

A STUDY OF THE EARLY 18TH-CENTURY FRENCH BAROQUE MUSICAL STYLE: AN
OBOIST'S PERFORMANCE PRACTICE GUIDE TO JACQUES-MARTIN HOTTETERRE
LE ROMAIN'S *TROISIÈME SUITTE DE PIÈCES À DEUX DESSUS, POUR LES FLÛTES
TRAVERSIÈRES, FLÛTES À BEC, HAUTBOIS, ET MUZETTES*, OP. 8

by

STEPHANIE MORGAN HENKE

(Under the Direction of Stephen Valdez)

ABSTRACT

The oboe has a long-established and deeply rooted tradition in France. Despite the oboe's roots in the French Baroque and the wealth of French Baroque music playable on oboe, this music is performed rarely by modern oboists. Instead, the Baroque repertory of the modern oboist is dominated by German and Italian composers. One possible explanation for the absence of French Baroque music from the standard oboe repertoire is the convention of the French *symphonie*. *Symphonie* is a generic term used to describe any instrumental piece in which the number of instruments per part and the specific instruments used were left entirely to the performer's discretion. Although a specific repertoire for the oboe never developed in France during the Baroque period, French Baroque oboists undoubtedly would have accessed the huge body of compositions written *en symphonie*.

Since most modern performers are specialists on a single instrument, most would likely choose to play music that was composed specifically for the unique idiomatic and timbral characteristics of their instrument. However, such an approach can cause modern oboists to

overlook the music of the oboe's earliest roots. After all, the modern oboe was a French Baroque invention, developed from the shawm by French musicians. Instead of excluding French Baroque music for its overly-inclusive instrumentation, I would argue that a new and much more flexible approach is needed if we are to ever fully understand and appreciate the earliest musical heritage of the oboe in its definitive form.

The purpose of this study is to present and demonstrate a performance practice guide to French Baroque composer Jacques-Martin Hotteterre le Romain's *Troisième suite de pièces à deux dessus, pour les flûtes traversières, flûtes à bec, hautbois, et muzettes*, Op. 8. This study provides modern oboists with valid performance practice instructions and concrete examples of ornamentation that can then serve as a basis for further study and performance.

INDEX WORDS: Oboe, French Baroque, performance practice, ornamentation, agréments, Jacques-Martin Hotteterre le Romain, *Troisième Suite*, Op. 8

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STEPHANIE MORGAN HENKE

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M.M., University of Georgia, 2009

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STEPHANIE MORGAN HENKE

Major Professor: Stephen Valdez
Committee: David Haas
Angela Jones-Reus

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
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CHAPTER 1

INTRODUCTION

Need for Study

The oboe has a long-established and deeply rooted tradition in France. The first appearance of the oboe as an instrument distinct from the shawm was in France during the mid- to late-seventeenth century. This was aided in large part by Jean-Baptiste Lully's frequent inclusion of the instrument in his opera productions. Despite the oboe's roots in the French Baroque and the wealth of French Baroque music playable on oboe, this music is performed rarely by modern oboists. Instead, the Baroque repertory of the modern oboist is dominated by German composers (such as J.S. Bach, Handel, and Telemann) and Italian composers (such as Vivaldi, Marcello, Albinoni, and Sammartini). With the possible exception of works by François Couperin and Marin Marais, most oboists are disconnected from the music of the French Baroque.

One possible explanation for the absence of French Baroque music from the standard oboe repertoire is the convention of the French *symphonie*. *Symphonie* is a generic term used to describe any instrumental piece, such as a sonata, suite, concerto, or *symphonie*, etc., in which the number of instruments per part and the specific instruments used were left entirely to the performer's discretion. Composers in other countries, including the Dutch, Italians, and English, also produced works with ambiguous, unspecified, or general instrumentation. However, more than two-thirds of the surviving pieces *en symphonie* are French. A substantial amount of the

oboe's early repertoire was composed *en symphonie*: more than 1,500 trios, about 100 quartets, and a large amount of solo sonatas and suites.¹

Our modern views regarding specific instrumentation were not shared by the composers and musicians of the French Baroque. The purposefully ambiguous instrumentation of a piece *en symphonie* allowed the performers greater flexibility. Decisions regarding instrumentation could be made depending on particular occasions, acoustics, or performance spaces.² Music *en symphonie* was purposefully written to suit the range of a wide variety of instruments, allowing for increased performances and sales of such works. Modification by performers was commonplace. According to Bruce Haynes, "In the hautboy's time, musicians had a somewhat different attitude: the instrument was of secondary importance to the musical idea expressed, and if a given instrument could be made to perform it without sacrificing the piece's integrity, there was in principle no problem with adapting it."³ The flexibility of the *symphonie* is perhaps best summarized by Michel Pignolet de Montéclair in his collection of trios entitled *Sérénade ou concert* (1697): "If a second treble is unavailable, all this music can be played on only a treble and bass instrument, with the exception of the *Sommeil*."⁴ Clearly, such performance liberties were expected and encouraged by *symphonie* composers.

To our modern sensibilities, the composers of music *en symphonie* may at first seem to have ignored the important timbral and idiomatic differences between instruments. However, "[t]he same piece perceived through the different prisms of the flute, the violin, the harpsichord, or the hautboy was a piece with many potential facets, each with its particular color and

¹ Bruce Haynes, *The Eloquent Oboe* (New York: Oxford University Press, 2001), 169.

² Ibid, 59.

³ Ibid, 168.

⁴ Ibid, 169.

interest."⁵ The *symphonie* practice also allowed early oboists to access a rich and varied source of compositions by the best composers of the time. Although a specific repertoire for the oboe never developed in France during the Baroque period, French Baroque oboists undoubtedly would have accessed the huge body of compositions written *en symphonie*. If the term *hautbois* appears on a score, this is a very good indication that it would have been appropriate on oboe and therefore a performance on the modern oboe is well-justified.

Since most modern performers are specialists on a single instrument, most would likely choose to play music that was composed specifically for the unique idiomatic and timbral characteristics of their instrument. However, such an approach can cause modern oboists to overlook the music of the oboe's earliest roots. After all, the modern oboe was a French Baroque invention, developed from the shawm by French musicians in order to meet the new expressive demands required by French musical tastes at the time. Instead of excluding French Baroque music for its overly-inclusive instrumentation, I would argue that a new and much more flexible approach is needed if we are to ever fully understand and appreciate the earliest musical heritage of the oboe in its definitive form.

The purpose of this study is to present and demonstrate a performance practice guide to French Baroque composer Jacques-Martin Hotteterre le Romain's *Troisième suite de pièces à deux dessus, pour les flûtes traversières, flûtes à bec, hautbois, et muzettes*, Op. 8 in the form of a lecture recital. This lecture recital will feature a discussion of French Baroque performance practice techniques as they are specifically applied to Hotteterre's *Troisième suite*.

⁵ Haynes, *The Eloquent Oboe*, 171.

Review of Literature

Many resources about French Baroque performance practice are available, but none specifically focus on the application of these techniques to the works of Hotteterre. Many primary sources, modern editions, and performance practice resources were consulted for this study. The score for this document was based on the 1991 facsimile edition of the *Troisième suite*, Op. 8 by *Éditions Minkoff*. The manuscript in this edition is very clear and legible. The modern editions of Hotteterre's *Troisième suite*, Op. 8 consulted for this project are those by Winfried Michel (1986) and Alfredo Palmieri (1981). However, these editions are reproductions of the original manuscript and do not include any suggested additional ornaments.

Hotteterre's most important treatise is *Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte douce, et du hautbois* (1707). This treatise consists of a long and detailed text on flute playing, a much shorter essay on the recorder, and a very brief description of oboe technique. This treatise also contains a wealth of useful and relevant information on French Baroque ornamentation and articulation. Two English translations were reviewed for this study: one by David Lasocki and the other by Paul Marshall Douglas. Both are reliable and contain useful introductory notes. Hotteterre's other two treatises are *L'art de préluder sur la flûte traversière, sur la flûte à bec, sur le hautbois et autres instruments de dessus* (1719) and *Méthode pour la musette* (1737). Margareth Anne Boyer's thesis, "Jacques Hotteterre's *L'art de préluder*: A Translation and Commentary", provides a very reliable English translation. In addition to instructions about how to improvise preludes, *L'art de préluder* provides a great deal of information about various meters. An English translation of *Méthode pour la musette* is not available at this time.

Delpha Leann House's "Jacques Hotteterre 'le Romain': A Study of his Life and Compositional Style" is a dissertation containing detailed biographical information and a thorough description of Hotteterre's musical style. However, this work does not provide specific performance practice information. Another good source for biographical information on Hotteterre is Jane Bower's "The Hotteterre family of woodwind instrument makers" in *Concerning the Flute*.

For information about French Baroque ornamentation, one should refer to Putnam C. Aldrich's thesis, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation". While not a performance practice guide, this monumental work remains one of the most comprehensive studies of ornamentation to date. Additional performance practice information may be found in Betty Bang Mather's *Interpretation of French Music from 1675 to 1775 for Woodwind and Other Performers*. While Mather does not address Hotteterre's *Troisième suite* in this work, she does provide useful information regarding the performance of French ornamentation. She also provides two realizations of the Prélude from Hotteterre's *Première livre de pièces*, Op. 2, No. 4 and the Grave from his *Deuxième livre de pièces*, Op. 5, No. 3.

No one study of French Baroque performance practice alone can be regarded as entirely comprehensive. This study provides modern oboists and other woodwind instrumentalists with valid performance practice instructions and concrete examples of ornamentation. This can then serve as a basis for further study and performance of the works of Hotteterre and other French Baroque composers.

CHAPTER 2

HISTORICAL BACKGROUND

The Transition from Shawm to Oboe as Dictated by Lully's Orchestra

It is difficult to trace the origins of the oboe in France as it evolved from the shawm because both instruments shared the same name at the time: *hautbois*. Nevertheless, the transition from the shawm to the oboe occurred gradually between 1640 and 1670, with the Baroque oboe reaching its definitive design in the late 1660s. The new instrument was developed specifically for use in the ballet and opera orchestras of Lully. By the mid-seventeenth century, it became necessary for the shawm to possess much more refinement in sound than it previously had in its former identity as a primarily outdoor band instrument. The French term *hautbois* sheds some light on the characteristics of the shawm, as *haut* means both "high" and "loud". A completely new instrument was needed that could blend tastefully with the strings, imitate and respond to the human voice in obbligatos with solo singers, and express the affections.⁶ These new musical challenges required more tonal contrast, a broader dynamic range with the ability to play softly, and more subtleties of articulation. Therefore, the new musical necessities of the Lullian orchestra were the driving force behind the transition from the shawm to the oboe. However, because of the terminology problem, it is not certain if Lully's orchestra actually utilized shawms or oboes. It is likely that Lully saw a progression of many different instruments being continually modified along the thirty-year transition from shawm to oboe.

⁶ Haynes, *The Eloquent Oboe*, 18-19.

Despite the historical ambiguities, it is certain that Lully added some form of oboe to the basic strings of his ballet and opera orchestras. Lully established his orchestra as the standard and it remained popular throughout all of Europe for the first half of the eighteenth century. This ensemble consisted of a five-part string orchestra doubled by winds. Prior to the inclusion of oboes in Lully's orchestra, shawms and strings were each previously played as independent instrument families in closed consorts. According to Haynes, "It is now generally agreed that an important element in the creation of the 'orchestra' was when the two families, the shawms and the strings, began to be played in combination instead of in discrete groups."⁷

The *Louis Quatorze* Period

The French Baroque can be divided into two distinct musical periods coinciding with the reigns of Louis XIV (1661-1715) and Louis XV (after 1715). These periods are thus known as the *Louis Quatorze* period (to c. 1726) and the *Louis Quinze* period (after c. 1726). Jacques Hotteterre was a composer of the *Louis Quatorze* style. The most important composers of music in the *Louis Quatorze* style are François Couperin and Marin Marais, but this period also includes composers such as Michel de La Barre and Pierre Philidor.⁸

The woodwind music of the *Louis Quatorze* style was heavily influenced by French vocal music of the time.⁹ The stylistic ideal during this period was refinement. As the scholar Henry Raynor wrote, "Lully's melodic ideal was simplicity, grace, and dignity A [French] singer's virtuosity was demonstrated by smoothness of style, sweetness of tone, elegance of phrasing and clarity of diction, rather than by vocal pyrotechnics."¹⁰ The emphasis during the *Louis Quatorze* period was not on virtuosity. Instead, the stylistic ideal requires clarity of articulation and fine

⁷ Haynes, *The Eloquent Oboe*, 16.

⁸ Ibid, 290.

⁹ Ibid, 291.

¹⁰ Henry Raynor, *A Social History of Music* (London: Taplinger Publishing Company, 1972), 227-231.

control in executing various ornaments.¹¹ Although the music of Jacques Hotteterre and other composers of the *Louis Quatorze* period may sound deceptively simple to the listener, it demands a different kind of virtuosity and a close attention to these stylistic details.

The glory of Louis XIV reached its peak during the 1670s and 1680s, but was waning by the late 1690s. The death of Lully in 1687, a court deep in debt, and a declining need for elaborate spectacle (due to the king's already well-established reputation) all led to a shift in popularity to chamber music.¹² However, Louis XIV continued to dictate and influence the chamber music of these years and it therefore remained French in style. Though he had been very supportive of music during his reign and had been intimately involved and influential in French music making, Louis XIV's time on the throne was also quite "restrictive and oppressive", keeping foreign musical influences at bay.¹³

The *Louis Quinze* Period

Louis XIV's death in 1715 coincides with a shift in French musical style that took place from 1700 to 1730.¹⁴ Because many of Louis XIV's musicians remained in their posts for approximately another ten years after his death, the musical style established under his reign persisted.¹⁵ Nevertheless, the time immediately after his death was a period of relatively abrupt change during which the French were very influenced by Italian music and Italian virtuosity. This period also saw the deaths of all three Philidors (André in 1730, Anne in 1728, and Pierre in 1731) as well as Colin Hotteterre (1727) and François Couperin (1733). It also saw the premiere of Rameau's *Hippolyte et Aricie* in 1733. It was a time of change and transition, characterized by

¹¹ Haynes, *The Eloquent Oboe*, 291.

¹² Ibid, 129.

¹³ Ibid, 289.

¹⁴ Ibid, 289.

¹⁵ Ibid, 289.

a newfound French interest in all things foreign, incited in large part by the absence of Louis XIV, who had arguably been quite oppressive and discouraging of such foreign musical interest. However, not everyone welcomed the change. In the *avertissement* to his *Première suite de concerts de symphonies* (1730), Jacques Aubert mourned that the younger generation was losing "les grâces, la netteté et la belle simplicité du goût Français" ¹⁶ According to Haynes, "French taste seemed to have skipped with no intervening stages from the exacting profundity of the Louis Quatorze style . . . to the 'trifling, frothy Music' of [Michel] Corrette and [Jacques-Christophe] Naudot." ¹⁷ Haynes also described the new *Louis Quinze* style as being characterized by "lightness, nonchalance, and frivolity" contrasting with the "depth and sincerity" of the *Louis Quatorze* style. ¹⁸

After Louis XIV's death, the court moved back to Versailles and most French musicians were working in Paris, performing chamber music in the homes of the aristocracy and other wealthy individuals. ¹⁹ Louis XV was crowned in 1722, the same year that Hotteterre's *Troisième suite*, Op. 8 was published. Hotteterre's *Troisième suite* is firmly rooted in the *Louis Quatorze* style, but due to the political and musical transitions at hand during this time, it displays some Italian influence. In any case, the *Troisième suite* is one of the later examples of the French Baroque suite, which was eventually replaced by the Italian sonata. The first French sonatas in the Italian style were the first four of Couperin's eight trio sonatas ("La Pucelle", "La Visionnaire", "L'Astrée", and "La Steinquerque"), composed from 1692-1695. ²⁰ In addition to

¹⁶ "The graces, neatness, and beautiful simplicity of French taste" Quoted in Haynes, *The Eloquent Oboe*, 411.

¹⁷ Haynes, *The Eloquent Oboe*, 412.

¹⁸ *Ibid*, 412.

¹⁹ *Ibid*, 296.

²⁰ James R. Anthony, *French Baroque Music from Beaujoyeux to Rameau* (New York: W.W. Norton, 1974), 380.

Couperin, others were composing sonatas in the Italian style during this time as well, including Sébastien de Brossard, Elisabeth-Claude Jacquet de La Guerre, and Jean-Féry Rebel.²¹

Italian virtuosos dominated during the *Louis Quinze* period, fueling the newfound interest in virtuosity. French players offered the only competition to Italian virtuosos, but they stayed mostly in Paris and Versailles. Italian virtuosos traveled throughout Europe during this time and their arrival in France caused quite a stir because the French previously had not regarded the oboe as a virtuosic instrument. The first Italian oboists to arrive in France were the Besozzi brothers. Their virtuosic oboe playing completely changed the way the French regarded the oboe and its capabilities.²²

Composers of oboe music during the *Louis Quinze* period include Jacques-Christophe Naudot, Jean-Daniel Braun, Michel Blavet, Louis-Antoine Dornel, Joseph Bodin de Boismortier, Michel Corrette, Esprit-Philippe and Nicolas Chédeville, Louis-Gabriel Guillemain, Nicolas Lavaux, and Jean-Joseph Cassanea de Mondonville. During the *Louis Quinze* period, duets and trios were still the most popular genres, but there were also many solos with bass, solo concertos, quartets, and obligatos with voice.²³ According to Haynes, there were 313 pieces involving the oboe written in the 1730s, 141 in the 1740s, and 55 in the 1750s, but all were written *en symphonie* so almost none are indicated as being specifically for the oboe.²⁴

Music in the French Court

A study of French Baroque oboe literature should include an examination of the circumstances and experiences of the first oboists, who were French court musicians. The center of musical life during the early part of the eighteenth century was in the court of Louis XIV.

²¹ Anthony, *French Baroque Music from Beaujoyeulx to Rameau*, 386.

²² Haynes, *The Eloquent Oboe*, 411.

²³ Ibid, 413.

²⁴ Ibid, 413.

There were thirty-five posts for woodwind musicians in the French court at all times between the mid-seventeenth and late-eighteenth centuries.²⁵ This number was much higher than courts in other countries at the same time, which had only four or five oboists/bassoonists. There are records of 198 woodwind players employed by the French court between the 1640s and 1760s. These musicians were crucial to the establishment of France as a premier center for woodwind construction and manufacture, a tradition that continues today.

Music at the court of Louis XIV was divided between the *Musique de la Chambre* (Music of the Chamber), *Musique de la Chapelle Royale* (Music of the Royal Chapel), and *Musique de la Grande Écurie* (Music of the Great Stable). Most court oboists were employed by the *Écurie* but went to the *Chambre* or *Chapelle* when needed. The musicians of the *Écurie*, named for the stables at Versailles, were responsible for performing for a variety of court functions.

Since Lully's full-scale operas were not appropriate for all court activities, Louis XIV also sponsored other social events known as *divertissements*, which almost always incorporated music in some way. The musicians who performed for Louis XIV's *divertissements* came from the *Académie Royale de Musique*, the *Chambre*, the *Chapelle*, and the *Grande Écurie*. While most court positions did not pay a livable wage, such a position carried a level of prestige that helped build the reputation needed for success in other pursuits such as teaching and publishing.²⁶ Court positions were normally passed down from father to son, or purchased by the successor from the predecessor.

²⁵ Haynes, *The Eloquent Oboe*, 49.

²⁶ Delpha Leann House, "Jacques Hotteterre 'le Romain': A Study of his Life and Compositional Style" (Ph.D. diss., University of North Carolina at Chapel Hill, 1991), 27.

The Life and Work of Jacques-Martin Hotteterre le Romain (1674-1763)

Jacques-Martin Hotteterre le Romain comes from the renowned Hotteterre family of Parisian instrument makers who were active between 1640 and the latter part of the eighteenth century. He is believed to have lived from 1674-1763, but the exact dates are uncertain. Jacques was born in Paris to Martin Hotteterre (born c. 1640) and Marie Crespy. He was the grandson of Jean Hotteterre (1605-1690/92) who, along with Michel Danican Philidor (c. 1610-1659), was responsible for developing the oboe from the shawm. The French Baroque composer and flautist Michel de La Barre wrote of the oboe's development: "His [Lully's] promotion meant the downfall of all the old instruments except the hautbois, thanks to the Filidors and Hutteterres, who spoiled so much wood . . . that they finally succeeded in rendering it [the hautbois] usable in ensembles."²⁷ For their work as performers and instrument makers, the Hotteterres had earned a distinguished reputation. Pierre Borjon de Scellery wrote the following in his *Traité de la musette* (1672):

Those that have become the most esteemed in this kingdom through their composition and their playing, and through their skill in making musettes, are the Hotteterres. The father [Jean] is a man unique for the construction of all kinds of instruments of wood, of ivory, and of ebony, such as musettes, flûtes, flageolets, oboes and cromornes, and even for making complete families of all these instruments. His sons are in no way inferior to him in the practice of this art, with which they have combined a complete understanding, and a still more admirable mastery of the playing of the musette in particular.²⁸

Interestingly, the family was represented by the symbol of a black anchor. This was first seen on a sign hanging in front of a house Jean Hotteterre bought in the town of Evreux.²⁹

According to Ernest Thoinan's theory, the sign of the anchor was adopted by Jean (I), passed

²⁷ Haynes, *The Eloquent Oboe*, 14.

²⁸ Quoted in Jane M. Bowers, "The Hotteterre Family of Woodwind Instrument Makers," in *Concerning the Flute*, edited by Rien de Reede (Amsterdam: Broekmans & Van Poppel B.V., 1984), 33.

²⁹ Bowers, "The Hotteterre Family", 34.

down to his son Martin, and finally inherited by Jacques.³⁰ Eighteen instruments bearing the Hotteterre name have survived: three transverse flutes, two oboes, and thirteen recorders. Of all the Hotteterre instruments, the three transverse flutes are the most likely to have been crafted by Jacques.³¹ He was the only one of his generation to become famous as an instrument maker.

In addition to his work as an instrument maker, Jacques Hotteterre was also a composer, performer, and pedagogue. Little is known about his life, but he is nevertheless the most well-known Hotteterre today.³² The reason for Jacques Hotteterre's designation as "le Romain" is uncertain. It has been conjectured that he earned the appellation from a trip to Italy during which time he may have visited Rome, but such a trip is not authentically proven.³³ In any case, it is likely that Hotteterre adopted the name in order to distinguish himself from other members of his family.³⁴

In 1689, Hotteterre was listed as "basse de hautbois et basse de violon" in the *Grands Hautbois*, a court ensemble utilized exclusively for important ceremonies such as coronations.³⁵ However, the position was official only after January 21, 1692. This position would have paid 180 livres per year.³⁶ He was listed as "flûte de la chambre du roi" on the title pages of his publications from 1708-1717. Finally, he attained the position of "jouer de fluste de la musique de la chambre" on August 26, 1717, for which he paid a sum of 6,000 livres to his predecessor, René Pignon Descoteaux.³⁷

³⁰ Ernest Thoinan, *Les Hotteterre et les Chédeville* (Paris: Edmond Sagot, 1894), 18.

³¹ Bowers, "The Hotteterre Family", 44.

³² Geoffrey Burgess and Bruce Haynes, *The Oboe* (London: Yale University Press, 2004), 30.

³³ Thoinan, *Les Hotteterre et les Chédeville*, 38.

³⁴ Bowers, "The Hotteterre Family", 42.

³⁵ Ibid, 42.

³⁶ House, "Jacques Hotteterre 'le Romain'", 57.

³⁷ Ibid, 60.

Even though Jacques Hotteterre is best known today as a flautist who composed primarily for the transverse flute, his first instrument was actually the oboe. Much like the French Baroque convention of non-specific instrumentation, there were no instrumental specialists in the modern sense. French wind players of the seventeenth and eighteenth centuries were first and foremost oboists who might play other instruments as well, such as the flute and violin. In fact, the French woodwind players most associated with the flute, such as Jacques Hotteterre, Nicolas Bernier, Michel Blavet, René-Pignon Descoteaux, André Cardinal Destouches, Michel de La Barre, and Philibert Rébillé, were all actually oboists who later specialized in the flute (traverso) as well.³⁸ Before 1770, the distinction between flute and oboe was therefore blurred.³⁹

The bulk of Hotteterre's compositions were published between 1708 and 1723. His output is limited to solos, duets, and trios. Delpha Leann House wrote the following of Hotteterre: "If his compositions are neither as numerous nor as uniform in quality as those of François Couperin, they nevertheless occasionally reach the same heights."⁴⁰ In addition to the *Troisième suite*, Op. 8, Hotteterre composed many other works *en symphonie*. Most were published as collections of suites. His first collection, entitled *Pièces pour la flûte traversière et autres instruments, avec la basse-continue*, Op. 2 (1708), contains three suites. The *Pièces*, Op. 2 were dedicated to Louis XIV, for whom Hotteterre had performed them.⁴¹ This collection was later revised in 1715 to include five suites and published as *Premier livre de pièces pour la flûte-traversière et autres instruments, avec la basse*, Op. 2. In the preface to the 1715 edition, Hotteterre wrote, "Although these pieces are composed for the traverso, they may nevertheless work well on any kind of treble instrument, such as the recorder, the hautboy, the violin, the

³⁸ Haynes, *The Eloquent Oboe*, 290.

³⁹ Ibid, 290.

⁴⁰ House, "Jacques Hotteterre 'le Romain'", 265.

⁴¹ Bowers, "The Hotteterre Family", 42.

treble viol, etc. Some of them can even be played on the harpsichord"⁴² All are playable on oboe except the third and fifth suites, which work better when transposed down a step.⁴³ Another collection of suites is his *Deuxième livre de pièces pour la flûte traversière et d'autres instruments, avec la basse*, Op. 5 (1715). All four suites of the *Deuxième livre*, Op. 5 are playable on oboe. In addition to collections of suites, Hotteterre's output also includes a collection of trio sonatas: *Sonates en trio pour les flûtes traversières, flûtes à bec, violons, hautbois, &c.*, Op. 3 (1712). He also published a collection of airs and brunettes entitled *Airs et brunettes à deux et trois dessus pour les flûtes traversières* (1721) and a collection of pieces written by his brother Jean: *Pièces pour la muzette, qui peuvent aussi se jouer sur la flûte, sur le hautbois, &c.* (1722). This collection includes two selections composed by Jacques himself.

Hotteterre's *Troisième suite*, Op. 8 (1722) is the third of three suites for two treble instruments without bass. Each of these suites was published alone and not as part of a larger collection. The *Première suite de pièces à deux dessus, sans basse continue, pour les flûtes traversières, flûtes à bec, violes, &c.*, Op. 4 and *Deuxième suite de pièces à deux dessus, pour les flûtes traversières, flûtes à bec, violes, &c.*, Op. 6 were published in 1712 and 1717, respectively. The *Troisième suite* was Hotteterre's last composition involving the oboe. Jane Bowers lists Hotteterre's two books of suites (Op. 2 and Op. 5), the book of trio sonatas (Op. 3), and all three duet suites (Op. 4, Op. 6, and Op. 8) as among "the most important early compositions for the flute."⁴⁴

Hotteterre's *Troisième suite*, Op. 8 is a very representative example of a collection of unaccompanied duets for two treble instruments without bass. The first composer to publish

⁴² Quoted in Haynes, *The Eloquent Oboe*, 169-170.

⁴³ Haynes, *The Eloquent Oboe*, 290-291.

⁴⁴ Bowers, "The Hotteterre Family of Woodwind Instrument Makers", 43.

such collections was Michel de la Barre. La Barre's thirteen collections of duets without bass were published between 1709 and 1731. Other duets without bass include Joseph Bodin de Boismortier's eight books of sonatas (1724-1733), Boismortier's *6 suites à 2 muzettes*, Op. 11 (1727), Michel Corrette's *Sonates pour deux flûtes traversières sans basse*, Op. 2 (1727), and Michel Blavet's *Six sonates pour deux flûtes traversières sans basse*, Op. 1 (1728).

French Didactic Treatises and Hotteterre's *Principes de la flûte*

Hotteterre was known as a respected pedagogue and was "highly sought after as a teacher of the amateurs of the fashionable world . . ." ⁴⁵ Two of his students included the duke of Orléans and M. du Fargis, the duke's chamberlain. ⁴⁶ The diary of J. F. A. von Uffenbach provides an intriguing window into Hotteterre's reputation as a teacher, performer, and instrument maker:

From here I went to Mr. Hauteterre's, flute du roy, who received me in his quarters on the rue Dauphine very politely though somewhat pompously and superciliously. He led me into a suitable room where he showed me many beautiful transverse flutes which he himself makes and from which he wishes to gain special profit. After that he brought forth his musical works, five of which have been published to considerable acclaim. I bought one of these containing instructions on the transverse flute for two livres. After that he showed me another curious instrument which he had improved, a musette or kind of bagpipe, which can be tuned in any key and is very pleasing as well as fashionable here now. The bag was very costly, covered with velvet and adorned with wide golden borders and fringes. It was also provided with a great many pipes, all turned from ivory, and with many silver keys that make semitones. On this he played a sonata with another musician who accompanied on the harpsichord. He played incomparably well and in a completely agreeable way, with such well-thought-out agreements, that I could not hear nor admire it enough. Very soon the desire came over me to have such a bagpipe myself, which, however, disappeared very quickly when he told me the exact price, namely 10 pistols [100 livres]. At the same time, however, he told me that he made others without decoration for 5 pistolen. He gives his lessons mostly at his house, and asks to be paid one pistole [10 livres] an hour, which he spoke of as a trifle. I appreciatively declined

⁴⁵ Bowers, "The Hotteterre Family", 42.

⁴⁶ Ibid, 42.

such eminent instruction and at the same time thanked him for the courtesy which he had shown me.⁴⁷

This constitutes clear evidence that Hotteterre was a wealthy, "astute businessman" who charged adequate sums for his instruments and services.⁴⁸ The instruction book that Uffenbach purchased was Hotteterre's famous treatise, *Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte douce, et du hautbois*, published in 1707. This was the first flute treatise published in the world and it achieved international success. It would be the only flute treatise in existence until Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752). An announcement in the *Mémoires pour l'histoire des sciences et des beaux arts* contains the following statement regarding Hotteterre's *Principes de la flûte*: "[T]he name of the author corresponds to the excellence of the book. This capable flutist is not ignorant of any of the secrets of his art."⁴⁹ The only indication of the *Principes de la flûte*'s original publication date of 1707 is located on the actual title page of the work. The title page features a portrait of a transverse flute player, presumably Jacques Hotteterre himself.⁵⁰ The *Principes de la flûte* contains detailed fingering and trill charts for transverse flute, recorder, and oboe, as well as information about how to implement ornaments and embellishments such as trills, appoggiaturas, mordents, and finger vibrati. Although the chapters on flute and oboe playing techniques are not applicable to modern instruments, the information Hotteterre provides about ornamentation is still entirely relevant to modern performances.

Hotteterre's *Principes de la flûte* was an unprecedented landmark work for the flute that nevertheless belongs to a long line of didactic treatises written by French Baroque composers

⁴⁷ Quoted in House, "Jacques Hotteterre 'le Romain'", 57.

⁴⁸ House, "Jacques Hotteterre 'le Romain'", 58.

⁴⁹ Quoted in Bowers, "The Hotteterre Family", 42.

⁵⁰ Thoinan, *Les Hotteterre et les Chédeville*, 39.

and performers. The middle of the seventeenth century saw the advent of treatises that emphasized matters of practical performance instead of philosophy, mathematics, theory, or aesthetics. Many of these works include detailed instructions about the correct execution of ornaments. Prior to this time, ornamentation was left largely to taste and tradition, but as the Baroque period progressed, ornamentation began to be codified in these treatises.⁵¹ Notable seventeenth-century French treatises include: Jean Denis' *Traité de l'accord de l'espinette* (1650); Bénigne de Bacilly's *Remarques curieuses sur l'art de bien chanter, et particulièrement pour ce qui regarde le chant français* (1668); Jean Rousseau's *Méthode claire, certaine et facile, pour apprendre à chanter la musique* (1678) and *Traité de la viole* (1687); Michel L'Affillard's *Principes très faciles pour bien apprendre la musique* (1691); and Étienne Loulié's *Elémens ou principes de musique* (1698). In addition to Hotteterre's *Principes de la flûte*, notable eighteenth-century treatises include Jean-Pierre Freillon-Poncein's *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flute et du flageolet* (1700); Michael de Saint Lambert's *Principes du clavecin* (1702); Henri Bonaventure Dupont's *Principes de musique* (1713); François Couperin's *L'art de toucher le clavecin* (1716); Jean-Philippe Rameau's *Traité de l'harmonie* (1722); Michel Pignolet de Montéclair's *Principes de musique* (1736); and Michel Corrette's *Méthode pour apprendre aisement à jouer de la flute traversière* (1730) and *Le parfait maître à chanter* (1758).

In addition to his *Principes de la flûte*, Hotteterre wrote two other important pedagogical treatises: *L'art de préluder sur la flûte traversière, sur la flûte à bec, sur le hautbois et autres instruments de dessus* (1719) and *Méthode pour la musette* (1737). It can be argued that

⁵¹ Jacques-Martin Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, trans. Paul Marshall Douglas (New York: Dover Publications, Inc., 1968), xii.

Hotteterre's treatises are his greatest legacy. In these treatises, Hotteterre provided very detailed performance practice information concerning technique, style, articulation, and ornamentation. As such, these treatises constitute some of our most valuable insights into the specific characteristics of Hotteterre's musical style, the style of the *Louis Quatorze* period, early eighteenth-century woodwind techniques, and early eighteenth-century French Baroque musical style as a whole. In addition to his treatises, Hotteterre also provided valuable performance practice information in the prefaces to his compositions. The wealth of written information passed down to us by Hotteterre makes his music an ideal point of departure for modern oboists new to French Baroque performance practice.

CHAPTER 3

HOTTETERRE'S *TROISIÈME SUITTE*, OP. 8: AN OVERVIEW

Hotteterre's Musical Style

Hotteterre would have come of age during the 1680s, "the period of Lully's greatest power and influence."⁵² This period constitutes the height of the *Louis Quatorze* musical style, which can be regarded as wholly French due to the very limited influence from Italy allowed by Louis XIV. Perhaps the most striking characteristic of French instrumental music in the 1680s is its foundation in dance music. During the *Louis Quatorze* period, woodwind chamber music existed mostly in the form of suites containing seven to twelve dances. The dances generally appeared in the following order: Prelude, Allemande, Courante, Sarabande, and Gigue. Menuets, Gavottes, Chaconnes, or other non-dance movements could follow the Gigue, in no standard order.

At least on the surface, Hotteterre's *Troisième suite*, Op. 8 is thoroughly French in style. It contains nine pieces: Fanfare (I), *Muzette* (II), Fugue (III), *Pastorelle* (IV), Fantaisie (V), *Muzette* (VI), Menuet (VII), 2^{ème} Menuet (VIII), and Gigue (IX). Three of the pieces bear French dance titles: Menuet and Gigue. While not dance movements, the two *Muzettes* (II and VI), *Pastorelle* (IV), and Fantaisie (V) are certainly French titles. The Fugue (III) is the only Italian title. Roughly half of Hotteterre's published compositions are dance movements. These include eleven allemandes, five courantes, eight sarabandes, fourteen giges, twelve menuets, one

⁵² Haynes, *The Eloquent Oboe*, 291.

branle, and one passacaille.⁵³ Interestingly, Hotteterre only wrote one Fanfare, one Fantaisie, and one *Pastorelle*; they all appear in the *Troisième suite*.⁵⁴

In addition to Lully, Jean-Henri d'Anglebert and Marin Marais are other definitive representatives of this period. House examined many instrumental works of Lully, d'Anglebert, and Marais in order to identify the distinctive elements of the French, rather than Italian, style.⁵⁵ An examination of these elements will help define the foundation of Hotteterre's musical style. Additionally, an understanding of the distinctions between the French and Italian styles will help identify evidence of Italian influence in Hotteterre's music.

Dance movements written by Lully, d'Anglebert, and Marais during the 1680s are almost always in binary form. The binary forms of these works often feature a second section that is up to three times longer than the first. Sections often contain an unusual number of measures (such as seven, nine, or seventeen).⁵⁶ The total lengths of these dances (not including repeats) almost always range from sixteen to thirty-two measures.⁵⁷ Phrases are often symmetrical and four (or a multiple of four) measures in length, but phrase lengths are also often irregular.⁵⁸ These dance movements are usually open binary forms, meaning that the first section cadences on the dominant; closed binary forms with a brief first section were occasionally employed for gavottes and menuets.⁵⁹ The first sections of pieces in the minor mode sometimes cadence in the relative major. Cadences within a section are rare, usually occurring only at the ends of sections. According to House, the rounded binary form was "essentially foreign" to Lully, d'Anglebert,

⁵³ House, "Jacques Hotteterre 'le Romain'", 186.

⁵⁴ Ibid, 186.

⁵⁵ Ibid, 84-85.

⁵⁶ Ibid, 97.

⁵⁷ Ibid, 89.

⁵⁸ Ibid, 93.

⁵⁹ Ibid, 88-89.

and Marais.⁶⁰ She wrote that these composers generally "did not find it desirable to link the two sections of a binary form through repetitive features."⁶¹

When read in standard treble clef (instead of first-line G clef), the range of each voice in the *Troisième suite* extends from E4 to B5. This range is slightly larger than the ranges in the music of Lully, d'Anglebert, and Marais, which rarely exceed a tenth.⁶² The texture is primarily homophonic, which is more typical of the French (rather than Italian) style. While the lower voice usually serves as an accompaniment to the upper voice, the two voices are often largely equal. The lower voice generally remains a third (sometimes a sixth) below the first. The resulting homogenous, parallel thirds and sixths are indicative of the *Troisième suite*'s distinctly French style. The part-writing is refined and elegant in its simplicity, with dissonances that stem from the *agréments* instead of the chains of suspensions in the Italian style. Other elements of the Italian style include chains of triplets, series of seventh chords, sequences (especially harmonic progressions built on the circle of fifths), arpeggios, and long melodies with broad contours. These elements are largely absent from the *Troisième suite*, with the exception of the third piece (Fugue), which is discussed below.

According to House, French music of the 1680s does not contain a wide variety of note values.⁶³ A piece in triple meter generally includes half notes, quarter notes, and eighth notes, with dotted half notes only occurring at the ends of sections.⁶⁴ Sixteenth notes appear infrequently in the music of Lully, with the exception of the pattern of the written dotted eighth note followed by a sixteenth note.⁶⁵ Internal rests are rare, but can be found at points of

⁶⁰ House, "Jacques Hotteterre 'le Romain'", 89.

⁶¹ Ibid, 92.

⁶² Ibid, 113.

⁶³ Ibid, 118.

⁶⁴ Ibid, 118.

⁶⁵ Ibid, 120.

imitation.⁶⁶ Syncopation is also rare or very subtle.⁶⁷ Allemandes, courantes, giges, and galliards usually feature a pick-up measure, but menuets, sarabandes, and chaconnes usually start on the downbeat.⁶⁸ Hotteterre followed this convention in both menuets and the gigue of the *Troisième suite*.

Rhythmic patterns in the music of the 1680s are irregular and unpredictable.⁶⁹ This music does not display the kind of repetitive motor rhythms characteristic of the Italian style. According to House, "[I]t is rare to find a rhythmic pattern repeated more than once or twice, just as sequences rarely have more than two reiterations. Such rhythmic patterns are also generally brief, rarely more than a measure in length."⁷⁰ This practice is particularly evident in the Fanfare (I) and *Muzette* (II) of the *Troisième suite*. Here, short rhythmic motifs are certainly repeated or used imitatively, but such repetitions only last for a maximum of a few measures before a new pattern is introduced.

The harmonic vocabulary of Lully, d'Anglebert, and Marais is very rich, with diatonic and seventh chords built on every scale degree and in all inversions.⁷¹ There is also a particular emphasis on borrowed chords utilizing the lowered seventh scale degree, including the minor dominant, major subtonic, and secondary dominant of the subdominant.⁷² These composers did not yet regard chords in the vertical, harmonic sense. Instead, such chords were considered in the horizontal, melodic sense, or as intervals above the bass. While a detailed harmonic analysis of the *Troisième suite* is beyond the scope of this project, it should be noted that in general

⁶⁶ House, "Jacques Hotteterre 'le Romain'", 118-119.

⁶⁷ Ibid, 119.

⁶⁸ Ibid, 119-120.

⁶⁹ Ibid, 120-121.

⁷⁰ Ibid, 121.

⁷¹ Ibid, 97.

⁷² Ibid, 97.

Hotteterre's harmonic vocabulary is much less diverse and varied than that of his predecessors.⁷³ He relies primarily on clear, diatonic harmonies with few borrowed chords. In this regard, his harmonic structures are more in line with the Italian style.

The melodies of Lully, d'Anglebert, and Marais are largely stepwise, with any leaps serving to outline a tonic triad.⁷⁴ Hotteterre's melodic style incorporates elements of both the French and Italian styles. According to House, "Hotteterre's melodies most often find the middle ground between the almost exclusively conjunct motion of earlier French music and the amazing and daring compound intervals that can be found in the music of Corelli."⁷⁵ Interestingly, the vast majority of Hotteterre's music ends on a tonic unison. This practice of ending on a unison is also evident in Lully's trios. One exception to this rule occurs in the Fugue (III) of the *Troisième suite*, in which the upper voice ends on the third.

Formal Structures in the *Troisième suite*

The formal practices of Lully, d'Anglebert, and Marais provided the foundation for the forms in the *Troisième suite*. The opening piece, Fanfare (I), is an asymmetrical, open binary form with the first section of eleven total measures and the second section of seventeen. Symmetrical binary forms are rare in Hotteterre's music. The second piece, *Muzette* (II), is another asymmetrical, open binary form with the first section having twenty-four total measures and the second section twenty-eight. It also includes a third, brief closing section that is simply an ornamented elaboration of the closing six-measure phrase, called a *petite reprise*. The Fugue (III) is not a strict fugue, but is nevertheless imitative in style. It opens with the subject in the lower voice, which is then answered by a statement in the upper voice at the fifth in m. 3.

⁷³ House, "Jacques Hotteterre, 'le Romain'", 209.

⁷⁴ Ibid, 111.

⁷⁵ Ibid, 221.

Subsequent statements occur in m. 7 (upper voice), m. 12 (lower voice), m. 29 (lower voice), and m. 33 (upper voice). Of all the pieces, the Fugue (III) shows the most Italian influence. This influence is seen primarily in the tied half note suspensions that accompany the fugue subject. This piece constitutes a departure from Hotteterre's usual homophonic writing in the *Troisième suite*. The *Pastorelle* (IV) consists of two large halves, each constituting its own rounded binary form. The first half of the *Pastorelle* (IV) is comprised of thirty-five total measures; this is divided into two sections of seventeen and eighteen total measures, respectively. The first section modulates from A minor to E minor; the second section is in A minor, but features an interesting tonicization of D minor in mm. 22-29 followed by a return of the opening statement in mm. 32-37. The second half of the *Pastorelle* (IV), entitled *Suite*, is an asymmetrical, closed, rounded binary form in A major. The two sections of the *Suite* are comprised of eight and sixteen total measures, respectively. The brief first section and closed binary form of the *Suite* are reminiscent of the gavottes and menuets of Lully, d'Anglebert, and Marais. The *Suite* features prominent homophonic writing (thirds and sixths) with no imitative writing. A return of the opening material occurs in mm. 55-63. The *Fantaisie* (V) is an asymmetrical, open binary form with the first section of ten measures and the second section of sixteen. It consists primarily of homophonic eighth notes (*notes inégales*). The second *Muzette* (VI) is another asymmetrical, open binary form. At the beginning of this piece is the following statement: "Cet Air a été imprimé pour le chant dans le Livre du mois de May de l'année 1717." Indeed, this air was included in Ballard's *Recueil d'airs sérieux et a boire* under the title *La musette*, where it appeared with a five-stanza text. It is unknown whether Hotteterre is the original composer. The two sections of the *Muzette* (VI) are comprised of eight and twelve measures, respectively. It

features a primarily homophonic texture of parallel thirds with no imitative writing. The two Menuets (VII and VIII) are also short, open binary forms. The first Menuet is in A minor and the second is in A major, which provides an interesting tonal contrast in this pair of menuets. The two sections of the first Menuet are comprised of eight and sixteen measures, respectively. The second Menuet is the only symmetrical binary form in the *Troisième suite*. It is also the shortest piece in the work, with both sections consisting of only eight measures each. Both Menuets feature a predominantly homophonic texture of parallel thirds and sixths. The Gigue (IX), another asymmetrical binary form, is a lively dance in 6/8.

Imitative Entrances in the *Troisième suite*

There are many canonical imitative entrances throughout the *Troisième suite* which should be emphasized in performance. For example, the Fanfare (I) opens with a trumpet-like figure in the upper voice outlining the tonic triad, which is answered 1.5 measures later in the lower voice. This is illustrated below in Figure 1:

Figure 1: Fanfare (I), mm. 1-4



In the above example, after making its imitative entrance, the lower voice adopts an accompanimental role beginning on the third quarter note of m. 4. While this role is by no

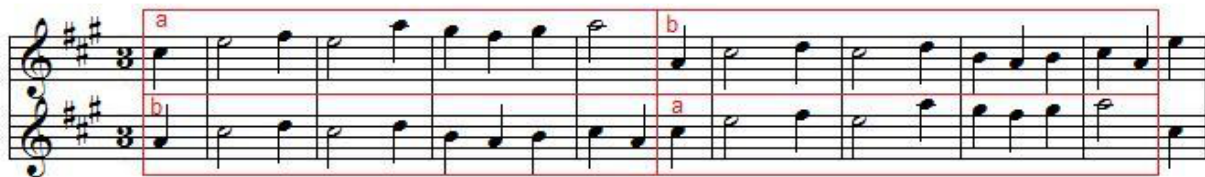
means less important than that of the melody, it would nevertheless be appropriate to play all accompanimental lines at a dynamic slightly less than that of the upper voice. Another important imitative entrance of the lower voice occurs in m. 8 of the Fanfare (I), followed by an interesting voice exchange. This is illustrated below in Figure 2:

Figure 2: Fanfare (I), mm. 7-10



Here, a motif (a) is first presented by the upper voice in m. 7 and then repeated one third lower in m. 8 (b). This is answered by an imitative entrance of the same material in the lower voice in mm. 8-9, which also creates a voice exchange. Another interesting voice exchange occurs in mm. 1-9 of the *Muzette* (II). Here, the first half of mm. 1-9 of the *Muzette* (II) sounds identical to the second half, except the phrases are reversed between the voices. This is illustrated below in Figure 3:

Figure 3: *Muzette* (II), mm. 1-9



In addition to the voice exchanges, there are additional instances of voice crossings in six of the nine pieces of the *Troisième suite*. While the Italian style features closely-knit part-writing with a great deal of voice crossing, the voice crossings in the *Troisième suite* feature parallel thirds or sixths (with the exception of the Fugue (III)). These voice crossings serve to counteract the monotony of the largely homophonic texture. While not every voice crossing indicates a prominence of the second part over that of the first, there are many instances where this is in fact the case. An instance of a voice crossing is often an indication of an important imitative entrance or voice exchange. It would therefore benefit any performer of this work to note the locations of all voice crossings so that these important melodic features can be emphasized in performance. The locations of all imitative entrances of the lower voice, all voice exchanges, and all voice crossings are listed in Table 1 (next page) so that certain correlations may be readily observed.

Pastoral Elements

Hotteterre's *Troisième suite*, Op. 8 is one of the first publications designated for musette. The musette is a kind of miniature bagpipe that was very much in vogue during the French Baroque. Like the vielle, the musette was a pastoral instrument and was often called upon to invoke a rustic, pastoral character. The fascination with pastoral music and pastoral instruments was a particularly French phenomenon. Hotteterre's compositions for musette were intended not for beginners, but for advanced amateurs or professionals.⁷⁶ Although the flute is the first instrument listed on the title page of the *Troisième suite*, the musette is the instrument listed in the largest print. From the late 1720s to the 1740s, there were approximately 170 publications

⁷⁶ House, "Jacques Hotteterre 'le Romain'", 65.

Table 1: Imitative entrances, voice exchanges, and voice crossings in the *Troisième suite*

Locations of imitative entrances ⁷⁷	Locations of voice exchanges	Locations of voice crossings
I. Fanfare M. 2, m. 8, and m. 24	I. Fanfare Mm. 7-10	I. Fanfare Mm. 8-9 and m. 14
II. <i>Muzette</i> M. 36	II. <i>Muzette</i> Mm. 1-9 and mm. 44-48	II. <i>Muzette</i> Mm. 5-9 and mm. 46-48
III. Fugue M. 23 (upper voice) and m. 47 Note: These do not include statements of the subject.	III. Fugue Mm. 19-21, mm. 21-23, and mm. 40-46	III. Fugue Mm. 7-12, mm. 20-21, mm. 22-23, mm. 33-43, and mm. 47-48
IV. <i>Pastorelle</i> M. 3 and m. 34	IV. <i>Pastorelle</i> None	IV. <i>Pastorelle</i> Mm. 4-6
V. Fantaisie M. 2	V. Fantaisie Mm. 4-6	V. Fantaisie Mm. 2-3, mm. 5-6, mm. 7-8, and m. 27
VI. <i>Muzette</i> None	VI. <i>Muzette</i> None	VI. <i>Muzette</i> None
VII. Menuet None	VII. Menuet Mm. 21-22	VII. Menuet Mm. 20-21
VIII. 2 ^{ème} Menuet None	VIII. 2 ^{ème} Menuet None	VIII. 2 ^{ème} Menuet None
IX. Gigue M. 2 and m. 5	IX. Gigue None	IX. Gigue Mm. 2-3, mm. 5-6, and m. 9

specifying both *vielle* and *musette*.⁷⁸ The first treatise for the *musette* was Charles Emanuel Borjon de Scellery's *Traité de la musette* (1672). Hotteterre's treatise on the *musette* appeared fifty-six years after that of Borjon and is particularly noteworthy because it was written by a well-respected, established musician instead of an amateur.

⁷⁷ All imitative entrances occur in the lower voice unless otherwise indicated.

⁷⁸ Anthony, *French Baroque Music from Beaujoyeux to Rameau*, 404.

The second and sixth pieces of the *Troisième suite* are both entitled *Muzette*. The characteristics and mannerisms of the musette were often imitated in dance movements to evoke a pastoral nature even if musettes were not actually present. According to Frayda B. Lindemann:

The musette gave its name to a dance which appears frequently in stage works of the period. Sometimes the actual musettes are included in the scoring, often they are not. This dance, called Musette, occurs in scenes which are basically pastoral in nature, and does not seem to contain specific metric or rhythmic characteristics, as do more traditional dances such as the saraband or minuet. Its name, therefore, is representative of the character and setting of the piece, rather than its inherent dance properties.⁷⁹

The application of the musette's name to the title of a dance movement is a testament to the instrument's popularity. An example of an early dance movement entitled *Musette* is within Jean-Joseph Mouret's *Les festes ou le triomphe de Thalie* (1714). Other examples of musette dances include Mouret's *Les amours des dieux* (1727), François Rebel and François Francoeur's *Les Augustales* (1744), and Mondonville's *Titon et l'Aurore* (1753). Oboes were used on many occasions to imitate musettes, often in movements that themselves were entitled *Musette*. This practice may have been economical.⁸⁰ For example, Jean-Ferry Rebel's suite, *Les caractères de la danse*, contains the following remarks at the end of the score: "Dans la Musette les hautbois jouent la partie d'en haut et les violons jouent celle d'en bas".⁸¹

Not only does Hotteterre's *Troisième suite* list the musette as an instrumental option, it is also a prime example of period literature for the musette. French Baroque literature for two treble instruments, with or without bass, constitutes a great portion of the literature for the

⁷⁹ Frayda B. Lindemann, "Pastoral Instruments in French Baroque Music: Musette and Vielle" (Ph.D. diss., Columbia University, 1978), 189.

⁸⁰ Ibid, 147.

⁸¹ Ibid, 135.

musette.⁸² Musette movements can have binary, ternary, or rondo forms; the first *Muzette* (II) and the second *Muzette* (VI) of the *Troisième suite* are binary forms.⁸³

Keys and Clefs

Every one of Hotteterre's suites contains pieces in the same mode. The *Troisième suite* is written in French violin clef, which places the G clef on the first line. When read in this clef, the *Troisième suite* is in the key of C. In his treatise for the musette, Hotteterre called the key of C "le plus en usage pour la Musette".⁸⁴ Interestingly, the *Troisième suite* is in the key of C when read in the first-line G clef. In *L'art de préluder*, Hotteterre wrote that the first-line G clef was most suitable for flutes and oboes because it helps avoid using too many ledger lines.⁸⁵ However, the *avertissement* of the *Troisième suite* reads as follows: "Ces Pièces pourront se jouer sur la clef en 2^{ème} ligne dans le Mode à A mi la, ainsi qu'il est indiqué au commencement de chacune, ce qui peut convenir a quelques instrumens."⁸⁶ It is apparent that the French violin clef was the more common option with which most people were more comfortable. However, it is the opinion of this writer that playing the *Troisième suite* in the key of A is more suitable for the modern oboe.

Two of the pieces in the *Troisième suite* are in A minor instead of A major: the *Pastorelle* (IV) and the first Menuet (VII). The minor key involves a few considerations regarding the sixth and seventh scale degrees. In *L'art de préluder*, Hotteterre explained that in all keys, both major and minor, one must raise the seventh: "[O]ne sees that in any key whatsoever, the seventh must

⁸² Lindemann, "Pastoral Instruments in French Baroque Music: Musette and Vielle", 216.

⁸³ Ibid, 189.

⁸⁴ Jacques Hotteterre, *Méthode pour la musette* (Genève: Éditions Minkoff, 1977), 12.

⁸⁵ Jacques Hotteterre, *L'art de préluder sur la flûte traversière, sur la flûte à bec, sur le hautbois, et autres instrumens de dessus* (Genève: Éditions Minkoff, 1978), 51.

⁸⁶ "These Pieces can be played in the clef on the second line in the mode of A, as indicated at the beginning of each, which can suit some instruments."

always be major, especially in ascending to the tonic. We observe simply that in minor keys, the seventh is more frequently minor than major in descending, as is the sixth, also."⁸⁷ Hotteterre continued: "Nevertheless, if one doesn't go beyond the sixth, . . . , in descending, or even the fifth, . . . , and if he must ascend again immediately after that, then the sixth, and sometimes also the seventh, . . . , may be major. Furthermore, if one stops on the seventh, . . . , in descending, it must always be made major."⁸⁸ Per Hotteterre's instructions in *L'art de préluder*, and considering any modulations, the following alterations in Table 2 have been made to the included score of the *Troisième suite* (indicated in the score in parentheses):

Table 2: Additional accidentals in the *Troisième suite*

<p><i>Pastorelle</i> (IV) F# in M. 5 (1st part); F# in M. 7 (2nd part); G# in M. 12 (2nd part); G# in M. 20 (2nd part) (obvious error); and C# in M. 23 (2nd part) (obvious error)</p>
<p>Menuet (VII) G# on the downbeat of M. 3 (2nd part) (obvious error)</p>

⁸⁷ Margareth Anne Boyer, "Jacques Hotteterre's *L'art de préluder*: A Translation and Commentary" (M.M. thesis, University of Missouri-Kansas City, 1977), 139.

⁸⁸ *Ibid*, 139.

CHAPTER 4

PERFORMANCE OF HOTTETERRE'S *TROISIÈME SUITE*, OP. 8: RHYTHMIC CONSIDERATIONS

Notes inégales

In the French Baroque, the term *notes inégales* referred to pairs of notes (usually eighths or sixteenths) that were played in an uneven, long-short configuration even though they were not notated as such. Originating from the declamation of the French language, the practice was in use from the mid-seventeenth century until approximately the end of the eighteenth century.⁸⁹ The practice of *inégalité* was a specific, unified, and integrated system that was only widely known and practiced in France.⁹⁰ Frederick Neumann explained the practice of *inégalité* as ornamental in nature.⁹¹ The convention imbues the music with a graceful lilt in which the notes falling on the beats receive even greater emphasis through lengthening and the shortened notes adopt the nature of ornamental passing tones. Hotteterre wrote the following about *inégalité* in

Principes de la flûte:

It is well to note that all eighth notes should not always be played equally, but that in some time signatures one long and one short should be used. This usage is also governed by the number [of eighth notes]. When it is even, the first is long and the second is short, and so on for the others. When it is odd, the opposite is done. This is called dotting. The times [meters] in which this method is ordinarily used are two-four, simple three and six-four.⁹²

⁸⁹ Frederick Neumann, *New Essays on Performance Practice* (Ann Arbor, MI: UMI Research Press, 1989), 66.

⁹⁰ *Ibid.*, 67-68.

⁹¹ *Ibid.*, 66.

⁹² Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 37.

Couperin elaborated upon this subject in *L'art de toucher le clavecin* (1716):

In my opinion there are defects in the way we write our music which are related to the way we write our language. It is that we write differently from the way we perform. It is this which makes foreigners play our music less well than we play theirs. The Italians, however, write their music in the true values they have thought it. For example, we dot [play unequally] several consecutive, diatonic eighth-notes and yet notate them as equal. Our usage has enslaved us and we continue.⁹³

While Hotteterre, Couperin, and others refer to the lengthening of an eighth note as *dotting*, this term is misleading. Because the *notes inégales* defy notation, pedagogical writers utilized a dotted eighth note followed by a sixteenth note to illustrate the concept. However, this 3:1 ratio is greatly exaggerated and the *notes inégales* are not to be confused with the presence of written dotted rhythms in a piece of French Baroque music.⁹⁴

Generally, *inégalité* was applied to the smallest note value in a particular piece or movement. In any case, the notes involved must constitute binary, not ternary, divisions of the beat.⁹⁵ The application of *inégalité* is most suitable to eighth notes that proceed in a mostly stepwise fashion. It is not suitable to apply it to structural notes or angular lines. Certain meters demanded *inégalité*, while others did not. The application of *inégalité* was dictated by tradition and considered mandatory unless otherwise indicated by the composer. French Baroque composers could prevent the performer from employing *inégalité* by including certain terms in the score. These terms include *notes égales*, *croches égales*, *piqué*, *détaché*, *mesuré*, *marqué*, *martelées* or *également*. Composers could also prevent the performer from employing *inégalité* by adding dots over notes or slurring together more than two notes at a time.

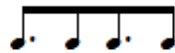
⁹³ Betty Bang Mather, *Interpretation of French Music from 1675 to 1775 for Woodwind and Other Performers* (New York: McGinnis & Marx, 1973), 6.

⁹⁴ Neumann, *New Essays on Performance Practice*, 66.

⁹⁵ *Ibid*, 66.

The ratio of inequality varied widely, but possible ratios include 9:7, 7:5, 5:3, 3:2, and 2:1. According to Quantz's *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), the ratio of inequality should never be greater than 3:1.⁹⁶ In manuscript supplements to his treatise, Étienne Loulié illustrated *inégalité* as the following 3:2 ratio shown in Figure 4:

Figure 4: Loulié's illustration of *inégalité*⁹⁷



Instead of attempting to apply an exact mathematical ratio to the *notes inégales*, the performer would do well to embrace the freedom and flexibility inherent in the practice. One could draw many parallels between *inégalité* and the practice of swing in jazz. Instead of establishing a universal mathematical ratio of inequality, eighteenth-century writers referred constantly to *le bon goût*, or "good taste".⁹⁸ During the French Baroque, this "good taste" was the ultimate, highest ideal for which all French musicians strove. Of good taste in the performance of *notes inégales*, Michel de Saint Lambert wrote the following in 1702: "This inequality gives them [eighth notes] more grace; . . . taste determines if they are to be more or less unequal. There are some pieces in which it is good to make them very unequal, and others where they should be less so. Taste is the judge."⁹⁹

In the *Troisième suite*, *inégalité* should be applied to the eighth notes in the Fanfare (I), *Muzette* (II), Fugue (III), the first half of the *Pastorelle* (IV), Fantaisie (V), Menuet (VII), and

⁹⁶ Quoted in Mather, *Interpretation of French Music from 1675 to 1775*, 3.

⁹⁷ Neumann, *New Essays on Performance Practice*, 71.

⁹⁸ Mather, *Interpretation of French Music from 1675 to 1775*, 5.

⁹⁹ Quoted in Mather, *Interpretation of French Music from 1675 to 1775*, 4.

2^{ème} Menuet (VIII). At the beginning of the *Suite* of the *Pastorelle* (IV), Hotteterre wrote *carré* [square]. This indication was given to instruct the performer to play the eighth notes equally. In addition to the *Suite*, eighth notes should be played equally in the *Muzette* (VI) due to the presence of many sixteenth notes. Eighth notes should also be played equally in the Gigue (IX) due to its meter. While Hotteterre did notate sixteenth notes in the *Muzette* (II), the first half of the *Pastorelle* (IV), and both Menuets (VII and VIII), these are simply notated termination trills. Additional sixteenth notes appear in m. 1, m. 5, m. 9, and m. 15 of the second Menuet (VIII), but since they do not predominate, it is the opinion of this writer that *inégalité* should be applied to the eighth notes.

Over-Dotting of Dotted Rhythms

The dotted rhythmic pattern is particularly common in French Baroque music, especially in overtures. As previously stated, however, these dotted rhythmic patterns must not be confused with *notes inégales*. Neumann wrote:

This rhythmic genre [the notated dotted pattern] neither proved that *inégalité* existed (which of course it did) nor had anything to do with it: it [the dotted pattern] occurred on all rhythmic levels, . . . it was independent of meter-note-value relationships, it was structural, not ornamental, not limited to subdivisions of the beat, and occurred in ternary as well as binary figures Moreover, dotted notes, by their innate rhythmic angularity, favor melodic angularity as well, often evident in large leaps, just as the rhythmic gentleness of the *notes inégales* favored, and was congenial to, melodic smoothness¹⁰⁰

There are some important performance practice considerations regarding dotted rhythms in French Baroque music. Hotteterre wrote the following in his *Méthode pour la musette* (1737): "In movements in which eighth-notes are unequal, the dot which is after the quarter-note makes the equivalent of a dotted [lengthened] eighth-note so that the eighth-note which follows a dotted

¹⁰⁰ Neumann, *New Essays on Performance Practice*, 74.

quarter-note is always short."¹⁰¹ This can be illustrated as shown in Figure 5 (utilizing a 2:1 ratio of inequality):

Figure 5: *Inégalité* applied to the rhythm of a dotted quarter note followed by an eighth note



In this way, the dotted quarter note is lengthened and the corresponding eighth note is shortened, but this is much different than the notion of over-dotting. Rather, this simply preserves the rhythmic subdivisions of the inequality already established by the pairs of *notes inégales*. Betty Bang Mather confirmed this as follows: "The short note following a dotted note would probably be played at the same speed as the short note of any long-short pair in the movement."¹⁰² It is the opinion of this writer that all dotted quarter notes followed by eighth notes in the *Troisième suite* should be performed in this manner, with the exception of the pieces that do not employ *inégalité*. This should apply regardless of whether or not there is a trill or any other ornament on the dotted quarter note. Such dotted quarter notes followed by eighth notes occur frequently in the form of trills with anticipatory closes.

Many scholars have proposed the practice of over-dotting the notated dotted rhythms in French Baroque music. However, there is by no means a general consensus regarding the issue. According to Thurston Dart, "[C]onventional lengthening of the dotted note and shortening of the complementary note was in very widespread use over a very great length of time, and

¹⁰¹ Mather, *Interpretation of French Music from 1675 to 1775*, 7.

¹⁰² *Ibid*, 7.

ignorance of this fact is one of the gravest defects of present-day performances of old music."¹⁰³

In contrast, Neumann provided evidence that the notated double dot was known in France by the second half of the seventeenth century, so if composers wanted to indicate a double-dotted rhythm, they could (and would) have notated it.¹⁰⁴ Neumann argued that since *no* French treatises of the period mention over-dotting, the practice is therefore a myth.¹⁰⁵

A lengthy discussion of the over-dotting controversy is beyond the scope of this project. There are no dotted eighth notes anywhere in the *Troisième suite* except in the second *Muzette* (VI). If desired, the performer may employ over-dotting here. According to Mather, when dotted eighth notes are notated by the composer, they should be played more unequally than the notated 3:1 ratio.¹⁰⁶ A ratio of 4:1 is suggested. According to Dart, all dotted rhythms should be shortened to match the shortest rhythm in a given piece.¹⁰⁷ If a performance of the *Muzette* (VI) with over-dotting is desired by the performer, all single eighth notes in the *Muzette* (VI) may be shortened accordingly. However, it is interesting that Hotteterre notated straight eighth notes in the first measure of this piece. There are also two pairs of straight eighth notes in the lower voice: one in m. 3 and the other in m. 17. The existence of these straight eighth notes could be an indication that an over-dotted performance was not desired by Hotteterre.

Meter and Tempo

In *La véritable manière d'apprendre à jouer en perfection du hautbois, de la flute et du flageolet*, Jean-Pierre Freillon Poncein wrote, "Nothing in music is more beautiful than meter."¹⁰⁸

¹⁰³ Thurston Dart, *The Interpretation of Music* (London: Hutchinson & CO, 1967), 81.

¹⁰⁴ Frederick Neumann, "The dotted note and the so-called French style," *Early Music* 5, no. 3 (July 1977): 317.

¹⁰⁵ *Ibid*, 316.

¹⁰⁶ Mather, *Interpretation of French Music from 1675 to 1775*, 12.

¹⁰⁷ Dart, *The Interpretation of Music*, 81.

¹⁰⁸ Jean-Pierre Freillon-Poncein and Catherine Parsons Smith. *On playing oboe, recorder, and flageolet* (Bloomington, IN: Indiana University Press, 1992), 35.

In addition to instructions about how to improvise preludes, Hotteterre's *L'art de préluder* provides a great deal of information on various meters. He provided detailed descriptions of eleven different kinds of meters, each of which possess unique, inherent qualities: meter of four slow beats (indicated by a C); meter of barred C (□); meter of two beats (notated as "2"); meter of major triple, or double triple (3/2); meter of simple triple (notated as "3"); meter of 3/8, called minor triple; meter of 9/8; meter of 6/4; meter of 6/8; meter of 12/8; and meter of 2/4. The *Troisième suite* features only three of these meters: meter of two beats (appearing in the Fanfare (I), Fugue (III), and Fantaisie (V)); meter of simple triple (appearing in both *Muzettes* (II and VI); *Pastorelle* (IV), and both Menuets (VII and VIII)); and meter of 6/8 (appearing only in the Gigue (IX)). The meter of simple triple was very common in French music of the 1680s, the music of Hotteterre's formative years. The six pieces of the *Troisième suite* that employ the meter of simple triple are a reflection of this tradition.

Hotteterre explained the meter of two beats as follows: "It is made up of two half notes or the equivalent; it is beaten in two equal beats. It is ordinarily lively and staccato. It is used in the beginnings of opera overtures, in entrées of ballets, marches, bourées, gavottes, rigaudons, branles, cotillons, etc. Eighth notes are pointed [dotted]. It is unknown in Italian music."¹⁰⁹ Additionally, Hotteterre wrote, "If one uses it [the meter of two beats] for slow pieces, he must give a notice. One can say, besides, that this meter is properly that of C [meter of four slow beats] divided in two, and [with] the eighth notes changed to quarters."¹¹⁰ One could argue that Hotteterre did give such a notice in the tempo marking of "Moderé" in the Fantaisie (V) of the

¹⁰⁹ Boyer, "Jacques Hotteterre's *L'art de préluder*", 175.

¹¹⁰ *Ibid.*, 176.

Troisième suite. This is probably to caution the performer not to choose an overly fast tempo for this piece.

Hotteterre explained that the meter of simple triple is indicated by a "3" (or sometimes "3/4"), is composed of three quarter notes, is beaten in three, and may be used for either slow or fast tempos.¹¹¹ It should be noted that the 3/4 meter is much more characteristic of Italian music. Of the meter of simple triple, Hotteterre also wrote, "The eighth notes are almost always played pointed [dotted] in French music. One uses this [meter] for *passacailles*, *chaconnes*, *sarabandes*, *ballet airs*, *Italian courantes*, *minuets*, etc."¹¹² In general, music in the meter of simple triple has few or no sixteenth notes.¹¹³ The tempo markings for many pieces of the *Troisième suite* using a meter of simple triple suggest slow to moderately slow tempos. It is the opinion of this writer that the *Suite* of the *Pastorelle* (IV), which bears a tempo marking of "Gay sans vitesse" ("Lively without speed"), should be played at a moderate tempo. Moderate tempos are also appropriate for the *menuets*.

Hotteterre indicated in *L'art de préluder* that the 6/8 meter is comprised of two dotted quarter notes that are beaten in two.¹¹⁴ In 6/8, eighth notes are equal and sixteenth notes are unequal.¹¹⁵ According to Hotteterre, the 6/8 meter is used principally in *cantatas* and *sonatas* and is particularly well-suited to *gigues*.¹¹⁶ Although no tempo indication is given for the *Gigue* in the *Troisième suite*, it would have been understood by performers of the time to have a lively tempo.

¹¹¹ Hotteterre, *L'art de préluder*, 58.

¹¹² *Ibid*, 58.

¹¹³ Mather, *Interpretation of French Music from 1675 to 1775*, 19.

¹¹⁴ Hotteterre, *L'art de préluder*, 60.

¹¹⁵ *Ibid*, 60.

¹¹⁶ *Ibid*, 60.

In addition, there are six different tempo/affect indications given within the *Troisième suite*: "Animé" (I. Fanfare), "Tendrement" (II. *Muzette* and VI. *Muzette*), "Gay" (III. Fugue), "Lentement et tendrement" (IV. *Pastorelle*), "Gay sans vitesse" (IV. *Pastorelle (Suite)*), and "Moderé" (V. Fantaisie). Such tempo indications are usually absent from French music of the late-seventeenth century, but are more common in the music of Corelli.¹¹⁷ Hotteterre's indications could therefore reflect Italian influence. The final three pieces of the *Troisième suite* (Menuet (VII), 2^{ème} Menuet (VIII), and Gigue (IX)) lack any tempo/affect designations. However, these pieces bear well-known dance titles that require no other clarification. Hotteterre usually did not provide tempo/affect indications for such dance movements.

The tempo/affect indications in the *Troisième suite* are all clear and self-explanatory to the modern performer, with the possible exception of "Gay". It is likely that in French Baroque music, "Gay" was not meant to be overly fast. In the *avertissement* to his *Ouvertures et sonates en trio* (1753), Jean-Marie Leclair wrote, "It [an Allegro movement] is a gay movement. Those who push the tempo too much, above all in the pieces of character like the Fugues in 4/4 meter, render the melody trivial."¹¹⁸

The meters of all the pieces of the *Troisième suite* along with their tempo markings and suggested tempi are provided in Table 3 (next page). I have determined the suggested tempi based on my own performance of this work. Any chosen tempo should also allow enough time for a comfortable, unhurried performance of the ornaments. Please note that in the included score of the *Troisième suite*, the meter of simple triple has been indicated as "3/4" and the meter of two beats has been indicated as "2/2".

¹¹⁷ House, "Jacques Hotteterre 'le Romain'", 189.

¹¹⁸ Anthony, *French Baroque Music from Beaujoyeux to Rameau*, 392.

Table 3: Meter and tempo in the *Troisième suite*

Piece	Meter	Tempo Indication	Suggested Tempo	Unequal notes
I. Fanfare	Two Beats (2)	Animé	Half note = 70	Eighth notes
II. <i>Muzette</i>	Simple Triple (3)	Tendrement	Quarter note = 90	Eighth notes
III. Fugue	Two Beats (2)	Gay	Quarter note = 84	Eighth notes
IV. <i>Pastorelle</i> (1st half)	Simple Triple (3)	Lentement et tendrement	Quarter note = 66	Eighth notes
IV. <i>Pastorelle</i> (<i>Suite</i>)	Simple Triple (3)	Gay sans vitesse	Quarter note = 112	No inégalité
V. Fantaisie	Two Beats (2)	Moderé	Quarter note = 104	Eighth notes
VI. <i>Muzette</i>	Simple Triple (3)	Tendrement	Quarter note = 80	No inégalité
VII. Menuet	Simple Triple (3)	None given	Quarter note = 80	Eighth notes
VIII. 2 ^{ème} Menuet	Simple Triple (3)	None given	Quarter note = 100	Eighth notes
IX. Gigue	6/8	None given	Dotted quarter note = 108	No inégalité

CHAPTER 5

PERFORMANCE OF HOTTETERRE'S *TROISIÈME SUITE*, OP. 8: ORNAMENTATION

Free Ornamentation and Specific Ornamentation

There were two kinds of ornamentation in use during the Baroque period: free ornamentation and specific ornamentation. The Baroque period inherited a tradition of free ornamentation from the Renaissance, to which was added a relatively new assortment of small, specific ornaments.¹¹⁹ Free ornamentation was employed primarily in the repeated first sections of da capo arias and in slow movements for which only the structural harmonies were provided by the composer. In such situations, the performer was expected to improvise either a varied repetition or a completely new melody.

In addition to free ornamentation, Baroque performers also employed small, specific ornaments such as trills and appoggiaturas. By the seventeenth century in France, these specific ornaments came to be known as *agréments*, defined by Putnam C. Aldrich as "those musical ornaments that had become crystallized into definite forms and were sometimes indicated by [stenographic] signs in musical scores."¹²⁰ According to Aldrich, *agréments* are specific, concise ornaments of a small range, standing "in a definite relationship to a single note of the basic melody."¹²¹ In this way, the *agrément* may be performed instead of or in addition to its assigned

¹¹⁹ Robert Donington, *Baroque Music, Style, and Performance: A Handbook* (New York: Norton, 1982), 91.

¹²⁰ Putnam C. Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation" (Ph.D. diss., Harvard, 1942), ii.

¹²¹ *Ibid.*, iv.

note in the main melody.¹²² This close association of the *agrément* with a single note of the melody requires that the *agrément* be of a relatively small melodic range, typically of three notes or less.¹²³ A larger range would have the potential to distort the melodic line. It must be remembered that the *agréments* were not invented by a single composer or at a single time.¹²⁴ However, it was in France that the first complete set of symbols for the *agréments* appeared, and it was this French system that eventually spread and was adopted by the rest of Europe.¹²⁵

While free ornamentation and specific ornamentation were by no means exclusive, there were some important differences in the ornamentation practices of different regions. In general, free ornamentation was prevalent in Italy and Germany, with only a small number of specific ornaments in use. For example, the *agréments* were such a small part of the Italian ornamentation tradition that most Italian treatises (such as those by Geminiani, Pasquali, Clementi, Tartini, Mancini, Tosi, and Galeazzi) only mention them in passing in short discussions of the proper placement of trills and appoggiaturas.¹²⁶ In contrast, French Baroque composers had a tradition of almost exclusively specific ornamentation. Practices varied, but in most cases, composers notated all of the essential ornaments and the performer was not expected to improvise.

The pursuit of *le bon goût* dictated and permeated all aspects of music-making during the French Baroque, and ornamentation practices were no exception. Michel de Saint-Lambert wrote the following in *Les principes du clavecin* (1702): "[In the choice of ornaments], good taste is the only law that one can follow."¹²⁷ Hotteterre mentioned taste in the preface to

¹²² Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", iv-v.

¹²³ Ibid, v.

¹²⁴ Ibid, iii.

¹²⁵ Ibid, iv.

¹²⁶ Ibid, xliv-xlv.

¹²⁷ Michel de Saint-Lambert, *Les principes de clavecin* (Genève: Minkoff Reprints, 1972).

Principes de la flûte: "Finally I indicate which ornaments are needed in order to play correctly and with taste."¹²⁸ He also wrote:

It is hardly possible to give more positive rules concerning the distribution of these ornaments. Taste and experience, rather than theory, teach their proper use. I would advise that the student first play pieces in which all ornaments are indicated, in order to become accustomed gradually to their execution on the notes where they will be most successful.¹²⁹

Fortunately for modern performers, Hotteterre indicated the majority of *agréments* in his scores.

General Overview of the *Agréments*

Agréments are an essential and indispensable component of French Baroque music, added not as a mere afterthought, but existing rather as an integral part of the compositional design. Ecorcheville wrote the following in *Le problème des ornements*: "Il n'est plus possible de voir dans l'ornement un accessoire indifférent. L'ornement est de tous les temps; il est un personnage de premier plan. Nous en savons assez maintenant sur son compte pour ne pas le classer parmi les accidents de l'évolution."¹³⁰ Hotteterre wrote in *Principes de la flûte*, "After having explained the manner of playing tones and semitones with all their trills, there still remain to be discussed tonguing and ornamentation, which are absolutely necessary for perfect performance."¹³¹ Many others testified to the essential nature of ornamentation. In defense of the importance of the *agréments*, Georg Muffat wrote the following in his *Florilegium secundum* (1698):

Those who indiscreetly decry the *agréments* and embellishments of the French method, as if they obscured the melody or the harmony and consisted of nothing but trills, have surely paid little attention to this matter Those, on the other hand, who have understood the true nature, the diversity, the sublime beauty, the real function and legitimate use of these ornaments (which have sprung from the purest and most beautiful

¹²⁸ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 5.

¹²⁹ *Ibid.*, 47.

¹³⁰ "It is not more possible to regard the ornament as an indifferent accessory. The ornament is timeless; it is a personage of first [compositional] plan. We now know enough to not classify them among the accidents of evolution." Quoted in Aldrich, "The Principal *Agréments* of the Seventeenth and Eighteenth Centuries", vi.

¹³¹ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 36.

method of singing) have not yet discovered anything in them that does the slightest harm to the distinctness of the melody or the correctness of the harmony. On the contrary, they have found in the *agréments* an abundance of everything that is able to enrich, sweeten and enliven in every way whatever might otherwise be too simple, crude or dull in the melody or harmony of the music.¹³²

French Baroque composers frequently provided tables of these *agréments* in the prefaces of their works. The tables vary greatly among composers in both the number of *agréments* and level of detail. From these tables, modern performers can derive a wealth of information about the correct execution of these ornaments. However, it should be remembered that these tables were likely intended to provide general guidelines for performance.¹³³ An attempt by a modern performer to determine the absolute correct execution of a given ornament can ultimately end in frustration. Robert Donington wrote, "No one interpretation of a Baroque ornament can be singled out as alone correct. There is no one right interpretation. There can be varied interpretations which are within the style, and therefore right, as well as others which are outside the style, and therefore wrong."¹³⁴ It is highly probable that French Baroque composers and writers were purposefully ambiguous about matters of ornamentation in order to allow the performer greater freedom and flexibility.

French Baroque composers varied widely in the amount of *agréments* they notated in their scores. Some composers did not mark any *agréments* at all. Others, such as Couperin and Leclair, painstakingly notated everything precisely, leaving nothing to the discretion of the performer. In the preface to his *IIIe livre de pieces de clavecin*, Couperin wrote:

I am always surprised (after the pains I have taken to indicate the agréments which suit my pieces and of which I have given separately a quite intelligible explanation in a particular *Méthode* known as *L'Art de toucher le Clavecin*) to hear people who have learned them

¹³² Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", viii.

¹³³ Anthony, *French Baroque Music from Beaujoyeux to Rameau*, 439.

¹³⁴ Robert Donington, "Baroque Interpretation," *Music & Letters* 46, no. 4 (October 1965): 381.

without following my instructions. This negligence is unpardonable, since it is not a matter of choice to introduce such ornaments as one wishes. I declare that my pieces must be executed as I have marked them, and that they will never produce the proper effect upon persons of real taste so long as everything I have indicated is not observed to the letter, without augmentation or diminution.¹³⁵

Despite the harshness of Couperin's words, they are nevertheless indicative of a larger tradition of performance liberty surrounding ornamentation at the time. Many composers indicated only the essential *agréments*, leaving the additional arbitrary ones to the performer's discretion. Seventeenth and eighteenth century musicians often did not rely entirely on the signs provided by the composer, but would have added additional ornamentation. However, many period writers cautioned performers against utilizing an over-abundance of ornaments. In his *Méthode de clavecin*, Friedrich Wilhelm Marpurg wrote the following:

[O]ne must include *certain ornaments* in one's performance - not necessarily those arbitrary ornaments through which ones [sic] own taste is substituted for that of the composer, but those *essential ornaments* which bring out the best qualities of the composer as well as those of the performer. Arbitrary *agréments* often diminish the beauty of a melody; the *essential agréments* add to it. A well-composed piece can dispense with capricious ornaments, but it cannot get along without those *agréments* that are essential to the 'goût du chant'.¹³⁶

French Baroque performers strove to achieve a perfect balance in matters of ornamentation, always guided by a sense of *le bon goût*. Jean-Laurent le Cerf de la Vieuville wrote, "La vraie beaute est dans un *juste milieu*. Il faut donc s'arrêter à ce juste milieu. Trop peu d'agrément est nudité, c'est un défaut. Trop d'agrément est confusion, c'est un vice, c'est un monstre."¹³⁷

¹³⁵ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", ix.

¹³⁶ Ibid, x.

¹³⁷ "The true beauty is in a *happy medium*. It must therefore stop at this happy medium. Too few agréments is nudity, it's a fault. Too many agréments is confusion, it's a vice, it's a monster." Quoted in Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", xxxii.

Hotteterre's Ornaments

Valuable information concerning the proper ornamentation of Hotteterre's music can be gained from a study of his *Pièces pour la flûte traversière et autres instruments avec la basse continue*, Op. 2 (1708). This collection of suites was later revised by Hotteterre and published in 1715 in an expanded edition. The new edition contains additional ornaments marked in the score along with a table of *agréments* and performance instructions describing how one should execute them. Any performance of Hotteterre's music will therefore benefit from a study of the revised edition of his *Pièces*, Op. 2. The *agrément* table is reproduced below in Figure 6:

Figure 6: Hotteterre's table of *agréments*¹³⁸

The figure displays ten musical examples of ornaments, arranged in two rows of five. Each example consists of a treble and bass staff in G major (one sharp). The ornaments are labeled as follows:

- Coulement:** A single note with a fermata and a small upward-pointing accent (^).
- Accent:** A single note with a fermata and a small downward-pointing accent (v).
- Port de voix double:** A single note with a fermata and a small upward-pointing accent (^).
- Demi Cadence apuiée:** A single note with a fermata, a small upward-pointing accent (^), and a plus sign (+).
- Tour de gosier:** A single note with a fermata and a small upward-pointing accent (^).
- Double Cadence:** A single note with a fermata and a plus sign (+).
- Double Cadence coupée:** A single note with a fermata, a plus sign (+), and a small downward-pointing accent (v).
- Battement:** A single note with a fermata and a vertical bar (|).
- Tour de chant:** A single note with a fermata, a plus sign (+), and a small downward-pointing accent (v).
- Port de voix:** A single note with a fermata and a small downward-pointing accent (v).

¹³⁸ Mather, *Interpretation of French Music from 1675 to 1775*, 82-83.

Hotteterre only indicated five types of *agréments* in the *Troisième suite*: the *port de voix*, *coulement*, *tremblement* (trill), *double cadence* (terminated trill), and *battement* (mordent).

The Tremblement

The general French Baroque term for trill is *tremblement*. The *tremblement* is a rapid oscillation between the main note and its upper diatonic neighbor. It was most often indicated by a stenographic sign (+) which may appear above or just before the note to be trilled. Michel Pignolet de Montéclair wrote in his *Principes de musique* that the trill is "indicated in foreign countries and in music printed in France by a small t. Apparently, negligence in curving the base of the t resulted in the small + or x, which only the French use in manuscripts and in engraved editions to designate this ornament."¹³⁹

Trills have a variety of different functions. On a keyboard or plucked string instrument whose sound decays, trills have the practical purpose of sustaining long notes. Such trills also add variety to and sustain interest in long notes which otherwise would be dull. Trills can contribute to the forward impetus of a musical line and are often employed to help punctuate cadences. Brief trills on short notes can emphasize the special rhythmic characteristics of certain dances.

A tremendous variety of trills were in use during the French Baroque, with different practices between various composers and time periods. Trills were sometimes begun on the main note and sometimes on the upper neighbor note. Neumann defined trills beginning on the main note as *main note trills* and trills beginning on the upper note as *appoggiatura trills*.¹⁴⁰ A trill's alternations could continue through the entire note, or they could stop at a certain point

¹³⁹ Anthony, *French Baroque Music from Beaujoyeux to Rameau*, 550.

¹⁴⁰ Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music: with Special Emphasis on J.S. Bach* (Princeton: Princeton University Press, 1983), 241.

before the end and come to rest on the main note (Couperin's *point d'arrêt*). Trills were often begun on the beat, but they could also begin before the beat. For example, a trill could be preceded by a pre-beat grace note, with the alternations beginning on the beat, or the alternations themselves could be divided between the note with the trill and the preceding note in the melody. In addition, the trill could be preceded by a mordent or a turn. Likewise, the trill could also include a suffix of one or two notes. Finally, a trill could be played at different speeds depending on the musical context. The alternations were often accelerated through the duration of the trilled note.

Fortunately, Hotteterre provided some information regarding the performance of trills in his music. There are only two types of trills notated in the *Troisième suite*: the *tremblement ordinaire* (ordinary trill) and the *double cadence* (terminated trill). Throughout the *Principes de la flûte* Hotteterre referred to trills as *cadences* or *tremblements* and trilling as *tremblant* in the original French.¹⁴¹ In Chapter 5 of the flute portion of *Principes de la flûte*, he mentioned the *tremblement ordinaire* specifically.¹⁴² Hotteterre wrote the following about trills in *Principes de la flûte*:

[T]hey can be described as an agitation of two sounds, either a step or a half step apart, which are played alternately in rapid succession. The trill is started on the higher note and finished on the lower. It is tongued only at the beginning, being continued only by the finger. . . . The number of times the finger shakes is determined only by the value of the note. Remember, above all, not to rush the trill, but instead to delay it about half the value of the note, especially in the slow movements. This is shown in the trill chart. The shortest trill consists of three strokes [of the finger], as on quarter notes in fast two-quarter and three-quarter time.¹⁴³

¹⁴¹ Jacques-Martin Hotteterre, *Principes de la flûte traversière, ou flûte d'Allemagne, de la flûte à bec ou flûte douce, et du hautbois, divisez par traictes* (Kassel: Bärenreiter, 1982).

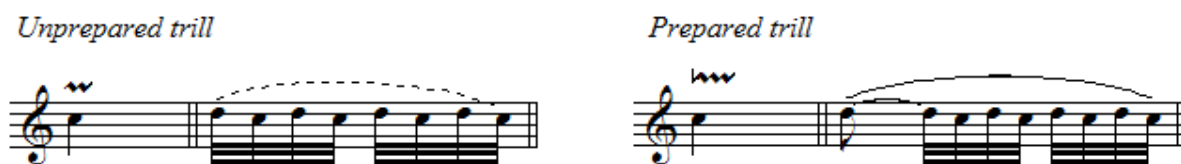
¹⁴² Ibid, 29.

¹⁴³ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 20.

In the above statement, Hotteterre clearly indicated that one should prolong the initial upper appoggiatura by half the value of the note being trilled. Indeed, his trill chart indicates such a performance. Hotteterre also mentioned the upper appoggiatura as follows: "The only mark is the little cross indicated in this manner: +. Nothing indicates the appoggiatura [preceding the alternations], but it must not be omitted."¹⁴⁴ None of Hotteterre's writings explain whether trills should be played on or before the beat. It is the opinion of this writer that, in the performance of Hotteterre's music, trills should be performed on the beat and the appoggiatura should borrow its time from the trilled note.

From Hotteterre's statements regarding trills, it can be logically deduced that he preferred prepared appoggiatura trills. Mather defined the *tremblement appuyé* [supported trill] as "a trill in which the upper note was held appreciably, thus delaying the beginning of the shake. This was called "preparing" the trill and should not be confused with the normal practice of beginning all trills on the upper note."¹⁴⁵ The verb *appuyer* may be translated as "to lean, stress, press, support, or emphasize". Jean-Henri d'Anglebert illustrated both unprepared and prepared trills in *Pièces de clavecin* (1689) as shown in Figure 7:

Figure 7: D'Anglebert's unprepared and prepared trills¹⁴⁶



¹⁴⁴ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 30.

¹⁴⁵ Mather, *Interpretation of French Music from 1675 to 1775*, 67.

¹⁴⁶ *Ibid*, 68.

The *Double cadence*

In addition to the *tremblement* (ordinary trill), Hotteterre also described the *double cadence* (terminated trill), defining it as "an ordinary trill [tremblement ordinaire] followed by two sixteenth notes, slurred or tongued"¹⁴⁷ This two-note suffix consists of the main note's lower neighbor followed by a repetition of the main note (see Figure 6). Hotteterre sometimes indicated this suffix with a stenographic sign, but it is also frequently written in standard notation. In his *agrément* table (Figure 6), Hotteterre indicated that the termination is slurred to the trill.

Hotteterre indicated eighteen terminated trills in the *Troisième suite*. These are listed below in Table 4:

Table 4: Terminated trills in the *Troisième suite*

Piece	Number of terminated trills indicated by Hotteterre	Locations (Measure numbers)
I. Fanfare	2	18 and 20 (both in the 1st part)
II. <i>Muzette</i>	8	47 (both parts), 50 (1st part), 56-57 (both parts), and 59 (2nd part)
III. Fugue	0	n/a
IV. <i>Pastorelle</i>	2	5 (1st part) and 7 (2nd part)
V. Fantaisie	3	18 (1st part) and 20 (both parts)
VI. <i>Muzette</i>	0	n/a
VII. Menuet	2	1 (both parts)
VIII. 2 ^{ème} Menuet	1	4 (1st part)
IX. Gigue	0	n/a

¹⁴⁷ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 44.

All eighteen of the above terminated trills occur on the last beats of their respective measures, with the exception of the trill in the 2^{ème} Menuet (VIII). All are followed by a note one step above the trilled note. Eight are indicated by a stenographic sign and the remaining ten are written out in standard notation. Interestingly, in the *Troisième suite*, Hotteterre used a stenographic sign in instances where the trill and its termination occur in the span of a single quarter note. The only exception to this occurs in the first *Muzette* (II), and it is unclear why Hotteterre made this exception. All other notated terminations in the *Troisième suite* are given when the trilled notes and their terminations occur in the span of a half note (in the meter of simple triple).

The Trill with an Anticipatory Close

Mather wrote, "When the trill resolved downward and time allowed, a single note close, anticipating the final note, was more common It could be either tongued or slurred to the trill. This anticipatory close was usually indicated by the composer in ordinary or small notes, but occasionally it had to be supplied by the performer" ¹⁴⁸ Hotteterre utilized ordinary notation for anticipatory closes. He indicated anticipatory closes for trills that resolved both downward and upward. In the *Troisième suite*, Hotteterre often indicated trills with anticipatory closes at important cadential points at the close of binary sections. This is in line with the practice of Lully, d'Anglebert, and Marais. All trills with anticipatory closes in the *Troisième suite* are listed in Table 5 (next page).

¹⁴⁸ Mather, *Interpretation of French Music from 1675 to 1775*, 72.

Table 5: Trills with anticipatory closes in the *Troisième suite*

Piece	Number of trills with anticipatory closes indicated by Hotteterre	Locations (Measure numbers)
I. Fanfare	4	11 (both parts) and 29 (both parts)
II. <i>Muzette</i>	8	24 (both parts), 39 (both parts), 53 (both parts) and 60 (both parts)
III. Fugue	5	18 (1st part), 42 (both parts), and 45 (both parts)
IV. <i>Pastorelle</i>	10	9 (both parts), 17 (both parts), 28 (both parts), 36 (both parts), 54 (both parts)
V. Fantaisie	6	9 (both parts), 17 (both parts), and 26 (both parts)
VI. <i>Muzette</i>	0	n/a
VII. Menuet	6	7 (both parts), 15 (both parts), and 23 (both parts)
VIII. 2 ^{ème} Menuet	2	15 (both parts)
IX. Gigue	6	8 (both parts), 16 (both parts), and 27 (both parts)

Suggested Additional Trills, Terminations, and Anticipatory Closes

In addition to the trills provided by Hotteterre in the *Troisième suite*, there are many instances where it would have been customary for the performer to add additional trills. If desired by the performer, it is my opinion that such additions may especially be made to the repeats of binary sections. Hotteterre wrote in *Principes de la flûte*, "Notice also that trills and shakes are not always marked in pieces of music as I have described them here."¹⁴⁹ In the preface to his *Première livre de pièces*, Op. 2, Hotteterre wrote, "A *double cadence* [terminated trill] should be made when a higher note follows a *tremblement*. A *tremblement* should be

¹⁴⁹ Jacques-Martin Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, trans. Paul Marshall Douglas (New York: Dover Publications, Inc., 1968), 31.

performed on nearly all notes raised by a sharp [or natural] except in the case of very short note values."¹⁵⁰ There are many instances in the *Troisième suite* where a trilled note is followed by a note one step higher, but Hotteterre did not indicate a termination even though time would allow for one. Also, a close comparison of the 1708 edition of the *Première livre de pièces*, Op. 2 with its revised 1715 edition reveals many added trills on raised notes in the revised edition. Many suggested additional trills are listed in Table 6 (next page). These suggested additions have been added to my realization of the *Troisième suite* (indicated by parentheses in the included score).

It is my opinion that there are no more appropriate places for additional trills.

While the *Pastorelle* (IV) contains many raised notes without trills, this piece has already been heavily ornamented by Hotteterre, so no additional trills are necessary or desirable. The first Menuet (VII) contains many raised notes without trills in the second part, but the addition of any more trills to the second part would inappropriately compete with the first part. Also, when trills occur simultaneously in both parts, it is my opinion that both players should perform the trills together either both as ordinary trills or both as terminated trills when it is appropriate to do so. This is especially necessary in homophonic passages.

¹⁵⁰ Betty Bang Mather, *Interpretation of French Music from 1675 to 1775 for Woodwind and Other Performers* (New York: McGinnis & Marx, 1973), 82.

Table 6: Suggested additional trills and terminations in the *Troisième suite*

<p>I. Fanfare</p> <ul style="list-style-type: none"> • M. 6 (1st part): An ordinary trill on the 1st quarter note • M. 9 (2nd part): A terminated trill on the last quarter note • M. 14 (2nd part): An ordinary trill on the last quarter note • M. 20 (2nd part): A termination on the trill
<p>II. <i>Muzette</i></p> <ul style="list-style-type: none"> • M. 14 (1st part): An ordinary trill on the 2nd quarter note • M. 16 (2nd part): An ordinary trill on the 2nd quarter note • M. 18 (both parts): Ordinary trills on the 2nd quarter note • M. 20 (both parts): Ordinary trills on the 2nd quarter note (Note: Adding trills here will match the added trills on the raised notes in mm. 14, 16, and 18.) • M. 23 (2nd part): An ordinary trill on the 2nd quarter note • M. 41 (2nd part): An ordinary trill on the 2nd quarter note • M. 43 (2nd part): An ordinary trill on the 2nd quarter note • M. 50 (2nd part): A terminated trill on the last quarter note
<p>III. Fugue</p> <ul style="list-style-type: none"> • M. 6 (1st part): A termination on the trill • M. 11 (2nd part): A termination on the trill • M. 30 (1st part): A terminated trill on the 2nd half note • M. 32 (2nd part): A termination on the trill • M. 39 (both parts): Terminations on both trills • M. 46 (1st part): A termination on the trill • M. 47 (2nd part): A termination on the trill
<p>IV. <i>Pastorelle</i>: No additions suggested.</p>
<p>V. Fantaisie</p> <ul style="list-style-type: none"> • M. 14 (2nd part): An ordinary trill on the quarter note on the 3rd beat (G) • M. 18 (2nd part): A terminated trill on the last quarter note
<p>VI. <i>Muzette</i></p> <ul style="list-style-type: none"> • M. 5 (2nd part): An ordinary trill on the dotted quarter note
<p>VII. Menuet</p> <ul style="list-style-type: none"> • M. 3 (both parts): Terminations on both trills • M. 16 (2nd part): An ordinary trill on the 1st eighth note of the 3rd beat (B)
<p>VIII. 2^{ème} Menuet</p> <ul style="list-style-type: none"> • M. 2 (2nd part): An ordinary trill on the 3rd quarter note • M. 11 (2nd part): An ordinary trill on the 2nd quarter note
<p>IX. Gigue</p> <ul style="list-style-type: none"> • M. 14 (2nd part): A trill on the 1st eighth note

The Execution of Trills

Hotteterre provided very little information regarding the proper rhythmic execution of trills. The interpreter faces the following questions regarding the execution of specific trills: 1) In a terminated trill, what rhythmic durations should the termination notes receive? 2) In a trill with an anticipatory close, should the trill be stopped at any point before the anticipation note and if so, for what duration? 3) How does the practice of rhythmic inequality affect the realization of trills? and 4) Are there any exceptions that must be made? Despite the lack of more specific information, Hotteterre was very clear that one should prolong the initial upper appoggiatura by half the value of the note being trilled. Hotteterre also explained that trills should be performed "more slowly or more quickly according to the tempo and character of the piece."¹⁵¹

In her realizations of Hotteterre's Prélude from the *Première livre de pièces*, Op. 2, No. 4 and the Grave from the *Deuxième livre de pièces*, Op. 5, No. 3, Mather differentiated between the *tremblement simple* (an unprepared appoggiatura trill) and *tremblement appuyé* (prepared appoggiatura trill).¹⁵² In both of these instances, Hotteterre indicated the ornament with a +. In her realizations, Mather indicated the *tremblement appuyé* for trills on longer notes (half notes and dotted quarter notes in the meter of simple triple and dotted half notes and whole notes in 3/2 meter).¹⁵³ She seems to have indicated a *tremblement simple* for shorter notes and on some longer notes if the trilled note is preceded by its upper neighbor in the melody. In general, the prepared appoggiatura trill with the appoggiatura constituting half the length of the trilled note is appropriate for the vast majority of cases in the *Troisième suite*. However, unprepared

¹⁵¹ Mather, *Interpretation of French Music from 1675 to 1775*, 82.

¹⁵² Ibid, 82-83.

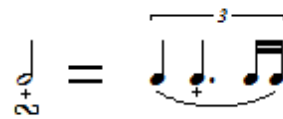
¹⁵³ Ibid, 83-84.

appoggiatura trills are appropriate on some eighth notes. These trilled eighth notes occur in mm. 4, 5, 7, and 9 of the Fantaisie (V); mm. 6, 16, and 18 of the Menuet (VII); m. 6 of the 2^{ème} Menuet (VIII); and mm. 1, 2, 13, 14, 15, 21, and 24 of the Gigue (IX).

There are several instances in the *Muzette* (II) of the *Troisième suite* where Hotteterre notated the initial appoggiatura of a prepared appoggiatura trill in regular notes. This notated appoggiatura is then slurred into the note bearing the +. This occurs in mm. 23 and 29 of the *Muzette* (II). It will also occur in mm. 14, 16, 18, 20 if the suggested additional trills are performed. In all of these cases, the performer should simply begin the alternations (beginning with the main note) on the note bearing the +.

Several realizations of terminated trills are possible depending on the context. In her realization of Hotteterre's Grave from the *Deuxième livre de pièces*, Op. 5, No. 3, Mather provided an approximate rhythmic realization of a terminated trill on a half note in 3/2 meter (which features unequal quarter notes). This is shown in Figure 8:

Figure 8: Rhythmic realization of a terminated trill on a half note¹⁵⁴



Note that in the above example, the first note represents the appoggiatura preparation. Therefore, the oscillations of the trill begin on the second note which bears the +. The *Troisième suite* does

¹⁵⁴ Betty Bang Mather, *Interpretation of French Music from 1675 to 1775 for Woodwind and Other Performers* (New York: McGinnis & Marx, 1973), 84.

not include any pieces with unequal quarter notes. However, there are two realizations of termination trills on quarter notes (in meters featuring unequal eighth notes) that can be deduced from Figure 8. These two realizations are illustrated in Figure 9:

Figure 9: Rhythmic realizations of a terminated trill on a quarter note

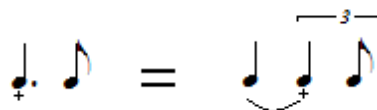


The first example in Figure 9 is a rhythmic diminution of Figure 8; the second example is another possible rhythmic realization. Both realizations preserve the internal triplet subdivisions of the beat created by a 2:1 eighth note inequality. Either of the above realizations in Figure 9 is recommended for all termination trills on quarter notes in the *Troisième suite*. However, only the second example is recommended for the termination trills in mm. 55-60 of the *Muzette* (II).

In her realization of Hotteterre's Prélude from the *Premier livre de pièces*, Op. 2, No. 4, Mather provided an approximate rhythmic realization of a trill on a dotted quarter note with an eighth note anticipatory close in the meter of simple triple (which features unequal eighth notes).

This is shown in Figure 10:

Figure 10: Rhythmic realization of a trill with an anticipatory close¹⁵⁵

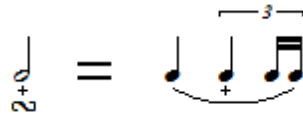


¹⁵⁵ Mather, *Interpretation of French Music from 1675 to 1775*, 84.

Note that in the above example, the initial appoggiatura is slurred to the trilled note (not tied). The trill may be stopped on the second half of the trilled quarter note. The above realization is recommended for all trills on dotted quarter notes in the *Troisième suite* that are not termination trills.

Based on the realization in Figure 10, a similar rhythmic realization may be generated for a terminated trill on a half note in a piece with unequal eighth notes. This is shown in Figure 11:

Figure 11: Alternate rhythmic realization of a terminated trill on a half note



In the above realization, the upper appoggiatura constitutes one half the value of the trilled note, which is more in line with Hotteterre's instructions than the realization given in Figure 8. It is also rhythmically consistent with the realization of the trill with anticipatory close. Therefore, the realization in Figure 11 is suggested for all termination trills on half notes in the *Troisième suite*. It is also recommended in mm 5 and 7 of the *Pastorelle* (IV), m. 1 of the Menuet (VII), and m. 4 of the 2^{ème} Menuet (VIII). In these measures, Hotteterre has notated a trill on a dotted quarter note followed by a suffix of two sixteenth notes written in regular note values. The value of the trilled dotted quarter note and its suffix is equal to one half note, so the rhythmic realization is the same.

In any case, the performer is encouraged to experiment with various realizations, selecting those which are the most appropriate by taking into consideration tempo, character, and

degree of *inégalité*. However, it is recommended that any chosen realization be employed as consistently as possible throughout individual pieces.

The *Battement*

The *battement*, or mordent, consists of a rapid alternation of the main note with its lower neighbor. According to Hotteterre's *agrément* table (see Figure 6), the *battement* is indicated by a stenographic sign (I). In *Principes de la flûte*, Hotteterre wrote, "[M]ordents are ordinarily played on short notes: as on plain quarter notes . . . in fast movements, and on eighth notes in the time signatures in which these are played evenly."¹⁵⁶ Of their execution, he wrote, "The mordent is played by rapidly striking the hole once or twice, stopping it, as close as possible to the note that is to be played. Again, the finger must be raised at the end, The mordent also involves the lower tone."¹⁵⁷

Hotteterre does not indicate any *battements* in the *Troisième suite*. However, there are some instances where it would be appropriate for the performer to add them. According to Mather, a mordent may be added after a *port de voix* on a long note, on a note after a leap, on the first note of a melody, and especially on a final note if it is preceded by a *port de voix*.¹⁵⁸

Appoggiaturas

Aldrich defined the *appoggiatura* as "any melodic movement (proceeding from any direction and consisting of a number of notes) that is directed toward the main note."¹⁵⁹ During the French Baroque, the *appoggiatura* was considered as an ornament and was therefore only considered melodically. This contrasts with our modern definition of the *appoggiatura* as "a

¹⁵⁶ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 47.

¹⁵⁷ *Ibid.*, 45.

¹⁵⁸ Mather, *Interpretation of French Music from 1675 to 1775*, 75.

¹⁵⁹ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", xxv.

dissonance occurring on a strong beat."¹⁶⁰ Of dissonance in the representative French music of 1680, House wrote:

Dissonances are generally less of a harmonic event than a melodic one. . . . [D]issonances occur when unaccented non-harmonic tones in two parts coincide, creating clashes which resolve stepwise melodically without affecting the harmonic progression. . . . Normally, dissonances are unaccented and can be described as passing tones, neighboring tones, or anticipations.¹⁶¹

The *port de voix* and *coulement* are indeed appoggiaturas, but no writer in the seventeenth century ever referred to them as dissonances.¹⁶² While some appoggiaturas certainly were dissonances, not all were. It was not until the mid-eighteenth century that theorists acknowledged the intrinsic dissonant harmonic nature of the appoggiatura.¹⁶³

The *Port de voix*

The *port de voix* is an ascending appoggiatura. Hotteterre indicated it with a stenographic sign (V). He indicated it in all pieces of the *Troisième suite* except the Fanfare (I) and Fugue (III). The French term *port de voix* can be translated as "to carry the voice". According to Aldrich:

The name *port de voix*, given by the great majority of seventeenth and eighteenth century French musicians to the inferior appoggiatura, suggests that the function of the ornament is one of transition - of "carrying the voice" from one note to the next. This being the case, we should hardly expect to find this *agrément* upon the first note of a piece, of a section, or of a musical phrase.¹⁶⁴

It should be noted that the *port de voix* does not introduce any additional notes that are not already provided in the score; it only involves the main note and the preceding note.¹⁶⁵

¹⁶⁰ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 2.

¹⁶¹ House, "Jacques Hotteterre 'le Romain'", 108-109.

¹⁶² Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 3.

¹⁶³ Ibid, 3-4.

¹⁶⁴ Ibid, 7.

¹⁶⁵ Ibid, 88.

Hotteterre defined the *port de voix* as "a stroke of the tongue anticipated by a step below the note upon which it is to be played" ¹⁶⁶ Every *port de voix* indicated by Hotteterre in the *Troisième suite* occurs on a note preceded by another note a major or minor second below. Hotteterre also wrote, "The little notes which indicate the lower and upper suspensions [appoggiaturas] are not counted in the timing. They are nevertheless tongued, while the main notes are slurred." ¹⁶⁷ The ornament is executed by repeating the preceding note and then slurring into the main note. The *port de voix* should preserve any accidentals indicated on the preceding note.

There was a great variety of rhythmic interpretation of the *port de voix* during the French Baroque. Some composers intended for the *port de voix* to be played before the beat while others intended for it to be performed entirely in the time of the main note. Others desired a compromise between the two approaches in the form of a syncopated, across-the-beat performance. When performed before the beat, the function of the *port de voix* was only melodic. When performed on the beat, the *port de voix* can function as a harmonic dissonance. Mather recommended that a performer of Hotteterre's music experiment with all three kinds of interpretations. ¹⁶⁸ After Étienne Loulié and Michel de Saint Lambert, however, there are no more writers who indicated that the *port de voix* should be performed entirely before the beat. ¹⁶⁹ According to Aldrich, pre-beat performance of the *port de voix* was abandoned at the beginning of the eighteenth century. ¹⁷⁰ This is evidenced by the *agrément* tables of d'Anglebert (1689), Charles Dieupart (c. 1700), and Gaspard Le Roux (1705), which all indicate on-beat

¹⁶⁶ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 42.

¹⁶⁷ *Ibid*, 43.

¹⁶⁸ Mather, *Interpretation of French Music from 1675 to 1775*, 57.

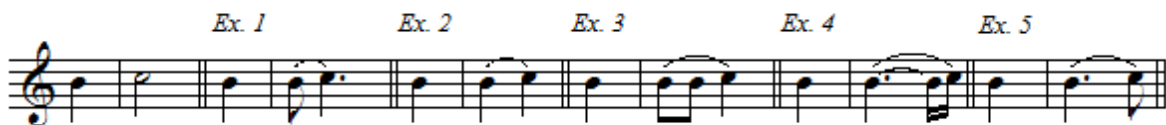
¹⁶⁹ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 15.

¹⁷⁰ *Ibid*, 15.

interpretations of the *port de voix*.¹⁷¹ It is therefore my conclusion that an on-beat interpretation of the *port de voix* is appropriate for Hotteterre's music. Unfortunately, no period sources provide any information about how to rhythmically interpret a *port de voix* on a dotted or tied note.¹⁷²

Regarding the performance of the *port de voix*, the period writers are quite ambiguous, perhaps purposefully so. Of this ambiguity, Aldrich wrote, "[T]his ambiguity cannot always be laid to the inability of the authors to calculate the correct time values of the notes; the ambiguity is frequently intentional, introduced with the express purpose of allowing the performer a certain latitude in his interpretation of the ornament."¹⁷³ Aldrich provided the following possible rhythmic realizations in Figure 12 of *ports de voix* beginning on the beat:

Figure 12: Possible on-beat interpretations of the *port de voix*¹⁷⁴



My preference is for the interpretation illustrated in the second example above. In that case, the *port de voix* borrows half the time value from the main note.

Around about 1720, the *port de voix* began to be replaced by the *port de voix et pincé*, a compound ornament consisting of a *port de voix* followed by a (lower) mordent.¹⁷⁵ By 1713,

¹⁷¹ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 24.

¹⁷² Ibid, 24-25.

¹⁷³ Ibid, 10-11.

¹⁷⁴ Ibid, 29.

¹⁷⁵ Ibid, 25.

Couperin considered the *port de voix et pincé* to be the standard interpretation of the *port de voix*, using the term *port de voix coulé* to refer to the appoggiatura alone.¹⁷⁶ In the preface to his *Première livre de pièces*, Op. 2, Hotteterre wrote, "The *port de voix* I have marked in most places where it is necessary. I should add that it is nearly always followed by a *battement* [though this is not notated]."¹⁷⁷ Clearly, Hotteterre conceived the *port de voix* as a compound ornament. Indeed, from 1730-1770, the *port de voix* was hardly ever performed except as a compound ornament.¹⁷⁸ Mather provided the following realization in Figure 13 of a *port de voix* followed by a *battement*, from Michel Corrette's *Méthode raisonnée pour apprendre à jouer de la de la flûte traversière* (1735):

Figure 13: Realization of a *port de voix* followed by a *battement*¹⁷⁹



Other than the statements already provided, Hotteterre does not provide any more information about the performance of the *port de voix*. However, some information about the instrumental *port de voix* can be gathered from Jean Rousseau's *Traité de la viole* (1687). Rousseau's rules are representative and were generally accepted during a large part of the eighteenth century.¹⁸⁰ According to Aldrich:

¹⁷⁶ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 25-26.

¹⁷⁷ Quoted in Mather, *Interpretation of French Music from 1675 to 1775*, 82.

¹⁷⁸ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 27.

¹⁷⁹ Mather, *Interpretation of French Music from 1675 to 1775*, 64.

¹⁸⁰ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 39.

In his treatment of the instrumental *Port de voix*, Rousseau states that it must *always* be introduced when the melody rises conjunctly from a short note to a long one, and in all final cadences in which the last note is approached from below by a quarter note or one of lesser time value. The *port de voix* may be introduced between notes of equal duration provided that the melody descends again after the second note. He especially recommends the use of the *port de voix* when the interval of a semitone occurs between the two notes in question. Rousseau's final injunction is to the effect that the note bearing the *port de voix* must always be on a strong beat of the measure.¹⁸¹

Hotteterre seems to have followed Rousseau's principles very closely in the *Troisième suite*. He almost always indicated *ports de voix* on strong beats, mainly on downbeats. However, there are some *ports de voix* in the *Troisième suite* that occur on weak beats. These occur in m. 52 of the *Muzette* (II); m. 2, m. 4, m. 16, m. 33, and m. 35 of the *Pastorelle* (IV); m. 9 and m. 17 of the *Muzette* (VI); and m. 9, m. 10, and m. 11 of the *Menuet* (VII). In addition to the *ports de voix* indicated by Hotteterre, some suggested additions have been added to my realization of the *Troisième suite* (indicated by parentheses in the included score). These suggested additions are listed in Table 7 (next page).

¹⁸¹ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 38.

Table 7: Suggested additional *ports de voix* in the *Troisième suite*

I. Fanfare: No additions suggested.
<p>II. <i>Muzette</i></p> <ul style="list-style-type: none"> • Downbeat of m. 5 (1st part) • Downbeat of m. 9 (2nd part) • Downbeat of m. 10 (1st part) • Downbeat of m. 19 (both parts) • Downbeat of m. 21 (2nd part) • Downbeat of m. 33 (2nd part) • Downbeat of m. 42 (2nd part) • Downbeat of m. 50 (2nd part)
III. Fugue: No additions suggested.
<p>IV. <i>Pastorelle</i></p> <ul style="list-style-type: none"> • Downbeat of m. 7 (2nd part) • Downbeat of m. 13 (both parts) • Third beat of m. 16 (1st part) • Downbeat of m. 28 (1st part) • Downbeat of m. 50 (both parts) • Downbeat of m. 53 (both parts)
V. Fantaisie: No additions suggested.
<p>VI. <i>Muzette</i></p> <ul style="list-style-type: none"> • The third beat of m. 9 (1st part) • Downbeat of m. 13 (1st part)
<p>VII. Menuet</p> <ul style="list-style-type: none"> • The quarter note on the second beat of m. 9 (2nd part) • Downbeat of m. 17 (2nd part)
<p>VIII. 2^{ème} Menuet</p> <ul style="list-style-type: none"> • Downbeat of m. 10 (2nd part) • Downbeat of m. 13 (2nd part)
<p>X. Gigue</p> <ul style="list-style-type: none"> • Downbeat of m. 23 (2nd part) • The quarter note on the second (large) beat of m. 23

The Coulement

The *coulement* is a descending appoggiatura indicated by either a stenographic sign (^) or a small note. Hotteterre used these indications interchangeably throughout the *Troisième suite*. The purpose of the *coulement* is to fill in the intervals of descending thirds. Hotteterre wrote in the *Principes de la flûte*, "The descending appoggiatura [*coulement*] is started one step above and is hardly ever used except in descending thirds" ¹⁸² Aldrich referred to the *coulement* as the *coulé* and defined it as "the middle note between two notes of the melody that form the interval of a descending third" ¹⁸³ The *coulement* or *coulé* was described by almost all of the major writers during the French Baroque, from Michel L'Affilard (1692) to Pierre Marcou (1782). ¹⁸⁴ Like the *port de voix*, the function of the *coulement* is one of transition. Melodically, the *coulement* is an appoggiatura, but rhythmically and harmonically it is a passing tone. ¹⁸⁵ Unlike the *port de voix*, it does not receive musical emphasis. ¹⁸⁶ Typically, the *coulement* is not employed in instances where the lower note is trilled.

During the last half of the eighteenth century, there was much confusion regarding the difference between the regular upper appoggiatura and the *coulement* or *coulé*. ¹⁸⁷ According to Aldrich, "Still later in the [eighteenth] century, when all appoggiaturas were known either as *ports de voix* or *notes de goût*, a distinction which was made between long and short appoggiaturas seems to correspond exactly with the earlier distinction between the *port de voix* and *coulé*." ¹⁸⁸ This is strong evidence for the performance of *coulements* as quick passing notes.

¹⁸² Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 42.

¹⁸³ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 88-89.

¹⁸⁴ Ibid, 89.

¹⁸⁵ Ibid, 91.

¹⁸⁶ Ibid, 91.

¹⁸⁷ Ibid, 91.

¹⁸⁸ Ibid, 92.

With the exception of texts about keyboard music, only three theorists prior to 1770 provide "unequivocal realisations of the *coulé* in notes": Jean Rousseau (1683), Étienne Loulié (1696), and Jean Jacques Rousseau (1767).¹⁸⁹ They all agreed that the *coulé* is to be played before the beat, taking its time from the preceding note.¹⁹⁰ By the last third of the eighteenth century, the *coulé* began to be performed on the beat, but the exact date of this change is not certain.¹⁹¹

During Hotteterre's time, however, a pre-beat interpretation of the *coulement* was the norm. In addition to the *coulements* indicated by Hotteterre, some suggested additions have been added to my realization of the *Troisième suite* (indicated by parentheses in the included score). These suggested additions are listed in Table 8 (next page).

¹⁸⁹ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 98.

¹⁹⁰ Ibid, 98.

¹⁹¹ Ibid, 99.

Table 8: Suggested additional *coulements* in the *Troisième suite*

I. Fanfare: No additions suggested.
II. <i>Muzette</i> : No additions suggested.
III. Fugue: No additions suggested.
IV. <i>Pastorelle</i> <ul style="list-style-type: none"> • Eighth note on the third beat of m. 13 (2nd part) • Second quarter note in m. 42 (1st part) • Second quarter note in m. 51 (1st part) • Second quarter note in m. 59 (1st part)
V. Fantaisie: No additions suggested.
VI. <i>Muzette</i> : No additions suggested.
VII. Menuet <ul style="list-style-type: none"> • Second quarter note in m. 17 (2nd part)
VIII. 2 ^{ème} Menuet <ul style="list-style-type: none"> • Downbeat of m. 2 (2nd part) • Second quarter note of m. 10 (both parts)
IX. Gigue: No additions suggested.

CHAPTER 6

ADDITIONAL PERFORMANCE CONSIDERATIONS AND CONCLUSIONS

Articulation

The practice of rhythmic inequality is closely related to articulation practices. Both are required for an authentic performance of French Baroque music. In *Principes de la flûte*, Hotteterre provided very detailed instructions regarding articulation:

To make playing more pleasant, and to avoid too much uniformity in tonguing, articulation is varied in several ways. For example, two main tongue strokes are used: *tu* and *ru*. The *tu* is the more common, and is used almost everywhere, as on whole notes, half notes, and on most eighth notes, for when these last are on one line, or when they skip, they are assigned with *tu*. When they ascend or descend in a stepwise fashion, *tu* is also used, but it is alternated with *ru*¹⁹²

The convention of altered, *tu ru* articulation is a kind of double tonguing technique. This kind of varied articulation was employed not only on the flute, but also the oboe. Hotteterre wrote, "It will be good to note that the tongue strokes must be more or less articulated, according to the instrument you play. For example, you soften them on the flute, you mark them more on the recorder, and you pronounce them a lot more strongly on the oboe."¹⁹³ However, it is possible that Hotteterre's statement here was meant to refer to articulation in general, not the specific audible difference between *tu* and *ru*.

The vowel sound of the French *u* would sound much like an *ee* vowel spoken through an *ooh* formation of the lips. However, the vowel sound is of much less significance than that of the

¹⁹² Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 36.

¹⁹³ Jacques Hotteterre, *Principles of the Flute, Recorder, and Oboe*, trans. David Lasocki (New York: Frederick A. Praeger, Inc., 1968), 63.

consonant in the performance of varied articulation. In my experience, *tah rah* is more intuitive. Modern oboists will be very comfortable with the *tu* syllable, but *ru* is perhaps a bit more challenging. Quantz addressed the *r* consonant in *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752) as follows: "Try to pronounce the letter *R* very sharply and clearly. It produces the same effect on the ear as the single-tongue *di*, although it does not seem so to the player."¹⁹⁴ The *r* consonant is very different from the *r* syllable in spoken French. Paul Marshall Douglas wrote:

The use of this word [*ru*] as a tonguing device presupposes that the *r* is not uvular [like the French *r* which is articulated with the back of the tongue and the uvula] but alveolar [relating to an alveolus, any of the tiny air sacs in the lungs where the exchange of oxygen and carbon dioxide takes place]. This would produce the effect of a soft *d*-sound, which is closer to the tonguing characteristics desired, especially when used alternately with *tu*.¹⁹⁵

Bruce Haynes clarified this concept as follows:

In the French of the time, the syllable *ru* or *ri*, which is an important element in many double-tongues, was pronounced with the "lingual" or "dental" *R*, which is similar to the modern Spanish and Italian *R*. The lingual *R* is essentially a quick, light *D* enclosed at its beginning and end by a vowel, as in *uh-dúh* or *ah-dáh*. Since this *R* begins with a vowel, it is impractical to use as the first syllable of a phrase.¹⁹⁶

While any kind of double tonguing is inherently more challenging on the oboe than the flute due to the presence of the reed in the mouth, it is nevertheless very possible to employ the French Baroque articulation technique in modern performance. On the oboe, the *tu* articulation involves a forward strike of the tongue against the reed. The *ru* articulation is always produced after an initial *tu* articulation. The *ru* syllable is never used to start the first note of a sequence. This is because the *ru* syllable is produced with a rebounded motion of the tongue and as such it

¹⁹⁴ Quoted in Bruce Haynes, "Tu ru or Not Tu ru: Paired Syllables and Unequal Tonguing Patterns on Woodwinds in the Seventeenth and Eighteenth Centuries," *Performance Practice Review* 10, no. 3 (1997): 42.

¹⁹⁵ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 36.

¹⁹⁶ Haynes, "Tu ru or Not Tu ru", 42.

is linked to and must always follow *tu*. To produce the *ru* syllable after the initial *tu*, the tongue simply flicks against the reed in a simultaneous upward and receding motion. In this way, the tongue pulls back while simultaneously moving toward the roof of the mouth. The sensation is similar to the spoken *dah* syllable, except that the motion of the tongue is reversed. This achieves the kind of combined *r* and *d* consonants of which Haynes and others have written.

To master this technique, the performer should first practice speaking a repeated succession of *tah rah tah rah tah rah...* while watching the motion of the tongue in the mirror. After this becomes comfortable, the *tah rah* articulations can be applied to the oboe. I recommend first practicing them on a repeated note at a very slow tempo with a long-short configuration as illustrated in Figure 14:

Figure 14: Altered, paired articulation



The pattern of altered, paired articulation is interwoven with the strong and weak stresses of the *notes inégales*. In my view, altered articulations are crucial to the achievement of an authentic performance of Hotteterre's music.

A brief mention should be made of slurs in French Baroque music. Hotteterre's term for slurs is *coulez*. This is in contrast to his use of the term *coulement* (descending appoggiatura). The slurs that appear in the *Troisième suite* should be performed exactly as modern conventions

dictate. In the *Principes de la flûte*, Hotteterre wrote the following about slurs: "These consist of two or more notes played on one stroke of the tongue, and are indicated above or below the notes by ties" ¹⁹⁷ The examples of slurs in the *Principes de la flûte* all indicate the use of a *tu* syllable for slurs.

Vibrato

French Baroque woodwind players produced vibrato with the fingers. Its execution was therefore similar to that of the trill. Vibrato was regarded as an ornament known as the *flattement*, not as an integral component of the tone as our modern conception dictates. In *Principes de la flûte*, Hotteterre referred to vibrato as [*l*]e *Flattement ou Tremblement Mineur*. ¹⁹⁸ He explained, "Vibrati are produced almost like the regular trill, with this difference that the finger is always raised at the end, except on D. In addition, it is done on holes which are further away, and some on the edge of holes. Contrary to the trill, it involves the lower note." ¹⁹⁹ Therefore, the *flattement* resembled vibrato on the flat side of the pitch.

Further discussion of performing French Baroque vibrato is beyond the scope of this project. While proper performance of the *flattement* would require a period instrument, this study is intended to serve as a guide for modern oboists, the vast majority of whom only perform on modern instruments. Therefore, it is the opinion of this writer that a performance on modern instruments with modern vibrato on long notes is sufficient.

Conclusions

In order to reconnect with the music constituting our earliest roots, I would encourage modern oboists to incorporate the music of Jacques-Martin Hotteterre and other French Baroque

¹⁹⁷ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 42-43.

¹⁹⁸ Hotteterre, *Principes de la flûte traversière*, 29.

¹⁹⁹ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 45.

composers into their repertoires. An understanding of French Baroque style and performance practice techniques will undoubtedly aid the performer in this pursuit. The subjective, ambiguous nature of ornamentation and articulation should not deter the modern performer from this music. Instead, modern performers would do well to take historical practices into account while fully embracing the inherent flexibility and freedom of this music.

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Appendix A: Hotteterre's *Troisième Suite*, Op. 8

I. Fanfare

Jacques-Martin Hotteterre

Animé

Ob. 1

[8th notes unequal]

Ob. 2

5

9

13

Musical score for measures 13-17. The key signature is three sharps (F#, C#, G#). The music is written in two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth and sixteenth notes. Measure 13 starts with a repeat sign. Measure 17 ends with a repeat sign.

18

Musical score for measures 18-22. The key signature is three sharps (F#, C#, G#). The music is written in two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth and sixteenth notes. Measure 18 starts with a repeat sign. Measure 22 ends with a repeat sign. There are fermatas over the final notes of measures 18 and 22.

23

Musical score for measures 23-26. The key signature is three sharps (F#, C#, G#). The music is written in two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth and sixteenth notes. Measure 23 starts with a repeat sign. Measure 26 ends with a repeat sign.

27

Musical score for measures 27-30. The key signature is three sharps (F#, C#, G#). The music is written in two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with eighth and sixteenth notes. Measure 27 starts with a repeat sign. Measure 30 ends with a repeat sign.

II. Muzette

Jacques-Martin Hotteterre

Tendrement

Ob. 1

[8th notes unequal]

Ob. 2

8

14

20

Musical notation for measures 20-25. The key signature is three sharps (F#, C#, G#). The notation is on two staves. Measure 20 features a slur over two notes in the upper staff with a plus sign (+) above it, and a breath mark (v) above the first note. Measure 21 has a plus sign (+) below the first note in the lower staff. Measure 22 has a breath mark (v) above the first note in the upper staff. Measure 23 has a plus sign (+) below the first note in the lower staff. Measure 24 has a plus sign (+) above the first note in the upper staff. Measure 25 has a plus sign (+) below the first note in the lower staff. The system ends with a double bar line and repeat dots.

26

Musical notation for measures 26-32. The key signature is three sharps (F#, C#, G#). The notation is on two staves. Measure 26 has a repeat sign at the beginning. Measure 27 has a plus sign (+) below the first note in the lower staff. Measure 28 has a plus sign (+) below the first note in the lower staff. Measure 29 has a breath mark (v) above the first note in the upper staff and a plus sign (+) above the second note. Measure 30 has a breath mark (v) above the first note in the upper staff. Measure 31 has a plus sign (+) above the first note in the upper staff. Measure 32 has a plus sign (+) below the first note in the lower staff. The system ends with a double bar line and repeat dots.

33

Musical notation for measures 33-38. The key signature is three sharps (F#, C#, G#). The notation is on two staves. Measure 33 has a breath mark (v) above the first note in the upper staff. Measure 34 has a plus sign (+) above the first note in the upper staff. Measure 35 has a plus sign (+) below the first note in the lower staff. Measure 36 has a plus sign (+) below the first note in the lower staff. Measure 37 has a breath mark (v) above the first note in the upper staff and a plus sign (+) above the second note. Measure 38 has a plus sign (+) below the first note in the lower staff. The system ends with a double bar line and repeat dots.

39

Musical notation for measures 39-44. The key signature is three sharps (F#, C#, G#). The notation is on two staves. Measure 39 has a plus sign (+) above the first note in the upper staff. Measure 40 has a plus sign (+) above the first note in the upper staff. Measure 41 has a plus sign (+) above the first note in the upper staff. Measure 42 has a breath mark (v) above the first note in the upper staff and a plus sign (+) above the second note. Measure 43 has a plus sign (+) above the first note in the upper staff. Measure 44 has a plus sign (+) below the first note in the lower staff. The system ends with a double bar line and repeat dots.

45

Musical score for measures 45-49. The key signature is three sharps (F#, C#, G#). The music is written in two staves. Measure 45 starts with a treble clef and a key signature of three sharps. The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff contains a bass line with notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. There are three 'v' (accents) above the first three measures. A '2' (second ending) is written below the notes in measures 47 and 48.

50

Musical score for measures 50-54. The key signature is three sharps. The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff contains a bass line with notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. There is a 'v' (accent) above the first measure. A '2' (second ending) is written below the notes in measures 50 and 51. A double bar line with repeat dots is at the end of measure 54.

55

Musical score for measures 55-58. The key signature is three sharps. The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff contains a bass line with notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. There is a double bar line with repeat dots at the beginning of measure 55. The music features a series of eighth-note patterns in both staves.

59

Musical score for measures 59-63. The key signature is three sharps. The first staff contains a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second staff contains a bass line with notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. There is a double bar line with repeat dots at the beginning of measure 59. The music features a series of eighth-note patterns in both staves.

III. Fugue

Jacques-Martin Hotteterre

Gay

Ob. 1

[8th notes unequal]

Ob. 2

(2)

7

(2)

13

19

Musical notation for measures 19-24. The system consists of two staves. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The melody in the upper staff is highly active, while the lower staff provides a rhythmic accompaniment.

25

Musical notation for measures 25-29. The system consists of two staves. The key signature is three sharps (F#, C#, G#). The music continues with a similar rhythmic intensity, featuring many sixteenth and thirty-second notes. The upper staff has a more melodic line, while the lower staff maintains the rhythmic accompaniment.

30

Musical notation for measures 30-35. The system consists of two staves. The key signature is three sharps (F#, C#, G#). Measure 30 features a fermata over a chord in the upper staff, with a '(2)' above it. The lower staff has a '(2)' below it. The music then resumes with a more active melody in the upper staff and a smoother accompaniment in the lower staff.

36

Musical notation for measures 36-41. The system consists of two staves. The key signature is three sharps (F#, C#, G#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The upper staff has a more melodic line, while the lower staff maintains the rhythmic accompaniment. There are '(2)' markings below the notes in measures 39 and 40.

41

Musical notation for measures 41-44. The key signature is two sharps (F# and C#). The music consists of two staves. The upper staff features a melodic line with eighth-note patterns and a dotted quarter note. The lower staff provides a rhythmic accompaniment with eighth-note patterns and a dotted quarter note. The piece concludes with a double bar line.

45

Musical notation for measures 45-48. The key signature is two sharps (F# and C#). The music consists of two staves. The upper staff has a melodic line with eighth notes and a dotted quarter note, ending with a fermata. The lower staff has a rhythmic accompaniment with eighth notes and a dotted quarter note, also ending with a fermata. The piece concludes with a double bar line.

IV. Pastorelle

Jacques-Martin Hotteterre

Lentement et tendrement

Ob. 1

[8th notes unequal]

Ob. 2

7

13 (v)

19

Musical notation for measures 19-23. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). Measure 19 starts with a repeat sign. Measures 19-23 contain various rhythmic patterns including quarter notes, eighth notes, and sixteenth notes. Dynamic markings include accents (v) and breath marks (+).

24

Musical notation for measures 24-28. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). Measures 24-28 contain various rhythmic patterns including quarter notes, eighth notes, and sixteenth notes. Dynamic markings include accents (v) and breath marks (+). A breath mark (v) is also present in the upper staff of measure 27.

29

Musical notation for measures 29-32. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). Measures 29-32 contain various rhythmic patterns including eighth notes and quarter notes. Dynamic markings include accents (v) and breath marks (+).

33

Musical notation for measures 33-36. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). Measures 33-36 contain various rhythmic patterns including quarter notes and eighth notes. Dynamic markings include accents (v) and breath marks (+). The system ends with a repeat sign.

Suite

Gay sans vitesse
carré

Ob. 1

Ob. 2

[8th notes as written]

(^)

v

44

(v)

v

(v)

51

(^)

(v)

(v)

+

57

(^)

(v)

V. Fantaisie

Jacques-Martin Hotteterre

Moderé

Ob. 1

[8th notes unequal]

Ob. 2

*

4

8

1.

1.

[*This note is played on the repeat only.]

11

2.

v

v

(+)

16

v

v

(2)

(2)

21

25

1.

2.

1.

2.

VI. Muzette

Jacques-Martin Hotteterre

Cet Air a été imprimé pour le chant dans le Livre du mois de May de l'année 1717.

Tendrement

Ob. 1

Ob. 2

7

13

VII. Menuet

Jacques-Martin Hotteterre

Ob. 1

[8th notes unequal]

Ob. 2

9

17

VIII. 2ème Menuet

Jacques-Martin Hotteterre

Majeur

Ob. 1

[8th notes unequal]

Ob. 2

6

11

IX. Gigue

Jacques-Martin Hotteterre

Ob. 1

Ob. 2

5

1.

11

2.

16

21

26

APPENDIX B: LECTURE RECITAL SCRIPT

INTRODUCTION

My project is a French Baroque performance practice guide for modern oboists. I'd like to begin this lecture with a brief overview of the oboe's history. The oboe was developed from the shawm in France during the mid- to late-seventeenth century. The oboe is therefore a French Baroque invention, but modern oboists unfortunately rarely perform French Baroque music. Instead, our repertory is quite dominated by German and Italian composers. There are a couple possible reasons for this. One possible explanation is the convention of the French Baroque *symphonie*. This is a generic term used to describe any instrumental piece with generic, unspecified instrumentation. More than two-thirds of the surviving *symphonie* pieces are French.

A specific repertoire for the oboe never developed in France during the Baroque period. The tradition of unspecified instrumentation contrasts greatly with our modern views. Since most modern performers are specialists on a single instrument, most would likely choose to play music that was composed specifically for their instrument. However, I believe this is causing many of us to overlook a great deal of good music.

Another possible reason for the neglect of French Baroque music by modern performers is that this music poses some very unique challenges. For this reason, I developed a French Baroque performance practice guide to a work by Jacques-Martin Hotteterre le Romain. This piece is entitled *Troisième suite de pièces à deux dessus, pour les flûtes traversières, flûtes à*

bec, hautbois, et muzettes, Op. 8. The English translation is: *Third Suite of Pieces for Two Treble Parts, for Transverse Flutes, Recorders, Oboes, and/or Musettes*. I'll be explaining French Baroque performance practice techniques as they are specifically applied to this work.

HISTORICAL BACKGROUND

The *Louis Quatorze* and *Louis Quinze* Periods

First, I would like to provide some background information. The French Baroque can be divided into two distinct musical periods coinciding with the reigns of Louis XIV (1661-1715) and Louis XV (after 1715). These periods are therefore known as the *Louis Quatorze* period (to c. 1726) and the *Louis Quinze* period (after c. 1726). Hotteterre was a composer of the *Louis Quatorze* style.

The death of Louis XIV in 1715 coincides with a shift in French musical style that took place from 1700 to 1730.¹ Though he had been very supportive of French music making, Louis XIV's time on the throne was also quite oppressive. His aim was to keep foreign musical influences at bay. The time immediately after his death was a period of relatively abrupt change during which the French were very influenced by Italian music. Louis XV was crowned in 1722, the same year that Hotteterre's *Troisième Suite* was published. The *Troisième suite* is firmly rooted in the *Louis Quatorze* style, but it does display some Italian influence.

The Life and Work of Jacques-Martin Hotteterre le Romain (1674-1763)

Hotteterre is believed to have lived from 1674-1763. He comes from a renowned family of Parisian instrument makers. He was born in Paris to Martin Hotteterre and Marie Crespy. He was the grandson of Jean Hotteterre who, along with Michel Danican Philidor, was responsible

¹ Bruce Haynes, *The Eloquent Oboe* (New York: Oxford University Press, 2001), 289.

for developing the oboe from the shawm. The reason for Hotteterre's designation as "le Romain" is uncertain, but it's likely that he earned the name from a trip to Rome. In addition to his work as an instrument maker and composer, Hotteterre was also a performer. He was actively involved in the court of Louis XIV, and his positions there carried a great deal of prestige. He is best known today as a flautist who composed primarily for the transverse flute, but actually his first instrument was the oboe. Much like the French Baroque convention of non-specific instrumentation, there were no instrumental specialists in the modern sense. French Baroque wind players were first and foremost oboists who might play other instruments as well, such as the flute and violin. The bulk of Hotteterre's compositions were published between 1708 and 1723. His compositional output includes these works:

Table 1: Hotteterre's compositional output [display on screen; do not read]

- *Pièces pour la flûte traversière et autres instruments, avec la basse-continue*, Op. 2 (1708), which contains three suites. This collection was later revised in 1715 to include five suites and published as *Premier livre de pièces pour la flûte-traversière et autres instruments, avec la basse*, Op. 2.
- *Première suite de pièces à deux dessus, sans basse continue, pour les flûtes traversières, flûtes à bec, violes, &c.*, Op. 4 (1712)
- A collection of trio sonatas: *Sonates en trio pour les flûtes traversières, flûtes à bec, violons, hautbois, &c.*, Op. 3 (1712).
- *Deuxième livre de pièces pour la flûte traversière et d'autres instruments, avec la basse*, Op. 5 (1715)
- *Deuxième suite de pièces à deux dessus, pour les flûtes traversières, flûtes à bec, violes, &c.*, Op. 6 (1717)
- A collection of airs and brunettes: *Airs et brunettes à deux et trois dessus pour les flûtes traversières* (1721)
- ***Troisième suite de pièces à deux dessus, pour les flûtes traversières, flûtes à bec, hautbois, et muzettes*, Op. 8 (1722)**
- A collection of pieces written by his brother Jean: *Pièces pour la muzette, qui peuvent aussi se jouer sur la flûte, sur le hautbois, &c.* (1722)

As seen here, the *Troisième suite* is the third of three suites for two treble instruments without bass. It was Hotteterre's last composition involving the oboe.

French Didactic Treatises and Hotteterre's *Principles of the Flute*

In addition to composing and performing, Hotteterre was also known as a respected pedagogue. In 1707, he published a famous treatise entitled *Principles of the Flute (Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte Douce, et du hautbois)*. The title page features this portrait [displayed on screen] of a transverse flute player, presumably Jacques Hotteterre himself.² In addition to *Principles of the Flute*, Hotteterre wrote two other important pedagogical treatises: *The Art of the Prelude (L'art de préluder sur la flûte traversière, sur la flûte à bec, sur le Hautbois et Autres Instruments de Dessus)* and *Method for the musette (Méthode pour la musette)*. It can be argued that Hotteterre's treatises are his greatest legacy. The wealth of written information passed down to us by Hotteterre makes his music an ideal point of departure for modern instrumentalists new to French Baroque music.

HOTTETERRE'S TROISIÈME SUITTE, OP. 8: AN OVERVIEW

Hotteterre's Musical Style

I would now like to give a brief stylistic overview of Hotteterre's *Troisième suite*. Hotteterre's music incorporates elements of both the French and Italian styles. Therefore, an explanation of each is in order. Hotteterre would have come of age during the 1680s, which was height of the *Louis Quatorze* period. In short, the characteristics of the French, *Louis Quatorze* style are listed here:

² Ernest Thoinan, *Les Hotteterre et les Chédeville* (Paris: Edmond Sagot, 1894), 39.

Table 2: Elements of the French (*Louis Quatorze*) style [display only bold information]

- **Influenced heavily by dance.**
- **The emphasis is on elegance, not virtuosity.**
- **Dance movements are almost always in open binary form** (meaning that the first section cadences on the dominant).
- **Binary forms are often asymmetrical** (featuring a second section that is up to three times longer than the first).
- **Homophonic textures are prevalent** (featuring parallel thirds and sixths).
- **Melodies are largely stepwise.**
- **Dissonances stem from passing tones, anticipation tones, or ornaments.**
- **Features a rich harmonic vocabulary.**

In contrast, the Italian style is characterized by these elements:

Table 3: Elements of the Italian style [display and read]

- Virtuoso passagework
- Chains of suspensions
- Chains of triplets
- Sequences (especially harmonic progressions built on the circle of fifths)
- Series of seventh chords
- Arpeggios
- Repetitive, motor rhythms
- Clear, diatonic harmonies with few borrowed chords

At least on the surface, the *Troisième suite* is thoroughly French in style. It contains nine pieces [display titles on screen]. The French style is especially evident in the form and texture of the *Troisième suite*. It is dominated by asymmetrical, open binary forms. Symmetrical binary forms are rare in Hotteterre's music. The French style is also evident in the primarily homophonic texture. The lower voice generally remains a third (sometimes a sixth) below the

first. The part-writing is refined and elegant in its simplicity, with dissonances that stem from the ornaments instead of the chains of suspensions in the Italian style.

Italian elements are largely absent from the *Troisième suite*, with the exception of the Fugue (III). Here, the Italian influence is seen primarily in the tied half note suspensions that accompany the fugue subject. This constitutes quite a departure from Hotteterre's usual homophonic writing in the *Troisième suite*. It should also be noted that in general, Hotteterre's harmonic vocabulary is much less diverse and varied than that of his predecessors.³ He relied primarily on clear, diatonic harmonies with few borrowed chords. In this regard, his harmonic structures are more in line with the Italian style. In addition, his melodic style finds the middle ground between the mostly conjunct French style and the more disjunct Italian style.⁴

RHYTHMIC CONSIDERATIONS

Notes inégales

I would now like to explain specific French Baroque performance practice techniques, beginning with an explanation of rhythmic inequality. In the French Baroque, the term *notes inégales* referred to pairs of notes (usually eighths or sixteenths) that were played in an uneven, long-short configuration even though they were not notated as such.

The application of rhythmic inequality is most suitable to eighth notes that proceed in a mostly stepwise fashion. The ratio of inequality varied widely, but possible ratios include 9:7, 7:5, 5:3, 3:2, and 2:1. I recommend an approximate ratio of 2:1. Instead of attempting to apply an exact mathematical ratio, the performer would do well to embrace the freedom and flexibility

³ House, "Jacques Hotteterre, 'le Romain'", 209.

⁴ Ibid, 221.

inherent in the practice. I sometimes like to vary the amount of inequality within a single piece. One could draw many parallels between French Baroque rhythmic inequality and the practice of swing in jazz.

Hotteterre, Couperin, and others often referred to the lengthening of an eighth note as *dotting*. However, this term is misleading. Because the *notes inégales* defy notation, pedagogical writers often utilized a dotted eighth note followed by a sixteenth note to illustrate the concept. However, this 3:1 ratio is greatly exaggerated. The presence of written dotted rhythms should not be confused with *notes inégales*.⁵

I'll now demonstrate rhythmic inequality, using the opening of the Fanfare (I) as an example:

Figure 1: Opening of the Fanfare (I)



Meter and tempo

Different meters demand *notes inégales*, while others do not. Hotteterre provided a great deal of information about various meters in his treatise *The Art of the Prelude*. The *Troisième suite* features only three meters: meter of two beats, meter of simple triple, and meter of 6/8.

Here are the meters of all the pieces of the *Troisième suite* along with their tempo markings and suggested tempos (I've also indicated which pieces should include *notes inégales*):

⁵ Frederick Neumann, *New Essays on Performance Practice* (Ann Arbor, MI: UMI Research Press, 1989), 66.

Table 4: Meter and tempo in the *Troisième suite* [display on screen; do not read]

Piece	Meter	Tempo Indication	Unequal notes
I. Fanfare	Two Beats	Animé	Eighth notes
II. <i>Muzette</i>	Simple Triple	Tendrement	Eighth notes
III. Fugue	Two Beats	Gay	Eighth notes
IV. <i>Pastorelle</i> (1st half)	Simple Triple	Lentement et tendrement	Eighth notes
IV. <i>Pastorelle</i> (<i>Suite</i>)	Simple Triple	Gay sans vitesse	No inégalité
V. Fantaisie	Two Beats	Moderé	Eighth notes
VI. <i>Muzette</i>	Simple Triple	Tendrement	No inégalité
VII. Menuet	Simple Triple	None given	Eighth notes
VIII. 2 ^{ème} Menuet	Simple Triple	None given	Eighth notes
IX. Gigue	6/8	None given	No inégalité

You can see here that, in the *Troisième suite*, rhythmic inequality should be applied to the eighth notes in all pieces that require inequality.

ORNAMENTATION

Free Ornamentation and Specific Ornamentation

Now I will explain French Baroque ornamentation. There were two kinds of ornamentation in use during the Baroque period: free ornamentation and specific ornamentation. Free ornamentation is the practice of improvising either a varied repetition or a completely new melody. In addition to free ornamentation, Baroque performers also employed small, specific ornaments that could be indicated with stenographic signs, such as trills and appoggiaturas. These came to be known as *agréments*. It was in France that the first complete set of symbols

for the *agréments* appeared, and it was this French system that eventually spread and was adopted by the rest of Europe.⁶

There were some important differences in the ornamentation practices of different regions. In general, free ornamentation was prevalent in Italy and Germany while France had a tradition of almost exclusively specific ornamentation. Practices varied, but in most cases, French composers indicated all of the essential ornaments in their scores and the performer was not expected to improvise.

French Baroque composers frequently provided tables of *agréments* in the prefaces of their works. This is Hotteterre's *agrément* table which was published in 1715:

Figure 2: Hotteterre's table of *agréments*⁷

The figure displays ten musical ornaments arranged in two rows of five. Each ornament is shown on a two-staff system (treble and bass clefs) in a key signature of one sharp (F#). The ornaments are:

- Coulement:** A single note with a breath mark (^) above it.
- Accent:** A single note with an accent mark (^) above it.
- Port de voix double:** A single note with a breath mark (^) above it and a double bar line.
- Demi Cadence apuiée:** A single note with a breath mark (^) above it and a double bar line.
- Tour de gosier:** A single note with a trill symbol (∞) above it.
- Double Cadence:** A single note with a trill symbol (∞) above it and a double bar line.
- Double Cadence coupée:** A single note with a trill symbol (∞) above it and a double bar line.
- Battement:** A single note with a vertical bar line (|) above it.
- Tour de chant:** A single note with a trill symbol (∞) above it and a double bar line.
- Port de voix:** A single note with a breath mark (^) above it and a double bar line.

⁶ Putnam C. Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries: A Study in Musical Ornamentation" (Ph. D. diss., Harvard, 1942), iv.

⁷ Mather, *Interpretation of French Music from 1675 to 1775*, 82-83.

Hotteterre only indicated five types of *agréments* in the *Troisième suite*: the *port de voix*, *coulement*, *tremblement* (trill; not shown in his table), *double cadence* (terminated trill), and *battement* (mordent).

The Tremblement

Now I will describe all of these ornaments separately, concluding with a demonstration at the end of the lecture. I'd like to start with the *tremblement*, or trill. The *tremblement* is a rapid oscillation between a main note and its upper diatonic neighbor. It was most often indicated by a small cross above the note to be trilled. There are only two types of trills notated in the *Troisième suite*: the *tremblement ordinaire* (ordinary trill) and the *double cadence* (terminated trill). In *Principles for the Flute*, Hotteterre wrote:

The trill is started on the higher note and finished on the lower. It is tongued only at the beginning, being continued only by the finger. . . . The number of times the finger shakes is determined only by the value of the note. Remember, above all, not to rush the trill, but instead to delay it about half the value of the note, especially in the slow movements.⁸

In this statement, Hotteterre clearly indicated that the performer should prolong the initial upper appoggiatura by half the value of the note being trilled. This is known as a prepared appoggiatura trill. None of Hotteterre's writings explain whether trills should be played on or before the beat, but it is my opinion that they should be played on the beat.

The Double cadence

Hotteterre defined the *double cadence* as "an ordinary trill followed by two sixteenth notes, slurred or tongued . . ."⁹ This two-note suffix consists of the main note's lower neighbor followed by a repetition of the main note [refer to Hotteterre's example from the *agrément* table

⁸ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 20.

⁹ *Ibid*, 44.

on screen]. Hotteterre sometimes indicated this suffix with a stenographic sign, but it is also frequently written in standard notation.

Suggested Additions

Hotteterre provided all of the essential trills in the *Troisième suite*, but there are many instances where it would have been customary for the performer to add additional trills.

Hotteterre wrote, "Notice also that trills and shakes are not always marked in pieces of music as I have described them here."¹⁰ He also wrote, "A *double cadence* [terminated trill] should be made when a higher note follows a *tremblement*. A *tremblement* should be performed on nearly all notes raised by a sharp [or natural] except in the case of very short note values."¹¹ If desired by the performer, it is my opinion that such additions may especially be made to the repeats of binary sections. I have added some suggested ornaments to my realization of the *Troisième Suite*, which are indicated in my score in parentheses.

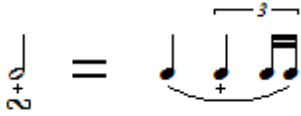
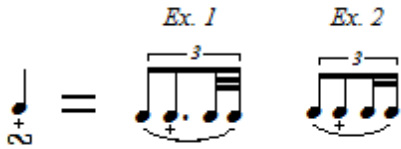
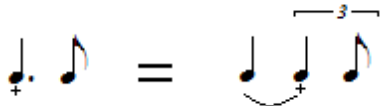
The Execution of Trills

In general, the prepared appoggiatura trill is appropriate for the vast majority of cases in the *Troisième suite*. However, several realizations of terminated trills and trills with anticipatory closes are possible depending on the context. Here are my preferred rhythmic realizations of various trills, for which I am indebted to the scholar Betty Bang Mather:

¹⁰ Hotteterre, *Rudiments of the Flute, Recorder, and Oboe*, 31.

¹¹ Mather, *Interpretation of French Music from 1675 to 1775*, 82.

Figure 3: Rhythmic realizations of various trills¹²

<p>Rhythmic realization of a terminated trill on a half note</p> 
<p>Rhythmic realizations of a terminated trill on a quarter note</p> 
<p>Rhythmic realization of a trill with an anticipatory close</p> 

Here, you can see on the left how the note or notes would appear in the original music, with the actual rhythmic realizations shown on the right. In each of these realizations, the first note represents the appoggiatura preparation of the trill. Therefore, the actual oscillations of the trill begin on the the note bearing the cross. I like these realizations because they preserve the triplet subdivisions of the beat created by the *notes inégales*. It's important to remember, though, that these realizations are only approximations.

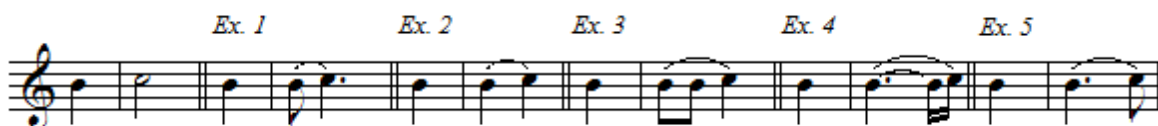
¹² Mather, *Interpretation of French Music from 1675 to 1775*, 84.

The *Port de voix*

I will now explain the *port de voix*, or ascending appoggiatura. Hotteterre indicated it with the stenographic sign of a V. The French term *port de voix* can be translated as "to carry the voice". It is executed by repeating the preceding note and then slurring into the main note.

There was a great variety of rhythmic interpretation of the *port de voix* during the French Baroque. Some composers intended for it to be played before the beat while others intended for it to be performed entirely in the time of the main note. Others desired a compromise between the two approaches in the form of a syncopated, across-the-beat performance. However, prebeat performance of the *port de voix* was abandoned at the beginning of the eighteenth century.¹³ It's therefore my conclusion that an on-beat interpretation of the *port de voix* is appropriate for Hotteterre's music. Here are some possible rhythmic realizations of *ports de voix* beginning on the beat, provided by Putnam Aldrich (my preference is for the interpretation illustrated in the second example):

Figure 4: Possible on-beat interpretations of the *port de voix*¹⁴



In the preface to his *First Book of Pieces*, Op. 2, Hotteterre wrote, "The *port de voix* I have marked in most places where it is necessary. I should add that it is nearly always followed

¹³ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 15.

¹⁴ Ibid, 29.

by a *battement*.¹⁵ The *battement*, or mordent, consists of a rapid alternation of the main note with its lower neighbor. Hotteterre didn't indicate *battements* which followed *ports de voix*.

Rather, I believe that Hotteterre conceived the *port de voix* as a compound ornament.

The *Coulement*

The last ornament I will explain is the *coulement*, or descending appoggiatura. It is indicated either by an inverted V or small note, which Hotteterre uses interchangeably. The purpose of the *coulement* is to fill in the intervals of descending thirds. It is to be played unstressed and before the beat. By the last third of the eighteenth century, it began to be performed on the beat, but the exact date of this change is not certain.¹⁶ During Hotteterre's time, however, a prebeat interpretation of the *coulement* was the norm.

Demonstration of Ornaments

I will now demonstrate these various ornaments for you. On the screen, I've displayed the first two phrases of the *Pastorelle*, the fourth piece in the *Troisième suite*:

Figure 5: First two phrases of the *Pastorelle* (IV)



I've chosen this as an example because it includes all of the ornaments I've explained. You can see three *ports de voix*, each indicated by Vs. There are two ordinary trills: one in the third measure and the other in the last. Notice also the terminated trill in m. 5. Here, Hotteterre has

¹⁵ Quoted in Mather, *Interpretation of French Music from 1675 to 1775*, 82.

¹⁶ Aldrich, "The Principal Agréments of the Seventeenth and Eighteenth Centuries", 99.

written out the termination notes in standard notation. Finally, there is a *coulement* in the last measure shown here, appearing as a small grace note. I'll now demonstrate this. Keep in mind that this piece includes *notes inégales*. I'll also be adding some mordents to the *ports de voix* on long notes. [Demonstration]

CONCLUSION

In conclusion, I would like to encourage other oboists to incorporate the music of Hotteterre and other French Baroque composers into their repertoires. An understanding of the style and performance practice techniques will undoubtedly help this pursuit. The subjective, ambiguous nature of ornamentation and rhythmic inequality should not deter us from performing this music. Instead, we would do well to fully embrace the inherent flexibility and freedom of the Baroque. I will now conclude this presentation with a performance of Hotteterre's *Troisième suite*.