

## JOSE de JUAN MARTINEZ' METODO DE CLARIN (1830)

**Introduction and translation by B. Kenyon de Pascual**

### INTRODUCTION

Since most readers will not be familiar with the history and terminology of Spanish brass instruments, it would seem appropriate to introduce Jose de Juan's tutor in its Spanish context. The first point that may usefully be considered is the type of instrument for which the work was written. The Spanish word *clarin* has been used for a variety of instruments at different times in the past. It is first to be met with in the literature of the late Middle Ages and the Renaissance. Its use was recorded in the 16th century for processions and bullfights but not for sounding the seven army calls. These were the prerogative of the trumpeters of the Italian school (*tromp etas italianos*), who were examined by the guild. In the definitions for *clarin* and *bastardo* to be found in S. Covarrubias's dictionary *Tesoro de la lengua castellana o espanola* (Madrid, 1611) the *clarin* is described as a small, high-pitched trumpet with a clear and delicate sound. When players using *clarino* technique reached Spain in the 17th (?) century, they and their instruments were also called *clarines*. The first *clarin* to be officially appointed to the Spanish Chapel Royal was Josef Losqui, or Loschi, described as a Venetian. He was given the post in 1679 (with the obligation to teach interested choirboys) and was succeeded in 1697 by his Spanish pupil and son-in-law, Gregorio Fernandez de la Cuerda. By the 18th century *clad.* had become established as the usual name for the trumpet employed in art music. The word continued to be used in this way well into the 19th century and was not restricted to the natural trumpet. The keyed trumpet was known as the *ckirin de flaws*, as opposed to the *corneta de llaves*, i.e. the keyed bugle. The latter, to confuse matters, was also called the *trompeta de llaves*. Nowadays the normal Spanish word for trumpet is *trompeta*, *clarin* being reserved principally for the cavalry trumpet.

Jose de Juan's tutor could be used for any kind of natural trumpet, such as the cavalry and fanfare trumpets, but it was designed for teaching the model of orchestral or harmony trumpet then in use in Madrid. This was a circular hand-stopped instrument, as is indicated by the hand-stopping exercises and by its description in the introduction as a diminutive form of the French horn (*trompa*). It can thus be equated with the circular *trompette d'harmonie* known to have been used in Paris in the 1820s, examples of which are to be found in the Musee Instrumental in Paris (Dauverne's instrument made by Raoux and another example by Courtois), the Bate Collection in Oxford (Jahn) and the Trompetenmuseum in Bad Sackingen (Perinet). This type of instrument has a predominantly conical tube of very gradual expansion and may perhaps be described a little more accurately as a late orchestral version of the posthorn. Its set of crooks could number as many as ten, giving a

range of fundamentals from low A1' to upper 13<sup>6</sup>. The Jahn instrument in Oxford has a bell diameter of 14 cm and an internal diameter of the tube coil of 19 cm (see Figure 1). The original crooks for low 13<sup>6</sup>, C, D, E<sup>6</sup> and upper A1', as well as the shank for G, are preserved with the instrument. The upper A1' crook, when in use, is attached not to the leadpipe but to a leg of the tuning slide looped inside the tube coil, thus shortening instead of lengthening the total operative tube length. The original mouthpiece has been described to me by Jeremy Montagu as shallow and hemispherical with a narrow, sharp-edged grain.



Figure 1  
Circular *trompette* made by Jahn (photo: Bate Collection, Oxford)

Mention may be made in passing of another type of hand-stopped circular instrument played in Spain at that time, namely, the *clarin de barco* or ship's trumpet. B. Saldoni described the horn-player Agustín Lacarra (d. 1840) as a notable performer, too, on the hand-stopped trumpet known as the *clarin de basco*. Saldoni's work is not exempt from printing mistakes, and *basco* may well be one example, since no other reference has been found to a *clarin de basco*. The *clarin de barco*, however, was mentioned by Tomás García Coronel in 1883, when he described a three-key circular instrument (see Figure 2) as a "keyed *clarin* or *cornetin* (cornet) derived from the *clarin de barco*".<sup>2</sup> Apart from the more marked conicity and the keys, this instrument resembles the French *trompettes d'harmonie* mentioned above.



The cavalry calls incorporated by the Spaniard into his exercises are those of the *Spanish* cavalry.<sup>6</sup>

The tutor is written in a style which though pompous is, at times, ungrammatical. The spelling does not always correspond to modern practice but this was not uncommon at that date, when usage fluctuated. There are one or two inconsistencies in the text. In the synoptic table of compasses, for example, the range is given for two *&flat* crooks. Later on, however, when each crook is discussed separately, reference is made to crooks in A. The use of an **K** together with an E1' crook in one of the duets clarifies this ambiguity. Similarly, in two sets of exercises the author referred to a D<sup>♭</sup> crook but otherwise to one in D, which is the correct key. The orchestral trumpet is also called the harmony trumpet, which could lead to some confusion. Finally, in the early tonguing exercises the syllables given for *sequences* of triplets are Tu-Tu-gu du-du-gu, but in the section on triple tonguing, which is called double tonguing (*doble golpes de lengua*), they appear as Tu-Tu-gu du-Tu-gu. No explanation for the difference is given in the text and it is not clear whether the differentiation is intentional. In Sr. de Juan's defence it should be recalled that he was forced by circumstances—and not necessarily by inclination—to produce this tutor, which was primarily intended to be a basis for explanation in class and practice at home rather than a teach-yourself book. It probably had a limited circulation in manuscript copies, as there is no evidence of its having been printed. Although the author's signature is to be found on the title page, this is not sufficient to determine conclusively that the Conservatorio's manuscript is an autograph copy.

To conclude this introduction a short biography of Jose de Juan Martinez may be appended. Jose de Juan (Mdrtinez was his mother's family name) was one of the leading brass players in Madrid in the 19th century. He played both the trumpet and the cornet and should not be confused with his uncle, also called Jose de Juan, who was an eminent French-horn player. Jose de Juan Martinez was born during the first decade of the 19th century and began his career as an instrumentalist in the Royal Guards band. When the Real Conservatorio de Mtisica Maria Cristina (the present-day Real Conservatorio Superior de Mtisica de Madrid) was founded in Madrid in 18307 he was appointed teacher of the *clad?*: and the *cktrin de !Laves* in spite of his youth. When valved cornets were introduced into the Madrid orchestras at the expense of the trumpets,<sup>8</sup> Jose de Juan Martinez was also put in charge of the cornet classes in the Conservatorio. While a teacher he continued his activity as an instrumentalist, being promoted eventually to first *Maestro Director* (conductor) of the Royal Halbardiers band. He played occasionally in the Chapel Royal orchestra in the 1830s and 1840s. In 1848 he was appointed *clarin supernumerario* (official substitute trumpeter) in the Chapel Royal with an option on the first vacancy that should occur. In fact this never materialized. When comets replaced trumpets in the Chapel Royal he became the substitute cornet-player. Before his Chapel appointment he had already played as first *clarin* in the Opera del Circo orchestra and later played in the Teatro Real orchestra. Although the date of his death is not known, he was still alive in 1882 when he was asked to retire from the Chapel Royal because of his age (he was in his seventies) and because he had not played in the Chapel for some time. In the following year he was replaced as professor in the

Conservatorio by Tomas Garcia Coronel (b.1849).

A few pieces by Jose de Juan Martinez have survived in manuscript. They are works written for an audition, for his Conservatorio classes, and for a pupils' concert. His studies (*\*ejercicios tecnicos*) for cornet are to be found in the library of the Real Conservatorio, which also has the solo part of an accompanied theme and two variations for E. *clarin*. I should like to thank the Conservatorio library staff for their kind cooperation during my work on the *Metodo de clath*.

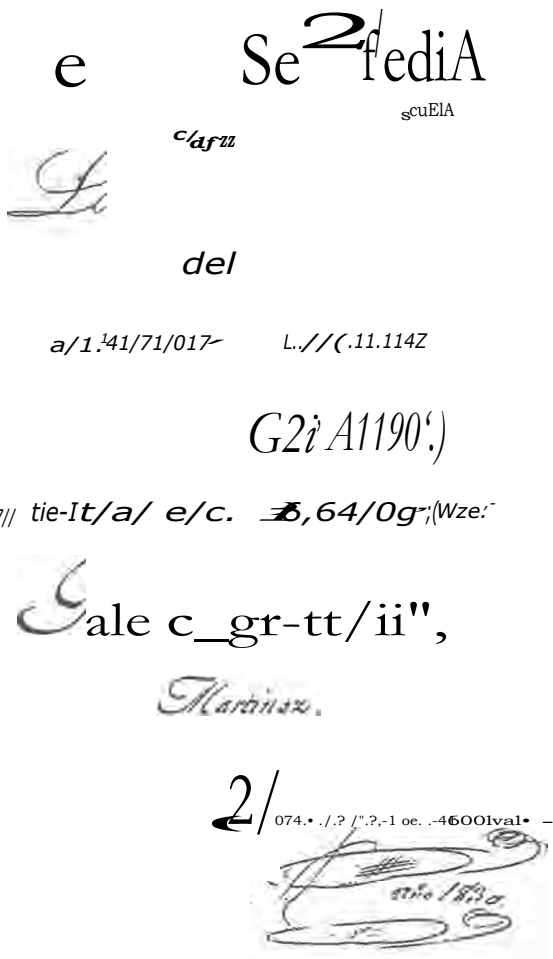


Figure 3  
Title page of Jose de Juan Martinez' *Metodo de Clad('*

## TRANSLATION\*

Trumpet Tutor  
for tuition in the Maria Cristina Royal Music Conservatory  
written by Jose de Juan y Martínez,  
teacher at the Conservatory

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(signed) Jose de Juan Martinez  
1830

**PART I**

The trumpet is, by nature, a hard and recalcitrant instrument, but through diligence and practice those who dedicate themselves to playing it can achieve the perfection of which it is capable.

It should be pointed out that, since there has not been any basic text available on the subject hitherto, anyone writing a tutor for this instrument is exposing himself to criticism. My sole aim, however, is to make the task less arduous for those studying the trumpet. I have therefore tried to help students overcome the worst difficulties that have until now hampered the progress of most people who have devoted themselves to this instrument. I have restricted myself to showing the proper way of studying it through progressive lessons for forming the embouchure and to indicating the correct manner of producing with ease all the types of tonguing and double tonguing.

The effects of the trumpet are proportionate to its range. Those who play the orchestral trumpet have only a narrow range but must play from the lowest to the highest note. The orchestral trumpeter must thus be able to perform throughout this range with ease.

The cavalry trumpet differs from the orchestral one. In the cavalry there are four parts which, because of their special nature, are always written for trumpets in F. The person who has to play the melodic part should practice only the high notes and not make a particular study of the low notes, so as to acquire flexibility of the lips and evenness of tone.

The first trumpeter in this type of music needs to have the ability to play higher than the harmony trumpeters. The lips must become used to this type of exercise, although natural strength and facility of the lips are also required.

*\*Translator's note:* In the following English translation of Jose de Juan's own introduction to his tutor, *c&rin* has been translated throughout as "trumpet". The word *trompeta* does not occur at all in his text. *Dobk golpe de lengua*, however, has been translated literally as "double tonguing," although it would normally be called "triple tonguing" in English. In the passages in which Jose de Juan has tied himself up in stylistic knots, the translator has aimed at comprehensibility rather than a literal reproduction of the author's wording.

There are four trumpet parts in fanfares. The person who is prepared to take the first part must produce the high notes effortlessly so as to play the melody with ease. The [player of the] second part must support the first with a good, even tone and restrict himself to producing the intervals well. The third part, commonly called the principal, must be performed with delicacy. The person who is assigned to this part must have very light articulation and practice double tonguing. The fourth part, or bass, offers far fewer difficulties than the others because it needs much less study. It consists merely of single tonguing and the low notes on the instrument, so this part can be filled by any trumpeter, even the least experienced. It is necessary, however, to produce long and steady notes.

Good performance of a fanfare trumpet part depends to some extent on the type of embouchure (*embocadura*). The first part must have a mouthpiece (*boquilla*) with a slightly smaller throat than that used for the other parts. This has the big advantage of allowing the high notes to be played more easily and of reducing lip fatigue.

The second, third, and fourth parts all have the same, corresponding embouchures. Thus whoever plays the first part must devote himself exclusively to his part, while the other fanfare parts can be played by any well-trained trumpeter.

#### How trumpet parts are written

The G-clef is used for trumpets no matter which crook is to be played, as the trumpet part is always written in C. This is because the instrument is so designed that each crook has in its natural scale all the sharps and flats that it needs. The crook to be used must be specified at the beginning of each piece. No sharps or flats are included in the key signature.

#### The trumpet's range

The trumpet's range depends on which of the different crooks is being used. The low A, low B<sup>♭</sup>, C, and D crooks are those that extend the furthest upwards and have the pleasantest sound. The following diagram gives an idea of the individual range of each crook, starting with the lowest. There are also crooks for upper A and B<sup>♭</sup> but they produce a very harsh sound and can only be used effectively in military bands since their compass is the same as the G crook.

Crooks

a]7		a	a	
low B <sup>6</sup>		a		
C		a		a
D				e
E <sup>b</sup>		a		
F		a	o	
G			o	o
a <sup>b</sup> 8 <sup>'''</sup>			o	
B <sup>b</sup> a <sup>+</sup>		a		

**Table**

The range of each trumpet crook

The B<sup>6</sup> which falls within the range of each crook is by nature slightly low. This note must therefore be forced more than the others in order to sound in tune.

The F which falls within the range of each crook needs to be stopped with the hand in the bell in order to sound in tune. In some cases, however, hand-stopping for this F should be dispensed with, mainly in fast movements.

Example:



**Tonguing on the trumpet**

The trumpet has a tonguing technique peculiar to itself which is commonly called double tonguing and which is made in triplets.

Example:

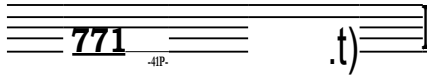


The effect of trumpet tonguing compared with that of the French horn



Double tonguing has to be used in fast movements. However, when the trumpet parts are written with the same articulation as those for the French horn and both instruments play the same passage, single tonguing must be used to correspond with the articulation of each note of the horn.

Example:



How to produce clear and sonorous notes

Trumpet notes must be articulated with the tongue and the lips. An ease of playing is thus acquired that reduces the fatigue this instrument can produce.

The image shows a musical score for four trumpet parts. The parts are labeled '1st tr. in Ek', '2nd tr. in EP', '3rd tr. in Ek', and '4th tr. in Ek'. Each part has a 4/4 time signature. The notes are: 1st tr. in Ek (G4, A4, B4, C5), 2nd tr. in EP (E4, F4, G4, A4), 3rd tr. in Ek (C4, D4, E4, F4), and 4th tr. in Ek (G3, A3, B3, C4). The notes are marked with '6.' and '6.' below them. The 4th part has 'MP' written below the first note.

**Table**  
The range of the four fanfare trumpet parts

How to position the mouthpiece

The mouthpiece must be placed at the middle of the mouth but slightly more on the upper lip. That is where the full force of the embouchure must be. In this position play through the instrument's range from the low to the high notes and make sure to tighten the lips as you ascend and open them proportionately as you descend, without detaching them from the mouthpiece.

How to hold the trumpet

The trumpet should be held like the French horn, as its shape is a smaller version of the latter's. In other words, the left hand should hold the instrument with the bell facing the right side and the right hand should be placed almost at the mouth of the bell to modify the notes. The ordinance or cavalry trumpet, which is a long model, is held in the right hand

without the need to place the left in the bell because cavalry calls and fanfares are composed only of the instrument's natural notes. There are, however, harmony trumpets that have the same shape as ordinance trumpets and which are practically never used except in some military bands.

### Articulation

There are three types of articulation: *ligado*, *destacado* and *picado*. All three are produced by a special action of the tongue. *Ligado* is little suited to the trumpet. Because the instrument is too hard to play and the throat of the mouthpiece is, of necessity, narrow in order to produce high notes more comfortably, *ligado* cannot be played with ease. *Destacado* and *picado* are the forms of articulation used most. There are, however, occasions when *ligado* can profitably be employed.

Example: *Ligado*



*Destacado*



*Picado*

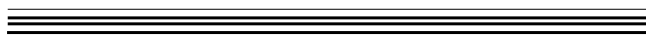


Great care must be taken not to acquire bad habits, such as playing with round shoulders, leaning the head to one side, puffing out the cheeks, etc. It is the tongue that has to do the articulating, produce the tone, and channel the air. When tonguing, the tongue must pronounce "Tu," but without singing, just playing. All the notes are played with the same pronunciation and should not be made with the chest since this would prevent the production of clear and sonorous notes. In this way the awkward features of the instrument can be easily managed.

### The range of each crook of the harmony trumpet and the rules to be observed when writing for this instrument

The trumpet's lowest crook is A and the highest G. There are, however, crooks in A and B<sup>6</sup> at the [Liver] octave but their sound does not have a good effect except in military bands.

#### Trumpet in low A



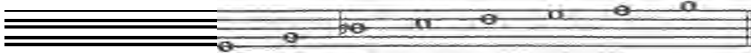
**B flat** is a sonorous note but slightly low. It has to be forced a little to play in tune.  $F \frac{4}{4}$  cannot be produced well without the help of hand-stopping unless it follows or is between other notes.

Example:



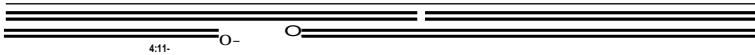
**G** is to be avoided when it stands alone. It should not be played unless it follows other notes because it is difficult to produce on its own. The low A crook is very effective in the accompaniment of any orchestral piece that needs gravity, because it is mellow and harmonious.

#### Trumpet in low B<sup>6</sup>



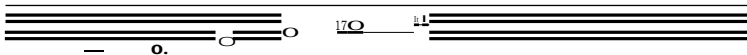
*N.B.* The same applies as above to B<sup>1</sup> and F, which are to be found in almost all the crooks.  $G \frac{1}{1}$  is to be avoided on its own and should not be used unless prepared by other notes preceding it, as it is difficult to produce alone.

#### Trumpet in C



**G** is to be avoided on its own and should not be used unless prepared by other notes preceding it, as it is difficult to produce alone. The C trumpet has the same range as the B<sup>1</sup> one and may also have the same effect. Its tone will be a little brighter.

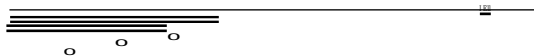
#### Trumpet in D



The D crook is a little harder to play than the previous ones. G must be avoided on its

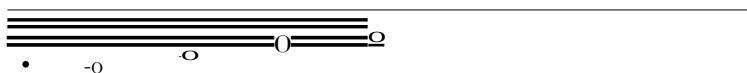
own and should not be played unless preceded by other notes, as it is difficult to produce alone. The D crook is the trumpet's multipurpose crook because it has a fine tone that is penetrating without being shrill and it can be used to good effect in whatever pieces one desires.


Trumpet in Et'



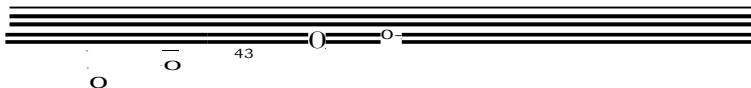
E is to be avoided on its own and should not be used unless prepared by other notes preceding it, since this crook is a little harder to play than that in D. The F and G 00 to be found in its range can only be played with great difficulty and should be used as little as possible.


Trumpet in E natural



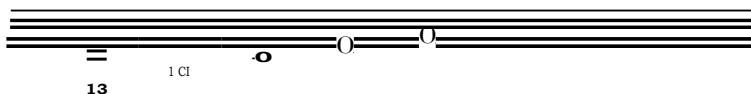
These two notes  should be avoided in slow passages unless prepared by other notes preceding them, as this crook is harder to play than that in Et' and one should avoid writing solos for it.


Trumpet in F



One should avoid playing these two notes  slowly unless they are prepared by others preceding them, as this crook is harder to play than that in E natural and one should avoid writing solos for it.

Trumpet in G



One should avoid playing this note slowly as this crook is much harder to play than that in F and the note should only be used in loud passages, since much force is needed in the mouthpiece for it to sound clearly. This C  can be played better with this crook than with the previous ones and it is more easily obtainable in octave jumps.

Example:



Trumpet in A and B<sup>6</sup> 8va

The trumpets in A and B<sup>6</sup> 8va have almost the same range and capacity as the G trumpet, except that their pitch is even higher.

## PART II



13

It is essential that before producing any note on the instrument one should practice the tonguing marked O with the mouthpiece [alone]. One should begin by playing slowly in order to become familiar with the way to articulate. This is the first lesson, which determines how to play a scale cleanly.

All the other types of tonguing are derived from this one. Once the lips can produce the tonguing in eighth notes very distinctly one should proceed to practice it in sixteenth notes and thirty-second notes. After this one should take the instrument and practice the same exercise and continue in the same way with the succeeding lessons.

One should begin one's study of the instrument using the D and E<sup>6</sup> crooks. In fact the E<sup>1</sup> crook is preferable for practicing the following exercises since it is the easiest for forming the embouchure.

*[There follow thirty-nine exercises based on h3, h4, h5, h6, and h8, including crescendos and diminuendos; a page of tonguing exercises, including triplets; thirty-three exercises based on the cavalry calls; twelve exercises for h7, h9 and h10; ten exercises with the range h3-h12; half a page of exercises for dynamics; forty-six exercises for picado and li gado using the I> [sic] or C crook; ten exercises for "double" tonguing; two examples of the effect of double tonguing; nine duets to*

*be played with the L [sic] or C crook; three duets to be played with a variety of crooks; and three pieces for four Et' trumpets.]*

**PART III**

An **EXPLANATION** of various notes that can be made with the help of the hand and how the hand should be placed in the bell so that they have an even sound.

*N.B.* It should be pointed out that the notes made without putting the hand in the bell are, by nature, much more sonorous than those made with hand-stopping and all the stopped notes full stop, without distinction, must be played very evenly.

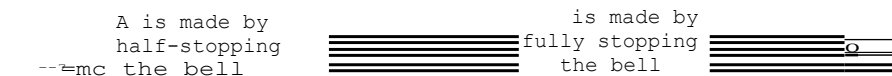
**The notes to be made with hand-stopping**

Fe is made by half-stopping the bell



A is made by half-stopping the bell

is made by fully stopping the bell



D# is made by fully stopping the bell

F# is made by half-stopping the bell



*[The tutor closes with six short studies that include stopped notes]*

## NOTES

1. *Diccionario biografico-bibliografico* (Madrid, 1880; reprinted 1986), vol.2, p.542.

2. In 1883 Garcia Coronel applied for a permanent teaching post at the Madrid Conservatorio and presented a manuscript *Historial del charin y cornets* ("Short History of the Trumpet and Cornet," still preserved) as one of his application documents. It includes three pages of "trumpet" illustrations copied straight from F. Dauvernes *Mithode* (rather than G. Kastner's *Manuel* where they also appeared), as well as one page showing three "horns" and one page of cornets, which includes the above-mentioned keyed cornet.

3. Catalogue no. S/1288.

4. Jose de Juan Martinez, *Mitodo de clarin*, ed. B. Kenyon de Pascual, (Madrid, 1990), ISBN 84-404-8357-0, no. 1 in the series Biblioteca del Conservatorio, produced by the Conservatorio in collaboration with the Camara de Comercio e Industria de Madrid. The text is printed in modern type as the ink of the original is too faded to reproduce. The exercises, however, are printed in facsimile.

5. A short article on hand-stopping on *the Stopftrompete* had also been published in Berlin in 1829 by Karl Bagans in the *Alkemeine Musikalische Zeitung*, no. 43. It is doubtful, however, whether Jose de Juan would have seen a copy of this or been able to understand it if he had, nor is there any sign that he was familiar with it.

6. Practically identical to those published in the 18th century.

7. Teaching actually began in 1831.

8. According to Garcia Coronel's history the two-valve cornet was known in Spain in 1828 and the three-valve cornet in 1838-39. The cornet's temporary pre-eminence can be seen from the fact that in 1850 the Teatro Real orchestra had two first-cornet players and two second-cornet players, but no trumpeter. The second-cornet players doubled on the trumpet (*clarin*) if necessary.