

over which it is placed... thus the " battements " (repetitions) and the note on which one stops must all be included in the value of the principal note."

RAISON explains himself more clearly saying that the ornaments must be played " against the bass ", that means on the beat.

I insist on this fact because there is a very bad tradition (born in bad printed edition from the 19th century) which spoils the true sense of the musical phrase : too often have I heard ornaments played before the beat. This is nonsense. The accent must be given on the beginning of the ornament, and not at the end - consequently the accent must coincide with the beat.

The " pincé " will then be simple (only one repetition) in the rapid values (eight-notes, sixteenth-notes). The longer the note-value is, the more it is necessary to play a number of repetitions.

" Tremblement " : The same rule is valid for the " tremblement " (shake). Only one sign exists for every kind of " tremblement ", this sign : \mathcal{M} signifies sometimes only two repetitions, sometimes more, and this until the complete trill.

COUPERIN gives us very valuable indications on this subject:

- 1) "On whichever note a shake may be marked, it must always begin on the tone or semi-tone above."

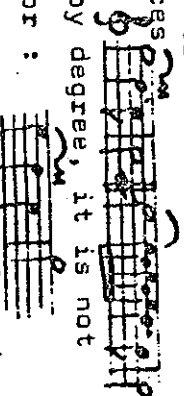
- 2) "Although " tremblements " are indicated by notes of equal value in the Table of Graces of my first book, they must nevertheless begin slower that they end, but this gradation must be imperceptible."

- 3) "Shakes of any considerable duration consist of three component parts, which in the execution appear to be but one and the same thing :-1) "l'Appui " (sustaining, dwelling) to be made on the note above the principal note, -2) " les battements " (the repetitions), -3) " le point d'arrêt " (the stop)!"

- 4) "With regard to other sorts of shakes, they are arbitrary. There are some which have the " dwelling " on the upper auxiliary note ; other so short that they have neither the " dwelling ", nor the final stop."





" Tremblement lié " : When the " tremblement " is preceded by a slur, *lié* it is not taken by the upper note, this one is only prolonged. The " dwelling " of the " tremblement lié " is sometimes lengthened, especially at cadences

When several notes are moving by degree, it is not dwelt on (Récit de Nazard - CLERAMBAULT) or :



The " tremblement lié " is to be found very often by COUPERIN, MARCHAND, GUILAIN, CLERAMBAULT. DANDRIEU writes it differently : \mathcal{M} , which is a little confusing. This French way of writing the " tremblement " is also used by J.S. Bach.

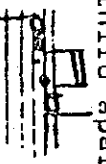
" Port de voix " : It can be designated in four ways :

- 1) by a small note  (CORRETTE)
- 2) by a curved line  or a small comma  (CORRETTE)
In this case, it is generally played in the same direction as the melodic line : up, when the melody is going up ; down, when the melody is going down.
- 3) by a small cross  (COUPERIN, CORRETTE)



The " port de voix " is very often used with a written or implied " pincé ". The " pincé " itself requires sometimes the " port de voix ". This association gave birth to so great a confusion that, by the middle of the 18th century, DAQUIN and BASTRE used the small cross to mean a simple " pincé " (cf. Noël X. DAQUIN).

" Coulé de tierce " : is an oblique line between two notes of a chord which are a third apart :

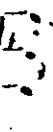
The first note is always a little longer :....



" Arpeggio " : CLERAMBAULT especially uses the " arpeggio " at the organ. Unhappily, the imprecision of the printed edition does not make clear whether the " arpeggio " is going up or down. Only the musical taste of the performer can decide in this matter (cf. Plein-Jeu 2º Ton-CLERAMBAULT). It is equally possible to combine " arpeggio " and " coulé de tierce " - even when the " coulé de tierce " is not written - as d'ANGLEBERT demands, in certain slow pieces.

" Bouble " : Always taken by the note above by COUPERIN: 
CORRETTE takes it on the note itself 
" Petite note " : Here is certainly the most difficult problem.

Since the theoreticians could never agree, it is my own theory that I shall expound. We must first distinguish between two kinds of " petites notes " : the " passing note " and the appoggiatura.

- 1) the " Passing Note " (very often called " Tierce coulée ", which is quite different of the " coulé de tierce " -) is short and is to be played before the beat. Many examples by CLERAMBAULT (trio 2º Ton, fugue 1º Ton) and MARCHAND. GUILAIN, perhaps originally a german and, consequently, more precise, writes it in the exact values  (with a slur)
- 2) the " Appoggiatura ", above or under, may have different values, following the value of the note on which it takes effect. This value cannot be given a precise mathematical value, it is sometimes shorter, sometimes longer than a regular value. In any case, I absolutely disagree with the theory according to which the " appoggiatura " takes half the value of the appoggiated note : this would be a simplification quite opposite to the spirit of the old music.
" Appoggiatura " means : dwelling. If this dwelling could be reduced to a simple value, why have the authors not written this very value ?...

