

# SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

Singing in the Contemporary Traverso Classroom

Vera Plosila

University of the Arts Helsinki, Sibelius Academy

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

### Introduction

#### General

This project started off because I *knew* that singing was useful for learning traverso. How I knew this, I couldn't say. I use singing often on my own practicing as well as teaching, and it seems to work in practice. There is something about singing and pre-Romantic repertoire that resonates. Since I am a traverso player and a pedagogue, I also wanted to find out if singing has anything to do with the pre-Romantic repertoire and its literature sources.

For those who are not familiar with the vocabulary of Historically Informed Performance (HIP): I use the word *traverso* here to describe all kinds of flutes that are either originals or replicas of instruments from the 16<sup>th</sup> to the early 19<sup>th</sup> centuries and that suit the performance of music from those times.

#### Context

Being a traverso player makes me a part of the movement called Historically Informed Performance (HIP). As Bruce Haynes puts it (2007), HIP or 'Period performance' studies music which's oral tradition has been broken. Thus, the only way to access musical knowledge of the pre-Romantic, however approximate it might be, requires a lot of reading and experimenting. Other authors, such as Laurence Dreyfus (2007) have written about *the Romantic paradigm shift* and its effects on our musical knowledge of the past centuries. As he illustrates, musical 'interpretation' was only invented in the Romantic period, and the musicians of the pre-Romantic were concerned with expressing completely other things.

As Haynes (2007) and Smith (2011) explain, *rhetorical expression* was the hot topic for musicians from the 16<sup>th</sup> to the 18<sup>th</sup> century. Rhetoric, the ancient art of oratory, was revived in the Renaissance and flourished until the Romantic, when it was deemed old-fashioned (Haynes 2007). European music history of the past 400 years has gone through drastic changes in musical ideology. Mere notation cannot give us a colorful picture of the musical practices of the past centuries (Haynes 2007).

Luckily, singing in instrumental practice has been documented in various 16<sup>th</sup>- to 18<sup>th</sup>-century sources, such as the flute tutor of Quantz (2001, orig. 1752), the keyboard treatise of C.P.E. Bach (1982, orig. 1753) and the manual for vocal teachers by Tosi (1743). Historical sources also describe singing-related theoretical tools: Montéclair's *Principes de Musique* (1736) and the collection *Solfèges d'Italie* (1760) shed light on the six- and seven-note solfège of their time, also

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

known as *hexa-* and *heptachordal solmization*. In her study of 16<sup>th</sup>-century sources, Anne Smith shows that hexachordal solmization developed in the Renaissance to teach and memorize vocal music, and maintained widely in use even after the development of monody (2011). Many contemporary researchers, such as Robert O. Gjerdingen (2004, 2007, 2008, 2014) and Nick Baragwanath (2018), have also investigated singing tools of the pre-Romantic.

Intuitively I felt that HIP and pragmatist philosophy had something in common. Pragmatists believe that *a theory that works in practice, is philosophically justifiable* (Siljander 2015). Turns out, that pragmatists have been opposed to the ‘aesthetic’ experience of the Romantic (Westerlund 2003, Boon 2009) as much as HIP musicians (i.e. Haynes 2007). Westerlund also illustrates that musicking (after Small 1998) is a social thing and receives its meaning through interaction (2003), which strikingly resembles the way Haynes describes the shared experience of a rhetorical performance (2007). Haynes even labels rhetorical repertoire as “pragmatic” and “means-to-an-end” music. *Tacit knowledge* also links to pragmatist philosophy (Anttila 2006). Its theories (Niiniluoto 1989, Dormer 1994, Nonaka & Konno 1998, Varto 2015) are used to express aspects of musical knowledge in this research report.

So, where does a traverso pedagogue fit in all this? Of course, I was interested in the *practical application* of singing, and how others did it. This led to my first research question: *How can singing be used in the contemporary traverso classroom?* To answer this, I interviewed a traverso pedagogue of the HIP department in a European conservatory. The interviewee “Emilia” appears under a pseudonym throughout this research. The 45-minute interview with her was transcribed and thematically coded according to Saldaña’s principles (2011). The findings from the interview were further investigated under the theoretical framework of this research paper. Ultimately, this procedure led me to the conclusions presented at the end of this exposition.

Due to the HIP framework of this research, I also needed to discover singing practices of the pre-Romantic through literature sources. Thus, emerged the second question: *How was singing used in the training of professional musicians from the 16<sup>th</sup> to the 18<sup>th</sup> century?* I was specifically interested in the material for professional musicians, since there seems to be a lot of pedagogical potential in it. Lodewyckx and Bergé (2014) also point to this direction by illustrating the benefits of *partimento* keyboard exercises. Of course, sources intended for amateur musicians provide us also with a lot of useful information. Hence, these sources were not completely omitted in this inquiry. This second question is mainly answered under the Literature Review, but it also conversates with the findings from Emilia’s interview in the chapter Discussion.

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

### Structure

This research report is structured as follows: Under the Literature Review, I present the field of my topic with both historical and contemporary sources within HIP. The Theoretical Framework consists of mainly pragmatist sources, and outlines the philosophical lens I observed my findings through. Under Methods, I describe the complete research process with its methods, as well as related ethical considerations. In the chapter Results, I present the themes which emerged from Emilia's interview. Under Discussion, I examine the same themes through the theoretical lens of this paper and make some notions about the themes' relation to the literature. As the name states, Conclusions will end this inquiry by summarizing the findings of the research.

### Literature Review

#### Historically Informed Performance

Laurence Dreyfus describes the fundamental issues of Historically Informed Performance (HIP) in his article *Beyond the Interpretation of Music* (2007). He discusses how music has been 'interpreted' throughout the centuries, and what does this mean for our current musical practices. 18<sup>th</sup>-century musicians, such as C.P.E. Bach and Quantz, were interested in *the delivery of the affectuous content of the piece*. Mozart, on the other hand, was advocating a *'sincere' performance*. Actually, the term 'interpretation' emerged only in the 19<sup>th</sup> century. According to Dreyfus, it is linked to the interpretation of a religious text, and is only possible if the composer is dead and unreachable for us to consult. This is a way to illustrate the great Romantic paradigm shift that effects our musical practices today.

In his title *The End of Early Music* (2007), Bruce Haynes describes the *Romantic Revolution* as a veil that stands between us and the pre-Romantic repertoire. He illustrates three main performance styles for the 20<sup>th</sup> century: *Romantic*, *Modernist* and *Period styles*. The Romantic style encloses an idea of *aesthetic music*, which something eternal, individualistic and even advocates a 'genius cult' around the composer. The Romantic playing style can still be heard on the early 20<sup>th</sup>-century recordings. This recorded evidence also shows us how much performance ideals have changed solely during the 20<sup>th</sup> century. The Modernist style emerged at the beginning of the 20<sup>th</sup> century and was further developed after the World Wars. Haynes describes it for being precise, unexpressive and literal in its rendering of music. He thinks that applying these two anachronistic styles, especially the Modernist style (which he is not apparently very fond of), is detrimental for the delivery of what he calls "Rhetorical music".

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

Rhetorical expression of the 18<sup>th</sup> century had its foundation in the oratory of the Classical antiquity, and was revived as a tradition in the Renaissance. The performance of a musical piece was often compared to a speech. As Haynes describes it: “Rhetorical music had as its main aim to evoke and provoke the emotions – Affections and Passions – that were shared by everyone, audience and performers alike.” (2007, p. 8) The last of the three 20<sup>th</sup>-century styles, the Period style, Haynes describes as an effort to revitalize this broken tradition from literal sources. Haynes also calls these three styles *musical ideologies*. Even if ‘musical ideology’ might sound a bit rigid for describing an art, I will use it to depict musical core ideas in this paper. This is mostly because the “aesthetic” of everyday parlance is not applicable due to its Romantic connotations.

Finally, Haynes refers to Christopher Small’s idea of *musicking*. In his title *Musicking – The Meanings of Performing and Listening* (1998), Small opposes the idea, that the essence of music could reside in a musical object:

The fundamental meaning of music lie not in objects, not in musical works at all, but in action, in what people do. It is only by understanding what people do as they take part in a musical act that we can hope to understand its nature and the function it fulfills in human life. Whatever that function may be, I am certain, first, that to take part in a music act is of central importance to our very humanness, as important as taking part in the act of speech, which it so resembles (but from which it also differs in important ways), and second, that everyone, every normally endowed human being, is born with the gift of music no less than with the gift of speech.-- (p. 8)

The term he explains thus: “*To music* [italics my own] is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing.--” (p. 9) I will use “musicking” to refer to “music making” in this paper with those connotations that Small (to my ears) intended. The term also appears in some pragmatist sources presented under the Theoretical Framework.

In *Music of the 16<sup>th</sup> Century* (2011), Anne Smith argues that even if we associate the rhetorical performance to the music of the 18<sup>th</sup> century, there are multiple sources linking it to the music of the 16<sup>th</sup> century. The rhetorical foundation of a composition lay in the text. Also, the eloquent performance of this text was expected of, not only singers, but also instrumentalists. Musical tools, both performative and compositional, aimed at delivering affects and moving the audience. With a detailed structural analysis of Orlando di Lasso’s *In me transierunt irae tuae*, Smith shows that the knowledge of the composition is vital to the ability to “speak” the piece clearly. Analysis is a lot about naming and identifying the tools the composer has used for crafting a vessel for these affects.

Since we are trying to construct a broken oral tradition, it is useful to look at the sources we have from the past centuries. Instrumental treatises present the more general sources of vocal influence in

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

the 18<sup>th</sup> century. On his chapter about performance, C.P.E. Bach (1982) advises the keyboard player to listen to good singers to learn how to think "cantabile". He even suggests singing passages to find the most "natural" way of performing them. Quantz (2001) also recommends the beginning flautist to study singing to acquire "good execution in his playing", i.e. ornaments, and to become "a musician in the true sense". Neither Quantz nor C.P.E. Bach mention the *solfeggio* in their treatises, but this can be explained by Gjerdingen's notion (2004) that, whereas the instrumental treatises were intended for amateur musicians, the *solfeggio* and *partimento* were the tools to train professional musicians (more about these tools later).

Tosi's vocal treatise (1743) mentions *hexachords*: the six-syllable solmization method of sight reading music from the Renaissance to the early 19<sup>th</sup> century. He even explains the common practices of his time:

The French use seven, by that additional Name [si], save their scholars the Trouble of learning the Mutations ascending or descending [switching between hexachords to sing a broader compass than six notes]; but we Italians have Ut, Re, Mi, Fa, Sol, La; Notes which equally suffice throughout all the Keys, to one who knows how to read them (p. 18).

A small indication towards the two-part *solfeggi* is in the illustration to this quote, where a bass line is given to the hexachordal passages. Tosi mentions sight-reading, composition and keyboard playing as the key skills of a soprano.

This takes us to the actual 18<sup>th</sup>-century sources that talk about the training of professional musicians. Gjerdingen (2004) has identified two main tools used in training of *galant* musicians: the instructional melodies known as *solfeggi* and the multi-voice keyboard exercises known as *partimenti*. Both aimed at acquiring a fluent skill of 'speaking' galant music of the 18<sup>th</sup> century [Gjerdingen refers to *galant* instead of *rhetorical* when he talks about 18<sup>th</sup>-century music] and obtaining a detailed polyphonic inner hearing. Solfeggio was used as a preparatory device for progressing onto the partimento exercises (Baragwanath 2018). This research paper will focus more on solfeggio (and solmizing in general) than partimento, as it is a vocal tool intended to teach appropriate melodic contour and thus noteworthy for melodic instrument players.

Even if Kuijken (2013) criticizes the use of contemporary titles as the primary sources for HIP research, a quick word from Anne Smith (2011) is in place to illustrate the history of solmization. She also gives the principles of hexachordal solmization, sol-fa with the six syllables Ut, Re, Mi, Fa, Sol, La. Smith suggests that solmization played a role in memorizing and teaching repertoire of the 16<sup>th</sup> century, as prints were expensive and one manuscript might have served the purposes of an entire choir. Hexachordal singing using *the Guidonian hand* – placing the notes of the compass (*gamut*) on the palm – served a similar purpose.

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

Smith claims that hexachordal solmization shifts our focus to the semitone *mi-fa* and that this has great implications for our understanding of polyphonic music of the Renaissance. The solmization syllables have inherent qualities: *ut* and *fa* soft, *re* and *so* neutral, *mi* and *la* hard. According to Smith, this contributes to the melodic flow of each part in a polyphonic piece. Apparently, it also has considerable advantages to the intonation of the ensemble, as each respective vertical harmony is naturally balanced. Smith assumes that the longevity of the hexachordal system was based on its perks for singing music based on vertical harmonies, not just polyphony. Smith shows, that composers such as Heinrich Isaac (in his *Innsbruck ich muss dich lassen*) have intentionally used the qualities of the syllables to color the text of their composition. Smith argues, that the understanding and usage of hexachords is crucial to understand the music of the 16<sup>th</sup>-century.

Other scholars, working with later repertoire, have arrived into similar results about historical tools in music theory. Lodewyckx and Bergé (2014) argue that the usage of partimento has significant advantages in the modern classroom, also for non-keyboard players. Gjerdingen (2014) arrives to the same conclusion in the field of musicology, stating that the usage of historical tools in music theory presents far more convincing analytical results than the anachronistic ones. He investigates the “historicist” [historical] and “presentist” [Modernist?] approaches in the corpus studies of Bach’s organ toccatas with the means of computational musicology. He argues, that the most convincing analysis results are reached by using historically informed *schemata* in the analysis. This concept of stock melodies and bass lines stems from Gjerdingen’s vast research in the field of *solfeggio* and *partimento* (i.e. *Music in the Galant Style*, 2007). Even if Gjerdingen has the vantage point of a musicologist, this attempt to introduce a historical perspective into music theory can have significant outcomes to HIP pedagogues.

So, back to the 18<sup>th</sup> century: The two first chapters of Montéclair’s treatise (1736) shed some light on what were the ‘principles of musicking’ according to an influential French source. Like Tosi mentioned, as a Frenchman he uses the *heptachordal* system of solmizing: Ut, Re, Mi, Fa, Sol, La, **Si**. Like the hexachords of the past centuries, also Montclair’s heptachords are transposable. Nick Baragwanath gives a good overview in his summary article *How to Solfeggiare the Eighteenth-Century Way* (2018) about how to use this system to read music. Montclair’s treatise presents also two-part examples (with two *dessus*, not with the bass) on imitation, that resemble solfeggi. Most importantly, the solmization is taught to the reader before anything else, even progressing to the simplest of notational signs.

*Solfèges d’Italie* (1760) presents a vast collection of two- and three-part solfeggi laid out with the relevant basso-continuo numbering. The examples are from the 18<sup>th</sup>-century masters of composition

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

and pedagogy. To broaden the temporal scope of this research: it was used well onto the Paris Conservatory in the 19<sup>th</sup> century! (Dr. Niels Berentsen, personal communication 2017) Unlike Montéclair, this collection uses the *fixed-do* solmization with seven syllables. In both Montéclair and *Solféges d'Italie*, the accidentals are sung with their original solmization (g=sol, g#=sol), as to some extent already in the 16<sup>th</sup>-century hexachordal thinking.

Finally, Oramo (2016) provides us music-ideological and historical tools to investigate the imitation of singing in instrument playing. She claims that *to imitate singing is to imitate nature, the origin of human voice*. Oramo reminds us that singing was perceived as the most perfect instrument due to its direct relation to the nature. She quotes multiple 17<sup>th</sup>- and 18<sup>th</sup>-century sources, such as Mattheson, Galliard and Bacilly on the superiority of the voice and the resulting imitational practices for the instruments. Oramo also sheds light on the *cantabile* way of playing in the pursuit of vocal expression. Apparently, these practices and ideals for instrumentalists imitating the human voice have been very common around 1650–1750.

### Theoretical Framework

#### Pragmatism and Music Education

Westerlund & Väkevä (2011) perceive music education as a tripod of philosophy, theory and practice. Thus, the theoretical framework presented here delves into the philosophical tools related to musical knowledge and touches also upon some sources related to Historically Informed Performance (HIP). In the research interview presented and investigated under chapters Results and Discussion, we will dive into the singing practices of the contemporary traverso classroom.

As we are learning music and to play the traverso, we need to define what we want to achieve. This is to say, what is *knowing* in music – what is the know-how we wish to acquire? As a pedagogy student and a performing musician, I feel strongly attracted to the pragmatist theories of knowledge. According to Siljander (2015), pragmatists perceive knowledge as something constructed by individual's everyday life and experience. Unlike the German idealists, pragmatists do not believe in a higher level of knowledge outside the human experience.

Siljander points out pragmatists' critique towards *false dualism*, as the separation of the subject and object, body and mind, consciousness and reality etc. *The mind–body paradigm* has been criticized by many. Anttila (2003) presents some discussion on the topic: Saastamoinen (2000) has described René Descartes' thinking as the division of the human existence into categories. This structure created presents many problems, such as pushing the individual into existential loneliness. On the other hand, Määttänen (1997) has identified the mind as a *property of interaction* between



## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

the individual and the surroundings. In other words, the mind manifests within interaction of a person and her environment. This resonates with the thoughts of Lauri Rauhala in his title *Ihmiskäsitys ihmistyössä* (2014). According to the *Holistic Concept of [Hu]Man*, we are a unity of physical, mental and situational. The latter means, that our existence is always in relation to something, and human experience cannot exist without a connection to a situation.

As a pragmatist concept of existence, Siljander describes *transactionalism* after Biesta & Burbules (2003) as a unity of being that manifests in action. According to the model, unity is something very elementary to the human experience and knowing. Thus, the processes of the knowing are inseparable from the body. For music education, these pragmatist views would also mean that *a theory that works in practice, is philosophically justifiable* (Siljander 2015). This echoes in Haynes' (2007) statement about pre-Romantic, rhetorical repertoire:

-- In that earlier time, music had been "pragmatic" as M. H. Abrams [1953] called it, looking at the work of art "chiefly as a means to an end, an instrument for getting something done, [tending] to judge its value according to its success in achieving that aim." (2007, p. 180)

According to both Westerlund (2003) and Boon (2009), many pragmatists have been opposed to an 'aesthetic' experience in music, as it is a Romantic ideal that does not represent musicking from other cultures. We can say that this is also true for pre-Romantic music, as the idea of 'aesthetic experience' was not invented yet. The Romantic paradigm shift affects us on many levels when teaching and studying pre-Romantic music.

Especially Westerlund (2003) emphasizes that musicking is a social thing and receives its meaning in interaction. Haynes (2007) is on the same trail of thought when describing *Rhetorical music*. He paraphrases Richard Taruskin, who suggests that the "Affections" [emotional states] that the Rhetorical music was trying to convey, had "public meanings". Thus, it seems that social interaction was an important aspect of rhetorical musicking. Westerlund's thought of a learning community that "is in a process of achievement without becoming ever finally achieved" (2003, p. 56) feels also fitting for our endeavors within HIP. After all, we strive for a sounding outcome that we can never be sure if we manage to create. However, this article does not adopt the most common pragmatist theories of knowing. John Shook's idea that "no knowing occurs when a person is engaged in unproblematic activity" (Westerlund 2003, p. 53) is not accepted for this research report. Instead, musical knowing is holistic property of the person engaged in musicking.

Varto (2015) gives us some tools to investigate knowing in music by using the Greek idea of *techné*:

Techné is an important concept in the information strategy of practical and art subjects, because it should remind us how significant knowledge is created. Knowledge can be significant to just

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

one person, even when it is created by the imagination, but it will only acquire special significance when it can be shared as human experience, understanding and knowledge. (p. 127)

So, to qualify as knowledge, we should be able to share our musical concepts. When we acquire musical knowledge, we should also *test our skills*:

- - knowledge becomes knowledge through being put to the test: practical and art subjects teach us to test both our illusions and what we assume to be complete knowledge. - - **From the point of view of information strategy, this is about becoming skilled in testing** [bold original]. (p. 129)

Our testing as traverso players is of course playing or singing. And we need to practice this, as Varto points out:

The Finnish word for “to know” (“tietää”) is akin to the word “road” (“tie”), which has only recently acquired the meaning of an asphalted path in the terrain, and has previously more often meant the human skill of navigating in the wilds and marshlands. This required corresponding landmarks, smelling, seeing and hearing, **and continuously reorienting oneself** [bold original] according to this knowledge. Today, we call this a skill. (p. 131)

The last epistemological concept we touch upon in this research paper is *tacit knowledge*. Anttila (2006) discusses the quality of artistic knowledge and refers to Niiniluoto (1989) by differentiating two ways of knowing: *knowing that* and *knowing how*. Both strategies are needed, but tacit artistic knowledge naturally involves the know-how. Anttila also paraphrases Peter Dormer’s thought (1994) that tacit knowledge may not be expressed verbally, but it can be demonstrated. In the scope of this research, this could mean singing as a demonstration of the student’s tacit knowledge. Anttila also links the tacit knowledge to the pragmatist philosophy and Dewey’s *learning by doing* ideology (1925). According to Anttila, Nonaka & Konno (1998) have identified some processes of constructing tacit knowledge: one of them practical testing of the know-how. This bears striking similarity to Varto’s thoughts on becoming skillful through testing (“tietää”).

## Methods

### Methodology

This research aims to study the usage and effects of singing as a tool for contemporary traverso pedagogy. It is also intended to shed light on the historical usage of singing in professional-musician training from the 16th to the 18th century. The research questions are: 1. *How can singing be used in the contemporary traverso classroom?* 2. *How was it used in the training of professional musicians from the 16<sup>th</sup> to the 18<sup>th</sup> century?*

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

The aim of this research report is to describe the quality of singing tools and their use in the traverso classroom. Thus, it uses qualitative methods. My objective is to describe the phenomenon, provide meanings for it, make it more understandable, discover new meanings within it and develop a new theory based on the data (Anttila 2006).

I used a semi-structured expert interview (Anttila 2006) with one informant. The data collected from this interview was analyzed with thematic coding. This method was selected to “define, specify, rationalize and report” meanings that help to clarify the quality of the researched phenomenon (Anttila 2006, p. 310).

In preparation for the expert interview, I acquainted myself to the topic with the relevant literature presented under the Literature Review. To know *how*, I also taught myself the principles hexa- and heptachordal solmization in both the 16<sup>th</sup>- and the 18<sup>th</sup>-century styles as well as practiced some partimento and solfeggio.

### Data Collection Methods

I collected data on how a traverso pedagogue uses singing in her teaching. The acquisition process covered three areas: (1) what kind of singing tools the informant uses in the classroom, (2) how she uses them and (3) what kind of effects they might have. All three focus points aim to answer the question *how can singing be used in the contemporary traverso classroom*.

The data was collected in an audio-recorded, 45-minute interview with a traverso pedagogue in January 2018. The interviewee Emilia (pseudonym) is a traverso teacher in the department of Historically Informed Performance (HIP) at a European conservatory. Emilia teaches mainly Renaissance repertoire, but works regularly with music from other epochs as well. She also told me in the interview, that she has a background in choral singing and other activities related to the voice. Emilia was selected for the interview, since I knew she uses historical solmization in her teaching. This affects her *positionality* (Hopkins 2007) and might have led more easily to positive conclusions about singing’s effects in traverso tuition. However, it was important to interview a pedagogue with hands-on knowledge on the subject due to the pragmatist theoretical framework of this paper.

I made several drafts to construct open and non-leading questions for the interview. Still, they needed to be quite specific for us discuss the topic in a greater detail. The conversational interview led me to improvise some questions to take the conversation to some unexpectedly interesting directions.

Even if it is neither of our native language, it was clear from the beginning that the interview would be conducted in English. As both of our English skills were high enough to transmit complex

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

thoughts on the topic, this did not present any difficulties for the communication. A few words appeared in the interview in German.

### **Data Analysis Methods**

The interview was audio recorded, transcribed and coded. The transcription aimed to be accurate in the structure and rhythm of the language in order not to impose any interpretation at this part of the analysis process. The transcription, however, omitted excessive repetitions of words and longer periods of filler sounds. On the other hand, word emphasis, exclamations, pauses and other smaller filler sounds were transcribed accordingly to preserve the tone of voice for both the interviewee and interviewer.

The transcription was coded thematically according to the guidelines of Saldaña's *Coding Manual for Qualitative Researchers* (2011). The first round of coding consisted of individual words used to capture the essence of a portion of the data. These word-codes were grouped further according to their commonalities onto themes. This ultimately led to the formation of the topics presented under Results. According to Saldaña's advice, I strived to maintain conscious of my positionalities (Hopkins 2007) during the coding process. Also, based on Saldaña's advice for junior researchers, I would code almost all the data in order not to miss any important themes emerging from the text.

### **Researcher Position**

As a traverso player and a pedagogue, I work within the field of Historically Informed Performance (HIP). I also use singing in my everyday practice, and consider it a useful tool. This also led me to seek information about the topic and the historical roots of the methods described in this research report. Emilia holds an authoritative position at the HIP department of an European conservatory, and has received her training in the field of HIP. Our backgrounds affect our positionalities both in relation to each other and the topic. However, we share many similarities, which probably contributed positively to the data collection process. In other words, we had good odds of understanding each other in the research interview.

We did not know each other prior to Emilia's interview. However, alongside the interview, I took lessons with her on a masterclass. This was an interesting way to observe her usage of singing as a pedagogical tool parallel to the interview. Otherwise we do not have any formal relationship, but the masterclass positioned us onto a teacher-student relationship.

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

Due to her expert position, I strove to prepare for the interview with Emilia thoroughly by getting to know the relevant literature on the topic (Anttila 2006). Throughout the interview I aimed to re-position myself as a researcher instead of a student.

### **Ethics**

I submitted a consent form for Emilia before the interview, and gave her the appropriate time to review, agree and sign it. The form explained the purpose of the study, why she was chosen for the interview, how the study would proceed, how the interview data would be presented, the level of anonymity she would receive in the report, the possibility to approve or disapprove any material published about her as well as the right to withdraw from the study at any given point.

The interview was recorded into audio files in two parts. The files were first stored into my smartphone and then transferred onto my PC. The files were not shared or distributed in any point of the research process. I did the transcripts personally, and the printouts used for coding were only in my possession. All the audio files, transcripts and other notes were destroyed after this research report had been accepted at the Sibelius Academy.

Primarily, only I had access to the data, including the audio files, transcripts and other notes. However, at few occasions, this information was made available for my research instructors upon request. The data was not displayed at any student presentation. In this research report, the interviewee appears in under a pseudonym and her words are paraphrased besides a few key words that appear under quotes.

## **Results**

### **Singing Tools for Teaching Renaissance Repertoire**

Due to Emilia's position as a teacher of Renaissance music, 16<sup>th</sup>-century music appeared frequently in the interview. Emilia saw singing as a natural part of her teaching, as most of the Renaissance music is vocal repertoire. In this context, she would ask the musicians to sing or speak their parts with the text. In her own words, this was to aid the micro phrasing and to derive the internal shape of the phrase. As a mention, Emilia would also link singing with the text to rhetorics.

Hexachordal solmization appeared several times during the interview. Emilia described the technique extremely useful for her teaching. She mentioned, that singing with the sound qualities of the hexachord syllables improves the ensemble intonation immediately. Emilia identified both the hexachordal system and the Guidonian hand as pedagogical tools of the 16<sup>th</sup>-century she uses in her teaching.

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

Generally, Emilia described the usage of 16<sup>th</sup>-century singing tools as her most conscious effort of using singing tools in the classroom. She also appeared to be convinced of their benefits for her work as a teacher of Renaissance music.

### **Singing Tools for Varying Purposes**

For Emilia, an important application for singing was to transmit musical thoughts. She described singing for demonstrating or clarifying something in a pedagogical situation. Phrasing was mentioned on several occasions, either in relation to the text in Renaissance repertoire or on a more general level. Musical expression was another re-occurring theme. Emilia talked about her students becoming freer in their expression by using singing tools. Demonstrating intention and the ability to think the line through singing were also mentioned in the interview. Emilia talked about getting past the instrument, so to find the musical expression even if the technical solution on the instrument was not available yet. It seems, that she saw singing as a stepping stone to acquire the necessary instrumental technique for musical delivery.

Emilia would address some specific technical issues with singing. She mentioned air support and resonance, and drew parallels between the flute and singing techniques. She also thought, that one needs new tools for resonance when transferring from the Boehm flute to the traverso. Emilia considered singing as a possible way to achieve this. Articulation issues, which came up a few times during the interview, could also be solved with singing. As already mentioned, Emilia saw the usage of the Renaissance hexachordal system improving ensemble intonation considerably. She also referred to singing as a way to achieve better togetherness in an ensemble.

Emilia briefly mentioned more specific singing techniques, such as teaching improvised counterpoint (*contrappunto alla mente*). This was not discussed in detail, albeit it has a close relationship to Renaissance repertoire (Smith 2011).

### **Awkwardness**

Emilia mentioned, that some students feel uncomfortable with singing. She described, that using singing as a pedagogical tool often starts with awkwardness, especially for instrumentalists. Some students even resist to sing. Emilia said, that she would not use singing with amateur students as much as professionals. Some students, she described, might feel singing uncomfortable or even too personal.

Emilia suggested, that if you feel comfortable with yourself, singing would emerge more naturally. Perhaps this implies at least an uncomplicated relationship with one's own voice. Emilia

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

described some incidents of her own past, such as youth orchestras, where awkward moments of singing would turn into positive experiences.

Learning solmization had its own dilemmas. Emilia described, that usually undepending on your solfege background, the hexachordal system always causes some confusion. Since it is a relative system, for many used to solmize with the *fixed do* it might take a while to adopt. On the other hand, if you are not used to adding syllables for your singing, the system might feel equally confusing.

### **Naturality**

The idea that singing is natural or intuitive, appeared several times in Emilia's interview. She would describe singing as an instinctive way to demonstrate something. She mentioned that singing is unavoidable when you work with vocal music. According to Emilia, an inspiring context also encourages you to sing.

Emilia described singing a "natural" choice in pedagogical situations. She speculated having learned to use singing from her former teachers, who apparently all used it as a pedagogical tool in some form. She explained, that singing usually comes in the moment, and besides the hexachordal system, she does not use any methodic singing tools in her lessons. Emilia deemed singing as extremely useful, and claimed to see its advantages in her work. For instance, she explained that phrasing and air support come in a "natural way" with singing and technical solutions are found with more ease.

Emilia found instrumentalists' singing especially valuable. She proclaimed, that not being a professional singer allows for a naïve and instinctive approach to singing. This Emilia found somehow meaningful. In general, she would describe singing as something very internalized and humane, as our voice is with us all the time.

## **Discussion**

### **Singing Tools for Teaching Renaissance Repertoire**

Emilia described clear benefits for using hexachordal somization in teaching Renaissance music. Smith (2011) reports similar findings, such as improved intonation and melodic flow. Since it works so efficiently in practice, solmization seems to convey musical knowledge from a pragmatist perspective. If solmization works so well in the music of the Renaissance, I am inclined to ask, could it be equally effective in teaching other pre-Romantic repertoire? Could hexa- or heptachordal

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

solmization, described by Montéclair (1736), *Solféges d'Italie* (1760) or summarized by Baragwanath (2018), lead us to similar, convincing results?

As Bruce Haynes explains, Historically Informed Performance (HIP) must seek knowledge of pre-Romantic musicking through written sources, since the oral tradition is broken (2007). Thus, in this case, our knowledge of *what* is equally important to the *how*. The music-ideological excavation (i.e. Haynes 2007, Dreyfus 2007, Smith 2011) shows, that the repertoire from the 16<sup>th</sup> to the 18<sup>th</sup> centuries could be fundamentally *rhetorical*. As Gjerdingen (i.e. 2014), Lodewyckx & Bergé (2014) and Smith (2011) all report practical value in historical music theory tools, I am wondering, might these methods also communicate some (tacit) knowledge or musical ideology from the pre-Romantic centuries?

### **Singing Tools for Varying Purposes**

I interpret, that by describing singing in the classroom, Emilia illustrated communicating and teaching musical knowledge. Her idea, that singing can be used to transmit musical thoughts, fits exactly Dormer's (1994) description of tacit knowledge: it can't be explained, but it can be demonstrated. Of course, you can argue that this knowledge can also be demonstrated with other ways, such as playing or moving. However, in this research I focus on singing tools as *one possibility* of conveying musical knowledge. I hope that other inquiries reveal us more pedagogical tools from the past centuries.

Emilia's idea that students can demonstrate their ability to think the line by singing, links to Varto's (2015) thought of becoming skilled through testing – you need to expose your musical thoughts to become skilled. This has great pedagogical potential. On a general level, it also links to Westerlund's thought that musicking is receives its meaning in interaction (2003). The student's internal music becomes meaningful only through sharing it.

Emilia described her students being able to get past their instruments and finding technical solutions, maybe as a way of enhancing their skills with other means than playing. Experimenting through singing could help to access technical know-how on the instrument. Emilia also mentioned that her students become freer in their expression after singing. This sounds very encouraging, but is not explained easily. Maybe it has to do with the shared musicking of the classroom? Sharing and being accepted could be a great boost to the student's musical self-esteem. Or, if you are used to singing, maybe you just possess more tools with your voice than the instrument. All in all, Emilia might be describing an alternative strategy to instrument-learning, that provides a way out from a technical 'dead-end' and seems to relax her students.



## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

### **Awkwardness**

The frequent mentions of awkwardness in Emilia's interview were tricky to analyze. Awkwardness and naturality form a paradox in her descriptions: how can techniques that seem so natural, still cause discomfort for some of her students?

Emilia's own relationship with singing seemed very internalized, which probably influences her positionalities (after Hopkins 2007). After all, she mentioned that all her former teachers had used singing in a form or another. The fact that Emilia also had her background in choral music and other singing activities must have shaped the relationship with her own voice.

The general commentary, that hexachordal solmization causes confusion in almost everyone, must be considered. Either the historical singing tools are somehow unorthodox or at least considerably different from the tools Emilia's students were used to. Thus, while adopting these tools for the classroom, we should keep at least two things in mind: 1) not everyone has an uncomplicated relationship with their voice and 2) hexachordal solmization differs from our standard solfege apparently so much, that it takes time and patience to adopt.

### **Naturality**

Emilia's remark, that singing has a *natural quality* resonates with Oramo's (2016) summary of the voice-imitating practices from the 17<sup>th</sup> and 18<sup>th</sup> centuries: *to imitate singing is to imitate nature, the origin of human voice*. It can also link to the considerable amount of vocal repertoire we perform as HIP instrumentalists (Oramo 2016, Smith 2011). However, Emilia's further notion that instrumentalists' singing is especially valuable for being "naïve and instinctive", raises further questions.

What is the "natural" Emilia intended, is a bit hard to define based on only one interview. Because of this dilemma, I propose a few suggestions for the interpretation of this theme: 1) The "natural" refers to the pragmatic quality of singing. It works well in the classroom and receives its justification due to its effectiveness. It, of course, fits especially the vocal repertoire of the past centuries. 2) Singing is otherwise embedded into musicking of the three pre-Romantic centuries, a little bit like Oramo (2016) suggests. Instrumentalists mimicked the human voice, and by revitalizing this practice we maybe acquire some musical knowledge of the earlier epochs. The effectiveness of historical singing tools, such as hexachordal solmization in teaching Renaissance repertoire, also hints slightly to this direction. 3) "Naturality" relates only to Emilia's positionality, and reflects the pedagogical practices she has adopted during her musical journey. It is still valuable, but mostly a subjective comment.

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

### **Holistic Musical Knowledge**

In the previous paragraphs, I have interpreted the themes of Emilia's interview through the lenses of HIP and pragmatism. Hexachordal solmization seems to transmit musical knowledge well in the Renaissance repertoire. Thus, similar tools might also be applied successfully to the music of other pre-Romantic epochs. In addition, singing seems to be an effective way of transmitting tacit knowledge. It also gives us better odds of acquiring musical knowledge by becoming skilled through testing. However, there was a paradox of awkwardness and naturality in Emilia's interview. It seems, that we need to be sensitive to our students' reactions, and adopt a careful approach in teaching with singing tools. Finally, the mention of "naturality" in Emilia's interview leads to a few possible conclusions: 1) Singing is effective in the pragmatist sense, and thus feels "natural". 2) Singing transmits some musical knowledge to us, i.e. from the instrumental, voice-imitating practices of the pre-Romantic centuries. 3) "Naturality" only reflects Emilia's positionalities.

Due of the multiple musical paradigm shifts of the past the centuries, it seems that we traverso players and pedagogues need to know equally *why* than *how*. This is an important question to ask with our students. It also leads me to propose a synthesis of knowing *that* and knowing *how* (based on Niiniluoto 1989) for the traverso classroom. These 'partials of knowing' might not be the only ones, but it seems that they can combine in a fruitful way for musicking with the pre-Romantic repertoire. In his *Holistic Concept of [Hu]Man* (2014), Lauri Rauhala explains that even if our being can be examined as partials, such as physical, mental or situational, still *unity* is the key aspect of our existence. Maybe knowing *that* and knowing *how* resemble similar partials of our musical knowledge, that ultimately exist as a unity.

### **Conclusions**

In this research, I have examined the usage of singing in the contemporary traverso classroom through an interview. Various sources on historical music-theory tools and singing practices have contributed to this inquiry. Under the Literature Review, I have briefly shed light on the historical usage of singing tools in professional-musician training from the 16<sup>th</sup> to the 18<sup>th</sup> century as well as the music-ideological discussion within Historically Informed Performance (HIP).

I did most of my thinking through the lenses of pragmatism and HIP. Actually, I was surprised how close these two fields seem to be. This inquiry also took me into epistemological questions about the quality of musical knowledge. At least, it seems important to ask *why* with our students before we delve into the technical solutions of *how*. Eventually, I am inclined to suggest that

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

musical knowledge could have a holistic property in the sense that Lauri Rauhala describes human existence (2014).

The research led me also to various practical considerations. Historical singing tools, such as hexa- and heptachordal solmization, can probably aid us in understanding the repertoire of the past centuries. Singing also seems to be a good way of transmitting tacit musical knowledge and becoming skilled through testing. However, not all students are equally comfortable with their voice, so using singing in the classroom requires careful consideration.

Like always, so many questions remain unanswered. The scope of this paper was not able to describe the music-ideological complexity of the past centuries. The question *What kind of a sounding outcome are we striving for?* will probably inspire us for further research within the field of Historically Informed Performance. Also, there may be many theoretical tools from the past centuries still to be discovered. These might kindle completely new inspiration for us beyond historical descriptions, and the awkwardness of words for describing something so tacit as musicking. It was an insightful interview with Emilia, so further research could also help to document and examine know-how within the field of contemporary traverso pedagogy.

Even at the risk of being a bit teleological, I think an additional question I wanted to ask was *How is musical knowledge?* At least it appeared to me simultaneously as I strove to answer my actual research questions. I presume that a slightly more systematic inquiry and self-reflection would have popped this issue into my consciousness earlier. Knowing tacitly the qualities of musical knowing, I also took the risk of omitting the hot debate whether music can produce knowledge at all (Anttila 2006). As a performer you know that music involves knowing, but how to explain that? That is why John Shook's ideas about 'unproblematic activity' (described by Westerlund 2003) were not applicable.

This research falls into the niche of historically informed pedagogy. Due to the persistent work of many pioneers, the field of HIP has moved from the marginal towards being an acknowledged and appreciated approach to pre-Romantic (and even Romantic) repertoire. I hope this research has shed some light on why we could use a historical approach also in pedagogy. Also, I intend it as an inspiration for other pedagogues, and respect the fact that every teacher deciphers the best tools for her classroom. Experimentation and imagination are the only limits to our creativity.

### References

- Anttila, P. (2006). *Tutkiva toiminta ja ilmaisu, teos, tekeminen*. Hamina: Akatiimi.
- Baragwanath, N. (2018). *How to 'solfeggiare' the eighteenth-century way: a summary guide in ten*

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

- lessons*. Retrieved from <https://www.nottingham.ac.uk/music/documents/2015/nick-baragwanath,-a-summary-guide-to-solfeggiare-the-eighteenth-century-way.pdf> (last accessed 19.4.2018)
- Bach, C.P.E. (1982, orig. 1753). *Tutkielma oikeasta tavasta soittaa klaveeria*. (Soinne, P., trans.). Helsinki: Suomen musiikkiteollinen seura.
- Boon, I. E. T. (2009). Toward a useful synthesis of Deweyan pragmatism and music education. *Visions of Research in Music Education*, 14. Retrieved from <http://www-usr.rider.edu/~vrme/> (last accessed 8.6.2018)
- Boote, D. N. & Beile, P. (2005). Scholars before researchers: on the centrality of the dissertation literature review in research preparation. *Educational Researcher*, 34(6), pp. 3-15.
- Dreyfus, L. (2007). Beyond the interpretation of music. *Dutch Journal of Music Theory – Tijdschrift voor Muziektheorie* 12(3), pp. 253-272.
- Gjerdingen, R. O. (2004). Historical overview. In *Monuments of partimenti*. Retrieved from <http://faculty-web.at.northwestern.edu/music/gjerdingen/partimenti/aboutParti/histOverview.htm> (last accessed 17.12.2017)
- Gjerdingen, R. O. (2007). *Music in the galant style*. New York: Oxford University Press.
- Gjerdingen, R. O. (2008). Historical overview. In *Monuments of solfeggi*. Retrieved from <http://faculty-web.at.northwestern.edu/music/gjerdingen/solfeggi/aboutSolfe/histOverview.htm> (last accessed 17.12.2017)
- Gjerdingen, R. O., 2014. 'Historically informed' corpus studies. *Music Perception: An Interdisciplinary Journal*, 31(3), 192-204.
- Haynes, B. (2007). *The end of early music: a period performer's history of music for the twenty-first century*. New York: Oxford University Press.
- Hopkins, P. E. (2007). Positionalities and knowledge: Negotiating ethics in practice. *ACME: An International Journal for Critical Geographies*, 6(3), 386-394.
- Kuijken, B. (2013). *The notation is not the music: reflections on early music practice and performance*. Bloomington, IN: Indiana University Press.
- Lodewyckx, D., & Bergé, P. (2014). Partimento, waer bestu bleven? Partimento in the European classroom: pedagogical considerations and perspectives. *Music Theory and Analysis (MTA)*, 1(1), 146-169.
- Montéclair, M. P. de (1736). *Principes de musique*. Paris: L'auteur.
- Musco, A. M. (2012). Solfege for instrumentalists. *Teaching Music*, 19(5) p. 26-28.
- Oramo, A. (2016). Laulun esikuva tutkimuksen kohteena. *Soljuen sormista sieluun: näkökulmia*

## SINGING IN THE CONTEMPORARY TRAVERSO CLASSROOM

*laulamisen jäljittelyyn vuosien 1650–1730 ranskalaisessa cembalomusiikissa ja sen soittamisessa.* Helsinki: Taideyliopiston Sibelius-Akatemia.

Rauhala, L. (1983). *Ihmiskäsitys ihmistyössä* (? edition 2014). Helsinki: Gaudeamus.

Quantz, J. J. (2001, orig. 1752). *On playing the flute* (E. R. Reilly, trans.). London: Faber & Faber.

Saldaña, J. (2011). *The coding manual for qualitative researchers*. Thousand Oaks, CA: SAGE.

Small, C. (1998). *Musicking: the meanings of performing and listening*. Middletown, CO: Wesleyan University Press.

Smith, A. (2011). *The performance of 16<sup>th</sup>-century music: learning from the theorists*. New York: Oxford University Press.

Siljander, P. (2014). Pragmatismi. In P. Siljander, *Systemaattinen johdatus kasvatustieteeseen: Peruskäsitteet ja pääsuuntauukset* (? edition 2015, p. 172–196). Tampere: Vastapaino.

Tosi, P. F. (1743, orig. 1723). *Observations on the florid song* (J. E. Galliard). London: J. Wilcox.

Various (1757). *Solféges d'Italie*. (3rd edition, ca. 1760) Versailles: Cousineau Md. Luthier, n.d.

Varto, J. (2015). Does art educate us? In J. Varto *The sins of the fathers* (E. Lehtinen, trans.). Helsinki: Aalto-yliopiston taiteiden ja suunnittelun korkeakoulu.

Westerlund, H. (2003). Reconsidering aesthetic experience in praxial music education. *Philosophy of Music Education Review*, 11(1), pp. 45-62.

Westerlund, H., & Väkevä, L. (2011). Who needs theory anyway? The relationship between theory and practice of music education in a philosophical outlook. *British Journal of Music Education*, 28(1), 37-49.