BIBLIOGRAPHY OF WRITINGS ABOUT HISTORIC BRASS INSTRUMENTS, 2011–12

Compiled by Eva M. Heater

This annual series of bibliographies includes listings of writings about Western brass instruments, their makers, instrument construction, original performances situations (including jazz), performers, performance practice, repertoire, and depictions in works of art from antiquity through the first four decades of the twentieth century. The items listed comprise books, theses and dissertations, and periodical articles published in European languages. This bibliography includes items from June 2011 through June 2012, plus a few stragglers from 2010–2011. It does not include reviews of books or recordings.


From the abstract: “A 19th century concept that open notes of cornets sound better than notes requiring the use of valves is defined through contemporary examples. This idea is further specified by a presentation of acoustic principles governing sound production in brass instruments. The basis for measuring the property of input impedance to be used as a qualitative comparison for open and valved notes is explained. Finally, a simple measurement technique is refined and used to obtain impedance data for a number of 19th century cornets. The characteristics and results of these measurements are presented in a number of different graphical formats and some suggestions for further experiments are made.”


The kaha is a type of Asian natural trumpet.

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Bowers, Roger. ‘‘The high and lowe keyes come both to one pitch’: Reconciling Inconsistent Clef-Systems in Monteverdi’s Vocal Music for Mantua.” *Early Music* 39, no. 4 (November 2011): 531–45. Discusses Monteverdi’s dual system of clef configuration that was in common use at the time. From ca. 1575, however, the use of obbligato instruments like the cornett complicated the issue.


Edna White was a child prodigy on cornet by the age of nine in 1901, and was one of the first graduates of The Juilliard School (then known as The Institute of Musical Art). A trumpet student of Adolph Dubois, she recorded (for Edison) Herbert L. Clarke’s *The Debutante*. She also recorded for Columbia. In 1949 she was the first trumpet player to give a solo recital in Carnegie Hall.


This dissertation discusses the duties and responsibilities of ship’s trumpeters and drummers. They were employed primarily to provide signals to coordinate on-board activities. In addition they performed at ceremonies and entertained the officers and crew. Trumpet signals were also used as a means of communication with other vessels or strangers on shore.


Touroude, José Daniel. “Compte renu du colloque ‘le serpent sans sornette’.” *Larigot* 49 (February 2012): 5–11.


**Where to Obtain Sources**

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_Eva Marie Heater is an active performer and teacher of horn and natural horn in the southern Connecticut area. She holds the Master of Music degree from the Yale University School of Music, and the Bachelor of Music degree from the American Conservatory of Music. In addition to playing natural horn with the American Baroque Orchestra, she is also the author of articles, reports, and recordings reviews in music journals, has maintained a private studio for many years, and has been an adjunct professor of horn at Columbia University’s Teachers College. She supports her horn habit by being a staff member of the Irving S. Gilmore Music Library at Yale University._