

METHOD BOOKS FOR KEYED TRUMPET IN THE 19TH CENTURY: AN ANNOTATED BIBLIOGRAPHY

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The keyed trumpet played an important role from the end of the 18th century up to about 1840. It is generally known that the two outstanding classical trumpet concertos by Joseph Haydn and Johann Nepomuk Hummel were written for this instrument.

This article lists for the first time all method books for the 19th-century keyed trumpet in England, Italy, Germany, and Austria that could be verified. It further gives, where possible, their location and a short description. "Location" is used to indicate public libraries having copies of the method books, but it is not my intention to identify all copies of a method. Contents are indicated in the following manner: "6 pp. (1 T, 5 M)" indicates that the tutor has 6 pages, 1 page of text and 5 pages of music. It is sometimes only an approximate description, because some authors freely mix text and music. Text pages also cover rudiments of music; blank or nearly blank pages are also counted. If only a part of the work is devoted to the keyed trumpet, an appropriate indication is made.

First, I would like to list some general characteristics of the method books for keyed trumpet.

1. Tutors for keyed trumpet ordinarily have only a few pages; they are, with one exception, published together with one or more other method books for natural trumpet³ or valve trumpet.

2. Every tutor contains an illustration of the instrument with a description of the key system and with one or more fingering charts.

3. There are two kinds of keyed trumpets that can be located in tutors: trumpets with four and with five keys that are closed in a resting state; both types exist simultaneously. There is no tutor for trumpets with more than five keys, but there are such instruments in collections, e.g., a trumpet with eight keys in the Bad Sackingen Trumpet Museum (Germany).⁴ Tutors for four-keyed instruments all use the same system: the key nearest to the bell raises the note a semitone, the next key a whole tone, the next key one-and-a-half tones, and the last key two whole tones. Keyed trumpets with five keys use different fingering charts for different tunings in order to decrease or to eliminate intonation problems. This is because each tuning would require different key positions.

4. The keyed trumpets as described in the tutors use various crooks similar to those of 19th-century natural and valve trumpets. All method books cited use the tunings of D and B; some other tunings are mentioned in the individual descriptions of the method books.

5. All tutors use a range from g to g" or a". This range is nearly the same as those found in method books for the natural, stopped, and valve trumpet in the first half of the 19th century.

6. The tutors ordinarily contain only a few studies or duets, which serve as examples

for the possibilities of these instruments. This was also common practice in contemporary tutors for natural trumpet and valve trumpet.

7. In many cases the author of the tutor did not use all the new notes of the keyed trumpet in the exercises, duets, etc.; he was interested only in the missing diatonic notes on a natural instrument and some accidentals. This is also true of valve trumpet method books in the first half of the 19th century.

It is necessary to mention that both the Italian term *tromba a chiavi* and the French term *trompette a clefs* did not always mean keyed trumpet in the 19th century as the literal translation of these terms suggests; these terms often mean keyed bugle. Therefore there are some tutors written for *tromba a chiavi* or for *trompette a clefs* that are not for keyed trumpet but for keyed bugle.⁵ The main characteristics that help one decide whether a given method book is written for keyed trumpet or for keyed bugle are:

1. In illustrations, keyed bugles appear more conical than trumpets, which are cylindrically bored. But one should keep in mind that many illustrations are inaccurate.

2. The keyed bugle uses high notation, as does the modern trumpet (second partial in the harmonic series = c'); the keyed trumpet uses low notation (second partial = c) in all located tutors.

3. Keyed bugles ordinarily have seven keys. Keyed trumpets as dealt with in the method books only have four or five keys.

4. In fingering charts, keyed trumpets use only one key at a time; keyed bugles, however, can use two or more keys at the same time.

5. The key nearest the bell of the keyed bugle is ordinarily open. If it is closed, it lowers the pitch of the instrument by a semitone. Therefore the notes with all keys closed are b, fr, b', dr, etc. for the keyed bugle and g, c', e', g', c'', etc. for the keyed trumpet. The kind of notation as described in number 2 must be taken into account.

For further information, see the excellent writings of Ralph Thomas Dudgeon and Reine Dahlqvist.⁶

Method books for keyed Trumpet

Araldi, Giuseppe. *Metodo /PER TROMBA /A Chiavi eta Macchina / DI I Giuseppe Araldi / Prima Tromba der'. R. Teatro ally Scala / e dal Medesimo dedicate / All'illmo Sig. Conte / RENATO BOROMEIO*. [Method for keyed and valve trumpet, by Giuseppe Araldi, first trumpet of the Imperial Royal Theatre "La Scala" and dedicated by him to the most illustrious Count Renato Boromeo.] Milan: F. Lucca, ca. 1835. Location: Vienna, Osterreichische Nationalbibliothek, Musiksammlung - S.A.75.B.10. 19 pp. (3 T, 16 M); for the keyed trumpet: 6 pp. (1 T, 5 M).

Though the title page does not so indicate, this method book 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 the trumpet shows an instrument with five keys.

Araldi states that the following trumpets with keys can be used: trumpet in G, also crooked in F; in E, also crooked in E¹⁹; in Eⁱ>, also crooked in D; and in D; but it is impossible in the opinion of the author to play a trumpet in D crooked in C. Araldi also advises the composer not to write in keys with more than one accidental. There are two different fingering charts in this method book:

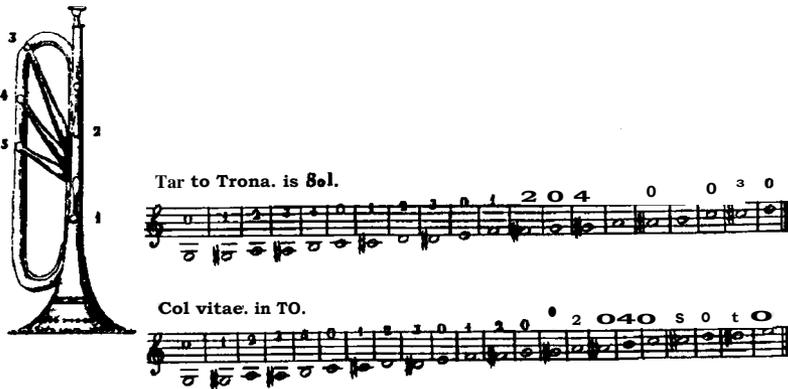


Figure 1

Giuseppe Araldi, *Metodo Per Tromba A Chiavi et a Macchina*, p. 11. Keyed trumpet with five keys. The first row shows the fingering chart for the trumpet in G (suitable also for trumpet in E); the second row shows the fingering chart for the trumpet in G crooked in F (suitable also for trumpet in E crooked in B, for trumpet in B crooked in D, and for trumpet in D).

The student should play with the trumpet in D first. The tutor contains seven interval studies and nine additional pieces. Frank William Baird reports a later edition of this method book shown in the Ricordi catalogue in Milan,⁷ but no copy could be located.⁸

Asioli, Bonifazio.⁹ *TRANSUNTO/DEB PRINCIPJ ELEMEIVTARI / di Musica / Compilati / dal Celebre M. B. Asioli, /E breve Metodo per/ Tromba con chiavi.* [A survey of the rudiments of music, compiled by the famous Master B. Asioli, and a short method for keyed trumpet.] Milan: Luigi Bertuzzi, 1825. Location: Milan, Conservatorio di Musica "Giuseppe Verdi";¹⁰ Vienna, Archiv der Gesellschaft der Musikfreunde - 12241D2." 9 pp. [5 T, 4 M].

This is the only method book for the keyed trumpet that has no additional instructions

for natural trumpet, and it is also the first for the trumpet in Italy in the 19th century. Luigi Bertuzzi published a series of tutors with the same rudiments of music by Asioli (first published in 1809) and with the same frontispiece containing the words “E breve Metodo per ...” [“and a short method for...”]. The name of the instrument, for example “Tromba con chiavi” [“keyed trumpet”], was added by hand. Therefore only the last four pages of this method book are dedicated to the keyed trumpet. This tutor shows an instrument with four keys and mentions the tunings C, D, and E \flat . It contains fifteen short exercises, mainly interval studies, and nine additional pieces; some of them are very short extracts of operas by Rossini, Mercadante, and Carafa.

Ascendente per mezzo di #

Ascendente per mezzo di b

Le Chiavi aperte sono indicate con il zero 0.

Figure 2

Bonifazio Asioli, *Transunto Dei Principj elementari di Musica*, p. 6. Keyed trumpet with four keys and ascending fingering chart with sharps (“Ascendente per mezzo di #.”) and with flats (“Ascendente per mezzo di b.”). The open keys are indicated by a zero “0” (“Le Chiavi aperte sono indicate con il zero 0.”).

The student is advised to “strengthen the weak tones [produced with keys] and to weaken the strong tones [without keys] to achieve a perfect intonation with equality of sound.”¹² The author also uses a special tonguing technique called *colpo di labro* (literally “beat of the lip”). Perhaps he refers to the “German method of double tonguing” like many other tutors for natural trumpet in the first half of the 19th century. In this case a triplet must be played instead of the two sixteenth notes:¹³

“colpo di labro”

Notation

Execution

Figure 3

Bonifazio Asioli, *Transunto Dei Principj elementari di Musica*, p. 8. “Colpo di labro” and the supposed execution added by the author.

Nemetz, Andreas.¹⁴ *Allgemeine / TROMPETEN-SCHULE / Verfasst / von / ANDR. NEMETZ / Posaunist im KK Hofopern-Theater in Wien. / 17€¹Werk.* [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, Österreichische Nationalbibliothek, Musiksammlung - S.A.74.A.36. 19 pp. (7 T, 12 M); for the keyed trumpet: 6 pp. (2 T, 4 M).

This method is the first for the trumpet published in Vienna. It consists of four parts: for natural trumpet, keyed trumpet, valve trumpet, and bass trumpet and posthorn together (very short). The part for the keyed trumpet contains an illustration of an instrument with four keys made by Joseph Riedl:¹⁵

The introduction mentions that Joseph Riedl" was the "second inventor" of the keyed trumpet; Nemetz attributes the honor of being the "first inventor" of this instrument to his teacher Johann Leopold Kunerth. It also mentions that the notes produced with keys sound weak; this disadvantage is canceled with the valve trumpet. This tutor uses thirteen different tunings for keyed trumpet (low G, A, Bb, B, C, Db, D, Eb, E, F, high G, Ab, and A); it contains five melodic studies as examples for the possibilities of the keyed trumpet.

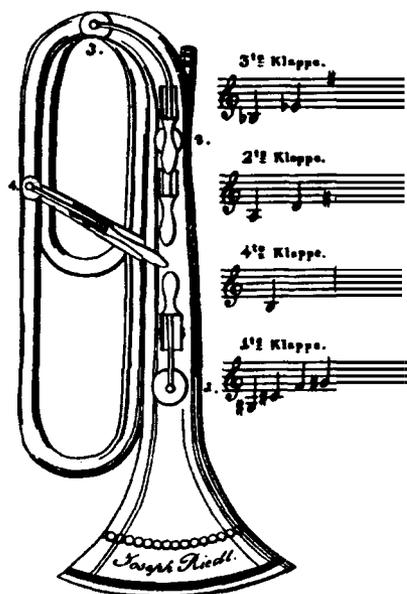


Figure 4
Andreas Nemetz,
*Allgemeine Trompeten-
Schule*, p. 8. Trumpet with
four keys by Joseph
Riedl, and a fingering chart.

Roy and Muller. *R. COCKS AND CO.'s / SERIFS 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. 1839.¹⁷ Location: London, British Library- h.3878.k. 24 pp. (11 T, 13 M); for the keyed trumpet: 5 pp. (1 T, 4 M).

No part for the valve trumpet is included in this tutor, but there is a part for the natural trumpet. This method book contains the rudiments of music and a few instructions for holding the instrument, along with discussions of tonguing, mouthpieces and embouchure. It uses most of the text and music from Eugene Roy's *Method de Tromp cue* (see below) with the same illustration of a trumpet with five keys and with the same fingering chart, but it is shorter and the difficult studies are omitted. four scale exercises, six additional studies and 6 duets (transcriptions) are included. The following illustration shows the instrument and the fingering chart from this method:

Seale for the Keyed Trumpet.

	G	G#	A	Bb	B	C	C#	D	Eb	E	F	F#	G	G#	A	Ab	Bb	C	C#	D	Eb	E	F	F#	G
Trumpet D.	1	2	3	4	5	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4
Trumpet Eb.	1	3	3	5	1	2	4	1	2	1	5	1	3	1	3	3	5	1	3	3	5	1	2	3	4
Trumpet F.	1	2	3	4	1	2	3	1	2	1	4	1	3	1	3	3	5	1	3	3	5	1	2	3	4
Trumpet G.	1	2	3	4	1	4	2	1	2	1	4	1	3	1	3	3	5	1	3	3	5	1	2	3	4
Trumpet C.	2	3	4	5	1	3	3	1	2	1	2	1	2	1	2	5	3	1	3	3	2	1	2	3	4

Figure 5

Roy and Muller, Tutor, p. 20. Trumpet with five keys and fingering chart for every tuning.

Roy, Eugene. *MgTHODE DE TROMPETTE / sans Clefs and avec CIO / Divisee en deux Parties / La premiere [sic] Partie donne toutes les Gradations necessaires pour apprendre en peu de terms a jouer de cet Instrument / 1°. des Lefons pour apprendre les different coups de langue 2°. id pour se familiariser aux tons usites de la Trompette sans Clef 3°. des Lefons progressives pour parvenir a 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 et 3 Trompettes. / La deuxieme Partie, pour les Trompettes h Clefs contient la figure et la Tabulature de ce nouvel Instrument, les Gammes de ses different tons, des Exercices pour se familiariser a 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 produce all the 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.] Mainz: B. Schott Fils, 1824. Location: Dresden, Sächsische Landesbibliothek - MB 4 2674 Rara. 39 pp. (7 T, 32 M); for the keyed trumpet: 22 pp. (3 T, 19 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 is the first tutor for keyed trumpet and also the largest one. A special part of the introduction is devoted to the keyed trumpet:

About the Keyed Trumpet. The recently invented keyed trumpet is already in common use; it is used in orchestras and in military music bands, as well as in cavalry bands. In addition to its beautiful clear tone it has the advantage that every simple melody can be played with the help of the keys even if it contains chromatic tones."

Roy uses an instrument with five keys tuned in G with crooks for F, E, Eb, D, and C. Different fingering charts are needed for each tuning. The author mentions that keyed trumpets are available through the firm Schott & Sons in Mainz." This tutor contains twenty-three scale exercises, seven additional studies, fifteen duets with transcriptions, mainly from operas (the last one being two pages long), two *pieces* for one trumpet, and two large works in the form of a "theme and variations" in a virtuoso manner; one excerpt is shown below:



Figure 6

Eugène Roy, *Méthode de Trompette*, p. 35. Only this tutor contains such virtuosic pieces.

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NOTES

1. Listings of some method books for keyed trumpet are also found in: Donald Henry Boley, "The Development and Evaluation of the Effectiveness of a Pilot Instructional Sound-Film for Teaching Beginning 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). Concerning the history of the keyed trumpet see Reine Dahlqvist, *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger* (Nashville, 1975 [= Brass Research Series 1]) and Kenneth Lee Laudermilch, "The Keyed Trumpet" (DMA diss., Catholic University of America, 1976); see also Ralph Thomas Dudgeon, "The Keyed Bugle, Its History, Literature and Technique" (PhD diss., University of San Diego, 1980), and *The Keyed Bugle* (Metuchen-London, 1993); and Ginter Dullat, *Metallblasinstrumentenbau* (Frankfurt am Main, 1989 = [Das Musikinstrument 48]), pp. 121-126.

2. This was a part of the author's dissertation, "Ein Überblick über die Trompeten- und Kornettsschulen in Frankreich, England, Italien, Deutschland und Österreich von ca. 1800 bis ca. 1880" [A survey of method books for trumpet and cornet in France, England, Italy, Germany and Austria between ca. 1800 and ca. 1880], PhD diss., University of Vienna, 1989. It was not possible to locate any method book for keyed trumpet printed in France; there is only the tutor by Eugene Roy which was printed in Mainz with French and German text.

3. Concerning tutors for natural trumpet see an article by the author, "Method Books For Natural Trumpet in the 19th Century: An Annotated Bibliography," *Historic Brass Society Journal* 5 (1993): 1-21.

4. See Edward H. Tarr, *Trompetenmuseum Bad Sackingen. Ein Katalog von Edward H. Tarr* (Bad Sackingen, 1985), no. 13001.

5. E.g. A. Gobert, *Méthode de Trompette d'ordonnance Trompette a Clef...* (Paris: Halary, ca. 1823), or Coletti, *Metodo Elementare e Grad"rto di Tromba a chiavi...* (Milan: Ricordi, 1844). See also Edward H. Tarr, "The Romantic Trumpet," *Historic Brass Society Journal* 5 (1993): 213-261.

6. The writings of Ralph T. Dudgeon and Reine Dahlqvist are cited in n. 1. The author is very grateful for Prof. Dudgeon for valuable information concerning the keyed bugle.

7. Baird, "History," I: 80-81.

8. 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.

9. 1769-1832. See *The New Grove Dictionary of Music and Musicians*, s.v. "Asioli, Bonifazio."

10. The author is grateful to Prof. Renato Meucci and to Dr. Edward H. Tarr for very valuable information concerning this tutor. See also Renato Meucci, "Il Cimbasso e gli strumenti affini nell'ottocento italiano," *Studi Verdiani* 5 (Parma 1988/89): 109-62.

11. This copy is incomplete; the first five pages with the rudiments of music are missing. It has a handwritten frontispiece with the title: "Scala cromatica della Tromba con Chiavi."

12. "Cerchera' di rinforzare le voci deboli, ammorzare le voci ford e di unire all'egualianza dei suoni una perfetta intonazione" (Asioli, *Transunto Dei Principj Elementari di Musica*, p. 7).

13. Concerning this tonguing technique see another 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.

14. 1799-1846. See Konstantin von Wurzbach, *Biographisches Lexikon des Kaiserthums Osterreich...* (Vienna, 1869) 20, pp. 182-183. See also Wolfgang Suppan, *Das Neue Lexikon der Blasmusikwerem*, 4th ed. (Freiburg-Tiengen, 1994), p. 478. Concerning the 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 tier Blasmusik* (Tutzing, 1984), pp. 154-170.

15. A keyed trumpet by Joseph Riedl dating from the second quarter of the 19th century was in Leipzig before the second world war; it is lost now. See Herbert Heyde, *Musikinstrumenten-Museum der Karl-Maix-Universität Leipzig-Katalog* vol. 3, *Trompeten, Posaunen, Tuben* (Leipzig: VEB, 1980), p. 134, no. 1837.

16. The author is grateful to Dr. William Waterhouse, London, for his information about Joseph Riedl.

17. Adam Carse mentions this tutor without naming the authors in *The Orchestra from Beethoven to Berlioz* (New York, 1949), p. 412.

18. "Von der Klappentrompete. Die neuerfundene Klappentrompete ist schon im allgemeinen Gebrauche, man bedient sich ihrer sowohl in den Orchestern, bey Militär-Musikbanden, wie auch bey der Cavallerie, sie verbindet nebst ihrem schonen Kellen Ton, noch den Vortheil, jede einfache Melodic, wenn sie selbst chromatische Tone enthalt, mit Hilfe der Klappen vortragen zu können" (Roy, *Methode de Trompette*, p. 1).

19. Carl August Müller produced keyed trumpets for Schott in Mainz. See Heyde, *Trompeten*, pp. 135-137 (Instrument nos. 1839-1841).