

Edouard Vuillermoz and Dix Pièces Mélodiques

by

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ABSTRACT

Edouard Vuillermoz (1869-1939) was a horn player and teacher who studied and later taught at the Paris Conservatory during the early twentieth century. As did many of the professors from the Conservatory, Vuillermoz published works for the horn. Unfortunately, his name has largely faded into obscurity and most of his works are no longer in print, yet one has remained in the repertoire and is still available for purchase today—*Dix Pièces Mélodiques*. Published in 1927 by Alphonse-Leduc, Vuillermoz desired for his students a set of etudes that would teach mastery of transposition, but he was not a composer. The ten transposition exercises he created were selected and transcribed from a compilation of vocalises commissioned by a vocal professor at the Conservatory, Amédée-Louis Hettich (1856-1937).

Hettich desired vocalise-etudes that would able aid and inspire his students, so he commissioned over one-hundred-fifty vocalises by modern composers during the first half of the twentieth century. Composers including Bozza, Copland, Dukas, Fauré, Messiaen, Nielsen, Ravel, and Tomasi answered his call for works between 1906 and 1938. These modern vocalise-etudes have since disappeared from the vocal repertoire. Now, a century later, many of these studies have entered the public domain and are resurfacing as instrumental transcriptions and concert etudes. This study promotes awareness of Edouard Vuillermoz's *Dix Pièces Mélodiques* and advocates for their inclusion in a modern revival.

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CHAPTER 1

INTRODUCTION

The horn has evolved greatly from its humble beginnings as a valveless instrument, limited to the notes of the harmonic series, to the present array of tubing and valves that allows the modern double horn to navigate almost any passage that a composer can imagine. The addition of valves allows players to freely traverse the entire chromatic range. Composers writing for the natural horn, however, were limited to a pitch set related to only one single harmonic series at a time. Natural horns were able to perform a variety of other pitch sets, but the process required a cumbersome process of removing an entire section of tubing from the instrument and replacing it with another section to convert the horn to the desired key. These lengths of tubing were known as crooks due to their circular shape, and a complete set for an orchestral horn included keys from C alto to Bb basso.

After the invention of valves, a curious problem arose. Music by previous composers—such as Mozart, Beethoven, and Haydn—was written for the natural horn. Valved horns were most typically built in F, making it impossible to play a symphony in D (for example) without having to adjust the notes down a minor third to accommodate the sounding pitch of the F horn. Reprinting beloved classical horn parts in F was a costly and time-consuming endeavor, therefore a simpler solution to this problem was that horn players learned to transpose the music at sight. Developing this skill remains highly relevant for horn players today and, like any other skill, practice is required to achieve mastery.

Teachers have been producing specific instrumental exercises for centuries, and the horn players are not unique for cherishing certain methods and etudes that have been accepted as universal standards. When discussing the pedagogical horn repertoire, the first books that come to many people's minds are the etudes by hornist and composer Georg Kopprasch, first published in 1832.¹ The original version was a series of etude studies for both high and low horn,² but whether they were written specifically for the valved instrument—while it seems likely—remains unknown. Many may not realize, however, that the version familiar to most hornists today has been heavily edited from the original. The most common edition of those studies was edited in the early 1880s by Friedrich Gumpert (1841-1908) and subsequently revised by Albin Frehse (1878-1973). The revised version was published in 1935 by Hofmeister and is the first to include transposition requirements.³ They are the most widely used transposition studies in the horn repertoire, but they were not the first publication that targeted this skill.

Edouard Vuillermoz (1869-1939) was a horn player and teacher who studied and later taught at the Paris Conservatory. Like many of the professors from the Conservatory, Vuillermoz published many works for the horn. While most of his works

¹ John Ericson, "The Original Kopprasch Etudes", *The Arizona State University Horn Studio – Horn Articles Online*, accessed November 20, 2017, http://www.public.asu.edu/~jqerics/original_kopprasch.htm.

² Older generations of horn players felt that the full four octave range of the horn could not be mastered by one individual and so divided many early studies this way according to range.

³ John Ericson, "Later Editions of the Kopprasch Etudes", *The Arizona State University Horn Studio – Horn Articles Online*, accessed November 20, 2017, http://www.public.asu.edu/~jqerics/later_ko.htm.

are no longer in print, one has persevered and is still available for purchase today. Titled *Dix Pièces Mélodiques: a changements de tons pour cor a pistons*⁴, this work was issued in 1927 by publishing house Alphonse-Leduc and is designed as a transposition study.⁵

Vuillermoz was a brilliant hornist and pedagogue, but he was not a composer. The ten exercises in his collection were transcribed from a massive compilation of vocalise-etudes commissioned by a vocal professor at the Conservatory by the name of Amédée-Louis Hettich (1856-1937). Hettich desired a vocalise-etude that was able to aid in the technical advancement of his students while simultaneously providing them with relevant new music, so he commissioned over one-hundred-fifty vocalises by contemporary composers during the first half of the twentieth century, and presented them in a collection entitled *Répertoire Moderne de Vocalises-Études*. Composers such as Gabriel Fauré (1845-1924), Paul Dukas (1865-1935), Maurice Ravel (1875-1937), and Henri Rabaud (1873-1949) answered his early call for works in 1906, and later composers including Aaron Copland (1900-1990), Heitor Villa-Lobos (1887-1959), Eugene Bozza (1905-1991), and Carl Nielsen (1865-1931) added their names to the list as well. The project produced a massive collection of modern vocalise-etudes that has since faded into relative obscurity. Now, a hundred years later, many of these studies have entered the public domain and are experiencing a second life as instrumental transcriptions. Edouard Vuillermoz's original transcription of the Hettich vocalise-etudes, the *Dix Pièces*

⁴ Translation: Ten Melodic Pieces: transpositions for valved horn.

⁵ Edouard Vuillermoz, *Dix Pièces Mélodiques: A changements de tons pour cor a pistons*, Paris: Alphonse-Leduc, 1927.

Mélodiques, is an innovative and important contribution to the pedagogical horn repertoire that deserves a revival.

Editions of *Dix Pièces Mélodiques*

The concept of transcribing vocalises for use in brass pedagogy is not a new one. Most brass players should already be familiar with the Marco Bordogni (1789-1856) vocalises that were transcribed for trombone by Joannes Rochut (1881-1952) around 1926. This collection was used to teach the lyrical bel canto style, so it is not too difficult to imagine the usefulness of vocalises from a different musical style. Rochut transcribed the vocalises of Bordogni with the intent of teaching a musical style, however this was not the sole intent of Vuillermoz. The description on the cover of the original 1927 publication of *Dix Pièces Mélodiques* alludes to the existence of two separate versions originally included in the one volume. Edition A. translates to “study edition for horn alone with transpositions” and edition B. is the “concert edition with piano accompaniment.” Therefore, Vuillermoz’s collection of vocalise-etudes was originally intended to present a way for students to play music by the great modern French composers of their day and to use the works as studies to perfect transposition skills. The transposition study component of *Dix Pièces Mélodiques* is still available for purchase through Alphonse-Leduc today, however the companion concert edition is no longer included.⁶

⁶ It is worth noting that copyright laws currently protect this publication as well as all the original vocalise-etudes of Hettich’s collection except for those included in the first three volumes and those that were also published separately.

The purpose of this document is to bring awareness to several topics that have faded into the background. First is Edouard Vuillermoz himself, a hornist with a long list of professional achievements, along with the vocalist A.L. Hettich and the circumstances that inspired his *Répertoire Moderne de Vocalises-Études*. Second is a summary of the practical applications of transposition studies and vocal transcriptions in horn pedagogy along with widely used examples of both. Finally, there is an overview of each of the composers and etudes included in the *Dix Pièces Mélodiques*.

CHAPTER 2

EDOUARD VUILLERMOZ

Biography

Louis-Edouard Vuillermoz⁷ was born on February 13, 1869 in Quingey, France. The exact circumstances of his birth and subsequent childhood, in conjunction with the rest of his personal life, remain unclear. A timeline of his life is therefore most easily garnered from the records of his many professional engagements and accomplishments. One of the greatest sources of information on the life of Vuillermoz is a forward for an article entitled “For Young Horn Players” by Vuillermoz. This forward, authored by Vuillermoz’s son, is included in its entirety in Appendix A and provides surprising amounts of detail of the professional milestones of his father’s life.

The first of these is Vuillermoz’s arrival in Paris—after unspecified musical studies in Besançon⁸—and acceptance in the Paris Conservatory.⁹ Exam records from the Conservatory at this time show that the exact date of his enrollment was in 1888 just before he turned nineteen.¹⁰ Vuillermoz spent two years under the tutelage of professor

⁷ Many early records refer to him as Louis E. Vuillermoz until the birth of his son Louis, after which he is more commonly known as Edouard Vuillermoz. To avoid confusion, this paper consistently uses the latter name.

⁸ Besançon is a city in France located near Quingey that is the capital of Doubs department.

⁹ Michel Garcin-Marrou, “The Ascending Valve System in France: A Technical and Historical Approach,” *The Horn Call – Journal of the International Horn Society* 33, no. 1 (October 2002): 45-50, accessed October 13, 2017, ProQuest.

¹⁰ Conservatoire national supérieur de musique, AJ/37/291;17, *registres de rapports des professeurs sur leurs élèves pour les examens (1842-1925)*, Accessed February 21, 2018, Archives Nationales.

John Mohr (1823-1891) before he was named *cor laureate* after competing in his first *concours* in 1889.¹¹ His success resulted in his appointment to both the Concerts Colonne and the Opéra-Comique.¹² A few years later, while still holding his position with the Opéra-Comique, Vuillermoz was admitted to the *Société des Concerts du Conservatoire* where he remained a *sociétaire* for the following decade.¹³ Vuillermoz eventually left Paris in 1904 after accepting an offer for the solo horn position with the Monte-Carlo opera orchestra conducted by Léon Jehin (1853-1928).¹⁴ The following twenty years make up the largest gap in the biographical timeline of Vuillermoz. Only one significant event, the birth of one of his two sons, is apparent during this time. Jean Vuillermoz was born in December of 1906,¹⁵ however the exact circumstances of the birth of his brother, Louis Vuillermoz, are not as certain.

Even less is known about the sons than their father, however it is apparent that both were active members of the French musical community. Jean Vuillermoz studied composition at the Paris Conservatory under Henri Busser (1872-1973) and Rabaud, winning second in the Prix de Rome in 1932 with his cantata *Le Pardon*.¹⁶ Jean's

¹¹ Birchard Coar, *A Critical Study of the Nineteenth Century Horn Virtuosi in France* (DeKalb, Illinois: Birchard Coar, 1952), 162.

¹² Garcin-Marrou, 47.

¹³ D. Kern Holoman, *The Société des Concerts Du Conservatoire, 1828-1967* (Berkeley: University of California Press, 2004), 64.

¹⁴ Garcin-Marrou, 47.

¹⁵ Baker and Nicolas Slonimsky, *The Concise Edition of Baker's Biographical Dictionary of Musicians*, 8th Ed. / Rev. by Nicolas Slonimsky (New York: Schirmer Books, 1994).

¹⁶ *Ibid.*

promising composition career was cut short after he was drafted to the military in 1939 and then tragically killed while on patrol one year later only hours before the Franco-German armistice.¹⁷ Unfortunately, many of the works composed during his short life have not survived, among them a concerto for horn and orchestra that surely was influenced by his father's playing.

Louis Vuillermoz also followed closely in the musical footsteps of his father, not by composing, but by playing horn professionally. He played side-by-side with his father in several radio orchestras¹⁸ and worked closely with Jérôme Thibouville-Lamy during the 1930's to produce some of the first truly French F and Bb double horns (these instruments all included an ascending third valve).¹⁹ Both brothers appeared to have a profound love for their father: Louis, with his love of the horn and performance; and Jean through the forward written in 1936, where he writes fondly of his father as both an individual and professional. (This text also provides a small amount of insight into why Edouard Vuillermoz chose to play with Monte-Carlo for so long before returning to Paris. According to Jean, his father simply "found the region so pleasant that he remained there for twenty years."²⁰)

¹⁷ Ibid.

¹⁸ Garcin-Marrou, 47.

¹⁹ Morley-Pegge, *The French Horn; Some Notes on the Evolution of the Instrument and of Its Technique*, 2nd ed. Instruments of the Orchestra (London, New York: E. Benn; W. W. Norton, 1973), 51.

²⁰ Garcin-Marrou, 47.

After his long hiatus, Vuillermoz was invited back to Paris by the *Comité de la Société des Concerts* in 1925 to resume his status as *sociétaire* with a solo performance of *Villanelle* by Dukas.²¹ Two years later his publication, *Dix Pièces Mélodiques*, was produced by Alphonse-Leduc. Apart from these professional indicators, there is little information regarding Vuillermoz's personal life during this time. He was certainly kept busy as a performer, playing broadcasts with the *Petit Parisien*, *Radio Colonial*, and *Tour Eiffel* stations as well as concerts with various orchestras such as the *Concerts Straram* and *Concerts Koussevitsky*, showing remarkable stamina despite his increasing age.²²

Finally, after a long and successful career in performance, Vuillermoz was named professor at the Paris Conservatory in 1934 following Fernand-Louis-Philippe Reine (1858-?) who had served since 1923.²³ Vuillermoz held this position for only 3 years—the shortest tenure of any Conservatory horn professor—before retiring in 1937 to be replaced by Jean-Fernand-Paul Devémy (1898-1969). Though his tenure was short, he was able to produce a sizeable collection of transcriptions of classical music for solo horn and piano. This collection, *Les Classiques du Cor*, was published through Alphonse Leduc in 1934.²⁴ A complete list of these works is provided in Table 1. Unfortunately, most of these works are no longer available for purchase and have long since gone out of

²¹ Ibid.

²² Ibid.

²³ Susan J. Rekwart, “The Horn at the Paris Conservatoire and Its Morceaux de concours to 1996” M.A. Thesis, University of North Texas, 1997, accessed September 27, 2017, ProQuest.

²⁴ Edouard Vuillermoz, ed., *Les Classiques du Cor* (Paris: Alphonse Leduc), 1934.

print. Only two years after he retired Vuillermoz died in 1939 at the age of seventy. He left behind a small but considerable legacy of students including Reginald Morley-Pegge (1890-1972) and Lucien Thèvet (1914-2007).

Table 1: *Les Classiques du Cor*

Composer	Title
Johann Sebastian Bach	Aria
André-Ernest-Modeste Grétry	Sérénade
Georg Friedrich Handel	Largo
Martini	Romance
Felix Mendelssohn	Romance sans paroles: Op. 38 No. 3 Op. 62 No. 1 Op. 53 No. 2 Op. 67 No. 1 Op. 53 No. 4 Op. 19 No. 2 Op. 30 No. 3 and Op. 19 No. 4 Op. 19 No. 3
W.A. Mozart	Larghetto
Giovanni Battista Pergolese	Sicilienne*
Franz Schubert	Ave Maria Serenade
Robert Schumann	Chant du Soir

Source: Titles taken from title page of *Les Classiques du Cor* (1934) edited by Vuillermoz

**Currently in print*

Horn

The valved horn is used almost exclusively by all modern hornists, however it experienced many years of mixed reception at the Paris Conservatory. There was a divide between professors who were willing to include a valved horn class and those who believed natural horn to be the only necessary class due to its superiority. The valved horn was eventually endorsed by Francois Brémond (1844-1925), the professor who

finally established it as a regular class and even required it during the yearly *concours*.²⁵ Bremond's predecessor—who was also Vuillermoz's mentor—Mohr, preferred the natural horn, and aimed his method book specifically toward developing its technique. It is perhaps ironic that many of Mohr's students (including both Bremond and Vuillermoz) would continue their careers as influential valved hornists.

Of the types of valved horns, the single F three-piston horn with an ascending system is now recognized as a staple of French horn playing during the early twentieth century. Many French works were written with this instrument in mind, particularly the orchestral works of Claude Debussy (1862-1918) and Ravel²⁶ as well as the renowned set of horn etudes by Maxime-Alphonse (several volumes of which are actually dedicated to Edouard Vuillermoz).²⁷ Vuillermoz served an important role in improving and progressing this instrument since he was an avid scholar specializing in the topics of acoustics, vibrations, harmonics, and resonance.²⁸ He used this knowledge to make improvements to his own horn, to the extent to adapt a valved crook that allowed him to combine both the ascending and descending third valve system on one horn.²⁹ His son Louis was inspired by his father's work and it is largely through his contributions that the

²⁵ Garcin-Marrou, 48.

²⁶ *Ibid.*, 47.

²⁷ Maxime-Alphonse, *Deux Cents Études Nouvelles*, 4^e Cahier, (Paris: Alphonse-Leduc & Cie., 1920).

²⁸ *Ibid.*

²⁹ *Ibid.*, 49.

double horn in F and Bb with a third ascending/descending piston became increasingly popular throughout France. In a rare quotation, Vuillermoz asserts that “this instrument is capable of performing the greatest services to horn players—I have adopted it myself, and it will surely be used exclusively for some time.”³⁰

Notoriety

While most of Vuillermoz’s personal life has been kept almost entirely private, it is clear from the writings of his peers that his talents as a hornist and teacher were so remarkable that they could not be easily forgotten. Morley-Pegge, author of the first comprehensive history of the horn and former student of Vuillermoz³¹, regards his teacher as one of the true masters of the instrument and the French equivalent of the virtuosic English players Alfred and Aubrey Brain (1885-1966; 1893-1955).³² Fortunately, there still exists rare opportunities to hear this masterful playing via old gramophone recordings, the most notable being a 1929 performance featuring Emile Vuillermoz’s (1878-1960) ‘Pièce Mélodique’³³ and the Romance in F, op. 36 by Camille Saint-Saens (1835-1921).³⁴ John Humphries remarks upon this specific recording and the

³⁰ Garcin-Marrou, 49.

³¹ John Humphries, *The Early horn: A Practical Guide* (Cambridge: Cambridge University Press, 2000), 4.

³² Morley-Pegge, 165.

³³ This piece is the same vocalise transcription that appears in Ed. Vuillermoz’s *Dix Pièces Mélodiques*.

³⁴ Record Number: Disque Gramophone L-753.

“flexible, lyrical tone” of Vuillermoz that was striking compared to the “strident vibrato” often associated with hornists in France during the first half of the 20th century.³⁵

Humphries brings this matter up again, maintaining that Vuillermoz “cultivated a gentle, almost completely straight, sound” that “may have been compatible with German orchestral sounds”.³⁶ These recordings may only provide a small glimpse into Vuillermoz’s concept of sound, but it is still a revealing one. The characteristically narrow vibrato most often associated with early twentieth century French players may consequently be more attributed to Vuillermoz’s successor, Jean Devémy.³⁷

A final brief, but intriguing, acknowledgement comes from the composer Igor Stravinsky (1882-1971), who, in his eagerness to experiment with orchestral colors, discovered “that hornists used their bells in the air to good effect [which] he learned from Vuillermoz, a Parisian orchestral hornist”.³⁸ This “bells up” technique is seen frequently in Stravinsky’s works, notably in *The Rite of Spring*. These references, brief but frequent, certainly imply that Vuillermoz was a great performer during his time and held a quiet, but powerful influence in the French musical scene.

³⁵ Humphries, 3.

³⁶ Ibid., 72.

³⁷ Emily Adell Britton, “Jean Devémy and the Paris Conservatory Morceaux De Concours for Horn, 1938-1969” The Florida State University, 2014, accessed February 19, 2018, ProQuest.

³⁸ William Melton, “Greetings from Heaven, Or Demonic Noise?: A History of Wagner Tuba – Part 7: Modern Voices” *The Horn Call – Journal of the International Horn Society* 34, no. 2 (February 2004), accessed October 13, 2017, 43-50, ProQuest.

CHAPTER 3

RÉPERTOIRE MODERNE DE VOCALISES-ÉTUDES

The vocalises transcribed by Edouard Vuillermoz for his *Dix Pièces Mélodiques* all originated from the same collection that was commissioned by A.L. Hettich and published over many volumes under the title *Répertoire Moderne de Vocalises-Études*. Like Vuillermoz, Hettich was renowned in France as a great performer as well as teacher, though he also had a reputable career as a music critic and poet.³⁹ His tenure as professor at the Paris Conservatory lasted almost twenty years until he retired in 1927—coincidentally the same year Vuillermoz published his *Dix Pièces Mélodiques*. Despite his relative fame and long tenure at the Conservatory, Hettich has gradually faded into obscurity. A snapshot of Hettich’s life can be gleaned by referencing his professional accomplishments, but a bigger picture is attained by exploring his long and forbidden romance with an eminent French pianist and composer.

A.L. Hettich

Amédée-Louis Hettich was born in Nantes, France in 1856.⁴⁰ As a young man, he attended the Paris Conservatory and took singing lessons from Nicolas Masset (1811-1903) and studied comic opera with Antoine Ponchard (1787-1866), as well as music

³⁹ David Reeves, “A.-L. Hettich and ‘La Répertoire Moderne De Vocalises-Etudes’,” *Journal of Singing – the Official Journal of the National Association of Teachers of Singing* 60, no. 4 (03, 2004): 335-340, accessed November 6, 2017, ProQuest.

⁴⁰ *Ibid.*, 335.

theory from Adolphe Danhauser (1835-1896).⁴¹ Exam records show that Hettich entered the Conservatory in 1879 when he was around 23 years old.⁴² Although he was admitted into the *concours* in 1881, Hettich did not win and never received the much sought-after diploma. He did, however, receive honorable mention in both of his voice subjects just before leaving the Conservatory in 1882.⁴³

His post-Conservatory years were spent building a multi-faceted career as a singer, teacher, poet, and editor for *L'Art musical* with the Leduc publishing company.⁴⁴ He produced his first collection of vocalises, a compilation of classical arias from composers such as Jean-Baptiste Lully (1632-1687) and George Frideric Handel (1685-1759) that he translated into French. *Airs Classiques* spanned over fifteen volumes, with the first being published in 1899.⁴⁵ Hettich eventually returned to the Paris Conservatory after he was appointed professor in 1909, where he remained until his retirement in

⁴¹ Christine Géliot. "Compositions for Voice by Mel Bonis, French Woman Composer, 1858-1937." *Journal of Singing - the Official Journal of the National Association of Teachers of Singing* 64, no. 1 (09, 2007): 47-57. ProQuest.

⁴² Conservatoire national supérieur de musique, AJ/37/263, *examens: rapports des professeurs sur les élèves pour les examens (1842-1945)*, Juin 1880, accessed February 23, 2018, Archives Nationales.

⁴³ Géliot, 49.

⁴⁴ *Ibid.*

⁴⁵ A. L. Hettich, ed., *Airs classiques: Nouvelle édition avec paroles françaises d'après les texts primitives revus et nuances*, 15 vols. (Paris: Rouart et Lerolle, 1890-1932).

1927.⁴⁶ His noteworthy students from this time include soprano Madeline Gray (1896-1979) and baritone Charles Panzera (1896-1976).⁴⁷

Relationship with Melanie Bonis

The professional careers of Vuillermoz and Hettich are similar, but their private lives could not be more different. Vuillermoz lived a quiet life, his name only appearing on his own modest publications or in fleeting remarks about his many brilliant performances. Hettich, however, enjoyed a personal life that was just as rich and eventful as his professional career as a vocalist. Descriptions of his relationship with pianist and composer Melanie Bonis (1858-1937) expose much of Hettich's personal life.

Hettich had the opportunity to collaborate with Melanie Bonis while they were both students at the Paris Conservatory.⁴⁸ Hettich was two years younger than Bonis but had already begun to establish a reputation as a gifted vocalist. Bonis, meanwhile, was already an exemplary student and won the first prize in harmony along with the second in accompaniment.⁴⁹ The two began to collaborate frequently with Bonis setting Hettich's poems and lyrics to music. Their working relationship grew until the two fell deeply in love and began courting. Despite Hettich's undeniable talent as a singer, Bonis' parents

⁴⁶ Reeves, 335.

⁴⁷ Ibid.

⁴⁸ Ibid., 335.

⁴⁹ Nancy Toff, *Monarch of the Flute: The Life of Georges Barrere* (New York, New York: Oxford University Press, 2005), 71.

were unhappy with his lack of financial merit and denied his marriage request, choosing instead to marry their daughter to a much older and wealthier widower.⁵⁰ As a result of the arrangement, Bonis was regrettably forced to resign from the Conservatory in 1881 so that she could better pursue the life of a housewife and take care of the five children of a man that was twenty-five years her senior.⁵¹

Almost a decade later the pair reunited for a professional engagement after Hettich convinced Bonis to again set some of his poems to music. Hettich was now married to a harpist and had established a prominent career in Paris. Bonis, meanwhile, had largely stopped composing after marriage, but it was through Hettich's influence that she began to write again as he gave her access to many Parisian publishers.⁵² Curiously, it appears that both began to publish their music using partial pseudonyms. Hettich altered his first name to read "Amédée-Landély" and Bonis shortened hers to the gender-neutral "Mel." She would go on to use this name for over 300 pieces that she produced over the remainder of her lifetime.

The collaboration with Hettich not only rekindled Bonis's old passion for music, it also reignited their passion for each other. Their illicit affair lasted several years and produced a child named Madeleine who was born in 1899 and kept hidden with a foster family until after the First World War.⁵³ Eventually their romance dissolved and Bonis

⁵⁰ Ibid.

⁵¹ Géliot, 49.

⁵² Ibid.

⁵³ Ibid.

recovered their daughter, but any further details of her relationship with Hettich were guarded too closely to speculate further. Hettich was appointed professor of the Conservatory shortly afterwards. After an eventful eighty-one years of life, he died in Paris in 1937, remarkably within a few days of the passing of Bonis.⁵⁴

Répertoire Moderne de Vocalise-Études

As a teacher, Hettich had grown tired of the vocalise exercises that were being treated as plain pedagogical tools and wished to expand their musical value for use as concert pieces.⁵⁵ This desire resulted in his second large collection of vocal studies, the *Répertoire Moderne de Vocalise-Études*. In the preface of these volumes, he asserts that “without repudiating its origins of almost exclusive pleasure, the Vocalise can aspire to a more noble future to-day. . . . Its modern role, more musical, is the complement of its older exclusively vocal part.”⁵⁶ With this goal in mind, he commissioned over 150 vocalises between 1907 and 1938, with the last one being published after his death.⁵⁷ The list of composers in this collection varies in notoriety and nationality. Easily recognizable names like Fauré and Ravel can be found alongside their more obscure counterparts, like Henri Busser, who is better known for his influence in academia.

⁵⁴ Ibid.

⁵⁵ One notable example of a vocalise as concert piece, though it is not a part of Hettich’s collection, is Rachmaninoff’s “Vocalise” Op. 34, No. 14 (1912).

⁵⁶ A.L. Hettich, *Repertoire Moderne de Vocalises-Etudes* (Paris: Alphonse Leduc, 1907).

⁵⁷ Reeves, 335-340.

The sheer musical variety within the collection makes it a tempting candidate for further examination. The *Répertoire Moderne* is organized in a series of fifteen separate volumes, each containing ten vocalises by various composers. Fauré composed the inaugural vocalise of the collection after Hettich asked him to provide an example of the form.⁵⁸ Hettich's connections from the Paris Conservatory held great influence over his selection, evidenced by the fact that there are vocalise-etudes by twenty-four *Prix de Rome* winners.⁵⁹ Not surprisingly, French composers dominate the first several volumes. Along with Ravel and Fauré are Dukas, Reynaldo Hahn (1874-1947), and Charles Koechlin (1867-1950) just to name a few. Later volumes continue to feature celebrated French composers such as Olivier Messiaen (1908-1992) and five of the group known as "Les Six" also appear with only Louis Durey (1888-1979) missing.⁶⁰

As the project gained momentum, composers from other countries added their names to the assortment as well: United States of America (Aaron Copland), Italy (Franco Alfano; 1875-1954), Eastern and Northern Europe (Alexander Gretchaninov; 1864-1956 and Carl Nielsen), and South America (Heitor Villa-Lobos).⁶¹ The seventh volume is entirely comprised of Italian composers, attempting to perhaps balance the overwhelming French prevalence of the previous volumes. Austrian composers are

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ "Les Six": Georges Auric (1899–1983), Louis Durey (1888–1979), Arthur Honegger (1892–1955), Darius Milhaud (1892–1974), Francis Poulenc (1899–1963), and Germaine Tailleferre (1892–1983).

⁶¹ Ibid.

curiously under-represented. The only German-speaking composers to be found are Otto Siegl (1896-1978) and Wilhelm Kienzl (1857-1941).⁶² Each composer brought their own unique style to their vocalise rendition, resulting in a collection rich with musical diversity.

All the composers⁶³ kept the vocal line in treble clef, but many took different approaches to register so that there is an assortment of etudes written for high, mid, and low voice with a few even designated for all voices. Some of the vocalises were given titles (for example Hahn's *Souvenir de Constantinople*.) However, most were left untitled and those that were later published individually carry the simple designation of "vocalise-etude". Though 159 vocalises are listed in the collection, this total does not reflect the true number of original works due to the duplication of a select few presented in multiple keys.

Vocalises as Instrumental Transcriptions

Remarkably, many of the vocalises from the collection have been revived for instrumental use. The *Dix Pièces Mélodiques* by Vuillermoz was certainly the largest set that was published as instrumental transcriptions at the time, but it was not the first. Copland transcribed his own work for both flute and oboe, as did Henri Tomasi (1901-1971), who also included bassoon, clarinet, horn, and saxophone for his vocalise, entitled

⁶² Ibid.

⁶³ For a full alphabetical listing of all the composers in the collection, see Appendix B.

“Chant Corse”.⁶⁴ Jacques Ibert (1890-1962) arranged his work as an aria for flute in 1931, but it was also later transcribed for oboe, clarinet, saxophone, violin, cello, and trumpet. Another vocalise-etude that was arranged as an aria for various instruments was by Albert Roussel (1869-1937).⁶⁵ One of the few titled vocalises is by Dukas and is dubbed “Alla Gitana” (Italian: *to the gypsy*). It is one of the ten included in Vuillermoz’s *Dix Pièces Mélodiques* and was also published separately by Alphonse-Leduc as a solo for alto saxophone and piano that is still available currently. An arrangement for clarinet is featured prominently on a 1999 CD recording of French music by Louise-Andree Baril who used “Alla Gitana” as the album title.

Most of the vocalises from the first three volumes of Hettich’s original publication have entered the public domain in the United States and so these make up the majority of recent transcriptions. The most widely performed examples are Ravel’s *Piece en forme de Habanera* and the *Vocalise-Etude* by Fauré. Even a cursory search on popular platforms such as YouTube and Spotify will yield multiple results. Both vocalises have been transcribed for a wide variety of instruments—though mostly in the string and woodwind families. Flute and oboe transcriptions are common considering there is no need to transpose the original vocal part, which of course allows the corresponding piano part to be played precisely as written. Saxophone, however, is also a surprisingly popular choice for these vocalises. This fact is perhaps due to an album by

⁶⁴ Ibid.

⁶⁵ The Ibert and Roussel arias are *not* in the public domain in the United States, however may be public domain in countries where the copyright term is life plus seventy years.

saxophonist Harry White and pianist Edward Rushton that comprises twenty-three vocalise-etudes from Hettich's *Répertoire Moderne*.⁶⁶

Most of the above-mentioned arrangements and recordings are for strings or woodwinds. Fortunately, there have also been a couple of major contributions by brass players. The first is a CD that was recorded in 1996 but is still available for purchase today. *Trumpet Vocalise* by Raymond Mase is an excellent reference for brass players and includes works from Hettich collection vocalise-etudes in thirteen out of twenty tracks.⁶⁷ Some of the composers represented are: Copland, Fauré, Villa-Lobos, Mario Castelnuovo-Tedesco (1895-1968), Joseph Canteloube (1879-1957), and Georges Auric (1899-1983). The beautiful lyrical playing of Mase provides musical inspiration and a sound to strive for in performance. However, a second, more recent, brass resource provides the opportunity to put this into immediate practice. Tubist Robert Benton has taken full advantage of the public domain copyright status of the first three volumes and arranged them into a low brass method book entitled *The Modern Repertory of Vocalise Etudes: Thirty short pieces for stage and studio by various composers*.⁶⁸ The book includes arranged copies of the etudes for either trombone, euphonium, tuba, or trumpet as well as a CD with PDF copies of the piano scores. As a pedagogical resource,

⁶⁶ Harry White, *23 Vocalises from Répertoire Moderne de Vocalise-Etudes*, BIS-9056, 2016, accessed December 6, 2017, <https://asunaxosmusiclibrary.com.ezproxy1.lib.asu.edu/catalogue/item.asp?cid=BIS-9056>.

⁶⁷ Ray Mase, *Vocalise Trumpet*, Summit-185, 1996, CD.

⁶⁸ Robert Benton, *The Modern Repertory of Vocalise Etudes: Thirty short pieces for stage and studio by various composers*, (Cedartown, Georgia: Potenza Music Publishing, 2013).

Benton's book aims to expose students to French music of the early twentieth-century, and seems well suited for that purpose. Yet, it lacks an edition for horn.

In fact, the horn seems to be under-represented throughout the entire revitalization of the *Répertoire Moderne*. A goal of this research is to remedy that fact by generating awareness of the topic and expose the resources that are currently available. There is, of course, one horn recording of a Hettich vocalise-etude that has already been mentioned in the previous chapter: the 1929 gramophone recording of Vuillermoz himself playing 'Pièce Mélodique' by Emile Vuillermoz. While it can be considered a rare treat to listen to that historic recording, it also can be difficult to access. There is, however, one recent horn recording of the same piece that is more readily available. Robin Dauer (Professor of Music at Arkansas State University) recorded an album entitled *Souvenir: French Recital Pieces for Horn and Piano* in 2012 that features a variety of works by various French composers.⁶⁹ Track number six by Emile Vuillermoz entitled 'Pièces Mélodiques a changement de tons: No. 8' is clearly taken from the transcription by Vuillermoz. This recording is an excellent introduction to the topic at hand. The *Dix Pièces Mélodiques* is able to combine great pedagogical benefits with historical significance and is therefore deserving of a renewal of interest.

⁶⁹ Robin Dauer, *Souvenir: French Recital Pieces for Horn and Piano*, Mark Records 2611-MCD, CD, 2012, accessed September 24, 2017, <https://asu-naxosmusiclibrary-com.ezproxy1.lib.asu.edu/catalogue/item.asp?cid=2611-MCD>.

CHAPTER 4

TRANSPOSITION IN *DIX PIÈCES MÉLODIQUES*

The clear pedagogical intent of *Dix Pièces Mélodiques: A changements de tons cor a pistons* is to develop the skill of transposition. This goal is indicated first by the title and then is realized by the sheer number of transpositions (most of the short etudes change keys thirteen or fourteen times) found throughout. Apart from the obvious, Vuillermoz unfortunately did not provide the player with any further instruction. Unlike Hettich, he did not provide a preface to explain the nature and intent of his project, nor did he provide musical instructions for any of the etudes such as in those provided by Maxime-Alphonse. The *Dix Pièces Mélodiques* lays out the music plainly and leaves the rest up to the student. To be fair, this omission is the case for many etude books (consider Kling and Kopprasch), but because of the unique nature and difficulty of these studies, the lack of additional information is felt more profoundly as students are now left wondering how to correctly execute these studies almost a century later.

Methods of Transposition

The most obvious question to speculate is Vuillermoz's intended technique of transposition. Method books published during the middle of the twentieth century begin to mention this skill, and more current methods will often include much larger sections on developing proficiency in transposition. In the *Art of French Horn Playing* by Phillip Farkas (1914-1992), an entire chapter is devoted to this topic. Farkas opens this chapter with a definitive statement regarding the importance of this skill:

The ability to transpose is absolutely necessary for the horn player. All brass instruments are called upon to play transpositions occasionally, but the orchestra horn player must use four or five different transpositions at nearly every symphony concert. The average school horn player is misled by the predominance of ‘Horn in F’ parts which his school music library contains. He must remember that these are mostly reprints in which the horn parts have been arranged into F horn for him by the editor. ... Therefore the serious student will do well to remember that when he becomes a professional player he will have a great deal more transposition to contend with than he had as a student.⁷⁰

The chapter continues with an explanation of two common methods of transposition that are recognized by most horn players: the interval method and the clef method. It is the distinction of these two methods that is omitted by Vuillermoz. The purpose of this project is not to outline the history and fundamentals of transposition, however a brief explanation—due to Vuillermoz’s own lack of instruction—is warranted to facilitate the performance and understanding of these etudes for their intended purpose.

The basic concept of transposition is one with which every orchestral horn player should be familiar. Early parts written for natural horn were limited by the harmonics of the instrument and required the player to switch crooks in order to accommodate a variety of keys. Natural hornists during the seventeenth and eighteenth centuries were familiar with transposition and would do it if a passage laid well enough on the current crook being played to avoid the need to a change to another. It is important to point out, however, that the natural horn music during this time was often much simpler than the

⁷⁰ Phillip Farkas, *The Art of French Horn Playing* (Summy-Birchard Music: 1956), 70.

more chromatic parts of the valved horn, making the task of transposition considerably easier. As the horn evolved with the addition of the valves, it gradually became standard to key the horn in F. Transposition emerged as an essential skill to play any of the earlier orchestral works.

Interval Method

The two systems mentioned by Farkas are the most referenced by horn players and method books alike. Most horn players today utilize the interval method, whereby the player moves each note up or down the appropriate interval for whichever key they are transposing. The required interval can be determined by first identifying the relationship of the written key to the key of the horn, which in most cases is F. If a horn part is written in Eb, then its relationship to horn in F would be a whole step lower. Therefore, the player would need to transpose the written notes *down* one step to accommodate the difference. Another example would be horn in G, which requires someone playing the part on a horn in F to transpose *up* by one step. This method works quite well for smaller intervals, but larger intervals, such as a perfect fifth down or perfect fourth up, are more difficult.

Clef Method

One way to accomplish transpositions of the larger intervals is by using the clef method. Although players do not commonly utilize this method today, it is the most ideal method for the larger transpositions like Bb basso. This method requires the player to

imagine a second line C-clef, otherwise known as the obsolete *mezzo-soprano* clef, and read the part accordingly. To transpose Bb alto the player would follow the same procedure but read the notes an octave higher. While many players have successfully used this method, the clef method is beneficial only to those students who are willing to first become fluent in reading uncommon clefs.

Combination Method

Farkas himself explains that he used a combination of the clef and interval methods depending on the size of the interval being transposed.⁷¹ His strategy of combining other methods is in fact the most ideal. There is one such combination method described by Robin Gregory in his book *The Horn*. His process involves moving the passages “bodily into the required key” by using a three-step process.⁷² The first step is to determine the new key signature of the passage.⁷³ This can be established a variety of ways, but the simplest is to look at the fifth scale degree of the written part. If the written horn part is in D, then the key signature that should be played is A major, so a key signature of three sharps. Likewise, horn in Ab will be played in the key of Eb major. Another way to determine the new key signature is by accounting for the one flat that is naturally apart of horn in F and then compensating for it by either subtracting one flat or adding one sharp to every key. The previous example of horn in D has two sharps.

⁷¹ Farkas, 70.

⁷² Robin Gregory, *The Horn: A comprehensive guide to the modern instrument and its music*, 1st ed. (London: Faber and Faber, 1961), 147-149.

⁷³ *Ibid.*, 148.

Adding one sharp (to overcome the one flat of horn in F) results in three sharps, or in other words the key of A major. Horn in Ab has four flats, but one is cancelled out by horn in F, leaving just three flats, the key of Eb major. Once the new key signature has been determined, the second step suggested by Gregory is to use the interval method. Determine the appropriate interval for the requested key by using the previously mentioned methods. The final step is to begin reading through the music using the information determined in the previous steps while also observing the horizontal intervals of the notes.

Transposition in *Dix Pièces Mélodiques*

It is uncertain which exact method Vuillermoz preferred to use himself, but there is plenty of insight available on the preferred method of one of his former students: Lucien Thévet. Thévet authored several method books and one etude book all focused on the topic of transposition. His *Méthode Complète de Cor*⁷⁴ includes a portion on transposition and his etude book entitled *Cinquante Exercices à Changements de Tons*⁷⁵ consists of fifty etudes that are formatted almost identically to *Dix Pièces Mélodiques*. Finally, the last of his relevant method books, *La transposition a vue: méthode a l'usage de tous les instrumentistes, chefs d'orchestre et orchestrateurs*,⁷⁶ (French: *Transposition*

⁷⁴ Lucien Thévet, *Méthode Complète de Cor* (Paris: Alphonse-Leduc, 1960).

⁷⁵ Lucien Thévet, *Cinquante Exercices à Changements de Tons* (Paris: Alphonse-Leduc, 1964).

⁷⁶ Lucien Thévet, *La transposition a vue: méthode a l'usage de tous les instrumentistes, chefs d'orchestre et orchestrateurs* (Paris: Alphonse-Leduc, 1979).

at sight: a method for the use of all instrumentalists, conductors and orchestrators) is—as the title suggests—not only designated for horn players but also for all musicians that might find themselves needing to transpose. These publications are all currently still in print, however the etude book is more widely available in the edition for trumpet. The number of works reveals the importance Thévet placed on transposition. Throughout his exercises, Thévet places greater emphasis on the clef system of transposition. It is possible that this was impressed upon him by his mentor, but it is also worth noting that the clef system was considered to be a common European preference in the twentieth century.⁷⁷ American hornists might find this system equally preferable had they started with Thévet's beginner horn method, *Le Debutant Corniste: 120 Exercices D'Initiation*⁷⁸, which foregoes clefs entirely and instead teaches students to hear horn in C while directing teachers to pencil in different clefs and keys per exercise.⁷⁹

The student today can approach the etudes using whichever method of transposition is easiest for them, but some prior experience with transposition is recommended before playing the *Dix Pièces Mélodiques*. Vuillermoz does not ease the student into the technique and ultimately asks for every key possible (including the rarely seen keys of Gb, Db, and Ab) over the course of the ten etudes. As an example, the first

⁷⁷ Marvin Clarence Howe, "A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn," The University of Iowa, 1966, accessed February 20, 2018, ProQuest, 160.

⁷⁸ Lucien Thévet, *Le Debutant Corniste: 120 Exercices D'Initiation* (Paris: Alphonse-Leduc, 1984).

⁷⁹ Johnny Lee Pherigo. "A Critical Survey of Material and Practices Related to Teaching the Horn, 1965-1985," University of Illinois at Urbana-Champaign, 1986, accessed February 20, 2018, ProQuest, 139-140.

etude by Mariotte changes between eight different keys eighteen times in just under sixty measures. This means that the player is required to play in each key for only a couple of measures before switching. One potential negative result of this notation is that the melodic flow of the piece feels constantly interrupted and musicality is made to be subordinate to the technique of transposition. Surely Vuillermoz was not intending the music to be sacrificed in this way, so the assumption must be that the student is meant to achieve such mastery over the technique that the music may again take precedence. With enough diligent practice this goal is of course possible, however the highly chromatic writing of the twentieth century makes these etudes especially difficult as transposition studies. That is not to say that they are ineffective—in fact the opposite is true as the level of difficulty actually *over-trains* the skill required to transpose most early horn music—but only the most resolute students will find themselves able to overcome the considerable challenges that they present.

Table 2: Transposition Chart

Transposition	Occurrence	Interval	Clef	Key
SI b grave—B schwer—Bb low	Common	Down P5	C-clef mezzo soprano	
SI—B—H	Rare	Down TT	C-clef mezzo soprano	
UT—C	Common	Down P4	F-clef baritone	
RÉ b—Db—Des	Very Rare	Down m3	C-clef soprano	
RÉ—D	Common	Down M3	C-clef soprano	
MI b—Eb—Es	Very Common	Down M2	C-clef tenor	
MI—E	Very Common	Down m2	G-clef treble	
FA—F	-----	-----	-----	-----
FA #—F sharp—Fis	Almost Never	Up m2	G-clef treble	
SOL b—Gb—Ges	Never	Up m2	C-clef alto	
SOL—G	Common	Up M2	C-clef alto	
LA b—Ab—As	Very Rare	Up m3	F-clef bass	
LA—A	Fairly Common	Up M3	F-clef bass	
SI b aigu—B hoch—Bb high	Rare	Up M4	C-clef mezzo soprano 8 ^{va}	

CHAPTER 5

OVERVIEW: DIX PIÈCES MÉLODIQUES

There are forty vocalise-etudes contained within the first four volumes of the *Répertoire Moderne de Vocalises-Études*. Vuillermoz narrowed this number down to ten, most likely to mirror Hettich's system of publishing ten per volume. How he chose which ten is a question worth pondering. The criteria Vuillermoz used for selection is not explicit, especially because most of the vocalises are in a similar register. Comparing the distribution of vocalises from each of the Hettich volumes also provides little useful information. Vuillermoz uses one vocalise from the first volume and then three each from the remaining three volumes. There are nine composers represented within the ten vocalises, with Rabaud appearing twice. Of these nine composers, eight are native-born Frenchmen, seven studied at the Paris Conservatory, five are previous winners of the illustrious *Prix de Rome*, and two composed works for horn in the *concours*. Vuillermoz may have been drawn to composers with backgrounds akin to his own, or in some cases composers to whom he was personally close. Vuillermoz also chose not to present the etudes in alphabetical order by composer—the procedure used by Hettich in his collection. The following overview will therefore address each vocalise-etudes individually in the order that they appear in the 1927 edition of *Dix Pièces Mélodiques*.⁸⁰

⁸⁰ The modern version has switched the etude by Emile Vuillermoz from eighth in the series to the tenth. This research follows the original publication since the order was chosen purposefully by Vuillermoz.

A Note on Pitch in Analysis

The tonal analysis in this study will be at concert pitch. However, due to the nature of the transposition exercises, for comparison purposes it becomes necessary to reference the horn writing in F. The writing process for Vuillermoz appears to be that he started with the Hettich studies as written at concert pitch and modified them to suit the range of the horn, thinking in F and then adding transpositions. None of the studies were moved more than a minor third from the original notated key. Three are in fact identical in register (when thought of in F) to the original written vocal part; the written range is the same, but the sounding pitch level is lower, as illustrated in Figure 1.

Example 1: Notation of Horn Written Range Versus Sounding Range



Vocalise in C



Horn in F
(written)



Horn
(sounding)

Piano parts were included in the original 1927 publication as a part of edition B.⁸¹ They were transposed appropriately and were intended for use in performance. However, the collection as published today only includes the horn studies from edition A.

⁸¹ As stated in the introduction, edition A and B were the two components of the original publication. Edition A was the same content that is seen in the current version of *Dix Pièces Mélodiques* and edition B (which is no longer in print) was a version for horn in F with piano accompaniment.

Therefore, if the original edition is unavailable,⁸² piano parts must be taken and transposed to the sounding key from the original vocalises available in public domain.⁸³

I. Antoine Mariotte

Table 3: *Volume 4, No. 37, average voice*

	Original	Horn
Key:	Bb Major	C Major
Written Range:	Bb3-F5	C4-G5 (in F)
Transpositions:	A, B, C, D, Eb, E, F, G	

Antoine Mariotte (1875-1944) was a conductor, teacher, and composer who trained in music from a young age but chose to abandon it when he joined the navy at age fifteen. After realizing that he had lost his true passion, Mariotte left the navy in 1897 to pursue a career in composition by becoming a student of Vincent d'Indy (1851-1931) at the Schola Cantorum.⁸⁴ His music career proved to be more memorable than his military career, and he taught at the Conservatoire d'Orléans from 1902 to 1919, where he was

⁸² In preparation of this project only half of Edition B was located for reference.

⁸³ Due to copyright restrictions, musical examples will be provided throughout the overview from etudes selected from the first three volumes of Hettich's *Repertoire Moderne de Vocalise-Etudes*—which are in the public domain—not from the Vuillermoz edition.

⁸⁴ Megan Elizabeth Varvir Coe, "Composing Symbolism's Musicality of Language in Fin-De-Siècle France," University of North Texas, 2016, accessed February 27, 2017, ProQuest, 26.

eventually promoted to director in 1920.⁸⁵ In 1936 he left in order to become the director of the Paris Opéra-Comique, a position he held until 1938.⁸⁶ Mariotte's most referenced work is his opera *Salomé*—after the play by Oscar Wilde—which premiered the same time as the version set by Richard Strauss (1864-1949) and infamously sparked confusion among audiences.

This etude may serve as the introduction to *Dix Pièces Mélodiques*, but it does not ease the student into the process. Many players might expect this type of exercise to begin with the common transpositions of horn in Eb or E and then gradually work up to the larger, more difficult intervals, but Vuillermoz unexpectedly begins with horn in C and then almost immediately asks for horn in G and A. Surprisingly, all of these changes occur within the first eight measures and, in fact, this etude is among the top three out of the ten for number of transpositions asked, with eighteen changes in only fifty-nine measures. It is also one of only two etudes that asks for horn in B natural—a notoriously difficult transposition involving the player to read down by a tritone. Many students may find this introduction to the book to be discouraging, however the rhythm and melody manage to balance some of the difficulty by being relatively straightforward. The main melody consists mostly of even eighth notes that oscillate between whole-steps or half-steps, so using the method of transposition by horizontal interval will help to make this etude much less complicated.

⁸⁵ Ibid., 27.

⁸⁶ Ibid.

The form of Mariotte's etude is a simple ABA' ternary structure that is representative of the forms of most of the etudes found throughout *Dix Pièces Mélodiques*. The A section lasts through the first twenty-five measures and is largely composed of the winding eighth note pattern mentioned before, but there is also a sequencing quarter note pattern that repeats several times in different transpositions. The B section then contrasts with a new sustained line that Mariotte marks *clair* (French: clear), a direction that is equally suited to horn and voice. The winding eighth notes mark the return of the A' section, however it is not the original melody. The accompaniment reveals that it is a variation derived from the piano part throughout section B. Now in the reprise A, the piano plays the sustained solo line from the previous section. This intricacy in the switching melodic lines is missed when playing the etudes solo. However, this etude still features a charming melody line in a register that is well-suited to the horn, making it enjoyable to play both with and without the accompaniment. The harmony and style are representative of twentieth century impressionism, a fact that may initially surprise those who are only familiar with the sound of the *bel canto* vocalises. Regardless of its unapologetic start to teaching transposition, this etude provides the student with an engaging yet rewarding challenge when first delving into these studies.

II. Henri Rabaud

Table 4: *Volume 4, No. 40, high voice*

	Original	Horn
Key:	G Major	E Major
Written Range:	C4-B5	A3-G#5 (in F)
Transpositions:	A, Bb, C, D, Eb, E, F	

Henri Benjamin Rabaud (1873-1949) attended the Paris Conservatory and is another prodigious composer to hold the honor of winning the *Prix de Rome* in 1894. He came from an extremely musical family—his father was the professor of cello at the Conservatory, his mother a singer, and his grandfather a flautist. He developed an interest in conducting that led to his eventual appointment as the conductor for the Paris Opera and Opéra Comique from 1908 until 1918.⁸⁷ After leaving to conduct the Boston Symphony, Rabaud returned to Paris in 1922 to take over as director of the Conservatory after Fauré. He remained until his own retirement in 1941.⁸⁸ It is worth noting that Rabaud's career overlaps with that of Vuillermoz twice: once during his time as conductor of the Opéra Comique; and again during his tenure as director of the Conservatory. It is almost certain that the two knew each other and had interacted closely,

⁸⁷ Baker's vol. 5, 100.

⁸⁸ *Ibid.*

which is a possible reason why Vuillermoz chose to include two vocalises by Rabaud in his collection.

Rabaud is one of the few composers who provided Hettich with multiple vocalise-etudes in the collection and submitted one for low voice and one for high. The high vocalise is presented here first by Vuillermoz and it is true to its designation. This work is one out of one-hundred-fifty vocalises in the original collection that requires the vocalist to extend all the way up to the written B above the treble clef staff. Rabaud demands a great range of just under two octaves between C4 and the dreaded B5. Vuillermoz avoids this register (which is just as frightening on horn) by transposing the exercise down a minor third from the original.

Even though Rabaud himself claimed that the music of Richard Wagner (1813-1883) and Debussy failed to inspire him, his own style has been quoted as “displaying ‘an evolved Wagnerism’ while being ‘indubitably French’.”⁸⁹ This etude reflects that designation and is through-composed while it progresses through ascending and descending scale patterns that constantly transform modes. As in the previous etude, the transposition changes almost every other measure. It works especially well in this context with the melodic content as each scale figure is presented in a new key. For example, measures eleven through thirteen present a Bb major scale written for horn in Eb, that parallels the key of the scale to the key of the transposition—both require two flats. Likewise, the following B mixolydian scale in measures fifteen through seventeen is transposed from E major, which again corresponds to the key being played.

⁸⁹ Anne Girardot and Richard Langham Smith, "Rabaud, Henri," *Grove Music Online*, accessed February 26, 2017, <http://www.oxfordmusiconline.com>.

While the melodic content of the scales is interesting, the most engaging aspect of this etude is the rhythm. It opens lyrically in eighth notes, but the rhythm gradually condenses to triplets, sixteenth notes, sextuplets, thirty-second notes, and finally to thirty-second note quintuplets. The rhythmic climax occurs in measures thirty-four and thirty-five with a group of rapidly ascending and descending arpeggiated figures. While initially intimidating to a hornist, in practice the notes lay on the natural harmonic series and can be played as glissandos without changing valves. It is still a challenging passage, so Vuillermoz keeps the transposition simple to horn in E, an incredibly common transposition that only involves thinking a half-step down. The end of the etude builds back to triplets before it eventually concludes on an eighth note figure like that of the opening.

III. Charles Levadé

Table 5: *Volume 3, No. 25, average voice*

	Original	Horn
Key:	Eb Major	Ab Major
Written Range:	D4-G5	D4-G5
Transpositions:	Ab, Bb alto and basso, C, Db, Eb, E, F	

Another student of the Paris Conservatory, Charles Gaston Levadé (1869-1948) did not achieve the long-lasting status of some of the other composers in this collection. He did, however, win the coveted *Grand Prix de Rome* in 1899 after spending most of his

studies with Jules Massenet (1842-1912).⁹⁰ Levadé attempted to follow the footsteps of his beloved mentor by composing operas, and although he experienced some degree of success, he unfortunately did not find lasting fame. The only remaining legacy of Levadé is his influence on the composer Erik Satie (1866-1925). Several of Satie's songs were dedicated to Levadé—including *Gymnopédie* no. 3—after he studied harmony with him for a short time.⁹¹

The original written register of this etude is well-suited to horn, and so Vuillermoz chose not to transpose it from the original written key of Eb. This means that whenever the horn part is fortunate enough to be in F (which is surprisingly frequent for this particular etude) the written notes appear to be the same as the original vocalise. This transposition works well for visual comparison with the original, but for performance consideration, the original piano part will need to be moved to Ab major to compensate for the horn naturally sounding lower than written. Due to the flat key signature, this etude features the first instances of transposition for horn in Db and Ab, which might cause many hornists to pause due to their rarity in orchestral repertoire. It is important to note that while horn in Ab may be slightly less shocking to players familiar with Italian operas, the transposition most frequently used in those works is the interval of a major sixth below the written pitch. However, this circumstance does not seem to be the case for Vuillermoz. Looking at the last measure of this etude, the pitch resulting from a downward transposition would jump jarringly low compared to what came before. If the

⁹⁰ Baker's vol. 4, 704.

⁹¹ Robert Orledge, *Satie the Composer*, (Cambridge: Cambridge University Press, 1990), 36.

pitch is transposed up a minor third, the melody remains in a consistent register.

Therefore, the Ab transposition throughout *Dix Pièces Mélodiques* should be approached as an upward transposition. There is precedence for this process in orchestra repertoire such as the Prelude to Act III of *Lohengrin* by Wagner.

Technical execution aside, the melody of the etude itself is quite pleasant and the rhythmic complexity is considerably less than the previous etude. It opens with a lyrical two-measure statement that is then repeated eight more times with small variations over the course of thirty-six measures. This structure makes for another interesting exercise in transposition as almost every repetition is notated in a new key. The melody is simple and song-like, but in addition Vuillermoz calls for stopped horn technique. After the last statement of the melody, a six-bar coda begins at pianissimo and Vuillermoz takes this dynamic one step further by instructing *sons bouchés* for the last four measures. In performance, this stopped horn effect should not be rendered overly brassy, but rather as a muted echo. Musically, this technique works wonderfully for this passage of Levadé's etude, however in practice it is especially challenging because stopped horn already involves a sort of mental transposition to find the correct fingering⁹² and transposing stopped passages would rarely—if ever—be required in natural horn transposition. Vuillermoz adds this instruction to only one other etude. The marking requires that the student not only consider the transposition, but also the musical execution and effectiveness of these etudes.

⁹² Stopped pitches must be fingered a half-step lower to sound as written.

IV. Henry Février

Table 6: *Volume 2, No. 15, high voice*

	Original	Horn
Key:	F Major/ D minor	D Major/ B minor
Written Range:	D4-A5	B3-F#5 (in F)
Transpositions:	Bb, C, D, Eb, E, G	

Born and raised in Paris, Henry Février (1875-1957) was also a composition student of the Paris Conservatory. He studied under Fauré and Massenet, but it was the additional private lessons with André Messager (1853-1929) that had the biggest influence on his life.⁹³ An aspiring opera and operetta composer, Février produced many works over his career that only ever received mild success. He eventually quit composing entirely, but he never forgot his former mentor and in 1948 he wrote a biography for the teacher to whom he was most grateful: Messager.⁹⁴ Though Février's own aspirations of musical fame did not come to fruition, his son Jacques Février (1900-1979) achieved great success as a pianist who was favored by such composers as Poulenc and Ravel.⁹⁵

This etude can easily be approached from a purely technical perspective. While it can be broken down into a recognizable form, the melodic material was clearly written

⁹³ Baker's vol. 2, 399.

⁹⁴ Ibid.

⁹⁵ Charles Timbrell, "Février, Jacques," *Grove Music Online*, accessed February 8, 2018, <http://www.oxfordmusiconline.com>.

with a specific technical goal in mind: singing frequent modal shifts. This effect is similar to the earlier etude by Rabaud in that the melody is arranged heavily around scale patterns and relies on developing rhythm for interest. While the solo line is engaging by itself, it comes across as musically rigid paired with the piano part that seems rather plain and mostly consists of held chords and arpeggiated harmonies. Still, this etude offers the opportunity to play exotic scales (a skill that is not often targeted on horn) though this practice is somewhat compromised by the added challenge of navigating the fourteen transposition shifts in this exercise. It is possible that this is the reason Vuillermoz chose to include it among his other selections.

The form of this etude can be labeled as modified ternary but is difficult to recognize visually since the reprise of the A section in measure twenty-nine is much more rhythmically developed than the initial statement. The tonal layout of this etude provides the structure as well as the interest throughout. After a brief introduction, the solo line enters with what initially appears to be a simple major scale in eighth notes that is quickly altered to have a flat sixth scale degree and *both* versions of the seventh scale degree (Figure 2). After the surprising ascent, the scale continues down as an unaltered natural minor without modification. The piano reiterates the ascending pattern right before the solo jumps in to repeat the full scale again, though Vuillermoz changes the transposition by a whole step.

Example 2: Opening Scale, Février *vocalise-etude* mm. 1-4



The rest of the etude continues in this manner, mixing parallel major and minor modes and sequencing through several keys and transpositions before the B theme enters at the first change in meter. This move suggests that Vuillermoz has not laid out the etudes progressively by transposition but has instead ordered them according to musical complexity. The A theme returns with the original key and scale pattern, though it's rhythm has been substantially altered to include triplet sixteenth notes. Once the reimagined A theme has been finished, a seven-measure coda transitions the original scale so that the piece ends surprisingly in major.

V. Max d'Ollone

Table 7: *Volume 3, No. 26, average voice*

	Original	Horn
Key:	Eb Major	Ab Major
Written Range:	Eb4-G5	Eb4-G5 (in F)
Transpositions:	Ab, Bb, B, C, Db, D, Eb, E	

Maximilien-Paul-Marie-Felix d'Ollone (1875-1959) was the winner of the *Prix de Rome* in 1897, just a few years prior to Levadé.⁹⁶ Like many of the other composers at the Conservatory during this time, his main teachers were Albert Lavignac (1846-1916), Charles Lenepveu (1840-1910), and Massenet.⁹⁷ D'Ollone preferred to compose opera, however he also wrote works for orchestra, various chamber ensembles, and piano. He believed strongly in the influence of music education and towards the end of his life led an attack on what he considered to be the "institutionalized, progressive dehumanization of music" that was being propagated by the Second Viennese School.⁹⁸ A talented writer, d'Ollone authored several successful series of articles on this subject as well as two books: *Le langage musical* (1952) and *Le theatre lyrique et la public* (1955).

Just when it seemed like Vuillermoz had established a pattern of progressively musical etudes, this etude suddenly interjects as the shortest and humblest of the ten, lasting only twenty-six measures and covering the smallest range (if only by a whole step) of a tenth. It is similar to the previous etude in that it is based largely on repeated scale figures and sequences, though it does not change time or tempo, and harmonically it is more conservative than Février in that the scales do not deviate outside of major and minor modes. There is a redeeming factor in the return of transposition to difficult keys such as Ab and Db as well as the second and final instance of horn in B natural.

D'Ollone provides the least amount of musical direction and only marks *moderato* in the

⁹⁶ Baker's vol. 4, 552.

⁹⁷ Ibid.

⁹⁸ Paul-André Bempéchat, "Maximilien Paul Marie Félix d'Ollone," *Grove Music Online*, accessed February 26, 2017, <http://www.oxfordmusiconline.com>.

beginning, with no subsequent instructions. D'Ollone took great inspiration from Wagnerian principles and his musical style is by far the most romantic of the French composers represented throughout the collection.

The form is simple and can be reduced to one main melodic idea. This idea, shown in Figure 3, consists of the first nine measures that outline an asymmetrical phrase divided into four measures plus five measures. Following a four-bar transition, this entire phrase repeats rhythmically using slightly altered scale patterns. The piece ends with a simple three-bar coda after a brief cadential extension closes the second iteration of the melody. While the sixteenth notes throughout provide some rhythmic interest, and the scale patterns are ideal for transposition studies, this etude just does not seem as musically engaging as the previous etudes. Still, the modest nature of this piece works as an excellent half-way point before the intensification of musical materials in the remaining five vocalises.

Example 3: Melodic Content, d'Ollone *vocalise-etude*, mm. 1-9

The musical score for Example 3 is presented in three staves. The first staff begins with the tempo marking "Moderato" and a dynamic marking of *mf*. It contains a melodic line with sixteenth notes, starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and A5. The second staff continues the melodic line with a half note G5, followed by eighth notes F5, E5, D5, C5, B4, A4, and G4. The third staff contains a bass line with sixteenth notes, starting with a half note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, and G2. The score includes various dynamic markings such as *pp* and *f*, and features a variety of note values and rests.

VI. Henri Rabaud

Table 8: *Volume 3, No. 27, low voice*

	Original	Horn
Key:	E Major	G Major
Written Range:	G#3-F#5	B3-A5 (in F)
Transpositions:	Bb alto, C, Db, D, Eb, E, F#, G	

The low vocalise-etude by Rabaud contrasts with his high etude like two sides of a coin. Rabaud is one of only a handful of composers that dared to extend the range so far down to G#3 and up almost two octaves to F#5. Singers might carefully shy away from this large span, but the range sits comfortably for the horn. Curiously, Vuillermoz adjusts the range. In the earlier etude by Rabaud, Vuillermoz moved the range down from a higher register, yet now he inexplicably moves the range *up* a minor third with quite the opposite effect. The horn extends to the written A5 above the staff (concert D), the highest pitch in the collection so far. Vuillermoz may be trying to challenge students as they progress further through the book, or perhaps he is simply trying to balance his earlier modification of Rabaud.

The rhythm, form, and musical directions also contrast Rabaud's earlier etude. The earlier etude gradually increased the rhythmic activity—always pushing towards the end—but was fairly lyrical and marked *tres calme*. This etude, however, is the first and only one in 9/8 and is marked at a brisk *moderato con moto* where the dotted quarter is equal to seventy-two beats per minute. The rhythm remains consistent but, considering all

the sixteenth note runs that must be traversed, this etude presents a truly technical challenge apart from the transposition element. While many of the passages are stepwise, this etude does not exactly follow Rabaud's earlier pattern of scale patterns. The added challenge of this etude is in transposing the number of leaps that occur such as those shown in Figure 4.

The previous etude was also through-composed, while this etude is in ternary form that is so popular among this collection. The A theme is an eight-bar phrase that reappears in measure twenty-seven after a lengthy developmental B section. Interestingly, this etude is missing a great deal of the musical direction such as dynamics that was present in the previous etude. Much of the interpretation is therefore left up to the performer. Vuillermoz seems to account for the increased technical and musical demands and only asks twelve transpositions over the thirty-seven measures, though he does ask for a variety of difficult keys including Bb alto and an incredibly rare instance of F# transposition.⁹⁹ This etude exemplifies the increased difficulty found in the second half of *Dix Pièces Mélodiques*.

Example 4A: Leaps, Rabaud, *vocalise-etude (graves)*, mm. 11-12



⁹⁹ An extremely uncommon key for the horn with the only significant example of orchestral application being Haydn's Symphony no. 45 in F# minor.

Example 4B: Leaps, mm. 19-20



VII. Reynaldo Hahn—*Souvenir de Constantinople*

Table 9: *Volume 2, No. 16, low voice*

	Original	Horn
Key:	C Major	F Major
Written Range:	A#3-G5	A#3-G5 (in F)
Transpositions:	Bb, C, D, Eb, E, F, G	

Reynaldo Hahn (1874-1947) is the only non-native French composer included in the collection by Vuillermoz. Originally from Venezuela, Hahn came to Paris in 1885 at the young age of eleven to study at the Conservatory with Theodore Dubois (1837-1924), Lavignac, and Massenet.¹⁰⁰ His music was particularly well-received throughout the 1920s and '30s; the most popular piece from this time was a piano concerto premiered by Magda Tagliaferro (1893-1986).¹⁰¹ Unfortunately, due to his Jewish heritage, Hahn's music was banned by the Germans during the following years and the aging composer was forced into hiding. Shortly after his return to Paris, he was appointed

¹⁰⁰ Patrick O'Connor, "Hahn, Reynaldo", *Grove Music Online*, accessed February 27, 2017, <http://www.oxfordmusiconline.com>.

¹⁰¹ *Ibid.*

music director of the Paris Opera in 1945, only two years before his death.¹⁰² He was known primarily for being a brilliant singer, conductor, and journalist who composed operas and instrumental works. The instrumental works by Hahn have been gaining increasing popularity starting in the 1990s after a long period of neglect.

Hahn's is the first of the titled etudes in Vuillermoz's collection and *Souvenir de Constantinople* truly embodies Hettich's notion of an etude concert piece. As the title suggests, this etude seems to take its inspiration from the sounds of the Middle East. The piece can be clearly divided into three sections: an andante in common time followed by a quicker allegretto in 2/4 that transitions back in to the slower andante just before the end. The opening melodic figure returns, but only for two measures before it deviates with more elaborate rhythm and a broader register than the original A statement. Lasting seventy-seven measures, this vocalise is almost twice as long as some of the previous etudes, reinforcing its status as a more complex work suited for concert performance. Rhythmically, the piece is heavily dependent on long stretches of sixteenth note passages that follow through stepwise patterns in a similar manner to many Kopprasch etudes as shown in Figure 5. The piano part is subdued and plays mostly supportive chords that allow the solo line to run across them unimpeded. Hahn is certainly capable of writing much more interesting piano music, but from the perspective of a vocal study, his conservative decision makes sense as singers would struggle to project these lines over a more active accompaniment.

¹⁰² Ibid.

Example 5: Sixteenth Passages, Hahn, *Souvenir de Constantinople*. mm. 57-60



This etude focuses on the most common transpositions seen by players today and—provided the student has been progressing diligently through the etudes—should not pose a challenge. At this stage of study, the player should be able to focus on the musical execution of these etudes. Hahn provides some musical direction but is not overly demanding with dynamics, leaving much of the phrasing up to the performer. He instructs the player not to breath in measures thirty-two and thirty-five in the allegretto. Vuillermoz kept this marking, indicating that the hornist should follow this direction as well. Overall, *Souvenir de Constantinople* is a challenging, yet engaging piece that rewards the hardworking horn player who has diligently worked through the etudes leading up to it.

VIII. Emile Vuillermoz

Table 10: *Volume 1, No. 10, high voice*

	Original	Horn
Key:	E Major	D Major
Written Range:	C#4-G#5	B#3-F#5 (in F)
Transpositions:	A, C, D, E, G	

Of no relation to Edouard, Emile Vuillermoz (1878-1960) was a renowned French music critic who had a significant impact on the early reception of film music as a genre.¹⁰³ Emile attended the Paris Conservatory and studied piano and organ with Daniel Fleuret (1869-1915) and composition lessons with Fauré.¹⁰⁴ His compositions from this time were only mildly successful, and Emile eventually abandoned composition entirely to focus on music criticism. This decision served him well as he went on to become one of the most important journalists on contemporary French music. In 1911 he was appointed editor-in-chief of the *Revue Musicale* and frequently contributed to several other publications, most notable *Excelsior* and *Candide*.¹⁰⁵ Together with his former mentor Fauré, he also established the Société Musicale Indépendante.¹⁰⁶ Unlike many of

¹⁰³ John Trevitt, "Vuillermoz, Emile," *Grove Music Online*, accessed November 26, 2017, <http://www.oxfordmusiconline.com>.

¹⁰⁴ *Ibid.*

¹⁰⁵ *Ibid.*

¹⁰⁶ *Ibid.*

the other composers presented in this research, there are numerous resources readily available with more information on this prolific French writer.

Edouard Vuillermoz must have been very familiar with the works of his patronymic counterpart. After all, in 1929 he played this vocalise under the title *Piece Mélodique* on the gramophone recording that is still referenced today. The fact that Vuillermoz considered it musically engaging enough to include on a recording makes this etude particularly appealing as a candidate for a short concert piece. Several factors contribute to the success of this etude. First, the piano part is clearly more engaged than some of the previous etudes in the collection. While the focus is still mainly on the solo line, the piano is given more than simple arpeggiated harmonies that greatly increases its musical value. Second, there is a clear and memorable melody that is not built mainly on scale patterns (an aspect that causes many of these etudes to sound especially technical but not necessarily song-like). The simple ternary form can be easily identified over the course of forty measures as shown in Figure 6. Despite the seemingly short length, the slow tempo marking extends this piece to about three or four minutes of music. After a short piano introduction, the first theme is introduced in the key of concert G major. The melody flows along gently and with a pastoral quality that lasts until the end of the A section twelve bars later. Here, the key switches to the expected dominant key of A major for the B section, that lasts only eight bars, but is much more rhythmically active in both the horn and piano parts (Figure 7). The A theme finally returns in the tonic with almost no melodic variation and the piece ends softly after a six-bar coda.

Vuillermoz kept the transpositions to the sharp keys with the exclusion of horn in B natural, meaning there are not too many different transpositions. To counteract this

aspect of the work, there is a curious split in measures twenty-six through twenty-nine where the player has the option to either read horn in A or horn in C. This is one of two instances of this phenomenon in the entire mini-collection. The melodic material is consistently in G major, so there is no clear advantage of one transposition over the other. Focusing only on the written pitches, the part for horn in C has the benefit of requiring fewer accidentals. The A transposition, on the other hand, actually keeps the written pitches in the same key visually as the previous section in E. Perhaps Vuillermoz simply wanted students to have multiple options when practicing through the etudes. Regardless of the reason, this particular etude is arguably better without the entire transposition element. The innate musical value of the work seems too easily lost in the technically demanding exercise, but recordings prove that it really shines when given the opportunity.

Example 6A: Melodic “A” Theme, Em. Vuillermoz, vocalise-etude, mm. 1-6

The musical score for Example 6A is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with the tempo marking "Lent et calme." and a dynamic marking of *p*. The piano accompaniment also starts with "Lent et calme." and *pp*, and includes the instruction "Très lié" (very legato). The second system continues the vocal line with a sixteenth-note melodic run and the piano accompaniment with a complex chordal texture. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

Example 6B: Increased Rhythmic Activity in “B” Section, Em Vuillermoz, *vocalise-etude*, mm. 19-20

The musical score for Example 6B shows a section with increased rhythmic activity. It features a vocal line and a piano accompaniment. The vocal line begins with a dynamic marking of *p* and contains a complex melodic line with many sixteenth notes. The piano accompaniment also starts with *p* and features a rhythmic pattern of chords and moving lines. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

IX. Alfred Bachelet—*Lamento*

Table 11: *Volume 4, No. 31, high voice*

	Original	Horn
Key:	Eb minor	E minor
Written Range:	C4-Bb5	G2-B5 (in F)
Transpositions:	D, Eb, E, F, G	

There have been a few obscure composers mentioned throughout this overview, but perhaps none so forgotten as Alfred Bachelet (1864-1944). Bachelet followed the now well-established path laid out by the previously discussed composers in the collection. He attended the Paris Conservatory, devoted himself to opera, won the *Prix de Rome* in 1890, and eventually conducted the Paris Opera over the course of World War I only to have since faded into the background of history.¹⁰⁷ Initially he was active as a composer of programmatic works for large orchestra, but after studies in Italy he moved towards opera, the genre for which he is most remembered today.¹⁰⁸ Most surprisingly, he is one of the composers on this list that wrote a solo piece for horn and piano for use in the *concours*. Shown in Figure 8, his solo piece *Dans la Montagne* was used first in 1907 and then again in 1942 and is now in the public domain and available through services like International Music Score Library Project.¹⁰⁹ Ironically, both times this piece was

¹⁰⁷ Baker's vol. 1, p. 238.

¹⁰⁸ Richard Langham Smith, "Bachelet, Alfred," *Grove Music Online*, accessed February 27, 2018, <http://www.oxfordmusiconline.com>.

¹⁰⁹ Britton, 28.

played it fell into the shadows of works like *Villanelle* (1906) and *En Foret* (1941)—two solos from the *concours* that are still in the horn repertoire today.

Example 7: Excerpt from *Dans la Montagne* (1907), Bachelet, mm. 1-32

The image shows a musical score for a horn in F. The title is "Pas vite. Décidé. (COR à PISTONS)". The score is for a horn in F and consists of four staves of music. The first staff is marked "COR". The second staff is marked "ff (COR SIMPLE)". The third staff is marked "p dolce e poco animato". The fourth staff is marked "Animato Tempo" and "calmez un peu p rit ff". The score includes various musical notations such as dynamics (ff, p, cresc.), articulation (accents), and performance instructions (rit, Animato Tempo).

All of this is disappointing considering his vocalise is by far the most unique in the set. What appears at first glance to be an unremarkable fifty-two measure etude with shockingly few transposition requirements (only ten, and four are horn in F) turns out to be an intriguing concert piece with a great amount of musical variety. Vuillermoz treated this vocalise differently. This etude was intended for high voice and originally calls for almost two octaves between C4 and Bb5. In almost every prior instance, Vuillermoz has taken ranges that extend above the staff and lowered them, generally by a whole-step or a minor third. In this etude, however, not only does he do the opposite and moves the written notes up by a half-step, but he also expands the range down drastically for the

first time. After Vuillermoz raises the top note to the B5 he then lowers the written C4 down to an unprecedented G2 and writes the last six bars in bass clef. The original Hettich vocalises are all in treble clef, so this move is obviously all Vuillermoz's doing. While Vuillermoz's change has now made this etude impossible for many vocalists, hornists would not consider a three octave register to be an anomaly. After all, Strauss's *Ein Heldenleben* (1898) calls for a three-octave range within its opening bars. Vuillermoz, however, has established a pattern of moving the original written registers of the vocalises to lay within A3 and A5 up until this point and yet now he has intentionally added the extreme low register. All three octaves are represented in the last ten measures of the piece, making for a puzzling contrast.

This vocalise certainly reads more like a solo piece than an exercise. Bachelet includes boxed rehearsal numbers and highly descriptive musical instruction that reinforces this impression. His instruction is given in a personalized combination of French and Italian, a result of his studies in both countries. One example of this notation is in measure thirty where *sans presser* is directly followed by the provocative *agitato patetico* in the next measure. The piece begins slowly marked *lento non troppo* in 12/8 with the eighth note at one hundred beats per minute. This tempo never holds for long as Bachelet constantly nudges it faster and faster only to suddenly pull back to the original tempo with a dramatic *ritardando* in measure twenty-five. The second half fluctuates similarly, with the tempo constantly returning to the original every couple of measures before it finally ends with an *adagio* in the low bass clef register of the horn. Vuillermoz marks *bouchée* for the last seven measures, however the register harshly counteracts this. Should the horn be unable to perform this task, the cue is provided in the piano part. Apt

for its title, *Lamento* fades away on a concert E major chord that is made solemn by the low tessitura of the horn and piano.

X. Paul Dukas—*Alla Gitana*

Table 12: *Volume 2, No. 14, average voice*

	Original	Horn
Key:	C minor	F minor
Written Range:	Ab3-G5	Ab3-G5 (in F)
Transpositions:	Ab, C, Db, D, Eb, E, F, Gb, G	

Paul Dukas (1865-1935) is a composer who does not need much introduction to horn players. Dukas solidified a place in the standard horn repertoire with his work *Villanelle* for horn and piano, which was written as a *concours* piece in 1906 and then later adapted by Dukas for horn and orchestra. In keeping with the rest of the composers in Vuillermoz's collection, he also studied at the Paris Conservatory. He attempted several times to win the *Prix de Rome*, and though he came close, he only managed to get second prize in 1888, proving the contest to be a poor indicator of the success of a composer's future career when one considers all the less successful winners on this list.¹¹⁰ Dukas served as a professor at the Conservatory twice, first from 1910-1913 and then again between 1928 and 1935.¹¹¹ He was also well regarded as a music critic whose

¹¹⁰ Manuela Schwartz and G.W. Hopkins, "Dukas, Paul," Grove Music Online, accessed February 28, 2018, <http://www.oxfordmusiconline.com>.

¹¹¹ *Ibid.*

influence in the field can be compared to that of Debussy.¹¹² His compositions varied from opera to ballet to orchestra, but he is perhaps most well-known for his orchestral piece *L'apprenti sorcier* and his ballet *Le Peri*.

Alla Gitana is the culminating etude in the original 1927 edition of *Dix Pièces Mélodiques* and is clearly a concert piece on par with *Lamento*, though it is much brighter in spirit. The title translates loosely “to the gypsy” and the corresponding tonality fits this description. This piece has not had the fortune of being recorded by horn players but has been featured extensively in adaptations by woodwind instruments, especially saxophone and clarinet. Alphonse-Leduc still publishes the version arranged for alto saxophone and piano, and there are more than a few recordings to be found with a quick search on the internet. Of all the etudes in this collection, this is the only one with multiple recordings readily available for reference.

Example 8: Characteristic Woodwind Figures, Dukas, *Alla Gitana*, mm. 50-56



¹¹² Ibid.

In stark contrast to the previous number, Vuillermoz leaves the original written register untouched while at the same time—as if to make up for its absence in the previous etude—this etude runs through twenty-four transposition shifts with only two in F. The transposition of Gb makes several appearances; one is another instance of a split part where the performer may choose to read either Db or Gb. Perhaps the student should take the opportunity to practice the more difficult Gb since the other transpositions should have become a smaller concern at this stage in the studies. Aside from the transposition, Dukas presents an etude that is similar in complexity to *Lamento* but lacking in the amount of musical direction and change in tempo, leaving those decisions up to the performer. The melody is, however, arguably better suited to the woodwind instruments that have recently gravitated towards the piece (see Figure 9). This aspect is more apparent in the second half, which includes many rapid scale passages and trills that seem to flow more naturally across the keys of the woodwind family. Overall this last etude concludes the *Dix Pièces Mélodiques* with a soft light-heartedness. While it is challenging, it is also extremely indicative of twentieth century French writing and does an excellent job of emphasizing the pedagogical goals of this publication.

CONCLUSION

As more vocalises enter the public domain and renewed interest in the Hettich collection continues to increase, there is great potential for further projects. One ideal goal would be to transcribe more of these exercises for horn. (It is disappointing, after all, that Vuillermoz did not use the original vocalise by Fauré). Perhaps, however, it would be best to forego the transposition requirement and simply transcribe the works.

Vuillermoz's original intent is valid, however, transposing as frequently as every other measure is at times like reading a book that changes languages every other sentence—it is taxing on the mind and takes focus away from understanding the content.

The *Dix Pièces Mélodiques* have an inherent musical value that could provide American players with a way to study twentieth century French music. Each etude is written by accomplished composers from the mid-twentieth century and has a complete self-contained form. Unlike the Bordogni transcriptions, however, the harmony is not easily discerned away from the accompaniment. Many of the works feature the impressionist style that utilizes more modal and chromatic passages than Kopprasch or Gallay, and the rhythm is more complex as well. With the inclusion of the piano part, several of the etudes selected by Vuillermoz are especially fitting for performance as short concert pieces. They make for an approachable introduction to the early twentieth century French musical style before the student is ready to attempt more advanced works such as *En Foret* by Bozza. The collection therefore fills a gap in the modern pedagogical repertoire.

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APPENDIX A

FORWARD BY JEAN VUILLERMOZ

The forward that is given in its entirety below was written by Jean Vuillermoz for an article by Edouard Vuillermoz titled “For Young Horn Players”, which was first published in February 1936 in *Le Conservatoire: Journal du Conservatoire de Musique et d’Art Dramatique de Paris et de ses succursales* (The Conservatory: Journal of the Conservatory of Music and Dramatic Art of Paris and its branches). The English version is retrieved from an article titled “The Ascending Valve System in France: A Technical and Historical Approach,” by Michel Garcin-Marrou, Professor at the Conservatoire Supereu de Lyon, who credits this translation to Herbert Josephs, Professor Emeritus of French at Michigan State University in East Lansing, Michigan.

It is an especially pleasant task for me to present to the readers of *Musique et Concours* the Professor of Horn at the Conservatory of Paris, my father, Edouard Vuillermoz. I confess to a total admiration for him that, I must add, is entirely apart from any feeling of filial respect. Those who know him, his conductors, his colleagues, his public, will confirm that he is the very example, if not the model, of those conscientious and sincere artists who are the glory of French orchestras. And so, I am certain that I am in no way exaggerating in what I am saying about him openly here. While enumerating his merits, I do not feel constrained by the slightest feeling of family modesty, real or artificial, since frankly I have played no part whatever in my father's marvelous talent; and this talent not being hereditary, I feel free to speak with complete sincerity.

After having completed a period of serious musical studies in Besançon, Edouard Vuillermoz came to Paris shortly before the age of twenty. He entered the Conservatory, had classes in both horn and harmony and was awarded, in his very first concours, the first prize in horn which resulted in his admission to both the Concerts Colonne and the Opéra-Comique. Three years later, he held the same position at the Opéra and at the Société des Concerts, where he would succeed, as solo horn, his colleagues Brémond and Reine.

After fifteen years of activities in Paris, my father accepted an engagement as solo horn at Monte-Carlo in the orchestra of Léon Jehin. He found the region so pleasant that he remained there for twenty years. In 1925, invited by the Comité de la Société des Concerts, he returned to that admirable orchestra where he was granted the rare honor of performing as

soloist the Villanelle of Paul Dukas. Radio listeners had often had the opportunity to hear him on the Petit Parisien, Radio Colonial, and Tour Eiffel stations where he continues to alternate with my brother, Louis. For the orchestra of the Concerts Straram as well as for the Concerts Koussevitsky, he was one of the most esteemed (p. 48) soloists. He participated as well in some of the most celebrated musical series: The Mozart Series with Bruno Walter, Wagner with Von Hoesslin, the Russian Cycle with Cooper, and at the festivals devoted to Stravinsky, Oscar Fried, Ravel, Richard Strauss, Toscanini, etc. He was named professor at the Conservatory in 1934 upon the departure of Monsieur Reine.

Such has been the astonishing career of the instrumental artist, astonishing from the very first for its quality, for there is not a single conductor who, from the outset, has not remarked upon both his interpretation and incomparable sound, astonishing even now for its strength, for this outstanding artist remains just as active while showing, however, no sign of weakening.

What is less widely known, for example, that my father's uncommonly reserved character which has led him to be viewed as sad or severe, is that Edouard Vuillermoz is a distinguished acoustician, a true scholar, one of those who are most familiar with the arduous problems of resonance. Harmonics, vibrations, sounding or vibrating bodies hold no secret for him. This theoretical and practical knowledge has made it possible for him to make improvements on his instrument, among others, adapting a valve to the crook of the horn to combine the two systems practiced in France, those of the third descending or ascending valve, on the same instrument. My brother, an equally remarkable horn player, is moreover pursuing these same lines of inquiry and has participated, for the most part, in the creation and perfecting of a new instrument in F and Bb which he has been using for ten years and which my father has definitively adopted; this instrument now seems to be able to compete successfully with similar instruments of Germanic or Italian conception." (text previously presented in *La Revue du Corniste* 7 [November 1978])

APPENDIX B

ALPHABETICAL LISTING OF ALL COMPOSERS
IN *RÉPERTOIRE MODERNE DE VOCALISES-ÉTUDES*

*Alfano, Franco (1875-1954)*¹¹³
 Arakishvili, Dmitri (1873-1953)
 Auric, Georges (1899-1983)
 Bacarisse, Salvador (1898-1963)
 Bachelet, Alfred (1864-1944)
 Bantock, Granville (1868-1946)
 Beck, Conrad (1901-1989)
 Beydts, Louis (1895-1953)
 Boghen, Felice (1869-1945)
 Bozza, Eugene (1905-1991)
Bréville, Pierre de (1861-1949)
 Bruneau, Alfred (1857-1934)
 Bruschetini, Mario
Busser, Henri (1872-1973)
 Canteloube, Joseph (1879-1957)
 Castelnuovo-Tedesco, Mario (1895-1968)
 Caussade, Georges (1873-1936)
 Chapuis, Auguste (1858-1933)
 Copland, Aaron (1900-1990)
 Coppola, Piero (1888-1971)
 Cras, Jean (1879-1932)
 Davico, Vincenzo (1889-1969)
 Dedieu-Peters, Madeline (1889-1847)
 Defossé, Henri (1883-1956)
 Delage, Maurice (1879-1961)
 Delmas, Marc (1885-1931)
 Delvincourt, Claude (1888-1954)
 Desderi, Ettore (1892-1974)
 Donostia, Jose Antonio (1886-1956)
 Doret, Gustave (1866-1943)
 Dukas, Paul (1865-1935)
 Dumas, Louis (1877-1952)
 Dupre, Marcel (1886-1971)
 Dupuis, Albert (1877-1967)
 Dussaut, Robert (1896-1969)
 Emmanuel, Maurice (1862-1938)
 Fairchild, Blair (1877-1933)
 Fauchet, Paul (1881-1937)
 Fauré, Gabriel (1845-1924)
 Février, Henri (1875-1957)
 Frazzi, Vito (1888-1975)
 Gagnebin, Henri (1886-1977)
 Gallon, Noel (1891-1966)
 Gaubert, Philippe (1879-1941)
 Gedalge, André (1856-1926)
 Ghedini, Giorgio Federico (1892-1965)
 Gneccchi, Vittorio (1876-1954)
 Grassi, Eugène (1881-1941)
 Grechaninov, Aleksandr Tikhonovich (1864-1956)
 Grovlez, Gabriel (1879-1944)
 Guerrini, Guido (1890-1965)
 Gui, Vittorio (1885-1975)
 Hadley, Henri (1871-1937)
 Hahn, Reynaldo (1874-1947)
 Harsányi, Tibor (1898-1954)
 Hess, Charles (1844-1926)
 Hillemacher, Paul (1852-1933)
 Honegger, Arthur (1892-1955)
Hüe, Georges (1858-1948)
 Huré, Jean (1877-1930)
 Ibert, Jacques (1890-1962)
 Indy, Vincent d' (1851-1931)
 Inghelbrecht, Desire-Emile (1880-1965)
Jacobi, Frederick (1891-1952)
Jirák, Karel Boleslav (1891-1972)
Jongen, Joseph (1873-1953)
 Jordan, Sverre (1889-1972)
 Kalomoírīs, Manólis (1883-1962)
 Kienzl, Wilhelm (1857-1941)
 Kilpinen, Yrjo (1892-1959)
 Koechlin, Charles (1867-1950)
 Křička, Jaroslav (1882-1969)
 Labinsky, Alexandre

¹¹³ Composers in italics either contributed more than one submission or reproduced the same vocalise in multiple keys or voice ranges

Lajtha, Laszlo (1896-1963)
 Laparra, Raoul (1876-1943)
 Lazzari, Sylvio (1857-1944)
Lefebvre, Charles (1843-1917)
 Leleu, Jeanne (1898-1979)
 Levade, Charles (1869-1948)
 Lualdi, Adriano (1887-1971)
 Malipiero, Gian Francesco (1882-1973)
 Marechal, Henri (1842-1924)
Mariotte, Antoine (1875-1944)
 Marsick, Armand (1877-1959)
 Martinů, Bohuslav (1890-1959)
 Messiaen, Olivier (1908-1992)
 Migot, Georges (1891-1976)
 Milhaud, Darius (1892-1974)
 Moreno-Gans, José (1897-1976)
 Napoli, Jacopo (1911-1994)
 Nielsen, Carl (1865-1931)
 Nin, Joaquín (1879-1949)
 Niverd, Lucien (1879-1967)
 Ollone, Max d' (1875-1959)
 Opiński, Henryk (1870-1942)
Palmgren, Selim (1878-1951)
 Paoli, Domenico de (1894-1984)
 Paray, Paul (1886-1979)
 Passani, Emile (1905-1974)
 Pedrell, Carlos (1878-1941)
 Petyrek, Felix (1892-1951)
 Pick-Mangiagalli, Riccardo (1882-1949)
 Pierné, Gabriel (1863-1937)
 Pilati, Mario (1903-1938)
 Pittaluga, Gustavo (1906-1975)
 Pizzetti, Ildebrando (1880-1968)
 Poggiali, Gino
 Poldini, Ede (1869-1957)
 Poulenc, Francis (1899-1963)
 Presle, Jacques de la (1888-1969)
 Pujol Pons, Francisco (1878-1945)
Rabaud, Henri (1873-1949)
Ravel, Maurice (1875-1937)
 Rocca, Lodovico (1895-1986)
 Ropartz, Guy (1864-1955)
 Roussel, Albert (1869-1937)
 Rozycki, Ludomir (1884-1953)
 Ruyneman, Daniël (1886-1963)
 Samazeuilh, Gustave (1877-1967)
 Saminsky, Lazare (1882-1959)
 Samuel-Rousseau, Marcel (1882-1955)
 Santoliquido, Francesco (1883-1971)
 Schmitt, Florent (1870-1958)
 Séverac, Déodat de (1872-1921)
 Siegl, Otto (1896-1978)
 Stepanian, Haro (1897-1966)
 Stern, Marcel (1809-1989)
Strimer, Joseph (1881-1962)
 Szymanowski, Karol (1882-1937)
 Tailleferre, Germaine (1892-1983)
 Taktakishvili, Shalva Mikhailovic (1900-1965)
 Tansman, Alexandre (1897-1986)
 Tcherepnin, Alexander (1899-1977)
 Tcherepnin, Nikolas (1873-1945)
 Tomasi, Henri (1901-1971)
 Tournemire, Charles (1870-1939)
 Veretti, Antonio (1900-1978)
 Vierne, Louis (1870-1937)
 Villa-Lobos, Heitor (1887-1959)
 Vittadini, Franco (1884-1948)
 Vuillermoz, Émile (1878-1960)
Weinberg, Jacques (1879-1956)
 Weynandt, Maurice