Le Doublement du Gosier

The *Doublement du Gosier* (repetition of the throat) was only mentioned by Bacilly in his 1668 treatise as the third long ornament, after the *tremblement* and the *accent*. It is performed by, as described by Bacilly, a throat repetition made on the same note and the sustaining of the last notes. It should be done very quickly so that the listeners could not tell whether the singer is performing one note or two notes.

When should the 'doublement du gosier' be practiced?

This ornament was not described by Bacilly with as much text as the other ones, but he still specified clearly that it should never be done on short syllables, only on long syllables, which made it a 'long ornament'.

This ornament, as opposed to the *accent*, appeared very frequently in *airs*, and could be used consecutively as long as it was on a long syllable. Bacilly stated that the *doublement du gosier* was commonly used by the viol as '*animer*', implying that it gave rhythmic motion to the note, which also gave it a joyful and light character. Without the *doublement du gosier*, *airs* would be "soulless and boring".[41]

Moreover, the *doublement du gosier* can be performed with an *accent* as long as it is possible. Bacilly gave an example of how to perform the *doublement du gosier* (by repeating the *fa*[42] highlighted in yellow) with an *accent* (by adding a *sol* highlighted in red) and a *tremblement* (highlighted in green) with an *appuy* (highlighted in blue) in Figure 18:
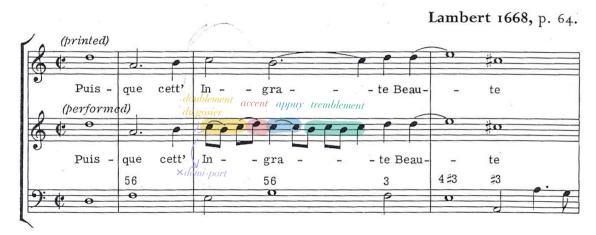

Figure 19: Example on *doublement du gosier* (Bacilly 1668, p. 100)

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[41] Bacilly 1668, p. 99.

[42] I am using the French solemnisation here as French authors would have done then.

Nevertheless, Bacilly himself was not quite sure whether people could understand his example:

> Whoever will give some thought to this example will find that it conforms completely to all vocal rules, but I fear that only the most intelligent musicians will comprehend it and that half-trained clods will neither be able to put it to use nor to make a good account of it. (Bacilly 1668)[43]

In fact, the execution of the *doublement du gosier* is perhaps more than merely "repetition of the throat" as shown in Figure 18, because Bacilly added a *mi* in between the repetition of *fa*, which he did not explain why. Perhaps he meant a *tour de gosier*?

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[43] Bacilly 1668, p. 100.