

RULES FOR SETTING OF FRENCH TEXT IN THE WRITINGS OF  
ALEXANDRE ETIENNE CHORON (1771-1834)  
AND HIS CONTEMPORARIES

DISSERTATION

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By

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## ABSTRACT

Alexandre Étienne Choron (1771-1834), a French music historian, theorist, and pedagogue, included sections on text-setting in two of his large treatises, *Principes de composition des écoles d'Italie* (1808) and *Manuel complet de musique* (1836-39), the latter edited and completed by his student and colleague, Adrien de La Fage (1801-1862). It appears that Choron's rules were intended for students to apply in the setting of French texts.

Both of Choron's documents are examined for their text-setting rules; these rules are then codified into a comprehensive list of rules, the more objective of which are used to create an analytical method that graphically portrays poetic and musical considerations in one display on the score. The analytical method is applied to songs written by Choron and to songs by other composers that he included for examination in *Principes de composition*. The analyses seek to determine if the rules set down in these treatises are indeed followed in Choron's compositional practice and in that of his contemporaries.

A useful feature of *Manuel complet de musique* is its inclusion of a topical bibliography. Two of the bibliography's topics are *Composition vocale* and *Union de la musique avec la poésie et le langage*. The entries provided in each section are examined to clarify their relevance to the rules for text-setting provided in Choron's treatises.

The text-setting rules delineated by Choron and La Fage provide a glimpse into the special nature of French versification and the difficulties of setting French texts to

music. Syllable durations are the primary consideration in Choron's text-setting rules, and this approach makes the transition from the poetry to its musical setting a fairly fluid process. The method for analyzing French settings developed in this study could be usefully applied to music of different periods and to poetry in other European languages.

Dedicated to the glory of God,  
without Whom this task would never have been completed.

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## CHAPTER 1

### INTRODUCTION

The setting of texts to music is a long standing feature of human history. The Psalms of David and the Greek Odes point to our innate desire to communicate a thought or feeling through the combining of words and music. Folquet de Marseille (c. 1150-60 to 1232), a troubadour from the twelfth century, expressed it well when he wrote that “a verse without music is a mill without water.”<sup>1</sup> Differences among languages cause texts in a particular language to have special features that set them apart from similar texts in other languages. The French language has its own set of peculiarities, and poets, composers, and theorists alike have attempted to address these features of the language. One such theorist is Alexandre Étienne Choron (1771-1834), who included sections on text-setting in two of his treatises, *Principes de composition des écoles d’Italie* (1808) and *Manuel complet de musique vocale et instrumentale, ou encyclopédie musicale* (1836-39). The purpose of this dissertation is to examine the text-setting rules furnished by Choron and his colleagues to determine if the rules provide an adequate foundation for a detailed analysis of text-setting practices in French song of the era.

Alexandre Étienne Choron was a prolific writer on music history, theory, composition, and pedagogy. He was also a composer, a conductor, and a purveyor of early music for the Parisian music community. Bryan Simms, an authoritative scholar on

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<sup>1</sup>Quoted by Theodore Karp in the “Music” portion of “Troubadours, trouvères,” *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 5/20/03), <<http://www.grovemusic.com>>.

Choron's life and work, succinctly recounts the details of a highly successful concert series designed and executed by the scholar:

In the autumn of 1824 he [Choron] concluded an agreement with the Eglise de la Sorbonne, something he had in mind for several years, whereby his school's chorus would provide music for the service every Sunday and on major feasts. The pieces they performed were almost entirely drawn from the sacred works of German Catholic composers of the late eighteenth and early nineteenth centuries, a repertory which he called *petite musique d'église*, and which usually called for few voices and modest accompaniment.

The Sorbonne performances were an immense success. It was reported that on many occasions hundreds of people were turned away from the chapel, and Choron was thus encouraged to initiate a public concert series, where both sacred and secular musical masterpieces of all ages could be heard. The series of so-called "public exercises" began on February 22, 1827—soon after the addition of a small concert hall to the school at No. 89, rue de Vaugirard—and they continued until 1831 with unqualified success. The audiences were literally stunned by the perfection of his choral ensemble and they were no less amazed at the power of the early music that they were hearing, much of which he performed for the first time in nineteenth-century France. The repertory was devoted to "classical" music, meaning simply the great masterpieces of any age. Works by Josquin des Prez, Palestrina, Clément Janequin, and Handel were mingled with new music by Ignaz von Seyfried, Sigismund Neudomm, Cherubini, and Choron himself. These were the first historical concerts in France and the first important renderings of the works of Handel, Palestrina, and others there in the nineteenth century. They led directly to the famous series of historical concerts organized by F.-J. Fetis in 1832.<sup>2</sup>

Choron's profound interest in vocal music may indeed have inspired him to include sections on the difficult topic of text-setting in two of his numerous treatises, *Principes de composition* (1808-9), and *Manuel complet de musique*, published posthumously by Adrien de La Fage (1801-1862). As a composer and conductor of vocal music, Choron had first-hand experience with the problems and intricacies of fitting music to text, and he approached these problems in his pedagogical writings in a matter-of-fact manner.

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<sup>2</sup>Simms, Bryan, *Alexandré Choron (1771-1834) As a Historian and Theorist of Music*, Dissertation, Yale University, 1971, pp. 33-34.



Choron's student and protégé, Adrien de La Fage, was likewise well-known for his sacred composition, his interest in choral music, and his didactic writings on music, particularly on plainchant. His historical works exhibit a careful attention to detail and methodology.<sup>3</sup> La Fage is largely responsible for the organizing, editing, and supplementing of *Manuel complet de musique*, as will be discussed in Chapter 4.

Book Six of Choron's *Principes de composition* is devoted to "Rhétorique musicale" and its second chapter is a seven-page section on text-setting entitled, "De l'union de la musique avec le discours." This discussion consists of an introduction and four small sections. *Manuel complet de musique*, Choron's posthumously published treatise, has an entire book devoted to text-setting, entitled "Union de la musique avec la parole." It is divided into two sections, "Union mécanique," in 25 pages, and "Union intellectuelle de la musique et de la pensée, ou métaphysique musicale," in 16 pages.

The dissemination of Choron's study of music is documented both in writings about his life and work, and in the fecundity of treatises, articles, translations, and editions of theoretical documents that he completed in a span of 30 years. Simms notes just a few of the writers who influenced Choron, and the reasons behind his prolific output:

He [Choron] became the student of an Italian immigrant living in Paris, Bennedetto Bonesi, who instructed him in Italian theory from the time of Gioseffo Zarlino through the contemporary writings of Nicolo Sala and Francesco Azopardi. He then turned to German theory, and was especially impressed by the works of Johann Phillipp Kirnberger, Friedrich Wilhelm Marpurg, and Johann George Albrechtsberger.

One lesson that he learned from his readings, as he tells us in his autobiography, was that the work of Rameau and his school contained many serious imperfections. Also, he became aware of the relative poverty of writings on music of any type in the French language. He states further that his earliest goals as a scholar and musician would be to correct these two inadequacies.<sup>4</sup>

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<sup>3</sup>Chouquet, Gustave and Arthur Hutchings, "La Fage, (Juste-) Adrien (-Lenoir) de," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 4/20/03), <<http://www.grovemusic.com>>.

<sup>4</sup>Simms, p. 6, quoting from Vauthier's *Alexandre Choron, d'après des documents inédits*.

Choron's desire to enhance the French literature on music theory led him to produce numerous translations of works by Friedrich Wilhelm Marpurg (1718-1795), Johann Georg Albrechtsberger (1736-1809), Francesco Azopardi (1748-1809), and others. Simms provides an overview of Choron's usual approach to this work:

It was one of Choron's constant preoccupations that great writings on music theory be reedited to give them this greatest possible usefulness, and he accomplished this in several ways. First, essays in foreign languages were translated into French. Writings on one aspect of composition, such as counterpoint and fugue, were placed in the context of a methodical and complete course of instruction; notes, additions, and paraphrasings were done to facilitate clarity; and musical examples were integrated into the text. The order of a source might have been changed to bring the work more into line with what Choron considered the logical nature of the subject. This was most frequently done when he edited German treatises on counterpoint and fugue, where double counterpoint was traditionally discussed after fugue.<sup>5</sup>

It appears strange in light of this that Choron never translated and/or edited works on text-setting. Marpurg and Johann Philipp Kirnberger (1721-1783), German theorists esteemed highly by Choron, had written full volumes on the subject.<sup>6</sup>

One potential motive stands out for his neglect of the translation, editing, and publication of such treatises. Most of the treatises on text-setting from the late eighteenth century are written in English, Italian, or German. Choron was known for focusing his scholarly energies on the writers of Italian and German works on theory and practice, as evidenced by his incorporation of many of these writers' works into his own treatises.<sup>7</sup> But all of these writers approached the subject of text-setting in terms of their own lan-

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<sup>5</sup>Simms, pp. 224-5.

<sup>6</sup>Marpurg's *Anleitung zur Singcomposition* was published in Berlin in 1758; Kirnberger's *Anleitung zur Singkomposition mit Oden in verschiedene Sylbenmaassen begleitet* was published in Berlin in 1782.

<sup>7</sup>Simms, in discussing some of the sources for *Principes*, names both Niccolo Sala, and Friedrich Marpurg as two of many authors from whom Choron borrowed for his treatise; pp. 223-4.

guages. Since versification is handled differently in French than in other languages, I believe Choron sensed the need to provide a uniquely French approach to the topic of text-setting.

Before proceeding into the heart of the dissertation several issues must be addressed, including the defining of “text-setting,” and the discussion of French versification.<sup>8</sup> The term “text-setting” must be differentiated from the term “text underlay,” because often the literature on the coordination between words and music does not make a distinction between the two. Don Harrán in *The New Grove Dictionary* gives this definition of text underlay:

In the notation of vocal music, the alignment of notes and syllables; in oral traditions, the relationship of notes and syllables as performed. The term ‘underlay’ tends to imply a notational procedure of placing syllables beneath notes.<sup>9</sup>

In the “Text and Music” article of *The New Harvard Dictionary of Music*, J. J. John elaborates on the topic:

A major concern in the editing and study of music with text composed before the late 16th century is text underlay—the alignment of individual syllables with individual notes. Both manuscript and printed sources often fail to make this alignment clear, and it is often not possible to resolve ambiguities of this type editorially, even in the light of principles enumerated by theorists such as Zarlino.<sup>10</sup>

Thus, in its briefest definition, text underlay is an informed alignment of text syllables especially in music produced before it became customary for composers to underlay

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<sup>8</sup>Chapter 4 also contains a short section on French versification as it relates to specific rules found in Choron’s treatises.

<sup>9</sup>Harrán, Don, “Text underlay,” *The New Grove Dictionary of Music Online*, Ed. L. Macy (Accessed 4/30/03), <http://www.grovemusic.com>>.

<sup>10</sup>John, J. J., “Text and Music,” *The New Harvard Dictionary of Music*, 1986, p. 842.

syllables precisely. Theorists working on issues of text underlay are concerned with finding an appropriate and plausible syllable alignment for the music, based on knowledge of the performance practices at the time of composition of the vocal piece.

Text-setting, on the other hand, is:

The composition of vocal music to a given text. Music with one note per syllable is known as 'syllabic setting' and that with many notes per syllable as 'melismatic setting.'

Strictly speaking, the term 'text-setting' applies only to those cases where music is supplied for a preexisting verbal text.<sup>11</sup>

Thus, text-setting is based in composition rather than performance practice. This dissertation focuses on text-setting rather than text-underlay, mostly because by the nineteenth century, it was customary to underlay text precisely as part of text-setting. To better understand some of the structure of French versification, it is necessary to know something of the language's nature and history. Writings by Clive Scott provide understanding on the fundamentals of French versification, particularly his comparisons of English and French versification.<sup>12</sup>

French versification is to be distinguished from English versification (syllable-stress metre) by the following broad principles: the integrity of the French line depends on the number of its syllables rather than on the number and nature of its rhythmic segments; the position of French 'accents' (equivalent of English stresses) is determined by the syntactic structure of the line *rather than by the inherent stress patterns of individual words*; the French accent falls on the last accentuable syllable of each syntactic unit in the line, and since these units naturally vary in length, French rhythmic measures obey no law of recurrence and no principle of regularity, and thus have no connection with the

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<sup>11</sup>King, Jonathan, "Text-Setting", *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 4/20/03), <<http://www.grovemusic.com>>.

<sup>12</sup>Clive Scott's works include: *French Verse-art: A Study*, Cambridge University Press, 1980, *A Question of Syllables*, Cambridge University Press, 1986, and *The Poetics of French Verse: Studies in Reading*, Clarendon Press, 1998.

notion of beat; because French accents are linked with syntactic units (words or word-groups), they are linked also with pitch, and because the French line always ends with an accentuated syllable, there is a natural tendency in French verse for the end of the line to coincide with a syntactical break, that is, to be endstopped; it is for this reason that enjambement [line meaning carried over into the following line] is potentially a greater transgression in French verse than in English. Individual lines of verse in French thus have a peculiar rhythmic autonomy and the rhythms of one line in no way predict the rhythms of the lines following.<sup>13</sup> (*italics mine*)

Other important aspects of French versification are the caesura, the mute *e* (also called *e atone*) and the means of accentuation. All of these factors combine to create the sounds of French verse, in which each line must have its prescribed number of syllables, voiced evenly with very little consonant stress, and accented only at the end of syntactical groupings.

The most common settings of French verse in the seventeenth and eighteenth centuries were alexandrine verses, with 12 syllables in each line. In alexandrine verses each line is broken further into half-lines, usually of six syllables each, often called hemistiches. The caesura occurs after the stress on the sixth syllable of the first hemistich. Hemistiches are further broken down into syntactical portions, but, as mentioned by Scott, there is no prescribed arrangement for these smaller groupings of syllables except to preserve their meaning in the line. Accents are placed in the line according to the arrangement of the small syllable groups, the caesura, and the end of the line. Some pattern of end-of-line rhyme is essential to French poetry (e.g., ABBA or AABB).

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<sup>13</sup>This abbreviated summary of French versification is provided by Scott in the Appendix to *A Question of Syllables*, p. 198.

The mute *e* has sometimes been a subject of interest in French versification, because of questions on the vowel's utterance. The topic is encountered in *French Diction for Singers*, by Eileen Davis, who provides an explanation of the mute *e*:

The rounded schwa [ə] represents the sound of any neutral syllable in French. These neutral syllables are typically spelled as -e, -es, and -ent when final in a syllable as in *parle*, *parles*, and *parlent* . . . In singing, the neutral syllable is traditionally syllabified and most composers will assign it a musical note of its own. A notable exception to this is Ravel, who, in works such as *Histoires naturelles* purposefully aimed to keep the neutral syllable mute and follow the pattern of everyday conversation.<sup>14</sup>

In speech these syllables are often unpronounced, but in music up until the middle to late nineteenth century the mute *e* was usually uttered to clarify the text. Most often the composer will indicate the articulation of the mute *e* in the music by the arrangement of note beams with the alignment of syllables.

Elision and liaison are often important components of French versification. These two devices are used to link words together to create the smooth flow of the language. Since the terms are often confused in texts on diction, Joan Wall and her collaborators provide succinct definitions of each in *Diction for Singers*:

*Liaison* is the pronunciation of a normally silent final consonant at the end of a word to link with the next word beginning with a vowel, a glide, or *mute h*. *Elision* is the omission of a sound, such as the dropping of the *mute e*.<sup>15</sup>

Problems have plagued poets and theorists when principles used for other languages have been applied to French verse. Leo Emille Kastner, in his book *A History of French Versification*, provides a brief synopsis of the early history of these experiments:

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<sup>14</sup>Davis, Eileen, *French Diction for Singers*, The Ohio State University, 1991, p. 14.

<sup>15</sup>Wall, Joan, Robert Caldwell, Tracy Gavilanes and Sheila Allen, *Diction for Singers*, Dallas, 1990, p. 195.

Several attempts . . . have been made at different times to base French verse on the principles that govern that of the classical or of the Germanic languages.

Quantitative Verse [verse based on particular arrangements of long and short syllables in succession]: The first attempt to write such verse in French was that of one Michel de Bouteauville, vicar of Guitrancourt near Nantes, who in 1497 composed an *Art de métrifier françois*, in which he endeavoured to prove that Latin metres could be imitated in French. It was only natural that the poets of the Renaissance in their enthusiasm for antiquity should renew the attempt, as indeed a large number of them did.<sup>16</sup>

This introduction of quantity as a tenet for French versification would become the source of discussion for centuries to come. Kastner recounts the many others who followed in the footsteps of Michel de Bouteauville, including Nicolas Denizot (1555) and Jacques de la Taille (1573), leading to the experiments of Antoine de Baïf (1532-1589), one of the seven poets making up the Pléiade. This group's desire to impart the beauties of quantitative verse to the French language led to translated editions of Latin and Greek classics and the Psalms in *vers mesurés*, the name for their newly employed system of quantitative versification. Opinions vary on the results of the experiments of the Pléiade, but the quick demise of the method seems to indicate its lack of suitability to the French language.<sup>17</sup>

As an alternative to the failed experiments in *vers mesurés*, the poets of the Pléiade "hit upon the idea of adding rime to their [poems], and favoured those classical metres which admitted of syllabism."<sup>18</sup> Several poets such as Marc Claude de Buttet (1530-1586) and Nicolas Rapin (1535-1606) continued the practice of imposing classical meters on French verse throughout the sixteenth century. In the seventeenth century,

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<sup>16</sup>Kastner, Leo Emille, *A History of French Versification*, Oxford, 1903, p. 295.

<sup>17</sup>Kastner, pp. 296-302.

<sup>18</sup>Kastner, p. 300.

three theorists in particular, Marin Mersenne (1588-1648), Bénigne de Bacilly (1625-1690), and Jean-Léonar le Gallois de Grimarest (fl. 1690-1720)<sup>19</sup> concerned themselves with syllable quantities, each writing treatises with portions on the topic.<sup>20</sup> In the eighteenth century a few theorists tried to revive the practice, including l'Abbé d'Olivet with his *Traité de la prosodie française* (c. 1730). Turgot, Minister of Louis XVI, became a proponent of the revival by publishing in 1778 a version of *Dido and Aeneas* in quantitative verse.<sup>21</sup> Kastner gives these arguments against the introduction of classical quantitative principles into French:

The first and foremost [reason] is that there does not exist in French between the short and long syllables a proportion for the ear which can serve as a basis for a cadence such as that which verses demand. Another difficulty which results from this general objection is the large number of syllables whose quantity is uncertain.

Secondly, the frequent conflict between the prose accent and the rhythmical accent, so common in classical verse, would have been intolerable to the French ear, however weak the accent may be in that language as compared to the Germanic languages.

Thirdly, the adoption of rime by the later partisans of *vers mesurés*, while entailing the introduction of a principle foreign to classical prosody, was at the same time an acknowledgment that one of the principal factors of rhythm in French poetry is rime, without which no French poetry worthy of the name has ever been written.<sup>22</sup>

Forays were also made into accentual verse, borrowing from the German literature.

These took place in the nineteenth century, but the earliest examples, according to

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<sup>19</sup>Grimarest and his writings will be discussed further in Chapter 6.

<sup>20</sup>Tunley, David, "The Union of Words and Music in Seventeenth-Century French Song—The Long and the Short of it," *The Australian Journal of French Studies*, v. XXI, n. 3, Sept.-Dec., 1984, pp. 281-312.

<sup>21</sup>Kastner, p. 303.

<sup>22</sup>Kastner, pp. 303-4.



Kastner, did not predate 1836, the year the first portions of *Manuel complet de musique* were published.<sup>23</sup> Because of the timing, that development will not be discussed in this dissertation.

Syllabification, accent, and caesura are some of the continually evolving elements of the French language. These small details of versification and their application to composition were debated in treatises, pamphlets, and encyclopedias of music for centuries, and most importantly in the *Encyclopédie méthodique—Musique* of 1791-1818. The *Musique* portion of *Encyclopédie méthodique* was compiled in two volumes, the first edited by Nicolas Etienne Framery (1745-1810) and Pierre Louis Gánguené (1748-1816), and the second by J.-J. de Momigny (1762-1842). The encyclopedia incorporated entries from Jean-Jacques Rousseau's (1712-1778) *Dictionnaire de musique* of 1768. Typically these old entries were immediately followed by entries from contemporary theorists and scholars. The added editorial entries were intended to clarify or in some cases negate Rousseau's position on the particular topic for the modern-day reader. As convoluted as this arrangement was, the comparison of entries reveals a portion of the evolution of musical thought at the turn of the century.

Alfred Richard Oliver, in *The Encyclopedists as Critics of Music*, translates a portion of Rousseau's entry on "Accent":

The degree of accent in a language determines its musical adaptability. If this were not true, then we should have to observe that there is no connection between song and speech and that the singing voice does not in any way imitate the accents of the spoken word. However, we know that lack of accent in a language causes melodies composed in that tongue to be on the whole monotonous and dull.<sup>24</sup>

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<sup>23</sup>Kastner, p. 305.

<sup>24</sup>Oliver, Alfred Richard, *The Encyclopedists as Critics of Music*, New York, 1947, p. 45.

Rousseau, in this and other portions of his article, was advancing his personal view of the French language's poor suitability for musical setting in comparison to the strongly accented architecture of Italian. Rousseau's article was hotly contested by Jean Baptiste Antoine Suard (1735-1817), the designated responder for the article on "Accent" in Framery's *Musique*:

. . . since in our language the word prosody is entirely distorted and means nothing more than the rule of short or long syllables, French readers will be able to understand that by prosodic accent one must understand an accent of quantity, which the author of the article did not want to let us acknowledge. It is useless to point out how much this defect of precision in terms is able to spread through ideas, especially in a subject which by itself is already very obscure.

Rousseau makes the same mistake, by saying that the grammatical accent signals at the same time the grave or acute intonation of a syllable, and its quantity. To the ancients, accent never marked quantity; in our language it never fixes the intonation.<sup>25</sup>

Suard succeeds in convincing his reader that the history of the terms is the problem, and that differences between languages call for clarification of these terms in order for any language, particularly French, to be well articulated in musical composition. He also points out that French differs from other languages in western Europe because, in his day, French relied heavily on duration of syllable for its accentuation, rather than the weighting of syllables with the voice. In reality, Rousseau's views were his own, and not extensively espoused by his contemporaries. His dictionary entries communicated a distorted view of French versification that demanded rebuttal.

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<sup>25</sup> . . . comme dans notre langue le mot de prosodie est absolument dénaturé, & ne signifie plus que la règle des syllabes brèves ou longues, les lecteurs françois pourroient croire que par l'accent prosodique, on doit entendre un accent de quantité; ce que n'a pas voulu dire l'auteur d l'article que nous citons. Il est inutile de faire remarquer combien ce défaut de précision dans les termes doit en répandre dans les idées, sur-tout dans un sujet qui par lui-même est déjà très-obscur.

Rousseau tombe ici dans la même faute, en disant que l'accent grammatical sésigne à la fois l'intonation grave ou aigue d'une syllabe, & sa quantité. Chez les anciens, l'accent ne marquoit jamais la quantité: dans notre langue il ne fixe jamais l'intonation. Suard, Jean Baptiste Antoine, "Accent" *Encyclopédie méthodique—Musique*, edited by Nicolas Etienne Framery and Pierre Louis Ganguené, V. I, p. 8.

The debate over accentuation through syllable lengthening began with the introduction of classical meter into French. The suggestion that sufficiently different quantities exist in the language to sustain these types of meter in versification brought the quantitative concept not only into the arena of poetry, but also into the setting of poetic texts to music. Slightly different approaches to the topic have continued from long before Rousseau's time until now, especially in the setting of text to music. Pierre Bernac, in *The Interpretation of French Song*, explains the basics of French accentuation as he interprets them:

French stresses and rhythms are the antithesis of the English.

In French, all syllables are almost equally accented, and the tonic accent, which does exist, is always at the same place: on the last syllable of a word or a group of words.

There is another difference between the tonic accent in spoken English and spoken French. In English, its nature is primarily of force, in French it is of duration.<sup>26</sup>

A slightly different sort of information on accentuation practice is found in the article "Prosody" in *The New Harvard Dictionary of Music*, by Robert A. Hall, Jr.:

Length is the actual duration in milliseconds of a syllable in pronunciation. Syllable length is often correlated with the duration of the vowel sound that forms the center of the syllable and with the presence or absence of a consonant sound following the vowel. In some languages (e.g., French), almost all syllables are of equal duration, and hence length is not phonemic.<sup>27</sup>

Thus Hall determines that syllable length is not of structural significance in French, whereas Bernac recognizes the lengthening of syllables at the ends of groups of words as structurally significant to the language.

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<sup>26</sup>Bernac, Pierre, *The Interpretation of French Song*, New York, 1970, p. 22.

<sup>27</sup>Hall, Robert A., Jr., "Prosody," *The New Harvard Dictionary of Music*, Cambridge, MA, 1986, p. 661.

Compositional practice seems to show that French text-setting is more puzzling for the theorist than for the composer, whether in the time of Baïf, Rousseau, Framery, or Choron. This is borne out in the fact that composers throughout the history of French song have been able to deal with the language in very beautiful ways, as heard, for instance, in the songs of Berlioz and Fauré. In fact, some of the best settings of French texts have been done by foreigners or naturalized citizens such as Gluck and Lully.

Choron knew six languages, an accomplishment that would appear to qualify him as an expert on their differences. He used some of these languages in teaching university classes and others for research in music and other areas of interest.<sup>28</sup> Considering his expertise in language, one might expect him to provide useful information for composers using French texts. Hence, the purpose of this study is to examine the text-setting rules provided by Choron and La Fage in both treatises to determine whether these rules furnish an adequate foundation for a detailed analysis of text-setting practices in French song of the era. Whether or not Choron's rules were intended to be applied exclusively to the French language is also a topic for debate, but evidence that he was more interested in addressing the concerns of French text-setting than those of other languages will be discussed in Chapter 4.

One of the major problems facing a study on text-setting in the French language is the limited number of resources relating specifically to the topic. In 1993, Lawrence Rosenwald wrote an article for *The Journal of Musicology* that voiced his frustration with music theorists for their neglect of the study of text-setting.<sup>29</sup> Rosenwald is eminently

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<sup>28</sup>Simms, pp. 4, 6-7.

<sup>29</sup>Rosenwald, Lawrence, "Theory, Text-Setting, and Performance." *The Journal of Musicology*, V. XI, n. 1, Winter, 1993, pp. 52-65.

qualified to speak on the topic because of his interdisciplinary pursuits and formal training in literature, and his long involvement in musical performance. He has written articles on texted music and has translated and theorized about translations of texts of music.<sup>30</sup> Through a brief study of various published analyses of texted music by Allen Forte, Oswald Jonas, and David Lewin, Rosenwald highlights several analytical approaches that fail to account for the simple mechanics of combining word and music. Generally speaking, the analysts he surveys tend to focus on larger issues, such as syntactic structures, the complexities of poetic form, or the sometimes subjective task of discerning layers of poetic meaning through the composer's approach to the music. Rosenwald also points out that, by ignoring the music altogether, literary analysts do an even worse job of analyzing sung lyrics than their musical counterparts.<sup>31</sup> He suggests two possible ways to find analytical systems that work for both music and poetry:

One is to find a governing concept that will work for both arts. And along that line, I'd bet, maybe surprisingly, that approaches beginning from form will work better than approaches oriented to reference. I say this empirically; for one thing, I don't know of any study of vocal music beginning from reference that offers a thick enough description of its object, even including studies of madrigals that are themselves composed precisely *by means of* a theory beginning from reference, like Zarlino's.

I'd also suggest more specifically that analysis centered on rhythm will do better here than analysis centered on harmony, again both on general grounds and particular ones. The problem with harmonically oriented analysis of texted music is that there's no evident way to move from terms of harmony to terms pertinent to the text, whereas the movement from terms of musical rhythm to terms of textual rhythm is relatively easy.

The other possibility, of course, is to imagine a kind of analysis that would acknowledge the irreconcilable split between the two media.<sup>32</sup>

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<sup>30</sup>Rosenwald, p. 53.

<sup>31</sup>Rosenwald, p. 57.

<sup>32</sup>Rosenwald, pp. 57-58.

Rosenwald shows through his survey of the literature that music theorists and literary theorists alike are usually more interested in the deeper meanings of the text and music than in the compositional process of setting text to music. This focus could be explained by several possibilities: 1) there are too few detailed studies of text-setting principles to allow the theorist to make the sort of studies suggested by Rosenwald; 2) the interdisciplinary requirements of such studies make them burdensome to the theorist; 3) because composers rarely articulate their approaches to setting text, theorists find it difficult to explain the process; or 4) theorists are simply not interested in pursuing this type of study. As Rosenwald notes, very little has been written on the mechanical aspects of text-setting. The slender base of sources narrows further when it is limited to French text-setting.

My search of the literature for information on French text-setting yielded few adequate sources on the subject. First I sought sources for the complex topic of French versification as it relates to text-setting. Numerous sources on French versification exist, but few are specifically centered on text-setting. Nevertheless, several of the versification texts are helpful in understanding the history and subtleties of French versification. Writings by Clive Scott, cited above, provide information on the fundamentals of French versification, and helpful comparisons of English and French versification.<sup>33</sup>

Didactic works for singers are sometimes useful to the study of text-setting. David Cox's article on "France" in Denis Stevens' *A History of Song*<sup>34</sup> discusses the song forms of Choron's era. Pierre Bernac's *The Interpretation of French Song*, previously

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<sup>33</sup>See footnote 12 of this chapter for a list of some of Scott's writings.

<sup>34</sup>Cox, David, "France," *A History of Song*, edited by Denis Stevens, W. W. Norton & Company, 1960.

cited, often provides cogent information, especially his section entitled “Performance and Interpretation of French Music.” Basic diction questions are easily answered by consulting singers’ texts on the topic, including *Singing in French*, by Thomas Grubb,<sup>35</sup> *Diction*, by John Moriarty,<sup>36</sup> and Kurt Adler’s *Phonetics and Diction in Singing*.<sup>37</sup>

Another helpful source on versification in French song is a dissertation by John William Hugo entitled *Relationships between text and musical setting in selected choral works by Debussy, Ravel, Poulenc, and Bonheur*.<sup>38</sup> Hugo devotes an entire chapter to “French Prosody and Its Musical Implications,” that leads to numerous useful sources on the subject. These include, but are not limited to *A History of French Versification*, by L. E. Kastner, cited previously, *On Reading French Verse: A Study of Poetic Form*, by Roy Lewis,<sup>39</sup> *Petit traité de versification française*, by Maurice Grammont,<sup>40</sup> *French Song from Berlioz to Duparc*, by Frits Noske,<sup>41</sup> and several articles from *La Revue Musicale*, a French serial published from the early nineteenth through the early twentieth centuries.

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<sup>35</sup>Grubb, Thomas, *Singing in French*, Schirmer Books, 1979.

<sup>36</sup>Moriarty, John, *Diction*, E. C. Schirmer Music Company, 1975.

<sup>37</sup>Adler, Kurt, *Phonetics and Diction in Singing*, University of Minnesota Press, 1967.

<sup>38</sup>Hugo, John William, *Relationships between text and musical setting in selected choral works by Debussy, Ravel, Poulenc, and Bonheur*, dissertation, Arizona State University, 1987.

<sup>39</sup>Lewis, Roy, *On Reading French Verse: A Study of Poetic Form*, Oxford University Press, 1982.

<sup>40</sup>Grammont, Maurice, *Petit traité de versification française*, Librairie Armand Colin, 1966.

<sup>41</sup>Noske, Frits, *French Song from Berlioz to Duparc*, Dover Publications, Inc., 1970.

A study cited by Rosenwald is especially helpful. The text *Versification: Major Language Types—Sixteen Essays*, edited by W. K. Wimsatt, contains the article “French,” by Jacqueline Flescher.<sup>42</sup> Her essay clarifies verse structure in lines of French poetry of varying lengths.

*The New Harvard Dictionary of Music* and *Die Musik in Geschichte und Gegenwart*<sup>43</sup> offer information and topical bibliographies on text-setting in articles not exclusively devoted to text-setting. Jonathan King’s article on text-setting in *New Grove*<sup>2</sup> lists only nine references. Of these nine sources, three are studies of music before 1700, focused primarily on text underlay (Harrán, Switten, and King’s still forthcoming work); one is a treatment of text-setting with regard to the Mass, with no reference to text-setting in French (Georgiades); two are aesthetic studies of text-music relations (Scher, Winn); one regards twentieth-century text-setting practices (Coroniti); another applies an algorithmic theory to the computer generation of a text-setting for a strophic song (Halle/Lerdahl). The last source, Lawrence Kramer’s *Music and Poetry: the Nineteenth Century and After*,<sup>44</sup> sometimes discusses the actual mechanical relations of poetry and music, but more often is centered on psychological and aesthetic concerns.

Edward Cone’s works on text-setting are largely aesthetic in nature. In fact, almost all of the sources for each of King’s bibliographical references relate to aesthetics or text underlay.

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<sup>42</sup>Flescher, Jacqueline, “French,” *Versification: Major Language Types—Sixteen Essays*, edited by W. K. Wimsatt, New York, 1972, pp. 177-90.

<sup>43</sup>Blume, Friedrich and Ludwig Finscher, editors, *Die Musik in Geschichte und Gegenwart*, New York, 1999-present.

<sup>44</sup>Kramer, Lawrence, *Music and Poetry: the Nineteenth Century and After*, Berkeley, CA, 1984.



Music databases such as *The Music Index*, *RILM Abstracts of Music Literature*, and *International Index to Music Periodicals* cite several articles, including Rosenwald's "Theory, Text-Setting, and Performance." Citations found under "Prosody," and "Versification," provide an article by Hugo based on his valuable dissertation. Graeme M. Boone's *Patterns in Play—A Model for Text Setting in the Early French Songs of Guillaume Dufay*,<sup>45</sup> cited in Harrán's "Text Underlay" article, supplies a look at early examples of French text-setting and employs an analytical method somewhat like the method articulated in this dissertation. Several articles in larger documents relate directly to text-setting, such as Ellen Beebe's "Text and Mode as Generators of Musical Structure in Clemens non Papa's *Accesserunt ad Jesum*," and Don Michael Randel's "Dufay the Reader," both found in *Music and Language*, Volume 1 of *Studies in the History of Music*.<sup>46</sup> Most of these studies address music other than French, or music from a time frame other than that discussed in this dissertation.

One source presents the history of the two worlds of poetry and music, shedding light on their common ground: *Evolution Parallèle de la poésie et de la musique en France: Rôle unificateur de la chanson*, by Marie Naudin.<sup>47</sup> Naudin discusses the "progressive disassociation" of poetry and music, and its contribution to the rise of instrumental and aleatoric music in France.<sup>48</sup>

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<sup>45</sup>Boone, Graeme M., *Patterns in Play—A Model for Text Setting in the Early French Songs of Guillaume Dufay*, Lincoln, Nebraska, 1999.

<sup>46</sup>*Studies in the History of Music*, volume I, New York, 1983.

<sup>47</sup>Naudin, Marie, *Evolution Parallèle de la poésie et de la musique en France: Rôle unificateur de la chanson*, Paris, 1968.

<sup>48</sup>Naudin, particularly pp. 109-66.

Another source for detailed, sensitive information on French versification of the seventeenth and eighteenth centuries is Patricia Ranum's *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs*.<sup>49</sup>

Lois Rosow's work on Lully and her comparative work on composers of the same era, seen in *Early Music*<sup>50</sup> and *The New Grove Online*<sup>51</sup> illuminate the fact that many studies dealing with the setting of texts are not referred to as "text-setting" studies. They often focus on other issues such as analysis, performance practice, and history, which leaves discussions of text-setting embedded in the literature and difficult to find. And, although some sources are available on the mechanical aspects of text-setting for the French language, most of them focus on early music and issues other than text-setting.

Since the sections on text-setting in the treatises by Choron and La Fage have not been exploited in the scholarly literature, the study of these works that were written during the flurry of text-book production following the founding of the Paris Conservatory will shed needed light on this facet of composition. The scope of this dissertation will be limited to the text-setting rules found in *Principes de composition* and *Manuel complet de musique*. Other sources will be examined as needed for comparison, but only the rules found in the treatises by Choron and La Fage will be used for the purpose of analysis. Songs for analysis will be limited to those found in the treatises, and to some composed by Choron.

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<sup>49</sup>Ranum, Patricia, *The Harmonic Orator: The Phrasing and Rhetoric of the Melody in French Baroque Airs*, Pendragon, 2001.

<sup>50</sup>Rosow, Lois, "French Baroque recitative as an expression of tragic declamation," *Early Music*, v. 11, n. 4, Oct. 1983, pp. 468-79.

<sup>51</sup>Rosow, Lois, "Jean-Baptiste Lully [Lulli, Giovanni Battista]," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

Portions of Book Seven of *Manuel complet de musique* reflect the changing aesthetics of the time. These ideas will be discussed briefly in Chapter Six, as they relate to text-setting topics referred to in the bibliography of *Manuel complet de musique*.

Sections on text-setting in both *Principes de composition* and *Manuel complet de musique* will be reviewed to find rules, stated or implied, that relate to the coordination of music and words. These text-setting rules will then be codified, for use in verifying whether the rules are borne out in the vocal compositions of the time. The analysis will center on elements of form and rhythm related to both poetry and music, to see if the comparison of these elements in finished music yields an analysis able to satisfy the needs of musical and poetic analysts alike. Unlike other types of analysis found in treatises written on the topic, this analysis will graphically portray the elements of form and rhythm on the score, so that the musical and poetic structures and their alignment can be viewed simultaneously.

To clarify the relationship of the two treatises and show how ideas evolve, they will be viewed separately and in chronological order. Chapter 2 will search for text-setting rules and their sources in *Principes de composition*, and organize them into a list found at the end of the chapter. The rules and sources from *Manuel complet de musique* will be similarly sought out and delineated in Chapter 3. Then the rules from both treatises will be compared and codified in Chapter 4. Chapter 5 presents the analytical method, its foundations on the rules as codified in Chapter 4, and application of the analytical method to four pieces of music. Chapter 6 is devoted to a brief overview of authors and writings mentioned in the bibliography of *Manuel complet de musique*. A portion of the bibliography contains lists of references organized around the topical

headings: “Composition vocale” and “Union de la musique avec la poésie et le langage.”<sup>52</sup> A summary of findings and suggestions about areas for further study will be presented in Chapter 7.

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<sup>52</sup>In La Fage’s *Au Lecteur* notes preceding the Second Part of the First Book of *Manuel complet de musique* (pp. iv-v), he references the fact that Choron was intending to create a whole new treatise on text-setting: *En ce qui concerne l’union mécanique, nous nous sommes servis de plusieurs travaux antérieurement destinés par Choron à faire partie d’un traité spécial.* (With regard to the mechanical union, we availed ourselves of several works originally intended by Choron to form part of a special treatise.) Some of the 24 authors referenced in the bibliography of *Manuel complet de musique* may have been intended as the sources for this “special treatise.”

## CHAPTER 2

### THE TEXT-SETTING RULES OF *Principes de composition*

Choron's 1809 treatise, *Principes de composition des écoles d'Italie*, . . . , was intended as a didactic work on composition. Choron was aware of the virtual dearth of treatises of its kind in the French literature, and through his research and skill at distilling others' knowledge, he sought to bring to his nation the work of German and Italian theorists on the subject.

Finally free of constraints, I again began my first projects, and after having drawn all the details of my plan, occupied myself with collecting all the materials necessary to the construction of this vast edifice. When through research and expenditure I finally collected all those [things] which it was possible to join together, I prepared myself to implement them, and to compose with their help a great work, to which I gave the title GENERAL SYSTEM OF MUSICAL KNOWLEDGE, the title of which, as I have just said, indicates its aim sufficiently. But hardly had I made these provisions, when serious reflections shook my resolution. I considered that so long an enterprise could be crossed and even entirely reversed by a thousand circumstances . . . This is why . . . I believed it my duty to take a different course. Of all the parts of music, the most important is indisputably composition. It is at the same time where the need for a methodical and complete course of teaching was more particularly felt.<sup>1</sup>

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<sup>1</sup>*Libre enfin de toute contrainte, je repris mes premiers projets, et, après avoir dessiné tous les détails de mon plan, je m'occupai de recueillir tous les matériaux nécessaires à la construction de ce vaste édifice. Lorsqu'à force de recherches et de dépenses, j'eus enfin ramassé tous ceux qu'il était possible de réunir, je me disposai à les mettre en œuvre, et à composer avec leur secours un grand ouvrage, au quel je donnais le titre de SYSTÈME GÉNÉRAL DES CONNAISSANCES MUSICALES, titre qui, avec ce que je viens de dire, en indique suffisamment l'objet. Mais à peine eus-je fait quelques dispositions, que de sérieuses réflexions vinrent ébranler ma résolution. Je considérai qu'une entreprise si longue pouvait être traversée et même entièrement renversée par mille circonstances . . . C'est pourquoi . . . je crus devoir tenir un marche différente. De toutes les parties de la musique, la plus importante est sans contredit la composition. C'est en même temps celle où le besoin d'un cours méthodique et complet d'enseignement se faisait plus particulièrement sentir.* Choron, *Préface of Principes de composition*, p. xvii.

Choron did not devote a great deal of space to text-setting in *Principes de composition*, even though Friedrich Marpurg, one of the German theorists Choron he esteemed and often quoted, had written an entire treatise on vocal composition.<sup>2</sup> As noted in the Introduction of this dissertation, the linguistic differences between German and French required of Choron, the researcher and scholar, more than just a translation or summary of the works of others. Yet, even though most of the music composed, practiced and performed in this era was vocal music, the lack of books on text-setting suggests that French theorists assumed that their readers had enough innate ability or private training to deal with the setting of text.

In *Principes de composition*, the literary sources for the text-setting discussions are never documented. Passages in Choron's treatise bear strong resemblances to articles in the Framery/Ginguené *Encyclopédie méthodique—Musique* (1791-1818), particularly *Accent*, *Air*, and *Declamation*, but none are copied verbatim. Similar ideas are also to be noted in André Ernest Modeste Grétry's (1741-1813) *Memoires, ou Essais sur la musique; par le c[itoy]en Grétry* (Paris, 1797). Grétry was a mentor for Choron in the early stages of Choron's musical career;<sup>3</sup> his influence on Choron makes Grétry's writings prime candidates as possible resources. Choron makes no mention of Heinrich Christoph Koch's (1749-1816) *Versuch einer Anleitung zur Composition* (1782-1793) in *Principes de composition*, but some of the material found in Chapter Two on text-setting is closely related to Koch's Volume 3, Section 4, Chapter 4, Item 1: "The nature and

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<sup>2</sup>Marpurg, Friedrich Wilhelm, *Anleitung zur Singcomposition*, Berlin, 1758.

<sup>3</sup>Hutchings, Arthur and Hervé Audéon, "Choron, Alexandre(-Etienne)," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

arrangement of the most common compositions.”<sup>4</sup> Choron borrows information related specifically to vocal music but skips over some of Koch’s explanatory passages; sections on recitative, aria, duet, and chorus are also closely paralleled. Choron was known for his ability to synthesize information from various authors, making it understandable that some sections in Chapter Two did not require direct attributions.<sup>5</sup>

The subject of Musical Rhetoric is treated in Book Six of *Principes de composition*. In its first chapter, Choron discusses rhetorical relationships between speech and music, especially in the generation of words (notes), phrases (musical phrases), sentences (musical periods), and periods (complete musical periods of four phrases or more). His objective in this chapter is to provide the basic knowledge of musical construction needed to create simple compositions, with respect not only to the building blocks of note, phrase and period, but also the rhythmic species and their part in generating phrases, and the “effects” (intonation, rhythm, intensity, timbre, and character) and their contribution individually or in combination to musical experience in performance. In addition, he offers a general description of style, dealing with clarity vs. ornament, and characters of style (tragic, buffoon, military, pastoral, nationalistic, etc.). Several sections ponder the philosophical/aesthetic characteristics of musical composition. The final section of Chapter One reviews the development of musical pieces, stressing the value of economy above the use of too many musical ideas.

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<sup>4</sup>Koch, Heinrich Christian, translated by Nancy Kovaleff Baker. *Introductory Essay on Composition, The Mechanical Rules of Melody, Sections 3 and 4, by Heinrich Christoph Koch*, New Haven, 1983, pp. 166 ff. Simms [*Alexandre Choron (1771-1834) as Historian and Theorist of Music*] found Koch’s treatise to be a source for the melodic construction portions of *Manuel complet de composition*, p. 210.

<sup>5</sup>Simms, 224-25.

In Chapter Two, entitled “Union of Music with Speech,” Choron begins his discussion of text-setting. The portions that actually provide information and specific rules for joining words with music are limited to eight pages. One page gives a summary of the debate over the “mistress” in these texted creations—whether music or words. Two pages set out “Grammatical Rules,” and three pages provide a brief look at four distinct types of musical discourse and how they vary in terms of declamation of text. The remaining two pages contain rules for how to create texts to be set to music. This section briefly considers expression of speech in music and stresses the importance of knowing both the intention of the piece and the character singing the words. The final section concludes with a discussion of the union of instruments with vocal lines.

In the introductory section, Choron highlights three possible systems for the coordination of speech and music:

1. That in which music is subordinate to speech;
2. That in which music and speech are coordinated; and
3. That in which speech would be subordinate to music.<sup>6</sup>

Since Choron views the last of these three systems as a sub-class of the second, he chooses to ignore it. He goes on to say that he will devote himself to the first one, but will show in its place the exceptions that are relative to the second.<sup>7</sup>

The short introduction at the beginning of the section on Grammatical Rules (pp. 12-17) fosters the belief that Choron will be providing a great deal of useful information,

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<sup>6</sup> . . . celui où la musique est subordonnée à la parole, et celui où la musique et la parole sont co-ordonnées . . . celui où la parole seroit subordonnée à la musique. *Principes de composition*, Livre Sixieme, p. 12.

<sup>7</sup> . . . c'est au premier seulement que je m'attacherai, sauf à faire voir, en leur endroit, les exceptions qui sont relatives à l'autre. *Principes de composition*, Livre Sixieme, p. 12.



reviewing syllables, words, sentences, and eventually discourse; and that he will discuss the diverse forms of music joined to speech, in the forms of recitative, air, rondo, duo, trio, chorus, etc. In fact, the divisions within the section on grammatical rules are short and provide mere glimpses into the art of text-setting.

The first portion, entitled “Syllables and Words,” consists of one page of text. Its first paragraph introduces vowels and articulations (consonants) with their appropriate explanations, delineating the twelve vowels available in French, and the six in Spanish and Italian. The second paragraph emphasizes the necessity of vowels to singing, even though in speech one values articulations more. Choron uses two examples, the words *papa* and *pâté*, to discuss the possible states of duration: long, medium, or short. The first rule for text-setting is found at the end of this paragraph:

The first rule to follow regarding the quantity or the value of notes is that a syllable must carry a note of the same value.<sup>8</sup>

One rarely discusses distinctions of syllable length when studying English, but in French, as noted in the Introduction, these distinctions are not only worth noting, but have been, at different times in the history of French versification, foundational. Choron underscores this importance for his era by making the regulation of syllable length his first rule.

Choron’s third paragraph delves into the second rule with a discussion of syllables that are stressed more strongly than others. His examples are the words *insolent*, *turbulent*, *courageux*,  *paresseux*, in which the last syllables of each, *lent*, *lent*, *geux*, *seux*, are

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<sup>8</sup> . . . la première règle à suivre en ce qui concerne la quantité ou la valeur des notes, c’est qu’une syllabe doit porter une note de même valeur qu’elle. *Principes de composition*, Livre Sixieme, p. 12.

the strong syllables. Choron never uses the word “accent,” but he is clearly aware of the problems discussed in Chapter 1 of this dissertation regarding the misuse of terms from Greek and Latin versification:

... we will easily understand this second rule of prosody: that strong notes must fall on strong syllables; ... all strong syllables of words must be placed at the downbeat of the measure, or generally at the strong beats.<sup>9</sup>

In this paragraph Choron also briefly addresses the problem of the mute *e*, by pointing out that in spoken French, the last syllables of words ending with this type of syllable (*insolen-te, courageu-se, paresseu-se*) are not voiced. He makes no reference to the fact that in song these weak syllables will be voiced, but does address gender endings immediately after his discussion of strong and weak syllables.

The final paragraph of the “Syllables and Words” section includes his gender ending text-setting rule:

We must also be careful to always place endings of the same gender one on another ... feminine to feminine, and masculine to masculine.<sup>10</sup>

Here Choron refers to poetic gender endings, which bring about different line terminations. The masculine endings end on a strong syllable, and the feminine end on a weak syllable. These endings can be observed in poetry in any language, as a natural part of versification. For example, in English there are two ways one might read the word *blessed*; as a one syllable word—*blessed*, or in a more poetic context, as *bles-sed*. If this

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<sup>9</sup> ... on comprendra facilement cette seconde règle de prosodie: Que les notes fortes doivent tomber sur les syllabes fortes; ... toutes les syllabes fortes des mots doivent être placées au frappé de la mesure, ou, généralement, aux tems forts. *Principes de composition*, Livre Sixieme, p. 13.

<sup>10</sup> Il faut avoir soin aussi de toujours placer des terminaisons de même genre l’une sur l’autre, c’est-à-dire, féminine sur féminine, et masculine sur masculine. *Principes de composition*, Livre Sixieme, p. 13.

word were found at the end of a line of poetry, its context would determine its pronunciation. If the previous line concluded with the word *wretched*, the reader would be most likely to use a two-syllable pronunciation for *bles-sed*, bringing about a feminine ending because of the lesser stressed syllable *-sed*. As pointed out in the Introduction, French gender endings are largely determined by mute *e* syllables found at the ends of words. These words create feminine endings that are not usually pronounced in everyday speech, but are almost always sung in music. Choron regarded such distinctions as important for the composer, because placing the unstressed portion of a word on a strong beat will destroy the poetry's syllabification and stress pattern.

It is important to distinguish between ideas on musical gender endings in Choron's time and those used today. *The New Harvard Dictionary of Music* defines masculine and feminine cadences in this manner:

A cadence is termed masculine if its final pitch or chord occurs on a metrically strong beat, feminine if on a metrically weak beat. Feminine cadences occur in both instrumental and vocal music, in the latter often when the final word to be set is accented on the penultimate syllable. In both types of music, the feminine cadence often takes the form of an appoggiatura to the tonic or other cadential pitch; the underlying harmonic resolution of the cadence may thus take place on the strong beat while the melodic resolution is delayed.<sup>11</sup>

Thus, the modern-day definition focuses on harmonic considerations in relationship to the strength of beats in the measure. If the final chord of the phrase or period is on the downbeat of the measure, it is called masculine; if it occurs on a weak beat in the measure, it is named feminine. According to Matthew Head in *The New Grove Online*, these terms came into use in music theory in the eighteenth century in the writings of Heinrich

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<sup>11</sup>Randel, Don Michael, editor, "Masculine, feminine cadence," *The New Harvard Dictionary of Music*, Cambridge, MA, 1986, p. 470.

Koch, whose descriptions of musical incises, phrases and periods derive from the terminology of grammar and rhetoric.<sup>12</sup> While several theorists before Koch, including Johann Mattheson and Johann Kirnberger, attempted to outline a view of musical rhetoric, Koch's work, *Versuch einer Anleitung zur Composition* (1787) is better organized and more comprehensive than his predecessors'. Choron was so impressed by Koch's writings that he translated much of Chapters 2 and 3 for use in *Manuel complet de composition*.<sup>13</sup> Choron also used descriptions similar to those of Koch to clarify his own definitions of feminine and masculine endings in *Principes de composition*. In his section "De la phrase et de la période musicales," found in the first chapter of Book 6, Choron uses the musical example seen below in Example 1 to provide his explanation of masculine and feminine endings:



Example 1. Gender Endings Example from Book 6, Chapitre Premier, §4, "De la Phrase et de la Période musicales," of Choron's *Principes de composition*, p. 6.

<sup>12</sup>Head, Matthew, "Feminine ending [feminine cadence; metacrusis]," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 8/20/03), <<http://www.grovemusic.com>>.

<sup>13</sup>Koch, Heinrich Christoph, translated and introduced by Nancy Kovaleff Baker, *Introductory Essay on Composition, The Mechanical Rules of Melody, Sections 3 and 4*, New Haven, CT, p. xxii.

Choron describes the example in this way:

The various members of the period are composed of more or less perfect pauses. These pauses always happen on a strong beat; but the termination or suspension can clearly happen on the strong beat, as seen in the example, numbers 2, 4, or that it is prolonged until the weak beat, as seen in numbers 1, 3. The first manner is called a strong or masculine ending or fall, the second a weak or feminine ending or fall. We prescribe these sorts of endings for variety, and for the effect of intermingling. One senses easily, and almost without needing to point it out, the analogy that exists between these endings and masculine and feminine rhymes.<sup>14</sup>

The word Choron chose to mark the strong points in the melodic line related to the strong points in the poetic line is “pause.” Other writers, including Koch and Framery, use the term “caesura,” which is common in descriptions of poetry.

Koch’s descriptions of feminine endings indicate that more is at work in his definitions than just the alignment of the final chord of a phrase with a strong or weak beat in a measure. He makes a distinction between the caesura, which usually occurs on a strong beat in the measure on a harmony that is important to the key, and the feminine ending, which is a *decoration* or addition to the caesura.<sup>15</sup> This distinction allows for a slightly different approach to analysis of line/phrase endings in texted music, as will be explained further in Chapter 5.

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<sup>14</sup>*Les divers membres de la période sont composés de repos plus ou moins parfaits. Ces repos se font toujours au tems fort; mais il peut arriver que la terminaison ou suspension se fasse nettement sur le tems fort, comme on le voit dans l'exemple ci-contre Nos. 2, 4, ou qu'elle se prolonge jusque sur le tems faible, comme on le voit Nos. 1, 3. La première manière se nomme terminaison ou chute forte, ou masculine, la deuxième se nomme terminaison ou chute faible ou féminine. On prescrit pour la variété, et pour l'effet d'entremêler ces sortes de terminaisons. On sent facilement, et presque sans qu'il soit besoin de la faire remarquer, l'analogie qui existe entre ces terminaisons, et les rimes masculines et féminines. Principes de composition, Livre Sixieme, p. 5-6.*

<sup>15</sup>See Koch/Baker, *Introductory Essay on Composition, The Mechanical Rules of Melody, Sections 3 and 4*, New Haven, CT, pp. 22-40 for descriptions of caesura and feminine endings. Koch continually uses phrases such as “the feminine ending of the caesura” (p. 26), “the caesura note and its feminine ending” (p. 27), and “the decoration of a caesura note” (p. 29), indicating a distinction between the caesura and the feminine ending.

The second section of the Grammatical Rules is entitled *Des phrases*. Choron devotes two paragraphs and one musical example to his fourth rule:

The only rule to give on this matter is that the pauses of the musical phrase agree with those of the oratorical phrase.<sup>16</sup>

The example Choron provides for this rule is Gluck's *Iphigénie en Tauride*, third act, scene IV, when Oreste says to Pylade:

|                        |   |
|------------------------|---|
| Oreste:                | And you still pretend that you love me, in defiance of the gods, sacrificing the days . . .           |
| Pylade (interrupting): | They watch over the bonds; they protect their courses: I fulfill their supreme decrees. <sup>17</sup> |

Example 2 below shows the strange way Gluck framed the interruption. The text clearly shows Pylade interrupting Oreste, but the music belies the interruption. Choron remarks on three problems seen in this setting: 1) the tonic note of C is used for the melody on *jours*, when both the continuation and meaning of the sentence are supposed to have been suspended by the interruption; 2) the underlying harmony for the word is also the tonic C minor chord, although it is at least resting on the third rather than the root; and 3) the rest used at the transition between singers does not communicate an interruption in the dialogue. Thus the phrasing of the text is not represented by its musical setting.

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<sup>16</sup>*La seule règle qu'il y ait à donner sur cette matière est, que le repos de la phrase musicale correspondent à ceux de la phrase oratoire. Principes de composition, Livre Sixieme, p. 13.*

<sup>17</sup>*Et tu, prétens encore que tu m'aimes / Lorsqu'au mépris des dieux, sacrifiant les jours . . . / Ils veillent sur les liens; ils protegent leus cours / Je remplis leurs décrets suprêmes.*

(Or.) Et tu, pré-tens en - co-re que tu m'ai - mes lors - qu'au mé - pris des

dieux, sa - cri - fi - ant les jours (Pyl.) Ils veil - lent sur les liens;

ils pro - te - gent leur cours je rem - plis leurs dé - creis su - prè - mes.

Example 2. Example from Gluck's *Iphigénie en Tauride* Act 3, Scene 1 (found in both treatises). Diplomatic transcription.

After giving the musical example and its explanation, Choron excuses Gluck and all men who are “subject to inadvertence and even making mistakes.”<sup>18</sup> His final note on phrasing is this:

... if we demanded a perfect agreement between the oratorical phrase and the musical phrase, we would make the application of music to the spoken word impracticable.<sup>19</sup>

<sup>18</sup> *Mais il faut se souvenir que les plus grands hommes sont sujets à l'inadvertence et même à l'erreur. Principes de composition, Livre Sixieme, p. 14.*

<sup>19</sup> *... si l'on exigeoit une concordance parfaite entre la phrase oratoire et la phrase musicale, on rendroit impraticable l'application de la musique à la parole. Principes de composition, Livre Sixieme, p. 14.*

In addition, it is interesting to note that the gender ending of the last word (*m'ai-mes*) of the first line of Gluck's example above does not match with Choron's rule for gender endings. The poetry has a feminine ending, and Gluck placed the mute *e* ending on the strong beat of the measure.

Four rules have thus far been gleaned from Choron's *Principes de composition*.

To reiterate, they are:

1. A syllable must carry a note of the same quantity or value (length).
2. Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.
3. Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine.
4. Pauses of the musical phrase must correspond with those of the oratorical phrase.

The next portion of Choron's treatise, §.3., "De l'application de la musique aux diverses formes du discours," draws distinctions between various forms of musical discourse, beginning with recitative. His first paragraph provides insight into his way of thinking:

The application of music to sustained discourse happens according to the above principles, in two general forms: declaimed singing, that is to say in the form of recitative, or exact singing. *Since we have sufficiently discussed the latter*, we will only talk here about the first and then skim over the particular forms that derive from the one and the other, such as airs, duos, trios of singing, etc. and then choruses.<sup>20</sup> (italics mine)

We can assume from Choron's statement that he believes he has provided sufficient rules for text-setting, with the exception of understanding the various forms he outlines.

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<sup>20</sup>*L'application de la musique au discours suivi se fait d'après les principes ci-dessus, sous deux formes générales, savoir : celle de déclamation chantante ou de chant declamé, c'est-à-dire sous les formes de récitatif ou de chant proprement dit. Comme nous avons suffisamment discuté la dernière, nous ne parlerons ici que de la première et nous parcourons en suite les formes particulières qui dérivent de l'une et de l'autre telles que les airs, duos, trios de chants et.c<sup>a</sup>. et les chœurs. Principes de composition, Livre Sixieme, p.14.*



Recitative, listed as the first “Article” in §.3. of Chapter Two, is described according to its differences from “ordinary” or “exact” singing. The four categories of distinction are: 1) tonal regularity, or key—recitative has no set key, whereas ordinary singing usually does; 2) ordered durations—recitative has no specific set of rhythmic parameters, since there is no actual measure; 3) strength of sounds (accent and dynamics)—recitative is more varied than song; and 4) syllabic distribution—recitative is syllabic rather than melismatic, so it lacks the ornaments that often accompany song.<sup>21</sup>

Due to their opposition, these four distinctions of recitative carry implications for “ordinary singing,” now referred to in this dissertation as “song.” First, Choron assumes that song, being something other than declamatory in function, will be tonally centric, based in one key. Second, it will be measured and regular in terms of meter. Third, it will not involve excessive accents or changes in dynamics. Finally, it will often be ornamented. Choron gives no rules for carrying out these characteristics, either in recitative or song, but he does suggest these characteristics of song in his comments on recitative.

Article 2 presents *Airs*. These are composed of one or several phrases that are linked together so that they end in the key in which they started. Choron makes no reference to text-setting in the *Airs* section, but instead instructs the reader in the art of organizing musical phrases to make acceptable forms. To clarify the process, he provides numerous examples of small pieces, all set with text and available in Book Six’s appended examples.

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<sup>21</sup>*Principes de composition*, Livre Sixieme, pp. 14-5.

Duos, Trios, Quartets, etc. are the subject of Article 3, and Choron describes them as: “ . . . in a way only airs with several parts, and mainly when they are dialogues.”<sup>22</sup>

He outlines the usual form of these pieces, and admonishes the composer to make the various voices follow one another smoothly, whether or not they go through a key change to accommodate the new voice.

The final article in §.3., entitled “des Chœurs,” addresses those situations in which a multitude has need of expression. Once again, Choron discusses only briefly the form that choruses may take, without referring to the peculiarities of text-setting for this classification. He lists no examples of choruses for further study.

Section §.4., “Observations sur le système ou la parole est coordonnée à la musique,” is aimed at the poet. Choron states that his precepts “require that he [the poet] have some knowledge of music. The precepts refer to the arrangement of syllables, words, and phrases.”<sup>23</sup> The precepts are several, and to the point: 1) the poet must choose syllables that are most voiced, those that have as their foundation the vowels a, è, or o; 2) “jarring articulations” must be avoided, that is to say, the consonants must flow smoothly with the vowels; 3) symmetry must be observed in the arrangement of words and phrases, creating between phrases and periods similar dispositions of short and long, strong and weak syllables, verses, rhymes, and pauses; and 4) the composer should bear in mind that the poetic rhythm will be absorbed by the musical rhythm.<sup>24</sup> Choron insists that in setting text to music either the poetry’s “system” will lose a little something or the

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<sup>22</sup> . . . en quelque sorte que des airs à plusieurs parties, et principalement, lorsqu’ils sont dialogués. *Principes de composition*, Livre Sixieme, p. 16.

<sup>23</sup> . . . ils exigent qu’il ait quelque connoissance de la musique. Ils se rapportent à l’arrangement des syllables, des mots, des phrases. *Principes de composition*, Livre Sixieme, p. 17.

music's "system" will lose something. His last sentence is directed at the text-setter rather than the poet:

Furthermore, nothing requires us to follow one system more than the other; the essential thing is to be consistent in the one we adopt, and what is probably best to do is to follow one or the other depending on the occasion or the necessity.<sup>25</sup>

In summary, the clearly stated and the implied rules for the text-setter are these: 1) choose good poetry for setting, with primarily voiced syllables, smoothly transitioning consonants, and good symmetry of syllable length and accent, phrase and period, and rests; and 2) choose either the poetic rhythmic system or the musical rhythmic system as the foundation for the piece, so that it will have continuity.

Choron's Section II of Chapter Two, entitled "De l'expression des paroles", carries a few more instructions for the setter of text, based on his first statement of the section:

From the moment music is united to speech, it can no longer limit itself to flattering the senses; it has to become picturesque or expressive and often one and the other at the same time.<sup>26</sup>

He continues with the idea that expression is both general and particular: general in terms of the whole discourse; particular in terms of the specific character to be depicted.

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<sup>24</sup>*Principes de composition*, Livre Sixieme, p. 17.

<sup>25</sup>*Du reste, rien n'oblige à suivre un système plutôt que l'autre; l'essentiel est d'être conséquent dans celui que l'on adopte; et, ce qu'il y a sans doute de mieux à faire, est de suivre l'un ou l'autre selon l'occasion ou la nécessité. Principes de composition*, Livre Sixieme, p. 17.

<sup>26</sup>*Du moment où la musique est unie à la parole, elle ne peut plus se borner à flater les sens; il faut qu'elle devienne pittoresque ou expressive et souvent l'une et l'autre à la fois. Principes de composition*, Livre Sixieme, p. 17.

This idea produces the next rule: the text-setter must take into account not only the general intention of the poetry to be set, but also the age, condition, and attitude of the character who is to sing it.<sup>27</sup> Choron observes that in the process of imagining the character singing his chosen words, one will perhaps find a musical motive from which to work. But he also advises caution in attaching a particular expression to a character because of these main potential mistakes:

1) of giving the composition an atmosphere of affectation and trivialness; 2) of harming the unity; 3) of making misinterpretations, which happens especially when the particular idea is a negation of the general idea.<sup>28</sup>

Choron recommends combining the features of recitative and air to allow characters to express themselves in the best way.

Section III, “Union des instruments et du chant,” is the last section in Chapter Two on text-setting. Choron points out that instruments must be used according to their nature and the rules of good harmony. He gives specifics for particular instruments, recommending: 1) that the bass line should contrast with the singing so as to form a perfect duo with the singing; 2) that the first violin should not perform in unison with the singing, but in thirds or sixths with it; and 3) that other instruments, such as woodwinds, should be added sparingly and simply.<sup>29</sup> He also instructs that instruments can help provide the backdrop for scenes, providing programmatic features such as “the murmur of water, the

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<sup>27</sup>*L'âge, la condition, le climat et d'autres circonstances influent sur le langage et les accents des hommes. Principes de composition, Livre Sixieme, p. 17.*

<sup>28</sup>*Les principales (mistakes) sont: 1°. de donner à la composition un air d'afféterie et de minutie, 2°. de nuire à l'unité, 3°. de faire des contresens; ce qui arrive surtout, lorsque l'idée particulière est une négation de l'idée générale. Principes de composition, Livre Sixieme, p. 18.*

singing of birds, or the inner stirrings of the soul that accompany the manifestation of feelings.”<sup>30</sup>

Choron’s primary focus in this section, however, is found in the last paragraph:

... there is a principle of which the composer must be persuaded: that in all pieces of vocal music, singing is always the essential business.<sup>31</sup>

From this we can infer one more rule for text-setting: when adding instruments, always keep the singing the primary concern.

Overall twelve rules, four stated and eight implied, are found in Choron’s chapter “De l’union de la musique avec le discours” from his treatise *Principes de composition*:

1. A syllable must carry a note of the same quantity or value (length).
2. Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.
3. Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine.
4. The pauses of the musical phrase must correspond with those of the oratorical phrase.

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<sup>29</sup>*La Basse doit contraster avec le chant, de manière à le faire ressortir, et former avec lui un duo parfait. Le premier Violon ne doit point marcher à l’unisson ou à l’Octave du chant. . . . Le plus souvent même, afin d’avoir plus de clarté, on se contente d’écrire à trois parties, soit en unissant les Violons, soit en mettant la Viole avec la Basse, et en se contentant d’ajouter quelques instruments à vent, pour l’effet. Principes de composition, Livre Sixieme, p. 18.*

<sup>30</sup>*Mais, s’il y a des circonstances que la partie principale ne puisse dépeindre, c’est à l’accompagnement à se charger de ce tableau, et à indiquer, soit le lieu de la scène, en faisant entendre le murmure des eaux, le chant des oiseaux et.c. soit les mouvements intérieurs de l’âme, qui accompagnent la manifestation des sentiments, soit toute autre circonstance semblable. Principes de composition, Livre Sixieme, p. 18.*

<sup>31</sup>*Dan tous les cas, il est un principe dont le compositeur doit être bien persuadé : c’est, qu’en toute pièce de musique vocale, le chant est toujours la partie essentielle. Principes de composition, Livre Sixieme, p. 18.*

5. Begin and end the piece in the same key.
6. Use an ordinary meter when setting text.
7. Avoid excessive use of accent or dynamic changes.
8. Ornamentation may be used in song to enhance the text.
9. Choose good poetry for setting, with primarily voiced vowels, smoothly transitioning consonants, and good symmetry of syllable length and accent, phrase and period, and reposes.
10. For the sake of continuity, choose either the poetic or the musical rhythmic system as the foundation for the piece.
11. Take into account the general tenor *and* the specific nature of the character singing before setting the text.
12. When adding instruments, always keep the singing the primary concern.

In Chapter Four these rules will be compared to those found in *Manuel*, the rules of which will be discussed in the following chapter.

## CHAPTER 3

### THE TEXT-SETTING RULES OF *Manuel complet de musique vocale et instrumentale*

*[Nouveau] manuel complet de musique vocale et instrumentale, ou encyclopédie musicale* was published by Roret in 1836-39, the years immediately following Choron's death. It was completed and edited by Juste Adrien de La Fage, Choron's former student. On his deathbed, Choron wrote to La Fage, asking him to assist in the work's completion. After Choron's death the publisher agreed to this arrangement and La Fage set to the task of completing Choron's monumental work.<sup>1</sup>

Choron had long desired to assemble a comprehensive teaching treatise on the subject of composition and was nearly always too busy to complete the task. But when his *Conservatoire de musique classique* was almost closed for lack of funding due to the revolution of 1830, he warmed to the task of fulfilling his dream, in spite of his failing health. Sadly, he died six months later, his work left unfinished. He had completed the first of twelve books and left copious notes for the completion of the treatise. In addition, almost all the musical examples were already engraved, which left La Fage with the difficult task of having to discern which examples went with the various discussions.<sup>2</sup>

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<sup>1</sup>*Manuel complet de musique*, PREMIÈRE PARTIE, *Au Lecteur*, pp. i-iv. Paris, 1834-36.

<sup>2</sup>*Manuel complet de musique*, PREMIÈRE PARTIE, *Au Lecteur*, pp. iv-v.

Book Seven of *Manuel complet de musique* is devoted to the topic “Union de la musique avec la parole.” It consists of 41 pages of text divided into two sections: “Union mecanique;” and “Union intellectuelle de la musique et de la pensée, ou mètaphysique musicale.” Both sections of the book will be examined for text-setting rules. The more aesthetic concerns of the second section will be discussed in Chapter 6 of this dissertation.

*Manuel complet de composition* provides several clues to its origins. Choron’s Introduction to the work provided La Fage a guide for the structure he envisioned for Book Seven, “Union de la musique avec la parole:”

The Seventh Book will offer important considerations on the union of words with music: the first section will treat material and symmetrical union, i.e., in the manner of adapting the syllables, words, verses, phrases, [and] couplets with melodic ideas; the second section raising its sights higher will present some reflections on the means imagined by the great composers of each epoch to intensify, by the resources of music, the effects of poetry. Here we will make use of a great number of writers. We hope that what we will have to say on this subject will attract the attention of the public.<sup>3</sup>

From the structure of the paragraph we can assume that Choron’s final sentence is related entirely to his second section. The statements related to the first section are confined to the discussion of the mechanical union of poetry and words.

Twenty-four possible references are listed in *Manuel complet de composition*’s bibliographical entries related to vocal music. Two headings are listed: “Composition

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<sup>3</sup>*Le SEPTIÈME LIVRE offrira d’importantes considérations sur l’union de la parole avec la musique : la première section traitera de l’union matérielle et symétrique, c’est-à-dire de la manière d’adapter les syllabes, les mots, les vers, les phrases, les couplets aux idées mélodiques : la seconde section élevant ses vues plus haut présentera quelques réflexions sur les moyens imaginés par les grands compositeurs de chaque époque pour augmenter par les ressources de la musique, les effets de la poésie, ici nous mettrons un grand nombre d’écrivains à contribution; nous espérons que ce que nous aurons à dire à ce sujet fixera l’attention du public. Manuel complet de musique, Introduction, pp. 17-18.*



Vocale”<sup>4</sup> and “Union de la musique avec la poésie et le langage”<sup>5</sup>. Of these twenty-four items only one is actually incorporated into the book. And yet La Fage, in his note to the reader prefacing the second book of *Manuel complet de composition*, provides two possible sources for materials included in Book Seven:

The union of music and speech is the subject matter of the seventh book. With regard to the mechanical union, we availed ourselves of several works originally intended by Choron to form part of a special treatise. Following his plan, we recast this first section of the seventh book to deliver all that deserved to be preserved of what Framery wrote on this subject. With regard to the intellectual union of music and poetry, it is the subject matter of the second section, which thus forms a small treatise about musical metaphysics, extracted from several authors, of which we took Chabanon as guide. Of all the metaphysicians of music [Chabanon] designed this difficult matter best and treated it with the most taste, reason and depth. His work, rare as it is today, is, with one or two others, all that deserves to be preserved of the rubbish produced on this subject by the writers of the eighteenth century. One will find in our *Manuel complet de composition* the essence of the book by Chabanon.<sup>6</sup>

As one will note from footnote five, Nicolas Etienne Framery (1745-1810) is listed as a source on these subjects in the bibliography for *Manuel complet de composition*.

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<sup>4</sup>Authors listed under the topic of *Composition vocale* include, in order of listing: Holder, Masson, Grimarest, Robinson, Marpurg, Riepel, Kirnberger, Lapepède, Rellsbadt, Lesueur, Scoppa, and Gerard. Choron is also listed as a source. *Manuel complet de musique*, Troisième Partie, Tome II, pp. 249-50.

<sup>5</sup>Authors listed under the topic of *Union de la musique avec la poésie et le langage* include, in order of listing: Aldrighetti or Andrigetti (indicating a problem on the bibliographer’s part in knowing what the author’s name was), Osio, Winter, Chastellux, Webbe, Beattie, Venini, Walker, Framery, Villoteau, Raymond, and Sudre. *Manuel complet de musique*, Troisième Partie, Tome II, pp. 253-54.

<sup>6</sup>*L’union de la musique et du discours est l’objet du livre septième. En ce qui concerne l’union mécanique, nous nous sommes servis de plusieurs travaux antérieurement destinés par Choron à faire partie d’un traité spécial; d’après ses projets, nous avons refondu dans cette première section du septième livre tout ce qui méritait d’être conservé de ce que Framery a écrit sur ce sujet. Pour ce qui est de l’union intellectuelle de la musique et de la poésie, elle est l’objet de la seconde section, qui forme ainsi un petit traité de métaphysique musicale, extraite de plusieurs auteurs, parmi lesquels nous avons pris pour guide Chabanon, celui de tous les métaphysiciens de la musique qui a le mieux conçu cette matière difficile et l’a traitée avec le plus de goût, de raison et de profondeur. Son ouvrage, devenu rare aujourd’hui, est, avec un ou deux autres, tout ce qui mérite d’être conservé dans le fatras produit sur ce sujet par les écrivains du dix-huitième siècle. On retrouvera dans notre Manuel tout le fond du livre de Chabanon. Manuel complet de musique, Deuxième Partie, Tome I, pp. iv-v.*

tion. Much of Framery's work, *Avis aux poètes lyriques ou de la nécessité du rythme et de la césure dans les hymnes ou odes destinées à la musique*,<sup>7</sup> is included in the fourth chapter of Book Seven's "Mechanical Union" section. Framery's short treatise is based on that of François Jean, marquis de Chastellux (1734-1788) entitled, *Essai sur l'union de la poésie et de la musique*,<sup>8</sup> as noted by Framery in his prefatory "Avertissement De l'auteur."<sup>9</sup> Portions of Framery's *Avis aux poètes lyriques* that are not incorporated into La Fage's rendition of the work include: 1) the title, which is important because it communicates the specific intention of the work; 2) the second of two poetic examples by Rousseau; 3) several paragraphs of Framery's introductory remarks; and 4) many of Framery's impassioned closing remarks, admonishing poets to use well regulated line structures in their verses.

Michel Paul Gui de Chabanon (1730-1792) is listed in neither footnote 4 nor 5 above, and likewise the title of Chabanon's work from which La Fage borrows to create

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<sup>7</sup>Framery, Nicolas Etienne, *Avis aux poètes lyriques ou de la nécessité du rythme et de la césure dans les hymnes ou odes destinées à la musique* [Advice to lyric poets on the necessity of rhythm and caesura in hymns and odes destined for music], Paris, 1798.

<sup>8</sup>Chastellux, François Jean, marquis de, *Essai sur l'union de la poésie et de la musique* (Essay on the union of poetry and music), Paris, 1765.

<sup>9</sup>A small work of Chatelux appeared thirty years ago under the title of *An Essay on the union of Poetry and Music*, in which principles developed in the following writing are exposed. Charged with the writing of the Dictionary of Music of the Methodical Encyclopedia, here I disseminate some of the same ideas of the different articles included in them. Some distinguished composers, impressed with the feeling of their utility, hired me to reassemble them and to publish them separately.

*Il a paru, il y a une trentaine d'années, un petit ouvrage de Chatelux, sous le titre d'Essai sur l'union de la Poésie et de la Musique, où sont exposés les principes développés dans l'écrit suivant. Chargé de la rédaction du Dictionnaire de Musique dans l'Encyclopedie méthodique, j'y ai répandu mêmes idées aux différens articles qui les comportent. Quelques compositeurs distingués, pénétrés du sentiment de leur utilité, m'ont engagé à les rassembler et à les publier séparément.* No page number.

the second section of Book Seven, “Union intellectuelle de la musique et de la pensée, ou métaphysique musicale” is never mentioned. La Fage does cite Chabanon in his second preface (as noted above), and in a footnote in Book Seven’s second section.<sup>10</sup> Chabanon is also cited in the *TABLE GÉNÉRALE DES MATIÈRES*<sup>11</sup> of *Manuel complet de composition*. Portions of his work, *De la musique considéré en elle-même et dans ses rapports avec la parole, les langues, la poésie et le théâtre*, second edition,<sup>12</sup> are included in *Manuel complet de composition*. These portions are incorporated in the discussions of Musical Metaphysics and of Mechanical Union and will be addressed in the comparison of treatises.<sup>13</sup>

In his second *Au Lecteur* section, La Fage takes credit for writing the books left uncompleted by Choron:

In books II, III, and IV, the notes without signature, and which are indicated by letters, are of Choron. The additions which I sometimes made to these notes are separated by a —, and are, like my notes, signed with the initials AD. As I mentioned above, I avoided multiplying these notes, and I preserved only those which seemed necessary to me.

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<sup>10</sup>*Manuel complet de musique*, Book Seven, p. 163.

<sup>11</sup>General table of materials, *Manuel complet de musique*, Troisième Partie, Tome III, p. 435.

<sup>12</sup>Chabanon, Michel Paul Gui de, *De le musique considéré en ell-même et dans ses rapports avec la parole, les langues, la poésie et le théâtre* (Music considered by itself and in relationship with word, languages, poetry and the theatre), second edition, Paris, 1785.

<sup>13</sup>Chapter Three of the *Mechanical Union* section derives entirely from Chabanon’s treatise, with the exception of the musical example and its discussion. In Section Two, *Intellectual Union*, all but one paragraph is borrowed from Chabanon. It is likely that La Fage wrote the additional paragraph, since its source could not be found.

As regards books V, VI, VII and VIII, all these distinctions remain no longer; I entirely wrote these books, so that I alone remain responsible, in what relates to me, and for the text and the notes which are joined there. J.-Adrien de La Fage. Paris, 20 janvier 1837.<sup>14</sup>

The construction and choice of materials for Book Seven of *Manuel complet de musique* is undoubtedly La Fage's work; but all except six paragraphs of the 41 page book were taken from articles and treatises previously written by Choron, Framery, or Chabanon. La Fage's contributions include the two introductory paragraphs of the "Mechanical Union" section; one paragraph in the "Syllables and Words" chapter; the opening paragraph of Chapter 3; a closing paragraph in Chapter 4, "Observations on the poetries to be put to music;" and a few sentences in the second section of the book, "Intellectual Union . . ." Framery alone documented Chastellux as the source for his *Avis aux poètes lyriques*; Grétry mentioned *Avis aux poètes lyriques* in his *Mémoires*,<sup>15</sup> which may have influenced Choron (see Chapter 2, p. 24) and in turn may have affected La Fage's choice of Framery's work for Chapter 4. The introduction to text-setting in *Manuel complet de musique* has a minutely different stance than that of *Principes de composition* and this difference will be discussed in the comparison of the treatises in Chapter 4. Even though most of the material for Book Seven of *Manuel complet de musique* is borrowed, La Fage

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<sup>14</sup>Dans les livres II, III et IV, les notes sans signature, et qui sont indiquées par des lettres, sont de Choron. Les additions que j'ai quelquefois faites à ces notes en sont séparées par un —, et sont, comme mes notes, signées des initiales AD. Ainsi que je l'ai dit plus haut, j'ai évité de multiplier ces notes, et je n'ai conservé que celles qui m'ont semblé nécessaires.

Pour ce qui est des livres V, VI, VII et VIII, toutes ces distinctions ne subsistent plus; j'ai entièrement rédigé ces livres, en sorte que je demeure seul responsable, en ce qui me concerne, et du texte et des notes qui s'y trouvent jointes. J.-Adrien de La Fage. Paris, 20 janvier 1837. From *Au Lecteur, Manuel complet de composition*, Deuxième Partie, pp. vj-vij.

<sup>15</sup>Grétry, André Ernest Modeste, *Mémoires, ou Essais sur la musique; par le c[ito]yen Grétry*. New York, 1972 (reprint of the 1797 Paris edition). Grétry places this note in a section discussing the importance of *repos* and *césure* in hemistiches: *Nous avons un excellent ouvrage sur la nécessité des césures relatives, par le C. Framery*. He does not, however, mention the title of the work.

will be noted as the author in this chapter, since he chose the portions of borrowed works to include in the treatise, but parenthetical references will credit the originating author.

*Manuel complet de musique*'s first section of Book Seven is divided into a preface, entitled "Union Mechanique," followed by these four chapters:

|              |   |
|--------------|---|
| Chapter I:   | "Des syllables et des mots;"  |
| Chapter II:  | "Des phrases;"  |
| Chapter III: | "De l'application de la musique aux diverses formes du discours;" and |
| Chapter IV:  | "Observations sur les poesies destinées a être mises en musique."     |

The preface, contained in two and a half pages, guides the reader into the new topic. La Fage asserts that the human voice differs from all other musical instruments because it has the capacity to express thoughts clearly through words:

The sixth [book] showed us how composition can acquire a new value by the variety of timbre(s) that one obtains by means of various natural and artificial instruments; we treated natural voices or instruments only to speak about the part which they have to play in terms of their timbre, and, although this role was always of the first order, we did not have to occupy ourselves with what especially constituted this primary fact, i.e., the faculty that belongs only to the human voice to articulate sounds which, just as spoken language, can express thoughts clearly. It is these thoughts, which, left to the composer's genius, acquire a new value in his hands. He knows how to give them some interesting elaborations. He surrounds these thoughts with a rich and brilliant harmony, and quite often causes the original [poetic] form to be forgotten. He attaches only a relative importance to it so that one only becomes aware of the grace and nobility of the poses of a beautiful statue to which he gives life, and for which he had received from the poet only an unpolished marble accompanied by a sort of program indicating the profit one could gain from it.<sup>16</sup>

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<sup>16</sup>*Le sixième nous a montré comment les compositions peuvent acquérir un nouveau prix par la variété de timbre que l'on obtient au moyen des divers instruments naturels et artificiels; nous n'avons traité des voix ou instruments naturels que pour parler du rôle qu'elles sont appelées à jouer sous le rapport de leur timbre, et, bien que ce rôle fût toujours de premier ordre, nous n'avons point eu à nous occuper de ce qui surtout constituait cette primauté, c'est-à-dire de la faculté qui n'appartient qu'à la voix humaine d'articuler des sons qui, ainsi que le langage parlé, expriment clairement des pensées. Ce sont ces pensées qui, livrées au génie du compositeur, acquièrent dans ses mains un nouveau prix; il sait leur donner des développements intéressants; il les entoure d'une riche et brillante harmonie, et fort souvent en (continued)*

The next paragraph outlines the two sections of the book concerned with the composer's operations on the poet's work in both mechanical union and intellectual union. Then La Fage discusses the two opposed methods of pairing melody and the spoken word:

As for the process or the order of operation, there is the question of placing a text under a melody, or of composing a melody on a proposed text. As for the system, it can occur that the melody is subordinate to the discourse, or that the discourse is subordinate to the melody, and as our forebears say: *Let the music rule the discourse or the discourse rule the music.*

Both of these systems, pushed rigorously, are equally absurd or impracticable; because if one does not have the consideration of the text while composing music, one may as well make it without the text; and if one wishes, on the contrary, to strictly subjugate the music, one has to do away with all kinds of rhythm and melody.<sup>17</sup>

La Fage writes about the tempering of the two systems, of which one seems more reasonable, i.e., that in which the text dominates. But because poetry has its own laws of composition and its own effects, the composer of music must not give the poetry total power over the music or the music's form will be destroyed. His final recommendation is for a system that compromises both words and music:

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<sup>16</sup> (continued) fait oublier la forme première, à laquelle il n'attache qu'une importance relative pour ne plus laisser apercevoir que la grâce et la noblesse des poses d'une belle statue à laquelle il a su donner la vie, et pour laquelle il n'avait reçu du poète qu'un marbre brut accompagné d'une sorte de programme qui indiquait le parti que l'on en pouvait tirer. *Manuel complet de musique*, Book Seven, p. 129.

<sup>17</sup> Quant au procédé, ou quant à l'ordre de l'opération, il peut être question de placer un texte sous une mélodie, ou de composer une mélodie sur un texte proposé : quant au système, il peut arriver que la mélodie soit subordonnée au discours, ou que le discours soit subordonné à la mélodie, et comme l'ont dit les anciens: Ut oratio sit domina harmoniæ, aut ut harmonia sit domina orationis.

L'un et l'autre de ces systèmes, poussés à la rigueur, sont également absurdes ou impraticables; car si l'on n'a pas égard à la parole en composant la musique, autant vaut-il la faire sans parole; et si l'on veut au contraire y asservir strictement la musique, il faut détruire toute espèce de rythme et de mélodie. *Manuel complet de musique*, Book Seven, p. 130.

It is therefore obvious that the question is confined to examining and defining the correlation which must generally exist between a text and a melody so that they become likely to ally themselves together. This correlation embraces them both in all their dimensions, from their simplest elements to their most complete totality by examining their diverse compositions.

It is obvious that these systems are only modifications one of the other, in the way that the rules being given for the first [system] can easily be applied to the second in its concerns, and do not even lose all their strength for the third system, in which the spoken word is subordinated to the music.<sup>18</sup>

For La Fage, the operative concept for text-setting is *correlation*, in which both systems, poetic and musical, are balanced to bring about the best possible result.

The first chapter, “Des syllables et des mots,” bears a striking resemblance to its sister chapter in *Principes de composition*. (For the sake of clarifying the rules of *Manuel complet de musique*, these similarities will be discussed later in Chapter 4.) Its two pages begin with a paragraph presenting vowels and articulations as the foundations for vocal music, delineating the twelve vowels in French, and the six in Italian or Spanish. The second paragraph emphasizes the importance vowels bring to singing, whereas in speech articulations carry more weight. La Fage’s [Choron’s] example words, *papa* and *pâté*, are used to explain the first rule:

. . . the first rule to follow, regarding the quantity or the value of notes, is that a syllable must carry a note of the same value.<sup>19</sup>

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<sup>18</sup>Il est donc évident que la question se réduit à examiner et à définir la corrélation qui doit généralement exister entre un texte et une mélodie pour qu’ils deviennent susceptibles de s’allier entre eux. Cette corrélation les embrasse l’un et l’autre dans toute leur étendue, depuis leurs éléments les plus simples jusqu’à leur intégralité la plus complète en parcourant leurs composés de divers ordres.

Il est évident que ces systèmes ne sont que des modifications l’un de l’autre, en sorte que les règles étant données pour le premier, elles peuvent facilement être appliquées au second en ce qui le touche, et elles ne perdent même pas toute leur force pour le troisième système, où la parole est subordonnée à la musique. *Manuel complet de musique*, Book Seven, p. 131.

<sup>19</sup>. . . la première règle à suivre, en ce qui concerne la quantité ou la valeur des notes, c’est qu’une syllable doit porter une note de même valeur qu’elle. *Manuel complet de musique*, Book Seven, p. 132.

As mentioned in the previous chapter, the elementary study of the English language does not deal with these distinctions of length. According to Choron, one of French's primary linguistic emphases is obtained from syllable lengthening. Thus, the first rule of *Manuel complet de musique* addresses these variations of syllable lengths.

The third paragraph quickly moves into a discussion of the second rule by providing examples of syllables that are more strongly stressed than others. The words *insolent*, *turbulent*, *courageux*,  *paresseux*, are used to show the common stress in each word on the last syllable. However, before stating his second rule La Fage inserts a paragraph that has the effect of interrupting the reader:

It is now the place to notice that all syllables of all languages likewise have their precise value, which one could not undermine without distorting the pronunciation. Perhaps it is sometimes difficult to tell with precision whether such a syllable is long or short; but if when pronouncing it, one shortens or lengthens this syllable more than normal use allows, the ear is astonished, offended by this innovation. Each syllable therefore has its unalterable value.<sup>20</sup>

This digression takes the reader back to the first rule, which concerned long or short lengths of syllables, and thereby constitutes a sub-rule for the first rule: (1a) The composer should let the proper spoken pronunciation of the text guide the setting of the text, so that proportions of syllable length in the musical setting are close to those used in speaking.

The fifth paragraph states the second rule as it relates to the concept of accent, and also serves to tie together the first two rules:

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<sup>20</sup>*C'est ici le lieu de remarquer que toutes les syllabes de toutes les langues ont aussi leur valeur précise, à laquelle on ne saurait porter atteinte sans défigurer la prononciation. Peut-être est-il quelquefois difficile d'affirmer avec précision si telle syllabe est longue ou brève; mais pour peu qu'en la prononçant on accourcisse ou l'on allonge cette syllabe plus que l'usage ordinaire ne le comporte, l'oreille s'en étonne, elle s'offense de cette innovation. Chaque syllabe a donc sa valeur fixe et inaltérable. Manuel complet de musique, Book Seven, p. 132.*



This being shown . . . we will easily understand this second rule of prosody: namely that strong notes must fall on strong syllables; or what comes down to the same thing, that strong syllables of words must be placed at the downbeat of the measure, or generally at strong times.<sup>21</sup>

La Fage is actually using the two paragraphs to coordinate the concepts of syllable lengthening and accent. As mentioned in Chapter 1, in many languages other than French, accent is delivered by placing increased vocal weight and sometimes a change of pitch on the stressed syllable. The authors of *Diction for Singers* provide a concise description of the relation of syllable lengthening to stress in the French language:

### **Stress**

In English, Italian, and German, you create strong and weak stress patterns in words by prominent changes in loudness and pitch on different syllables. Do not carry this practice into French, however; pronounce all syllables with almost equal emphasis. To pronounce a tonic syllable in French, say it with a *longer duration* than the other syllables.

In French, the last syllable of a word is usually the tonic syllable. The only exception occurs in words ending with a *mute e*, when the second to last syllable is the tonic syllable. This pattern is so regular, that some texts do not even indicate the tonic syllable in IPA [International Phonetic Alphabet] transcriptions.<sup>22</sup>

Since the French language uses syllable lengthening as its primary accentuation tool, La Fage sees the need to draw these two rules together. His explanation is not thorough enough for speakers of other languages, but one can assume that the majority of his French audience was familiar with the practice.

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<sup>21</sup>*Cela posé . . . on comprendra facilement cette seconde règle de prosodie, savoir : que les notes fortes doivent tomber sur les syllabes fortes; ou, ce qui revient au même, que toutes les syllabes fortes des mots doivent être placées au frappé de la mesure, ou généralement aux temps forts. Manuel complet de musique*, Book Seven, p. 132.

<sup>22</sup>Joan Wall, Robert Caldwell, Tracy Gavilanes, and Sheila Allen, *Diction for Singers*, Dallas, 1990, p. 182.

An implied third rule regarding gender endings follows in the next paragraph:

One also must be careful to always place the endings of the same gender one over the other, that is to say feminine over feminine, and masculine over masculine.<sup>23</sup>

Poetic gender endings were explained above in Chapter 2 and will be further discussed in Chapter 5. They constitute an important factor in the musical setting of verse in any language.

The last paragraph gives license to the text-setter to allow his knowledge of the workings of the voice guide the process:

An observation that one must neglect under no circumstance is that the idea of making the singing entirely dependent on the spoken word would be really destructive of all melody . . . remember that there is no language in which one lets the voice remain on a syllable for a minute or more, whereas there is no music where one could not support and prolong a sound for this period of time, since the long elaborations of the voice create one of melody's pleasures.<sup>24</sup>

The implied rule is: Knowledge of the freedoms and constraints of the human voice should guide the composer in enhancing poetic text through music.

Chapter II, "Des phrases," provides a new rule within the first three sentences:

The only rule to give on this matter is that the pauses of the musical phrase correspond to the ones of the oratorical phrase.<sup>25</sup>

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<sup>23</sup>*Il faut avoir soin aussi de toujours placer des terminaisons de même genre l'une sur l'autre, c'est-à-dire féminine sur féminine, et masculine sur masculine. Manuel complet de musique, Book Seven, p. 133.*

<sup>24</sup>*Une observation qu'on ne doit négliger en aucun cas, c'est que l'idée de rendre le chant entièrement dépendant de la parole serait vraiment destructive de toute mélodie . . . rappelons qu'il n'est point de langue dans laquelle on laisse reposer la voix sur une syllabe pendant une minute ou davantage, tandis qu'il n'est point de musique où l'on ne puisse soutenir et filer un son pendant cet intervalle de temps, puisque les longs développements de la voix forment un des agréments de la mélodie. Manuel complet de musique, Book Seven, p. 133.*

<sup>25</sup>*La seule règle qu'il y ait à donner sur cette matière, est que les repos de la phrase musicale correspondent à ceux de la phrase oratoire. Manuel complet de musique, Book Seven, p. 133.*

(Or:) Et tu, pré-tens en - co-re que tu m'ai - mes lors - qu'au mé - pris des

dieux, sa - cri - fi - ant les jours (Pyl.) Ils veil - lent sur les liens;

ils pro - te - gent leur cours je rem - plis leurs dé - creis su - prè - mes.

Example 2a. Example from Gluck's *Iphigénie en Tauride* Act 3, Scene 1 (found in both treatises). Diplomatic transcription.

Following the presentation of this rule, the first of three musical examples for Book Seven of *Manuel complet de musique* is presented. The excerpt from Gluck's *Iphigénie en Tauride*, third act, scene IV, is given in Example 2a, above. La Fage presents the example exactly as it was in *Principes de composition*. For the ease of the reader both the example and its description are reproduced here as they were in Chapter 2. The text from the example is shown below.

|                        |   |
|------------------------|---|
| Oreste:                | And you still pretend that you love me, in defiance of the gods, sacrificing the days . . .           |
| Pylade (interrupting): | They watch over the bonds; they protect their courses: I fulfill their supreme decrees. <sup>15</sup> |

<sup>15</sup>See footnote 12 of Chapter 2 for the poetic transcription of these lines in French.

The example shows the strange way Gluck framed the interruption. The text clearly shows Pylade interrupting Oreste, but the music belies the interruption. La Fage [Choron] remarks on three problems seen in this setting: 1) the tonic note of C is used for the melody on *jours*, when both the continuation and meaning of the sentence are supposed to have been suspended by the interruption; 2) the underlying harmony for the word is also the tonic C minor chord, although it is at least resting on the third rather than the root; and 3) the rest used for the transition between singers does not communicate an interruption in the dialogue. Thus the phrasing of the text is not represented by its musical setting.

After giving the musical example and its explanation, La Fage [Choron] provides this final note on phrasing:

... if we demanded a perfect agreement between the oratorical phrase and the musical phrase, we would make the application of music to the text impracticable.<sup>16</sup>

Thus, five rules and one sub-rule may be gleaned from the beginning of Book Seven in *Manuel complet de musique*. They are:

1. A syllable must carry a note of the same quantity or value (length).
  - 1a. The proper spoken pronunciation of the text should guide the composer in setting the text, so that proportions of syllable length in the musical setting are close to those used in speaking.
2. Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.
3. Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine.
4. Knowledge of the freedoms and constraints of the human voice should guide the composer in enhancing poetic text through music.
5. The pauses of musical phrase must correspond to the ones of the oratorical phrase.

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<sup>16</sup> ... si l'on exigeoit une concordance parfaite entre la phrase oratoire et la phrase musicale, on rendrait impraticable l'application de la musique à la parole. *Manuel complet de musique*, Book Seven, p. 134.

Chapter III, entitled “De l’application de la musique aux diverses formes du discours,” comprises three and a half pages. La Fage [Chabanon] begins by distinguishing between declaimed singing (recitative) and song and then delves into a detailed description of the two forms of musical discourse.

Recitative is the first form to be described. It is considered to be freer than other vocal forms, in that it is not limited rhythmically by a constant and regular measure; it does not have a specific key, and it need not return to the starting key. Recitative is compared to prose because La Fage [Chabanon] believes that its text could be written in prose without harming the music.

These three characteristics of recitative imply some general descriptors for, as La Fage [Chabanon] puts it, *ordinary singing* (song). First, song is usually supported by a constant and regular meter; second, song is based in one key, and if it modulates, will usually return to that key; and third, song is usually based on a metered, poetic text rather than on prose. The last of these three characteristics suggests a sub-rule when placed in the context of all the rules.

The remaining paragraphs of Chapter III are devoted to what La Fage [Chabanon] calls *airs*, or songs. Apparently he believes the *air* forms to be the basis for all other types of vocal music, since he makes no case for further specific categories.

Instruction on text-setting begins in the first paragraph on the *Air*:

The air proceeds otherwise than the recitative. Attached to a constant and uniform cadence, it preserves the characteristic that the first song phrase gives it, since it consists in the development of this first musical thought, which, having engendered some others from it, proceeds with a long trail of auxiliary ideas, and brings them back to the point where they began.<sup>17</sup>

Although the text is not directly credited as the source of this regulated phrasing, its role can be inferred from the ideas in the previous paragraph on recitative. The inferred rule is that the regulated phrasing of the text to be set should engender the first musical phrase and its subsequent offspring.

“Musical punctuation” is the subject of most of the remainder of Chapter III. La Fage [Chabanon] states:

It is generally accepted that the pauses of song, especially in the first phrases, must be placed at equal distances, and that the measures included in each phrase must be even in number. The ear has such a fondness for following this principle that it seems like a natural law.<sup>18</sup>

The rule is related to the inferred rule above: the regulated phrasing of the text to be set should engender the first musical phrase and its subsequent offspring. This new rule, stated below, will be considered a sub-rule for rule number nine: maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with caesuras positioned symmetrically between phrases. *Manuel complet de musique*’s following para-

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<sup>17</sup>*L’air procède autrement que le récitatif. Attaché à une cadence constante et uniforme, il conserve le caractère que lui donne la première phrase de chant, puisqu’il consiste dans le développement de cette première pensée musicale, qui, en ayant engendré quelques autres, se promène avec ce cortège d’idées auxiliaires, et les ramène au point d’où elles sont parties. Manuel complet de musique, Book Seven, p. 135.*

<sup>18</sup>*Il est généralement reçu que les repos du chant, surtout dans les premières phrases, doivent être placés à des distances égales, et que les mesures comprises dans chaque phrase doivent être en nombre pair. L’oreille a tant de penchant à suivre ce principe, qu’on le dirait d’institution naturelle. Manuel complet de musique, Book Seven, p. 135.*

graph gives the reason for this rule based on what one might deem the rhythm of life, our breathing pattern and our animal organization. In other words, our sense of phrasing and its divisions will be guided by, as La Fage [Chabanon] puts it, “the regularity of our mechanical movements.”<sup>19</sup> Thus symmetry will naturally rule as an underlying principle in all arrangements of airs.

La Fage [Chabanon] states that the only exceptions to this rule arise when the composer has a motive for deviating from the prescriptions of his natural inclinations. His example, the second of three for Book Seven of *Manuel complet de musique*, is taken from Piccinni’s *Didon*, an air entitled *Ah! Que je fus bien inspirée*. The excerpt is transcribed on the following page in Example 3, showing La Fage’s (or perhaps Choron’s, if the example was already printed) breakdown of the phrasing.

The poetry by Marmontel is provided in the text of the treatise, with all but two *vers* broken by vertical lines to show the poem’s symmetry:

Ah! | que je fus | bien inspirée  
 Quand je | vous reçus | à ma cour;  
 O! | digne fils | de Cythérée  
 Combien | je rends grâ | ce à l’amour.  
 J’ai beau le voir, je crois à peine  
 Ce que | Vénus | a fait | pour moi  
 Aux malheurs causés par Hélène,  
 Il est | donc vrai | que je | vous doi.

Strong syllables occur at the end of syllable groups, and in the first four lines, syllable groupings between related lines (1 and 3, 2 and 4) are perfectly aligned. After praising Marmontel’s perfect arrangement of the lines, La Fage quickly tries to dispose of any anomalies. He does not dissect lines five and seven for this reason:

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<sup>19</sup>*La régularité de nos mouvements mécaniques est peut-être la cause de cet instinct qui nous fait sentir la mesure, comme la symétrie de notre organisation est le principe secret de notre goût pour tout ordre et tout arrangement symétrique. Manuel complet de musique, Book Seven, p. 136.*

Andante cantabile.

Voice

Ah! que je fus bien ins - pi - ré - e que je fus bien ins - pi - ré - e quand je vous re-  
 cus dans ma cour quand je vous re - çus dans ma cour ô di - gne fils de Cy - the -  
 ré - e com - bien je rends grâce à l'a - mour. ô di - gne fils de Cy - thé - ré - e com -  
 bien je rends grâ - - - ce à l'a - mour com - bien je rends grâ - - -  
 - - - ce à l'a - mour j'ai beau le voir je crois à pei - ne ce que Vé - nus a fait pour moi ce que Ve -  
 nus a fait pour moi aux mal - heurs cau - ses par Hé - lè - ne il est donc vrai que je vous  
 doi il est donc vrai que je vous doi. ah! que je fus bien ins - pi - ré - e que je  
 fus bien ins - pi - ré - e quand je vous re - çus dans ma cour quand je vous re -  
 çus dans ma cour ô di - gne fils de Cy - thé - ré - e com - bien je rends  
 grâ - ce à l'a - mour, ô di - gne fils de Cy - thé - ré - e com - bien je rends  
 grâ - ce à l'a - mour com - bien je rends grâ - - - - - ce à l'a - mour.

a rythme de 3 mesures.  
 b rythme de 2 mesures.  
 c rythme de 3  
 7 mesures.  
 d rythme de 4 mesures.  
 e rythme de 5  
 14 mesures.  
 f rythme de 7  
 21 mesures.  
 g rythme de 5  
 28 mesures.  
 mesure ajoutée  
 h rythme de 6  
 35 mesures.  
 i le même.  
 40 k (j) rythme de 3 mesures.  
 l (k)  
 46 rythme de 2 mesures.  
 m (l) rythme de 3 mesures.  
 n (m)  
 52 rythme de 4 mesures.  
 o (n)  
 58 rythme de 5 mesures.  
 p (o) rythme de 6 mesures.  
 64 g (p) rythme de 5 mesures.

Example 3. Phrasing Example from *Manuel complet de composition*,  
from *Didon*, by Piccinni. Diplomatic transcription.



The seventh does not correspond equally to the fifth, but this was not important for the second part of an air in which the composer usually puts more notes than in the first, and besides with the help of the repetition of the words *J'ai beau le voir*, and *Je crois a peine*, which can naturally recur as many times as we wish, it was easy to polish the phrases.<sup>20</sup>

A close reading of the poem with the diagrammed music in Example 3 reveals several small errors. First, a change in preposition is made from the printed poem to the music. In the second line of the printed poem, La Fage [or Choron] uses *à* as the preposition for the last syllable group; in the music the word used is *dans*. Piccinni might have changed this to make sure the preposition was heard in the singing; in the original score of *Didon*, *dans* is used.<sup>21</sup> Several parentheses placed in Example 2 indicate errors in La Fage's [or Choron's] diagram. The large parentheses on line three show the phrase break as it appears in the original diagram, after just three measures rather than five. This has been corrected in Example 3. Small parentheses on the consecutive letter labels for phrase groupings indicate that La Fage [or Choron] left out the letter *j*, which is included in his listing of the number of phrases in the treatise's text. No explanation is given for the separation of the anacruses from their respective phrases at measures 12 and 54.

La Fage does not explain his method for choosing phrasing in the diagram, but it appears to be constructed as follows. The phrase breaks shown in the musical diagram

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<sup>20</sup>*La septième ne correspond pas également au cinquième, mais cela n'avait pas d'importance pour la seconde partie d'un air dans lequel le compositeur place ordinairement plus de notes que dans la première, et d'ailleurs au moyen de la répétition des paroles J'ai beau le voir, et, Je crois a peine, qui peuvent naturellement se reproduire tant de fois que l'on veut, il était facile d'arrondir les phrases.* Manuel complet de musique, Book Seven, p. 137.

<sup>21</sup>Piccinni, Niccolò, and Marmontel. *Didon: tragédie lyrique en trois actes. Reconstituée et réduite pour piano et chant par Gustave Lefèvre.* Paris, 1882. Edition conforme au Manuscrit et à l'Édition de 1783, pp. 128-33.

seem to indicate completed parts of the poem with lengthened syllable endings, without repetition. Rests do not seem to carry any weight in choosing the separations of phrase groups. Phrase groups *a* and *b* are separated because they repeat the same phrase, as do *c* and *d*. Phrase group *e* contains two lines of the poem, but is not broken up by repetition, so it is treated as a whole entity. Phrase group *f* is a repetition of *e*, so it is separate. The last phrase in this section is *g*, a repetition of line four of the poem. The diagram continues in this manner.

La Fage informs the reader that his intent in creating the diagram is to show how Piccinni has used an irregular setting of poetic lines to make a musical point. The justification given for Piccinni's transcription of Dido's words is her current emotional state:

The unity of rhythm is violated at each step, which is naturally explained by the idea that the musician had to paint the loving delirium of the Queen of Carthage. These phrases, all devoid of symmetry, but full of feelings, singing, expression, passion, [and] pleasure, have deserved the reputation which they have enjoyed until now, and must have been especially appreciated in an era where dramatic effect was, for the listeners, of a higher importance than melodic effect.<sup>22</sup>

La Fage [or Choron] also provides a “regularized” version of the air, in which the phrasing is set symmetrically, to show how it would lack the effect of Piccinni's version when set in this manner. This example is transcribed on the following page, in Example 4.

A comparison of Examples 3 and 4 reveals some inconsistencies between them. First, La Fage [or Choron] now uses rests as the primary markers between phrases, only

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<sup>22</sup>*La unité de rythme y est violée à chaque pas, ce qui s'explique tout naturellement par l'idée qu'a eue le musicien de peindre le délire amoureux de la reine de Carthage : ces phrases, toutes dépourvues de symétrie, mais pleines de sentiment, de chant, d'expression, de passion, de volupté, ont mérité la réputation dont elles ont joui jusqu'à nos jours, et ont dû être surtout appréciées à une époque où l'effet dramatique était, pour les auditeurs, d'une bien plus haute importance que l'effet mélodique. Manuel complet de musique, Book Seven, p. 136.*

Voice

Ah! que je fus bien ins - pi - re' - e que je fus bien ins - pi - ré - e quand je vous re -

çus dans ma cour quand je vous re - çus dans ma cour ô di-gne

fils de Cy - thé ré - e com - bien je rends grâce à l'a - mour ô di-gne fils de Cy - thé -

ré - e com - bien je rends grâ - - - - - ce à l'a - mour com - bien je rends

grâ - - - - - ce à l'a - mour j'ai beau le voir je crois à

pei - ne ce que Vé - nus a fait pour moi ce que Vé - nus à fait pour moi aux mal -

heurs cau-sés par Hé - lê - ne il est donc vrai que je vous doi il est donc vrai que je vous doi. Ah! que je

fus bien ins - pi - ré - e que je fus bien ins - pi - ré - e quand je vous re - çus dans ma cour

quand je vous re - çus dans ma cour ô di-gne fils de Cy - thé - ré - e com - bien je rends

grâ - ce à l'a - mour ô di-gne fils de Cy - thé - ré - e com - bien je rends grâ - ce à l'a - mour com - bien je rends

grâ - - - - - ce à l'a - mour.

Annotations: rythme de 2 mesures, 2 mesures, 2 mesures, 2 mesures, 4 mesures, rythme de 4 mesures, 2 mesures, de même, de même, de même, de même, de même, rythme de 2 mesures, de même, de même, rythme de 2 mesures, de même, rythme de 4 mesures, de même.

Example 4. Phrase Analysis of Piccinni's *Didon*, as revised in *Manuel complet de musique*. Diplomatic transcription.

occasionally using syllable lengthening as a marker rather than a rest. If these criteria had been used for Piccinni's version, the phrasing would have appeared to be more regular than La Fage implied. Second, some lengths of phrases in Example 4 are questionable, as in the diagram at measure nine, which was left unmarked, and also the section marked *de même* in measure 45. These differences seem intended more to aid La Fage in making his points than in illuminating the phrasing of the music.

The penultimate paragraph of Chapter III gives the written justification for deviations like Piccinni's:

The imperfections of the kind that we just indicated are always excusable when they have a motive. . . . They [composers] can violate the rules of prosody every time that the songs can get benefit from it, and all the more so when the poets provide them with words badly disposed for the music, and refuse to make the necessary changes to them.<sup>23</sup>

Through these explanations La Fage [Chabanon] has provided two sub-rules for rule five:

a) if the content of the text provides a reason (communication of emotions, change in character's state of mind, etc.), the composer may alter the symmetry of phrases; and, b) if the poetry is asymmetrical and the poet refuses to rework it, the composer may make the necessary changes.

The final paragraph of Chapter III makes the point that the musical length of syllables will change according to the nature of their setting; thus there is no pre-determined value assignment of length for a particular syllable class. Each syllable will work in conjunction with the ones that surround it, creating a poetic rhythm that will lead the

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<sup>23</sup>*Les fautes du genre que nous venons d'indiquer sont toujours excusables lorsqu'elles ont un motif. . . . ils peuvent violer les règles de la prosodie toutes les fois que le chant peut y trouver son compte, et à plus forte raison lorsque les poètes leur fournissent des paroles mal disposées pour la musique, et se refusent à y faire les changements nécessaires. Manuel complet de musique, Book Seven, p. 137-8.*

composer to an appropriate setting. La Fage [Chabanon] amplifies the statement in this way: “If musicians had the right to create a language suitable to their art, without doubt they would not give this language a determined prosody. And why should it have one since music, by its essence, is forced to give it its own [prosody]?”<sup>24</sup> One more implied rule can be taken from this last paragraph: the composer should let the syllabic structures and the continuity of the poetry be the guide in the musical setting. This rule and its discussion counter La Fage’s statement quoted in citation 20 of this chapter, regarding the unalterable value of each syllable.

It is a curious point that La Fage, in the First Section of Book Seven, “Mechanical Union,” states:

We only have to deal in this first section [Mechanical Union] with the rules that concern grammatical suitability. One must understand by these terms, not only the prosody, but also the structure of sentences, and of discourse. Our observations on this matter will be the subject of the three following chapters.<sup>25</sup>

There is an additional fourth chapter, however, entitled, “Observations sur les poesies destinées à être mises en musique.” Either La Fage did not consider this very long chapter to be strongly related to the concerns of “grammatical suitability,” or he simply forgot it when writing the introduction to the chapters.

This fourth chapter offers the prospective text-setter good and bad examples of poetry, to serve as guides for making the best selections. La Fage [Framery] starts with a

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<sup>24</sup>*Si les musiciens avaient le droit de se faire une langue convenable à leur art, n’en doutons pas, ils ne donneraient à cette langue aucune prosodie déterminée. Eh pourquoi en aurait-elle une, puisque la musique, par son essence même, est forcée de lui donner la sienne? Manuel complet de musique, Book Seven, p. 138.*

<sup>25</sup>*Nous n’avons à nous occuper dans cette première section que des règles qui concernent les convenances grammaticales. On doit entendre par ces termes, non-seulement la prosodie, mais aussi la structure des phrases, et celle du discours. Nos observations sur cette matière seront l’objet des trois chapitres suivants. Manuel complet de musique, Book Seven, p. 131.*

description of ancient Greek poetry, whose declamation was always clearly set with predetermined values of long and short syllables, according to the poetic meter the poet had chosen (e.g., iambic pentameter).

Thus the kind of meter that the poet adopted for his first strophe was the invariable model for all the others.<sup>26</sup>

The next sentences of the chapter clearly articulate the position of La Fage [Framery] on text-setting, and they bring into focus a previously delineated rule, perhaps making it a subpoint rather than an independent rule:

It is the union of poetry with music that imperiously requires this exact concordance of measure. Because, apart from the fact that symmetry is the basis and perhaps the unique principle of all arts, the musical art is more particularly subjugated to its law. Music is by its own essence symmetric.<sup>27</sup>

Implied in La Fage's [Framery's] comment is the rule: choose poetry that is symmetrical, so that it will coordinate easily with music's own symmetrical nature.

Several further paragraphs discuss the way the musician senses the ordered nature of music and the way intuition serves as a guiding force in creating this symmetry.

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<sup>26</sup>Ainsi le genre de mesure que le poète avait adopté pour sa première strophe, était le modèle invariable de toutes les autres. *Manuel complet de musique*, Book Seven, p. 139.

<sup>27</sup>Cette exacte concordance de mesure, c'est l'alliance de la poésie avec la musique qui l'exige impérieusement. Car, indépendamment de ce que la symétrie est la base et peut-être le principe unique de tous les arts, l'art musical est plus particulièrement asservi à ses lois. C'est par sa propre essence que la musique est symétrique. *Manuel complet de musique*, Book Seven, p. 139.

Finally, composers have noticed that . . . every time they want to produce regular singing, they are naturally inclined by the mere feeling of their art, and even without thinking, to use only square phrases, that is to say composed of an equal number of measures, and that these phrases correspond to one another in the most constant order.<sup>28</sup>

From this, one might infer that if a composer is not inclined toward these regulations of rhythm and phrasing, he/she is not truly a musician, or, at least, that the quality of a vocal composition can be judged on the basis of its underlying symmetry. In sum, all musicians must submit to the laws of the musical art—the laws to which musicians are naturally inclined, the ones that lead to symmetry.

Subsequently, La Fage [Framery] states a rule somewhat related to that of regulated phrasing:

Thus, in pieces with strophes or verses, like the song composed over only one strophe, it must suit also all the following strophes. We easily understand that if the adopted rhythm in the first [strophe] were not rigorously followed in the others, one of the most essential parts of song would be unbearably altered.<sup>29</sup>

So, it follows that the musical rhythm adopted for the first strophe should be followed in all subsequent strophes.

Two paragraphs devoted to the importance of repose and caesuras in phrasing provide more information for the choosing of poetry. Two sub-rules can be stated as: a)

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<sup>28</sup>*Enfin les compositeurs ont remarqué que . . . toutes les fois qu'ils veulent produire un chant régulier, ils sont naturellement portés, même sans le secours de la réflexion, et par le seul sentiment de leur art, à n'employer que des phrases carrées, c'est-à-dire composées d'un nombre égal de mesures, et que ces phrases se correspondent l'une l'autre dans l'ordre le plus constant. Manuel complet de musique, Book Seven, p. 139.*

<sup>29</sup>*Ainsi, dans les pièces à strophes ou couplets, comme le chant, composé sur une seule strophe, doit convenir également à toutes les strophes suivantes, on conçoit facilement que si le rythme adopté dans la première n'était pas rigoureusement suivi dans les autres, l'une des parties les plus essentielles du chant s'en trouverait insupportablement altérée. Manuel complet de musique, Book Seven, p. 140.*

choose poetry that has its repose and caesuras in corresponding places between strophes; and b) in choosing poetry, focus less on syllable lengths (breves and longs) than on symmetry of repose and caesuras. The question remains: What does La Fage [Framery] mean by repose and caesuras? This question is answered in part many paragraphs later, after several poems have been analyzed:

Let us not proceed without explaining clearly what we mean by *caesura* and *repose*.

In feminine verses, one does not count the last syllable, because it is lost from one verse to another, and the one before last bears upon the the strong beat, like the last in masculine verses; it is this penultimate alone which determines the rate and the length of the verses. Thus, in alexandrine verses, one counts only twelve syllables, though those given feminine rhyme have thirteen of them. It is the same for other meters.

When the voice that declaims lays stress in the verse on the last syllable of a word, it is what one calls a caesura; when the syllable on which one pauses is not the last, but only a long followed by a short or mute, and on which the accent is carried, it is what I call a simple repose.<sup>30</sup>

La Fage's [Framery's] explanation of caesura and repose is functional for determining ends of lines; but it gives no information for determining breaks mid-line. In looking at his examples, it seems that the writer means to say that each accented syllable in a line is followed by a pause of sorts, leading into another word group ending in an accented syllable. This kind of line breakdown can be seen in his example, taken from an ode of Metastasio set by J. B. Rousseau:

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<sup>30</sup>*N'allons pas plus avant sans bien expliquer ce que nous entendons par césure et repos.*

*Dans les vers féminins, on ne compte pas la dernière syllabe, parce qu'elle se perd d'un vers à l'autre, et que l'avant-dernière portant sur le temps fort, comme la dernière dans les vers masculins, c'est cette pénultième seule qui détermine la cadence et la longueur du vers. Ainsi, dans les vers alexandrins on ne compte que douze syllabes, quoique ceux dont la rime est féminine en aient treize. Il en est de même des autres mesures.*

*Lorsque la voix qui déclame s'appuie dans les vers sur la dernière syllabe d'un mot, c'est ce qu'on appelle une césure; lorsque la syllabe sur laquelle on s'arrête n'est pas la dernière, mais seulement une longue suivie de brèves ou de muettes, et sur laquelle porte l'accent, c'est ce que j'appelle un simple repos.*  
*Manuel complet de musique, Book Seven, p. 142-3.*



1 2 3 4 1 2 3 4

Un coeur jaloux — ne fait paraître

Sometimes the delineation is more pointed, indicating half-lines by numbers, but breaks after accents by dashes, as:

1 2 3 4 1 2 3 4

Faut-il — enfin — que je — déclare

The delineation by dashes is related to strong syllables at the end of phrase groups which, in French, would be slightly lengthened. Feminine endings, as found in both lines above (*pa-rai-tre* and *dé-cla-re*), never receive a number, since in poetic meter feminine endings that conclude lines are not recognized as a part of the syllable count.

The rest of the chapter, another 13 pages, is devoted to the analysis of good and bad examples of poems that one could choose to put to music. La Fage [Framery] starts with the best possible example, randomly taken from Latin verses by Horace, in which the breves, longs, caesuras and repose follow an absolutely symmetric order among lines.<sup>31</sup> After showing the poem's accentual and caesura/repose symmetry, he makes a disclaimer for French: "However, the French language does not offer nearly the same easiness that the Latin language has in this respect, and forcing it would be restricting the art in too narrow boundaries."<sup>32</sup>

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<sup>31</sup>*Le plus haut degré de perfection serait sans doute de placer, dans chaque couplet, les brèves, les longues, les césures et les repos, suivant un ordre absolument semblable, comme dans cet exemple pris au hasard dans Horace. Manuel complet de musique, Book Seven, p. 140.*

<sup>32</sup>*... mais la langue française n'offre pas, à beaucoup près, les mêmes facilités que la langue latine à cet égard, et ce serait restreindre l'art dans des bornes trop étroites que de l'y obliger. Manuel complet de musique, Book Seven, p. 141.*

Next La Fage [Framery] examines Italian verse, lauding Metastasio (Italian poet, 1698-1782) as “the first Italian poet who knew the advantages of uniformity of rhythm for music.”<sup>33</sup>

He abided by it with the most scrupulous exactitude in all his pieces of poetry meant for singing, and this fortunate idea made such a great impression on all minds, all the Italian poets were so well aware of its merit, that suddenly, so to speak, at the very moment of his discovery, it was universally adopted.<sup>34</sup>

La Fage [Framery] analyzes the first two strophes (of fifteen total) of Metastasio’s poem *l’Estate*, but treats them differently than the Latin verses. In Horace’s verses the longs and shorts are shown with the symbols - and ~ are shown above each syllable to delineate the long and short syllables in the poem, and the symbol “—” is used to show where repose or caesuras occur. In the Italian verses no short and long syllables are noted, but numbers are placed above each syllable, and the dash is used to show the repose or caesuras. The numbers are sequential until a break occurs, and then they begin again, as seen here:

1 2 3      1 2 3 4  
Or che niega — I doni suoi

No reference is made to longs or shorts in the analysis, but pronouncing the line aloud reveals that the syllables with the strongest stresses have the largest numbers. The impli-

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<sup>33</sup>*Métastase est le premier poète italien qui ait senti les avantages de l’égalité du rythme pour la musique. Manuel complet de musique, Book Seven, p. 141.*

<sup>34</sup>*Il s’y est conformé avec l’exactitude la plus scrupuleuse dans tous ses morceaux de poésie destinés au chant, et cette idée heureuse fit une telle impression sur tous les esprits, tous les poètes italiens en sentirent si bien le mérite, que tout à coup, et pour ainsi dire au moment même de sa découverte, elle fut adoptée universellement. Manuel complet de musique, Book Seven, p. 141.*

cation of leaving longs and shorts out of the analysis is that Italian verses use something other than durational variance to distinguish syllable stress. The ovals in the example below have been added to indicate the stressed syllables:

1 2 3      1 2 3 4  
 Or che niega — I doni suoi

The syllable *ga* is elided with *I*, making just one syllable instead of two, and the *i* sound at the end of *suoi* is referred to as a feminine ending. Italian convention is to count the unaccented ending of a line such as that shown above; *suoi* would be counted as one syllable in the middle of a line; at the end of a line it would be counted as two syllables. La Fage [Framery] may have not been as familiar with Italian syllable counting procedures as he was with French conventions, accounting for the error.

The remainder of the examples, seven in all, are taken from the French literature, including poems by J.-B. Rousseau, Marmontel, Framery, and even a short passage from the *Marseillaise*. The main purpose of all of the analyses is to show how the symmetry of reposes or caesuras contributes to the overall symmetry of the poem, making it more suitable (or less suitable, in the case of the negative examples) for setting to music. The primary admonishments are directed to poets, to keep their verses symmetrical for the sake of the musical setting.

Toward the end of the chapter, La Fage [Framery] discusses the importance of musical motives in music and how music differs from the other arts in its demand for repetition:

The talent of the musician consists in finding a successful motive, a single idea; from which all the remainder of the piece is development. This motive, to be distinguished by the listeners, to penetrate into their hearts and there to take all effect, needs to be recalled several times to their ear; and it is this return which distinguishes most particularly the art of music. What would be a defect in poetry, in painting, is in music the principal beauty.<sup>35</sup>

Building on the concept of repeated motive, the author provides one more rule for the development of texted pieces:

In an extended piece, it is nearly impossible that the musician does not succeed in finding some verses corresponding to that [idea] on which he established his motive, and which is useful to him to recall . . . But, it is important that this verse must be found as soon as possible . . . The refrain, which must contain the most striking thought of the poet, is also what occupies the composer at the beginning of the piece; it is the goal to which it leads in its short career;<sup>37</sup>

The rule implied here is that in extended pieces the composer must search for the most important thought of the poem and use it as the refrain for the piece, to be returned to as necessary to give the listener a point of familiarity.

The second section of the Seventh Book of *Manuel complet de musique* is entitled “Union intellectuelle de la musique et de la pensée, ou métaphysique musicale.”<sup>38</sup> Its divisions include these topics:

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<sup>35</sup>*Le talent du musicien consiste à trouver un motif heureux, une idée unique, dont tout le reste du morceau n'est que le développement. Ce motif, pour être distingué par les auditeurs, pour pénétrer dans leur âme et y produire tout son effet, a besoin d'être rappelé plusieurs fois à leur oreille; et c'est ce retour qui distingue le plus particulièrement l'art musical. Ce qui serait un défaut en poésie, en peinture, est en musique la principale beauté. Manuel complet de musique, Book Seven, p. 152.*

<sup>37</sup>*Dans un morceau d'une certaine étendue, il est presque impossible que le musicien n'arrive pas à trouver quelque vers correspondant à celui sur lequel il a établi son motif, et qui lui serve à le rappeler . . . Mais il importe que ce vers se rencontre le plus tôt possible . . . Le refrain qui doit contenir la pensée la plus saillante du poète est presque toujours ce qui occupe le compositeur dès le commencement du morceau; c'est le but auquel il tend dans sa courte carrière. Manuel complet de musique, Book Seven, p. 152.*

<sup>38</sup>“Intellectual Union of music and thought, or musical metaphysic.” *Manuel complet de musique*, Book Seven, p. 154.

1. How one considers musical sound; the superiority of melody over harmony.
2. Music is in nature.
3. Influence of the mind upon musical sentiment.
4. Music's precious advantage; its weakness in the imitation of natural phenomena.
5. How music expresses passions.
6. On the natural means that music employs for the expression of passions.
7. Music: the universal language.
8. Uses that we make of music; what it best expresses.
9. On style and performance.
10. The alliance of song and word.
11. Musical poetics.
12. On the lyric comedy in particular.
13. On Opera comique.
14. On true beauty in music.
15. On effects.

Several of these discussions refer to text-setting rules.

In §.X., "Alliance du chant et de la parole," one paragraph is devoted to text-setting, and this is the first place in Section Two where the topic of words is broached:

The sense of the melody has no vagueness and uncertainty when music invokes the help of words and unites to its own vaguely expressive sounds, words whose meaning is fixed and precise, whose articulation is already determined. . . . The fact is that songs, which by themselves did not mean anything precise or positive, must, united with the words, precisely state the same thing as they do, or belie those of which they constitute the interpreters; this is our first mystery to discuss and to clarify.<sup>39</sup>

The implied rule in this short section is that the music must reinforce the true meaning of the text. The paragraph continues with these words:

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<sup>39</sup>*Le sens de la mélodie n'a plus rien de vague et d'indécis dès que la musique invoque le secours de la parole, et unit à ses propres sons, vaguement expressifs, des mots dont le sens est fixe et précis, dont l'articulation est jéjà déterminée. . . . C'est que chants, qui par eux-mêmes ne signifiaient rien de précis ni de positif, doivent, unis aux mots, dire précisément la même chose qu'eux, ou faire mentir ceux dont ils se constituent les interprètes, premier mystère à discuter, à éclaircir. Manuel complet de musique, Book Seven, p. 163.*

Secondly, doesn't it seem that song is, so to speak, constrained as soon as it allies itself with words? What then is the influence of languages, of idioms on song? To know their most musical properties, we must first study the properties of song; . . . It then has to be seen from song to language what is most analogous and congenial; we have started this subject in the first section of this book.<sup>40</sup>

The reference to Section One is timely and insures that the reader will not lose sight of the fact that the mechanical union of song with words has already been covered. However, the reference to the studies of the properties of song alludes to the previously implied rule: knowledge of the freedoms and constraints of the human voice should guide the composer in enhancing poetic text through music.

“Poétique musicale,” §.XI. has several practical pieces of advice for the text-setter, emanating from a strong statement in the second paragraph:

The goal that the poet and the musician must propose to reach by associating with each other is to be worth more together. The lyric tragedy tries to appropriate the effects of music, and these same effects music tries to increase in the joining of the tragic situations. Music must enter into the depths of these situations, incorporate itself and identify itself with them; otherwise the alliance of these two arts is destructive and monstrous.<sup>41</sup>

La Fage [Chabanon] follows this with a few clear statements about text-setting:

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<sup>40</sup>*Secondement, ne semble-t-il pas que le chant entre pour ainsi dire en servitude dès qu'il se fait l'allié de la parole? Quelle est donc l'influence des langues, dès idiômes sur le chant? Pour connaître leurs propriétés les plus musicales, il faut d'abord étudier les propriétés du chant; . . . Il faut voir ensuite du chant aux langues ce qui existe de plus analogue et de plus sympathique; nous avons entamé cette matière dans la première section du présent livre. Manuel complet de musique, Book Seven, p. 163.*

<sup>41</sup>*Le but que le poète et le musicien doivent se proposer d'atteindre en s'associant est de valoir mieux l'un par l'autre. La tragédie lyrique cherche à s'approprier les effets de la musique, et ces mêmes effets la musique cherche à les accroître en les unissant à des situations tragiques. La musique doit entrer au fond de ces situations, s'incorporer et s'identifier avec elles; autrement l'alliance de ces deux arts est destructive et monstrueuse. Manuel complet de musique, Book Seven, p. 164.*

The musician who works for the stage has no other conditions to fulfill. His songs, adapted to tragic scenes, must keep and reinforce their character . . .<sup>42</sup>

[Since] lyric words must be animated by deep emotion everywhere, the recitative must be touching and passionate everywhere.<sup>43</sup>

. . . the most perfect declamation has by itself no charm if we separate it from words of which it is the expression. The delivery of the actor is appreciated only as long as we hear what he is saying. The intonations of words get all their amenity from their suitability with the meaning of the discourse.<sup>44</sup>

Let us adapt to the verses and to the situations of bringing together of the more or less soft, more or less firm and austere sounds; to slow down or accelerate the movements, to note the pauses, the silences, sometimes more expressive than even the word; to give the rhythm strict declamation or to let it ramble at the pleasure of the actor, freed from any bonds; to intermingle all these different forms; to say by the voice of the orchestra to musical ears all that the situation must do to make them understand: such are the successful artifices which animate the lyric scene.<sup>45</sup>

All of these admonitions are related to being sensitive to lyric content when setting text, especially in the context of the theatre. Several rules can be inferred from their statements: 1) Always keep in mind the character who is singing, and reinforce his/her lyrics with the music; 2) Make sure the text can be heard above all accompaniment, so that the

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<sup>42</sup>*Le musicien qui travaille pour la scène n'a pas d'autres conditions à remplir. Ses chants adaptés à des scènes tragiques, doivent en conserver et renforcer le caractère . . . Manuel complet de musique, Book Seven, p. 164.*

<sup>43</sup>*Les paroles lyriques devant être partout animées par la passion, le récitatif doit partout être touchant et passionné. Manuel complet de musique, Book Seven, p. 164-5.*

<sup>44</sup> . . . *la déclamation la plus parfaite n'a par elle-même aucun charme si on la sépare des paroles dont elle est l'expression. Le débit d'un acteur ne plaît qu'autant que l'on entend ce qu'il dit. Les intonations de la parole tirent tout leur agrément de leur convenance avec le sens du discours. Manuel complet de musique, Book Seven, p. 165.*

<sup>45</sup>*Adaptons aux vers et aux situations des rapprochements de sons plus ou moins doux, plus ou moins fermes et austères; ralentir ou précipiter les mouvements, noter les repos, les silences, plus expressifs parfois que la parole même; cadencer strictement la déclamation ou la laisser courrir au gré de l'acteur, affranchie de toute chaîne; entremêler toutes ces formes différentes; dire par la voix de l'orchestre aux oreilles musiciennes tout ce que la situation doit leur faire entendre : tels sont les heureux artifices qui animent la scène lyrique. Manuel complet de musique, Book Seven, p. 165.*

words will not be lost in the music; 3) Use the many and varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text.

The remainder of the numbered sections offer little advice to the text-setter. “On opera comique,” §. XIII., has a bit of information regarding where to put the air in comic opera, but no real information on the mechanical union of words and music.

In sum, sixteen rules and seven sub-rules are stated or implied:

1. A syllable must carry a note of the same quantity or value (length).
  - a. The proper spoken pronunciation of the text should guide the ear of the composer in setting the text, so that proportions of syllable length in the musical setting are close to those used in speaking.
2. Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.
3. Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine.
4. Knowledge of the freedoms and constraints of the human voice should guide the composer in enhancing poetic text through music.
5. The pauses in the musical phrase must correspond to the ones of oratorical phrase.
  - a. If the content of the text provides a reason (communication of emotions, change in character’s state of mind, etc.), the composer may alter the symmetry of phrases.
  - b. If the poetry is asymmetrical and the poet refuses to rework it, the composer may make the necessary changes.
6. Use an ordinary meter when setting text.
7. Keep the song primarily in one key, and if you change keys, try to come back to the original key.
8. Choose poetry that is symmetrical, so that it will coordinate easily with music’s own symmetrical nature.
  - a. Look for metered, poetic texts rather than prose.
  - b. Look for poetry that has its reposes and caesuras in corresponding places between strophes.
  - c. Focus less on syllable lengths than on symmetry of reposes and caesuras.
9. The regulated phrasing of the text to be set should engender the first musical phrase and its subsequent offspring.
  - a. Maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with reposes positioned symmetrically between phrases.



10. Let the poetry and its syllabic structures and continuity be the guide in its musical setting.
11. The musical rhythm adopted for the first strophe should be followed in all subsequent strophes.
12. The composer must search for the most important thought of the poem and use it as the refrain for the piece, to be returned to as necessary to give the listener a point of familiarity.
13. The music must serve to reinforce the true meaning of the text.
14. Always keep in mind the character who is singing, and reinforce his/her lyrics with the music.
15. Make sure the text can be heard above all accompaniment, so that the words will not be lost in the music;
16. Use the many and varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text.

The next chapter will discuss the differences between the treatises and compare the rules of each treatise in order to prepare an all-inclusive list of rules for the text-setter.

## CHAPTER 4

### COMPARISON AND CONSOLIDATION OF TEXT-SETTING RULES

While some of the rules set out in *Principes de composition* and *Manuel complet de composition* are quite similar, others show important differences. To discern their relationship to each other, a detailed comparison is needed. To that end, parallel and closely aligned passages will be compared side by side so the reader can easily assess the relationships. Distinctly different passages will be considered separately and placed in the larger context. To facilitate comparison, analytic tables are provided. Each contains a paragraph by paragraph outline of portions of the two treatises, showing by their alignment how similar ideas are organized. Actual headings of chapters or sections in the treatises are italicized. My descriptions of passages appear in regular print, sometimes bolded to point out similar passages next to each other on the table. Rules for text-setting are both underlined and in bold print.

*Principes de composition*  
 LIVRE SIXIÈME  
*Rhétorique Musicale*  
*Introduction through CHAPITRE PREMIER*  
 ¶1-36

*CHAPITRE SECOND.*

*De l'union de la musique avec le discours*

- ¶37. **The two opposed systems for combining text and music:**  
 1) music dominates words;  
 2) words dominate music.

**Both systems, pushed to the limit, are absurd and impractical.**

**By tempering the two systems we discover two more. Of these four we find that the one in which music is subordinate to the words, and the one in which music and words are coordinated are the most satisfying.**

—Continued—

*Manuel complet de musique*  
 LIVRE SEPTIÈME  
*Union de la musique avec la parole.*

SECTION PREMIÈRE.

*Union mécanique.*

- ¶1. Description of former books; the uniqueness of human vocal articulation; the composer's ability shown in utilizing these special capabilities of the voice.  
 ¶2. Description of this book, in two parts: the mechanical union (of words with music), and the intellectual union (musical metaphysics).  
 ¶3. **The two opposed systems for combining text and music; 1) placing a text under a melody; 2) composing a melody on a text.**  
 ¶4. **Both systems, pushed to the limit, are absurd and impractical.**  
 ¶5. **By tempering the two systems we discover two more. Of these four we find that the one in which music is subordinate to the words, and the one in which music and the words are coordinated are most useful.**  
 ¶6. Reciprocal suitability of words and music must be examined; their correlation must be carefully defined so they are able to ally themselves together.

—Continued—

Table 1, *Principes/Manuel* Rules Comparison, Introductory Comments

Table 1, continued

*Principes de composition*

Since the first of these two systems is just an extension of the second, only the second will be considered. Exceptions relative to the first will be shown.

- ¶38. **The rules to be prescribed on the union of music and speech relate to grammatical propriety or expression. The chapter's first two sections will deal with these topics.** The third section will deal with the union of instruments with singing.

*Manuel complet de musique*

- ¶7. Obviously these systems are only modifications one of the other, so that the rules for the first can easily be applied to the second, nor do they lose their strength in the third, in which the words are subordinated to the music.

- ¶8. **In this first section we will deal with the rules for grammatical fitness—of prosody (the metric structure of the verse), phrase structure, and discourse. The next three chapters contain our observations.**

Although the two treatises are not verbatim in their discussion of textual or musical subordination, their treatment is very similar. The author of *Principes de composition* comes to clearer conclusions about which system he will discuss (see the end of ¶37 in Table 1, above), while the author of *Manuel complet de musique* is willing (see ¶7 in Table 1, above) to apply his rules to any three of the four possible systems for combining words and music. Correlation is a term used in *Manuel complet de musique* (see ¶6 in Table 1) to indicate the more reciprocal relationship between the two components.

The slight change in view between treatises could mean one of two things: 1) Choron wrote the beginning of the chapter of *Manuel complet de composition* before he died, and his views had changed somewhat since the writing of *Principes de composition*; or 2) La Fage wrote the section in *Manuel complet de composition*, borrowing largely from *Principes de composition* but with no preference of systems. Paragraph eight of

*Manuel complet de composition* further confuses who should be credited for the introductory section of Book Seven. The last sentence of paragraph eight of *Manuel complet de composition* says, “Our observations on this matter will be the object of the three following chapters.”<sup>1</sup> Since this section contains four chapters, the fourth of which is entirely new to what was included in *Principes de composition*, both possibilities for authorship are still plausible: 1) Choron may have written at least this introductory section prior to his death, in which case his views on text-setting had changed; or 2) La Fage may have added the fourth chapter as an afterthought and neglected to update his comments in the introduction’s last sentence. The addition of several new implied rules lends more credence to the second possibility.

Each treatise moves from the introductory comments into grammatical sections. The end of *Manuel complet de composition*’s introduction contains the majority of the stated rules included in *Principes de composition*, as seen on the following pages in Table 2.

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<sup>1</sup>*Nos observations sur cette matière seront l’objet des trois chapitres suivants. Manuel complet de musique*, Deuxième Partie, Tome III, p. 131.

*Principes de composition*

*First Section : Règles Grammaticales*

- ¶39. Using “grammar” in its most extended meaning, I mean not only prosody, but phrase structure, and even that of discourse. So I will discuss syllables, words, phrases and discourse, which will cover all the diverse forms of music joined to words, such as recitatives, melodies, rondos, duos, trios, choruses, etc.

*Des syllabes et des mots.*

- ¶40. Languages have the sounds of the speaking voice for elements, including vowels and articulations. French has twelve vowels, Italian and Spanish six each.
- ¶41. Illustration of the states of vowel duration through the words *papa* and *pâté*. Introduction of the first rule: A syllable must carry a note of the same quantity or value (length). (STATED RULE 1)
- ¶42. Introduction of stresses in words, noting that the last significant syllable is the strong syllable in French.

—Continued—

*Manuel complet de musique*

LIVRE SEPTIÈME

*Union de la musique avec la parole.*

SECTION PREMIÈRE.

*Union mécanique.* (last paragraph)

- ¶8. In this first section we will deal with the rules for grammatical fitness—of prosody, phrase structure, and discourse. The next three chapters contain our observations.

*CHAPITRE PREMIER.*

*Des syllabes et des mots.*

- ¶9. Languages have the sounds of the speaking voice for elements, including vowels and articulations. French has twelve vowels, Italian and Spanish six each.
- ¶10. Illustration of the states of vowel duration through the words *papa* and *pâté*. Introduction of the first rule: A syllable must carry a note of the same quantity or value (length). (STATED RULE 1)
- ¶11. Introduction of stresses in words, noting that the last significant syllable is the strong syllable in French.
- ¶12. Departure from stresses back to syllable length The proper spoken pronunciation of the text should guide the ear of the composer in setting the text, so that proportions of syllable length close to those used in speaking can be used in the musical setting. (IMPLIED RULE 1a)

—Continued—

Table 2, *Principes/Manuel* Rules Comparison, Grammatical Rules

Table 2, continued

| <i>Principes de composition</i>   | <i>Manuel complet de composition</i>  |
|---|---|
| <p><b>Introduction of second rule:</b><br/> <b><u>Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.</u></b> (STATED RULE 2)</p> <p>¶43. <b><u>Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine.</u></b> (IMPLIED RULE 3)</p> | <p>¶13. <b>Introduction of second rule:</b><br/> <b><u>Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.</u></b> (STATED RULE 2)</p> <p>¶14. <b><u>Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine.</u></b> (IMPLIED RULE 3)</p> <p>¶15. Observation: don't make the singing entirely dependent on the spoken word. <b><u>Knowledge of the freedoms and constraints of the human voice should guide the composer in enhancing poetic text through music.</u></b> (IMPLIED RULE 4)</p> |

Implied Rule 4 (See Table 2, ¶15) in *Manuel complet de musique* is a unique and interesting addition, apparently made by La Fage to Choron's original text of *Principes de composition*. The composer's use of knowledge and awareness of vocal freedoms and constraints when producing new works could improve all attempts at vocal composition. In this section no details on the particular freedoms and constraints are provided; the author has already delineated them in Book Six, *Instrumentation, voix et instruments, séparés et réunis*, which contains extensive information on voice classification, complete with a detailed description of ranges and possible colors.<sup>2</sup>

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<sup>2</sup>*Manuel complet de musique, Troisième Volume de la deuxième partie*. Pages 4-18 are focused on the various voice classifications and their descriptions; Pages 72-86 are concerned with the uniting of instruments and voices.

By the end of Section 1 in *Principes de composition* and Chapter 1 in *Manuel complet de composition*, we find a disparity, especially with regard to the number of rules. One new sub-rule and one new rule are found in *Manuel complet de composition*. As mentioned in Chapter 3, La Fage provides enough information in his second preface to *Manuel complet de musique* for the reader to determine that he is the editor and organizer of the sources Choron included in his notes for the work. Most of the introductory materials in these sections are similar, as are the paragraphs delineating the rules. The paragraph linking syllable length and stresses (§12) could confuse rather than enlighten the reader, but it makes an important connection between the first two rules that was not made in *Principes de composition*.

At this point the question must be asked: for what language(s) were Choron's rules intended? Choron lists the vowel sounds for two other languages, Italian and Spanish, implying that he is providing general rules for text-setting in languages other than French. Likewise, his musical examples provided in the appendices to *Principes de composition* are in Latin, French, and Italian. Yet Choron gives several clues in both *Principes de composition* and *Manuel complet de composition* leading the reader to believe that, at the very least, he intends the stated rules shown in Table 2 to be more applicable to the setting of French verse.

First, *Principes de composition* was intended as a teaching treatise, to assist beginners in learning the basics of composition. The students with whom Choron worked in the various Parisian schools were not usually well-schooled in music theory or composition—sometimes they could not even read or write.<sup>3</sup> The needs of his students led him

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<sup>3</sup>Simms documents Choron's desire to aid the poor of his country by giving them opportunities to be educated and gain skills that would alleviate their poverty, pp. 9-40.



to write several didactic treatises, one to teach reading and writing,<sup>4</sup> one on sight-singing,<sup>5</sup> one on improvising over a figured bass,<sup>6</sup> and also *Principes de composition*. This focus on beginning students suggests that Choron would not expect his students to set texts in a language with which they were not already familiar. In addition, in Choron's review of Antoine Scoppa's *Les vrais principes de la versification* for The Imperial Institute of France's *Classe de beaux-arts*, he observed that its contents are not within the competence level of students of the school, but because there is a connection between Scoppa's treatise and the kinds of work to which students would be subjected, he will review it.<sup>7</sup> Choron was, above all, a pedagogue interested in communicating his knowledge for the benefit of his students. In *Principes de composition*, he was helping the beginner know about principles of setting texts, giving rules more related to French than other languages.

This view is further supported by statements Choron makes in the course of providing his first four rules in *Principes de composition*. When he introduces his rule on stress, he includes the following information:

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<sup>4</sup>*Méthode prompte et facile pour apprendre en même temps à lire et à écrire*. Paris, 1803. Noted in Simms, p. 10.

<sup>5</sup>*Méthode concertante de musique: à plusieurs parties d'une difficulté graduelle, qui peuvent s'exécuter ensemble, ou séparément, avec basse continue ad libitum*. Paris, 1820.

<sup>6</sup>*Principes d'accompagnement des écoles d'Italie : extraits des meilleurs auteurs: Leo, Durante, Fenaroli, Sala, Azopardi, Sabbatini, le père Martini, et autres. Ouvrage classique servant d'introduction à l'étude de la composition*. Paris, 1804.

<sup>7</sup>*Quoique l'examen des opinions de M. Scoppa, sur les principes de la versification, ne soit pas, à proprement parler, due ressort de la Classe des Beaux-Arts, néanmoins, à cause de la liaison que existe entre cette partie de l'ouvrage et celle qui est soumise à la Classe, il devient indispensable de donner une connaissance exacte de son système, qui d'ailleurs est intéressant, et mérite de fixer l'attention. Rapport présenté au nom de la section de musique, et adopté par la classe des beaux-arts de l'institut impérial de France, . . . sur un ouvrage intitulé: Les vrais principes de la versification, p. 3.*

If we pay attention to the way we pronounce a word as it is in a sustained declamation, we will always notice that there is a syllable which we stress more strongly than the others. Thus, in these words: *insolent, turbulent, courageux, paresseux*, etc., the syllables *lent, jeux, seux*, are strong syllables. In the same way, in the words *insolente, courageuse, paresseuse*, the same syllables are strong syllables, that is to say that in all possible words, the last significant syllable is the strong syllable. I say the last significant syllable because we know that in these endings: *insolente*, etc., the last syllables, *te*, etc. do not have a sound. This rule is therefore generally true for the French language and we will notice that this strength is even more sensitive when that syllable is preceded by a short one.<sup>8</sup>

In this way Choron explains that placing stress on the last significant syllable of a word is a feature of the French language, indicating that his rules are related to his first language and that of most of his readers.

In *Manuel complet de composition* a paragraph is added, presumably by La Fage, that attempts to make the treatise more universal and bring it up to date:

It is now the place to notice that all the syllables of all languages also have their precise value which we could not undermine without distorting the pronunciation. Perhaps it is sometimes difficult to tell with precision whether such a syllable is long or short; but if when pronouncing it, we shorten or lengthen this syllable more than normal use allows, the ear is astonished, it is offended by this innovation. Each syllable therefore has its unalterable value.<sup>9</sup>

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<sup>8</sup>Si l'on fait attention zà la manière dont on prononce un mot quelque'il soit dans une déclamation un peu soutenue, on remarquera toujours qu'il y a une syllabe sur la quelle on appuye plus fortement que sur les autres. Ainsi dans ces mots: *insolent, turbulent, courageux, paresseux, et.c<sup>a</sup>*. les syllables *lent, jeux, seux*, sont les syllables fortes: de même, dans les mots *insolente, courageuse, paresseuse*, les mêmes syllables sont les syllables fortes, c'est-à-dire, que dans tous les mots possibles, la dernière syllabe significative est la syllabe forte. Je dis la dernière syllabe significative, parceque l'on siat que, dans ces terminaisons: *insolente, et.c<sup>a</sup>*. les dernières syllables, *te, et.c<sup>a</sup>*. n'ont pas de son. Cette règle est donc généralement vraie, pour la langue française; et l'on remarquera que cette force est encore plus sensible, quant cette syllabe est précédée d'une breve. *Principes de composition*, Book Six, pp. 12-13.

<sup>9</sup>D'est ici le lieu de remarquer que toutes les syllables de toutes les langues ont aussi leur valeur précise, à laquelle on ne saurait porter atteinte sans défigurer la prononciation. Peut-être est-il quelquefois difficile d'affirmer avec précision si telle syllabe est longue ou brève; mais pour peu qu'en la prononçant on accourcisse ou l'on allonge cette syllabe plus que l'usage ordinaire ne le comporte, l'oreille s'en étonne, elle s'offense de cette innovation. Chaque syllabe a donc sa valeur fixe et inaltérable. *Manuel complet de composition*, Book Seven, p. 132.

In truth, slight variations of duration occur in each language. These are particularly noticeable on the last significant syllable of word groups in any language, including French, no matter what word is at the end of the group.<sup>10</sup>

In §.2., “Phrases” of *Principes de composition*, where Choron begins his discussion of Gluck’s *Iphigénie en Tauride* and the need to maintain the poet’s phrasing stipulations, he states:

We can compose on prose or on verse: the latter can be regular or irregular. All this, generally speaking, is absolutely indifferent, especially in the system where we are, and the composer who wants to remain faithful to it [the system] must become used to working on one and the other with equal ease.<sup>11</sup>

The “system where we are” refers to French verses, which are as often regular in their composition as they are irregular. La Fage does not alter this reference to the French system in his reworking of the early sections of *Principes de composition* for inclusion in *Manuel complet de musique*, indicating that he, also, is providing information on setting French texts. Moreover, the examples Choron and La Fage present in the text of their treatises, whether word references such as those outlined in the explanations of the first few rules noted above, the example of problems of phrasing in Gluck (Example 1, Chap-

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<sup>10</sup>Many scientific studies refer to the fact that “there is a tendency to lengthen the final elements in an utterance, particularly the last vowel, before a pause (see illustrations of prepausal lengthening for French, English, German and Spanish [Delattre, 1966]; for Italian [Marcel, 1971]).

It has been suggested that slowing down at the end is a natural tendency characterizing all motor sequences or planning units: similar patterns have been found in music, in birdsongs, in insect chirps and of course in speech [Cooper, 1976]. The lengthening of final elements in words, phrases and sentences in speech is an intriguing phenomenon. It seems that lengthening, . . . is associated mainly with the notion of termination.” Jacqueline Vaissière, “Language-Independent Prosodic Features,” *Prosody: Models and Measurements*, edited by A. Cutler and D. R. Ladd, 1982, pp. 53-66.

<sup>11</sup>*On peut composer sur la prose ou sur les vers: ces derniers peuvent être réguliers ou irréguliers; tout cela, généralement parlant, est absolument indifférent, surtout dans le système où nous sommes: et le compositeur, qui veut y demeurer fidele, doit s'accoutumer à travailler sur l'un et sur l'autre, avec une égale facilité. Principes de composition, Book Six, p. 13.*

ter 2), or the example of unusual phrasing in *Didon* (Examples 2 and 3 in Chapter 3), are all in French, a circumstance that supports the view that Choron's rules are for French text-setting.

### *A Brief History of French Versification as It Relates to Choron's Stated Rules*

Though the exact source for Choron's first stated rules are not known, they fit well within the bounds of French versification theory in the early nineteenth century. Frits Noske, in his second edition of *French Song from Berlioz to Duparc: The Origin and Development of the Mélodie*, presents writings on the topic before and around the turn of the century. For his explanation, Noske employs his knowledge of history to find the earliest beginnings of syllabic quantity as a means of accentuation in French, now imposed upon song, and so clearly represented in both of Choron's treatises:

When the polyphonic chanson gave way to the *air de cour* toward the end of the sixteenth century, musical prosody was still under the influence of the humanistic movement. . . . Baïf's metrical principles were transferred to music, [and the] *chansons mesurées à l'antique* are among the major achievements of French humanism. Their feat is all the more remarkable because Baïf, who started with little accurate historical knowledge of linguistics, believed that French verse, in imitation of the metrics of antiquity, was composed of alternating long and short syllables. French, however, was not born from the language of Virgil, Ovid, or Horace, as he believed, but derives instead from the Latin of the decadence, in which the tonic accent played a very important role and verse possessed almost the same laws that later governed French poetry (i.e., syllable-counting and rhyme).

Some contemporaries of Baïf and of his disciples sensed intuitively that the recommended division into measured syllables could not be adapted to the spirit of the French language. Although the principle of quantity was not condemned *a priori*, those who analyzed humanistic poetry objectively were forced to admit that the distinction between long and short was very vague. But this criticism is no longer valid when poems are sung; since tempo is determined in advance, music has the power of giving an absolute duration to syllables and thereby establishing their quantity. Departing from a principle that is inexact from a linguistic point of view, one arrives, thanks to music, at an esthetically satisfying result.<sup>12</sup>

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<sup>12</sup>Noske, Frits, *French Song from Berlioz to Duparc: The Origin and Development of the Mélodie*, second edition, New York, translated by Rita Benton, p. 42, 1970.

Beyond the *vers mesurés* school, Noske traces the evolution of syllable lengthening in French through several stages. He begins with the *airs de cour*:

In the early stages of their development, the *airs de cour* and related types still show clear traces of the *chanson mesurée à l'antique*. Verse was set to music according to humanistic principles even when the poetry was not based on supposed antique meter. ... Not until the first half of the seventeenth century did music slowly regain its rights under the influence of the dance, so that the so-called "quantity" no longer exists except in theory.<sup>13</sup>

Noske cites the Dutch scholar Isaac Vossius as a seventeenth century reference. His *De poematum cantu et viribus rythmi*, appeared anonymously in 1673. Vossius' sterile, academic approach to prosody recommends just two lengths of notes for vocal composition:

Since there exist only short and long syllables, and since, as has often been said, the short syllable consists of one beat and the long of two, it is thus improper to use either more or less than two types of notes, corresponding approximately to the so-called *minimai* and *semiminimae*.<sup>14</sup>

As Noske observes, the long note values recommended by Vossius had been passé for centuries, a fact that points to his greater understanding of historical treatises than of contemporary musical practice.<sup>15</sup>

Noske begins his survey of eighteenth century sources on syllabic quantity by stating that:

During the eighteenth century the principle of quantity was still the point of departure for research into the relationship between words and music.<sup>16</sup>

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<sup>13</sup>Noske, p. 43.

<sup>14</sup>Oxford, pp. 128 ff, translated in Noske, p. 44.

<sup>15</sup>Noske, p. 44.

<sup>16</sup>Noske, p. 44.

At this point Noske includes an important endnote that could be easily overlooked:

C. Rollin (*De la manière d'enseigner et d'étudier les belles-lettres*, Paris, 1726) and the Abbé d'Olivet (*Traité sur la prosodie*, Paris, 1736) had already rejected syllabic quantity as the fundamental principle of French versification. Rollin considered rhyme and “a uniform assortment of a certain number of syllables *of equal beats*” to be the factors of prime importance. D'Olivet was the first to show the importance of the accent for the rhythm of French verse and in this regard may be considered a predecessor of Scoppa [Antonio, 1762-1817]. Since neither Rollin nor d'Olivet was concerned with musical prosody, however, examination of their treatises would be out of place here.<sup>17</sup>

These changes in thought regarding French versification seem to have been slow to catch on in vocal composition circles, because the principle of quantity continued to be included in treatises throughout the eighteenth century.

Noske next discusses how J.-J. Rousseau's doubts about accent in the language, caused him to exclude even syllabic quantity as an accentual source. He provides the following quote, taken from Rousseau's *Essai sur l'origine des langues où il est parlé de la mélodie et de l'imitation musicale*, Chapter VII: “De la prosodie moderne”:

We believe our language has accents, but it has none. Our so-called accents are only vowels or signs of quantity; they do not mark any change in pitch. The proof lies in the fact that these accents are all expressed either by uneven meters or by modifications of the lips, tongue, or palate that distinguish one sound from another, but not by modifying the glottis, which provides the various pitches. Thus, if our circumflex is not simply a sound, it indicates a long syllable or it has no meaning at all.<sup>18</sup>

Noske then clarifies Rousseau's stand on syllabic quantities:

In the above quotation the words “or it has no meaning at all” must not be overlooked. Rousseau's doubts concerning the real existence of syllabic quantity in the French language, added to his categorical denial of accent, lead him to conclude that French is the antimusical language *par excellence*. But he also denies the existence of the accent

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<sup>17</sup>Noske, p. 416.

<sup>18</sup>Translated in Noske, pp. 44-45, 1753.

in other European languages, even Italian: “Like French, Italian is in itself not at all a musical language. The difference is only that the latter lends itself to music, whereas the former does not.”<sup>19</sup>

Rousseau’s obdurate denial of accent in most languages has the effect of cancelling his opinion on syllabic quantity, moving us to Noske’s next writer, Chabanon. He concerned himself more with music’s independent nature, which, in his view, exerted more influence over texts than any composer might realize.<sup>20</sup> Chabanon discusses music’s strength:

In the act of pronunciation, the most prosodic or accented language possesses only a few measurable intervals. In music, however, all intervals may be measured and must be; all its notes are subservient to the laws of harmony and melody. How, then, can one make that which is always singing submit to that which never sings?<sup>21</sup>

Even with this strong view of music’s dominance, Chabanon perpetuates the one prosodic strength he perceives: syllabic quantity. Noske notes several accounts in Chabanon’s writings that refer to syllabic quantity as the only bastion of emphasis in French.<sup>22</sup> Still, Chabanon sought to release his language from this constraint, wishing for a “perfect” language that would lend itself to composition more readily:

The observance of quantity is, for music, an impediment from which it attempts to free itself as far as possible. But this obstacle would disappear if there existed a language whose vague, indefinite, flexible, and changing prosody would lend itself to the composer’s needs. The words of such a language would have no fixed or actual value. Its longs would be more or less long, its shorts more or less short; many syllables would be neither long nor short . . . according to the requirements of the melody.<sup>23</sup>

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<sup>19</sup>Noske, p. 45, Rousseau’s quote translated in Noske from *Essais sur l’origine des langues*, Chapter VII.

<sup>20</sup>Quoted by Noske, p. 46.

<sup>21</sup>From Chabanon’s “Lettre sur les propriétés musicales de la langue française,” *Mercure de France*, January, 1773, translated by Noske, p. 46.

<sup>22</sup>Noske, pp. 46-47.

<sup>23</sup>Lettre sur les propriétés musicales de la langue française,” translated in Noske, p. 47.

Noske's next writer is Grétry, whom he cites as believing that syllabic quantity is "not a sufficient norm for the composer":<sup>24</sup>

The rhythm of French verse is not very perceptible; the poet must derive movement from the meaning of the words, for unless he has paid the utmost attention, the longs and shorts of one line will not correspond at all with those of the next line. And even if the poem were to establish a consistent rhythm, it would be a hindrance to be compelled to follow it, because I believe that in the course of time continuation of the same movement would cause unbearable monotony.<sup>25</sup>

Noske observes that Grétry's "thoughts were noted down in an improvisatory fashion, so that they lack logical coherence."<sup>26</sup> But Noske also credits Grétry:

The opinions expressed in the *Mémoires* are generally sounder than those found in other sources of the time. Since he was above all a craftsman, Grétry did not burden himself with sterile formulae and unmanageable theories.<sup>27</sup>

Grétry's manner and method may have affected Choron's own approaches to the didactic writings he produced in his lifetime.

The early nineteenth century writings of a rather obscure theorist by the name of Lamouroux are cited next by Noske:

Musical prosody consists of the agreement of melody with words, that is, of the correspondence of the strong or weak musical beats with the value of the syllables of each word. . . . Thus, for the musician, understanding of the syllabic quantity consists, in general, of merely placing strong beats on long syllables and the weak on short syllables.<sup>28</sup>

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<sup>24</sup>Noske's words, p. 48.

<sup>25</sup>Grétry in *Mémoires*, Vol. I, p. 406, translated in Noske, p. 48.

<sup>26</sup>Noske, p. 49.

<sup>27</sup>Noske, p. 49.

<sup>28</sup>Lamouroux's first name is never given, and the article from which Noske takes his quotes, "Mémoire sur 'La prosodie musicale' par M. Lamouroux," from *Mémoires de la Société d'Agriculture, des Sciences et des Arts d'Agen* (1805), was not available. Translated in Noske, pp. 50-51.



Lamouroux's simple approach to syllable lengthening seems, at first glance, to provide the perfect solution to stress in the French language. But carried to extremes, as it was in his explanation of classical versification, Lamouroux's method becomes an albatross.<sup>29</sup> However, Noske is quick to note that:

In spite of serious objections to Lamouroux's theories, which seem entirely outmoded and even illogical, he should be acknowledged as the first theoretician to recognize the vagueness of the notion of quantity in French verse and accept its consequences.<sup>30</sup>

Lamouroux is not mentioned in *Manuel complet de musique*'s bibliography. But perhaps his ideas were espoused in Parisian circles, for Lamouroux's concepts seem to have captured Choron's imagination enough to implement them in both of his treatises.

The presence of ideas of syllabic quantity in the musical culture of Choron's time is corroborated by another French theorist, J.-J. de Momigny (1762-1842). His *La seule vraie théorie de la musique ou moyen le plus court pour devenir mélodiste, harmoniste, contrepontiste et compositeur* (1821), briefly addresses duration in its instructions for the text-setter: "The breves of the language must be placed on the upbeats and the longs on the downbeats of the musical cadence."<sup>31</sup> Momigny's other remarks on text-setting are limited to the treatment of the words "yes" and "no" in music.<sup>32</sup>

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<sup>29</sup>Noske, p. 51.

<sup>30</sup>Noske, p. 51.

<sup>31</sup>*Les brèves du langage doivent se placer sur les levés et les longues sur le frappé de la cadence musicale.* Momigny, J.-J. de, *La seule vraie théorie de la musique ou moyen le plus court pour devenir mélodiste, harmoniste, contrepontiste et compositeur*, Paris, 1821 (Geneva, Minkoff Reprint), pp. 181-82.

<sup>32</sup>Momigny, p. 182.

Antoine Scoppa, referred to previously, is cited by Noske for his creation of a voluminous treatise comparing Italian poetry to French poetry.<sup>33</sup> This treatise was reviewed by Choron for its possible adoption into the *classe des beaux-arts de l'institute impérial de France*.

Choron is not mentioned in Noske's history. However, in his review of Scoppa's document,<sup>34</sup> Choron simplifies Scoppa's concepts for review, and accuses him of writing his work simply to gain favor with the French literary public:

This theory [which Scoppa borrowed from P. Sacchi] found in Italy a very large number of patrons; and Mr. Scoppa, who adopted it entirely, appears to have had another goal of only commenting on it and extending it, of subjecting it, if possible, to the domination of French versification, and by this means, to make it more interesting to the eyes of French literary men, to whom it did not appear until this moment to have singularly excited attention.<sup>35</sup>

Choron recommended the treatise for adoption, but found fault with it at several turns, not the least of which was syllable length:

. . . he [Scoppa] considers two kinds of syllables: the syllable which carries the accent, which he indicates by the prosodic sign of long —; and the transitory or unaccented syllables, which he indicates by the sign of brevity ~. But since [in his system] these

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<sup>33</sup>Scoppa, Antoine, *Les vrais principes de la versification française*, Paris-Versailles, 1811.

<sup>34</sup>*Rapport présenté au nom de la section de musique, et adopté par la classe des beaux-arts de l'institut impérial de France, Dans ses séances du 18 avril et des 2 et 9 mai 1812 sur un ouvrage intitulé: Les vrais principes de la versification*, Paris, 1812.

<sup>35</sup>*Cette théorie a trouvé en Italie un très-grand nombre de partisans; et M. Scoppa, qui l'a entièrement adoptée, paraît n'avoir eu d'autre but que de la commenter et de l'étendre, de soumettre, s'il était possible, à sa domination la versification française, et, par ce moyen, de la rendre plus intéressante aux yeux des littérateurs français, dont elle ne paraissait pas jusqu'à ce moment avoir singulièrement excité l'attention. Rapport présenté . . .*, p. 9.

syllables can be indifferently long or short, then it quite often happens that the transitory syllable is long, while the stressed syllable is short or average. This notation is available only to produce false ideas, and to make one believe what Mr. Scoppa claims to find in our verses of metric feet made of longs and breves, while he searches there indeed only for rhythmic feet, formed of syllables carrying the accent, and transitory syllables.<sup>36</sup>

By his condemnation of Scoppa's approach and his own emphasis on syllable lengthening in both of his treatises, we see that Choron was firmly entrenched in his concept of syllable lengthening as the primary source of accentuation in the French language.

### *Phrasing and Discourse in the two treatises*

Section 2 of *Principes de composition* and Chapter II of *Manuel complet de composition* are both entitled *Des phrases*. They are, word for word, the same. Both provide the rule, *The pauses of the musical phrase must correspond with those of the poetic phrase*, and use the same example from Gluck's *Iphigénie en Tauride* shown in both previous chapters.<sup>37</sup> The paragraphs are outlined in Table 3 below.

*Principes de composition* does not discuss caesura and repose in any of its chapters or sections. Gluck's example (Example 2), combined with the references made in Table 3 below are related more to observing phrasing as the poet or librettist has prescribed it, resting at the ends of lines or following directions to the contrary. Caesuras

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<sup>36</sup>. . . il y considère deux sortes de syllabes: la syllabe qui porte l'accent, qu'il désigne par le signe prosodique de longueur —; et les syllabes passagères ou sans accent, qu'il désigne par le signe de brièveté ~. Mais comme ces syllabes peuvent être indifféremment longues ou brèves, qu'il arrive même souvent que la syllabe passagère est longue, tandis que la syllabe accentuée es brève ou moyenne, cette notation n'est propre qu'à donner des idées fausses, et à faire eroire que M. Scoppa prétend trouver dans nos vers des pieds métriques formés de longues et de brèves, pendant qu'il n'y cherche en effet que des pieds rhythmiques, formés de syllabes portant l'accent, et de syllabes passagères. Rapport présenté . . . , p. 10.

<sup>37</sup>See Chapter 2, Example 2 of this dissertation.

| <i>Principes de composition</i>   | <i>Manuel complet de musique</i>  |
|---|---|
| 2. Des phrases  | CHAPITRE II. Des phrases  |
| ¶44. The composer can use prose or verses, the latter being regular or irregular. <u>The pauses of musical phrase must correspond to the ones of oratorical phrase.</u><br>(IMPLIED RULE 4) | ¶16. The composer can use prose or verses, the latter being regular or irregular. <u>The pauses of musical phrase must correspond to the ones of oratorical phrase.</u><br>(IMPLIED RULE 5) |
| ¶45. Gluck’s dialogue, then a reference for the musical example.  | ¶17. Gluck’s dialogue, then a reference for the musical example.  |
| ¶46. Description of the error in phrasing the music; disclaimer on the impossibility of always being right in this regard.  | ¶18. Description of the error in phrasing the music; disclaimer on the impossibility of always being right in this regard.  |

Table 3, *Principes/Manuel* Rules Comparison, Phrases

within the lines are not addressed. *Manuel complet de musique* fills the obvious void in *Principes de composition* by providing most of Framery’s comments on caesura and repose in Chapter IV of Book Seven, to be discussed later in this chapter.

Section 3 of *Principes de composition* and Chapter III of *Manuel complet de musique* are both entitled *De l’application de la musique aux diverses formes du discours*, implying that they will contain the same material. Choron’s approach in his §.3. of *Principes de composition* is simple and straightforward, giving a one paragraph introduction and then plunging into articles on the “diverse forms of discourse”: recitative; airs; duos, trios, quartets, etc.; and finally choruses. *Manuel complet de composition*’s Chapter III begins similarly, starting with an introductory paragraph and a

very short discussion of recitative leading into the musical punctuation of airs. Rather than continuing through the various forms of discourse, La Fage proceeds to an example that illustrates the intricacies of creating good phrasing.

In fact, the two chapters are not at all the same. Chabanon's *De la musique considérée. . .*<sup>38</sup> is the source for most of the material in *Manuel complet de musique*, with the exception of the first paragraph and the example provided. While both treatises provide implied rules in these chapters, only one of these rules is found in common, that regarding constancy of key. A side by side comparison is provided in Table 4 below, showing rules in bold and underlined as before. The bold print indicates a connection between treatments only for the first paragraphs of each work's section, since that portion is all they hold in common.

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<sup>38</sup>Chabanon, Michel Paul Gui de, *De la musique considérée en elle-même et dans ses rapports avec la parole, les langues, la poésie et le théâtre*, Paris, 1785 (Geneva, reprint). See pages 226 through 258 for the complete chapter. Page numbers of exploited paragraphs are listed at the end of each paragraph reference.

*Principes de composition*

3. *De l'application de la musique aux diverses formes du discours.*

¶47. **Introductory paragraph. The application of music to sustained discourse happens according to the above principles, under two general forms: declaimed singing (recitative) or song.**

Since the latter has been covered sufficiently, only recitative will be discussed, and then other song forms will be skimmed over.

*Principes . . .*

*Article 1. Du Récitatif.*

¶48. Recitative is a delivery of discourse between declamation and ordinary singing, closer to the latter.

¶49. To know its characteristics, recitative must be examined relative to the points of singing: *ton* (key), duration of sounds, strength of sounds, phrasing, and musical discourse.

¶50. 1. *Ton* (key): Recitative keys are not as sustained or as precise as those of ordinary singing. It has no set key or particular rule(s) of modulation. Implied rule for ordinary singing: **Begin and end the piece in the same key.** (IMPLIED RULE 5)

—Continued—

*Manuel complet de musique*

CHAPITRE III. *De l'application de la musique aux diverses formes du discours.*

¶19. **Introductory paragraph. The application of music to sustained discourse happens according to the above principles, under two general forms: declaimed singing (recitative) or song**

(Remaining materials in this chapter are from Chabanon's Chapter II of his *Des Propriétés Musicales des Langues* section of *De la musique considérée . . .* Chabanon's chapter title is *Des propriétés Musicales de la Prose, de la Poésie, de la poésie d'un genre ou d'un autre, de telle, ou de telle mesure de vers.*)

¶20. Recitative is free of constraints. It does not subordinate itself to a regulated meter; it does not have to come back to a central key; it could use prose as its text because of its free nature. (*Chabanon, p. 247-248*) Negatively implied rules (supported by part of the following paragraph, also):

**Use an ordinary meter when setting text.** (IMPLIED RULE 6)

**Keep the song primarily in one key, and if you change keys, try to come back to the original key.** (IMPLIED RULE 7)

**Use a metered, poetic text rather than prose for airs.** (IMPLIED SUB-RULE FOR LATER RULE 8)

—Continued—

Table 4, *Principes/Manuel* Rules Comparison, Music and Discourse

Table 4, continued

*Principes de composition*

- ¶51. 2. Duration: There is no actual measure in recitative, except those used to indicate strong syllables. Implied rule for ordinary singing: **Use an ordinary meter when setting text.** (IMPLIED RULE 6)
- ¶52. 3. Strength of sounds (accent and dynamics): Recitative has greater contrasts than ordinary singing in this respect. Implied rule for ordinary singing: **Avoid excessive use of accent or dynamic changes.** (IMPLIED RULE 7)
- ¶53. 4. Recitative is syllabic and thus much less ornamented than ordinary singing. Implied rule for ordinary singing: **Ornamentation may be used in song to enhance the text.** (IMPLIED RULE 8)
- ¶54. Four kinds of recitative are distinguished: simple, accompanied, measured, and obliged.
- ¶¶55-58. Descriptions of the four kinds of recitative.

*Article 2. Des Airs.*

- ¶¶59-63. The air is a piece of music of only one part, composed of one or several phrases linked between one another and ending in the key in which they started. There are two classes of airs: small and large. The ordinary form of airs is

—Continued—

*Manuel complet de musique*

- ¶21. The air proceeds differently. It is connected by a constant and regulated meter; it preserves the character of its first phrase; it consists in the development of this first musical thought, which, having engendered some others, proceeds with a retinue of auxiliary ideas, and returns them to the point from which they departed. (*Chabanon*, p. 248) Implied rule: **The regulated phrasing of the text to be set should engender the first musical phrase and its subsequent offspring.** (IMPLIED RULE 9)
- ¶22. It is generally accepted that rests of singing must be placed at equal distances and measures included in each phrase must be even in numbers. However, it has many happy exceptions. (*Chabanon*, p. 250) Implied rule: **Maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with rests positioned symmetrically between phrases.** (IMPLIED RULE 9A)
- ¶23. The rhythm of life guides us into our innate sense of music. (*Chabanon*, p. 251)
- ¶¶24-30. Presentation of an example of the air *Ah! que je fus bien inspirée* from *Didon* by Piccinni. The author shows how the phrases are off-center to reveal Dido's state of mind. Then he provides a reinterpretation of the piece with more symmetric and equalized phrases to show the beauty of Piccinni's rendition. The last paragraph states

—Continued—

Table 4, continued

| <i>Principes de composition</i>  | <i>Manuel complet de musique</i>  |
|--|---|
| described, with both old and new approaches. Examples are provided in the example pages at the back. Airs are of all characters and styles.  | that each syllable will work in conjunction with the ones that surround it, creating a poetic rhythm that will lead the composer to an appropriate setting.<br>(Chabanon, p. 206)   |
| Article 3. <i>Des Duo, Trio, Quatuor, et.c<sup>a</sup></i> .   | Implied rule: <b><u>Let the poetry and its syllabic structures and continuity be the guide in its musical setting.</u></b><br>(IMPLIED RULE 10)   |
| ¶¶64-65. These pieces are in a way only airs with several parts. All are composed of two parts: the first is a dialogue between voices, the second of which has a more animated movement which makes the piece whole and ends it. The parts must be arranged to form a complete harmony so that the accompaniments are never obliged [to fill in missing parts]. | The imperfections of the kind that we just indicated are always excusable when they have a motive. . . . They [composers] can violate the rules of prosody every time that the songs can get benefit from it, and all the more so when the poets provide them with words badly disposed for the music, and refuse to make the necessary changes to them |
| Article 4. <i>Des Chœurs</i> .   | Implied sub-rules: <b><u>If the content of the text provides a reason (communication of emotions, change in character's state of mind, etc.), the composer may alter the symmetry of phrases.</u></b><br>(IMPLIED SUB-RULE 5.A.)  |
| ¶66. When a multitude of people have need of expression, choruses are used. They can be in strict style, free style, or mixed style or one of their subdivisions.  | <b><u>If the poetry is asymmetrical and poet refuses to rework it, the composer may may the necessary changes.</u></b> (IMPLIED SUB-RULE 5.B.)  |

The author of *Manuel complet de composition* took an entirely different path to discuss the different forms of discourse. Paragraph 64 in Table 4 above of *Principes de composition* seems to provide a potential explanation for *Manuel complet de*



*composition*'s omission of the discussion of duets, trios, quartets, and choruses: "The duet, trio and quartet are in a way only airs with several parts."<sup>39</sup> It also appears that the author of *Manuel complet de composition* found sufficient information in Chabanon's treatise to warrant abandoning *Principes de composition*'s approach to the forms of airs.

The remaining sections of the treatises have little in common. *Principes de composition* incorporates only two more short sections that relate specifically to text-setting. Since *Manuel complet de composition* includes an entire book on the subject, it has one more chapter in its first section, *Observations sur les poésies destinées à être mises en musique*, and then another whole section devoted to musical metaphysics. *Principes de composition*'s remaining information and rules will first be considered, shown in Table 5, below.

| <i>Principes de composition</i>   | <i>Principes de composition (continued)</i>   |
|---|---|
| 4. <i>Observations sur le système, ou la parole est coordonnée à la musique.</i>  | the musical rhythmic system or the poetic rhythmic system for his piece. However, the poetic rhythm will most often be absorbed by the musical rhythm.  |
| ¶¶67-68. The poet must use his knowledge of music in his arrangement of syllables, words, and phrases to be set to music. Use the most voiced syllables, a, è, and o; avoid the hiatus and shock of articulations; observe symmetry in word and phrase arrangement, creating between phrases and periods similar dispositions of brief and long, strong and weak syllables, The composer must choose either | Implied rules for the text-setter:  |
| —Continued—   | <b><u>Choose good poetry for setting, with primarily voiced vowels, smoothly transitioning consonants, and good symmetry of syllable length and accent, phrase and period, and rests.</u></b><br>(IMPLIED RULE 9) |
|   | —Continued—   |

Table 5, *Principes de composition*'s Remaining Rules

<sup>39</sup>*Le duo, le trio, le quatuor, ne sont en quelque sorte que des airs à plusieurs parties . . . Principes de composition*, Book Six, p. 16.

Table 5, continued

| <i>Principes de composition (continued)</i>   | <i>Principes de composition (continued)</i>   |
|---|---|
| <b><u>For the sake of continuity, choose either the poetic or musical rhythmic system as the foundation for your piece. (IMPLIED RULE 10)</u></b>   | <b><u>the piece and the specific nature of the character singing before setting text. (IMPLIED RULE 11)</u></b>   |
| SECTION II. <i>De L'expression des paroles.</i>   | SECTION III. <i>Union des instruments et du chant.</i>  |
| ¶¶69-73. When music is united with speech, it must become expressive and/or picturesque. So the general intention of the piece must first be well understood, then the identity of the character singing taken into consideration. Implied rule: <b><u>Take into account the general tenor of</u></b> | ¶¶76-78. Know the instruments to which the voice is united in song, and keep the voice at the forefront so that the text is not lost. In all pieces of vocal music, singing is always the essential part. Implied rule: <b><u>When adding instruments, always keep the singing the primary concern. (IMPLIED RULE 12)</u></b> |
| —Continued—   |   |

### *Remaining Rules in Both Treatises*

The remaining rules from *Principes de composition*, shown above, relate both to the choice of suitable poetry and to expressive concerns in joining music to text. *Manuel complet de composition*'s remaining sections are borrowed from works by Framery and Chabanon. Chapter IV is entitled *Observations sur les poésies destinées à être mises en musique*, and is based on the small book by Framery entitled *Avis aux poètes lyriques ou de la nécessité du rythme et de la césure dans les hymnes ou odes destinées à la musique* (1796). Framery's book, as the title implies, discusses only hymns and odes destined for music settings. Thus symmetry of rhythm and caesura are primary issues, since these types of poems are usually strophic in nature, as is the music to which they are usually coordinated. La Fage never mentions the title of Framery's book, except in the bibliogra-

phy. This creates a small tension for the reader, who is expecting more openness to varying styles and types of verse for settings. The chapter is 14 pages long and made up almost entirely of Framery's work, with the exception of one example and some final comments meant to rally poets and musicians to the task of better text-setting in the French language. Since the original intent of Framery's document is never revealed in the chapter, its many examples of caesura and repose grow tedious in the long commentary. Because rules from Chapter IV have already been outlined in the Chapter 3 of this dissertation, and there are no items for comparison with *Principes de composition*, only the rules and their paragraphs are cited below in Table 6.

*Manuel complet de musique*

*Chapitre IV. Observations sur les poésies destinées à être mises en musique.*

- ¶32. Symmetry of Greek odes and the need to use this same sort of symmetry in text-setting. Implied rule: **Choose poetry that is symmetrical so that it will coordinate easily with music's own symmetrical nature.** (IMPLIED RULE 8)
- ¶34. All musicians must submit to the laws of symmetry . . . **the musical rhythm adopted for the first strophe should be followed in all subsequent strophes.** (IMPLIED RULE 11)

—Continued—

*Manuel complet de musique (continued)*

- ¶¶35-36. Caesuras and rests must be carefully preserved in phrasing. **Choose poetry that has its repose and caesuras in corresponding places between strophes.** (IMPLIED SUB-RULE 8B) **In choosing poetry, focus less on syllable lengths than on symmetry of repose and caesuras.** (IMPLIED SUB-RULE 8C)
- ¶63. **In extended pieces the composer must search for the most important thought of the poem and use it as the refrain for the piece, to be returned to as necessary to give the listener a point of familiarity.** (IMPLIED RULE 12)

Table 6, *Manuel complet de musique's* Remaining Rules, Choosing Poetry

The second section of *Manuel* concerns the intellectual union of music and thought, or musical metaphysics. Of the 73 paragraphs, all but three can be traced directly to Chabanon's *De la musique considérée*. For the most part these paragraphs follow the succession used in the original document. But in his book, Chabanon had a very volatile style of writing, confronting his critics in verbiage spiced with exclamations. The author of *Manuel* had to carefully choose the more direct statements untainted by the emotion of argument. This picking and choosing of statements leads to disjunction, since paragraphs borrowed from Chabanon are often spaced two or three pages apart in the original document. Chabanon's basic concept usually remains intact in the text chosen for *Manuel complet de musique*, but often strays from Chabanon's original intent. Sometimes the arrangement of sentences or paragraphs communicates a meaning entirely different from Chabanon's original text.<sup>40</sup>

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<sup>40</sup>i.e., the penultimate paragraph of *Manuel complet de composition*'s section XI (Musical poetics) of Chapter IV is made up of sentences and paragraphs from three different places in Chabanon's *De la musique considérée*. While La Fage's finished product communicates its sentiments adequately, as seen below, it is not true to Chabanon's original intent:

*The actual art of the musician is to imagine beautiful singings and to write them well. The composer who possesses this ability must, if he wants to reach the great work of a dramatic ensemble, transport himself in mind to the theatre; it is there that he must feel, think, live and breathe. He must always have in front of him the show and the action, and while he makes a character sing, he deals with all the others' silence. As soon as he put his foot on stage, he made himself slave of the ground where he set himself up, and his corrupt music, in tribute to the one that uses him, owes the appropriateness of all the effects.*

The first sentence above is borrowed from Chabanon's first full paragraph on page 303 of his treatise. He goes on to say in the paragraph that it is best for the musician to practice writing instrumental melodies first, writing melodies that convey character without words. Nine paragraphs later, on page 305, La Fage borrows the second sentence. Chabanon has since instructed his reader to move into the second apprenticeship, that of uniting melody and speech. Then and only then should the composer move on to writing for the stage. The last portion of the paragraph is a modified version of a paragraph found on Chabanon's page 306, and does not include Chabanon's concept of both arts, poetry and music, making voluntary sacrifices to cement their union.

Most of the material in the second section is focused on melody and its meaning, with only a few sections referencing text-setting. See Chapter 3 on *Manuel complet de musique* for a complete list of all division headings in this section. The several rules discovered in these many paragraphs are shown in Table 7, below.

| <i>Manuel complet de musique</i>   | <i>Manuel complet de musique (continued)</i>   |
|--|--|
| <i>DEUXIÈME SECTION.</i>   | <b><u>Make sure the text can be heard above all accompaniment, so that the words will not be lost in the music.</u></b> (IMPLIED RULE 15)                                    |
| §X. <i>Alliance du chant et de la parole.</i>  | <b><u>Use the many and varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text.</u></b> (IMPLIED RULE 16) |
| ¶110. <b><u>The music must serve to reinforce the true meaning of the text</u></b> (IMPLIED RULE 13)                                   |  |
| §XI. <i>Poétique musicale.</i>   |  |
| ¶111-125. <b><u>Always keep in mind the character who is singing, and reinforce their lyrics with the music.</u></b> (IMPLIED RULE 14) |  |
| —Continued—  |  |

Table 7, *Manuel complet de musique*'s Remaining Rules, General

In Tables 8-16 on the following pages, the rules found in each treatise are compared and consolidated to provide one complete list of rules for text-setting based on these writings. The synthesized list will be used in the analysis of songs in Chapter 5.

The method now described was used to consolidate the rules. First, stated rules in common to both treatises are listed in Table 8. Then implied rules in common are delineated in Table 9. Implied rules specific to each treatise are listed in Table 10. A synthesis of these rules occurs in Table 11, where rules containing similar content are synthesized in the centered, shaded box below these rules. Table 12 shows the completed list of synthesized rules, and Table 13 delineates the remaining implied rules specific to each treatise. Table 14 contains the completed, consolidated list of text-setting rules from both treatises. With the exception of the stated rules, numbers of the rules have necessarily changed to create the consolidation.

Choron did not solve the versification problem in his sections on text-setting. Rather, his stated rules, found in both treatises as seen in Table 19, provide a glimpse into the thinking of his time and into the attempts that were being made to explain the problems of French prosody when connected with music. Since his treatises were primarily for students to learn the basics of the concepts presented, Choron does not usually waste words debating the ideas, but simply presents them in the hope that they will be used.

*Principes de composition*

*Manuel complet de musique*

1. A syllable must carry a note of the same quantity or value (length).
2. Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.
3. Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine.
4. The pauses of musical phrase must correspond to the ones of oratorical phrase.

1. A syllable must carry a note of the same quantity or value (length).
  - a. The proper spoken pronunciation of the text should guide the ear of the composer in setting the text, so that proportions of syllable length in the musical setting are close to those used in speaking.
2. Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.
3. Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine.
5. The pauses of musical phrase must correspond to the ones of oratorical phrase.
  - a. If the content of the text provides a reason (communication of emotions, change in character's state of mind, etc.), the composer may alter the symmetry of phrases.
  - b. If the poetry is asymmetrical and the poet refuses to rework it, the composer may make the necessary changes.

Table 8. Rules Comparison—*Principes de composition* and *Manuel complet de composition*  
Stated Rules in Common

| <i>Principes de composition</i>  | <i>Manuel complet de musique</i>  |
|--|---|
| 5. Begin and end the piece in the same key.<br><br>6. Use an ordinary meter when setting text. | 7. Keep the song primarily in one key, and if you change keys, try to come back to the original key.<br><br>6. Use an ordinary meter when setting text. |

Table 9. Rules Comparison—*Principes de composition* and *Manuel complet de composition*  
Implied Rules in Common



## Principes de composition

## Manuel complet de musique

|   |   |
|---|---|
| <p>7. Avoid excessive use of accent or dynamic changes.</p> <p>8. Ornamentation may be used in song to enhance the text.</p> <p>9. Choose good poetry for setting, with primarily voiced syllables, smoothly transitioning consonants, and good symmetry of syllable length and accent, phrase and period, and repose.</p> <p>10. For the sake of continuity, choose either the poetic or musical rhythmic system as the foundation for the piece.</p> <p>11. Take into account the general tenor <i>and</i> the specific nature of the character singing before setting the text.</p> <p>12. When adding instruments, always keep the singing the primary concern.</p> | <p>4. Knowledge of the freedoms and constraints of the human voice should guide the composer in enhancing poetic text through music.</p> <p>8. Choose poetry that is symmetrical, so that it will coordinate easily with music's own symmetrical nature.</p> <ol style="list-style-type: none"> <li>Look for metered, poetic texts rather than prose.</li> <li>Look for poetry that has its reposes and caesuras in corresponding places between stanzas.</li> <li>Focus less on syllable lengths than on symmetry of reposes and caesuras.</li> </ol> <p>9. The regulated phrasing of the text to be set should engender the first musical phrase and its subsequent offspring.</p> <ol style="list-style-type: none"> <li>Maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with reposes positioned symmetrically between phrases.</li> </ol> <p>10. Let the poetry and its syllabic structures and continuity be the guide in its musical setting.</p> <p>11. The musical rhythm adopted for the first strophe should be followed in all subsequent strophes.</p> <p>12. The composer must search for the most important thought of the poem and use it as the refrain for the piece, to be returned to as necessary to give the listener a point of familiarity.</p> <p>13. The music must serve to reinforce the true meaning of the text.</p> <p>14. Always keep in mind the character who is singing, and reinforce his/her lyrics with the music.</p> <p>15. Make sure the text can be heard above all accompaniment, so that the words will not be lost in the music.</p> <p>16. Use the many and varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text.</p> |
|---|---|

Table 10. Rules Comparison—*Principes de composition* and *Manuel complet de composition*  
Implied Rules Specific to Each

| <i>Principes de composition</i>   | <i>Manuel complet de musique</i>   |
|---|--|
| <p>9. Choose good poetry for setting, with primarily voiced vowels, smoothly transitioning consonants, and good symmetry of syllable length and accent, phrase and period, and rests.</p>   | <p>8. Choose poetry that is symmetrical, so that it will coordinate easily with music's own symmetrical nature.</p> <ol style="list-style-type: none"> <li>Look for metered, poetic texts rather than prose.</li> <li>Look for poetry that has its reposes and caesuras in corresponding places between strophes.</li> <li>Focus less on syllable lengths than on symmetry of reposes and caesuras.</li> </ol> |
| <p>7. Choose good poetry for setting:</p> <ol style="list-style-type: none"> <li>Poetry that is symmetrical, in keeping with music's symmetrical nature. Look for symmetry of:               <ol style="list-style-type: none"> <li>Syllable length.</li> <li>Accent.</li> <li>Phrase.</li> <li>Period.</li> <li>Reposes and caesuras. (This symmetry should correspond between strophes. Choose this type of symmetry over that of syllable length.)</li> </ol> </li> <li>Poetry with voiced vowels, founded primarily on a, è, or o.</li> <li>Poetry with smoothly transitioning consonants.</li> </ol> |  |

Table 11. Rules Comparison—*Principes de composition* and *Manuel complet de composition*  
 Synthesis of Rules Specific to Each, continued

Table 11, continued

| <i>Principes de composition</i>   | <i>Manuel complet de musique</i>   |
|---|--|
| <p>10. For the sake of continuity, choose either the poetic or musical rhythmic system as the foundation for the piece.</p>   | <p>9. The regulated phrasing of the text to be set should engender the first musical phrase and its subsequent offspring.</p> <p>a. Maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with rests positioned symmetrically between phrases.</p> <p>10. Allow the poetry and its syllabic structures and continuity to guide in its musical setting.</p> <p>11. The musical rhythm adopted for the first strophe should be followed in all subsequent strophes.</p> |
| <p>8. Choose either the poetic or musical rhythmic system as the foundation of the piece, for the sake of continuity.</p> <p>a. The musical rhythm adopted for the first strophe should be followed in all subsequent strophes.</p> <p>b. If the poetic rhythmic system is used as the foundation, follow these guidelines:</p> <p>1) Let the poetry and its syllabic structures and continuity guide in its musical setting.</p> <p>2) The regulated phrasing of the text to be set should engender the first musical phrase and its subsequent offspring.</p> <p>a. Maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with rests positioned symmetrically between phrases.</p> |  |

Table 11, continued

| <div> <i>Principes de composition</i> <i>Manuel complet de musique</i> </div>  |  |
|--|--|
| 11. Take into account the general intention of the poetry <i>and</i> the specific nature of the character singing before setting the text.   | 14. Always keep in mind the character who is singing, and reinforce his/her lyrics with your music.  |
| <div>9. Take into account the general intention of the poetry <i>and</i> specific nature of the character singing, and reinforce that character with the music in the setting of the text.</div>                     |  |
| 12. When adding instruments, always keep the singing the primary concern.  | 15. Make sure the text can be heard above all accompaniment, so that the words will not be lost in the music.                                    |
| <div>10. When adding instruments, make sure the text can be heard above all accompaniment, so that the words of the singing are the primary focus.</div>   |  |
| 7. Avoid excessive use of accent or dynamic changes.   | 16. Use the many and varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text. |
| <div>11. Use the many and varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text.<br/>a. Avoid excessive use of accent or dynamic changes.</div> |  |

|   |   |
|---|---|
| 7. Choose good poetry for setting:  | <p>a. Poetry that is symmetrical, in keeping with music's symmetrical nature. Look for symmetry of:</p> <ol style="list-style-type: none"> <li>1) Syllable length.</li> <li>2) Accent.</li> <li>3) Phrase.</li> <li>4) Period.</li> <li>5) Rests and caesuras. (This symmetry should correspond between strophes. Choose this type of symmetry over that of syllable length.)</li> </ol> <p>b. Poetry with voiced vowels, founded primarily on a, è, or o.</p> <p>c. Poetry with smoothly transitioning consonants.</p>   |
| 8. Choose either the poetic or musical rhythmic system as the foundation of the piece, for the sake of continuity.  | <p>a. The musical rhythm adopted for the first strophe should be followed in all subsequent strophes (if the setting is strophic).</p> <p>b. If the poetic rhythmic system is used as the foundation, follow these guidelines:</p> <ol style="list-style-type: none"> <li>1) Let the poetry and its syllabic structures and continuity guide in its musical setting.</li> <li>2) The regulated phrasing of the text to be set should engender the first musical phrase and its subsequent offspring. <ol style="list-style-type: none"> <li>a. Maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with rests positioned symmetrically between phrases.</li> </ol> </li> </ol> |
| 9. Take into account the general intention of the poetry <i>and</i> specific nature of the character singing, and reinforce that character with the music in the setting of his/her text. |   |
| 10. When adding instruments, make sure the text can be heard above all accompaniment, so that the words of the singing are the primary focus.   |   |
| 11. Use the many and varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text.  | <p>a. Avoid excessive use of accent or dynamic contrast.</p>  |

Table 12. Rules Comparison—*Principes de composition* and *Manuel complet de composition*  
Completed List of Synthesized Rules

| <i>Principes de composition</i>                                  | <i>Manuel complet de musique</i>   |
|--|--|
| <p>8. Ornamentation may be used in song to enhance the text.</p> | <p>4. Knowledge of the freedoms and constraints of the human voice should guide the composer in enhancing poetic text through music.</p> <p>12. The composer must search for the most important thought of the poem and use it as the refrain the work, to be returned to as necessary to give the listener a point of familiarity.</p> <p>13. The music must serve to bring out the true meaning of the text.</p> |

Table 13. Rules Comparison—*Principes de composition* and *Manuel complet de composition*  
 Remaining Implied Rules Exclusive to Each

1. A syllable must carry a note of the same quantity or value (length).
  - a. The proper spoken pronunciation of the text should guide the ear of the composer in setting the text, so that proportions of syllable length in the musical setting are close to those used in speaking.
2. Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.
3. Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine
4. The pauses of musical phrase must correspond with those of oratorical phrase.
  - a. If the content of the text provides a reason (communication of emotions, change in character's state of mind, etc.) , the composer may alter the symmetry of phrases.
  - b. If the poetry is asymmetrical and the poet refuses to rework it, the composer may make the necessary changes.
5. Keep the song primarily in one key, and if you change keys, try to come back to the original key.
6. Use an ordinary meter when setting text.
7. Choose good poetry for setting:
  - a. Poetry that is symmetrical, in keeping with music's symmetrical nature. Look for symmetry of:
    - 1) Syllable length.
    - 2) Accent.
    - 3) Phrase.
    - 4) Period.
    - 5) Reposes and caesuras. (This symmetry should correspond between strophes. Choose this type of symmetry over that of syllable length.)
  - b. Poetry with voiced vowels, founded primarily on a, è, or o.
  - c. Poetry with smoothly transitioning consonants.
8. Choose either the poetic or musical rhythmic system as the foundation of the piece, for the sake of continuity.
  - a. The musical rhythm adopted for the first strophe should be followed in all subsequent strophes.
  - b. If the poetic rhythmic system is used as the foundation, follow these guidelines:
    - 1) Let the poetry and its syllabic structures and continuity be the guide in its musical setting.
    - 2) The regulated phrasing of the text to be set should engender the first musical phrase and its very closely related offspring.
      - a. Maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with reposes positioned symmetrically between phrases.
9. Take into account the general intention of the poetry *and* specific nature of the character singing , and reinforce that character with the music in the setting of the text.
10. When adding instruments, make sure the text can be heard above all accompaniment, so that the words of the singing are the primary focus.
11. Use the many and varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text.
  - a. Avoid excessive use of accent or dynamic contrast.
12. The composer must search for the most important thought of the poem and use it as the refrain for the piece, to be returned to as necessary to give the listener a point of familiarity.
13. Ornamentation may be used in song to enhance the text.
14. Knowledge of the freedoms and constraints of the human voice should guide the composer in enhancing poetic text through music.
15. The music must reinforce the true meaning of the text.

Table 14. Overall Rules Synthesis  
Completed Text-Setting Rules List

## CHAPTER 5

### ANALYTICAL METHOD AND APPLICATION

#### *The Method*

The fifteen text-setting rules derived from the two treatises provide a foundation for selecting poetry and creating music that will effectively employ words to communicate a message. An analytical method is needed to ascertain how the rules have been applied in composition and to see if more rules than those delineated in *Principes de composition* and *Manuel complet de musique* are actually at work.

Some of the rules are subjective and virtually unmeasurable; some concern similar topics, but approach them differently. Yet both treatises' sections on text-setting begin the same way: each seeks to convince the reader that the art of combining music and words is one of correlation, more concerned with the coordination of the two components than the dominance of one or the other.<sup>1</sup> Thus the majority of the rules, whether stated or implied, are related in some way to this coordination.

The stated rules that are common to both treatises are these:

---

<sup>1</sup>*Principes de composition* uses the word "coordination;" *Manuel complet de music* uses the word "correlation." The latter term implies more interaction between the components of text and music, while the former implies that one component is slightly subjected to the other. Since "coordination" has less stringent requirements than "correlation," it will be sought in the pieces analyzed.



1. A syllable must carry a note of the same quantity or value (length).
  - a. The proper spoken pronunciation of the text should guide the ear of the composer in setting the text, so that proportions of syllable length in the musical setting are close to those used in speaking.
2. Strong notes must fall on strong syllables, either at the beginning of a measure or on another strong value (accent) within the measure.
3. Gender endings of poetic phrase and musical phrase must match—feminine with feminine, masculine with masculine.
4. The pauses of musical phrase must correspond with those of oratorical phrase.
  - a. If the content of the text provides a reason (communication of emotions, change in character's state of mind, etc.) for changing the symmetry of phrases, one can alter the poetic symmetry.
  - b. If the poetry is asymmetrical and the poet refuses to rework it, the composer may make the necessary changes.

Each of these rules deals directly with a measurable aspect of song, which gives them the distinction of being the Primary Rules for text-setting, forming the basis of the analytical system.

In comparing the four rules above to Rule 7, which regard the selection of suitable poetry, many areas of overlap exist that relate directly to the coordination of words and music. See Table 15 below, which shows these areas of overlap. In Rule 7, the composer is instructed to select poetry that is symmetrical in relation to the following factors: Syllable Length, Accent, Phrase, Period, and Repose/Caesura. The coordination of musical length with symmetry of poetic Syllable Length, musical accent with symmetry of poetic Accent, and musical areas of rest with the symmetry of poetic Repose/Caesura are held in common between the four Primary Rules and Rule 7. Gender Endings are related to symmetry of poetic Phrase and Period, because their improper musical setting could destroy symmetry between poetic lines and musical phrases. Thus Rule 7, with the exception of subpoints b and c, is absorbed by the four Primary Rules.

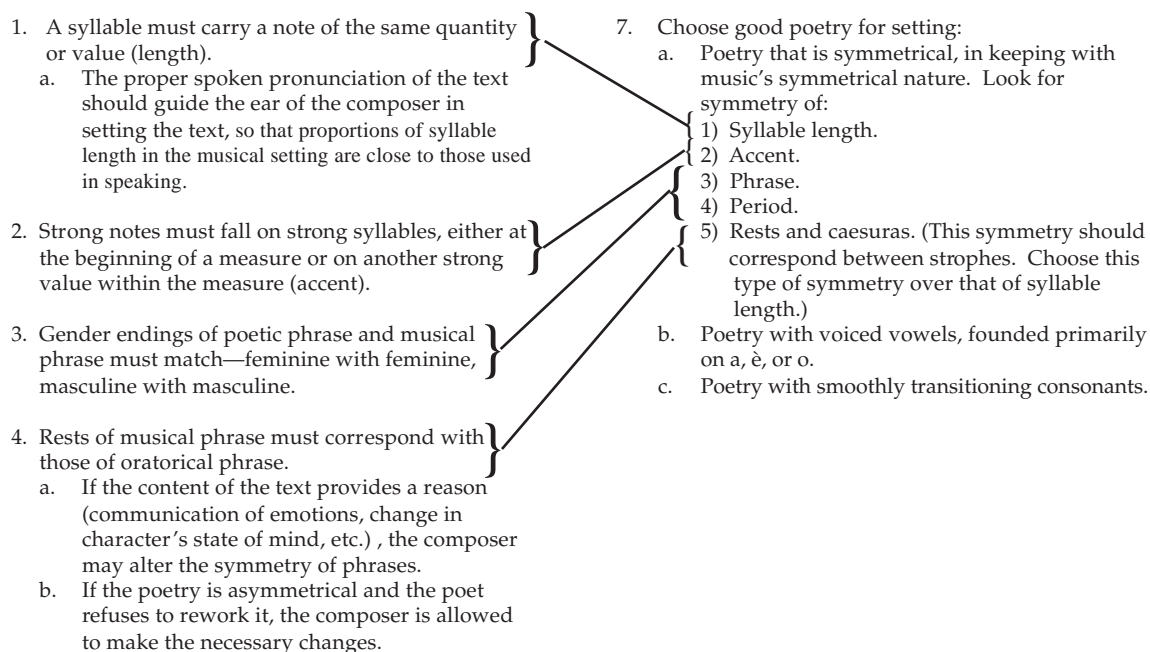


TABLE 15. COMPARISON/COORDINATION OF  
PRIMARY ANALYTICAL MUSICAL AND POETIC RULES

Secondary Rules are those that cannot be graphed onto the score, yet are strongly related to the coordination of words and music. Rule 8, shown below, concerns the choice of rhythmic system, directly related to the coordination of words and music, and provides the first of the Secondary Rules:

8. Choose either the poetic or musical rhythmic system as the foundation of the piece, for the sake of continuity.
  - a. The musical rhythm adopted for the first strophe should be followed in all subsequent strophes (if the setting is strophic).
  - b. If the poetic rhythmic system is used as the foundation, follow these guidelines:

- (1.) Allow the poetry and its syllabic structures and continuity be the guide in its musical setting.
- (2.) The regulated phrasing of the text to be set should engender the first musical phrase and its closely related offspring.
  - a. Maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with rests positioned symmetrically between phrases.

The preferred system should be easily discernible in observing the music in light of the items listed in the sub-rules above. If the dominance of one system or the other is not discernible through analysis, it can be stated that the two components are perfectly coordinated.

Rule 7's two remaining sub-rules also relate specifically to the coordination of words and music: sub-rule b) choose poetry with voiced syllables, founded primarily on a, è, or o; and sub-rule c) choose poetry with smoothly transitioning consonants. These sub-rules were included in both treatises, revealing their importance to both Choron and La Fage, et. al. But once a text is chosen, one cannot alter its vowels and consonants greatly to make it more suitable for singing without altering the meaning or the poetic character of the poem. These rules are operable for the choosing of a text, but not for its evaluation after it has been set, except to weigh the quality of the poetry chosen. If a chosen text is found severely wanting or wonderfully coordinated with regard to vowels and consonants, it will be noted in the analysis.

Rule 12 is related to the coordination of words and music and is included in the Secondary Rules, although it is less measurable: *the composer must search for the most important thought of the poem and use it as the refrain for the work, to be returned to as necessary to give the listener a point of familiarity.* It is conceivable that musical rather than poetic concerns could be the impetus for the creation of a refrain, whether the refrain is a repeated portion of a phrase or a full stanza refrain. When refrains are found in the

analyzed music, they will be viewed for their relationship to music and text, and a determination will be made on their most likely foundation. If a text portion seems to be the motivating factor for a refrain's inclusion, it will be reviewed for its importance to the rest of the poetry.

Rule 15 states: *the music must serve to bring out the true meaning of the text.* It is difficult in any circumstance to know the "true meaning of the text," so value judgments on this Secondary Rule will be softly stated, discussing only the means the composer chose to communicate the text's message. Table 16 below provides the completed list of Secondary Rules.

7. Choose good poetry for setting:
  - b. Poetry with voiced vowels, founded primarily on a, è, or o.
  - c. Poetry with smoothly transitioning consonants.
8. Choose either the poetic or musical rhythmic system as the foundation of the piece, for the sake of continuity.
  - a. The musical rhythm adopted for the first strophe should be followed in all subsequent strophes (if the setting is strophic).
  - b. If the poetic rhythmic system is used as the foundation, follow these guidelines:
    - 1) Let the poetry and its syllabic structures and continuity be the guide in its musical setting.
    - 2) The regulated phrasing of the text to be set should engender the first musical phrase and its very closely related offspring.
      - a. Maintain a symmetry of musical phrase by using even numbers of measures for each phrase, with repose positioned symmetrically between phrases.
12. The composer must search for the most important thought of the poem and use it as the refrain for the piece, to be returned to as necessary to give the listener a point of familiarity.
15. The music must reinforce the true meaning of the text.

TABLE 16. SECONDARY ANALYTICAL RULES

The seven remaining rules, listed in Table 17 below, deal with concerns other than the coordination of text and music. They are considered to be the General Rules in the analytical process. Some relate to a strictly musical aspect of providing music for poetry, others to a means of expression. The General Rules below have been marked with an *M* (Musical) or an *E* (Expressive) to show their nature. These general rules were applied to the music only after it was viewed from the standpoint of text/music coordination, and only when deemed important to the analysis.

5. Keep the song primarily in one key, and if you change keys, try to come back to the original key. *M*
6. Use an ordinary meter when setting text. *M*
9. Take into account the general tenor *and* specific nature of the character singing, and reinforce that character with the music in the setting of his/her text. *E*
10. When adding instruments, make sure the text can be heard above all accompaniment, so that the words of the singing are the primary focus. *M* (and potentially *E*)
11. Use the varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text. *E*
  - a. Avoid excessive use of accent or dynamic contrast.
13. Ornamentation may be used in song to enhance the text. *E*
14. Knowledge of the freedoms and constraints of the human voice should guide the composer in enhancing poetic text through music. *M*

TABLE 17. GENERAL ANALYTICAL RULES

Discerning phrase groups in French poetry must necessarily be one of the first steps of analysis. Modern-day scholars seem to be at odds about the concept of phrase groups,<sup>2</sup> especially in the context of music written before the middle of the nineteenth century. Composers such as Ravel or Debussy gave very clear instructions in the music to guide the performer to proper accentuation in the phrase group, as seen in Example 5 below from Debussy's choral settings, *Trois Chansons de Charles d'Orléans*, from *The Choral Journal*.<sup>3</sup> Hugo points out that "both metrical placement of the first syllable and the pitch height of the third syllable of *gracieuse* are subservient to the strength of the peak accent of the phrase (on *bel-*)."<sup>4</sup> Debussy also used dynamics to deemphasize the strength of the syllable *gra*, and links the two halves of the *vers* by use of the triplet on *-se*, avoiding a feminine caesura at *-euse*.

It should be noted once again that syllable groups ascending to a lengthened or stressed syllable are the foundation of French prosody, rather than regular metrical pat-



Example 5. *Debussy phrase group*

<sup>2</sup>There is little agreement even on what to call these groups: some call them phrase groups, others sense groups, still others *groupe logique*. For the purposes of this dissertation, hereafter these groups will simply be called "syllable groups."

<sup>3</sup>Hugo, John W., "French Prosody and Musical Settings: Considerations for Interpretation," *The Choral Journal*, v. XXX, No. 4, pp. 27-36.

<sup>4</sup>Hugo, p. 31.

terns observed in verses found in languages such as English or German. Thus, distinctive patterns of ancient versification, such as iambic pentameter, will probably not be found in most French verses. Sadler explains:

When French opera emerged in the 1670s, the pre-eminent *vers* for dramatic and narrative poetry was the 12-syllable alexandrine: indeed the classical tragedy of Corneille and Racine employed little else. French librettists, however, realized from the outset that a predominance of alexandrines would provide an unsatisfactory basis for opera. They thus established the custom of writing librettos in *vers libres*, a fluid mixture of lines of different length.

Another long-established principle of French prosody adopted in the libretto involves end-accentuation. Here, the last strong syllable received a stress. In the longer lines—*décasyllabes* and alexandrines—a further, second accent was produced by the caesura. This divided the alexandrine into two six-syllable *hémistiches*, each ending with a stress; a further accent occurred in each *hémistiche*, though the fact that these had no fixed position afforded the poet great rhythmic flexibility.<sup>5</sup>

Choron does not discuss syllable groups as he delineates his Primary Rules, but refers instead to the most weighted syllables in words containing two or more syllables. The methods used by Framery to divide lines of French poetry, as observed in Chapter 4, are never discussed, but seem to be based on syntactic principles. In each of these syllable groups, the last significant syllable's lengthening brings about the slight pauses of line known as *repose* and/or *caesura*, and orders the poetry's often fluctuating accentuation.

Framery's numbering system is never explained in the text of *Avis aux poètes lyriques*, but it can be understood by observing it in action. He does explain that he looks for good breaks of line, as found in poetry in other languages, particularly Latin.<sup>6</sup> In most poetic lines analyzed by Framery, he designates only two syllable groups, with as many

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<sup>5</sup>Sadler, Graham, "Versification—French," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/2/03), <<http://www.grovemusic.com>>.

<sup>6</sup>Framery, Etienne, *Avis aux poètes lyriques* . . . , pp. 31-32.

as six syllables per group. But in his analysis of French poetry, he usually divides the lines into more than two syllable groups. It appears that he numbers syllables in the line until a strong syllable, the end of a syntactic group, is found and labeled with the highest number in the group of numbers. Then he begins numbering again with the number one and proceeds to the next accented syllable. In almost every French poem cited throughout the first half of Framery's treatise, the accents are not consistent between lines.

Observe the stanza below, from Framery's *Avis aux poètes lyriques*, an example not included in *Manuel complet de musique's* Chapter IV. Framery does not count the feminine syllables at the ends of lines as part of the numbering. Single dashes (—) indicate caesura within the line; double dashes (==) indicate caesura at a syllable break in a word.

|                                       |   |   |   |   |   |   |   |
|---------------------------------------|---|---|---|---|---|---|---|
| 1                                     | 2 | 1 | 2 | 3 | 1 | 2 | 3 |
| Qu'Eole—en ses gouf==fres enchaîne    |   |   |   |   |   |   |   |
|                                       |   |   |   |   |   |   |   |
| 1                                     | 2 | 1 | 2 | 3 | 1 | 2 | 3 |
| Les vents, —ennemis—des beaux jours:  |   |   |   |   |   |   |   |
|                                       |   |   |   |   |   |   |   |
| 1                                     | 2 | 1 | 2 | 3 | 4 | 1 | 2 |
| Qu'il domp==te leur bruyante—haleine, |   |   |   |   |   |   |   |
|                                       |   |   |   |   |   |   |   |
| 1                                     | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| Et ne permet—te qu'aux amours         |   |   |   |   |   |   |   |
|                                       |   |   |   |   |   |   |   |
| 1                                     | 2 | 3 | 1 | 2 | 3 | 1 | 2 |
| De voler—sur l'humi==de plaine.       |   |   |   |   |   |   |   |

By using his numbering system in combination with lines showing caesuras, Framery communicates both stressed syllables (the highest numbers in groups) and caesuras. I will borrow his approach for the analytical method, with some slight modifications.

To avoid the problems Lamouroux encountered when trying to delineate poetry in terms of ancient versification principles (as discussed in Chapter 4, pp. 86-87), I will use these guidelines for determining lengthened syllables (and their following repose or



caesura): 1) syntactic word groups will be sought in poetic lines—groups of words that have a singular portion of meaning within the line (feminine endings are often transferred to the next syllable group); 2) each line of eight syllables or more will be divided in two or three parts, based on the apparent mid-line caesura after stressed syllables; and 3) half lines will be analyzed for other small syllable groups, based on word stresses and parts of speech, with nouns and verbs taking priority as ends of syllable groups.

Choron's Primary Rules relate more to poetic considerations than musical considerations, but musical parallels exist for each rule. Syllable lengthening coordinates with note lengthening; poetic accent with musical accent; caesura with musical rest or less stressed areas of the measure; and gender endings with musical accent (masculine) or lack thereof (feminine). Thus, analysis is related primarily to the poetic/musical coordination of text and music, through the comparison of "match points" found in the piece. "Match points" are those places in which any of the four considerations—syllable length, accent, gender endings, and caesuras/reposes—correspond between poetry and music.

Compositions chosen for analysis are either examples Choron and La Fage used in their treatises, or pieces written by Choron himself. It is always beneficial to see if the theorist practiced his postulations. Each piece used is included in its entirety in the appendix, for the reader's reference. Examples were transcribed to be as close to the originally cited piece as possible. One will be examined in detail to familiarize the reader with the methods of analysis, and further pieces will be sampled for their contributions to the problems of text-setting.

### *The analyses*

As mentioned previously, the four Primary Rules are intrinsically related to each other. Syllable stress (Rule 2) leads to syllable lengthening (Rule 1) which leads to proper caesura of poetic line (Rule 4) in which masculine and feminine endings at ends of the line are properly treated (Rule 3). These four rules can easily be graphed into the musical score, as in Figure 1 below. This graphic analysis allows for the quick visual evaluation of the four Primary Rules.

Figure 1 below shows the analysis of one phrase of Choron's *L'amour dans la rose*, one of three romances in a collection by the composer.<sup>7</sup> The poetry for Choron's song is by M. Henry De Brevannes. Each line of his poem contains 13 syllables, and no feminine endings occur at the ends of lines. In other words, each line is a masculine alexandrine with a feminine caesura (unelided). The song was chosen because of its simplicity and ease of analysis, and because it is representative of Choron's text-setting practices. Individual lines or entire verses can be analyzed by graphing poetic and musical considerations together in the score. An important distinction of terms must be made here. In describing four or five measure portions of songs, the terms "line" and "phrase" are used. Most often, "line" will refer to the poetic line, and "phrase" will refer to the musical phrase.

In Figure 1 and similar figures, musical considerations are shown above the phrase of music; poetic considerations below. The top area has two categories: Musical Accent and Potential Repose Areas. Possible points for musical accentuation are shown through the placement of numbers at the beginning of each measure in the phrase. These

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<sup>7</sup>*Trois Romances*, Paris, date uncertain (between 1800-1820), pp. 3-4.



numbers represent the downbeat of the measure, where musical stress is normally placed. It should be noted that in duple meter with many subdivisions of the beat, the second beat of the measure is also available for an accent, although a slightly weaker one than the first beat. When a secondary accent occurs in a measure, it will be shown by the placement of another space in the phrase box, and the addition of the letters *a* and *b* to show primary and secondary stresses available in the measure. When one of these secondary accents is used, it will be highlighted. As different meters are introduced, their accentual characteristics will be discussed. There is also the possibility for syncopation or some other means to affect musical accentuation, as Cooper and Meyer indicate in *The Rhythmic Structure of Music*:

An accent, then is a stimulus (in a series of stimuli) which is *marked for consciousness* in some way. It is set off from other stimuli because of differences in duration, intensity, pitch, timbre, etc. . . . the accented beat is the focal point, the nucleus of the rhythm, around which the unaccented beats are grouped and in relation to which they are heard.<sup>8</sup>

Discussion of other types accentuation will follow their discovery in musical examples. Accentual match points in analysis appear when musical accent numbers align themselves with beginnings of boxed syllables in the poetry.

The Potential Repose Area boxes indicate spaces between the musical accents, which are available for the placement of non-stressed information and syllables. The areas of repose are designated by the gray areas within the long, outlined Phrase Box (indicating the full length of the musical phrase). These spaces are related conversely to musical accent. Thus, the space left unused for musical accent, whether primary or secondary, is available for places of musical rest. According to the rules, these areas

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<sup>8</sup>Cooper, Grosvenor W. and Leonard B. Meyer, *The Rhythmic Structure of Music*, The University of Chicago Press, 1960, p. 8.

should be directly related to the caesuras in the poetic line, filled with either less significant syllables or actual rests of music. When analysis of more than one phrase is shown in a figure, musical accent numbers will be placed into the accent spaces in the Phrase Box.

Poetic considerations are primarily three: Syllable Length, Gender Endings, and Caesuras. Poetic accent will be considered to be a part of the Syllable Length category, since Choron and La Fage connect the two in the delineation of Primary Rules in *Manuel complet de musique* (See Chapter 4).

Stronger syllables are placed in shaded boxes to show their import in the context of the poetic line. These choices are related to Sadler's description of alexandrine and decasyllable breakdown described previously in this chapter on page 121. Softly shaded boxes indicate syllable lengthenings related to medial accents in apparent syllable groups; more darkly shaded boxes indicate syllable lengthenings related to ends of syllable groups. Box length visually indicates whether or not the composer chose to lengthen the syllable musically, rather than relying solely on metric accent for word stress. Match points for syllable length occur when the beginning of a syllable box is aligned with both a musical accent number and the highest number of that syllable group in the caesura box. When these components are not aligned, a potentially important match point has been missed. Even though the syllables are lengthened, as soon as they are struck with the articulators, vocal or instrumental, and the sound is allowed to ring, musical stress begins to dissipate.

The grouping of beats in human perception has been studied at length. Cooper and Meyer provide basic information on this psychological process:

Rhythmic grouping is a mental fact, not a physical one. . . . Grouping on all architectonic levels is a product of similarity and difference, proximity and separation of the sounds perceived by the senses and organized by the mind. If tones are in no way differentiated from one another—whether in pitch, range, instrumentation and timbre, duration, intensity, texture, or dynamics—then there can be no rhythm or grouping. For the mind will have no basis for perceiving one tone as accented and others as unaccented.<sup>9</sup>

In all the pieces studied, the accompaniment or previous vocal parts establish groupings for the mind to recognize and assimilate. After the musical stresses of downbeats are heard release is perceived, in spite of syllable lengthening.

In the figures gender endings are circled and described as necessary. A match point occurs in this category when poetic masculine endings are found on strong beats and feminine endings on weaker beats. As discussed in Chapter 2, the writings of Choron and Koch with reference to musical gender endings seem to indicate that a feminine ending was sometimes to be considered an embellishment of a caesura, the chord tone found on the downbeat of a measure. There are at least three potential components of musical gender endings. These include 1) the strength of the arrival beat in the measure (downbeat is masculine; other beats are feminine), 2) the potential for harmonic movement within the measure (if the primary chord of the cadence does not occur on the downbeat, the cadence is usually considered to be feminine), and 3) the way the composer chooses to manipulate the melody at the end of the musical phrase (if it is embellished and does not arrive on its “cadence” note on the downbeat, it is said to be feminine). Masculine and feminine poetic endings are more clearly delineated: the masculine ending occurs when the final syllable of the poetic line is stressed; the feminine ending occurs when the penultimate syllable is stressed and the final syllable of the line is weak.

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<sup>9</sup>*The Rhythmic Structure of Music*, p. 9.

The differences between musical and poetic gender endings creates a conundrum for the analyst, because musical endings have more components than their poetic counterparts. For instance, in Figure 1, the musical gender ending would usually be considered feminine because the melody arrives on its final note and its final cadence chord on a beat other than the downbeat of the measure. This kind of musical ending would be considered an “appoggiatura” ending in Koch’s writings, because the arrival note and chord are delayed until the weak beat of the measure by a simple decorative note.<sup>10</sup> But the poetic ending, in this case masculine, does not lose a lot by being placed on the musical appoggiatura ending. The word “fleurs” is still emphasized by its placement on the strong beat of the measure, and the sustaining of the word through the second note of the measure also lends it emphasis. When poetic and musical gender endings in straightforward (as opposed to comedic) settings do not match, they will be called “compromised” gender endings, indicating the composer’s choice of favoring the musical system over the poetic system. Compromised gender endings will be indicated by a dashed circle and described as in Figure 1.

Caesuras (and Reposes) are shown in a format similar to Framery’s, with a vertical rather than horizontal line indicating the break between strong and weak syllables instead of a dash or double dash. The vertical line was used by La Fage in *Manuel complet de musique*’s Chapter Three to indicate breaks in poetic lines for *Ah! Que je fus bien inspirée* (Chapter 3). Thus, the use of vertical lines is a compromise between the methods of Framery and La Fage, now placed on the staff. Double vertical lines are used to indicate medial caesuras within half lines of poetry, based on syllable lengthenings or

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<sup>10</sup>See Koch, *Introductory Essay on Composition*, translated by Nancy Kovaleff Baker, New Haven CT, 1983, pp. 23-40 for his descriptions of different types of feminine endings.

accents; heavy solid lines are used to indicate caesuras at the end of lines. These vertical lines are not intended to show phrases within the poetic lines, but rather strong to weak syllable breaks. Number sequences in the Caesura box are used to indicate weak syllables leading to a strong syllable, after which numbering begins again for that portion of the line. These number sequences show similarities and differences between lines, especially those which should be aligned within stanzas in terms of syllable lengthening or accent. They also contrast structures of syllable groups between poetic lines. Match points occur when the Caesura break line and the smaller numbers of the group are aligned under a shaded Potential Repose Area. For current and future reference, an Analytical Key to the components of analysis is presented in Figures 2 and 3 below. It should be noted that the Analytical Key shows a second level of analysis that will be added to musical examples beginning with the second musical example in this chapter, *Plaisir d'amour*.

Figures 4 and 5 below are reproductions of Figure 1 with ovals added to show the accentual match points in the line in Figure 4, and shaded boxes to show the repose/caesura match points in Figure 5. Since this is the poem's first line, it is perfectly aligned on all match points. Musical Accents align with the beginnings of Syllable Length boxes and with the highest numbers in the caesura box, the masculine Gender Ending is on a strong beat, and Potential Repose Areas boxes align with both the Caesura break lines and the smallest numbers in each syllable group.

Beyond the overlapping considerations of Primary Rules are those of the Secondary Rules: vowel and consonant coordination, choice of rhythmic system for the piece, any refrain choices made by the composer, and the music's reinforcement of the true meaning of the text. In the case of this first line, seven out of a potential thirteen vowel



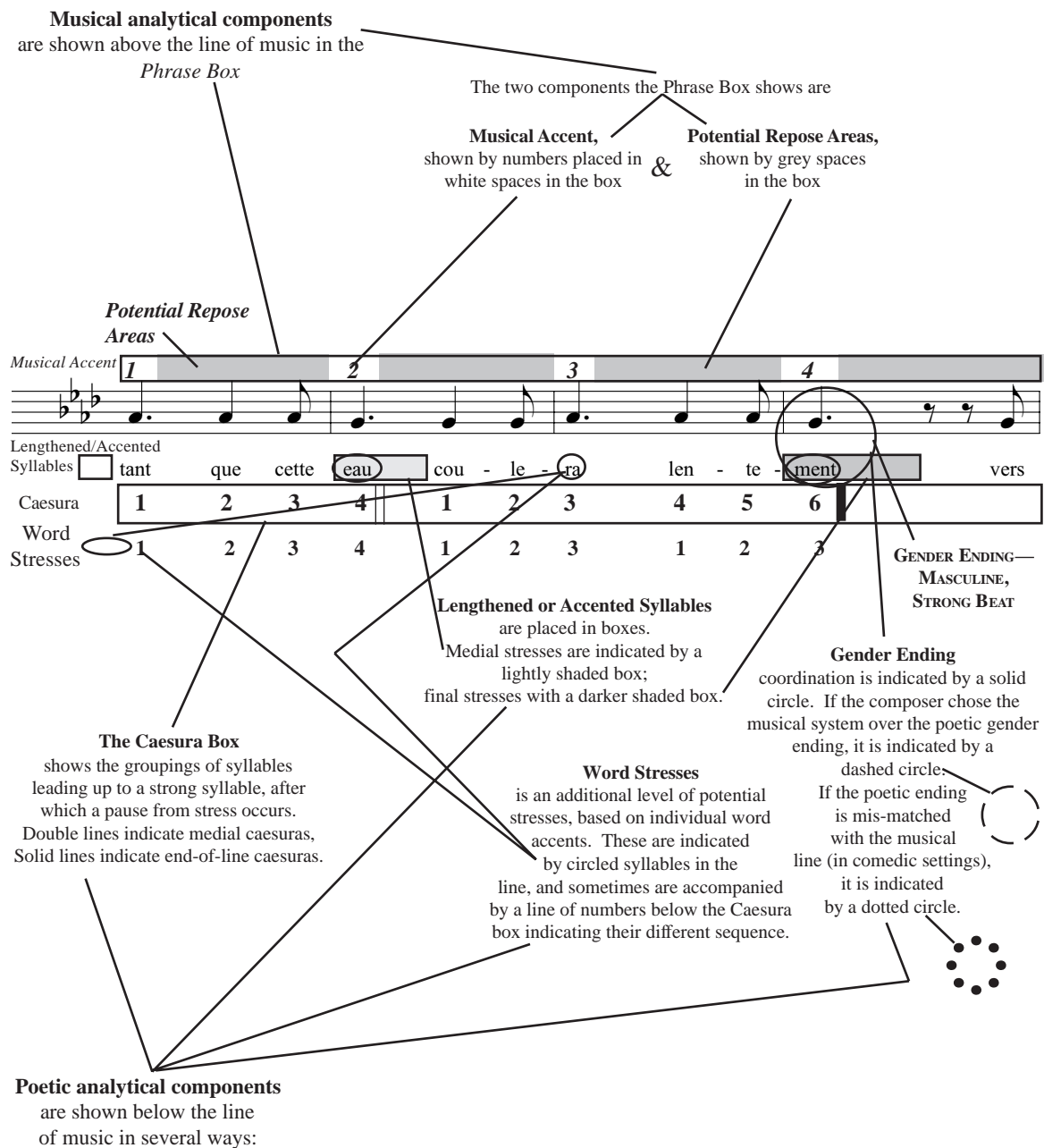


Figure 2. Analytical Key—General Components of Analysis

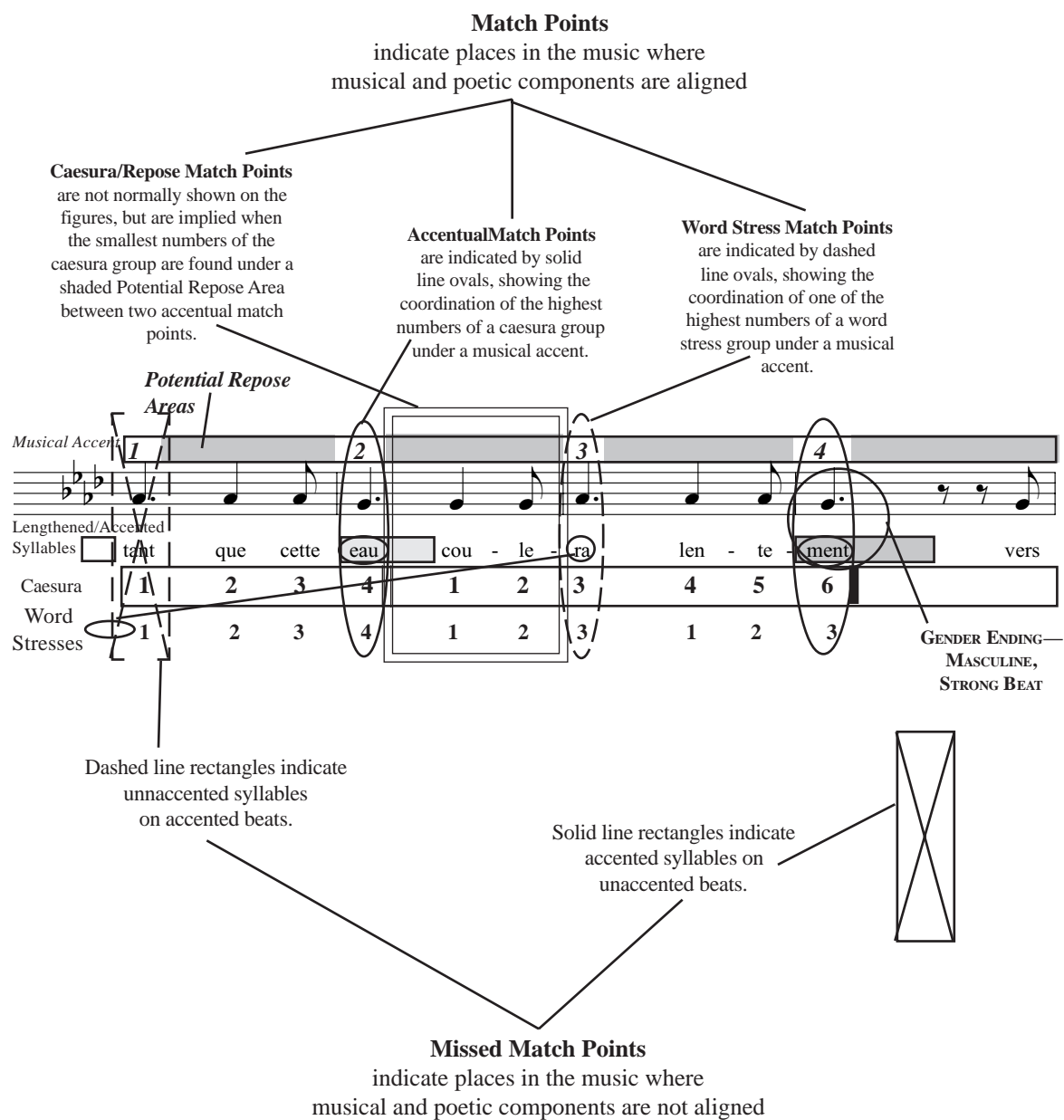


Figure 3. Analytical Key—Match Point Descriptions

**POTENTIAL REPOSE AREAS**

**MUSICAL ACCENTS**

**ACCENTUAL MATCH POINTS**

**CAESURAS AND RESTS—**  
 AFTER A STRESSED SYLLABLE, A REST OR CAESURA OCCURS, AS IT DOES IN THE MUSIC, AT LEAST IN TERMS OF STRENGTH IN THE LINE OR MEASURE. SMALL GROUPS OF UNSTRESSED SYLLABLES FOLLOW THE BREAK AFTER A STRESSED SYLLABLE.

**SYLLABLE LENGTHENING (POETIC ACCENT)**

**GENDER ENDING—**  
 COMPROMISED: “FLEUR” IS MASCULINE, MUSICAL ENDING IS FEMININE. (BUT THE TEXT OCCURS ON A STRONG BEAT, MAINTAINING THE CAESURA.)

Ca - - - - - ché dans le ca - - - - - li - - - - - ce de la Rei - - - - - ne des fleurs l'a -

1 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Figure 4. First Line Analysis—*L’amour dans la rose*, Accentual Match Points Circled

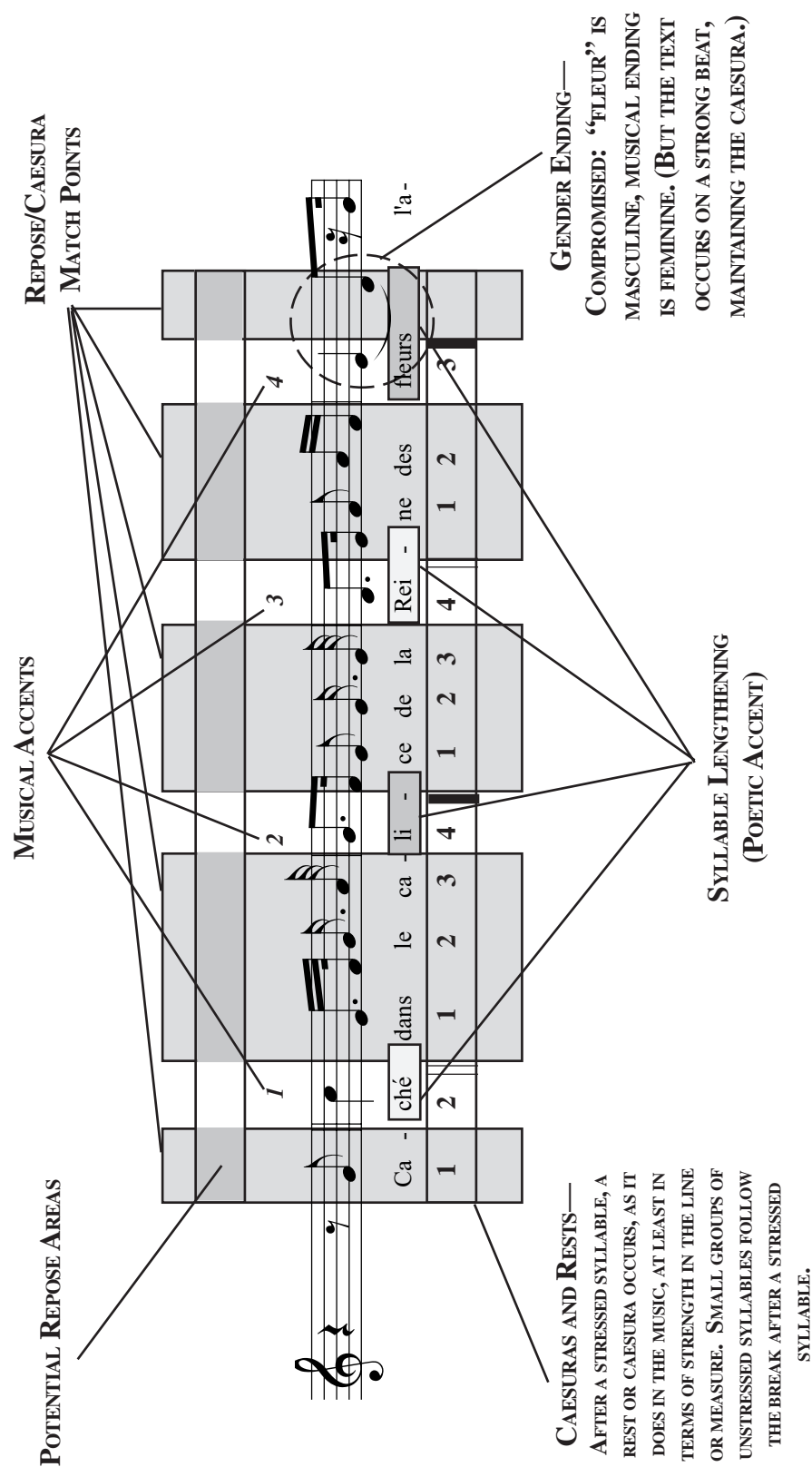


Figure 5. First Line Analysis—*L'amour dans la rose*, Repose/Caesura Match Points boxed

sounds are related to the more open sounds of *a*, *è*, or *o*.<sup>11</sup> But only one of these sounds is found on a lengthened syllable, Rei. The vowels found in the first phrase indicate that Choron did not choose the best poem for setting to music according to his own rules. With regard to consonants, most French consonants are smoothly transitioning consonants. In this first phrase, the hardest consonants are the hard *C*'s at the beginning of *Caché* and *calice*, neither of which cause problems for the vocalist. The choice of rhythmic system is not readily obvious in just one phrase, and refrain is not yet discernible; these rules will be discussed after more of the song has been analyzed. Likewise, the true meaning of the text cannot yet be discerned.

In *L'amour dans la rose*, pick-up notes lead into each phrase. Because of this, the phrases shown in the figures have been lengthened by one measure so that the entire phrase can be viewed, with all its numbered syllable groups. The pick-ups lead to a point of conjecture that should be borne out in analysis: when dealing with French poetry, a pick-up of one or more words and notes is often necessary, since stresses occur less often on the first syllable of a group. Momigny's rule for durations, cited in Chapter 4 (page 91, references 31 and 32), supports this concept. Exceptions to this potential rubric occur when a line begins with an exclamation such as "Ah!" or "Ciel!"

Each stanza contains five phrases, the last of which is a nearly identical repeat of the fourth, as can be seen in the complete score found in Example 6 of the Appendix. I did not include the last phrases of stanzas in the line comparisons because their overlapping coordinations are the same as each stanza's fourth phrase.

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<sup>10</sup>Refer to John Moriarty's *Diction* (Boston, 1975, p. 173) for a Chart of French vowels and their approximations of openness. See also *Diction for Singers*, by Joan Wall, Robert Caldwell, Tracy Gavilanes and Sheila Allen (Dallas, 1990, pp. 198-217), for in-depth descriptions of French vowels and their pronunciation.

An analysis of Verse one of *L'amour dans la rose* appears in Figure 6 below. The caesura breakdown reveals that syllable groups are exactly maintained between the first and second phrases. All match points except the Line 1 gender ending are met. But Line 3 begins with a group of four syllables. Rather than placing four syllables in the pick-up to the first full measure of the phrase, Choron chose to use the secondary accent on beat two for the syllable *der*. The syllable becomes accented rather than lengthened, and a potential match point with the first beat of the measure is missed or intentionally avoided. But the next syllable group, *mes ar-*, is only two syllables long. If *der* had occurred on beat one, Choron would have had just one word between *der* and *armes* to maintain his accentuation scheme. While he could have extended the length of *der* to a dotted quarter to accomodate the syllable on the first beat of the measure, the syllable/note value relationships Choron had already established, that of syllable/note lengths no longer than one full beat except at the ends of lines, would be disrupted. Ovals have been included on the chart to show accentual match points. Boxes showing areas of repose aligned with unaccented syllables are not included; one can infer the match points of areas of repose between the accentuation ovals. Exceptions to this will sometimes be shown by placing an X'd box, as in Line 3 in Figure 4, in an area where a potential match point is missed. Solid line X boxes are used to show stressed syllables receiving unstressed treatment in the music. Dashed line X boxes are used to show unstressed syllables receiving stressed treatment in the music. In the first stanza Choron's approach to the poem works well, with the exception of Line 3—he provided himself with at least one full beat to hide any multiple-syllable beginnings of new syllable groups. All match points are met, with the exceptions of the Line 1 gender ending and the first full measure of Line 3. In both cases Choron gave the music al system preference, maintaining the musical system at the small expense of the poetry.

*Potential Repose Areas*

*Musical Accent*

*Lengthened/Accented Syllables*

*Caesura*

**LINE 1**

Ca - ché dans le ca li - ce de la Rei - ne des fleurs

1 2 1 2 3 4 1 2 3 4 1 2 3

**LINE 2**

fleurs l'a -mour plein de ma li - ce mé - di - tait ses noir - ceurs pour

1 2 1 2 3 4 1 2 3 4 1 2 3

**LINE 3**

pour /sə/ con - der mes ar - mes viens dit il au de - sir viens pa -

1 2 3 4 1 2 1 2 3 4 1 2 3

**LINE 4**

viens pa - rer de tes char - mes la ro - se du plai - sir viens pa -

1 2 3 1 2 3 1 2 3 1 2 3 4

**ACCENTUAL MATCH POINTS**

**GENDER ENDING—COMPROMISED:**

“FLEUR” IS MASCULINE, MUSICAL ENDING IS FEMININE. (BUT THE TEXT OCCURS ON A STRONG BEAT, MAINTAINING THE CAESURA.)

**GENDER ENDINGS—MASCULINE, ON STRONG BEATS**

Unaccented syllable on accented beat

Figure 6. Comparative Line Analysis of Verse 1—*L'amour dans la rose*

Analysis of the first stanza also reveals the many coordinations of rhyme between stressed syllables in the middle of the first and second, third and fourth lines.

DeBrevannes used internal as well as end-of-line rhyme to communicate his thoughts, which may account for some of the problems with syllable group coordination. It is more difficult to maintain poetic rhythmic structures when in-line rhymes are incorporated.

In Figure 7 below a comparison of the first lines of stanzas shows that Choron was careful to maintain the durational accents. None of the poetic lines are exactly alike in the spacing of caesuras, but the integrity of the accents is maintained with musical accents and lengthened syllables. Choron also preserved the musical integrity of the first phrases of stanzas. The first accented syllable of each phrase is always granted a full quarter note, and the following rhythm is always the same, whether it has two or three syllables assigned to it. The third full measure of each phrase maintains its rhythmic integrity with a slight bit of embellishment on the last half beat in verses three and four. The last measure of each phrase, likewise, always uses the same rhythm for its final, lengthened syllable. All the first line gender endings of the stanzas are compromised by matching masculine poetic endings with feminine musical endings. Since each line of the poem has a masculine ending, it is understandable that Choron used at least one feminine musical ending for each verse, adding variety that was missing from the poem by musical means. In each first line, the poetic caesura is maintained by the text arriving on the downbeat of the measure, followed by the melodic feminine ending.

Verse two, analyzed in Figure 8, is almost ordinary in its preservation of poetic accent. None of the poetic lines have the same syllable groupings, and Line 2 presents a syllable group of five. Choron resolved the larger group by shortening the length of the stressed syllable *van*, and squeezing in the other syllables before the stressed *lir*. Line 4 contains what appears to be an anomaly in that it possesses only 12 syllables in the



*Potential Repose Areas*

*Musical Accent*

Lengthened/Accented Syllables  

Caesura

**V. 1, LN. 1.**

Ca - ché - dans le ca - li - ce de la Rei - ne des fleurs l'a -

**V. 2, LN. 1**

En pas - sant l'in - no - cen - ce qu'é - blou - it sa frai - cheur la con -

**V. 3, LN. 1**

L'in - no - cen - ce chan - cel - le et tom - be en s'é - cri - vant la blés -

**V. 4, LN. 1**

Ain - si jeu - nes fil - let - tes sa - chez que trop sou - nent sous les

Accentual Match Points

GENDER ENDINGS—  
ALL COMPROMISED:  
WORDS ARE  
MASCULINE,  
MUSICAL ENDINGS  
ARE FEMININE.  
(BUT THE TEXT  
OCCURS  
ON A STRONG BEAT,  
MAINTAINING THE  
CAESURA.)

Figure 7. Comparative Line Analysis of First Lines of Verses—*L'amour dans la rose*

**Potential Repose Areas**

**Musical Accent**

**Lengthened/Accented Syllables**

**Caesura**

**Accentual Match Points**

**GENDER ENDING—COMPROMISED: “-CHEUR” IS MASCULINE, MUSICAL ENDING IS FEMINE. (BUT THE TEXT OCCURS ON A STRONG BEAT, MAINTAINING THE CAESURA.)**

**GENDER ENDINGS—MASCULINE, ON STRONG BEATS**

**LINE 1**

En pas - sant l'in - no - cen - ce qu'é - blou - it sa frai - la con -

**LINE 2**

la con - voi - te et s'a van - ce pre - te à cueil - lir la fleur le

**LINE 3**

le fleur - fils de cy - the - ré - e lui dé - co - che sou - dain ta - ne

**LINE 4**

u - ne fle - che a - ce - rée qui lui per - ce le sein u - ne

Figure 8. Comparative Line Analysis of Verse 2—*L'amour dans la rose*

context of 13 syllable lines. Normally the second measure's *-rée* would have two parts, the latter a feminine ending, as in its counterpart above in line 3, *cy-the-ré-e*. Choron showed that the syllable is unified as it would be in speech by beaming the notes above the syllable and not separating the final *e* from the rest of the syllable. The musical consideration of an unbroken long phrase on the last line seems to be the motive for not breaking up the syllable.

Figure 9 below analyzes the third stanza, which is the most disjunct of the four stanzas. Choron has to shuffle another group of five syllables with a group of two as he did in stanza two (Line 2); he has to contend with another displaced first accent followed by a syllable group of two (Line 3); and he has to deal with five syllabic accents rather than just four (Line 4). Each of these challenges is met with his method. The most poorly treated portion of the verse is Line 3, where the mute *e* sound of *le* is placed on the first strong musical accent of the phrase. The unstressed syllable receiving stress is noted by the dashed line X box. The melody line is embellished in Line 3 on *sort*, building into the final verse. All but two match points (Line 1 gender ending, and Line 3, first full measure) are maintained and even expanded in this verse by the inclusion of the accented and lengthened *ré* in Line 4.

The fourth stanza of *L'amour dans la rose*, shown in Figure 10 below, is aligned on most match points, and contains numerous embellishments. Choron seems to have had a choice of two different syllable lengthenings on the first part of Line 1: he could have lengthened *si*, as he did, or he could have lengthened *jeu* on the following word. He chose to lengthen *si* to maintain the symmetry between the settings of first lines, as shown in Figure 5. The last line of text appears to have only 12 syllables because the word *fillette* is not broken into three parts as it usually would be in music. But Choron indicated the singing of the mute *e* by splitting the note beams into two parts. It is inter-

**Potential Repose Areas**

**LINE 1**

**LINE 2**

**LINE 3**

**LINE 4**

**Accental Match Points**

**Musical Accent**

**Lengthened/Accented Syllables**

**Caesura**

**GENDER ENDING—COMPROMISED: “-ANT” IS MASCULINE, MUSICAL ENDING IS FEMINE. (BUT THE TEXT OCCURS ON A STRONG BEAT, MAINTAINING THE CAESURA.)**

**GENDER ENDINGS—MASCULINE, ON STRONG BEATS**

**Unaccented syllable on accented beat**

**ant**

**fant**

**sort**

**la bles -**

**tom - be en sé - cri - ant**

**le et**

**chan - cel - le**

**re est mor - tel - le**

**je re - con - nais**

**l'en fant**

**c'est**

**c'est**

**le ty ran de**

**Gni - de qui ter - mi - ne mon**

**sort**

**des long - tems**

**le per - fi - de m'a - vait ju - ré**

**la mort**

**des long -**

Figure 9. Comparative Line Analysis of Verse 3—*L'amour dans la rose*



esting to note that in the final phrase of the song, not shown, *fillette* is again broken into two syllables rather than three, but the beaming is intact. Perhaps a printing error was made in the last phrase, because it would be nearly impossible to sing or even to speak the word *fillette* without voicing the mute *e*.

In *L'amour dans la rose*, Choron placed, as often as possible, the lengthened or accented syllables on lengthened notes at the beginning of measures, making musical and poetic meter very discernible to the ear. He accomplished this coordination between text and music in spite of widely varied poetic syllable groups. His method, that of leaving enough space in the last half of the measure to accomodate any size syllable group, works well in the piece.

This procedure can be seen in Figure 11 below, which compares the two poetic lines in the piece that have five-syllable groups. Choron was willing to make adjustments to the beginning of the second full measure to accomodate the profusion of syllables. In each case he arranged the multi-syllabic portions so that the most important secondary syllable is on the second beat of the measure. Both syllables, *pre-(te)* and *je* are used to their best advantage.

Figure 12 below compares the two poetic lines that begin with four syllable groups. The first instance is in Stanza 1, and works better than its counterpart; *seconder* could have a slightly more accented syllable on *se*, if the word were to be emphasized in conversation, as would sometimes occur. But use of *le* on the strong beat of the measure in Stanza 3 is more difficult to excuse. A three syllable pick-up, illustrated below in Figure 13, may have worked better, in spite of the following two-syllable group and disruption of the syllable/note value relationships mentioned on page 135. Choron used a lengthened syllable in this manner in Verse 2, Line 2, as seen in the previous Figure 6, on the syllable *lir*:

**VERSE 2,  
LINE 2**  
Lengthened/An-  
tecedent  
Syllables

**Potential Repose  
Areas**

**Musical Accent**

**Caesura**

la con - voi - te et s'a  
1 2 3 1 2 3 1 2 3 1 2 3 4 5

van - ce  
2

pre - te à cueil -  
3

lir  
4

la  
1

fleur  
2

le

**Accentual  
Match Points**

**GENDER  
ENDING—  
COMPROMISED:  
“FLEUR” IS  
MASCULINE,  
MUSICAL ENDING  
IS FEMININE. (BUT  
THE TEXT OCCURS  
ON A STRONG  
BEAT, MAINTAIN-  
ING THE CAE-  
SURA.)**

**GENDER  
ENDING—  
MASCULINE,  
FOUND ON STRONG  
BEAT**

**VERSE 3,  
LINE 2**

ant

la bles - su - re est mor - tel -  
1 2 3 1 2 3 1 2 3 4 5

je  
2

re - con - nais  
3

l'en  
4

fant  
1

c'est  
2

Figure 11. Comparative Line Analysis of Phrases Containing Five-syllable Groups—*L'amour dans la rose*

**VERSE 1,  
LINE 3**

Potential Repose Areas

Musical Accent

Lengthened/Accented Syllables

Caesura

Unaccented syllable on accented beat

Accentual Match Points

GENDER ENDINGS—  
ALL  
MASCULINE,  
FOUND ON  
STRONG BEATS

pour | /sə | con-der | mes | ar- | mes | viens | dit | il | au | de | - | sir | viens | pa-

1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4

**VERSE 3,  
LINE 3**

fant | c'est | /e/ | ty- | ran | de | Gni- | - | de | qui | ter- | mi- | - | ne | mon | sort | des | long-

1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4

Figure 12. Comparative Line Analysis of Phrases Beginning with Four-syllable Groups—*L'amour dans la rose*



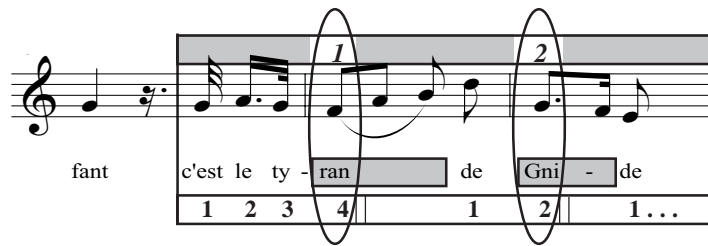


Figure 13. Adjustment of pick-up syllables in Choron's *L'amour dans la rose*

When *L'amour dans la rose* is viewed in light of the Secondary and General Rules, it deserves high marks. The majority of vowels, especially those on lengthened syllables, are the preferred, open vowel sounds. The consonants are also predominantly smooth and transitioned easily between vowel sounds.

The choice of dominant system, musical or poetic, is difficult to discern in the piece. Choron maintained the poem's syllable lengthenings through his choice of meter for the song. He allowed himself enough space between beats to account for beginnings of syllable groups leading into an accented syllable. Most often the accented syllables are lengthened; in the two instances when a syllable group is too long to be used as a pick-up into the accented syllable, Choron chose to use a secondary accent in the measure instead of lengthening the strong syllable at the beginning of the measure. Gender endings are compromised at the end of first lines of stanzas for the sake of musical interest. These two items would seem to indicate a favoring of the musical system over the poetic system, although throughout the rest of the piece the systems are very well balanced.

With regard to refrain, it is difficult to judge why Choron repeated the last poetic line twice in each stanza as a mini-refrain (See *L'amour dans la rose*, Example 6 in the

Appendix). His concern appears to be more poetic than musical, because he could have ended each stanza at measures 24-25 with a full cadence rather than with the strangely approached half cadence he used. (The harmonic rhythm is muddled by the following progression over the two bars: I 6/4, V, | V, V 4/2. The weakness of the 6/4 leading into an unresolved V causes some consternation, but when the chord in the new bar is another V in root position, the progression is truly weak.) It seems that the last poetic line is the most important line of each stanza, thus compelling Choron to repeat it.

The text is about the loss of innocence, a walk down the primrose path into adulthood by means of harvesting the fields of pleasure. There are few “devices” in the song—no painting of the scene through accompaniment, with the exception of the dotted note martial approach to *seconder mes armes* in Stanza 1, and just two dramatic changes of line that draw attention to a particular word. In Stanzas three and four at the end of the third line on the words *sort* in the third stanza and *languir* in the fourth, the pitch is sustained and rises through a half step into the next phrase. These kinds of embellishment serve the text and help the song to communicate its message of warning to those who succumb to worldly delights. The music used for *L’amour dans la rose* communicates the simple message in a simple way.

General Considerations for *L’amour dans la rose* can be quickly evaluated, as seen below:

#### *Musical*

**Key:** the song remains in one key throughout.

**Meter:** the meter is a slow 2/4, with lots of subdivisions.

**Accompaniment:** the piano part, while busy, does not detract from the text, especially if sung by a male to avoid register conflicts between piano and voice. The smaller note values help to perpetuate the rhythm of the piece, and aid the vocalist in comprehending the music during performance.

**Vocal Considerations:** A soprano or tenor could sing the piece easily, both in terms of range and singability.

### *Expressive*

**Character:** we are not sure who is narrating the tale, but the general tenor of the piece does not detract from the message of the text.

**Ornamentation:** Choron uses just enough ornamentation to hold the listener's interest as the song progresses.

**Musical Characteristics:** Choron could have done more with dynamics, rhythmic variation, etc. to make the piece more interesting.

The study of *L'amour dans la rose* in light of the Primary, Secondary, and General Rules reveals another rule not mentioned in either treatise: *use the flexibilities of meter and tempo to deal with variety in the poetry*. Choron takes full advantage of the spaces his musical meter provides in order to disguise larger than normal syllable groups and different accentual patterns. *L'amour dans la rose* has match points on almost all counts in the graphic analyses of Poetic/Musical Coordination. Overall, it follows Choron's rules for coordination of words and music very well.

Choron chooses some interesting examples for his *Airs* section of the Appendices of *Principes de composition*. Notable among them is a popular song composed in 1784 by Johann Paul Martini, *Plaisir d'amour*, with poetry by Jean-Pierre Claris de Florian.<sup>12</sup> If one can get by the fact that the song is most probably the musical foundation for the twentieth-century popular song, *Can't Help Falling In Love*, written by Elvis Presley, it becomes a song worthy of analysis.

The poetry of *Plaisir d'amour* is just two four-line stanzas long. In contrast, the song is 50 measures, with numerous repeats of the refrain. Martini uses the first two lines as his refrain throughout the piece. Roughly translated they read: *The pleasure of love lasts but a moment; an unhappy love affair lasts all the life*. This sad thought motivates measure upon measure of this well-known song.

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<sup>12</sup>Johnson, Graham and Richard Stokes, *A French song companion*, Oxford, 2000, p. 299.

The 6/8 meter moves at a rate slow enough to allow subdivisions in the accompaniment down the the 32nd note. In this meter, musical stresses are found at the beginnings of measures, with the potential for secondary stresses at mid-measure.

The refrain is analyzed in Figure 14 below. Because pick-ups appear in almost every phrase of vocal music, measures will be overlapped here as in the Choron piece. Example 6 in the Appendix contains the entire piece.

Martini's game is different in *Plaisir d'amour* than Choron's, and that is perhaps what has allowed the song to stand the test of time. There are ten syllables in each line, and these are broken into two syllable groups, one of four syllables and one of six. This grouping is firmly established in the first line by the use of the rest in the second full measure. Martini used the musical meter to lengthen his accentuated syllables, as seen from the long syllable boxes on the chart. But with such long syllable groups, the meter works more against him than for him. To compensate, he used ascending musical lines that arrive at the poem's lengthened syllable on a musical accent. In both lines the upward motion in the first half of the vocal line removes a little of the emphasis of the musical accents on *I* at the beginnings of line portions. Missed Match Point boxes are not used for most of Martini's piece because of his judicious compositional choices. For the emphasis of *-ment* at the end of the first line, Martini used a note longer than any others in the syllable group. In the second line Martini relied solely on musical accent to emphasize *-mour*. The combination of ascending line with musical accent allows the listener to hear the stress on the last syllable of the syllable group, in spite of the diminution of the following syllables leading into the strongly emphasized and lengthened *vi-*. These techniques are used throughout the piece to maintain the 4-6 syllable count.

The chart also reveals two different kinds of gender endings in the first two lines. The first ending is handled correctly, masculine with masculine. The second ending is

**REFRAIN, LINE 1**

Potential Repose Areas

Musical Accent

Lengthened/Accented Syllables

Caesura

GENDER ENDING—MASCULINE, STRONG BEAT

**REFRAIN, LINE 2**

GENDER ENDING—COMPROMISED, MUTE E OCCURS ON STRONG BEAT IN A MEASURE, BUT LENGTH OF PENULTIMATE SYLLABLE DE-STRESSES THE MUTE E ON THE DOWNBEAT.

Figure 14. Refrain Lines of *Plaisir d'amour*, of Martini

compromised by arriving on the mute *e* on *vi-e* on the downbeat of the final measure. However, since lengthening is a means of creating emphasis in the language, the syllable *vi* receives a complete measure to contrast with the mute *e*'s dotted quarter note. Thus the emphasis is strong enough on the penultimate syllable to communicate the stronger syllable effectively. (When a poetic feminine ending is shown at the end of a line, it will be noted as (1), indicating its lack of value in the syllable count.)

Martini's awareness of syllable groups and his ability to communicate them musically is the main difference between his piece and Choron's. Yet, Martini was also aware of the smaller syllabic stresses in words, those on which Choron placed so much emphasis in *L'amour dans la rose*, as seen in the analysis of Choron's piece. The difference in musical settings calls for a slightly modified approach to analysis in Martini's piece. Cooper and Meyer refer to "Architectonic Levels" of grouping for rhythms, pointing to different groupings of note values as related to types of poetic feet.<sup>13</sup> Likewise, different structural levels can be noted in French verse set to music. In the first phrase of *Plaisir d'amour*, Martini not only accounted for the 4-6 syllable groupings, he also regularized word emphasis in the first line, which can be shown by adding a second poetic analysis to the figure. This lower level, called Word Stresses, concerns syllable stresses in words. It appears beneath the level of the 4-6 syllable groupings, as in Figure 15 below. Lower level groupings are shown by placing unshaded circles over syllables in the poetic line to distinguish them from the 4-6 syllable groupings. Since these lower level word stresses are not part of the overall 4-6 syllable count, dashed ovals indicate match points for word stresses placed under musical accents. The second line of numbers below the music shows this lower level of organization. In Line 1, the Word Stresses

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<sup>13</sup>*The Rhythmic Structure of Music*, Ch. II, pp. 12-59.



reveal an iambic pentameter approach ( ♪ – ♪ – ♪ – ♪ – ♪ – ) to the line. This pattern, however, is not repeated in other lines, as seen in Figure 16 below. In comparison, Line 2 has an unusual combination of strong syllable against strong syllable in the second full measure, from *-mour* to *du-*, which is accounted for by the diminution of note values to hide this seeming anomaly. It seems an anomaly to English speakers, whose ears, after having heard a musical phrase that sounds like iambic pentameter, are expecting the next phrase to be similar. The change in Line 2, caused by different groupings and by the diminution of note values, will most likely enhance the listener's experience rather than harm it.<sup>14</sup> Match points have been maintained at the 4-6 syllable grouping level, by means of lengthened syllables, melodic contour, maintenance of caesuras, diminution of values in the second line. The gender ending is compromised by placing a mute *e* on the downbeat of the measure, but it is counteracted by the length and embellishment of the penultimate syllable in the line.

Figure 17 below graphs the first stanza of the song. The most unusual portion of this stanza is the second line, which begins on the downbeat of the measure. Martini has used this approach because of accentuation in the word *elle*. The Word Stresses level clarifies the distinction between stress in the French language and that of other languages. In comparing the two levels of stress, one can see that the 4-6 grouping is maintained in all lines, but the smaller sub-groups are rarely aligned. Martini shaped the music to the words to afford himself the best advantage of both worlds, maintaining word stresses at even the lowest levels in the context of musical accent (as shown by the dashed line Word-Stress Match Point circles), yet giving the poetry's 4-6 syllable groupings the

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<sup>14</sup>Leonard B. Meyer, in *Emotion and Meaning in Music* (Chicago, 1956, pp. 22-32) discusses the importance of expectation/realization in the listener, noting that a deviation from expectation, or surprise, is often the best way to enhance the listener's experience.







primary emphasis (as shown by the solid line Accentual Match Point circles). As in the refrain, Martini preserved the original 4-6 syllable groupings through lengthened and accentuated syllables, melodic contour, maintenance of caesuras, and diminution of values, this time in the first line. One gender ending is matched, and the other is compromised, but not in a way that affects the communication of the poetry.

The poetry's form is indicated by the switch between lines containing the diminished values from the refrain to the first stanza. As mentioned previously, Florian's poem is composed of two stanzas with four lines each. The refrain and first stanza are shown together in Figure 18 below so that the poetry's form can be illuminated. Word Stresses are shown by circles and without their number line in this figure, for lack of space. The circles are intended to remind the reader of the lower level poetic stresses also at work in the piece. Comparison of the four lines reveals that the poet used ABBA form for his first stanza. Gender Endings are matched between Lines 1 and 4, and Lines 2 and 3, including the matching of the compromised mute *e* endings in Lines 2 and 3. Rhymes are also matched between these sets of lines. The diminished musical values are used in Lines 2 and 3, and note values are very much the same in these two lines. The poetic structure of the two lines is also very similar. Lines 1 and 4 arrive at similar note values at their ends and poetic structure is very much the same, even at the lower levels. However, Martini chose to use rhythmic differences and a rest to make a distinction between the two lines, perhaps to differentiate between refrain and stanza. Thus match points are met at all levels in the refrain and first stanza, especially when considering the integrity maintained by Martini with regard to the lower level Word Stresses, as indicated by the dash-line ovals circling these match points.

The second stanza proves Martini's prowess at his craft. He uses word painting, a shortened line with a mini-interlude, and shift to minor mode to communicate the melan-



choly and desperation of the words. Figure 19 below shows the stanza, missing its one measure of piano interlude in Line 2 (refer to the Appendix, Example 7 to view the entire phrase). Word Stresses are again provided to show in-group word stresses, but without their numbers for lack of space. The stanza, translated by Richard Stokes in *A French song companion*, reads,

*“As long as this water gently flows  
Toward this stream that bounds the plain,  
I shall love you,” Silvia used to say:  
The water still flows, but she has changed.*<sup>15</sup>

The first line has a regular motion, resembling running water, created by Martini’s choice of rhythmic and melodic motives. He has maintained both the higher and lower levels of poetic meter through his lengthening of syllables. Although *tant* should not be accented, it works in the context of painting the line, since the word means “as long.” Weaker syllables are found in the areas of the Potential Repose Areas, indicating proper use of weaker syllables leading to a stressed syllable. The gender ending is masculine and is on a strong beat and syllable.

The second line is shortened by a measure in its haste to arrive at *pra-ri-e*. The contour of the line draws the listener’s attention to the longer and accented syllables all through the line, and the combination of the jump down to C5 and the lengthening on *-ri-* calls attention to itself as the arrival syllable for the phrase. The feminine ending is in a place of less prominence, the second beat of the measure.

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<sup>15</sup>Johnson and Stokes, Page 300.

**Potential Repose Areas**

**Musical Accent**

**Word Stress Match Points**

**Accental Match Points**

**GENDER ENDING—MASCULINE, STRONG BEAT**

**GENDER ENDING—FEMININE, WEAK BEAT**

**GENDER ENDING—FEMININE, WEAK BEAT**

**GENDER ENDING—FEMININE, WEAK BEAT**

**GENDER ENDING—COMPROMISED: “-TANT” IS MASCULINE, MUSICAL ENDING IS FEMININE. (BUT THE TEXT OCCURS ON A STRONG BEAT, MAINTAINING THE CAESURA.)**

**STANZA 2, LINE 1**

tant que cette eau cou - le - ra

1 2 3 4 1 2 3 4 5 6

**STANZA 2, LINE 2**

ment vers ce ruisseau qui de la prai - ri - e

1 2 3 4 1 2 3 4 5 6 (1)

**STANZA 2, LINE 3**

je t'ai - me - rai me re - pe - tait Sil - vi - e

1 2 3 4 1 2 3 4 5 6 (1)

**STANZA 2, LINE 4**

l'eau coule en - cor elle a chanté pour tant

1 2 3 4 1 2 3 4 5 6

**Word Stresses**

**Caesura**

**Lengthened/Accented Syllables**

**STANZA 2, LINE 1**

**STANZA 2, LINE 2**

**STANZA 2, LINE 3**

**STANZA 2, LINE 4**

Figure 19. Second Stanza Lines of *Plaisir d'amour*, of Martini

Line 3 uses ascending notes to reach both of its high places, on *-rai* and *-vi-*. Martini has ignored the secondary stress that could have been used on *repetait*, in favor of the line moving forward and upward into *Sil-vi-e*. The dynamics and lengthenings indicate that this line is the climax of the piece.

Line 4 is broken with a rest, the genuine caesura. The rest seems to be both for the sake of the change of subject, from the river to Silvie, and to highlight the sad realization the line implies: *The water still flows; but she has changed*. To show the change of mood from the previous line, Martini maintained the rhythmic patterns, but adjusts the contour of the line to descend into the half cadence that will lead back to the refrain. The setting Martini chose for the final syllable *-tant* compromises the gender ending, but once again, the caesura is preserved on the downbeat of the measure.

The switch to the parallel minor mode for Stanza 2 is important to the piece, and it is interesting that Choron included *Plaisir d'amour* when it seems to deviate from his rule regarding key. Choron did not discuss moving to minor in his rules for text-setting. Martini's text is better communicated by the use of minor, especially when returning to the sentiment of the refrain in major. Each component, music and text, is bittersweet, and in combination even moreso.

In the comparison of Figures 18 and 19, it appears that none of the poetic lines in *Plaisir d'amour* are treated the same musically. Similarities of rhythmic motive and of contour exist, but no two lines are alike. The refrain serves as the unifying factor for the piece, and the contrasts of the remaining six lines provide the listener with many wonderfully unrealized expectations and turns of interest. Martini shows his skill by carefully employing Rule 11 of the General Rules: use the many and varied characteristics of music (accent, dynamics, tempo, silence vs. sound, rhythmic variation, etc.) to enhance the text.

In the example section of *Principes de composition* labeled “Chamber works,” all of the vocal works cited as examples of airs are romances. Martini’s *Plaisir d’amour* stands out as the one with the most elaborate accompaniment and musical interest. It maintains Choron’s Primary Rules and the symmetry of the verse, carefully communicating the text through its musical setting. Choron was wise to use it in his examples because it was already well-known and enjoyed by the French public.

For comparison, it should be noted that *L’amour dans la rose* seemed to focus its musical setting on word stresses in the poetry and how these word stresses divided poetic lines into many small syllable groups. Martini, on the other hand, used larger syllable groups according to the poem’s syllable count, then worked to emphasize the final syllable of each half-line. In most cases Martini was also able to emphasize the word stresses, but never at the expense of the larger syllable group’s emphasized syllable.

Choron juxtaposed against Martini’s beautiful and lasting example of the romance a verse of an air by D’alayrac from *Renaud d’Ast*. *Comment goûter quelque repos*, is part of a comedy in two acts and prose, words by Messrs. Radet and Barré, composed in 1787 for the *Comédie Italiens*. All that Choron provides in his example is the first verse. The word *Comédie*, used in the description of the work, should provide information for the analyst and listener regarding the many displaced words in the music. But sometimes serious pieces are employed in *Comédie Italiens*, so I searched the score for further clues as to the nature of the piece.

Céphise, the kept maiden who sings the lament, is seen in the very first moments of the opera, begging the spirits of melancholy to visit her with new inspiration. She appears to enjoy her melodramatic state of mind, and is surrounded by the trappings of the artist-musician, ready to paint in words or music or on canvas the sad expressions of



her latest fate. The air that Choron includes as an example is the second song in the opera, sung by Céphise to her handmaiden, Marton, after Marton asks her the reason for her continuously melancholy state of being. At first, one is drawn into her sad story, which is overdone in every sense of the word, with misplaced accents and rising vocal climaxes. It has three verses, the first of which is loosely translated below:

*How tastefully some rest;  
Ah, I do not have the courage (for it),  
And my sad heart is relieved  
From the memory of its evils.  
Alas! In this prosperous age  
Which seems made for pleasures,  
I have known only sighs;  
At fifteen I lost my mother,  
(At fifteen I lost my mother.)*

The second verse deals with the loss of her lover, bringing Céphise's misery to an all-time high. The last verse laments the fact that death has taken everything she loves but herself. Marton quickly encourages Céphise to remember that she does not know for sure that her lover has been killed in the war. As the opera unfolds, Céphise appears to be prone to the melodramatic and also less talented than she thinks. When she tells someone she owes them greatly and will repay them in song, the recipient kindly and quickly refuses her offer. These quirks of character are portrayed by the strangeness of the setting of the first verse and by some subsequent oddities in the next two verses.

The rhyme scheme of the first verse of *Comment goûter quelque repos* is ABBA, repeated, with a repeated last line at the end. Each line contains eight syllables divided into groups of 4 and 4 or 5 and 3. The last line of the verse contains an amalgam of syllables that could be either 6 and 2, 3 and 5, or 3/3/2. Feminine endings are added to the B lines in the first half of the song and switched to the A lines in the second half.

Figure 20 below presents the first four phrases of the short song, the complete score of which may be viewed in the Appendix in Example 8. Solid line X boxes show missed match points with stressed syllables; dashed line X boxes show missed match points with unstressed syllables. Several things can be noted immediately from the graph. First, syllables intended to be stressed or lengthened in the poetry are somewhat off-balance in the music, especially on the word *cœur* in the third line. The majority of words found on second beats in the measures are words that normally would not be stressed, as *-que* in the first line, *se* in the third line, and *le* in the last line. The last of these is even embellished by an appoggiatura for emphasis. Second, one of the gender endings is not treated properly, drawing attention to itself on a stronger beat than its more stressed penultimate syllable (***ra*** of *cou-ra-ge*). It is somewhat acceptable, however, since it functions as a half cadence. Third, the first phrase moves too quickly into the second, leaving little room for pause after the quarter note on *-pos*, and not making enough of the interjection *ah!* In the third line, either the first syllable of *tri-ste* or the word *cœur* should be emphasized, but instead the mute *e* is the focus. These things serve to blur the articulation of the text, and in most circumstances would be thought either ill-composed or comedic. In the case of *Céphise* it appears to be both.

The second half of the song, shown in Figure 21 below, has less obtrusive offenses. Most of the accented and lengthened syllables are found on strong or secondarily strong beats, with the exception of *fait* in the sixth line. But melodic considerations provide the humor of the piece, especially in Line 7, where the soprano soars to an A5 on *ne*, the schwa or mute *e* sound. The gender endings in Lines 8 and 9 are incorrect, with the mute *e* falling on a strong beat in the measure. This could perhaps add more



**Potential Repose Areas**

**LINE 5**

Musical Accent

Lengthened/Accented Syllables

maux

Caesura

Word Stresses

Accental Match Points

GENDER ENDING—FEMININE, WEAK BEAT

qui re (1)

hé - (las) dans cet à - ge pros - ne (1)

**LINE 6**

Word Stress

Match Points

pe - re

qui (sem) - ble (att) pour les plai - je ne con -

Accented syllable on unaccented beat

**LINE 7**

Unaccented syllable on accented beat

sirs,

je ne con nus que los sou - pirs à quin - zeans je per -

**LINE 8**

Gender Ending—Should be feminine, but is not!

pirs

à quin zeans je per - ma me re, à quin - zeans je per -

**LINE 9**

Gender Ending—Should be feminine, but is not!

re,

à quin zeans je per - dis ma me re, à quin - zeans je per -

Figure 21. Last Five Lines of *Comment goûter quelque repos* from *Renaud d'ast*, by D'alayrac.

humor to the piece. The words *ma me(-re)* could be construed as *moi mê (-me)*, or “myself,” until the final syllable *-re* is added, creating a double meaning (*at fifteen I lost myself*, rather than *at fifteen I lost my mother*) for the end of both lines and the end of the song.

The approaches used by D’alayrac in the text-setting of *Comment gouter quelque repos* serve to communicate the state of mind and the character of Céphise. Because Choron did not comment on the examples provided in *Principes de composition*, there is no way to know what he intended *Comment gouter quelque repos* to illustrate. It appears to be the perfect example of comedic setting, using errors of text-setting to portray a character who enjoys living a melodrama and thinks more of her abilities than she ought.

The analysis of *Plaisir d’amour* and *Comment gouter quelque repos* seem to show that Martini and D’alayrac were approaching the text differently than Choron prescribes in his rules for text-setting. Choron’s rules appear to be more suited to his own way of approaching the text than to that of other composers from his era. In *L’amour dans la rose*, the syllable group, an important part of French versification discussed throughout the dissertation, does not appear to be as important to Choron as the lengthening and accentuation of stressed syllables in words. If we compare Choron’s stresses in *L’amour dans la rose*, Figure 6, with those of Martini’s refrain for *Plaisir d’amour*, Figure 15, we see that the Word Stresses level has been added to Martini’s work because the composer has used melodic motion to lead to the ultimately stressed syllable, instead of calling attention to other earlier word stresses. Choron, on the other hand, has used melodic motion in the form of jumps and syllable lengthenings to make more of the lower levels; so much more, in fact, that they were considered syllable groups for the piece.

Because of the discrepancy between Choron's *L'amour dans la rose* and the other pieces, I chose to analyze a portion of another song by Choron. *Vaudeville de l'écu de six francs* is a humorous piece about squandering one's inheritance long before any progeny would have a chance to claim it. The poetry was written by Messrs. Sewrin and Chazet. The publication date is not known, but is likely from within the first 20 years of the nineteenth century.<sup>16</sup>

My first step in looking at *Vaudeville de l'écu de six francs* was to observe the word stresses within each poetic line. These can be seen in Line 1 in Figure 22 below. Each line contains eight syllables, and the rhyme scheme for the refrain, the only part observed here, is ABBA.

Line 1 of *Vaudeville de l'écu* . . . has stresses on *-brons, jour, and -reux*, ending on the masculine *-reux*. The same ordering of word stresses is found in Line 4, seen in comparison with Line 1 in Figure 23 below. In Line 4 the two-syllable words reinforce the same kind of 3-3-2 grouping as seen in Line 1. Only the last stressed syllable of each line receives a lengthened or accented note. Figure 24 below adds the other components for analysis to each line, showing that Choron was more interested in emphasizing the last syllable of the line than the smaller syntactic syllable groups. In the first line, one could make a case for internal rhyme between the fourth and eighth syllables, *tous* and *-reux*, but this same scheme is not kept for Line 4, the sister to Line 1. Choron seems to be implying an eight-syllable line with no caesura, especially in light of his choice of tempo, *Allegretto Scherzando*, breakneck speed for the vocalist. Also, the desire for humor in a piece like *Vaudeville de l'écu* could help to explain some of the accentual anomalies.

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<sup>16</sup>The piece was published in Paris by Sieber, as part of the *Journal hebdomadaire d'Aug.te Le Duc et Cignie*. 38e année. The OCLC Catalog simply lists the date for the piece as "1800's."

**LINE 1**

Pour le dernier couplet.

Cé - - lé - - brons

tous

ce

jour

heu -

reux

d'E -

**GENDER  
ENDING—  
MASCULINE,  
STRONG BEAT**

Word Stresses

1 2 3 1 2 3 1 2 3 1 2

Figure 22. Word Stresses in Refrain Line 1, *Vaudeville de l'écu de six francs*, by Choron

**LINE 1**

♩ Pour le dernier couplet.

Cé - - lé - brons tous ce jour heu - d'E -

Word Stresses 1 2 3 1 2 3 1 2

**GENDER ENDING—**  
**MASCULINE, STRONG BEAT**

**LINE 4**

tu - ne a prou - vé qu'elle a - voit des yeux a

1 2 3 1 2 3 1 2

**GENDER ENDING—**  
**MASCULINE, STRONG BEAT**

Figure 23. Comparison of Word Stresses of Refrain Lines 1 and 4, *Vaudeville de l'écu de six francs*, by Choron



**Potential Repose Areas**

*Musical Accent*

**LINE 1**

Longthened/Accented Syllables

Caesura

Word Stresses

Pour le dernier couplet.

Cé - - lé - brons tous ce jour heu - reux d'E -

1 2 3 4 5 6 7 8 2

1 2 3 1 2 3 1

3 2 8 2

Accentual Match Points

GENDER ENDING— MASCULINE, STRONG BEAT

**LINE 4**

tu - ne a prou - vé qu'elle a - voit des veux a

1 2 3 4 5 6 7 8 2

1 2 3 1 2 3 1

1 2 3 2 3 8 2

GENDER ENDING— MASCULINE, STRONG BEAT

Figure 24. Actual Settings of Refrain Lines 1 and 4, *Vaudeville de l'écu de six francs*, by Choron

I applied the same analytical approach to the middle lines of the refrain of *Vaudeville de l'écu*. Lines 2 and 3 are shown in Figure 25 below, with word stresses delineated. Line 2 has groupings of 2-2-4(-1) or 4-4(-1), and Line 3 has groupings of 3-2-3(-1). Line 2 has the unusual distinction of being the only line in the entire refrain that has its smaller word stress groups aligned with lengthened notes and/or musical accents, as seen in Figure 26 below. Line 3 lengthens and accents the final emphasized syllable in the line, *-tu-*. Here again, as in Line 1, one can make the case for four-syllable groups for the sake of internal rhyme, between *du* and *-tu-*, but it does not match with Line 2.

In reality, Choron allowed the constraints of the music to determine his choices. In Figure 27, a comparison of Lines 1 and 3 shows that they have the same music, even though their rhyme and word syllable groupings are different. An ABAB form (rather than the poetry's ABBA form) is often employed in musical phrase structure, to create the periodic forms to which western listeners are greatly accustomed. Figure 28 below compares Lines 2 and 4, demonstrating the rhythmic connection between the two phrases, again in spite of their different rhyme and word syllable groupings.

Choron has used the musical rhythmic system rather than the poetic rhythmic system to guide his setting of the lines of *Vaudeville de l'écu de six francs*. This made it possible for him to keep his musical ideas moving forward instead of being burdened by the smaller groupings of word stress in the lines. Choron has lengthened those syllables which are necessary to French versification, the final or penultimate syllables of the poetic lines. French would appear to be easier to set than other languages because of its flexibility in this regard, allowing the composer to choose one musical motive and carry it through the piece, as long as the final stressed syllable in each line or half-line, in the case of longer lines, is accommodated by musical lengthening or musical accent. It should

**LINE 2**

Word Stresses

**LINE 3**

Figure 25. Comparison of Word Stresses of Refrain Lines 2 and 3, *Vaudeville de l'écu de six francs*, by Choron

**Potential Repose Areas**

**LINE 2**

*Musical Accent*

Lengthened/Accented Syllables

Caesura

Word Stresses

Word Stress Match Points

Accentual Match Points

**GENDER ENDING— FEMININE, WEAK BEAT**

**LINE 3**

**GENDER ENDING— FEMININE, WEAK BEAT**

Figure 26. Actual Settings of Refrain Lines 2 and 3, *Vaudeville de l'écu de six francs*, by Choron



**Potential Repose Areas**

**Musical Accent**

**LINE 2**

Lengthened/Accented Syllables

Caesura

Word Stresses

Accentual Match Points

**GENDER ENDING—FEMININE, WEAK BEAT**

**LINE 4**

**GENDER ENDING—MASCULINE, STRONG BEAT**

Line 2 lyrics: d'E - loi - reux la chan - ce est peu com - mu - ne

Line 4 lyrics: tu - ne a prou - vé qu'elle a - voit des veux

Figure 28. Comparison of Lines 2 and 4, Musical Constraints, *Vaudeville de l'écu de six francs*, by Choron

be noted, however, that when both word syllable groupings and final stresses are accommodated by the music, the result seems to be more effective and lasting, as in *Plaisir d'amour*.

The rules Choron and La Fage provide in *Principes de composition* and *Manuel complet de musique* chronicle a short span of the history of French versification as it relates to text-setting. La Fage's reference to Choron's intention to write a longer, more detailed treatise on the subject, noted previously in Chapter 3, highlights the fact that few detailed, related works were available at the time, especially in French. The contributions of these two authors provide a basis for analysis of contemporaneous music. They serve to show that text-setting can be taught and learned through the exposition of rules to guide the beginning composer.

Choron's own practice of text-setting, particularly as seen in *L'amour dans la rose*, provides a rule never delineated in either treatise: use the flexibilities of meter and tempo to deal with variety in the poetry. This practical rule for text-setting could significantly aid the aspiring composer.

The graphic analyses provided in this chapter are intended to aid the theorist, the composer, and even the poetic analyst. For the theorist and poetic analyst, they unite poetic and musical elements of analysis into one picture, making connections between the two that sometimes would not be seen in the usual poetic line approaches or musical accentuation models. For the composer, they emphasize the need to be familiar with the language of choice in traditional text-setting work, and also show that the coordination of the two components is a delicate art, which can be learned through careful study of well-set texts and any available rules on the subject.

La Fage provided a topical bibliography at the end of *Manuel complet de musique*, which he patterned after Johann Nikolaus Forkel's (1749-1818) *Allgemeine Litteratur der Musik, oder Anleitung zur Kenntniss musikalischer Bücher* (1792). Topics in La Fage's bibliography related to text-setting include *Composition vocale* and *Union de la musique avec la poesie*. Chapter 6 briefly discusses each of the 24 writers mentioned in *Manuel complet de musique*'s bibliographical references related to text-setting.



## CHAPTER 6

### EXAMINATION OF BIBLIOGRAPHICAL SOURCES FOUND IN *MANUEL COMPLET DE MUSIQUE*

La Fage includes a new set of “Notes to the Reader” (*Au lecteur*) for the last four books of *Manuel complet de musique*, indicating the delays that led him to release the entire remainder of the set of volumes at once, rather than in two stages:

The announcement placed at the beginning of the second part, dated January 20, 1837, indicates rather obviously that our intention might have been to publish this second part separately, as we had done for the first. Delays having occurred in printing, we preferred to wait until the whole work was entirely printed so that music patrons might not have to complain any more of not finally seeing the end of a book which, announced since 1824, had seen its first pages in print only in 1835.<sup>1</sup>

These delays were due in part to the death of a potential contributor to the work, which left more writing to La Fage.<sup>2</sup> Also in the third *Au lecteur* section is a paragraph about the inclusion of a Musical Bibliography, something that had not been seen in French musical treatises up to that time:

The Twelfth and final book enriches musical science by a work that so far has not been carried out in France. We did not have a Musical Bibliography. That which I give here,

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<sup>1</sup>*L'avertissement placé en tête de la seconde partie et daté du 20 janvier 1837 indique assez évidemment que notre intention avait été de publier séparément cette seconde partie, ainsi que nous avons fait pour la première. Des retards étant survenus dans l'impression, nous avons préféré attendre que tout l'ouvrage fût entièrement imprimé, afin que les amis de la musique n'eussent plus à se plaindre de ne pas voir enfin le terme d'un livre qui, annoncé dès 1824, n'avait vu ses premières feuilles sous presse qu'en 1835. Manuel complet de musique, Troisième Partie, Au lecteur, p. v.*

<sup>2</sup>*Manuel complet de musique, Troisième Partie, Au lecteur, pp. vij-viii.*

following Forkel and Lichtenthal, will be extremely useful until something better turns up. It offers the methodical nomenclature of the best treatises relating to music.<sup>3</sup>

In 1792 Johann Nikolaus Forkel (1749-1818) had compiled what was considered to be the finest bibliography of the day, *Allgemeine Litteratur der Musik, oder Anleitung zur Kenntniss musikalischer Bücher*, . . . . George B. Stauffer has traced the lineage of Forkel's work through the time of the printing of *Manuel complet de musique*:

Forkel's remarkable *Allgemeine Litteratur* set the standard for later bibliographies in terms of thoroughness and organization. It contains some 3000 entries, from antiquity to the late 18th century, with well-ordered comments on the content and quality of each source. After Forkel's death the volume was expanded and translated into Italian by Peter Lichtenthal as part of his *Dizionario e bibliografia della musica* (vols. iii and iv; Milan, 1826), and it was updated and enlarged by the Leipzig organist and manuscript collector Carl Ferdinand Becker as *Systematisch-chronologische Darstellung der musikalischen Literatur* (Leipzig, 1836/R).<sup>4</sup>

As noted from La Fage's statement, he used only the Lichtenthal revision of Forkel's work as his source, not the Becker version.

A comparison of the bibliographical portions on vocal music by Forkel, Lichtenthal and La Fage points up several differences, mainly between La Fage's bibliographical sections and those of Forkel and Lichtenthal.

First, the headings are not the same. Forkel and Lichtenthal use the general heading of "On Vocal Composition in General," then the sub-headings of a) On the musical disposition of various species of vocal composition; and b) On musical poetry. In Figure 18 below, the vocal

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<sup>3</sup>*Le Douzième et dernier livre enrichit la science musicale d'un travail qui n'avait pas jusqu'à ce jour été exécuté en France. Nouse n'avions pas de Bibliographie musicale: celle que je donne ici d'après Forkel et Lichtenthal, sera fort utile en attendant mieux. Elle offre la nomenclature méthodique des meilleurs traités relatifs à la musique. Manuel complet de musique, Troisième Partie, Au lecteur, pp. vj-vij.*

<sup>4</sup>Stauffer, George B., "Forkel, Johann Nicolaus," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/18/03), <<http://www.grovemusic.com>>.

| FORKEL,<br>Von der Sing-Composition überhaupt   | LIGHTENTHAL,<br>Della Composizione vocale in generale   | FORKEL,<br>Von der Sing-Composition überhaupt  | LIGHTENTHAL,<br>Della musicale disposizione di varie specie della<br>composizione vocale   |
|---|---|--|--|
| a. Von der musikalischen Einrichtung<br>verschiedener Gattungen der Sing-<br>composition                                  | a. Della musicale disposizione di varie<br>specie della composizione vocale   | b. Von der musikalischen Poesie  | b. Della musicale poesia   |
| <b>Masson</b> , 1705, <i>Traité des règles de<br/>Composition de la musique</i>   | <b>Horner</b> , 1546, <i>De ratione componendi cantus</i>   | <b>Barbosa</b> , 1520, <i>Epometria</i>  | <b>Barbosa</b> , 1520, <i>Epometria</i>  |
| <b>Marpurg</b> , 1758, <i>Anleitung zur<br/>Singcomposition</i>   | <b>Robinson</b> , 1715, <i>Essay upon vocal music</i>   | <b>Mesnardiere</b> , 1639, <i>Poétique française</i>   | <b>Mesnardiere</b> , 1639, <i>Poétique française</i>   |
| <b>Scheibe</b> , 1765, <i>Abhandlung über das<br/>Recitativ</i>   | <b>Marpurg</b> , 1758, <i>Anleitung zur Singcomposition</i>   | <b>Morhof</b> , 1682, <i>Unterricht von der deutschen<br/>Sprache und Poestie, deren Ursprung, fortgang<br/>und Lehrsätzen</i>   | <b>Holder</b> , 1669, <i>Elements of speech</i>  |
| <b>Schuback</b> , 1775, <i>Von der musikalischen<br/>Declamation</i>  | <b>Scheibe</b> , 1765, <i>Abhandlung über das Recitativ</i>   | <b>Croix</b> , 1694, <i>L'art de la Poesie françoise et<br/>latine, avec une Idée de la Musique sous une<br/>nouvelle forme</i>  | <b>Morhof</b> , 1682, <i>Unterricht von der deutschen Sprache und Poesia, deren<br/>Ursprung, fortgang und Lehrsätzen</i>  |
| <b>Riepel</b> , 1776, <i>Harmonisches Sylbenmaass</i>   | <b>Schuback</b> , 1775, <i>Von der musikalischen<br/>Declamation</i>  | <b>Grimarest</b> , 1707, re-edited in 1740; put in<br>German 1760, <i>Traité du récitatif dans la<br/>lecture</i> . . .  | <b>Croix</b> , 1694, <i>L'art de la Poesie françoise et latine, avec une Idée de la<br/>Musique sous une nouvelle forme</i>  |
| <b>Reichardt</b> , 1777, <i>Über die musikalische<br/>Komposition des Schüfergedichts</i>                                 | <b>Riepel</b> , 1776, <i>Harmonisches Sylbenmaass</i>   | <i>Theatre lyrique avec une Préface où l'on traite du Poeme de l'Opera, et la<br/>reponse à une Epître satyrique contre ce Spectacle, par le Brun, avec les<br/>paroles de fix Opera contenus en ce livre</i> , . . ., 1712.   | <b>Grimarest</b> , 1707, re-edited in 1740; put in German 1760, <i>Traité du récitatif<br/>dans la lecture</i> . . .   |
| <b>Kirnberger</b> , 1782, <i>Anleitung zur<br/>Singcomposition mit Oden in verschiedenen<br/>Sylbenmaassen begleitet</i>  | <b>Reichardt</b> , 1777, <i>Über die musikalische<br/>Komposition des Schüfergedichts</i>                                 | <b>Gottsched</b> , 1750, <i>Gedanten von den Cantaten</i>  | <b>Gottsched</b> , 1750, <i>Gedanten von den Cantaten</i>  |
| 1784 (brought to Germany), <i>Thirty Letters on<br/>various subjects</i> , Vol. I, II, ff                                 | <b>Kirnberger</b> , 1782, <i>Anleitung zur<br/>Singcomposition mit Oden in verschiedenen<br/>Sylbenmaassen begleitet</i>  | <b>Krause</b> , 1753, <i>Von der musikalischen Poesie</i>  | <b>Krause</b> , 1753, <i>Von der musikalischen Poesie</i>  |
| <b>Marmontel</b> , 1783, <i>De l'air en Musique</i>   | 1784 (brought to Germany), <i>Thirty Letters on<br/>various subjects</i> , Vol. I, II, ff                                 | <b>Lowe</b> , 1757, <i>Amnerfungen über die<br/>Odenpoesie</i>   | <b>Lowe</b> , 1757, <i>Amnerfungen über die Odenpoesie</i>   |
| <b>Cepede, la</b> , 1785, <i>La Poétique de la Musique</i>  | <b>Marmontel</b> , 1783, <i>De l'air en Musique</i>   | <b>Weissmann</b> , 1782, <i>Über die Cantate</i>   | <b>Weissmann</b> , 1782, <i>Über die Cantate</i>   |
| <b>Reilstab</b> , 1786, <i>Versuch über die ereinigung<br/>der musikalischen und oratorischen<br/>Declamation</i> , . . . | <b>Cepede, la</b> , 1785, <i>La Poétique de la Musique</i>  | <b>Hiller</b> , 1786, <i>Ueber Metastasio und seine<br/>Werke</i>  | <b>Hiller</b> , 1786, <i>Ueber Metastasio und seine Werke</i> . . .  |
| <b>Le Seur</b> , 1787, <i>Exposé d'une Musique, une<br/>initiative et particuliere à chaque Solemnité,<br/>etc.</i>       | <b>Reilstab</b> , 1786, <i>Versuch über die ereinigung<br/>der musikalischen und oratorischen<br/>Declamation</i> , . . . | <b>Francheschi</b> , senz' anno, <i>Apologia delle opere drammatiche di Metastasio</i>   | <b>Francheschi</b> , senz' anno, <i>Apologia delle opere drammatiche di Metastasio</i>   |
|   | <b>Le Seur</b> , 1787, <i>Exposé d'une Musique, une<br/>initiative et particuliere à chaque Solemnité,<br/>etc.</i>       | <b>Buhle</b> , 1763, <i>Aristoteles: über die Kunst der Poesie</i> , . . .   | <b>Buhle</b> , 1763, <i>Aristoteles: über die Kunst der Poesie</i> , . . .   |
|   |   | <b>Elser</b> , 1803, <i>In wie weit ist die politische Sprache zur Musik geeignet</i>  | <b>Elser</b> , 1803, <i>In wie weit ist die politische Sprache zur Musik geeignet</i>  |
|   |   | <b>Escherry</b> , 1809, <i>Fragnens sur la musique, extraits des melanges de<br/>litterature, philosophie, politique et morale</i>   | <b>Escherry</b> , 1809, <i>Fragnens sur la musique, extraits des melanges de<br/>litterature, philosophie, politique et morale</i>   |
|   |   | <b>Scoplia</b> , 1811-14, <i>Les vrais principes de la versification développés par un<br/>examen comparatif entre les langues française et italienne</i> . First 2 volumes<br>reviewed in <i>Rapport Presente</i> . . . in 1812, followed by the third volume with<br>answers to criticism in 1814. | <b>Scoplia</b> , 1811-14, <i>Les vrais principes de la versification développés par un<br/>examen comparatif entre les langues française et italienne</i> . First 2 volumes<br>reviewed in <i>Rapport Presente</i> . . . in 1812, followed by the third volume with<br>answers to criticism in 1814. |
|   |   | <b>Gerard</b> , 1819, <i>Considération sur la Musique en général</i> , . . .   | <b>Gerard</b> , 1819, <i>Considération sur la Musique en général</i> , . . .   |
|   |   | <b>Michaëlis</b> , 1820, <i>Ueber die richtige Behandlung der Prosodie oder des<br/>Sylbenmasses, und der Accente in der Sing-Komposition</i>  | <b>Michaëlis</b> , 1820, <i>Ueber die richtige Behandlung der Prosodie oder des<br/>Sylbenmasses, und der Accente in der Sing-Komposition</i>  |
|   |   | <b>Mosel</b> , 1787, <i>Ueber den Umgang der Gedliche sir Oratorien und Kamaten</i> , . .  | <b>Mosel</b> , 1787, <i>Ueber den Umgang der Gedliche sir Oratorien und Kamaten</i> , . .  |

Table 18. Bibliographical comparison—Forkel and Lichtenthal

sections are reproduced, citing only the authors, treatises, and dates for the comparison of sources. In Table 19 below, La Fage's entries are shown. His two sections, with titles other than those of Forkel and Lichtenthal, are separated in his bibliography by three other sections. La Fage also changes the second heading to include language as well as poetics (see Table 19).

Second, Lichtenthal includes all of Forkel's original sources, but adds to the list as he wishes. The comparison of Tables 18 and 19 shows that from the first lists of Forkel and Lichtenthal, La Fage selects seven items, then pulls others from the previous authors' second lists to augment his *Composition vocale* list. In La Fage's second list, all of the sources listed are exclusive to his list, since his heading, *Union of music with poetry and language*, does not relate directly to either previous bibliographical list.

As important as these distinctions are, there is another very important difference between La Fage's bibliographical entries and those of Forkel and Lichtenthal: La Fage includes no detailed notes. Listed below in Table 20 are the entries for Masson in each author's work, for comparison. The differences are startling, especially since La Fage implies in his comments to the reader that he is importing a new bibliographical method. Forkel and Lichtenthal often go to the trouble of including tables of contents for their listed works; La Fage merely cites each author and his work, occasionally making unexplainable errors of transcription, such as in the entry for Jean Robinson where he actually cites Christian Gottfried Krause's work. Perhaps this lack of attention to detail was the result of La Fage's hurry to complete and publish *Manuel complet de composition*.

Despite the errors of transcription and differences in source choices, La Fage likely chose to use the treatises and articles he put in his bibliographical entries. To show the progression of thought outlined by La Fage's bibliography in *Manuel complet de musique*, each

**LA FAGE,  
Composition vocale.**

- Holder**, 1669, *Elements of speech*.
- Masson**, 1705, *Traité des règles de Composition de la musique*
- Grinaarest**, 1707, re-edited in 1740; put in German 1760, *Traité du récitaif dans la lecture* . . .
- Robinson**, 1753, *Von der musikalischen poesie*. (WRONG AUTHOR—THIS IS C. KRAUSE)
- Marpurg**, 1758, *Anleitung zur Singcomposition*
- Riepel**, 1776, *Harmonisches Sylbenmaass*
- Kiruberger**, 1782, *Anleitung zur Singcomposition mit Oden in verschiedenen Sylbenmaassen begleetet*.
- Lacépède**, 1785, *La Poétique de la Musique*.
- Reilstab**, 1786, *Versuch über die ereinigung der musikalischen und oratorischen Declamation*, . . .
- Le Seur**, 1787, *Exposé d'une Musique, une imitative et particuliere à chaque Sotennité*, etc.
- Scoppa**, 1811-14, *Les vrais principes de la versification développés par un examen comparatif entre les langues française et italienne*. First 2 volumes reviewed by Choron in 1812, followed by the third volume with answers to criticism in 1814.
- Gerard**, 1819, *Considérations sur la musique en général, et particulièrement sur ce qui a rapport à la vocale*.

**LA FAGE,  
Union de la musique avec  
la poésie et la langage.**

- Aldrighetti (IT IS ALDRIGHETTI) or Andrigetti**, 1628, *Ragguglio di Parnasso tra la musica e la poesta*.
- Osio**, 1637, *L'armonia del nudo parlare*.
- Winter**, 1764, *De eo quod sibi invicem debent musica poetic et rhetorica, artes iucundissimae*.
- Chastellux**, 1734, *Essai su l'union de la poésie et de la musique*.
- Webbe**, 1798, *Observations on the correspondance between poetry and music*.
- Beattie**, 1803, *Essay on poetry and music as they affect the mind*.
- Venini**, 1784, *Dissertazione su i principj dell' armonia musicale e poetica*. . .
- Walker**, 1787, *The melodie of speaching delineated*.
- Framery**, 1798, *Avis aux poètes lyriques, ou de la Nécessité du rythme* . . .
- Villoteau**, 1807, *Recherches sur l'analogie de la musique avec les arts*. . .
- Raymond**, 1811, *Lettre à M. Villoteau touchant ses vues sur la possibilité d'une théorie exacte* . . .
- Sudre**, 1825, *Langue musicale, au moyen de laquelle on peut converser sur tous les instruments*.

Table 19. Bibliographical Sources—La Fage

**FORKEL,**  
Von der Sing-Composition überhaupt

a. Von der musikalischen Einrichtung  
verschiedener Gattungen der Sing-  
composition

Masson (Ch.) ein Franzose, ist Musik-  
direktor an der Cathedralkirche zu  
Chalons gewesen; *Traité des règles de  
Composition de la Musique, par lequel on  
apprend à faire facilement un Chant sur des  
Paroles; à composer à 2, à 3, et à 4 Parties  
etc. Et à chiffrer la Basse-Continue suivant  
l'usage des meilleurs Auteurs.* Paris, 1705.  
8. Die vierte Edition dieses Werks ist zu  
Amsterdam den Roger herausgekommen,  
mit dem Zusatz: *nouveau traité.* Auch zu  
Hamburg soll im Jahr 1737 eine Ausgabe  
in 4 gemacht worden senn s. neue Ausg.  
des Sulzerschen Wörterbuchs Art. Satz. S.  
188. Die vierte Ausgabe ist nur 148 Seiten  
stark in Octav. Der Verf. hat sein Werk in  
2 Theile abgetheilt. Im ersten wird von  
der Melodie, und von der Kunst einen  
Gesang zu machen, gehandelt; im zweiten  
von der Harmonie, woben zugleich  
viestimmige Composition gelehrt wird.

**LICHTENTHAL,**  
Della Composizione vocale in  
generale.

a. Della musicale disposizione di varie  
specie della composizione vocale

MASSON (CH.), direttore di musica alla  
chiesa cattedrale di Chalons: *Traité des  
règles de Composition de la Musique, par le  
quel on apprend à faire facilement un chant  
sur des Paroles; à composer à 2, à 3, et à 4  
Parties etc. Et à chiffrer la Basse continue  
suivant l'usage des meilleurs Auteurs.  
Ouvrage très-utile à ceux qui jouent de  
l'Orgue, du Clavecin et du Théorbe.* Paris,  
1705, 9 1/2 fogli in 8. *Quatrième Edition,  
revue et corrigée.* Amsterdam, aux depens  
d'Etienne Roger, 8.

In questa edizione il titolo dice: *Nouveau  
Traité etc.* Se ne cita pure un' edizione in 4.  
del 1737, pubblicata in Amburgo.

L'Opera è divisa in due parti. La Prima tratta  
della melodia, e dell'arte di far un canto, e la  
seconda dell'armonia e della composizione a  
più voci.

**LA FAGE,**  
Composition vocale.

MASSON (Ch.). *Traité des règles de  
composition de la musique.* Paris, 1705.  
9 feuilles 1/2 in-8. *Quatrième édition,*  
Paris, in-8 parvo de 128 pages,  
indépendamment des titres. On cite  
aussi des éditions d'Amsterdam et de  
Hambourg.

Table 20. Bibliographical Entry Comparison

entry in the two sections, *Composition vocale* and *Union de la musique avec la poésie et le langage*, will be discussed separately in chronological order. A short biography of the author will precede information on the work, if available.

*Composition vocale*

La Fage includes 12 entries in the *Composition vocale* section of the bibliography. Three nations, England, Germany, and France, are represented by their respective authors. Italy is represented only by Scoppa in this section, and his treatise is in French, since he was assimilating into the Parisian culture at the time.

William Holder, *Elements of Speech*

The first work presented in the bibliography is William Holder's (1616-1697/8) *Elements of Speech*, published in London in 1669. Holder was a clergyman, mathematician, and musician whose scholarship moved him through the ranks of Oxford University all the way from Doctor of Divinity in 1660 to canon of St. Paul's Cathedral and sub-dean of the Chapel Royal in 1674. Much earlier, in 1659, he became known as the speech teacher of a deaf-mute by the name of Alexander Popham.<sup>5</sup> Holder wrote nothing on the experience of teaching Popham to speak until ten years later, when another man, Dr. John Wallis, took credit for being the first in England to teach a deaf-mute to speak.<sup>6</sup> In defense of his personal claim of origination, Holder first wrote an article on the subject, published in *Philosophical Transactions of the Royal Society*, entitled "An Account of an Experiment Concerning Deafness,"<sup>7</sup> and followed it up with a more substantial work in 1669.

Holder's short treatise, *Elements of Speech: an Essay of Inquiry into the Natural Production of Letters: with an Appendix Concerning Persons Deaf & Dumb*, is a description of the means and execution of language. François-Joseph Fétis (1784-1871), enters this description of Holder, his experiment, and its reception in his *Biographie universelle des musiciens*:

[He was an] Educated man, not only in music, but also in sciences and literature. He drew the attention of the erudite world in 1759 [1659], by a successful attempt which he made on a person deaf-mute from birth, the son of Lord Popham, to whom he restored

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<sup>5</sup>Tilmouth, Michael and Jerome Stanley, "Holder, William," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>6</sup>Stanley, Jerome. *William Holder and His Position in Seventeenth-Century Philosophy and Music Theory*. Lewiston, NY, 2002, pp. 3-4.

<sup>7</sup>Holder, William, "An Account of an Experiment Concerning Deafness," *Philosophical Transactions of the Royal Society*, V. xxxv, 1668, pp. 665-68.

the use of speech. It was the first attempt of this kind to succeed. Holder's preparations for this marvellous cure led him to various discoveries on the mechanism of language, which he published in a book entitled: *Elements of Speech* . . . Burney recommends this book as useful for lyric poets and composers of vocal music.<sup>8</sup>

Holder gives specific information on the physical sources for the formation of consonants, vowels, and their combinations. All the components of articulation of speech are addressed in the 110 pages of the book's main portion. Holder also incorporates into his discussion what he calls *audible* and *visible* signs. Audible signs are those things heard when one is speaking; visible signs are anything printed and readable, and also the things seen when one is observed speaking.<sup>9</sup> The method for teaching the mute to speak, found in the book's remaining 58 pages of Appendix, utilizes both kinds of signs to provide as many points of connection as possible in teaching the student.

The discussion of accent and emphasis is particularly interesting in Holder's text:

There are some other Accidents besides those spoken of before, which have an Influence in varying *Accent* and *Emphasis*; which though now much confounded, seem to have been formerly more distinguished. *Accent*, as in the *Greek* names and usage, seems to have regarded the Tune of the voice; the *Acute* accent raising the Voice in some certain Syllables, to a higher, i.e., more acute Pitch or Tone, and the *Grave* depressing it lower, and both having some *Emphasis*, i.e. more vigorous pronunciation. The *Circumflex* keeps the voice in a middle Tune, and therefore in the *Latine* is compounded of both the other, but withal adding an *Emphasis* and longer stay upon that Syllable, expressed in *Greek* by a suitable character [~]. And therefore the Syllable, which is circumflexed, is always accounted long. This *Tuning* of the Voice by *Accent*, is of great concern to the *gracefulness* of pronunciation. And although our Languages have not such accurate

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<sup>8</sup>Homme instruit, non-seulement dans la musique, mais aussi dans les sciences et la littérature, il attira sur lui l'attention du monde savant, en 1759, par une tentative heureuse qu'il fit sur un sourd-muet de naissance, fils de lord Popham, à qui il rendit l'usage de la parole. Ce fut le premier essai de ce genre qui réussit. Les études de Holder pour cette cure merveilleuse le conduisirent à diverses découvertes sur le mécanisme du langage, qu'il publia dans un livre intitulé: *Elements of Speech* . . . Burney recommande ce livre, comme utile aux poètes lyriques et aux compositeurs de musique vocale. *Biographie universelle des musiciens*, Deuxième Édition, Paris, 1883, Tome Quatrième, Paris, 1883, p. 358.

<sup>9</sup>Holder, William, *Elements of Speech*, London (reprint of the 1669 edition, Menston, England, 1967), pp. 108-10.



Rules for it as the *Greek* had, yet is much considered, and submitted to the judgement of more Critical Ears, to direct and determine what is graceful, and what is not; and here arises a difference in the Sound of Languages, by the different Use of Accent. For example, the *French* and *Greek* run contrary one to the other: Whereas the *Greek* in the end of a word changeth the *Acute* accent to a *Grave*, and most Languages have somewhat like (which is therefore called *Cadence* of their voice); the *French* conclude with an *acute* Accent, raising the Tune of their voice in the *last* Syllable.<sup>10</sup>

Holder makes no mention of quantity as a factor in the normal course of French speech as he understood it. A copy of *Elements of Speech* made its way to France by way of one of Holder's contemporaries, John Aubrey, who sent it to Anthony Lucas at Liege. "Lucas very much admired Holder's work and suggested that it be translated into French."<sup>11</sup> (A French translation of the book could not be traced.) Holder's book is foundational for the *Composition vocale* section of La Fage's bibliography, providing a source on the articulation and intricacies of speaking that could be modified for other languages and applied generally to the articulations of singing.

Charles Masson, *Nouveau Traité des regles pour la composition de la musique*

Little is known about Charles Masson (fl. 1680-1700), except the information he provides at the beginning of his treatise, *Nouveau traite des regles pour la composition de la musique, Par lequel on apprend à faire facilement un Chant sur des Paroles; à composer à 2. 3. & 4. Parties, &c. Et à chiffrer la Basse-Continue, suivant l'usage des meilleurs Auteurs*, published in 1705. Masson says in his byline that he is the director of music at Châlons-sur-Marne Cathedral in Champagne. Even though he was not widely known, his treatise soon

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<sup>10</sup>Holder, pp. 99-100.

<sup>11</sup>Holder, reprinted., New York (AMS Press, Inc.), 1975, quoted in Stanley, p. 4.

came to be the main theory book used in France before Rameau, and was reproduced in numerous editions.<sup>12</sup> It is divided into two parts: the first presents the basic musical constructs for intervals, scales, melodic cadence, and vocal ranges, in 28 pages; the second moves through a quick explanation of harmony and counterpoint, and then provides examples of rules for composition in a progression from two part settings through the construction of fugues, in 92 pages. Seven pages of examples, “Tables for learning to compose,” follow the second section to end the treatise.

The entire title of Masson’s treatise is included above because of the reference to vocal music: “By which one learns how to easily make a Song on Words.” The work provides more information on construction of modes, intervals, and cadences than it does on setting music to texts. Chapter VII of the book, placed at the end of the first section, is entitled, “What must be observed when one puts words to Song.”<sup>13</sup> Syllable length is quickly established as a component of text-setting in the very first sentence of the chapter:

One must take care to express the syllables of speech that are long by notes of a suitable value, & those that are short by notes of less value, so that one may as easily understand it by the quantity as by the pronunciation of the Declamator.<sup>14</sup>

Though the section is small, less than two complete pages, it contains not only the duration rule, but also a description of the difference between recitative and air, instructions on choos-

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<sup>12</sup>Horsley, Imogene and Herbert Schneider, “Masson, Charles,” *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>13</sup>*Ce qu’il faut observer quand on met des paroles en Chant.* Masson, Charles, *Nouveau Traité des regles pour la composition de la musique*, Paris, 1699(Da Capo Press reprint, 1967), p. 26.

<sup>14</sup>*On doit avoir soin d’exprimer les syllables du discours qui sont longues par des notes d’une valeur convenable, & celles qui sont brèves par des notes de moindre valeur; en sorte que l’on en puisse entendre le nombre aussi aisément que par la prononciation d’un Déclamateur.* Masson, p. 26.

ing refrain material and its setting, and a basic description of syllable groups leading up to a strong syllable. For the latter, Masson cites two examples, one from Lully's *Amadis*, then provides the description:

... in which places it should be noticed that there is a kind of pause, & some kind of meaning to the end of the words, & that the last syllable of each example joins in striking the first part of a beat of the measure.<sup>15</sup>

Masson makes only two other references to text-setting in the work—at the very end of the second section, and in his final list of suggestions to give a piece “a variety managed well with skill.” His references are to: 1) using caution in the changing of modes in a vocal piece, because sometimes the words are not well suited to the shock of a mode change (Suggestion 7); and 2) using echoes in the piece to get the words across to the listener (Suggestion 8).<sup>16</sup> Masson's suggestions are brief, but they encompass several important aspects of text-setting.

J. L. Le Gallois de Grimarest, *Traité du recitatif*

Information on Grimarest (fl. 1700-1720) and his *Traité du recitatif dans la lecture, dans l'Action Publique, dans la Déclamation, et dans le Chant avec un Traité des Accens, de la Quantité et de la Ponctuation* (1707), is sadly lacking. Encyclopedists from his era credit Grimarest with very little of merit. He served as a guide and French teacher to important diplomats visiting Paris, entertaining them with anecdotes of the culture. Each encyclopedist, however, recognizes his authorship of *Traité du recitatif*; Michaud lauds only this work:

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<sup>15</sup>. . . dans lesquels endroits il faut remarquer qu'il y a un espèce de repos, & quelque sorte de sens à la fin des paroles, & que la dernière syllabe de chaque exemple se rencontre sur la première partie d'un tems de la mesure en frappant. Masson, p. 27.

<sup>16</sup>Masson, p. 120.

It is, says the Abbot Goujet, the best work that one knows on this matter; but it has been so exceeded since that one would not dare to quote it anymore.<sup>17</sup>

Only one reference in the *New Grove Online* is made to Grimarest and his work. Lois Rosow, in a discussion of the components of Lully's dramatic scenes, cites both the author and his work. Here references relate to Grimarest's excuse of "unintentional faulty text-setting" for some seemingly imperfectly declaimed passages in Lully's recitatives.<sup>18</sup> In an article entitled "Grimarest's *Traité du Récitatif*: Glimpses of performance practice in Lully's operas," David Tunley points out Grimarest's regard for Lully's work, and describes the structure of the treatise:

Despite its name, Grimarest's treatise is less concerned with music than with the literary arts. The treatise is concerned with matters such as public speaking, theatrical declamation and gesture, rules for determining long and short syllables, and punctuation and musical declamation.

While the chapter entitled 'dans le Chant' is obviously the most pertinent for musical enquiry, Grimarest's conviction that both composer and singer must have a thorough knowledge of the rules of verbal declamation makes reading the whole indispensable. His admiration for Lully's music and close acquaintance with it, . . . may shed a ray of light on certain aspects of performance practice in Lully's operas.<sup>19</sup>

Grimarest includes rules for determining syllable lengths,<sup>20</sup> and adamantly stresses properly declaiming the different lengths in dramatic reading and especially in settings of texts to

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<sup>17</sup>*C'est, dit l'abbé Goujet, le meilleur ouvrage qu'on connaisse sur cette matière; mais il a été tellement surpassé depuis qu'on n'oserait plus citer.* Michaud, editor, "Grimarest (J. L. Le Gallois de)," *Biographie Universelle, ancienne et moderne*, Deuxième édition, Paris, 1854-65, v. 17, p. 552.

<sup>18</sup>Rosow, Lois, "Jean-Baptiste Lully [Lulli, Giovanni Battista]," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>19</sup>Tunley, David, "Grimarest's *Traité du Récitatif*: Glimpses of performance practice in Lully's operas," *Early Music*, v. XV, n. 3, August, 1987, p. 361.

<sup>20</sup>These are summarized by Tunley in his article, pp. 362-63.

music.<sup>21</sup> Rosow, Tunley, and Dominique Muller<sup>22</sup> explore the close relationships between spoken declamation and recitative in their articles, and the affect that these relationships seem to have had on fluctuating meters and accentuation in the recitatives of the era, especially those of Lully. The attention Grimarest gives to declamation in his treatise, and his choice of Lully examples, provide strong support for their views. However, Grimarest also empowers actors to change lengths of syllables in situations where they believe the composer has erred in the interpretation of the declamation:

The composer, as I have already noted, often being constrained by the rules of his art, has to disturb the quantity of the syllables. The skillful Actor is able to compensate for this defect, by making syllables long that should be, and short those that are short, without paying attention to the length or brevity of the note to which they are fixed.<sup>23</sup>

Grimarest's treatise is one of the clearest of its kind in the early eighteenth century and provides Forkel, Lichtenthal, and La Fage a strong source of information on vocal composition.

Christian Gottfried Krause, *Von der musikalischen Poesie*

Although La Fage lists Jean Robinson as the next author in his *vocal composition* list, the title of the treatise (*Von der musikalischen Poesie*), the date of its publication (1753), and the biographical information (died in 1770 in Berlin at the age of 51 years) provided in La

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<sup>21</sup>Ainsi dans la longueur, ou dans la brieveté des silabes, dans le caractere de l'expression, il doit garder la proportion la plus aprochante de leur mesure naturelle, & le plus de convenance qu'il est possible des tons de Musique, avec ceux qui exprimeroient le sentiment par la déclamation Grimarest, J. L. le Gallois de, *Traite du recitatif dans la lecture, dans l'Action Publique, dans la Déclamation, et dans le Chant avec un Traité des Accens, de la Quantité et de la Ponctuation*, Paris, 1707, p. 203.

<sup>22</sup>Muller, Dominique, "Aspects de la declamation dans le recitatif de Jean-Baptiste Lully," *Basler Studien zur interpretation der Alten Musik*, Switzerland, 1980, pp. 231-51.

<sup>23</sup>*Le Compositeur, comme je l'ai déjà remarqué, étant souvent contraint par les regles de son art, de déranger a quantité des silabes, c'est à un habile Acteur à suppléer à ce défaut, en faisant longues les silabes qui doivent l'être, & breves, celles qui sont breves, sans faire attention à la longueur, ou à la brieveté de la note, à laquelle elles sont assujutties.* Grimarest, p. 218.

Fage's entry actually point to Christian Gottfried Krause (1719-1770). Krause and his treatise are cited by both Forkel and Lichtenthal (see Table 18). Confusion on Krause's information and dates among encyclopedists of La Fage's time was rampant,<sup>24</sup> and this may account for his error.

Krause was a career lawyer who considered music his amateur pursuit. His love of music and his extensive musical training early in life led him to establish a popular music salon in his home in Potsdam in 1753. Krause composed pieces for performance in his salon, but is better known for his writings on and compilations of music. *Von der musikalischen Poesie*, written in 1747 and published in 1752, is cited as one of the first treatises on the subject of text-setting. Its publication was the impetus for the first Berlin lied school.<sup>25</sup>

*Von der musikalischen Poesie* is presented in eleven chapters. Included among them are a history of the combination of poetry and music, aesthetic and affective concerns in the combination of the two arts, and various mechanical rules for text-setting, sometimes associated with the creation of various styles. Krause's intent in writing his essay was to assist poets in composing poems that will be better suited to musical settings:

In a vocal composition music is combined with poetry to produce a sensuously complete work with combined forces. What I have attempted to show in the following essay is

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<sup>24</sup>Choron and Fayolle do not list the German name of the treatise in their entry, but their own title, *De la poésie de la musique*, and say that its publication date is 1782 (*Dictionnaire historique des Musiciens*, Paris, 1810, v. I, p.380); Sainsbury copies this information into his entry (*Dictionary of Musicians*, London, 1825, v. II, p. 24); and Fétis, while including the proper title, does not provide a date of publication for the treatise.

<sup>25</sup>Barr, Raymond A., "Krause, Christian Gottfried," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

just how the poem might be most felicitously composed for this purpose. However, because it is a matter of the true expression of the emotions, I wish that a German

Racine might rouse in us the ambition to write affectingly, as Haller taught us to compose picturesque and reflective poetry. To imitate the emotions and to depict the feelings requires just as much skill and industry and can bring about no less fame and commendation.<sup>26</sup>

Marpurg attests to the fact that Krause achieved his end by remarking in his own *Anleitung zur Singcomposition* (1758) that there was “no need for him to discuss the inner organization of poetry for music, since it had been so well discussed in Krause’s treatise.”<sup>27</sup>

Although Krause does not deal with the French language in his treatise, in his treatment of historical issues, he presents this view of the state of French opera:

When opera was introduced into France they considered it to be a sung play and believed that the recitative should always be sung quite regularly and melodiously. Therefore, French recitative is invariably sung according to the beat, with many ariosos intermixed, a frequently changing tempo, and the almost constant accompaniment of the bass, partly to keep the singer on pitch and in rhythm, and partly to enhance the quantity of the syllables poorly observed in their verses. . . . French opera arias are therefore short, for the most part, and all the more so since this nation loves singing songs so much that opera audiences would soon be inclined to join in. Indeed, composers are also obliged to make the arias short on account of the French predilection for dances and dance melodies. Thus French opera has more real melody, music and singing in the recitative, but less musical art in the arias than Italian opera.<sup>28</sup>

*Von der musikalischen Poesie* is included in the bibliographic section *Composition vocale* for its historical and informative benefits, the beginning of a legacy of German writings on the topic.

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<sup>26</sup>Krause, *Von der musikalischen Poesie*, Berlin, 1752, p. vi, translated by James Harry Mallard in *A Translation of Christian Gottfried Krause’s Von der musikalischen Poesie, with a Critical Essay on his Sources and the Aesthetic Views of his Time*, Austin, TX, 1978, p. 215.

<sup>27</sup>Translated and quoted by Mallard, p. 22.

<sup>28</sup>Krause, p. 23-24, translated by Mallard, p. 232.

Friedrich Wilhelm Marpurg, *Anleitung zur Singcomposition*

Marpurg (1718-1795) was a critic, journalist, theorist and composer in Germany. His prolific output affected theorists and composers far and wide. His effect on Choron has already been noted in Chapter 1 of this dissertation, and perhaps one of the reasons Choron felt this effect is due to the fact that Marpurg spent some time in France in the middle of the eighteenth century. Marpurg's presence no doubt influenced the Parisian composers and theorists who may have been the teachers and mentors of Choron. Marpurg is best known for his critical and didactic writings on music, including the three periodicals that he edited and also to which he contributed material.<sup>29</sup> His *Abhandlung von der Fuge* (1753-4) is comparable to Fux's systematic work, and is even more complete with its numerous examples and up-to-date discussion of Bach's music.<sup>30</sup>

Little has been written on *Anleitung zur Singcomposition*, a didactic treatise published in 1758. Marpurg's comments are largely directed toward the setting of German, Latin and Italian, as noted in his Foreword:

In Germany one has the habit of composing mainly only in the German, Latin and Italian languages; thus I also directed my attention only to the same in the current portions. It would do, however, if some musicians should thereby happen to do a favor, in which the subsequent and last volumes were drawn toward the French language.<sup>31</sup>

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<sup>29</sup>*Der critische Musicus an der Spree* (1749-50), *Historisch-kritische Beyträge zur Aufnahme der Musik* (1754-62, 1778), and *Kritische Briefe über die Tonkunst* (1760-64).

<sup>30</sup>Serwer, Howard. "Marpurg, Friedrich Wilhelm," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/3/03), <<http://www.grovemusic.com>>.

<sup>31</sup>*Da man in Deutschland nur hauptsächlich in der deutschen, lateinischen und italiänischen Sprache zu componiren, die Gewohnheit hat: so habe ich auch in gegenwärtigem Teile nur aur selbige mein Augenmerk gerichtet. Es könnte aber, woferne einigen Tonkünstlern damit ein Gefallen geschehen sollte, in dem folgenden und letzten Bände die französische Sprache annoch hinzugesinget werden.* Marpurg, Friedrich Wilhelm, *Anleitung zur Singcomposition*, Berlin, 1758, Borbericht, b2-3.



Marpurg's treatise might seem pedantic, except to the exceptionally serious text-setter, and could be characterized as a compendium of answers to complicated text-setting problems. Marpurg's extensive lists of words and their potential pronunciations are explained in the preface:

Is it necessary to mention that one must possess a sufficient knowledge of language, of harmony, and of today's daily use of instruments before one dares step into this field? Perhaps; because one does not have on hand at all times good friends, who [can] translate into German the text from the Latin X, who notice the quantity of the words, and who can prescribe the analysis and lengths of the words. He who understands only one language must compose in none other, because it is more praiseworthy to write well in one language than in several badly. . . . One must be in a condition to examine a text for its outward and inward nature . . . To all these things give sufficient verbal and written instruction, in low and high schools. We do not believe to have exaggerated our requirement for a Candidate of the art of vocal setting.<sup>32</sup>

Joel Lester, in his discussion of the Marpurg-Kirnberger disputes, describes *Anleitung zur Singcomposition* in this manner:

*Anleitung zum Singcomposition* (1758), an exhaustive discussion of text-setting in German, Latin, and Italian (for example, pp. 122-134 categorize 2,130 ending-syllables in German).<sup>33</sup>

The lists of words and their rules for quantity, accentuation, and potential diphthongs in text-

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<sup>32</sup>*Ist es nötig, zu erinnern, dass man eine gnugsame Kännntniss der Sprache, der Harmonie, und der heutiges Tages üblichen Instruments besitzen müsse, ehe man einen Schritt in dieses Feld waget? Vielleicht; denn man hat nicht allezeit gute Freunde ben der hand, die einem den Text aus dem Lateinisch x. ins Deutsche übersetzen, die Quantität der Wörter bemerken, und die Zergliederung und Dehnung der Wörter vorschreiben können. Wer nur eine Sprache versteht, muss in keiner als derselben componiren, weil es rühmlicher ist, in einter Sprache gut, als in mehrern übel zu schreiben. . . . Man muss im Stande senn, einen Text seiner äussern und innern Beschaffenheit nach zu prüfen. . . . Zu allen diesen Sachen giebt es gnugsame, mündliche und schriftliche Anweisung, auf niedern und höhern Schulen. Wir glauben nicht, unsere Anforderung an einenn Candidaten der singenden Setzkunst übertrieben zu haben. Marpurg, p. 2.*

<sup>33</sup>Lester, Joel, *Compositional Theory in the Eighteenth Century*, Cambridge, MA, 1992, p. 234.

setting extend through 206 pages, covering practices in all three languages. Most of Marpurg's examples are text-only, until he begins discussing languages other than German. *Anleitung zur Singcomposition*, although exhaustive and often exhausting to the reader, provides a resource unlike any other in the literature to this point. Its detail-conscious lessons make it a dictionary of information for the text-setter, worthy of inclusion in La Fage's bibliography. Fétis has positive words for the work in his *Dictionnaire universelle des musiciens*:

*Anleitung zur Singcomposition* (Introduction to the composition of song); Berlin, 1758, in 4 [volumes] of 206 pages. [An] Excellent work, superior to all on the same subject, and which has not had the success that it deserved.<sup>34</sup>

Joseph Riepel, *Harmonisches Syllbenmass*

Joseph Riepel (1709-1782), Austrian-born, was a theorist, composer and violinist. He traveled widely as a valet during the Turkish wars, resettled in Dresden, then returned to Vienna because he was unable to find work in Dresden. He was appointed Kapellmeister in Regensburg in 1749, where he remained until the end of his life, setting a high musical standard with his orchestra.<sup>35</sup>

Sainsbury translates the Choron/Fayolle dictionary entry describing Riepel's accomplishments:

His principal merit as a musician consists, however, in having been the first German writer who regularly explained the subject of rhythm, and rendered it intelligible to students. Hiller says that Riepel was a man who had a profound knowledge of the

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<sup>34</sup>*Anleitung zur composition (Introduction à la composition du chant); Berlin, 1758, in-4 de deux cent six pages. Excelent ouvrage, supérieur à tout ce que l'on a fait sur le même sujet, et qui n'a pas eu le succès qu'il méritait. Fétis, Tome cinquième, p. 463.*

<sup>35</sup>Ratner, Leonard G. and Thomas Emmerig, "Riepel, Joseph," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

essentials of composition, and who sought to separate from it what is superfluous. His views were not bounded by the production of dry rules, but he especially attached himself to the familiar exemplification of his opinions.<sup>36</sup>

*Harmonisches Syllbenmass*, the first two parts of which were published in 1776, was part of a much larger work, *Anfangsgründe zur musicalischen Setzkunst*, in 12 parts. Many of these portions remained in manuscript until recently, or were lost altogether.<sup>37</sup> The work as published in 1776 contained two parts, *Von dem Recitative*, and *Von Arien*, each presented in a Socratic dialogue, perhaps after Fux's *Gradus ad Parnassum*.<sup>38</sup> The recitative section includes discussions of verbal rhythmic modes and proper musical patterns to use for various poetic feet, complete with examples of potential settings of poetic lines. Italian, German, and Latin are explored for proper setting in the declamatory recitative. Riepel discusses similar items in his section on arias, but augments his comments with good examples of refrain. Riepel also discusses the means of adding instruments to the aria. Rules are brought out by means of repetition in the dialogue, so they are harder to distinguish than in typical treatises. Perhaps this treatise is included in the bibliography for its unusual teaching methods that end up providing the student with a thorough knowledge of how to set texts, particularly in German and Italian. According to Choron/Fayolle's *Dictionnaire historique des musiciens*, Hiller praised *Harmonisches Syllbenmass* for its thoroughness:

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<sup>36</sup>Sainsbury, "Riepel, Joseph," V. II, p. 360.

<sup>37</sup>John Walter Hill provides a complete list of Reipel's documents and their publication in his article "The Logic of Phrase Structure in Joseph Riepel's *Anfangsgründe zur musicalischen setzkunst*, Part 2 (1755)," part of a Festschrift in honor of George J. Buelow, edited by Thomas J. Mathiesen and Benito V. Rivera. Stuyvesant, NY, pp. 468-9.

<sup>38</sup>Strunk, Oliver, ed./Rev. ed./Leo Treitler, general editor, *Source readings in music history*, New York, 1998, p. 749.

This book merits being consulted by all those who desire to acquire an exact knowledge of the essential parts of music in general, and of pure composition in particular.<sup>39</sup>

Johann Philipp Kirnberger, *Anleitung zum Singkomposition*

Johann Philipp Kirnberger (1721-1783) was a German theorist and composer who, along with Marpurg, belonged to a group of theorists centered in Berlin. The group also included J. J. Quantz and C. P. E. Bach. Kirnberger's various travels for musical study and work supposedly led him to study with J. S. Bach for two years. In 1758 he entered the service of Princess Anna Amalia of Prussia, where most of his theoretical writings were written. Much of his work was influenced by his admiration for J. S. Bach, and his desire to see 'Bach's method' perpetuated in the literature. Kirnberger was criticized as "inflexible, conservative, tactless, and even pedantic," and his writings were often considered to be disorganized by his contemporaries.<sup>40</sup>

Yet Kirnberger's theoretical works have stood the test of time, despite his quarrels with fellow-theorists,<sup>41</sup> his problems with organization, and his penchant for seeking a quick compositional method.<sup>42</sup> Joel Lester summarizes Kirnberger's work:

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<sup>39</sup>*Ce livre mérite d'être consulté par tous ceux qui desirant acquérir une connaissance exact des parties essentielles de la musique en général, et d'une composition pure en particulier*, Choron/Fayolle, Tome Second, p. 221.

<sup>40</sup>Serwer, Howard, "Kirnberger, Johann Philipp," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>41</sup>See Joyce Mekeel's "The Harmonic Theories of Kirnberger and Marpurg," *Journal of Music Theory*, V, IV, n.2, pp. 169-193, as well as Howard Serwer's "Marpurg versus Kirnberger: Theories of Fugal Composition," *Journal of Music Theory*, Winter, 1970, pp. 209-36.

<sup>42</sup>See "Kirnberger's *Method for Tossing off Sonatas*," by William S. Newman, in *The Musical Quarterly*, v. XLVII, n. 4, October, 1961, pp. 517-25. Also introduced in the article is Kirnberger's *The Ever-Ready Polonaise- and Minuet-Composer*, which uses dice to generate an endless variety of dance patterns.

Johann Philipp Kirnberger is one of the major theorists of the late eighteenth century. Despite his admitted difficulties organizing his thoughts on paper (Bellerman 1872, col. 458), and despite his conservative attitude toward various aspects of newer music, his writings comprise the best-organized comprehensive approach to harmony and composition prior to Koch's treatise of the mid-1780s.<sup>43</sup>

Kirnberger's *Anleitung zum Singkomposition* was published in 1782 and is noted in *New Grove* as illustrative of Kirnberger's operative method in writing his treatises:

This juxtaposition of theory and practice is found in [Kirnberger's] *Anleitung zur Singkomposition* (1782), which contains a long but disorganized discussion of poetic metre and its relationship to vocal composition, followed by 53 complete vocal works to illustrate the text.<sup>44</sup>

Where Marpurg's treatise is full of word tables and delineations of poetic lines, Kirnberger's treatise uses complete songs to communicate his ideas. Only occasionally in *Anleitung zum Sinkomposition* does the author show lines of poetic scansion, but sometimes he puts the scansion symbols above the words in the musical examples. Kirnberger's own words describe his intentions as he opens his treatise:

Each poem [and] each composition with or without text is bound from beginning to end to a certain Time.

Each time has larger or smaller parts, which either can be made perceptible or are not capable of this characteristic; the latter follow out of order after each other. The parts are perceptible, however, if they follow after each other as parts of the whole [and] also in certain tempos. To select the like consequence of these perceptible parts: this is now the reproach of this "Ode-family." I will work to show composers how strict and free Rhyme in music are to be set, and in addition, [use] special means to indicate how one

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<sup>43</sup>Lester, p. 239.

<sup>44</sup>Serwer, *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

must treat poems, where at the end of one verse, one, two, or several syllables either [appear] to be missing, or over which in the music is the proper number . . .<sup>45</sup>

It would be difficult to read Kirnberger's rhetoric even if one were well-versed in German. Yet his work has merit in La Fage's bibliography for its musical examples that illustrate aspects of text-setting in Latin, German and Italian, and which sometimes go so far as to indicate poetic scansion directly on the score.

Bernard Germain Etienne Médard de la Ville-sur-Ilion, Comte de Lacépède, *La Poétique de la musique*

Lacépède (1756-1825) maintained two careers through much of his life, one in music as a theorist and composer, and one as a naturalist. The little that has been written about him becomes almost mythical when one is presented with the story that after meeting with Gluck and attending a performance of the latter's new production of *Armide*, Lacépède abandoned his own work on the same.<sup>46</sup> Lacépède is best known for his treatise, *La Poétique de la musique*, published in 1785.

It is interesting that *La Poétique de la musique* is included in the vocal music sections of the three bibliographers' lists. In actuality, the treatise is concerned more with instrumental

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<sup>45</sup>Jede Poesie, jede Komposition mit oder ohne Text ist von Anfang bis zu Ende an eine gewisse Zeit gebunden.

Jede Zeit hat grössere oder kleinere Theile, die sich entweder fühlbar machen lassen, oder dieser Eigenschaft nicht fähig sind; letztere folgen unordentlich auf einander. Fühlbar aber sind die Theile, wenn sie als Theile des Ganzen auch in bestimmtem Zeitmaasse nach einander folgen. Wie die Folge dieser fühlbaren Theile zu wählen: das nun ist der Vorwurf dieser Odensammlung. Ich werde darem vangen Komponisten zeigen, wie gebundene und ungebundene Reime in Musik zu setzen sind, zugleich aber auch besondere Mittle angeben, wie man Gedichte zu behandeln habe, wo am Ende eines Verses, eine, zwey oder mehrere Sylben entweder sehlen, oder über der zur Musik schickliche Zahl sind . . . Kirnberger, Johann Philipp, *Anleitung zum Singkomposition*, Berlin, 1782, p. 3.

<sup>46</sup>The story is recounted in both Fétis, Tome Cinquième, p. 152, and also Julian Rushton's *New Grove Online*, entry on "Lacépède, Bernard Germain Etienne Médard de la Ville-sur-Ilion, Comte de," ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

music and its propagation, moving away from the thinking of earlier eras in which instrumental music was viewed as merely an imitation of nature. Saloman outlines the contents of the work in his article comparing the writings of Lacépède and Le Sueur:

La Cépède's treatise, in two volumes, is divided into four books whose categories describe the nature and effects of music, music for the theater, sacred music, and concert music. The core of the work is its consideration of the *tragédie lyrique* through codification of recent operatic practice and establishment of guiding compositional principles.<sup>47</sup>

Lacépède discusses récitatif, airs, duos, trios, quartets, and choruses in their respective chapters. These chapters are more narrative in nature than the German treatises, outlining the usual course of an air or recitative rather than giving stated rules for its composition. Unity is also a large factor in Lacépède's treatise, brought about by balancing vocal and instrumental music:

It is now one of those occasions when it is easy to notice according to all we [have] said, that music shows a certain superiority over poetry, & a certain equality with painting, in the facility with which it expresses several things at once, facilitating that which it owes to the meeting of song and accompaniments, & to the capacity to which any composer can enjoy addressing himself, that of making each part of these same accompaniments look like a song.<sup>48</sup>

Although it is more related to aesthetic than the mechanical concerns of setting music to text, *La Poétique de la Musique* shows the changing views on instrumental music in the late eighteenth century, and suggests a more balanced view of accompanied vocal music. It may have been included in the bibliographies for this purpose, or merely to provide a look at the changing *tragédie lyrique*.

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<sup>47</sup>Saloman, Ora Frishberg, "La Cépède's *La poétique e la musique* and Le Sueur," *Acta Musicologica*, v. XLVII, 1975, Fasc. 1, pp. 144-54.

<sup>48</sup>*C'est ici une de ces occasions qu'il est aisé de remarquer d'après tout ce que nous avons dit, où la musique montre une certaine supériorité sur la poésie, & une certaine égalité avec la peinture, dans la facilité avec laquelle elle peu exprimer plusieurs choses à-l-fois, facilité qu'elle doit à la réunion du chant & des accompagnemens, & au pouvoir dont tout compositeur peut jouir avec de l'adresse, à celui de faire regarder comme un chant chaque partie de ces mêmes accompagnemens. Lacépède, *La poétique de la musique*, Paris, 1785, Tome I, p. 154.*

Johann Carl Friedrich Rellstab, *Versuch über die Verinigung der musikalischen und oratorischen Declamation, hauptsächlich für Musiker und Componisten mit erläuternden Beyspielen*

It is not known how Rellstab's name became so badly mangled in La Fage's bibliography (Rellsbadt). Nonetheless his name is included in the first collection of names and treatises for *composition vocale*. Rellstab (1759-1813) intended to pursue music as his only vocation, but was pressed into service as a music publisher when his father, who owned Berlin's oldest printing firm, had a stroke. So in 1779, at the age of 20, having made plans to study with C. P. E. Bach, Rellstab's life took a very different turn. His keen sense of business allowed the firm to flourish and expand, and allowed Rellstab the luxuries of pursuing some of his musical interests. He established a music lending library in 1783, and in 1787 started a weekly subscription series, "Concerts for Connoisseurs and Amateurs." Political situations forced cancellation of these concerts in 1806; by 1812 the music lending library was in disrepair and virtually nonfunctional; and in the same year the printing press was permanently shut down. Rellstab still had some business pursuits, selling music and wind instruments, and he also gave lessons in singing, declamation, composition and continuo realization.<sup>49</sup> His interest in these latter pursuits no doubt influenced his earlier decision to write and publish his treatise, *Versuch über die Verinigung der musikalischen und oratorischen Declamation . . .* in 1786.

The text is made up of seven sections, one divided into two parts, including: 1) an Introduction; 2) discussions of punctuation in music; 3) how to deal with enjambements without disturbing the musical phrasing; 4) transposition, repetition, and separation of the words of the vocal text (with examples of arias from C. P. E. Bach, Graun and Gluck); 5.1) on

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<sup>49</sup>Davis, Shelley, "Rellstab, Johann Carl Friedrich," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.



the acute and grave accents of sound (with an example from Ramler's *Pygmalion*); 5.2) on short poetic syllables receiving high notes in music, with a ground bass or printed (examples from Ramler, Rollen and Bach); 6) On the things of musical declamation in recitative, this differentiated from oratory; the mode of uniting both; and 7) Various observations. Rellstab's treatise is sprinkled with musical examples, in which he marks potential resting places, and over which sometimes he places a poetic line in scansion, for comparison with the vocal line. He utilizes this practice most often for negative rather than positive examples; and his work is focused on German declamatory examples exclusively. True to its title, his work is focused on declamation rather than song, to assist the composer in creating properly declaimed recitatives. This reason appears to be sufficient for its inclusion in the bibliographies of Forkel, Lichtenthal, and La Fage.

Jean-François Le Sueur, *Exposé d'une musique une, imitative et particulière à chaque solennité*

Le Sueur (1760-1837) left his peasant life in Picardy early when his family sent him to choir schools in both Abbeville and Amiens because of his promising talent. His studies in harmony and composition and his abilities as a choirmaster provided him many opportunities for positions in cathedrals, including Notre Dame in Paris. But Le Sueur's desire to introduce new practices into church music, especially what he called "imitative" music, bordering on "theatrical" music, raised the ire of his superiors in several positions, always leading to his dismissal. Finally he turned to opera as his means of creativity. Le Sueur was greeted with success in most of his efforts, and continued to write works for the stage until his death. In

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<sup>50</sup>Mongrédien, Jean, "Le Sueur [Lesueur], Jean-François," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

1818 he began teaching composition at the Paris Conservatoire, and began writing his several treatises. *Exposé d'une musique* (1787), however, was written earlier in his life, while at Notre Dame.<sup>50</sup>

The picture of Le Sueur's ideas presented in Mongrédien's entry is very different from that portrayed in Saloman's article, referenced above in the section on Lacépède:

The substance of Le Sueur's ideas on theory and history is found in his four-volume *Exposé d'une musique* (1787). Here the young musician gave evidence of a resolute and sometimes bold intellect, showing himself a true successor to the great 18th-century theorists, above all Rousseau. He took up some of the major aesthetic problems of imitation. For Le Sueur, the essential aim of music is imitation of nature or human passions; divorced from a literary text, music loses nearly all its meaning. The function of imitation is not, he considered, to make a literal copy of an object, but to evoke in the soul of the listener what he called 'the sensations which one experiences in looking at an object.' . . . This theory of imitation, when interpreted strictly, implies a condemnation of instrumental music which affected many French composers and may explain Le Sueur's exclusive interest in vocal music.<sup>51</sup>

Le Sueur's treatise is obviously devoted more to the metaphysical than mechanical ends of text-setting. While Le Sueur's ideas as expressed in *Exposé d'une musique* were, at the time, too theatrically-driven for the church, they were perpetuating a long tradition of mimesis. At the time Le Sueur wrote *Exposé*, these ideas were being questioned in the treatises of Chabanon and Lacépède, who desired that a new place be given to music in the arts, one that could allow it to stand alone, without words as a guiding force. There are no musical examples in Le Sueur's treatise, just occasional stanzas of Latin verse used to illustrate imitation in poetry. Since Le Sueur's intended audience was the church, it is understandable that he limits himself to Latin verse. His conservative stance is shown in a story quoted by Mongrédien:

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<sup>51</sup>Mongrédien. *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>52</sup>Mongrédien. *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

Persuaded by Berlioz to hear Beethoven's Fifth Symphony, he was on his own admission 'moved and disturbed'; by the next day he had recovered the balance that he regarded as a fundamental artistic canon and declared that 'music like that ought not to be written'. He remained essentially untouched by the romantic movement, except in its early and specifically French aspect, and suspected little of the vast musical revolution that had already been set in motion in Germany.<sup>52</sup>

Le Sueur's treatise provides a good addition to the bibliographies on vocal music because of its conservative nature.

Antoine Scoppa, *Les vrais principes de la versification développés par un examen comparatif entre la langue italienne et la langue française*

Scoppa (1762-1817) and his work have already been mentioned in this dissertation in Chapter 4, as part of the discussion of French versification as it relates to Choron's ideas on the subject. Born in and educated in Sicily, he was both an Abbot and a grammarian. He left Rome and his position as a professor of language in 1801 to establish himself in Paris; after several sojourns back to Italy, he returned to Paris for good in 1808. His written works were largely related to versification, and his attempts to change French poetic accentuation through his writings were often criticized. Biographical entries by Fétis and Michaud concern the nature of Scoppa's treatises, and how they affected poets, musicians, and critics of the time.<sup>53</sup>

The treatise presented in Lichtenthal's and La Fage's bibliographies is Scoppa's longest and most detailed: *Les vrais principes de la versification développé par un examen comparatif entre la langue italienne et la langue française* (1811-14). Almost all of Volume 2 of the three volume treatise is devoted to verse destined for music setting. Scoppa's intense treatment of accent as it relates to both Italian and French is an attempt

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<sup>53</sup>Both Fétis (Tome Septième, p. 545) and Michaud (Tome Trente-Huitième, pp. 546-47) spend the majority of their entries delineating Scoppa's principles and interpreting them according to their own understanding of French versification.

to rid French of its varied medial accents, and to orient those accents toward emphasis through vocal strength than duration. His strong views are articulated in his comparison of accents in the two languages:

On the Accent of the two languages, Italian and French.

§903. One speaks here about the grammatical or tonic accent (Tom 1, part 1, §3), of this accent which, sometimes grave, sometimes acute (§8), spreads harmony in the versification of modern languages (§131 and ff.), of this accent which, naturally appropriate in all languages (§32), is the heart of the word (§), of this accent that one could have the audacity to refuse to the French language, and that I make evident in each word of this language (§28) (1), finally of this accent that less obstinate people found weakly and little marked in this same language, and which however, by the reasons I indicated, should be physically stronger, and more marked than those of the Italian language.<sup>54</sup>

Choron's objections to the treatise are cited in Chapter 4; Bainsi (Abbot Guiseppe, 1775-1844), an Italian musicologist and composer, is said to have refused Scoppa's ideas because in modern music the poetic rhythm is absorbed by the musical rhythm, rather than vice/versa as in ancient music.<sup>55</sup> This well-organized treatise is cited by both Lichtenthal and by La Fage with an accompanying review by Choron (See Chapter 4, p. 83).<sup>56</sup> La Fage probably included the reference to Scoppa's work not just for its own merit, but because of Choron's opinions on the subject as reported in *Rapport présenté*.

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<sup>54</sup>*De l'accent des deux langues Italienne et Française.* §903. On parle ici de l'accent grammatical ou tonique (tom. 1, part. 1, §3), de cet accent qui, tantôt grave, tantôt aigu (§8), répand l'harmonie dans la versification des langues modernes (§131 et suiv.), de cet accent qui, naturellement propre à toutes les langues (§32), est l'ame de la parole (§), de cet accent qu'on a pu avoir l'audace de refuser à la langue française, et que j'ai rendu évident dans chaque mot de cette langue (§28) (1), de cet accent enfin que des personnes moins opiniâtres ont trouvé faible et peu marqué dans cette même langue, et qui pourtant, par les raisons que j'ai indiquées (§33), devrait être physiquement plus fort, et plus marqué que celui de la langue italienne. Scoppa, Antoine, *Les Vrais Principes de la versification*, 1811-1814, Tome II, pp. 504-505.

<sup>55</sup>"Scoppa, Antoine," Fétis, p. 545.

<sup>56</sup>*Rapport présenté au nom de la section de musique; et adopté par la classe des beaux-arts de l'Institut impérial de France, dans ses séances du 18 avril et des 2 et 9 mai 1812, sur un ouvrage intitulé: Les vrais principes de la versification*, etc. Choron, Alexandre, Reporter, Paris, 1812.

Henri-Philippe Gérard, *Considérations sur la musique en général et particulièrement sur tout ce qui a rapport à la vocale, avec des observations sur les différents genres de musique, et sur la possibilité d'une prosodie partielle dans la langue française entremêlées et suivies de quelques réflexions ou observations morales*

Little has been written on Gérard (1760-1848). He was a Flemish composer and singing teacher who moved to Paris in 1788. Grétry assisted Gérard in securing a teaching position at the Conservatoire in 1802. He is not highly esteemed for his compositions, but his writings on music have been given more attention, especially by those interested in the history of the teaching of singing.<sup>57</sup>

Gérard's treatise, *Considerations sur la musique en général*, contains a variety of subjects. It is described by Fétis in his *Biographie universelle*:

It is only in his old age that Gérard made himself known as an educated musician and thinker, by three works of which the first is a Method of song, divided into two parts, Paris, in-fol., without date. The second [had] for a title: *Considerations on the music in general, and particularly on all that has a relationship with vocal [music], with observations on the various genres of music, and on the possibility of a partial prosody in the French language, intermingled and followed by some reflections or moral observations*, Paris, Kleffer and Desoer, 1819, in-8° of 125 pages. Notwithstanding the pompous praises which were recently given to this minor work in an article in the Universal Lexicon of Music published in Germany, by Schilling, I must say that the first chapters hardly contain but common or surface ideas, and little of utility for art. But of good observations on song, and of general surveys that do not lack accuracy, on the possibility of one symmetrical meter and regularity in French lyric poetry (meter which the author improperly indicates by the name of "prosodie partielle,,"), [I] recommend this small work

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<sup>57</sup>Lade, John, "Gérard, Henri-Philippe," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

to the attention of musicians and dramatic poets. The moral reflections scattered through the book, particularly in the final chapters, would indicate that the author was an honest man, if the honourable and pure life of Gérard had not given the proof of it.<sup>58</sup>

Gérard treats syllable lengthening in his seventh chapter, *Du drame ou poème lyrique; de la possibilité et de la nécessité d'une prosodie partielle dans la langue française, pour le chant mesuré*. He shows his zeal for reclaiming a versification that is regular in measure, that will be easily transferred to the regularities of music:

It is certain that prosody is inherent in all languages, old as well as modern, as it is with music; it may be that there are long syllables and short syllables; naturally accentuated long syllables, and short syllables, shorter than others. One who listens to a speaker attentively, who tells a story, who speaks or declaims: one that pays attention to the various inflections of his voice, when it rises and lowers alternatively, will find that he supports a little more or a little less on such or such a syllable; and for little than the sound of it being clear and distinct, one convinces himself easily of the truth that we believe to affirm, that a language cannot exist without the prosody that is natural [to] it, which is sanctioned to a certain point by usage, and without which nevertheless one can say that it is of convention as well as the rule laid down for the language, the art and the science, in order that one is able to study and to teach them.<sup>59</sup>

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<sup>58</sup>*Ce n'est que dans sa vieillesse que Gérard s'est fait connaître comme un musicien instruit et penseur, par trois ouvrages dont le premier est une Méthode de chant, divisée en deux parties, Paris, in-fol., sans date. Le deuxième a pour titre: Considérations sur la musique en général, et particulièrement sur tout ce qui a rapport à la vocale, avec des observations sur les différents genres de musique, et sur la possibilité d'une prosodie partielle dans la langue française, entremêlées et suivies de quelques réflexions ou observations morales, Paris, Kleffer et Desoer, 1819, in-8° de 125 pages. Nonobstant les éloges pompeux qui ont été récemment donnés à cet opuscule dans un article du Lexique universel de musique publié en Allemagne, par Schilling, je dois dire que les premiers chapitres ne renferment guère que des idées communes ou superficielles, et de peu d'utilité pour l'art. Mais de bonnes observations sur le chant, et des aperçus, que ne manquent pas de justesse, sur la possibilité d'un mètre symétrique et régulier dans la poésie lyrique française (mètre que l'auteur désigne improprement par le nom de prosodie partielle), recommandent ce petit ouvrage à l'attention des musiciens et des poètes dramatiques. Les réflexions morales répandues dans le livre, particulièrement dans les derniers chapitres, indiqueraient que l'auteur fut un honnête homme, si la vie honorable et pure de Gérard n'en avait donné la preuve. "Gerard (Henri-Philippe)," Fétis, Tome Troisième, p. 451.*

<sup>59</sup>*Il est certain que la prosodie est inhérente à toutes les langues, tant anciennes que modernes, comme elle l'est à la musique; il ne se peut pas qu'il n'y ait des syllabes longues et des syllabes brèves; des syllabes longues naturellement accentuées, et des syllabes brèves, plus brèves d'autres. Que l'on écoute attentivement un orateur, celui qui fait un récit, qui parle ou déclame: que l'on fasse attention aux diverses inflexions de sa voix, lorsqu'il la hausse et la baisse alternativement, l'on trouvera qu'il appuie un peu plus ou un peu moins sur telle ou telle autre syllabe; et pour peu que les sons en soient clairs et distincts, l'on se convaincra aisément de la vérité de ce que nous croyons affirmer, qu'il ne peut pas exister une (continued)*

As Fétis notes, Gérard makes a case for regularized lyric poetry in French, pointing out that all languages have prosody, and even French has its own measured manner, or else it would not be understood.<sup>60</sup> He delineates quantity and accent in his treatise, and, much like Framery in his portions borrowed for *Manuel complet de musique*, implores poets to regularize their verses for the sake of a pleasant combination of the two arts. Gérard also provides examples of good poetry to illustrate his points. As a straightforward resource on French versification and the potential for its reform, Gérard's *Considerations sur la musique* is worthy of its place in Lichtenthal's and La Fage's bibliographies.

A variety of authors and treatise subjects are included in La Fage's first bibliographical section, *Composition vocale*. Most are related to the mechanical aspects of combining text and music, but several seem more focused on the philosophical and metaphysical aspects of vocal music. Since all of the entries are borrowed from the previous bibliographies of Forkel and Lichtenthal, it is not clear how the treatises are intended to relate to each other. One thing is certain, however: if a composer carefully consulted each resource cited in this portion of the bibliography, he/she would be much better equipped to tackle text-setting, whether in French, German, Italian, or Latin.

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<sup>59</sup>(continued) *langue sans la prosodie qui lui est naturelle, laquelle est consacrée jusque'à un certain point par l'usage, et sans néanmoins que l'on puisse dire qu'elle est de convention ainsi que les règles établies pour les langues, les arts et les sciences, afin de pouvoir s'entendre, les étudier et les enseigner.* Gérard, Henri-Philippe, *Considerations sur la musique*, Paris, 1819, pp. 71-2.

<sup>60</sup>"Gerard Henri-Philippe," Fétis, Tome Troisième, p. 451.

### *Union de la musique avec la poésie et le langage*

Twelve resources are cited in the *Union de la musique avec la poésie et le langage* section of *Manuel complet de musique*. La Fage chose his own list of writers and treatises for this section of the bibliography, which may provide more direction than for the first section. Three works are in Italian, one in Latin, five in French, and three in English. No German authors are cited.

#### Antoine-Louis Aldrighetti, *Ragguaglio di Parnasso tra la musica e la poesia*

La Fage lists two possible last names for this author, Aldrighetti or Andrigetti. The dates he lists for Aldrighetti are (1600-1668). Unfortunately, biographical sources are almost as confused on Aldrighetti as La Fage was on his name. Nor was his treatise listed in any present-day source consulted. It is believed that Aldrighetti's father was a doctor, presented in Michaud with dates from 1573 to 1631, who made significant contributions personally and professionally to the world of medicine:

Aldrighetti, a doctor from Padoua, taught for thirty-four years with celebrity in the university of this city. He gave up work in a professorship to deliver himself exclusively to the practice [of medicine], to reclaim his country from the plague with which [it was] infested. He himself was overtaken, and died from it in 1631, at the age of 58 years. He printed a treaty of venereal evils, according to the instructions of professor Hercules Saxonia, under this title: *Luis venereoe perfectissimus Tractatus, ex ore Herculis Saxonioe, Patavini medici clarissimi, in academia Patavine, ordinario loco professoris, exceptus, Patavii, 1597, in-4°*.<sup>61</sup>

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<sup>61</sup>Aldrighetti, médecin de Padoue, enseigna pendant trente-quatre ans avec célébrité dans l'université de cette ville. Il abandonna les travaux du professorat pour se livrer exclusivement à la pratique, que réclamait la peste qui infestait son pays. Il en fut atteint lui-même, et mourut en 1631, âgé de 58 ans. Il a fait imprimer un traité des maux vénériens, d'après les instructions du professeur Hercule Saxonia, sous ce titre: *Luis venereoe perfectissimus Tractatus, ex ore Herculis Saxonioe, Patavini medici clarissimi, in academia Patavine, ordinario loco professoris, exceptus, Patavii, 1597, in-4°*. Michaud, "Aldrighetti," Tome Premier, p. 378.



Fétis lists Antoine-Louis Aldrighetti as the “son of Aldrighetto Aldrighetti, doctor and philosopher, born in Padoua October 22, 1600. The latter Aldrighetti also taught at the University of Padoua as a professor of law, and died in 1668. Among his works one finds: *Ragguaglia di Parnasso tra la musica e la poesia*; Padoue, 1620, in 4°.”<sup>62</sup> Sainsbury also includes this information, in a more abbreviated format.<sup>63</sup>

The title of the treatise as listed in by La Fage, *Ragguaglio di Parnasso tra la musica e la poesia*, means “The comparison from Parnassus between music and poetry,” supposedly published in 1620. No further information is provided on the treatise, whether in La Fage’s bibliography, or in bibliographical dictionaries.

Osio, Teodato, *L’armonia del nudo parlare*.

Teodato Osio (fl. 1635-1669) was born in Milan at the end of the sixteenth century. His first occupation was as a writer of novels, but he left this work for the pursuits of law and music.<sup>64</sup> Fétis indicates a vocation of mathematics for Osio.<sup>65</sup> Both Sainsbury and Fétis list *L’Armonia del nudo parlare, overo la musica ragione della voce continua* as one of Osio’s works, published in Milan in 1637. Fétis provides the division of the treatise for his reader:

This book is divided into three parts: the first treats particularly the proportions of harmonic numbers; the second, the application of these numbers to poetry, and the third, of musical and poetic accents.<sup>66</sup>

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<sup>62</sup>Fétis, “Aldrighetti, Antoine-Louis,” Tome Premier, p. 63.

<sup>63</sup>Sainsbury, “Aldrighetti, Antonio Lodovico” V. I, p. 14.

<sup>64</sup>Sainsbury, “Osio, Feodato,” V. II, p. 245.

<sup>65</sup>“Osio, Teodato,” Tome Sixième p. 384.

<sup>66</sup>*Ce livre est divisé en trois parties: la première traite particulièrement des proportions des nombres harmoniques; la second, de l’application de ces nombres à la poésie, et la troisième, des accents musicaux et poétiques.* Fétis, Tome sixième, p. 384.

Throughout the book, the working title is *L'armonia del nudo parlare con ragione di numeri pitagorici discopersa de Teodato Osio*, implying a Pythagorean approach to harmonics. Osio discusses poetic feet in the second part of his treatise. Quantity and numbering of syllables are important to his poetic analyses, and in his third part, as mentioned in Fétis' summary, accents are the focus. Osio always points back to Greek and Latin verse, but his examples are strictly in Italian. In the last section of his treatise he provides some word lists to assist the composer in setting the text. Only two brief musical examples are found in the whole treatise.

Osio's contribution to the bibliography of *Manuel complet de musique* lies in his attention to the details of poetry and versification, and the application he makes of them to music.

Joannes Christianus Winter, *De eo quod sibi invicem debent musica poetica et rhetorica, artes jucundissimae*

La Fage lists Winter (1718-1782) as Jean-Chrétien Winter, the French version of the German's name. Winter was born in Helmstadt in 1718, and eventually became the music director at Hanover. He wrote many cantatas and also several dissertations on music, one of which is *De eo quod sibi invicem debent musica poetica et rhetorica, artes jucundissimae*, published in 1764. Little has been written on Winter or any of his treatises. In the Choron/Fayolle biographical entry, they mention that Forkel principally praised this treatise of Winter. It is thus unusual that *De eo quod sibi invicem* was not included in either bibliographical entry on vocal music for Forkel.

The treatise is very short, just 12 pages, but it has extensive footnotes and references to numerous authors, including Marpurg, Riepel, and Vossius. These references are basically a review of text-setting treatises, highlighting each of their strengths, and briefly comparing them to each other. The treatise is a compendium of information for Latin readers, gathering

not just the mechanical text-setting treatises, such as Marpurg's extensive *Anleitung zur Singcomposition*, but also the more abstract writings dealing with the principles of rhetoric applied to composition, such as Mattheson's work *Der Vollkommene Capellmeister*. The inclusion of *De eo quod sibi invicem* in La Fage's bibliography provides the reader with an overview of text-setting, as well as insights into the development of instrumental music and its perpetuation.

Marquis François-Jean de Chastellux, *Essai sur l'union de la poésie et de la musique*.

Chastellux (1734-1788) was first a soldier and administrator, then a writer. He was elected to the Académie Française in 1775, and in 1780 went to America, where he carried out the functions of Major General of the army of Rochambeau. While in America, he became friends with George Washington. On returning to France he obtained the position of Inspector of the Infantry of Longwi, which he held until his death in 1788.<sup>67</sup> His associations with Parisian artists and philosophers encouraged him to write on various subjects, including music:

In 1765 he published anonymously his *Essai sur l'union de la poésie et de la musique*, a vigorous polemic in favour of Metastasian *opera seria* with its taut, concise dialogue and rounded, periodic aria texts set to music in the international, 'Neapolitan' style of Hasse. However, his aim was not the wholesale importation of *opera seria* performed in the original Italian, but the reform of serious opera in French. He approved in principle the integration of the chorus in the French manner but was much more concerned to advocate periodic phrasing for aria music than to discuss dramaturgy. He wished to see a bel canto style properly set in relief by the restriction of the orchestral accompaniment to simple patterns with largely homogenous instrumentation. The place for contrast and volatility was in the accompanied recitatives.

The *Essai*, written with the approval of Metastasio himself, is probably best seen as a polemical prolongation of the Querelle des Bouffons and as a plea for the italianization of French opera at a time when the Opéra was financially and artistically bankrupt.<sup>68</sup>

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<sup>67</sup>Fétis, "Chastellux, François-Jean de," Tome Deuxième, pp. 254-55.

<sup>68</sup>Weller, Philip, "Chastellux [Châtellux], François-Jean, Marquis [Chevalier] de," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

Frámery, one of the authors cited later in La Fage's bibliography, and from whose work Chapter 3 of *Manuel complet de musique* is taken, notes in his *Avertissement de l'auteur* preceding his work (*Avis aux poètes lyriques . . .*, 1796) that his ideas are largely taken from Chastellux's *Essai*.<sup>69</sup> The call to poets for more regularized verses is reduced to a cry at the end of Chastellux's work:

Finally, whoever believed that it was necessary to warn poets to employ in truly lyric poems the same art of which they make use in lyric poems which are not intended to be sung? From where does it come that the stanzas of an Ode are of an equal or symmetrical measure? It is that originally an Ode is a song, as the term alone indicates, & that it is only [by] using these means that one can find again some traces of rhythm & harmony.<sup>70</sup>

By including Chastellux's work in the bibliography of *Manuel complet de musique*, La Fage is beginning to unfold the debate about regularizing French verse, and providing a backdrop against which to place other views on this and other topics.<sup>71</sup>

Daniel Webb, *Observations on the Correspondence between Poetry and Music*.

Webb (1719-1798) initially was a preacher with several well-known published sermons. After leaving the clergy and taking a civil position,<sup>72</sup> he transferred his talents to

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<sup>69</sup>*Il a paru, il y a une trentaine d'années, un petit ouvrage de Chatelux, sous le titre d'Essai sur l'union de la poésie et de la Musique, où sont exposés les principes développés dans l'écrit suivant. Avertissement, unnumbered.*

<sup>70</sup>*Enfin qui croiroit qu'il fallut avertir les poètes d'employer dans les poésies véritablement lyriques le même art dont ils font usage dans les poésies lyriques qui ne sont pas destinées à être chantées? D'où vient que les stances d'une Ode sont de mesure égale ou symétrique? C'est qu'originellement une Ode est un chant, comme le terme seul l'indique, & que ce n'est qu'à l'aide de ces moyens qu'on peut retrouver quelques traces du rythme & de l'harmonie. Essai sur l'union de la poésie et de la musique, Genève, 1970 (reprint of the Paris, 1765 edition), pp. 73-74.*

<sup>71</sup>For more information on Chastellux's thinking and approach see Saloman's article, "Chabanon and Chastellux on Music and Language, 1764-1773," *International Review of the Aesthetics and Sociology of Music*, v. 20, n. 2, pp. 109-20.

<sup>72</sup>Fétis, "Webb (Daniel)," Tome Huitième, p. 419.

becoming a “miscellaneous writer,” and contributed works throughout the eighteenth century. He went to Oxford University, graduating in 1735. His travels took him to Italy, where he encountered the German painter Anton Raphael Mengs. On returning to England, he published *Observations on the Correspondence between Poetry and Music* (1769).<sup>73</sup> Kassler describes the treatise:

[*Observations on the Correspondence between Poetry and Music*] represents a shift from a narrow conception of mimesis to a broader definition in terms of ‘impressions’ (effects) that evoke or specify feelings. The sum of Webb’s argument is this: just as the movements of the mind impress ‘vibrations’ on animal spirits contained in the nerves, so too the movements of music and poetry, by agitating the spirits, influence the mind. Musical impressions being ‘simple’ merely raise or depress the spirits, whereas poetical impressions being ‘compound’ excite specific motives or passions. But when music is combined with poetry, general impressions can become ‘specific indications of the manners and passions’. This argument, which was borrowed without acknowledgment from David Hartley, provided the naturalistic foundation for Webb’s theory of accentual prosody: that every temporal point in a ‘just’ poetico-musical work is created by the

demands of expression, not the reverse; that metrical variety is necessary; and that the mark of poetical-musical genius is prosodic surprise, either ‘by original Beauty, or Greatness in the idea’.<sup>74</sup>

Webb also combines his ideas on imitation vs. expression with some interesting concepts on quantities and how they should be approached when uniting words and music:

If from musical quantities we pass to the consideration of an artificial prosody, it will be difficult to conceive that this change could have been made with a view, as some have imagined, to a more intimate and perfect union of Music with Poetry: since, should music observe the quantities by institution, she must abandon her own; should she neglect those quantities, the musical rhythmus would be at variance with the poetic.

The artifice of contracted measures, and the variety resulting from these contrasts, are most unfavorable to music, because they disturb her in the government of her accents, and thwart her in the exertion of her natural powers. It is for this reason, that, from our

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<sup>73</sup>Kassler, Jamie C., “Webb, Daniel,” *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>74</sup>Kassler, *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

simple measures, music ever selects the most simple. But the ancient lyric poesy abounds with the most varied measures, and embraces every mode of versification: true; it abounds likewise with the most picturesque images, and the boldest metaphors: are we therefore to conclude that these are the true objects of musical imitation? How long are we to be amused with the inferences drawn from an union which we do not comprehend, and from a practice of which we have not one decisive example?

Vossius (in *De Poematum Cantu et viribus Rhythmi*) asserts with great confidence, that the music of the ancients derived its excellence from the force of their poetic rhythmus: this force he makes to consist in the power of conveying just and lively images of the things represented. It seems intirely [sic.] to have escaped him, that these images are confined to objects of sound or motion; and that, in the imitation of such, music must, from its nature, be superior to verse; so that the more powerful imitation must have borrowed its advantages from the more imperfect.<sup>75</sup>

Webb's implication of the superiority of music over verse, necessarily maintaining its accents so that the musical system will not be destroyed, is a departure from the thought and practice of the his day.<sup>76</sup> Webb's treatise illuminates the changing ideas in eighteenth century on music's purpose, from imitation to the phenomena of the effect, leading naturally to the perpetuation of "absolute music," or instrumental music—standing on its own without its usual accompanying text. Its inclusion in La Fage's bibliography continues to move the reader from the absolute to the abstract, from the actual music to the changing philosophies regarding vocal music.

James Beattie, *Essay on Poetry and Music as they Affect the Mind*

From his humble beginnings as the son of a Scottish farmer, Beattie (1735-1803) rose to become a professor of moral philosophy and logic at Marischal College, Aberdeen. His

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<sup>75</sup>Webb, Daniel, *Observations on the Correspondence between Poetry and Music*, Bristol, England, 1998 (Reprint of the 1769 edition).

<sup>76</sup>In *The Science of Music in Britain*, Jamie Croy Kassler notes that Webb's ideas were both derided and embraced. The Rev. Thomas Twining was positive about Webb's *Observations* . . . , and in a letter to Charles Burney, May 12, 1775, Twining "observed that Webb had maintained 'our position, of the disadvantage of strict prosody to music' (UK: British Library, London, Additional Manuscript 34933, ff. 134-135), New York, 1979, v. II, p. 1055.

writings, particularly his *Essays*, attained him status in London society circles.<sup>77</sup> One of his many *Essays* is *On Poetry and Music, as they affect the mind* (1776), which is included in the bibliography of *Manuel complet de musique*.

Beattie's essay considers the questions 'Is music an imitative art?' and 'How are the pleasures we derive from music to be accounted for?' The essay was translated into French into 1798, which may have influenced La Fage's decision to include it. Kassler notes that in Beattie's remarks he excludes music from the imitative arts for several reasons. "He conceded that there was an analogy between certain musical sounds and mental affections, but he thought that the pleasures derived from music stemmed both from the power of 'accidental' association as well as from the music itself, its structure and expression."<sup>78</sup> Beattie's own words at the end of his chapter "Of Imitation. Is Music an Imitative Art?" serve to make his position plain:

In a word, it is plain, that nature intended one kind of music for men, and another for birds: and we have no more reason to think that the former was derived by imitation from the latter, than that the nests of a rookery were the prototype of the Gothic architecture, or the combs in a bee-hive of the Grecian.

Music, therefore, is pleasing, not because it is imitative, but because certain melodies and harmonies have *an aptitude* to raise certain passions, affections, and sentiments in the soul. And, consequently, the pleasures we derive from melody and harmony are seldom or never resolvable into that delight which the human mind receives from the imitation of nature.<sup>79</sup>

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<sup>77</sup>Johnson, David, "Beattie, James," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>78</sup>Kassler, *The Science of Music in Britain*, v. I, p. 66.

<sup>79</sup>Beattie, James, *Essays: On Poetry and Music, as They Affect the Mind*, London, 1778, p. 146.

Beattie's essay is not so much on the union of poetry and music as it is on the nature of each art, separately. It would appear that La Fage's purpose is to continue the thread of philosophical inquiry in his bibliography by the inclusion of Beattie's treatise.

Francesco Venini, *Dissertazione sui principi dell'armonia musicale, e poetica, e sulla loro applicazione alla teoria, et alla pratica della versificazione italiana*.

Little has been written about the Abbot Francesco Venini (1738-1820) or his treatise on Italian versification. He was born in Como, Italy, entered the congregation of the brothers of the Christian doctrines, and taught mathematics in Parma in the institute. From there he went to Aix, France, to hold the position of secular abbot, an assistant to the magistrate there. The revolution forced Venini to return to Milan, where he was named as a member of the Academy of Science of the Institute of the kingdom of Italy.<sup>80</sup>

Venini's treatise, *Dissertazione sui principi dell'armonia musicale, e poetica, e sulla loro applicazione alla teoria, et alla pratica della versificazione italiana* (1784), is contained in five chapters, progressing from discussions of harmony through the articulation of the Italian language for song. But Venini does not restrict himself to the Italian language, as his title implies. He frequently makes comments, as would be expected, about Latin; the surprise is that he mentions French from time to time, delineating the differences between accentuation in the two languages. Although his first chapter is devoted to "The Principles of Musical Harmony," Venini is more focused on the harmony of words and music than on harmony in music. He presents a list of things of which the composer should be aware in composition:

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<sup>80</sup>Fétis, "Venini, l'abbé François," p. 316.



Four things, as to all it is known, should be considered in the sound, that is:

- 1°. the grave and acute;
- 2°. the intensity or the force;
- 3°. the durations, that is to say, the tempo which one is made to feel in following; and
- 4°. finally the articulation, that is to say, those particular modifications, that the human voice receives from the action of the face, of the mouth, the tongue, the lips, and the teeth, from which simple sound is transformed into articulate sound and speaking.<sup>81</sup>

Thus, the treatise is more focused on language and its combinations with music than on the principles of harmony as generally understood in theory texts.

Perhaps Venini's treatise was included simply because it presents Italian versification in a clear manner, and also because it approaches French to some degree. All in all, it does not seem to fit with any potential thread La Fage had begun to establish in his bibliographical entries for *Union de la musique avec la poésie et le langage*, with the exception of the sentence immediately following Venini's list of four things of which the composer should be aware: "And everyone knows the same: that the first three are the object of Instrumental Music, and that the union of all four constitutes the optimal music, that is to say, vocal [music]."<sup>82</sup> The view that vocal music is supreme is different from most of the other writings presented in the bibliography.

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<sup>81</sup>*Quattro cose, come a tutti è noto, si devono considerare nel suono, cioè 1° la gravità e l'acutezza; 2° l'intensione o la forza; 3° la durata cioè il tempo per cui egli segue a farsi sentire; e 4° finalmente l'articolazione, ossia quella particola modificazione, che la voca umana riceve dall'azione delle fauci, della bocca, della lingua, delle labbra, e dei denti, per cui da semplice suono si trasforma in suono articolato e parlante.* Venini, p. 6.

<sup>82</sup>*E medesimamente oguun sa, che le tre prime son l'oggetto della Musica istrumentale, e che l'unione di tutte quattro costituisce l'ottima musica, cioè la vocale.* Venini, p. 6.

Walker, John, *The Melody of Speaking Delineated; or, Elocution taught like Music, by Visible Signs, Adapted to the Tones, Inflexions, and Variations of Voice in Reading and Speaking; with Directions for Modulation, and expressing the Passions*.

Walker (1732-1807) was born in 1732 in a hamlet in the parish of Friar Barnet. He was an actor for some time, but fame escaped him, so he left this career to open a school with James Usher at the Kensington Gravel Pits. After two years the association was dissolved, and Walker worked almost exclusively at researching the formation of language, especially the English language.<sup>83</sup> These studies and their accompanying documentation made his reputation, and qualified him as a lecturer and teacher of elocution.<sup>84</sup> Walker is best known in British circles for his *Critical Pronouncing Dictionary*, published in 1791, whose full title takes up half a page of text. French sources of the time, and particularly La Fage in his bibliography, are more interested in Walker's *The Melody of Speaking Delineated* (1787), in which he proposes to teach declamation by visible signs, as those in music.<sup>85</sup>

Walker's approach is to apply the symbols normally associated with acute and grave accents to elocution, providing the necessary instruction through these signs to assist those that are the least practiced in this art. In the "Advertisement" at the beginning of his short treatise, he provides his reasoning for the method:

The notation made use of in the following lesson, will , in all probability, appear so new and unintelligible to the greater number of Readers, that they will despair of comprehending it, and throw by the book with disgust. It is expected, that but very few will see the utility of it, or give themselves the trouble to try whether it is worth their study or not. If singing had never been reduced to notes, the first attempt to delineate them on paper must

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<sup>83</sup>Michaud, "Walker (John)," Tome Quarante-Quatrième, p. 255.

<sup>84</sup>Kassler, *The Science of Music in Britain*, V. II, p. 1220.

<sup>85</sup>Fétis, "Walker (Jean)," Tome Huitième, p. 407.

have met with the same fate. The readiness of the ear to imitate the sounds it hears, without appealing to the eye, would have been thought a sufficient reason, for treating a system of written music as chimerical and useless. Without much expectation, therefore, of credit with the Public, the Author addresses those few who philosophize on language, and who look with a favourable eye on whatever promises improvement.<sup>86</sup>

A practice lesson on “inflexions” is provided before the introduction:

The rising inflexion at the comma marked by the acute accent, and the falling at the period marked by the grave.

The first step to virtue, is to love it in others,  
Evil communication, corrupts good manners.

The same inflexions mark the two emphatical words in the following sentences:

Quarrels are easily begun, but not easily ended.  
Those who raise envy, will easily incur censure.<sup>87</sup>

Later Walker introduces the circumflex, and parses phrases and lines into caesuraed portions with the symbol “|”. He also illustrates how reversing inflections within the line can communicate satire in the English language.

The inclusion of Walker’s treatise in the bibliography of *Manuel complet de musique* seems to follow La Fage’s move from the philosophical to the practical aspects of vocal music in this section. He has just provided a treatise on Italian versification, and now approaches English versification and pronunciation through *The Melody of Speaking Delineated*.

Nicolas Etienne Framery, *Avis aux poètes lyriques, ou De la nécessité du rythme et de la césure dans les hymnes ou odes destinés à la musique*

Framery (1745-1810) was a French writer, theorist and composer in Paris. His primary vocation was musical criticism, and he showed particular interest in German composers,

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<sup>86</sup>Walker, John, *The Melody of Speaking Delineated*, London, 1787, p. i.

<sup>87</sup>Walker, *Praxis upon the Inflexions of the Voice*, no page number.

notably Haydn. “However, under the influence of the Encyclopedists, he espoused the cause of Italian music in France,” notes Julian Rushton in *The New Grove Online*.<sup>88</sup> Framery was responsible, along with Ginguené and the Abbé Feytaud, for editing the musical portions of the *Encyclopédie méthodique* (v. i, 1791), which is sometimes noted today for its erratic organization.<sup>89</sup> His best writings were on poetry and declamation. He was awarded a prize for his *Discours* on the question posed by The National Institute of France in 1802: *Analyser les rapports qui existent entre la musique et la déclamation, déterminer les moyens d’appliquer la déclamation à la musique, sans nuire à la mélodie*.

La Fage chose a different work for inclusion in his bibliography: *Avis aux poètes lyriques* (1796). The short treatise was the basis for the fourth chapter of the “Union Mechanique” text-setting portion of *Manuel complet de musique*, and as such was necessarily included in the bibliography. Framery credits Chastellux and his work, *Essai sur l’union de la poésie et de la Musique*, as the inspirational source for his treatise.<sup>90</sup> Chastellux’s work has been previously discussed in this chapter, and in chapters 3 and 4 of this dissertation. *Avis aux poètes lyriques* is a plea to lyric poets to begin to regularize their poems composed for music, so as to make them more amenable to text-setting. The work differs from others in the bibliography in that its text is included almost in its entirety in Choron and La Fage’s treatise. By his interest in and perpetuation of Chastellux’s ideas, as well as his numerous compositions of vocal music, Framery indicates that he was more interested in vocal than instrumental

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<sup>88</sup>Rushton, Julian, “Framery, Nicolas Etienne,” *The New Grove Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>89</sup>Rushton, *The New Grove Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>90</sup>Framery, N. E., *Avis aux poètes lyriques ou de la nécessité du rythme et de la césure dans les hymnes ou odes destinées à la musique*, Paris, L’Imprimerie de la République, Avertissement, no page number.

music. So it is ironic that several of his airs were published in instrumental arrangements after his death.<sup>91</sup> Framery's contributions to La Fage's work are obvious by their inclusion in the body of *Manuel complet de musique*.

Guillaume André Villoteau, *Recherches sur l'analogie de la musique avec les arts qui ont pour objet l'imitation du langage*

Villoteau's (1759-1839) life was fraught with large and small oddities, according to various short biographies published about him in biographical dictionaries. Among the stories is one told by Fétis, wherein the unsold copies of the treatise noted above were sold for filler on British boats bound for home, to be tossed into the surf just before arriving at port.<sup>92</sup> A large, shaping event for Villoteau was a two-year Napoleonic expedition to Egypt, beginning in 1798. On this journey he collected numerous documents, primarily on music, which he later studied and discussed in his writings.<sup>93</sup> Mongrédien and Ellis present his ideas in their article:

He attempted to establish an analogy between music and language: 'The only difference . . . between the effects of the two arts is that song makes its appeal directly to the soul, whereas the word . . . appeals first to the mind'. Because of his moralistic view that music should serve a civilizing (as opposed to a pleasurable) function, he believed that music which portrays nothing has no value, and therefore condemned fugue and symphonic music while praising operatic music. He thus showed himself the true successor of the 18th-century French aestheticians, for whom music was, above all, an imitative art. In explaining his ideas, already conservative when they appeared at the dawn of the Romantic period, he frequently opposed the perspicacious views of Chabanon, whom he refuted in the preface to the first volume of *Recherches sur l'analogie*.<sup>94</sup>

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<sup>91</sup>Rushton, *The New Grove Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>92</sup>Fétis, "Villoteau (Guillaume André)," Tome Huitième, p. 351.

<sup>93</sup>Mongrédien, Jean and Katharine Ellis, "Villoteau, Guillaume André," *The New Grove Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

<sup>94</sup>Mongrédien/Ellis, "Villoteau, Guillaume André," *The New Grove Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>.

This conservative view was not the only thing that caused his *Recherches sur l'analogie de la musique avec le langage* (1807) to be tossed into the ocean, according to Fétis: the public's lack of interest in things musical contributed largely to its demise.<sup>95</sup>

The preface to *Recherches sur l'analogie de la musique avec le langage* is 46 pages long, indicating Villoteau's intention to prove something, especially his disdain for Chabanon and his ideas.<sup>96</sup> He points to Lapepède and Le Sueur as proponents of his own way of thinking, and praises them highly.<sup>97</sup> Structurally, *Recherches sur l'analogie . . .* provides more than most of the former treatises have in the area of supplements. It has endnotes at the end of the first volume, and provides a summary of contents at the end of each volume in the form of a glossary. The tables included at the end of the book are beautifully arranged and informative on the history of music.

It is not known why La Fage included Villoteau's backward-looking treatise in his second bibliographical section. Perhaps his own interest in the history of music and Egyptian culture and music caused him to place it among his sources. The contrast of ideas may also have been a reason for its inclusion.

Raymond, Georges-Marie, *Lettre à M. Villoteau touchant ses vues sur la possibilité d'une théorie exacte des principes naturels de la musique*

Little is written on Raymond (1769-1839), and his letter to Villoteau was not available. From entries in Fétis, Michaud, and *MGG*, bits of his life and work can be appropriated. Raymond was a literary man and distinguished scientist, born in Chambéry in 1769. His

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<sup>95</sup>Fétis, "Villoteau (Guillaume André)," Tome Huitième, p. 351.

<sup>96</sup>Villoteau, Guillaume André, *Recherches sur l'analogie de la musique avec le langage*, Paris, 1807, pp. lxx-lxxv.

<sup>97</sup>Villoteau, pp. lxxv-lxxviii.

family position forced him to accept a position with the land registry, until he secured the Chair of History and Geography at the central school of Mont Blanc in 1794. In 1800 he accepted more responsibilities, those of teaching mathematics.<sup>98</sup> He was an amateur of music, and published books and articles in literary journals on many subjects, particularly on music.<sup>99</sup>

Fétis remarks on Raymond's *Lettre à Villoteau* (1811), written in response to Villoteau's *Recherches sur l'analogie* . . . , published in 1807:

With the exception of a rather good refutation of the errors of the Abbot Roussier concerning the proportions of intervals of modern tonality and the formation of the scale, the subject of the letter of Raymond to Villoteau is covered there in a superficial way: one should have expected to find a more rigorous language in the writing of a mathematical musician.<sup>100</sup>

Fétis goes on to remark that Raymond convinces the reader better in his *Essai sur la détermination des bases physico-mathématiques de l'art musical*, published in Paris in 1813. Günter Birkner, writing in *Die Musik in Geschichte und Gegenwart*, provides a little more information on Raymond and his writings:

His writings show Raymond as a not insignificant representative of the idealistic Ethoslehre of the beginning of the 19th century who strove, partly in his writings on Villoteau and Chrétien, and stimulated above all, however, by Chladni, *Traité d'acoustique* (Paris, 1809), to illuminate the physical fundamentals of music. A goal of his efforts was on the one hand to find the sources for a general concept of the beautiful [and] on the other hand in addition, to produce for instruction reliable material on the elements of music.<sup>101</sup>

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<sup>98</sup>Michaud, "Raymond (Georges-Marie)," Tome Trente-cinquième, p. 260.

<sup>99</sup>Fétis, "Raymond (Georges-Marie)," Tome Septième, p. 191.

<sup>100</sup>A l'exception d'une assez bonne réfutation des erreurs de l'abbé Roussier, concernant les proportions des intervalles de la tonalité moderne et la formation de la gamme, le sujet de la lettre de Raymond à Villoteau y est traité d'une manière superficielle: on aurait dû s'attendre à trouver un langage plus rigoureux dans l'écrit d'un musicien géomètre. Fétis, Tome Septième, p. 191.

<sup>101</sup>Seine Schriften lassen Raymond als einen nicht unbedeutenden Vertreter der idealistischen Ethoslehre vom Beginn des 19.Jh. erkennen, der sich, teilweise durch die Schriften von Villoteau und Chrétien, vor allem aber durch Chladni *Traité d'acoustique* (Paris 1809) angeregt, um die Erhellung der physikalisch- (continued)

The inclusion of Raymond's letter to Villoteau in the bibliography of *Manuel complet de musique* may have served to clarify the physics of music without overwhelming the reader, and also to show the debates that frequently arise when writers on music attempt to explore areas in which they have little expertise.

Sudre, Jean-François, *Langue musicale, au moyen de laquelle on peut converser sur tous les instruments*

Sudre's life (1787-1862) and discoveries are not widely publicized, but while he was around to perpetuate them, his ideas caused quite a positive commotion. *The New Grove Dictionary Online* entry is largely a translation of Fétis' biographical dictionary entry, both of which are cited below.<sup>102</sup> Sudre's and his musical talents were discovered in the south of France when he was young, and he was sent to the Paris Conservatory at age 16. He studied violin and harmony, then returned to his native area to start a school of music. In 1822 he returned to Paris and opened a shop where he sold his own music, which was quite well-received.

In 1817 Sudre had begun to work on a system of signals based on instrumental sounds, to use for long-distance communication. The system was designed to use particular interval arrangements and ascending or descending patterns to communicate a distinct message. Rhythmic patterns were also used to transfer ideas via instrument. Certain keys were assigned to areas of communication, such as civil affairs, humanitarian pursuits, psychology,

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<sup>101</sup>(continued) mathematischen Grundlagen der Musik bemühte. Ziel seiner Bestrebungen war es einerseits, die Quellen für einen allgemeingültigen Begriff des Schönen aufzufinden, andererseits aber auch, für die Lehre ein zuverlässiges Material über die Elemente der Musik vorzulegen. 1967, Band 11, pp. 72-3.

<sup>102</sup>Streletski, Gérard, "Sudre, Jean-François," *The New Grove Online*, ed. L. Macy (Accessed 6/1/03), <<http://www.grovemusic.com>>, and Fétis, "Sudre (Jean-François)," Tome Huitième, pp. 165-6.



etc. Sudre created a lengthy manual showing each pitch arrangement and its meaning in the various keys. In 1828 he returned to this work and felt it ready for presentation in that same year. (La Fage incorrectly cites the date of Sudre's first printed effort as 1825.) His invention was presented to an esteemed committee of the Institut of France, where it met with rave reviews. It was immediately tested under the supervision of the Minister for War at Champ de Mars, and it was found that orders could be transmitted by brass instrument effectively in a much-reduced time, about 15 seconds. Sudre called his system *telephonie*, and it was used by the military for many years. In his attempts to perfect his system, even to the point of reducing it to the rhythmic touching of hands for the deaf or blind, his system went through several permutations.

After his death his wife published the system as *Langue universelle par le moyen de laquelle, après seulement trois mois d'étude, tous les différents peuples de la terre, les aveugles, les sourds et les muets peuvent se comprendre réciproquement; langue à la fois parlé, écrite, occulte et muette* (1867). Mme. Sudre was passionate about her husband's system because of its strength in communicating ideas with only groups of pitches played on an instrument, without words, making it a truly universal musical language. She trained many people to use the system. Mme. Sudre demonstrated the system at the European Congress in the spring of 1865, hoping to convince at least some nations that communication of every sort was possible with Sudre's system, without the perils of learning several languages. While her demonstration was successful, Sudre's system was never pursued as a universal language.<sup>103</sup>

Sudre's work is very interesting because it assigns meanings to short groups of notes, and through these pitch relationships can communicate detailed messages in categories such

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<sup>103</sup>Whitwell, David, *La Téléphonie and the Universal Musical Language*, Northridge, CA, 1995, pp. 82-86.

as psychology, science, mathematics, each related to a particular key. La Fage likely included Sudre's work in his bibliography to show that music could indeed be seen as a language, even to the point of communicating clear, simple thoughts with variations of intervals, rhythms and pitches in combination.

There is no common thread woven through La Fage's choices for his bibliographical section *Union de la musique avec la poésie et le langage*. But his presentation of a wide variety of ideas on music and its applications serves to provide a look at the psychological, physical, spiritual and even moral aspects of the art. Aesthetically, no clear view is presented by La Fage in his choices of writers and works. His view on aesthetics is further clouded by his inclusion of two authors (Framery and Chabanon) with very different views about the union of music and poetry in text-setting.

The information included in both bibliographical sections would provide the student of composition many hours of useful reading, to be applied to the art as necessary. Writings on the details of syllabification and declamation in any number of languages are practical and immediately applicable to composition. Essays on the history of vocal composition would serve to ground the composer in earlier practice. Metaphysical treatises, from French and British authors, would aid the composer in carefully choosing poetry for setting and music to be applied to the text. Overall, the wide choice of sources in both vocal music sections of the bibliography would greatly enhance the education and practice of the student of composition.

As a supplement to this chapter, Table 21 below provides the corrected information on each author and treatise included in the bibliography. The works are further categorized by primary emphasis. These classifications show that La Fage has a balance in his entries, with six treatises on the poetic aspects of text-music coordination, and six treatises on the general

aspects of text-music coordination. The remaining treatises cover a broad range of related subjects, including some rather novel entries, such as Sudre's *Langue universelle*. Despite the errors La Fage made in the transcription of Forkel's and Lichtenthal's entries, his choices of works for inclusion in his Bibliography provide a broad base of knowledge for the composer of vocal music.

| Historical Aspects of<br>Text-Setting   | Poetic Aspects of Text-Setting/<br>French  | Text-Setting/<br>French   | Metaphysical Aspects of<br>Text-Setting   |
|---|--|---|---|
| Winter, 1764, <i>De eo quod sibi invicem debent musica poetic et rhetorica, artes jucundissimae</i> .                     | Marquis François-Jean de Chastellux, 1765, <i>Essai su l'union de la poésie et de la musique</i> .   | Masson, Charles, 1705, <i>Nouveau Traité des regles de Composition de la musique</i> .                                    | Daniel Webbe, 1769, <i>Observations on the correspondence between poetry and music</i> .                          |
|   | Nicolas Etienne Framery, 1796, <i>Avis aux poètes lyriques, ou de la Nécessité du rythme . . .</i>   | J. L. Le Gallois de Grimairest, 1707, re-edited in 1740; put in German 1760, <i>Traité du récitatif dans la lecture</i> . | Jean-François Le Seur, 1787, <i>Exposé d'une Musique, une initiative et particuliere à chaque Solemnité, etc.</i> |
|   | Antoine Scoppa, 1811-14, <i>Les vrais principes de la versification développés par un examen comparatif entre les langues française et italienne</i> . First 2 volumes reviewed by Choron in 1812, followed by the third volume with answers to criticism in 1814. | Text-Setting/<br>Other Languages  | James Beattie, 1803, <i>Essay on poetry and music as they affect the mind</i> .                                   |
| Physical Aspects of<br>Text-Setting   | Henri-Philippe Gerard, 1819, <i>Considérations sur la musique en général, et particulièrement sur ce qui a rapport à la vocale</i> .   | Friedrich Wilhelm Marpurg, 1758, <i>Anleitung zur Singcomposition</i> .   | Guillaume André Villoteau, 1807, <i>Recherches sur l'analogie de la musique avec les arts. . .</i>                |
| Holder, William, 1669, <i>Elements of speech</i> .  | Joseph Riepel, 1776, <i>Harmonisches Sylbenmaass</i> .   | Music as a Literal Language   |   |
| Francesco Venini, 1784, <i>Dissertazione su i principj dell' armonia musicale e poetica . . .</i>                         | Johann Philipp Kirnberger, 1782, <i>Anleitung zur Singcomposition mit Oden in verschiedenen Sylbenmaassen begleitet</i> .  | Jean-François Sudre, 1825, <i>Langue musicale, au moyen de laquelle on peut converser sur tous les instruments</i> .      |   |
| John Walker, 1787, <i>The melody of speaking delineated</i> .   | Poetic Aspects of Text-Setting/<br>Other Languages   | Aesthetic Aspects of<br>Text-Setting  | Unknown Aspects   |
| Georges-Marie Raymond, 1811, <i>Lettre à M. Villoteau touchant ses vues sur la possibilité d'une théorie exacte . . .</i> | Christian Gottfried Krause, 1753, <i>Von der musikalischen poesie</i> .  | Bernard Germain Etienne Médard de la Ville-sur-Illon, Comte de Lapepède, 1785, <i>La Poétique de la Musique</i> .         | Antoine-Louis Aldrighetti, 1620, <i>Ragguaglio di Parnasso tra la musica e la poesia</i> .                        |
|   | Johann Carl Friedrich Relstab, 1786, <i>Versuch über die ereinigung der musikalischen und oratorischen Declamation</i> .   |   |   |

Table 21. Bibliographical Sources Categorized by Greatest Emphasis

## CHAPTER 7

## CONCLUSION

This dissertation focuses on the text-setting writings of Alexandre Étienne Choron, edited and augmented by his student Adrien de La Fage. Through the study of the text-setting sections of their treatises, rules for setting music to French texts were found and organized, then constructed into an analytical method. The analytical method was applied to musical examples included with Choron's first treatise, and also to music composed by Choron, to see if the rules are borne out in the compositional practice of the time. In addition, La Fage's bibliographical sections related to text-setting were examined. Each treatise listed in the sections "Composition vocale" and "Union de la musique avec la parole et la langage" was examined for its relationship to text-setting and to the related writings of Choron and La Fage.

In the study of the rules for French text-setting, more rules were implied than actually stated. The fifteen rules were divided into three categories, Primary, Secondary and General. Choron's first four rules were considered the Primary Rules, related to aspects of text-setting found measurable in the musical score, and focused on the coordination of the following components: 1) note lengths with poetic syllable lengths; 2) musical accents with poetic accents; 3) areas of musical repose with points of caesura in the poetry; and 4) musically strong or weak phrase endings with their respective masculine or feminine poetic gender endings. The Secondary Rules address aspects of text-

setting that are important to the task but are either not immediately measurable in lines of the score because they address a primarily poetic concern, or are set from the beginning of the piece and remain intact for the rest of the song (i.e., time signature). These secondary rules relate to pre-compositional choices and are more difficult to discern in the finished composition: 1) choice of poetry with voiced vowels and smoothly transitioning consonants; 2) choice of either the poetic or musical rhythmic system as the foundation for the piece; 3) choices of refrain material; and 4) using music to reinforce the true meaning of the text. The General Rules relate to either a musical or expressive aspect of providing the setting for a text, and are designated with an “M” or an “E” to show their nature: 1) use primarily one key (M); 2) use an ordinary meter (M); 3) reinforce the character singing (E); 4) keep the voice more prominent than instruments when adding accompaniment (M/E); 5) use ornamentation to enhance the text (E); 6) use varied musical characteristics (accent, dynamics, tempo, rhythmic variation, etc.) to enhance the text (E); 7) know the voice for which you are setting text, and set accordingly (M).

The rules provided by Choron and La Fage stress syllable lengthening as a means to poetic and musical ends in text-setting. This concept, related to a long history of relating French versification to quantitative Latin verse, is also found in the writings of their contemporaries, including Chabanon, Lamouroux, and Momigny, as discussed in Chapters 1, 3, and 4.

The Primary Rules were applied to four songs, two by Choron, one by Martini and one by D'alayrac, to see if they were at work in the music. Each composer utilized the rules in different ways, some for expressive ends, others for comedic ends. Choron's setting of text proved to be based more on word stresses than those of his contemporaries,

who were focused on syntactic syllable groups, an important part of French versification. However, this difference is in keeping with the rules Choron provides, emphasizing stresses in words more than those in syllable groups. The Secondary and General Rules were applied to the first of Choron's songs, showing that the theorist/composer uses his rules in at least this representative composition.

Choron's own text-setting provided one further rule, not listed in either treatise: *use the flexibilities of meter and tempo to deal with variety in the poetry*. This is an important rule for French text-setting, because of the accentuation of the last or penultimate syllable in lines, half-lines, and syllable groups. French poetry is, by design, a series of upbeats leading to a downbeat and the composer must take this into account when setting French texts. The four pieces analyzed in the dissertation each have a different way of approaching this aspect of French poetry. The first piece, *L'amour dans la rose*, uses two or three-note upbeats leading to a stressed and lengthened syllable on the downbeat. The second piece, *Plaisir d'amour*, uses musical gestures such as melodic ascension to the stressed syllable or very long note values on the last emphasized syllable in the line or half-line. In *Plaisir d'amour* Martini also maintains the lower level word stresses while using the features mentioned above to draw more attention to the last or penultimate syllable of the line or half-line. The third piece, *Comment goûter quelque repos*, is comedic in nature, and utilizes misplaced stresses and syllable lengthenings to communicate the ineptness of the character singing. The final piece, *Vaudeville de l'écu de six francs*, is also a humorous piece, and focuses on the musical rhythmic system rather than the poetic rhythmic system to achieve its ends. It also uses an extremely fast tempo, so its comparative lack of word emphases and syllable lengthenings are not exceptionally noticeable.

The analyses in Chapter 5 indicate that composers had little trouble utilizing French texts in musical settings, whether in straightforward pieces like *Plaisir d'amour* or satirical settings like *Comment goûter quelque repos*. Composers like Lully and Gluck, who were not natives of France, had no trouble in setting French texts; the implication of this is that the work is more difficult for theorists who analyze the combination of poetry and music than for the poets who write the poems and the composers who actually do the text-setting.

The Primary Rules found in *Principes de composition* and reiterated in *Manuel complet de musique* easily translate into a system of graphic analysis for French vocal music. This system shows visually how elements of poetry and music align themselves through the use of musical analysis above the score and poetic analysis below the score. These two aspects can then be compared for “match points,” that is, places in the music where related musical and poetic components are aligned. The content and context of the poetry is also a necessary consideration, since comedic pieces may utilize non-alignment of the musical and poetic components to convey the humor of the piece. The beauty of Choron’s Primary Rules lies in their simplicity and clarity: with just a slight modification they can be applied to vocal music in virtually any other language, making the analytical system useable in songs from any nation. If Choron’s “Syllable length” rule is changed to a “poetic means of accentuation” rule, the analytical system can relate to text-setting in another language. The directness of Choron’s Primary Rules allows the system they generate to be fairly universal in nature. The application of this Text/Music Coordination system to music in other languages is an area that will require further study.

The study of the authors and treatises listed in the text-setting portions of the bibliography of *Manuel complet de musique* provides an unusual look at text-setting



practices down through the ages. The writings are diverse, ranging from Holder's instructions on the physical formation of vowels and consonants in the body to the Universal Musical Language created by Sudre to unite the nations. Most of the treatises fall into a middle ground between these two extremes and supply information on either the philosophical or practical aspects of text-setting. La Fage references bibliographies produced by Forkel and Lichtenthal as the pattern for his own bibliographical entries, but does not annotate his lists as they do. When the treatises included in the text-setting portions of the Bibliography of *Manuel complet de musique* are categorized, as in Figure 21 at the end of Chapter 6, they show that La Fage balanced his choices well. Six of the works concern poetic aspects of text-setting, four of them in French. Six treatises address the specific task of text-setting, coordinating music and text. Two of these focus on French, but are quite old compared to the choices for Italian and German. La Fage includes three treatises, two in English and one in Italian, concerning the physical aspects of speech and singing; the remaining treatise concerns the physical aspects of sound as related to music. The inclusion of Winter's treatise provides an historical perspective for the composer. One treatise specifically addresses the balance between vocal and instrumental music in dramatic works, and also advances the use of instrumental music, showing a change in aesthetics. Four treatises, two each in French and English, concern metaphysics as related to text-setting, which today might be called perception studies. One treatise presents a practical theory to make music a universal language. This balance of resources shows that there was a fair amount of information on text-setting available to La Fage in the early nineteenth century. Most of these treatises, however, concern themselves with either the pre-music stages (poetry development or the physical coordination for speaking and singing), or the post-music stages (analysis and philosophizing about music's import

and value in life). The treatises that focus on French text-setting are just two, by Masson and Grimarest, and these were written a century earlier than the works of Choron and La Fage. Thus, the study of La Fage's bibliographical entries on text-setting show the need for treatises like *Principes de composition* and *Manuel complet de musique* in French musical circles in the early nineteenth century.

In another vein, almost every treatise carries a portion of information about vocal music's current status in the culture for which it was written. Most of these are concerned with maintaining the primacy of vocal music over instrumental music, as seen in the French writers Chastellux, Framery, Le Seur, and Villoteau. The slant could be due in part to the fact that the musical work of these individuals usually concerned the joining of words and music, a task they considered more natural than writing instrumental music. Nonetheless, the majority of writings included in the bibliography show a general frustration with changing ideas about instrumental music.

John Neubauer, in his text *The Emancipation of Music from Language: Departure from Mimesis in Eighteenth-Century Aesthetics*, chronicles the dominance of vocal music from Plato's writings through the subtle rise of instrumental music in the eighteenth century. His work discusses the concepts of imitation, verbal intonation and rhetoric, and how these various systems failed or succeeded to assist in the transition from a strictly vocal aesthetic to one that could be open to instrumental music as an entity. Neubauer puts it succinctly:

Toward the end of the eighteenth century the liberalization of music and poetry ran parallel, and, once music developed its own prosody and syntax, a new kind of cooperation between the two arts became possible.<sup>1</sup>

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<sup>1</sup>New Haven, 1986, p. 31.

Choron and La Fage were writing at the beginning of this “new kind of cooperation between the two arts.” Their straightforward approach to the art of text-setting shows the changing aesthetic in several ways. First, the flexibility and simplicity of their Primary Rules allow texts to become whatever the composer needs them to become. The rules are not so hard and fast, as in Marpurg’s endless lists of word endings, that the composer has no leeway for his or her personal creativity. This flexibility of rules signals a move to a more expressive outlook for the composer of texted music, freed from the bonds of the poetic system to be able to choose instead the musical system for expression. Second, the relatively small portions of their treatises devoted to the art of setting text indicate that instrumental music may be on the rise in the French musical culture. Finally, the wide variety of materials included in La Fage’s bibliography shows the changing musical culture.

The study of the text-setting writings in *Principes de composition* and *Manuel complete de composition* provides springboards for many potential areas of future research. Other treatises from the era, most notably those listed in the bibliography of *Manuel complet de composition*, could be investigated with the same approaches used in this dissertation, to see how text-setting rules of other authors are employed in their music and the music of their era. Choron’s Primary Rules could be adjusted for other languages as mentioned in Chapter 5 and applied to vocal music in these languages. It would be quite interesting to see if his simple principles can be graphed in any language. A much wider bibliographic study comparing the authors used in the bibliographies of Forkel, Lichtenthal, and La Fage could be undertaken to see how these authors and their writings vary in the details of text-setting. These three offshoots of the current study could yield a lifetime of work.

While the writings of Choron and La Fage on the subject of text-setting did not perpetuate or sustain a particular kind of approach for composers, they are valuable in the view they provide of the coordination of poetry and music in the early nineteenth century. Choron was usually looking backward to those composers he admired, such as Martini and D'alayrac, whose music he included in the musical examples for *Principes de composition*. The perpetuation of sacred choral music, on the other hand, was one of Choron's passions, and he contributed greatly to this enterprise in the Parisian musical culture. The efforts of Choron and La Fage to enrich their nation by bringing practical compositional knowledge to the amateur and professional alike were rewarded in the efforts of those who came after them. The soon to follow work of Berlioz, Fauré, Debussy and others attest to the lasting nature of vocal music in France; it would not leave the scene. And these composers demonstrated an amazing ability to communicate the subtleties of French versification in their careful settings of French texts, that are still loved and appreciated today.

## APPENDIX

# L'AMOUR DANS LA ROSE, ou le serpent sous les fleurs

Romance de Mr. Henry de Brevannes  
Mise en Musique avec Accompagnement de FORTE-PIANO ou de HARPE

Dédiée  
A S. Exc. Mgr. Le Comte de MONTESQUIOU-FEZENSAC  
Grand Chambellan de France  
Par ALEXANDRE CHORON

M. Henry de Brevannes/A. Choron

Piano

The musical score is written for voice and piano. It begins with a piano introduction in 2/4 time, featuring a treble and bass staff. The melody is in the treble staff, starting with a quarter rest followed by a series of eighth and sixteenth notes. The bass staff provides a steady accompaniment of eighth notes. A repeat sign is placed at the end of the first measure of the piano introduction.

5

Ca -

5

Fin.

Pno.

10

ché dans le ca - li - ce de la Rei - ne des fleurs l'a -

10

Pno.

14

mour plein de ma - li - ce mé - di - tait ses noir - ceurs pour

14

Example 6. L'amour dans la rose, page 1

# Example 6, continued

18  
se - con - der mes ar - mes viens dit il au de - sir viens pa-

22  
rer de tes char - mes la ro - se du plai - sir viens pa-

26  
rer de tes char - mes la ro - se du plai - sir

Stanza 2

7  
lir la fleur - le fils de cy - the - ré - e lui dé - co - che sou - dain u - ne fle - che a - ce - rée qui lui

15  
per - ce le sein u - ne fle - che a - ce - rée qui lui per - ce le sein.

# Example 6, continued

Stanza 3

L'in - no - cen - ce chan - cel - le et tom - be en s'é - cri - ant la bles - su - re est mor - tel - le je re - con -

7

nais l'en - fant c'est le ty - ran de Gni - de qui ter - mi - ne mon sort des long - tems le per -

14

fi - de m'a - vait ju - ré la mort des long - tems le per - fi - de m'a - vait ju - ré la mort.

Stanza 4

Ain - si jeu - nes fil - let - tes sa - chez que trop sou - vent sous les ten - dres fleu - ret - tes se

7

ca - che le ser - pent son ve - nin s'il par - don - ne fait au moins bien lan - guir fil - lette qui mois -

14

son - ne dans les champs du plai - sir fil - lette qui mois - son - ne dans les champs du plai - sir.



# Plaisir d'amour ne dure qu'un moment

Jos. Martini

Music score for "Plaisir d'amour ne dure qu'un moment" by Jos. Martini. The score is in 6/8 time, key of B-flat major, and marked "Doloroso". It features a Voice part and a Piano accompaniment.

The score is divided into three systems, each with a Voice staff and a Piano staff (treble and bass clef).

**System 1:** The Voice part begins with a whole rest. The Piano part features a flowing melody in the right hand and a steady bass line in the left hand.

**System 2:** The Voice part begins with a whole rest. The Piano part continues with a similar melody. The lyrics "Plai -" are written below the Voice staff.

**System 3:** The Voice part begins with a whole rest. The Piano part continues with a similar melody. The lyrics "sir d'a - - - mour ne du - re qu'un mo -" are written below the Voice staff.

**System 4:** The Voice part begins with a whole rest. The Piano part continues with a similar melody. The lyrics "ment cha - grin d'a - - - mour du - re tou - te le" are written below the Voice staff.

Example 7. Plaisir d'amour ne dure qu'un moment

Example 7, continued

14

vi - - - e

17

*Fin*

J'ai

*Fin*

21

tout quit - - - té pour l'in - gra - te Sil - vi - - -

24

e el - - - le me quit - te et prend un

Example 7, continued

The musical score is presented in four systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

- System 1 (Measures 27-30):** The vocal line begins with the lyrics "autre a - - - mant." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* (piano) and *f* (forte).
- System 2 (Measures 31-34):** The vocal line continues with "Plai - tant que cette eua cou - le -". The piano accompaniment includes a trill (*tr*) in the right hand and a *pizzolo* (pizzicato) marking in the left hand. A double bar line is present between measures 32 and 33.
- System 3 (Measures 35-38):** The vocal line has the lyrics "ra len - te - ment vers ce ruis-seau qui bor - de la prai -". The piano accompaniment shows a change in texture with sustained chords and moving lines, marked with *f* (forte). A *8vb* (8va below) marking is visible in the left hand.
- System 4 (Measures 39-42):** The vocal line concludes with "ri - e je t'ai - me -". The piano accompaniment continues with a flowing eighth-note pattern in the right hand and a more static bass line in the left hand.

Example 7, continued

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

**System 1 (Measures 42-44):**  
 The vocal line begins with a fermata on a half note in measure 42, followed by a melodic phrase in measures 43 and 44. The lyrics are "rai me re - pe - tait Sil - vi - e".  
 The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

**System 2 (Measures 45-47):**  
 The vocal line continues with a melodic phrase in measures 45 and 46, followed by a half note in measure 47. The lyrics are "l'eau coule en - cor elle a chan - gé pour -".  
 The piano accompaniment maintains the eighth-note pattern in the right hand.

**System 3 (Measures 48-50):**  
 The vocal line has a half note in measure 48, followed by a whole note in measure 49, and a half note in measure 50. The lyrics are "tant."  
 The piano accompaniment includes dynamic markings: *f* (forte) in measure 48, *p* (piano) in measure 49, and a crescendo leading to a final chord in measure 50. A rehearsal mark (double bar line with a dot) is placed before measure 48, and another is placed after measure 50.

# Comment goûter quelque repos

Renaud d'Ast. par D'alayrac

Andante con Expressione

Voice

Com - ment gou - ter quel - que re - pos ah je n'en ai pas le cou - ra - ge, et mon tris -

te cœur se sou - la - ge, par le sou - ve - nir de ses maux hé - las! dans cet â - ge pros -

pe - re qui sem - ble fait pour les plai - sirs, je ne con - nus que les sou -

pils à quin - zeans je per - dis ma me - re, à quin - zeans je per - dis ma me - re.

6

11

15

Example 8. “Comment goûter quelque repos”, from *Renaud d’Ast*

# Vaudeville de l'écu de six francs

Paroles de MM. Sewrin et Chazet.  
Mis en Musique et arrangé pour le Forte-Piano.  
Par A. Choron

)-FORTE

6 Pour le dernier couplet.

6 Cé - lé - brons tous ce jour heu -

11 reux d'E - loi la chan - ce est peu com - mu - ne u - ne fois

11 du moins la for - tu - ne a prou - vé qu'elle a - voit des yeux a

16

21 prou - vé qu'elle a voit des yeux

21

Exemple 9. *Vaudeville de l'écu de six francs*

Example 9, continued

The musical score is written for voice and piano in D major (two sharps). It consists of four systems of staves. The first system (measures 26-30) begins with a vocal line marked 'Fin' and a piano accompaniment. The second system (measures 31-36) continues the vocal line and piano accompaniment, with a forte (*sf*) dynamic marking in the piano part. The third system (measures 37-41) shows the vocal line and piano accompaniment. The fourth system (measures 42-46) concludes the piece with the vocal line and piano accompaniment.

26 *Fin*  
Par des dé - pen - ses in - dis - crê - tes, - bien des pa -

26 *Fin*  
rents dans l'em - bar - ras à leurs en - fants lais - sent des det - tes dont leurs en -

31 *sf*

37  
fants ne veu - lent pas dont leurs en - fants ne veu - lent pas.

37

42  
Aux miens je ne puis en par - ta - ge

42

# Example 9, continued

48  
lais - ser qu'ver - tus et pro - bi - té j'es - per' qu'au - cun d'eux n's'ra ten -

53  
té de re - non - cer à l'hé - ri - ta - - ge j'es - per' qu'au -

58  
cun d'eux n's'ra ten - té de re - non - cer à l'hé - ri - ta - - ge.

## 2°. Couplet.

Un oncle a-t-il quitté la vie,  
 Bien des cousins, bien des neveux.  
 Lorsqu'au fond leur âme est ravie  
 Pour pleurer font tous de leur mieux. (Bis.)  
 Mai après mon trépas, je gage,  
 Les miens pleureront volontiers . . . . .  
 Car j'aurai bien des héritiers;  
 Mais je n'aurai pas d'héritage. } (Bis.)

## 3°. Couplet.

Après la mort de feu mon pere,  
 J'espérois sa succession.  
 La justice embrouillant l'affaire,  
 Fit naitre maint' discussion. (Bis.)  
 Bref, quand on en vint au partage,  
 Ayant gagné tous mes procès . . . . .  
 Mon procureur de frais en frais  
 Hérita de mon héritage. } (Bis.)

## 4°. Couplet.

Panard, Vadé dont les ouvrages,  
 Aujourd'hui sont encor charmants,  
 Jadis obtinrent vos suffrages  
 Comme le prix de leurs talents. (Bis.)  
 Privés de l'heureux avantage  
 De leur succéder en tous points . . . . .  
 Messieurs, que vos bontés du moins  
 Soient notre part dans l'héritage. } (Bis.)



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