livre 1. Paris: Foucault. 1720. Manuscript.; Boismortier, Joseph Bodin de. Sonates en trio. 1726. I note a slightly higher level difficulty in the violin part in Francœur's sonatas. Boismortier's dessus can be played on a violin.

[169] Walls, Peter. ''Sonade, Que Me Veux Tu?': Reconstructing French Identity in the Wake of Corelli's Op.5.' Early Music 32, no. 1 (2004): 27-47.; Rebel, Jean-Féry Rebel. Les caractères de la danse. 1715.; Leclair, Jean-Marie. Sonates en trio pour deux violons et la basse continue Œuvre IV. Paris: L'auteur; Vve Boivin ; Le Clerc. ca 1730. Walls talks about imitation of the Op. 5 of Corelli, among his French examples he cites Francœur who is writing music which is very Italianate and features a lot of semiquavers. See violin part of Rebel's manuscript, particularly the finale of *les caractères*. Both Leclair's violin parts are technically demanding.

[170] Lescat, Philippe. Méthodes Et Traités. See Six Sonates pour le violon Œuvre I and Sonates en Trio pour deux Violons ou Flutes Œuvre II of Mondonville to see his first published works with no preface or table of ornamentation. Lescat considers this source a method as he lists it here.

[171] de Mondonville, Jean-Joseph Cassanéa. Les sons harmoniques. Sonates à violon seul avec la basse continue. Œuvre IV. Paris, Lille, Mme Boivin, Le Clerc, l'Auteur. 1736. Print. Page 1.

about the transposition mistakes who do not understand them perfectly. Those who challenge themselves by following this course of sonatas must not discourage themselves so, because in order to discard the various difficulties, one should simply give in to my new way of playing.[172]

In this wording, Mondonville 'dissuades' a learner from discouraging themselves with the difficulty of his new style.[173] He attempts to make his advice as encouraging as he can, in order to avoid discouraging musicians. In the set of instructions for ornamentation and technique, Mondonville explores the nature of his new 'harmonic' sounds and how to play them:[174]

Divide the G, or fourth, string into two equal parts which form the octave from the fundamental, place one single finger on this halfway point, taking care to not press at all, lift it off at the same time as the bow ceases to touch the string, you will hear that this sound will be more harmonious than if you press the finger strongly.

When you place the finger with the same caution as described above
- on one third of the string you will form the 12th [upper harmonic, the duodecime] or fifth
- on one quarter (of the string) the 15th [being the quindecime] or double [or second] octave
- on one fifth the 17th or a third [terts]
- on one sixth the 19th or a fifth [quint]
- on one eighth the 22th or third octave

[172] Ibid. L'ouvrage que je donne au public paroitra d'abord difficile a bien des personnes. C'est celui découragé souvent la plus part de nos disciples qui craigne les transpositions faute de les comprendre parfaitement. Celles qui se rencontrent dans les course de ces Sonates doivent pouvrebuter[sic]; pour en ecarter toutes les difficultés, il ne s'agit que de se prester a ma nouvelle facon de jouer.

[173] This is by technical and aesthetic comparison to the 1707 Sonates pour le viollon of Jacquet de La Guerre, 1715 Les caractères de la danse of Rebel, and the 1726 Sonates en trio of Boismortier.

[174] This is from his title of the sonata set. 'Les sons harmoniques' directly speaks about harmonic sounds of music.

> After this last sound, one may add variation [like higher notes] to a song [or a melody] diatonically [such as higher flageolets here to play diatonic intervals], One must observe the same rule [technique, or instruction] for the other strings[175]

Here, then, Mondonville introduces the technique of artificial harmonics to the French violin player. By lightly touching a string at certain proportional points one can create a different harmonic sound and pitch.[176] Tarling observes that these technical ornaments were a very uncommon practice in France. Indeed, these may have been 'regarded [potentially] as bad taste'.[177] Given that this *Œuvre IV* is the first, and seemingly only, source of artificial harmonics, we could see this practice would have been shocking to French audiences of the era. Mondonville writes, in closing, the 'useful warning' that:

> With regard to all those who find the transpositions come to be overly tedious I have taken care to replace [them] with double notes which produce the same effect in observing meticulously only to place a single finger on the string without more than a delicate touch.
>
> Although the upper notes and lower notes are indicated by the same mark, there is significantly less difficultly in touching the lower ones, thus because the hand must not be disturbed as it becomes quite easy for those who only transpose with their ease of facility that which I am offering here in my first principle of technique which places fingers on the middle of the string which makes the octave of strings on both sides of the neck and the bridge.[178]

---

[175] Divisez la corde du G re Sol ou quatrieme en deux parties egales cequi formera l'Octave du son fondamental, posez un seul doigt sur cette moitié en observant de ne le point appuyer, lever le en même tems que L'archet cesse de toucher la Corde, vous sentirez que se son sera plus harmonieux que si vous appuyez beaucoup le doit. En posant le doigt avec la même precaution demontrée cy dessus. Le tiers de la corde formera la 12^{e} ou quinte. Le quart la 15^{e} ou double octave. Le cinquième la 17^{e} ou tierce. Le sixieme la 19^{e} ou quinte. Le Huitieme la 22^{e} ou triple octave. Apres ce dernier son l'on peut varier son chant diatoniquement il faut observer la même règle pour les autres cordes. As an aside, it is significant that Mondonville scraps the one seventh, producing a septime that is out of tune, and therefore an interval to avoid). Ibid. Page 2.

[176] This was not a common practice in the era, and Mondonville used these to avoid shifting. See Tarling. Baroque String Playing. 2nd ed. 2013. Pages 75 and 76.

[177] Ibid. Page 76.

[178] A legard de deux qui les transpositions deviendroient trop penibles j'ai pris soin d'i supleer par des doubles Nottes qui produisent le même effet en observant toujours de ne poser q'un seul doigt sur la corde et de la toucher que tres legerement. Quoyque les nottes d'en haut et celles d'enbas soient designées par la même marque, il y a bien mois de difficulté a toucher les inférieurs car il ne faut pa ä deranger la main cequi devient tres facile a ceux qui ne transposent qu'avec peine de plus la facilité que je propose servient [written as proposervient] a mon premier principe attendu qu'apres le milieu de la corde qui forme l'Octave tous les sons deviennent egaux du côté du manche ainsi que du chevalet.Ibid. Page 3.

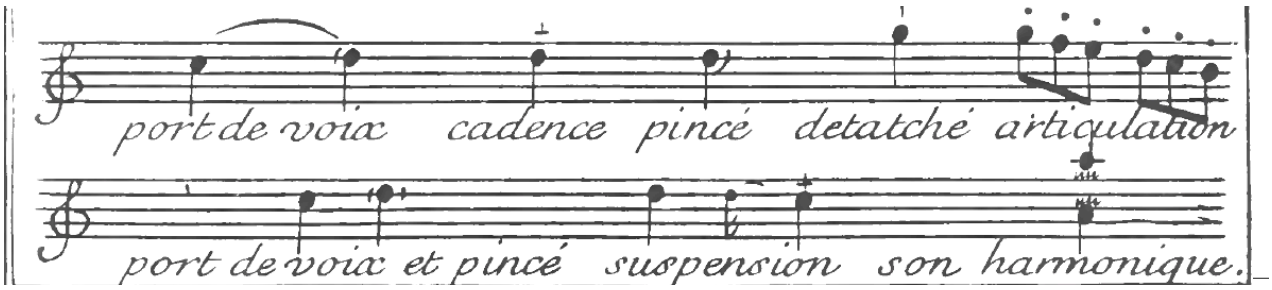

Figure 3-11. Mondonville's Ornament table. Page 3.

This new style of violinistic training shows that a set of sonatas could contain instructions for the player following the practice with collections of harpsichord music that provided ornamentation tables (most obviously , D'Anglebert, 1689 and Couperin, 1716).

3.5.2. Observable ornamentation in *Les sons harmoniques*

Mondonville's ornaments in Figure 3-11, included *port de voix*, trills, *pincé*, spiccato, staccato, *port de voix* with a pincé, grace notes, harmonics.[179] These resemble many of the ornamentation of French harpsichordists. From this Figure , the first of the ornaments to be applied would be the *port de voix*, similar to the *pincé* but on the left side of the note. This is close to the definitions of the *port de voix* in the harpsichord table of D'Anglebert, who includes this ornament after the *pincé.* We can see this ornament in the third movement of the *Sonata no 1 in b minor*, in the third movement.


Figure 3-12. Violin part. *Sonata no 1 Amoroso*. Measures 18-21. Page 4 [9].

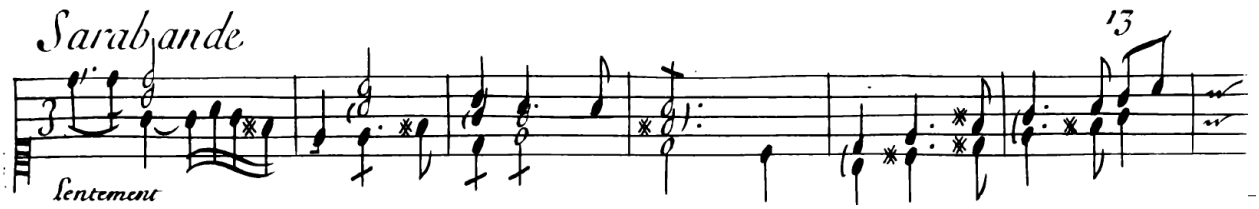

Figure 3-13. Upper hand. *Piéces in G Major.* Sarabande. Measures 1-6. D'Anglebert.

[179] Ibid.

On the whole, Mondonville employs the *port de voix* less than did D'Anglebert in the previous century, which suggests it had become less idiomatic by Mondonville's time. They both tend to employ it in slow movements or dances.

Following the *port de voix*, the trill remains commonplace. The second ornament of the eight mentioned, it is used throughout the six sonatas. The striking example is shown in the following figure in the second sonata:

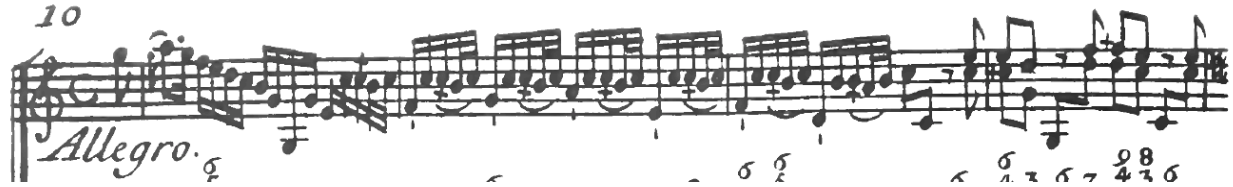

Figure 3-14. Violin part. *Sonata II. Allegro*. Measures 1-4. Page 10 [14].

The newer violinistic use of trills on semiquavers with the repeated notes trills as is common in the dance music of the era. Because this example is from an allegro, the trills have a shorter more decorative duration than in a traditional Sarabande or Chaconne. Mondonville employs quavers and semiquavers throughout this movement upon which both trills and double stops are built.

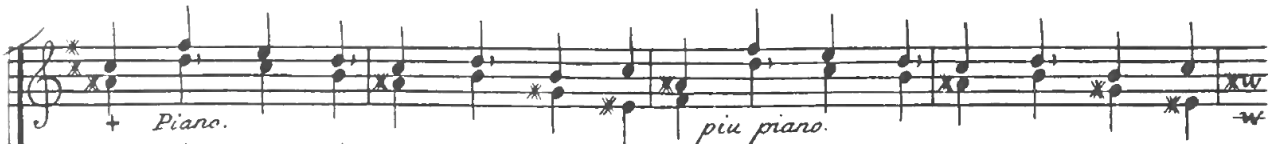

Figure 3-15. Violin part. *Sonata I. Grave*. Measures 18-21. Page 1 [5].

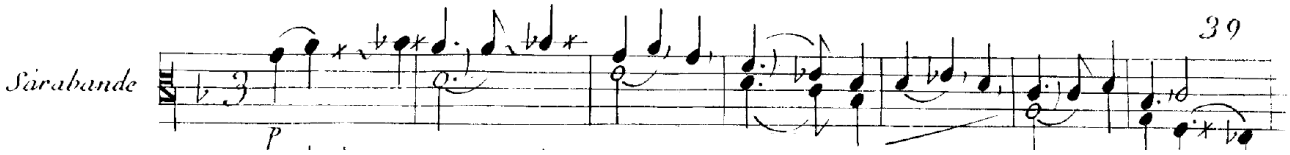

Figure 3-16. *Suite no 3 in g minor. Sarabande*. Measures 1-7. de Machy.

The *pincé* also reflects the ornamental practices on viol and keyboard. A violinist examining the set of sonatas would have seen the visual definition (as seen in Figure 3-11 on page 72) and been primed to execute the ornament. In the following example, Mondonville writes *pincés* throughout *Sonata 1 in b minor*, third movement, in Figure 3-12, on page 73.

Ornamental *pincés* seem to be used in slow movements or dances. However, given the lack of this ornament in violin music until the time around the 1736 publication of Mondonville's violin sonatas, *Œuvre 4*, we can surmise that this practice was not as widespread in violin music as other ornaments.

The next two ornaments, the fourth and fifth, concern bowing, these being the detaché types of bow strokes, annotated by dots or vertical dashes above the notes. We see a striking employment of this in the first movement of the fourth sonata.

Figure 3-17. Violin part. *Sonata IV*. Cantabile. Measures 48-52. Page 23 [28].

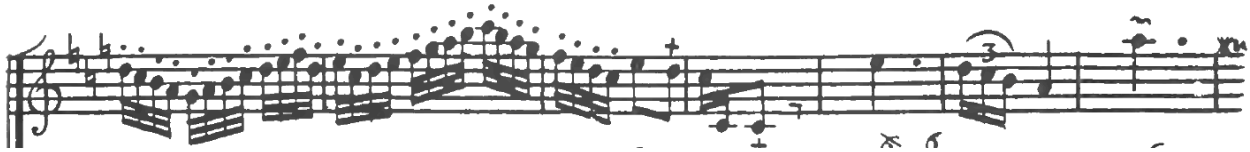

Figure 3-18. Violin part. Sonata IV. Amoroso. Measures 77-83. Page 27 [32].

We see in Figure 3-17 the use of vertical lines to annotate a detached bow stroke. In measures 49 to 51 every third beat with semiquaver triplets is highlighted with detached bow strokes. To execute this, each note is to be given one bow stroke, which highlights the rhythm of the downward arpeggios. This technique, as included in his ornament table, emphasises the virtuosic expectations of the violin part. As seen in Figure 3-18, the demisemiquavers are marked with dots to emphasise the separation of the notes in this third movement of the fourth sonata. This would have been a very unusual sonority in the French context.

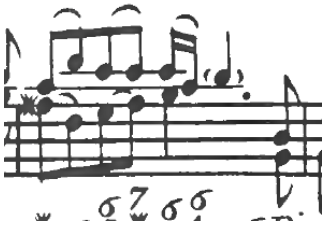

Figure 3-19. Violin part. *Sonata II. Allegro*. Measure 11. Page 10 [14].

The *port de voix* combined with *pincé*, as the sixth type of ornament, does not seem to be extensively used in this *œuvre*, aside from two occurrences in the second sonata. This can be seen in Figure 3-19, on the previous page.

The next ornament is used extensively in these sonatas: the appoggiaturas or grace notes. Mondonville's extensive use of these shows how important the practice was to the French in their appoggiaturas, which he writes here as harmonic '*suspensions*'.[180]

Figure 3-20. Violin Part. *Sonata I*. Allegro. Measures 1-6. Violin part. *Les sons harmoniques*. 1736. Page 2 [7].

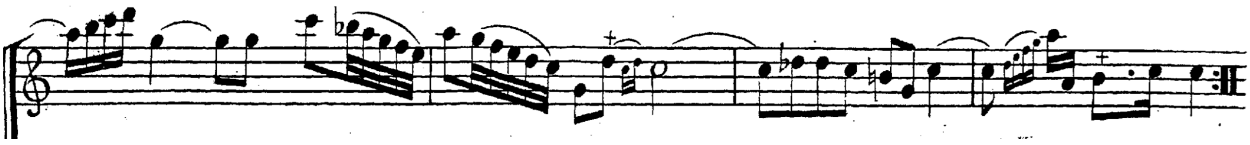

Figure 3-21. Violin Part. *Second livre de sonates No 3. Sonata in C Major. Adagio.* Measures 19-22. Leclair. 1728.

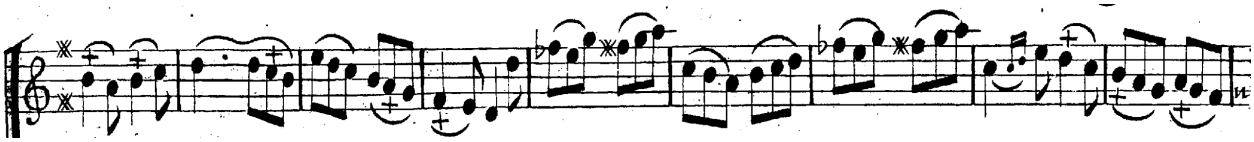

Figure 3-22. Violin Part. *Op 5. no 3. Sonata in e minor. Aria.* Measures 9-17. Leclair. 1734.

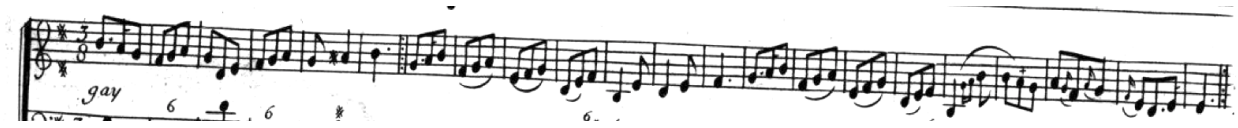

Figure 3-23. Violin part. *Premier livre Suite I.* Gay. Measures 1-22. Duval.

Appoggiaturas are shown in Figure 3-20, in measures 3 to 5. These serve to emphasise the upward motion in the quaver and semiquaver pairs, and are marked as semiquavers, which meant these ornaments essentially complete a four-note turn figure. Semiquaver grace notes can also be seen in the works of Leclair (see Figures 3-21 and 3-22). However the earliest example of semiquaver appoggiaturas for violin are found in *first Œuvre* of François Duval composed in 1704, Figure 3-23, measures 18, and 20-21.

[180] See ornament table on page 75.

3.6. Ornamentation and technique in *L'école d'Orphée* by Corrette

In authoring the last new method in 1738, Michel Corrette offers perhaps the most definitive insight into the ornamental and technical practice of the first half of the eighteenth-century. *L'école d'Orphée* makes a formal distinction between the Italian and French aesthetic practices. Corrette importantly provides an incipient violin player with insight as to how French violin players might have generalised from conventions.[181]

With ornamentation resembling the earlier styles of the eighteenth-century, but with the addition of grace notes, Corrette primes a learner with realistic examples of music in order to cultivate basic musicianship. Here there is less ornamental information than that provided by Mondonville, and we notethe intended level of musical proficiency is clearly very different.

Orphée is a method intended for a beginner. The musical lessons come as the third part, following a section of principles of music and a written out method for the incipient violinist.[182] If a violinist pursued study beyond this treatise, more complicated ornaments would have been learned though playing other music of the period, such as the *Œuvre 4* of 1736 of Mondonville or perhaps the *Sonates à deux violons sans basse* of Leclair composed in 1730.

[181] Corrette, Michel. L'école d'Orphée. 1738. Pages 3 to 5. Chapter 4 later discusses the nature of rhythmic inequality of the note inégale which may or may not be observed in all music that a violinist played in the early eighteenth century.

[182] Ibid. Pages 1 to 12. These pages compromise the bulk of the written components of the curriculum.

3.6.1. Ornamentation as defined by Corrette

The fifth and final chapter is concerned with ornamentation. Corrette writes here that 'the trill is always marked a t or a +, and it is always prepared by the upper note,'.[183] He informs the learner that the trill is marked simply with either a plus or a lowercase t. One issue concerns the 'trills which require shifting to execute'.[184] This is to say that by shifting the left-hand position, trilled notes may be executed more easily with a different position.

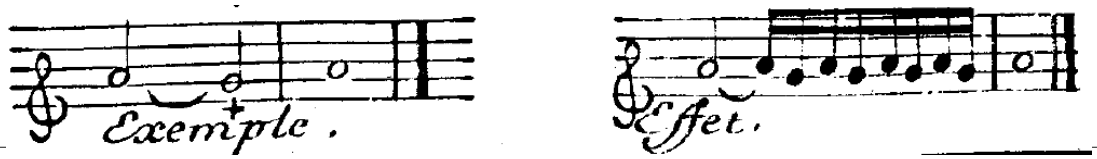

Figure 3-24. Visual definition of trills in *L'école d'Orphée*. 1738. Page 11.

Corrette provides a discussion of the aesthetics of ornamentation in the eighteenth century. A violinist 'can place trills on all notes, but three trills are never played in succession'.[185] He implied in writing this, that too much ornamentation would render the melody less coherent. In an unornamented example of music, a violinist could add two trills in a measure, but adding any more would render the melodic part unclear. The practice of ornamentation therefore seems to serve rather than detract from the importance of melody. Furthermore, shifting left hand positions like second, third, or fourth position meant that a violinist could better practice shifting for sustaining ornamental trills. *Orphée* therefore supplied a learner with resources permitting sounder instrumental technique and better realisation of the melodic style. In helping to establish a new French style, Corrette was eager to train a new generation of players.

[183] Ibid. Page 11. 'La cadence se prepare toujours par la notte superieur et se marque par un t ou +.'

[184] Ibid. Page 12. 'Autres cadences ou il faut faire dèmancher pour les faires.'

[185] Corrette. L'école d'Orphée. 1738. Page 12. 'On peut faire des cadences sur touttes les notes, mais l'on en fait jamais trois de suite.'

3.6.2. Illustrations of regular ornamentation in *Orphée*

Corrette would have intended a learner to follow his method from the first section of the principles of music, to the written method, and finally to the musical lessons, all of which are graduated in difficulty. Corrette directly illustrates his text to comply with the imperative to create an 'easy method'. Figure 3-24 (see previous page) shows a B which is trilled with a C natural, a readily accessible example for a beginner on the violin, learning both style and technique together.

In Figures 3-25 to 3-32, seen on the next page we can see the first *préludes* and *menuets* in the French taste, which would be generally have been played with rhythmic inequality. The trills are annotated with a + rather than a lowercase t, as was also written on page 11, showing a typical flexibility of typography in the period. We note these are all in C Major, an approachable key for a new learner. Here he is careful to indicate fingerings that facilitate an easy trill such as first and second finger trills in the early lessons (this is particularly seen in bars 6-7 of Figure 3-25, bar 7 of Figure 3-26, and bars 4-5 of Figure 4). In Figure 3-25, measures 6 and 7 have trills on the B meaning that the first finger is down while the second finger trills. Figure 3-27 has the same B natural trill, however the E string trill on the fourth measure of the third *Prélude* in Figure 3-29 is on an F sharp is marked so that the fourth measure has a G Major moment. In the fourth measure of Figure 3-30 there is another trill, which in this case is an open string trill on the A string, meaning the first finger would execute the trill.

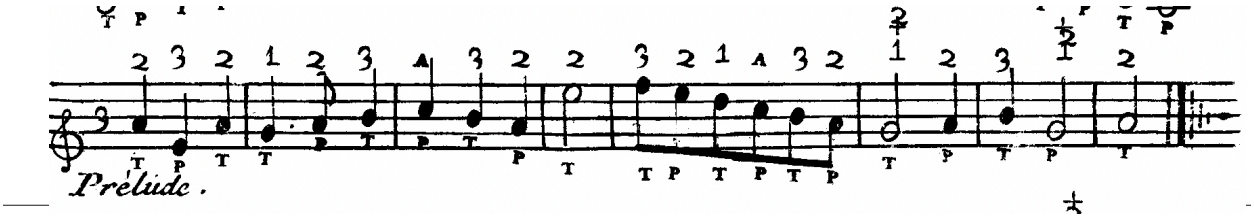

Figure 3-25. Prélude in C Major. Measures 1-8. *L'école d'Orphée*. 1738. Page 13.

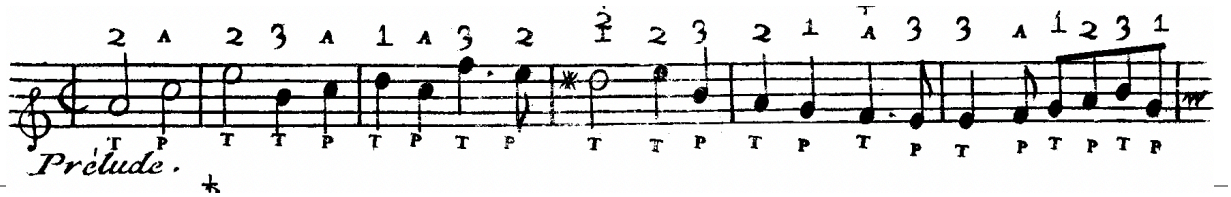

Figure 3-26. Prélude in C Major. Measures 1-8. *L'école d'Orphée*. 1738. Page 13.

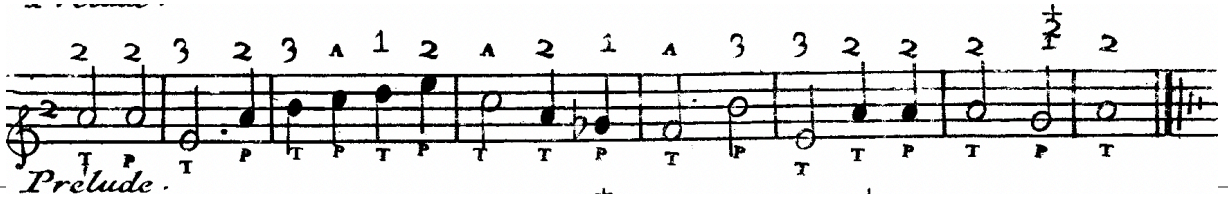

Figure 3-27. Prélude in C Major. Measures 1-6. *L'école d'Orphée*. 1738. Page 13.

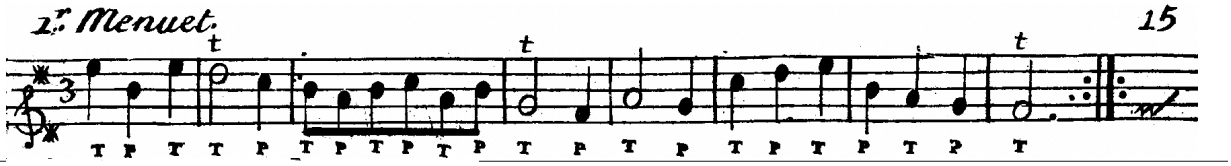

Figure 3-28. Minuet in G Major. Measures 1-8. *L'école d'Orphée*. 1738. Page 15.

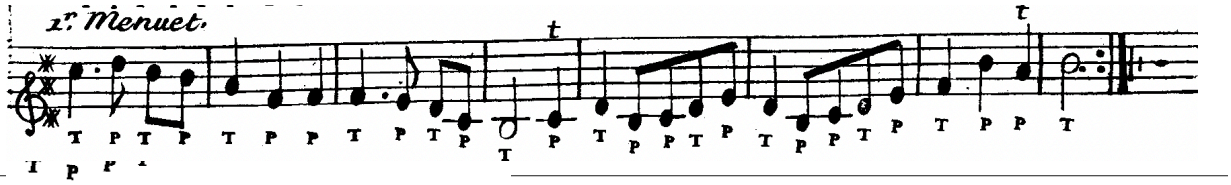

Figure 3-29. Minuet in D Major. Measures 1-8. *L'école d'Orphée*. 1738. Page 15.

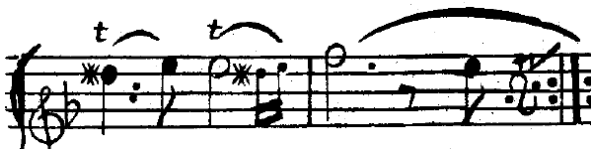

Figure 3-30. *Suite à deux Violons en sol mineur*. Ouverture. First Violin part. Measures 11-12. *L'école d'Orphée*. 1738. Page 20.

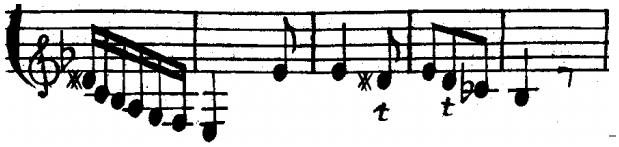

Figure 3-31. *Suite à deux Violons en sol mineur*. Ouverture. Second Violin part. Measures 30-32. *L'école d'Orphée*. 1738. Page 20.

Further ornamentation appears in the section of the French style, which uses a ‘Suite à deux violons en sol mineur’ as an introduction to chamber playing. As is shown in Figures 3-30 to 3-31 on the previous page, the trills sometimes occur in the same measures or apply to one dessus at a time, showing how all chamber parts would have observed ornamentation. While the first three movements do not feature unison trills, the final movement, a chaconne, does in Figure 3-32 below.

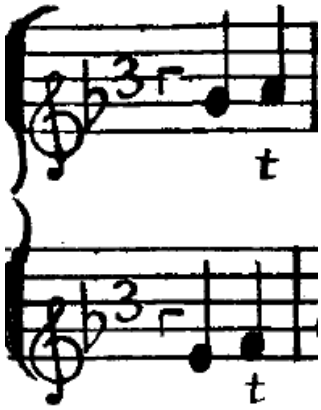

Figure 3-32. *Suite à deux Violons en sol mineur*. Chaconne. Measure 1. *L’ecole d’Orphée. 1738.* Page 24.

Two violins playing this chaconne would have noticed frequent simultaneous trills. The violin two-part ornaments on the second beat in measure 29 of Figure 3-35. The violin one trills on C sharp while in the following measure the violin two trills on an F natural. In the second half of the Figure 3-35 where the second beat is trilled simultaneously by both violins. Violin two trills on an accidental C sharp while violin one is trilling on an open E, something that would require synchronization.

In the second preludio from Figure 3-33 (on the bottom of the previous page), Corrette includes the same trills in the Italian style. A learner would gather that the ornamental trills are generally in the same places as they would be in French style. In this section, unlike his lessons on the French style, the clef is moved up to the second line. This illustrates the gradual move away from the outmoded French violin clef. As also seen in Figure 3-34 (on the same page), the trills provide degrees of emphasis in slower paced

music, both of the semiquaver passages and also of the tonal resolution on C. In Figure 3-30, slurs make their first appearance - however, this aspect of playing is expanded on a later page in the method.[186]

In the first example, part of pages 20 to 25, following the section concerning French '*goût*' Corrette composed a '*Suite à deux violons en sol mineur*' which exhibits French style, featuring specific dances, with appropriate tempos suggested for the learner.[187] Seen on the previous page, Figure 3-35, is a sonata for two violins in Italian style, which Corrette titles as a 'sonate' rather than '*suite*' to denote different musical aesthetics for a French audience. In writing this example of chamber music, he raised the level of difficulty by a considerable amount. Both the Adagio and following Allegro contain fugal writing. A musician would figure out the key from the final unison A, together with the trills which are placed on tonally strategic notes. These trills alert the musician to the minor tonality of the Adagio in this first movement (see Figure 3-36).

Corrette previously introduced the minor key trills in the chapter he provides at the close of his verbose introductory chapters.[188] In his introductory examples, he lowers the trills by a half step, via flats. The marked flats on the smaller note identify the trills as in the minor mode, contrasting with the examples in C major on the other half of the first violin part in measure 45.

Corrette provides further examples of ornamental trills on semiquavers, proving that they are notes which can be ornamented. In measure 42 of the above Figure 3-38, the violin one plays a trill on the C, which is slurred to a B. While the violin one has a trill on the semiquaver here, the second violin does not observe trills on semiquavers, rather the trills are applied on crotchets. Simultaneous ornamental trills are on a G sharp and

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[186] Ibid. Page 34. This page discusses bow strokes and manners in which one would have observed them in the period.

[187] Ibid. Pages 20 to 25. These pages contain the whole of the Suite à deux violons en sol mineur as a summation of the French aesthetic lessons.

[188] Ibid. Page 13. See upper half of page.

B in measure 45 and perhaps again in measure 49 on a C and A. The placement of the t is uncertain as the G sharps have been trilled in the previous example in Figure 3-38.

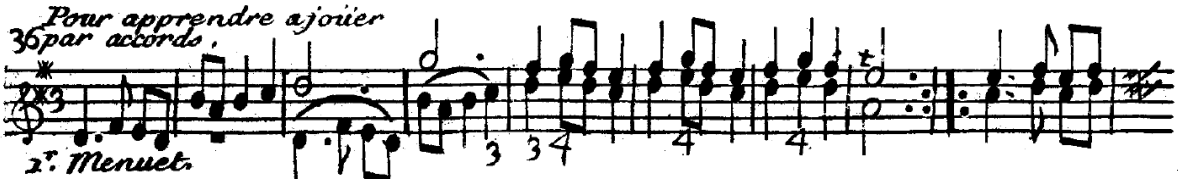

Figure 3-39. First minuet. Measures 1-9. *L'école d'Orphée*. 1738. Page 36.

Towards the end of the method, Corrette uses D Major as another accessible key for introducing music with double stops (see Figure 3-39). Here, his simple melody allows a learner to learn the practice of double-stopping. The reason this seems to be a noteworthy *component* of ornamentation is that a majority of early violin (specific) music of the French before 1700 lacks the idiomatic writing of the more concertante sonata parts of the emerging French violin sonatas. Corrette was the only pedagogue instructing this in his writing in the period up to 1740. In terms of technical requirements, we can compare Charpentier and Jacquet de la Guerre with composers like Duval and Mondonville who have employed and refined, respectively double stops and triple stops in violin music.[189]

We see in Corrette's first example,measures 5 through 7 (of Figure 3-39), the first two sets of double stops are in thirds so as to make the chord easier to play in tune. In the the final measure of the first section, the A and E double stops require a trill on the E string. The next trills lead to a sustained note such as a minim or dotted minim, which may repeat to the beginning or lead to a second section of music. Similarly here the trills ornament the final bars of a lesson where the final harmonic resolution occurs. Corrette also trills again the repeated notes. It his here, a musician is learning how to ornament without going too far from the melody.

As a learner finished the lessons learning double stops, the final aspect of the method for Corrette is the curious practice of scordatura, as this would have been more

[189] One need consult the manuscripts from 1680-1710 and observe a change in the two centuries. By 1720 composers like Duval and Mondonville among the others, were frequently using double and triple stops in the violin parts.

manageable for a learner who was able to read double stops. As a compositional practice, scordatura was not common in France and Tarling considers Corrette the only French composer to have used this in the eighteenth century.[190]

3.6.3. Scortadara chez *Orphée*

Figures 3-40 through 3-42, show the assigned scordatura tuning for the examples. In these examples, no more than one string is tuned differently. Minuet one, using the tuning as seen in the Figure 3-39 has three normal string tunings with E tuned to a fifth lower to an A. Figure 3-40 features an E string tuned to a D, in Figure 3-41 the E string is tuned to a C, while in Figure 3-42 the D is tuned to a B.

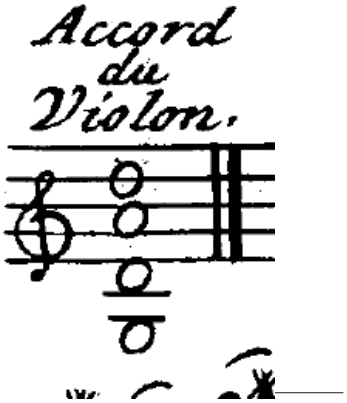

Figure 3-40. Scordatura tuning. *L'école d'Orphée*. 1738. Page 39.

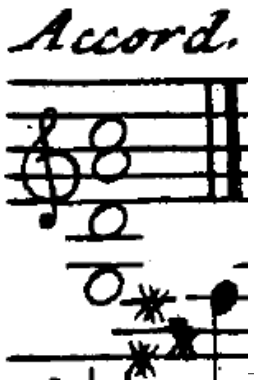

Figure 3-41. Scordatura tuning. *L'école d'Orphée*. 1738. Page 39.

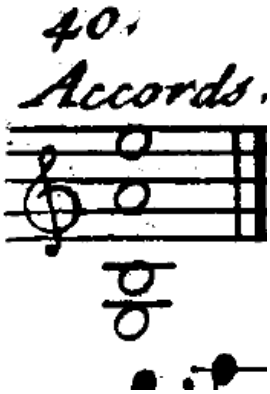

Figure 3-42. Scordatura tuning. *L'école d'Orphée*. 1738. Page 40.

Corrette provides the three scordatura tunings in Figures 3-40 through 3-42, denoting this with 'Tuning of the violin' or 'Tuning'.[191] The first has the E string tuned a step lower to C natural for the Fanfare in a minor. We observe further graduated difficulty, as this lesson features triple and double stops almost constantly. The tuning here maintains an E, A, and G on the same pitches while the D is tuned to a B natural. A learner would note that this solo violin lesson uses D Major again, as in the other scordatura examples. We glean from this tuning that one could tune the strings in this way to play

[190] Tarling, Judy. Baroque String Playing. 2nd ed. 2013. Pages 196 to 202.

[191] Orphée. 1738. Pages 39 and 40. Accord du violon' and 'Accord' are the original words used. Corrette.

thirds more easily as well, as achieving certain harmonic unisons like the D which would be impossible in normal tuning.

Corrette wrote explanations for most of the method, going as far as defining the tempo and descriptor words for French musicians. It seems noteworthy that his scordatura section did not have any explanation like his others. Corrette presumably included this to inform a learner of experimental playing, or how to play the small amount of music featuring scordatura from Italy and Bohemia. His examples of music using scordatura do not include the previously taught higher violin positions, perhaps because each section of his lessons was highly compartmentalized, in order to focus on one technique or aesthetic at a time.[192]

It is likely that Corrette would have supplemented this method with further examples of music to study, as he would later do in a second violin method; or he might have sold music which corresponded to these techniques.[193] As a vendor of sorts, Corrette may have sold new music which thus passed through Paris and its environs. There is no current research on the practice of scordatura in France, perhaps owing to the ephemeral nature of scordatura in French music. I would therefore conjecture that this technique might have simply circulated with composers and musicians on tour through France, rather than being a mainstay of practice during the development of the French violin school.[194]

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[192] Ibid. Pages 37 to 39. This is including the explanation of shifting and the first four positions as seen on G to A and the seven positions as seen on the E string.

[193] Corrette, Michel. L'art de se perfectionner. Paris, Melle. Castagnery. 1782. I cite here the second violin book of Corrette, here he used a significant amount of music which was already existing to raise the level of the violin player.

[194]Judy. Baroque String Playing For Ingenious Learners. 2nd ed. St Albans: Corda Music Publications. 2013. Pages 197 to 202. In this section Tarling discusses national use of scordatura, and Corrette is the only French composer that she cites as using this 'unorthodox' tuning.

3.6.4. Final remarks on ornamentation and technique of *Orphée*

Ornamentation in *Orphée* is generally straightforward but indicative of developments in the early eighteenth century. For instance, Corrette includes grace notes alongside trills, occasionally using them in the method. These are not taught in the first two violin methods of de Montéclair and Dupont. Corrette's treatise is graduated and provides examples according to the French and Italian styles of music; the dance-centered French national style is juxtaposed with the Italian style, with its arpeggiated parts and less florid melody. *L'école d'Orphée* provides a fascinating portrait of the period of musical transition from 1720 to 1740 in France.

Chapter 4 The *Notes inégales* as understood by the early French violin player

Concerning the playing of music in the seventeenth century toward the era of the revolution, French music was largely focused on instrumental writing on dances from operas and ballets, especially earlier. In this context one expected the indulgent use of *notes inégales*. There are three different methods (authored by Montéclair, Dupont, and Corrette) that explain in their own way how a violinist may have learned to play with rhythmic inequality, ranging from the implicit to the highly explicit. An explicit definition from as early as 1711 appears in Montéclair's short violin method.[195] Shortly after this, Dupont authored a method which provided implicit directives with much less direct information regarding rhythmic inequality. Corrette is in one regard implicit, but in other ways explicit, concerning the *notes inégales* in his *Orphée* from 1738. A final reprint in 1740 of Dupont's (1718) violin curriculum signals the end of the early period, as there were no new methods until the mid-1750s. His second printing therefore serves as the capstone for the development of the early French violin school.

4.1 Montéclair and *Notes inégales* in his *Méthode facile*

An example of the composer-pedagogue, Montéclair would publish several other learning methods after the 1711 *Méthode facile*. This specific book is one of the first concise curricular examples as to how the violinist should apply *notes inegales*. *L'école d'Orphée* and the *Méthode facile* present two of the most direct definitions of rhythmic inequality in the practice of French music in the early eighteenth century, preserving the late seventeenth-century practice cultivated in the dance music of composers such as Jean-Baptiste Lully.[196]

[195] Montéclair, Michel Pignolet de. Méthode facile. 1711.

Hilton, Wendy. 'Dances to Music by Jean-Baptiste Lully.' Early Music volume 14, no. 1, 1986. Pages 51 to 63.; Buch, David Joseph. 'The Influence of the 'Ballet De Cour' in the Genesis of the French Baroque Suite.' Acta Musicologica volume 57, no. 1, 1985. Pages 94 to 109. This is seen in the works of Lully which are prominently seen in research of French dancing. Buch's article reaffirms the lack of importance of the dessus de violon in French dance.

4.1.1. Montéclair and *Notes inégales*

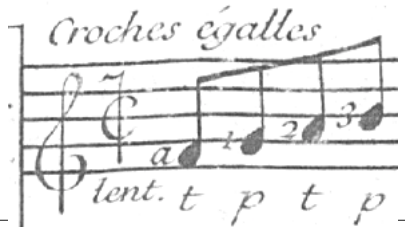

Figure 4-1. Example of equality of rhythm. Page 13.

One of the most noticeable aspects of this violin tutor is the general explanation and rhetorical style employed by Montéclair in his *Méthode facile*. The language is generally explicit with regard to the words used to define and explain specific practices and concepts. His method begins with an introduction of the four strings used on a violin, which is elaborated further with a stave providing the solfège for note names and the string names, labeled from the chanterelle, to second, third and finally bourdon.[197] We are promised lessons in the application of these new concepts. They cultivate facility in reading music and also provide an opportunity to play in an ensemble context.

In reading through the treatise, a learner is not introduced to the concept of *croches inègalles* and *croches ègalles* until page 13. This page makes an approximate halfway point following the materials of the first five lessons. His explanation is as follows:

> Note that each pair of quavers is unequal in the measure with two time [beats] marked with 2, that is, that you stay longer on the first than on the second, and that this inequality falls on the semiquavers in the measures of C and of 2/4. Concerning the barred C, the usage is not determined; the masters use it indifferently for the slow and for the swift movements. The quavers there are sometimes equal, and sometimes

[197] Montéclair, Michel Pignolet de. Méthode facile. Pages 1 to 2.

unequal; this irregularity leads to the fact that it is not possible to give certain rules on this, and that one needs to consider the character of the piece to make a decision.[198]

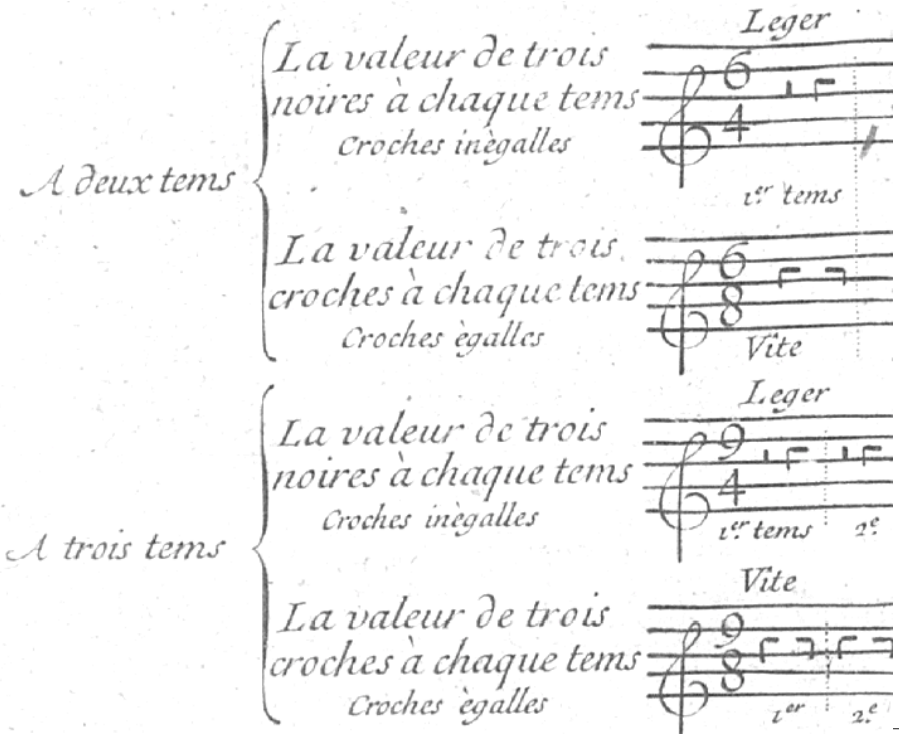

Figure 4-2. Set of examples in duple and triple time. Page 16.

Slow and swift movements have equal potential for the application of rhythmic inequality according to this flexible definition. Here Montéclair suggests that the employment of *notes inégales* is based on 'character', which might allude to the specific dance one is playing or the segment of a piece. Even Fuller in his work on *notes inégales* asserts that Étienne Loulié admitted ‘sometimes’ in ‘any’ metre that quavers may observe inequality.[199] A developing violinist is supposed to make some

[198] 'Remarquez que les croches sont inegalles de deux en deux dans la mesure à deux tems marquez par 2 c’est à dire qu’on reste davantage sur la premiere que sur la seconde, et que dans les mesures du C, et du 2/4 cette inegalité ne tombe que sur les doubles croches. A l’egard du C, barré l’usage n’en est pas determiné, les Maitres l’employent indiferament pour les mouvements lents et pour les mouvements legers, les croches y sont quelque fois egalles et quelque fois inegalles, cette irregularité fait qu’on ne sauroit donner de règles certaines la dessus et qu’on est obligé de consulter le caractere de la piece pour prendre son parti.' Ibid. Page 13.

[199] Fuller, David. "Notes inégales." Grove Music Online. 2001; Accessed 1 Mar. 2023. https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020126.

inference with regard to where one may apply *notes inégales*, based on the common practices of the era, *selon les feelings*.[200] These would involve consideration of pairs of quavers in the pieces or movements marked by a 2, which would normally be played unequally.

Montéclair is explicit as to where inequality is applied and where it is not. Figure 4-1 shows clear rhythmic equality in a slow tempo marking. While 4-2 shows where one is and is not rhythmically equal. The line below (Figure 4-3) provides examples in compound metres of where inequality might be applied.

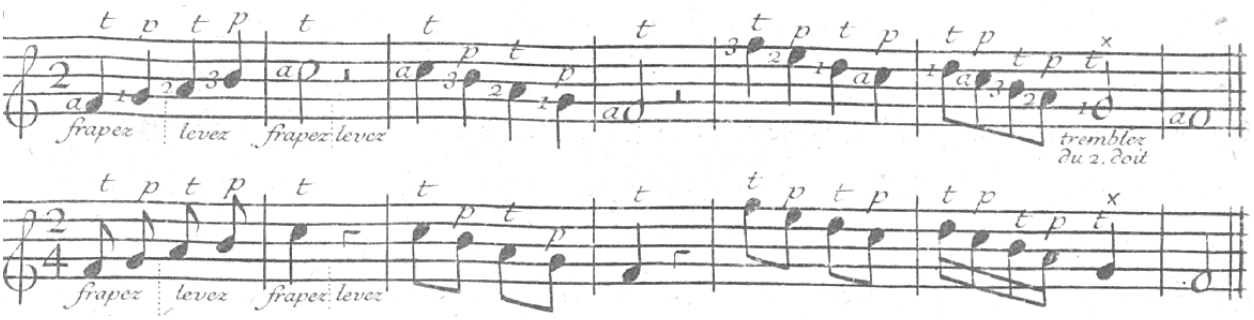

Figure 4-3. Example in 2 and 2/4 . Page 11.

Montéclair specified the time signature 6/4 comprised of two strong beats with unequal quavers. He wrote similarly for the 9/4 metre, in triple metre, that the *croches*, (quavers), are also to be played unequally. But quavers in the duple 6/8 and triple 9/8 would not be unequal because they are naturally in groups of three rather than two. Inequality is therefore only applied to duple divisions of the (sub-)beat in compound time.

The French tempo or expressive marking would also have enabled a learner to better know where to observe inequality. The 6/4 is marked as 'light' (Figure 4-2) while the 6/8 time is marked as a 'fast' tempo. Montéclair assigned the same sequence of 'light', then 'fast', tempo markings for 9/4 (where one applies inequality in the quavers) and equal quavers for 9/8. We can confirm this practice teaching of Jacques-Martin

[200] Or, as one feels.

Hotteterre, where it appears in his 1728 treatise for *flûte transversiere*, *flûte à* bec, and *hautbois.* In this context when the metre and note values do not directly specify whether or not to play *inégales* the speed serves as the indicator as to whether a musician applies inequality or not.[201] Keyboard music also affirms the practice of inequality, as Nicolas Gigault's 180 organ pieces serve as a guide to observe inequality, which would have likely been something Montéclair was aware of.[202]

In all, then, the main note division is not to be treated to *notes inégales.* In common time with a C or 2/4, the crotchet would be a rhythmically equal note. However, here the semiquavers, not the quavers, are to be played unequally: 'inequality falls on the semiquavers in the measures of C and of 2/4,'.[203] These slower tempi, in simple metre, therefore present inequality at the quarter division of the beat (rather than the half division in faster duple tempi, or many triple metres).[204]

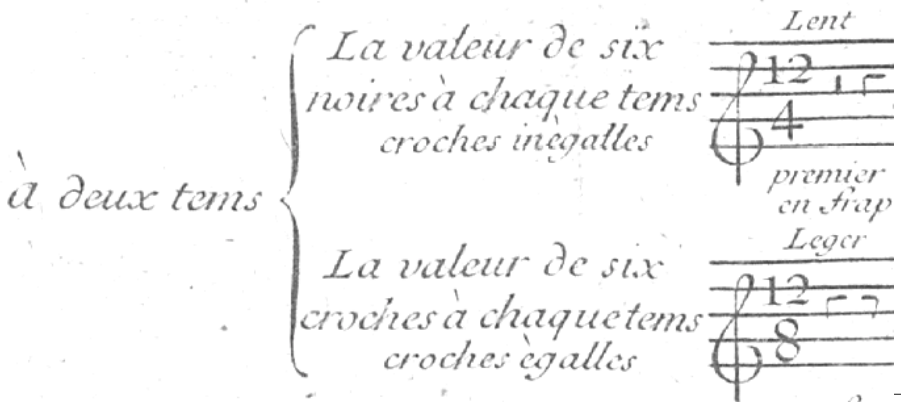

Figure 4-4. Further examples in time. Page 17.

In this context, the quavers are equal in 12/8 metre, but in 12/4, where the quavers are no longer the main triple division of the beat (thus falling into groups of two), but

[201] Hotteterre, Jacques-Martin. Principes de la flute traversiere, de la Flute a Bec, et du Haut-bois, Op.1. Amsterdam: Estienne Roger. 1728. While Hotteterre intended his treatise for wind players, we can imagine the principles of inequality were all the more relevant as well to flute and other wind players.

[202] Fuller, David. "Notes inégales." Grove Music Online. 2001.

[203] Montéclair. Méthode facile. Page 13. ' …dans les mesures du C et du 2/4 cette inegalité ne tombe que sur les doubles croches.'

[204] Ibid.

constitute half of the crotchet division, the quavers become unequal. 12/4, with all note values double those of 12/8, is assigned a slow tempo or 'lent' (see Figure 4-5). 12/8 is to be played at a light pace, at the discretion of the musician performing, or by the leader of an ensemble.[205] Furthermore we see in Figure's 4-2 and 4-3 that compound time is based on triple multiples of crotchets (seen in 6/4, 9/4, and 12/4). It is thus unsurprising that rhythmic inequality is in quavers (as they would be equal in the equivalent metres with 8 as the denominator).

4.1.2. *Notes inégales* as illustrated by Montéclair

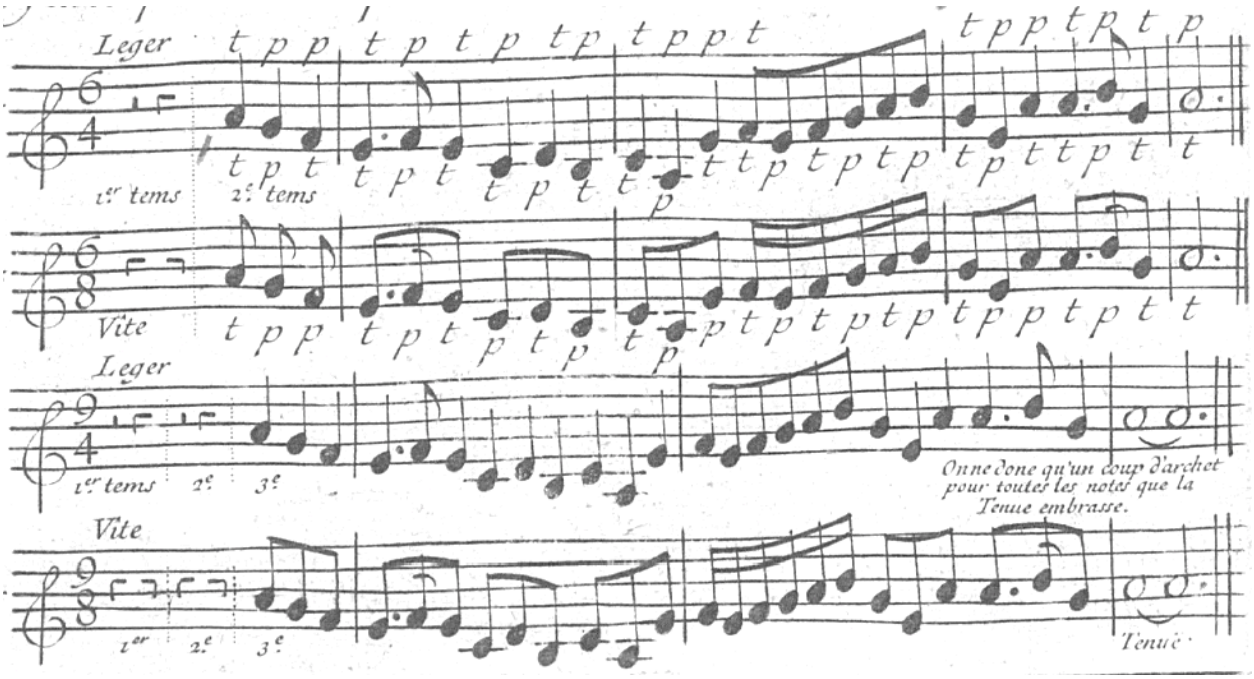

Figure 4-5. Duple and triple metre where to observe equality and inequality. Page 16.

This method only references crotchets, quavers, and semiquavers as notes eligible for *notes inégales.* The examples first cover unequal quavers, then unequal semiquavers; from this very structure we can infer the conventions, which parallel those in common

[205] Presumably, a violin instructor would offer similar advice.

keyboard playing of the seventeenth and eighteenth centuries.[206] Familiarity with the repertoire in the period might well have helped consolidate these specific rules for the learner. They could be applied in measures 1, 3, 5 and 6 of the next example, Figure 4-6, where crotchets would be equal and quavers unequal.

Much of the music in this time period featured quavers which were frequent candidates for *notes inégales*. A common metre in the French dance music of the era was 6/4, a compound duple metre with *notes inégales* in the quavers, but in 6/8 they would not apply at the quaver level. This is seen in Figure 4-5. Montéclair; these four lines provide the same pitches but in different metres, which approximately feature the same rhythmic effect in duple and triple metres.

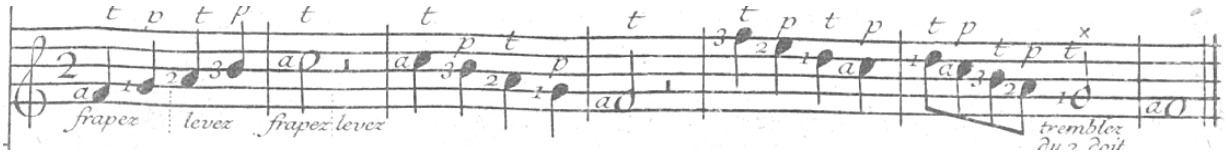

Figure 4-6. Example in simple 2 time Page 11.

While 6/8 and 9/8 do not require unequal semiquavers (because of the general speeds at which the music was played in this era) according to Montéclair's definition, only 2/4 time provides an opportunity for unequal semiquavers (see Figure 4-6 on the previous page). The same can be assumed for common time marked with C. In the penultimate measure, the sixth, the semiquavers would be rhythmically unequal based on the practice as later described on page 13.

[206] Wherein 90% of inégales occur in quavers, 8% in semiquavers, 2% or less in crotchets. di Veroli, Claudio. Personal correspondance.1 April 2022.

Figure 4-7. Example of Inequality in *Phaëton*. Lully. 1683.

Figure 4-8. Second example of Inequality in *Ballet des muses*, LWV 3.2 Lully. 1666, published 1690.

Figure 4-7 and 4-8 provide Lullian examples of how inequality might be observed in instrumental music, even in sections with the full operatic ensembles. N*otes inégales* would have been applied in measure 4 of Figure 4-7. While in the period there are not as many examples of semiquavers which would be eligible for inequality, there are a significant number of eligible crotchets and quavers. Because of the strong emphasis on dance, the examples analysed here are likely to be the strongest examples of music that would be rhythmically unequalDuring the reign of Louis XIV musical learning was codified in treatises, mainly in viol and harpsichord playing; these demonstrate the specific stylistic tendencies of the era.[207] *Notes inégales* were a common practice in dance-influenced music according to these treatises. This practice also extended to the majority of eighteenth century dance music, as well as to some of the standard genre of *ouverture à la française*.[208]

[207] de Machy. Pièces de viole en musique. 1685. Danoville. L'art de toucher le dessus et basse de violle. 1687. Rousseau. Traité de la viole. 1687. D'Anglebert. Pièces de clavecin. 1689. Fuller, David. "Notes inégales." Grove Music Online. 2001. These sources provide examples of musical practice as described in the seventeenth century. Fuller connects the theoretical and pedagogical sources together.

[208] Many overtures to French operas, and composers imitating the French national style had a slow introduction in both the seventeenth and eighteenth century and these opening sections feature strong use of notes inégales.

4.2. Dupont and *Notes inégales* in his *Principes de violon*

Pierre Dupont, in his 1718 treatise and his 1740 reprint, presents an ambiguous explanation of *notes inégales*. His definition is implicit within his discussion of bowing practice without any clear or direct terminology. So Dupont leaves a significant musical component to the discretion of the musician, based on the assigned bow strokes.

4.2.1. How does Dupont define the *Notes inégales*?

While other pedagogues may have defined directly using 'equal' and 'unequal', Dupont provides a rather verbose explanation as part of the process for executing bow strokes, particularly in following the French rule of the down-bow. Fuller asserts that the careful composer who wished to ensure inequality or equality in doubtful situations used symbols or written direction,'.[209] This supports the definition that inequality can come from directive, or in this context, or in this case bow strokes.

Each page is a two-thirds written textual explanation, while the one-third margin of the page contains musical lessons. The interval lessons (pages 4 and 5) also cover new rhythmic patterns and bow strokes, mainly applied to quavers and crotchets. Each measure in 3 contains a crotchet and four quavers.

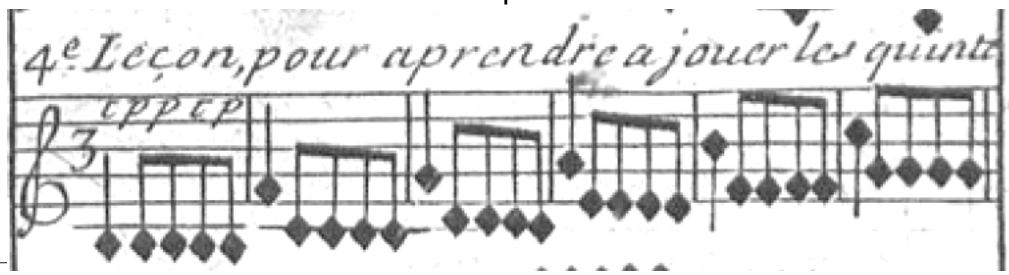

Figure 4-9. Fourth lesson for learning to play fifths. Measures 1-6. Page 5.

In Figure 4-9, we see the bowings marked above the notes. The crotchet at the beginning of each measure is a down-bow. Dupont offers the explanation for this

[209] Fuller, David. "Notes inégales." Grove Music Online. 2001.

bowing, writing that 'as soon as one finds a crotchets and four quavers in a measure of three time marked by a 3, one must pull the crotchet, and push the first two quavers notes and pull the third for pushing the fourth'.[210] With this pattern continuing through the whole of the fourth lesson, this specific repetition shows the quavers as likely *notes inégales*.

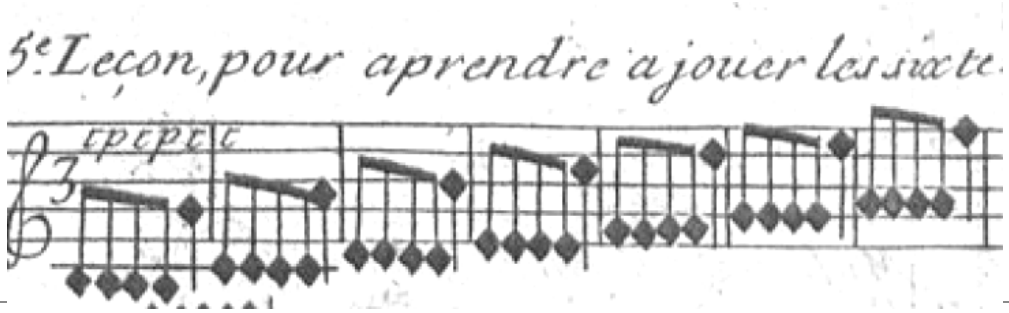

Figure 4-10. Fifth lesson for learning to play Sixths. Measures 1-6. Page 5.

Dupont provided a different general rule for the bow strokes before his next lesson, 'Rule regarding the bow stroke when there are four quavers and a crotchet in a measure in 3 time'.[211] His explanation for this specific change from lesson four to lesson five (Figure 4-10 on the following page) is the order in which one finds the quavers and crotchet. He writes that 'As soon as one finds four quavers and a crotchet in a measure of three time, one must pull and push alternately,'.[212] Compared to the previous response to the manner in which one is to bow, this indicates playing the notes as they come in each bar, with a retake to start each new measure.

Dupont presents the learner with specific examples: *Prélude*, *Sarabande*, *Bourrée*, and *Paspied*.[213] Here one would apply his rule from page 5: 'as the *Bourée* starts with two quavers, the general rule is that one must push both of them, when there are two quavers of the same between two crotchets, one must push them, when there are two

[210] 'Lorsque l'on trouvera 4 croches et une noire dans la mesure à 3 temps , marqué par un 3, l'on doit tirer la noire, pousser les 2 p.ers croches et tirer la 3e pour pouser la 4e.'Dupont. Principes de violon. 1740. Page 5.

[211] 'Regle du coup d'archet, lorsqu'il y a aura 4 croches et une noire, dans la mesure à 3 temps.'Ibid.

[212] 'Lorsque l'on trouvera 4 croches et une noire dans la mesure à 3 temps il faut tirer et pousser alternativement.' Ibid.

[213] Ibid. Page 6.

quavers after a syncopated minim, one must push the two quavers or the crotchet which is after it,'.[214] The bowing he applies here is very similar to the fourth lesson of the interval training as there are double up-bows similar to the *Bourée*.[215]

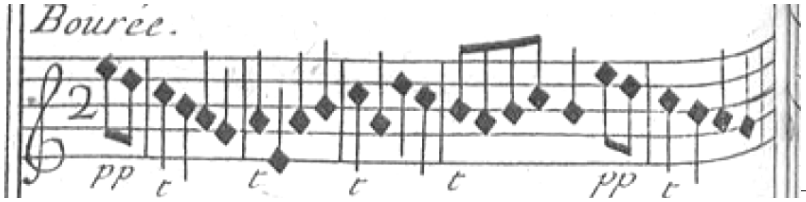

Figure 4-11. *Bourée.* Measures 1-5. Page 6.

Dupont remarks of the *Paspied* 'that this plays itself as the minuet, except that one plays the quavers of the *Paspied* as one plays the crotchets of the minuet, and the semiquaver notes as the quavers, of the minuet, hereinafter one is to pull one and push two,'. This is presumably because his minuet is in 3/4 time and *Paspied* in 3/8; the bowing is the same, only in different note values. A musician would likely apply inequality on the down-up bow on the third beat, where the down is stronger than the up-bow. However here, Dupont doesn't actually show how the last two semiquavers should be bowed in the example but it's probably bowed out as a down up. It is possible to observe inequality in double up-bows (such as an up-bow followed by a weaker up-bow), as well as similarly in a down-bow and up-bow (a stronger down-bow followed by a weaker up-bow). This specific example is most relevant to Figure 4-11, his *Bourée*. While weaker doesn't necessarily mean shorter, it has the potential to be heard as a shorter note based on the placement of the note on the beat or the bow.

As I critically read this source, the bow strokes assigned by Dupont seem to reflect the French tendency of rhythmic inequality. While this is not the explicit definition of inequality as provided by Montéclair, Dupont provides a system of bow strokes that would have easily facilitated rhythmic inequality for a player who had heard others apply the general convention. Experimentation with a seventeenth century style

[214] 'Lorsqu'elle comence par 2 croches, il faut les pousser toutes 2, et lorsqu'il y a 2 croches, entre 2 noires il faut les pousser les deux de même, lorsqu'il y a 2 croches après une blanche syncopé, il faut pousser les 2 croches, ou la noire qui est apres elle.' Ibid. Page 6.

[215] See Figure 4-12 for a similar example.

baroque bow might suggest something of the ways in which Dupont might have intended the learner to play. Practical analysis provides an insight into how the bowing could naturally support rhythmic inequality in his lessons. First, up-bows are generally applied to the short notes in inequality and a second up-bow in a sequence of two can be shorter, therefore unequal, due to the location of the bow on the strings.

Returning to Figure 4-9, we can see on the quavers two ups before a down-up, the second and third beats are subdivided into two half beats. Therefore, the first down-bow on beat one emphasises the beat regardless of whether there is a crotchet or two quavers on the first beat. Certainly the quavers of Figure 4-10 could well be candidates for rhythmic inequality, with the bowing a correlation with (not a solid directive for) *inégalité*. Furthermore, we could apply inequality in the anacrusis of this lesson, in Figure 4-10, for both the quavers of the anacrusis and in measure 4. This is all the more likely owing to the conventions of observable inequality in stepwise motion.[216] However, this is an arguable interpretation of a source which does not directly define the practice in the manner of Montéclair or authors of viol and harpsichord methods.

4.2.2. Illustrations of the *Notes inégales* in the *Principes de violon*

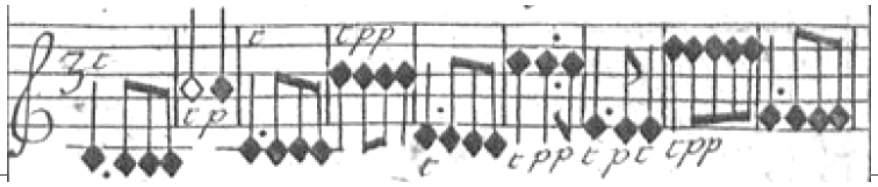

Figure 4-12. Sixth lesson for learning to play sevenths. Measures 1-9. Page 5.

In the above Figure 4-12 the notes are very similar to the those of Figure 4-10. The quavers start on beat one and the crotchet is on beat three. In Figure 4-12, the bowing is taken similarly with two up-bows in a row in bars 4, 6, and 8. It was previously discussed that the fourth lesson had two up-bows and the last two were a down-bow

[216] This is based on conventional oral practices vis à vis professional musicians familiar with the practical aspects of performance idioms in this aesthetic.

followed by an up-bow. Because of this implicit practice of inequality, as a musician, I think it is possible that a learner may have transferred the concept to the following lesson as seen in the earlier Figure 4-11.[217]

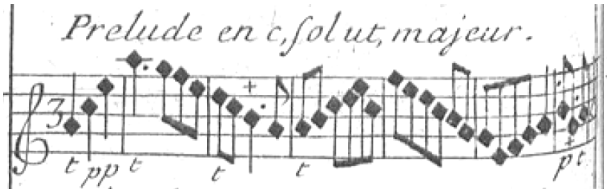

Figure 4-12. *Prélude in C Major*. Measures 1-7. Page 6.

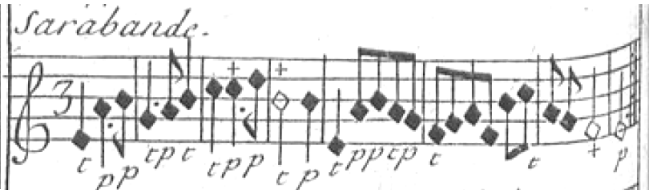

Figure 4-13. *Sarabande.* Measures 1-8. Page 6.

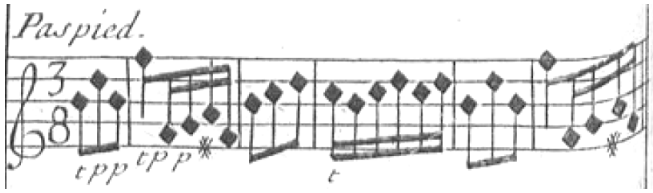

Figure 4-14 *Paspied*. Measures 1-6. Page 6.

Figure 4-14 *Paspied*. Measures 1-6. Page 6.

Dupont develops further his conventions on up and down-bows in his sixth lesson. With Figures 4-12 and 4-13 there is an increased variety of rhythm in 3 time (as seen in Figure 4-11). In 4-11 we see the lesson following the rhythm of a basic minuet. The quavers in measures 4 (of Figure 4-11) and 8 could be eligible for inequality, but a lack of prescribed bowing on these quavers it does not seem to reference directly rhythmic inequality.

In the corresponding Figure 4-14, there is a further use of triple metre. 3/8 time is observed in a dance similar to the minuet I cited in Figure 3-27, where the quavers

[217] Tarling claims that inequality is 'determined by a number of factors: tempo, mood, affect, and whatever else is happening in music at the same time.' Tarling Baroque String Playing. Page 165.

observe inequality. As the time signature is 3/8 the inequality would be moved from the quavers to the semiquavers due to the faster triple metre.

4.3. Mondonville and the potential *Notes inégales* in his *Sons Harmoniques*

As far as the pedagogical content is concerned, while *Les sons Harmoniques* provides aspects of instruction, it does not resemble earlier sources of learning. *Les Sons Harmoniques* is a more intermediate-to-advanced study of music. Mondonville provided instructions nonetheless, but only for a musician preparing to play his new sonatas of *Opus IV*. His *avertissement* is more concerned with the notion of selling these sonatas as a new style of music.[218] The six sonatas are composed in a new style for French sonata music, incorporating Italian elements and building upon other new elements circulating in France.

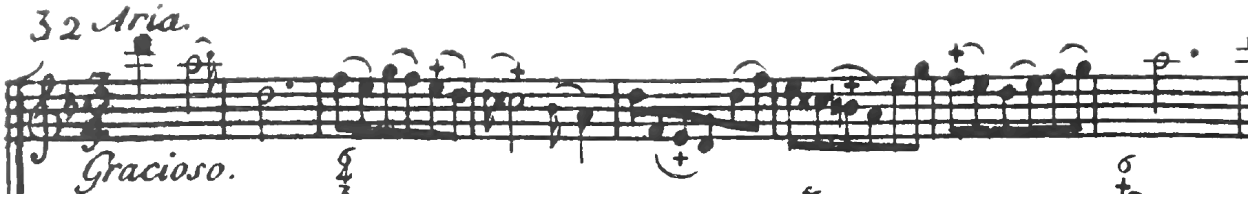

Figure 4-15. Sonata 5 Opus 4, *Gracioso*. Measure1-8. Violin part. Page 32.

A strong *potential* of similar application of the *notes inégales* is in the second movement of the fifth sonata. Measure 3 of Figure 4-15 has stepwise motion which is seen as conducive to the rhythmic inequality according to the convention of the period.[219] As the these note pairs are slurred, based on the practices of the era, I am

[218] Jean-Joseph Cassanéa de Mondonville, Les sons harmoniques. Sonates à violon seul avec la basse continue. Œuvre IV. Paris, Lille, Mme Boivin, Le Clerc, l'Auteur. 1736. Page 1. '…ma nouvelle façon de jouer.'

[219] This was based on from field work in master classes and larger ensemble playing where stepwise motion in music is a likely place to observe inequality in the historical period.

leads to believe these note pairs in stepwise motion were fairly likely candidates for French inequality.[220] Similarly, measures 5 and 6 have slurred pairs which also can work as *notes inégales.*

While there are no direct references to the concept in this set of sonatas, this music has potential for a musician to apply the practice of *notes inégales.* Mondonville does not truly intend this as a pedagogical book, but he does provide insight into the way in which he wanted his music to be played. One finds in certain inclusions of Italian styled music (by French composers), that there are potential places where inequality could be applied.[221] We can see this musical writing as a hybrid style of music, featuring traits of both Italian and French aesthetics. Where the music composed during the development of the early French violin school was in some sense anticipating the latter half the century. This can be evidenced by sonata and concerto music composed by the violinist composers of the period, such as Mondonville, Anet, and Leclair.[222]

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[220] This was discussed with a musician in a funded mentoring session with a musician from the English Concert who had said that stepwise notes in music in this time period were generally a good candidate for notes inégales.

[221] Walls, Peter. ''Sonade, Que Me Veux Tu?': Reconstructing French Identity in the Wake of Corelli's Op.5.' Early Music volume 32, no. 1, 2004. Pages 27 to 47.

Boyden. A History of Violin Playing. 1965.; Mondonville. Six Sonates pour le violon avec la basse continue. Œuvre I. Versailles: chés l'auteur. Paris: aux adresses ordinaires. Ca 1733.; Leclair, Jean-Marie. Premier livre de sonates a violon seul avec la basse continue. Paris: le Sr. Boivin. 1723.; Jacquet de La Guerre, Élisabeth-Claude. Sonates pour le viollon et pour le clavecin. Paris: Chez L'Autheur, Foucault, Ribou, 1707 or before.; Mascitti, Michele. Sonate A Violino Solo Col Violone o Cimbalo e Sonate A due Violini, Violoncello, e Basso Continuo. Opera prima. Parigi, Foucaut. 1704. Boyden references the new trends in music here throughout his encyclopædic work on violin playing and development throughout but especially in the sections as concerning the French musical practices. Similar difficulty in violinistic technique can be seen in the work of Leclair where the newer hybrid style is seen to develop. This would have been a stark contrast to the earlier eighteenth century music, we see this particularly in the manuscripts of Jacquet de La Guerre, a model of older compositional idioms. Comparatively, the level of a new work from a foreign composer, Mascitti, shows a much more elevated level compared to Jacquet de La Guerre.

4.4. Corrette and *Notes inégales* in *L'école d'Orphée*

While Corrette is not the first composer to define idiomatic practices of the French according to the established chronology of surviving violin treatises, he is the first, according to Lescat, to describe the differences between French and Italian practice.[223] His specific course for an aspiring violinist is unique in that he introduces more of the musical explanation at the outset rather than a combination of musical examples interspersed with written instruction. We are immediately made aware of these differences not just from the descriptive title but more explicitly on his first page. Corrette introduces both the notational practices of the French and the Italians. This includes the more modern, *Italian* placement of the G clef, which is quite forward thinking for a 1738 publication, considering the reluctance of other pedagogues (i.e. Dupont and the earlier Montéclair) to include actual examples of this modern violin clef; their work refers to the notation but nowhere are there visual examples.[224]

Corrette would go on to be one of the most widely circulated authors of musical learning, publishing a plethora of methods. This first foray into pedagogical publication eventually led him to further treatises, most notably the first printing in 1741 of his *Méthode pour apprendre le violoncelle*, the first ever French treatise concerning the violoncelle.

[223] Lescat. Méthodes et Traités.1991. Page 13.

[224] Montéclair. Méthode facile. 1711. Page 1. Principes de violon. 1718. This referenced in the last line of the page, while Dupont does not seem to reference it at all Dupont.

4.4.1. How does Corrette define the *Notes inégales*?

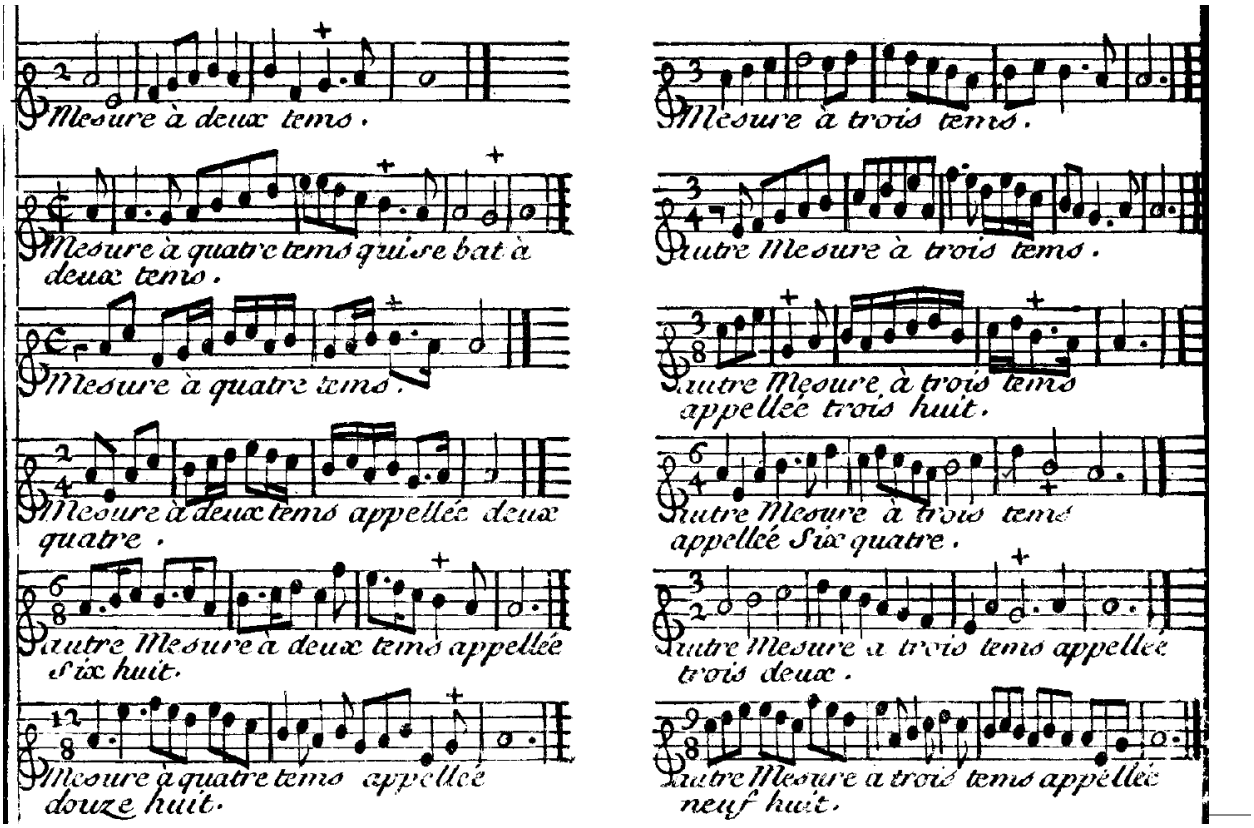

Figure 4-17. Excerpt of chapter III, *L'école d'Orphée* page 3.

With no hesitancy in his explanation, Corrette in his *Orphée* presents the reader with his definition of *notes inégales*. This appears in his explications of various metres in his fourth chapter of the principles of music for a violin player.[225] His definition states simply that, 'it is necessary to pass the second quaver faster',[226] thus more of a practical description than a theoretical one. This is applied similarly for crotchets, and semiquavers. Therefore, within the definition of Corrette, the note subdivisions from the crotchet, quaver, and semiquaver are candidates for inequality, according to the time signature used. In his *Orphée*, Corrette enables a learner who would be less familiar with musical practices of the period to understand how rhythmic inequality may have worked.

[225] Corrette, Michel. L'Ecole d'Orphée. 1738. Page 4. '..il faut passer la deuxieme croche plus vite.'

[226] Ibid. Page 4.

In his previous chapter, chapter three, in the above excerpt, Corrette offers what can be seen as an illustrated preface to *notes inégales.* Each of his examples four-bar motives show a stock compositional formula that could be adapted to the various time signatures. This inclusion is to allow the reader to take notice of time signatures. As an introductory rudiment of musical learning, this gives a learner a glance at the context for the forthcoming explanation, which is the focus of his fourth chapter. These musical models are probably intended to accompany the explanation from the following chapter. By placing these illustrations prior to the discussion concerning time signatures, Corrette primes the reader.

The examples in Figure 4-17, on the previous page, illustrate duple and triple metre. Here we see the right portion covering the triple metres, and the duple metres covered in the left, with descriptions such as 'Measure in two beats', 'Measure in four time which is counted in two beats' and so forth. down to 'Measure in four beats which is called twelve-eight'.[227] His triple metres are defined as 'Measure in three beats,', 'Other measure in three beats', and interestingly his 6/4 is 'another measure in three beats called six-four'. All of these explanations are extracted from the accompanying Figure 4-1 on the previous page.

We can note here that an interesting aspect of this illustration in Figure 4-1 is that each of the four-bar musical models is in C Major. Furthermore, musically, we observe close to the end of each four-bar example a final ornamental trill, annotated by a + sign. These trills are to be played on the B natural as preparation upwards to the C or from a D natural descending to the tonic C. Considering this is a significant segment of introductory principles of music, Corrette evidently assumed that for readability, the key of C Major is easiest understood by a developing violinist. We can therefore make the inference from his previous third chapter that Corrette intended to prime a learner for what is to follow in chapter four. By illustrating the musical phrases that are common in

[227] See Figure 4-1 for original French.

the music circulating around 1738, when this book was first printed, the developing violinist is exposed to realistic examples of music.

The largest note value to which Corrette applies his definition of the *notes inégales* is the crotchet. It is here that one reads his signature explanation, that a learner 'must play the second crotchet faster'.[228] This definition declares that in the 3/2 metre one is to observe inequality in the crotchets. Of the three note values involved, this is the only instance in which we can observe this division. It is nevertheless unsurprising that the *inégales* in this metre are crotchets, because this metre has 2 as the denominator.

Figure 4-18 Corrette's Inequality

Duple Metre	Inequality	Note Value	Triple Metre	Inequality	Note Value
2	Yes	Quaver	3	Yes	Quaver
¢	Yes	Quaver	3/4	Yes	Quaver
C	Yes	Semiquaver	3/8	Yes	Semiquaver
2/4	Yes	Semiquaver	6/4	Yes	Quaver
6/8	No	N/A	3/2	Yes	Crotchet
12/8	No	N/A	9/8	No	N/A

Throughout his fourth chapter, Corrette's wording remains fairly constant, featuring a repetitive clinical definition of inequality in practice. He usually refers to the quaver for most of his definitions as the main note subdivision involving inequality (see my table, Figure 4-18 to see a visual organisation of this). The quavers are played as unequal in both duple and triple metres marked by 2 and 3 respectively. Similarly, both cut time (¢) and 3/4 time involves these unequal quavers, as Corrette reiterates: 'it is necessary to pass the second quaver faster'. He similarly prescribes unequal quavers in 6/4 time.[229] Corrette generally confirms what we know of this French specific practice, which can be found in other treatises, such as the flute treatise of Hotteterre.

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[228] Ibid. Page 5. 'Il faut passer la deuxieme noire plus viste.'

[229] Ibid. Page 4.

Later on in *Orphée's* definition of inequality, it makes sense that in 3/8 time the semiquaver would be unequal, as it is equivalent to the quavers in 6/4, 3, and cut time. Here the wording reads: 'One plays the quavers equally, but one must play the second semiquaver faster'.[230] From this we note that in measures featuring 4 as the denominator, in duple time, the semiquavers should be played unequally. Therefore in a time signature like 3/8 the semiquaver should be observed in the same fashion; however, in duple 6/8 and 12/8 such inequality is not specified.

A significant aspect of Corrette's definition is his reference to Italian tempo markings in his explanations of time signatures. This is a significant detail because the speed of music is described, rather than something fully implicit in the time signature, like *notes inégales.* In his common time of four beats marked by a C, the semiquavers are the *notes inégales*: 'it [C] is often used in church music, it is in strong usage in Italian music like in Allemandes, Adagios, Allegros, Andantes, Prestos of sonatas and concertos'.[231] Corrette in this context seems to generalise based on the language, given that he does not clarify the differences between playing French versus Italian style music. One could therefore infer, based on this statement that perhaps Corrette distinguished Italian playing by the use of Italian tempo markings in his overall study of time signatures.

Corrette uses the same sort of explanation in his definition of 2/4, which he defines as being 'used in the reprises of overtures, it is in strong usage in Italian music like Vivaces, Allegros, Adagios, Prestos, Ariettes, presently several authors are themselves using this metre for Andantes and Adagios. See my Opus 14 trio Page 2'. Again, the semiquaver is to be played with inequality: 'one must play the second semiquaver note faster'.[232] He reprises this semiquaver inequality in 3/4 time, which 'is used in

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[230] Ibid. Page 4. 'On joue les croches Egales, [mais] il faut passer la deuxieme double croche plus vite.'

[231] Ibid. Page 4. '[Il] est fort en usage dans la musique italienne comme dans les Allemandes, Adagio, Allegro, Andante, Presto des sonates et concertos.'

[232] Ibid. Page 3. 'il faut passer la deuxieme double croche plus viste.'

courantes of sonatas,' one of the slower paced dances. He refers to page 28 of his Orphée for a realised example of this.

In this context when we can consider the ages of the first writers of violin treatises, Montéclair and Dupont, who are the two who came of age prior to the eighteenth century. Montéclair died at 70, and based on the averages of the composers in this corpus of research (Corrette, Mondonville and Montéclair), Dupont might have died at around 73. Their violinistic definitions of rhythmic inequality as observed by violin players give an early context with which later pedagogues and composers of the early eighteenth century would have been familiar. Corrette assigns a more clinical categorization for his definition of the *notes inégales*, by citing the metres and dances that require rhythmic inequality.

We can see Corrette is explaining the practice of *notes inégales* evident in French treatises of the era.[233] His definition includes note denominations which are to be played in this manner, according to the time signature or notation? meaning? which is employed. Despite the implicit nature of his explanation, he is as explicit as he can be concerning the manner in which a developing violinist should apply this aspect of French musical practice.

The definition as provided in *Orphée*, is very detailed and meticulously written out, at least compared with earlier methods, such as Montéclair's.[234] As it was beginning to be more tightly categorised, the practice surrounding the inequality of French music was starting to be codified in written manuscripts sources. This was around the period that Italian influence started to enter French Baroque music, but there appears to be no need to clarify the distinction between the two in terms of the *notes inégales*. Composers who lived throughout the seventeenth century maintained the purely French aesthetic of *notes inégales* well into the eighteenth century.

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[233] Hotteterre. Principes de la flute. 1728. I mostly observed these in viol methods, but a very strong suggestion comes from Hotteterre's method.

[234] Montéclair. Méthode facile. 1711. Page 13. His definition is hazy regarding inequality.

4.4.2. Where to use the *Notes inégales* according to Corrette

The earlier table Figure 4-18 'Corrette's Inequality' is derived from the fourth chapter, on pages 3t o5. The table provides a catalogue summarising where *notes inégales* are observed and on which note value. Aspects of the practice are still unclear, as the explanation provided in the chapter contains some broad generalizations of music practice of the time. There are three musical categories where one would use the rhythmic inequality. The first of these categorisations comprises the listed dances that commonly observe the French practice. A second aspect to consider is the specified (Italian) tempo marking. Finally, the third category to consider is the genre of instrumental music, whether in sonatas or concertos or church music.

There could be a difference in French versus Italian practice suggested by the language employed by Corrette in his definitions of time signatures. Phrases such as 'it is in strong usage in Italian music,' or 'is used in French Music for the Loures, See page 19. Forlannes, and often in the Reprises of Overtures. One finds this less often in Italian music' show us that he was aware of a broad range of dances and movements of string music of the era.[235]

One of the concerns this raises is where rhythmic inequality is not to be applied. Instances where there is no mention of playing a 'second [note] faster' might be the first place where a learner could have made this assumption. It is easiest to examine these first as these sections are more memorable in the organization seen in the explanation. The first two metres where there are not observable *notes inégales* are 6/8 and 12/8 metres. His explanation of 6/8 is that this metre 'used in French music for Canaries, Gigues, and sometimes in the Reprises of Overtures'. We see his explanation is even shorter concerning 12/8. He writes that this metre is 'used in [both] French and Italian Gigues, however Corrette is unclear as to how they performed their

[235] Corrette. L'Ecole d'Orphée. 1738. Page 5.

Gigues. We often find this in sonatas and concertos'.[236] In inferring that these two time signatures are the first descriptions which are not at all inclusive of rhythmic inequality, we infer that in these the quaver subdivisions are not unequal because they are divided in subdivisions of three (i.e. compound metre).

Interestingly the only triple metre where a musician does not observe *notes inégales* is 9/8. Corrette writes that this time signature 'is found rather infrequently in French music but often found in the Italian music like Gigues, Allegros, Presto, and often in the Adagios,'.[237] It is hardly surprising that Gigues in compound metre do not observe inequality. It would follow that Vivaldi and Masceti are the Italians who are cited by Corrette as examples, because their music was the most fashionable after Corelli's in this period. Corrette also included some self-promotion of his *Op 13, Sonates à violon seul* where he incorporated aspects of Italian practice.

Dividing the observable inequality by duple and triple metre allows us to make a list of what was generally practised in each rhythmic subdivision. Because there are different ways to mark two time and three time which were relevant to the period of publication, this allows us to affix a genre to notation found in manuscripts or parts which may not be marked with a movement title. French dances in two time as marked by a 2, include the 'Rigaudons, Branles, Bourées, Gaillardes, Villageoises, Cotillons, Gavottes, &c,'[238] We are teased with this explanation, ending with an 'et cetera', as there are potentially other dances or movements which may use two time marked with a number 2. This metre observes inequality in the quavers.[239].

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[236] Ibid. Page 4. 'Sert dans la Musique Françoise pour les Canaries, Gigues et quelque fois pour les Reprises des Ouvertures. On le trouve très souvent dans les sonates et concerto.'

[237] Ibid. Page 5. 'se trouve très peu dans la Musique Françoise mais assez souvent dans la Musique Italienne comme Gigue, Allegro, Presto, et quelque fois dans les Adagio.'

[238] Ibid. Page 3.

[239] Ibid. Page 4.

2 time and cut time are similar to common time, marked by a C, which do not contain descriptions of French or Italian dance music. Inequality is likely observed according to general convention of French practice. Here we observe these two metres are more slanted towards instrumental movements or tempo markings, using the words 'sonatas' and 'concertos' as written concerning common time.[240] Movements that usually use common time are Adagios, Andantes, Allegros, and Prestos. We note that Adagios, Andantes, and Allegros also Figure 4-in 2/4 time, but Corrette included Ariettes and Vivaces in his definition of this metre. In both metres the *notes inégales* are applied to the semiquavers.[241] Corrette is making the suggestion that *notes inégales* were a flexible definition but only really applicable to the aesthetics within France. Therefore, it seems logical to apply these inequalities to performances of sonatas and solo music, even in the French violin sonatas of Jacquet de La Guerre and onwards, based on the tastes and mannerisms of French musical practice.

While already established that the 6/8 and 12/8 time signatures do not involve n*otes inégales* as in 2, cut time, and common time, there are dances which use these two time signatures. Canaries, as French dances, are in 6/8 time. French Gigues in 6/8 are also in this grouping as are the similar versions in 12/8. There are also Italian Gigues in 12/8 time according to Corrette. One would generally use the 6/8 metre in concertos and sonatas for violon and other instruments. Reprises of overtures are also found in 6/8.[242] It is notable that there are no other metres in which one finds a French Gigue. Finally in this vein, the only other Gigue mentioned in the metres, is in 9/8, and is an Italian Gigue.[243] As previously stated, this is one of the three metres in which one does not apply *notes inégales*.

There are more instances of rhythmic inequality in the triple metre than in duple. As is seen in 2, a 3 denotes three beats but does not share the same characteristics of the

[240] Ibid. Page 4.

[241] Ibid. Page 4.

[242] Ibid. Page 4.

[243] Ibid. Page 5.

other divisions of three beats. As in 'three time marked by a 3,' one is to observe that 'it is necessary to pass the second croche faster,'.[244] In this regard 3 is therefore something I consider similar, as is seen in the marking, 2, which is applied to denote other specific dances to a musician.

We see here in 3, the minuet, the most ubiquitous of baroque dances is mentioned first. Corrette associated this marking with more international dances such as the Sarabande, with no mention of country style. Furthermore, he mentions equally Passacailles and then Chaconnes as being marked in 3. The other dances which use the metre are the Courantes and Folies d'Espagne.[245] It could be a more common manner of marking time signatures at the time of this 1738 publication. Courantes as a dance are also observed in 3/4 time but seemingly relegated to the sonatas. It is in this metre that Courantes are played differently, as one is to 'play the crotchets equally, but one must play the second sixteenth note faster,'.[246] We note that this section is as sparse as the 12/8 section is with regard to the definition provided of rhythmic equality.

Corrette divides the discussion of the rhythmic inequality of 3/8 by emphasizing the usage of the metre by the French and the Italians. French music which uses 3/8 denotes that the movement is a Passepied. He writes that it is 'occasionally [seen] in the Reprises of Overtures,'. By contrast Italians use this time signature in their Adagios, Affettuosos, Allegros, Ariettes, and Vivaces; which we note as more indicative of instrumental, concertante usage than usage in Italian dance.[247] Fuller supports this by suggesting French composer and authors considering an incompatibility of inequality with the Italian style, so this explanation Corrette offers fits the period.[248]

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[244] Ibid. Page 4. 'il faut passer la deuxieme croche plus vite.'

[245] Ibid. Page 4.

[246] Ibid.

[247] Ibid. Page 5. Affetuosos is spelled as such, 'Affettuosos,'.

[248] Fuller, David. "Notes inégales." Grove Music Online. 2001.

Followers of this method would be referred to foreign, Italian composers of the period who were using this time signature. Five composers are cited include Bononcini, Handel, Pepusch, Porpora, and Scarlatti.[249] As Corrette had a penchant for foreign music, particularly the new fashions of his formative years, these inclusions show there must have been awareness of these composers. Corrette provides an amusing commentary when he writes in his definition of 3/8 time. Here he wrote that in foreign sonatas and 'the sonatas composed by our illustrious French counterparts where this metre is often used in Affettuosos'.[250] He writes that this time signature is generally in usage in the three beats of an expressive 3/8 time. As is observed in 2/4 'One plays the crotchets equally, but one must play the second semiquaver faster'.[251] Again this is another metre in which one observes *notes inégales*.

His next definition of the employ of the *notes inégales*, is in 6/4 time. Here the quaver is to be observed as this specific inequality. French music uses the 6/4 for the Loure, or as was more à propos, due to the dance-derived practices of Freench, the Gigue lourée or Gigue lent, as a slower Gigue. Another dance which used this was the Forlanne, another French dance of the period. 6/4 time is also occasionally seen in the overture reprises.[252] This metre is infrequently observed in Italian music, as Corrette notes.[253]

The final example where one is to observe rhythmic inequality is 3/2 time. During this time period, this time signature was in frequent use in the French music. The reader is told that this time signature is equally applied in Italian music too. Italians generally would employ it in Sarabandes, as well as Adagios. Corrette cites his tenth opus, on p.4 for examples of this time signature in his Entrée du commissaire. In 3/2 time one is

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[249] Ibid. Page 5. Due to what we see as a print error Pepusch is spelled with as 'Pepuseh'.

[250] Ibid.

[251] Ibid.

[252] Ibid. Page 19. Forlane is spelled as such, 'Forlanne,'.

[253] Ibid.

to treat the crotchet as the *notes inégales*.[254] From this specific triple metre one would see the last example of where to apply rhythmic inequality in French music.

The fourth chapter ends with 9/8. As previously noted, this time signature does not require rhythmic inequality. Corrette in his definition of rhythmic inequality, writes that musical metres in both duple and triple metres observe *notes inégales*. Of the duple metres 2, cut time, common time, and 2/4 observe the inequality.

Even if all of these musical metres have a visual example, the learner in this method still requires an exercise or multiple exercises with which to practise in order to gain familiarity with of the music as well as this rhythmic inequality. Corrette provides the reader with lessons in both the French and Italian tastes, in order to follow the practices of the period. The third chapter serves as a visual primer for this written explanation, a realistic model to learn from.

4.4.3. Illustrations in his *méthode*

By citing examples from the three sections of musical examples, the illustrations of where Corrette intends a musician to play inequality are to be examined. Following the instructions established regarding when inequality is observed, it is supposedly applicable to the whole of the musical movements or dances in a specific time signature. However, this may not be entirely applicable to the more concertante examples, nor the Italian styled examples, given the difference between the highly melodic French music and the virtuosity of technique in the Italian violin school.

The very first section of the lesson section provides several Préludes. While there are no Préludes mentioned in the previous section, these four examples show three different time signatures. Corrette provides a first and last example on the page in 3, a second in 2 time, and the third example in cut time. Each of the examples here are

[254] Ibid.

eight measures each and they all resolve on a tonic C Major. Figure 4-s 2 and 3 as seen on this specific page the inequality is likely to be observed by the incipient violinist following this curriculum for learning to play the violin in an 'easy manner', as the title itself promises.

As seen in both Figure 4-19 and Figure 4-20, on the following page, both of the musical citations here are quaver runs. In both of these instances we have ascending and descending stepwise motion: see Figure 4-17. The first example in this subchapter, Figure 4-19, follows the more oral tradition of early music practice: dotting the notes in stepwise motion. This is seen in the multitude of recordings as well as performances which feature this practice regarding the use of *notes inégales*. Inversely, the second example follows this same style, with the last two quavers in a third, but as this is also in 3 time, marked by a 3, the quavers are to be observed with the rhythmic inequality.

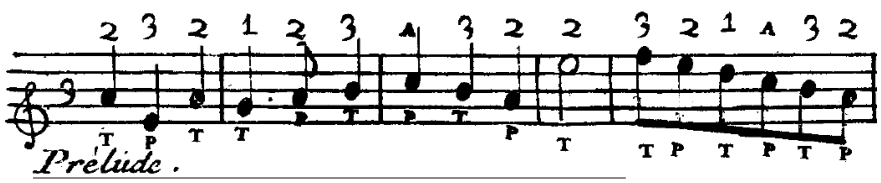

Figure 4-19. First *Prélude*. Measures 1-5. *L'école orphée* page 13.

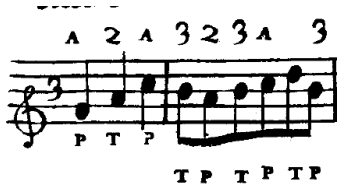

Figure 4-20. *Autre* example. Measures 1-2. *L'école orphée* page 13

While the other two examples, from the same page, could require some form of inequality in the crotchets, there is no melodic pattern which seems a candidate for this. While the quavers are not stepwise, if *notes inégales* were observed it would be a very French touch to these first lessons which could potentially be swung by a violinist following this method. In dotting the quaver and the crotchet the two together in the second and third Préludes they would sound all the more dance-like, in their 2 time and common time metres.

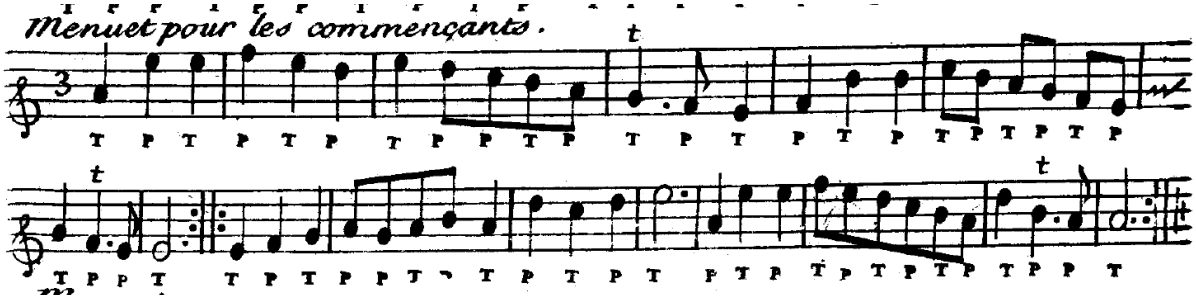

Figure 4-21. Minuet for beginners. *L'école d'Orphée* page 14.

Seen in the above Figure 4-21, is the first minuet. When one examines the third, sixth, tenth, and fourteenth bars, one sees the stepwise quavers which are to be interpreted as *notes inégales*. Some fifteen minuets are included for learning to play the dance music that was in circulation during this period. As the minuets range from the major to the minor key with first and second half being added, one observes the many measures with quavers which are to be played with unequal rhythm. On the fourth page, Corrette tells the learner that the second quaver is to be an unequal note.

Notes inégales in the instances of Figures 4-19 and 4-20, relates to 3 time. While the second and third examples of the first page of lessons in the French manner are in 2 time and cut time respectively, the inequality is likely to be unobserved as there are no quaver runs in the second Prélude. Aside from the crotchets in the third measure, there are no notes that would accommodate a dotted rhythm. In 2 time marked by a two, only the quavers are to be rhythmically unequal. In the third example from the same page, as it is cut time, and the crotchets are thus *notes inégales*; there is no observable inequality in the quavers.

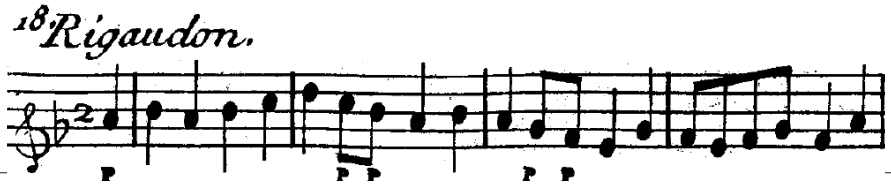

Figure 4-21. *Rigaudon.* Measures 1-4. *L'école d'Orphée* page 18.

Another example several pages later contains several further dances in 2 time. First on the page is a rigaudon, followed by a rondeau, and another dance called a 'cotilon'. Because of the earlier instructions established by Corrette in his fourth chapter, an incipient violin player would note that the quavers are the note subdivision which

observe the rhythmic inequality here. Rigaudons as well as the other dances here are a part of the 2 metre dances, which are to have unequal quavers. As seen in Figure 4-21, the second and third notes of the second measure are unequal, as are the second and third notes of the third one. Measure four has the first four notes unequally played.

An example of this rhythmic equality is found on the middle of the following page, following the second minuet in D Major. To reiterate, time signatures where one would have found Gigues would be: 6/8, 12/8, and 9/8. As previously mentioned, these three metres do not feature any kind of *notes inégales*.

We note another example of *notes inégales* in this section in both violin 1 and violin 2 in the sixth Figure 4-22. There is a distinctive slow introductory section here in cut time, which precedes a section in 3/8 with a tempo marking 'gay'. Corrette likely intended this to be a quicker section as is generally observed in most of the French overtures of the period. In the first bar, violin 1 would observe the starting swung quavers while the violin 2 as accompaniment reply to the inequality in the lower octave.

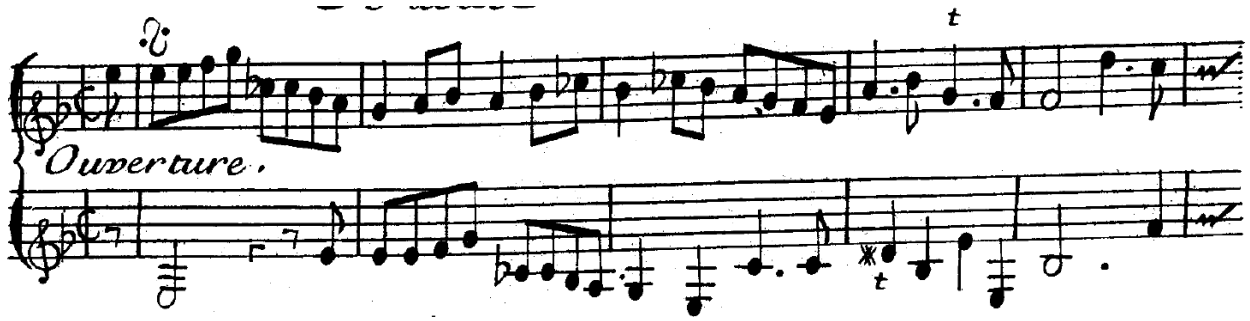

Figure 4-22. Overture from *Suite à deux violons* measures 1-5. *L'école d'Orphée* page 20.

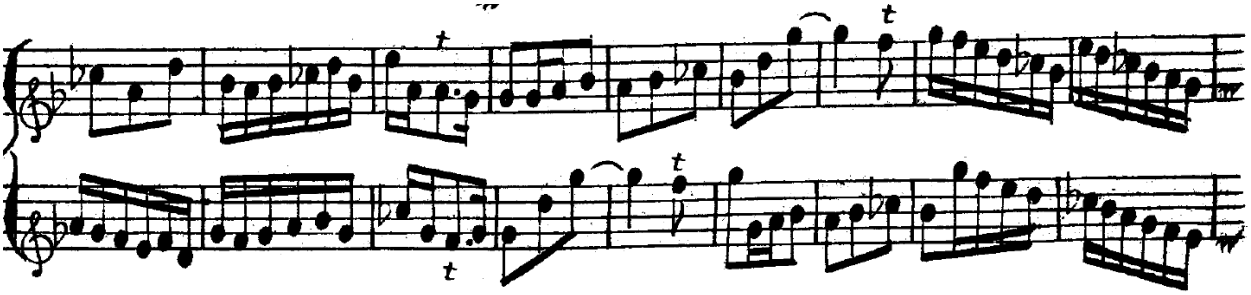

Figure 4-23. Overture from *Suite à deux violons* measures 19-27. *L'école d'Orphée* page 20.

We note in this specific case, the rhythmic inequality as observed makes this overture a fully French model for a learner to follow in basic chamber music study. Considering how imperious the model was with an intended moderate tempo, the section marked 'Gay' could be construed as a bit faster, with a jovial atmosphere. As it is in 3/8 time, the following section would observe the semiquavers as *notes inégales* because they are half the value of the quaver which is the principal beat of the measure (see Figure 4-23).

In this specific case, the rhythmic inequality renders this overture a French model for a learner to follow in chamber music study. In the slower introduction of the overture, the two violins play distinctly different parts in Figure 4-23. There are more semiquavers in the violin 2 while the violin 1 seems to take on a slightly more accompanimental role. In measures 26-27 the first violin begins the next semiquaver run while the second violin is almost echoing the first.

In the first two bars of the section, measures 19-20, the constant, swung semiquavers in the second violin create a dancelike accompaniment. The first violin adds to the texture by starting this line in quavers before joining the unison swung semiquavers in the next measure. In the middle of the excerpt the transition from constant semiquavers to the quavers and dotted quavers allows some small relief from the inequality.

The rest of the suite for two violins is likely to generally observe rhythmic inequality. The next movement of the suite is the Sarabande marked in 3 time, a slower contrast to the fanfare of the overture.[255] There are no observable *notes inégales*, serving as a contrast to the first movement of the suite. Two minuets follow the second movement, both of which featuring sections of quavers where the rhythmic inequality might be applied. Resembling in one sense the minuets, the following movement, the Loure also invites unequal quavers.[256] With the final Chaconne, the first page of the example features

[255] Ibid. Page 4.

[256] Ibid. Pages 22 to 23.

unequal quavers, the second page equal quavers. In the Figure 4-24 and 4-25, are two sections which juxtapose the established convention of *notes inégales* with the equal quavers in the major section.

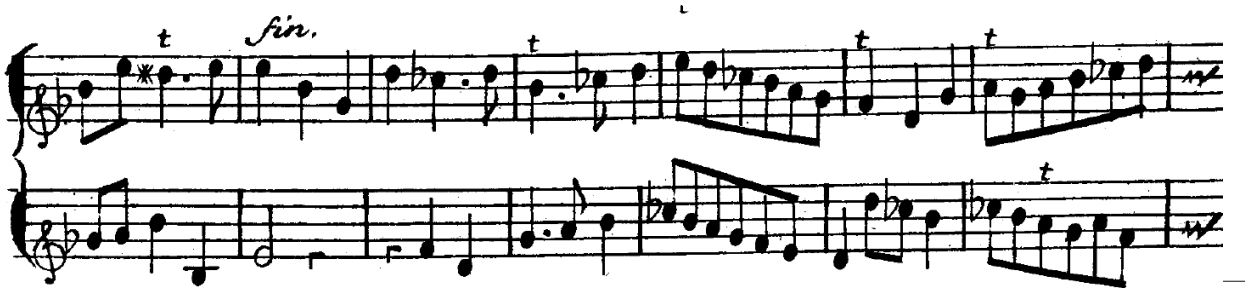

Figure 4-24. Chaconne from *Suite à deux violons* measures 8-14. *L'école d'Orphée* page 24.

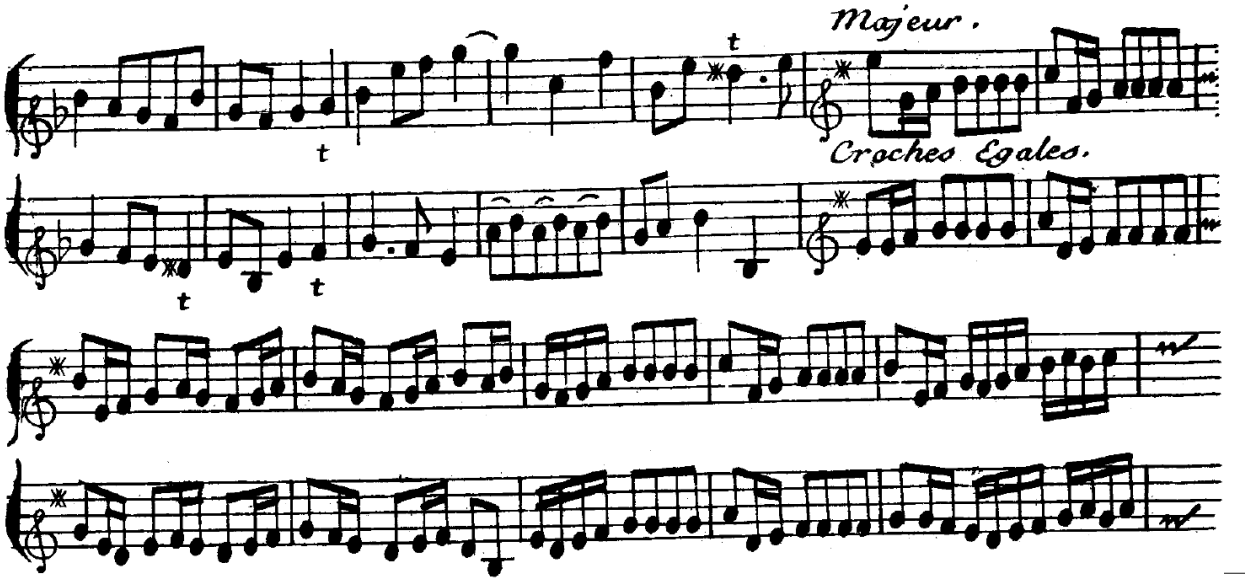

Figure 4-25. Chaconne from *Suite à deux violons* measures 36-47. *L'école d'Orphée* page 25.

Comparing the two excerpts from the final movement of the suite for two violins, we note the two examples have the distinct tonalities and style. Figure 4-24, from the first half, shows the petite reprise and potential *notes inégales* in the quavers. The second section in Figure 4-25, (from measure 41), is designated with 'equal quavers'. As well as being a major section of the d minor Chaconne, we note the change of texture to quavers and semiquavers. This specific example also shows the repeated quavers after stepwise motion in the semiquavers. We see the emphasis on the equal rhythm in the repetition and the motion from the semiquavers and quavers.

This musical lesson, a suite à deux, concludes the fundamental study of French music from Corrette's viewpoint in 1738. As this section is full of the rhythmic inequality, it is highly likely that the next section, in the Italian taste, was played without *notes inégales*. Corrette, in his Italian section (measures 27 to 33) includes more tempo markings and Italian words to denote the difference of taste. Preceding his Sonata for two violins the majority of pieces are the Preludio, his Tempo di Gavotta, and a Corrente . As this was a different aesthetic of music altogether, the manner in which a musician would have played would have been likewise different.

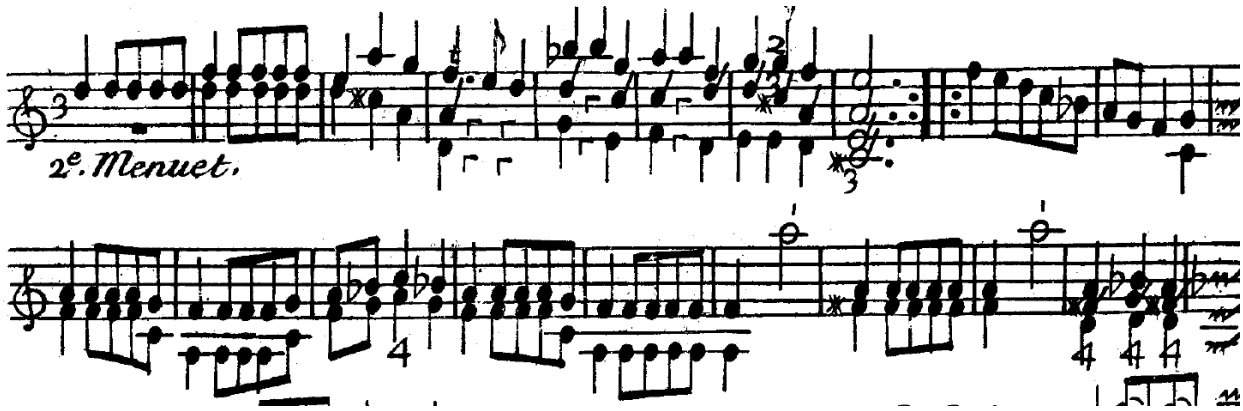

Figure 4-26. Second minuet measures 1-18 *L'école d'Orphée* page 36.

Figure 4-26, above, shows the second minuet with the introduction of double, triple, and quadruple stops. The first two measures are candidates for the rhythmic inequality in the quavers as there is not too much motion on one and two strings simultaneously. We might observe inequality in measures 9-10 which can be swung as the notes are descending.[257] Further on in the 11 through 16 the same inequality is a likely possibility. A learner, therefore, can easily associate almost all of the minuets with the unequal quaver. The effect of double stops adds to the inequality fitting the style of the

[257] Again, this is based on the common practice of inequality on stepwise motion.

movement. A violin player could emphasise the lower note more than the upper note, creating an unequal sound.[258]

While the rest of this third section of *Orphée* likely contained *notes inégales*, it is not always a stylistically appropriate technique in the solo violin concertos showing off violinistic technique on the mistuned strings on the final pages. Considering that the Italian lessons were likely played differently from the French music, the developing violinist would have begun their musical learning with a cognitive awareness of the difference in the French and Italian schools of violin.

As his *Orphée* is the first book to clarify the traditional French aesthetic of *notes inégales* alongside the musical practices of the Italian violin school, this method ushers in a more modern approach in violinistic study in the latter half of the early eighteenth century.

4.4.5. General discussion of the *Notes inégales* in early eighteenth century France

Five sources were consulted and constitute the early school of the French; the *Méthode facile* of Montéclair from 1711, *Principes de violon* from the 1718 and 1740 edition of Dupont, *Les sons harmoniques. Œuvre IV* written in 1736 by Mondonville, and *L'école d'Oprhée* published in 1738 by Corrette. These sources represent the fullest picture of the material offered to a learner in the first part of the century.

As a significant component of musical practices of the French, the explanation and inclusion of examples pertaining to rhythmic inequality based on the dances of Louis

[258] These practical aspects of inequality are derived from broad discussions and personal interactions with professional specialist musicians familiar with commonly accepted French practices.

XIV continued past the middle of of the century.[259] A discerning musician would have have been aware of the increasingly diverse styles in circulation in France such as the Italian music referenced by Montéclair and further explained by Corrette in their methods.[260]

In examining the way *notes inégales* are defined, Montéclair provides the earliest direct explanation in terms of language used. His definition uses explicitly the terms 'unequal' and 'equal' as key words in his defining the rhythmic inequality of French music. His definition, being the first is significant in that he stresses too the way that quavers and semiquavers are notes which can be played unequally.[261] Montéclair's definition could have easily been a key reference point for the work of Dupont and Corrette. While this is not substantiated, the publishing house that Montéclair had with his nephew would eventually publish *L'école d'Orphée* of Corrette in 1738. His explanation coming first means that it may have circulated enough to have been seen or in the possession of the other composers given that there was a second, now missing, edition, published in 1720.[262] It is significant that Montéclair uses such direct language since the later methods seem to be less direct than his: 'The quavers there are sometimes equal, and sometimes unequal; this irregularity leads to the fact that it is not possible to give certain rules on this, and that one needs to consider the character of the piece to make a decision,'.[263] This explanation provides an open-ended definition, which attests to

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[259] Mozart, Wolfgang Amadeus, Eisen, Cliff, and Spencer, Stewart, 2006. Mozart: A Life in Letters. London: Penguin. Pages 29 to33 and 270 to 274. Leopold Mozart documents what he calls a distinctive 'French' practice and sound in 1764, he also writes about a change of style in French keyboard music. In 1778 when Mozart is in Paris again he considers the French to have 'only improved their goût only to the extent that they can listen to good things too.' He further criticises their interpretation of Italian (and probably other foreign) music, which is a credible observation. Their testimony supports the strong stylistic divide of French and other foreign musical pieces and practices in the middle to late eighteenth century.

[260] Corrette, Michel. L'école d'orphée. 1738. Pages 1, 27 to 33.

[261] Montéclair. Méthode facile. Page 13.

[262] Lescat. L'enseignement Musical. 2001. Print. Page 182. This specific catalogue localised the surviving methods and annotated which ones were considered lost as of 1991. The 1720 second edition of the Méthode facile is considered lost.

[263] Montéclair. Méthode facile. Page 13.

the broad use of French inequality. This would have been connected to the practices of the wind players and keyboard players who observed liberally the rhythmic inequality.[264]

Dupont explained the use of up-bow and down-bows in the early interval training, which could imply some use of *notes inégales*,[265] since up-bows are the weaker of the two bow strokes. A second up-bow in a set of four quavers before a down and up-bow would be a potentially shorter bow similar to the fourth quaver in the set which is understood by general conventions of French practices.[266] In this particular case, weaker can imply later, as reflected in the general rules for how *inégales* are performed. As his examples were dances, the varying use of bow strokes, usually as it comes, tends to suggest an implicit *note inégale.*[267] Contextually we can construe this implicitness as similar to the written-out tonguing articulation like *Tu-ru* in the wind playing of the era.[268]

Corrette's definition uses the terminology of playing the second note faster than the first. He therefore provides a qualitative definition of inequality. His definition also suggests that rhythmic inequality is partly based on the denominator and the metre. He frequently used the terms that 'It is necessary to pass the second crotchet faster,' or in some cases 'One plays the crotchets equally, but one must play the second sixteenth note faster'.[269] Also included in this specific definition of the *notes inégales*, Corrette further adds the unequal crotchet with his explanation of 3/2 time: 'One must play the second crotchet faster'.[270] This explanation shows that the French observed inequality

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[264] I specifically refer to the method of Hotteterre but also discussion with Rachel Brown over Pro Corda Workshops in 2017 and 2019 on inequality of French music.

[265] Dupont. Principes de violon. 1718. Page 5.

[266] See Figure 2-1 in 2.2.

[267] See Figure 2-5 in 2.2.

[268] Hotteterre, Jacques-Martin. Principes de la flute. 1728. See beginning of Chapitre VIII.

[269] Corrette, Michel. L'école d'orphée. 1738. Page 4.

[270] Ibid. Page 5.

in three note divisions (crotchet, quaver and semiquaver). He illustrated what he may have observed in practice or practised himself as a musician on his various instruments.

Les sons harmoniques is not explicitly a method of learning. The only methodical aspect to this is the explanation of violinistic playing as is to be applied to the six sonatas contained in this manuscript. One may associate this with a curriculum in which the music represents an intermediate or more advanced style of playing. Following the 1738 course of Corrette in his *Orphée*, this may have been designed to offer more challenge than the final examples or lessons of the others. Considering the later publication, more foreign influence may have been noticed in the formative period of Mondonville before composing his fourth opus of sonatas for violin.

We can generalise from this examination that both tempo and metre determined the application of inequality.[271] The liberal application of the practice may have been due to the French emphasis of dance in their instrumental music. As a result, many of the methods of learning were likely using the stock models of the current dances to instruct playing, thus reinforcing a continuation of *notes inégales.* Similarly French diction and speech from the spheres of theatrical French such as opera, and the nature of the French language to have a different cadencing due to the liaisons of words. The rhythmic slant is especially observable in the vocal music, where the natural sound of French was conducive to rhythmic inequality. Furthermore, based on the cultural exchanges across the French and Italians in this era it seems likely in circulating dance music that even Italian dancescould observe the *notes inégales*.[272] After the second edition of the *Méthode facile* of Dupont in 1740, there are no new violin methods i until the later 1750 period. Based on the work of Fuller, French inequality continued on in

[271] Fuller, David. "Notes inégales." Grove Music Online. 2001. His work covers the many factors where these components, particularly metre are relevant.

[272] Ibid. His explanation suggests that there was a chance that musicians and composers may have emulated one or the *notes inégales* in Italy and in France.

practice through the rest of the eighteenth century however, so this practice generally stayed strong in instrumental practice.[273]

[273] Ibid.

Chapter 5 Understanding the Early French Violin School

Through this detailed study of surviving French violin treatises, we better understand, in one sense, the development and continuation of cultural practices in the seventeenth and eighteenth centuries. However for French musicians, their musical culture was much more tied to the death of Louis XIV who had more or less created the French musical aesthetics through his careful musical patronages, especially the emphasis on dance music.[274] In this context, not only is understanding the continuation of French national practices into the early eighteenth century important in terms of historical violin playing, it is especially important in relation to how historical musicians learned to play within the idioms and intricacies of French musical practices of the whole era from the early modern period to the end of the Ancien Régime. Some of the broader French musical practices were documented outside of France around the turn of the century by writers like Muffat, an admirer of Lully, as well as by Fischer, and these were observed in the music of other German composers and in the practices of many courts. French musical practices were relatively slow to evolve because of the composers' reluctance to write idiomatic music for string players outside of the viol da gamba family. This is supported by the viol music of Marais, Colombes, and of the keyboard music of the Couperins and Marchand.

Most recent studies of the French musical practices generally omit discussion of posture of playing in general or how the methods and treatises might have been used in their era. Furthermore, these recent studies leave out considerations of how the ornamental practices would have been learned, as well as ways in which music sounded 'French' to an eighteenth-century French audience.

Through the development of a French violinistic idiom at a national level, rudiments were established, from posture to ornamental and rhythmic practice. A prominent hallmark of the French music of Louis XIV and early reign of Louis XV was the French

[274] Perhaps these musical and cultural changes in strict parameters are more the inventions of historians, who tend to delimit based on the reign of one monarch. I feel this approach is relevant in this research.

Down Bow. This specific rudiment originated from viol practice and became an inherited trait of violin practice.[275]

While most other research that centers around the period of solo viol playing provides insight regarding the general practices of French string playing of this period, it does not however, provide direct information pertaining to how French violins were played. In this regard the research here further explains and exposes the generalities of French violin playing, drawing on the surviving methods and treatises of the eighteenth century.

5.1. Final Remarks

This research was inspired by a dissertation I undertook at the Université de Toulouse II Jean-Jaurès, concerning *L'école d'Orphée* and *L'art de se perfectionner dans le violon* of Michel Corrette.[276] It has permitted a deeper exploration of early French violin playing in the eighteenth century through analysis of the earliest sources of French violin pedagogy (1711) to the final reprint of Dupont's 1718 *Principes du violon* in 1740. With more research on the formative years of French violin playing, this dissertation expands on the earlier perspective by examining a larger range of directions in French violin pedagogy.

One of the new questions concerned how novel or standardised a treatise might be in the era of Corrette, however this was not the primary question. My research confirmed the statement made by Lescat that Corrette was the first French pedagogue to include lessons in both French and Italian taste.[277] While authors such as Montéclair and

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[275] Hsu, John. 'The Use of the Bow in French Solo Viol Playing of the 17th and 18th Centuries.' Early Music volume 6, no. 4, 1978. Pages 526 to 529.

[276] Ibid.

[277] Lescat. Méthodes Et Traités. 1991. Page 13.

Dupont directly referenced the Italian style, it was just in passing. Their treatises did not offer anything further than a small comment on the different practices of the *Italians*.[278]

Despite the different styles of learning, they all have some commonalities. Firstly, the majority of the methods are textually slanted, providing a higher percentage of verbal pages to purely musical pages. This is to say that musical content usually follows the textual study as a prerequisite for learning to play music. In Montéclair we see around 50% or more of the book concerned with musical lessons. Similarly in Dupont, while there are only 18 pages, only the page margin, which makes up about one third of the page, has musical examples. Here only the first two pages do not feature music based lessons, as they have fingering charts to introduce first and half position on the violin. Both Corrette and Mondonville have above a roughly 60% average of musical content in their two books.[279] Therefore, musical content was not always the majority component of a musical treatise, which means there could have been more to the curriculum than was simply published in the book. I speculate that the method would have been used by the pupil, before further musical lessons were taught with real music from the era, rather than being used by an instructor. I base this conclusion from a latter source of Michel Corrette, as his final violin treatise, *L'art de se perfectionner dans le violon* has minimal composed lessons with the majority being pulled from the foreign concertante pieces of the Italian and German violin school. From my previous research that investigated the violin curriculum of Corrette, I found his two books showed a significant progression.[280]

In terms of musical progression, I observed a change of musicianship established by the end of the methods in question. The types of pieces being taught are relevant in exploring the level of violinistic technique and application to the music *du jour*. In 1711 to 1718, Montéclair and Dupont intended their works for an already established

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[278] Montéclair. Méthode facile. 1711. Dupont. Principes de violon. 1740.

[279] The calculations for my process were as follows: counting all the pages of the source, and considering 70% of a page being music content as a music page and dividing by the total pages.

[280] Coleman, Carey T. An analysis…of Michel Corrette. 2018.

musician or student who had already studied musical principles. This musical content concerned rudiments of dance and therefore lower levels of musicianship due to the lack of highly technical demands; this attests to the importance of dance music in the eighteenth century. On a higher level, Corrette authored both principles and a full method in *Orphée*, which required a higher skill set to complete. Because of this higher level, Corrette not only modeled lessons on French and Italian dances of the period for learning, he incorporated intermediate levels of music *vis à vis* his double stop lessons and concerto for solo violin. Finally, Mondonville penned six sonatas with a preface covering advanced technique, and this evidences the significant change in level of musicianship for French violin players around 1730 to 1740.

Lescat documented a gradual expansion of book length in his research. Inversely the earlier eighteenth-century methods in France offer 18 to 47 pages at most. By the late eighteenth century violin treatises contained much more material, 300 pages in the last edition of Jean-Baptiste Cartier's book.[281] By the end of the century a significant change in the position of French violin playing had occurred in French instrumental music.

This research draws attention to several under-examined topics in historical performance studies. The first aspect is the analysis of French violin treatises, rather than merely their translation. A second aspect of this research showed the expansion of Italian sonata style for violins.[282] The fact that Dupont's method was authored in 1718 by a non-composer, more a dance master, might suggest how amateur and professional players might have taken an interest in this sort of music, based on the relatively low level of difficulty of the musical lessons. Furthermore, Montéclair had a second edition of his *Méthode facile* of 1711 published in 1720 (now considered lost based on the research of Lescat), which suggests that there was even more expansion

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[281] Lescat. Méthodes Et Traités. 1991. Page 180. See Cartier.

[282] T Walls, Peter. ''Sonade, Que Me Veux Tu?': Reconstructing French Identity in the Wake of Corelli's Op.5.' Early Music volume 32, no. 1, 2004. Pages 27 to 47. I believe this article hints very well at the emergence of French national violin playing.

of instrumental practice in this period.[283] All of these peripheral questions attest to the changing position of the violin in France as evidenced by the inclusion of more elevated music in the treatises of Mondonville and Corrette, who significantly expand the instrumental repertoire.

Mondonville, specifically, composed a plethora of highly idiomatic violin music in his sets of sonatas. The challenging dance-like rhythms in his music show not just the compositional shift from the suite-like sonatas of Jacquet de La Guerre and the first Sonata of Charpentier, but more an emergence of instrumental style in France specific to violin players.[284] Earlier composers like François Duval and the Italian-born Michele Mascitti challenged the system initially in their seemingly advanced sonatas of the early 1700 to 1710 period; over time they adapted a more French aesthetic to their music.[285]

I have realised there are several questions which I have not been able to answer due to a small primary corpus of research. One of the unanswered questions concerns the gap between the reprint in 1740 of Dupont's *Principes*, and *L'art de jouer* of Francesco Geminiani in 1752. After the 12 year absence of new printed treatises it was among the middle period of French violin treatises that there was an emergence of multiple editions of foreign-born composers' violin methods being translated. This is inclusive of Leopold Mozart and Carlo Tessarini who have become significant sources according to Lescat; here we had five editions excluding the original 1756 German language edition of the former, and the three editions of the latter. These two questions I would hope to pursue in further research into this topic as there were a number of foreign violin methods circulation in the late eighteenth century.

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[283] Lescat. Méthodes Et Traités. 1991. Page 182.

Cyr, Mary. Style and Performance for Bowed String Instruments in French Baroque Music. 2nd ed. Abigndon, New York: Routlege. 2016. Print. Part IV. Especially in the composer profile of Jacquet de La Guerre we are made aware of these "new turks" in French instrumental music who were experimenting with the sonata form for violin.

[285] See manuscripts by Duval and Mascitti in my Manuscripts (in Chronological order) in my thematic bibliography.

Future research would explore the long eighteenth century which begins around 1680s and ends by 1810 of violin playing in France where a lot of development in instrumental forms took place. My research showed the significant growth of instrumental forms like sonatas and eventually the string concerto which emerged around the 1720 period. This research would be likely examining the early French violin concerto in order to understand the wider context of French violin playing from Louis XIV and XV, to Louis XVI. In expanding the research which was carried out in this dissertation, the new corpus of research would be showing the interaction of historical methods and the trends observed in concertante violin music. By examining the intersection of the rise of the concerto in the period, one should find a correlative technique in the middle and late eighteenth century French violin methods. I expect this to be the case as the level of violin sonatas in the 1700 to 1709 period was not exactly the same level as the music which was taught in the 1711 *méthode facile* of Montéclair.

This period was heavily influenced by three kings, significant changes in the French musical scene, as well as the establishment of the Conservatoire de Paris in the 1790s. In focusing on all the methods for violin, we would be able to explore further the manners of concertante and ensemble playing in French orchestras as well as the emergence of new instrumental and ensemble aesthetics. A final question addresses whether or not the development of *conservatoire* methods and practices was built on the established teachings of the eighteenth century. This relates to what I have researched concerning how to further understand the question of musical practice and taste in the latter half the eighteenth century—did these practices link up to the earlier half, and if so how did they evolve.

Future research on violin playing in France can better explain the musical trends by providing examples of both national models of music and of music that was popular at the time of publication. In examining further the developments of French violin playing, one can perhaps better understand how French composers in the generations after Lully and Marais influenced not just dance and operatic forms, but expanded the corpora of instrumental music for strings, based on the French ideals in the *siècle des*

lumières. In this specific vein, this future research will continue to illuminate and explain aspects of French violin playing as it changed and evolved over the long eighteenth century.

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