

Melancholy and Power. Rhetorical Analysis of Jacques-Martin Hotteterre's Preludes

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Abstract

This work consists in comparing two sets of preludes (e minor and E major) for transverse flute by Jacques-Martin Hotteterre, extracted from *L'Art de Préluder*, published in 1719. These micro-works represent a paradigm of rules for the improvisation, or "real-time composition", of what the author calls *Préludes de caprice*. Rhetoric has been chosen as a discipline which provides some tools from that period's cultural horizon. It also allows us to explore not only the compositional features of these works, but also some traces of the receivers' ways of listening and cognitive proficiency. The e minor pieces resort to melancholy as a representation of the courtesan's character and behavioural profile, while the E major preludes thematise some aspects that represent power, an ironic view thereof, and gallant conversation.

Keywords: Hotteterre; preludes; rhetoric; transverse flute.

Jacques-Martin Hotteterre *le Romain, Flûte de la Chambre du Roy*, publishes in Paris, in 1719, the theoretical-practical treatise *L'Art de Préluder sur la flûte traversière, sur la flûte à bec, sur le hautbois et autres instrumens de dessus*. This brief yet rich work touches upon various subjects (scales and keys, cadences, modulations, bar structure, *inégalité*, transpositions, etc.), but its primary goal is to teach how to improvise preludes —called *Préludes de Caprice* by the author to distinguish them from the introductory preludes composed for suites and sonatas. Out of the 101 preludes illustrated in the book, 56 are exclusively dedicated to the transverse flute, in 18 keys (Castellani, 1999). In this article,¹ we will compare two sets of preludes for flute: the three in e minor and the three in E major.²

Sebastien de Brossard's Dictionary of Music defines "prelude" as a composed piece that functions as an introduction, in the manner of an *exordium*³ (Brossard, 1705). The kind of prelude described by Hotteterre is more in line with the entries *Capriccio*, *Ricercata*, and *Fantasia*:

¹ This article is part of a larger research project from the Department of Music and Sound Arts at the Universidad Nacional de las Artes, in Buenos Aires, which is co-directed by the author and Dr Mônica Lucas. It also includes some thoughts and conclusions from the author's doctoral thesis research.

² To designate the different keys, Hotteterre combines the note names taken from the ancient hexachord theory, indicating whether the third of the scale is major or minor. Thus, E major is "E. Si, Mi, 3^o Majeure", while e minor is "E. Si, Mi, 3^o Naturelle."

³ "Prelude is a symphony used as an introduction or preparation for what follows. Thus, opera overtures are a kind of prelude, as well as the ritornelli at the beginning of a scene, etc. Sometimes, all the instruments of the orchestra are made to prelude, so as to set the key, etc." *PRELUDE. Veut dire, PRELUDE. est une Symphonie que sert d'Introduction ou de Preparation à ce qui suit. Ainsi les Ouvertures des Opéra sont des especes de Preludes;*

Capricio, or *Caprice*, are those pieces whereby the composer, without abiding by a certain number, or a specific kind of metre, or any other predefined purpose, gives his efforts to the fire of his genius; these are also called *Phantasia*, *Preludie*, *Ricercata*, etc. [...] ⁴ (ibidem)

Ricercata, means “search.” It is a kind of prelude or fantasia played on organ, harpsichord, theorbo, etc., where the composer seems to be looking for the characteristics of the harmony meant for the rule-bound pieces that follow. This is usually done by improvising, with no preparation, and is thus very skill-demanding. [...] ⁵ (ibidem)

Fantasia [...] is a kind of composition that results from the pure effect of genius, without the composer conforming to a fixed number, or to some kind of metre, making use of any kind of mode, etc. [...] ⁶ (ibidem)

The definition of *ricercata* alludes to a fundamentally instrumental practice, besides making of the composer and the interpreter but a single agent. Fantasia and *capricio* seem to refer to rhapsodic pieces improvised on the spot, stemming from the composer’s “genius.” To understand the elusive concept of “genius,” we consulted the 1718 edition of the French Academy’s Dictionary. Among its various meanings, we found:

[Genius...] means also natural talent, inclination or disposition towards something valuable and pertaining to the spirit [...]. *Travailler de genie* is said of anything made by one’s own invention, in an easy, natural way.⁷

On the one hand, the use of the term “genius” refers to the natural talent deployed spontaneously in these pieces, apparently without resorting to rules. On the other hand, however, it emphasises the implicit difficulty of applying the rules with no prior preparation.

Hotteterre writes his treatise, precisely, aiming to establish the rules to compose/perform improvised preludes. These rules are fundamentally based on two resources: 1) the development of improvisation from an essential melody, called *canevas*⁸, and 2) the modulation to different steps of the scale. That is, he turns to *Ars*, understood as a technical resource to compose and perform a musical piece. The extensive, valuable repertoire of

comme aussi les Ritournelles qui sont au commencement des Scenes, &c. souvent on fait preluder tous les Instrumens d’un Orchestre, pour doner le Ton, &c. The translation is ours unless indicated otherwise.

⁴ *CAPRICIO, veut dire CAPRICE, ce sont de certaines piéces, où le Compositeur, sans s’assujettir á un certain nombre, ou une certaine espece de mesure, ou á aucun dessein prémédité, donne l’effor au feu de son genie ce qu’on nomme autrement Phantasia, Preludie, Ricercata, &c.*

⁵ *RICERCATA, Veut dire, RECHERCHE. C’est une espece de Prelude ou de fantasia qu’on joue sur l’Orgue, le Clavessin, le Theórbe, &c. où il semble que le Compositeur Recherche les traits d’hamonie qu’il veut employer dans les piéces réglées qu’il doit jouer dans la suite. Cela se fait ordinairement sur le champ & sans preparation, & par consequent cela demande beaucoup d’habilité.*

⁶ *Fantasia. Veut dire FANTASIE, ou espece de composition qui est le pur efect du genie sans que le Compositeur s’assujettisse á un nombre fixe, ou á une certaine qualité de mesure, se servant de toutes sortes de Modes, &c.*

⁷ [...] *Il signifie aussi, Talent, inclinations ou disposition naturelle pour quelque chose d’estimable, & qui appartient à l’esprit [...]. On di, Travailler de genie, pour dire, Faire quelque chose de sa prope invention & d’une maniere aisée & naturelle.* The following examples confirm the idea of an innate, natural, non-acquired talent.

⁸ Blank canvas, map, structural scheme, outline, array of dots used to make a map, skeleton.

preludes that appear later in the treatise is clearly linked to the paradigmatic and didactic tool of *exempla* in the rhetorical tradition. In view of this, it is no coincidence that this book's title resembles that of the most widely published rhetorical treatise in France since the late 16th and throughout the 17th centuries: Bernard Lamy's *La Rhétorique ou l'Art de parler* [*Rhetoric, or the Art of Speaking*] (1675).

Indeed, the preludes act as a micro-form; in most of them, each sentence or part of a sentence can be identified with a section of the *dispositio*. Relating the *inventio* and the *elocutio* with the disposition is essential to understand how the latter works.

The methodological criterion for the analysis includes the following operations: 1) an analysis of the *dispositio* and of grammatical and syntactic aspects; 2) a study of the dialectic between the plain text (Hotteterre's *canevas*) and the ornamented text; 3) a study of the *elocutio*, with the identification of rhetorical figures⁹ and their role in discourse; and 4) a suitable graphical method.

The melancholic humour

Although by the 18th century the analogical foundations of the old humoral theory were scientifically obsolete, the concept still held operative currency in the different arts¹⁰. For a long time, music —then strongly linked to representing and arousing the passions— preserved the former psychological characterisation of the typological humours. Among many other examples, this is shown in the theoretical-dramatic proposal of the trio sonata *Sanguineus und Melancholicus*, H.579, Wq.161/1 by Carl Philipp Emanuel Bach, published in 1749; or, within the sphere of French instrumental music, in Jean-Féry Rebel's *Recueil de douze sonates a II et III parties* (1712), whose *4^{ème}. Sonate a Trois "La Junon"* in e minor seeks to represent the goddess's melancholic profile¹¹.

We can see the artistic survival of the melancholic affect —this singular, complex passion— in works written in the e minor key. Although we have no sources which explicitly link the traits of classical melancholy (earthly depression, saturnine exaltation, antithesis and cyclothymia, etc.) to the key of e minor, our analysis intends to show that such a relationship did exist in most cases¹².

⁹ Although the tropes' definitions are commonly taken from the German treatise tradition —as there are no French sources describing the musical rhetorical figures—, their use is justified by the immanent analysis. Definitions are used to describe the function of the analysed fragment in constructing the discourse.

¹⁰ To look further into the genesis of humoral theory and the melancholic affect, see Klibansky et al., 1991; Bartra, 2021.

¹¹ While the piece's programme consists solely of its title, Juno is characterised by alternating between fury and depression in the face of her husband Zeus's infidelity. French music has an extensive repertoire of works entitled after people's or characters' names, with the epideictic aim to describe their "psychological profile."

¹² We can also trace melancholic features in other keys; however, we consider the e minor key to be paradigmatically meaningful, at least in the flute repertoire.

In Table I, we show the characteristic traits ascribed by some French theorists to the key of e minor (Steblin, 1981, p. 257 y ss.), (Clerc, 2001, p. 49), (Rameau, 1722), (La Borde, 1780)¹³:

Table I: characteristic traits of e minor (France)

Jean Rousseau <i>Méthode claire</i> 1691	Marc-Antoine Charpentier <i>Règles de composition</i> ca 1692	Jean Philippe Rameau <i>Traité de l'harmonie</i> 1722	Jean-Benjamin de Laborde <i>Essai sur la musique ancienne et moderne</i> 1780
<i>Tendre</i>	<i>Effemé, amoureux et Plaintif</i>	<i>Douceur & tendresse</i>	<i>Quelquefois Pathétique, & propre à la Mollesse.</i>

“Tender”, “effeminate, loving, plaintive”, “sweet”, “sometimes pathetic, fit for pampering” are attributes which could describe only certain aspects of the melancholic tradition: plaintive and pathetic may perhaps outline the melancholic depression/exaltation opposition. Such descriptions bring to mind the archetype of the melancholic in the typology of the lovesick man, as explained by Burton in the frontispiece of his 1638 *The Anatomy of Melancholy*. Though different, the three *préludes* conform to the traditional nature of the melancholic affect, representing the antithesis between earthly depression and saturnine exaltation.

Three preludes in e minor, from *L'Art de Préluder*

J. M. Hotteterre, Paris 1719, (pp. 14-15)¹⁴

Example 1:¹⁵

1st prelude in e minor, from J. M. Hotteterre's *L'Art de Préluder*

1^{er} Prelude.
E. Si, mi, 3^e Naturelle.
Moderato

exordio narratio confutatio confirmatio peroratio

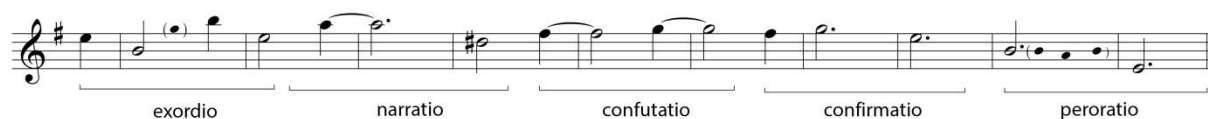
¹³ We are not discussing here the various authors' approaches to the causes of these significations. They range from the affective attributes of the ancient modes to the different tuning systems, each key's ambitus, common practices, etc. For a detailed study, see Steblin, R. (1981). *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries*. University of Rochester Press. Clerc, P.-A. (2001). *Discours sur la Rhetorique Musicale / et plus particulièrement la Rhetorique allemande entre 1600 et 1750*. (H. É. de M. de Genève (ed.)). Calwer & Luthin. http://crr.paris.fr/XPDF/Musique_Ancienne/rhetorique.pdf; and Haynes, B. (2002). *A history of performing pitch: the story of "A"*. Scarecrow Press.

¹⁴ Audio available at <https://youtu.be/daOFn-jrioU%20>

¹⁵ We have adapted the visual appearance of the facsimile for practical reasons, since there is a page turn after the third line of the second prelude in the original. At the *incipit* of some flute preludes, Hotteterre draws a recorder's head joint, as in this case. This means that those preludes can be played on recorder as well.

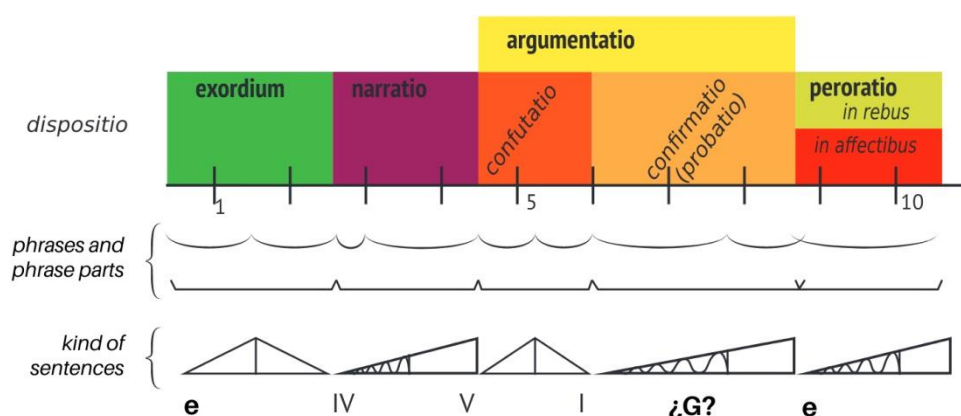
Example 2:

Canevas of the 1st prelude in e minor, from J. M. Hotteterre's *L'Art de Préluder*



Example 3:

Dispositio of the 1st prelude in e minor, from J. M. Hotteterre's *L'Art de Préluder*



In this first prelude's *dispositio*, it is interesting to note that the *confutatio* has a very similar structure to that of the *exordium*, yet with a diametrically opposed function. While the *exordium* acts out the depressive aspect of the melancholic affect—through the dissonances produced by the *ports de voix*¹⁶ and the fundamentally descending leaps—the *confutatio* exhibits the energetic, manic side, through the increasingly larger ascending leaps of fifth and sixth (*exclamatio*) in both parts of the phrase. The confirmation is effected by fluctuating around the third of the key until the tonic appears—an example of the *insinuatio* resource previously used in the *exordium*. The peroration itself also recalls this hesitation (*peroratio in affectibus*) and affirms the tonic (*peroratio in rebus*) at the same time.

Indicated as *Moderé*, the prelude is written with merely implied bar lines, presupposing a freer interpretation. We shall see that in the second prelude, where a clearer rhythmical performance is expected, the bar lines are drawn in full.

The *exordium* begins with an iambic foot (U –), but the rhythm becomes immediately freer in the *narratio*, returning to the iambic foot for the *confirmatio* (see the *canevas* in Example 2). It presents a symmetrical structure, with two phrase parts containing descending motions:

¹⁶ There are multiple sources which describe the French ornaments, but providing a detailed list is beyond the scope of this article. By way of example, we will cite only one treatise: Montéclair, M. P. de. (1756). *Principes de musique divisee en quatre parties*, Paris (Minkoff (ed.); facsimile).

tonic-dominant in the first case (e''-b'), and dominant-tonic in the second case (b'-e''). It is interesting to note how this simple scheme is ornamented: in the first place, the anacrusal e'' at the beginning is accompanied by a trill with d#'', the leading tone; hence, a dissonant note is heard right where the tonic is expected. This figure is called *commisura directa* by Walther, or *transitus irregularis* by Mattheson. The latter adds that the dissonant note on the beat should be considered an *accentus* (*Port de voix*¹⁷) of the following note (Bartel, 1997, p. 425-427), which, in this case, is also emphasised by a trill (*tremblément*).

The following anacrusis is preceded by a g'' quaver; consequently, the ascending octave of the *canevas* is not heard immediately, but is instead mediated by an ascending minor sixth. For Kirnberger¹⁸, this interval is “painful, pleading, or else flattering.” The effect of the ascending minor sixth is emphasised by the ornament on the b'', the French *double port de voix*, which is commonly used in plaintive, pleading or lamenting passages; in fact, it is abundant in the *Plainte* genre¹⁹.

The descent to the tonic is adorned with two figures which are also represented in the repertoire of French *agrément*s. First, where an e'' is expected, there is an indicated *port de voix* with d#'', producing a strong dissonance²⁰. This dissonance that replaces a consonance is identified by theoreticians with the figure of *antistæchon*, or else *commisura directa* or *transitus irregularis* (Walter and Mattheson, in Bartel, 1997).

Furthermore, this d#'' is preceded by another d#'' in semiquaver that configures an anticipation (*anticipatio* or *præsumptio*) of the consequent dissonance. This note could also be defined in relation to the previous one (b''), configuring what the French called *chûte* and used in particularly pathetic passages, such as those including the exclamation *Hélas!*:

The *chûte* is a voice inflection which, having sustained a sound for some time, falls slightly and like dying on a lower sound, without stopping there [...]. The *chûte* produces great charm in pathetic singing²¹ (Montclair, 1756, pp. 79-80).

Such pathos is heightened by the presupposed effect of the descending minor sixth, described as “dejected” by Kirnberger. Already in Christoph Bernhard's *Tractatus*

¹⁷ This is a *port de voix*, that is, an appoggiatura generally made on the strong beat. This meaning of *accentus* should not be confused with the ornament called *accént* by the French.

¹⁸ Johann Philipp Kirnberger, *Die Kunst des reinen Satzes* (Berlin, 1774-79). Cited in (Clerc, 2001). Although this source is German and appeared much later, its interesting affective description of the intervals —whether ascending or descending— often coincides with the semantic content of the preludes. We use it with due caution.

¹⁹ Cf., for example, the first movement, *Lentement*, from Pierre Danican Philidor's *Troisième Suite, Premier Oeuvre* (1717).

²⁰ In fact, the dissonance is virtual, since there is no audible bass; however, it is presupposed by perception. One of the main characteristics of 16th and 17th-century musical aesthetics is precisely the use of illusion and the questioning of reality.

²¹ *La Chûte est un inflexion de la voix qui apres avoir appuyé un son pendant quelque temps, tombe doucement et comme en mourant sur un degré plus bas, sans s'y arrêter [...] La Chûte, donne un grand agrément aux chants pathétiques.*

compositionis augmentatus (1628-1692), the descending minor sixth —only used in the *stylus luxurians*, according to the author— appears as an example of the *saltus duriusculus* figure, a particularly harsh leap, as it is considered unnatural (Bartel, 1997, pp. 381-382).

In summary, this short *exordium* not only presents the scheme of the piece's key, metre, motion and general characteristics (moderate, tender, etc.) but, by means of applied ornamentation²², it also highlights the two prototypical sides of the melancholic affect: on the one hand, the lamenting, plaintive aspect, with the resolving dissonances, the *double port de voix* and the *chûte*; and, on the other hand, the energetic or exalted aspect, placing dissonances where we would expect to hear the tonic e". In any case, we consider that the prelude as a whole gives more emphasis to the pathetic and plaintive trait. This way of avoiding the schematic features of the *canevas*, of going around the obvious, could be related to the rhetorical tool of *insinuatio*, which, as we shall see, is constantly featured in melancholic pieces.

Example 4:

2nd prelude in e minor, from J. M. Hotteterre's *L'Art de Préluder*.

The image shows a musical score for the 2nd prelude in e minor by J.M. Hotteterre. The score is written in two staves (treble and bass clef) and is in 3/4 time. The key signature has one sharp (F#). The tempo/mood is indicated as "2^e Prelude. gay, et croches egales." The score is divided into two main sections: "exordium" and "narratio". The "exordium" section is further divided into "propositio" and "confutatio". The "narratio" section is divided into "confirmatio" and "peroratio". The score includes various musical notations such as notes, rests, and ornaments.

Example 5:

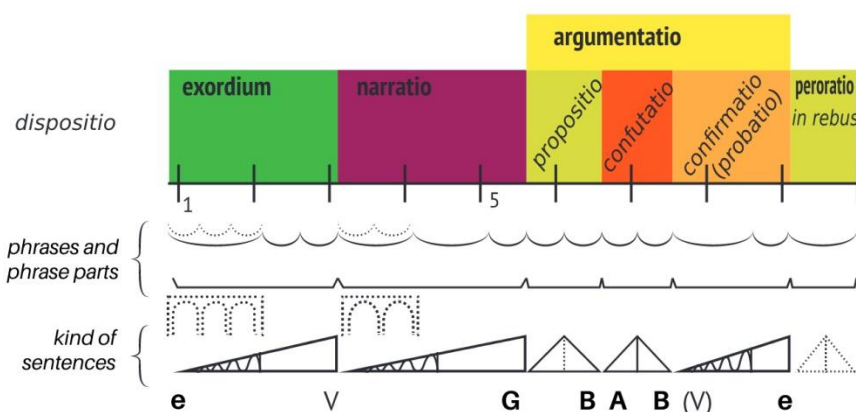
Canevas of the 2nd prelude in e minor, J.-M. Hotteterre.

The image shows a musical score for the *canevas* of the 2nd prelude in e minor by J.-M. Hotteterre. The score is written in a single staff (treble clef) and is in 3/4 time. The key signature has one sharp (F#). The score is divided into six sections: "exordium", "narratio", "propositio", "confutatio", "confirmatio", and "peroratio". The score includes various musical notations such as notes, rests, and ornaments.

²² We are not discussing here whether ornamenting (the *decoratio*, usually studied in the *elocutio* section along with the repertoire of rhetorical figures) pertains to the composer or to the performer. Although in the Baroque period such distinction was not as steadfast as in the 19th century, in this case, the composer and the performer are but the same person.

Example 6:

Dispositio of the 2nd prelude in e minor, from J. M. Hotteterre's *L'Art de Préluder*.



This *Prélude* is in C time, with the indications *Gay* and *crochés égaux* (equal quavers). Therefore, it is a fast tempo, and the typical French inequality must fall on the semiquavers, not on the quavers as usual (Hotteterre, 1719, cap. IX). There is also a two-semiquaver anacrusis. Hence, we infer that this is an allegro *Allemande*. There is more than one kind of *Allemande*, depending on its origin and period²³. On one side, the prelude contains traits of the “classic” 17th-century French *Allemande* (moderate, slightly slow and majestic, in C time and moving in semiquavers); on the other side, it also has some characteristics of the Italian *Allemande* (more modern, faster and with plenty of semiquavers)²⁴. In the *Allemande* entry of his Dictionary of Music, Antoine Furetière informs that this dance was, apparently, no longer performed as such towards the end of the 17th century, having become instead an instrumental genre: “A serious piece of music in four beats, instrumental, particularly for lute, theorbo, organ, and harpsichord.”²⁵ (Furetières, 1690)

The 1710 edition of Sebastien de Brossard's Dictionary of Music also concurs with regarding the *Allemande* as an instrumental genre, referring to it as a *Symphonie*: “*Allemanda* or *Alamanda* [sic]. A serious symphony, generally in two beats, sometimes in four; it comprises two sections, which are both played twice. This word comes from the French *Allemande*.”²⁶ (Brossard, 1710)

²³ In his Dictionary of Music, in a different entry after the main entry for *Allemande*, Rousseau alludes to a kind of fast peasant dance in 2 beats: “The *Allemande* is also the melody of a very common dance in Switzerland and Germany. This melody, just like the dance, is very lively: it is beat in two beats.” *Allemande est aussi l'air d'une danse fort commune en Suisse et en Allemagne. Cet air, ainsi que la danse, a beaucoup de gaîté: il se bat à deux temps* (Rousseau, 1768). We are not referring here to this kind of *Allemande*.

²⁴ In the same entry of the Dictionary, Rousseau says: “The use of *Allemandes* in sonatas has become obsolete, and musicians barely use them nowadays: those who still do tend to give them a livelier [faster] motion.” *L'Allemande en sonate est partout vieillie & à peine les Musiciens s'en servent-ils aujourd'hui: ceux qui s'en servent encore lui donnent un mouvement plus gai*.

²⁵ *Piece de Musique qui est grave, & de pleine mesure, qu'on jouë sur les instruments, & particulièrement sur le luth, le thorbe, l'orgue, & le clavessin*.

²⁶ *Symphonie grave, ordinairement à deux temps, souvent à quatre; Elle a deux Reprises qu'on jouë chacune deux fois*.

Jean-Jacques Rousseau's *Dictionnaire de Musique* describes the following under the *Allemande* entry: "A sort of melody or musical piece wherein the music is in 4 beats and which is beat slowly. Its name gives the impression that this kind of melody came to us from Germany, something which is not known for certain."²⁷ (Rousseau, 1768)

However, the French *Allemandes* were "exported" to the German sphere. An important characteristic of these is the constant use of semiquaver anacrusis or anacrusical groups for each beginning and/or in most phrases. We also read in Johann Gottfried Walther's *Musikalisches lexikon oder musikalische Bibliothek* (1732):

[The Allemande] is composed with seriousness and gravity, and it should be played in like manner. It is beat in crotchets and has two sections with almost the same length, both of them beginning with a quick note in the anacrusis, specifically a quaver or semiquaver, or sometimes three semiquavers. In (Bang Mather & Sadilek, 2004, p. 22).

The *Allemande's* inherent seriousness and gravity, as mentioned in these sources, coincide with the representation of the melancholic affect; its faster tempo would constitute a "modernisation" of the genre, as argued by Rousseau. We think that this prelude was conceived in combination with the preceding one. Many French suites—and Hotteterre's are no exception—begin with a *Prélude* and continue with an *Allemande*.²⁸ The character of this *Prélude*, then, exhibits the nobility and loftiness of the classic French *Allemande*, but it is active nonetheless: the indicated tempo (*Gay*), the anacrusis, and the profusion of semiquavers and leaps refer to the more modern kind influenced by Italian music. Hence, here prevails the saturnine²⁹, exalted aspect of the melancholic affect. Said prevailing affect is also another hint that this prelude is combined with the previous one as its natural consequence. Together they represent the two opposing poles of melancholy, which the e minor key is capable of including: just as the previous prelude thematised the depressive, earthly aspect, so this prelude displays the saturnine, manic side of that passion.

The *exordium* begins with a vigorous anacrusis. As previously stated, the *Allemande* is characterised by its constant use of anacrusis or anacrusical groups of semiquavers in each beginning and/or in most phrases. The *exordium's* sequential phrase parts ascend by steps until reaching the fifth grade of the scale: a climactic point occupied by the note b" (*anabasis in gradatio*).

²⁷ *Sorte d'air ou de pièce de musique dont la musique est à 4 temps et se bat gravement. Il paroît par son nom que ce caractère d'Air nous est venu d'Allemagne, quoiqu'il n'y soit point connu du tout.*

²⁸ See the entry *Suonate* in Brossard's *Dictionnaire de Musique*, p. 140.

²⁹ In the Hippocratic medical tradition, the melancholic affect poses a polarity between its manic, exalted manifestations (when the black bile—*melanchos*—heats up and its vapours affect the brain, ruled by planet Saturn) and its depressive aspect (when the vapours, governed by the Earth, cool down). See (Klibansky, R; Panofsky, E; Saxl, F. 1991), (Boccardo, B. 1999), (Bartra, R. 2021).

We can discern here two rhetorical figures that reinforce the idea of energy or maniacal activity, distinctive of the affect's saturnine aspect. On the one hand, the *anabasis* or *ascensus*, a figure first described by Kircher, who writes: "*Anabasis* or *ascensus*: a musical passage by which we express our exalted, ascending or elevated, and eminent thoughts [...]." In (Bartel, 1997, pp. 179-180).

Walther, for his part, describes it thus: "*Anabasis*, which comes from *anabaino*, *ascendo*, "I ascend," is a musical passage that expresses something ascending into the heights [...]" (*ibidem*).

It is clear, thereby, that this figure represents the melancholic exaltation.

The other trope identified in this passage is the *climax* or *gradatio*³⁰. One of Walther's descriptions for this figure is: "[...] when a passage with or without cadences is repeated many times at progressively ascending heights"³¹. In (Bartel, 1997, p. 224).

In our case, it is not only the previously mentioned ascent by *anabasis* but also the obsessive repetition of the anacrual motif (*anaphora*, *repetitio*) which produces an increase in tension, drawing attention to the b'' in the second bar. Having reached that point, the b'' is graced by an upper semitone, which is c'''. This note will acquire a special sense as a culminating point which must be resolved by descending, a sort of height with the highest potential energy for a subsequent descent (if I may say metaphorically: like a swinging pendulum's highest point of ascent, where it stops before falling again). This kind of semitonal motion has always assumed a variety of particularly affective meanings.³² It could also be related to the *hyperbole* figure as described by the *musica poetica* theoreticians, that is, as a note exceeding the mode's *ambitus* in some way. Such transgression invariably connotes a painful affect. In our case, Hotteterre reinforces the design's effect of lament by writing a slur over three notes (which commonly rearranges the *inégalité* pattern by distributing it among the entire group) and a *tremblement lié*, a soft trill used in stepwise descents in French music.

Another figure that heightens the aforementioned affect is the *exclamatio*. Defined by theoreticians as a resource to highlight an emotionally loaded or particularly pathetic note, it

³⁰ "Many authors up to the mid-17th century use the *climax/gradatio* and *auxesis/incrementum* figures interchangeably. We should consider that the words *climax* and *gradus* refer etymologically to a step, but not necessarily to an ascent or an increase in emphasis. Since Kircher, *climax* and *gradatio* have alluded to a deepening of sense, owing to what we would call today a stepwise ascending progression. Already in Walther, Sheibe and Forkel, it is identified with the *crescendo*." (Bartel, 1997, pp. 220 y ss.)

³¹ Among his definitions of the trope, Walther also includes a canon that modulates by ascending progressively. This is the case of J. S. Bach's perpetual canon No. 5 from *The Musical Offering* BWV 1079, which modulates by steps. Bach added the inscription *Ascendenteque Modulatione ascendat Gloria Regis*: "May the King's glory ascend just like the modulation."

³² See, for example, the beginning of the madrigal "Sfogava con le stelle," from the *Fifth Book of Madrigals* (1603), where Monteverdi uses it to "paint" the words *amore* (unrequited love, a lament over love, according to the poem) and, further on, *pietosa* (compassionate).

can also be identified in instrumental music. In the *prélude*, we can see that the c^{'''} is also reached through an ascending minor sixth leap, e''-c^{'''} (regarded as “painful, pleading or else flattering” by Kirnberger, 1774).

Let us see Walther's definition of *exclamatio*: “The *exclamatio* or *ecphonesis* is a rhetorical figure that represents an agitated exclamation. This can be achieved quite properly in music by an ascending minor sixth leap.” In (Bartel, 1997, p. 268).

Mattheson describes the emotional content of the *exclamatio* in more detail:

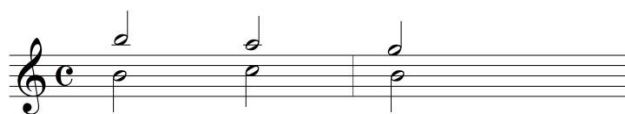
The second kind of outburst or *exclamatio* expresses any kind of desire and fervent anxiety, any plea, entreaty, lament, and also horror, fear, dread, etc. The latter require a melodic vehemence expressed by means of quick or, at least, agile notes. However, grief and pain are the source of desire and other feelings [...]. Thus, the composer should use uncommon intervals, sometimes large, sometimes small, depending on the circumstances. Tenderness is always of paramount importance. In (Bartel, 1997, p. 268).

The *exordium* ends with a quick concluding descent (*catabasis*) towards the dominant b', with paired semiquavers that resume the standard *inégalité* and also bring to mind the initial anacrusical unit.

This presentation of the two poles of melancholy —with a prevalence of the saturnine aspect— is developed (*paronomasia*) through another sequential structure at the beginning of the *narratio* (bar 3). The phrase's wide intervals hint at a two-voice texture (*dessus* and *bas*), a simple version of which can be read in Example 7. But also, these voices suggest an *ornato fundamentalis*, the *syncopatio* or *ligatura* (suspension), as described in the Example 5 *canevas*.

Example 7:

Canevas bars 3-4, 2nd prelude in e minor, from J.-M. Hotteterre's *L'Art de Préluder*



These two virtual voices seem to thematise, simultaneously, the antithesis between the affect's contrasting traits, which had been successively framed in the *exordium*. The bass ascends first but then descends, alluding to a Phrygian cadence (in the *canevas*, since the complete version features a *cercare della nota* figure, a' in bar 3.4.2); the upper voice, on the contrary, descends. It also alludes to the neighbouring tone at the *exordium*'s culminating point. Finally, and developing the last phrases of the *exordium*, the *narratio*'s two concluding phrases retake the descent until arriving at a G major cadence (bar 5). The similar sentence

structures of the *exordium* and the *narratio* help to perceive this melodic content that describes the passion. Conversely, the similar structure of the *propositio* and the *confutatio*—both are periodic—highlights the contrasting aspects. The *propositio*'s phrases are both descending; the first arrives at the G major tonic (bar 6.1), and the second reaches a B major as the dominant of e minor (d# in bar 6.3). Hence, the sentence has an open ending (*interrogatio*) and calls for a continuation. The *confutatio*, then, answers with an emphatic (*apostrophe*, according to Mattheson) turn to D major (A major as the dominant of D in bar 7.1) and with a second, higher phrase, which leads us again to the dominant of e minor. The return to the main key in the *confirmatio* has a very similar structure to that of the *exordium*: the first phrase is a *gradatio* in *anabasis* that reaches b", while the second phrase descends to the tonic e'. Both the *exordium* and the *confirmatio* are evolving sentences, which contributes to perceiving their formal function within the *dispositio*. The *peroratio* is merely a broken chord that descends to the low e', a very common gesture for *Allemande* endings.

This *prélude* is somewhat more complex than the previous one, though its rhetorical disposition is clear. In sum, the exalted pole of the melancholic affect prevails over its depressive counterpart.

Example 8:

3rd prelude in e minor, from J.-M. Hotteterre's *L'Art de Préluder*

The image shows a musical score for the 3rd prelude in e minor by J.-M. Hotteterre. The score is written in two staves: the upper staff is for the right hand (RH) and the lower staff is for the left hand (LH). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into several sections by brackets above and below the staff. Above the staff, the sections are labeled 'exordio' and 'narratio'. Below the staff, the sections are labeled 'digressio', 'confutatio', 'confirmatio', and 'peroratio'. The score includes various musical notations such as notes, rests, accidentals, and ornaments. There are also performance instructions like 'Batterie' and 'Clef sur la 2^e ligne.'.

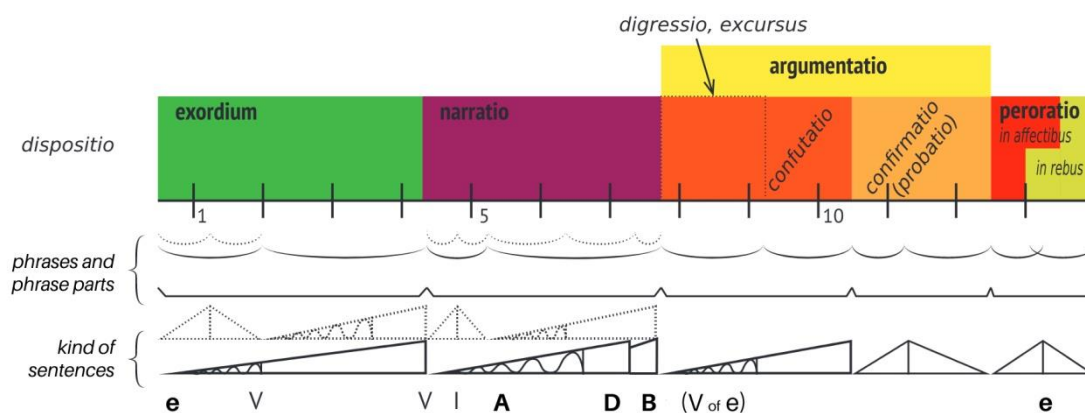
Example 9:

Canevas of the 3rd prelude in e minor, J.-M. Hotteterre

The image shows a simplified musical score (canevas) for the 3rd prelude in e minor by J.-M. Hotteterre. The score is written in two staves: the upper staff is for the right hand (RH) and the lower staff is for the left hand (LH). The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into several sections by brackets below the staff, labeled 'exordio', 'narratio', 'digressio', 'confutatio', 'confirmatio', and 'peroratio'. The score includes various musical notations such as notes, rests, and accidentals.

Example 10:

Dispositio of the 3rd prelude in e minor, from J.-M. Hotteterre's *L'Art de Préluder*



This prelude is more complex than the previous ones. Here, there seems to be an alternation between the melancholic affect's antithetical traits: the earthly and the saturnine. Thereby, we consider that this third prelude offers a synthesis of both qualities. The syntactic structure contributes to the perception of character duality.

The time signature is specified as 2, that is, two semibreves, but with the *Gravement* (serious, grave) indication. Here, too, the bar lines are implied with short dashes, suggesting a freer interpretation as regards rhythm. Hotteterre (1719, ch. XI) distinguishes between the so-called simple 2 and the 2 equal to a C time signature (called *C barré* in France). The simple 2 is faster than the C ; it is divided into two equal beats and, in general, contains relatively few or no semiquavers. Hotteterre says that it is a C time divided in half, with crotchets instead of quavers³³. This is not the case with our prelude, so we should refer to Hotteterre's definition for C :

This time signature is indicated with the C symbol and, just like the previous one, comprises 4 crotchets. Its quavers should be regularly equal, unless the composer includes no dots. Its ordinary motion is in 4 lively beats or 2 slow beats [...]³⁴ (Hotteterre, 1719, p. 57). (Hotteterre, 1719, p. 57)

The most important fact for our analysis (and performance) is that the quavers should be *égales*; hence, the *inégalité* works at the semiquaver level. This will also be pertinent to understand the placement of the slurs written by the author.

The first phrase begins with an anacrusis on the third beat (actually, with a quaver rest, emphasising the fourth beat), with a b'' proceeding to a g'' in the following bar, but mediated

³³ *On peut dire au reste que cette Mesure est proprement celle du C partagée en deux, et les croches changées en noires* (Hotteterre, 1719, p. 58).

³⁴ *Cette Mesure se marque par ce signe C, elle est composée ainsi que la précédente de 4 noires, & les croches y doivent estre égales dans la régularité a moins que le Compositeur n'y mette des points. Son mouvement ordinaire est 4 temps légers ou 2 temps lents [...]*.

by f#". This winding path is described by a figure called *subsuntio præpositiva* or *quæsitio notae/cercar della nota*³⁵. Consequently, in this group of notes, the key is still ambiguous: is it G major? b minor or major and then e minor? Only at the conclusion of this first phrase are we certain that it is e minor, thanks to the appearance of d#" with the descending-third suspensive ending—very usual in the prosody of sung French³⁶—, which includes its two mandatory *agrément*s: the *tremblement* on the accent and the *coulement* (*tierce coulée* preceding b'). But also in the first bar, we can hear a melodically harsh interval between g" and d#"': this is what *Musica poetica* theoreticians call a *saltus duriusculus*. This twisted gesture is related to a tormented affect, more outraged than plaintive. The energetic pronunciation is emphasised by the trill at the beginning and by the three semiquavers connecting the g" with the d#"'. These semiquavers are tied, so the habitual long-short *inégalité* is cancelled, unifying the set into a short anacrusical group (shorter than its usual duration) after an articulatory rest. These anxious traits can be linked to the saturnine and ardent profile of the melancholic affect. As we shall see, this phrase configures an *antitheton* (López Cano, 2011, p. 203) or contrast with the following phrase, which concludes the *exordium*.

The second phrase also begins with an *insinuatio*. The b' leads to the c'', but after descending through g' and e' (see *canevas* in Example 9). Melodically, we hear the e minor chord in *catabasis* for the first time, quite calmly. We should remember that Hotteterre specifies *égal* quavers for this time signature. The falling thirds of the chord are sweetened by the intermediate notes ("passing notes," as we would say today, or *transitus* or *commisura* in rhetoric): the a' of the trill's auxiliary note and the f' heard as desinence of g'³⁷. This is the only passage in the entire prelude where the standard *inégalité* is valid (see Example 11).

Example 11:

Inégal rhythm (bar 2), 3rd Prelude in e minor, J.-M. Hotteterre.



Once again, we see rhythm emphasising the plaintive, sad ascending minor sixth, as in the previous prelude (*exclamatio*, *ecphonesis*).

³⁵ See Bernhard and Walther, in (Bartel, 1997, p. 385 y ss.)

³⁶ The phoneme /e/, which is not pronounced at the end of paroxytone words in spoken French (*e muette*), is pronounced in theatrical declamation and singing. The *e muette* is placed on the short note (*coulement*) preceding the last note in a suspensive ending, a descending third in general.

³⁷ The f appears between two consonant notes, coincides with the quaver and is placed instead of e. In this case, the figure is called *transitus irregularis*.

The following passage, which is longer, is a calm *catabasis* with *anticipationes*; this makes us presuppose a descending fourth bass in a Phrygian cadence (see Example 9 above). This archetypical minor *Chaconne* bass had long been linked to pathetic affects and constitutes a genre in itself: the *Lament*³⁸ or *Plainte*, in French music. The characteristic Phrygian cadence with the semitone in the bass, almost invariably accompanied by a 7-6 motion in the upper voice (in this case, implied by the trill's auxiliary note), configures one of the most common forms of the trope named *interrogatio* (López Cano, 2011, p. 140). We could surmise that the descending-fourth bass that makes the Phrygian cadence and the consequent *interrogatio* are signs of the depressive melancholic affect.

This second phrase, then, is opposed to the first phrase, in an antithesis that represents the melancholic affect's constituent bipolarity.

The *narratio* sets the stage again with an energetic scalar ascent (*tirata*) in the first part of the sentence (covering an ascending minor-sixth range, as well), which clearly thematises the exalted aspect of melancholy. Immediately, the second part contrasts with a sudden descent that flows into c#" (A major as the dominant of D). Both phrase parts are symmetrical. Yet this section is characterised not only by its evident partition but also, fundamentally, by its narrative quality: the continuity of discourse. The two parts of the second half of the sentence behave in a similar way to the first; however, they are not symmetrical, as the structure has become longer by adding a new element at the end. The phrase seems to conclude in d" (bar 71), but it is immediately prolonged by reaching a d#" (*interrogatio*). Therefore, the evolving structure has elaborated the antithesis, and now we expect the beginning of the argumentation. Then, there appears an evolving sentence which is also in two contrasting, non-symmetrical parts. We should remember that, in the previous preludes, the confutation had been achieved by highlighting the non-predominant aspect of the melancholic affect. That is, in the prelude where the depressive, earthly side prevailed, the confutation had been effected by exposing the saturnine, exalted traits, and vice versa. However, the prelude now thematises the antithesis in itself, so this procedure is of no avail. The composer manages to surprise through another kind of contrast: here he introduces a light, carefree affect and asks the performer to *badinez*, that is, to joke or play around³⁹, with its ascending triplets that descend by steps. This is clearly a digression (*digressio*), for the segment is very far from the hitherto explored topics. This device is skilfully used to refute the prevailing affect and the main motifs. The end of the phrase retakes the exaltation with an energetic *tirata* that culminates in b" (*interrogatio*). The confirmation begins with an ornament related to the depressive aspect: the *double port de voix*, generally introduced as a plaintive gesture in *plaintes*. Once again, the *confutatio* produces an antithesis. The

³⁸ See, for example, Claudio Monteverdi's "The Lament of the Nymph," from his 1638 *Eighth Book of Madrigals*.

³⁹ According to the dictionary, this verb means "to joke, to play." The noun *badinerie*, quite well-known to flute players, means "joke, prank, child's play": nothing further from the seriousness and pathos of melancholy.

confirmatio has an aptly melancholic ending with an e minor cadence. The *peroratio* recalls the antithesis with a very ornamented and hesitant (*insinuatio*) descent towards the low e' (*peroratio in affectibus*), followed by a simple ascent to e'' (*peroratio in rebus*).

In sum, the *Prélude* poses the essential antithesis of the melancholic affect. The melancholic fury, *folliā* or exaltation alternates with sorrow and lament. This begins with an elevated note (*exclamatio*), b'', and descends slowly until its conclusion in the tonic e', bringing to mind the text of the Renaissance humanist Marsilio Ficino (1433-1499) on the effects of black bile (*melanchos*) on men:

The humour [black bile], igniting and burning, indeed tends to make men restless and furious, producing a state called "mania" by the Greeks, which is true fury [*folliā*, madness] for us; then, when it becomes extinguished, its clearer and subtler parts dissolved, leaving behind but a grey soot, it makes men numb and dazed, producing a state called melancholy proper, or insanity or disgrace.⁴⁰ *De Melancholia* (1489). in (Boccardo, 1999, p. 6)

Hence, the three preludes in e minor represent different ways of posing the essential antithesis of the melancholic humour. We may remark that the first prelude emphasises the earthly, pathetic or depressive aspect of melancholy, while the second prelude prioritises saturnine fury and melancholic excitement. The third prelude, the most complex, presents the antithesis in full contrast throughout its entire development. Together, the three preludes seem to configure a short thesis on melancholy.

Three preludes in E major, from *L'Art de Préluder*

J.-M. Hotteterre, Paris 1719, (p. 15)⁴¹

The three preludes in E major deal with an absolutely different affect than that of the e minor pieces. Table II summarises some of this key's affective characteristics discussed in French sources.

Table II: characteristic traits of E major (France)

Marc-Antoine Charpentier <i>Règles de composition</i> ca 1692	Jean-Philippe Rameau <i>Traité de l'harmonie</i> 1722	Jean-Benjamin de Laborde <i>Essai sur la musique ancienne et moderne</i> 1780
<i>Querelleux et criard</i>	<i>Grand & magnifique</i> [equal to D major and A major]	<i>Animé, Éclatant.</i>

⁴⁰ *Nempe dum humor ille accenditur arque ardet, concitatus furentesque facere solet. Quam græci maniam nuncupant, nos vero furorem. At quando iam extinguitur, subtilioribus claribusque partibus resolutis, solaque restante fuligine tetra stolidos reddit et stupidos, quem habitum melancholiam proprie et amentiam verecordiam appellant.*

⁴¹ Audio available at https://youtu.be/x6g4_63dTdk

All qualifiers bear some relation with greatness and power.

Querelleux is quarrelsome, one who poses a conflict. In the Criard entry of the *Nouveau dictionnaire de l'Académie françoise dédié au Roy* (1718), we read “one who yells, whines, growls.” Cri means a strong voice produced with effort (negative, upset connotation), shriek, screech (animals, birds). But it is also understood as “declaring by the authority of Justice, proclaiming in public (yelling to sell or find something).” It is also used to refer to a magistrate's proclamation prohibiting or ordering something.

For its part, *Éclatan* (written as *Ésclatant*) conveys that something has *éclat*, which literally means a chip of wood, stone, brick, bombs, grenades, etc. It is also described as a bright radiance, a light effect (*l'esclat du soleil*, the Sun's radiance). Figuratively, it means “glory, splendour, magnificence” (“this has brought great glory upon his family; the splendour of his fine actions; a magnificent appearance before the Court; he is not fond of magnificence and pomp; to be dazzled by the splendour of greatness and riches”⁴²). *Éclater* also means to shine, to dazzle (*briller, frapper les yeux*). In this sense, it is figuratively applied to the spirit or to glory: “Her spirit, her name, her glory shine all over the world”⁴³.

Example 12:

1st prelude in E major, from J.-M. Hotteterre's *L'Art de Préluder*

The image shows a musical score for the 1st prelude in E major by J.-M. Hotteterre. The score is divided into several rhetorical sections: **narratio**, **propositio**, **digressio**, **confirmatio**, **peroratio**, and **confutatio**. The **digressio** section is highlighted with a grey box. The score is written in E major and 3/4 time, with a tempo marking of *Andrém. sans lacer.* The title *I. Prelude* is written above the first staff.

⁴² [...] *cela a repandu un grand esclat sur sa famille, l'esclat de ses belles actions, il a paru avec esclat à la Cour, il n'aime point l'esclat et la pompe, estre esbloüi par l'esclat des grandeurs et des richesses.*

⁴³ [...] *Son esprit, son nom, sa gloire esclatent par tout le monde.*

Example 13:

Canevas of the 1st prelude in E major, from J.-M. Hotteterre's *L'Art de Préluder*

Example 14:

Dispositio of the 1st prelude in E major, from J.-M. Hotteterre's *L'Art de Préluder*

The prelude is indicated as *Tendrement sans lenteur* with three crotchets per measure, precluding a serious affect. Neither a dancing accentuation of the metre⁴⁴ nor a precise regularity is expected, as the bar lines are drawn with short dashes. This leads us to suppose a fluent discourse, proper to the narrative character soon to be introduced.

We consider that this prelude begins *in media res*, that is, it omits the *exordium* and goes straight to the *narratio*. The fact that the dominant is heard after the athetical beginning reinforces this analysis. The narrative character is suggested by the evolving sentence that fulfils the prescribed *partitio* of the *narratio*. The first two phrase parts, which are sequentially structured, configure a *gradatio* in *anabasis*. The athetical beginning contributes to the perception of a discourse in which the first quaver should be interpreted

⁴⁴ The French *Sarabande* genre is often divided into the slower and pathetic *Grave*, and the more flowing *Tendre*, generally with dotted rhythms.

as a semiquaver (dotted rests are rarely written) to conform to the predominant *inégalité*. This kind of unequal subdivision is a trait of the majestic affect. It is probably executed as a double dot (*surpointé*)⁴⁵, and we find it in genres meant to highlight the pomp and majesty of royalty, as in the French Overture. The *gradatio* in *anabasis* leads us to the high point of b'', the fifth of the scale (bar 3.2), with a progressive increase of tension. This note is preceded by an ascending-fifth leap (*exclamatio*, *ecphonesis*), which could be interpreted as a heroic gesture⁴⁶. This leap also configures an *apocope*, condensing the increased tension of the *gradatio*'s progressive ascent in a single gesture (see the *canevas* of Example 13). The heroic ascending leap of fifth is strengthened by the *pointé* rhythm (see Example 11 above).

The *propositio* is based on a *canevas* that unfolds the descending tetrachord f#''-e''-d#''-c#''-b'. This *catabasis* takes us to the dominant, yet not as an interrogative gesture but rather making an assertive cadence on B major as the new tonic. The directionality of the descent is interrupted and qualified by the figure of *cercare la nota* (bar 4.3), which "surrounds" the expected descent to d''. This could incline us to consider the third beat of bar 3 as a *digressio*, perhaps including the second beat as well, due to its similar motif (see Example 12). We may say that this *digressio* configures an *antithesis*, by opposing the ascending motion groups [dotted quaver-demisemiquavers] to the *catabasis*. The prevailing direction is contradicted by an ascent. This behaviour avoids an evident, expected direction. We can imagine here an allusion to the gesture of a courtesan, who is never permitted to stand symmetrically (hands and feet must point in different directions). Etiquette requires that, when pointing at some person or object with the hand, one's look must be aimed in a different direction (Rouillé, 2006). Thus, the *narratio* and the *propositio* would suggest two traits proper to the *homme honnête*: power and courtesy.

The *confutatio* presents some characteristics opposed to those of the previous sections. It is formed by an evolving, almost sequential sentence: a long *catabasis* interspersed with ample *coulés*, scalar motions by step that afford a "cantabile" character. This character is far from the heroic and courtesan traits of the preceding sections. In the second part of the phrase (bars 8-9) there is also a shortening (*apocope*): the ascending motion of the previous bar's *coulé* is assumed only by the *double port de voix* that ornaments d'' (bar 9.1). This ornament also softens the harshness of the descending diminished-fifth *saltus duriusculus*, a''-d#'' (see *canevas*, Example 13), which effects a *cercare la nota* motion. This *apocope* and softening

⁴⁵ The indicated dot adds to the natural *inégalité* of the metre's subdivision. Describing the characteristics of the triple meter, or $\frac{3}{4}$, Hotteterre indicates in Chapter XI, p. 58: "The quavers here are almost always *pointée* in French music" (*Les crochés y sont presque toujours pointées dans la musique Française*).

⁴⁶ Joyful, happy, brave, bold, lively (Kirnberger, 1774).

could be read as a way to announce the arrival at the dominant with d#" (bar 9.1), this time in a doubtful, interrogative mood (*dubitatio, interrogatio*).

Then, the *confirmatio* is another evolving sentence that returns to E major with a *pointé* rhythm and a *gradatio* in *anabasis* from the tonic to the fifth, interspersed with increasingly larger leaps (fourth, fifth, sixth) and a *tour de gosier*, reaching the culminating b". The descending minor-sixth leap is connected to a stepwise descending scale (*coulé*), presented as a *diminutio* of the similar motion in the *confutatio*: soft before, energetic now.

The peroration or epilogue is very simple, with a leaping descent of the chord's successive notes in the iamb's active part.

The prevailing heroic and majestic character in the prelude is opposed to the "singability" of the *confutatio* (announced by the descending direction of the *propositio's* tetrachord), and then retaken by the *confirmatio*, with its dots and ascending leaps. The character seems to abandon or tone down its heroic discourse with a tinge of tenderness that is immediately "corrected" by the confirmation.

Example 15:

2nd prelude in E major, from J.-M. Hotteterre's *L'Art de Préluder*

The image shows a musical score for the 2nd prelude in E major. The score is written on two staves (treble and bass clef) in common time (C). The title is "2^e Prélude." and the subtitle is "C'est has ezaba." The score is divided into six rhetorical sections: **exordio**, **narratio**, **propositio**, **confutatio**, **confirmatio**, and **peroratio**. The **exordio** and **narratio** sections are grouped together with a bracket above the staff. The **propositio** section is also bracketed above. The **confutatio**, **confirmatio**, and **peroratio** sections are bracketed below the staff. The score includes various musical notations such as notes, rests, and ornaments.

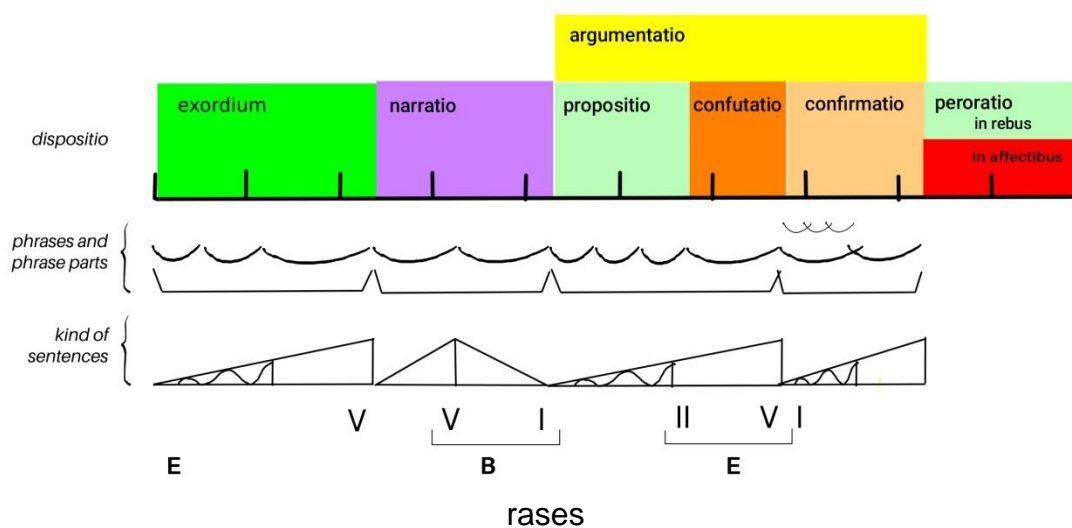
Example 16:

Canevas of the 2nd prelude in E major, from J.-M. Hotteterre's *L'Art de Préluder*

The image shows a musical score for the Canevas of the 2nd prelude in E major. The score is written on a single staff (treble clef) in common time (C). The title is "Canevas of the 2^e Prélude." and the subtitle is "C'est has ezaba." The score is divided into six rhetorical sections: **exordio**, **narratio**, **propositio**, **confutatio**, **confirmatio**, and **peroratio**. Each section is bracketed below the staff. The score includes various musical notations such as notes, rests, and ornaments.

Example 17:

Dispositio of the 2nd prelude in E major, from J.-M. Hotteterre's *L'Art de Préluder*



This prelude has a C time signature and is indicated as *Gay et crochés égales*. According to Hotteterre (1719, ch. XI), we have a four-crotchet metre that is beat as if in two. This supposes a moderately fast tempo with unequal semiquavers (Hotteterre, *ibidem*). This inequality is neatly written in groups of two, tying the strong semiquaver to the weak, unlike the usual French practice for wind instruments (the weak subdivision is linked to the following, strong one). The only exception is found in the *peroratio*, where the scales are slurred in their entirety, requiring an equal subdivision. All of this, along with the oblique polyphony cadence in bar 8 (see Example 16), may allude to Italian violin music.

The *exordium* is constituted by an evolving sentence⁴⁷ that presents a stepwise *anabasis* from g#¹ to d#¹ and begins as a *gradatio*. We could consider that the last two beats of the second bar configure a *diminutio* (ascent by steps in quavers, instead of semibreves, see Example 16). This involves an increase in tension produced by the *gradatio*. Such tension leads to the dominant (bar 3.1), heightening the perception of an *interrogatio* which will be answered by the following sentence (*narratio*). Additionally, the first bar comprises dotted crotchets tied to a quaver that descends by step; this represents a suspensive gesture indicated by the slur (*decrecendo*) and the written *tremblement lié*. This configuration is modified in the following bar (*paronomasia*), when the a¹ (bar 2.2.2) is transformed into semiquavers, beginning an anacrusical group that points to d#¹ (bar 3.1) through the quavers in *diminutio*. This motivic transformation also adds to the increase in tension.

⁴⁷ We could consider that the *exordium* configures a full sentence with the *narratio*, as does the *propositio* with the *confirmatio*. However, considering the formal functions of the *dispositio* and the reduced dimensions of this piece, we opted to base the analysis on minor units.

The *narratio*, then, receives the *exordium's* accumulated tension and responds with a periodic sentence formed by two symmetrical phrases (*partitio*) that make a cadence on B major. This symmetry recalls the gesture used by orators to indicate two antithetical or complementary elements:



Canon XLVII. Antithesis exornat: If both Hands by turnes behave themselves with equall Art, they fitly move to set off any matter that goes by way of Antithesis or opposition. (Bulwer, 1644)

The first phrase has a *catabasis* motion opposed to the *anabasis* direction of the *exordium*. Its first two notes are the same as those of the *exordium*, yet inverted and one octave higher (*paronomasia*). Its conclusion is a suspensive ending, with a descending third that includes the two typical ornaments: *tremblement* on the accented quaver and *coulemente* (*tiérce coulé*) on the weak quaver. This suspensive phrase ending constitutes an *interrogatio*, since we can hear B major as the dominant. We can detect a *saltus duriusculus* between the main notes of the *canevas* (g^{''}-a^{#'}), proceeding by steps to join a set of descending thirds (g^{#''}-e^{''}-c^{#''}-a^{#'}-f^{#'}). With a scalar yet apparently linear descent, the *saltus duriusculus* contributes to increasing the tension of the *interrogatio* and of the precise periodic sentence's symmetry in the resolution of the second phrase. This antecedent-consequent structure works narratively as the logical consequence of a cause, hence the parallel with the orator's hand gesture. Later, the second phrase takes us to B major, beginning with a *cercare la nota* figure and two groups of semiquavers headed by an *appoggiatura*. The B major cadence is conclusive and assertive, like the clear affirmation of a logical consequence.

Propositio and *confutatio* comprise an evolving sentence. The *propositio* recovers two traits of the *exordium*: 1) the motif's desinential ending, this time in descending thirds, which along with the anacrusis and the rest that separates them (*aposiopesis*) constitute a series of chained questions (*interrogatio*, *dubitatio*); 2) the *anabasis* by steps, this time as a *gradatio* of repeated interrogative motifs (*epanalepsis*) which accumulate tension (*auxesis*) until arriving at the *confutatio*. This section begins with an unexpected a^{''} (bar 6.4), as it replaces the rests in the *propositio*; besides, according to the *canevas*, it is produced by an ascending perfect-fourth leap (affirmative, heroic), so this is heard as an *exclamatio*. It also presents a melody with a *canevas* consisting of leaps (thirds) in changing directions. The notes f^{#''} and d^{#''} in bar 7.2 are *appoggiaturas*. The *exclamatio*, the angled design of the basic motif—which had not appeared before—and the *concitato* effect of the paired semiquavers, plus the direction towards the dominant of E major, are opposed to the prevailing designs thus far, more significantly so than an affective antithesis, which is not so pronounced.

The *confirmatio* re-establishes the main key with an evolving sentence. It begins with a neighbouring note motif (bar 7.4) that reminds of the *narratio*'s beginning —but with no anacrusis— and, as a *diminutio*, of the *exordium*'s beginning. The descending scales of the following bar also recall the *narratio* and lead to an oblique polyphony structure to make an elegant cadence on E major. This cadence, as previously mentioned, presents a two-voice oblique polyphony structure, more often related to Italian music.

The *peroratio* uses the scales, first descending and then ascending, to join the two implied endings suggested by the oblique polyphony (*in rebus*). The ample, agile gesture it implies is a synthesis of the prelude's affect (*in affectibus*).

We have seen that, for Charpentier, E major turns out to be “quarrelsome and boasting.” Rameau explains a little bit further, saying that it is a key “apt for tender and joyful songs, even for what is great and magnificent” (see above). This prelude, indicated as *Gay*, conforms to all of these descriptions. That, along with its briefness and speed, may be why the affective opposition is not so marked in the *confutatio*. If we also include the allusion to Italian music⁴⁸, we could well imagine a rather boastful character, who seeks to dazzle by relating his exploits (the *miles gloriosus* topic, maybe?). That is, the prelude could represent an ironic depiction of the powerful.

Example 18:

3rd prelude in E major, from J.-M. Hotteterre's *L'Art de Préluder*

The image shows a musical score for the 3rd prelude in E major. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Tendrement.' and the time signature is 2/4. The score is divided into five sections by brackets above the staff: 'narratio' (bars 1-4), 'propositio' (bars 5-6), 'confutatio' (bars 7-8), 'confirmatio' (bars 9-10), and 'peroratio' (bars 11-12). The 'peroratio' section includes a final cadence with a 'Ut naturale' marking. There are also some performance instructions in French: 'Clef sur le 2^e ligne pour la suite pièce dente, et p^o la suite' and 'Ut naturale'.

Example 19:

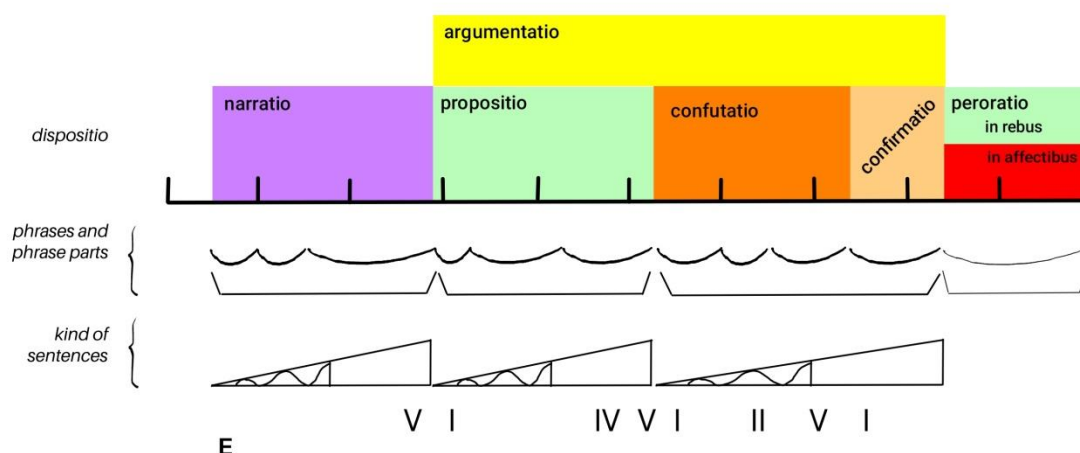
Canevas of the 3rd prelude in E major, from J.-M. Hotteterre's *L'Art de Préluder*

The image shows a skeletal structure (canevas) of the 3rd prelude in E major. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The structure is divided into five sections by brackets below the staff: 'narratio' (bars 1-4), 'propositio' (bars 5-6), 'confutatio' (bars 7-8), 'confirmatio' (bars 9-10), and 'peroratio' (bars 11-12). The notes are simplified to represent the basic melodic and harmonic structure of each section.

⁴⁸ We should bear in mind that, under Louis XIV, the Italians were pejoratively called *buffons*.

Example 20:

Dispositio of the 3rd prelude in E major, from J.-M. Hotteterre's *L'Art de Préluder*



The prelude has 2 as its time signature and the indication *Tendrement*. This metre's *inégalité* occurs at the quaver level. The signature is faster than ♩ (*C barré*). The speed is tempered by the bar lines written with short dashes and the *Tendrement* indication.

We should note that the prelude begins *in media res*. The evolving sentence that constitutes the *narratio* is predominantly descending (*catabasis*). The first two motifs are interrupted by rests (*aposiopesis*). Their anacrusical iamb (*inégal*) is softened by a double *coulement*, which affords a plaintive character. The third motif is ascending and also covers a third, but this time the author took care to place a slur over the entire group, cancelling the *inégalité* to grant a firmer quality to the gesture. In the last motif, the slur resumes the quavers' *inégalité*. The placing of an ornamental *accént* on the e' crotchet heightens the softness previously indicated by the slur and the conclusion on the dominant chord's third (*interrogatio*). The partition (*partitio*) marked by the rests between the different motifs reinforces the sentence's narrative character. Interestingly, the only interval that breaks away with the stepwise descent is the descending third (see *canevas* in Example 19), which may be heard as an augmentation of the third in the two initial motifs. We have been introduced to a calm, elegant discourse, not a pathetic or painful one.

The *propositio* is formed by another evolving sentence. Although it reverses the melodic direction —signalling the beginning of the argumentation—, it keeps the iamb and the *inégalité*, also concluding with an ascending third in *interrogatio*. The discourse becomes somewhat more emphatic, owing to the three-semiquaver groups that correspond to the iamb's weak quaver, as the metre's inherent *inégalité* makes them shorter. The *tremblements* also add emphasis. The *interrogatio* of the section's dominant ending is heightened by the indicated *port de voix*.

The *confutatio* constitutes an evolving sentence along with the *confirmatio*. The melodic direction continues the ascent (*anabasis*) initiated in the *propositio*, now as a *gradatio* that accumulates tension (*auxesis*) until its culmination in b'' as an *exclamatio*, followed by a sudden fall to b'. The two initial motifs —two dactyls— could be considered an inversion and augmentation of the *narratio*'s third “anomalous” motif (*paronomasia*). These motifs link the *canevas*'s stepwise ascent to the ascending perfect fourth (emphatic and heroic), increasing the tension of the culminating point in b''. This emphatic prosody, along with the sudden octave fall joined by the descending scale (*coulé*), constitutes an antithesis of the *narratio*'s affect. Both the ascent and the emphasis building should be considered progressive, with their unfolding beginning already in the *propositio*; this means that the *confutatio*'s declamatory emphasis is prepared, and thus not surprising.

The *confirmatio* is a simple cadential gesture.

The *peroratio* turns to be *in rebus*, by alluding to the two thirds used in the discourse— ascending and descending. On the other hand, it is also *in affectibus*, by ending in the instrument's lower zone and in the key's final note, recalling the plaintive, slightly melancholic aspect of the *narratio*.

This brief prelude seems to represent a very different affect from those of the previous pieces. Mattheson's definition for this key may be best suited to this piece's character, when he says “Desperate, mortal sadness, desperate love” (in Bartel, 1997). However, the prelude is indicated as *Tendrement*, a term which, though almost a technical-musical indication, is strongly related to the amorous topic in gallant conversation (Craveri, 2004) and the elegance of courtesan codes of sociability (Elias, 2017)- Perhaps we could take only one characterisation from Mattheson: that of “loving sorrow.” In brief, these remarks may suggest that the prelude represents the kind of behaviour, sociability and courtesan conversation surrounding the amorous topic.

Final remarks

The set of E minor preludes would seem to represent a short thesis on melancholy. The first prelude depicts earthly depression, while the second represents saturnine exaltation. The third prelude possibly constitutes a synthesis of the affect's two antithetical poles, representing the decorum (*bienséance*) proper to the *homme honnête*. A gallant man, the model courtesan, was expected to be cultured, exercise good manners, have a certain command of the arts and, at the same time, to be entertaining, lively and amusing in conversation, that is, to show his wit (as required by the *badinez* indication in the *digressio*). The balanced melancholic nature of notable men was a fundamental trait of nobility.

For their part, the E major preludes also seem to be structured as a thesis, with its own antithesis and synthesis. The first prelude refers to royal power, represented by heroism,

majesty, and pomp. Louis XIV established an overt policy to exalt his absolute power through the various arts. Hotteterre, as an *officier du Roy* and courtesan, clearly evinces these traits of the dominant Versailles style in his music. The second prelude, on the contrary, hints at Italian music and would seem to have *querelleux* and *criard* connotations (in a derogatory sense). This is perhaps an ironic allusion to power, which is why it could recall the old *miles gloriosus* topic of Latin comedy. Every thesis needs its antithesis or confutation: royal majesty is contrasted with the foolish character, in the style of Molière's *Bourgeois Gentleman*. For its part, the third prelude offers a synthesis by being modelled on the elegance of amorous discourse. This was an essential code of conduct in courtesan sociability.

Different theories on music's virtual agency (Hatten, 2018), (López Cano, 2020) have developed various approaches to the levels of personification. In 17th and 18th-century music, the identification or reference to a given speaking character is based on strong representational and allegorical connotations, which also include instrumental music. For an "eloquent" performer, identifying or impersonating this imaginary "speaker" is potentially important to construct his musical version. We know, however, that the receivers with the appropriate skills to understand these codes vanished along with their own times. The written music that has survived into our days is but a remnant, a ruin on which we build a new discourse (Hansen, 2001). While contemporary audiences lack most of the original codes and current listening situations are radically different, modern art has also experimented with performances that presuppose a rhetorical relationship between the audience and the artist (Schenemann, 2015). The preludes could become a suitable tool to construct a new performative eloquence.

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Appendix: Conventions and symbols

To express pitch within the text

Great octave = C

Small octave = c

One-line octave = c'

Two-line octave = c''

Three-line octave = c'''


To locate notes within bars

Bar number. Beat number. Quaver number. Semiquaver number.

Example: the fourth semiquaver of the first beat in bar 1 is (1.1.2.2).


Terms and spelling


For the syntactic analysis, we adopted the terminology developed by composer Francisco Köpfl (Kröpfl & Aguilar, 1986) and the syntactic spelling criteria devised by professor María del Carmen Aguilar (Aguilar, 2015).


Sentence: a musical statement with complete meaning 


Phrase: minimum complete syntactic unit, without a close ending 


Part of a phrase: lesser units within a phrase.

In some cases, they coincide with motifs; in other cases, a part of a phrase may comprise many motifs 

Periodic sentence structure: generally comprising two complementary parts, it presents a symmetrical distribution over time 

Evolving sentence structure: it presents a development upon a motif or part of a phrase which is usually repeated and then elaborated upon. Its asymmetrical nature precludes a predictable ending 

Repetitive or sequential sentence structure: it presents a motif or part of a phrase that is repeated without elaboration, or stated at different pitches (as a rhetorical figure, it is named *gradatio*) 

Digressio: digression, expansion or prolongation 

Major key: G

Minor key: g

Bar: 