

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

Friedrich Anzenberger

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:

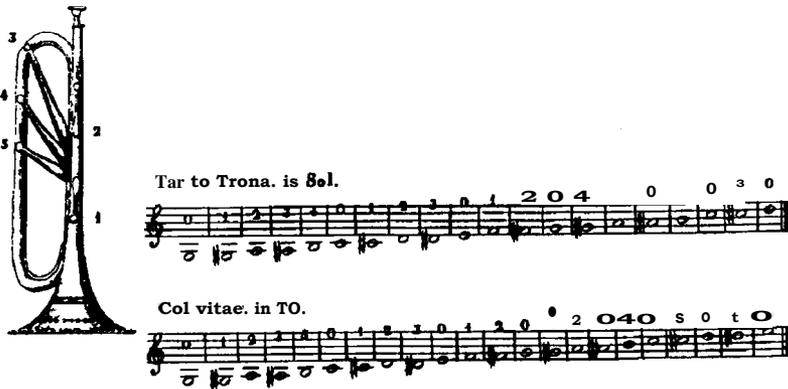


Figure 1

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... 1. 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.1. 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.

Anat.:ode per mese di \$.

kneads:its Per men° di

"440 0" it eel rek-fisiM. **6** 0 At a/1 r ,,



Figure 2

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

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 Del 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€¹ 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 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).

