

## METHOD FOR HIGH-HORN AND LOW-HORN

Louis Francois Dauprat

Translated by Jeffrey Snedeker

This is the second installment of a translation of Dauprat's pedagogical treatise, published in Paris in 1824. It will be remembered that in the first part, in volume 4 of this Journal, Dauprat established a technical foundation for playing the horn. In the present installment, Dauprat proceeds from the formation of all the sounds in the necessary ranges of the two types of horn, "high" and "low," to scale passages, interval studies, articulation options, chord patterns (extending to major, minor, diminished, and augmented configurations), chromatic and enharmonic considerations, the notation and execution of ornaments, and, finally, the combinations of these ideas in twelve "studies," which are in fact full-fledged compositions—albeit short ones—for horn with accompaniment that build a musical context for the technical demands.

Of particular interest to aspiring performers are the specific instructions for articulation and ornamentation. It is noteworthy that Dauprat never actually advocates nor illustrates free (i.e., improvised) ornamentation, focusing instead on the execution of notated examples. While this approach may frustrate those seeking licenses or avenues toward individualized performance, it also opens (or perhaps re-opens) an interesting subject, that of 19th-century ornamentation practices, for future appraisal.

All who read Dauprat's words will no doubt be impressed at the depth and clarity of his instructions, my English verbiage notwithstanding, and especially with the sense of reality he brings to his work. Like other master teachers before and after him, Dauprat points out that exercises containing many technical challenges or those focusing on one particular challenge do not necessarily reflect musical reality: performers *should* encounter more difficulties in exercises than in "real" music, so that their technical capabilities will surpass their performance needs.

This installment of my translation follows a pattern similar to the first. I have tried to preserve as much of the author's writing style as clarity will allow, thus the reader will enjoy and understand more by going slowly. Some words in particular may cause problems initially, but the flavor they provide seems worth preserving: I have chosen to translate *sons naturelles et factices* as "natural and false sounds/notes" when the corresponding contemporary meaning would be "open and stopped notes." Two more difficult terms are *nuance* and *son fill*. *Nuance*, in Dauprat's usage, seems to have several applications: a specific musical gesture, a specific notation creating a musical effect, a general musical character, and other shadings. Leaving *nuance* as it stands seemed easiest, particularly considering the broad range of meanings Dauprat implies. "Nuance" does, however, always have musical *and* technical concerns attached to it. *Son fill*, literally "drawn-out sound/note," is equally problematic because of the possible musical or gestural implications. It appears that Dauprat simply means that a sustained sound is sustained and the term is applied only to note values

of a half-note and larger. As in the previous installment, italicization and boldface have been preserved. Capitalization, however, has been reduced to remove the visual distraction; occasionally, capitalization is preserved if it appears Dauprat wants to emphasize a particular point. Square brackets [ ] have been used to identify words or phrases inserted for clarification, as well as very occasional added punctuation and sentence reconstruction. My references to specific pitches follow the system that equates "c<sup>1</sup>" with middle C.

An update concerning Birdalone Books' concurrent facsimile and translation of Dauprat's treatise, expected to be available this fall: Birdalone has chosen the Zetter edition, also published in 1824, which differs from the Schoenenberger edition used for my translation primarily in that it includes a Third Part, devoted exclusively to technical concerns of composers writing for horns. A comparison of the two editions (the Zetter is available on microfilm from Rutgers University) reveals very few substantive differences in the first two parts. Thus, at the time of this writing, it is unclear in what order the two versions from 1824 were published. This may turn out to have a simple or obvious resolution, but it remains unresolved at the moment.

J.L.S.

[page 26 continued]

ARTICLE 16  
On the preliminary exercises, and particularly  
on the first lesson

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Opinions are divided on the choice between making just natural sounds, or the mixing of these with false sounds, in the first lesson.

All the old methods present only the natural sounds first, perhaps because their use is more frequent; or because they are [more] effective for the orchestra; or finally, because their production is easier for all beginners.

Another reason given [by these old methods is] that certain false sounds, (such as, for example, the **D** below the first line of the staff as well as the **F** above), sometimes resist the beginner for a long time, which can push him away from an instrument that would force him to experience its imperfections, before understanding its beauties and advantages.

They [i.e., the old methods] added that if in practicing, one first became accustomed exclusively to giving the natural notes too much brilliance, it was easier to diminish this brilliance than to increase it when, on the contrary, one became accustomed (according to the new tutor) to giving only a certain degree of force to these sounds, in order to balance them with the weakness of the false sounds. And finally, [they argue that] it frequently

happens that one is obliged to give a great resonance to natural sounds, whether on account of the place they are found, or in order to satisfy the composers' intentions, in the orchestra.

All of these reasons are more specious than good; also it is easy to fight them and even to prove with facts that the modern tutor obtains better results than the old one. Having heard artists [who have been] taught according to the principles of one

[page 27]

or the other, it is from [this] experience as well that we draw upon [for] the facts.

In the school of old masters and according to the importance that they put on the brilliance of the natural sounds, it occurred (and it had to occur) that in subsequent lessons, those where the natural sounds mingled with the false sounds, that these [false sounds] appeared so much duller that one devoted oneself to giving more sonority to the others [i.e., natural sounds]. Then it was believed that the latter had to be forced, and they acquired a bad quality; or if, in order to avoid this inconvenience, one left them [with] their natural weakness, a shocking inequality resulted in the false sounds, compared to the natural sounds.

Furthermore, in giving the student only the notes of the perfect [i.e., tonic] chord in his first lessons, he was necessarily obliged to traverse intervals [that were] more or less large, and which offered him more difficulties in proportion to how they advanced higher and lower. When connecting the mixture of sounds of any type, one has the ability to present them as *diatonic steps*, that is to say, to make ascending and descending progressions by conjunct degrees, which makes the production of sounds much easier, whatever their nature, than progressions by disjunct degrees.

Further, these diatonic steps can begin in the middle of the horn, that is to say, with the sounds contained on the staff, first using only the least dull, in order therefrom to obtain others, as well as the two extremes of the range. Gradually, step by step, proportionally, the beginner finally becomes accustomed to the different degrees of tightening or loosening of the lips, and his abilities increase with practice. This does not hinder him from trying at the same time to diminish the brilliance of the natural sounds and, on the contrary, to increase the volume of the false sounds by the two means indicated [in] Article 13, pages 20 and 21.

If the use of these means in the partial scales of the first lesson, as well as for the complete scales in the lessons that follow, gives the student a sound with little volume [i.e., fullness], Lesson 14, composed on the major chord of the first [scale] degree alone, will soon give him what the preceding lessons made him lose; but this inconvenience is not to be feared, and we believe that the reasons given above must urge professors to recognize the superiority of the modern tutor over the old one, as conforming more to reason, being more advantageous for beginners, and obtaining, definitively, better results.

Besides, if, on his own, the student tried tonguing several notes of the perfect chord, it would not be a bad [thing].

[page 28]

The sound must always be attacked [i.e., tongued] and strongly pronounced on each of the notes in the following exercises. That is why these notes are accompanied by the sign the meaning of which is known, and which expresses, much better than all possible words and monosyllables, the effect of the sound which suddenly strikes the auditory organ, and the force of which gradually diminishes with the volume of air produced.

When the notes are of a duration less than those on the first page, the *pronunciation* of the sound is still the same, proportional to their duration; only the action of the tongue is faster.

The tempo of these exercises is always moderate at the beginning and accelerates only little by little, in proportion to the certainty acquired on each of them.

What we have said relative to breathing (Art. 12) will be remembered and used in all lessons. However moderate the tempo, it is not necessary to breathe after each note, but, on the contrary, to play several of them, and as many as can be done with the same volume of air inhaled, without at any time waiting to run out entirely. Sounds which are not given a comfortable amount of air can only have a bad quality, or at least little tone quality.

It is furthermore not necessary to inhale too large a quantity of air all at once, which suffocates [the sound], and often obliges one to let it escape with more abundance than if the inhalation is moderate. It is also felt that if one is not able to master at will too large a volume of air, the sounds will become disproportionate in their respective strengths.

It is needless to say that we assume, in those who are devoted to the study of the horn, a sensitive ear and sufficient practice in the connections between sounds, the exact sense of time, and the capability to divide and subdivide all the values of whatever notes are encountered in the melody.

Without these qualities and understandings, which are acquired only through the study of *soège* with an excellent master, the student will not make any progress on the horn: this instrument,

[page 29]

deprived of holes, keys, [or] marked positions, always renders the sounds just as the performer conceives them; that is to say, right or wrong, according to the judgment of his ear [that] serves him well or badly.

Although the signs placed above the false sounds, which indicate the various movements of the hand for their execution, are determined with all possible exactness, they must nonetheless submit to the judgment of the ear.

A hand too big or too small, a larger or smaller bell, the crook on which one plays, the scale on which the music is composed, sometimes force these signs to be modified. It is thus necessary that the performer be endowed with a very delicate ear and very sound judgment, in order to determine precisely the correct degree of raising or lowering of whatever sound, in connection with another given sound.

The exercises on the first page have neither specific meter nor tempo; one can be shorter, another faster, in proportion to how [rapidly] the student gains confidence in connecting

sounds accurately and equally; or, in leaving a series of notes [that is] difficult to perform, he [may] enter into another [series of notes] which does not demand overly sustained attention from him. It is then that he can save himself from useless fatigue by pressing the tempo insensitively, until a new series of notes presents him some difficulty of execution, such as a great tightening or a great loosening of the lips, false sounds that necessarily resist a still-imperfect means of execution, or natural sounds that are unsteady because they are irregular, so to speak, until one has gained, through practice, the capability to place them with certainty.

Generally, it is necessary to have, in all these exercises, only two principal nuances: that of *soft* to *loud*, in an ascending progression, and that of *loud* to *soft* in a descending progression. Some exercises demand specific explanations or instructions, which must be reconciled with the examples as soon as possible. Thus these exercises at the beginning are opposite [each other], [and] since [the instructions] are the same (by design) for the high-horn and for the low-horn, it was certainly impractical to write them for each [i.e., the same instructions individually for both high- and low-horn]. Therefore, they [i.e., the instructions] are placed at the bottom of the page and in the form of notes, referred to by means of *letter, number, or asterisks*.

[page 30/31]

### HIGH-HORN/LOW-HORN'

#### 1st LESSON

On the formation of sound, and on the movements of the hand in the bell for the false notes. See note (A).

[Eighty short exercises, forty for high-horn, forty for low-horn, introducing the player to hand positions and followed by a *RESUME* ("SUMMARY") of pitches. Both "SUMMARIES" are included below.]

#### SUMMARY [high-horn]



#### SUMMARY [low-horn]



(A) Number 1, for both types, serves to attempt *tonguing*; that is to say, the movement backward and forward of this organ, in the formation of the sound.

In the numbers that follow, where false sounds are mixed with natural sounds, the modification of the hand movements in the bell is related to the pressure of the mouthpiece on the lips, or the gradual relaxing or tightening of these organs, and to the tonguing which is, for each number in this first lesson, the same as no. 1.

(B) [For high-horn, exercise 39, and no. 19 for low-horn, under 130:] The *R* and the 5 do not enter into the major scale of the first degree; but these notes are encountered frequently in horn music, even in simple accompaniment; so the false relations, in their way, are avoided; finally, the difficulty that the *R* on the fifth line of the staff presented to beginners prescribed to us to stop a bit on this note, as well as on the *A* above the staff, [which is] equally difficult, in quality [of sound] and in accuracy.

(C) [Low-high only, exercise 36, above a<sup>61</sup>:] The frequent use of notes in this exercise for the low-horn, and the necessity to become accustomed to them early, has forced us to encroach on these intervals. Moreover, it was impossible to form a new scale here, because of the gaps occasioned in this part of the instrument by the absence of *A* and *D*.

\* [Low-horn note, above the following notes:] The *Fl*, *F*, and the *E* below the staff are made with the bell wide open when the speed or the value of notes permit the performer to play these very difficult notes, principally the last two; otherwise one closes the bell by half for the first, two-thirds for the second, and completely for the third.

[page 32/33]

## HIGH-HORN/LOW-HORN

### 2nd LESSON

For exercising the tongue on notes of equal value, repeated  
several times on the same [scale] degree

[Five exercises each, with repeated notes throughout the ranges]

(D) [Above no. 2:] In proportion to the speed, or how the note values diminish, their number grows in the same measure, [and] it is obvious that the tonguing is more frequent. They also have more liveliness and dryness.

(E) [Above no. 4:] Although measures in 3/4 and in 6/8 appear to be composed of a number of notes equal in value and in quantity, the rhythmic difference between these two meters is carried out in performance, or in the manner of rendering the notes. It is thus important to practice the traits commonly rendered in both of these meters. One will also see, in the article which discusses articulations, that the choice of these [articulations] is often determined by the meter; that one articulation produces an easy, graceful, characteristic treatment; that another, on the contrary, renders it difficult, *gauche* [note: translator's italics], [or] mannered. In the first case the articulation agrees with the rhythm of the meter,

and in the second, it contradicts or destroys this rhythm. It is not necessary, however, to accent the three beats in the measure of 3/4 and the two beats in that of 6/8 with affectation, thereby destroying the equality of sounds by their loudness and length; but if one feels good about them, they can be made to sound that way to the listener.

[page 34/35]

### HIGH-HORN/LOW-HORN

#### 3rd LESSON

For exercising the tongue on notes of unequal value

See note (F)

[Four exercises each, focusing on dotted rhythms and combinations of eighths and sixteenths]

(F) In nos. 1 and 2, the sound must be sustained in order to preserve the exact value of the dotted eighth note; otherwise, the two notes will appear to be separated by a rest which does not exist.

(G) [Above no. 3:] In order to put more lightness into this exercise [no. 3], the eighth note is struck very dryly, as if it were only a sixteenth, followed by a sixteenth rest [trans. note: literally "a quarter of an eighth rest," thus a thirty-second rest; but the words that follow cloud this literal translation]; and the two others hurry on to the eighth note that follows.

[page 36/37]

### HIGH-HORN/LOW-HORN

#### 4th LESSON

Scale presented in different appearances

[Eight exercises each, presenting a C-major scale in different ways—varying meters, rhythms, and syncopations]

(H) [Above no. 6:] The following exercises [nos. 6, 7, 8] contain syncopations during the performance of which it is good to observe the following: at all speeds, and whatever the nuance affected to the syncopated note, it is always necessary to attack it with more frankness or energy than the other notes; but the sound once **struck**, must fade away, and not produce a displaced **sforzato** on the second part of the syncopation, which makes one presume two notes where there is only one. This manner is employed only by students who, not having all the steadiness that practice and skill give, subdivide the different beats of the measure, in order to give more exactness in the division of the values?

This way, which we indicate as an abuse, is nevertheless demanded, in some fashion, in a particular case, that where the syncopation is

written thus:  One sees that instead of black [i.e., quarter] notes, the composer has connected two eighths, and moreover, that he has put a nuance below; this indicates a particular intent to which one must conform.

[page 38/39]

### HIGH-HORN/LOW-HORN

Continuation of the 4th lesson

[Exercises no. 9 through 18, continuing to change scale, rhythm, and meter patterns]

#### SUMMARY of scales in two parts, that is to say, for HIGH-HORN and LOW-HORN

In the public music schools where the study of two types of horn must be divided as much as possible between an equal number of individuals, it is good to unite them two by two, as they also must be [paired] in orchestras, and to accustom them early to giving themselves mutual attention in two-part performance. Knowing by this means their manner, their defects, or their reciprocal advantages, they will be ready to help, to get used to each other, and often offer to the listener, whether in a *duet*, or in a *trio*, *quartet*, etc., this togetherness [that is] so desirable, and which gives the greatest charm to concerted pieces.

This is why we have placed, at the end of several lessons, melodic examples in two parts [that] agree with these lessons. They will diminish boredom that can be caused in students by exercises [that are] too prolonged, even though they are a type of summary.

In the past, a first horn hardly traveled without a second horn, and vice versa: in the concerts they gave, each of them first performed a *solo* of his type, then they combined in a concerted *duo*, which was often the piece most agreeable to the public. All the charm of their performance came from the skill of studying, of regulating together the nuances, the articulations, [and] the expression. One still remembers the success in this genre, of [Carl] TRUCHMIDT [sic Thurr Schmidt] and [Johann] PAYLSAR [sic Palsa], of [Giovanni] PUNTO and [?] LAMOTTE, the PFTHIDES [sic] brothers [Joseph and Peter Petrides] and, more recently, the COLLIN brothers [Pierre Francois and Pierre Louis], before the death of the younger of the two [Louis] ravaged the arts and their family.

What is said about two instruments of the same nature, applies equally to instruments

[page 40]

of a different nature, and [which] combine in greater number: when, in these sorts of combinations, there are artists of inferior talent, it can be perceived in some nuances, but rarely in the ensemble.

## HIGH-HORN and LOW-HORN

## 5th LESSON

## Scales in thirds\*

[One duet where, aside from three notes at the beginning and three at the end, the two parts move in parallel thirds]

\* The teacher must devote himself here, principally, to what the students [need in order to] obtain the greatest accuracy between the different intervals that these scales present.

## Scales in sixths

[One duet, in parallel sixths]

## Scales in syncopation

[Five duets, to page 41; second horn has more chromatic movement]

[page 42]

## HIGH-HORN and LOW-HORN

## 6th LESSON

## On drawn-out notes. See note 0)

(J) In the study of drawn-out notes, the note must be attacked very softly, or simply emitted with the breath, without participation of the tongue which pulls back before the emission of the sound; either means will be used on all these notes. The length of each must be equally divided by the modification of the nuance affected by it, and this division is indicated by the *forte*, or the middle of the contained breve [trans. note: a whole note, though literally a "diamondl . While gradually increasing or diminishing the force of the sound, no shake or undulation must be felt. Finally one must observe on all the notes of this exercise the nuance notated on the first [note].

## ARTICLE 17.

On intervals, and the trill on the second note of the major scale of the first degree

## On the trill

The trill, improperly called cadence, because it is made on the repose or the melodic and harmonic cadence of a piece or a period, is that ornament by which two notes, one degree apart, are played alternately, at a speed proportional to the tempo and to the character of the piece.

Since this ornament takes as long to acquire as it is difficult to perfect, it must be practiced early; this is also why we present here the article on *ornaments of music*.

Not all the notes of the horn are appropriate for rendering the *trill* with equal success, even those of the third octave in the general range of the instrument, the only ones upon which it is possible to do [a trill]. According to the degree of this scale, the trill can present two false notes; or only one followed by a natural note; or lastly, two natural notes. One already can see that these last will give

[page 43]

more advantages: first, they will have more brilliance and sound; second, the motion of the hand does not hinder the performance; third, [and] lastly, the songs composed for the horn being most often in its tonic major scale, whatever the crook adapted to the instrument, the final trill is found to be placed on the second degree, (*the D*); and the note that can be called "borrowed," is the *E* [trans. note: the use of the word "borrowed" seems to come from the fact that this trill, normally notated over a written  $d^2$ , "borrows" the unwritten  $e^2$  to accomplish its goal]; both placed from the fourth to the fifth line of the staff.

This is how, with these two notes, the trill must preferably be studied. One can also notice that the tonic (*C*), which enters in [as a part of] the termination of the trill, and sometimes in its preparation, is still a natural note.

It is not necessary to rush to give speed to the trill, because one could fall into the shortcoming of those who bleat [trans. note: the term bleat has been used in many treatises (see for example Rognoni, 1620) preceding this one, usually as a derogatory description of bad trilling or tone quality]. It is furthermore not necessary to go too slowly, which will remove its effect.

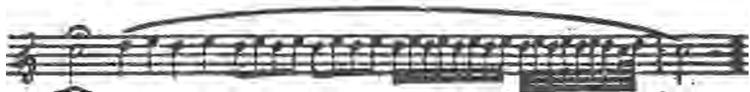
The true character of the trill, its graduated speed, and its perfection, are the fruits of work and time. The trill, presented at the end of each of the following exercises on intervals, and as final cadence, will always be on a drawn-out note, topped by a cadenza [trans. note: in this case including a caesura], to warn the student that he must give this ornament full length, all degrees of strength and softness that his physical means permit.

He must similarly make use of the various preparations and terminations notated in the following examples:<sup>3</sup>

<sup>4</sup>Notation of the trill



Execution



[The trill] can be preceded by a *mesa di voce* [i.e., gradual crescendo and decrescendo over a sustained note], appropriate to the voice, or sound of the voice, according to the Italian

expression, which we translate here as *mise tie son*.

[page 44]

This *mise de son* is made on *the tonic, the mediant, and the dominant*.



The trill that is done at a point of repose, practiced ordinarily on the dominant of the mode, differs as to range from the trill at a final point [i.e., cadence].

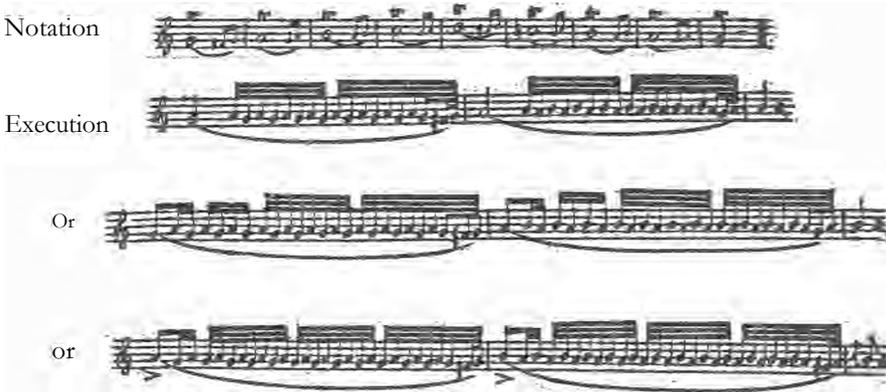
Notation

Execution

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When the trill is practiced on each note of a collection of ascending or descending pitches, one notates and also executes it as follows:



The preparation and the termination of the trill are composed of one, two, or three grace notes which precede it or follow it, and which are connected to it. Here, there are only two obligatory tongued attacks: the first on the note which carries the trill, or on the first [note] of the preparation; the second on the final note, after the termination.

It is [to be] strictly observed [that one should] use only one breath for the trill, comprising its preparation, its termination and its final note, even when the trill is found to precede the *mise de son*.

Examples of preparations and terminations most used in the execution of a trill.

**On the tonic**



[page 45]

On the mediant



On the dominant; see note (K)



(K) No. 1 suits a religious style. Nos. 2, 3, and 4 present preparations and terminations that are used most frequently, whether the tonic, mediant, or dominant precede the trill on the second degree. The other numbers are merely variants of the preceding [ones], which the student will use when he is more advanced; but in the lessons that follow, on intervals, it is only necessary to use nos. 2 and 3 after the tonic preceding the trill; nos. 5 and 6 after the mediant; nos. 9 and 10 after the dominant.

Although it is very difficult, if not impossible, to represent with notes of determinate value the gradual and almost imperceptible acceleration of the trill, we believe it necessary to write this ornament also as follows; but only for study.



Slowly, and accelerating the speed without making the beats felt.

In the beginning, the breath is insufficient to give to this exercise not only the speed that it must have, but its length as well; it is necessary to interrupt, retake, expel anew and retake again; but each time you will perceive that you have made a step farther, and that with patience the difficulties and aversions of this labor will soon be overcome. Some performers believe they see a double trill in the following passage:



[It would be] all the better, that this passage be preceded with a real trill on *D* and *O* in no. 1, and on *C* and *B* in no. 2, as a preparation for arriving at the pretended double trill, which can only be made on instruments which can produce several sounds at once, since the double trill takes place only on thirds or sixths, or on these two intervals at once.



[page 46/47— a return to high-horn and low-horn on opposite pages]

HIGH-HORN/LOW-HORN  
7th LESSON  
Interval Exercises

[Pages 46-51 contain exercises for each type (high/low) in the following configuration:]

Intervals of 2nds and 3rds  
Intervals of 3rds and 4ths  
Intervals of 4ths and 5ths  
Intervals of 5ths and 6ths  
Intervals of 6ths and 7ths  
Intervals of 7ths and 8ves

Abridged Exercises for the same Intervals

Thirds

Continuation of the 7th Lesson

Thirds  
Fourths  
Fifths  
Sixths  
Sevenths  
Octaves

[page 52]

ARTICLE 18

Summary of the preceding Intervals

The performance of these summaries can take place in the three following ways: first, by attacking the notes and giving them, as in the exercise where they are the result [i.e., focus], equal value; second, by using in their performance the Italian *portamento*, of which the principles will be developed [below]; third, by making a *mice de son* on the first note of each interval, and by connecting it with the following note, with the same *portamento*.

On the portamento<sup>5</sup>

The Italians call *portamento* that which the French call *porter les sons* [note: literally, "carry" or "support the notes"], connecting or slurring the notes.

There are two types of *portamento*: the first [is] when several notes of equal value are connected, proceeding by conjunct or disjunct degrees.

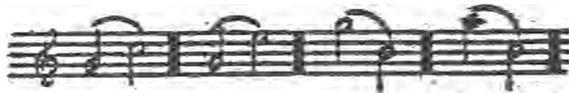
Example



These notes must be articulated equally and distinctly, without detaching them. In these passages, more volume must be given to notes which ascend, and the strength of those which descend, diminished.

The second type of *portamento* is done between two notes which form a larger or smaller interval, and which proceed only by disjunct degrees. This way consists of making the sound slide, by a very light connection which leaves the extreme of the first of these two notes, in order to pass to the one that follows, by anticipating it.

Notation



Example

Execution



If the *portamento* is made from low to high, then one passes from *soft* to *loud* conversely, when it is made from high to low, one passes from *loud* to *soft*.

The portamento must be practiced with caution; because if this style is overdone,

[page 53]

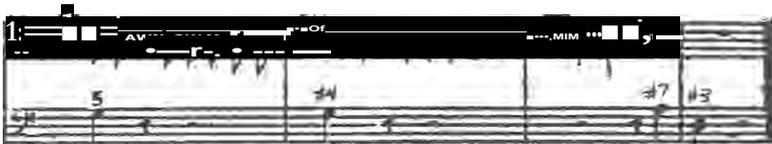
it would render the performance monotonous and weak. It is essential, on the contrary, to put variety into performance by alternately employing the *portamento*, and [by] attacking the notes without connecting them.

One must above all avoid several faulty ways of supporting the notes, whether using the *portamento* on the note that begins a song; or in making several notes within the interval of the two connected notes heard; or lastly, leaving the given interval to produce a note foreign to the two connected notes.



Here is the place to warn of a species of *portamento* much in fashion with modern Italian singers. They use it or rather lavish it, in every type of music, but principally in the recitative. We speak of it only to deter musicians who seek to use it on instruments.

here it is:



Some French singers have introduced this ornament into our music, and have not given, in [using] it, evidence of taste which distinguishes them further.

The general summaries, page 60, for the HIGH-HORN and the LOW- HORN, will be submitted to the manners of execution that we will indicate.

The observation of the nuance, placed in the first measure of these summaries, is required for each measure of the same exercise.

The second manner facilitates the execution of the *portamento*, and the third varies the expression of these exercises.

These lessons are also concluded by short melodies for two horns, or in the form of interval summaries, which offer variety to them.

[page 54/55]

## HIGH-HORN/LOW-HORN

### 8th LESSON

Summary of Intervals of 2nd, 3rd 4th 5th 6th, 7th and gve

[Pages 54-55 place high-horn and low-horn on opposing pages, according to the following plan:]

1St manner, by attacking the notes

2nd manner, by connecting the notes, in the manner of the second species of *portamento*

3rd manner. Use the *mice de son*, and the *portamento*

[Pages 56-57 continue with exercises using the "3rd manner," and also include the aforementioned duos (three of them) with the following instructions]

Striking each note

Connecting the notes, in the manner of *aportamento*

With the *portamento* and drawn-out notes

[pages 58/59]

### HIGH-HORN/LOW-HORN

#### 9th LESSON

#### Doubled Intervals

Intervals of the 8ve and the 9"

Intervals of the 9th and the 10th

Intervals of the 10th and the 11th

Intervals of the 11th and the 12th

Intervals of the 12th and the 13th

Intervals of the 13th and the 14th

Intervals of the 14th and the 15th

[page 60/61]

### HIGH-HORN/LOW-HORN

#### 10th LESSON

#### General Review of Intervals

[High-horn, page 60, includes expanding intervals from  $c^1$  to  $c^3$ ; the low-horn page includes three exercises under the heading "Other Intervals," using the same expanding process with certain notes below the staff ( $c^0$ ,  $g^0$ ,  $e^0$ ,  $P$ ).<sup>7</sup> There is also a duet.]

### HIGH-HORN and LOW-HORN

#### EXERCISE in two parts upon the general review of intervals

[page 62]

### ARTICLE 19

---

Major and minor scales on all degrees, and the trill  
on the second note of each of these scales

You have practiced sufficiently, in the first ten lessons, the mode and the major scale of the first degree, as well as the trill on the second degree of this scale, so that either could henceforth serve as objects of comparison. You can now pass on to the study of other modes, scales and trills, but proceeding in a methodical manner. This manner is fixed by the limits that the art has imposed in certain cases: it consists of treating the dominant and the subdominant as new tonics, while making, on each of these strings [of notes], a new major scale.

The first of these scales, a fifth above the tonic, produces the first sharp; that of the fifth below, the first flat.

Moreover, each of these three scales has its relative minor a third below, which belongs to it, so to speak, and with which it has a relationship no less intimate than that which is seen between the tonic scale and those of the dominant and of the subdominant.

There are thus six scales, three majors and three minors, which are related to each other, in accordance with the principal scale, and through which a melody can alternately pass.<sup>8</sup>

But in free music [composition], the art has increased its resources: it suffices to render the tonic scale minor, so that from it are naturally derived five other scales, similarly related; this carries out to twelve the number of those [scales] in which a melody of a certain range can unfold.

Finally, imagination has pleasant variations which make the composer sometimes leap out far from his objective, and traverse remote regions skillfully; but he must return soon, and re-enter with skill no less admirable, into the limits from which he had traveled.

Also, by rendering the minor scale major relative to that of the tonic, another six new scales are obtained, [producing] as many majors as minors, which makes a total of eighteen scales, nine majors and nine minors, within the limits we include here [in] the *modulatory* capabilities of the horn.

What is [also] gained from these scales is the occasion for the student to practice the trill

[page 63]

on all degrees: having sufficiently practiced in the preceding lessons, with the two notes which offer the most ease for studying this ornament fruitfully, the trill will change its nature in the future, because of the amalgamation of natural sounds and false sounds.

Indeed, the mechanism, or the hand motion, which was nothing in the first case [i.e., with just natural sounds], will not only become obligatory for most of the trills in other scales, but also will present [certain] differences, [depending on] whether the trill is made between a natural note and a false note, or *vice versa*, or between two false notes. One must thus take note of the following observations:

I. If the trilled note is natural and the *borrowed* note (that with which the trill is made) false, the first being posed, the hand will close the bell on the second, open it, close it anew, and so forth, up to a certain degree of speed, after which [the hand] no longer moves until the termination, if needed.

2.11, on the contrary, the trilled note is a false note and the borrowed note a natural note, the hand motion will be the opposite; that is to say, the hand, placed suitably on the first note, then alternately opening and closing the bell on the first beat, will [then] stay in place, when the two notes of the trill, sufficiently in tune, have acquired a great enough speed that the hand can no longer assist in their execution.<sup>9</sup>

You should notice in the two preceding *cases* that it is good to employ the termination in which the borrowed note can suitably be heard, the speed thus being held back a little; that the trill, having acquired a certain degree of speed, no longer allows a single position of the hand in the bell which suits the trilled note; it is only quickness in playing the two notes that can remove the possibility of the true relationship between the two notes [which] no longer exists. The listener will thus surely be still more fooled, if in the preparation of the trill, as in its termination, these two notes are heard distinctly.

As for the trill between two false notes, when the bell must be equally closed, the hand does not change its position at all; [even] if the notes are unequally closed, the speed will always be easier than in the two preceding cases.

[page 64/65]

## HIGH-HORN/LOW-HORN

### 11th LESSON

On scales in different modes, and on the trill  
on the second degree of each of these scales

[Six exercises for each type, with the following titles:]

1. Major scale of the first degree
2. Minor scale of the sixth degree
3. Major scale of the fifth degree
4. Minor scale of the third degree
5. Major scale of the fourth degree
6. Minor scale of the second degree

After this first series of scales, the major [version] of  
exercise no. 1, page 183, may be played.

([low-horn, page 65:] See the 1st part of *exercise* no. 1, page 183)

[page 66/67]

## HIGH-HORN/LOW-HORN

### 12th LESSON

Scales with 2, 3 and 4 Flats

[Six exercises for each type, with the following titles:]

1. Minor scale of the first degree
2. Major scale of the altered third degree
3. Minor scale of the fifth degree
4. Major scale of the altered seventh degree
5. Major scale of the fourth degree
6. Minor scale of the second degree

After this second series of scales, begin again with exercise no. 1 in minor.  
 ([low-horn, page 67:] See the second part of exercise no. 1.)

[page 68/69]

**HIGH-HORN/LOW-HORN**  
 13th LESSON  
 Scales with 2, 3 and 4 Sharps

[Six exercises for each type, with the following titles:]

1. Major scale of the second degree
2. Minor scale of the seventh degree
3. Major scale of the sixth degree
4. Minor scale of the altered fourth degree
5. Major scale of the third degree
6. Minor scale of the altered first degree

After this third series of scales, perform exercise no. 2, page 184.  
 ([low-horn, page 69:] See exercise no. 2, page 184.)

[page 70]

**ARTICLE 20**

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**ON ARTICULATION**

---

The place that the diverse articulations or their mixture must occupy cannot be fixed by certain rules: the nature of the instrument, its means of execution, the character of songs or passages, their speed, [their] number, [will] determine the articulations. We can thus offer

only general rules on this subject.

Few [different] articulations on the horn were employed in the past, especially in typical passages in the middle of the instrument: connect two notes, separate two, in passages of notes assembled four by four; and in those of three notes or triplets, connect the first two, and separate the third; [these] were the rules from which it seemed one could never depart. Then it happened that artists pretended to model themselves on the principles of singing, by connecting all notes like a vocalizing singer. Others separated each note, and by that gave, to any species of music, a jumpy character which contrasted with the heaviness of the first ones. Monotony was necessarily the separation of one or the other: to have only one manner of rendering their ideas or those of others is to want to bore their audience. **In** music above all, where variety is the spirit of discourse, articulations and nuances are two powerful means to be always new, even in passages [that are] repeated frequently, or in a style that has become obsolete.

There are three known species of articulations, the *slurred* or *linked*, the *dotted*, and the *separated* or *marked*. We observe that *slurred* and *linked*, *separated* and *marked*, really offer only two articulations. This proves that *solfege*, music methods, and [music] dictionaries have multiplied terms uselessly.

[page 71]

The *slur* is notated by a little arched stroke which embraces the number of notes that must be connected.

EXAMPLE



This articulation is related to the first species of Italian *portamento*.

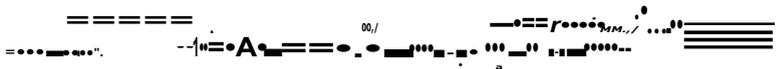
The *dot* is marked by a dot placed above or below one or several notes, and indicates that they must be all struck [i.e., tongued], but without dryness.

EXAMPLE



Sometimes, the dots are accompanied by a slur, which signifies that the *tonguing* must have enough softness so that the sound of each note is sustained and combines with the sound of the following note.

EXAMPLE



Finally, the *separated* [note], marked by an elongated dot above or below the note, demands that the note is attacked dryly, and that the notes are separated by rests taken from the values of these notes.





Finally, the speed, always moderate at the beginning of each exercise, must be accelerated bit by bit.

[page 74-75]

## HIGH-HORN AND LOW-HORN

### TABLE

Of the varieties of articulations that can be adapted to the same idea or passage; and use of these articulations on broken chords, major or minor

[Seven numbered exercises, using notes of the major arpeggio above  $c^1$  in various rhythmic patterns; each exercise employs several different articulation patterns. It should be noted that all seven exercises are intended for both types of horn.]

[page 76/77]

## HIGH-HORN/LOW-HORN

### 14th LESSON

Use of the preceding articulations, on the major and minor broken chords

[Fourteen exercises for high-horn, eleven for low-horn, in varying ranges, rhythmic and meter patterns. Dauprat offers one footnote(\*):]

\* All the exercises on the 14th and 15th lessons must be repeated backwards.

[page 78]

## LOW-HORN

Continuation of the 14th lesson

[Eleven more exercises for low-horn]

[page 79]

## LOW-HORN

Continuation of the 14th lesson

For the study of the low *E* below the staff

[Fifteen low-horn exercises]

[page 80/81]

ARTICLE 21  
15th LESSON  
SUMMARY OF BROKEN CHORDS

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No doubt the major and minor chords of the eighteen modes could be presented in the same form as the first degree; but such a long study would offer difficulties to the student that he would not have been able to overcome at first, not having been directed there by that which preceded. It is therefore preferable to pass on now to summaries of different chords. It will not hinder the student to attempt the work that we spare him here later, but [then by working] only on the summaries of the following lesson, and beginning with those [summaries] of chords which present the least difficulties, based on the number of false sounds.

Numbers 1 and 2 of the first summaries (13th *lesson*) are only a means of abridging the study of the 14th lesson. This manner must be employed only after the first-degree major chord and its inversions have been practiced at least once as they are written, and with the principal varieties of articulations presented in the table that precede them.

Numbers 3 and 4 of the 15th lesson will serve as objects of comparison regarding minor chords, as are numbers 1 and 2 with regard to major chords, for the work we are going to advise.

The summaries in the 16th lesson, accompanied by figured bass, are species of preludes, in which the major and relative minor chords are connected according to the simplest and most natural laws of modulation. This 16th lesson furnishes the student with daily work which will singularly develop his capabilities, while making him traverse the entire common range of his type [i.e., high- or low-horn] without stopping.

In the performance of these summaries, the nuance is always that of *soft* to *loud* when ascending and *loud* to *soft* while descending. The first and principal articulation will be *dottea* which allows the notes to be well-connected as well as struck [i.e., tongued]. The various articulations given could then be practiced, and intermingled as much as would be judged appropriate.

The *low-horn* will always use *the B* crook, but *the high-horn* can use, as early as the 14th lesson, those of *E* and *F*, according to whether he has more or less aptitude to attain the high notes, frankly, without effort and without any sort of alteration of the sound in its quality, its intonation, and its intensity.

Finally, the student must devote himself in the 16th lesson to put the appropriate [interval] relationship between the notes of each exercise, with respect to the mode that is to say, to the natural notes, sharps, and flats. It is therefore necessary to remember the signs for the hand movements in the bell, notated in the 11th, 12th' and 13th lessons, in order to

place them, in a single thought [i.e., without thinking], and to use them appropriately and according to [each] case.

### HIGH-HORN/LOW-HORN

Manner of summarizing the first two exercises of each chord  
first manner

1. Major chord on the first degree
  2. [No instruction]
  3. Relative minor chord of the preceding
  4. [No instruction]
- Then the other chords, major and minor, in the different modes

[page 82/83]

### HIGH-HORN/LOW-HORN

#### 16th LESSON

Chain of major, minor and diminished chords  
second manner of summarizing these chords

[Eighteen paired exercises continue through pages 92/93, covering eighteen modes—horn key signatures up to four sharps and flats. Other characteristics include high-horn crooked in E, low-horn in E $\flat$ ; figured bass accompaniment; and the following footnotes:]

(1) [page 84, high-horn, no. 6, below  $d^3$ ] When a note exceeding the ordinary range is encountered, with regard to speed, this note is connected to the one preceding and left immediately. This is what is called *jeter le son* [note: literally, "throwing the sound"], which must be heard only on the first of these two notes posed, which is weighted in some fashion, the better to assure the effort needed in passing from one note to another.

(\*) [page 85, low-horn, no. 5, next to P] When, at a fast speed, the F natural or  $\$$ , below the staff is followed by a natural note, it receives the *unite* [i.e., the number 1, meaning fully-stopped]; if, on the contrary, it precedes a false note, then it receives the zero [i.e., wide open]. This rule is given in order to avoid, as much as possible, a prolonged succession of *false* notes.

(\*\*) [page 85, low-horn, no. 6,  $b^3$ ] The notes that exceed the ordinary range of the *low-horn* are given to it most often only at fast speeds, and when they can be connected to the sound that precedes [it].

See the note (1) for the high-horn for the manner of connecting these notes.

[page 94]

HIGH-HORN AND LOW-HORN  
 ARTICLE 22  
 VARIETIES OF ARTICULATIONS, IN ASCENDING AND  
 DESCENDING SUCCESSIONS, BY CONJUNCT DEGREES

What has been said in the preceding exercises, relative to articulations, pronunciation, and nuances, pertains to this lesson, as well as those that follow.

17th LESSON

Exercise on the various articulations that one can  
 give to the same passage

Articulations for the preceding exercise  
 [Twenty-two different articulations]

The same articulations suit the following exercise

[page 95]

18th LESSON

Articulations for the preceding exercise  
 [Twelve included]

Inversion of the preceding exercise  
 The same articulations are used here

19th LESSON

[page 96]

Articulations for the preceding exercise  
 [Twenty-one included]

Inversion of the preceding exercise  
 with the same variety of articulations

ARTICLE 23  
 VARIETIES OF ARTICULATIONS OF THE MAJOR SCALE  
 ON THE FIRST DEGREE

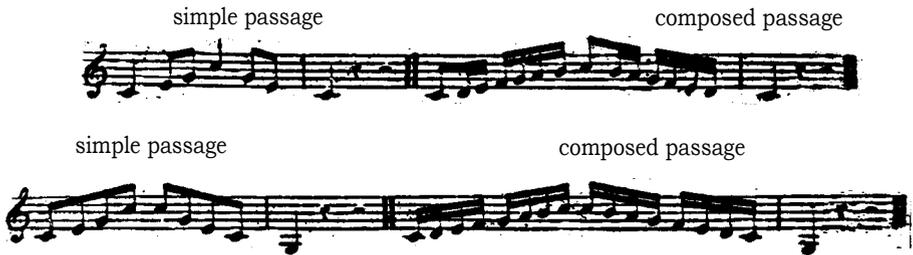
Scales composed of notes of a more or less long value [i.e., duration], each of which can support a chord [note: as in the first example below], should not be confused with those composed of real notes and passing notes. Here [in the latter case], one chord can be sufficient for each scale [passage], whether it ascends or descends [note: see second example below].

Example of a scale in which each note supports a chord<sup>15</sup>



The scales composed of real notes and passing notes are only in essence broken chords, or the intervals of a Ycl, 4th, 5th, etc., filled in by passing notes.

EXAMPLE



Scales composed of real notes and passing notes



These scales can also support other chords, by modifying the real or passing notes with accidentals, according to the mode indicated by the chord.



[page 98]

The *Conservatory Singing Method*, [on] page 40, gives the name *roulades* to these sorts of scales, and places them on a level with *ornaments* of music, while apparently considering the passing notes as so many notes of grace or ornament. Indeed, these notes originated from the use of *embellishing*, of *decorating* the *counterpoint*, that is to say the parts which accompany *plainchant*, in order to vary the monotony; and these *embellishments*, these *decorations*, as was expressed then, necessarily introduced many foreign notes into the harmony.

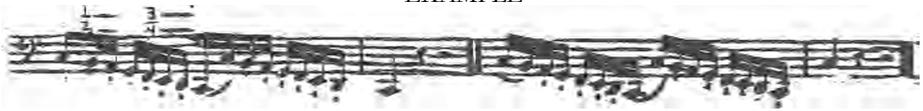
Meanwhile, the word *roulade* whose usage was sacred, is barely admitted into vocal music. That of *passage*, which often has the same accepted meaning, is assigned to instrumental music, and is heard principally in difficult passages; but on one hand, we do not want to encroach on musical ornaments; on the other, we reserve the name of *passage* for all the exercises of the second part of this method, [and] we will continue to use the word *scales*.

These [scales] here, which are assumed to be executed always at a fast speed, are presented in all the aspects in which their articulation can be varied. The majority can receive more diverse articulations which are not marked, because it would be necessary to increase the number of these scales considerably. Therefore there has been placed, on each of those which are written only once, the articulation most natural to the manner in which it is presented.

The tonic major scale, or that of the first degree, is employed only in this twentieth lesson; but the studious student must transpose the first twenty numbers [i.e., exercises] into the different major and minor modes of the three series, beginning with the easiest major



## EXAMPLE



The study of *scales*, combined with those of *drawn-out notes* and the *broken chords*, can be regarded as the manual for the singer and the instrumentalist; this is every-day work; it is that of every part of life which one dedicates to the practice of the musical art.

[page 100/101]

## HIGH-HORN/LOW-HORN

## 20th LESSON

Exercise on the first degree major scale,  
with different articulations

1. [Scale exercise on C]
2. [Scale exercise on G]

No. 2 being merely a transposition of no. 1 [thus] indicates that all the following scales, numbering twenty, must be executed on the dominant, after having been done on the tonic.

[Nos. 3-11 consist of various scale patterns and articulations.]

[page 102/103]

[Nos. 12-20 of Lesson 20]

No. 20 must be practiced with the B., and it will be found [when] transposed to the sub-dominant, without which one is obliged to assume it is written otherwise than it is here. As for the transposition of this [exercise] to the dominant, it will take place by lowering each scale by *a fourth*; with the *fl* one will have the major scale of the fifth degree; with the *one* will re-enter that of the first degree.

[page 103, low-horn] It is necessary here to raise each scale by a *fifth* in order to have the transposition to the fifth degree.

[pages 104/105]

Continuation of the 20th lesson  
Measures in two and four beats suit all the following scales

[Nos. 21-25 for each; no time signatures provided]

N.B. The preceding scales, as well as those that follow, are susceptible to several different articulations; but the one that has been indicated is always the most natural to the manner of the scale presented.

[pages 106/107 - 110/111<sup>16</sup>]

Continuation of the 20th lesson

[pages 112/113]

HIGH-HORN/LOW-HORN

Conclusion of the 20th lesson

[Nos. 39 and 40]

SUPPLEMENTARY LESSON

After the study of the first-degree major scale with its various articulations, one can have lost, in part, the fruit of the 11th, 12th, and 13th lessons, on the three series of major and minor scales.

It is therefore appropriate, before going on to the *chromatic* and *enharmonic* scales, to practice the following preludes in order to accustom anew the hand in the bell to the necessary movements on the natural notes [which are] sharpened and flatted in these preludes, [and] which are nothing but a summary of scales in the eighteen modes already traversed.

Here these scales are written in 3/4 meter, but they will also be executed in 6/8. For either meter, appropriate articulations will be employed.

In general, *the slur* is more frequent in these passages than other articulations.

Pt Series

[Six short scale exercises on major and minor scales up to one flat or sharp]

[page 114/115]

2nd Series

[Six exercises of 2 to 4 flats]

3rd Series

[Six exercises of 2 to 4 sharps]

TO BE CONTINUED

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NOTES

1. **Translator's note:** In this section, Dauprat separates "high-horn" and "low-horn" exercises, placing them on opposing pages. Dauprat's footnotes, however, can apply to both types simultaneously, notated in similar positions in both parts. As a result, and because of the nature of these footnotes, the choice here is to provide general descriptions of the exercises and to incorporate some footnotes into the text of the article, rather than as endnotes. Other footnotes, whose contents seem more incidental, are made into endnotes. All remaining endnotes for this article are from Dauprat.

2. It is still for the same reasons that the majority of beginners have the shortcoming of marking the different beats of the measure with the foot, and sometimes by a rocking of the whole body. They show, by this, that they still do not have the feeling of the measure, which must be divided and subdivided only in the ear by a purely intellectual and mental operation. All ostensible movement cannot only be harmful to the certainty of the performance, but also reveals a lack of skill or an acquired defect in the performer, or finally [reveals] the obscuring of a faculty essential to the practice of musical art.

3. In order to master completely the different degrees of speed and slowness that one can give to this ornament, it would be good, after having accelerated the speed while going from piano to forte, to slow this speed in returning from forte to piano. This execution has no [musical] use, but as an exercise it is a more difficult passage to conquer. Meanwhile, it is first necessary to seek to acquire swiftness, without ever forgetting the equality in the alternate striking of the two notes, whatever the speed given to them.

4. These instructions are taken in part from the *Conservatory Singing Method* [Trans. note: the full title of this method is *Methode de chant du conservatoire de musique*, compiled from many sources under the supervision of Luigi Cherubini and published in Paris in 1804.]

5. **Extracted in part from the *Conservatory Singing Method*.**

6. In the first seven numbers [i.e., exercises], one will perceive the gaps because of the low notes the instrument lacks, and which subject was spoken of in the first lesson.

7. [Page 61, after the last exercise:] The general summary of intervals written for HIGH-HORN will [also] serve the LOW-HORN, which will not pass the *A* above the staff.

8. **This is in the regular fugue in which the strict rules oblige [one] to circumscribe them in a similar number of relative scales, whatever the mode of the first; any other modulation can be only momentary.**

9. It is assumed here, and for the two *cases* which it concerns, that the trill is placed in an *adagio* or at any other slow speed. Otherwise, the borrowed note is heard only once and one moves immediately [to] the trill for reasons of speed.

10. [High-horn only, by a trill on  $g^2$ ] When the trill takes place as hereon a high note, this note is posed first before beginning the trill, whether one hurries the performance of it or one is made aware of the borrowed note.

11. By the word *altered* it is intended here that the first degree, or the tonic of scale no. 2, is no longer similar to the corresponding degree of the natural or basic scale of each *crook* of the horn, which is always that of C major without any accidental in the key [signature]. It is the same in nos. 4 and 6 of the 12th and 13th lessons.

12. One must assume here a very fast speed that, in church music, is designated by the words: *Tempo a capella*, or *Alla breve*.

13. *Broken chords* are those in which the different notes, instead of being struck simultaneously, are[*struck*] only successively. They are the opposite of *block chords*. This is a means that the art has given to make harmony on instruments that can render only one note at a time. (*See the treatise on harmony by Mr. A. Reicha, page 134.*)

14. It must not be forgotten that certain articulations accelerate or slowdown the speed of notes, which in these two cases offers a great advantage.

15. A scale of this sort is never common in music for performance; it would be unbecoming, as much as it is useful in the elementary principles of this skill. (*Its harmony can be varied in several ways.*) [trans. note: Dauprat seems to suggest here that since all the notes in the following example are longer in duration, they are more likely to encourage chord changes on each note.]

16. [Bottom of page 108—high-horn:] It is inadvertant that nos. 31, 32 and 33 do not traverse the entire range of the high-horn, but the student can repair this small error by adding the forgotten scales to these three exercises. [These exercises do not ascend beyond the top of the staff; Dauprat seems to want high-horn students to go at least as high as C above the staff.]