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Revolutionizing 19th-Century Flute Technique: Hugot-Wunderlich's *Méthode de Flûte* (1804), Part II

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Part I, introducing Hugot and Wunderlich's method, appeared in issue 22.1.

In Part II, I will examine the innovations of the Hugot and Wunderlich *Méthode de Flûte* in more detail, focusing on the articles on articulation, fingering and ornamentation in particular. These chapters warrant closer scrutiny and analysis, as they demonstrate the most significant departures from eighteenth-century methods.

The methodicalness of Hugot and Wunderlich's approach is demonstrated in their explanations of different articulations, which are systematically outlined in Article Six.¹⁷ The article describes two tongue strokes to be employed in flute-playing: *tu*, for sustained notes and for passagework with eighth notes, and *du*, for fast passages, passages with two slurred and two staccato notes, and passages with all staccato notes. The latter stroke, they note, is to be produced "by placing the tongue lightly on the palate above the front teeth, pulling it back to pronounce the syllable *du*."¹⁸ They further note that the *du* stroke is more useful than the *tu* for fast and light passagework; however, "in order to do it well, it is necessary to always keep the tongue on the tip [*l'extrémité*] of the palate and not on the teeth, which renders the sounds pointy and dry by depriving them of speed and lightness." A variety of articulation patterns are described, including staccato (*détaché*), slurred (*coulé*), and portato (*piqué*). The latter is meant to be played with "a little more lightness" than the *détaché* (see Example 1). The ensuing eight pages systematically illustrate various combinations of tonguing and slurring, using different rhythmic and metrical patterns. A set of fifteen lessons are later provided to help the student master different articulation patterns in different key areas (pp. 75-79).

In sum, Hugot and Wunderlich make much more frequent use of slurring, and a more limited variety of tongue strokes, than do eighteenth-century flutists such as Hotteterre, Quantz and Tromlitz.¹⁹ Even more remarkable is their lack of discussion of double-tonguing, a topic treated in varying degrees of detail by Quantz, Mahaut, de Lusse, Tromlitz, and Gunn,²⁰ indicating that the stroke was employed by German, English and French flutists. However, by the late eighteenth century, some controversy about double-tonguing appears to have developed in France. Devienne describes this tongue-stroke as *dougue* (or *tourou* or *turu*), an articulation also employed by Michel,²¹ yet he condemns its use as defective and disagreeable to the ear; so

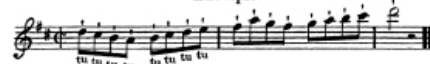
SECTION PREMIÈRE.

Des différentes Articulations.

On distingue trois sortes d'articulations, le *détaché* ou le *coulé*, le *coulé* et le *piqué*.

Le *détaché* doit être exécuté avec un coup de langue sec et bien articulé sur chaque note, en serrant un peu les lèvres.

Exemple.



On exécute le *coulé* en donnant un coup de langue sur la première note seulement. Il ne faut pas trop serrer les lèvres, car alors on étoufferait une partie du son.

Exemple.



Pour bien exécuter le *piqué* il faut détacher chaque note mollement en portant la langue au palais, sans force et sans trop serrer les lèvres en prononçant la syllabe *du*.

Exemple.



Cette dernière articulation se confond avec le *détaché*; elle n'en diffère que par un peu plus de légèreté.

Ces diverses articulations peuvent se combiner ensemble de différentes manières; ce qui met beaucoup de variété dans l'exécution.

Ex. 1: Hugot & Wunderlich's illustration of single tongue strokes

too does Peraut, who describes it as a "blurry mess" (*barbouillage empâté*) and a "miserable Charlatanism."²² Perhaps Hugot and Wunderlich preferred to steer clear of this controversy, particularly in a method designed to be used by children.²³ I would argue, however, that double-tonguing produced too muffled a sound for their taste. The articulation patterns they do prefer—single-tonguing with a uniform stroke and slurring—have the effect of making all passages sound essentially even, with all notes of the same value given an equal length or emphasis. This is more in keeping with the "equality and strength" of tone they describe above in Article Two—two qualities which define their overall conception of the flute's sound.

Arguably the most important innovation of Hugot-Wunderlich's method, however, was the development of specially-designed pedagogical materials to combat the technical challenge of mastering three additional keys. In Article Eleven ("On the advantage of using a flute with three little keys"), the authors enumerate its benefits as follows:

1. For all pieces where one or more flats or sharps are found in the key signature.
2. For the accuracy of all semitones in general and especially for those in the low octave, such as B-flat or the A-sharp which naturally are muted and out of tune.
3. To give more strength and accuracy to the F-sharp as well as the F-natural.
4. To equalize the weak sounds and to give them more strength in the low register.
5. For all octave [leaps] and especially those by semi-tone.
6. For the facility of many passages which would often be very difficult and without any effect.
7. For the accuracy of major and minor trills, and finally to make the execution on this instrument perfect and accurate.²⁴

Following this list are ten musical examples designed to illustrate how these technical challenges are addressed by the use of the keys. Overall, what Hugot and Wunderlich prioritize is an evenness of tone quality, pitch and volume throughout all keys and registers—an aesthetic which reflects a growing departure from an eighteenth-century conception of flute sound and function, which might vary its volume and timbre by tonality.

Still, while Hugot and Wunderlich claim in the first pages of the treatise that learning this mechanism requires only “light mechanical work,” considering the amount of space and attention they devote to this learning process, one can only conclude that it was not, in fact, such an easy matter! Following Article Eleven are thirty-one pages of exercises—more than twenty percent of the entire treatise—which systematically and methodically drill the use of each key, first individually, then in combination with the others. The exercises for the F key (p. 29) are entirely typical (see Example 2). As seen in the example, the use of a key to finger F natural is combined with the fingering of a non-keyed pitch (A); the tempo is then doubled, and the order of the pitches reversed. The same process is repeated with the F-major arpeggio, and a change in articulation; the following exercises drill the F key in combination with short scale fragments, larger leaps, and varied articulation. After the mechanics of the F key are mastered, the student then moves on to the B-flat key, which is drilled in a similar fashion (p. 34). Next, the F and B-flat keys are drilled together (p. 39), and then a third key (A flat) is added (p. 44). Having mastered the three keys together, the student is instructed to complete yet another series of scale- and

EXERCICES POUR LA PETITE CLEF DU FA.
1^{er} Exercice.

Ex. 2: Exercises for the F key

arpeggio-based exercises drilling all keys in succession, only this time using sharp key signatures instead of flats (49–55). The remainder of the treatise consists of scale and interval drills (pp. 61–71), short pieces and sonatas in graded order of difficulty (72–125), followed by additional exercises and études (126–52). Thus, mechanical mastery of the keys and technical studies constitute the majority of the method.

The exhaustive exercises drilling key use in the Hugot-Wunderlich treatise are entirely unlike any practice pieces included in French flute method books up to this point. They are essentially very specific, written-out directives for students on how to practice. Gone are the *airs* and *brunettes*, short tuneful songs often with pastoral texts, which used to make up the bulk of student pieces, duets and practice materials in eighteenth-century French flute tutors. Even later treatises such as those by Devienne and Cambini included *petits airs*, most of which are excerpted from popular operas of the day.²⁵ In part, the elimination of the *brunettes* and *airs* from flute methods constitutes the rejection of a genre which was closely linked to court life and to the *ancien régime*. More importantly, however, it demonstrates the increasing disconnection of flute-playing from vocal music, and a turn towards greater abstraction in the study of instrumental music. Hugot and Wunderlich thus advocate for a new kind of musical training: a certain

type of repetitive, concentrated practicing of specially-composed exercises is now expected of Conservatoire students in order for them to master technical problems—in fact, the development of technique has now become the primary concern.²⁶

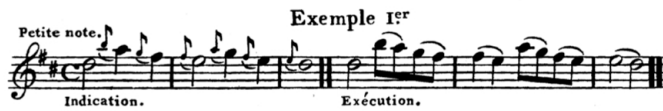
It is not simply that learning the four-keyed flute necessitates this type of abstraction and drilling. Other contemporary treatises, such as *The Keyed Flute* by Tromlitz (1800) and *The Art of Playing the German Flute* by John Gunn (ca. 1793), do not include these types of exercises and études, tending instead to make much more use of written explanations to address technical problems and aesthetic questions.²⁷ In this manner, their writing style is consistent with treatises by Quantz and C.P.E. Bach,²⁸ and targeted towards an upper class, educated audience of musical amateurs. Hugot and Wunderlich's instructions are more terse and explicit, consisting primarily of musical examples interspersed with brief written commentaries. In part, this is because their method is designed to be used by children. However, Hugot and Wunderlich also aim to develop an increased level of technical virtuosity in the player and, as we shall see, an increased degree of obedience to the score.

In this regard, Hugot and Wunderlich's treatment of ornamentation and extemporization also makes a conceptual break from eighteenth-century flute treatises. Article 9, On the Vocal Ornaments, presents the *agrémens du chant* not as a palette of ornamental possibilities for the performer, but rather as a series of somewhat vague notations in the score that need to be clarified so that the performer can interpret them more accurately. Note the language in Examples 3 and 4. The implication of these passages is that these ornaments are, in fact, to be found already notated in the music. Hugot and Wunderlich are not, like Quantz, providing guidelines on how or when to add the different kinds of ornaments, according to the taste of the performer.³¹ The resultant impression this article gives is that composers, according to the Conservatoire authors, are the ones who have the right to ornament their own melodies: it is not (or, it is increasingly rarely) up to the performer.³²

It is not only that Hugot and Wunderlich were continuing a tradition of eighteenth-century French ornamentation

De la petite note, ou Appogiatura. (1)

La petite note est un agrément qui se marque de la manière suivante, et que les italiens appellent APPOGIATURA.

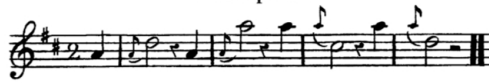


Quand la petite note est posée en dessus, elle est toujours d'un ton ou d'un demi ton; et quand elle est posée en dessous, elle doit former constamment un intervalle d'un demi ton.

Ex. 3: "The little note is an ornament which is notated in the following manner, and which the Italians call appoggiatura."²⁹

Les compositeurs employent quelquefois la petite note pour indiquer le Portamento, ou port de voix.

Exemple 6.



Ex. 4: "Composers sometimes use the little note to indicate portamento, or port de voix."³⁰

style, which tended to be more modest than that described in Italian sources. The lack of discussion of extemporization in the *Méthode de Flûte* is a notable lacuna and an altogether recent one at that: in the ten years preceding the publication of Hugot and Wunderlich's method, several French flute treatises provide extensive treatment of preluding, cadenzas and other types of improvisation and ornamentation. While Devienne does not explicitly discuss extemporization, there are several places in his treatise that make it seem highly likely that ornamentation (if not necessarily extemporized) was, at times, expected. Each of the sonatas included in his method begin with a prelude in a virtuosic, improvisatory style, and four additional preludes are included, covering key signatures that were not used in the sonatas.³³ These preludes appear to be written-out examples which might give students ideas on how to compose or improvise their own (see Example 5).³⁴ Presumably this type of instruction was provided orally during the private lesson.

In a similar manner, Peraut's *Méthode pour la flûte* (ca. 1800) includes eighteen examples of preludes. Michel's *Nouvelle méthode de flûte* (1802) includes twelve, including one in E major outlining modulations to contrasting keys; an adagio movement, "Air de Boyeldieu," provides a simple melody with two ornamented versions on separate staves, demonstrating a simple

broderie légère and more elaborate grande broderie.³⁵ Vanderhagen's *Nouvelle méthode de flûte* (ca. 1798), provides thirty-two examples, as well as explicit instructions on how to prelude. He explains the process thusly:

"Preluding" is to circulate artfully through several scales and modulations, beginning first with one particular pitch (key) from which one modulates according to one's skill and artfulness (*génie*), but to which one must always return in order to finish the prelude.³⁶

Vanderhagen further remarks to his dismay that this kind of "preluding" occurs frequently in orchestras, sometimes by several players at the same time—particularly in orchestras where the conductor is "not rigid enough" to stop this practice.

Seen in this context, the rationale for the Conservatoire method's limited discussion of ornamentation becomes clear. The Con-

servatoire aimed primarily to "form artists for the execution of public festivals, for the armies and for the theatres"—in other words, musicians who were principally ensemble players.³⁷ Thus, by eliminating the teaching of extemporized practices such as preluding, one could develop musicians who would be less likely to deviate from the written score, making them more obedient and disciplined orchestral players.

For the historical flutist, Hugot and Wunderlich's *Méthode de Flûte* is an invaluable tool from a purely practical standpoint. The fingering and trill charts it provides are useful for comparison with those by Gunn, Tromlitz, and other treatise writers on the keyed flute. Moreover, the *Méthode* can aid the modern traverso player making the transition from the one-keyed Baroque to the four- (or six- or eight-) keyed flute by providing contemporary practice materials to master its technical challenges.

But it is also much more than that. Hugot and Wunderlich's *Méthode*, along with the other Conservatoire instruction books, sheds light on a little-studied area of early nineteenth-century performance practice. It documents significant changes in music pedagogy and aesthetics, such as a prioritization of uniform tone quality through all registers and pitches, an exploration of ever more remote tonalities, and a growing demand for technical virtuosity—including rapid passagework that was becoming increasingly difficult to play on the one-keyed flute. Hugot and Wunderlich's employment of abstract, mechanical exercises and études to solve discrete technical problems—in other words, pieces intended solely for the practice room and not public performance—was both ground-breaking and influential, leading the way for later



Ex. 5: A prelude from Devienne's method

flutists to employ similar strategies in their own treatises.³⁸ Such a practice, of course, became entirely characteristic of methods for the Boehm flute, including the daily exercises of Altès and Taffanel-Gaubert, still in common use today.³⁹

Moreover, the increased technical demands placed on Conservatoire pupils—as evidenced by this institution's instructional methods—reflects a growing divide at the beginning of the nineteenth century between professional (and pre-professional) musicians and amateur players, a gulf that would only widen during the course of the century. In the case of the flute, at least, the Conservatoire professors Hugot and Wunderlich, as well as their students, increasingly demarcated their status as professionals through the number of keys on their instrument.

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Notes:

¹⁷Antoine Hugot and Johann Georg Wunderlich, *Méthode de Flûte* (Paris: Imprimerie du Conservatoire, 1804), 6-15.

¹⁸Hugot and Wunderlich, 6. The *tu* tongue stroke is described in the preceding article on the embouchure, p. 5, as follows: "At the moment one blows, the extremity of the tongue, being gently brought towards the lips, must be pulled back while articulating the syllable *tu*."

¹⁹Quantz, for example, describes three basic strokes (*ti*, *di*, and *ri*) and writes that, "just as there are various shades between black and white, there is more than one intermediate degree between a firm and a gentle tongue-stroke," while the Conservatoire authors state only, "we allow two tongue strokes" (p. 6). See Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), translated and edited by Edward R. Reilly as *On Playing the Flute*, second edition (New York: Schirmer Books, 1985), 75.

²⁰Quantz, *On Playing the Flute*, 79-85; Antoine Mahaut, *Nouvelle Méthode pour Apprendre en peu de tems a Jouer de la Flûte Traversiere* (Paris: De la Chevardière; Lyon: Legoux, 1759), 25; Charles de Lusse, *L'Art de la Flûte Traversiere* (Paris: The author, 1761), 4 and plate 10; Tromlitz, *Ausführlicher und gründlicher Unterricht die Flöte zu spielen* (Leipzig: Adam Friedrich Böhme, 1791), translated by Ardal Powell as *The Virtuoso Flute-Player* (Cambridge: Cambridge Univ. Press, 1991), 195-211; John Gunn, *The Art of Playing the German-Flute*

(London: The author, ca. 1793), reprint, edited by Janice Dockendorff Boland (Marion, IA: The author, 1992), 13-14. The tongue strokes used by these authors varies, e.g., *did'll* (Quantz), *tad'll* (Tromlitz), *teddy* or *tiddy* (Gunn), *Di del* (Mahaut), *loul* (Delusse).

²¹V. [François Louis] Michel, *Nouvelle méthode de flûte* (Paris: Le Duc, 1802), 12. The example he provides shows eighth notes with double staccato markings, suggesting its use is for repeated sixteenth notes on the same pitch.

²²Mathieu Pernaut, *Méthode pour la Flûte* (Paris: The author, ca. 1800), 23 (see also p.4); François Devienne, *Nouvelle Méthode Théorique et Pratique Pour la Flûte* (Paris: Imbault, [1794]), 9. Devienne also provides a tantalizing hint in regard to "another tongue stroke which has a great effect, which is equivalent to the *détaché* bow stroke on the violin and which one can use on all of the fastest passages. It is made by striking the tongue on the palate." However, no examples or tonguing syllables are provided and it is unclear how such an articulation would be used. See Boehm, "Commentary on the Present Edition," 21-22. Two other treatises contemporary with Devienne and Hugot-Wunderlich by Cambini and Vanderhagen do not discuss double-tonguing at all. See Joseph Marie Cambini, *Méthode pour la Flûte* (Paris: Gaveaux, ca. 1795-97); Armand Vanderhagen, *Nouvelle méthode de flûte* (Paris: Pleyel, ca. 1798).

²³Wunderlich seems to have had a change of heart by 1812, for in his later method, he describes the double-tonguing syllable *dou-que*, remarking that, "when it is used with perfection and rarely employed, it produces a good effect in that it adds an energy and brilliance to passages which one cannot obtain with any of the ordinary articulations. Because the great Masters have used it successfully, I do not see any disadvantage in imitating them, as it seems to me that one must adopt anything that could render the execution brilliant, and not reject the means which might contribute to variety in Music." See Wunderlich, *Principes Elémentaires et Gradués Pour la Flûte* (Paris, Benoist, c.1812), 12.

²⁴Hugot and Wunderlich, 26.

²⁵Devienne's treatise includes twenty "little airs" by Dalayrac and Gretry, among others. For a complete listing, see Marcello Castellani, introduction to *Tre metodi per flauto del neoclassicismo francese*: F. Devienne, *Nouvelle Méthode*, J.M. Cambini, *Méthode pour la flûte*, A. Vanderhagen, *Nouvelle Méthode* (Florence: Studio per Edizioni Scelte, 1984), 6-7. Cambini's treatise also includes twenty airs, including many of the same pieces as Devienne.

²⁶While the treatises by Devienne, Cambini and Vanderhagen include several practice pieces by other composers, it appears that only one piece in the Hugot-Wunderlich treatise was not authored by them. This is the "Gigue dite Saxone" in C minor (p. 152) which is also included in the Quantz *Capricen*. See Johann Joachim Quantz, *Capricen, Fantasien und Anfangsstücke für Flöte solo und mit Bc*, edited by Winfried Michel and Hermien Teske (Winterthur, Schweiz: Amadeus, 1980), 70.

²⁷Johann George Tromlitz, *Über die Flöten mit mehreren Klappen* (Leipzig: Böhme, 1800), translated and edited by Ardal Powell as *The Keyed Flute* (Oxford: Clarendon, 1996); John Gunn, *The Art of Playing the German-Flute* (London: The author, ca. 1793), reprint, edited by Janice Dockendorff Boland (Marion, IA: The author, 1992).

²⁸Quantz, *Versuch*; Carl Philipp Emanuel Bach, *Versuch über die wahre Art das Clavier zu spielen* (Berlin,

1753/1762), translated and edited by William J. Mitchell as *Essay on the True Art of Playing Keyboard Instruments* (New York, W. W. Norton, 1949).

²⁹Hugot and Wunderlich, 20.

³⁰Hugot and Wunderlich, 21.

³¹Quantz, *On Playing the Flute*, 136-61; 169-178.

³²In Article Ten, Section One (On the Movements: The Adagio, p. 25), a passage is quoted from Etienne Ozi's *Nouvelle méthode de basson adoptée par le Conservatoire* (1803), where he remarks that "the character of the Adagio, while broad and severe, does not all the same exclude ornaments; on the contrary, it is perhaps the movement which is most amenable to them...." Nevertheless, Hugot and Wunderlich provide no opportunities for this type of extemporization in their treatise. There is not a single movement marked "adagio" in the six flute sonatas included in the method; three duets have adagio movements, though they are modest in size and scope (the longest is 26 measures), and ornaments have been written in by the composers.

³³Devienne, 42-77.

³⁴This tradition of improvised "preluding" dates at least as far back as Hotteterre, whose detailed instructions for this practice were published in his *L'Art de Preluder sur la Flûte Traversiere* (Paris: Christophe Ballard, 1719).

³⁵Michel, 35-37. The air appears on pp. 38-45.

³⁶Vanderhagen, 66.

³⁷Organisation du Conservatoire de musique; germinale an VIII-mars 1800, in Constant Pierre, *Le Conservatoire national de musique et de déclamation: Documents historiques et administratifs recueillis ou rencontrés par l'auteur* (Paris: Claude Tchou pour la Bibliothèque des introuvables, 2002), 230.

³⁸See, for example, Benoît Tranquille Berbiguier, *Nouvelle méthode pour la flûte divisée en trois parties* (Paris: Janet et Cotelte, c. 1818), 72-75 and 196-217 and Louis Drouët, *Méthode pour la flûte* (Antwerp and Brussels: Schott, Mayence, c. 1827), 127-78.

³⁹Henry Altès, *Célèbre méthode complète de flûte* (Paris: Leduc, 1906); Claude Paul Taffanel and Philippe Gaubert, *Méthode complète de flûte en huit parties* (Paris: Leduc, 1923; 2nd ed., 1958).

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