

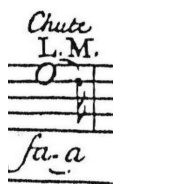






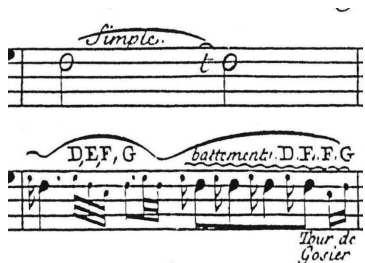

This is a translation by me of the chapter *Les Agréments* from Montéclair's *Principes de musique* (1736).<sup>1</sup>


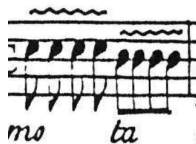

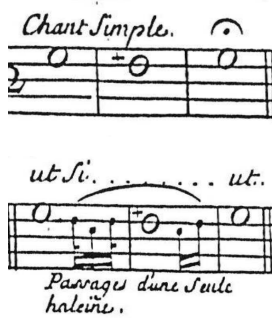
Table 1: Les Agréments from Montéclair

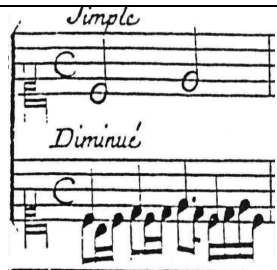



Name	Sign	Expression	Description
<i>Le Coulé</i> (The Flow)	A small note A linked with the strong note B. 	It is the taste which decides where to put it. Never use when expressing anger.	It softens the song and makes it smooth.
<i>Le Port de voix</i> (The Carrying of the Voice)	Marked by a small note. 	Depends on the taste and experience.	It is often used when the song rises from a weak to a strong semitone.
<i>La Chûte</i> (The Fall)	Marked by a small note. 	Great in pathetic songs.	After having supported a sound for some time, falls gently as if dying on a lower note without stopping.

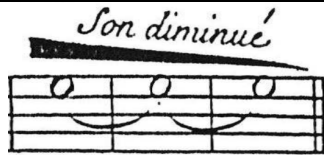


<sup>1</sup> Montéclair 1736, pp. 78-91.

<i>L'Accent</i> (The Accent)	Sometimes marked, by a small note, or by ‘’’. 	More in plaintive airs. Less in tender airs. Never in gay airs nor angry airs.	Aspiration to the painful elevation of the voice.
<i>Tremblement appuyé</i> (The Accentuated Trill)	Marked by a ‘t’. 	Used very often.	Press on the note above the ornamented note with a duration then beat according to the speed of the movement.
<i>Tremblement subit</i> (The Sudden Trill)	Marked by a ‘+’. 	More often in recitative than in airs.	A sudden trill without supporting it.

<p><i>Tremblement feint</i> (The Weak Trill)</p>	<p>Marked by a ‘~/~’.</p> 	<p>Used when the meaning of the words is not finished, or when the song has not yet reached its conclusion.</p>	<p>We first press the Faking Trill, as if we intended to form a perfect Trill, but at the end of the note, we only give a small tap on the throat which is almost imperceptible.</p>
<p><i>Tremblement double</i> (The Doubled Trill)</p>	<p>Marked by ‘t’.</p> 	<p>Tender airs where there are many passages which are marked by small notes.</p>	<p>Commonly called Double cadence. Formed by a higher note, then the trill note, then a lower note, then rises again with a turn of the throat.</p>
<p><i>La Pincé</i> (The Pinch)</p>		<p>[Not specified.]</p>	<p>Used when arriving on a strong note by a light flapping of the throat. It is always use with the <i>port de voix</i>.</p>

<p><i>La Flaté</i> (The Flattered)</p>	<p>Marked by a wavy line ~~~~.</p>  <p><i>ut mi ut. . . . . ut.</i></p>	<p>[Not specified.]</p>	<p>A kind of sway which the voice makes by several small soft aspirations on a long note.</p> <p>Not used in all strong notes.</p>
<p><i>La Balancement</i> (The Swaying)</p>	<p>Marked by a ~~~~.</p>  <p><i>mo ta</i></p>	<p>[Not specified.]</p>	<p>Small aspirations more marked and slower than <i>Flaté</i>.</p>
<p><i>Le Tour-de-Gosier</i> (The Turn of the Throat)</p>	<p>Marked by a '§'.</p>  <p><i>M. N. O. P. Q. re</i></p>	<p>[Not specified.]</p>	<p>A kind of <i>Tremblement feint</i>.</p>
<p><i>Le Passage</i> (The Link)</p>	<p>Marked by small false notes.</p>  <p><i>ut si. . . . . ut.</i></p> <p><i>Passages d'une seule haleine.</i></p>	<p>[Not specified.]</p>	<p>Arbitrary.</p> <p>Practiced according to taste and disposition.</p> <p>Lully prefers simplicity than filling the gaps with notes.</p>

<p><i>La Diminution</i> (The Diminishment)</p>		[Not specified.]	Not Arbitrary. Retain the intrinsic value in the measure.
<p><i>La Coulade</i> (The Roulade)</p>	<p>Marked by several small notes.</p> 	Connecting the song.	Practice without the continuation, the connection, nor the beauty of the song being interrupted.
<p><i>Le Trait</i> (The Line)</p>		[Not specified.]	Different from <i>Coulade</i> as all notes are articulated.
<p><i>Le Son file</i> (The Spinning Sound)</p>	[Not specified.]	[Not specified.]	Played over a long note, continuing the voice without wavering at all during all the duration of the note.
<p><i>Le Son enflé</i> (The Swollen Sound)</p>		[Not specified.]	First start from the chest, and then start at a half-tone: we spin it, and we strengthen it little by little by pushing and extending the voice, until it reached the fullest fullness.

<p><i>Le Son diminué</i> (The Diminished Sound)</p>		<p>[Not specified.]</p>	<p>Make use of a line which would grow in proportion as it widened for the <i>Le Son enflé</i>, and which, on the contrary, would diminish for <i>Le Son diminué</i>.</p>
<p><i>Le Son glissé</i> (The Slide)</p>		<p>[Not specified.]</p>	<p>[Not specified.]</p>
<p><i>Le Sanglot</i> (The Sob)</p>		<p>Express several passions opposed to each other.</p> <p>It is used in the sharpest pain, in the greatest sadness, in complaints, in tender songs, in anger, in contentment, and even in joy.</p>	<p><i>Le Sanglot</i> is an enthusiasm which originates in the depths of the chest, and which is formed by a violent aspiration which only gives out outside a dull and suffocated breath.</p> <p>When the voice has spread according to the value of the note or according to the force of the passion, it almost always ends with an accent, or a fall.</p> <p>It is always practiced on the first syllable of “<i>Helas!</i>” and on exclamations “<i>ah!</i>” “<i>eh!</i>” “<i>oh!</i>”.</p>