

# METHOD BOOKS FOR NATURAL TRUMPET IN THE 19th CENTURY: AN ANNOTATED BIBLIOGRAPHY

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Music historians generally report that the 19th century was a time of major improvements in trumpet design, leading finally to the invention of the fully chromatic valve trumpet. We need not underestimate the value of these improvements, but the natural trumpet was nevertheless an important instrument up to the second half of the last century.

This article lists for the first time all the method books for the natural trumpet of the 19th century in France, England, Italy, Germany, and Austria that could be verified, and gives, where possible, their location and a short description. It includes any tutor for chromatic trumpet that has a self-contained section on natural trumpet (or for chromatic trumpet using only natural notes), but it excludes tutors for chromatic instruments with only a few exercises with natural notes for the beginner.

The method books in the following listing are arranged alphabetically; first come the anonymous works and then the others listed by the author's name. A chronological listing would have been useful, but the large number of dubiously dated works made such a listing impractical. "Location" is used to indicate public libraries or private archives having copies of the method books, but it was not my intention to find all copies of a method. Contents are indicated in the following manner: "25 pp. (5 T, 20 M)" indicates that the tutor has 25 pages, 5 pages of text and 20 pages music. It is often only an approximate description, because some authors freely mix text and music. Text pages cover rudiments of music; blank or nearly blank pages are also counted. If only a part of the work is devoted to the natural trumpet, an appropriate indication is made.

The short description of each method book can give only a rough indication of the contents and of some special features, because it is not possible to discuss in detail in a single article all tutors comprising *in toto* more than 800 pages of natural trumpet instruction.

*Anleitung/ zum / Trompetblasen / für die / königliche Preussische Postillione / nebst / einer Musik-Beilage, Beispiele, die Signale und verschiedene zwei- und dreistimmige leichte Tonstücke enthaltend.* [Trumpet method for the Royal Prussian posthorn players with a music supplement, examples containing the calls, and various easy two- and three-part pieces.] 1st ed., n.p., 1828; 2d ed., Berlin: A. W. Hayn, 1833; 3d ed., Berlin: A. W. Hayn, 1850; 4th ed., Berlin: R. Decker, 1854. Location: The first edition is referred to only by Karl Thieme in his "Abri der Geschichte des Posthorns und Sammlung historischer Posthornstücke," which is a part of Friedrich Gumbert's *Posthornschule und Posthorn-Taschenliederbuch*

[Method and pocket song book for posthorn] (Leipzig: C. Merseburger, 1903) . Other editions: Frankfurt / Main: Deutsches Bundespostmuseum, 2d ed. - I C Ae 36; 3d ed. - I C Ae 37; 4th ed. - I C Ae 38. 24 pp. (16 T, 8 M) in all located editions.

*Anweisung / zum / Gebrauche des Posthorns / für / die Königlich Hannoverschen Postillions.* [Posthorn method for the Royal Hannoverian posthorn players.] Hannover, 1832. Location: Frankfurt / Main, Deutsches Bundespostmuseum, 22 pp. (12 T, 10 M).

*Trompeten-Schule / für die / Königl Sächsische Postillione / nebst / einer Musikbeilage, Beispiele, die Signale and 12 zwei- / und dreistimmige leichte Tonstücke enthaltend.* [Trumpet method for the Royal Saxon posthorn players with a music supplement, containing examples, calls and 12 easy two-and three-part pieces.] Leipzig, 1828. Location: Regensburg, Private Archives, Dipl.-Ing. Albert Hiller, - SAH - Anonym 142. 24 pp. (16 T, 8 M).

These anonymous method books are very similar to each other. They are written for the so-called *Posttrompete*;<sup>4</sup> this is also true for the tutor published in Hanover, which refers to a *Posthorn*. The *Posttrompete* was a natural trumpet tuned in 13, which was introduced by the Prussian postal administration in 1828. Later it was also used in other postal administrations in northern Germany until the reintroduction of the posthorn in 1866.

These publications contain text about the use of the *Posttrompete* as a duty-call instrument; its use was similar to that of the posthorn. These method books also discuss embouchure and the rudiments of music, and contain duty calls and duets or trios for pleasure (*Unterhaltungs-Stücke*). Only a few lines are designated for exercises. The tutors also contain very short instructions for hand-stopping, but no exercises for it.

Araldi, Giuseppe. *Metodo / PER TROMBA / A Chiavi et a Macchina / DI / Giuseppe Araldi / Prima Tromba dell' I. R. Teatro alla Scala / e dal Medesimo dedicato / All' Illm° Sig. Conte / RENATO BOROMEIO.* [Method for keyed and valve trumpet, by Giuseppe Araldi, first trumpet of the Royal Theatre "La Scala" and dedicated by him to the most illustrious Count Renato Boromeo.] Milan: F. Lucca, ca. 1835. Location: Vienna, Österreichische Nationalbibliothek, Musiksammlung - S.A.75.B.10. 19 pp. (3 T, 16 M); for the natural trumpet: 5 pp. (1 T, 4 M). Though the title page does not so indicate, this method book also contains sections for natural trumpet, in addition to keyed and valve trumpets. Araldi discusses the importance of a correct mouthpiece and embouchure. The part for natural trumpet contains 21 progressive studies. Frank William Baird reports a later edition of this method book shown in the Ricordi catalogue in Milan,<sup>5</sup> but no copy could be located.<sup>6</sup>

Buhl, David? *METHODE / de Trompette / Adopted / Pour l'Enseignement de l'Ecole de Trompette bablie a Saumur, / Defeliee / 4<sup>MA</sup>. Le Marechal de Camp, / Marquis Oudinot, / Chevalier de St. Louis, Commandeur de la Legion d'Honneur; Commandant l'Ecole Royle. de Cavalerie. / PAR DAVID BUHL, / Chef de la Musique des Gardes du Corps, Artiste de la Musique du Roi et de l'Acadbnie Re". de Musique.* [Method for trumpet adopted for

instruction in the School for Trumpet established in Saumur, dedicated to the Field-Marshal, Prince Oudinot, Knight of St. Louis, Commander of the Legion of Honor, Commander of the Royal School of Cavalry. By David Buhl, conductor of the Life Guards Band, performer of the King's Music and of the Royal Academy of Music.] Paris: Janet et Cottle, 1825. Location: Paris, Bibliotheque Nationale - Vm<sup>8</sup>.L.83; 68 pp. (17 T, 51 M); for natural trumpet: 53 pp. (15 T, 38 M). Buhl's method book is the most important one for the trumpet in the 19th century in France after Dauverne's *Methode pour la Trompette* (see below). Instructions and studies for stopped trumpet are included as well. Buhl discusses in detail the two different models of trumpets of his time, the trumpet for military service, called *trompette de Cavalerie* and tuned in E1, and the invention trumpet for use in the orchestra with different crooks, called *trompette d'harmonie*. Buhl writes about the four-part trumpet ensemble and about the range of each voice. The method contains illustrations of various models of mouthpieces. Instructions for triple tonguing are also included. According to Altenburg, Buhl requires two written sixteenth notes to be replaced by a triplet:<sup>8</sup> "The trumpet has its own tonguing attack which is commonly called double tonguing<sup>9</sup> and which is executed with three notes instead of two, i.e. as a triplet."<sup>10</sup> The part for natural trumpet contains 92 studies, 28 military calls for the French Cavalry,<sup>11</sup> 8 trumpet duets with titles like *Marche*, *Chasse*, *Valse*, or *Polonaise*, and 3 duets for differently tuned trumpets.



Figure 1  
Duet for natural trumpets in the same key by David Buhl, *Methode de Trompette*, p. 41.

The student should start with the E♭ trumpet, which is also used for military calls; some of the studies and duets are to be played with various crooks. The part for natural trumpet ends with 4 quartets for the *trompettes de Cavalerie*.

Cacciamani, Raniero.<sup>12</sup> *METODO / d'istruzione / PER / TROMBA / A MACCHINA / compilato da / RANIERO CACCIAMANI / 1 ma. Tromba della Reale Orchestra di Parma.* [Instruction method for the valve trumpet compiled by Raniero Cacciamani, first trumpet of the Royal Orchestra of Parma.] Milan: Ricordi, 1853. Location: Vienna, Osterreichische Nationalbibliothek, Musiksammlung - S.A.75.D.72. 51 pp. (3 T, 48 M); for natural trumpet: 13 pp. (1 T, 12 M). This method book for valve trumpet consists of three parts. The first part covers natural notes only, and is therefore also usable for natural trumpet; the second part uses only the notes of the C-major scale; the third part uses all the notes of the valve trumpet. Each part was sold separately. Cacciamani states that the student must master the natural notes first, then play the studies with valves. But Cacciamani does not just write easy passages for the beginner. The part with natural notes contains 58 studies; some of them are very difficult, as the two short excerpts show:



**Figure 2**

Two short excerpts from studies by Raniero Cacciamani, *Metodo d'istruzione per tromba a macchina* pp. 8 and 13.

Cacciamani writes unusual syllables for triple tonguing: he uses *fa de ga da* to play a triplet consisting of one eighth, two sixteenths, and one eighth note.

Cam. *MTHODE / de Trompette d'harmonie, / Trompette a Clefs / dans tous les Tons, et de Cornet, / contenant: les Gammes, Exercices, Etudes et Duos pour ces Instrumens. / Dediee h son Ami / Appian / et Composee / PAR CAM.* [Method for invention trumpet, for the keyed bugle,<sup>13</sup> in all tunings,<sup>14</sup> and for cornet, containing scales, studies and duets for these instruments. Dedicated to his friend Appian and composed by Cam.] Paris and Lyon:

Arnaud, ca. 1825. Location: Paris, Bibliotheque Nationale - Vm<sup>8</sup>.L.84. 29 pp. (3 T, 26 M); for the natural trumpet 12 pp. (1 T, 11 M). In addition to instructions for the instruments mentioned above (invention trumpet, keyed bugle, and natural cornet), this method book contains instructions for hand-stopping on the trumpet (but only as a means of correcting the intonation of the natural notes) and also stopping devices for the cornet. A short description of the four-part trumpet ensemble and instructions for triple tonguing are included as well. The author requires two sixteenth notes to be replaced by a triplet as mentioned above in the description of the *Mithode de Trompette* by David Buhl; he uses the syllables *tu-tu-cu*. This method book contains 57 studies (some of them are called "examples") and 4 Duets.

Canti, Antonio. *Metodo per Tromba a squillo e Tromba a macchina*. [Method for natural trumpet (?) and valve trumpet.] Milan: Ricordi, n.d. Source: Franz Pazdirek, *Universal-Handbuch der Musikliteratur aller Volker* [Universal manual of the literature of music of all peoples], vol. 4 (Vienna, n.d.), 67 pp. This method book, which could not be located, may contain a section for natural trumpet.

Carnaud jeune. *METHODE PO UR LA TROMPETTE A PISTONS*. [Method for the valve trumpet.] Paris: Carnaud, 1869. Location: Paris, Bibliotheque Nationale - Vm<sup>8</sup>.L.86. 36 pp. (5 T, 31 M); for natural trumpet: 16 pp. (3 T, 13 M).

Carnaud jeune. *METHODE /POUR LA /TROMPETTE /d'Harmonie et de Cavalerie, /PAR /CARNAUD JEUNE*. [Method for invention trumpet and cavalry trumpet by Carnaud the younger.] Paris: Carnaud, 1869. Location: Paris, Bibliotheque Nationale - Vm<sup>8</sup>.L.85. 28 pp. (5 T, 23 M). These two method books each have an additional frontispiece with the title *METHODE pour la TROMPETTE, /PAR CARNAUD JEUNE*, which shows a musician in military uniform with a cavalry trumpet and another in civilian clothes with a valve trumpet. This title page, all of the military calls, and one section of studies and fanfares written for natural trumpet are the same in both tutors; the pages even have the same plate numbers. Both method books therefore contain the same 8 fanfares, 13 studies and 43 military calls. The *METHODE POUR LA TROMPETTE d'Harmonie et de Cavalerie* has in addition 62 studies and 12 fanfares; the *METHODE POUR LA TROMPETTE A PISTONS* contains 6 additional studies for the natural trumpet. Some of the beginners' lessons in this tutor use only natural notes as well. Very few instructions are included.

Dauverne, Francois Georges Auguste.<sup>15</sup> *METHODE / POUR / LA TROMPETTE / PRECEDES D'UN PRECIS HISTORIQUE SUR CET INSTRUMENT / EN USAGE CHFZ LES DIFFRENTS PEUPLES / DEPUIS L ANTIQUITEJUSQ U 'A NOS JOURS / Deduce a Monsieur Auber, / COMMANDEUR DE L'ORDRE IMPERIAL DE LA LEGION D'HONNEUR, / MEMBRE DE L'INSTITUT DE FRANCE, DIRECTEUR DU CONSERVATOIRE IMPERIAL DE MUSIQUE ET DE DECLAMATION, / ET DE IA*

*MUSIQUE DE S. M L'EMPEREUR DES FRAKAIS NAPOLEON III. / OUVRAGE APPROVE ET ADOPTE / PAR LA SECTION DE MUSIQUE DE L'ACADEMIE DES BEAUX-ARTS (INSTITUT DE FRANCE), /ET PAR LE CONSERVATOIRE IMPERIAL DE MUSIQUE. / PAR F. G. A. DAUVERNE, / PROFESSEUR AU CONSERVATOIRE IMPERIAL DE MUSIQUE ET DE DECLAMATION, ETC, ETC.* [Trumpet Method preceded by an historical summary of this instrument as used among the different peoples from Antiquity to the present day. Dedicated to Mr. Auber, Commander of the Imperial Order of the Legion of Honor, member of the French Institute, Director of the Imperial Conservatory of Music and Declamation, and of the Band of His Majesty the French Emperor Napoleon III. Work approved and adopted by the music section of the Academy of Fine Arts (French Institute) and by the Imperial Conservatory of Music. By F.G.A. Dauverne<sup>6</sup>, Professor at the Imperial Conservatory of Music and Declamation, etc., etc.] Paris: G. Brandus, Dufour et Cie; Saint Petersburg: Brandus, 1857. Location: Paris, Bibliotheque Nationale - Vm<sup>8</sup>.L.93; Tours, Ecole Nationale de Musique - 1007; Coburg, Landesbibliothek - Abt.19a. N. 15 - Washington, Library of Congress. Facsimile reprint, ed. Edward H. Tarr, Coburg: David McNaughtan, in preparation. Roman numerals: 53 pp. (53 T); arabic numerals: 219 pp. (25 T, 194 M); for the natural trumpet: 157 pp. (15 T, 142 M). This is the most important method for the trumpet in the 19th century and also the most extensive for natural trumpet. 361 studies are found for this instrument, also 42 military calls, 48 duets, 6 trios, and 6 quartets. The method contains a comprehensive and significant historical summary on the trumpet—the most extensive part with studies and duets and notably detailed instructions. This method is highly recommended for the study of the natural trumpet. It should be noted that Dauverne uses more than two thirds of the main part of this work for the natural trumpet; the rest is for slide and valve trumpets. His "preface" to the part for chromatic trumpets ends with the statement "But to conclude, I maintain this principle, that all instruments which have had any type of mechanical addition, even the most simple, such as the slide trumpet, that all chromatic instruments will never, in the end, equal the virginal sound of the natural trumpet."<sup>16</sup>

Foraboschi, Giuseppe. *A New & Complete / INSTRUCTION BOOK / for the / TRUMPET, /developing its power & compass & layingdown the most approved er effi - / cient rules to obtain a perfect knowledge of that beautiful & threctic instrument, / FOLLOWED BY / A Series of Exercises / & POPULAR MELODIES, / BY / Celebrated Masters, / ARRANGED AS LESSONS / by G. FORABOSCHI, / MEMBER OF THE PHILHARMONIC SOCIETIES AT ROME & THE PRINCIPAL CITIES IN ITALY* London: D'Almaine & C, 1838. Location: London, British Library - h.1180.(1) 21 pp. (8 T, 13 M); for the natural trumpet: 8 pp. (1 T, 7 M). Foraboschi's method book contains 5 pages with the rudiments of music. Some of the instructions are similar to Thomas Harper's *Instructions for the Trumpet* (London: Author, 1835; see below). The first part of this tutor contains 17 studies and 6 duets for the natural trumpet; the second is designated for valve trumpet.

Franz. *METHODE DE TROMPETTE, / D'HARMONIE ET DE CAVALERIE / Contenant*

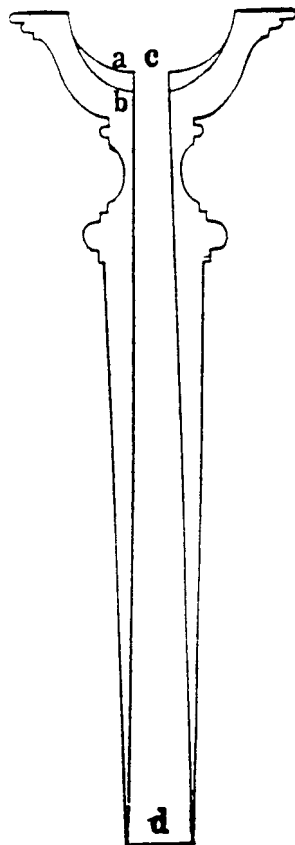
*les Fanfares d'Ordonnance, / COMPOSEE PAR/ FRANZ.* [Method for invention and cavalry trumpet, containing military calls,<sup>17</sup> composed by Franz.] Paris: J. Meissonnier & fils, 22, Rue Dauphine, 1846. Location: Paris, Bibliotheque Nationale - Vm<sup>8</sup>.L.94. 30 pp. (6 T, 24 M). The frontispiece of this method book shows a musician wearing a military uniform and holding a cavalry trumpet. After 5 pages on the rudiments of music, there are short descriptions of range, tone production, and articulation. This method contains 56 studies, 41 military calls and 4 duets for natural trumpet. It was kept in print by Alphonse Leduc in Paris until the beginning of the 20th century.<sup>18</sup>

Frohlich, Franz Joseph.<sup>19</sup>*Systematischer Unterricht / in / den vorzuglichsten / Orchester-Instrumenten / mit / einer Anleitung/ zum / Studium der Harmonielehre, sowie der Direktion eines Orchesters / und Singchores. / Von / Dr. Joseph Frohlich / Offend ordentl. Lehrer der Aesthetik, / Pädagogik und Tonkunst an der Icon:gl bayerischen Universität zu Würzburg, / Direktor der konigl musikalischen Lehranstalt.* [Systematic instruction for the most excellent orchestral instruments with a method for studying harmony as well as conducting an orchestra and choir. By Dr. Joseph Frohlich, Public Teacher in Ordinary for Esthetics, Pedagogy and Music at the Royal Bavarian University of Würzburg, Director of the Royal Music School.] Würzburg: Franz Bauer, 1829. Location: Innsbruck, Konservatorium - Nr. 93; Washington, Library of Congress. "Trompeten-Schule," vol. 2, pp. 227-267; 41 pp. (41 T). This is a general instruction book in two parts. The first part contains the elements of music, especially ornaments and a singing method. The second part consists of tutors for all orchestral instruments of that time. The part for trumpet deals only with the natural trumpet, including some devices for hand stopping. There is a supplement with musical examples, but no etudes. The text concerns the importance and the characteristics of the trumpet, the mouthpiece, and tone production. Frohlich discusses different syllables and tonguing techniques very carefully as well.

Frohlich, Franz Joseph. *Vollständige / Theorearch-practische Musikschule / fir alle beyrn Orchester gebrOuchliche wichtigere Instrumente / Zum Gebrauchfür / Musikdirectoren- Lehrer und Liebhaber / Systematisch, mit Benutzung der Besten bisher erschienenen Anweisungen / bearbeitet von / J. FROEHLICH, / Professor und Director des Musik-Instituts an der grosherzoglichen / Universität zu Würzburg.* [Complete theoretical-practical method book for all important conventional orchestral instruments, to be used by music directors, teachers, and amateurs. Systematically arranged with the aid of the best tutors published until now, by J. Froehlich, professor and director of the Music Institute at the Grand Ducal University at Würzburg.] Bonn: N. Simrock, ca. 1811. Location: Munich, Bayerische Staatsbibliothek - 4 M us. rh. 510 i; Regensburg, Private Archives Dipl.-Ing. Albert Hiller.<sup>20</sup> Sections: "Allgemeine Bemerkungen frii die Becher-Instrumente" [General observations about brass instruments], pp. 2-4; "Von der Trompete" [About the trumpet], pp. 21-26; together 9 pp. (7 T, 2 M).

Frohlich, Franz Joseph. *Neue revidirte und verbesserte Auflage. / Schulen / für Streich- and*

*Blase-Instrumente / von / J. FROHLICH.... N9. Trompetenschule.* [New revised and corrected edition. Method books for string and wind instruments by J. Frohlich.... N9. Trumpet method.] Bonn: N. Simrock, after 1814. Location: [East] Berlin, Deutsche Staatsbibliothek-Nr. 40381. Sections: "Allgemeine Bemerkungen fru die Becher-Instrumente" (General observations about brass instruments) pp. 2-4; "Von der Trompete" [About the trumpet] pp. 5-10; together 9 pp. (7 T, 2 M). These two method books by Frohlich are written for all orchestral instruments. They each include a general part for brass instruments, which has the same text and type setting in both editions. The parts for trumpet differ slightly in spelling. These methods contain one of the first illustrations of a mouthpiece for trumpet, more detailed than the illustration by Johann Ernst Altenburg (*Versuch einer Anleitung*, p. 82):



**Figure 3**

Franz Joseph Fröhlich, *Vollständige Theoretisch-practische Musikschule*, p. 21. Fröhlich states that the cup marked with the letter *a* is usable for the first trumpet, the cup marked *b* for the second. He also states that measurement is very important at the places marked *c* and *d*.

Frohlich states that lipping down can be used to lower the natural notes by a semitone. He also describes trumpet mutes and uses different syllables depending on pitch. Frohlich discusses triple tonguing techniques, increasing the number of notes as first described in Buhl's method (see above), but he warns against misuse, too. The author gives only a few examples of studies, which should be supplemented by the teacher.



Girard, L.(?). *PETITE METHODE / DE / TROMPETTE / A PISTONS / CONTENANT / LES PRINCIPES FONDAMENTAUX DE LA MUSIQUE / Des Exercices gradus, des Gammes, Lecons, Petits Airs et Duos, / TIRÉS DES OPÉRAS LES PLUS ESTIMÉS, / PAR / L. GIRARD / PROFESSEUR / D'HARMONIE A PARIS.* [Short method book for the valve trumpet, containing the rudiments of music, graded studies, scales, lessons, short airs and duets from the most famous operas, by L. Girard, professor of harmony in Paris.] Paris: Gautrot aîné, 1866. Location: Paris, Bibliothèque Nationale - Vm<sup>8</sup>.L.95. 31 pp. (10 T, 21 M); for the natural trumpet: 7 pp. (1 T, 6 M). Though it is not mentioned in the title, this method book consists of two principal parts that are preceded by a section on the rudiments of music. The first part is for natural trumpet (*trompette simple*), the second, for valve trumpet. This tutor contains 15 studies for natural trumpet.

Gobert, A.(?). *METHODE / de Trompette d'ordonnance Trompette à CIO, / alto ophicleide [sic] et ophicleide basse. / Dédiée et Présentée / à Son Excellence Monseigneur / Le Marquis de Clermont Tonnerre / Ministre de la Guerre / par son très humble et très obéissant Serviteur / A. GOBERT / Chevalier de la légion d'honneur Trompette major au 1<sup>er</sup>. régiment. de Cuirassiers / de la Garde Royale / à Paris.* [Method for duty trumpet, keyed bugle,<sup>21</sup> alto ophicleide and bass ophicleide. Dedicated and presented to His Excellency Monseigneur the Marquis of Clermont Tonnerre, minister of war, by his very humble and very obedient servant A. Gobert, Knight of the Legion of Honor, trumpet major of the first regiment of the cuirassiers of the Royal Guard of Paris.] Paris: Halary, ca. 1823. Location: Paris, Bibliothèque Nationale - Vm<sup>8</sup>.L.97. 131 pp. (8 T, 123 M); for the natural trumpet: 34 pp. (3 T, 31 M). Gobert's method book consists of 6 parts: the first part contains some studies for the beginner and also the low notes for students who play the second, third, or fourth part in the trumpet ensemble. This part has a range from g to e". The second part is designated for the first trumpet of the trumpet ensemble. He need not play the g, the range encompasses c to g-. The third part gives instructions for hand-stopping on the trumpet.<sup>22</sup> The fourth, fifth, and sixth parts are for keyed bugle, alto ophicleide, and bass ophicleide. Only a few instructions concerning triple-tonguing are included. Though the first three parts of this method are devoted principally to the instruction of the musicians of a trumpet ensemble, this tutor does not contain any ensemble parts, but rather 177 studies for natural trumpet.

Guilbaut, E.(?). *Méthode élémentaire pour Trompette d'harmonie.* [Elementary method for invention trumpet.] Paris: E. Gerard, 1868 or before. Source: Announcement in E. Guilbaut, *Méthode très facile pour le Cornet à Pistons* (Paris: E. Gerard et Cie, 1868), p. 33. It was not possible to locate this method book.


Harper, Thomas (the elder).<sup>23</sup> *Instructions / FOR THE / TRUMPET / With the use of the Chromatic Slide / Also the / Russian Valve Trumpet, / THE / CORNET A PISTONS OR SMALL STOP TRUMPET, / AND THE / Keyed Bugle, / In which the RUDIMENTS of MUSIC and the / VARIOUS SCALES, / Are clearly explained in a SERIES of / Examples,*

*Preludes, Lessons, Solos, Duets &c. /for each Instrument, /Composed, Arranged, and Dedicated (by Permission) TO /The Right Honable. /General Lord Hill / Commander in Chief / By / THOMAS HARPER /Professor of the Trumpet at the Royal Academy of Music, First Trumpet at the King's Theatre, Philharmonic Concerts & c.* London: Author, 1st ed., 1835; 2d ed., 1837. Location: 1st ed.: Pottstown, PA, Streitwieser Foundation;<sup>24</sup> London, British Library - h.2202.e; Cambridge, Cambridge University, Pendlebury Library of Music; 2d ed.: London, British Library - h.2202.f; London, Royal College of Music. Facs. reprint, ed. John Webb and Scott Sorenson (Homer, NY: Spring Tree Enterprises, 1988). 1st ed.: 68 pp. (20 T, 48 M); 2d ed.: 69 pp. (21 T, 48 M); for the natural trumpet in both editions: 9 M and general instructive text about mouthpieces (with illustration) embouchure, tonguing technique, etc. Thomas Harper the elder wrote this method book, which seems to be the most important for trumpet in England in the 19th century. It is designated not for natural trumpet, but for slide and valve trumpet, cornet with valves, and keyed bugle. The second edition ends with one additional page for the "Cornetto." This method book contains not only instructions interesting to the natural trumpet player (e.g., a detailed illustration of the mouthpiece), but also 30 studies and 5 duets playable on natural trumpet as well.

Hyde, John.<sup>25</sup> *A New and Compleat Preceptor / FOR THE / TRUMPET & BUGLE HORIV, / With the Whole of the Cavalry Duty as approved of and ordered by / his Royal Highness the DUKE of YORK, Commander in Chief / To which is added a Selection of Airs, Marches & Quick Steps / for THREE TRUMPETS, / A SCALE OF THE CHROMATIC TRUMPET, / With Airs Adapted for it. / AND A COLLECTION of BUGLE HORN DUETS, / WITH THE LIGHT INFANTRY DUTY / Composed and Compiled / by J. HYDE. / Of the Opera House 6-Trumpet Major to the Gentlemen of / THE LONDON & WESTMINSTER LIGHT HORSE VOLUNTEERS.* 1st ed., London: Author, ca. 1799;<sup>26</sup> 2d ed., London: Whitaker, ca. 1800. Location: 1st ed.: London, British Library - b.133.1.; 2d ed.: London, British Library - 6.133.2.; Pottstown, PA, Streitwieser Foundation.<sup>27</sup> 54 pp. (10 T, 44 M); for the natural trumpet: 50 pp. (9 T, 41 M). These two very similar editions are the first English methods for trumpet and bugle. After the rudiments of music and instructions for tonguing with the first mention of the "German method of double tonguing" (see Schubert's method below), this tutor has 25 military calls for natural trumpet; calls and duets for the bugle are also included. Of importance are 15 "Marches and Quick Steps for Three Trumpets." The following illustration shows the fourth piece:

38

N<sup>o</sup> 4.



d<sup>i</sup> 41. tr. - - - .fff' ...

TRIMPKT k HtGLE PN P.I EPTOR.

**Figure 4**

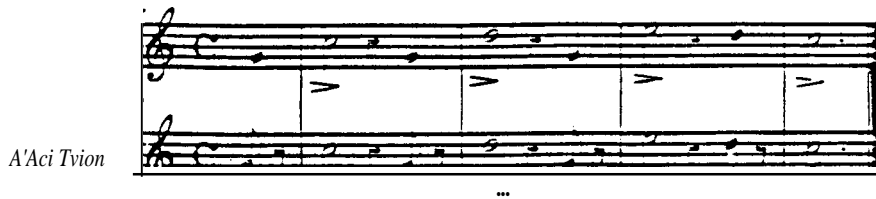
**John Hyde, *A New and Compleat Preceptor for the Trumpet & Bugle Horn*, p. 38. This piece is written for trumpets in D at pitch.**

It is noteworthy that early English sources write for the trumpet not as a transposing instrument but rather as it sounds. This is also true for Hyde's method book. Only the last four pages of this tutor call for the use of the slide.

Kling, *Max. Theoretisch-Praktische / Horn-Posthorn / / Trompeten-Schule / oder / DIE KUNST, / in ganz kurzer Zeit, mit Leichtigkeit vorstehende Instrumente / auf eine bisher noch unbekannte / Art erlernen zu können. / vetfait vom Konigl. Advokaten Max Kling.* [Theoretical-practical horn, posthorn and trumpet method, or the art of learning these instruments in a very short time and in an easy and still unknown manner, written by the Royal Attorney Max Kling.] Regensburg Reitmayr, 1830. Location: Munich, Bayerische Staatsbibliothek - I Ca 249; [East] Berlin, Deutsche Staatsbibliothek - Mus. Fb 2. 24 pp. (12 T, 12 M). This method book is designated for natural trumpet, natural horn, and posthorn. Hand-stopping is also mentioned. General material concerning the qualifications of the student is included. The author gives some instructions for tonguing and tone production and he also mentions the different parts of the natural trumpet ensemble. Kling writes many unusual syllables for tone production, including different vowels for the high and low register, but there are no special parts for each instrument; therefore he does not specifically state whether the syllables are to be used for trumpet. Kling's tutor contains 27 studies for the instruments mentioned above.

Kresser. *Methode Complete / Pour / LA TROMPETTE DHARMONIE / Suivie d'une Notice sur le Cornet / Adoptie / Dans les Classes du Gymnase Musical Militaire / ET DEDIEE A MR.*

F. BERR, / *Directeur de cet Etablissement / Chevalier de la Legion d'honneur - Professeur au Conservatoire / et 1<sup>er</sup> Clarinette de la Musique du Roi et du Theatre Italien* / PAR / KRESSER / *Trompette de l'Académie Royale de Musique / Professeur au Gymnase*. [Complete method for invention trumpet, followed by a notice about the cornet, adopted in the classes of the Military Music School, and dedicated to Mr. F. Berr, Director of this Institute, Knight of the Legion of Honor - Professor at the Conservatory, 1st clarinet of the Music of the King and of the Italian theatre, by Kresser, Trumpeter in the Royal Academy of Music and Professor at the Music School.] Paris: E. Troupenas & Cie, ca. 1850. Location: London, British Library - h.2317. 73 pp. (12 T, 61 M); for natural trumpet: 66. pp. (11 T, 55 M). This method book contains the most voluminous section for natural trumpet before Dauvernes tutor (see above). It is written for the invention trumpet with a short addition for the "Petit Cornet" [little cornet], a natural instrument in C with additional crooks for B, Bb, A, Ab and G. Surprisingly, stopping devices for the cornet are given, but no mention is made of valves for cornet or trumpet. A general text concerning the cavalry trumpet and invention trumpet, some instructions about the mouthpiece, holding the instrument, embouchure, and tone production are included. Kresser writes that knowledge of the different keys will facilitate playing in different tunings and he gives numerous examples. His "Principes d'Execution" r Principles of Execution"] are interesting for performance practice, as the following example shows:



**Figure 5**

**"Example of the separation of a note placed on an unaccented beat from another note beginning with an accented beat." ("Principes d'Execution" [Principles of Execution] in Kresser, *Methode Complete pour la Trompette d'harmonie*, p. 9.**

This method book contains 238 exercises for the natural trumpet. The last section, called **"18 Petits Morceaux"** "[18 Little Pieces]" contains 2 waltzes, 2 marches, one galop and one polonaise. 8 duets and 3 trios for trumpets in the same tuning and 4 duets and 3 trios for

differently tuned trumpets are also included. Kresser's method book resembles Dauverne's tutor (see above) in some respects. Contemporary natural trumpeters will find it interesting.

Lagard, A.(?). *Methode de trompette d'ordonnance et d'harmonie*. [Method for military and invention trumpets.] Paris: Alfred Ikclmer & Cc, 1867 or before. Source: Announcement in A. Lagard, *Methode de Cornet a pistons...*(Paris: Alfred Ikclmer & Cie, 1867), last cover page. It was not possible to locate this method book.

Menozzi, Giovanni.<sup>28</sup> *METHODO / PER / Tromba a Macchina / composto e dedicato / Al prestantissimo Cultore / Signor / GUGLIELMO MULLER / dal suo amico / GIOVANNI MENOZZI / Direttore della Societa Filharmonica di Pallanza. / Op. 5*. [Method for valve trumpet, composed and dedicated to the very outstanding promoter, Mr. Guglielmo Muller, from his friend Giovanni Menozzi, director of the Philharmonic Society of Pallanza.] Milan: Gio Canti e C., 1842 or afterwards. Location: Milan, Conservatorio di Musica "Guiseppe Verdi." 45 pp. (7 T, 38 M); for the natural trumpet: 5 pp. (5 M). Menozzi's tutor is primarily for valve trumpet. The first studies for beginners and the studies for tonguing technique use only natural notes.

Nemetz, Andreas.<sup>29</sup> *ALLGEMEINE / MUSIKSCHULE / fur / MilitarMusik / von / ANDREAS NEMETZ / Kapellmeister des 19sen Lin. Inf. Regiments / Land-Graf Hessen Homburg. / 22ks Werk*. [General method book for military music by Andreas Nemetz, conductor of the 19th Frontier Infantry Regiment Landgrave Hessen Homburg, opus 22.] Vienna: Ant. Diabelli & Comp., 1844. Location: Vienna, Osterreichische Nationalbibliothek, Musiksammlung-MS 8283-2° and S.A.75 .A.20. "Trompeten-Schule" ["Trumpet-Method"] pp. 62-77; 16 pp. (2 T,14 M); for the natural trumpet: 5 pp. (1 T, 4 M). This is a method for all instruments used in military music of that time. The trumpet method consists of 4 parts: for natural trumpet, valve trumpet, bass trumpet, and posthorn (very short) and flugelhorn. The part for natural trumpet contains short instructions for tonguing and a few lines of easy studies for the beginner, 5 additional studies, and 16 military calls.

Nemetz, Andreas. *Allgemeine / TROMPETEN-SCHULE. / Verfasst / von / ANDR. NEMETZ / Posaunist im K.K. Hofopern-Theater in Wien. / 17ks Werk*. [General trumpet method, written by Andr. Nemetz, trombonist in the Imperial Royal Court Opera House in Vienna. Opus 17.] Vienna: Ant. Diabelli & Comp., 1828. Location: Vienna, Osterreichische Nationalbibliothek, Musiksammlung - S.A.74.A.36. 19 pp. (7 T, 12 M); for natural trumpet: 3 pp. (1 T, 2 M). This method is the first for the trumpet published in Vienna and generally one of the first for the valve trumpet. It consists of four parts: for natural trumpet, keyed trumpet, valve trumpet, and bass trumpet and posthorn together (very short). The part for natural trumpet contains short instructions for tonguing and 7 studies. Nemetz writes unusual syllables for the so-called *doppelten Stoss oder Wirbel* ["Double tonguing or roll"]:

## Doppelter Stofs oder Wirbel.



**Figure 6**

**Tonguing technique in Andreas Nemetz, *Allgemeine Trompeten-Schule* p. 5**

Rossari, G. *ustavo*.<sup>30</sup> *METODO /PER / TROMBA / IN MI BEMOLLE / COMPOSTA DA / GUSTAVO ROSSARI / ADOTTATO NEL R. CONSERVATORIO DI MUSICA DI MILANO*. [Method for trumpet in Eb, composed by Gustavo Rossari, adopted in the Royal Conservatory of Music of Milan.] Milan: G. Ricordi & C., 1904.<sup>31</sup> Location: Milan, Conservatorio di Musica "Giuseppe Verdi" - A 3629-2. 184 pp. (11 T, 173 M); for the natural trumpet: 13 pp. (1 T, 12 M). This tutor is similar to that of Cacciamani (see above): It has three parts, which are also sold separately, the first using only the natural notes, the second using only the notes of the C-major scale and the third part using all of the notes of the trumpet. Rudiments of music and a short section of general instructions are also included. The part for natural trumpet contains 49 exercises and 10 duets. Rossari frequently uses low c.

Roy and Muller. *R. COCKS AND CO.S / SERIES OF MODERN TUTORS / FOR / WIND INSTRUMENTS, / WITH NEW AND COMPLETE SCALES.... No. 9 ROY AND MULLER's Tutor for the Keyed and Valve TRUMPET, with Airs and Duets*. London: R. Cocks and Co., ca. 1839. Location: London, British Library - h.3878.k. 24 pp. (11 T, 13 M); for natural trumpet: 12 pp. (2 T, 10 M). No part for valve trumpet is included in this method book; it has only a few pages for keyed trumpet. Also included are the rudiments of music and a few instructions for holding the instrument, along with discussions of tonguing, mouthpieces, and embouchure. The authors' remarks on trumpet keys are interesting: "The key of C is the easiest, and will produce the entire compass of the instrument freely. The key of D is brilliant, and used for loud and warlike music. The key of E is most general, it is used for fanfares (or short pieces of music), and for sounding in the duties in the cavalry. The key of F is adapted for military music...--> Roy and Muller's Tutor contains 34 studies and 12 duets for natural trumpet, some of them with titles such as *Waltz*, *[Quick] March*, *Tyrolese*, and *Tempo di Polacca*. This method book uses most of the text and music from Eugne Roy's *Mithode de Tromp ette* (see below), but it is shorter and the difficult studies are omitted.

Roy, Eugene. *Mh'THODE DE TROMPETTE / sans Clef et avec Clef / Divide / en deux Parties / La premire [sic] Partie donne toutes les Gradations necessaires pour apprendre en peu*

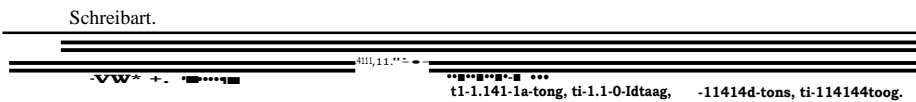
*de terms djouer de cet Instrument / 1°. des Lecons pour apprendre les differens coups de langue 2°. id pour se familiariser aux tons usites de la Trompette sans Ckf3°. des Leons progressives pour parvenir faire toutes les Notes qui sont en pratique sur l'Instrument 4. des Etudes ou Exercices pour les difficultes 5°. differens Morceaux de Musique pour 2 eta Trompettes. /La deuxieme [sic] Partie, pour les Trompettes k Clefs contient La figure et la Tabulature de ce nouvel Instrument, les Gammes de ses differens tons, des Exercices pour se familiariser d toutes ses difficultes suivie de divers Morceaux de Musique arrange en Duo /par /Eugene Roy / Trompette Major et Chefde Musique. [Method for the trumpet with and without keys, divided into two parts. The first part gives all the steps necessary to learn how to play this instrument in a short time, 1st: lessons to learn the different attacks of the tongue, 2nd: the same to familiarize oneself with the crooks used with the trumpet without keys, 3rd: progressive lessons to get all notes that are usable with this instrument, 4th: studies or exercises for difficulties, 5th: various pieces for 2 and 3 trumpets. The second part, for trumpets with keys, contains an illustration and a fingering chart for this new instrument, the scales with their different crooks, some exercises to familiarize oneself with all of their difficulties, followed by various pieces of music arranged in duets by Eugene Roy, Trumpet Major and conductor.] Mayence: B. Schott Fils, 1824. Location: Dresden, Sachsische Landesbibliothek - MB 4 2674 Rara. 39 pp. (7 T, 32 M); for the natural trumpet: 18 pp. (5 T, 13 M). The title of this method book gives a short summary. The text—but not the title—is written in both French and German. This tutor is one of the first method books for keyed trumpet. The part for natural trumpet contains instructions concerning holding the instrument, embouchure, tonguing, and trumpet keys (see above the citation from Roy and Muller's tutor). Roy also shows illustrations of the different mouthpieces of the 1st, 2nd, 3rd, and 4th voices of the trumpet ensemble. This method contains 34 studies for natural trumpet, also 12 duets, 2 trios, and 2 quartets; most of them are waltzes and marches.*

Schiltz, H.(?). *METHODE / COMPLETE et RAISONNEE / DE / Trompette / d'Orchestre dr. de Cavalerie / avec l'Ordonnance des Sonneries / et suivie de Fanfares / Pour 2, 3 et 4 Trompettes / PAR / SCHILTZ /Artiste de l'Academie Royale de Musique. [A complete and rational method for orchestral and cavalry trumpets with duty calls and followed by fanfares for 2, 3 and 4 trumpets by Schiltz, performer in the Royal Academy of Music.] Paris: Aulagnier, 1836. Location: London, British Library - h.2318. 55 pp. (5 T, 50 M). Schiltz starts his method book with a "Notice sur la trompette" ["Note concerning the trumpet"] which contains interesting historical facts. Instructions for holding the instrument, embouchure, and tone production are included, along with information on the four-part trumpet ensemble. This method also contains 84 studies, 44 military calls, some of them in three- or four-part arrangements, 12 duets, 4 trios, and 8 quartets for natural trumpet.*

Schiltz, H. and Dauverne, Francois Georges Auguste. *GRAND METHOD / FOR THE / Ordinary, Valve, and Slide / TRUMPET, / By / SCHILTZ et DAUVERNE* London: J. R. Lafleur and Son, 1880. Location: London, British Library - h.2318.a. 57 pp. (22 T, 35 M); for the natural trumpet: 46 pp. (3 T, 43 M). It should be noted that this method, although

published in 1880, contains only a few pages for valve and slide trumpet; it is chiefly intended for natural trumpet. After the rudiments of music there are short instructions about "Emission of Sound," "Breathing," "The Mouthpiece," "Practice," and "Style." This method contains the same studies and duets as Dauvernes *Méthode pour la Trompette* (see above), pp. 13-40 and 47-49; however, the instructions to these studies are shortened. A selection from Dauverne's studies and duets (pp. 50-101) follows, together with 216 studies and 21 duets for natural trumpet.

Schubert, Franz Louis.<sup>33</sup> *NEUE/TROMPETEN-SCHULE, / oder / AIVWEISUNG / für die / einfache Naturtrompete / und Ar die / Ventil-Trompete / von / F. L. SCHUBERT. OP. 101.* [New trumpet method or guide for the simple natural trumpet and for the valve trumpet by F. L. Schubert, op. 101.] 10th ed., Leipzig: Carl Merseburger, 1894.<sup>34</sup> Location: [East] Berlin, Deutsche Staatsbibliothek - 0.39.274. 36 pp. (9 T, 27 M) and a plate with a fingering chart; for the natural trumpet: 12 pp. (8 T, 4 M). Schubert's method book begins with a short historical summary. He gives detailed instructions concerning embouchure, maintenance, and holding of the instrument. Although this method was first published in the last third of the 19th century, it teaches an old technique of tonguing, called *fiinfichliigiger Zungenschlag* ["five-stroke tongue"]. The trumpeter is advised to replace two sixteenths with four thirty-second notes using special syllables for tone production:<sup>35</sup>



**Figure 7**

Tonguing technique "Fiinfschlagiger Zungenschlag" with notation (*Schreibart*) and execution (*Ausfhrung*) in Franz Louis Schubert, *Neue Trompeten-Schule*, p. 5.

The author writes that the effective use of this technique—if not indicated by the composer—is left to the player. It is to be used especially in marches and heroic pieces.<sup>36</sup> Schubert's method book contains 41 studies for natural trumpet.


Streck, Peter.<sup>37</sup> *Kurzaefite praktische / Anleitung / zur / MILITAERNIUSIK / ueberhaupt / and zu jedem Instrumente derselben insbesondere verfasst / and seinem hochverehrten Lehrer /*



*Herr / Joseph von Froehlich / Der Philosophie Doctor, konigl Universitatsprofessor / resign. Director des klinigt musikalisch. Instituts zu / Wurzburg / Ritter des Verdienstordens vom heiligen Michael I. Glasse, and / Ehrenkreuz des k. bayer. Ludwigsordens / aus / inniger Dankbarkeit gewidmet / von / Peter Streck, k. b. Militdr Obermusikmeister.* [A short practical instruction for military music in general and for each instrument in particular and dedicated to his highly honored teacher, Mr. Joseph von Froehlich, Ph.D., Royal University Professor, retired director of the Royal Music Institute in Würzburg, Knight of the Merit Order of Saint Michael 1st Class and Cross of Honor of the Royal Bavarian Order of Ludwig, with sincere gratitude, by Peter Streck, First Royal Bavarian Bandmaster.] Munich: Aibl, 1861. Location: Munich, Bayerische Staatsbibliothek. "Von der Trompete" ["On the trumpet"] pp. 97-129, 33 pp. (2 T, 29 M); for the natural trumpet: 6 pp. (2 T, 4 M). Streck's tutor is a method for all instruments used in military music at that time (see Nemetz, *Allgemeine Musikschule für Militärmusik*). The part for natural trumpet contains general instructions and 41 studies for this instrument. Streck teaches the use of syllables with different vowels for the high and low registers.

Sussmann, Heinrich.<sup>38</sup> *Neue / theoretischpractische / Trompeten-Schuk / von / H. SUSSMANN / MIT ANHANG SAMMTLICHER BEI DER KONIGL. PREUSS. / CAVALLERIE GEBRAUCHLICHEN INSTRUMENTE.* [New theoretical practical trumpet method by H. Sussmann, with a supplement for all instruments used by the Royal Prussian Cavalry.] Leipzig C.F. Kahnt, 1859. Location: [East] Berlin, Deutsche Staatsbibliothek. Section for trumpet: 15 pp. (15 M); for the natural trumpet: 8 pp. (8 M). Sussmann's method book contains no instructions, but 12 studies for one or several trumpets and 46 military calls. Most of the calls are presented not only in the original printed form, but also as actually performed by trumpeters with the use of tonguing techniques described in Schubert's method (see above), as in the following example:

18. Mit Ziissen rechtsunikehrt schwenken. wird gebiasen



tikitiIdtong tikitikitoog

**Figure 8**

Prussian cavalry military call "By platoons wheel right" with notation and as executed (*wird gebiasen*) in Heinrich Sussmann, *Neue theoretisch practische Trompeten-Schule*, p. 5.

Winzer, Andreas. "Signale für Trompeter." [Calls for trumpeters.] Manuscript, Strehlen (Silesia), 1804.<sup>39</sup> Location: Berlin, Private Archives of Fritz Wesenigk. 55 pp. (5 T, 50 M). This method book is devoted exclusively to military calls. It was presented to King Friedrich Wilhelm II in 1804. Like Sussmann (see above), Winzer gives the original forms of the calls and also the versions actually performed by trumpeters, using tonguing techniques as described in Sussmann (see above). He also includes his own revisions of the calls. It was Winzer's aim to standardize the execution of the calls. He gives many different syllables for tone production.

Wirth, Adam. *Trompeten-Schule in 3 Abth. I., Allgem. musikal. Theil II, f. die einfache Trompete. III., f. d. Ventiltrompete* [Instruction Book for the Trumpet in 3 parts. 1st: general musical part, 2nd: for the simple (natural) trumpet, 3rd: for the valve trumpet.] Offenbach: Joh. Andre, 1856. Sources: *Handbuch der musikalischen Litteratur . . .*, vol. 5 (Leipzig, n.d.), p. 31, and *Musikalisch-literarischer Monatsbericht neuer Musikalien, musikalischer Schriften und Abbildungen. Für das Jahr 1856* [Musical-literary monthly report of new pieces of music, musical literature and illustrations. For the year 1856] (Leipzig, 1856), p. 104. It is likely that this method book, which could not be located, also has a substantial section for natural trumpet.

Zanichelli, Domizio. *NUOVO E BREVE / METODO DI PERFEZIONAMENTO / PER / TROMBA A MACCHINA / Composto da / D. ZANICHELLI / DI VIADANA*. [New and short method to perfection for valve trumpet composed by D. Zanichelli of Viadana.] Milan: Francesco Lucca, 1855. Location: Vienna, Österreichische Nationalbibliothek, Musiksammlung - S.A.75.D.41. 95 pp. (10 T, 85 M); for the natural trumpet: 9 pp. (1 T, 8 M). Zanichelli's method book for valve trumpet consists of a general text for studying the trumpet, the rudiments of music, a section using only the natural notes, a section using only the notes of the C-major scale and a section using all of the notes of the trumpet. This method is similar to the tutors of Cacciamani and Rossari (see both above). The part with natural notes contains 49 studies. According to Zanichelli, it must be studied before the pupil plays the studies with the use of valves.

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#### NOTES

1. Listings of some method books for natural trumpet are also found in: Donald Henry Boley, "The Development and Evaluation of the Effectiveness of a Pilot Instructional Sound-Film for Teaching Beginning Trumpet Students With a Brief Survey Of the History of Trumpet Instruction and the History of Educational Film Research" (PhD diss., University of Iowa, 1970); Frank William Baird, "A History and Annotated Bibliography of Tutors for Trumpet and Cornet," 2 vols. (PhD diss., University of Michigan, 1983); Scott Sorenson, "Thomas Harper, Sr. (1786-1853): Trumpet Virtuoso and Pedagogue" (PhD diss., University of Minnesota, 1987).

2. This was a part of the author's dissertation, "Ein Überblick über die Trompeten- und Kornettschulen in Frankreich, England, Italien, Deutschland und Österreich von ca. 1800 bis ca. 1880." [A survey of method books for the trumpet and cornet in France, England, Italy, Germany and Austria between ca. 1800 and ca. 1880.], PhD diss., University of Vienna, 1989.
3. The author is very grateful to Albert Hiller, Regensburg, for this information.
4. General information about the *Posttrompete*, duty calls, music and illustrations of this instrument are found in Albert Hiller, *Das groffe Buch vom Posthorn* (Wilhelmshaven, 1985), pp. 21-24, 80-85, 165-174, 269-270, 280.
5. Baird, "History," 1:80-81.
6. Perhaps this edition was never published; Ricordi bought the Lucca firm and listed the works from Lucca in its own catalogue with its own plate numbers, but this does not necessarily prove that these works were really reprinted by Ricordi. Cf. Agostina Zecca Laterza, "Le edizioni Ricordi in Pazdirek Handbuch," *Fontes Artis Musicae* 13 (1966): 240-244.
7. 1781-1860. See *The New Grove Dictionary of Music and Musicians*, s.v. "Buhl, David;" and Francois-Joseph Fitis, *Biographic universelle des musiciens et bibliographic generale de la musique*, Supplement, ed. Arthour Pougin (Paris, 1878), 1: 131.
9. Ernst Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Halle, 1795), pp. 92-93 (in German; English translation by Edward H. Tarr, Nashville, 1974), and an article by the author, "Barocke `Zungenschlagmanieren' in der Trompetenliteratur des 19. Jahrhunderts" [Baroque tonguing techniques in the trumpet literature of the 19th century] *Clarino* 9 (September 1992): 13-16. Cf. also the method books of Cam, Frohlich, Schubert, Sussmann, and Winzer.
9. The French term "double tonguing" often means triple tonguing.
10. "La Trompette a son coup de langue qui est vulgairement appek double coup de la langue et qui se fait en passant trois notes pour deux c'est-i-dire en triolet" (David Buhl, *Methode de Trompette* [Paris, 1825], p. 9).
11. Concerning military calls in this tutor cf. the method books of Carnaud, Dauverne, Franz, Hyde, Schiltz, Sussmann and Winzer. See also another article by the author: "Blechbalserschulen als Quelle für Militärsignale im 19. Jahrhundert." [Brass instrument tutors as sources for military calls in the 19th century] *Clarino* (1993), forthcoming.
12. 1818-1885. See Carlo Schmidl, *Supplemento al Dizionario Universale dei Musicisti (Milan, n. d.)*, p. 140.
13. The term *Trompeue a clefwas* used in France for the keyed bugle. Cf. Ralph Thomas Dudgeon, "The Keyed Bugle, Its History, Literature and Technique" (PhD diss., University of California at San

Diego, 1980), p. 8. Dudgeon's dissertation describes the section for keyed bugle in this tutor (ibid., p. 108-110).

14. The expression "in all tunings" refers to the use of crooks with the invention trumpet.
15. 1800-1874. See the English translation of this method in *Historic Brass Society Journal* 3 (1991): 178-261. The author uses the translation of the title from this source.
16. "Mais, en terminant, je maintiens ce principe, que tout instrument qui recoit un secours & ranger par (addition d'un mecanisme quelconque, meme le plus simple, comme celui de la Trompette Coulisse, que tout Instrument chromatique enfin, ne pourra jamais egaler le son virginal de la Trompette naturelle" (*Dauverne, Methode*, p. 158; translation from the source quoted in the previous note).
17. The French term *Fanfares d'Ordonnance* here does not mean all fanfares, but rather military calls.
18. The author is very grateful to Albert Hiller, Regensburg, for this reference.
19. 1780-1862. See *The New Grove Dictionary of Music and Musicians*, s.v. "Frohlich, (Franz) Joseph."
20. The author is very grateful to Dipl.-Ing. Albert Hiller, Regensburg, for a photocopy of this method book.
21. Concerning the term *trompette à clef* cf. the description in Cam's method.
22. It should be mentioned that this method was published approximately two years before Buhl's tutor (see above), which is generally reported as the first method for stopped trumpet.
23. 1786-1853. See *The New Grove Dictionary of Music and Musicians*, s.v. "Harper." See also the facsimile of the 1837 edition, with commentary on the life of Harper, by John Webb and Scott Sorenson (Homer, NY, 1988), pp. iii-xiii, and Scott Sorenson, "Harper, Sr."
24. The author is very grateful to Franz Streitwieser for a photocopy of this tutor.
25. 1789-1818. See James D. Brown and Stephen S. Stratton, *British Musical Biography . . .* (Derby, 1897), pp. 214-215; see also *A Dictionary of Musicians, from the Earliest Ages to the Present Time . . .* (London, 1827), p. 384. Scott Sorenson states ("Thomas Harper," p. 7) that it is not certain whether Hyde's first name was John or James.
26. Concerning the date of publication, cf. Albert R. Rice's "A Selection of Instrumental and Vocal Tutors and Treatises Entered at Stationers' Hall from 1789 to 1818," *Galpin Society Journal* 41 (1988): 16-23. He states that this method was registered by Stationer's Hall 01/26/1799 (p. 19). The author is very grateful to Edward H. Tarr for this reference.
27. The author is very grateful to Franz Streitwieser for a photocopy of this tutor.

28. 1814-1885. See Carlo Schmidl, *Dizionario Universale dei Musicisti*, 12th ed. (Milan, 1887), p. 314.
29. 1799-1846. See Konstantin von Wurzbach, *Biographisches Lexikon des Kaiserthums Osterreich...* (Vienna, 1869) 20: 182-183. See also Wolfgang Suppan, *Das ?scut Lexikon des BLumistikwesens*, 3d ed. (Freiburg-Tiengen, 1988), p. 260. Concerning the two method books by Nemetz, see also Eugen Brixel, "Die Trompetenschulen von Andreas Nemetz als Spiegel der Bläserausbildung und Bläserpraxis im 19. Jahrhundert." *Bericht über die vierte internationale Fachtagung zur Erforschung der Blasmusik* (Tutzing, 1984), pp. 154-170.
30. 1827-1881. See Schmidl, *Dizionario*, p. 429; see also *Hornisten Lexikon. Dictionary for Hornists* (Kirchheim bei München, 1986), p. 390.
31. This method book *must* have been written many years earlier because Rossari died in 1881.
32. Roy and Müller's tutor, p. 9.
33. 1804-1868. See Paul Frank and Wilhelm Altmann, *Kurzgefaßtes Tonkünstler-Lexikon*, 14th ed. (Regensburg, 1936), p. 161.
34. This method was first published in 1868, but only the 10th edition could be located.
35. Cf. Buhl's method. He *uses* another tonguing technique to increase the number of notes. Cf. also Hyde, who was the first to mention this "German method of double tonguing."
36. "Wo ohne Andeutung des Komponisten der einfache Zungenschlag zu verwenden ist, wo er effektiv wirken kann, muß dem Geschmack *des* Bläusers verlassen bleiben, wie namentlich in Marschen und heroischen Tonstücken" (*ibid.*, p. 5). Schubert *uses* the term *einfache Zunge* ["simple tongue"] to indicate double tonguing. He *uses* the term *Doppeizunge* ["double tonguing"] for flutter tonguing.
37. 1797-1864. See Wolfgang Suppan, *Das neue Lexikon des Blasmusikwesens*, p. 338.
38. 1796-1848. See Hermann Mendel and August Reissmann, *Musicalisches Conversations-Lexikon...* (Berlin, 1878), 9: 319.
39. The author is very grateful to Edward H. Tarr for a photocopy of this tutor. See Donald Press, "Signalmusik" (PhD *diss.*, University of Berlin, 1980), p. 70.

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