

19th Century Romantic Period: A Research on the Education Methods for Flute and Bassoon

Burçin Barut Dikicigiller¹, Sabriye Özkan²

¹Assistant professor, Music Department, Anadolu University, Eskisehir, Turkey

²Associate professor, Music Department, Anadolu University, Eskisehir, Turkey

*Corresponding Author:

Burçin Barut Dikicigiller

Email: burcinb@anadolu.edu.tr

Abstract: In this study, the 19th century romantic period music is examined, the development process of flute and bassoon is reviewed in general terms and the contents of education methods for flute and bassoon written in the 19th century is also analyzed. The research shows that there are gaps in the studies related to the development of 19th century education repertoire for flute and bassoon. For this reason, a need emerged to comprehend completely how this process developed and the transformation of flute and bassoon in that period to analyze the education literature written for them. The study covers the methods, which are thought to be important for today's flute and bassoon education repertoire, written in romantic period.

Keywords: Flute, Bassoon, 19th Century, Romantic Period, Pedagogical Method.

INTRODUCTION

Romantic Period

Romanticism in music is a period which started in 19th century and traced until 20th century. It is the era of composers such as Schubert, Chopin, Schuman, Liszt, Berlioz, Verdi and Wagner who engraved the history of music. Romanticism which is characterized as a rebellion against the normative borders of classic movement emerges as a result of the composer's desire to express himself/herself. The work of romantic period composer is the manifestation of subjective feelings. Therefore he/she cares a lot about dramatic call with the richness of harmony and instrument variety. Important developments were observed in all branches of art in Romantic period when a lot of fundamental changes in social, cultural and economic fields experienced. Especially accessing to mass got easier through music companies. This situation enabled composers to turn towards the public rather than meeting the demands of aristocratic class. Beethoven is one of the most important composers who pioneered this movement [1].

Composition appreciation in the works of romantic period is structured with a soft expression. This approach enables such as symphonic poem and lied which have poetic expression to come to the foreground. Dynamics which constitute the composition that is to say beat, rhythm, tone, harmonic structure and thematic material are discussed as a whole. This innovative approach in notation and dynamics enables performer to interpret the work in an easier and larger range. When the classical period is analyzed, melody is

the basic composition material. The subject which is considered most by the composers is the development of harmonic structure. Therefore, it can be said that the harmonic structure is the most important element in musical form in Romantic period when compared to other periods [2].

The richness in the harmonic structure in Romantic period music makes musical theme have a more intense and complex appearance. The common use of septet and nonet cords, utilizing chromatism and modulation more develop a free style [3]. Rhythm for romantic period composer is in an approach which needs to proceed on a subjective thought enriched with the use of syncope and emphasis that make the psychological condition clear [4]. Along with dance music such as waltz, polonaise, mazurka, orchestral pieces such as small piano tracks like nocturne, fantasy, romance and symphony and concert overtures also gained importance [3]. These innovative developments in symphonic works ensure enlargement of orchestras. These developments bring a new equilibrium to the distribution of brass section especially.

First half of 19th century outperformed previous musical traditions both in terms of performance practice and the attempt of breaking down with innovations. New aesthetical approaches under the effect of romantic period music appreciation resulted with a transformation in the worlds of composers and instruments. For instance, the desires of the composers of this period to use different tones together and

creating resonance richness enabled chamber music works come more to the foreground than solo works especially for brass instruments.

OBJECTIVES

The purpose of this study is to inform about the education methods for Flute and bassoon in 19th century. In line with this purpose, answers for the questions below are tried to be answered.

- What are the properties of 19th century Romantic period music,
- How is the development of flute and bassoon in general sense in 19th century Romantic period,
- What are the important education methods written for flute and bassoon in 19th century and who wrote these methods.

Importance

The methods called “*Méthode de flûte du Conservatoire*” (1804) of Antonie Hugot and Johann Georg Wunderlich and “*Nouvelle Méthode de Basson*” (1803) of Etienne Ozi are accepted as the beginning of pedagogical repertoire composition of flute and bassoon. These methods have been examples for the future methods and affected the creation of educational repertoire directly. However due to limited number of resources about these methods, contemporary performers who are educated for flute and bassoon do not know much about these methods. This study is going to analyze a selected part of the methods written in 19th century and create a resource for today’s flute and bassoon performers.

METHODOLOGY

In this study, the subjects of how education repertoire of flute and bassoon in 19th century Romantic period was developed and what were the contents of these methods are going to be discussed. The population of the study is the education methods for flute and bassoon written in the 19th century. The examples presented in the study are limited to the works which are considered to be important among the flute and bassoon methods written in 19th century.

Limitations

In this study, the data source is limited to Turkish and English periodicals, essays, books, encyclopedias and internet data bases.

Model

The study is performed on the basis of screening model.

Assumptions

It is acknowledged that the information, which is obtained from the performed researches, related to

the education methods of 19th century musicians is reliable.

Data Acquisition

Along with “*Méthode de flûte du Conservatoire*” (1804) of Antonie Hugot and Johann Georg Wunderlich and “*Nouvelle Méthode de Basson*” (1803) of Etienne Ozi, resources related to the subject are utilized.

GENERAL OVERVIEW TO THE DEVELOPMENT OF FLUTE AND BASSOON IN ROMANTIC PERIOD

French musician and instrument maker Arnold Dolmetsch analyzed early period instruments in his book called *The Interpretation of the Music of the XVII and XVIII Centuries* in a detailed way. Dolmetsch aimed to refine these instruments as an interpreter as he did for the use of for violas, keyboard instruments and recorders. When he needed to mention about brass instruments, he stated that many of them, except from recorder and 18th century one-keyed flute, disappeared [5]. This information quoted by Dolmetsch shows us that flute was a quite popular instrument among the wood brass instruments before 19th century. Yet it is too early to say the same thing about bassoon.

The scientific information about these instruments is limited. The main reason for this is that piano and strings their development in an earlier period than wooden brass instruments. When 17th and 18th centuries are analyzed, it is possible to say that flute is the only instrument that attracted the most attention as a solo instrument among all brass instruments. However the same situation is not valid for bassoon as it is not for any other brass instruments. Bassoon was not a solo instrument in Baroque period; it was always an accompanying instrument in bass.

19th century was a period when wooden brass instruments had experienced fundamental changes. Definitely the biggest development was the innovations in the construction of the instruments. These innovations experienced in construction led easiness in technical use and reflection musical ability for flute and bassoon. Again in this period, tessitura of the strains was developed to grab the new colors and effects in musical structure and quality of tone was improved towards desired target. Yet the process of adapting to the new took a long time as it has always been in every period. It can not be said the flute with new constructions did not get the desired attention among the performers especially at the beginning of 19th century. Performers who were accustomed to play with the old-system flute had difficulties adapting the finger chart system of new flute and this situation affected the repertoire development for flute in a negative way [2]. However the flute with new construction got the desired

attention after the second half of 19th century and especially education repertoire improved very fast in this way.

Bassoon as a bass member of wooden brass instruments is one of the instruments on which the innovations experienced in 19th century manifested. The developments on bassoon were especially on the mechanical structure. Through these developments the use of finger technique got easier, and more successful results were obtained acoustically. The innovations on bassoon were acknowledged in time as its contemporary instruments. When the adaptation process of performers is considered, the creation of education repertoires started almost in the middle of 19th century and the process for bassoon after that period has been a productive period for bassoon both in terms of solo repertoire and education repertoire.

Along with the developments of both solo and education repertoires for flute and bassoon in 19th century, their being prominent as the solo instrument in orchestras revived a new point of view. The position of flute and bassoon were secured, pioneer composers of Romantic period such as Franz Schubert, Hector Berlioz, Felix Mendelssohn and Johannes Brahms used these instruments commonly in their compositions.

METHOD WRITTEN FOR FLUTE AND BASSOON IN ROMANTIC PERIOD

When education methods written in 19th century for flute and bassoon are analyzed, it is seen that the interest in technical and mechanical developments of the instruments increased. Methods change depending on the musical education both in terms of different kinds of institutions in every country and variety of targeted readers addressed by each method. For instance, the number of amateur performer is as high as professional performers in 19th century as it was in previous centuries. Therefore some of the methods were targeted to the professional performers and some of them were targeted to amateur performers while preparing educational materials. Musical institutionalization model was determined by Paris Conservatoire which was established in 1795 with the name *Conservatoire National Supérieur de Musique et de Danse*. This institutionalization model was imitated throughout 19th century and transferred to different countries in Europe. One of the main innovations of Conservatoire was to order pedagogical methods series which have a similar structure and educational concept for each instrument [6]. Additionally, the methods called *Méthode de flûte du Conservatoire* of Antonie Hugot and Johann Georg Wunderlich and *Nouvelle Méthode de Basson* of Etienne Ozi are the examples of creation of pedagogical repertoire of flute and bassoon.

Méthode de flûte du Conservatoire was written by Hugot however the method was published with the editing of Wunderlich in 1804, three years after the death of Hugot. Hugot was among the first professors of Paris Conservatoire. In this method which was written for performers who play four - keyed flute, especially finger and tonguing techniques are mentioned. Hence most of the method is covered by the exercises of finger and tongue. Apart from these; scale exercises, musical sentence, tone, appoggiatura, turn, trill exercises are mentioned in the method and there are 24 duets for two flutes and again there are 6 sonatas for flute.

The first bassoon instructor in Paris Conservatoire, which is the model for institutionalization of conservatoire education, was Etienne Ozi. Along with his bassoon coaching, he also worked for the institution to prepare a bassoon education repertoire. Ozi's method called *Nouvelle Méthode de Basson*, which was published in 1803, was accepted to be used for conservatoire education and became a main instructive resource for bassoon education at that time. *Nouvelle Méthode de Basson* was also an elaborated version of Ozi's method called *Méthode Nouvelle Raisonneepour le Basson* which was published in 1788 [7].

These publications were adopted as basic criterions especially in flute and bassoon literature and wooden brass instruments literature in general. Most of the methods are similar to the methods written in classical period that is to say 18th century. Generally, fingering techniques, breathing exercises, ornamentation and tone exercises constitute the base line of the methods.

The number of education methods written for flute in 19th century is quite satisfying. Additionally some of the methods were written for old system keyed flute education and some of them were written for new system keyed flute which was Boehm's invention [8].

Methods for Old System Keyed Flute

Müller, A. E. "*Elementarbuch für Flötenspieler*" (1815)

Nicholson, C. "*Complete Preceptor for the German Flute*" (1816)

Nicholson, C. "*The School For The Flute*" (1836)

Berbiguier, B. T. "*Nouvelle Méthode pour la Flûte*" (1818)

Fürstenau, A. B. "*Flöten-Schule. Anweisung zum Flötenspiel*" Op. 42. (1826)

Fürstenau, A. B. "*Die Kunst des Flötenspiels*" (1844)

Drouet, L. "*Method of Flute Playing*" (1830)

Tulou, J. L. "*Méthode de Flûte Progressive et Raisonnée adoptée par la Comité d'Enseignement du Conservatoire*" Op. 100 (1835)

Soussmann, H. “*Grosse praktische Flötenschule*” Op. 53 (1840)

Methods for Boehm System Keyed Flute:

- Boehm, T.** “*Die Flöte und das Flötenspiel*” (1871)
Tillmetz, R. “*Anleitung zur Erlernung der Theobald Böhm'schen Cylinder- und Ringklappen-Flöte, mit konischer Bohrung*” Op.30 (1890)
Camus, P. H. “*Méthode très facile (Bohem)*” (1870)
Gatterman, P. “*Méthode Pour Flûte système Boehm*” (1865)
Duverges, J. M. “*Nouvelle méthode complète de flûte Boehm cylindrique*” (1870)
Altes, H. “*Grand Method for Flute, Boehm System*” (1880)
Popp, W. “*Übergangsstudien vom alten zum neuen System beim Erlernen der Böhm-Flöte, verbunden mit Anleitung zum Einblasen neuer Flöten*” Op. 358 (1889)

The number of bassoon methods written in 19th century was also high as the number of flute methods. The common properties of bassoon methods are they take Ozi's method of preparing education method as an example. Methods include all necessary information and details from beginner level bassoon education to professional education gradually.

Primary Bassoon Methods Written in 19th Century

- Fröhlich, J.** “*Fagottschule*” (1810)
Mackintosh, J. “*New and Improved Bassoon Tutor Containing Besides the Requisite Elementary Matter a Variety of Popular Hits Arranged as Progressive Lessons*” (1840)
Bordogni, J. B. J. W. “*Méthode complète pour le basson à l'usage des Conservatoires Royaux de Musique de Paris et de Bruxelles*” (1844)
Berr, F. “*Méthode Complète de Basson*” (1836)
Wiener, J. F. N. “*Fagottschule*” (1841)
Almenräder, C. “*Die Kunst des Fagottblasens Vollständige theoretisch-praktische Fagottschule*” (1843)
Neukirchner, W. “*Theoretisch praktische Anleitung zum Fagottspiel oder allgemeine Fagottschule nach dem heutigen Standpunkt der Kunst und deren Bedürfnissen*” (1840)
Jancourt, E. “*Méthode théorique et pratique pour le basson*” op. 15 (1847)
Weissenborn, J. “*Practical Method for Bassoon*” (1887)

RESULTS AND DISCUSSION

Flute and Bassoon Methods mentioned above are among the important education materials written in 19th century. Apart from these methods, there are also a lot of other methods written in the same period. A few of them are chosen and exemplified here. Additionally, when the example methods are analyzed, it is seen that

most of them are German and French methods. It is especially because both mechanical and musical development of wooden brass instruments is closely related to the performers, instrument makers and composers in these countries.

It is seen that some of the education methods written in 19th century for flute and bassoon focus on the techniques and mechanical improvements of instruments and some others focus on musical expression and interpretation problems. Additionally, the information in methods which include theoretical and interpretational context provides very significant information for the performer. No matter how there was not an interdisciplinary curriculum preparation tradition in the later parts of the century, each method affected the later methods written for each instrument. In this way, similar to the application of Paris Conservatoire idea to various European countries, the effect created by these methods went beyond the national borders [6].

When the methods written at the beginning and at the end of 19th century are compared, it is possible to see some structural differences. Especially methods written towards the end of the century are more comprehensive in terms of information and context. The main reasons for this are conservatoires and music institutions had strict rules in the second half of 19th century and hence new ideas had less chance. Additionally differences experienced in aesthetic and philosophical ideas were among the reasons for this situation. Exercise methods were less mentioned in the methods which were published in the second half of 19th century. Instead of this practice, interpretation practices subjects were summarized with a few sentences at the beginning and between the practices, more practice and exercises books were published [6].

CONCLUSION

19th century symbolizes a changeover to modern period and for this reason it is called Romanticism. Romanticism is an era of fundamental innovations and free thoughts which was developed against the normative understanding of Classical period. This period did not only impress art but also was effective in all fields of social life; it was an era in the history of music where there were economical, social, cultural and political transformations as well as aesthetic changes.

Music affected a lot from a period when that much sharp social changes were experienced, especially there were very important developments reflected to stage performances. In the past, thoughts and desires of specific authorities had been important in stage performances and compositions of works; however in 19th century choice of method or analytic inquisitory understanding was prominent.

It is seen that Flute and Bassoon, as the main elements in the study, reflect the developments experienced in 19th century significantly. The most distinctive property of this period considering flute and bassoon was the consolidation of the innovations in instrument construction with the methods written in that century. Antonie Hugot and Johann Georg Wunderlich wrote the first education repertoire methods for flute and Etienne Ozi wrote it for bassoon. Hugot and Wunderlich included detailed exercises especially on finger and tonguing technique in their method for four keyed flute. Additionally, Hugot and Wunderlich included necessary information to be needed by the performer in other phases of the education in their method. Similarly, Ozi structured his method by determining the necessities of the performer for instrument education from the beginning to the end. Methods of Hugot – Wunderlich and Ozi became a source of inspiration for many composers. In addition to these, there were a lot of methods which supported education repertoire for flute and bassoon in that period. Along with the exercises which develop technical ability of the performer, duos which promote musical ability of the performer and were organized in line with the level of education phase were also included. When considered from this point of view, it can be said that the methods were structured in a way which meet all needs of the performer with both technical and musical information.

In this study, along with the improvement of flute and bassoon in 19th century and methods written for these instruments are discussed and analyzed. To search for the chosen methods written for flute and bassoon is quite important to understand the development of these instruments in Romantic period musical understanding. It is thought that this stuffy is going to present a new point of view for the contemporary flute and bassoon performers to evaluate and transfer education repertoire in 19th century music tradition.

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