

Inventing the Warm-up: Merri Franquin's "Principles of Study"

Geoffrey Shamu

I will ... bring to my retirement the great satisfaction—having been named professor of a class that was beneath all others and the laughingstock of the Conservatory—to have elevated it to the top rank of instrumental classes by great devotion and sacrifices of all sorts, to have created principles of study theretofore inexistent, to have inserted them into a method book from which all professional brass instrumentalists draw inspiration and practice today.¹

—Merri Franquin to Henri Rabaud



Figure 1: Merri Franquin, ca. 1900. Public domain; from <http://gallica.bnf.fr/ark:/12148/btv1b7720839r.r=Merri+Franquin.langEN>

It may seem strange to see the trumpet studio at the Paris Conservatory so maligned, and by its professor, no less. Merri Franquin does so in a 1925 letter to the Director of the Paris Conservatory to emphasize his own rehabilitation of the studio and the numerous innovations he had ushered in since assuming its professorship in 1894.² By all accounts, the trumpet studio at the close of the nineteenth century was in a piteous state. Certainly

Franquin, Merri Jean Baptiste
 né à Lancon (B. D. R.) le 19 octobre 1848
 Officier de l'Instruction Publique
 Professeur de la classe de trompette au Conservatoire National de Musique
 de Paris
 du 1^{er} Novembre 1894 au 1^{er} octobre 1925.

Cette classe n'avait produit, de 1870 à 1894, avant ma nomination
 que 9 premiers prix.

Pendant l'exercice de mon professorat, de 1894 à 1925
 j'ai fait obtenir à ma classe 59 premiers prix⁽¹⁾

Litres:

Premier prix du Conservatoire National de Musique de Paris
1^{er} - 1^{er} Trompette Solo des Concerts Populaires (Fardeloup, Fondateur)
 " " " des Concerts Calonne
 " " de la Société des Concerts du Conservatoire
 " " de l'Opéra Comique et du Grand Opéra (retiré)
 Auteur de la méthode de trompette moderne en usage dans les Conservatoires
 et Ecoles de Musique de France et d'ailleurs.⁽²⁾
 Créateur du nouveau système de trompette moderne (breveté en 1912 et
 expérimenté avec succès au Conservatoire et ailleurs) qui, seul jusqu'ici,
 permet d'exécuter fidèlement et intégralement toutes les parties de trompette
 de la Musique Classique ancienne et moderne, l'échelle chromatique de ses sons
 n'ayant d'autres limites, dans le grand comme dans l'aigu, que celles de l'humanité
 Lesquelles n'ont pu être étendues presque ici.
 Collaborateur au Dictionnaire Encyclopédique de la Musique pour les articles
 de la trompette et du Cornet. Directeur général de cette Edition:
 Monsieur Albert Laignac, puis Monsieur L. de la Laurencie
 Editeur: Delagrave

(1) Sauf 18 regard la guerre.
 (2) Contenant les principes et états (8 de l'Commission
 des sons) créés par l'auteur et mis en pratique
 par les professeurs et tous les professionnels des
 instruments de cuivre

Figure 2a: Merri Franquin's curriculum vitae, ca. 1925. Ms in the author's collection.

it must have been difficult to compete with the Conservatory's cornet studio, which also drew from the pool of talented young high-brass players. In the capable hands of Professor Jean-Joseph Mellet, the latter had hardly lost any of the luster associated with its founder, Jean-Baptiste Arban, after his sudden passing (1889) at the apogee of his teaching career. On the other hand, since 1869 the trumpet studio had been languishing under the direction of the archconservative professor Jules Cerclier. When Merri Franquin replaced him as Professor of Trumpet, the class still studied exclusively on large, natural and valved instruments similar to those introduced by its founder, François Dauverné, some sixty years earlier, while adhering largely to the very same repertoire penned by Dauverné for its terminal prize competitions.³ Franquin proved to be exactly the right master to lead the trumpet class into the twentieth century. During his tenure he introduced the study of small, “modern” trumpets to the curriculum, oversaw a period marked by the composition of an unprecedented number of new works for his instrument for the terminal competitions at the Paris Conservatory, produced fifty-nine winners of the *premier prix de trompette*⁴ (see Figure 2a) and—his most significant contribution—wrote the *Méthode complète de trompette moderne, de cornet et de bugle* [flugelhorn], *théorique et pratique*, first published in 1908 (see Figures 2b and 3).⁵

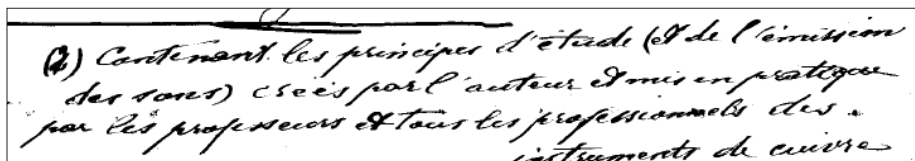


Figure 2b: Detail of Figure 2a.

To date, little effort has been made in the scholarly literature to assess the place of Franquin's *Méthode complète* among the pantheon of great French brass method books. The subject of the present article and accompanying translation, the “Principles of Study,” presents a collection of thirty precepts for brass study practically buried in the *Méthode*'s voluminous (fifty-nine-page) introduction.⁶ As the epigraph above indicates, Franquin viewed their creation to be among the most important accomplishments of his career. By providing their first English translation, I hope to make them available to a wider audience of brass scholars, performers, and enthusiasts. This article explores the sources and provides historical context for the “Principles.” At the same time, it aims to make a case for their importance as a major shift in focus for brass pedagogy and daily instrumental practice at the beginning of the twentieth century, one marked by the introduction of a formalized set of procedures for warming up.

Born to a farming family in the Provençal village of Lançon, Merri Franquin (1848–1934) came to Paris in 1872 to study cornet at the Paris Conservatory in the class of Jean-Baptiste Arban.⁷ He rose to become the scion and standard-bearer of a French brass dynasty that can be traced back to trumpeter David Buhl (1781–1860), uncle and teacher to François Dauverné. In addition to leading the trumpet class at the Paris Conservatory

for thirty-one years, from 1894 until 1925, Franquin held the chair of Principal Trumpet (*Premier trompette solo*) in virtually every major Parisian orchestra of his time. Unusually for this period, he performed as a trumpet soloist in Baroque works and championed the trumpet in contemporary chamber music. He patented two valve systems to improve intonation, accuracy, and to extend the practical range of the smaller modern trumpet. In addition to his *Méthode complète*, he also wrote a monumental and contentious article on the trumpet and the cornet for Albert Lavignac's *Encyclopédie de la Musique et Dictionnaire du Conservatoire*.⁸



Figure 3: Merri Franquin, *Méthode complète* ... (1908), front cover (shown here from a later reprint by Enoch & Cie.).

Today, those familiar with Franquin's *Méthode complète* sometimes point to its inclusion of model schedules (*programmes*) for daily practice, which suggest how many minutes per day should be spent on different types of practice and prescribe substantial rest periods between work on each type. Mostly, however, pedagogues cite its novel exercises on "emission" (*émission*)—lip response, accuracy, and tone production. Franquin's emission studies present a departure from tone production exercises found in earlier methods. The essential difference comes with the simple instruction to remove the instrument from the lips for several beats of rest between successive attacks (or attempted attacks), in order to allow practice of a series of initial attacks. Later in the twentieth century, Americans Richard Shuebruk, Philip Farkas, and Gunther Schuller also advocated this type of practice.⁹ As will be seen in the following translation, Franquin places particular emphasis on developing good lip response throughout the entire range of the instrument at quiet dynamics through daily work in this manner. While both the model practice programs and the emission exercises present important pedagogical innovations in and of themselves, both represent only part of the larger philosophy laid out in the "Principles of Study."

With his principles, Franquin seeks to identify the quantities and types of exercises necessary for progress on the instrument, and to establish "rules to observe in the order of the principal exercises and in how to proceed best to use time and physical effort productively." Franquin holds that no set approach or routine of study could work perfectly for all students. Therefore he urges those studying his method to take his ideas as a point of departure, to apply them critically, and to modify them if necessary.¹⁰

In all, he lists thirty principles. Some of the principles identify common stylistic and rhythmic faults to be avoided (nos. 7–12). However most (nos. 1, 2, 4, 6, 13, 15–19, 23, and 25–30) present practical advice about how to practice and what specific aspects of playing should be attended to in different types of exercises. Finally, several of the principles deal with more philosophical aspects of performance and study, providing observations about desired sound qualities, points for special attention, and helpful aphorisms (nos. 2, 3, 5, 14, 20–22, 24).

In his method book as in his encyclopedia article on the trumpet and the cornet, Franquin cites only the mid-nineteenth century method books of three of his musical forebears at the Paris Conservatory: François Dauverné, Joseph Forestier, and Jean-Baptiste Arban, to whom he refers collectively as "the principal authors."¹¹ Each of these authors had been an acclaimed performer and teacher in his own right. They wrote the leading French high-brass method books in use during Franquin's formative years. All three method books remain in publication and in use today—Arban's still probably holds the distinction of being the most widely used brass method book, worldwide. For the most part, these authors limited their written practical advice to providing instructions for the exercises in their books. Nevertheless, a close examination of their books uncovers the inspiration for Franquin's ideas about warming up and daily instrumental practice, demonstrating how he arrived at them from fundamental ideas established by these authors for guiding beginning students and extended them to advanced players.

Dauverné's *Méthode pour la trompette* (1857) informed Franquin's work in several important ways.¹² Germane to the current article, its introduction prefigures Franquin's "Principles of Study" in its inclusion of a half-dozen sentences of "Advice for Students" (*Conseils adressés aux Élèves*).¹³ To start, Dauverné writes,

The student, at the beginning of his studies, should never prolong practice of exercises to the point of fatigue. Rather he should come back to them assiduously, by turns working on low notes and high notes, pieces in different tempos and characters, on all bits [*tons*] or crooks [*corps de rechange*].¹⁴

The subtitle to Franquin's "Principles of Study" ("Work much, tire little ... always rest before the lips are tired.") restates this theme. It becomes a mantra in the "Principles," repeated in nos. 16, 18, 19, 27, and 29—with the important difference that Franquin's method extends the idea to players at all levels of accomplishment, not just to beginners. Next, Dauverné writes,

Nonetheless he who, by particularity of makeup, experiences greater difficulty in one type [of exercise] than in another, far from following the natural bent that returns us always to the path of least resistance, should work harder on the type that poses the difficulty, and should apply himself to perfect all types equally.¹⁵

Franquin's Principles nos. 14, 20, 22, and 27 develop various aspects of this same argument. Finally, Dauverné states,

As the student's means develop, the exercises will be more prolonged, more sustained. I add that it is very important for his future, as soon as this point is reached, to make a habit of executing his pieces in their entirety [*de longue haleine*], without preliminaries [*sans prélude*] or interruptions. If he appears in performance, this will help him to steer clear both of that puerile timidity that paralyzes all our faculties and that presumptuous audacity that compels us to undertake that which lies beyond our strength.¹⁶

Here, Franquin disagrees with Dauverné, or at least modifies his advice. While he admits that practicing a piece in its entirety repeatedly can sometimes achieve the desired result eventually, he points out that as a way to practice this proves to be generally both unreliable and a waste of time (no. 27). Franquin acknowledges the singular importance of endurance to trumpet playing (a notion that he does not extend in so many words to the cornet or flugelhorn).¹⁷ However, instead of advocating the running of whole works as a means to develop stamina, he posits that endurance "can be acquired and preserved only through practice of long tones" (no. 5). He includes several series of long tones in his method book—with special instructions *not* to remove the mouthpiece from the lips between notes.¹⁸ Indeed,

Franquin seems to have pioneered the application of uninterrupted strings of long tones toward improving endurance. Francis Bodet, Carmine Caruso, and others later expanded and systematized this type of exercise in their physically oriented methods.¹⁹

Also, contrary to Dauverné, Franquin actively encourages the *prélude*, the preliminary step of warming up the lips “before playing anything whatsoever ... by means of several isolated, gentle attacks” (no. 30). Similarly, Franquin wholeheartedly recommends frequent interruptions during practice, particularly as the means to fix problem spots. His suggested addition of a period of rest three times as long as the passage being practiced between subsequent attempts not only contradicts Dauverné, but corrects what may be the most natural tendency when practicing—to try to fix whatever goes wrong by attempting to replay it immediately (no. 19).

Like Dauverné, Joseph Forestier offered advice on how to practice in his *Grande méthode de cornet à pistons* (1844)—advice that clearly seems to have had an impact on Franquin’s thinking.²⁰ Forestier’s paragraph entitled “On the Procedure for Study” (*De la marche à suivre dans l’étude*) would seem to present a promising source of material on this topic. Yet by and large, it presents more a statement of Forestier’s pedagogical-authorial procedure (exercises of progressive difficulty, grouped by heterogeneous lessons) than it does a practice procedure for students to follow.²¹ However, he does offer the following directive to students:

Practice much but with discernment and without overexertion [*sans forcer ses moyens*]. Always seek to understand the nature of difficulties encountered, and then the means to surmount them: this is the procedure that I recommend to follow and which shall, with certainty, produce good and prompt results.²²

This echoes the advice that Franquin also takes from Dauverné, while the passage beginning “always seek to understand the nature of difficulties” provides the kernel of Principles nos. 22 and 23. Returning to the topic of authorial procedure, Forestier continues,

First we will attend to sound production, purity, and a clean and precise attack. Once this result is obtained, we will try to take advantage of it immediately by the practice of exercises encompassed by the acquired technique.²³

This statement reflects the same priorities about sound production demonstrated in all the methods discussed here—and could be taken as the point of departure for Franquin’s Second Principle, “The pursuit of a beautiful sound contributes greatly to the acquisition of facility.” Later in his method, Forestier (like Dauverné) expounds on the danger of overexertion:

Although one must endeavor to maintain [a certain muscle tension ... to sustain (the following summary exercise) suitably at the indicated tempo even] when short on natural endurance, one must not insist too much in

the event that the lips refuse to maintain the sound, because this could result in a dangerous numbness, and by consequence a discouraging setback for the student. Indeed, I repeat that one must never force the lips. The means of vanquishing this temporary fatigue, very common among beginners, is to play little at a time and often. This rule relates not only to the summary exercise below, it applies to all studies, as the lip endurance indispensable for sustaining an *Adagio*, *Cantabile*, or *Andante* can be acquired only by intelligent and carefully progressive practice.²⁴

In the middle of his method, Forestier gives a last bit of practical advice: play long tones daily.²⁵ Franquin seems to comment on this directly in his introduction, where he writes that authors before him gave “the vague recommendation to play long tones—excellent advice, but insufficient.”²⁶ As will be seen, development of endurance through the practice of long tones becomes a salient feature of Franquin’s “Principles of Study.”

For his part, Arban, in his familiar *Grande méthode complète de cornet à pistons et de saxhorn* (1864), has much more to say about how to *play* than how to *practice*, although some of the “Faults to be Avoided” and “Explanatory Comments on the First Studies” might apply equally well to both. The discussion on style in Arban’s method begins with “Faults to be Avoided:”

First, pay attention to place the sound carefully [*bien poser le son*]. It is the point of departure for all good execution, and a musician with poor attacks [*dont l’émission est vicieuse*] will never make a good artist.

In *piano* as well as in *forte*, the attack must be clear, clean, immediate.²⁷

Arban passed this set of priorities on to his student Franquin, who greatly expanded them in prescribing the daily practice of emission exercises central to the “Principles of Study.” However for Arban, as for his predecessors, sound production exercises were primarily for beginners.

The descriptions of articulation presented in the “Principles” come directly from Arban’s “Faults to be Avoided.” Their persistence in Franquin’s method book demonstrates that these practices endured in France from at least the mid-nineteenth century into the twentieth. For example, Arban indicates that certain eighth notes should be performed for half of their written value (e.g., in such contexts as his “Studies consisting of eighth notes followed by sixteenths”). This same advice figures in Principle no. 10. Both authors also proscribe *doua* articulations (no. 11) and unnecessary emphases and changes of vowel sound (no. 12). Principle no. 12, however, marks an interesting break from the past with the introduction of the syllable *ta* (employed throughout Franquin’s method). The earlier French authors used the syllable *tu*.²⁸ The large trumpets played by Dauverné, as well as the (conical-bore) cornets and saxhorns played by Forestier and Arban, would most certainly have benefitted from the clarity afforded by the French *tu* (the vowel sound of which can be made by pronouncing “ee” while simultaneously forming a tight “o” with the lips). It

seems reasonable to postulate that Franquin's move to the more open vowel sound (*ta*) came as a direct response to the contemporaneous shift to small trumpets—particularly the early modern small-bore French trumpets—to mitigate their tendency toward brightness.

Arban touches on the issue of endurance only in the introduction to the last part of his method, before the fourteen characteristic studies:

I have composed the following fourteen studies with the goal of inculcating in students an invincible force of will. Without a doubt, they will tire themselves out playing such long-winded pieces [*morceaux d'aussi longue haleine*], above all at the beginning. Study and experience will teach them to triumph over this difficulty and to discover the resources necessary to reach the end of their task without incident.²⁹

He goes on to mention that by carefully managing their resources, such as “resting while playing” during *cantabile* passages, students can overcome seeming physical impossibilities. The possibility of learning to rest while playing aside, Arban's stoic approach to endurance resembles Dauverné's advice to make a habit of practicing pieces in their entirety as soon as endurance allows, to promote confident performance. After all, this may be the common-sense approach to developing endurance. Pedagogically, however, this presents a potential barrier to progress: what of students who cannot “triumph over this difficulty” of stamina simply by attempting to play through difficult pieces repeatedly, no matter how assiduously and regardless of the amount of rest taken in between attempts? And how does one reconcile with this the advice given by Dauverné and Forestier not to prolong exercises to the point of fatigue, and never to force the lips?

This is precisely the type of pedagogical conundrum that Franquin attempts to transcend with the “Principles of Study.” That this particular point, endurance, along with lip response and attack accuracy, becomes so important to Franquin reflects his reaction as a performer and teacher to the changing role of the trumpet in France with the beginning of the twentieth century. As Franquin takes pains to make clear in his encyclopedia article, “La trompette et le cornet,” beginning around 1874 French trumpeters (himself included) began to explore the physically demanding high trumpet parts of Handel and Bach in performance. Shortly thereafter, the Opéra began to feature works in which cornets could no longer work as ad hoc substitutes in trumpet lines ill-suited to performance on large chromatic and natural instruments, hastening the adoption of small (modern) trumpets. Productions of Ernest Reyer's *Sigurd* in 1884 and Richard Wagner's *Lohengrin* in 1891 presented significant obstacles to cornets and natural trumpets, respectively.³⁰ In the 1900s, composers began to write increasingly demanding solo trumpet works for Franquin's studio to perform in the annual competitions for prizes (graduation) from the Paris Conservatory. In the days before his professorship, technical virtuosity and *cantabile* playing had been the domain of cornetists.³¹ The students from Franquin's class who competed with these new works emerged prepared to take on the demanding trumpet parts of Debussy, Ravel, and Stravinsky.

Since the “Principles of Study” concentrate on the nuts and bolts of daily instrumental practice as opposed to performance practice, they have tantalizingly little to offer on the latter subject beyond reiterating and developing the types of articulation advice previously offered by Arban. However, they leave no question that indications for extremely soft dynamics must be taken quite seriously by the modern performer in such passages as the start of the procession in the “Fêtes” movement of Debussy’s *Nocturnes* or the opening and close of George Enescu’s *Légende*. Contemporary audiences could evidently have expected “cleanness and finesse” in their execution, including notes distinctly articulated by the syllable *ta*, not *du* (or *doua*). Other portions of Franquin’s method dealing explicitly with musical style, staccato, dynamic, and multiple tonguing—as well as his encyclopedia article on the trumpet and the cornet—have direct implications for historical performance practice. Although this issue lies beyond the scope of the current article, what Franquin has to tell us on the topic certainly merits being further addressed in the future.³²

The inclusion of the “Principles of Study” in Franquin’s method book set it apart as the very first in the French tradition to grapple with the physical demands beginning to be placed on trumpet players during the twentieth century. In particular, as trumpets crept back into the high register for extended passages for the first time since the Baroque era, it became necessary (once again) for musicians to focus carefully on *how* they practiced, which could mean the difference between success and failure, regardless of *what* they practiced. Franquin saw careful attention to the fundamentals of sound production and vigilant monitoring of lip response as essential to success on the instrument. Before him, method books recognized this type of discipline as pertinent only to beginners. Franquin’s most important pedagogical contribution thus lay in realizing that it was also essential to the acquisition of advanced technique.

So esteemed is Arban’s *Grande Méthode* that few complete method books for high brass have taken hold in its wake. For the most part, the works that have gained traction since its publication have been smaller, more specialized books such as Herbert L. Clarke’s *Daily Drills and Technical Studies* (1912), Max Schlossberg’s *Daily Drills and Technical Studies* (1937), or James Stamp’s *Warm-ups and Studies* (1978). They address issues that Arban developed incompletely or omitted: finger dexterity exercises transposed in all keys, flexibility exercises that extend over the entire range of the instrument (i.e., not only between adjacent harmonics), high-register development (and associated practice of pedal tones), endurance, and the warm-up. In all of these areas, Franquin’s method prefigures the other books. In fact, his approach to the trumpet differs very little from ours today. Just about the only “new” forms of exercise that he did not systematically address would be mouthpiece or lip-buzzing (Schlossberg and Stamp), bending of pitches out of center by one-half step (Stamp), and the practice of attacks with no lingual articulation whatsoever—air or *pu* attacks (Stamp). Indeed, many of the ideas espoused in the “Principles of Study” may seem familiar to the modern brass player already—even those who believe themselves to be completely unfamiliar with Franquin’s method. The reason for this is that even in the absence of a translation, these ideas have been promulgated throughout Europe via the teachings of Maurice André and Pierre Thibaud, and similarly, in the United States, via

the many notable French trumpet players to perform as members of the Boston Symphony Orchestra, and their students.³³

In the past, tips for successful practice and performance of physically demanding music might have been passed judiciously from father to son (or uncle to nephew, as in the case of Dauverné). In the French conservatory system, however, with its goal of institutionalized musical meritocracy, this information had to be codified and made accessible to all students. Franquin succeeded in doing this with his “Principles of Study.” Some sixty years earlier, Dauverné created a trumpet method book more than adequate to prepare students for the relatively modest demands that they could expect to face in the musical literature of the middle-to-late-nineteenth century. Forestier and Arban raised the bar with their cornet methods in respect to articulation (including extended applications of multiple tonguing), finger technique, and intervallic leaps. However, they did not provide pedagogical solutions to problems of extremes of dynamic nuance (including gentle attacks), range, and endurance. Without abandoning the successful tradition of his illustrious predecessors, Merri Franquin created a method that filled these gaps. In so doing, he became the first to prescribe in writing systematic daily warm up (*préparation des lèvres*) and physical maintenance for advanced brass players. Thus the “Principles of Study” initiated the trend of warm-ups, daily routines, and other methods and practice systems emphasizing the physicality of brass performance that became the stock-in-trade of modern brass pedagogy.

APPENDIX

The following translation takes as its source the “Principes d’Étude” by Merri Franquin, extending from pages 20 to 25 of his *Méthode complète de trompette moderne, de cornet et de bugle* [flugelhorn], *théorique et pratique* (Paris: Enoch, 1908). The original formatting has been preserved to the degree possible. Parenthetical footnotes are Franquin’s, but have been renumbered consecutively (instead of restarting with each page).

PRINCIPLES OF STUDY

WORK MUCH, TIRE LITTLE; IN OTHER WORDS,
ALWAYS REST BEFORE THE LIPS ARE TIRED.
IN THE SUM TOTAL OF DAILY PRACTICE, AVOID OVERWORK.

In writing this article, I do not presume to have the last word on how to study the trumpet, the cornet, and the flugelhorn. One could say, rather, that it is the first word, since until now method books—as well as teachers in general—have not talked about it *per se*. They have more or less contented themselves with giving advice on sound production, on articulations, correction of style, faults to be avoided, etc. . . ., but in terms of principles on the manner in which to direct daily technical study, they have limited themselves to generalities without specifying anything, except the vague recommendation to play long tones—excellent advice, but insufficient.

It has been my ambition to discover and to establish the essential principles of trumpet, cornet, and flugelhorn study. During the course of my career, I have made this investigation a special study, carefully noting all observations, comparing results obtained, etc. . . . In the end, I have had the satisfaction to be able to indicate—and to put into practice in a reliable way for my students—rules to observe in the order of the principal exercises and in how to proceed best to use time and physical effort productively. That does not mean, it should be stressed, that one must accept without question the advice that I offer—though it be with full conviction, based on my own experience and that of my numerous students who have had the constancy to follow it. Despite that, I nonetheless engage students to make a particular study of these principles, to critique them as well, and—if need be—to modify them.

They will have, in any case, firm ground upon which to tread with confidence and with the certainty that their efforts will be fruitful. Having set them on this path, I hope that they themselves discover new means that permit them to decrease further the difficulty and aridity of trumpet, cornet, and flugelhorn playing.

1. — Seek cleanness and finesse by the emission of *pp* notes in all registers; fullness, beauty, and power by *mf* and *f* emissions;³⁴ endurance and flexibility by long tones and the execution of slow lyrical studies; elegance and speed by the study of articulations and passagework; phrasing by the execution of lyrical studies or melodies.

PRINCIPES D'ÉTUDE

TRAVAILLER BEAUCOUP, SE FATIGUER PEU ; EN D'AUTRES TERMES,
SE REPOSER TOUJOURS AVANT QUE LES LÈVRES SOIENT FATIGUÉES.
DANS LA SOMME D'ÉTUDE QUOTIDIENNE, ÉVITER LE SURMENAGE.

Nous n'avons pas la prétention, en écrivant cet article, de dire le dernier mot sur la manière d'étudier la Trompette, le Cornet et le Bugle. On pourrait plutôt dire que c'est le premier mot, car jusqu'ici les méthodes, de même que les professeurs en général, n'en ont, pour ainsi dire, pas parlé. On s'était borné, à peu près, à donner des conseils sur la formation des sons, sur les articulations, la correction du style, sur les défauts à éviter, etc. . . . , mais en fait de principes sur la manière de diriger l'étude quotidienne du mécanisme, on s'en est tenu aux généralités sans rien préciser, si ce n'est la recommandation vague de filer des sons, conseil excellent mais insuffisant.

Nous avons eu l'ambition de découvrir et de fixer les principes essentiels de l'étude de la Trompette, du Cornet et du Bugle. Nous avons fait de cette découverte une étude spéciale pendant tout le cours de notre carrière en notant soigneusement toutes les observations, en comparant les résultats obtenus, etc. . . . Finalement nous avons eu la satisfaction de pouvoir indiquer et mettre en pratique d'une façon certaine pour nos élèves, les règles à observer dans l'ordre des principaux exercices et dans la manière de procéder pour bien employer le temps et la dépense physique à l'avantage du progrès. Cela ne veut pas dire, nous le répétons, que l'on doive accepter sans examen les conseils que nous donnons, quoique avec pleine conviction, basés sur notre propre expérience et sur celle de nos nombreux élèves qui ont eu la constance de les suivre. Malgré cela, nous engageons toujours les élèves à faire une étude particulière de ces principes, à en faire aussi la critique et au besoin à essayer de les modifier.

Ils auront, en tous cas, un terrain ferme sur lequel ils pourront marcher avec confiance et avec la certitude que leurs efforts porteront leurs fruits. Nous souhaitons que, les ayant mis dans cette voie, ils découvrent eux-mêmes des moyens nouveaux qui leur permettent d'atténuer encore la difficulté et l'aridité du jeu de la Trompette, du Cornet et du Bugle.

I. — Rechercher la netteté et la finesse par l'émission des sons *pp* dans toute l'étendue; la plénitude, la beauté et la puissance par les émissions *mf* et *f*; la résistance et la souplesse par les sons filés et l'exécution de chants larges; l'élégance et la vélocité par l'étude des articulations et des traits: le phrasé par l'exécution de chants larges ou de mélodies.

2. — The pursuit of a beautiful sound contributes greatly to the acquisition of facility. In general, when the sound is beautiful, the high range is easy.

3. — The trumpet being a crude instrument by nature, the goal of the student must be to render it gentle, flexible and—in a word—to give it the appearance of ease. That does not exclude power.

4. — In study, carefully seek purity of sound, good intonation, fullness, and roundness; regardless of dynamic, cleanness and precision of attack. In effect, study of note emissions and of their quality is most advantageous, above all if one adds the practice of long tones.

5. — The talent of the trumpet player does not consist exclusively of the ability to produce high notes, to execute difficult passagework. Nor does it lie in having a pretty sound, style, rhythm, or accurate attacks—not even all of these qualities together. There is still another, indispensable for bringing out these others: lip stamina. This strength can be acquired and preserved only through practice of long tones.

6. — In executing a passage that spans a large range, even when it begins in the low register, the lips should be positioned in the mouthpiece in the same manner as if it began with the highest note. The low register can also be produced very well in this disposition, but not the converse. During the execution of the passage, take care to reserve enough power for the finish. To do this, if the passage crescendos, the change in dynamic must be rigorously progressive such that the increase in volume is not exaggerated along the way. This would as a consequence relax the lips, which would no longer have the grip necessary to reach the high notes.

7. — A fault common among most students consists of rushing the beginning of every passage, scale, or arpeggio (1). The first two or three notes are generally rushed and do not receive their precise value, such that they are not heard clearly. The resulting problem is detrimental to the clarity of the entire passage, the equilibrium being disrupted. The first notes of every passage should be given at least their full value. The passage thus commenced, the danger of muddling it is avoided, in part.

(1) The same fault occurs at the end of ascending scales. The second-to-last note of the passage often rushes into the last and thus loses its value. This fault is brought about by the bad habit of pronouncing *da* on the last note despite having pronounced *ta* on all the others.

2. — La recherche de la beauté du son contribue beaucoup à acquérir la facilité. En général, quand le son est beau, l'aigu est facile.

3. — La Trompette étant un instrument rude de sa nature, le but de l'élève doit être de le rendre doux, souple et, en un mot, de lui donner l'apparence de la facilité. Cela n'exclut pas la puissance.

4. — Rechercher avec soin, dans l'étude, la pureté des sons, leur justesse entre eux, leur plénitude et leur rondeur, quelle que soit leur nuance, la netteté et la précision des émissions. C'est dire que l'étude de l'émission des sons et de leur qualité est la plus profitable, surtout si l'on y joint celle des sons filés.

5. — Le talent d'un trompettiste ne consiste pas exclusivement dans la faculté de pouvoir donner des sons aigus, ni d'exécuter des traits difficiles, ni d'avoir de jolis sons, du style, du rythme, de la sûreté d'émission, ni même toutes ces qualités réunies. Il en est une autre, indispensable pour les mettre en valeur; c'est la force de résistance des lèvres. Cette force ne s'acquiert et ne se conserve que par l'exercice des sons filés.

6. — Lorsqu'on a à exécuter un trait de grande étendue, il faut toujours, lors même qu'il commence par le grave, disposer ses lèvres dans l'embouchure de la même façon que si le trait commençait par la note aiguë ; le grave s'obtient très bien aussi dans cette disposition, mais il n'y a pas réciprocité. Pendant l'exécution du trait, avoir la prudence de réserver assez de force pour la terminaison. A cet effet il faut, si le trait est en crescendo, qu'il soit rigoureusement progressif afin que le développement du son ne soit pas exagéré dans le parcours, ce qui aurait pour conséquence de relâcher les lèvres qui n'auraient plus le mordant suffisant pour atteindre l'extrême aigu.

7. — Un défaut commun à la plupart des élèves consiste à presser le départ de chaque trait, gamme ou arpège (1). Les deux ou trois premières notes sont généralement précipitées et n'ont pas leur valeur exacte, de sorte qu'elles ne sont pas entendues distinctement, et le trouble qui en résulte nuit à la clarté de tout le trait, l'équilibre étant rompu. On doit donc avoir bien soin de donner aux premières notes de chaque trait, au moins toute leur valeur. Le trait ainsi commencé, le danger de le rater est en partie écarté.

(1) Le même défaut a lieu à la terminaison des gammes ascendantes; l'avant-dernière note du trait est souvent précipitée sur la dernière et perd ainsi de sa valeur. Ce défaut est occasionné par la mauvaise habitude de prononcer *da* sur la dernière note alors qu'on a prononcé *ta* sur toutes les autres.

8. — In a cadenza, when a rapid passage ascends from the low register to the high, it is prudent and tasteful not to start quickly, but to increase in speed as well as dynamic. Moreover, in the low register, fingering is more complicated, connections in slurs are produced less readily and less smoothly, and attacks in articulated passages are less clear—all this said in the context of speed.

9. — When a dotted quarter note is followed by an eighth note, one must endeavor to give the eighth its full value.



The same applies to a sixteenth preceded by a dotted eighth.

The inexactitude is all the more jarring when such a sixteenth is followed by other sixteenths. The regularity of the succeeding notes emphasizes the incorrect value of the first.

In certain cases, a sixteenth preceded by a dotted eighth can be executed as a thirty-second note, or even allowed some liberty as to its duration, but rarely in classical music.

When a group of two or four sixteenth notes occurs in a slow, lyrical melody, do not give in to the instinctive temptation to play them too quickly.

10. — An eighth note does not always sound for exactly half a beat. It can be played more or less dryly according to the mood or tempo of the passage being performed.

Eighths ordinarily receive their full value in plaintive or sad music, in calm or tranquil tempos.

In passages that express energy and vigor—or simply gaiety—as in lively or animated tempos, eighths generally are not held for their full value; in many cases, they are executed as sixteenth notes followed by sixteenth rests.

By not taking these various situations into account, one runs the risk of expressing the contrary of the composer's intention.

8. — Lorsque dans un point d'orgue il y a un trait rapide allant du grave à l'aigu, il est prudent de bon goût de ne pas le commencer avec précipitation et de faire un crescendo de vitesse comme de nuance. De plus, dans le grave le doigté est plus compliqué, les liaisons se font moins bien et avec moins de souplesse si c'est en liés, et les émissions sont moins parfaites si c'est en détaché. Tout ceci dit au sujet de la vitesse.

9. — Quand on a une noire pointée suivie d'une croche, il faut s'appliquer à donner à la croche toute sa valeur.



De même pour la double croche précédée d'une croche pointée.

L'inexactitude est encore plus choquante quand cette double croche est suivie d'autres doubles croches. La succession étant faite en mesure met plus en évidence le défaut de valeur de la première.

Il y a des cas où la double croche précédée d'une croche pointée peut s'exécuter comme une triple croche ou bien lui donner une valeur fantaisiste, mais rarement dans la musique classique.

Lorsqu'un groupe de deux ou de quatre doubles croches fait partie d'un chant large, ne pas céder à la tentation instinctive de les faire trop vite.

10. — La croche n'a pas toujours exactement un demi-temps de sonorité; elle est plus ou moins longue ou plus ou moins sèche selon le sentiment du passage que l'on exécute, comme aussi selon le mouvement.

Elle a ordinairement toute sa valeur sonore dans les expressions plaintives ou tristes, dans les mouvements calmes, tranquilles.

Dans les phrases qui expriment l'énergie et la vigueur, ou simplement la gaité, comme dans les mouvements vifs ou animés, les croches ne sont généralement pas tenues toute leur valeur; dans bien des cas elles sont exécutées comme des doubles croches suivies de quarts de soupirs.

Si l'on ne tient pas compte de ces diverses situations, on est exposé à donner une expression contraire à celle qu'a voulue l'auteur.

11. — The fault of swelling notes $\widehat{d}ou\widehat{a}$ $\widehat{d}ou\widehat{a}$ $\widehat{d}ou\widehat{a}$ —although less widespread than in the past—still exists, not only among amateurs but even among some professionals. In the pretext of adding charm to the playing, such players attempt to give each note an oval or conical shape, obtaining the detestable result mentioned above or the following,

$\widehat{d}ou\widehat{a}$ $\widehat{d}ou\widehat{a}$ $\widehat{d}ou\widehat{a}$

Series of slurred notes are not exempt from this problem. One frequently hears:



To avoid this fault, think of imitating the organ or imagine playing a keyed woodwind instrument such as a flute or clarinet. The difficulty lies in managing to deemphasize the action of the pistons—assuredly heavier and more ungainly than that of woodwind keys—but with care, satisfying results can be obtained nonetheless. To do this, the sound must be well supported so that it carries from one note to the next without interruption, not diminishing on each note so that it must be increased at the next one.

12. — In series of notes, also avoid making unjustified changes in the syllables used for articulation. Cornetists and trumpeters are not alone in sometimes playing or even The syllable *da* or *du* is rarely useful. Pronouncing *ta* almost always suffices, with modifications of softness or hardness. In no case should one change syllable during successions of notes that must be equal in expression and dynamic. The same observation could also be made with respect to notes of unequal value.



This articulation is flawed because it brings out the sixteenths too much while deemphasizing the notes on the beat. What is more, it tends to transform the sixteenths into thirty-seconds. In effect, this articulation is good only in fast passages—specifically, for playing thirty-second notes or for very lively tempos.


13. — Anything that poses difficulties must first be practiced in a moderate or even slow tempo, and not sped up until its execution is perfect. This is the best way to avoid mistakes. In a moderate or slow tempo, inequalities in the fullness and dynamics of notes, their faults in cleanness of attack, of intonation—all imperfections—are much better distinguished and can be remedied more easily. But above all, it should not be forgotten that the manner of execution in the moderate or slow tempo must be exactly the same


11. — Le défaut de pousser les sons $\widehat{\text{doua}} \widehat{\text{doua}} \widehat{\text{doua}}$ quoique moins répandu qu'autrefois, existe encore, non seulement chez les amateurs mais même chez quelques professionnels. Sous prétexte de donner plus de charme au jeu on veut donner à chaque note une forme ovale ou conique et on obtient le détestable résultat ci-dessus ou celui-ci $\overleftarrow{\text{doua}} \overleftarrow{\text{doua}} \overleftarrow{\text{doua}}$

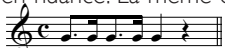
Les suites de notes liées ne sont pas exemptes de cette faute et on entend fréquemment ceci :



Pour éviter ce défaut, il faut penser à imiter l'orgue ou supposer que l'on joue d'un instrument à clés et à trous comme la Flûte ou la Clarinette. La difficulté c'est d'arriver à dissimuler le fonctionnement des pistons, fonctionnement plus lourd et plus défectueux assurément que celui des clés, mais, avec du soin, on peut obtenir un résultat satisfaisant. Il faut pour cela, avoir le son bien tendu pour qu'il passe d'une note à l'autre sans interruption et qu'il ne soit pas diminué sur chaque note pour ne pas avoir à l'augmenter à la note suivante.

12. — Eviter aussi, dans les successions, des changements de syllabes d'articulation que rien ne justifie. Les Cornettistes et les Trompettistes ne sont pas les seuls des instrumentistes qui font quelquefois  ou encore

 La syllabe *da* ou *du* est rarement utile. La prononciation *ta* suffit presque toujours avec ses modifications de douceur ou de dureté. En aucun cas il

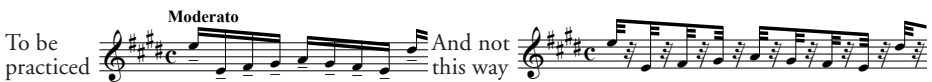
ne faut changer la prononciation dans les successions de notes qui doivent être égales en expression et en nuance. La même observation peut se faire aussi dans les notes de valeur inégale. Ex. : 

Cette articulation est défectueuse parce qu'elle met trop en dehors les doubles croches et affaiblit les notes des temps forts. De plus elle tend à transformer les doubles croches en triples croches. Cette prononciation n'est bonne, en effet, que pour la vélocité, c'est-à-dire pour les triples croches ou pour les mouvements très vifs.

13. — Tout ce qui est difficile doit être travaillé d'abord dans un mouvement modéré ou même lent, et n'augmenter la vitesse que lorsque l'exécution est parfaite, c'est le meilleur moyen d'éviter les accidents. Dans le mouvement modéré ou lent, les inégalités d'ampleur des sons et de leur nuance, leurs défauts de netteté d'émission, de justesse, toutes les imperfections se distinguent beaucoup mieux et l'on peut plus aisément y remédier. Mais surtout, il ne faut pas l'oublier, la manière d'exécuter doit être exactement la même dans

as in the fast, that is to say, if the execution demands gentle portato articulations and flexibility, one must practice accordingly in the slow tempo, or else the passage will remain heavy and hard.

In other words, the attacks must be just as light in the slow or moderate tempo as when executed up to speed; not more martelé (2) and just as connected to one another, that is to say, without more separation (3).



14. — Everything that does not pose some sort of difficulty should be excluded from practice. The least breath should not be dispensed without a clear and reasoned purpose. That said, difficulty lies not only in fast runs or in the production of high notes, but also in the sound's quality, intonation, flexibility, shape, degree of intensity, expressiveness—as well as in interpretation.

15. — Thought or imagination having a great influence on the quality of the sound, it ought to be conceptualized projecting afar, regardless of dynamic; imagine playing to far-away listeners, instead of trying to make it ring out [right] around yourself, which produces hollow, nasal tones.

The first concept brings the lips forward—the favorable position—the second makes them pull back.

Aim constantly to fill the tube with a pure, generous, fat, and brilliant sound.

16. — Do not end a practice session without still being able to play a scale easily (advanced players). If you are no longer able to do this, it means that you have overdone it during the session. In this case, restore flexibility to the lips with a shortened emissions routine (warm-down).

17. — The greater the daily exertion of the lips, the greater the amount of time spent warming them up (*pp* response drills).

(2) This recommendation is very important.

(3) In slow or moderate tempos, this type of articulation can be called *louré sans accent*.

le mouvement modéré ou lent que dans le mouvement vif, c'est-à-dire que si l'exécution demande des détachés dans le son et de la souplesse, il faut agir de même pendant l'étude en mouvement lent, sinon le trait restera lourd et dur.

En d'autres termes, il faut que les émissions des sons soient aussi légères dans l'étude en mouvement lent ou modéré qu'elles doivent l'être dans l'exécution en mouvement vif; pas plus martelées (2) et aussi allongées les unes vers les autres, c'est-à-dire sans plus de séparation (3).

Ex. 

Etudier  ainsi  et non ainsi

14. — Tout ce qui ne présente pas un genre de difficulté doit être exclu de l'exercice. Le moindre souffle ne doit être dépensé que dans un but médité et délibéré. Toutefois, la difficulté ne réside pas seulement dans les traits de vélocité, ni dans l'émission des notes aiguës, mais aussi dans la qualité des sons, leur justesse, leur souplesse, leur forme, leur degré d'intensité, leur expression, ainsi que dans l'interprétation.

15. — La pensée ou l'imagination ayant une grande influence sur la qualité du son, il faut avoir l'idée de le porter au loin, dans quelque nuance que ce soit; supposer que l'on joue pour des auditeurs éloignés, au lieu de chercher à le faire éclater autour de soi, ce qui donne des sons creux et nasillards.

La première supposition provoque la direction des lèvres en avant, attitude favorable, et la deuxième les fait reculer.

Avoir constamment le désir de remplir le tube d'un son pur, généreux, gras et brillant.

16. — Ne pas terminer une séance d'étude sans s'assurer que l'on peut faire encore une gamme avec facilité (ceci pour ceux qui sont déjà avancés). Si l'on ne le peut plus, c'est qu'on a trop insisté dans la séance. Dans ce cas, assouplir de nouveau les lèvres par un exercice abrégé d'émissions (préparation).

17. — Plus la fatigue quotidienne des lèvres est grande, plus est long le travail préparatoire des lèvres (les émissions *pp.*)

(2) Cette recommandation est d'une très grande importance.

(3) Dans les mouvements lents ou modérés, ce genre d'exécution peut s'appeler le *lourré* [sic] sans accent.

18. — Do not continue to play when poor response is perceived as a result of lip fatigue. Remove the instrument from the mouth momentarily.

19. — When working on a piece, at the first sign of a problem of technique, stop and practice using the system employed for emission study. Namely, repeat the difficult passage as many times as necessary to make an improvement, inserting a silence or rest on average three times as long as the passage between each repetition—keeping the mouthpiece off the lips. After this, the piece can be continued until a new difficulty presents itself, at which time the process is repeated.

20. — Practice consists of balancing our weaknesses with our natural gifts.

21. — Certain exercises appear useless or ridiculous in the eyes of those who have never been part of a large orchestra and are unacquainted with all the requirements thereof—who do not know that the things that appear most simple are often in reality the most difficult and perilous.

22. — The most important study—that which should serve as a guide to all others—is that of oneself: physical means, aptitudes, natural skills—in short, one's strengths and weaknesses. From this measure can be deduced as precisely as possible how to direct all technical study. Much wasted time can be avoided by determining (if not exactly, at least closely) the type of practice that must receive a greater share [of attention].

23. — When we encounter an apparently insurmountable difficulty, it is because we have practiced it poorly or insufficiently. It could also be said simply that we have not practiced enough, because even when going about things poorly, persistence overcomes all obstacles. With time persistence sets us on the right path, that is, to the discovery of the necessary type of study. Thus in the absence of sure direction—which would evidently save time and physical effort—perseverance brings about final and certain results.

24. — The degree of perfectibility of an instrumentalist depends uniquely on his or her taste, and will to satisfy it.

25. — Insufficient practice results in a lack of power and stamina; overwork causes poor flexibility. Extreme fatigue is also a cause of weakness.

18. — On ne doit pas continuer de jouer quand on sent une défectuosité des émissions provenant de la fatigue des lèvres. Retirer un instant l'instrument de la bouche.

19. — Quand on travaille un morceau, il faut, à la première difficulté de mécanisme que l'on rencontre, s'y arrêter et y pratiquer le système employé pour l'étude de l'émission, c'est-à-dire répéter le fragment difficile autant de fois qu'il est nécessaire pour obtenir une amélioration, mais en intercalant, entre chaque répétition, un silence ou repos d'une durée moyenne d'environ trois fois celle du fragment, ayant l'embouchure hors des lèvres; après quoi on continue le morceau jusqu'à ce qu'une nouvelle difficulté se présente pour agir de même.

20. — Le travail consiste à équilibrer nos facultés plus faibles avec celles dont la nature nous a mieux doués.

21. — Certains exercices paraissent inutiles ou ridicules aux yeux de ceux qui n'ont jamais fait partie d'un grand orchestre et n'en connaissent pas toutes les exigences ; qui ne savent pas que les choses les plus simples en apparence sont souvent les plus difficiles et les plus dangereuses en réalité.

22. — L'étude la plus importante, celle qui doit servir de guide à toutes les autres, est celle de soi-même, de ses moyens physiques, de ses aptitudes, de ses facilités naturelles, en un mot de ses points forts et de ses points faibles. De cette étude on déduit le plus exactement possible la direction à donner à l'étude de tout le mécanisme et on évite beaucoup de perte de temps en déterminant, sinon exactement, du moins d'une façon plus approchante, le genre de travail auquel il faut donner une plus grande part.

23. — Quand on éprouve une difficulté d'apparence insurmontable, c'est qu'on l'a mal ou insuffisamment travaillée, on pourrait même dire simplement pas assez travaillée, car même en s'y prenant mal, l'insistance finit toujours par triompher de toutes les résistances ; avec le temps elle conduit dans la bonne voie, c'est-à-dire à la découverte du genre d'étude nécessaire. Donc à défaut de guide sûr, ce qui serait évidemment une économie de temps et de dépenses physiques, la persévérance aboutit au résultat final et certain.

24. — Le degré de perfectibilité d'un instrumentiste dépend uniquement de son goût et de sa volonté à le satisfaire.

25. — Si l'on ne travaille pas assez, on manque de force et de résistance ; si l'on travaille trop, on manque de souplesse. L'extrême fatigue est aussi une cause de faiblesse.

26. — During practice sessions, one should constantly monitor the condition of the lips, to be able to seize upon the precise moment when playing one more note would compromise their facility, their flexibility, and the result acquired. With careful observation this instant can be readily distinguished. Taking it into account, surprising improvement and progress occur.

27. — One of the main obstacles to progress results from an instinctive laziness that pushes aside real difficulties in favor of spending time on the superficial or enjoyable. Ex.: In practicing a piece, we generally make mistakes in the more difficult or perilous passages the first time. We play them again. Then as soon as we succeed one time, more or less, we go on. Often we do not even wait to be able to execute them irreproachably and we hope that by repeatedly playing through the entire piece, it will end up going fine. The result can sometimes be achieved this way, but at the price of much time lost and energy wasted—time that, on so many occasions, could have been better used.

Therefore, look carefully at anything that presents technical problems, with the firm will to attack it and vanquish it; not by violence or brutality, but by patience and perseverance, however intransigent it may be.

28. — It is of prime importance to begin daily practice only after having assured that the lips are ready for different attacks in three registers: low, middle, and high (4); and in three dynamics: *pp*, *mf*, and *ff*.

29. — Avoid overworking the lips approaching a major performance. The day of the performance, confine practice to *pp* and *f* response exercises—avoiding excess. Reserve endurance practice for days without heavy performance responsibilities.

30. — Before playing anything whatsoever, warm up the lips by means of several isolated, gentle attacks when it is possible.

(4) Those accustomed to playing in the high register; others should limit themselves to whatever range they can reasonably attain everyday without unduly stressing the lips.

26. — Pendant les séances d'étude, on doit constamment surveiller l'état des lèvres au point de saisir le moment précis où une note de plus compromettrait leurs facultés, leur souplesse et le résultat acquis. Avec une observation attentive cet instant se distingue très bien et, si l'on en tient compte, l'amélioration et le progrès s'opèrent d'une façon surprenante.

27. — Un des principaux obstacles au progrès est celui qui résulte d'une paresse instinctive qui fait fuir les difficultés réelles pour ne s'attacher qu'au genre à effet ou agréable. Ex. : On étudie un morceau qui contient des passages plus difficiles ou plus dangereux ; ces passages que l'on rate généralement la première fois, on les rejoue et dès qu'on les a réussis une fois à peu près, on passe outre. Souvent même on n'attend pas de pouvoir les exécuter irréprochablement, et l'on compte qu'à force de rejouer le morceau dans son entier, il finira par bien aller. On peut parfois arriver à atteindre ainsi le résultat, mais au prix de beaucoup de temps perdu et de forces gaspillées que l'on aurait tant d'occasions de mieux employer.

On doit donc chercher avec soin tout ce qui présente une difficulté mécanique, avec la ferme volonté de l'attaquer et de la vaincre, non par la violence et la brutalité, mais par la patience et la persévérance, quelle que soit sa résistance.

28. — Il est de première nécessité de ne commencer l'étude quotidienne proprement dite qu'après s'être assuré que les lèvres sont prêtes pour les différentes émissions de sons dans les trois registres (4) : grave, médium et aigu, et dans les trois nuances *pp*, *mf* et *ff*.

29. — Eviter le surmenage des lèvres à l'approche d'une épreuve. Le jour de l'épreuve, se borner à l'exercice des émissions *pp* et *f*. Le tout sans excès. On réserve l'étude de la résistance pour les jours où l'on n'a pas une trop grande responsabilité en public.

30. — Avant de jouer quoi que ce soit, préparer les lèvres au moyen de quelques émissions séparées lorsque c'est possible.

(4) Ceux qui possèdent habituellement l'aigu; les autres doivent se limiter à l'étendue qu'ils peuvent raisonnablement atteindre tous les jours sans effort de lèvres excessif.

I am very grateful to Stewart Carter, Howard Weiner, and the anonymous referees of the Historic Brass Society Journal for their helpful comments; to Thomas Peattie, Margaret Samu, and John Mathew for their comments on earlier versions of this article; to Catherine Larget-Caplan for proofreading the French transcriptions; and particularly to Howard Georgi for extending the Resident Associateship at Harvard University's Leverett House, without which my research on Merri Franquin would not have been possible. All translations appearing in this article and its appendix are mine.

Geoffrey Shamu studied trumpet in Paris with Pierre Thibaud, who introduced him to the teachings of Merri Franquin, while on a Paine Traveling Fellowship from Harvard University and a Woolley Fellowship from the Fondation des États-Unis. He earned a D.M.A. from Boston University. A founding member of the Riverside Brass of Boston, he performs regularly as a soloist and with ensembles in New England. He has taught at Boston University and Harvard University, and currently leads the trumpet studio at the Community Music Center of Boston, where he also serves as Chair of the Department of Winds, Brass, and Percussion.

NOTES

¹ “J’emporterai ... dans ma retraite la grande satisfaction, ayant été nommé professeur d’une classe qui était au dessous de tout et la risée du Conservatoire, de l’avoir élevée au premier rang des classes d’instruments par un grand dévouement et des sacrifices de toutes natures, d’avoir créé des principes d’étude inexistant jusque là, de les avoir insérés dans une méthode, et dont tout les professionnels des instruments de cuivre s’inspirent et pratique aujourd’hui.” Merri Franquin to the Director of the Paris Conservatory (Henri Rabaud), 12 July 1925, letter in the faculty file (*dossier de professeur*) of Merri Franquin, Paris Conservatory Archive Collection, No. AJ³⁷ 69 51-2, French National Archives, Paris.

² When writing this letter, Merri Franquin may have known that the Director of the Conservatory had suggested him recently for nomination as a candidate for the Legion of Honor. A letter confirming receipt of the recommendation for nomination can be found in Franquin’s faculty file. Letter dated 6 April 1925 from the Director of the Ministry of Fine Arts to the Director of the Paris Conservatory in the faculty file of Merri Franquin, Paris Conservatory Archive Collection, No. AJ³⁷ 69 9, French National Archives, Paris.

³ Sometimes called “low” trumpets, the description “large” has been adopted here. This provides a more logical contrast to the “small” (*petit*) trumpets ushered in by Franquin and his contemporaries. Although the early trumpets possessed a fundamental tone in the octave below that of their modern equivalents, they performed in the same (high) tessitura. A year-by-year account of the repertoire used at the competitions for prizes at the Conservatory can be found in Constant Pierre, *Le Conservatoire national de musique et de déclamation: documents historiques et administratifs, recueillis ou reconstitués par Constant Pierre, Sous-chef du Secrétariat, Lauréat de L’Institut* (Paris: Imprimerie Nationale, 1900), 649.

⁴ Merri Franquin, Curriculum Vitae, ca. 1925, original manuscript in the collection of the author. By way of comparison to Franquin’s success rate of fifty-nine *premier prix* winners in thirty-one years, his predecessor Cerclier produced only nine, in twenty-four years of teaching. Concurrent with Cerclier’s tenure (fall 1869–spring 1894), students in the cornet class (taught successively by

Arban, Maury, Arban, and Mellet) won twenty-four *premiers prix de cornet à pistons*. Constant Pierre, *Le Conservatoire national*, 647–48, 650–51.

⁵ The French National Library possesses the first edition of 1908, which is identical in pagination and content to subsequent reprints by the publisher Enoch and Compagnie (most recently in 2004), and a *Méthode Élémentaire* of 1910, excerpted from the complete method.

⁶ The “Principles of Study” begin at the bottom of p. 20 and continue to the top of p. 25. Merri Franquin, *Méthode complète de trompette moderne, de cornet et de bugle* [flugelhorn], *théorique et pratique* (Paris: Enoch, 1908).

⁷ Birth certificate (*Extrait du Registre des Actes de Naissance*), issued in 1908, in the collection of the author. After two years of study with Arban, three with Arban’s temporary replacement Jacques Hippolyte Maury, and several attempts at the annual terminal competition, Franquin, aged 28 years, 11 months, received his *premier prix de cornet* in 1877. Class Rosters (*Tableaux des Classes*), 1872–78, Paris Conservatory Archive Collection, No. AJ³⁷ 96–AJ³⁷ 101, French National Archives, Paris.

⁸ For an excellent brief overview of the life, career, and teaching legacy of Merri Franquin, please see Michel Laplace, “Les Fondateurs de l’école française de trompette: Merri Franquin, Eugène Fouveau et Raymond Sabarich,” *Brass Bulletin* 29 (1980): 67–69. Further biographical documentation and details can be found in Geoffrey Shamu, “Merri Franquin and his Contribution to the Art of Trumpet Playing” (D.M.A. diss., Boston University, 2009), 1–3.

⁹ Richard Shuebruk, *Graded Lip Trainers: Grade 1. Teachers and Pupils, Grade 2. Business Players, Grade 3. First Chair Men*, (New York: Carl Fisher, 1923); Philip Farkas, *The Art of French Horn Playing* (Evanston: Summy-Birchard, 1956), 69; Gunther Schuller, *Horn Technique* (London: Oxford University Press, 1962), 34–35. A more extensive account of Franquin’s emission exercises, as well as the attack exercises they seemingly inspired, can be found in the author’s dissertation; Shamu, “Merri Franquin,” 51–57, 73–76.

¹⁰ Franquin, *Méthode complète*, 21.

¹¹ *Ibid.*, 229; Merri Franquin, “La trompette et le cornet,” in *Encyclopédie de la musique et dictionnaire du Conservatoire*, part III, vol. II, ed. Albert Lavignac and Lionel de la Laurencie (Paris: Delagrave, ca. 1925), 1597–98, 1607–08, 1626, 1630–31. Joseph Forestier led the cornet class of the “Special Classes held at (*annexées à*) the Conservatory for Military Musicians” from 1856–70, during which period Jean-Baptiste Arban and Jacques Maury (from 1868–70) led the saxhorn class. Pierre, *Le Conservatoire national*, 679, 681.

¹² The author’s doctoral dissertation discusses the influence of Dauverné’s method on Franquin in some depth, particularly the contributions that help to distinguish Franquin’s work as primarily a *trumpet* method. Shamu, “Merri Franquin,” 50–72.

¹³ François Dauverné, *Méthode pour la trompette* (1857; rpt., Paris: International Music Diffusion, 1999), 62.

¹⁴ “L’élève, au début de ses études, ne doit point prolonger ses exercices jusqu’à la fatigue, mais y revenir assidûment, en travaillant tour à tour les sons graves et les sons aigus, les morceaux de mouvement et de caractère différents, sur tous les *tons* ou *corps de rechange*.” *Ibid.*

¹⁵ “Néanmoins celui qui, par une particularité de son organisation, éprouvera une plus grande difficulté dans un genre que dans l’autre, devra travailler davantage le genre qui lui offre cette difficulté, loin de suivre la pente naturelle qui nous ramène toujours dans la voie des faciles succès, et s’appliquer à perfectionner également tous les genres.” *Ibid.*

¹⁶ “A mesure que les moyens de l’élève se développeront, les exercices seront plus prolongées, plus soutenus. J’ajoute qu’il est très important pour son avenir, qu’il prenne dès lors l’habitude d’exécuter ses morceaux de longue haleine, sans prélude comme sans interruption. S’il paraît en public, il se tiendra donc également éloigné, et de cette timidité puérole qui paralyse tous nos moyens, et de cette

audace présomptueuse qui nous fait entreprendre au-dessus de nos forces.” Ibid.

¹⁷ It seems unlikely that Franquin understood endurance to be less important to success on cornet or flugelhorn. Probably he singled out the trumpet in this context because he felt endurance on this instrument to be a greater challenge. As Franquin later wrote, “study of the trumpet encapsulates that of the cornet and the flugelhorn, and substantially reduces its difficulty.” Franquin, “La trompette et le cornet,” 1627.

¹⁸ The long-tone exercises in Franquin’s method, consisting of series of up to forty-nine notes spread throughout the instrument’s range, come with the special instruction *not* to remove the mouthpiece from the lips between notes (except when lip response fails), in order to—in modern athletic parlance—“maximize the workout” toward the efficient development of endurance. Franquin, *Méthode complète*, 122.

¹⁹ Shamu, “Merri Franquin,” 63–64.

²⁰ The first edition of Forestier’s great method book (1844) appeared before those of Dauverné or Arban. However, he modified and expanded it several times over the course of the latter half of the nineteenth century in response to improvements in instrument design and to accommodate the increasing level of technique demanded of cornetists, particularly the type of extended multiple tonguing promulgated by Arban. Joseph Forestier, *Grande Méthode de cornet à pistons*, rev. E. Guilbaut, vol. 1, (1932; rpt., Paris: International Music Diffusion, 2004), 1. That Franquin referred to one of these later editions can be seen from quotations of Forestier on multiple tonguing appearing in Franquin’s *Méthode complète*. Compare Franquin, *Méthode complète*, 230, to Forestier, *Grande Méthode de cornet à pistons*, rev. E. Guilbaut, vol. 3, (1932; rpt., Paris: International Music Diffusion, 1994), 166.

²¹ Forestier, *Grande Méthode*, vol. 1, 18.

²² “Travailler beaucoup mais avec discernement et sans forcer ses moyens; chercher toujours à connaître la nature des difficultés que l’on rencontre, et par suite le moyen de les surmonter: telle est la marche que je conseille de suivre et qui doit, à coup sûr, produire de bons et prompts résultats.” Ibid.

²³ “On s’occupera d’abord de la formation du son, de sa pureté, de son attaque nette et précise. Une fois ce résultat obtenu, on cherchera à en tirer immédiatement le meilleur parti en travaillant les exercices que comportent les moyens acquis.” Ibid.

²⁴ “Bien que l’on doive chercher à obtenir [une certaine tension des muscles pour ... soutenir (le résumé suivant) convenablement dans le mouvement indiqué] quand on manque de force naturelle, il ne faudrait cependant pas trop insister dans le cas où les lèvres refuseraient la tenue du son, parce qu’il pourrait en résulter une insensibilité dangereuse pour ces organes, et par suite un découragement pour l’élève. D’ailleurs nous répétons qu’il ne faut jamais forcer les lèvres. Le moyen de vaincre cette faiblesse momentanée, très fréquente chez les débutants, c’est de jouer peu à la fois et souvent. Cette règle n’est pas seulement relative au résumé ci-dessous, elle s’applique à toutes les études, car ce n’est que par un travail intelligent et bien gradué que l’on acquerra la force indispensable de lèvres pour soutenir un *Adagio*, un *Cantabile*, ou un *Andante*.” Ibid., 44.

²⁵ Ibid., vol. 2, 81.

²⁶ Franquin, *Méthode complète*, 21.

²⁷ “La première chose dont il y ait lieu de s’occuper, c’est de bien poser le son. C’est là le point de départ de toute bonne exécution, et un musicien dont l’émission est vicieuse ne sera jamais bon artiste. Dans le piano aussi bien que dans le forte, l’attaque du son doit être franche, nette, immédiate.” Jean-Baptiste Arban, *Grande Méthode complète de cornet à pistons et de saxhorn* (1864; rpt., Paris: International Music Diffusion, 1985), 7.

²⁸ Arban refers to the syllables *ta* and *da* only disparagingly in his “Faults to be Avoided.” Ibid.

²⁹ “J’ai composé les quatorze études suivantes dans le but d’inculquer aux élèves une invincible force de volonté. Ils se fatigueront sans nul doute, surtout à l’origine, en jouant des morceaux d’aussi

longue haleine; l'étude, l'expérience leur apprendront à triompher de cette difficulté et à découvrir des ressources pour arriver sans encombre au bout de leur tâche." *Ibid.*, 192.

³⁰ Franquin, "La trompette et le cornet," 1611.

³¹ M. Gillian MacKay, "Trumpet and Cornet *Concours* Music at the Paris Conservatoire, 1835–1925: the Development of Styles and Roles," (D.M.A. dissertation, Northwestern University, 1996), 183, 195–203.

³² Shamu, "Merri Franquin," 32–34, 38, 48–49, 64–67.

³³ The dissemination of Franquin's ideas by his students (a notion particularly relevant to the practical advice expressed in the "Principles of Study") is discussed in *ibid.*, 73–76.

³⁴ "Emission" has largely the same meaning and connotation in French as in English. In this case, Franquin refers elliptically to practice of tone production (*émission*) exercises of the type included in his method. In this translation, the word "response" (in the sense of lips' ability to respond mechanically to the airstream by vibrating) has been used as a substitute—particularly in the context of Franquin's warm-up and emission studies—as it conveys well the passive nature of the process cultivated in them. "*Emission*" has also be translated as "attack" in instances where use of a more active term seems warranted.

