

# METHOD FOR HIGH-HORN AND LOW-HORN BY LOUIS-FRANÇOIS DAUPRAT

Translated by Jeffrey L. Snedeker

*Translator's note: The following is the fourth installment of my translation of Dauprat's pedagogical treatise for horn of 1824. This edition by Schonenberger was originally published in two parts, and this installment begins Part II. My translation of Part I appears in three installments, in Volume 4 (1992), pages 160-92, Volume 5 (1993), pages 42-74 and Volume 6 (1994), pages 269-303, of this journal. Highlights of this particular installment include Dauprat's views and recommendations regarding articulation and ornaments, and how they can be combined for musical performance in both melody/solo and accompanimental settings.*

—J. L. S.

[title page]

METHOD  
for High-Horn and Low-Horn  
(first and second Horn)  
Composed and Dedicated  
to Messrs. COMPOSERS, Members of the  
Music Section of the Royal Academy of fine arts,  
Institute of France  
by  
DAUPRAT  
Professor at the Royal School of Music and Declamation  
1st Part.....36 francs  
Price: 2nd Part.....36 francs  
The two joined together....60 francs

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[introductory page]

## GENTLEMEN

In those unfortunate days, when political tempests had scattered the distraught Muses, those who handled the Cithara and the Lyre had fled like their sisters. Honor to the courageous Citizen who succeeded in opening a sanctuary for them! Honor to the founder of the [Paris] Conservatoire... to SARETTE! Honor to you, GENTLEMEN, who, [as] the dignified priests of this new Temple, have decorated it with the fruits of your vigils and with the products of your genius! Guided not only by your learned lessons and by those of the particular masters which you had chosen, but inspired still by your works, a host of students have graduated from the Conservatoire, and uphold today, by their distinguished talents, the reputation of this school, famous almost since its birth.

Without claiming to include myself in this brilliant elite, I glorify myself with no less than the title of one of the oldest students of the Conservatoire. Having become Professor in my turn at this establishment, I have worked at making up through zeal for what I was lacking in other respects: I have worked above all to be deserving of the honor given to me, by passing on to my students such paternal solicitude as of which I had been the object. Finally, I have had the ambition, foolhardy perhaps, but excusable, to add something to the work of my predecessors, and to enlarge a little the sphere and domain of the instrument upon which I was called to teach.

Such is, GENTLEMEN, the spirit that has directed me in the carrying out of my functions, and that has suggested to me the idea of the Method of which I hope you will accept the dedication.

I do not close my eyes to its imperfections; but if you do not find it at all unworthy of a vote as enlightened and as honorable as yours, I will be [all] too well compensated for the effort which it has cost me; and even already I am receiving a sweet reward from it, since it gives me the opportunity to express to you publicly, both my admiration for your talents and my sincere gratitude.

DAUPRAT.

Paris, 1824.

[page 1]

## SECOND PART

### First Article

### EXERCISES

#### The general shapes of idiomatic passages [*traits*], in meters of two beats, of three beats, and of 6/8<sup>1</sup>

To undertake to present all possible idiomatic passages [*traits*], even for an individual instrument such as the horn, limited enough in this genre, would be to desire the impossible. [This is] because these ideas depend on the inspiration of the moment, the character of the melodies with which they are combined, and the originality of the talent of he who composes them.

Thus, the series of ideas contained in these exercises, however wide the range, presents far from all the combinations that could be multiplied almost to infinity.

There are certain idiomatic passages for the horn to which one often returns because of their effect. But it is necessary to imagine that this effect is lost, in proportion to [how] the listener is satisfied by it. It is therefore necessary to find anew—without forgetting completely the naturalness, grace, and intimate relationship between the melody and the ideas attached to it—the nature of the instrument or the possibility of effective execution.

The idiomatic passages borne of songs, [or] inspired by them, are always more natural, more original, [and] are better connected and do not destroy the unity of compositions, than those that are borrowed from methods or memories whether, because of laziness or



In the following idea, attention is paid only to the first and fourth notes of each beat for hand motions.



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This [same] idiomatic passage is assumed when written in the following way:



In fact, one must in both cases address the first note, leaning on it, so to speak, and [then] leave it only in order to pass quickly on to the first [note] of the beat that follows.

#### Idiomatic passage for low-horn.



The false notes of this idiomatic passage (*F*, *A*, and *D*) are still treated as small [i.e., grace] notes because of their quickness, and the hand never participates in their execution.



In the preceding idiomatic passage, attention is paid to the hand motions on the first, third, and fourth notes of each beat, as if the passage was written in this manner:





For No. 5, attention is paid to each note, considering that its moderate tempo leaves sufficient time for the hand to move without hindrance. But in No. 6, only the primary notes of the passage should be considered, that is to say, those that present a simple scale, and the others [are treated] as grace notes to those they follow, since they pass too quickly for the hand to be able to lend itself to their execution.

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In order to conceive better the mechanics of executing this passage, it can be represented in this way:



The following passage, which on the surface is the same as the preceding ones, requires other articulations according to the various ways it can be presented or the tempo that effects it.



Other examples of idiomatic passages susceptible to various articulations and different hand movements in relation to the articulations chosen, [according] to the meter and the speed of these ideas.



Articulations for the preceding idea.



The tempo of this idiomatic passage is never too fast, considering that attention must be paid to the hand motions for each note. It is this that still distinguishes it from [Example] No. 1, placed at the head of these examples, and which, moreover, can receive all the articulations of [Example] No. 7.



This passage has only the first five articulations of Example 7. In the fifth articulation, *if the tempo is fast*, only the first and third notes of each beat are considered for hand motions.

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Here the use of the hand is required everywhere except on the second note, the *A* of No. 6, in the accelerated tempo, and on account of the articulation, which sufficiently indicates the manner in which it is necessary to execute the other beats throughout the entire passage. This observation concerns No. 5 as well as the articulations for the idea that follows.

Example 10. 

Articulations. 

Example 11. 

Articulations. 

The fifth articulation is only appropriate in a fast tempo, and one should never be concerned with the hand motions for the second note of each beat.

Example 12. 

Example 13. 



The last three examples have received as many [different] articulations as those that precede them. The difference is that in Nos. 12 and 14 all the notes require hand motions, while in No. 13, contrarily, the third note does not, whether the last three sixteenth notes of each beat are slurred or [whether] the four notes [in each beat] are connected.

I think that these examples suffice as an object of comparison, so that you are not overwhelmed by all the idiomatic passages that can be collected, more or less in the same category.

## ARTICLE 2.

### Notes and passages that demand a single species of articulation.

At all tempos certain passages should be connected, others separated, almost without restriction. Included in the first [category] are ornamental notes, such as the *portamento*, *trill*, *mordent*, *gruppetto*, and *appoggiatura*. (See *Ornaments of Music*, Article 26, page 142, First Part).

Among notes always struck [i.e., tongued] are, first, those that are *staccato*, such that any other articulation would destroy the character and create a contrary effect.

Second, those where a short note [i.e., sixteenth note in the example below] follows a longer one [i.e., dotted-eighth note in the example below], [these notes are tongued where otherwise] it would create a bad effect to connect one with the other according to the tempo and the character of the piece.



Third, syncopated notes and those that mark the strong beats of the measure or the strong part of the beat on the same beat in another part [should be tongued].



At all speeds.

Example.

Syncopations in the melody

Same in the bass.

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Fourth, notes of broken chords, spaced sometimes over very long passages, demand—above all in pedals [i.e., lower parts]—to be articulated firmly and precisely.

Allegro

Example.

Broken chords accompanying the melody

Allegro

Example.

Lower, in broken chords

Fifth [and] finally, [one should tongue notes in] certain scale figures that are difficult and often impossible to slur completely because of bad effects that would result on the horn, whose nature hardly permits the connecting of a large number of notes at one time.

### ARTICLE 3. Articulation in Melody.

In idiomatic passages of any type, the shape, character, [and] tempo of these passages in a piece— and above all the nature of the instrument and the means of execution belonging to it— often sufficiently suggest the appropriate articulations to the student who already has some experience. This is true for individual cases as well as their variations on passages which are repeated.

It is not so for the song or for the melody; and the beginner especially will remain uncertain for a long time on the choice he has to make between the *slur*, the *dotted* [articulation], the *separated* [articulation],

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or the mixture of these various articulations. But it should also be noted that this uncertainty exists only in consideration of the student as more or less of a musician. Those who have completed a good *solfege* course have less difficulty than others, because by feeling the rhythm and consequently the repose of musical discourse, they know how to phrase and breathe appropriately. By distinguishing notes of taste and of passage, that is to say the secondary notes, from those that constitute a simple melody through analysis, practice, and musical feeling, they [i.e., students] also know that [since] ones [i.e., notes] are, in some fashion, dependent on others, they must be connected to each other or receive particular emphasis. It is therefore a leap of faith for them, but it is far from sufficient. It is here that the study of melody and harmony becomes indispensable so that by these alone one learns how to understand the different rhythms of musical discourse and the diverse melodic and harmonic cadences. [It is also by means of this study] that one analyzes the

melody in [such] a manner as to distinguish primary notes from secondary notes, and that one acquires the faculty to change an idiomatic passage, [or any other] passage, whether for simplifying it or making it easier, by substitutions or abridgments. Contrarily, in order to lend more variety to it [i.e., the passage], [one can also] add, vary, [or] amplify [them] according to his pleasure, or finally change one or several notes in duration and in key or pitch to the whole without harming the harmony at all.

It is necessary to know as well that the rules of melody and harmony have their exceptions that are all the more essential to understand. Also, the composer can accompany the same melody or passage in different ways [or] fool the ear with unexpected cadences. [He can] change the secondary notes to principal notes, and vice versa, and by all these things, force the performer to conform to his articulations, his nuances, his accents, [and] even his breathing. Thus the melodic examples that I am about to provide, as well as their accompaniments, present rules that are far from invariable. But we thought that the analysis of both would focus the student's attention on musical phrasing, repose, nuances, and primarily on the best choice of articulations in the different cases. Moreover, these examples are placed here so [that] the performance of melodies of different characters will follow the lessons of the First Part, and mix with the exercises of the Second [Part].

In order to make students understand, in the analyses that I am about to present it is useful to introduce some details on rhythm, on musical phrasing [with] its rests or cadences, on notes called primary and passing, on musical ornaments, and on struck and broken chords.

One calls a *song* or *melody* a succession of sounds of different values or durations which move by conjunct or disjunct degrees, and ascend or descend according to the caprice of the imagination of the composer and his inspirations. One calls *chords* the union of several sounds struck simultaneously or successively. In this latter case, they are given the name *broken* chords.

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All the notes of the melody that can make up chords are *principal*, the others are only secondary in relation to the chords. These, in turn, are divided into passing notes and notes of taste or of ornament. The former—that is to say, the passing notes—move forward diatonically and are always written in ordinary notation. The others can also be written in this way, or as grace notes as well. This is what is done sometimes if there is much difficulty in distinguishing them. [It is] so much better if they can proceed diatonically as passing notes, or according to their exceptions. [These] exceptions have already been introduced in No. 5 of the First Part. Meanwhile, if the musical ornaments are written in normal or ordinary notes, it is necessary, in order to place the articulations well, to know how to distinguish these ornaments from passing notes, and from those that in some way form the anatomical body of the song—that is to say, the simple notes of the melody.

Here these [notes] only support chords or form them, so that the other [notes] are intended only to slide or pass over these chords, to which they are foreign.

Example.

1. Block chords

2. Broken chords.

No. 1 of this example shows only the notes that form the chords. No. 2 presents intermediary notes or [notes] of passage which fill in the intervals. But these are contained in the idiomatic passages that can receive many different articulations, instead of a melody having only a limited number, considering that some could destroy the character established by the composer.

The following examples present *appoggiaturas*, *gruppettos*, and *portamentos* written in normal notes, as well as the exceptions in the motion of passing notes.<sup>2</sup>

*Appoggiatura*

At all speeds.

*Portamenti*

The same.

*Gruppetti*

The same.

The tempo must be fast or at least moderate in the following exceptions to the diatonic motion of passing notes. A slow tempo would make their harmony appear a bit dull.

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The melodic fragments that follow always rely on one of these four examples. This is to say [that] each time one or several notes of a song cannot be treated as principal [ones], forming the skeleton of the melody, they will necessarily be contained in one of the examples above.

Musical phrasing<sup>3</sup> is composed of a single shape repeated several times or many different shapes. It is punctuated at regular intervals by reposes more or less weak, [or] more or less strong, called melodic cadences [if] related to the melody, [or] harmonic [cadences if] related to the accompaniment or to block or broken chords. Each of these reposes forms a part of the phrasing, which is only completed by a primary repose. Finally, regularity in a number of measures that include phrases, or the parts of these phrases, is commonly called *Rhythm*.

We shall analyze one of the first duets by Mr. *Kenn*. We will occupy ourselves first with marking the rhythm, that is to say the cadences or reposes, by the punctuation used in discourse, which will indicate the places where breaths are taken. Second, [we occupy ourselves with] the general and specific nuances, and third [with] passing notes and their exceptions as well as musical ornaments. Both will be indicated by the initials of their names. Thus, A will signify *appoggiatura* (grace note), D.A. *double appoggiatura*, G. *gruppetto*, P. *portamento*, N.P. *passing note*, Exc. *exception*. Principal notes do not have any marking.

Allegretto.

Example 1.

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#### Observations on the preceding 20 measures.

The rhythm of this piece moves in four-by-four measures; [each group of] which can be divided into two equal parts. The first repose in the second measure is weak and does not demand a breath, unless a slow tempo is assumed, where the student in early youth is not in the habit of giving a large dilation of his lungs. The first two measures do not form a phrase at all, but a member of the phrase that is not really completed until the fourth measure, where there is a semicolon, [signifying] a melodic half-cadence. Still, the duration

of this silence, short in relation to the tempo, permits just a half-breath. According to this reckoning, there would be no possibility to take a full breath until the eighth measure, where the musical sentiment is finished. But it is customary that half-breaths [must] be sufficient for the performer when there are only very short periods, and in tempos of this type.

As for expression, consisting of nuances, what was said [before] will be remembered: generally for any passage that tends to ascend a *crescendo* is desirable, and for those that tend to descend, a *decrescendo* or *diminuendo*. These two nuances, in relation to the first phrase, are therefore composed generally of four measures. They are specific with regard to each shape of this phrase. This is what [it] means [when] small chevrons [i.e., symbols for crescendo/decrescendo] are mixed with larger ones.

These nuances do not need to be exaggerated, as this would cause one to fall into false and mannered [performance]. Conversely, they must be softened, proportioned, blended together, [and] finally related to the general character of the piece, the melody of which is soft and tranquil here, if it is permitted to be thus expressed.

We now present the same melody stripped of its ornaments, the better to sense how the articulations must be placed.

Example 2.

The image shows three staves of musical notation in G major. The first staff is labeled 'Example 2.' and contains a melody with numerous small and large chevrons above the notes, indicating articulation. The second staff shows the same melody with only the primary notes and rests. The third staff shows the same melody with only the primary notes and rests, but with small letters (initials) written below the notes, indicating articulation.

N.B. All these notes, forming the body of the song, the foundations of the thought, must be articulated.

The following example, where the accompaniment is combined with the melody, will render the repose or cadences, as well as the primary notes of the melody, more obvious.

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Passing notes, as well as the notes of taste, are marked below by their initials.

Example 5.

Allegretto.

exc. a. exc. exc. a. a. n.p. p.

1 2 3 4 5

exc. a. exc. exc. a. exc. a. a. n.p.

6 7 8 9 10

p. a. a. a. p.

11 12 13 14 15

a. a. n.p. exc. a. exc. exc. a. n.p. exc.

16 17 18 19 20

### Observations.

Tonguing each note of some song often becomes monotonous. Connecting all of them would do no less. It is necessary therefore, as [is done] here, to intermingle the different articulations, reserving the *dot* for primary notes of the melody, and the *slur* for secondary notes. Meanwhile, among the latter [i.e., secondary notes], one has passing notes that sometimes receive the *dot*, as is seen in measures 4, 8, 10, 14, 16, and 20. Yet, these cases are not the same. First, if the second eighth note of measures 4, 10, [and] 14 could be treated as a primary note, the two preceding would offer a double *appoggiatura* that would necessarily be connected to the following note. But this second eighth note is a passing note that can receive the *dot* and the *slur* equally. The first articulation is preferable at this tempo to the second, which would give heaviness to the passage. Further, [the second would create] a resemblance to an accent between the eighth notes of these measures and the exceptional notes of the preceding measures, a resemblance that does not belong since they move in an inverse sense to each other. Finally, it would be monotonous to slur continually the eighth notes that move two-by-two.

Second, in the eighth and twentieth measures the passage is varied in its articulation because the second eighth note, *the C*, can be treated as a passing note or as a grace note. [This is] because the foundation of this shape is a *D*, half note, varied by one note below, the *C*, and two notes above, the *E appoggiatura*, this same note being an exception. Then the *C* is tongued in the first case, and also the *E* eighth note in the second.

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Third, the sixteenth measure offers what Mr. *Reicha* calls a melodic complement (*see his treatise on melody*). Treating this complement in the manner in which it is written in the simple melody, [as in] Ex. 2 where each note is primary, one will feel that in the third example the *F* sixteenth note as well as the grace note *G* are true *appoggiaturas*, and that both need a *slur*. The *E* and the *D* of the fourth beat are dotted to avoid the monotony of six notes linked two-by-two, and because these last two notes can be treated as passing ones, between the *F* of the sixteenth measure and the *C* in the seventeenth. Finally, the four notes of the complement could even be connected, which has even more grace.



Example 4.

The lines above [i. e., upward stems on notes with two stems] indicate the primary notes, or the body of the melody. The initial [i.e., primary notes] already received their designation [previously].

Example 4.



The image shows a musical score for six measures, numbered 11 through 16. Measures 11, 12, and 13 are on the top staff, while measures 14, 15, and 16 are on the bottom staff. The notation includes various articulations and dynamics: 'a' (accents), 'd.a.' (dotted accents), 'complement' (a slur over a note), 'n.p.' (non-pulsato), and 'n.f.' (non-fingering). The bottom staff shows a more complex rhythmic pattern with many sixteenth notes.

The thirty-second notes of the first beat of the fifteenth measure are a bit too fast for this character, and could be reduced to these:

The image shows a musical example for a Low horn. It consists of two alternative phrasings for a note, labeled '1' and '2', separated by the word 'or'. Both phrasings are marked with 'n.p.' (non-pulsato). The first phrasing shows a note with a slur and a dot, while the second phrasing shows a note with a slur and a dot, but with a different rhythmic value. The example is labeled 'Example.' on the left and 'etc.' on the right.

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### Observations

All that has been said on the subject of No. 3 concerns No. 4 equally, which also offers a peculiarity which should receive attention: notes repeated several times on the same degree, in measures 6 and 14. These notes are almost always equivalent to a sustained sound, [treated as such] for the appropriate nuance, especially in slow and moderate tempos. This is why the nuance is placed below the drawn-out notes it affects. These notes do not need to be regarded as a complement to the measure, considering that this belongs only in half-cadences, as in measures 4 and 12, and not in quarter-cadences.

One knows that notes which are marked with the dot and the slur at the same time need to be tongued, but sustained. This articulation is so much more essential in measures in which it is found, [and] it must contrast with the style of performance of the first note of each beat in measures 1, 5, and 13. in order not to render this beginning [note] sluggish and ungraceful, one does not give [this note] all of its value. It is necessary therefore to separate this first eighth note from the sixteenth note that follows without too much dryness.

Finally, the frequent repetitions of identical passages in Examples 3 and 4, especially when they are performed with their refrains, would demand some variations in order to

rescue them from monotony. But in order not to anticipate the article (*on the Varied Theme*) too much, we will simply add some notes of taste to the melody of the third example, and the two sorts of alterations spoken of [on] page 8. One [alteration is] in duration, the other in height or depth of the notes of the melody.

Example 5.

1st. refrain. The simple melody as the author conceived it.

The first refrain is presented in two staves of musical notation. The melody is simple and consists of a sequence of notes: a quarter note, followed by two eighth notes, a quarter note, a half note, and a quarter note. The second staff shows the same melody with some notes beamed together and a final quarter rest.

2nd. refrain. Moderately varied.

The second refrain is shown in two staves. The melody is moderately varied, featuring trills (marked 'tr') and alterations in note values. The second staff includes the label 'alteration of value.' below the notes.

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3rd. refrain. The simple melody of the author until there is repetition.

The third refrain is presented in three staves. The first staff shows the simple melody. The second and third staves show the melody with repetition and alterations in note values, with the label 'alteration of value.' appearing below the second staff.

1st. refrain. The simple melody as the author conceived it.

This section shows the first refrain with various alterations. The first staff includes the label 'alteration in the note.' and 'carried'. The second staff includes 'alteration in the note.' and 'alteration of value.'. The third staff includes 'C varied. D the same. E the same.' and 'alteration of value.'.

Here a long note can be varied by other notes, which are really *appoggiaturas*, immediately below or above it.

The grace note from below is still an exceptional case; it often is at the distance of a tone [i.e., whole-step], especially when it is written as an ordinary note.



The lines above indicate the primary notes varied by an *appoggiatura* from above and from below.

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#### ARTICLE 4. ACCOMPANIMENT.

The accompaniment of a melody can have different facets, that is to say, it can be composed first of notes with values equal to those of the melody, and moving with it, whether in the same beat or by imitation. Second, [the accompaniment can be composed] of sustained sounds, sometimes varied by an *appoggiatura* from below or above, but less frequently. Third, [it can be composed] of notes repeated several times on the same degree, longer or shorter than those of the melody; and fourth, of broken chords. This last type of accompaniment is the most common, being the most valuable for a duet. Moreover, these different species of accompaniment are seen in the excerpts that follow these explanations, or in those that precede them.<sup>4</sup>

In general, in an accompaniment of notes of equal value or of note against note, the player must conform to the melody in articulation, permitting no nuance that is not indicated, nor alteration in the value or the range of the notes. The volume of his sounds is always adjusted to that of the sounds of the melody, because in order to accompany well, it is absolutely necessary to hear distinctly the person singing. The accompanist must therefore never cover the singer, but nevertheless must pay attention so as to be, so to speak, the *beater of the measure* for the one who sings. Solo entrances in the accompaniment are more perceptible, receiving more accent than other notes, primarily when the upper part, which plays the melody, becomes in its turn accompaniment to these entrances. Thus, in the first four measures of the third example, all notes of the second part are tongued, that is to say, struck softly. In the fifth measure where the notes take on a doubled tempo so that their value is diminished by half, the articulation can be changed because of the tempo. But since this [tempo] is still moderate in relation to these note values and [the notes] do not move diatonically but by leaps, the performer cannot experience any uneasiness, or slow

down in tonguing each note. Only and always because of the tempo, the tonguing will be softer and the sounds connecting them [will be softer as well], instead of being articulated dryly and separately, as in the case where the tempo would be faster.

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The value of the eighth notes could be diminished even more (making, for example, three [in place] of two or triplets), and all of them [could be] tongued, otherwise the performer would more uncomfortable if, above all, he has the talent and the flexibility. Otherwise he will articulate in the manner indicated here in the following variation, on the accompaniment in eighth notes of the fifth, sixth, and seventh measures of Example 3.



If, finally, in repeating the refrains of this piece, the number of notes would be augmented further, making sixteenth notes instead of the preceding triplets, it would then be necessary to intermingle *the slur* and *the dot*, but not the *marked* or *separated* [articulation] which would go against the character of this melody, and would not be in its style.



N.B. All that is related here to Example 3 concerns Example 4 equally, in which the tempo is the same, though the measure is different, such that here the sixteenth notes have the tempo of the eighth notes of the preceding example and so forth.

It is essential to consider that, in the accompaniment as in the melody, when there is a unity of figures, [then] it is necessary to have a unity of articulations. This is to say that, if these figures imitate each other in the same part, by questions and responses between one part and another, or finally by moving together at the third or at the sixth and other intervals, [then] the first articulation taken or indicated must be repeated every time the same idiomatic passages are repeated. The accompanist above all has the right to change the articulation and the accent or nuance of these shapes only where he who plays the melody would change them. But one then assumes that this person would begin the first proposition, because if it were the accompanist, he would have the right, in his turn, to give to the shape of the melody or the passage, the accent that he would believe [to be] proper.

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Unity of shapes and articulations on the same beats in two parts.

(1) *Allegro*  
*F. Duvernoy*

(2) *Rosetti*  
*Concertante.*

*Andante. Same shape as the sixth*

(3) *Allegretto.*

*Krumpholtz* Imitation of the first two notes of the song solely for articulation

(4) *Allegretto.*  
*Duvernoy.*

(5) *Allegro*  
*The Sables*

Passages that are sometimes placed at the unison or at the octave, whether as an introduction or in order to stop the harmony for a moment, most frequently receive only *dotted* or *marked* articulation, primarily in fast or moderate tempos.

(6) *Fast tempo.*

*Kurz.* Introduction. etc.

(7) *Allegro*

*Fried.* Introduction. etc.

(8) *Andante.*

*The same* etc.

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The variations of accompaniment in the following examples are those spoken of on page 16, and are not appropriate in the excerpts above.

(9) *Allegro*

Notes repeated on the same degrees, and shorter than those of the melody.

(10) *Allegro*

*Forza*

The same longer.

(11) Andante. Taken from quartets for horns in different keys. Note varied by an appoggiatura from below.\*

(12) Allegro. \* The same by an appoggiatura from above.

The same.

The following observations are related only to articulations and to their purpose.

It is necessary to be convinced that articulation is, for the melody, also an ornament, an embellishment. [One should also be persuaded] that [articulation] gives [the melody] life, color, [and] grace; and that in ideas, [articulation] procures, by the choice made, all the desirable eloquence, or represses an outburst where it would become annoying. [Also,] it softens a character [that is] too marked, or gives more force to that which could appear weak or languid without it.

Composers, however clever they are, do not always know how to place articulations well in music created for an instrument that they have never practiced. It is therefore for performers to observe whether they [i.e., the articulations] are good, to supply those which are omitted, or to correct the written articulations when they are unperformable or of bad effect in relation to the nature of the instrument and its means of execution.

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The *slur* sometimes is heavy in moderate tempos, primarily in the accompaniment when the low-horn encounters low notes (see coda sign).

Also, this favorite articulation is used in slow or fast tempos. Here it facilitates execution and gives it liveliness, there it suits the character because it connects the sounds. Moreover, the choice of one or another of these articulations in the different instances is still the result of the sensibility [i. e., inherent in the performer] that anticipates and chooses.

## Other Examples.

Andantino.

*Divorzio.*

etc.

Andante grazioso.

*Krum*  
Trios.

(A)

If there were a number of different types of instruments [playing] in this piece, the little ritornello (A) could be done several times at the unison and at the octave and would receive either articulation.

Allegro moderato.

The same.

(B)



Here the ritornello (B) needs the *dotted* [articulation], first because the imitation is only of quantity and not design, second because the notes *F* and *D* always sound better when they are tongued, and third by tradition of execution at this tempo. This same ritornello written thus:

(B)  would need a slur because it would be a

more exact imitation of the passage that precedes it.

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The image shows a musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The tempo is marked 'Allegro vivace' and the instrument is 'Kam'. The music consists of several measures with complex rhythmic patterns, including slurs and articulations. The notation is dense and detailed, showing various note values and rests.

Sometimes a *slur* shortens, sometimes it slows. It is the same with the *dotted* and *marked* [articulations]. This depends on the case of the passages upon which these articulations are placed and the tempo [at which] they are taken. Thus, in the following example by Turchmidt, the *marked* [articulation] would slow down because the tongue would never have enough flexibility to follow up the eighth notes of the melody with sixteenth notes. It would be the same with the *slur* if it were placed from high to low, that is to say, from the first to the second sixteenth note instead of doing the opposite, throwing, so to speak, the *G* onto the sound that follows, and leaving it immediately, thereby acquiring a very great speed.

Example.

The musical score for Example 1 consists of four systems of music. The first system shows a piano part in the left hand and a violin part in the right hand. The tempo is marked 'Allegro vivace' for the piano and 'Simile' for the violin. The second system continues the piano part with a 'Simile' marking. The third system shows the violin part with a 'Simile' marking. The fourth system shows the piano part with a 'Simile' marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

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In the following passage, taken from No. 3 of the 24 Trios by Mr. *Reicha*, the *slur* is placed well because the notes proceed diatonically [and] the tempo is slow. For this reason there is time, so to speak, to address this articulation, which moreover suits the character of this piece, whereas the *dot* would be out of place.

Example.

The musical score for Example 2 consists of two systems of music. The first system shows a piano part in the left hand and a violin part in the right hand. The tempo is marked 'Adagio' for the piano and 'High-hom.' for the violin. The second system shows the piano part with a 'Low-hom.' marking. The music is in 3/4 time and features a mix of eighth and sixteenth notes. The violin part in the first system is marked with a slur over a series of notes.

The articulation of an idiomatic passage for high-horn would vary according to the speed; see the following.

Ex.

The example consists of two staves of music. The first staff is marked 'Fast.' and contains three measures of music with the tempo markings 'Fast.', 'The same.', and 'Faster.' above the notes. The second staff is marked 'Moderately.' and contains three measures of music with the tempo markings 'Moderately.', 'The same.', and 'More moderately.' above the notes. The music features a series of eighth and sixteenth notes, some with slurs, illustrating different articulation techniques for high-horn.

It has always been noted that the ascending *slur*, on notes a bit far apart and in a fast tempo, facilitates execution, and in descending, conversely, this articulation increases the difficulty. This [slurring] can be mastered by trying the passages that follow.

Fast speeds.

The exercises are numbered 1 through 6. Exercise 1 is a single line of music with a slur over an ascending eighth-note sequence. Exercise 2 shows a slur over a descending eighth-note sequence. Exercise 3 is a single line of music with a slur over an ascending eighth-note sequence. Exercise 4 is a single line of music with a slur over a descending eighth-note sequence. Exercise 5 is a single line of music with a slur over an ascending eighth-note sequence. Exercise 6 is a single line of music with a slur over a descending eighth-note sequence. Each exercise ends with a double bar line.

It is necessary therefore to articulate thus

1. *or*

2. 3.

4. 5.

*or* 6.

We repeat however that diverse articulations must be tried and practiced on these idiomatic passages, as on all others, so that all can be used expeditiously, with the faculty they will give to the performer to hold back or speed up at will, according to the tempo.

Leading tones, natural or altered, are ordinarily connected to their tonics, as long as they do not form a particular figure in the melody. Then, they receive the *dotted* or *marked* articulation.

### Example.

*And:te* Trio. etc.

Logic [dictates that] when the same passage appears in a low-horn [part], because of what has been said on the subject of low false [i.e., stopped] notes, the *dot* always renders [the passage] more distinct.

The following passage can receive two opposite articulations.



[page 24]

In the following idiomatic passage, the low-horn will respond better than the high-horn by borrowing [the high-horn's] articulations, but the execution of [the passage] will suffer.

Ex.

The articulation is changed at the letter (C) because of the  $G\#$  that falls into the category of low false notes for the low-horn, [as well as] for the difficulty one has in producing them [i. e., low false notes in general] distinctly, [and] connecting them with the notes that precede and follow them.

The *slur* that embraces three and four notes has already been seen several times, even when [the notes] are diatonic [such that they pose problems of continuity and clarity]. This articulation is recommended, considering that it singularly facilitates the execution of idiomatic passages when one is in the habit of doing it, and [considering] that it has much grace and elegance. It can therefore be used frequently, as in the following passages.

## Example.

Fast.

*Festlich* Trios.

Articulation of the author, not very practical for the performer.

Articulation for the Practitioner: the dotted very soft, and without separating the notes.

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It is not always prudent to attack an *A* or a *B* written above the staff, and in this [next] case, this note [*A*] is connected with [both] the one that precedes it and the one that follows it, when they are not too far away from one another.

## Example.

*Festlich* in all tempos

When the *B* follows the *A*, then the latter is the one that is attacked, if they cannot both be connected to that which precedes them.

## Example.

*Festlich*

But a specific figure can still change this articulation. [Trans. note: Thus, in the example below, since Reicha has notated a slur from A descending to G, Dauprat suggests the A must be articulated, which is contrary to his instructions from two examples earlier.]



Finally, we will remember again that all these rules are only general, and it belongs only to experience, judgement, [and] taste above all, to apply them appropriately or to modify them according to the circumstances.

The thoughts on musical phrasing as well as on style, taste, grace, and musical expression, are developed in our Advice to Students, page 117 and following in this part.

*to be continued...*

## NOTES

- 1 The word *trait* [i.e., idiomatic passage] in its musical understanding is generally understood to be the total assemblage of real notes and passing notes, in a tempo [that is] more or less fast. It is also what is commonly called *difficulté* [i.e., difficult passage], which, in the *solo* [part] of a *concerto*, for example, is connected to [the] singing [style one uses] in order to express the melody, and at the same time to make the talent of the performer conspicuous.
- 2 It is [generally] known that musical ornaments have only one articulation, the *slur*.
- 3 In instrumental music.
- 4 Where there are three or more parts, and different figures for each of them, the particular style that suits these figures is combined with the style desired for the primary character of the piece. The articulation is confirmed, equally, to the nature of each figure.