

# **Thoroughbass Realization Inspired by the French Harpsichord Repertoire**

Mélisande McNabney, McGill University, Montréal  
May 2017

A paper submitted to McGill University in partial fulfillment of the requirements of  
the degree of D. Mus. Performance Studies

©Mélisande McNabney 2017

## Table of Contents

<b>Abstract</b>	<b>3</b>
<b>Introduction</b>	<b>4</b>
<b>Chapter 1: Background</b>	<b>8</b>
<i>The Profession of the French clavecinistes</i>	8
<i>French thoroughbass treatises</i>	13
<i>Types of solo harpsichord pieces that can inform thoroughbass realization</i>	23
<b>Chapter 2: Analysis of Harpsichord Repertoire</b>	<b>27</b>
<i>Pieces inspired by the lute</i>	27
<i>Harpsichord transcriptions of orchestral and operatic works</i>	38
<i>The Prélude non mesuré</i>	50
<b>Chapter 3: Application to the Cantata <i>Médée</i></b>	<b>56</b>
<b>Conclusion</b>	<b>61</b>
<b>Appendix 1</b>	<b>63</b>
<b>Appendix 2</b>	<b>65</b>
<b>Appendix 3</b>	<b>67</b>
<b>Appendix 4</b>	<b>69</b>
<b>Appendix 5</b>	<b>76</b>
<b>Appendix 6</b>	<b>84</b>
<b>Bibliography</b>	<b>85</b>

## Abstract

French treatises of thoroughbass published or disseminated in manuscript form between 1680 and 1775 do not provide the modern professional harpsichordist with all the necessary tools to perform the French Baroque repertoire in a stylistically appropriate manner, using all the acoustic resources of the harpsichord. And yet, the French harpsichord repertoire of the same period is notated with great detail and uses techniques that produce a vast range of dynamics. In this paper, I posit that it is possible to find information in the French harpsichord repertoire to complement the treatises, especially in three types of pieces: 1) pieces influenced by or transcribed from the lute repertoire; 2) harpsichord transcriptions of orchestral and operatic works; 3) the *prélude non mesuré*. After a survey of primary sources, I selected the passages in treatises that are most instructive in regard to style. I analysed examples of the three selected types of harpsichord pieces, identified techniques that may be incorporated into continuo playing, and created some exercises to assimilate these techniques. Finally, I applied them to the performance of a specific work: the cantata *Médée* by Louis-Nicolas Clérambault. The findings of this study created a method to expand and diversify the modern harpsichordist's thoroughbass vocabulary in the French national style.

Les traités français de basse continue qui furent publiés ou recopiés sous forme manuscrite de 1680 à 1775 ne sont pas suffisants pour enseigner au claveciniste professionnel d'aujourd'hui comment interpréter le répertoire Baroque français de manière stylistiquement appropriée, tout en utilisant toutes les ressources acoustiques de l'instrument. Pourtant, le répertoire pour clavecin seul de la même époque est écrit avec un grand souci du détail, et fait usage de techniques qui produisent une vaste gamme de nuances. Dans cette recherche, je postule qu'il est possible de puiser certaines informations dans le répertoire français pour clavecin pour compléter les traités de basse continue, et plus particulièrement dans trois types de pièces: 1) les pièces transcrites ou inspirées du répertoire de luth; 2) les transcriptions d'extraits d'œuvres orchestrales et opératiques; 3) les préludes non mesurés. Après une étude des sources primaires, j'ai sélectionné les passages des traités les plus instructifs quant au style. J'ai ensuite procédé à une analyse des trois types de pièces pour clavecin. J'ai identifié les techniques susceptibles d'être incorporées à la réalisation de continuo, et créé des exercices permettant d'assimiler ces techniques. J'ai démontré l'assimilation de ces techniques en les utilisant dans l'interprétation de la cantate *Médée* de Louis-Nicolas Clérambault. Les résultats de cette étude constituent une méthode grâce à laquelle le claveciniste contemporain peut élargir et diversifier son vocabulaire de basse continue dans le style français.

## Introduction

When we learn to play thoroughbass in the French Baroque repertoire, the first step is to study French thoroughbass treatises. These treatises were either printed and published or written and copied by hand in great number from the late-seventeenth to the late-eighteenth centuries. Many of them have been published today in facsimile. The collection *Basse continue France 1600-1800* edited by Jean Saint-Arroman in 2006 lists no fewer than 78 titles.<sup>1</sup> The continuo player today would expect to have all the information needed in these sources. However, in ‘real life’, in rehearsal or performance contexts, one still feels that one needs to know more, especially regarding issues of style. How can we learn to produce more sound when playing as part of an orchestra in a big hall, or how to blend into the texture of a very soft passage, or how to best express the different characters of each piece?

There is a discrepancy between the information presented in the treatises and what is expected of a continuo player today. Moreover, secondary literature is scarce on the subject of French thoroughbass. The two groundbreaking surveys of basso continuo, by Franck Thomas Arnold in 1931 and Peter Williams in 1970, gave little attention to the French sources in comparison to the German and Italian ones.<sup>2</sup> Robert Zappulla is the only recent author who has surveyed the French primary

---

<sup>1</sup> Jean Saint-Arroman, ed., *Basse continue: France 1600-1800* (Courlay, France: Fuzeau, 2006).

<sup>2</sup> Frank Thomas Arnold, *The Art of Accompaniment from a Thorough-bass as Practised in the XVIIth & XVIIIth Centuries* (New York: Dover Publications, 1965, first published 1931); Peter Williams, *Figured Bass Accompaniment* (Edinburg: University Press, 1970).

sources.<sup>3</sup> His study provides a useful summary, especially for those not fluent in the French language, but he unfortunately does not offer much in the way of analysis or conclusions. Jesper Bøje Christensen's *18th century continuo playing: a historical guide to the basics* also restores the balance in favour of French thoroughbass sources.<sup>4</sup> However, Christensen limits himself to two authors, Jean-François Dandrieu and Saint-Lambert.<sup>5</sup> Secondary sources are therefore also insufficient to inform the modern-day harpsichordist. In this research, I posit that to complement French thoroughbass treatises, we can find information in the French solo harpsichord repertoire.

The first step in the methodology used for this research was an analysis of French thoroughbass treatises, which are situated between the dates of 1680 and 1780.<sup>6</sup> From the study of treatises, I selected the most helpful advice regarding style. After realizing I still was not using the instrument's full expressive and acoustic capabilities, I decided to explore the solo harpsichord repertoire. I searched for

---

<sup>3</sup> Robert Zappulla, *Figured Bass Accompaniment in France* (Turnhout: Brepols, 2000).

<sup>4</sup> Jesper Bøje Christensen, *18th century continuo playing: a historical guide to the basics*, trans J. Bradford Robinson (Kassel; New York: Bärenreiter, 2002).

<sup>5</sup> Jean-François Dandrieu, *Principes de l'accompagnement du clavecin* (Paris: l'auteur, Boivin, Le Clerc, 1718-19/R); Saint-Lambert, *Nouveau traité de l'accompagnement du clavecin, de l'orgue, et des autres instruments* (Paris: Ballard, 1707). The given name 'Michel' is frequently misattributed to Saint-Lambert in modern editions (including the recent Saint-Arroman collection), because of a confusion between Saint-Lambert and the composer Michel Lambert (see Rebecca Harris-Warrick. "Saint Lambert, Monsieur de." *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed April 29, 2017).

<sup>6</sup> Apart from a few exceptions where the reprints were incomplete, I worked from the facsimile collection: Saint-Arroman, ed., *Basse continue: France 1600-1800*. These exceptions are: François Campion, *Traité d'accompagnement et de composition, selon la regle des octaves de musique [...]* (Paris: veuve Adam, l'auteur, 1716) [see note 20]; Jean-Philippe Rameau, *Code de musique pratique [...]* (Paris: Imprimerie Royale, 1760) [the musical examples are missing].

pieces that created the most effective acoustical effects on the harpsichord and pushed the technical limits of the instrument and the player. I looked for techniques that produced the softest continuous sound, or the loudest effect. I found that the types of works that were the most helpful for this purpose could be divided into three categories: pieces influenced by or transcribed from the lute, harpsichord transcriptions of orchestral and operatic works, and *préludes non mesurés*. In these three types of pieces, I found musical examples that complemented information found in French thoroughbass treatises. I selected some examples and techniques and developed exercises to practice and incorporate them into my own continuo practice. In effort to get closer to the practices of the professional French baroque *clavecinistes*, I also wrote my own transcriptions of movements of Rameau's operas.

This paper is structured as follows. Chapter 1 gives background divided into three sections. The first will investigate the profession of the French harpsichordist and explore the relation between the role of soloist and accompanist. The second will present French thoroughbass treatises. We will see what kind of information they provide, who their intended readership was, what teaching strategies were used, and what changes occurred in perception and understanding of harmony. Finally, the third section will delve into the solo French harpsichord repertoire and give preliminary ideas as to how it can inform continuo playing.

Chapter 2 presents my analysis of the French solo harpsichord repertoire in relation to thoroughbass practice. Three sections correspond to the three types of pieces that I have studied. For each type of piece, I identified the key composers,

presented some examples, and suggested methods to practice and assimilate some techniques.

Chapter 3 presents the creative application of the results of my analysis to a specific work: the cantata *Médée* (1710), by Louis-Nicolas Clérambault. I found that this work was representative of the French cantata genre. With its diversified airs and recitatives, it presents many challenges faced by the modern continuo player.

## Chapter 1: Background

### The Profession of the French *clavecinistes*

The idea to investigate the solo repertoire as a source of information for continuo practice was triggered by the personal realization that the result I obtained from performing French thoroughbass, even after studying treatises, was still less satisfying in the sound it produced than the extremely rich harpsichord repertoire of the same period. It seems to me that harpsichordists of the Baroque period who had such a rich and diversified vocabulary in their solo works would not have performed any less expressively in a continuo realization. This assumption is rooted in my personal experience as a player: how I relate to my instrument remains the same whether I am performing in an ensemble or in a solo context. To verify and confirm this assumption, I looked into the *métier*, or the role and profession of the French Baroque harpsichordist. This perspective will shed some light on whether the *clavecinistes* felt, as I do, the same relation to their instrument when they played solo repertoire or continuo. Who were the *clavecinistes* of the period? Who played solo repertoire and who played continuo? Were the roles of soloist and accompanist well defined?

This oft-cited passage of François Couperin's *L'Art de toucher le clavecin* seems to indicate a separation of the roles:

If one had to choose between accompaniment and solo pieces, to bring one or the other to perfection, I feel that pride would make me choose pieces over accompaniment. I admit that there is nothing more amusing



for oneself, and nothing brings us closer to others than to be a good accompanist. But, how unfair! The accompanist is the last one to be praised in concerts. Accompaniment on the harpsichord, in these occasions, is merely considered to be the foundation of a building, which we hardly ever mention, but that nevertheless supports everything. On the other hand, someone who excels in playing solo pieces enjoys all the attention for himself, as well as the applause of his listeners.

*S'il étoit question d'opter entre l'accompagnement, et les pièces pour porter l'un ou l'autre à la perfection, je sens que l'amour-propre me feroit préférer les pièces à l'accompagnement. Je conviens que rien n'est plus amusant pour soi-même; Et ne nous lie plus avec les autres que d'estre bon accompagnateur: Mais, quelle injustice! C'est le dernier qu'on louë dans les concerts. L'accompagnement du clavecin dans ces occasions, n'est considéré que comme les fondemens d'un édifice qui cependant soutient tout; Et dont on ne parle presque jamais: au lieu que quelqu'un qui excèle dans les pièces jouit seul de l'attention, et des applaudissemens de ses auditeurs.<sup>7</sup>*

The first impression of this candid remark is that Couperin sees solo playing and accompaniment as two separate practices, or even opposites. However, Couperin is addressing a readership of students and amateur players. He might be trying to give them extra encouragement to become proficient in solo playing before learning the art of accompaniment because one needs to master the former to become proficient in the latter. Cuthbert Girdlestone remarks that, in the early eighteenth century, a growing body of amateurs was increasingly interested in learning to accompany. He reports this statement by Le Cerf de la Viéville:

Formerly people of quality left to born musicians [i. e. professionals] the trade of accompanying. To-day they take supreme pride in it. To play Pieces, to divert oneself agreeably or to divert one's mistress or one's friend, is beneath them. But to nail oneself for three or four years to a keyboard in order to attain in the end to the glory of being one of a 'concert', to be seated between two violins and a bass viol from the Opéra, and to hammer out, by crook or by hook, a few accompaniments which no one will hear: such is their lofty ambition [...]

---

<sup>7</sup> François Couperin, *L'Art de toucher le clavecin* (Paris: 1716) 44-45. My translation.

*Autrefois les gens de qualité laissoient aux Musiciens de naissance & de profession le métier d'accompagner. Aujourd'hui ils s'en font un honneur suprême. Jouer des Pieces, pour s'amuser soi-même agréablement, ou pour divertir sa Maîtresse ou son Ami, est au dessous d'eux. Mais se cloüer trois ou quatre ans sur un Clavessin, pour parvenir enfin à la gloire d'être membre d'un concert, d'être assis entre deux violons & une basse de violon de l'Opera, & de brocher, bien ou mal, quelques accords, qui ne seront entendus de personne: voilà leur noble ambition.<sup>8</sup>*

In *L'Art de toucher le clavecin*, to counter this pernicious trend, Couperin insists that students should spend two or three years learning solo pieces before attempting to learn accompaniment. Afterwards, they should continue to alternate between the two practices.<sup>9</sup> In this light, we may view Couperin as an advocate of the reunion of the two roles. The *métier* of the *claveciniste* was indeed an amalgam of different activities: "Soloist, accompanist, reducer of orchestral scores, chamber musician, the harpsichordist is indispensable to all musical manifestation, sacred or profane, lyric or choreographed, symphonic or chamber."<sup>10</sup> To these responsibilities, we may also add that of composer and teacher. During the period covered by this study, roughly 1680 to 1780, there was only one official office (called *charge*) of *claveciniste* at the court of France.<sup>11</sup> Jean-Henry D'Anglebert had purchased the succession of this office from Jacques Champion de Chambonnières in 1662, and assumed the duties

---

<sup>8</sup> Jean-Louis Le Cerf de la Viéville, *Comparaison de la musique italienne et de la musique française* (Paris 1705-6, 2<sup>nd</sup> ed.) 104-105. Translation in: Cuthbert Girdlestone, *Jean-Philippe Rameau: His Life and Work* (New York: Dover Publications Inc., 1957, 1969) 39.

<sup>9</sup> Paraphrased from: Couperin, *L'Art de toucher le clavecin*, 43-44.

<sup>10</sup> "Soliste, accompagnateur, réducteur, concertant, le claveciniste se rend indispensable à toute manifestation musicale, sacrée ou profane, lyrique ou chorégraphique, symphonique ou de chambre." Marcelle Benoit, *Versailles et les musiciens du Roi, 1661-1733: étude institutionnelle et sociale* (Paris: A. et J. Picard, 1971) 198. My translation.

<sup>11</sup> The official title of this *charge* would remain *joueur d'épinette de la Chambre*, although (since the time of Jacques Champion de Chambonnières) the instrument commonly used was the harpsichord, until the post was suppressed in 1736, and replaced by a less prestigious '*commission d'ordinaire de la musique de la Chambre du Roy pour le clavecin*' (see Benoit, *Versailles et les musiciens du Roi*, 199).

from that point on, but only received his salary and official title after Chambonnière's death in 1672.<sup>12</sup> He held the position until his death in 1691. Jean-Henry was succeeded by his son Jean-Baptiste-Henry D'Anglebert, who held the title until his death in 1735, after which the position was abolished. However, François Couperin (who held the office of organist of the *Chapelle* since 1693) had obtained the succession of Jean-Baptiste-Henry D'Anglebert in 1717, which means that he had effectively replaced him. Couperin had in turn left the succession to his daughter Marguerite-Antoinette in 1730. When Jean-Baptiste-Henry D'Anglebert died in 1735, the *charge* was abolished. However, Marguerite-Antoinette Couperin was given a *commission of ordinaire de la musique de la Chambre du Roy pour le clavecin*, meaning that she received a salary to perform the same duties, but without the attached title. In 1741, she sold the reversion of this post to the composer and harpsichordist Bernard de Bury, who occupied it until his death in 1785.<sup>13</sup>

This brings us to the end of the period covered in this paper. However, outside of this *charge*, there were additional professional harpsichordists associated with the court who appeared either as soloists and chamber musicians or teachers of the royal children. Marcelle Benoit also notes that the organists of the *Chapelle* would often double as harpsichordists.<sup>14</sup> These musicians included Louis Couperin, Nicolas Lebègue, Louis, Jean-Noël and Guillaume Marchand, Jean-François Dandrieu, François Dagincourt, Louis-Claude D'Aquin, Pancrace Royer and Jean-Philippe

---

<sup>12</sup> David Fuller, "Chambonnières, Jacques Champion, Sieur de." *Grove Music Online. Oxford Music Online* (Oxford University Press. Web. 22 Mar. 2017)

<sup>13</sup> "Bury, Bernard de." *Grove Music Online. Oxford Music Online* (Oxford University Press. Web. 22 Mar. 2017)

<sup>14</sup> Marcelle Benoit, *Musiques de cour: chapelle, chambre, écurie, 1661-1733* (Paris: A. et J. Picard, 1971) 198-199.

Rameau.<sup>15</sup> There were also professional women harpsichordists associated with the court without an official title: Marguerite Louise Couperin (a celebrated singer and harpsichordist, daughter of François the elder, which makes her the niece of Louis and first cousin of François Couperin), the aforementioned Marguerite Antoinette Couperin, Elisabeth Jacquet de la Guerre (who was at court until her wedding in 1684, when she relocated to Paris), Jeanne-Françoise Dandrieu, and Marie-Rose Dubois. Some royal pupils were also highly proficient harpsichordists, especially the Dauphine Marie-Josèphe de Saxe (native of Dresden, accomplished student of W. F. Bach and friend of Hasse.)<sup>16</sup>

As I retraced the steps of these *clavecinistes* to see how their practices could inform my continuo playing, Jean-Henry D'Anglebert appeared as the archetype of the French harpsichordist. Unlike his son Jean-Baptiste-Henry, from whom we unfortunately have no extant music, Jean-Henry D'Anglebert left valuable musical traces of his many different occupations during the thirty years of his employment at the court. His publication of *Pieces de clavecin* in 1689 includes original harpsichord music as well as transcriptions of operatic works by Jean-Baptiste Lully and a short thoroughbass treatise, *Principes de l'Accompagnement*.<sup>17</sup> In addition to this publication, an autograph manuscript contains some original music of D'Anglebert unpublished during his lifetime, transcriptions of lute music, more

---

<sup>15</sup> Although the bulk of Rameau's harpsichord music output predates his employment at the court, we suppose that he was also performing on harpsichord, as evidenced by the 1747 piece *La Dauphine*, written in honour of Marie-Josèphe de Saxe.

<sup>16</sup> Philippe Beaussant, *Les Plaisirs de Versailles: théâtre & musique* (Paris: Fayard, 1996) 162-163.

<sup>17</sup> Jean-Henry D'Anglebert, *Pieces de clavecin. [...] Et les principes de l'accompagnement* (Paris: chez l'auteur, 1689).

transcriptions of Lully, and works by other harpsichordists (Chambonnières, Couperin, Richard). I will refer to these sources throughout this paper.<sup>18</sup>

### French thoroughbass treatises

My selected French thoroughbass treatises fall between the dates of 1689 (with the publications of Nivers and D'Anglebert) and 1775 (with Corrette's last publication). Different teaching strategies were used by the authors of these treatises. To bring a general perspective to the content of these treatises, we can separate them into two categories: those coming before and those coming after Rameau's theory of the fundamental bass.

The pre-Rameau teaching strategies include hands-on methods such as the *règle de l'octave*, or rule of the octave. The rule of the octave is a set of instructions describing which chord should be played on each note of the ascending and descending scale. It was designed as a teaching tool, and was first published by François Champion in 1716 (Champion attributed the invention of the rule of the octave to Maltot, his predecessor at the Académie royale de musique).<sup>19</sup> This scalar harmonic progression was meant to be practiced by students in every key, both

---

<sup>18</sup> Both the 1689 publication and the autograph manuscript (Manuscrit Rés 89ter, Bibliothèque Nationale, France) can be found reproduced in facsimile (J. M. Fuzeau, 1999) or in modern edition by Kenneth Gilbert (Heugel & Cie, 1975), and more recently by David C. Harris (The Broude Trust, 2009).

<sup>19</sup> For a history of the origin of the *règle*, see: Thomas Christensen, "The 'règle de l'Octave' in Thorough-bass Theory and Practice." *Acta Musicologica* 64 (2) (Jul. - Dec., 1992) (International Musicological Society) 91–117. Although Champion was the first to publish and name the 'rule', Christensen tells us that it was "by no means an original discovery by either Maltot or Champion", and that Rameau claims to have learned the rule from his teacher "Monsieur Lacroix" in 1702. Scalar progressions or scale fragments appear in Italian sources as early as Sabattini (1628), and both Quirinus van Blankenburg and Johann David Heinichen affirm that they discovered it.

major and minor, to acquire reflexes for correct voice leading, as well as an ear for what to expect. These skills would eventually enable students to sight-read a figured thoroughbass part, but also to play from un-figured basses, and would facilitate the learning of composition. In his 1716 manual, Campion provides the reader with a table of his progression in all 24 keys.<sup>20</sup> The practice of the rule of the octave in France started out as an exercise in the 1690s, and was still used up to the end of the 18<sup>th</sup> century.<sup>21</sup> The dissemination of this method can be traced as far as the Neapolitan conservatories where it was incorporated into the *partimento* tradition.<sup>22</sup> Besides Campion and the two anonymous authors of manuscript thoroughbass instructions (see note 21), pre-Rameau authors that used the rule of the octave include Louis-Nicolas Clérambault and Jean-François Dandrieu.<sup>23</sup>

What were other teaching strategies in pre-Rameau authors? D'Anglebert, Denis Delair, Guillaume Gabriel Nivers, Saint-Lambert, and F. Couperin do not use the 'rule'.<sup>24</sup> Their treatises generally start out by describing the different intervals,

---

<sup>20</sup> In the collection edited by Saint-Arroman, *Méthodes et Traités: Basse Continue France 1600-1800*, the François Campion treatise is reprinted, but with two important mistakes: the two pages showing the tables of the rule of the octave are missing (this can easily go unnoticed because there are no page numbers on the musical examples in the original edition. The musical examples are located between pages 6 and 7), and the first name of the author is mistakenly given as Thomas. The facsimile edition published by Minkoff, Geneva (1976) is correct.

<sup>21</sup> Two undated anonymous manuscript in Saint-Arroman, ed., *Basse Continue France 1600-1800*, contain instructions for the rule of the octave. They are: *Règles pour l'accompagnement*. (Vm81139) and *Traité d'accompagnement du clavecin & abrégé de composition*. Par Mr xxx. (L 9663), both at the Bibliothèque Nationale, Paris. The dates given by the editor are respectively 1690, and c. 1700.

<sup>22</sup> Robert Gjerdingen, *Music in the Galant Style* (New York: Oxford University Press, 2007) 467.

<sup>23</sup> Louis-Nicolas Clérambault, *Règles d'acompannement* (Autograph manuscript Ms. 2374, Bibliothèque Sainte-Geneviève, Paris: 1716); Jean-François Dandrieu, *Principes de l'acompannement du clavecin* (Paris: l'auteur, Boivin, Le Clerc, 1718-19/R)

<sup>24</sup> Jean Henry D'Anglebert, *Pieces de clavecin. [...] Et les principes de l'accompagnement*. (Paris: chez l'auteur, 1689); Denis Delair, *Nouveau Traité d'accompagnement pour le théorbe, et le clavessin* (Paris: chez l'auteur, 1724); Guillaume Gabriel Nivers, *Motets a voix seule, [...] avec l'art d'accompagner sur la basse continue, pour l'orgue et le clavecin* (Paris: chez l'auteur, 1689); Saint-Lambert, *Nouveau traité de l'accompagnement du clavecin, de l'orgue, et des autres instruments* (Paris: Ballard, 1707); François

and then move on to describing all the different chords. Some authors go in order of the complexity of chords, starting with the root position chord, called *accord parfait*, and then moving on to other consonant chords, followed by dissonant chords (D'Anglebert, Couperin). Other authors simply present chords in ascending number of the figures (Delair, Saint-Lambert). The latter method seems to me like it would be difficult for a beginner (starting with the 2 chord, which means 6/4/2 or 5/2, would be a bit of a shock). Additionally, D'Anglebert, Delair, Nivers, and Saint-Lambert rely on what has been called the *règle pour les intervalles*, to help students determine which chord should be played if the bass part is un-figured, or partially figured.<sup>25</sup> This teaching strategy consists of showing which chord should be played if the left hand moves by a second, a third, a fourth, etc. These rules are exposed succinctly by musical examples in D'Anglebert and Nivers, but become extremely detailed and abundant in Delair (who devotes 15 pages of his treatise to these rules) and Saint Lambert (who has 33 examples of different cases). Cadential progressions are also taught by all authors. As Campion does with his rule of the octave, all authors remind students on numerous occasions to transpose each example into every key. Of all the authors mentioned in this section, Dandrieu has what could be considered the most effective pedagogical approach. He introduces chords one by one in short harmonic progressions that gradually grow more complex. He provides three-step examples for each chord progression: first a fully figured example where

---

Couperin, *Regles pour l'acompanement par Mr. Couperin organiste du Roy [...]* (Undated manuscript N. a.f. 4673, Bibliothèque Nationale, Paris). Delair however added the *règle* to his revised treatise in 1724.

<sup>25</sup> The term is used in: Delair, *Nouveau Traité d'accompagnement*, G.

the voicing is indicated by the order of the figures (this is more instructive than having a written-out realization since the student learns to ‘think in numbers’ from the bass up), then a standard figured version of the same exercise, and finally an unfigured version. Dandrieu offers little text and his method is based on repetition (rather than memorizing rules, or even understanding them), but it is more complete than Champion, and makes the student learn about voice leading ‘intuitively’.

To summarize, at this point in the history of thoroughbass teaching in France, we have a choice between methods that are very hands-on and allow a student to learn to play all the chords with proper voice-leading, but cannot explain the behaviour of chords (chiefly Champion and Dandrieu, but also Nivers and D’Anglebert); or treatises that have very detailed instructions about each specific situation, but cannot summarize or distil the information in a way that would reduce the amount of memorization necessary for the student to become proficient (Delair, Saint-Lambert).

In this context, Rameau’s publication of the *Traité de l’harmonie réduite à ses principes naturels* in 1722 was to have an enormous impact.<sup>26</sup> Joel Lester remarks “In sum, Rameau’s ideas were the single greatest influence on harmony and theory for following generations.”<sup>27</sup> While prior to Rameau, chords had been conceived in relation to their bass, Rameau introduced the idea of a chord root and chord

---

<sup>26</sup> Jean-Philippe Rameau, *Traité de l’harmonie réduite à ses principes naturels* [...]. Livre IV: “Principes d’accompagnement” (Paris: Ballard, 1722)

<sup>27</sup> Joel Lester, *Compositional Theory in the Eighteenth Century* (Cambridge, London: Harvard University Press, 1992) 157.



inversions. This system remains in use today and is the basis of modern harmony analysis. Subsequent authors in France quickly adopted Rameau's main principles, and his influence was felt immediately across the continent. Joel Lester notes that Heinichen is likely to have incorporated Rameau's theory into his own 1728 treatise when he was halfway through writing it.<sup>28</sup> Rameau's theories are broad and his findings are often in the domain of theory and composition, or even in the scientific domain, but T. Christensen insists on the fact that his discoveries were rooted in the practice of thoroughbass.<sup>29</sup> He describes Rameau's theory of the fundamental bass as follows:

All harmony in music can be reduced to two basic categories of chords, consonant chords originating in the harmonic triad, and dissonant chords originating in the seventh chord. Each of these chords is generated by a common fundamental chord root (*son fondamentale*), and this chord root remains the same regardless of the chord's inversion.<sup>30</sup>

In 1730, the *Mercure de France* published a fiery exchange of letters between Rameau and Montéclair in which the latter proclaimed that the old method of teaching thoroughbass would never fall out of favour.<sup>31</sup> This debate portrayed the two systems (the old rule of the octave system, and the new fundamental bass system) as being in opposition. However, Rameau himself had published the rule of the octave (augmented with a fundamental bass line under the scale), as part of his 1722 treatise, and the next generation of authors made the two systems coexist

---

<sup>28</sup> Ibid., 156.

<sup>29</sup> Thomas Christensen, "Thoroughbass as Music Theory," in *Partimento and continuo playing*, ed. Dirk Moelants and Kathleen Snyders (Collected writings of the Orpheus Institute, Leuven: Leuven University Press, 2010) 9-41.

<sup>30</sup> Ibid., 20.

<sup>31</sup> *Mercure de France*, mars-septembre 1730.

without problem.<sup>32</sup> The title of Corrette's treatise of 1753 can testify to this fact: *Le maitre de clavecin pour l'accompagnement, Methode theorique et pratique [...] selon la règle de l'octave et de la base fondamentale*.<sup>33</sup> Authors who, like Corrette, used both systems include Delair (in his second edition), Laurent Gervais, Claude de Laporte, Honoré Garnier, and Madame Gougelet.<sup>34</sup> Garnier and Gougelet also notated the fundamental bass line below the continuo line throughout their treatises.

Rameau's system, which evolved into our modern system of harmony, enables us to synthesize a lot of information, but this might come at the cost of some loss in variety in our continuo realizations. For example: the first inversion of the tonic chord is figured with a 6. When we see the thoroughbass figure 6, we think of

---

<sup>32</sup> Rameau first introduced his system of fundamental bass in *Traité de l'Harmonie* (1722). However, he includes the rule of the octave in this treatise. In his later publications, Rameau gradually distances himself from the *règle*. In *Observations sur la méthode d'accompagnement* (1730), Rameau mentions: "[The rule of the octave] has some utility, but it is so limited that one has to make countless exceptions [...]". "*Cette regle renferme quelque chose de bon; mais elle est tellement bornée qu'il faut dans la suite y faire un nombre infini d'exceptions[...]*". In *Plan abrégé d'une méthode nouvelle d'accompagnement pour le clavecin* (1730), he says that the previous methods for accompaniment consist of "[...] a half-detailed practice, arbitrary rules full of exceptions and void of any fundamental principles". "*[...] une pratique à demi détaillée, des regles arbitraires, remplies d'exceptions, & destituées de tout fondement.*" In *Dissertation sur les différentes méthodes d'accompagnement pour le clavecin ou pour l'orgue* (1732), Rameau informs us that he only included the *règle* in his 1722 treatise because he wanted to win over his public before presenting his new ideas. His *Code de musique pratique* (1760) makes no mention of the rule of the octave, and features instead a series of exercises of sequential harmonic progressions and cadential formulas.

<sup>33</sup> Emphasis my own.

<sup>34</sup> Denis Delair, *Nouveau Traité d'accompagnement pour le théorbe, et le clavessin* (Paris: chez l'auteur, 1724); Laurent Gervais, *Methode pour l'accompagnement du clavecin [...]* (Paris: Boivin, Le Clerc, c. 1733); Claude de Laporte, *Traité théorique et pratique de l'accompagnement du clavecin [...]* (Paris: l'auteur, Vernadé, Bayard, c. 1753); Honoré Garnier, *Nouvelle Méthode pour l'accompagnement du clavecin* (Paris: chez l'auteur, s. d. = 1767); Madame Gougelet, *Méthode ou abrégé des règles d'accompagnement de clavecin* (Paris: Cousineau, c. 1771)

the bass as the third of the chord, and harmonize it with two roots and a fifth in the right hand. However, most French authors describe four different kinds of ‘6 chords’: The *sixte simple* (simple sixth) where we add 8, 6, 3 to the bass (this is the most common, yet today we almost never play it as such because we think of it as ‘doubling the third’), which usually happens over scale degree 3; the *petite sixte* (little sixth) to which we add 6, 4, 3, and which always appears over scale degree 2, and over scale degree 6 if the bass is going downwards; the *sixte à la tierce doublée* (sixth with doubled third); and the *sixte doublée* (doubled sixth), both of which are found over scale degree 7. This variety in realization can be regained by looking at earlier authors like D’Anglebert, Delair, Couperin, Saint-Lambert, and Dandrieu.

Treatises provide clear information about which harmonies to play and how to execute them with correct voice leading. Information about style is presented in a less systematic fashion. Stylistic issues comprise questions about texture (i. e. the number of parts and how they are shared between the two hands), range and placement of the right hand in comparison to the solo part, arpeggiation, ornamentation, the degree of melodic or rhythmic activity that is appropriate in the right hand, and the degree of freedom of the left hand, or to what degree the left hand must be committed to playing the bass part exactly as written. Some information about style, somewhat scattered throughout these sources (either in the form of notated example like Nivers and D’Anglebert, or in written comments like Delair, Saint-Lambert, and Rameau), can be gleaned from the treatises quoted. But why was it not more of a priority for authors to provide this information? Part

of the reason might be found, as we noted, in the remarks of Le Cerf de la Viéville.<sup>35</sup> As the market of thoroughbass-learning amateurs grew, authors geared their treatises towards the beginner. Later in the 18<sup>th</sup> century, we find increasing numbers of methods claiming ease and rapidity of learning, such as the *Méthode plus courte et plus facile que l'ancienne pour l'accompagnement du clavecin Dédinée aux Dames*, by Dubugarre. In my study of French thoroughbass treatises, two authors stood out as the most helpful regarding stylistic issues, for the modern harpsichordist wanting to get closer to the *métier* of the professional harpsichordist: D'Anglebert and Saint-Lambert. However, D'Anglebert left us only musical examples without explaining context, and Saint-Lambert gave indications in writing, but without musical examples. Example 1 shows the *Exemple général avec les agréments* from D'Anglebert's treatise of 1689. Although it is only seven measures long, this is the richest example of fully voiced *arpèges figurés*, or ornamented chords, found in all the treatises studied in this paper.<sup>36</sup> Delair also provided some less elaborate examples of *arpèges figurés* which can be seen in Example 2. About the *exemple general*, Kenneth Gilbert, editor of the harpsichord works of D'Anglebert, writes "This is far more likely to represent actual keyboard practice of the time than the scholastic four-part examples in Saint-Lambert's treatise (1707)."<sup>37</sup> Indeed, if we

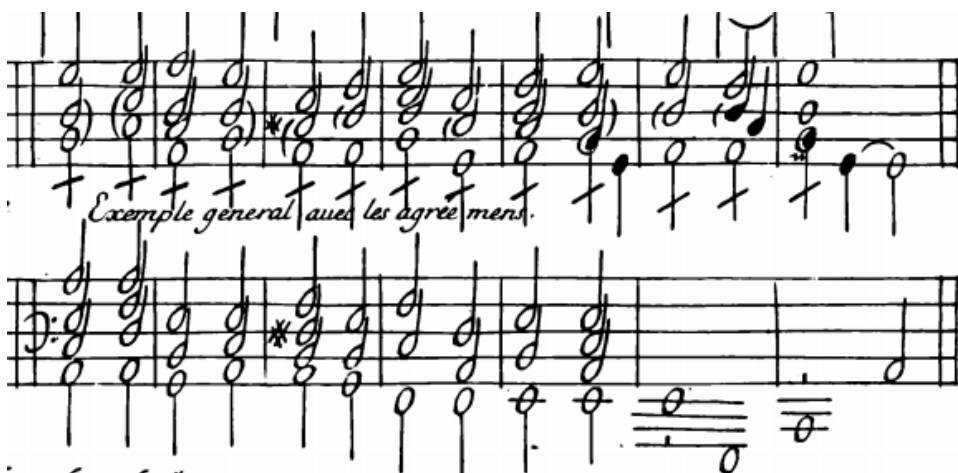
---

<sup>35</sup> See pp. 8-9 of this paper.

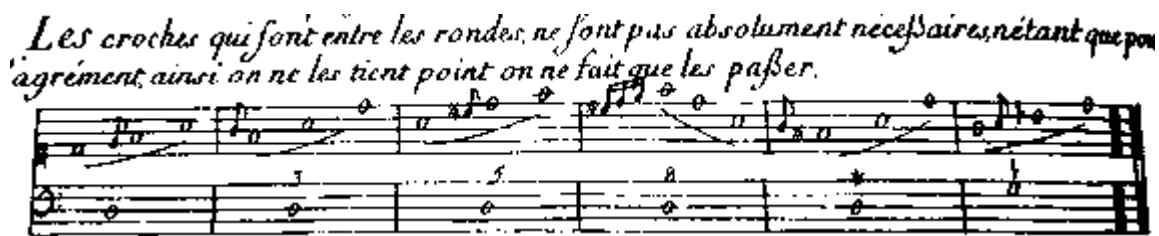
<sup>36</sup> The term *arpège figuré* is used by Saint Lambert in *Les Principes du Clavecin* (Paris, 1702) 119-122. It describes arpeggiated chords with added passing notes. Such chords are found in musical examples in the treatises of Delair (1690), *préface* p. D, and D'Anglebert (1689), p. 127. In addition, they are described by Rameau in *Code de musique pratique* (Paris: Imprimerie Royale, 1760) 73-74 (see p. 45 of this paper.)

<sup>37</sup> Kenneth Gilbert, ed., *Jean-Henry D'Anglebert: Pièces de clavecin* (Paris: Heugel & Cie, 1975), preface VII.

play through this example side by side with the harpsichord pieces of D'Anglebert, especially a *prélude non mesuré*, we get the physical impression that this example represents D'Anglebert's own harpsichord playing when he was playing continuo.



Example 1. D'Anglebert (1689) 127.



Example 2. Delair (1690) préface D



Example 3. Saint-Lambert (1707) 35

To be fair to Saint-Lambert, four-part realization is the basis that one needs to learn before going any further. Most of the examples in Saint-Lambert's treatise are akin to the excerpt shown in Example 3. However, in the last two chapters of his treatise, Chapter 8 (*Des Licences qu'on peut prendre en accompagnant*) and Chapter 9 (*Du Gout dans l'accompagnement*), he provides the most thorough account of style of any French source, and describes ways of playing that are far less 'scholastic' than the examples.<sup>38</sup> Here, Saint Lambert describes how one can fill in chords with voice doublings, and how to arpeggiate. But he does not provide musical examples of 'filled in' chords or arpeggiation. He simply tells us

One even repeats the same chord many times, arpeggiating in turn upwards and downwards. But this repetition, that must be carefully carried out, cannot be taught in a book, you must see someone do it in practice.

*On repete même plusieurs fois un même accord, harpégeant tantôt en montant, & tantôt en descendant. Mais cette répétition qui veut être bien ménagée, ne peut vous être enseignée dans un Livre, il faut que vous la voyez pratiquer à quelqu'un.*<sup>39</sup>

In the same vein, Michel Corrette tell us, in his *Prototypes* of 1775, that

In Italian arias, one can arpeggiate chords on long notes and play the melody line with the right hand from time to time. This is sometimes better than an un-arpeggiated accompaniment which, because of its uniformity, becomes boring, insipid, monotonous, clouded, and muffles the delicacy of the voice. But to accompany in this manner, one must be a great musician.

*Dans les Ariettes Italiennes on peut harpeger les accords sur les notes longues et jouer de tems en tems de la main droite la partie chantante cela fait quelques fois mieux qu'un accompagnement plaqué qui par sa trop grande conformité devient ennuyeux, insipide, plat, confus et étouffe la*

---

<sup>38</sup> Saint-Lambert, *Nouveau traité de l'accompagnement*, 57-64.

<sup>39</sup> Ibid., 62.

*delicatesse de la voix. Mais pour accompagner de cette façon il faut être grand musicien.*<sup>40</sup>

Saint Lambert and Corrette's reluctance to give musical examples of their descriptions can be frustrating to the modern harpsichordist. If we cannot do as Saint Lambert suggests and listen to a French Baroque harpsichordist, how can we, today, become a "great musician"? Are we to be satisfied with D'Anglebert's seven-measure example? The similarity between D'Anglebert's example and his unmeasured preludes suggests that harpsichord repertoire can be an additional source to inform and inspire thoroughbass realization. I ventured to find if there were additional genres of harpsichord pieces that could also be informative.

### **Types of solo harpsichord pieces that can inform thoroughbass realization**

The French harpsichord repertoire features an inventive use of the acoustic possibilities of the instrument and demonstrates a great variety of texture that can benefit continuo playing. The notation of French harpsichord music is precise for parameters of interpretation such as ornamentation and over-legato, in comparison with the harpsichord repertoire of other national styles. The famous example of François Couperin's *Les Bergeries*, which is included in J. S. Bach's Notebook for Anna Magdalena Bach, testifies to this fact (Example 4).

---

<sup>40</sup> Michel Corrette, *Prototypes [...] Pour servir d'addition au livre intitulé Le Maître de clavecin pour l'accompagnement* (Paris: l'auteur, c. 1775) 16.



Example 4. F. Couperin, *Les Bergeries*, mm.1-3. Above: original edition (1717). Below: J. S. Bach version from the Notebook for Anna Magdalena Bach (1725)

Whereas Couperin carefully notates the over-legato in the left hand accompaniment, J. S. Bach's reproduction simplifies the writing, but some precious information about performance is lost to the modern eye.

As we have seen in the previous chapter, many publications were intended for a market of amateur players. In the case of thoroughbass treatises, this is a disadvantage to the modern player who strives to learn the practices of the professional players of the baroque period. However, in the case of solo pieces, detailed and complex notation is informative. Publication intended for amateurs obliged composers to find ways to notate some interpretative elements that were left to the professional harpsichordist's good taste. This can be seen in the unmeasured preludes of D'Anglebert, which were notated exclusively in whole notes in their manuscript form. The same preludes were published in 1689, but this edition uses different note values to help the performer differentiate between



important notes and passing notes.<sup>41</sup> Because of this precision of notation, French solo harpsichord repertoire is particularly informative. However, not all solo harpsichord repertoire can inform thoroughbass realization. Many pieces are written in two parts, with a melody and bass, and are of little use in this research. I searched for pieces that featured a full texture of accompaniment and techniques typical of the French harpsichord idiom such as the *style luthé*, also called *style brisé*, and *arpèges figurés*. I noticed that pieces that tended to be most useful for my purpose had a flexible identity, and were not confined to the boundaries of a 'harpsichord piece'. Repertoire that was transferred to the harpsichord from other instruments, that imitated other instruments, or pieces that were written in improvised styles provided good material. There are some genres that are helpful to continuo players that did not find their way in this research, like the *double* (an ornamented variation of a dance movement, to be played after the original). It was not included here because it relates to ornamentation, which is a subject on its own. For the same reason, I do not insist on the table of ornaments provided in harpsichord publications of Chambonnières, D'Anglebert, Couperin and Rameau. It is primordial to study them, but they are readily available and well known.

I have narrowed down the most useful types of pieces for this study to three categories: 1) pieces inspired by or transcribed from the lute repertoire; 2) harpsichord transcriptions of orchestral and operatic works; 3) *Préludes non mesurés*, or unmeasured preludes. For each of these, I will show examples that can

---

<sup>41</sup> The two versions are published side by side for easy comparison in: Colin Tilney, ed., *The Art of Unmeasured Prelude for Harpsichord: France 1660–1720* (London; New York: Scott, 1991)

be incorporated in a continuo realization. I will also suggest practice strategies and exercises that I developed to help incorporate the elements borrowed from the harpsichord repertoire into one's continuo vocabulary.

## Chapter 2: Analysis of Harpsichord Repertoire

### Pieces inspired by the lute

The lute was an extremely popular instrument in France at the beginning of the 17<sup>th</sup> century. It was the instrument *par excellence* of the nobility. Louis XIII and the Cardinal de Richelieu both took lessons, which was guaranteed to set the trend.<sup>42</sup> The French lute school entered its golden age in the 1620s-30s, with composers such as René Mesangeau, Ennemond ('Le Vieux') and Denis ('Le Jeune') Gautier, and Germain Pinel. The lute lost favour towards the end of the century as the harpsichord gained in popularity.<sup>43</sup> The influence of the French lute school on the generation of *clavecinistes* that followed (Chambonnières, D'Anglebert, Louis and François Couperin) was decisive and far-reaching. According to Edward L. Kottick, this influence went as far as instrument design: "Many surviving seventeenth-century harpsichords could be described as lute-like in the lightness of their construction."<sup>44</sup> Harpsichordists adopted some of the technical and expressive devices of lute playing and incorporated them into their own idiom. Jacques Champion de Chambonnières, who is considered the founder of the French harpsichord school, was praised for his expressive playing. He is credited with the

---

<sup>42</sup> David Ledbetter, *Harpsichord and lute music in 17th-century France* (Bloomington: Indiana University Press, 1987) 8.

<sup>43</sup> Massip, Catherine. *La Vie des musiciens de Paris au temps de Mazarin, 1643-1661: essai d'étude sociale* (Paris: A. et J. Picard, 1976) 20.

<sup>44</sup> Edward L. Kottick, *A History of the Harpsichord* (Bloomington: Indiana University Press, 2000) 163.

transfer of the expressive qualities of the lute to the harpsichord. Marin Mersenne describes Chambonnière's playing in these terms:

After listening to the Sieur de Chambonnières... I can only express my feelings by saying that one should hear nothing afterwards, whether one desires lovely melodies and fine accompanying parts mingled together, beauty of rhythm, fine touch or lightness and speed of hand... it can be said that this instrument has met its ultimate master.

*[M]ais apres auoir oüy le Clavecin touché par le sieur de Chanbonniere [...] ie n'en peux exprimer mon sentiment, qu'en disant qu'il ne faut plus rien entendre apres, soit qu'on desire les beaux chants & les belles parties de l'harmonie meslées ensemble, ou la beauté des mouuements, le beau toucher, & la legereté, & la vitesse de la main [...] de sorte qu'on peut dire que cet instrument à rencontré son dernier Maistre.*<sup>45</sup>

However, it is with D'Anglebert that we see lute techniques transformed into a distinctive harpsichord idiom. Fifteen harpsichord transcriptions of lute pieces by D'Anglebert have come down to us in autograph manuscript.<sup>46</sup> Four of the lute pieces transcribed by D'Anglebert have also been transcribed by Perrine, and published in *Pièces de luth en musique, avec des regles pour les toucher parfaitement sur le luth et sur le clavecin* (1680).<sup>47</sup> Perrine had already published a method for lute players to learn to play from staff notation (*en musique*) because tablature notation was increasingly becoming an obstacle to the lute's popularity.<sup>48</sup> In the

---

<sup>45</sup> Translation by David Fuller in: "Chambonnières, Jacques Champion, Sieur de." *Grove Music Online. Oxford Music Online* (Oxford University Press. Web. 14 Jan. 2017). Original citation: Marin Mersenne, *Harmonie Universelle* (Paris: 1637) Préface générale au lecteur, 10.

<sup>46</sup> Manuscrit Rés 89ter, Bibliothèque Nationale, France. See note 18.

<sup>47</sup> These pieces are: Courante du Vieux Gautier [La petite Bergère] (corresponds to Courante du V. G. #30 in Perrine), Courante du Vieux Gautier [L'Immortelle] (corresponds to L'immortelle du vieux Gautier Courante #1 in Perrine), Sarabande. Gautier le Jeune (corresponds to Sarabande du J. G. #18 in Perrine), Gigue du Vieux Gautier (corresponds to Gigue du V. G. # 9 in Perrine). A modern edition of Perrine is available: Paola Erdas, ed., *Perrine, Pièces de luth en musique, avec des regles pour les toucher parfaitement sur le luth et sur le clavecin* (Bologna: Ut Orpheus Edizioni, 1995)

<sup>48</sup> *Livre de musique pour le lut, contenant une metode nouvelle et facile pour apprendre à toucher le lut sur les notes de la musique* (Paris, 1679). In the preface of this publication, Perrine states: "One of the reasons that led me to this unusual enterprise was the long time that was needed to learn to play this

*Advertissement* of the 1680 collection, Perrine states “One will find no difficulty in performing them to perfection on the lute as well as on the harpsichord.”<sup>49</sup>

Comparing the Perrine versions, which are literal tablature transcriptions meant to be played either on the harpsichord or the lute, with the D’Anglebert versions makes us appreciate D’Anglebert’s rich harpsichord style all the better.



**Example 5. J. H. D’Anglebert, *Courante du Vieux Gautier* (undated), mm. 1-9. (Kenneth Gilbert, ed., Jean-Henry D’Anglebert: *Pièces de clavecin* [Paris: Heugel & Cie, 1975])**

---

noble instrument properly. Having looked for the reason, I found that it was only because of the great difficulty of learning it with the A. b. c. tablature.” (“*Un des motifs qui m’a obligé à cette curieuse recherche à esté le longtemps qu’il falloit employer pour apprendre à bien jouer de ce noble instrument, en ayant cherché la cause j’ai remarqué qu’elle ne venoit que de la grande difficulté de le connoitre par la tablature de l’A. b. c. [...]*”) My translation.

<sup>49</sup> Perrine. *Pièces de luth en musique, avec des regles pour les toucher parfaitement sur le luth et sur le clavecin*. Paris: 1680, p. 4. “[...]on ne trouvera aucune difficulté à les joüer dans leur dernière perfection tant sur le Lut que sur le Clavessin.”



Example 6. Perrine, 1. L'Immortelle du vieux Gaultier Courante (1680), mm. 1-16 (Paola Erdas, ed., *Perrine, Pièces de luth en musique, avec des regles pour les toucher parfaitement sur le luth et sur le clavecin* [Bologna: Ut Orpheus Edizioni, 1995])

In Example 5, we can notice the elegance of D'Anglebert's *style brisé*. Beginning in measure 1, beat 4 (which corresponds to measure 2, beat 1 in Perrine, Example 6), the A, D, and C-sharp of the melody unpredictably emerge from the chord. In measure 3, beat 4 (Perrine's Bar 6, beat 1), D'Anglebert emulates the resonance of the lute by tying over the F in the tenor, which creates a tasteful dissonance of a 7<sup>th</sup>. In Perrine, the tenor takes a rest, but we imagine that, on the lute, some resonance of the F is carried over. In the first measures of the second strain, D'Anglebert adds octaves in the bass, fills in the harmony with chords in the right hand and makes use of typical harpsichord ornaments. This shows how D'Anglebert was not merely playing a lute piece on the harpsichord, but creating a harpsichord piece inspired by the sound and style of the lute, and yet using all the

technical resources of the harpsichord. As we will notice again in subsequent sections of this chapter, D'Anglebert succeeded in translating into notation many stylistic elements that other composers might have left to the interpreter. These elements, which contribute to a richer harpsichord sound, include the written-out arpeggiation and delaying of the melody mentioned in bars 1 and 2 of *L'Immortelle*, octave doublings in the left hand, and abundant and diverse ornaments.

David Ledbetter, in his important study *Harpsichord and Lute Music in 17<sup>th</sup>-Century France*, identifies the lute techniques that were not only transferred, but also transformed and adapted by harpsichordists.<sup>50</sup> They are precisely the techniques or effects that are of interest to this paper because they contribute to making the harpsichord sound more resonant and nuanced. These techniques are: the *style brisé* or *style luthé*, the *campanella* effect, and the *tirer et rabattre* strumming gesture.

***Style brisé*** is the term used today to describe written-out arpeggiation of chords in a seemingly irregular and unpredictable order. This technique originates from the lutenist's manner of arpeggiation, as described in Perrine (1680). In his *Advertissement*, Perrine tells the reader:

The way to play different types of lute pieces consists in arpeggiation, or separating of the parts.

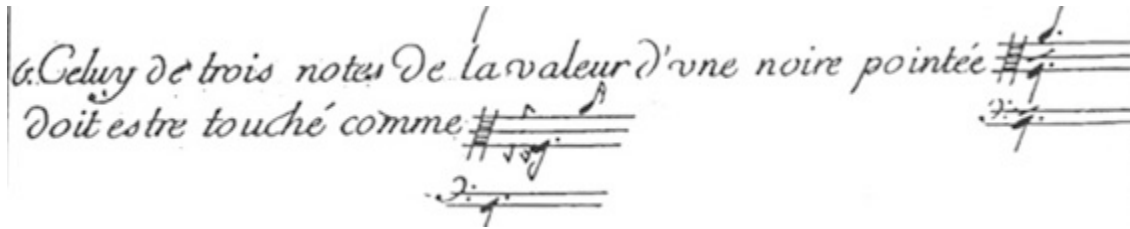
*La manière de jouer toutes sortes de pièces de luth ne consiste que dans l'arpègement ou séparation des parties.*<sup>51</sup>

---

<sup>50</sup> David Ledbetter, *Harpsichord and lute music*, Chapter Two: "Basic Features of Lute and Keyboard Styles," 33-86.

<sup>51</sup> Perrine, *Pièces de luth en musique, avec des regles pour les toucher parfaitement sur le luth et sur le clavecin* (Paris: 1680) 6.

To demonstrate, he writes out in notation how this arpeggiation is normally carried out on different note values, spreading over the totality of the note value, with more time taken on the beginning of the note when time allows it. Example 7 shows Perrine's advice for arpeggiating a chord of a dotted quarter-note.



Example 7. Perrine (1680), p. 8

In the harpsichord adaptation of the *style brisé* technique, the resonance of the lute's strings is conveyed by held and tied-over notes. This makes the *style brisé* easily recognisable in harpsichord music. It is important to note that the term *style brisé* is a modern one, coined by La Laurencie in 1928.<sup>52</sup> I decided to adopt it in this essay somewhat reluctantly, because, as David J. Buch remarks, the use of the French gives the false impression the term was used historically.<sup>53</sup> The term used in eighteenth-century France, by for example Gaspard Leroux and François Couperin, was *luthé*.<sup>54</sup> However, since *luthé* can also be understood in a more general sense, *style brisé* is generally in use today and remains the most precise way to designate this technique.

<sup>52</sup> David Ledbetter, *Harpsichord and lute music*, xiv, footnote 5.

<sup>53</sup> Paraphrased from: David J. Buch, "Style brisé, Style luthé, and the Choses luthées." *The Musical Quarterly*, Vol. 71, No. 1 (1985): 52-67.

<sup>54</sup> Gaspar Leroux, *Pièces de Clavessin* (1705): *Courante luthée*. François Couperin *Second livre* (1713): *Les Charms* (indications: Mesuré, sans lenteur Luthé, et lié), *La Mézangère* (Luthé-Mesuré).



Example 8 shows Louis Couperin's *La Piémontoise*. In bars 14-17, *style brisé* is used to create a striking contrast from the robust beginning of the piece. The held or tied-over notes of the written-out arpeggiation of the accompaniment mingled together with the melody in the high register of the harpsichord creates a delicate shimmering sound. The general texture of this passage is informative and may be incorporated in thoroughbass realizations of entire movements. Moreover, there is a typical rendition of a harmonic progression that the continuo player can memorize and assimilate. The Phrygian cadence occurring from beat 3 of measure 16, to beat 3 of measure 17, is realized very elegantly. The soprano, playing the third of the chord, A, anticipates the 5<sup>th</sup> of the next chord, B, and then arpeggiates back downwards.<sup>55</sup>



Example 8. L. Couperin, *La Piémontoise* (undated), mm. 13-17

<sup>55</sup> Thinking as a continuo player, I am referring to the 3<sup>rd</sup> from the bass F, and not from the root of the chord.

The same passage (with a slight variation in the bass) can be found in the *Allemande* in F major of Chambonnières, shown in Example 9.



Example 9. J. C. Chambonnières, *Les pièces de Clavecin, Livre Second, Allemande in F major* (1670), mm. 1-6.

In measure 6 beat 3, the soprano D anticipates the fifth of the next chord E, before a descending arpeggio. To incorporate this realization of a Phrygian cadence into my continuo practice, I found it useful to practice a template version, on which ornaments could be added if desired, in every key. This is shown in Appendix 1.

The sound created by the *style brisé* in *La Piémontoise* provides a good solution to a challenge faced in thoroughbass realization in performance: how not to stick out of the texture in a very soft passage.

In my personal experience, I found the sound of the harpsichord was perceived as relatively quiet in most modern concert halls.<sup>56</sup> However, its attack is very defined. When playing with sustaining instruments such as strings, which can play soft long notes with a very gentle attack, the harpsichord can be too loud. On many an occasion, I have found that a quiet and slow section will be performed even more slowly and quietly in concert than in rehearsal. Suddenly, in concert, the thoroughbass realization I had been playing in rehearsal becomes much too loud, and each chord can feel like an explosion that ruins the soft and linear effect of the other instruments. In performance, using the *style brisé* can be effective in creating a continuous yet delicate sound that blends well with sustaining instruments. Playing even two notes simultaneously on the harpsichord can be perceived as loud, when these two notes are played after the sound of the previous chord has died. But if we maintain a continuous texture, changing one note at a time and holding other tones, a satisfying result is achieved.

The *campanella* effect (also described as *baigné* or *bariolage*) is produced on the lute when adjacent notes or repeated notes are played on different strings. In this way, the notes keep resonating, creating an over-legato, blurred or subtle dissonance effect. D'Anglebert translates this to the harpsichord with written-out over legato, as in the *Chaconne du Vieux Gautier* shown in Example 10. Measure 4 features an instance of *campanella*, with the written-out over-legato of the D in the soprano. In a descending 5-note passage such as this, with the 5<sup>th</sup> finger of the right

---

<sup>56</sup> This paragraph presents my personal impressions, as well as reactions from colleagues and members of the audience.

hand held down, it is natural physically to want to hold down all the notes, creating a blurry resonance.



Example 10. J. H. D'Anglebert, *Chaconne du Vieux Gautier*, mm. 1-6 (Kenneth Gilbert, ed., Jean-Henry D'Anglebert: *Pièces de clavecin* [Paris: Heugel & Cie, 1975])

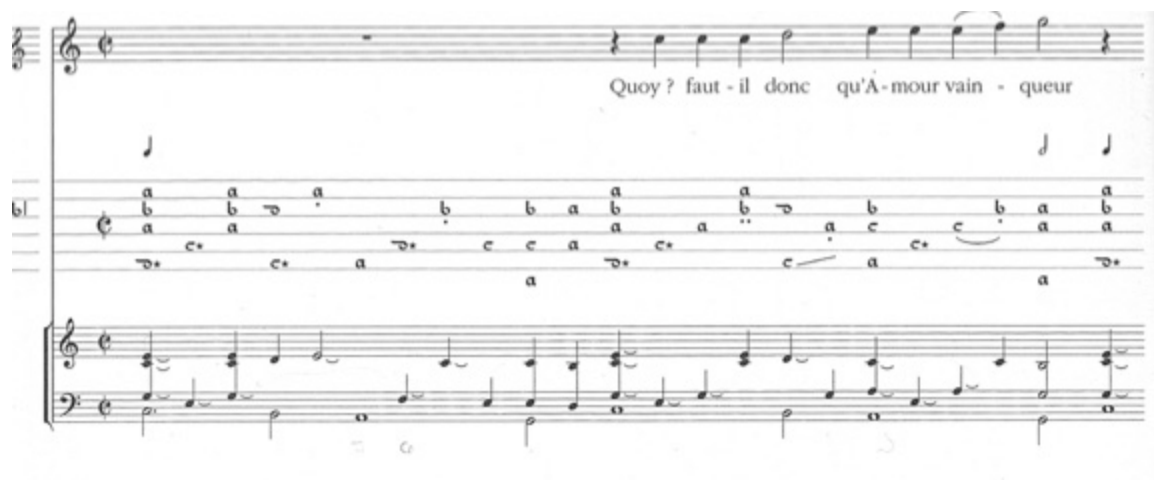
***Tirer et rabattre*** is a strumming effect that has its origin in guitar playing, when the player re-strikes the same chord going down and up with the right hand. It is used especially in chaconnes and sarabandes.<sup>57</sup> David Ledbetter sees a trace of the lute's *tirer et rabattre* gesture in D'Anglebert's *Chaconne du Vieux Gautier*, in the repeated syncopated C in the soprano of measure 3 (see Example 10).<sup>58</sup> The advantage of repeating this C in syncopation, as opposed to just holding it down, is that we hear it well when it becomes a dissonance of a 4<sup>th</sup> on beat 5. A held C would have decayed by this time, and the dissonance would have been lost. In thoroughbass realization, this syncopated repetition effect may be used to emphasise a note that will become a dissonance. A more vigorous example of *tirer et*

<sup>57</sup> David Ledbetter, *Harpsichord and lute music*, 48-49, 75-83.

<sup>58</sup> Ibid., 82.

*rabattre* can be seen in Louis Couperin's *La Piémontoise* Example 8, measure 1, where the full A minor chord is repeated many times. This creates a fiery effect that can be used in a continuo realization.

We have seen that lute inspired techniques can broaden the harpsichord's dynamic range, both in fuller and thinner textures. In slow expressive pieces, the *brisé* texture softens what would be too loud and harsh if it was played vertically. It is also a good way to make a thinner texture sound continuous, to prevent the sound of the harpsichord from suddenly piercing out of the texture after the previous chord has decayed. In this context, we should remember that Chambonnières was praised for his "fine accompanying parts mingled together". The *clavecinistes* such as Chambonnières, D'Anglebert and Louis Couperin were in close contact with lutenists, and played the lute repertoire on the harpsichord. For the modern harpsichordist striving to assimilate elements from lute playing, studying the lute's repertoire is often difficult because of the tablature notation. However, in addition to D'Anglebert and Perrine's transcriptions, The *Airs de Cour* published by Ballard (1608-43) are available in modern edition with transcription of the tablature. These pieces show us that such was the exquisite art of lutenists: to play few notes, but to play the right ones at the right time.



Example 11. Pierre Guédron, *Quoy? faut-il donc qu'Amour vainqueur* (1615)

Example 11 shows the *air de cour* “Quoy? faut-il donc qu’Amour vainqueur” of Pierre Guédron. It bears some resemblance to the *Chaconne du Vieux Gautier* of D’Anglebert. These two pieces share the same chaconne bass, and they can make us appreciate the transition from lute writing to D’Anglebert’s fuller harpsichord style.

### Harpsichord transcriptions of orchestral and operatic works

Many harpsichordist-composers published transcriptions of orchestral and operatic works, often responding to public demand. People wanted to play their favourite excerpts at home. For example, D’Anglebert published transcriptions of Lully, Rameau and Joseph-Nicolas-Pancrace Royer published transcriptions of their own operas, and Claude Balbastre published transcriptions of Rameau. Apart from these publications, playing transcriptions was also an art that was practiced extempore, in the case of the most skilled performers. This seems to have been a popular practice.

Titon du Tillet mentions that Mademoiselle Certain, one of the most admired harpsichordists in Paris, played transcriptions of Lully for Lully himself:

Mademoiselle Certain was a friend of Lully. The famous musician had her play all the symphonies of his operas, which she did with utmost perfection, as well as all pieces by Louis Couperin, Chambonnières and Marchand. Since she gave beautiful concerts at home, the most able composers would bring her their music, which was always executed with much success.

*Mademoiselle Certain étoit l'amie de Lully. Ce célèbre Musicien lui faisoit jouer sur le Clavecin toutes les Symphonies de ses Opera, et elle les exécutoit dans la plus grande perfection, de même que toutes les pièces de Louis Couperin, de Chambonnières et de Marchand. Comme elle donnoit de très beaux concerts chez elle, les plus habiles compositeurs y faisoient porter leur Musique, qu'on exécutoit toujours avec beaucoup de succès.*<sup>59</sup>

In the following section, we will examine some published transcriptions of D'Anglebert, Rameau and Royer. D'Anglebert included some transcriptions from operas by Lully alongside his own harpsichord compositions in his publication of 1689, dedicated to his pupil the Princess of Conti. The fact that such transcriptions were published speaks to the popularity of the genre. D'Anglebert himself was not likely to have written down transcriptions for his own use, but he wrote them out for the benefit of amateurs and students who could not execute them without the assistance of a written-out harpsichord version. This publication of D'Anglebert is a precious document for us today. Once again, D'Anglebert's talent in putting to paper with great precision what he would have probably improvised for himself gives us a good idea of his practice. As the *claveciniste de la chambre du Roy*, D'Anglebert played continuo in Lully's operas when they were premiered, and was playing

---

<sup>59</sup> Évrard Titon du Tillet, *Le Parnasse François* (Paris: 1732) 636. Quoted in: Benoit, *Versailles et les Musiciens du Roi*, 261. My translation.

reductions with singers either in rehearsal or smaller-scale private performances.<sup>60</sup> He most probably performed solo versions of some movements in the same way as Mademoiselle Certain, for the enjoyment of the king and other members of the court. Given all these activities, the designation of a piece as ‘solo,’ ‘orchestral,’ or ‘aria’ was probably not as distinct for D’Anglebert as it is for us today. He simply adapted and reinvented the works depending on the context, creating a new version on the spur of the moment using all of the acoustic capacities of his instrument. The published Lully transcriptions of D’Anglebert can inform our thoroughbass realization. In these transcriptions, the right hand plays the melody, which would of course not be the case in thoroughbass. But if we combine the knowledge that we have of his realizations (the short example from the *Principes d’accompagnement*, see Example 1, p. 21) with these transcriptions, we can have a good idea of what D’Anglebert’s playing in the operas must have been. In these pieces, we can notice and apply some notions to our continuo realizations.

Example 12 shows my own working copy of the *Passacaille d’Armide*. Even though this paper primarily focuses on specific techniques that can be noticed in harpsichord repertoire and incorporated in continuo realization, I add the following stylistic notions, clarifications or observations:

-Texture: the number of parts varies depending on emphasis. For example, we go from 6 parts at the beginning of bar 11 to only 2 parts on the third beat of measure 12.

---

<sup>60</sup> See page 10, and footnote 10.



- Rhythmical activity of the accompaniment: between the first and second beats of a measure, D'Anglebert often fills a chord with an eight-note, in *style brisé*. This can be observed in the left-hand in measures 3, 7, 11, 12, 15, 16, etc. This is a habit we can teach to our left hand.
- Ornaments: there are ornaments on virtually every beat, and sometimes in both hands at the same time. In the first four bars alone there are 14 ornaments (including the arpeggio symbol), of seven different kinds.
- Octave doublings in the left hand: D'Anglebert uses a down-up-down (measures 9-10) or up-down-up (measures 13-14) alternation, rather than sounding the two notes simultaneously.

While I studied these transcriptions to try and assimilate the style of D'Anglebert, I devised the following exercise: adding figures to the bass line (as can be seen in my personal score, Example 12, then play only the written bass and realize it as if it was a thoroughbass line, while reading along with the transcription. I followed the texture and rhythmic activity of the accompaniment of the transcription, adding the same ornaments in the same places. This exercise was more difficult than I had anticipated. A fluent continuo realization relies on habits, reflexes, and assimilated patterns that are built up over a long time. This method challenged me to go against my habits, but will over time help me assemble a richer store of new reflexes.

## Passacaille d'Armide

The musical score for 'Passacaille d'Armide' is presented in five systems. Each system consists of a treble and bass staff. The bass line is a repeating pattern of eighth and sixteenth notes, often with ornaments. The treble staff contains a melody that changes every four measures. Measure numbers 7, 13, 18, and 24 are indicated at the start of their respective systems. Fingerings and ornaments are indicated by numbers and 'w' symbols below the notes. A first ending bracket is shown at the end of the piece, starting at measure 24.

Armide (1686) V, 2

Example 12. J. H. D'Anglebert, *Passacaille d'Armide* (1689), mm. 1-28 (Kenneth Gilbert, ed., *Jean-Henry D'Anglebert: Pièces de clavecin* (Paris: Heugel & Cie, 1975).

Many of Jean-Philippe Rameau's published harpsichord works (including his *Pièces de clavecin en concert*) were reused in his operas. These pieces are listed by C. M. Girdlestone in his article 'Rameau's self-borrowings'.<sup>61</sup> Girdlestone suggests that these harpsichord pieces may already be transcriptions of previous orchestral works that have been lost. This idea is convincing, especially in the case of the Sarabande in A major from the *Nouvelles suites de pièces pour clavecin* (c1729-30), shown in Example 16 (p. 46) which we will be looking at in more detail. Rameau also published harpsichord transcriptions of his opera *Les Indes galantes*, which are less useful for our purpose here. Although they are intended for harpsichord, Graham Sadler points out that Rameau also mentions in his original edition that the treble and bass parts could also be played by different instruments.<sup>62</sup> Rameau clearly intended for this publication to be as versatile and accessible as possible. As a result, these transcriptions have a simple, mostly two-part texture that does little to inform continuo playing. The opening bars of the overture seem particularly bare (Example 13).

---

<sup>61</sup> C. M. Girdlestone. "Rameau's Self-Borrowings," *Music & Letters* 39, no. 1 (1958): 52-56. These pieces are: *Musette* (in *Fêtes d'Hébé*), *Tambourin* (in *Fêtes d'Hébé*), *Les Tendres plaintes* (in *Zoroastre*), *Les Niais de Sologne* (in *Dardanus*), *L'Entretien des muses* (first half only, in *Les fêtes d'Hébé*), *Sarabande* from *Nouvelles Suites* (in *Zoroastre*), *Menuet 1* from *Nouvelles Suites* (in *Castor et Pollux*), *Les Sauvages* (in *Les Indes galantes*), *La Livri* (in *Zoroastre*), *Tambourin I* from *Pièces de clavecin en concert* (in *Castor et Pollux*), *Tambourins I & II* from *Pièces de clavecin en concert* (in *Dardanus*), *Menuet II* from *Pièces de clavecin en concert* (in *Zoroastre*), *L'Agaçante* (in *Zoroastre*), *La Cupis* (in *Le Temple de la gloire*).

<sup>62</sup> Graham Sadler, "Rameau's Harpsichord Transcriptions from 'Les Indes Galantes'" *Early Music* 7, no. 1 (1979): 18-24.

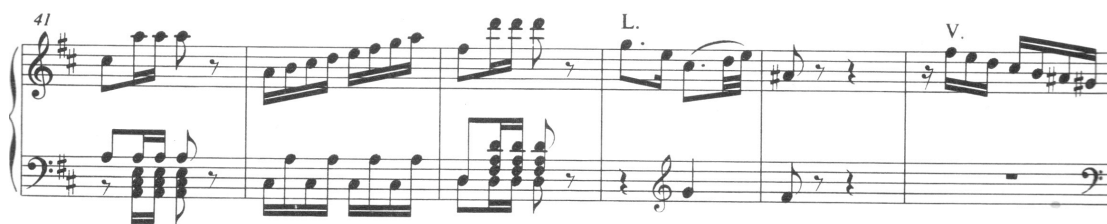


Example 13. J. P. Rameau, *Les Indes Galantes* (1735), *Ouverture*, mm. 1-10

Nevertheless, there are a few instances where some full chords appear. Example 14 measures 1-2, and Example 15 measures 41 and 43 show repeated chords that imitate an orchestral tutti. In a continuo realization of rhythmical tutti sections such as these, on repeated bass notes, repeating a fully voiced chord on every bass note has a good effect.



Example 14. J. P. Rameau, *Les Indes Galantes* (1735), *2e Air pour les Bostangis*, mm. 1-5



Example 15. J. P. Rameau, *Les Indes Galantes* (1735), *Air pour Borée et la Rose*, mm. 41-46

In contrast, the Sarabande in A major from *Nouvelles suites de pièces de clavecin* features a rich texture throughout. The striking written-out arpeggiated chords correspond to Rameau's description of such chords in his *Code de musique pratique* (1760).

When, in a root position chord, we play the third with the 1, we can use the free finger to play the semitone below the tonic in a slurred way, but we must release this finger as soon as the tonic is played. This creates an agreeable arpeggiation, which should be quick, and corresponds to the *daciacatura* [sic] of the Italians, when they want to make some noise.

*Lorsque dans un accord parfait on touche la tierce du 1, on peut avec le doigt inutile toucher le demi-ton au dessous de la tonique en forme de coulé, mais il faut le lever dès que cette tonique est touchée; cela forme un harpègement agréable, supposé rapide d'ailleurs, & qui répond au daciacatura des Italiens lorsqu'ils veulent faire du bruit [...]*<sup>63</sup>

This description is difficult to understand, especially given Rameau's fingering nomenclature, but the *Sarabande* speaks to us clearly. Rameau's exact description is executed in the first bar. But the written-out *arpèges figurés* add even richer possibilities, going up and down a few times, in different hand positions (with the root or 5<sup>th</sup> in the soprano, as well as the already described third). In these decorated chords, which Rameau identifies as *harpégé*, the performer assumes that they should hold down the consonances, and release the dissonant passing notes or appoggiaturas, as Rameau prescribes.

---

<sup>63</sup> Jean-Philippe Rameau, *Code de musique pratique* (Paris : Imprimerie Royale, 1760) 73-74. Rameau's fingering system can cause some confusion. In his 1724 publication *Pièces de clavessin avec une méthode pour la mécanique des doigts*, he numbers the finger the same way as Couperin, as in modern system: 1 corresponds to the thumb and 5 to the little finger. However, in his *Code de la musique pratique* (1760), p.6, he uses the opposite system, 1 corresponding to the little finger and 5 to the thumb: "Je me servirai des chiffres 1, 2, 3, 4, 5, pour indiquer les doigts: 1 indiquera le petit doigt 2 son voisin en montant, & ainsi de suite toujours en montant jusqu'au pouce qui sera 5."



Example 16. Rameau, *Nouvelles Suite, Sarabande* (c1729-30)

To become a fluent user of these decorated chords, I practiced a short progression using all three different positions of this decorated chord, and played it all around the cycle of fifths. Going through all the major and minor keys takes about five minutes of daily practice, and it is a good way to gain reflexes to integrate these decorated chords. A written-out version of this exercise can be found in Appendix 2.

There are also some general notions to be drawn from the example of this *Sarabande*. The harpsichord version of the *Sarabande* gives an excellent idea of what a proper thoroughbass realization of the *Sarabande* from *Zoroastre* (Example 17) would be. We can play through the continuo part using the same ornamented chords that Rameau wrote in the harpsichord piece. One notices *where* Rameau uses the decorated chords: only on some selected accentuated second beats. In addition to the written-out arpeggios, one may follow the diverse ornaments and chord breaking directions indicated in the harpsichord version. The octave doublings,

found either alternately like in D'Anglebert (Example 12), or simultaneously as in bar 2 can also be reproduced.

Example 17. Jean-Philippe Rameau, *Zoroastre*, Sarabande (1749)

Pancrace Royer, who was the music teacher of the royal children of Louis XV and Marie Lezczynska, included some transcriptions of movements from his operas in his *Pièces de clavecin* of 1746, dedicated to *Mesdames de France*.<sup>64</sup> These transcriptions are of a freer nature than Rameau's or D'Anglebert, departing from the original sometimes in all but the theme. *La marche des Scythes*, which will be discussed below, is based on the *Air pour les Turcs* in the opera *Zaïde*, but apart from

<sup>64</sup> Joseph-Nicolas-Pancrace Royer, *Pièces de clavecin, premier livre* (Paris: 1746). The transcriptions are: *La Zaïde* (1739), *La Marche des Scythes* and *La Chasse de Zaïde* are arrangements of instrumental movements from *Zaïde*. *Les Matelots*, *Tambourin I* and the *Allemande* are based on music from *Le pouvoir de l'amour* (1743).

the rondeau, the rest of the harpsichord piece is new material. In his preface, Royer states:

These pieces are subject to great variety, from the tender to the vivacious, from the simple to the great noise, and all this successively in the same movement.

*Ces pièces sont susceptibles d'une grande variété passant du tendre au vif, du simple au grand bruit et cela successivement dans le même morceau.*<sup>65</sup>

The great variety that Royer describes was probably inspired by the colours of the orchestra that Royer was striving to recreate on the harpsichord. In this collection, we find impressive examples of repeated chords, *batteries*, arpeggiation and voice doublings. These techniques are all mentioned by Saint-Lambert, but without musical examples, in the last chapter of his treatise.<sup>66</sup> The arpeggiation in *La Marche des Scythes* is particularly impressive, with up to ten parts, and a scale passage to link in a change of register (Example 18, measure 2).

---

<sup>65</sup> Royer, *Pièces de clavecin*, 1.

<sup>66</sup> Chapter 8: *Du Goût dans l'accompagnement*.





Example 18 J. N. P. Royer, *Pièces de clavecin, La Marche des Scythes* (1746), mm. 20-40

Harpsichord transcriptions aim to reproduce the sound of many instruments. In doing so, they feature many elements that can inform thoroughbass realizations: a full texture, full chords which at times look like written-out thoroughbass realizations (like in Rameau's *Sarabande*), or octave doublings in the left hand. Transcriptions, by aiming to imitate different sounds, timbres and textures, often become virtuosic, pushing the technical limits of instrument and player. In appendices 3 and 4, I include my own harpsichord transcriptions of two opera excerpts by Rameau.<sup>67</sup> In my effort to link harpsichord repertoire to thoroughbass realization, I found it insightful to reverse the process: take a piece that I had

---

<sup>67</sup> Video recordings of my transcriptions can be found with the following links:  
<https://youtu.be/V4lfmxDrscI>  
<https://youtu.be/8eDhAS88qmw>

performed as a continuo player, and rewrite it as a harpsichord piece. It was done in an effort to get closer to the practice of the French *clavecinistes*. My transcription of *Tendre Amour*, from *Les Indes Galantes* (1735), was done in the style of Rameau's harpsichord *Sarabande*. I included the written-out arpeggios of the *Sarabande*. I also transposed my harpsichord transcription a fifth lower than the original (the orchestral version of *Tendre Amour* is in D major, and my harpsichord version is in G major). The same key relation is found between the harpsichord and orchestral version of the *Sarabande* (the orchestral version is in E major and the harpsichord version is in A major). My second transcription is of the *Air de la Folie*, from *Platée* (1745). It is in virtuoso style, inspired by the hand-crossing in Rameau's solo harpsichord piece *Les Trois mains*. In this transcription, I closely follow the text of Rameau, resulting in an unusual for a harpsichord piece: that of an aria. Another possibility would have been to depart from Rameau's score, and, following the lead of Royer, make it into a Rondo form, with the addition of some new material.

### **The *Prélude non mesuré***

*Préludes non mesurés* were a common practice of the *clavecinistes* in the 17<sup>th</sup> to early 18<sup>th</sup> centuries. Colin Tilney situates the era of existence of this genre roughly between 1650 and 1720.<sup>68</sup> This period begins with the undated manuscript copies of Louis Couperin, and finishes with François Couperin, who abandoned the

---

<sup>68</sup> Colin Tilney, *The Art of Unmeasured Prelude for Harpsichord: France 1660–1720* (London; New York: Schott, 1991) 1.

unmeasured notation (which seemed to have been difficult to understand even at the time) in his 1716 publication of *L'Art de toucher le clavecin*:

One of the reasons why I measured these Preludes was the ease this would provide, either to teach them, or to learn them.

*Une des raisons pour laquelle j'ai mesuré ces Preludes, ça été la facilité qu'on trouvera, soit à les enseigner; ou à les apprendre.*<sup>69</sup>

Jean-Henry D'Anglebert and Louis Couperin are the chief representatives of the genre, but we also find published examples by Gaspard Le Roux (1705), Nicolas Lebègue (1677), Elisabeth Jacquet de la Guerre (1687), Louis Marchand (1702), Louis-Nicolas Clérambault (1704), Jean-Philippe Rameau (1706) and Nicolas Siret (1719) as well as many anonymous manuscripts. Some authors describe in practical terms the habit of performing a prelude on harpsichord before starting either a solo suite or a piece of chamber music. Saint Lambert tells us:

Those who begin learning to accompany are not beginners when it comes to music. They know that, before accompanying an Air, one must see in what key and what mode the piece is composed, in order to execute a little Prelude in that key.

*Ceux qui se mettent à l'accompagnement ne sont pas novices en matiere de Musique. Ils savent qu'avant d'accompagner un Air on doit regarder en quel Ton & en quel Mode il est composé, afin de faire un petit Prélude sur ce Ton là [...]*<sup>70</sup>

In the same direction, François Couperin says:

Not only do preludes pleasingly announce the key of the pieces that will be played, but they help untangle the fingers, and often serve to test keyboards on which one has not yet practiced.

---

<sup>69</sup> Couperin, *L'Art de toucher le clavecin*, 60.

<sup>70</sup> Saint Lambert, *Nouveau traité de l'accompagnement*, 64.

*Non seulement les preludes annoncent agréablement le ton des pièces qu'on va jouer; mais, ils servent à dénouer les doigts; et souvent à éprouver des claviers sur lesquels on ne s'est point encor exercé.*<sup>71</sup>

Harpsichordists were expected to improvise such pieces. The written-out unmeasured preludes, which may be situated somewhere between a written-out improvisation and a composed piece, may have been written for the benefit of performers who did not have the ability to improvise them, such as students and amateurs. They may also have been cultivated as a connoisseur's art by the composers themselves, who wanted to refine, perfect and put to paper particularly good ideas. Indeed, the most imposing of these unmeasured preludes are of a breadth that exceeds what is suggested by Saint-Lambert and François Couperin's descriptions. In Colin Tilney's opinion, "[...] many of the French unmeasured harpsichord preludes, in particular those by Louis Couperin and D'Anglebert, go far beyond a simple introductory gesture and belong to the most ingenious and satisfying music in the keyboard repertoire."<sup>72</sup> For Davitt Moroney, these works provide a direct physical connection with the instrument. He tells us, in this fervent advocacy:

"Perhaps more than any other harpsichord pieces, the finest of these works, such as Louis Couperin's 9<sup>th</sup> Bauyn/Dart prelude and D'Anglebert's D minor prelude, can lead harpsichord students to a real understanding (learnt through their fingers) of François Couperin's summary of the instrument's finest qualities: precision, clarity, brilliance, but most of all, the sheer sound of the instrument itself."<sup>73</sup>

---

<sup>71</sup> Couperin, *L'Art de toucher le clavecin*, 51.

<sup>72</sup> Tilney, *The Art of Unmeasured Prelude for Harpsichord*, 1.

<sup>73</sup> Davitt Moroney, "The Performance of Unmeasured Harpsichord Preludes." *Early Music* 4, no. 2 (1976): 151.

It might be because these preludes are rooted in the composer's improvisation practice that they seem to allow us to experience the composer's own relation with the instrument. The unmeasured preludes provide a bountiful supply of *arpèges figurés*, or ornamented chords, that can be readily incorporated into thoroughbass realizations.<sup>74</sup> Some chords found in unmeasured preludes are identical to the example for Delair's treatise already seen in Example 2. The *arpèges figurés* found in the D'Anglebert example (Example 1), are written in standard measured notation. However, they are performed in the same way as chords written in unmeasured notation.<sup>75</sup> Since D'Anglebert and Delair have provided only a few examples of *arpèges figurés* in their treatises, and Rameau only provided a written description, finding different examples in unmeasured preludes allows us to complement their treatises. A practice strategy to incorporate different kinds of *arpèges figurés* into one's continuo practice is to memorize a series of chords and characteristic progressions taken from different preludes and practice them in every key. Appendix 5 presents a series of the most common chords and some short characteristic progressions that I devised for this purpose.<sup>76</sup>

---

<sup>74</sup> For *arpèges figurés*, see footnote 30.

<sup>75</sup> The standard measured notation used by D'Anglebert in his thoroughbass treatise (Example 1), consisting of vertical chords with ornaments and arpeggiation signs, is easier to understand at first view to the modern harpsichordist or harpsichord student. Reducing an unmeasured prelude to a version in vertical ornamented chords is a helpful exercise to analyze and understand an unmeasured prelude. Inversely, D'Anglebert's *Exemple general avec les agrements* can serve as a template to be expanded into a short unmeasured prelude. I am grateful to Hank Knox for pointing this out to me.

<sup>76</sup> Since D'Anglebert used two different styles of notation for his *arpèges figurés*, the measured notation with added ornament signs and the unmeasured notation, I also include D'Anglebert's table or ornament as Appendix 6. The measured notation with ornaments signs is helpful to understand the function of the chord, which notes are essential and which are ornamental. The unmeasured notation, on the other hand, gives a better sense of how the chord should be performed.

A majority of preludes start with a short progression over a pedal (5/3, 6/4, 7#, 5/3, or simply 5/3, 7#, 5/3), which is also the most commonly encountered progression in openings of recitatives of the period. This makes the transfer of *arpèges figurés* into the accompaniment of the recitative all the more natural. Examples 19, 20 and 21 show typical openings of unmeasured preludes that are suitable to be inserted in many opening recitatives of French cantatas.



Example 19. J. P. Rameau, *Prélude* (1706)



Example 20. L. Couperin. *Prelude de Monsr. Couperin* (MS Bauyn, II, f. 9 r.)



Example 21. L.-N. Clérambault. *Prélude* (1704)

### Chapter 3: Application to the Cantata *Médée*

Example 21 from the previous chapter leads us to the last section of this paper.

Here, we will see how the techniques discovered and analysed in the previous chapter can be put into practice in the interpretation of a work: the cantata *Médée* by Clérambault. Clérambault was employed as organist of Saint-Cyr (which was in close contact with the court of Versailles) from 1714 to his death in 1749. Philippe Beaussant reports these words of Titon du Tillet:

“Clérambault made his reputation by being a learned organist, but what made him most famous was his wonderful talent for Cantatas. He excelled at them, and had the honour to have some of them sung for Louis XIV, which his Majesty heard with pleasure.”

*“Clérambault s’est fait connaître par la savante manière dont il touchait l’Orgue; mais ce qui a contribué le plus à sa réputation, c’est le talent merveilleux qu’il avait pour la musique des Cantates, où il excellait; il eut l’honneur d’en faire chanter devant Louis XIV que sa Majesté entendit avec plaisir.”<sup>77</sup>*

Clérambault himself was most likely to have played the harpsichord for these performances, and to have improvised a short prelude similar to his two published unmeasured preludes before starting the Cantata.<sup>78</sup> The cantata *Médée*, published in 1710, opens with a recitative. The opening phrase features the typical progression of 5/3, 7#, 5/3 over a tonic pedal. The first three gestures of Clérambault’s *Prélude* in C major shown in Example 21 would suit this opening phrase. Following the text

---

<sup>77</sup> Philippe Beaussant and Patricia Bouchenot-Déchin, *Les Plaisirs de Versailles: théâtre et musique* (Paris: Fayard, 1996) 351. My translation.

<sup>78</sup> Louis-Nicolas Clérambault, *Premier livre de pièces de clavecin* (Paris: 1704)



of this recitative, we use different *arpèges figurés* that have been incorporated in our vocabulary from the practice of exercises in Appendix 5. For example, in measure 8 before the word '*Mais*,' which marks a change in the action, one could play a quick scale (Appendix 5, 5/3 chord #5). In this first recitative, the narrator is speaking, but in measure 11, the word '*Dieux*' is cried out by Médée herself. This is the strongest dramatic moment of the recitative, and it must be supported by the harpsichord. The 6/3 chord #10 can be used, with some filling in. Depending on the interpretation of the singer, one might want to make a louder sound with a roll inspired by Royer (Example 18).

60  
**MEDEE**  
*Cantate V<sup>e</sup>*  
*a voix seule et*  
*symphonie.*

*Recitatif.*

*L'Amante de Jason aux rives de Colchos Avoit forcé l'In-*

*fer a prendre sa deffence L'Amouret la reconnoissance Deroient danser li*

*ens rete nir ce be ros ; Mais bientôt elle apprend qu'un nouvel hime .*

*né e De son volage C'peux fait les plus doux sou bails . mieux :*

*- dit elle, a quels maux m'avez vous condamnée Si je perds Ja son pour ja*

The image displays a musical score for a recitative piece. It consists of five systems, each with a vocal line (soprano) and a basso continuo line. The lyrics are in French and describe a scene from the story of Medea. The notation includes various musical symbols such as notes, rests, and ornaments, along with figured bass notation for the continuo line.

Example 22. L.-N. Clérambault, *Médée* (1710), *Récitatif: L'Amante de Jason*, mm. 1-14

Example 23 shows the first strain of the movement *Air Tendre en Basse*. Since the soprano voice is singing the 'bass line', often doubled by the harpsichord, the balance in this movement is very fragile. I found that the *style brisé* in the style of Louis Couperin's *La Piémontoise* (Example 8 measures 14-17) was successful in conveying the harmony while staying within this intricate texture. In addition, the

Phrygian cadence in bars 8-9 may be realized in the Louis Couperin/Chambonnière manner, which was practiced in the exercise of Appendix 1. The descending 5-note over-legato *campanella* passage noticed in D'Anglebert's Chaconne du Vieux Gautier (see Example 10, measure 4) can be used here in any first inversion or root position chord where the right hand is in the position of a fifth, but the 6<sup>th</sup> chord on the downbeat of measure 4 is a particularly good candidate, since the blurred dissonance created by the over-legato would bring out the tense or painful quality of the word '*fers*' (chains).



Example 23. L.-N. Clérambault, *Médée* (1710), Air tendre en Basse: L'amour dans ses fers, mm. 1-11

The vigorous example of *tirer et rabattre* observed in Louis Couperin's *La Piémontoise* (Example 8, measure 1), can be applied to the last aria of the cantata: *Volés Démons, volés!* (Example 24). It can produce a vehement effect in measure 47, and again in measure 53. The right hand repeats the full chord of every bass note, to imitate the strumming effect of *tirer et rabattre*. Authors of treatises generally recommend not to repeat a chord in quick movements when the harmony remains the same, to avoid monotony.<sup>79</sup> However, I found that this lute-inspired repetition had an enlivening rhythmical effect that enhanced the character of the piece and supported the voice, which is signing the words '*flamme infernale*' (infernal fire). The fully voiced repeated chords found in Rameau (Examples 14 and 15), to imitate an orchestral tutti, support my sentiment here.

---

<sup>79</sup> For example: Rameau, *Traité de l'harmonie*, 429-430; and Saint-Lambert, *Nouveau traité de l'accompagnement*, 57-58.

45

Que la flâ - me in-fer-na - le Dé -

doux

48

trui - se ces lieux pour ja mais, Dé-trui - se ces lieux pour ja

51

mais.

fort

7 6 7 6 6 6 6 5 7 6 6 5 4 3

Example 24. L.-N. Clérambault, *Médée*, *Volés Démons, volés!*, mm. 45-53

## Conclusion

If continuo players heard today in recording or in concert play in a manner that goes beyond what is taught by treatises, it is because of their knowledge of style and repertoire that comes with years of practice and experience. The aim of my study was to suggest a way to learn the elements of French harpsichord style through solo repertoire and to build a vocabulary of idiomatic passages, progressions, and ornamented chords that constitute the basis also of one's vocabulary of French

thoroughbass. In my analysis of three genres of solo harpsichord pieces (pieces influenced by the lute, harpsichord transcriptions of orchestral and operatic works, unmeasured preludes), I found passages that complemented some instructions found in thoroughbass treatises, especially those of Saint-Lambert and Rameau. I put myself in the role of composer-performer by making my own harpsichord transcriptions. I selected some techniques extracted from solo repertoire, and created exercises to practice, memorize and assimilate them. At first, these exercises allowed me to break some old habits. The practice of continuo depends on reflexes and habits. They allow the player to learn quickly and play fluently. Acquiring these reflexes is desirable for the harpsichordist, but the downside of habits is a loss in variety, and difficulty of creating something new. After some time, the exercises I created helped me develop new habits, which I could incorporate fluently in my playing in the performance of the cantata *Médée* by Clérambault.

Some sources of information, such as the French thoroughbass treatises, may have their limits in what they can teach us. But combining these sources with the French harpsichord repertoire, I found an enduring source of inspiration. This study created a method to learn consciously the French techniques and elements of style that broaden the modern harpsichordist's thoroughbass language.

## Appendix 1

### Exercise: Phrygian cadence realization in the style of L. Couperin/Chambonnières

Harpsichord

3/4

Hpsd.

3/4

Hpsd.

3/4

Hpsd.

3/4

Hpsd.

3/4

Hpsd.

3/4

Hpsd.

Hpsd.

Hpsd.

Hpsd.

Hpsd.

Hpsd.



## Appendix 2

Exercise: *Arpège figuré* from Rameau's *Sarabande* in A major.

The image displays a musical score for a piano exercise titled "Arpège figuré" from Rameau's *Sarabande* in A major. The score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The key signature is A major, indicated by three sharps (F#, C#, G#). The time signature is 3/4. Each system contains three measures of music. The right hand (treble clef) plays a continuous eighth-note arpeggiated figure, while the left hand (bass clef) plays a slower, more melodic line with occasional rests. The exercise concludes with a double bar line and a key signature change to A minor, indicated by three flats (F, C, G).

The image displays six staves of musical notation, organized into three pairs. Each pair consists of a treble clef staff and a bass clef staff, both featuring a key signature of one sharp (F#), indicating the key of G major. The treble staff in each pair contains a complex, flowing melody with frequent sixteenth-note runs and slurs. The bass staff provides a simple accompaniment, primarily using quarter and eighth notes, often with rests. The notation is presented in a clean, black-and-white format, typical of a musical score. The first pair of staves includes a double bar line with repeat dots at the end. The second and third pairs also conclude with double bar lines and repeat dots. The fourth pair ends with a double bar line and repeat dots, while the fifth and sixth pairs conclude with final double bar lines.

## Appendix 3

### Tendre Amour

J.-P. Rameau arr. Mélisande McNabney

The musical score for "Tendre Amour" is presented in six systems, each containing a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first system starts with a treble clef and a key signature of one sharp. The second system begins with a measure rest and a key signature change to one sharp. The third system starts with a measure rest and a key signature change to one sharp. The fourth system begins with a measure rest and a key signature change to one sharp. The fifth system starts with a measure rest and a key signature change to one sharp. The sixth system begins with a measure rest and a key signature change to one sharp. The score is marked with measure numbers 6, 11, 17, 24, and 32 at the beginning of their respective systems.

2

38

45

harpégé

50

This musical score is for a piano piece, spanning measures 38 to 50. It is written in G major (one sharp) and 4/4 time. The score is divided into three systems. The first system (measures 38-44) features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter and eighth notes. The second system (measures 45-49) includes a 'harpégé' (arpeggiated) section in measure 45, indicated by a slur over a chord. The third system (measures 50-54) continues the melody and bass line, ending with a double bar line in measure 54.

## Appendix 4

### Air de la Folie

J.-P. Rameau arr. Mélisande McNabney

The musical score for "Air de la Folie" is presented in six systems, each for a different instrument or part. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as notes, rests, and ornaments.

**System 1:** Harpsichord. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes and quarter notes. The system ends with a repeat sign.

**System 2:** Hpsd. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes and quarter notes. The system ends with a repeat sign.

**System 3:** Hpsd. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes and quarter notes. The system ends with a repeat sign.

**System 4:** Hpsd. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes and quarter notes. The system ends with a repeat sign.

**System 5:** Hpsd. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes and quarter notes. The system ends with a repeat sign.

**System 6:** Hpsd. The right hand plays a melody with eighth notes and quarter notes, while the left hand provides a bass line with eighth notes and quarter notes. The system ends with a repeat sign.

32

Hpsd.

37

Hpsd.

42

Hpsd.

47

Hpsd.

53

Hpsd.

59

Hpsd.

65

Hpsd.

71

Hpsd.

76

Hpsd.

81

Hpsd.

86

Hpsd.

93

Hpsd.



4

100

Hpsd.

105

Hpsd.

110

Hpsd.

115

Hpsd.

121

Hpsd.

126

Hpsd.

Moins vite

Lent

The musical score is for a Harpsichord (Hpsd.) in D major. It consists of six systems of music, each with a treble and bass staff. The first system (measures 100-104) features a melody in the treble staff and a bass line in the bass staff. The second system (measures 105-109) continues the melody and bass line. The third system (measures 110-114) includes a melody in the treble staff and a bass line. The fourth system (measures 115-119) features a melody in the treble staff and a bass line. The fifth system (measures 120-125) includes a melody in the treble staff and a bass line. The sixth system (measures 126-130) is marked 'Lent' and features a melody in the treble staff and a bass line. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.



132

Hpsd.



136

Hpsd.



140

Vite

Hpsd.



145

Hpsd.



150

Hpsd.



155

Hpsd.



160

Hpsd.

165

Hpsd.

170

Hpsd.

176

Hpsd.

183

Hpsd.

189

Hpsd.

7

194

Hpsd.

199

Hpsd.

## Appendix 5

### Arpèges Figurés

Each example should be practiced in every key.

#### The 5/3 chord.

##### 1. Louis Couperin 4 (1)



##### 2. Louis Couperin 9 (2)



##### 3. Louis Couperin 11 (1)



##### 4. Nicolas Lebègue 4 (1)



##### 5. Jean Henry D'Anglebert 1(b) (2)



\* See Appendix 6, *Cheute sur 2 notes*.

**6. Jean Henry D'Anglebert 1(b) (2)**



\* See Appendix 6, *double cheute a une tierce*

**7. Jean Henry D'Anglebert 1(b) (5)**



\* See Appendix 6, *Cadence sans tremblement sur une tierce*

**8. Jean Henry D'Anglebert 2(b) (3)**



\* See Appendix 6, *Cheute sur 2 notes.*

**9. Jean Henry D'Anglebert 3(b)**



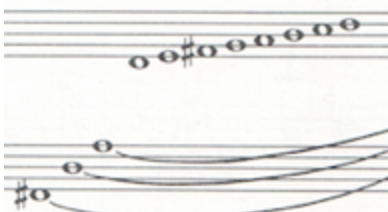
\* See Appendix 6, *Cadence sans tremblement sur une tierce*

**10. Louis-Nicolas Clérambault 2**

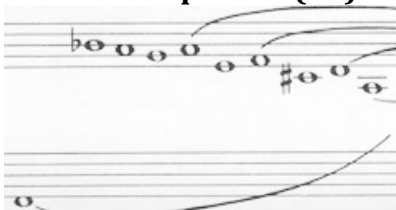


**The 6/3 chord**

**1. Louis Couperin 1 (10)**



## 2. Louis Couperin 1 (31)



## 3. Louis Couperin 2 (17)



## 3. Louis Couperin 7 (1)



## 5. Jean Henry D'Anglebert 1(b) (2)



\* See Appendix 6, *Cheute sur une notte*

**6. Jean Henry D'Anglebert 1(b) (4)**



**7. Jean Henry D'Anglebert 2(b) (2)**



\* See Appendix 6, *Cheute sur une note*

**8. Jean Henry D'Anglebert 3(b) (3)**



\* See Appendix 6, *Coulé sur 2 notes de suite 'autre'*

**9. Jean Henry D'Anglebert 3(b) (6)**



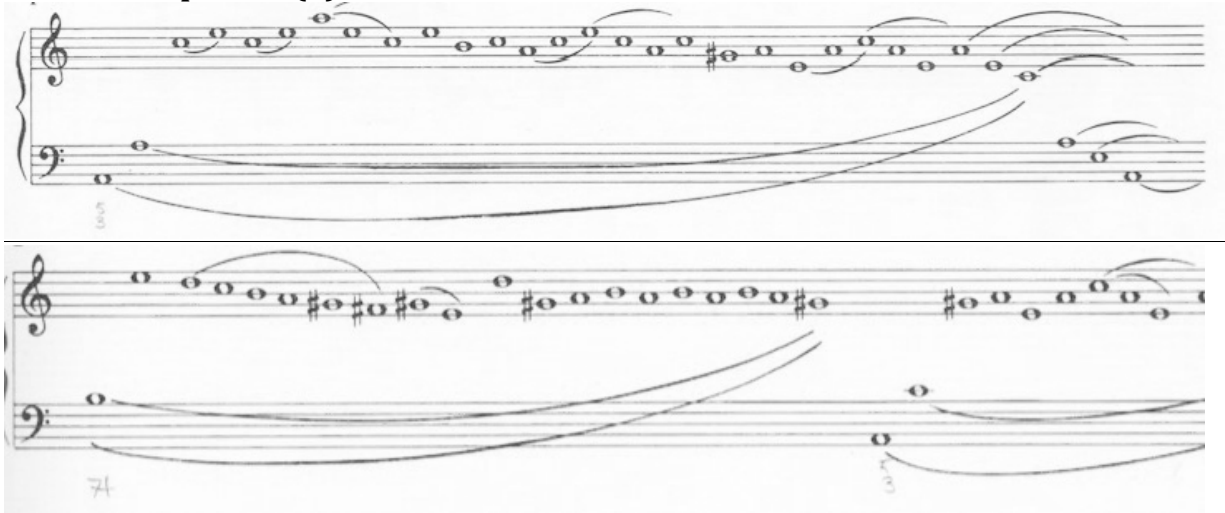
**10. Louis-Nicolas Clérambault 1 (2)**



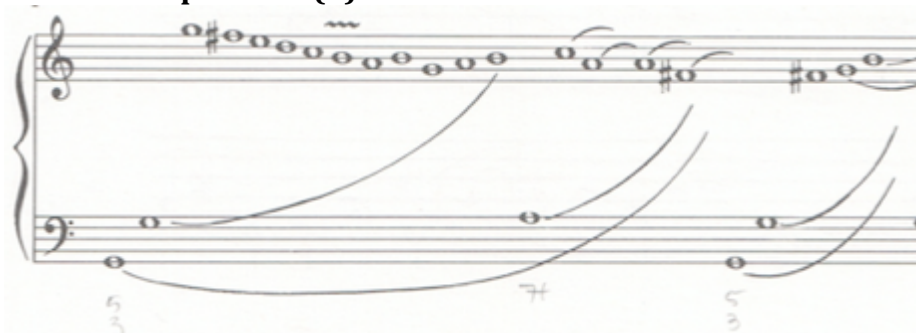


**Short harmonic progression: I5/3 - I7+ - I5/3**

**1. Louis Couperin 6 (1)**



**2. Louis Couperin 16 (1)**

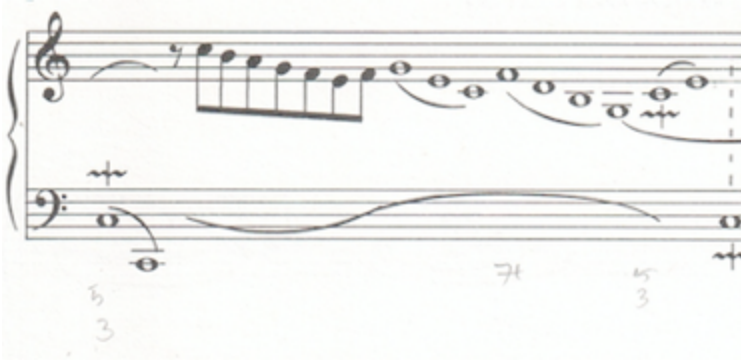


**3. Jean Henry D'Anglebert 4(a) (1)**

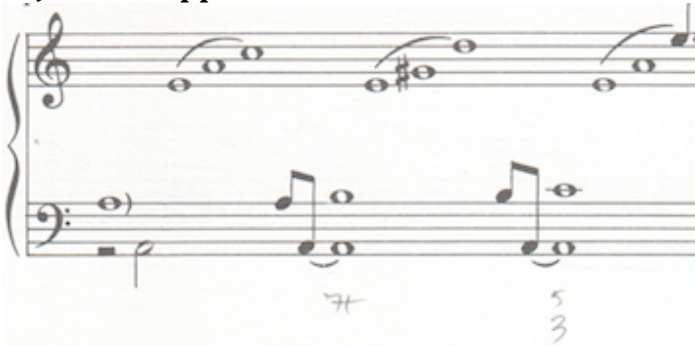


**4. Louis-Nicolas Clérambault 1 (1)**





## 5. Jean-Philippe Rameau



## Short harmonic progression: V6 (or V6/5)- I

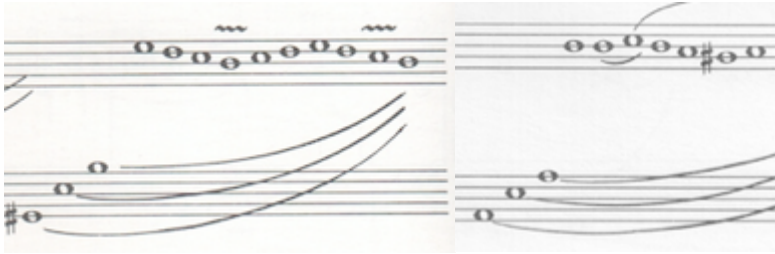
### 1. Louis Couperin 1 (10)



### 2. Louis Couperin 2 (12-13)



### 3. Louis Couperin 6 (33)



**4. Jean Henry D'Anglebert 1(b) (3) (same as D'Anglebert 3(b) (9))**



**5. Louis-Nicolas Clérambault 2**

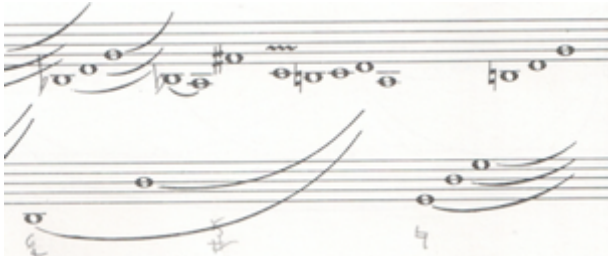


**Short harmonic progression: V6/4 - 5/3 (or V 4-3)- I**

**1. Louis Couperin 1 (15)**



**2. Louis Couperin 4 (8)**



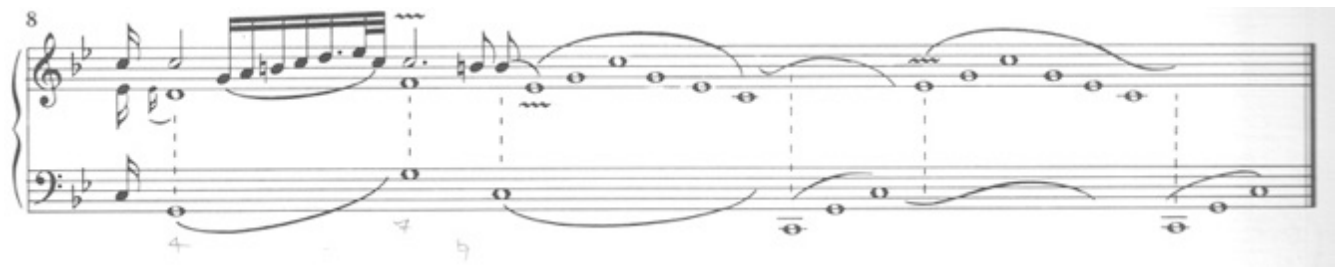
**3. Jean Henry D'Anglebert 3(b) (7)**



#### 4. Jean Henry D'Anglebert 3(b)



#### 5. Louis-Nicolas Clérambault 2 (8)



## Appendix 6

### D'Anglebert's table of ornaments (1689)

*Marques des Agréments et leur signification*

*Tremblement Simple* *Tremblement appuyé* *Cadence* *autre* *Double cadence* *autre* *sans tremz* *Sur vne blement tierce*

*Pince* *autre* *Tremblem'* *Cheute au port en descendant* *Cheute et Coule'* *autre* *Sur notes de suite* *autre* *autre*

*Cheute sur vne note* *Cheute sur 2 notes* *double cheute a vne tierce* *Idem a vne note seule* *Arpegé* *autre* *autre* *autre* *Detaché avant vntremblem'* *Detaché avant vn pince*

## Bibliography

- Anonyme. *Traité d'accompagnement du clavecin & abrégé de composition*. Par Mr. xxx. Manuscript L 9669 (Bibliothèque Nationale, Paris), c. 1700.
- Beaussant, Philippe, and Patricia Bouchenot-Déchin. *Les Plaisirs de Versailles: théâtre & musique*. Paris: Fayard, 1996.
- Benoit, Marcelle. *Musiques de cour: chapelle, chambre, écurie, 1661-1733*. Paris: A. et J. Picard, 1971.
- . *Versailles et les musiciens du Roi, 1661-1733: étude institutionnelle et sociale*. Paris: A. et J. Picard, 1971.
- Bethizy, Jean-Laurent de. *Exposition de la théorie et de la pratique de la musique, suivant les nouvelles découvertes*. Chapitre XV, "De la Basse continue": p. 236-265. Paris: Deschamps, 1764 (second edition. First edition: 1754).
- Buch, David J. "'Style brisé, Style luthé,' and the 'Choses luthées'" *The Musical Quarterly* vol. 71, no. 1 (1985): 52-67. <http://www.jstor.org/stable/948172>.
- Campion, François. *Traité d'accompagnement et de composition, selon la règle des octaves de musique [...]*. Paris: veuve Adam, l'auteur, 1716.
- . *Lettre du sieur Campion a un philosophe disciple de la règle de l'octave*. Paris: 1729.
- Charpentier, Marc-Antoine. *Abregé des regles d'accompagnement de M. Charpentier*. Manuscript N. A. F. 6355 (Bibliothèque Nationale, Paris), c. 1692.
- Christensen, Jesper Bøje. *18th century continuo playing: a historical guide to the basics*. Chapters I and III. Translated by J. Bradford Robinson Kassel; New York: Bärenreiter, 2002: 10-45, 132-154.
- Christensen, Thomas. "The 'règle de l'Octave' in Thorough-bass Theory and Practice." *Acta Musicologica* 64 (2) (Jul. - Dec., 1992). International Musicological Society: 91-117. doi:10.2307/932911.
- . "Thoroughbass as Music Theory." In *Partimento and continuo playing*, edited by Dirk Moelants and Kathleen Snyders, in the series *Collected writings of the Orpheus Intitute*. Leuven: Leuven University Press, 2010: 9-41.

Chung, David. "Lully, d'Anglebert and the transmission of 17th-century French harpsichord music." *Early Music* 31, no. 4 (November 2003): 582-604. *RILM Abstracts of Music Literature (1967 to Present only)*, EBSCOhost (accessed October 29, 2016).

Clérambault, Louis-Nicolas. *Règles d'accompagnement*. Autograph manuscript Ms. 2374 (Bibliothèque Sainte-Geneviève, Paris). Paris: 1716.

Couture, Johanne. "Nouvelles perspectives sur le répertoire français pour clavecin au XVIIe siècle." *Recherches Sur La Musique Française Classique* 31, (January 1, 2007): 3-16.

Corrette, Michel. *Le maitre de clavecin pour l'accompagnement, Methode theorique et pratique [...] selon la règle de l'octave et de la base fondamentale*. Paris: l'auteur, Bayard, Le Clerc, Castagneri, 1753.

———. *Prototypes [...] Pour servir d'addition au livre intitulé Le Maitre de clavecin pour l'accompagnement*. Paris: l'auteur, c. 1775.

Couperin, François. *Regles pour l'accompagnement par Mr. Couperin organiste du Roy [...]*. Undated manuscript N. a.f. 4673 (Bibliothèque Nationale, Paris).

Cyr, Mary. "Basses and Basse Continue in the Orchestra of the Paris Opéra 1700-1764." *Early Music* 10 (2) (April, 1982). Oxford University Press: 155-70. <http://www.jstor.org/stable/3126881>.

Dandrieu, Jean-François. *Principes de l'accompagnement du clavecin*. Paris: l'auteur, Boivin, Le Clerc, c. 1719.

D'Anglebert, Jean-Henry. *Pieces de clavecin. [...] Et les principes de l'accompagnement*. Paris: chez l'auteur, c. 1689.

Delair, Denis. *Traité d'accompagnement pour le théorbe, et le clavessin*. Paris: chez l'auteur, 1690.

———. *Nouveau Traité d'accompagnement pour le théorbe, et le clavessin*. Paris: chez l'auteur, 1724.

Dornel, Antoine. *Le tour du clavier [...]*. Paris: 1745.

Dubugarre. *Méthode plus courte et plus facile que l'ancienne pour l'accompagnement du clavecin dédiée aux dames*. Paris: l'auteur, 1754.

Garnier, Honoré. *Nouvelle methode pour l'accompagnement du clavecin [...]*. Paris: l'auteur, c. 1767.

- Geminiani, Francesco. *L'art de bien accompagner du clavecin*. Paris: 1754.
- Gervais, Laurent. *Methode pour l'accompagnement du clavecin [...]*. Paris: Boivin, Le Clerc, c. 1733.
- Girdlestone, C. M. "Rameau's Self-Borrowings." *Music & Letters* 39, no. 1 (1958): 52-56. <http://www.jstor.org/stable/730364>.
- Gougelet, Madame. *Méthode ou abrégé des règles d'accompagnement de clavecin*. Paris: Cousineau, c. 1771.
- Laporte, Claude de. *Traité théorique et pratique de l'accompagnement du clavecin [...]*. Paris: l'auteur, Vernadé, Bayard, c. 1753.
- Ledbetter, David. *Harpsichord and Lute Music in 17th-Century France*. Bloomington: Indiana University Press, 1987.
- . "What the lute sources tell us about the performance of French harpsichord music." In *The Harpsichord and Its Repertoire: Proceedings of the International Harpsichord Symposium, Utrecht, 1990*. Utrecht: STIMU Foundation for Historical Performance Practice, 1992.
- Lester, Joel. *Compositional Theory in the Eighteenth Century*, Chapters 3-5. Cambridge, London: Harvard University Press, 1992: 49-157.
- Massip, Catherine. *La Vie des musiciens de Paris au temps de Mazarin, 1643-1661: essai d'étude sociale*. Paris: A. et J. Picard, 1976.
- Montéclair, Michel Pignolet de. *Reponse du second musicien au premier Musicien [...]*. *Mercure de France*, mai 1730: 880-892.
- . *Réponse du second musicien au premier Musicien [...]*. *Mercure de France*, juin 1730: 1079-1085.
- Moroney, Davitt. "The Performance of Unmeasured Harpsichord Preludes." *Early Music* 4, no. 2 (1976): 143-51. <http://www.jstor.org/stable/3125509>.
- Nivers, Guillaume Gabriel. *Motets a voix seule, [...] avec l'art d'accompagner sur la basse continue, pour l'orgue et le clavecin*. Paris: chez l'auteur, 1689.
- Perrine. *Pièces de luth en musique avec des regles pour les toucher parfaitement sur le luth et sur le clavessin: (Paris 1680)* / Perrine; a cura di Paola Erdas. Bologna: Ut Orpheus Edizioni, 1995.
- Rameau, Jean-Philippe. *Traité de l'harmonie reduite à ses principes naturels [...]*. Livre IV: "Principes d'accompagnement". Paris: Ballard, 1722.

- . *Nouveau système de musique théorique [...]*. Paris: Ballard, 1726.
- . *Observations sur la méthode d'accompagnement pour le clavecin qui est en usage, et qu'on appelle echelle ou regle de l'octave*. *Mercure de France*, février 1730: 253-262.
- . *Plan abrégé d'une méthode nouvelle d'accompagnement pour le clavecin*. *Mercure de France*, mars 1730: 489-501.
- . *Replique du premier musicien à la réponse du second [...]*. *Mercure de France*, juin 1730: 1337-1344.
- . *Réplique du premier musicien à l'écrit du second [...]*. *Mercure de France*, septembre 1730: 1945-1950.
- . *Dissertation sur les différentes méthodes d'accompagnement pour le clavecin ou pour l'orgue [...]*. Paris: Boivin, Leclair, 1732.
- . *Code de musique pratique [...]*. Paris: Imprimerie Royale, 1760.
- Sadler, Graham. "Rameau's Harpsichord Transcriptions from "Les Indes Galantes." *Early Music* 7, no. 1 (1979): 18-24. <http://www.jstor.org/stable/3126379>.
- Saint Lambert. *Nouveau traité de l'accompagnement du clavecin, de l'orgue, et des autres instruments*. Paris: Ballard, 1707.
- Tilney, Colin. *The Art of Unmeasured Prelude for Harpsichord: France 1660–1720*. London; New York: Schott, 1991.
- Troeger, Richard. "The French Unmeasured Harpsichord Prelude: Notation and Performance." *Early Keyboard Journal*, x (1992): 89–119.
- Williams, Peter. *Figured Bass Accompaniment*. Chapter 3 (*Changing Styles of Accompaniment: The Mature French Basso Continuo Style*) Edinburgh: University Press, 1970: 80-81.
- Zappulla, Robert. *Figured Bass Accompaniment in France*. Turnhout: Brepols, 2000.



