

Manuel Garcia's Influence in Nineteenth-century Instrumental Music: Bassoon Playing in France as a Case Study

Introduction

The influence of Garcia in the Bel Canto singing technique of the nineteenth century is unquestionable and it has often been discussed. However, and due to the significance of his method, it might be beneficial to consider Garcia's performance techniques when addressing the issue of instrumental musical practice in general. During the nineteenth century, musicians often used singing practices as a model, as is demonstrated in instrumental tutors. This paper analyses Garcia's work, with analogous instrumental tutors, in order to determining the actual influence of Garcia's work on instrumental music. The research suggests a new approach to Manuel Garcia's works in order to explore his influence in Europe, not only in singing technique, but also in instrumental performance practice.

Modern researchers can comprehend Garcia's vast work as a mirror of the singing practices of the nineteenth century. Moreover, Garcia's tutor reflects many general music performance practices of his time that can also be observed in other tutors, such as instrumental ones. During the nineteenth century, theory of performance practice frequently spread together with the professionalization of musical education, which explains the proliferation of musical tutors written in this period. However, the modern researcher can approach those sources from multiple points of view. In this paper, the method used to analyse tutors using them as a historical source considers that the musical practices at a general level were already established and commonly known by professional musicians before the tutors were written. This can be claimed, because they were aimed at music students in most of the cases and they were normally designed to show and teach musical practice, not to present new knowledge to a scholar community. Twenty-first-century historians and researchers can, therefore, use tutors to learn about contemporary, i.e. at the time the tutors were published, performance practice. When comparing contemporaneous sources, it is often very hard to confirm whether or not the authors read each other's work, as they did not always quote or reference each other. However this point might be consid-

ered irrelevant, as they share the aim of describing a common performance practice from their particular point of view. In the present paper, this is the case of the singer point of view, and the bassoonist point of view. It is because of this that when referring to certain aspects of performance practice in a general way, it is possible to trace similarities, even between what seems such a different sources of music as singing or bassoon playing.

Manuel García

Manuel Patricio García (1805-1906), son of the Spanish tenor Manuel del Pópulo Vicente García and brother of the soprano Maria Malibran, is renowned as one of history's great teachers of singing. Though he had Spanish origins, he developed his professional teaching career in the Paris Conservatory (1830–48) and the Royal Academy of Music, London (1848–95). Moreover, García developed, through experience and scientific observation, a ground-breaking method of vocal pedagogy.

García's father, Manuel García (1775-1832) senior, was already an outstanding singer in his time and taught his family to sing. The influence of Manuel García senior has been of crucial significance to modern singing technique. As a James Radomski¹, argues "García's dynamic perfectionism left its impact on three continents and his legacy, in the hands of his children, was carried into the 20th century."

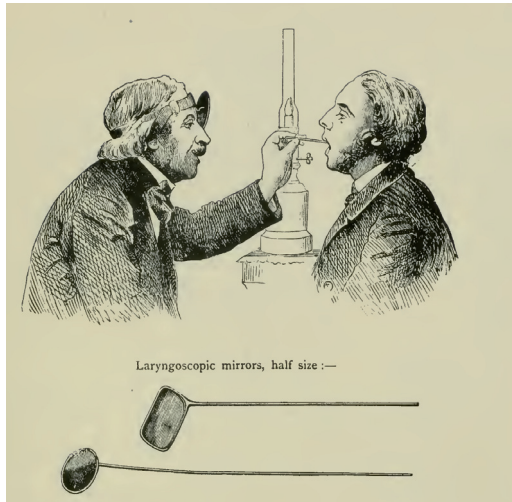
After sharing his father singing career at an early stage, Manuel García junior abandoned his onstage career as a baritone to focus on singing teaching and academic research. García junior's interest in the physiological aspects of the voice led him to invent the laryngoscope, shown in the illustration bellow. As early as 1855, García developed a tool that used two mirrors to reflect an external light source; with this device he was able, for the first time, to observe the function of his own glottal apparatus and the uppermost portion of his trachea. He presented his findings at the Royal Society of London in 1855.² Beside the medical use of the laryngoscope, García was mostly interested in studying the movements connected with the production of the voice in order to develop singing techniques. Therefore, he was the first to apply scientific research to singing, which led him to create a school of singing whereby he applied his research findings on the vocal and respiratory physiology.³

García developed his professional teaching career in the Paris Conservatory (1830–48) and the Royal Academy of Music, London (1848–95). Through experience and scientific observation, he developed a leading method of vocal pedagogy that was presented in his *Traité complet de l'Art du Chant*, published in Paris in 1840. In 1847 he expand-

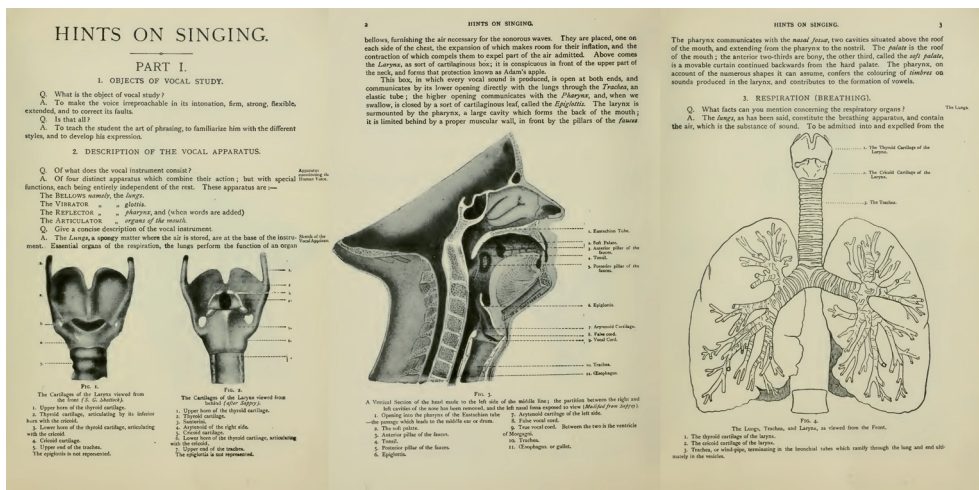
1 James Radomski, "García, Manuel del Pópulo Vicente Rodríguez," in *The Grove Book of Opera Singers*, ed. Laura Macy (Oxford: Oxford University Press, 2008), 178.

2 His findings were presented as Manuel García, "Observations on the Human Voice," *Proceedings of the Royal Society of London* 7 (1855): 399-410. This work was an English version of a French essay published in 1841 as "Memoire sur la voix humaine," in: *Comptes-rendus des séances de l'Académie des sciences*, 12 April 1841.

3 See Lucía Díaz Marroquín, and Mario Villoria Morillo, *La práctica del canto según Manuel García* (Madrid: Consejo Superior de Investigaciones Científicas, 2012), 10.



Manuel García's invention: the laryngoscope, picture from *Hints on singing* (1894)



Manuel García's first pages of *Hints on singing* (1894), a singing method where he applies his scientific research to singing techniques.

ed the treatise with a significant revision of the first part and by adding a second part.⁴ Moreover, during his life he revised his singing methods several times and also completed other works on singing technique, like *Observations physiologiques sur la voix humaine*, (1861) and *Hints on singing* (1894)⁵. His work gives plenty of information to researchers as it goes beyond the master-student oral tradition typical of other music studies.

4 The two volumes were therefore published as: Manuel Patricio Rodríguez García, *Traité complet de l'Art du Chant*, 2 vols. (Paris: l'Auteur, 1847)

5 See Manuel García, *Hints on Singing* (New York: E. Schuberth & Co., 1894) and Manuel García, *Observations physiologiques sur la voix humaine* (Paris, 1861)

Among his many pupils, the most noteworthy were his sisters, Maria Malibran and Pauline Viardot-Garcia, the Swedish soprano Jenny Lind, Johanna Wagner (niece of Richard Wagner), Mathilde Marchesi, Julius Stockhausen, Henriette Nissen, Charles Bataille, Catherine Hayes, and Antoinette Sterling. His method was also very popular all over Europe and it was used in the moulding of some of the best-known Finnish sopranos of the end of the nineteenth century, like Alma Fohström and Aino Ackté.

Due to his influence on so many singers in the nineteenth century, Garcia is a worthy source from which to study Bel Canto singing practice. However, I would like to go further and explain how and why studying Garcia might help not only to understand singing techniques but also to understand instrumental performance practice.

Garcia's influence beyond singing

Studying Garcia certainly helps understanding Bel Canto and singing practices but it can actually also help clarify some issues of instrumental performance practice. There is a consensus among musicologists that one of the main concerns of players in the first half of the nineteenth century was to imitate the human voice. This attitude was not something new, as singing was the main source of inspiration in Baroque music and earlier. All musicians assumed this and singers especially enjoyed the advantage that distinguished them from players.

The singer Francesco Tosi (1653–1732), for instance, discusses as early as 1723 the differences between voice and instrumental playing in his *Opinioni de' cantor antichi e moderni o sieno osservazioni sopra il canto figurato*.⁶ Tosi stresses the importance of correct pronunciation while singing because, for him, the main advantage and difference of the voice over instrumental music is the voice's capacity to vocalize and to say words. As Tosi notes: "Words only give preference to a Singer over an instrumental Performer".⁷

At the turn of the nineteenth century, singing is still the main sound model to imitate in performance and it is highly idealized by players. Consequently, when describing the sound of different instruments, every musician confirms that their instrument is the one that most closely approaches the human voice. From the musicians' point of view, this was a quality that gave a higher status to their instrument.

Therefore, it is quite common to find this statement in tutors made for diverse instruments, like, for instance:

6 Pier Francesco Tosi, *Opinioni de' cantor antichi e moderni o sieno osservazioni sopra il canto figurato* (Bologna, 1723)

7 [Tosi] Johann Friedrich Agricola, *Anleitung zur Singkunst* (Berlin, 1757). Translated as *Introduction to the art of singing by Johann Friedrich Agricola* (Cambridge: Cambridge University press, 1995), 161.

Tosi's tutor remained an important source of reference well after his death. Johann Friedrich Agricola, in this regard, did an important job when he republished his tutor with some corrections in 1757.

...the clarinet:⁸

Above all instruments that configure an orchestra, the clarinet has the sound that most approximates the Soprano voice.⁹

...the violin:

The violin has the honour to rival the human voice.¹⁰

But mainly, in its suitability to express the deepest feelings, and in this, of all instruments, it most closely approaches the human voice.¹¹

...the english horn:

No instrument so nearly approaches the tone of the human voice, and in Italy it is called not only the *Corno Inglese* but *Umana Voce*.¹²

And, of course, along the same lines as the above-mentioned examples, for nineteenth-century bassoonists, the bassoon also had the quality of being the instrument that most closely resembled human voice:

The touching voice of the bassoon places it in a leading position, because, it is the instrument that best resembles the human voice.¹³

Thus it is clear that one of the main aims of instrumental musicians was to imitate, as much as possible the singing voice and singing practices. For this reason, nineteenth-century tutors are full of references to singing practices looking for the imitation of the voice. Therefore, using Garcia's school of singing as a key source to understand Bel Canto should lead us also to understand instrumental practices that, without his reference, might be opaque to today's researcher.

It is important to stress, however, that singers' influences on instrumentalists go beyond written sources. Orchestral musicians of the nineteenth century were constantly exposed to singing practices in all sorts of concerts and activities. Nonetheless, for

8 Quotes of original sources have been translated to English by the author.

9 Franz Thaddäus Blatt, *Méthode complète de clarinette pour apprendre à jouer de cet instrument avec facilité et perfection: Conçue d'après ses expériences comparées aux meilleurs méthodes et dédiée a les élèves du Conservatoire de musique a Praga: première partie. Französisch und deutsch* (Mayence, Paris et Anvers: Chez les fils de B. Schott, 1829), 1.

« de tous les instrumens (sic) dont se compose un orchestre la clarinette posé de le son le plus approchant de la voix de Soprano » Blatt, *Méthode de clarinette*, 1.

10 Pierre Marie François de Sales Baillot, Pierre Rode, and Rodolphe Kreutzer, *Méthode de violon* (Paris: Magasin de Musique, 1803), 1.

« Il violon obtient l'honneur de rivaliser avec la voix humaine ».

11 Louis Spohr, *Violinschule* (Viena: Tobias Haslinger, 1832), 7.

„Hauptsächlich aber, weil sie sich zum Ausdruck des tiefsten Gefühls eignet und hierin von allen Instrumenten, der menschlichen Stimme am nächsten kommt“.

12 Appollon Marie-Rose Barret, *A Complete Method for the Oboe Comprising all the New Tables of Shakes, Scales, Exercises &c&c with an Explicit Method of Reed-making* (London: Jullien, 1850), 2.

13 Eugène Jancourt, *Méthode theorique et pratique pour le basson en 3 parties* (Paris: G. Richault, 1847), 2.
« La voix touchante du Basson le place au premier rang, car c'est l'instrument qui se rapproche le plus de la voix humaine ».

modern scholars the more than one hundred pages of Garcia's method, among others of his writings, represent a reliable source and a good description of the singing practices that instrumental players aim to imitate. That is why it is an essential source to investigate, even more so given the lack of aural sources from the early nineteenth century.

Bassoon as a case study

In the pages that follow, I present an example of how Garcia and singing influence in general helps clarifying some performance practice of the nineteenth century, focusing on the case of the bassoon as a case study. During the first half of the nineteenth century, theory on performance spread, in many cases together with the professionalization of musical education. During this period, although the bassoon is not seen as a solo instrument, there is a growing interest in it and its important role in modern orchestras and wind bands. For this reason its teaching is not neglected; moreover, it is now that the first systematic tutors appeared pointing out several theoretical and interpretative features, knowledge of which is essential for any approach to the repertoire of this era.

The research data in this case-study is drawn from three primary sources:¹⁴ *Méthode complète de basson* (1836) by Frédéric Berr, *Theoretisch practische Anleitung zum Fagottspiel* (1840) by Wenzel Neukirchner, and Louis Marie Eugène Jancourt's *Méthode théorique et pratique pour le basson* (1847). Existing research recognizes the critical role played by Jancourt, Berr, and Neukirchner in nineteenth-century bassoon literature so, here, I provide just a short description of their respective highlights.

Frédéric Berr (1794-1838) combines a performance career in both bassoon and clarinet. In the same year he published the bassoon tutor he also published a clarinet tutor: *Méthode complète de Clarinette*. Berr was a professor at the Conservatoire of Paris from 1831 and his bassoon method of 1836 is aimed not only at solo players but also at military band musicians. A possible explanation for this might be that in 1836, when both the clarinet and bassoon methods were published, Berr took charge of the *Gymnase de Musique Militaire* in Paris. Later on in his career he writes, together with other performers, two further methods for brass instruments and designed for military music¹⁵.

Wenzel Neukirchner (1805-1889) developed his musical career as a bassoon player in the *Hofkapelle Stuttgart* from 1829 to 1889. In 1840 Neukirchner published his *Theoretisch practische Anleitung zum Fagottspiel oder allgemeine Fagottschule nach dem heutigen Standpunkt der Kunst und deren Bedürfnissen*. The work is influenced by several sources, such as French Conservatory publications, but there is also some influence from German works prior to or contemporary to the publishing of the tutor, especially Gottfried Weber's theories on questions of rhythm, accentuation, and the grouping of bars to organize the phrasing. However, in a review of Neukirchner's *allgemeine*

14 Works published as Frédéric Berr, *Méthode complète de basson* (Paris: Messonnier, 1836), Eugène Jancourt, *Méthode théorique et pratique pour le basson en 3 parties* (Paris: G. Richault, 1847) and Wenzel W. Neukirchner, *Theoretisch practische Anleitung zum Fagottspiel oder allgemeine Fagottschule nach dem heutigen Standpunkt der Kunst und deren Bedürfnissen* (Leipzig: F. Hofmeister, 1840)

15 These are published as: Frédéric Berr, *Méthode complète d'ophicléide* (Paris: Messonnier, 1845) and Frédéric Berr, *Méthode complète de trombone* (Paris: Messonnier, 1845)

Fagottschule, I previously identified the 1832 *Violinschule* by Louis Spohr as the main source of reference for Neukirchner's work.¹⁶ Neukirchner bases the theoretical content of his work on the *Violinschule*, citing Spohr but adapting it to the particularities of bassoon performance practice when it is necessary. At the same time, many of the musical examples and studies are a transcription from the violin to the bassoon. Neukirchner arranges the violin music by going beyond the mere simplification of the score and, moreover, he alludes to specific questions that mould and distinguish the bassoon character and technique from that of the violin; such as variations in articulations or adapting the register to obtain a better effect.

Despite the similarities, the *Anleitung zum Fagottspiel* is not just a copy of Spohr's *Violinschule*. There are many contributions and thoughts that are original to the bassoonist, like, for instance, those about the tutor structure. It is divided in two parts, something that is common from the 1830s onwards. The first part is more general and it includes chapters on the character of the bassoon, the instrument description, and name of parts, reed making, or basic musical theory. The second part is more specialized in performance practice issues. The method is broad and the topics are varied ranging from elementary questions to those aimed at professional musicians and guiding them on questions of performance in different contexts, from chamber and orchestral music to solo concertos.

Louis Marie Eugène Jancourt (1815-1901) developed a brilliant career as a bassoonist, occupying the most important orchestral positions in Paris. At the same time he made frequent appearances as a soloist, composing and arranging much music for his instrument. His *Méthode théorique et pratique pour le basson*, op. 15 was published in Paris in 1847. As Jancourt points out in the preface, the work appears as a response to the need to adapt performance to the mainstream, half a century after its foundation that the Conservatory of Paris methods were published, such as Étienne Ozi's *Nouvelle méthode de basson* from 1803.

The great work about this instrument, both in theory and practice, is the Method by Ozi. It appeared more than half a century ago, and from then on, instrumental music has had so many modifications, the style has progressed so quickly that, despite the great merit of this work, it has become indispensable to meet the demands of our time¹⁷.

Jancourt's method is divided in three parts. The first, more theoretical one, explains the origin of the instrument and its character together with the basics of music in the *Principes élémentaires de la musique*. The second part deals with many topics, from specific questions—like the position of the instrument or the embouchure—to per-

16 See Áurea Domínguez, *Bassoon Playing in Perspective: Character and Performance Practice from 1800 to 1850* (Helsinki: Helsinki yliopisto, 2013).

17 Jancourt, *Méthode pour le basson*, 1.

« Le grand Ouvrage qui a traité de cet instrument, comme Théorie et pratique, est la Méthode d'Ozy (sic). Elle a paru il y a plus d'un demi siècle, et depuis ce temps, la musique instrumentale a reçu tant de modifications, le style a fait des progrès si rapides, que, malgré le grand mérite de cet ouvrage, il est devenu indispensable de se conformer aux exigences de notre époque »

formance practice issues. This part includes several exercises on scales and melodies from opera arias. The third part is practical, and it is formed by three great sonatas accompanied by bassoon, fifty melodic studies, and an arrangement for bassoon and piano of Beethoven's seventh symphony *Allegretto*.¹⁸ The studies include many tempo changes and, for the first time in bassoon studies, they have metronome marks at the beginning.

However, the greatest and most obvious influence in Jancourt's tutor does not come from any French tutor following the Conservatory of Paris methods. Part of Jancourt's text is a French translation from Neukirchner's *Theoretisch practische Anleitung zum Fagottspiel*. This occurs not only with the incorporations made by the German bassoonist but also with those parts that Neukirchner took from Spohr *Violinschule*. This should be seen as one more example of the interrelation of the musical world in nineteenth-century Europe, where travelling and concerto tours were common among musicians. On the other hand, the studies and musical examples are originals by Jancourt, who throughout his life composed several short bassoon pieces. Leaving aside Neukirchner's influence, Jancourt's text looks to the past more than other tutors, such as those by Berr or Neukirchner.

Prosody of Articulation in Nineteenth-century Instrumental music and singing

In the late-eighteenth century and early-nineteenth century, music is given a special weight in different philosophical writings through its relation to passion and language, as Downing Thomas has discussed in his seminal work.¹⁹ Comparisons between language and music were common in aesthetic writings and these comparisons also occur in writings on performance practice where authors often use syntactic references and signs that belong to linguistics to describe performance practice issues. Besides these, it is important to mention the increase in performance indications and signs appearing in the score starting from the late eighteenth century. Although articulation signs such as dots, strokes, and slurs are commonly written in nineteenth-century scores, this is not always the case. There is still in force the Baroque tradition of letting the performer to decide what articulation to use. Moreover, there can be also several nuances in the interpretation of one or another articulation sign, even if it is written down in the score.

Leaving aside the several types of articulation used during the first half of the nineteenth century, there are some directions that remain constant during the period that help musicians choose from one or another articulation. For instance, in the case of wind instruments, it is common to use speech imitation to determine articulation. Bassoon tutors often make direct analogies to speech semantics, as claimed by the bassoonist Jancourt: "In the same way as we articulate long or short syllables when talking, there is a special articulation for every note in a musical piece where the notes are

18 Jancourt, *Méthode pour le basson*, 232.

19 See Downing Thomas, *Music and the Origins of Language: Theories from the French Enlightenment*. (Cambridge: Cambridge University Press, 1995).

slurred or separated".²⁰ At first, Jancourt's words can be seen as advice to singers rather than to bassoonists, since some topics, like this one, share a common language integrated into the general nineteenth-century performance practice no matter who the reader is. Moreover, singers also understand articulation similarly to the way Jancourt describes it.

Nevertheless, for singers it becomes necessary to stress the difference between articulation and pronunciation. A significant difference that can certainly have important results when extrapolating singing guidelines to the ones aimed at instruments. As seen in Garcia's tutor, as well as in other singing methods, the difference between the two concepts is defined around the idea that, while pronunciation of words is a fixed phenomenon, articulation is a malleable tool that the singer should adapt to the performance of each piece. This view is supported by Bernardo Mengozzi (1804) in his *Méthode de chant du conservatoire*:

Very often the pronunciation is mistaken for articulation. It is essential to differentiate them. [...] Articulation is the main vehicle to make audible what differentiates syllables from each other, that is to say the consonants, with the appropriate degree of force needed for expressing the feelings placed in the singing. Moreover, [...] the pronunciation should be the same, but articulation varies.²¹

But where are the limits of the singer's flexibility in articulation? As we can gather from his writings, Garcia sets the limits in the character of the musical piece.²² The meaning of the words, the dramatic situation and the personality of the character played would define the articulation. The image below illustrates some examples of flexible articulation depending on the dramatic situation and character of the music described by Garcia.²³ In the example, for instance, "hate" is performed with *staccato* articulation while, for "terror," Garcia suggests a particular stress described by several accents situated at the beginning of the bars.

It is possible, therefore, that by considering the articulation as depending on the text or the dramatic context of the music, it becomes easy to draw a parallel with how players applied articulation.

20 Jancourt, *Méthode pour le basson*, 25.

« De même qu'on articule les syllabes longues et brèves en parlant, de même il y a une articulation spéciale des notes dans un morceau de musique, on lie les notes ou on les détache ».

21 Bernardo Mengozzi, *Méthode de chant du conservatoire de musique contenant les principales de chant; des exercices pour la voix, des solfèges tirés de meilleurs ouvrages anciens et modernes; et des airs dans tous les mouvements et les différents caractères* (Paris: Imprimerie du Conservatoire de Musique, 1804), 63.

« On confond assez ordinairement la Prononciation avec l'articulation. Il est essentiel de les distinguer. [...] L'articulation est la manière de faire sentir ce qui distingue principalement les syllabes entre elles, c'est-à-dire les consonnes, avec le degré de force qui convient aux sentimens (sic) qu'on exprime et aux lieux où l'on chante. Ainsi [...] la prononciation doit être la même, mais l'articulation varie ».

22 Garcia, *Traité complet de l'art du chant*, 54-60.

23 Garcia, *Traité complet de l'art du chant*, 56-57.

Menace excitée par la haine contenue.

DONIZETTI
Lucreza
Tossetto.
Duca Larghetto.
guai se ti sfuggendel to se ti tradisce un mo.to

Douleur profonde.

ROSSINI
Gazza
Aria.
Fernando. All' mod.
oh col-po im-pen-sa-to

Terreur.

ROSSINI
Semiramide
Finale.
Semiramide. And.
qual mes to ge-mi-to da quell-a tom-ba

Mystère nuancé par l'épouvante et l'indignation.

MOZART
D^{na} Anna.
D^{na} Giovanni
Recit.
e-ra già al cuor lo avan-za-to la notte quando nel-l'am-ma stanza o-ve so-let-ta mi tro-va per sven-tu-ra

Abattement.

ROSSINI
Otello
Recit.
Desdemona.
io cre-de-va che al-cu-no io cre-de-va che al-cu-no

Plainte.

ROSSINI
Semiramide
Aria.
Assur.
già lan-gue op-pres-so

Tendresse.

MOZART
D^{na} Giovanni.
Duetto.
And.
l'à ci da-rem la ma-no l'à mi di-rai di-si

Le Rire.

CIMAROSA
Matrimonio
Tossetto.
Carolina. And.
grazioso.
lei ri-der mi fa ah ah ah ah ih ih ih oh oh oh uh uh uh uh

Manuel Garcia's example of flexibility in articulation according to the dramatic situation and the character of the music

Same Idea... on the bassoon

A similar relationship to the one established by singers for differentiating pronunciation and articulation can be seen in instrumental tutors. Such is the case of Neukirchner's bassoon tutor, where he claims:

Having the differences in articulations with their corresponding variety in musical figures and movements at his disposal, the player is able, as a speaker, to make meaningful and expressive sentences.²⁴

Previously to this quote, Neukirchner presents the different possible types of attacks in the bassoon. And, just as if what he had explained were the key to pronunciation, he now invites the bassoonist to perform articulation as if the player were a speaker. This is not the only example, as bassoon tutors have several examples sharing this idea. Frédéric Berr, for instance, proposes a direct comparison between writing text and music when he relates punctuation to musical signs, both of which share a similar function. Hence, he establishes series of analogies connecting the two worlds. Berr, for example,

24 Neukirchner, *Allgemeine Fagottschule*, 17.

„Aus dieser Verschiedenheit der Artikulation und deren entsprechender Abwechslung und Vermischung in den Tonfiguren und Sätzen entspringt eine Fülle von Mannichfaltigkeit im Ausdruck und der Bedeutung, wie sie kaum besser selbst der Redner durch die für seinen Gegenstand ihm zu Gebote stehenden, Sinn enthaltenden Wörter zu geben vermag“.

relates a perfect cadence in music to a full stop in language, the imperfect cadence to a semicolon, and the interrupted cadences correspond to an exclamation mark.²⁵

Berr is not the only exception; there are many musical authors who start their approach to this topic by making some kind of reference to the spoken word or to poetry. This is especially so in the sources linked to singing, such as Garcias' tutor. In it, he describes rhyme, with its caesuras and the accent regularity in its verses, as possessing the qualities which music should try to imitate.²⁶

LA GAZZA LADRA (Rossini) Moderato.
Di pia - cer mi balza il cor; ah! bra - mar di piu non
so E là - man - te il ge - ni - tor fi - nal - men - te ri - ve - dro.

LA MUETTE de Portici (Auber)
Amour sa - cré de la pa - tri - e Rend nous l'au - da - ce et la fier.
té A mon pa - ys je dois la vi - e Il me de - vra sa li - ber - té.

I CAPULETTI (Bellini) All^o martiale.
La tre - men - da ul tri - ce spa - da a bran - dir Ro - me o s'ap -
pres - ta e qual fal - go - re fu - nes - ta Mil - le mor - te ap - por - te - rà

Violin indications following a prosodic performance from Charles de Bériot's *Méthode de violon*.²⁷

Same idea... on the Violin

The instrument players' approach to the prosody and punctuation typical of the spoken language is not exclusive to wind instruments, and neither should it be understood as reminiscent of the Baroque period. References to the topic throughout the century are frequently from different sources. One of the most remarkable ones, for instance, is the case of Charles Bériot in his 1857 *Méthode de violon*, where he invites the violinist to imitate singing practices through speech.

To describe the practice, he explores topics applied to the violin like *Punctuation*²⁸ or *Syllabation*.²⁹ Bériot treats the violin as a speaker when, by the correct distribution of syllables, he brings the instrument performance closer to the voice. Although Bériot includes many examples from opera arias to illustrate his point, he expands this practice to include pure instrumental music. Therefore, in the chapter "On the prosody

25 Berr, *Méthode complète de basson*, 22.

26 Garcia, *Traité complet de l'art du chant* vol.2, 15.

27 Bériot, *Méthode de violon*, 211.

28 Charles-Auguste de Bériot, *Méthode de violon divisée en 3 parties*, op. 102 (Paris: Chez l'auteur, Mayence, Londres, Bruxelles: Schott, 1857), 206-210

29 Bériot, *Méthode de violon*, 211.

of the bow" (*De la prosodie de l'archet*), Bériot uses examples from violin concertos by Beethoven or Viextemps.³⁰ Through these examples, he shows how to distribute bow strokes according to the same principles that may be applied to the voice.

In the illustration above, Bériot also illustrates several breathing markings that respond to performance practices more than to technical reasons. Those markings further support the idea of violin playing following a prosodic performance that otherwise would be thought to be characteristic of singing or even acting techniques.

From articulation to accentuation

During the first half of the nineteenth century, articulation was chosen and organized principally according to two factors. On one hand, as seen before, it was invariably dependent on the character of the composition. On the other hand, articulation plays an important role in the organization of the time signature, defining the inner hierarchy of measures and creating, therefore, a sort of accentuation.

The bond between articulation and metrical accent is especially explicit in the case of singing as, for instance, Domenico Corri shows in his *Singers Preceptor* from 1810. This is an important source for singing, as it is intended to cover a broad audience; from an amateur public, widely represented by the growing bourgeoisie, to professional singers.³¹ After discussing briefly accentuation in even and triple time, Corri³² points out, by using some musical examples, how composers create a natural accentuation when they make strong voiced consonants overlap with the strong beats of the measures. However, Corri claims that, even if accentuation is implicit in one way or another in compositions, to stress it more or less is the task of the performer.

This thread was picked up by Garcia in *L'Art du chant*, where accentuation plays an important role in sections like *L'Articulation dans le chant* "The articulation in singing" and particularly in *Distribution des paroles sous les notes* "Distribution of words on the notes". For Garcia, the singer should be aware always of the strength of certain consonants as opposed to the softness of vowels or voiceless consonants.³³ Consequently, the performer creates an articulation that allows a flexible accentuation, as you can see from the example taken from Garcia's tutor.³⁴ Also a translator wrote words in the wrong place, misleading the sense of accentuation.

The inner-bar metrical accents become especially important for the audience, who lack the score as a reference. Oboist Henri Brod, for instance, is quite explicit in his *Grand méthode de hautbois* about the use of articulation to stress this kind of accentuation:

The objective of those articulations is to give lightness to the performance and to mark the beat at the beginning of each measure in a distinctive and precise

30 See Bériot, *Méthode de violon*, 212-213.

31 See Domenico Corri, *The Singers Preceptor or Corri's Treatise on Vocal Music* (London: Silvester, Longman & Orme, 1810)

32 Corri, *The Singers Preceptor*, 68.

33 Garcia, *Traité complet de l'art du chant* vol.2, 8-9.

34 Garcia, *Traité complet de l'art du chant* vol.2, 9



Accentuation indications from Garcia's *Traité*.³⁵ At the bottom, an example of how misplaced words after a bad translation of Haendel's Air build an accentuation that does not accompany the music.

manner, so that the audience may perfectly discern the rhythm and the movement of the music they are listening to.³⁶

For Brod, one of the main functions articulation has is to mark the beats of the measure for a clear accentuation. Therefore, in his chapter on how to organize articulation, he takes accentuation into consideration by setting two general rules. First, Brod advises the player to always articulate the beginning of each measure. Second, he recommends in general to articulate strong beats rather than weak beats.³⁷

Even when referring to oboe playing, his remarks bring up the idea of the so-called rule of the down-bow, still in use in the nineteenth century, but mostly present in the eighteenth-century string tutors, like Leopold Mozart's *Versuch einer gründliche Violinschule* (1756). According to this rule, the beginning of each measure should start with a down-bow because it gives a stronger sound than the up-bow, producing a metrical accent in the music.

As the nineteenth century unfolds, a marked accentuation is still considered important, as shown by numerous references. Bassoonists also follow this trend by including several references in their tutors. Such is the case of Berr, who stresses the importance of metric accent to clarify the rhythm of the musical piece:

35 Garcia, *Traité complet de l'art du chant* vol.2, 9

36 Henri Brod, *Grande méthode de hautbois* (Paris: Schonenberger, 1826-1835), 8.

« Le but de ces articulations est de donner de la légèreté à l'exécution, et de marquer d'une manière distincte et précise, le commencement et les temps de chaque mesure, afin que l'auditeur puisse bien discerner le rythme et le mouvement de la musique qu'il entend ».

37 Brod, *Grande méthode de hautbois*, 7.

In order to make the rhythm clear it is necessary to determine the time signature from the beginning. When the strong beats are well marked, the ear is satisfied and it understands more easily the cleverness of a musical piece.³⁸

Jancourt also spreads this idea throughout his tutor with several remarks that stress the great importance articulation has in performance. From some short advice on the importance of marking the strong and weak beats at the end of technical exercises, such as the chromatic ones,³⁹ to more complete explanations, like in the chapter on the performance of the bassoon as a member of the orchestra, Jancourt is very explicit about the need to accentuate only strong beats, unless it is marked otherwise by the composer.⁴⁰ It is not fortuitous that Jancourt chooses to write about accentuation in the chapter about the performance of accompaniment. A strict accentuation by the orchestra is needed to give a greater scale of action to the solo player and still keep the sense of rhythm of the music. This was a practice that was still in use, but as Brown maintains, it had its origin in previous centuries.⁴¹ A broader perspective, but along the same lines, has been described by Garcia, who summarizes the role of the performer by establishing the inner accentuation using the distribution of words.

Musically, the two elements of speech are associated to two elements of the melody; the vowels to the sound, and the consonants to the rhythm. The consonant gives to the singer the same properties that the bow or the tonguing gives to instrumental players. In fact, the consonant is used to mark the rhythm, to make incisive, or to modify tempo and to accentuate rhythms⁴²

Final Thoughts

This paper has argued that Manuel Garcia's work can be used to also study instrumental music performance practice in the nineteenth century. Despite his legacy, and important role in the history of music and Bel Canto, there are relatively few historical studies about Manuel Garcia in the area of performance practice.

The case-study research on articulation and accentuation has also shown the enormous influence of singing practices on instrumental music, and it remains an example of how Garcia's work can be put into practice by researchers in order to applied

38 Berr, *Méthode complète de basson*, 21.

« Pour faire comprendre le rythme on doit au commencement décider la mesure, lorsque les tems forts sont bien marqués l'oreille est satisfaite et l'on acquiert plus facilement l'intelligence d'un morceau ».

39 Jancourt, *Méthode pour le basson*, 68.

40 Jancourt, *Méthode pour le basson*, 53.

41 Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (London & New York: Oxford University Press, 1999), 27-29.

42 Garcia, *Traité complet de l'art du chant* vol. 2, 7.

"Musicalement, les deux éléments de la parole s'associent aux deux éléments de la mélodie, les voyelles aux sons, les consonnes à la mesure. La consonne présente au chanteur les mêmes ressources que offre à l'instrumentiste le coup d'archet ou le coup de langue. En effet, la consonne sert à frapper la mesure, à la rendre incisive, à presser ou à ralentir le mouvement, à accentuer les rythmes".

Bel Canto performance technics to instrumental performance practice. The comparison between the use of articulation in the sung voice and articulation in instrumental technique has shown a new approach to performance practice studies in a context of a general tendency to view instrumental music as a lesser version of vocal music. Therefore, this research provides a framework for the exploration of other parameters, such as dynamics, tempo changes, ornamentation, and areas linked to singing in order to broaden the research on performance practice in different areas of music. Furthermore, more information on Manuel Garcia's singing techniques applied to instrumental music would help us to establish a greater degree of accuracy on this matter.