

## METHOD FOR HIGH-HORN AND LOW-HORN

**Louis François Dauprat**

**Translated by Jeffrey Snedeker**

This is the third installment of my translation of Dauprat's pedagogical treatise, *Méthode de cor-alto et cor-basse*, published in Paris in 1824. The first two installments appeared in *HBSJ*, volume 4, pages 160-92; and volume 5, pages 42-74. The current installment, much of which is devoted to musical ornaments, concludes Part I of this monumental method. Readers are encouraged to consult my introductions to the previous two installments for general information regarding Dauprat and his treatise, and on the translation itself. In all these installments I have been quite selective in reproducing Dauprat's exercises and musical illustrations.

In the introduction to the second installment, I noted the imminent publication of Viola Roth's translation and facsimile edition of the *Méthode*. This edition has now been published by Birdalone Books, and is reviewed by Paul Austin in this issue of *HBSJ*. In that same introduction, I further noted that my own translation follows the Schoenenberger edition of Dauprat's treatise, while Roth has used the Zetter edition. A comparison of the contents of Parts I and II in the two original editions reveals few substantive differences, though the Zetter edition includes a third part, devoted to technical concerns of composers writing for horns. Both editions are dated 1824, but there is as yet no clear evidence known to me that indicates which one appeared first.

—J.L.S.

[page 116]

### ARTICLE 24

#### EXERCISES ON CHROMATIC AND ENHARMONIC SCALES

Chromatic scales have a very beautiful effect on the horn, [and] they have been practiced so many times that it is all the more surprising to see them neglected in all horn methods.

Three species of these scales are presented here, known [as]: the chromatic by sharps, the chromatic by flats, and one in which the sharps and flats are interspersed.

By the signs above the notes, which must be observed attentively, the differences among these three species of scales will be observed, but one will be perfectly able to give them the degree of accuracy they demand, only after having practiced the enharmonic scales.

When the chromatic is employed in scales of this type, one enters necessarily into the enharmonic, since the different sounds of the chromatic scales can alternately be naturals, sharps, and flats. It will not be surprising therefore to find this type used here as a melodic

process, although it had been [used], up to the present, only in harmony, and for transpositions where flats are transformed into sharps, sharps into flats, etc.

The three scales of this 21<sup>st</sup> lesson demand a moderate speed: all the notes must be articulated and their sounds connected, that is to say, sustained like those of the first lessons. The enharmonic scales are played slowly.

For each [scale], one must listen with scrupulous attention.

The studies of the 23<sup>rd</sup> lesson are susceptible to different articulations, but it is always necessary to begin by dotting all notes. Then they can be connected two by two, in several ways, then three by three, four by four, etc.

## HIGH-HORN AND LOW-HORN

### 21<sup>st</sup> LESSON

#### Chromatic by Sharps

<sup>1</sup>[on e''] (1) It will be remembered that the *E* and the *D* take the zero (0) [i.e., played wide open] when they are placed in the scales configured with *E♯* [translator's note: *E♯* is often used as an outdated means of identifying *E♯*], which is always made with the bell open simply [i.e., normally].

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## HIGH-HORN AND LOW-HORN

### Chromatic by Flats

<sup>2</sup>[on d♭'] (2) The *D♭* below the staff can receive the zero if it is preceded by *C*, but if it is followed by this note, or if it is made by itself, it receives the *unite'* [i.e., fully closed].

(3) [on b♭'] It will be remembered again that in flat scales, the *B♭* takes the zero, being a bit low in relation to other notes of these scales.

#### Chromatic by Sharps and by Flats

3. [An exercise using a simple mixing of sharps and flats—no apparent system or key.]

## HIGH-HORN AND LOW-HORN

### 22<sup>nd</sup> LESSON

#### ENHARMONIC EXERCISES, IN ORDER TO LEARN [HOW] TO COMPARE SOUNDS WITH EACH OTHER

##### 1st Means of comparison

4. [An exercise with combinations of sharps and flats, using flatted notes as upper neighbor tones, and sharps as ascending passing tones. Note (4) appears at the end of the exercise:]

(4) If further combinations were desired, it would be necessary to enter into [keys with]

double sharps and flats, but the horn does not [normally] modulate far enough on the same crook to encounter these [double] accidentals, or at very most [encounters] the first of each of them. This is why they are indicated [i.e., used] only in this lesson.

[page 118]

### HIGH-HORN AND LOW-HORN LOW-HORN

5. [These exercises, for low-horn only, move into the lower octave, with footnotes 5, 6, and 7 on B, G $\sharp$ , and C $\sharp$  ("old" bass clef notation), respectively]

(5) The single modification of the lips and of the mouthpiece pressure can be sufficient for the accuracy of the notes in no. 5. Meanwhile, the use of the signs above them will better assure their execution.

(6 and 7) The G $\sharp$  and the C $\sharp$ , marked [by footnotes] 6 and 7, being the same sounds as A $\flat$  and D $\flat$  that precede them, cannot use them as *enharmonics*; the use of the former ones is therefore not good. Moreover, the D below the staff, in the key of F, is not on the instrument.

#### 2<sup>nd</sup> means of comparison

[This exercise includes whole- and half-step combinations]

[page 119]

### HIGH-HORN AND LOW-HORN 3<sup>rd</sup> means of comparison True enharmonic scale

[This exercise is a scale comprising two octaves and a major third, placing flats and sharps together. From the placement of the individual accidentals, it appears that flats are considered to be lower in pitch than their enharmonic sharped equivalents. Footnote 8 placed below a<sup>2</sup>:] (8) The low-horn hardly ever passes A above the staff, and reposes on the G. This is in consideration of [one's] capabilities.

#### LOW-HORN

[This exercise includes notes in an additional lower octave for the low- horn, in the same configuration.]

**23<sup>rd</sup> LESSON**  
**MIXTURE OF THE TWO SCALES IN THE FOLLOWING**  
**CHROMATIC EXERCISES**

[An exercise to this effect, with the low-horn not playing above a'', rejoining the high-horn in unison when the range of the exercise descends.]

[page 120]

**HIGH-HORN AND LOW-HORN**

Either articulation [i.e., an exercise in which two articulation alternatives are offered.]

[page 121]

**HIGH-HORN AND LOW-HORN**

Susceptible to various articulations [No specific articulations are notated.]

[page 122]

[A continuation, with ten "Summary" exercises]

[page 123]

**ARTICLE 25**  
**EXERCISES ON SEVENTHS OF ANY SPECIES,**  
**OR CONTINUATION OF BROKEN CHORDS**

The lessons that follow present only new broken chords, [and] transitions and pedals made by means of these chords. All of these exercises are again susceptible to articulation in diverse manners. But one must always begin with the *dotted*, and then seek out other articulations, which, according to the speed, will be of full effect, [and] will facilitate execution and give it much grace.

The false [i.e., stopped] sounds are a bit multiplied in these passages which, for this reason [i.e., because they are stopped], are used only rarely and singularly, instead of being collected, as [they are] here. Here, it is not desirable to separate things of the same nature, so then the student can familiarize himself with them and conquer all the difficulties of accuracy, intonation, and execution that they present.

Finally, these passages were written in order to prove that the horn, like other wind instruments, possesses the capability to produce harmony by means of broken chords. One was limited, until the present day, to perfect chords, but it will be seen that the horn [always had] possessed other resources. Broken chords are used out of necessity in the second[horn] part of the unaccompanied *duet* in order to avoid the monotony of an accompaniment with

notes too prolonged; and in the first part, when there is a *pedal* in the second, that is to say, a sound sustained for a long time, and which is ordinarily the dominant or tonic. (*See our duos, opp. 13 and 14.*)

In transitions as well as in pedals, the student will be careful of the differences in enharmonic sounds, for the sake of the hand in the bell. It is there that he will reap the fruit of the preceding studies, or he will perceive what he could still be lacking, with respect to accuracy and certainty in intonation.

The series of [bass] notes to which the passage that precedes them can be transposed, gives the student the pleasure of finding himself the adaptation of the passage for which there is only a single example. [Translator's note: After introducing the notated arpeggio patterns in one key, Dauprat simply provides figured-bass patterns—without notes—for the student to convert to the same arpeggio patterns by means of transposition.] Finally, all these exercises must be practiced first at a very moderate speed, but accelerated in proportion to the confidence gained in the attack and connection of sounds, and to the facility of putting them into a perfect relationship of accuracy. Generally, the broken chords are effective only at a fast speed, because it is then, by becoming a species of arpeggio, that they appear sometimes to represent many instruments in a single one.

It is in enharmonic transitions, by slowing the speed a bit in proportion to how one arrives at the *cadence*, or repose, that more charm is given to these passages.

[page 124/125]

## HIGH-HORN/LOW-HORN

### 24<sup>th</sup> LESSON

Dominant sevenths and their inversions and derivations  
The first and last chord can be minor in all of these exercises

[Nine exercises for each]

Several dominant sevenths can be made as follows

Example. [Includes example plus three derivations]

The same progression can take place in the series that follow

Example. [Uses chord figures/numbers<sup>1</sup>]

In order to avoid notes that are too high or too low, various forms can be given to the dominant seventh, as well as to its inversions. See page 126. [Low-horn—See the example for the *high-horn* page 126.]

[page 126]

HIGH-HORN  
2<sup>nd</sup> Example

[Additional chord patterns involving the dominant seventh]

HIGH-HORN AND LOW-HORN  
25<sup>th</sup> LESSON  
Diminished sevenths

[Nine exercises, carrying forward to page 127]

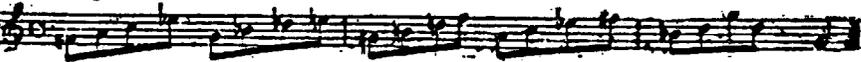
[page 127]

Several diminished sevenths can be made as follows, whether ascending or descending.  
EXAMPLE

descending

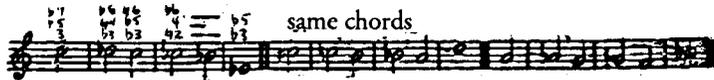


ascending

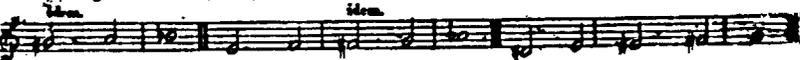
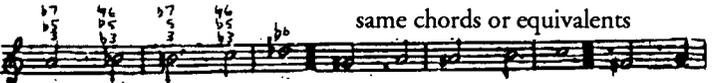


The same progressions can take place in the series that follow.

descending



ascending



The enharmonic type permits each note of the diminished seventh chord to be envisioned from four different points of view, [so] one inversion can be substituted for another. This license offers the advantage of avoiding notes [that are] difficult of execution or accuracy.

Sounds [that are] too high or too low will be avoided similarly, by employing here the means indicated on the dominant seventh chord on page 126 [i.e., that of inversions].

[page 128/129]

## HIGH-HORN/LOW-HORN

### 26th LESSON

#### PRELUDE EXERCISES ON DOMINANT AND DIMINISHED SEVENTHS USUALLY IN THE THREE SERIES OF MAJOR AND MINOR SCALES

[Continuing through pages 132/133, these nine exercises for each type are intended for high-horn crooked in F and low-horn in E $\flat$ . The same melody is used for each, simply transposed, though accidentals are notated, rather than using key signatures. Other characteristics include keyboard accompaniment, using the same figures in each exercise, and offering options for minor chords in the fifth and tenth measures of each.]

[page 134]

## HIGH-HORN AND LOW-HORN

### 27th LESSON

#### Sequence of sevenths and their inversions

[Four exercises]

#### The same sequence in minor mode

[Four exercises]

[page 135]

## HIGH-HORN AND LOW-HORN

### 28th LESSON

#### Delays of the sixth by the fifth and the seventh

[“Delaying the sixth” in this case seems to mean a progression of broken chords that, in the case of involving the fifth, moves from a root-position triad to a first-inversion triad. As a result, the top note moves a step higher, thus creating a sixth with the starting note, e.g., G-B-D moving to G-B-E. The seventh-sixth combination is a descending pattern, starting on a root-position triad (e.g., C-E-G), descending first to a first-inversion triad (e.g., B-D-G), emphasizing the interval of a sixth, followed by a minor seventh (A-C-G), followed by a lowering of the top note (A-C-F), with successive alternations of the latter two broken chords.]

### Delays of octaves and other chords

[Similar progressions between wider chord patterns]

### Delay of the bass and middle part

[Similar process applied to the bottom and middle notes of the broken chords instead of the top notes]

[page 136]

## HIGH-HORN AND LOW-HORN 29<sup>th</sup> LESSON

### ENHARMONIC TRANSITIONS, WITH THE USE OF BROKEN CHORDS

Transition from the perfect *first degree major* chord to the perfect *minor chord of the seventh degree*



The fourth and sixth chords can be major.



The last chord can be minor.

The same passage can be reproduced on the following series.

[Seven exercises]

[page 137]

## HIGH-HORN AND LOW-HORN Continuation of the 29<sup>th</sup> lesson

The following transition, produced by using the diminished seventh, envisioned from four different points of view, must be attempted at a very moderate speed.



The signs indicating the hand motion in the bell must be observed scrupulously.



Modulation to the third above, which demonstrates, in the chords of the augmented fifth, the augmented sixth, of the augmented fourth and sixth [combined], the delay of the third by the fourth and the dominant major and minor ninth chords.

[Exercise to this effect]

The same modulation can be reproduced on the following notes.

High-horn and Low-horn

[Two exercises using figures, for both types]

Only the first note of each transposition is indicated here.

[page 138/139]

## HIGH-HORN/LOW-HORN

### 30th LESSON

Summaries of the preceding exercises, on a note making a *pedal*<sup>2</sup>

[Continuing through pages 140/141, six exercises for high-horn and twelve for low-horn, including nos. 1-4 from the high-horn pages]

[Low-horn note, page 139] The same *pedal*, no. 9, is made major, by removing the alterations [i.e., accidentals] in measures 1, 2, 4, 13 and 14.

[page 142]

## ARTICLE 26.

### On Musical Ornaments.

We have spoken enough on the trill and the portamento in its two species. It remains for us to speak on the other ornaments such as *the appoggiatura* (grace note), single or double; *the gruppetto* (small group); *the fast trill*, and *shortened trill* or *mordent*. It is by well-directed use of these various ornaments, as well as by nuances<sup>3</sup> and articulations, that they are distributed with variety into songs and passages. This is therefore how simple things are embellished, how they are given color, character, and life.

But it is not necessary to be prodigious with the riches one has at his disposal. Also, it

is necessary to fear tiring the listeners by giving an almost exclusive preference to a few of these riches. On the contrary, the means of variety should be intermingled skillfully, and one should be convinced above all that the charm of the melody consists so much more of purity and simplicity than of accumulated embellishments. One will notice therefore in Studies 3 and 4 that the musical ornaments, which are loaded onto the songs rather than ornamenting them, are there only as exercises, and to accustom the student to their execution, because the motion of the hand in the bell varies according to the place that these ornaments occupy on the different scale degrees.

It will be observed also that [if] ornaments [are] too multiplied in a song, [they] can change the character and expression [of it], which must be carefully avoided when ornaments are placed on the melody itself. As for articulation, the choice is a bit indifferent, as long as it does not distort the character of the song, or fall into a manner [i.e., a mannered performance].

The variety that can be brought to a song or a passage does not consist merely of the use of stylish notes and in the alteration that these ornaments exercise on the real note values. The song can also be varied by increasing the number of accented notes in relation to other notes; that is to say, adding to what the composer did; and sometimes, but less often, restricting his production, simplifying his text. But the variety [produced] by familiar ornaments can easily be put into practice by all performers who are devoted, furthermore, to a bit of grace and discernment. But it is not

[page 143]

the same as the other means, which demands, in whichever part it is employed, a very profound knowledge of harmony. Notes that are added to or substituted for those of the composer, at the same time that they must not destroy the character of the song, must also be a part of the chords that accompany the melody or are connected to it.

Therefore, those who dedicate themselves to practicing an instrument will never have all the skill that virtuosos do if they are content to conquer [only] the purely mechanical difficulties, and if they are not versed a bit in the study of harmony and composition.

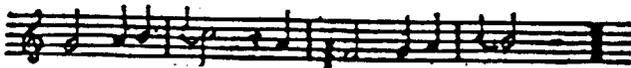
The great Italian singers, admired in the last century, possessed this knowledge.

## SECTION I

### On the simple [i.e., single] *appoggiatura*<sup>4</sup>

The *appoggiatura* (grace note) is single or double. The single *appoggiatura* is a grace note that is placed above or below the big note. Above, it can be a step or a half-step from the note that follows it.

EXAMPLE



The *appoggiatura* below is always a half-step away.

EXAMPLE



This rule, however, also has the two following exceptions, given by Mr. [Antoine] REICHA:

[page 144]

EXAMPLE



At no. 1 [of the previous example] the grace note is prepared, that is to say it is preceded by an ordinary note placed on the same degree. Moreover, this grace note resolves on the mediant of the major mode. It is under these two conditions that the *appoggiatura* can be placed a [whole] step lower. In No. 2, the A♯ will sound bad with the F♯.

It will be seen later that there are still other exceptions.

Example of an *appoggiatura* above and below



When the *appoggiatura* is prepared, it takes half the value of the note that follows it, and the value of it [i.e., the note that follows] is diminished as such.

If the *appoggiatura* is placed before a note that can be divided into three equal parts, then it takes only a third of the large note, as long as it is not the final note or termination, as seen in Example no. 1.

This rule and the preceding ones are not, however, of such strictness that they cannot be changed, according to the character that one wants or that one must impress upon the melody.

The word "appoggiatura," coming from the Italian verb *appoggiare* (to lean), indicates well, by its meaning, the type of nuance that suits it. Indeed, the grace note is always more strongly pronounced than the main note, especially when it is placed above.

*Appoggiaturas* are often written in ordinary notes, and, in this case, they are necessarily performed with the values prescribed by the composer.

EXAMPLE



In [music of] several parts, grace notes can be made at certain intervals, such as thirds, sixths, diminished fifths, and augmented fourths.

[page 145]

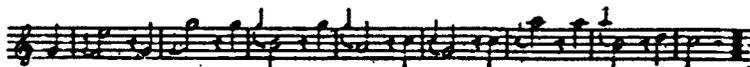
It is good to understand these different cases, so that those who play the second part in a duo, for example, do not always obscure the simplicity of the melody, if those who perform the first part embellish it with various ornaments, and especially the appoggiatura.

EXAMPLE



Sometimes one sees grace notes presented in intervals larger than a step below or above. But these are really *portamentos* of the type given as an exercise in the ninth study of this method. (See pages 176ff.)

It is in this sense that the *Conservatory Singing Method*, on page 15, states that composers sometimes use the *grace note* in order to express and notate the *portamento*, giving this example:



One observes, it adds, that *portamento* can describe all intervals, and that is what distinguishes it from the grace note.

Another example of a *portamento* is seen in the following fragment, taken from the trios by Mr. KENN. In order to avoid an interval that sounds bad with that which precedes it, he uses another more graceful one, by means of this *portamento* that he notates as a grace note over which one must pass lightly and with softness.

EXAMPLE



[page 146]

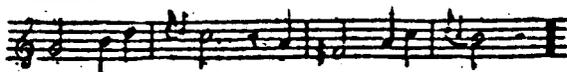
## SECTION II

### On the double appoggiatura

The double *appoggiatura* (double grace note) is of several types. It is composed of two grace notes filling the interval of a major or minor third with the large note that they precede. The value of these grace notes is sometimes equal and sometimes unequal. Many times they are placed below and many times above the ordinary note. Also sometimes the first is below and the second above the large note.

First species of *double appoggiatura*

Notation



EXAMPLES

Execution



The manner of notating the double *appoggiatura* is not understood by all performers, and consequently they do not render it in the same fashion. If some assume it to be

perform:



others



which is also graceful and perhaps less mannered. This is indeed desirable for the grace notes in which the first is notated as shorter than the second. For expression, one leans on the two grace notes, but less strongly on the second than the first.

Second species of *double appoggiatura*



The duration of these ornaments is always taken away from the large note to which they belong. Their expression consists of sliding lightly on the two grace notes, while leaning and fixing the sound only on the large [one].

[page 147]

The third species of *double appoggiatura* is more often written in ordinary notes:

EXAMPLE



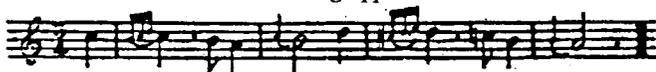
These doubled grace notes, as well as those of the second species, depart from the true genre of the appoggiatura, but are not less than grace notes.

These latter, which are very agreeable at an animated speed, seem to have a bit of heaviness at a slow speed, and a *group* [i.e., *gruppetto*] of three notes are preferred to them.

EXAMPLE with the third species of *double appoggiatura*



EXAMPLE with a *gruppetto* of three notes



Other grace notes can be added to the two preceding ones, in order to express other ideas or ornaments of the song. This [example] is thus a mixture of grace notes, real notes, passing notes, and *gruppettos*.

EXAMPLE



By marking these ornaments this way, the composer expects more lightness and expression on the part of the performer. He wants, by this [notation], to hold his attention; otherwise he would use only ordinary notes.

EXAMPLE



Here also is an example of the second species of *appoggiatura* written in common notes. But what is well for the fifth, sixth, and seventh measures is not appropriate for the first four

as well, which a typical performance would render heavy and not very graceful.

EXAMPLE



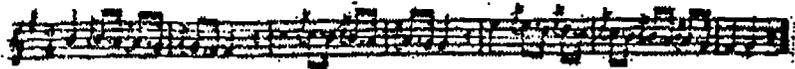
[page 148]

Since it will be necessary to practice all of these examples and those that follow before undertaking the performance of the studies containing the musical ornaments, here are [some] ideas for the short grace note, with and without preparation. One will observe for this ornament, which always passes less lightly on a prepared grace note than one that is not, that the hand in the bell must move on the first [note] and not on the others, especially in fast tempos. This is to say that in the first case [i.e., with preparation], all the notes, grace or large, will be made by ordinary means, and that in the second [i.e., without preparation] only the main notes will receive attention, as will be stated in the explanations preceding the Sixth Study.

EXAMPLE of prepared grace notes



EXAMPLE of unprepared grace notes



The three different articulations, placed on the same passage, demonstrate a way of varying it, as well as a choice to be made according to the speed.

Moderate speed



More moderate



EXAMPLE

Fast speed



This last passage, which presents syncopations, offers at the same time a way to ornament them.

Overture  
to *Danaïdes*  
by [Antonio]  
SALIERI



The fast speed in this beginning [passage] removes the possibility of articulating the grace note without slowing down. It is necessary therefore to use skill in making a *sforzato* [on] the appoggiatura and the following note upon which one rushes to the first. At No. 2, the high-horn closes the bell on the grace note *G*.

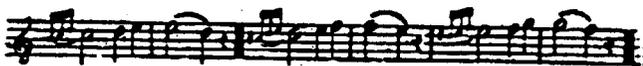
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### SECTION III On the gruppetto

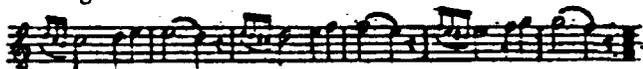
The gruppetto (little group) is also of two species. The first is composed of three grace notes taken not from the value of the note that is affected by it, but from the beat preceding this note.<sup>5</sup>

This ornament can be done while ascending or descending. In these two cases it can give a minor or diminished third, but never a major third.

Example, ascending



Example, descending



In order to execute this ornament perfectly, it must be articulated lightly. The first note, however, must be attacked more strongly than the others and sustained for a longer time.

The *gruppetto* of the second species is composed of four grace notes, and thus can make a major, minor, or diminished third, according to the mode and the degree of the scale upon which it is located.

In this case also, the *group* [of notes], instead of being articulated before the note affected by it (like the preceding), is pronounced only afterward. It is often notated by the sign,  $\infty$  before which is placed sometimes a †, or a †, according to the mode, and the alteration to which the third note of the *gruppetto* is submitted.

EXAMPLES of notations of a second species *gruppetto*



EXAMPLES of execution of the preceding *gruppettos*



[page 150]

The same *gruppetto* written again in grace notes



One sees that the *gruppetto* in either species is always connected [i.e., slurred]. It will be observed moreover that the first note of the second species [*gruppetto*] passes more quickly than the other notes, and the hand in the bell does not participate in its execution on the horn. Thus, this first note is treated as a short grace note.

The *gruppetto* is even written sometimes in the following manner. Then the articulation changes, but not the movement of the hand.



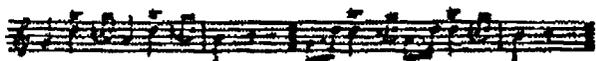
In the first measure of this example, the hand closes the bell only for the thirty-second note *B* of the first beat, and the *F* sixteenth-note in the second [beat]. In the second measure the sixteenth-note *F* and the thirty-second note *C*† are the only notes which need the help of the hand.

### SECTION IV On the fast Trill

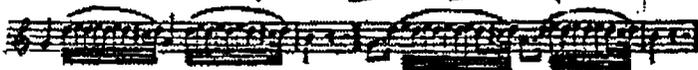
We call thus the trill attacked suddenly, without preparation and marked on a note of short value, or at an animated speed.

It is notated and executed in two ways.

Notation

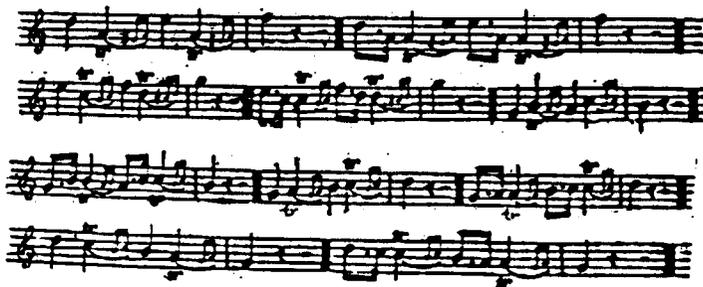


Execution



The notes containing this trill can have different appearances.

EXAMPLES



[page 151]

### SECTION V On the Mordent

One calls thus a species of very short trill, which the French have named *mordant*. It is notated with this sign ♡ placed above the note that must be trilled.

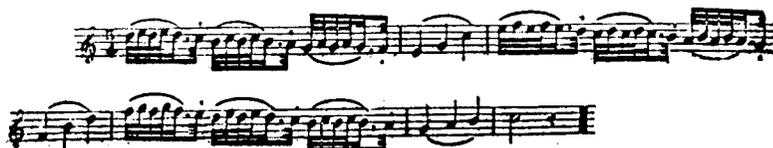
This trill allows even less preparation than the preceding [fast trill]: not only is it attacked suddenly, but also it is interrupted almost immediately. This is why, in the [Conservatory] Singing Method, it is called *Trille tronqué* [i.e., literally, "truncated trill"]. It is executed in the following manner:

Notation



{151, #1}

Execution  
{151, #2}



## ARTICLE 27

### Studies

It is with the intent of practicing the various musical ornaments in particular, as well as certain very typical melodic passages that are difficult to execute on the horn, that we have composed the twelve *studies* that end this first part, in which the melody is contained in a range that both types of horn can traverse. But if the *high-horn* has already adopted a crook higher than *E $\flat$*  for the preceding lessons, the accompanist of these studies will be obliged to transpose his [figured] bass in order to conform to the chosen key.

Ten of these studies are to be practiced only after the thirty lessons of the first part. However, [since] the first two are related to the three series of scales of the 11<sup>th</sup>, 13<sup>th</sup>, and 15<sup>th</sup> lessons, one

[page 152]

could return there after each of these series.

Only the [following] usage of numbering [i.e., figuring] the bass of these studies is [left to be] considered. Because it cannot be concealed that the *forte-piano*, appropriate for familiarizing the ear to harmony, is hardly [appropriate] for giving skill in accuracy, [and] whereas the relationship between sounds can be rendered exactly through almost the whole range of the horn, it occurs, principally in the scales with several sharps, that the horn's range is higher than that of the piano, and that in the scales with a certain number of flats, it will be found [to be] lower. Even the violoncello would be more suitable for the accompaniment of any species of *solfege* and school music. The study of this instrument could also be combined with that of the horn. Meanwhile we add that the study of the piano becomes indispensable to any musician who must make himself at least a good harmonist, if he is not able to be a composer.

## STUDY NO. 1

This study, in which the melody traverses the twelve scales mentioned before, offers another exercise on the second species of common *portamento*, principally at slow speeds. Beyond the nuances demanded by *portamentos* that go from low to high or high to low, one will observe in the performance the general nuances, placed on a series of sounds whose progression is ascending or descending. It is for these sorts of nuances that it is necessary to be careful to save one's breath, so that strength [of the sound] will lengthen or shorten by gradation without ever falling into the two extremes of these nuances, hardness or weakness, which exclude the purity of sound equally.

The first part, or the majority of the first study (no. 1), is to be performed after the first series of six scales, in the 11<sup>th</sup> lesson; and the remainder, or the second part of the same study, with the return to the major, after the second series, in the 12<sup>th</sup> lesson.

[page 153]

**HIGH-HORN and LOW-HORN in E $\flat$**   
**Study on the scales with several flats, and**  
**on the second species of portamento**

No. 1<sup>6</sup>

[page 154]

**STUDY NO. 2**

After the third series of six scales, in the 13<sup>th</sup> lesson, this study is to be performed, which, independent of nuances (without which there is no expression in music), offers the use of the first species of portamento.

**HIGH-HORN and LOW-HORN in E $\flat$**   
**Study on the scales with several sharps, and**  
**on the first species of portamento**

No. 2

[page 155]

**STUDIES Nos. 3 and 4.**

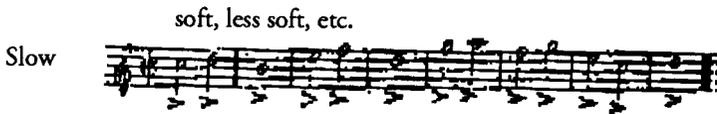
Each of these studies presents a theme varied by musical ornaments, such as the single and double *appoggiatura*, the *gruppetto*, the *trill* and their mixture. Clarity, lightness, and grace are the qualities acquired by well-directed practice of these ornaments. The two

following themes are loaded with them, because they are intended for studying them [i.e., ornaments], and because it is desirable to present them from all points of view. It would therefore be a shortcoming to multiply thus, in a song, the ornaments that must be employed only with wisdom and sobriety. Meanwhile, the following themes, performed with pure and simple notes, would be naked, cold, and monotonous. The ornaments must also be intermingled, as in the last number of each theme where they will likewise be too numerous if this song is executed as [something] other than a study.

[page 156]

In the simple song of the Third Study, the character of which is religious, the nuances are a bit like the same ones in no. 1 that it follows. Meanwhile, they differ in that [since] the sounds are not connected, [then] the first note of each measure, [each] composed of two half-notes, does not have the same softness and is not at all swelled as in no. 1. The second half-note, when higher than the first, is also attacked with more force, or less softness than the first.

#### EXAMPLE



This song can be treated like a type of syllabic melody, repeated by one or several instruments. Principally in the theater, religious marches sometimes will have this character. In the Fourth Study, composed with the same goal as the preceding one and varied in the same way, one will observe that, for this one like the other, the speed is proportionally very slow because the theme is loaded with more ornaments, which use more notes. [One will also observe] that lightness is lost in following the indicated speed, [lightness] which can come from the performer or from the instrument, or ultimately both, since all men have not received the same faculties, and the instrument, by its nature and its means of execution, cannot have the facility and the lightness of fingered instruments.

**HIGH-HORN and LOW-HORN in E $\flat$**   
**STUDY on the use of musical ornaments, such as**  
**the single and double *appoggiatura*, diverse *gruppettos*,**  
**the *trill*, and their mixture**

No. 3<sup>7</sup>

[page 157]

Variations of no. 3, by nuances, slurs or articulations,  
and by musical ornaments<sup>8</sup>

1<sup>st</sup>. By the nuances and the slurs of the  
two species of *portamento*

[page 158]

2<sup>nd</sup>. By the single *appoggiatura*

3<sup>rd</sup>. By the double *appoggiatura*

4<sup>th</sup>. By the *gruppetto*

[page 159]

5<sup>th</sup>. By the trill

---

Bass [accompaniment] of the THEME

## No. 3

[page 160]

6<sup>th</sup>. REVIEW of the different ways of varying the song  
by musical ornaments

---

Bass [accompaniment] of the THEME

[page 161]

## HIGH-HORN and LOW-HORN in E♭

STUDY in the minor mode, varied by the means employed  
in the preceding study

No. 4

## PRECEDING THEME

[1<sup>st</sup>.] Varied by the single *appoggiatura*  
(The same bass [accompaniment] serves all variations)

[page 162]

2<sup>nd</sup>. By the single *appoggiatura*

3<sup>rd</sup>. By the double *appoggiatura*

4<sup>th</sup>. By the *gruppetto*

[page 163]

5<sup>th</sup>. By the summary of the preceding

---

Bass [accompaniment] of the theme  
No. 4

[page 164]

## STUDY No. 5

This study is related to the short grace note, [played] at a fast speed.

When the speed is of a nature that permits the use of the hand on the false notes, it would be a mistake not to use this means, as it is the most proper to render these notes well.

But when speed of passages or the song hinders this faculty, it is necessary to treat these notes as of the same nature as those to which they are connected. Then, if the grace note presents a false note before a natural note, the hand never moves, and this is reciprocated to

natural grace notes located before large false notes. This is to say that in this case the hand will be placed on the grace note [and remain there] as it makes the real note that follows it. The means employed in the Third and Fourth Studies would give too much heaviness to the passage.

All hunting music, and particularly the well-known overture of *Jeune Henry* [trans. note: an opera completed in 1797 by Étienne Méhul, which received more attention for its overture than for the rest of the work], presents these short grace notes, for which it is impossible for the hand to lend its help.

## EXAMPLE

{164, #1}



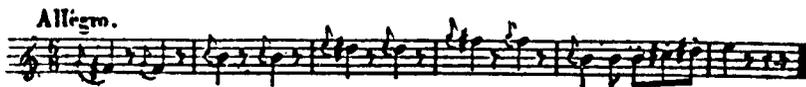
D horn entrance

In the crescendo

It is thus for the grace notes of the following example: the same reason renders their execution opposite to the preceding, as we have already explained.

## EXAMPLE

{164, #2}



The hand closes the bell on all these notes. It is still the same in the following passage, where the grace notes have received the sign of the appropriate hand movement, in relation to the large note that follows them.

The zero (0) signifies, here only, that the bell is open [note: normally, it would mean *wide open*]. The two other signs (1 and 1/2) preserve their [usual] meaning.

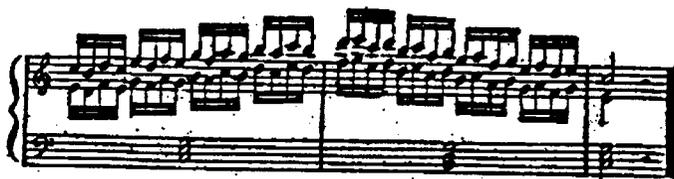


[page 165]

Thus, in the scale fragments which are seen in the last ten measures of the Fifth Study, attention is paid only to the hand motions of the ordinary notes, that is to say, of the six eighth-notes in each of these measures. The notated articulations must also be followed, so that in the majority of cases they can only facilitate the execution of these grace notes.

When these are found to be placed a third away, for example in descending progressions, they must be treated as passing notes. These passages are derived from the Tenth Example on page 77 of the harmony treatise of Mr. REICHA, which follows.

Example



One will observe, however, that the preceding rules are only applicable to short grace notes placed above the large notes and not to those placed below. The execution of these latter ones would be impractical without the participation of the hand.

**HIGH-HORN and LOW-HORN in E $\flat$   
STUDY on the short grace note**

No. 5 [Continues to page 168]

**STUDIES Nos. 6 and 7.**

Each of these two studies presents a very typical passage, difficult to render on the horn, because of the lightness its execution demands. By means of modulations, these typical passages pass alternately over all natural or false sounds, in a space of ten [scale] degrees.

The grace notes attached to these passages follow the rules given on the subject of the short grace note in the Fifth Study.

**HIGH-HORN and LOW-HORN in E $\flat$   
STUDY on a very typical passage in music and of  
difficult execution on the horn**

No. 6 [Continues to page 170]

[page 171]

**HIGH-HORN and LOW-HORN in E $\flat$   
STUDY in the same goal as the preceding**

No. 7<sup>9</sup> [Continues to page 173]

[page 174]

**STUDY No. 8.**

The fast trill, that is to say, [one that is] attacked without preparation, and especially the *mordent*, is very difficult to render on the horn because of the rapidity of their execution, which is however one of the conditions for the use of these ornaments. It will be therefore only with much practice that the clarity, the facility, and the brilliance that they demand will be acquired. Meanwhile, since they are frequently used, one must arm oneself with courage and patience in order to become accustomed to these exercises, as one must do for all the others. Those wanting to become artists, who do not bring all possible aptitude and zeal to the different lessons of this method, will not demonstrate a great desire to learn and make a name for themselves in the musical art.

**HIGH-HORN and LOW-HORN in E $\flat$   
STUDY on the fast trill and the mordent**

No. 8 [Continues to page 176]

**STUDY No. 9**

The species of grace note that follows has been given the name *portamento* because it can describe all intervals which do not make a proper grace note, or *appoggiatura*. It is always short, as its notation shows, but less, however, than the grace notes in the Fifth Study. Moreover, its speed is proportional to that of its motion. It generally demands lightness, without excluding grace and softness.

The sound that follows it must be sustained, that is to say preserving almost all of its value.

**HIGH-HORN and LOW-HORN in E $\flat$   
STUDY on a species of portamento that is  
written only as an ordinary note**

No. 9 [This *portamento* is notated as a sixteenth-note followed by a dotted eighth. Study No. 9 continues to page 178.]

[page 179]

**STUDY No.10.**

In *staccato*, all notes must be detached, that is to say articulated dryly. Therefore no regard should be had for the *dot* of addition [i.e., adding half of the note value] that follows the eighth note; contrarily, it should be replaced with a sixteenth rest, although it is not notated. This manner of writing abridges the work of the composer, but it depends on the musical sentiment of the performer who, by the speed and the shape given to the first notes

of whatever motive, knows how to give them a suitable character.

**HIGH-HORN and LOW-HORN in E♭  
STUDY on Staccato**

**No. 10** [Sequences of dotted eighths and sixteenths, with the implication (by instruction) that the dot should be treated as a rest; this study continues onto page 181.]

**STUDY No. 11**

In the third lesson of this part the manner of executing syncopation was seen. It is the same throughout, [and] it will be similar here. But in this study more notes cut [off] by rests will be found, which also make syncopations by their relative value. One must not imitate those who breathe for the sole reason that they see a rest. This is the true way to exhaust the quantity of inhaled air early, and to give to one's playing some puffiness which tires the listener as much as the performer. Here, as in any other character of music, one must breathe only at cadences or melodic repose.

No. 18 of our opus 14 duos gives a wide-ranging example of these notes, [which are] syncopated and cut [off] by rests, to the *high-horn*. The *low-horn* [player], who in this case articulates only the proper beats of the measure, does not experience the same difficulty for breathing.

For the rest, the lack of skill contributes much to this difficulty. One restricts oneself, one inhibits oneself without reason, when it would be necessary, on the contrary, to articulate the notes naturally, without forcing them, and while conserving the same breath until a melodic repose [is reached].

[page 182]

**HIGH-HORN and LOW-HORN in E♭  
STUDY on syncopations and notes cut [off] by rests**

**No. 11** [Continues on to page 184]

**STUDY No. 12**

The chromatic genre has been treated in this study, whether in fragments or entire scales. As for the enharmonic genre, which is encountered much more rarely, if examples of them are wanted, the Adagio of our sixth duo (opus 13) can be consulted later.

[page 185]

HIGH-HORN and LOW-HORN in E♭  
STUDY on the chromatic genus

No. 12 [Continues through page 187]

[page 188]

ARTICLE 28

TABLE of fragments of themes and transpositions of 25  
*solfeges* taken from the *Conservatory Singing Method*

[Since] the schooling of a good singer is generally the best that a student who intends to perform on whatever instrument can follow, we have adopted for the horn, these *solfeges* that the late MENGOZZI and other professors at the [Paris] Conservatory have chosen and collected from the works of the most celebrated Italian composers, such as LEO, PORPORA, VINCI, CAFFARO, etc.

The performance of these pieces is always possible on our instrument, whether in the same key as the *solfege*, or in the transpositions indicated in the following thematic table.

As for the crook adapted to the horn, it depends on the performer's type [i.e., high-horn or low-horn] and the range of the *solfege* examined. But generally he should practice on the five crooks of *D*, *E♭*, *E*, *F*, and *G*, as well as in the different practical scales on these crooks.

Professors of wind instruments cannot recommend this singing method to their students too much, [a method] where so many collections of precepts are located, as useful to the instrumentalist as to the singer, and so appropriate to forming one's style by teaching him [how] to phrase a song and to give it nuances; to make with style and place with discernment all musical ornaments; finally, to impress on each piece the character that belongs to it.

The breath signs can generally serve as guides for the performer, although according to his type and the crook on which he plays, he cannot always follow the rules that the signs indicate rigorously. It is the same with articulations: no comparison of motion can be made between the singer who vocalizes and an instrument

[page 189]

for which the tongue is the indispensable organ.

It occurs that in some *solfeges* or in their transpositions, an insurmountable difficulty presents itself. In this case, it is for the experienced master to indicate a change that can be permitted without nullifying the character or the harmony of the piece. Besides, this change consists most often of a single note.

It is in considering how rarely the horn is used in classical music that we thought we must offer this resource that could get still bigger, if desired, with [the addition of] the majority of the exercises of Mister [Girolamo] CRESCENTINI, as well as from certain

Italian and Conservatory *solféges*.

We recommend that students arm themselves with patience and courage in order to transpose each of these lessons into all keys where their execution is practical. Doubtless this transposition obliges them to make use of different clefs at the same time, if they neglected them in *solfége* classes; but this is a motive for us to recommend further this study to them.

These transpositions have yet another goal, which is to accustom the students to conquer, on the horn, the difficulty of playing with ease, and especially with accuracy, in keys where a certain number of sharps and flats are located, and on the different crooks devoted to the *solo* and in music for performance in general.

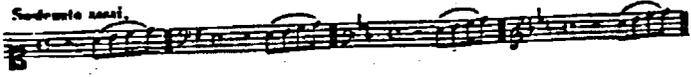
[page 190]

### THEMATIC TABLE

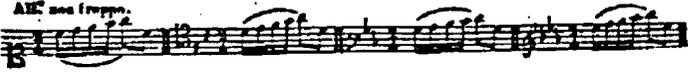
Of 25 SOLFÉGES from the *Conservatory Singing Method*,  
for which performance is practical on the Horn, whether  
in the key they are written, or in that of transpositions  
effected to each of them

[Note: Dauprat offers not only incipits of these "themes," but clef transpositions for each, as possible solutions for horn players. In one case, no. 5, he offers as many as six separate transpositions for high-horn and low-horn.]

No. 1  
Pp. [Pompeo]  
Colonna



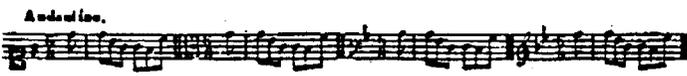
No. 2  
[Giovanni]  
Bononcini



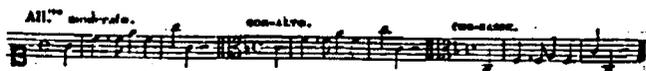
No. 3  
Benedetto  
Marcello



No. 4  
[J. A.]  
Hasse



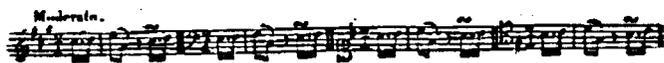
No. 5  
[Baldassare]  
Galuppi *[sic]*



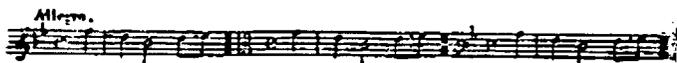
No. 6  
[Nicola]  
Porpora



No. 7  
A[lessandro]  
Scarlatti *[sic]*



No. 8  
[Pasquale]  
Caffaro



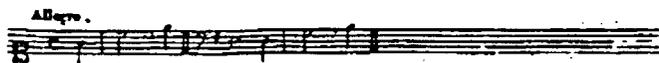
No. 9  
L[eonardo]  
Vinci



No. 10  
L[eonardo]  
Leo



No. 11  
[Tommaso]  
Traetta



[page 191]

No. 12  
N[icola]  
Conforto



No. 13  
D[omenico]  
Alberti



No. 15<sup>10</sup>  
[Francesco]  
Gasparini



No. 18  
[Giovanni]  
Pergolèse



No. 19  
[Gennaro?]  
Manna



No. 20  
N[icola]  
Sala



No. 21  
[Gian]  
F[rancesco de]  
Maio [*sic*: Majo]



No. 22  
[Giovanni  
Battista] Costanzi

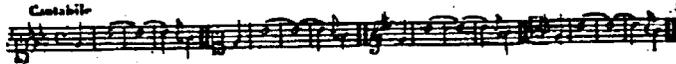


No. 23  
[Domingo]  
Terradellas

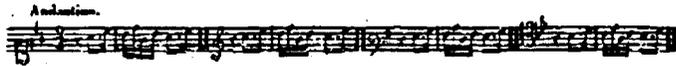


This *solfege* is not susceptible to transposition.

No. 24  
[David]  
Perez



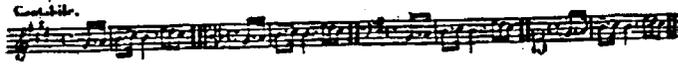
No. 25  
M[attia]  
Vento



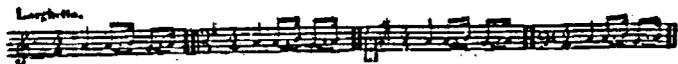
No. 27  
G[iovanni]  
C[hristian] Bach



No. 28  
[Antonio]  
Sacchini



No. 29  
[Pasquale]  
Anfossi



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## NOTES

1. [Dauprat's note:] We have indicated chords by numbers for professors who must, at least, know harmony, and for those students who understand this science. Others will have no need [for them], considering the manner in which the notes of these chords proceed in the two examples. Meanwhile, if the use of this process [i.e., using figures], which certain critics will regard perhaps as a mark of pedantry, can inspire in students the desire to study a science without which there are no perfect performers, we will applaud ourselves to have made use of it more than concern ourselves with censure.

2. A sustained sound over which different chords pass is called a pedal. In broken chords, the sound of the pedal is struck at least once on each chord. [trans. note: In this case, the "pedal" for each chord or exercise is the note that appears on the downbeat of each measure, which is virtually the same throughout the exercise, and the note upon which all broken chords are configured.]

3. By nuance, one means a variation in the intensity of the same sound, or of several sounds that follow each other.

4. These instructions are taken in part, from the *Conservatory of Music Singing Method* and from the *Practical Harmony Treatise* by Mr. A. REICHA.

5. Then why not write it as one wants it to be done?

{Endnote example}

6. The style makes it desirable to slow down one or several notes that precede a cadenza [trans. note: in this case, Dauprat indicates this on a fermata], and this slowing is in relation to the speed indicated for the whole piece.
7. These signs (;; and ;), which indicate a large or small breath, are also borrowed from the *Singing Method*.
8. The bass [accompaniment] of the simple [i.e., original] theme serves for all variations.
9. [Third line, over an ascending grace note pattern involving c<sup>♯</sup>, normally a fully-stopped note:] It will be remembered here that the hand must participate in the execution of the grace note when it is placed below the large one.
10. The solfèges of the *Singing Method* are thirty in number, but several of these solfèges cannot be performed by the horn because of the difficulties they present. Thus, the numbers of these themes correspond to those of the *Singing Method* instead of following a regular ordering here.