

METHOD BOOKS FOR TRUMPET AND CORNET USING STOPPED NOTES IN THE 19th CENTURY: AN ANNOTATED BIBLIOGRAPHY

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Hand-stopping was used less frequently with the trumpet than with the horn. Nevertheless, a few tutors in the 19th century show the use of stopped notes for both natural trumpet and natural cornet—and also for valve trumpet and valve cornet, an application of this practice that is not well known. Stopping was also applied to the so-called *Posttrompete* in Germany.

This article lists for the first time¹ all 19th-century French and German method books for trumpet and cornet using stopped notes that could be verified; it further offers a short description of each and identifies locations of surviving copies.² “Location” refers to public libraries or private archives that hold copies of these books, but it was not my intention to identify all extant copies of a given method. The contents of the method books 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 music. It is often only an approximate description, as some authors mix text and music freely; blank or nearly blank pages are also counted. (“Text” pages sometimes cover such basic matters as the rudiments of music.) If a particular portion of the work is devoted to the use of stopping an appropriate indication is made; some method books contain only general instructions for the use of hand-stopping, with no specific section devoted to this technique.

Tutors with instructions for hand-stopping can be classified in three groups:

1. Methods for natural trumpet that include hand-stopping:
 - a) only to correct the pitch of natural notes that are out-of-tune, the 11th and 13th partial (Tutor by Cam), or
 - b) also to lower the pitch a half-step (Tutor by Buhl), and
 - c) to lower the pitch additionally by a whole-step (method books for *Posttrompete* and tutors by Gobert and Kling).
2. Natural cornet methods that use stopping to lower the pitch a half-and also a whole-step (tutors by Cam and Kresser).
3. Methods for valve trumpet and valve cornet that use stopping technique to produce notes not possible with two-valve-instruments (tutor by Lechner), or that use stopping instead of valves (tutors by Dufrène and Lagonaere). The reason for this practice is not clear, but may be due to problems with the valves.³

There is also one tutor for trumpet, that by Fröhlich, that rejects the practice of stopping on the trumpet.⁴

It should be noted that Dufrière, Lagoanere, and Lechner write for the trumpet in high notation like the cornet (first partial = c), as in modern practice. In all other known 19th-century trumpet tutors, music for this instrument is written in low notation (first partial = C).

The following list is arranged alphabetically according to the last name of the author, but beginning the anonymous works.

Anleitung / zum / Trompetblasen / für die / Königl. Preußischen 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-part 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 known only from a reference by Karl Thieme in his “Abriß 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).⁵ 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 Hanoverian posthorn players.] Hanover, 1832. Location: Frankfurt / Main, Deutsches Bundespostmuseum. 22 pp. (12 T, 10 M).

Trompeten-Schule / für die / Königl. Sächsischen Postillione / nebst / einer Musikbeilage, Beispiele, die Signale und 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. All are written for the so-called *Posttrompete*;⁶ the same is true for the tutor published in Hanover, which refers to a *Posthorn*. These tutors contain short instructions for hand-stopping:

The “non-clean” tones can be produced in an artificial way with hand-stopping by inserting the fingers of the left hand joined together into the bell; this lowers the pitch. By hand-stopping the note c it results in b \flat , [hand-stopping] g [results] in f, etc. The clear production of these tones, which always sound weaker, needs much practice.”⁷

There are no exercises for hand-stopping; only three pieces of the “Unterhaltungs-Stücke” use this technique to produce b'.

BUHL, David.⁸ *METHODE / de Trompette / Adoptée / Pour l'Enseignement de l'Ecole de Trompette établie à Saumur, / Dédiée / à M^r. le Maréchal de Camp, / Marquis Quidinot, / Chevalier de S. Louis, Commandeur de la Légion d'Honneur; Commandant l'Ecole Royale de Cavalerie. / PAR DAVID BUHL, / Chef de la Musique des Gardes du Corps, Artiste de la Musique du Roi et de l'Académie R^{le}. de Musique.* [Method for trumpet adopted for instruction in the School for Trumpet established in Saumur, dedicated to the Field-Marshal, Prince Quidinot, Knight de 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 Cotelle, 1825. Location: Paris, Bibliothèque Nationale-Vm⁸.L.83. 68 pp. (17 T, 51 M); section on hand-stopping: 15 pp. (2 T, 13 M).

Buhl's method book is the most important one for trumpet in the 19th century in France apart from Dauverné's *Méthode pour la Trompette* (Paris, 1857). This tutor contains interesting information concerning mouthpieces, military calls, tonguing techniques, and trumpet ensemble.

Buhl's method describes hand-stopping more accurately than other tutors. He states that the straight construction of the bell makes it hard to insert the hand for stopping. Buhl also mentions that this technique is almost unknown with the trumpet. Regarding stopped notes, he writes:

...the timbre of the hand-stopped notes is not the same as the open notes; the composer should avoid them [the stopped notes] if it is important to hear the brilliant character of the trumpet sound; hand-stopping can be used with advantage within a phrase of a convenient “song” with the instrument.”⁹

The third part of the tutor, containing fifteen pages, is designated for the stopped trumpet. Buhl states that it is necessary to make stopped notes and open notes as equal in volume as possible. He uses this technique to correct the intonation of f'' and to produce semitones below the natural notes. Buhl gives instructions for hand-stopping, whether a trumpet player has to put his hand entirely (b, d#, b', c#, d#, f''), or two thirds (f#, f#, f#'), or half-way into the bell (a').

Buhl includes fifteen exercises and four quartets that require hand-stopping. As stated before, these pieces are not in “heroic” style, using the “brilliant character” of the instrument, but in a song-like manner as the following example shows:



Figure 1

David Buhl, *Methode de Trompette*, p. 58, no. 15.

CAM. *MÉTHODE / de Trompette d'harmonie, / Trompette à Clefs / dans tous les Tons, et de Cornet. / contenant: les Gammes, Exercices, Etudes et Duos pour ces Instrumens. / Dédiée à son Ami / Appian / et Composée / PAR CAM.* [Method for invention trumpet, for the keyed bugle,¹⁰ in all tunings, 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, Bibliothèque Nationale-Vm⁸.L.84. 29 pp. (3 T, 26 M); for natural trumpet including hand-stopping instructions: 12 pp. (1T, 11 M); for the natural cornet using stopped notes: 1 p. (1 M).

Cam uses hand-stopping on the natural trumpet only to correct the pitch of the out-of-tune natural notes *f* and *a*". In this tutor there is also a single page for natural cornet (tuned in B \flat as today's cornet and also in B, A, A \flat , and G) using stopped notes. The "fingering chart" applies hand-stopping to lower partials between *g* and *c*' (low notation) a half-step as well as a whole-step. Four exercises for hand-stopping are included. This is the first known method for cornet.

DUFRENE, L. [?]¹¹ *Grande Méthode / Raisonnée / de Cornet-Trompette / A PISTONS / Dediée / à ses Elèves / PAR / L. DUFRENE / Artiste de l'Académie Royale de Musique.* [Grand rational method of Cornet and trumpet with valves, dedicated to his pupils by L. Dufrene, artist at the Royal Academy of Music.] Paris: Gambaro, 1834. Location: Paris, Bibliothèque Nationale-L.8614. 40 pp. (7 T, 33 M).

This tutor shows not only a standard cornet but also a so-called *cornet courbe ou Cor aigu* ["Curved" cornet or high horn] with two valves:

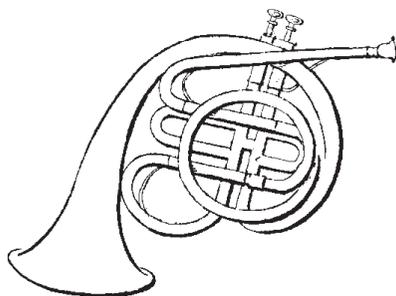


Figure 2

Cornet with two valves, used for hand-stopping. L. Dufrière, *Grande Méthode Raisonnée de Cornet-Trompette à Pistons*, p. 8.

Hand-stopping was used on this instrument instead of and in addition to the valves. The note d' , for example, can be played with both valves or with “whole-stopping,” indicated by the letter “B”. The note $g\sharp$, on the other hand, is produced with the second valve, which lowers the seventh partial a whole tone; or with both valves, which lowers the eighth partial a minor third, combined with “half-stopping,” indicated by the letter “B” with a stroke, which lowers the note an additional semitone. The following illustration shows the first part of the “fingering chart”:

GAMME CHROMATIQUE



Figure 3

Excerpt from the fingering chart in L. Dufrière, *Grande Méthode Raisonnée de Cornet-Trompette à Pistons*, p. 8. Note that the the first valve lowers the instrument a semitone and the second, a whole tone (“B” = Bouché [hand-stopped, with the whole hand]; letter “B” with stroke = half-stopped).

This kind of “valve-stopped cornet-trumpet” is one of the curiosities of brass history in the first half of the 19th century. In addition to Dufrière, a well known soloist in Paris, the authors Lagoanere and Lechner used similar techniques in their tutors, which are discussed below. Dufrière seems not to have included any exercises for the “valve-stopped cornet-trumpet” in his method book: the music contains numbers for valves, but no indications for hand-stopping.

FRÖHLICH, Franz Joseph.¹² *Systematischer Unterricht / in / den vorzüglichsten / Orchester-Instrumenten, / mit einer Anleitung / zum / Studium der Harmonielehre, sowie zur Direktion eines Orchesters / und Singchores. / Von / Dr. Joseph Fröhlich, / öffentl. ordentl. Lehrer der Aesthetik, Pädagogik und Tonkunst an der königl. bayerischen Universität zu Würzburg, / Direktor der königl. 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 Fröhlich, 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. Chapter entitled "Trompeten-Schule," vol. 2, pp. 227-267; 41 pp. (41 T).

This is a general instruction book; there are no etudes, though there is a supplement with music examples. Fröhlich is the only author of a trumpet tutor in the first half of the 19th century who rejects hand-stopping on the trumpet. In his opinion the trumpeter should only play the natural notes.

GOBERT, A.[?]. *MÉTHODE / de Trompette d'ordonnance Trompette a Clefs, / alto ophicleïde [sic] et ophicleïde basse. / Dediée et Présentée / a 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^{er}. régim^{ent}. de Cuirassiers / de la Garde Royale / a Paris.* [Method for duty trumpet, keyed bugle,¹³ 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 in Paris.] Paris: Halary, ca. 1823. Location: Bibliothèque Nationale, Paris-Vm⁸.L.97. 131 pp. (8 T, 123 M); section for trumpet with hand-stopping: 10 pp. (1 T, 9 M)

The third part of Gobert's method book deals with hand-stopping, for which the author gives a brief instruction: "The trumpet is stopped with two or three fingers in the bell; this depends on the size of the hand."¹⁴ Gobert's "fingering chart" shows a fully chromatic scale between g' and g''. He uses hand-stopping to lower natural notes by both a semitone and a whole tone.

Kresser's tutor contains a large section for natural trumpet and a smaller one for the so-called *petit cornet* [little cornet], also a natural instrument. The last three pages of this section is devoted to hand-stopping with the cornet, in a manner similar to that of Cam, mentioned above. The author states that "this instrument uses hand-stopping with three fingers, because the bell is too small for the entire hand."¹⁵ The cornet is tuned in C with crooks for B, B \flat , A, A \flat , and G; the music is written in low notation. Kresser uses "half-stopping" to produce f \sharp , b, d \sharp , f \sharp , a', and "whole-stopping" for a, d', f', b'. The author also includes fourteen short exercises and "Six petits morceaux pour le cornet bouché" [six little pieces for the hand-stopped cornet], which are rather difficult:



Figure 5

Kresser, *Méthode Complète Pour La Trompette D'Harmonie*, p. 72.

LAGOANERE.¹⁶ *Méthode Complète / DE / Cornet-Trompette / A PISTONS / Contenant tous les Principes de l'Instrument, / six duos, un air varié et plusieurs / Solos des Quadrilles des Operas nouveaux / PAR LAGOANERE*. [Complete method of cornet-trumpet with valves, containing the principles of the instrument, six duets, a song with variations and several solos from quadrilles from new operas.] Paris: Aulagier, 1835. Location: Paris, Bibliothèque Nationale-Vm⁸.L.49. 27 pp. (5 T, 22 M).

Lagoanere's method book is written for cornet and trumpet (using high notation) with valves. The illustration shows two Stoelzel valves. The tutor also contains a "fingering chart" similar to that of Dufrené (see above) that indicates the use of hand-stopping instead of and in addition to the valves as well. There are some mistakes and impossibilities in the fingering chart. No special exercises for this technique are provided.

LECHNER, A. *MÉTHODE / de Cornet-Trompette / à Pistons / Renfermant des Gammes et des Exercices dans tous les Tons / des Morceaux faciles pour tous les Corps de Rechange / des Airs nouveaux des Duos et Airs variés / composée par / A. LECHNER / Musicien au 20^{me}. Régiment d'Infanterie Légère*. [Method for cornet-trumpet, containing scales and exercises in all keys, easy pieces for all crooks, new airs, duets and airs with variations composed by A. Lechner, musician of the 20th Light Infantry Regiment.] Paris: Joly, ca. 1845. 14 pp. (5 T, 9 M). Location: Paris, Bibliothèque Nationale-Vm⁸.L.51

Similar to Lagoanere (see above), this tutor is written for cornet and for trumpet (high notation) with two Stoelzel valves. Lechner uses hand-stopping only to play d', by lowering e' a whole tone in combination with the two valves: "d' is produced with hand-stopping the bell."¹⁷ This note is otherwise impossible on an instrument with two valves. The author includes three exercises demonstrating this technique.

Appendix

This article concludes with an interesting "instruction" for hand-stopping on the trumpet, published not in a tutor but in the periodical *Harmonicon*. Karl Bagans (in some sources, "Bargans"), first trumpeter to the King of Prussia and a renowned German virtuoso of the hand-stopped trumpet in the 1830s, published an article entitled "On the Trumpet, as at Present Employed in the Orchestra, With an retrospective View of the Earlier Methods of using it."¹⁸ The article contains the following "fingering chart":



Figure 6

Karl Bagans, "On the Trumpet," p. 23. He adds the following instruction: "In the foregoing scale we indicate the natural tones with the sign 0; the stopped [notes] by the sign \cup ; and among the latter we mark several to which the sign x is added; these can be produced purely and readily only with great difficulty, and must not therefore be attempted at once, but introduced gradually: that is to say, a natural tone should precede any note marked \cup (pp. 23-24)."

Bagans prefers hand-stopping in spite of the existence of trumpets with keys and valves. His method includes two difficult musical examples using hand-stopping, which "a good trumpeter should be able to blow, and the composer should have no cause to fear the correct execution of such passages":¹⁹



Figure 7
Karl Bagans, "On the Trumpet," p. 25.

NOTES

- 1 Only a few tutors of the 19th century using hand-stopping are mentioned in earlier sources: The method of David Buhl is described by Frank William Baird, "A History and Annotated Bibliography of Tutors for Trumpet and Cornet" (PhD diss., University of Michigan, 1983), pp. 182-3. Albert Hiller writes about hand-stopping for the *Posttrompete* and gives music examples (*Das große Buch vom Posthorn* [Wilhelmshaven, 1985], pp. 21-23, 165-174. Concerning hand-stopping on the trumpet, see above all Anthony Baines, *Brass Instruments: Their History and Development*, 2nd ed. (London-Boston, 1978), pp. 184-190; Philip Bate, *The Trumpet and Trombone: An Outline of Their History, Development and Construction*, 2nd ed. (London-New York, 1978), pp. 116-118; Edward H. Tarr, *The Trumpet* (Portland, 1988), pp. 147-149. General information about tutors for natural trumpet in the 19th century is found in an article by the present author, "Method Books for Natural Trumpet in the 19th Century: An Annotated Bibliography," *Historic Brass Society Journal* 5 (1993), pp. 1-21. The present article therefore does not repeat the descriptions written there.
- 2 This was a part of the author's dissertation, "Ein Überblick über die Trompeten- und Kornett 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 trumpet or cornet using stopped notes printed in England, Italy, or Austria.
- 3 François Georges Auguste Dauverné reports in his early valve trumpet tutor that the movement of the valves needs more time than the keys of a keyed trumpet (*Méthode de Trompette*

à Pistons... [Paris, 1834/35], p. 2, and *Théorie ou Tabulature de la Trompette à Pistons* ... [Paris, 1827/28], pp. 4-5). Early cornet tutors mention problems with valve movement and with the sound quality of notes produced with valves (cf. Victor Cornette, *Méthode élémentaire de Cornet à trois pistons* ... [Paris, ca. 1840], p. 3).

- 4 Hand-stopping on the trumpet was rejected because of its sonority.
- 5 The author is very grateful to Mr. Albert Hiller of Regensburg for this notice and for his photocopies of tutors for the so-called *Posttrompete*.
- 6 For general information about the *Posttrompete*, duty calls, music, and illustrations of this instrument see Albert Hiller, *Das große Buch vom Posthorn*.
- 7 “Die nicht reinen Töne können auf künstliche Weise und zwar zunächst durch das Stopfen dergestalt hervorgebracht werden, daß man die zusammengefüigten Finger der linken Hand in die Stürze steckt, wodurch ein tieferer Ton bewirkt wird. So erhält man den Ton h, wenn man c stopft, f, indem man g stopft, u. s. w. Die möglichst reine Angabe dieser künstlich hervorzu-bringenden Töne, die übrigens stets schwächer klingen, erfordert viel Übung” (*Anweisung zum Trompetblasen für die Königl. Preußischen Postillione* ... [1833], p. 11); similar in other methods for *Posttrompete*.
- 8 1781-1860. See *The New Grove Dictionary of Music and Musicians*, s.v. “Buhl, David,” and François-Joseph Fétis, *Biographie universelle des musiciens et bibliographie générale de la musique*, Supplement ed. by Arthur Pougin, vol. 1 (Paris, 1878), p. 131.
- 9 “... la nature du son de ces notes bouchées n’étant pas aussi timbrées que celles ouvertes, les compositeurs éviteront de les employer, dans les effects où il est essentiel d’entendre le caractère brillant du son de la Trompette; on pourrait employer avantageusement les notes bouchées dans une phrase de chant convenable à l’instrument” (p. 11).
- 10 The term *trompette à clef* was also used in France for the keyed bugle. Cf. Ralph Thomas Dudgeon, *The Keyed Bugle* (Metuchen & London, 1993), p. 6. Dudgeon also describes the part for keyed bugle in this tutor (ibid., p. 128-129).
- 11 Cornet soloist at the concerts of Musard at the Champs-Élysées, composer of virtuoso pieces for his instrument and music publisher in Paris during the 1830s.
- 12 1780-1862. See *The New Grove Dictionary of Music and Musicians*, s.v. “Fröhlich, (Franz) Joseph.”
- 13 Concerning the term *trompette à clef*, see note 11.
- 14 “La trompette ce bouche avec 2 ou 3 doigts dans le pavillon, cela dépend de la grosseur de la main” (p. 34).
- 15 “Cet instrument se bouche avec trois doigts parceque le pavillon ne pourrait contenir toute la main” (p. 71).
- 16 ca. 1785-1841; violin player and Music Director in Lausanne. See Fétis, *Biographie universelle*, 2nd ed. (Pais, 1867), p. 161; and the *Register der letzten zwanzig Jahrgänge der Allgemeinen Musikalien Zeitung* (Leipzig, 1849), p. 128.
- 17 “Le Ré se fait en bouchant le pavillon” (p. 8).
- 18 *Harmonicon* 1830 [London: Samuel Leigh]: 23-25. This article is a translation from German.
- 19 Karl Bagans, “On the Trumpet,” p. 25.