

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

Translated by Jeffrey L. Snedeker

This is the final installment of the translated text of Dauprat's monumental *Méthode*. In many ways, this final "wrap-up" for Dauprat is his most interesting, as he tries to bring all of his technical advice into musical and human contexts, with recommendations on overall musicianship, thoughts for teachers, and a survey of music for the horn. As always I have tried to preserve Dauprat's tone, making changes in sentence structure or adding explanatory words or phrases only in hopes of clarifying his points.

As this long-term project comes to a close, I would like to extend heartfelt thanks to Stewart Carter for his editing skills, patience, and perseverance through the course of these six installments. Dauprat's method deserves the attention paid to it, and I hope that readers have found this series informative, whether by itself or in comparison to Birdalone Books' publication of the whole method in 1994 (which I now intend to see for myself!).

—JLS

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ARTICLE 14 *ESSENTIAL QUALITIES OF A GOOD PERFORMER*

There are three primary things, independent of sentiment and warmth which always enliven the arts, which are indispensable to rendering musical discourse properly: *phrasing*, *giving color*, *setting a style*.

To phrase well, it is necessary to understand how [phrasing] repose are indicated, in order to observe them, to make them felt, and to breathe only where it is appropriate.

To give color consists of impressing upon any piece of music its appropriate character [and] most suitable expression. This is done in order to position nuances, their connections, and their contrasts, with discernment.

To set a style is to employ various musical ornaments as well as articulations with taste, and to *pronounce* both with appropriate emphasis.

Certain appropriately placed alterations in note values, or in degree of elevation [in pitch], contribute to *style* and *color* as well.

As for warmth and sentiment, gifts that nature gives or refuses, since it is not possible to analyze them, there is no advantage in reducing them to principles and giving them rules. Therefore, we limit ourselves to some discussion of phrasing, color, and style in music.

Musical Phrasing

Musical phrasing is separated into rhythms of 2, 3, 4, 5, 6, and 8 measures, and these rhythms repeat or intermingle symmetrically.

In proper spoken discourse, phrasing is the arrangement of words that offer a sense [or] a thought [that is] more or less complete. Likewise, musical phrasing is an assemblage of notes presenting one or more figures that form an idea [that is] more or less complete.

If each musical phrase ended in a rest, it would be easy to feel the repose of this genre's discourse, comparing these rests to periods,

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commas, etc. But in music one can have rests without reposes and reposes without rests. The real reposes of musical discourse are determined only by different melodic and harmonic *cadences*.

It is therefore these *cadences* that are important to observe in order to take a complete breath or only a half-breath, when appropriate.

By always comparing musical discourse to written or spoken discourse, and especially to pieces of verse because of their rhythm, one can say that the *perfect cadence* is equivalent to a *period*, the half-cadence to the semi-colon, [and] the quarter-cadence to the comma. Similarly, the composer has the means to express question marks and exclamation points. One can even see colons in suspended reposes, or *holds*, followed by one or several phrases that seem to explain the preceding and complement them.

He who has studied solfège with a skilled teacher will understand these different reposes, and will know how to observe them while playing any instrument, as well as he knows how to do them in solfège or vocalizing.

But to understand reposes and to observe them, to employ tasteful notes with suitable articulations is not enough. In order to place articulations well, it is necessary, as said previously, to know how to distinguish the corpus of the melody, the depth of the thought, the *bare* melody, if one may express it this way, from passing notes and musical ornaments; better still when these latter [notes] are often written in ordinary notes.

The composer, without a doubt, conceives the form and basis [of the music], and the primary and secondary figures that embellish it at the same time. He is not like the painter who creates a [rough] idea, sketching his figures before decorating them and giving them color. Now what the composer never does, the performer must do, but in the inverse sense of the painter. This is to say that he mentally strips away the ornaments that adorn the melody in order to distinguish what it holds in nature and borrows from art. Hence it is by this means that he knows [where] to place appropriate articulations as well as nuances and the variations with which his imagination furnishes him, in order to embellish the song or melody further.

As this purely intellectual operation adheres to taste and musical sentiment, it profits from discernment on one hand and efficiency on the other. Any thought becomes alive as soon as the performer has acquired the habit of comparison.

Certain musical genres have quite a pronounced character that will indicate an articulation that becomes almost commonplace for these pieces. One could also say that certain characters have, in some fashion, a tradition of performance from which one can hardly stray. Such [characters and traditions] are military marches, the pastoral, *louré*, *musette*, *staccato*, and national airs such as the *polonaise*, *bolero*, *sicilienne*, etc.

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But in separating music according to character, one still has a quantity of them that is too large, where moreover some are contained in others. It is therefore simpler to divide them into four principal speeds known as *slow*, *majestic*, *graceful*, and *fast*. Thus one can offer the following principles: *the slower the speed, the more connected the notes must be, and the faster it is, the more one must deviate from this obligation*. But here one must not think that *connecting* sounds means [the same as] what is called *slurring* in articulation. As a result, several notes may be tongued, but with so much softness and the sound of each so sustained that the notes appear to be connected together—mainly on the horn, whose sounds are more tenuous than those of other instruments. Likewise, in a fast tempo, melody [notes] and passages can be either tongued or slurred, and it is here that [the word] *connecting* can mean a slur that joins several notes, accelerates, aids in quickness, and in a word, facilitates execution. In this case the tongued notes are drier, do not retain all their value, and do not last their indicated length. The last of these are slurred in the same way.

Color

All music is sad or gay, majestic or innocent, martial or pathetic, religious or secular, etc.

It can also combine several of these genres, or just be modifications of them. This is seen in instrumental music when a composer, not at all tied down by text to depict a sentiment or outline a character, expresses either in turn. This is why one who is not at all a connoisseur often perceives only vagueness or disorder there, where variations of imagination do not have fewer limits, and where the same disorder is ruled by a knowledgeable and admirable manner.

It is therefore to grasping the primary character of a piece, to varying its tones and expressions, to blending nuances or cutting them short by contrasts, that the musician must devote himself, [as well as] to the manner of identifying with the composer, to divining his intentions, and to being of one spirit with him.

It is said that in music there are several manners of rendering the same subject equally well. This assertion can be correct in relation to those vague compositions, insignificant or unruly, which only offer, as Boileau says, a barren abundance. It is wrong [however] in relation to those that call attention in each piece to a well-determined, well-supported character, in which the ideas, intelligently coordinated and connected to each other no less adroitly, offer the whole as a perfect unity.

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For this music, there is only a single execution because there is only one right way. This is why real talent is as rare in performance as in composition. This is why one always plays one's own music better than that of others. And only one of three or four equally skillful musicians on the same part will capture the manner of rendering another's music.¹

Finally, this is why the arts regress after having attained the highest degree of perfection possible, until [raised again by] powerful men endowed by nature with sentiment for fine arts, and who know how to produce the splendor that has been lost. This is the truth that follows error, the light after darkness, the vegetation of spring after the barrenness of winter.

Style

"Style," says J. J. Rousseau, "is a distinctive character of composition and performance. This character varies according to country, people's tastes, and the author's genius, according to the materials, places, time, subjects, expressions, etc." Thus one has the German style, the Italian style, and the French style. Each music has its own style, according to whether it is destined for the church, theater, or salon.

In the end, the skillful composer gives his name to the style of his compositions. But he [also] needs performers who have their own styles or manners of performing music according to the specific character assigned to each piece, the expression desired by the speed, the nature of the ideas, the form of the figures, the situation, and the locale.

The style of performance is, finally, the color that the musician gives, not only to the whole of a piece, but also to the different parts of which it is composed, of smaller passages, and the shortest figures of which phrases are formed.

The author can notate only his intentions, or present them with conventional symbols for speeds and nuances. It is [left] to the musicians to penetrate them, to identify with them, so to speak, and with the author and his works, in a manner that renders them properly in performance, which is, as we have already said, a type of creation [in itself].

Tempi do not always determine the character, spirit, or style of a piece, especially because some of these speeds are just analogies, such as *Largo*, *Cantabile*, *Adagio*, *Andante*, *Andantino*, *Grazioso*, *Allegro*, *Vivace*, *Presto*. It is no less a mistake for composers not to put these tempi at the beginning of a piece to which, furthermore, they give a specific title that indicates its

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individual character, such as *March*, *Minuet*, *Pastorale*, *Polonaise*, *Waltz*, etc.

The military march differs essentially from a religious march. The march (No. 16) of the 24 trios for horns in E by Mr. Reicha is often played at the speed of a military march, even though it is a religious march in four large beats.

The symphonic minuet is fast, while that of the court or ball is slow and graceful. The minuets of [André-Joseph] Exaudet, [Johann Caspar Ferdinand (?)] Fischer, and [André-Ernest-Modeste] Grétry are well known.

The pastorale in Haydn's oratorio [*The Creation*] that announces the creation of the flocks [i. e., No. 22, "Nun scheint vollem Glanze der Himmel"] is of a character opposite to that of the rondo of the third piano concerto by [Daniel] Steibelt, and is known under the name of "Storm."

It is therefore indispensable to combine the Italian words indicating the tempi with the titles above. The Italian terms, although they can modify each other, do not always give the intended and precise speed of the composer, and the most scrupulous exactitude in this can only be obtained by means of Maelzel's metronome. It is regrettable all the same that this regulator arrived so late. Good works stay on, but men pass away, and their own traditions are lost.

In vocal music the words, combined with musical sentiment, guide the singer, but in instrumental music, where this sentiment is a bit vague since the words no longer serve as a means of comparison, one is subject to error. This is to say that [it is wrong] to give a piece of music too much or too little speed, a mistaken color, a defective expression, or finally, intentions contrary to those of the author.

One knows, by analogy, what is the style or the color of pieces of music preceding the indication of the proper and primary character, such as those that were previously in question. Certain Italian terms, such as *Lamentabile*, *Gracioso*, *Affetuoso*, *Agitato*, etc. give further indications of this type. But those that serve to indicate only the speed often become insufficient for understanding the style appropriate to a piece, if one has no regard for the meter, the mode, the principal figures of the motive, their nuances, or their articulations.

It is therefore [only] in considering all of these things, as well as being assured of the true speed of a piece, that one can hope to give to it its color, character, and style.

Those people who, in accompanying, want to put sentiment, expression, and style on a simple hold or on notes that are pure "filler," or who embellish them with ornaments that the composer abstained from notating, demonstrate only bad taste and ridiculous pretensions. Holds and "filler" notes are written only to fill out the harmony and support the part playing the melody. One must pay attention only to the nuances indicated by the authors.

Musical performance generally requires energy, warmth, and enthusiasm;

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therefore only youthfulness and virility pertain to this performance.

The conservatory examinations, the success of which has resounded all over Europe, have proven much in favor of youthfulness. But it would be neither suitable nor prudent to entrust only young people with musical performance. With more strength and experience than youthfulness, virility possesses the moderation that restrains spirit and outbursts of passion. Fortunately, therefore, he who is filled with the sacred fire knows [how] to temper his will; is master enough of himself to give to each thing only the degree of strength, softness, and speed that belongs to it; and knows how to combine altogether the expression of the sentiment, this blessed negligence, this beautiful disorder, and all these contrasts that

give life to music. This will make the true artist known and distinguish him from the pure mechanic, formal but cold, who pleases one moment with his steadiness, and soon wearies by his monotony and his efforts, even if he has done them to perfection.

ARTICLE 15
TASTE AND GRACE

After the definitions that J. J. Rousseau and Voltaire have given of taste in the arts, it would be too foolhardy for an unscholarly man to write on the same subject. I therefore refer the young musician to the musical dictionary of the former and the philosophical dictionary of the latter.²

We had wanted to try to make understood, by some comparative examples, the different cases in which things, good in themselves, can cease to be so by poor application. But this work directed us too far away [from our purpose here]. The idea of taste has many ramifications because there are means of varying all species of passages of melody or of technical difficulty, as well as the expressions that can be given to them and the ornaments with which they can be embellished. These examples become so much more difficult to present because in music, as in theatrical dance, the [various] types mix with each other more and more. Tasteful men who frequent the Opéra complain correctly that there is no longer only one manner of dancing, whatever the situation of characters dancing, and the place where the scene occurs. One could, in most cases, make the same remark about music. It [i.e., music] lives with variety, one says; this principle can be true, but one can abuse it and often disfigure a stated, marked character to which the listener becomes attracted, because it is put into a certain disposition that he [i. e., the composer] wants to keep, and is in the author's interest to preserve. Moreover, some performers, wanting to shine at all costs, attach little importance to this consideration. They believe their reputation [will be] compromised if they render an innocent character with too much simplicity, if they do not put what they call sentiment into a

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rondo full of gaiety, if they play an Allegro without overloading it with notes, or an Agitato without altering the [note] values, exaggerating the nuances, or sharpening the contrasts.

It is necessary, without a doubt, that the musician be more than a mere reader of music, and for this he is placed in the front row. He must be an actor who sells his role with proper emphasis on the words and the sentiments they express.

There is still a difference here: the actor cannot in any case change the text, in order to say better or more than the poet. The musician, on the contrary, can allow himself some changes, whether adding or subtracting, in order to render the expression not so much truer, but more energetic, more sensible, and more varied. All music then is, so to speak, a subject that the musician explains and expounds upon in different manners, in order to

render ideas more palpable, and to make them better understood. Therefore, one must never express what is not in direct relation to the basis and the structure of these ideas.

There are three powerful means of ornamenting music— ornaments or tasteful notes, articulations, [and] passing notes. But among these means, it is still necessary to know how to choose that which best suits the given subject. For example, gruppettos of three or four notes would be too intellectual for a simple or innocent character, such as the pastoral, the country air, or that of the mountains. A trill would be too bright, and [ornate] decorations out of place. But a simple or double appoggiatura, performed softly on a repose or melodic cadence, suits this type, which requires nothing intellectual, very well. Pathetic pieces also require much simplicity in performance; sadness and despair, fits of anger, furors of love or hate, are never expressed by ornaments, figures, or flowery discourse, but by energetic expression, marked nuances, and frequent contrasts. Ornaments give grace to music, and grace suits only soft sentiments or small *expressions*, as J. J. Rousseau says. Meanwhile, pleasures have their licenses, high deeds demand enthusiasm, heroes have pride, grandeur, and magnificence. And it is for this reason that the abundance of ornaments must be well placed, if not too extravagant in each case. Because debauchery is not pleasure [and] extravagance is not generosity, enthusiasm must not degenerate into folly, nor grandeur into conceit. Therefore be simple without triviality, elegant without affectation, and rich without ostentation; that is to say, never exaggerate in any sense, do not crowd ornaments together, and do not waste resources. A monument that would present different orders of mixed and confusing architecture would be shocking to see.

Grace³ in music consists specifically of giving to melodies,

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idiomatic passages, ornaments, and embellishments, the nuance, articulation, and expression that give them the best value, according to the musical character in which all are placed.

For example, the slur has more grace than the dot, which [in turn] has more than the accent. The nuance of soft to loud has unction, [while] the contrary nuance has some roughness, especially when it is brusque. He who combines them is the most graceful.

Each character, finally, has its own type of grace that one must know how to distinguish. But it is perhaps less difficult to choose the nuances, articulations, ornaments, and contrasts belonging to such and such a character than to know how to blend them, to cast them adroitly and appropriately, to use them without abusing them, and to do only what is necessary when it is necessary. This is [evidence of] a type of rare talent, combined with exquisite taste.

Taste, grace, and sentiment are qualities that nature accords to some and refuses of others. The man [who is] cold to the sensations that music creates, if he is unfortunately destined to practice this art, will be nothing but a machine in the orchestra. But he who feels actively moved in listening to the masterpieces of our ancient and modern composers will certainly lift himself above his colleagues or rival the most celebrated among them.

ARTICLE 16
EXPRESSION AND MANNERISM

Expression is real, faulty, or false, and the tasteful man, the sensitive man, the connoisseur, never fools himself in it. If [your] expression is genuine, the listener does not delay in sharing your feelings. What you express, he feels similarly; it seems the same to him, and he could even reproduce it if necessary. Later, finally, he can be nothing but a single spirit with you, because you have penetrated him, convinced him, won him over. Contrarily, if the expression is faulty, you vex him. He will have bad will toward you for contradicting him in some fashion, and in passing suddenly from surprise to disgust, it will not be long [before] you will appear ridiculous or insupportable to him. Finally, expression can be false. This is what we call mannerism. It is the caricature of sentiment, the property of those who feel nothing or feel badly. This type of expression consists of exaggerating all nuances, forcing certain sounds until they harden, or softening them to the point of [being] almost totally extinguished, and not heard. In order that nothing is lost in this ridiculousness, it is ordinarily combined with flapping arms, rotating shoulders and rolling eyes, in order to give an inspired air.

Young students! Avoid these shortcomings carefully or all your performance abilities will never come out naturally, gracefully, and with true sentiment, and they will manifest themselves completely otherwise, with grimaces. Above all, fear the French public, an inattentive trifle,

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who often see the ridiculous side of things as the reasonable side; who also stop, and will no longer be grateful to you for what they barely hear. Our art requires collectiveness on the part of listeners. Therefore do not disturb this collectiveness that is as necessary to you as to the public by causing distractions that would turn them against you.

It is your instrument alone that must impart your thoughts and sentiments, and must communicate all that you experience. The words of the orator, calm and full of dignity, penetrate much better into the soul of those who hear them than those of the speaker who gesticulates and conducts himself like a madman.

Few musicians can perform all types of music equally well, so that he who excels in the concerto is weak in the quartet and vice versa. One succeeds in all that is asked in grace, taste, and refinement, [while] another prefers pronounced characters that demand vigor, energy, and steadiness. This often depends on physical and moral dispositions of individuals, and the artist, like the composer, often paints in different styles, which does not prevent their colors from varying. But one [still] perceives the manner, the favorite tint, which is reproduced in all pictures of the same master. This predilection for a certain style or a certain color is not a shortcoming when one performs his own works. Thus one is one [i. e., an individual], one is himself, but when one reproduces the works of others, it is better, as we have already said, to identify, if possible, with the author, with his intentions,

character, thoughts, and habits, in the end, to become *him* [i. e., the author], and not be himself [i. e., the performer].

ARTICLE 17

THE MUTE AND DOUBLE-SOUNDS [i. e., multi-phonics]

Since good artists are successful in modifying almost at will the sounds of the horn by hand, lips, and breath, they no longer make use of the mute and no longer value it. Without a doubt, one can obtain a pianissimo effect with it that can surprise, but this foreign body, together with the instrument, changes the quality of the sounds and their timbre, and obviously reduces its range by inserting it into the bell, which it almost completely fills.

The double-echo is especially unnoticeable and becomes useless. When this effect is needed, as in the overture to *Jeune Henry* (by [Étienne] Méhul), for example, it has been seen that two horns far away and hidden produce a better and more natural effect than that which comes from a piece of wood, cardboard, and elastic gum united with the instrument.

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It is the same with multi-phonics, which are produced on some low notes of the horn, and are combined with the head-voice that comes from the nose. Young people who learn how to produce these double-sounds are successful at them almost immediately. *Punto*, who did them much better than any who have had a hand in them since, acknowledged the ease and the ridiculousness of them himself.

Therefore leave to the charlatans the extraordinary means that suit only mediocrity, that stun only the ignorant, and repulse connoisseurs and true artists equally.

ARTICLE 18

TO HORN PROFESSORS

We do not pretend to teach anything to our colleagues [in this section]. We address only those who, having finished their studies, intend teaching as their profession.

It is to them that we wish to show the entire range and importance of their duties—which ones are painful and tricky, the joys they procure and the disappointments that accompany them.

He who wants to teach cannot arm himself with enough patience, courage, and perseverance before committing himself to this profession.

We believe that the student who has absorbed the best possible fruits from his lessons; who, with precepts and examples of masters all present in his memory, has combined them with his own reflections; who, instructed at the same time as others in school, has discerned all the varieties of abilities, intelligence, and dispositions of his comrades; who, moreover, knows how to speak his mind in a clear and concise manner—he [i.e., this student], we say, possesses forward-looking experience, in some fashion, and can demonstrate it with

benefit. People think experience that is the fruit of time is the best. We do not doubt it, but it is necessary to assume that one has graduated from a good school, and has never stopped learning since then. If it is otherwise, one will pass on principles that are faulty or contrary to those students [who are] already advanced, or one will forget a crowd of rules, essential details that are necessary to know how to apply, appropriately, and at each instant.

Since the dispositions of students are not the same, their progress can be more or less belated, [and] their lessons more or less prolonged on the same type of exercise. Moreover, for wind instruments, the younger the student, the more one must mix his energies, and hold back excessive eagerness that could injure his health. Instead, by well-determined work—that is to say, gradually augmented—his faculties will be increased. As proof, we have the experience of all of time.

If it is necessary to hold back some [students], it is necessary to stimulate others, and often to prevent them

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from becoming discouraged. Sometimes certain exercises, opportune all the same, can tire a student's patience uselessly. This is not then the place to pride oneself in perseverance. It is necessary, contrarily, to look for some detour, some other view unknown to him, so to speak, in order to direct him by degrees to resolve the difficulty that embarrasses him.

The means to success, almost every time, is to analyze. Does some passage resist a student's performance abilities? Make him study it in parts, dissect it, and anatomize it, in some way. Rarely do the greatest difficulties (if moreover they are in the instrument's nature) resist this means.

Take care especially that the posture of the body, the position of the instrument, and the placement of the mouthpiece or the hand in the bell never vary. Carefully choose music that is within your students' reach and make them learn, especially at the beginning, only that which can be useful to them. Thus you will reject, without consideration of the author's name, all that could oppose their principles, falsify their judgement, taint their ear, or accustom them to things of disapproved taste or condemned rules.

With some students, progress does not always go forward. Arriving at a certain degree of strength, they seem to be stopped by an invincible obstacle. In order to surmount this obstacle, effort, perseverance, and energy are necessary, of which some are not capable; these remain mediocre. They can find work in the orchestra. There, where not too much is demanded in performance because it is such a union of artists, they could still be displaced because many circumstances happen in which their weakness, their incapability, could be sensed.

Other students, endowed with great abilities and love of their work, may take their talent in a faulty direction. Whether a shortcoming in spirit, fickleness, temper, or fire of the age, thinking never guides them in their particular work or their public performance. Without thinking, how will his works be perfected? Thinking replaces the teacher when one is deprived of his advice, [and] it is that which observes, foresees, and directs experience. In the end, by thinking, one understands how to judge himself.

We have heard the advice of not teaching students all that one knows for fear of being outshone some day. This is the reckoning of egotism, the anti-philosophy of art. Our students are our children, and what we have acquired is nourishment that we must give to them whole. Moreover, is it not in the order of things that progress always moves forward in art and science? Can we flatter ourselves of having reached the pinnacle? Who tells us that nature has not given one or several of our students the gift of invention or perfection and all the ability to surpass us? In this case, if we hold back from them a part of the things they must know about, which they learn some day in spite of us, we will be very culpable. If we put obstacles [in front of] them, it will shatter them

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and this neglect of our duties will result in our embarrassment.

If the teacher regards the whole of his students' success as sweet compensation for his pains, each wreath they obtain is like a flower added to his own.

It is therefore our opinion here that these are the dregs of the teaching profession—the dregs are the infectious afflictions that are passed on to fickle students who, after some years, change instruments or even professions, or who, foolishly proud [because] of some encouragements, [and] believing themselves to be little prodigies, throw themselves into behavior [that is] assuredly bad, without guidance or substance, and do not slow until they share the fate of allure, that of Phaëton.³ This also [will result in] the premature death of a student who had been given or realized great hopes, or his withdrawal from our class, in order to enter into that of another professor, whether by inconstancy or seduction. These dregs, in the end, are the worst successes in public, for those who as a result of fear are paralyzed, or by some other circumstance, independent of them or us, and do not respond to the expectations that people have for them. For this, indirect and undeserved reproaches are sometimes given to us, attributing these poor successes to us.

The horn is not as easy an instrument to judge as a violin, flute, bassoon, voice, etc.

The custom that people have had to hear for a long time, and too exclusively, the F crook on the horn has [caused] the ear to become accustomed to this timbre. And all the others, that is to say, those of D, E♭, E, and G, are scarce or never tasteful [i. e., scarcely or tastefully played upon], especially when the student has not justified their use by performing pieces written for these crooks. In the contrary case, we have seen these same pieces succeed, and be deserving of praises by people who condemned them later.

Similarly, we have seen that pieces composed in keys that are not of the first or fifth major [scale] degree are commended or censured according to whether the performance is good or faulty.

If the uncertainty of these judgements stopped performers, soon music using the horn would no longer be heard except in two or three keys on the F crook. The instrument would regress again, would recapture its monotony, and would lose the best part of its performance capabilities. We will fall again into the shortcomings justly blamed on the mixed type.⁵

We advise professors and students, therefore, not to let themselves be influenced by ideas that time will rectify. But we do not recommend any less at first, to extinguish as much as possible the type of stubbornness with which a student often clings to a choice that is not within his abilities.

From what has been said, one sees that in a contest-examination as in a concert the persons most fit for judging, as well as the assembled public, have little

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consideration for the means used, or the difficulties conquered. They cling only to results that must be, by consequence, the most satisfying possible; it is necessary, as one says, to hide the spines under the flowers.

ARTICLE 19 *CONTEST-EXAMINATIONS*

We do not have any pretense to give advice to those who have been established as judges in ordinary contest-examinations, or want to raise doubts about their knowledge and intentions. We propose simply a plan—a path that we believe more appropriate to assuring oneself of a candidate's talent in three circumstances of which we will speak.

There are, as one knows, two types of contest-examinations: [first,] that of schools for distributing prizes or encouragement to students, and [second] that which takes place to fill a vacant performing or teaching position. In the first case, if the professor of the instrumentalist being judged is not named at all (we are not saying as a member of the jury, but in order to clarify the religion of those who will judge a thing they have never practiced, in order to make opportune observations or respond to those of the jury), it is necessary at least that a foreign professor is permitted [as a judge], without personal interest, without passion, and without bias for a school or a particular system of teaching. This is not always done. These [are the] judgements by comparison, often erratic, that we warned about in the preceding article—judgements that here one would know not to attribute to ignorance or culpable intentions, but rather to ideas adopted without examination, and to the shortcomings that practicing the thing to be judged can cause to be acquired.⁶

In this contest-examination moreover, the tests are always within the reach of the competitors. But these tests are the same when it concerns a performing position. The rule is to play one or two pieces of choice and to sight-read what the jury presents. It is upon this that one judges, as well as on the success of one moment—often a deceptive judgement! Here there are still concerns, to give [adequate] proof of good principles, and especially of experience. Meanwhile, the audacity of youthfulness or of mediocrity often prevails over shyness, an ordinary shortcoming of true talent and modest man. Time alone causes an error to be recognized that can no longer be fixed.

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Concerning a performing position for the horn, for example, one should understand above all, once the type of audition has been settled, that [the auditionee should be] made to play only on high or low crooks, according to whether high-horn or low-horn is announced.

Whether the music chosen is known or not by him (and it could even be, in most cases, designated in advance), the upper or lower part of our duo, trio, and quartet (Opp. 8 and 14), for want of other music, could provide this proof [i. e., of good principles and experience]. The simple reading of any piece would suffice then in order to ensure that the candidate is a musician, [and] he would have proved enough on his instrument. If one wished, finally, to test him in accompanying a melody, the air of Clytemnestre, in the first act of [Gluck's] *Iphigenia in Aulide*, "that I like to see these flattering tributes..." with its two reprises, would give a measure of the talent and bearing of the high-horn [player].⁷

For the low-horn, up to now only the second horn [part] of the Adagio of the *Symphony in B \flat* by Haydn [No. 51, second movement] has been proposed, because here alone exists [music] truly intended for this type, with the following five notes:



[ex 156]

It would be necessary therefore, in accompanying a melody, to compose a piece intended for this [type (i. e., low-horn)], or to take from tragic or *semi-seria* operas a part that exists for it.

Some operas of Nicolo,⁵ *Romeo and Juliet* of Steibelt, *La Vestale* and *Milton* of Mr. [Gaspard] Spontini, etc. contain obbligato accompaniments that could serve for this test. Most of these solos are for the mixed type [of horn], which approximates the low-horn more than the high-horn.

As for teaching positions, we believe that they must be awarded only to those who have passed truly lengthy tests, but who, as the subjects of several discussions, must still be hired without reservation, if one

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is never to be fooled in his judgements and in his choice. Here the fate of students and the reputation of a school are the concerns. Always relating the ideas that we put forth on this contest-examination to the horn, we would wish that each candidate be presented with an

aspiring student of this instrument, in order that the professor, choosing from several sizes of mouthpieces the one that suits best the type [of horn] that the student wants to take or receive, may give him preliminary advice and a first lesson.

The second test would consist of teaching a student who is already advanced on the performance of various excerpts taken from a method, and chosen by the judges.

Finally, the third and last test would be that which would take place on different musical characters, played by a student near the end of his education. The melodies of these pieces would be very simple so that the teacher would be able to indicate to the student the embellishments with which he can ornament, the character he must give it, and the style appropriate to it. In these different lessons, one would get to know the teacher's principles, his manner of establishing them, and [hear] explanations of his taste, his musical sentiment, and his harmonic knowledge. Finally, one would see if he follows the example he preaches, because it would be necessary that he prove it, since this is the best means of persuading.

It is here, above all, that one or several professors of the instrument, whose presence can be useful in more than one way to other judges, are indispensable.⁹

We cannot finish this article without submitting for consideration to those who direct music schools the idea of giving decennial prizes also to those laureate students who, after their withdrawal from school and deprived of a teacher's advice for a long time, have the best benefit of their own thoughts and of their solitary work; who have combined further, constant study, more extensive on the specialty they have embraced than on other branches of music that are necessary but most of which hold little interest to them; who finally by constant work and true talent having already acquired a justly deserved reputation, will bring more honor to both their profession and the school from which they graduated.

If this plan would be adopted some day, how many students who believe themselves prodigies because they obtained a first prize, sometimes owe it [i. e., their success] to indulgence or to the success of the moment? How many others, who neglect their talent or come back to it, practice only the means [provided] in lessons they are given, or in the mechanical work of the orchestra? How many of these students, we ask, would be more careful, would judge themselves with more severity and would want by dint of care, effort, and success, to surpass their rivals in talent and fame in order to be deserving, some day, to receive the grand prize: the prize of honor!!

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ARTICLE 20 *CLASSICAL MUSIC EMPLOYING THE HORN*

Classical music employing the horn has presented, in its evolution, several distinct epochs: limited in the early days to hunting airs (before the means of producing sounds other than those called "natural" were discovered), this genre of music has come down to us; it will [continue to] exist as a useful subject, so that the hunting style will be preserved among men. But when the idea came to some composers to use this instrument in the

orchestra, a particular [type of] music became necessary for performers to practice all the natural sounds in the range of each *crook*, or rather each horn, and this study was reduced to the following notes:



[ex 158]

this brought forth the second epoch.¹⁰

We must believe that if the [open] high F and high A are to be employed sometimes, they must be rendered [that way] only in the hunting manner, although then the instrument is held in one hand with the bell leaning on the arm or in the air. This usage has been preserved for a long time. In 1800 we saw in theaters in some Milanese cities, even in the capital of this country, performers holding the bells of their horns in the air, but only in *fortes*.¹¹ Some French composers have indicated this manner in their scores with these words, *pavillon en l'air* [bell in the air], and have employed it for great effects in the orchestra. Performers refuse [to do] it for two reasons: first, the scale [i. e., in this case, the pitch] of the horn is suddenly raised as soon as the hand is no longer in the bell, and one does not always have time to lengthen or shorten the [tuning] slide, before or after; second, the instrument, being held only by a single hand, weighs almost entirely on the lips and makes attacks less secure. In the past, the trumpet in the orchestra was held horizontally and the bell of the trombone was directed down or up,

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but the proper rebukes of those who no longer see effect where there is only noise, where eight or ten instruments cover sixty or eighty, have caused the shape of the orchestral trumpet to become semi-circular, the bell of the trombone to be been reversed, and [as a result] the writing of bell in the air in horn parts has ceased.

The understanding of factitious sounds, of the instrument's range, the division of types and their execution apportioned between two performers, has marked the third and most remarkable epoch, in which horn music has taken on some resemblance of other instruments. The evolution of the horn, in relation to difficulty, moved rapidly forward from then on under *Turrschmidt*, *Palsa*, *Spandau*, *Rodolphe*, *Kohl*, *Punto*, etc., but the duos, or rather fanfares of *Turrschmidt*, the quartets of *Kohl*, and the concertos of some others, are appropriately forgotten. The music of *Punto* as well is not played, and must no longer be, at least publicly, for the reasons we have given in the preface of this work, for the style of this music has become out-of-date as a result of the evolution of musical taste in France, evolution that dates clearly from the establishment of the Conservatoire.

Meanwhile, the rarity of music employing the horn has caused some of these authors to use my¹² exercises, before my teachers, *Kenn*, [Frédéric] *Duvernoy*, and *Domnich*, replaced them with music conforming more to modern taste, and which became for me a type of antidote for that of their predecessors.

I am in debt to the school from which I graduated, and which gave me more than one type of instruction in music, in imitation of my teachers in their work and in their care for students. I also owe it [to my teachers] to find out how to surpass them, if it is in me. Congratulations to those [composers] who, through music rich in melody and pure in harmony, with passages better related to the character of pieces, imbued with sobriety, appropriate and without ostentation, through brilliant performance, precise and bold, knowing how to capture attention [and] command interest, [are able to] combine all preferences.

I am not so vain as to believe that I have been presented with these qualities. On the contrary, feeling sure that I am not able to make myself famous, I have wanted to make myself useful: having received little facility for composition, I have replaced it with zeal and patience. Thus my music, all calculated, made so to speak with formality and rules—primarily duets, trios, quartets, and sextets—show the effects of endless pains it has cost me, but the little bit that I have been able to do in the space of about fifteen years can be suitable for students whose types must inevitably be ascertained, and can be regarded as “classical” only on this account.

Because the two types of horn [i. e., high-horn and low-horn] are fixed, and because of their constant use in the orchestra, they must be brought together as soon as possible. Therefore, duets must always be the first music presented to horn students, after preliminary lessons. A considerable number of duets for two horns have been composed

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from *Turrschmidt* [’s time] to the present, and of this almost innumerable quantity, the only ones that can be cited are: the Op. 2 of Mr. Kenn and the Op. 3 of F. Duvernoy, [the latter] dedicated to his friend Lesueur. I recommend them, combining them with those [duets] in the Op. 1 of Mr. Jacqmin, but in my course of study the performance of these duets is placed after my twelve exercises [i. e., in Part 1 of the method], which contain, as one has seen, the two types of portamentos, and all the ornaments used in these duets, as in any free [i. e., freely-composed] music.

One should have students perform these duets in the order indicated here by the name of the authors, [and] then return again for some time on lessons and exercises.

The low-horn must perform (in E \flat) the first and second part of the first two duet works, if the melody does not exceed the limits of its range. From this he will learn alternately to play melodies and accompany. Afterwards, two students of different types should be brought together to repeat these duets, as well as those of Mr. Jacqmin, and to benefit from the teacher’s example, who would similarly play the melody or accompaniment in the specific study of this music. This will also be the time to begin studying the second part

of my method, because of the idiomatic passages and drills encountered in some of these duets. The order in which they are written will make it easy to find the passages and drills to practice, or their equivalents.

The solfèges of the [Conservatoire] Singing Method should follow the duets cited. By studying them, one will become accustomed to five principal crooks: that is to say, to those that are more specifically appropriate to solo playing, D, E \flat , E, F, and G. The different scales possible on these crooks must similarly be practiced. In them, one will learn how to phrase and [how to] place melodic ornaments and passing notes appropriately.

My twenty duos [for horns] on different crooks (Op. 14) will return again to these solfèges. The remainder will follow in the order below:

1. The 12 trios by Devienne, and the 36 by Mr. Kenn (new editions).
2. My trios, quartets, and sextets for horns on different crooks (Opp. 8 and 10).
3. The 24 trios in E by M. Reicha, Op. 82.
4. My Op. 4, Three Grand Trios for horns in E.
5. The 12 trios by Mr. Reicha for horns and violoncello, arranged by me for three horns.¹³
6. Finally, my six duos for horns in E \flat (Op. 13).

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The exercises of the second part of our method being from this [latest, third] epoch, practiced as a whole or in large part, sometimes alone and sometimes under the watch and inspection of the master, one could [then] devote oneself to [performing] the music of a fantasy, like a duet for piano and horn, or harp and horn, in order to become accustomed to modifying his playing in accompanying two instruments whose sounds do not have the bearing and intensity of those of the horn.

One will then pass on to solos from my Opp. 11, 12 (with the duet contained in the latter), 16, 17, and 20.

The course of study is ended by studying the favorite quartets of Punto, those of [André-Frédéric] Eler, my quintet (Op. 6), the first concerto of Mr. Duvernoy, dedicated to Mr. Rouget de l'Île, [as well as] those of Eler, Domnich, Kenn,¹⁴ and Devienne, the solos of Mr. Gallay, the concertantes by Widerkehr, Domnich, and [Frédéric] Blasius, and finally my concertos (Opp. 1, 9, 18, 19, and 21).

The professor, in whom one must assume an understanding of all of this music and the difficulties it contains, will know how to establish the order to follow for study, according to these difficulties and the type of performer.

After the students have studied the specific principal parts of all the preceding works, the teacher cannot recommend enough that they accustom themselves early to the accompaniment of violins, violas, and basses, in quartets or quintets, before that of a complete orchestra, in a concerto or symphonic concertante. But he must compel him to accompany at first, like a ripieno horn in these orchestras, because from the way in which he will have learned to accompany, whether in *tuttis* or in *obbligato* entrances, he will know better how

to accompany himself on occasion. In this last case, he needs to know not only the part he plays, but also all those [others] that are contained in the score of his piece.

He must understand the intentions of his own composition as much as he must penetrate those of other authors whose obbligato parts he performs, in order to indicate them to accompanists, if they are not known or felt by him who conducts the orchestra.

Without this precaution, without this understanding, perfect in the smallest detail, the performer will not only be poorly accompanied, but he will not be very much assured himself in his own music and will not give to the creations of others their true expression or particular character.

END OF THE SECOND PART

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NOTES

¹ Author's] When Mr. Baillet performs the quartets of Haydn or Beethoven, or the quintets of Mozart or Boccherini, his performance becomes a new creation that connects with the genius of these divine men, and seems to elevate their greatness.

² Translator's note: Rousseau's *Dictionnaire de Musique* of 1768 and Voltaire's *Dictionnaire Philosophique* of 1764.

³ See this word in the philosophical dictionary as well.

⁴ Translator's note: In Greek and Roman mythology, Phaëton was the son of Helios, the sun god, who borrowed his father's sun chariot and, through careless driving would have set the world on fire if Zeus had not killed him with a thunderbolt.

⁵ Translator's note: i. e., the infamous *cor mixte* of Frédéric Duvernoy, that Dauprat blamed for composers not taking advantage of all of the horn's resources.

⁶ J. J. Rousseau remarks on the subject of his project to notate music with numbers, a project that a simple objection from Rameau caused to be aborted, that "In order to judge a thing well, it is better to understand its depth, even exclusively, than to have all the enlightenment that culture gives to the sciences, when one does not combine the specific study with that which concerns it." (*Confessions*).

The French Academy, while naming a musician to help to judge the project of Jean-Jacques, was spared the lesson received from it, but Rameau, the celebrated Rameau, was not of the Academy.

⁷ We proposed this piece for the contest-examination that Mr. Blangy took for the position of first high-horn in the Opéra. But the orchestra director thought to do better and more by choosing Hercules' air in A, from the second act of *Alceste*, "It is in vain that hell counts on its victim," without thinking that the accompaniment of this air has reposes that the other does not have, without knowing that the energy and strength this [piece] allows [i. e., does not require] render it as easily playable as the other can appear tiring, for precisely contrary reasons. We cite this fact only to give further warning to those who judge performance on the horn without understanding the instrument from practice.

⁸ Translator's note: While there are several composers named "Nicolo" in the history of music, Dauprat probably means Nicolas Isouard (1775-1818), a French composer of Maltese birth, who achieved considerable success in Italy and finally in Paris around the turn of the nineteenth century. Isouard's nicknames were "Nicolò de Malte" or "Nicolo."

⁹ Translator's note: This is Dauprat's "delicate" way of saying that hiring committees for horn positions ought to include at least one actual horn player.

¹⁰ The lowest C as well as the highest C do not have to be used here because of the uncertainty and the groping [nature] of these first attempts.

¹¹ The manner of performing these false sounds being as it has been for a long time in this country, the position of the instrument has necessarily changed. The name *Belloli*, solo horn of the La Scala

theater, has acquired fame with his compositions for horn and by his performance on this instrument. Among the number of students he has had, those whose names are the most honorably cited today are: Mr. Belloli's son, first horn of the chapel of the King of Sardinia; Paquis of London's Théâtre-Italien and of the special music of [the court of] the King of England; and Bellonci, who was spoken of in the first part of this work.

¹²Translator's note: The next few paragraphs contain formal language (using "we" when talking about himself) that is a bit awkward when translated directly. I have therefore chosen to employ the first person for the remainder of this section.

¹³ The middle part of the trios on similar crooks suits the high-horn sometimes and the low-horn at other times, [and] still other times, both. It must therefore be performed alternately by both types of students. If this part is almost always the least interesting and the least agreeable to play, it is nonetheless of great use to the performer in that it presents to him, more frequently than the others, these false sounds in the middle [range], which must be practiced continuously in order to succeed in rendering them in a satisfactory manner.

¹⁴ Some works, primarily of Mr. Kenn, are not engraved. One therefore will be able to procure them only at the Conservatoire library, where I have deposited copies of it.