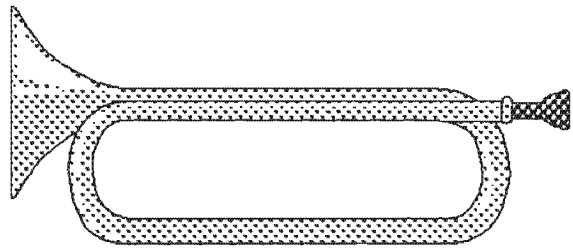
BAROQUE AND PICCOLO TRUMPET

An historical Analysis with emphasis on
Performance Practice and **Teaching Techniques**

By Darren Anthony Postema



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Abstract

This dissertation is not only an historical comparison between the trumpets used in the baroque period and those used in our present century, but attempts to focus on how performance techniques have changed and the implications of these changes for trumpeters who wish to perform the baroque repertoire in an "authentic" style. The recent construction and availability of high quality prototype baroque trumpets, has enabled many to re-learn the difficult art and has added yet another important dimension to the teaching pedagogy of trumpet.

UNIVERSITY OF CAPE TOWN

FACULTY OF MUSIC

D E C L A R A T I O N

Name of Candidate: ...Darren...Anthony...Postema....

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....Performance....Practice....and..Teaching..Techniques
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I hereby declare that this dissertation has not been submitted for a degree at any other university.

Signed by candidate

Signature

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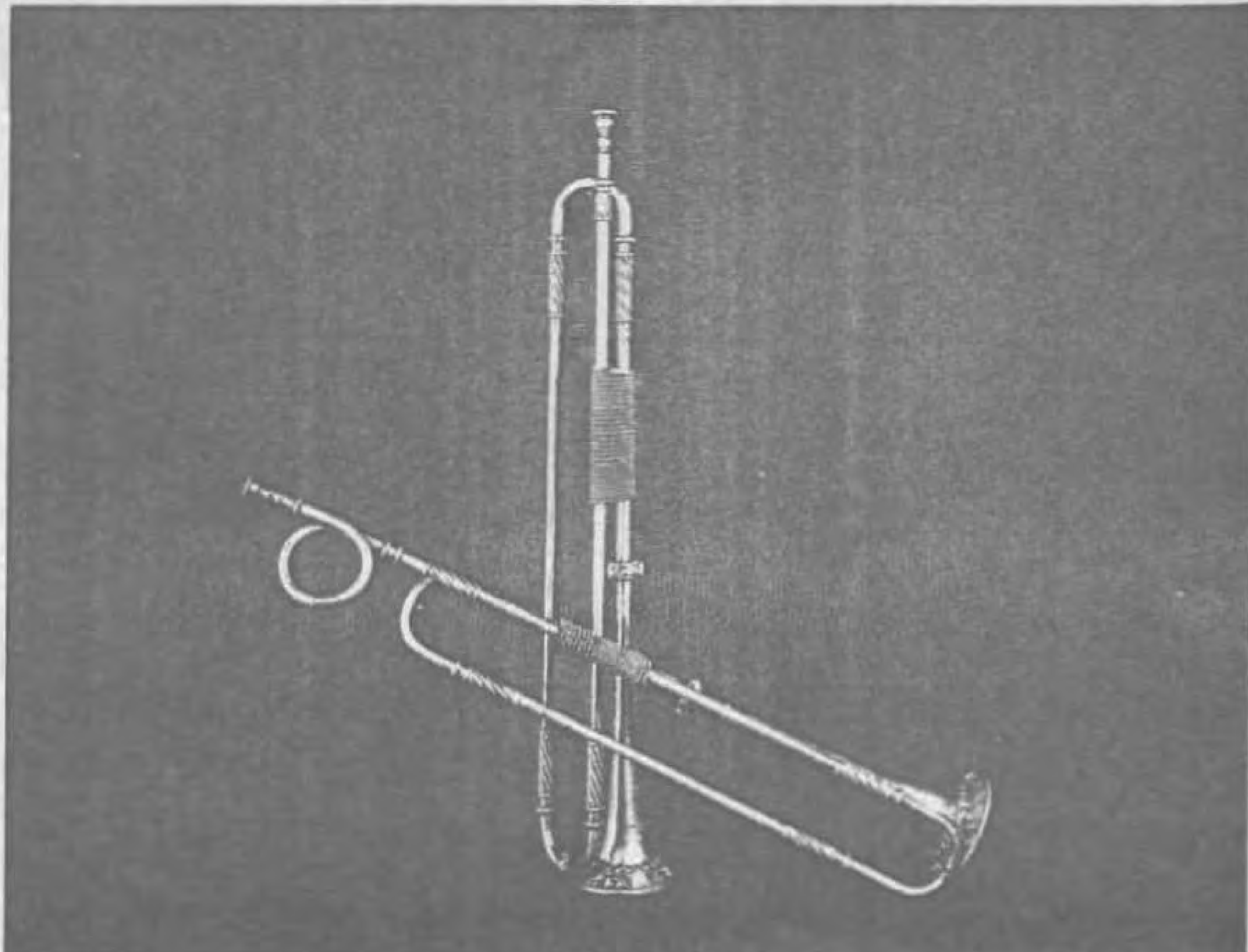

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INDEX

INDEX

INTRODUCTION

How specialized can musicians become on their chosen instruments? I am not talking about specializing in particular musical styles or periods, but rather the instrument itself. A violinist plays a violin, a cellist a cello, but if one is a trumpeter, the question which could be asked is what type of trumpet does one play? Unlike the string player who would answer by quoting the particular brand and model of their instrument, a trumpeter would answer both as to make of instrument and its key. How many different types of keyed trumpets are there? The Bb trumpet is by far the most common but there are also trumpets in every key following the notes of the Bb Major scale - Bb, C, D, Eb, E, F, G A Bb. The higher keyed ones such as F, G, A, Bb and even C are called **piccolo** trumpets. What evolutionary development did this instrument go through to reach the stage where there are now trumpets in many keys? The valveless **natural** or **baroque** trumpet is the most important link in any discussion concerning the trumpet's history and development. This instrument which was in use from the late 16th to the late 18th century was different in appearance, acoustical quality and performing technique from the trumpets of today.

This document however, is not just another elaborate presentation on the differences between the early baroque trumpet and its modern counterparts. I intend to use the information available on baroque and piccolo trumpet to answer the following questions.

1. If the trumpet players of the baroque era were able to perform the entire baroque repertoire on valveless trumpets, why do most trumpeters today perform this music on modern high-pitched instruments?

2. In what way have trumpet teaching methods changed from those of the baroque era to the 20th century? What are the implications of these changes?

3. What are the benefits to modern trumpeters by performing on these early instruments?

4. What differentiates authentic performances of baroque music from inauthentic performances?

5. How authentic should one attempt to be in early music performance?

6. How is the approach and technique of piccolo trumpet playing different from that of natural trumpet playing?

In researching the available written material on this topic, I have found journals to be a very valuable source of information. The most important three I have used are, **The Instrumentalist**, **Brass Bulletin** and **The International Trumpet Guild Journal**. Their primary value lies in the fact that they contain articles by and interviews with very experienced performers and musicologists who share their own professional experiences. These journals provide up-to-date information on current research undertaken in the area of baroque trumpet. They also list and describe museums holding collections of these early brass instruments. In addition, the publications of Edward Tarr and Don Smithers, the academic experts in baroque trumpet, provide us with a wealth of information on some of the myths associated with early trumpet playing.

Whilst I myself am only in the beginning stages of my apprenticeship on baroque trumpet, I will also attempt in this discussion to relate my own experiences of learning the instrument and mastering its difficulties.

Many trumpeters today play piccolo trumpets but very little has been written on piccolo trumpet pedagogy. There is more to playing this instrument then just adjusting to a higher pitch.
The transition from Bb trumpet to higher-pitched trumpets is a skill that has to be learned, practised and mastered. In this area also, I will endeavour to outline the methods I have used in conjunction with those of my teachers, in explaining this transition and how to perform successfully on the instrument.

My discussion however begins with an historical account of the status of trumpet players during the baroque era, along with a description of what their art involved.

CHAPTER 1

HISTORICAL CONTEXT

"A Sovereign may have ever so good an orchestra, venery, royal stables and other such ministrations, but if he does not retain at least one choir of trumpeters and kettledrummers, there is in my opinion something lacking in the perfection of his household".

Johann Ernst Altenburg, 1795.

The trumpet has not always been limited to realms of warfare and celebration as during the period prior to the 16th century. Trumpeters soon became symbols of their sovereigns (2). The reason why the period between 1600-1750 is referred to as the "Golden Age" of the Natural Trumpet (3) is because this is when the instrument was accepted into art music in various European countries. This type of music, in the form of ceremonial fanfares and sonatas enabled the trumpet to prove its voice-like qualities and melodic flexibility. During this period however, the military function of the trumpet was just as important because of the large armies and cruel wars of the age. But it could no longer could be said that the trumpet was simply an effect or signalling instrument (4) incapable of being played in a musical way (5). **Figure 1** illustrates the new folded-shape trumpet.

The remainder of this chapter will be devoted to describing the way in which trumpeters were classified and educated during this Period. In order to do this, I will refer specifically to the writings of **Johann Ernst Altenburg** (a field trumpeter, composer and counterpoint teacher of the mid 18th century) as well as biographical notes on Bach's Leipzig trumpeter, **Gottfried Reiche.** In the appendix I have also included a list of the most famous baroque trumpeters; their record of employment and the various European courts they served in such as the German speaking courts - Leipzig, Weissenfels, Dresden, Kremsier and Vienna. I will also refer to the Italians in Bologna and the important English trumpeters of the time.

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(1) J.E. Altenburg, **Trumpeters' and Kettledrummers' Art**, (Brass Press, Nashville Tennessee 1974), p. 28.

(2) E.H. Tarr, **The Trumpet**, (Hallwag A.G. Bern 1977) p. 84.

(3) **Ibid.**, p. 85 .

(4) D. Smith, **A Short History of the Trumpet**, (Brass Anthology - The Instrumentalist Company, January 1972) p. 592 .

(5) E.H. Tarr, **Op.cit.**, p. 84.

Classification of Trumpeters

Trumpet players in the baroque period were referred to as either **Kameradschaft** (Court trumpeters), **Feldtrompeter** (Field trumpeters) or **Stadtpfeifer** (Municipal or Town trumpeter). One of the only similarities between these different classes of trumpet players was that they were all bound by certain statues or **Indentures**, which contained strict guidelines regarding their professional and moral obligations, or in other words, their conditions of apprenticeship. The title "Brethren-in-Art" (6) was given to both court and field trumpeters, denoting that their occupation was bound and protected by the Imperial Privileges of 1623 (7). The Stadtpfeifer were governed by the statutes of the **Instrumental-Musikalischen Collegiums in dem ober- und niedersächsischen Kreise und anderer interessierter Oerter**, a provincial association of mutual interest formed in 1653 (8). It was the general contention by court and field trumpeters that those who had learned to play trumpet in a manner other than that prescribed by the Roman Imperial privileges were considered untrained. This created much hostility and jealousy between trumpeters (9). Guilds or Unions grew strong as a result and in an attempt to protect class distinction between trumpeters, they enforced discriminatory rules within their own trumpet classes, forcing certain trumpeters to specialize in playing only the low notes and others to play only in the extreme high registers (10).

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(6) J.E. Altenburg, **Op.cit.**, p. 32.

(7) **Ibid.**

(8) T.A. Collins, **Gottfried Reiche, A More Complete Biography** (International Trumpet Guild Journal February 1991) p.6.

(9) **Ibid.**

(10) D. Smith, **Op.cit.**, p. 593.

The Imperial Privileges

These sets of charters granted and confirmed by the Roman Emperors and the electors of Saxony expected that even before a person was chosen to enter the trumpet profession, their family history would have to be free from all forms of immorality. For example, the first one states:

> **"No one shall be admitted to the noble, knightly art of trumpet playing who was not conceived in a pure marriage bed"** (11).

Some of the others in summary form included:

A. The Field trumpeter or Kettledrummer not being allowed to take on an apprentice until seven years after they had finished their own training.

B. Release from the two-year apprenticeship must have had the permission from three or four members of the trumpet corps.

C. Trumpet teachers' charging a set fee to pupils.

D. The master after releasing an apprentice having to wait two years before taking on a new apprentice.

E. If a trumpeter made a woman pregnant outside of marriage, he was charged a certain amount of money, dismissed from his apprenticeship and never again admitted to the knightly art of trumpet playing.

F. The apprentice was required to render his services gratis to established court and field trumpeters and military kettledrummers during his training.

G. The apprentice was not allowed to associate with municipal wind or brass players (Stadtpfeifer). They were only to reserve their art for emperors, kings and princes and not participate at the "beer-bench" or at other "peasants' revels".

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(11) J.E. Altenburg, **Op.cit.**, p. 35.

(12) **Ibid.**, p. 36, 37.

At the end of the apprenticeship, the pupil was examined. There was first an investigation into their deportment, manners and suitability. They were required to perform five field pieces, as well as demonstrating their capabilities in the clarino register of the trumpet (13). Once accomplished, the pupil's teacher would present a letter of release personally signed and sealed by everyone on the examining committee, each one wishing good fortune and acceptance into the art (14).

Court Trumpeters

According to Altenburg, the duties of the court trumpeters were quite varied and normally entailed:

A. The summoning of emissaries (i.e.: heraldry within the court)
B. Supervising servants at meal-times
C. Accompanying the royal household on journeys (i.e.: heraldry during foreign visits).

From this description one must note the superior status of trumpeters over servants. Their musical duties entailed playing both field pieces and processional fanfares at the table at noon and evening. This "table music" consisted not merely of solo performances but included duets, trios and quartets (16). Some examples of these are found in **Figures 2a, 2b and 2c**. The music played when people of high rank came in procession to a court assembly may have included works such as the one by Altenburg for seven trumpets and timpani, part of which is illustrated in **Figure 3**. Edward Tarr supports this in his footnote to page 106 of his translation of Altenburg.
That there were so many trumpeters at one court to perform such pieces is not surprising. At the electoral Saxon court of Dresden, there were eight trumpeters and one kettledrummer, and at the time of the King of Poland, there were twelve trumpeters and two kettledrummers (17).

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(13) J.E. Altenburg, **Ibid.**, p. 37.
(14) **Ibid.**
(15) **Ibid.**, p. 29.
(16) **Ibid.**, p. 30.
(17) J.E. Altenburg, p. 28.

Field Trumpeters

It is also no surprise that Altenburg devotes much space in his book to field trumpeting as he himself was a military man, having fought through the **Seven Years' War** (18) from beginning to end. A field trumpeter was one who had served in the cavalry in time of war and had participated in at least one campaign with expeditions on guard duty (19). "The word **field** was to be regarded as a word of honor" (20). Their most important duty in war-time included dispatching messages to the enemy. In dealing with the enemy they would be accorded all rights and privileges of high ambassadors (21). There were specific short fanfares for the way in which they approached, addressed and dismissed themselves on horseback from the enemy. Other field trumpeters would have been employed as tower-watchmen. Some examples of the field pieces that they might have played are given in **Figure 4**. It is suggested that these field trumpeters were given degrading nicknames by the court trumpeters such as **tamed pigeons** in an attempt to degrade their status because their music lacked the sophistication of court music. Despite this however, it is important to note that it was hard to ascend to the position of court-trumpeter without having first served in the cavalry (22). The one exception to this was where the son of a court trumpeter might be accepted through his father's intercession. **Figure 5** is an account by Altenburg of pay differences between field trumpeters in various European countries.

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(18) D. Smith, **Op. cit.**, p. 594 .

(19) J.E. Altenburg, **Op. cit.**, p. 31 .

(20) **Ibid.**, p. 31 .

(21) **Ibid.**, p. 44 .

(22) **Ibid.**, p. 30.

Town or Municipal Trumpeters

These trumpeters were versatile instrumentalists being employed with local city orchestras for the specific purpose of performing church music. Their modest salary was further supplemented by various extra-curricular musical events such as funerals, weddings, feasts and other such celebrations (23). As an apprentice to a local Stadtpfeifer, Reiche would have begun a course of studies designed to develop facility on many instruments such as trumpet, trombone, horn, oboe, flute and various stringed instruments (24). He would live with his master and receive daily instruction (25).

Like field and court trumpeters, the charters for Stadtpfeifer apprentices stated the importance of having a "respectable" birth with a good moral up-bringing. However there were three basic differences.

* Every apprentice was expected to sign his own indentures.
* The apprenticeship period was fixed at a minimum of five years.
* After these five years the apprentice was obliged (in order to become "more perfect") to serve another three years as an assistant to other famous masters (26).

Reiche's position as a church musician and his reputation as a virtuosic soloist for Bach's difficult trumpet works, enabled him to enjoy a somewhat more tolerable relationship with the Kameradschaft (27). Reiche arrived in Leipzig in 1688 and twelve years later officially joined the ranks of municipal musicians as "Kustgeiger" succeeding Christoph Kohler. Although this title has the literal translation of "string player", it has been suggested in the biography by Collins that it refers to the "position or rank along the progression leading to Stadtpfeifer" (28). With the death of Christian Gentzmer in 1719, Reiche became the senior Stadtpfeifer of Leipzig.

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(23) T. Collins, **Op. cit.**, p. 10.

(24) **Ibid.**, p. 6.

(25) **Ibid.**

(26) **Ibid.**, p. 7.

(27) **Ibid.**, p. 13.

(28) **Ibid.**, p. 10.

The Decline of Trumpet Playing

During the latter half of the 18th century, the importance placed upon trumpet playing and trumpet players declined considerably. The decline in demand for trumpeters resulted from the decline in the number of courts. Altenburg mentions the sad story of Weissenfels and the other eleven Saxon courts (29). Also trumpeters began to start breaking the rules of the **Imperial Privileges** for economic reasons. (e.g.: Apprentices teaching pupils for fees, without their Masters' knowledge). In addition to Altenburg's explanation, it is significant to note that the first experiments with key and valve mechanisms date around this period. (For example, the keyed trumpet used by "Anton Weidinger" to perform Haydn's Trumpet Concerto of 1796). (30). It is also claimed that the innovations represented "an effort on the part of instrument makers to recover the trade which formerly had come from the courts by appealing to the newly established national armies with brass instruments the average bandsman could play. (31). But most importantly, the orchestration required by such composers as **Gluck**, **Haydn** and **Mozart**, was done with the intention that instruments be introduced only in proportion to the degree of interest and passion in the words rather than the availability or dexterity of the players (32). Under these influences, clarino playing died a natural death. Even Mozart when confronted with the task of re-orchestrating Händel's **Messiah**, deleted nearly all the trumpet parts because he considered them unplayable (33). So now let us take a detailed look at this instrument, an instrument so successfully used by players such as Reiche and Altenburg. How was it made? What musical capabilities did it possess? What were its limitations? And how did performers cope with these difficulties?

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(29) J.E. Altenburg, **Op. cit.**, p. 53.

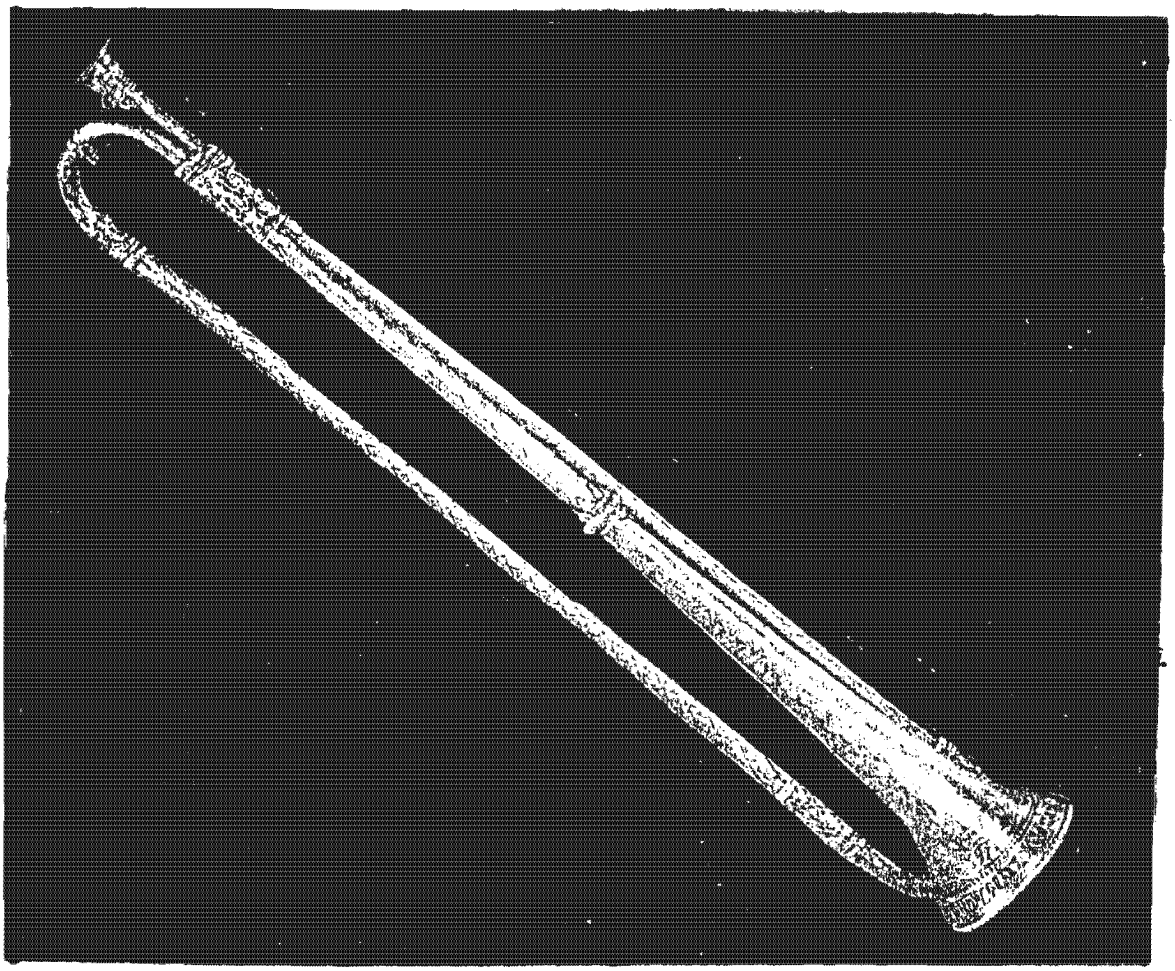
(30) P. Bate, **The Trumpet and Trombone**, p. 127.

(31) H. Fitzpatrick, **The Horn and Horn Playing**, (Oxford University Press, London, 1970) p. 194.

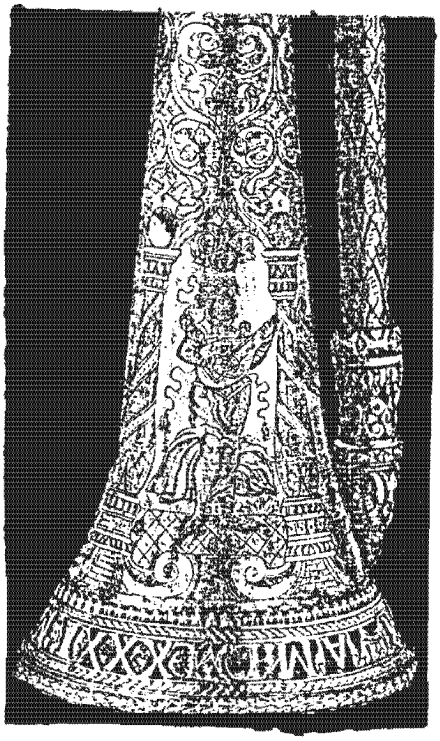
(32) D. Smith, **Op. cit.**, p. 594.

(33) **Ibid.**

AN EARLY FOLDED TRUMPET



Trumpet by Anton Schnitzer I, Nuremberg, 1581. Vienna, Sammlung alter Musikinstrumente. (Photo: Erwin Meyer, Vienna)



4 B. Detail of Schnitzer trumpet

Smithers p. 49

TABLE MUSIC

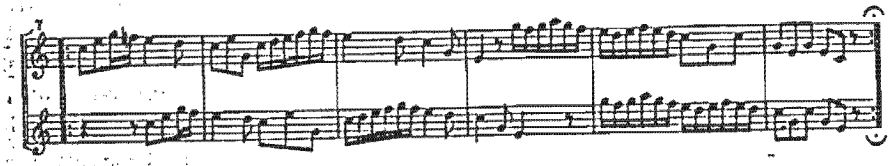
A.

Presto

(Imitatio continua)

Clar[ino] I

Clar[ino] II



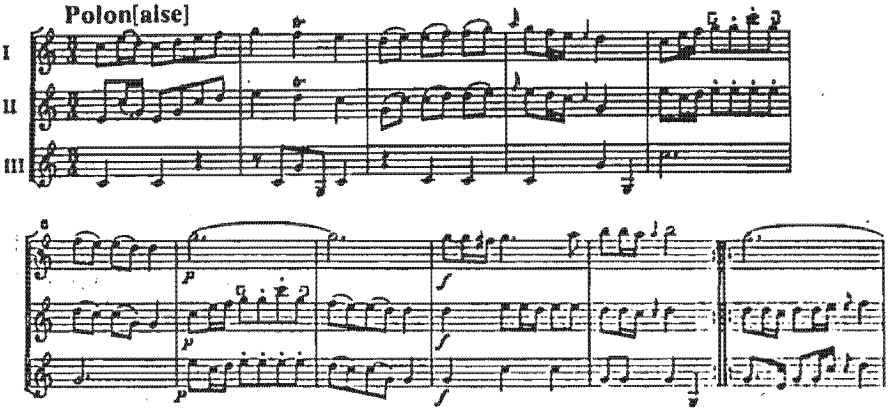
B.

Polon[aise]

Clar[ino] I

Clar[ino] II

Clar[ino] III



C.

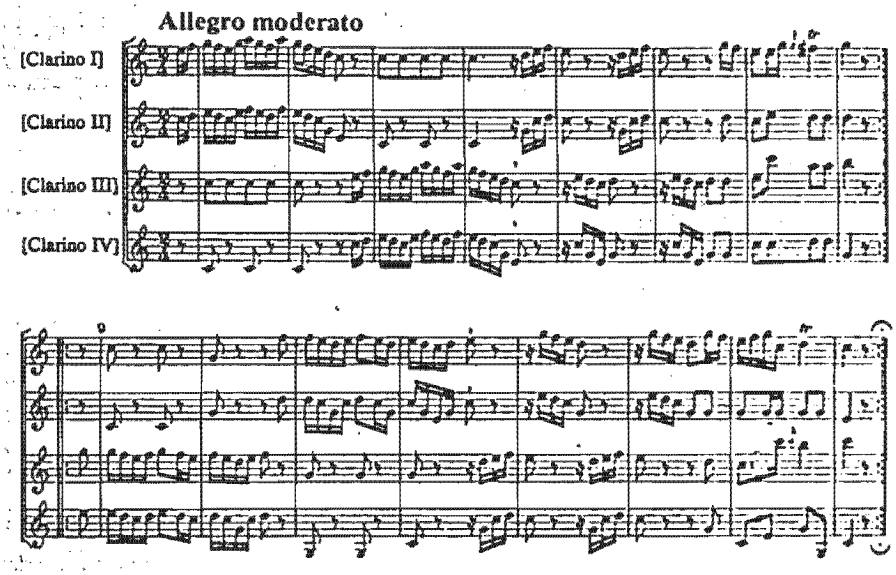
Allegro moderato

[Clarino I]

[Clarino II]

[Clarino III]

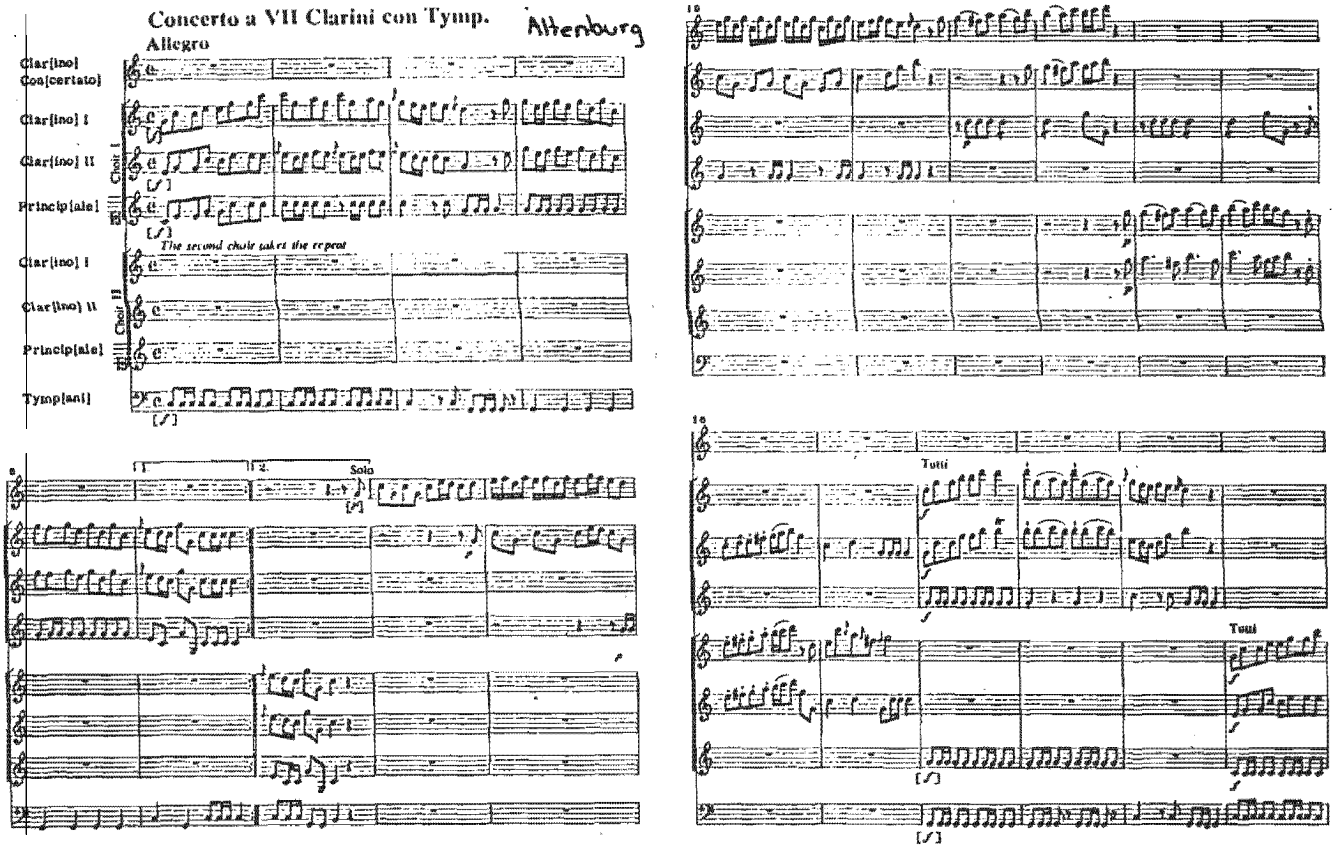
[Clarino IV]



Altenburg
p. 102-106.

FIGURE 3

CONCERTO FOR SEVEN TRUMPETS



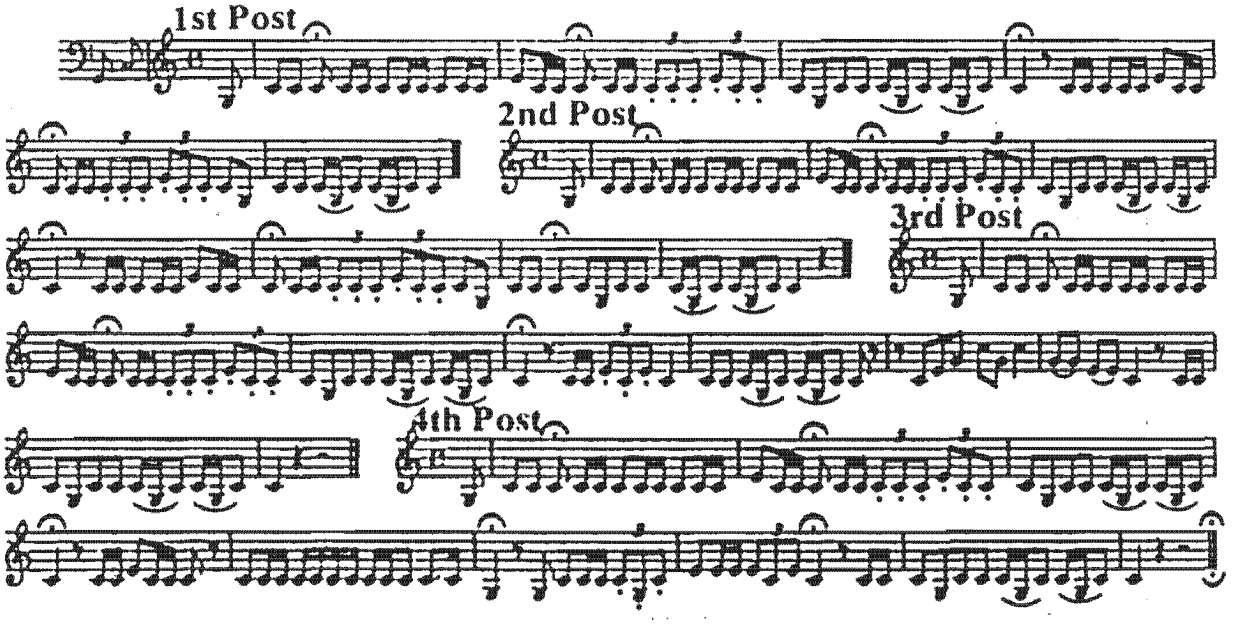
Altenburg p. 130, 131.

FIGURE 4

SHORT TRUMPET CALLS

March

The march should be played in a moderate tempo, neither too fast nor too slow, more according to the feeling than the absolute note values.



Altenburg p. 138.

FIGURE 5

ENTITLEMENTS OF FIELD TRUMPETERS

COUNTRY OF SERVICE	PAY	CONDITIONS
GERMANY (Saxon Courts) "Roman Imperial Services"	18 Imperial guilders monthly (best paid trumpeters)	- take care of own horse - meals provided
FRANCE	34 livres and 10 sous monthly	- food rations only given in war-time
ENGLAND	6 Dutch ducats monthly	- good uniforms supplied
DENMARK	4 Imperial thalers and 3 shillings (low pay)	- uniforms paid out of stipend
HOLLAND	18 Dutch guilders per month	- free uniforms - must take care of own horse.

Altenburg . p. 42.

CHAPTER 2

THE BAROQUE TRUMPET

"Baroque painters, sculptors, architects and musicians favoured a means of expression that was heavily laden with elaborate design. Thus the trumpet with its commanding and brilliant tone, its ability to play extremely high and ornamental passages, became favoured by Baroque composers - especially Bach and Händel".

Elliot Del Borgo, 1967.

Structural Characteristics

The trumpet of the baroque period consisted of a metal tube (usually of copper, bronze, brass or silver) between seven and eight feet in length (between about 214-244 cm.) and was in two distinct sections (1). The first was cylindrical and the second was conical. The cylindrical section, as well as being five times the length of the conical exponential bell section, was also divided into five other separate constructions. There were three straight cylindrical pipes called "yards," connected by means of two 180º reverse bend pipes called "bows" which then formed a continuous air column from mouthpiece to bell. The mouthpiece was inserted into the first yard which was about three feet long (85 cm.). The second yard, being the same length, was parallel to the first when joined by the bows. The third yard (about half as long as the first two) was connected by a bow at one end and fitted into the expanding bell section at the other end. The joint of the cylindrical section with the conical section was concealed under a decorated but functional cover called a "boss" or "ball." This pommel-like structure was not merely decorative but enabled one to hold the instrument.

In illustrating the various structural components of the baroque trumpet, **Figure 6** makes use of specific terms applied to the instrument by James Talbot. This valuable collection of notes dealing with musical instruments was compiled between 1689-1704, when he was professor of Hebrew at Trinity College, Cambridge (2).

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(1) D.L. Smithers, **The Music and History of the Baroque Trumpet before 1721** (Syracuse University Press , 1973) p. 21.

(2) J. Talbot, Manuscript from the Library of Christ Church - Oxford M.S. 1187. (A modern edition on the section of wind instruments is given by Anthony Baines in G.S.J. - Galpin Society Journal Vol. 1 ,1948) p. 9-26.

The joints between the bows and yards were covered by decorated cylindrical bands of metal called **garnishes** and the band of metal that overlayed the bell (adding strength and serving as decoration) was called the **garland**. The maker's trade-mark was usually found here. **Cordage** was wound around the first and third yards and in the space between was a supporting block of wood. This made the instrument stronger and more durable.

There are two other structural components of the baroque trumpet which affected its timbre and the player's ability to perform accurately on it, namely the shape of the **bell** and **mouthpiece**. In **Figure 7**, one can observe how the **bell throat** (point on the bell just before the flare) became progressively narrower by the late baroque period. The development of the Nuremberg bell by **W.W. Haas** and **E.J.C. Haas** went hand in hand with the transformation of a baroque sound from dark and heavy to light and clear) (3).

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(3) E.H. Tarr, **Op. cit.**, p. 102.

According to Don Smithers, the mouthpiece must be proportionate to the total length of the air column and must in itself be designed to aid the production of different frequencies (4).
Baroque trumpet makers must have also realized this important point as mouthpieces were constructed in two or three specific sizes (5). "Clarino" or high register mouthpieces were characterized by a small shallow hemispherical cup with no "shoulder", thus creating an abrupt transition from the bottom of the cup to the "throat". The middle to low register mouthpieces had a larger cup depth and width, along with a small shoulder connecting cup to throat. These structural components of the mouthpiece are illustrated in **Figure 8**. In this illustration a comparison is made between baroque and modern mouthpieces.

Pitch

Since the tube length of the baroque trumpet was fixed, it was only capable of producing notes of the "harmonic" series. (i.e. "overtones" or "partials" produced from this fixed column of air) (6).
The harmonic series of the standard seven foot trumpet is illustrated in **Figure 9**. It must also be noted that the pitch of D written on the staff here is in modern pitch, however Altenburg referred to a situation during the entire 18th century, when **Chamber pitch** was a whole tone lower than **Choir pitch**, which in its turn was about a half a tone lower than our present day pitch of A = 440 (7). In this case, (A) would now equal 415.

---

(4) D. Smithers, **Op. cit.**, p. 23 .

(5) J.E. Altenburg, **Op. cit.**, p. 80 .

(6) P. Bate, **The Trumpet and Trombone**, (Ernest Benn Limited, London 1966) p. 71.

(7) J.E. Altenburg, **Op. cit.**, p. 83.

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(6) P. Bate, **The Trumpet and Trombone**, (Ernest Benn Limited, London 1966) p. 71.

(7) J.E. Altenburg, **Op. cit.**, p. 83.

Since instruments were tuned to chamber pitch, the 4th harmonic D would sound like Db. Altenburg explains that choir pitch sounded "fresher" and "more thrilling" but was troublesome for singers, whilst chamber pitch sounded "pleasanter" and "more serious", more suitable for voices and wind instruments (8).

With such a limited harmonic series, **how was it possible to play in different keys other than D Major**? According to the research by **Don Smithers**, pitch variation could be accomplished in three ways.

A. Altering the bore length
B. Altering the resonance characteristics by the technique of hand-stopping
C. Altering the resonating portion of the bore by including finger or node holes (9).

Edward Tarr rejects these last two explanations saying that they were not at all techniques of the baroque period. Hand-stopping originated only in the second half of the eighteenth century and finger holes were discovered only after 1760, * (i) being incorrectly described in our time (1960) by **Helmut Finke** and **Otto Steinkopf** * (ii) as the long sought secret of baroque trumpet playing (10).

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(8) J.E. Altenburg, **Op. cit.**, p. 83 .

(9) D. Smithers, **Op. cit.**, p. 27 .

(10) E.H. Tarr, **Op. cit.**, p. 87 .

* (i) Of the many original natural trumpets that survive today, only two or three are known with finger holes. Furthermore, clarino playing had nearly died out by the date of these examples. This statement is also documented in **The Trumpet and Trombone** by Philip Bate, p. 24-25.

* (ii) Finke - instrument maker of the 20th century.
Steinkopf - instrumental researcher of the 20th century.

A.

Altering Bore Length

Shanks or tuning-bits (short lengths of brass tubing) could be inserted inbetween the mouthpiece and main lead-pipe in order to lower the pitch. Since the trumpet would have been uncomfortable to hold if the tuning bits were too long, some were wound in the shape of a coil and called **crooks**. The trumpet having such a crook, would be approximately eight feet (about 244 cm.) in length and be pitched in C. **Figure 10** illustrates the harmonic series of such an instrument.

Altenburg does refer to other standard chamber-pitched instrumtents in F and G which of course were considerably smaller (11). All this meant was that if the fourth harmonic was played, instead of it sounding C4 like it would on a trumpet pitched in C it would now sound F4. This note on the C trumpet was technically impossible and even when it was lipped up it had a different timbre. The principle was the same on a G trumpet. (The fourth harmonic sounded G). As can be seen from the comparisons in **Figures 9, 10, 11 and 12**, the construction of different pitched instruments enabled not only the production of new notes not possible in the harmonic series of lower pitched instruments, but also created possibilities of extending the upper harmonic range.

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(11) J.E. Altenburg, **Op. cit.**, p. 84.

For playing in the key of A major, Altenburg says that a G trumpet was used with a mute inserted in the bell to raise the pitch (12). Also for the key of Eb Major, a whole tone crook was put on an F trumpet to lower it by a tone.

The ability to extend or diminish the total length of the vibrating air column was the principle used in the construction of two other types of natural trumpets, namely the German Zugtrompete (It. name - **tromba da tirarsi**) and the English and French **Slide Trumpets**. Both these instruments are illustrated in **Figure 13**. The Zugtrompete differed from the normal fixed-pitch instruments in that it had a long extendable mouthpiece that fitted telescopically within the first yard. By holding the upper end of the mouthpiece pipe and sliding the body of the instrument to and fro, the performer could almost complete a chromatic scale from the middle to upper registers. Much later, about 1890, the London firm Boosey and Co. produced an instrument where both the body and mouthpipes were connected by a U slide which could be pushed forward enough to lower the basic pitch by two whole tones and when fully extended, it projected beyond the bell by some 23 cm. (13). The slide was intended to replace the system of detachable crooks but seems to have had only a short life, for ten years later it had disappeared altogether from the maker's literature (14).

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(12) J.E. Altenburg, **Op. cit.**, p. 84 .

(13) P. Bates, **Op. cit.**, p. 117.

(14) **Ibid.**, p. 118.

B.

Hand-Stopping Technique

The coiled trumpet referred to by **Praetorius**, (15) was given the name **tromba da caccia** or **Jägertrompete** and was supposedly of Italian origin. It has been said that the **Kammertrompeter** preferred playing this instrument because they were able to correct the out of tune harmonics by means of hand-stopping (16). However evidence to support this claim lies only in the fact that modern horn players position and release their hand from the bell of their instrument at certain pitch levels to alter the natural harmonic for purposes of intonation or timbre effects. Horace Fitzpatrick adds another dimension to this claim by saying that **Anton Joseph Hampl** * only began making public use of hand-stopping in 1750 which was sixteen years after Reiche's death. Whether or not this technique was used on the coiled trumpet after Reiche is still not certain. It seems that the main thrust of Hampl's hand-stopping technique was to allow horn players to play melodically in the second and third octaves where previously they had been confined to the extreme fourth octave where the natural tones of the horn lie a semitone apart (17).

The most plausible explanation for Reiche's apparent preference for the coiled trumpet may have been that he found, like **Werner Menke** did in the early 1930's, that a coiled trumpet produced the fullest and softest tone of all forms of natural trumpets (18). **Figures 14 & 15** illustrate the structural appearance of this instrument.

C.

Node Holes

The use of finger holes or nodes strategically placed and piercing the bore of the **yards** forms the basis of the reconstruction of baroque trumpets in the twentieth century. Chapter 3 will outline the importance of this construction invention to the performance technique of the baroque trumpeters of this century.

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(15) M. Praetorius, **Syntagma Musicum 1619** Vol. 11, p. 33 .

(16) D. Smithers, **Op. cit.**, p. 31 .

(17) H. Fitzpatrick, **Op. cit.**, p. 88 .

(18) T.A. Collins, **Op. cit.** (International Trumpet Guild Journal, February 1991) p. 13.

* Bohemian horn player and teacher whose system of hand-stopping transformed the whole art of horn playing about the middle of the 18th century.

The Mysteries and Limitations of the Baroque Trumpet

There are however, factors other than pitch limitation which have contributed to making the playing technique of the baroque trumpet a mystery for modern trumpeters. These include intonation, attack accuracy and sound quality. But these are not really mysteries at all and whilst the piccolo trumpet is definitely safer and easier to perform the baroque works on, it in itself is not immune from the problems and difficulties associated with these above factors.

Since the baroque system of temperament was an unequal one (i.e.: every interval size not being the same), many intonation problems would have been experienced on the instrument. Furthermore, composers such as **Vejvanovsky** and **Biber** made frequent use of non-harmonic notes (i.e. notes outside the harmonic series) such as C#5 and Eb5. Refer to **Figure 10**. Unequal temperament also meant that as well as experiencing tuning problems, difficulties would also have been experienced in just pitching and attacking the correct harmonic. Lastly, the instrument's construction resulted in it being unable to achieve the dynamic range and brightness of tone which is now possible on modern piccolo trumpets due to their shortness, more conical proportions and thinness and quality of metal.

So how was the instrument able to meet the standards of the music with all these limitations? The timbre of the instrument was basically unchangeable and this gave the instrument its unique tonal character, but with regard to intonation, range and attack, the answer obviously was to be found in the playing technique of each trumpeter and the pedagogy used in teaching the instrument.

It is also important to realize that modern facsimilies of the old instruments display less variability of pitch than the 17th & 18th century originals. The technique of **lipping** the notes back in tune (as exemplified by the virtuoso **Torelli**) (19) was possible on these ancient instruments because of the nature of their construction. Both original and modern baroque trumpets consist mainly of joined cylindrical tubes which are either coiled or folded. The difference lies in the fact that with the original ones, the craftsman made the sheets of metal into lengths of tubing by shaping and hammering them over steel rods, thus introducing many irregularities on their inner surfaces. These small but significant irregularities were compounded by irregular tube diameters, imperfect fittings and a lack of symmetry in places where the tubing had to be bent (20). All these variations caused a decrease in what **Smithers** calls (Q) factors of the baroque trumpet's resonances, thus flattening the resonance curve. The end result was that the musician playing on antique baroque trumpets could **bend** or vary the natural harmonics so much so that correct tuning could be obtained without creating unacceptable changes in tone colour and response. Besides these constructional factors, the type of mouthpiece also affects ones ability to lip notes back in tune (e.g.: cup depth and sharpness of shoulder). This is true for both ancient and modern instruments.

Finger holes on modern baroque replicas, to compensate for intonation problems, have however been a necessary invention because the smooth precise continuity of their inner-surface construction makes the degree of bending very limited.

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(19) E.H. Tarr, **Op. cit.**, p. 123.

(20) D. Smithers, K. Wogram, J. Bowsher, **Playing the Baroque Trumpet** (Brass Bulletin) p. 111.

There is a company in Bremen (Germany), called **Thein**, which constructs baroque trumpets without finger holes. By applying original constructional techniques of hammering as well as changing the metal mixture, there are now instruments which can be truly labelled as genuine replicas. However, the high purchasing price of these particular models have not as yet made them as popular as the prototypes by **Egger** and **Meinl**.

From the above discussion, I have come to the conclusion that there are really only two valid reasons why trumpeters today prefer to use modern instruments instead of baroque trumpets, when performing baroque music.

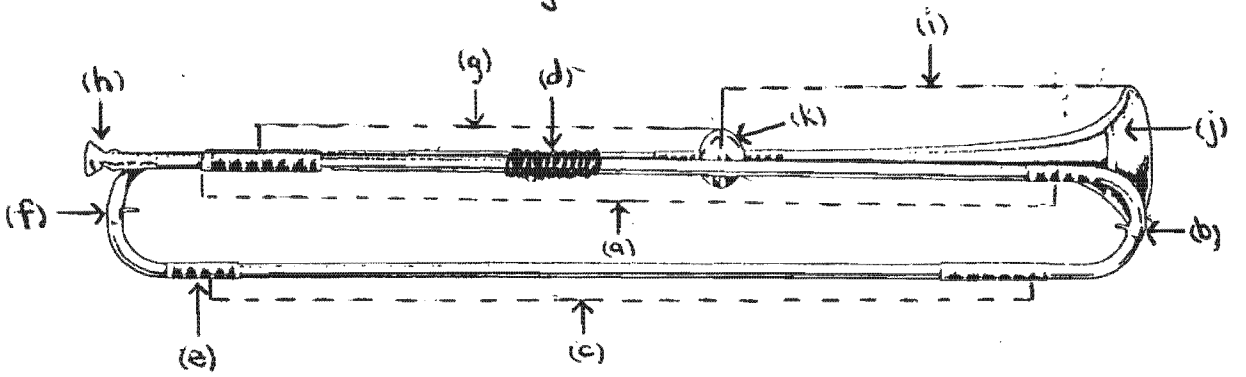
1) Many professional orchestral players cannot afford the time to re-learn the difficult and somewhat different technique required by the baroque trumpet.
2) Some trumpeters may be of the opinion that the duty of the musician today is to use the availabe instrumental technology (with all its improvements) to make baroque music more beautiful and accurate. Well known trumpeter **Maurice André** believes that music-making is not a "museum" and that the sound, precision and virtuosity required by the modern audience is far different from that of the audience of 300-400 years ago.
3) Given the generally more darker and dull sound of the baroque trumpet, it is better used in orchestras of authentic instruments.

This debate on authenticity will emerge as a major theme as I attempt to describe and justify baroque performance techniques on modern natural trumpets.

FIGURE 6

THE BAROQUE TRUMPET

Trumpet Pitched in D based on the original model by Wolf Magnus Ehe



STRUCTURES -

CYLINDRICAL SECTION

(a) First Yard
(b) Bow
(c) Second Yard
(d) Cordage
(e) Garnishes
(f) Bow
(g) Third Yard
(h) Mouthpiece

CONICAL SECTION

(i) Fourth Yard
(j) Garland
(k) Boss or Ball

FIGURE 7

THE BAROQUE BELL

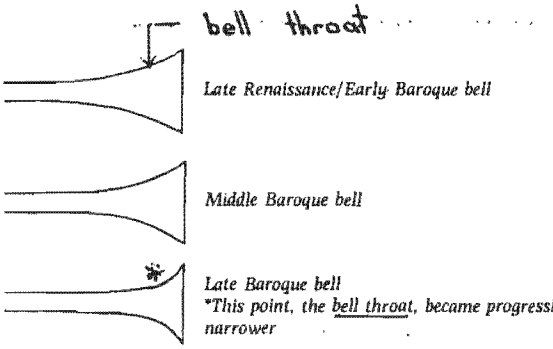
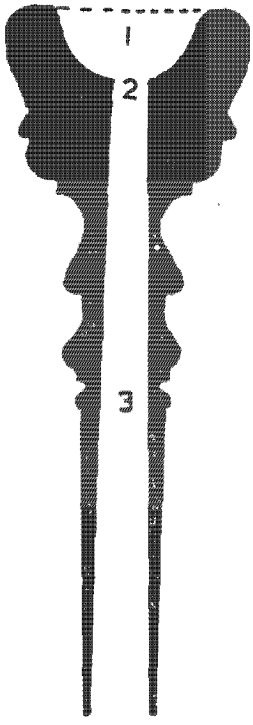


Illustration taken from the book The Trumpet by Edward Tarr. p. 102.

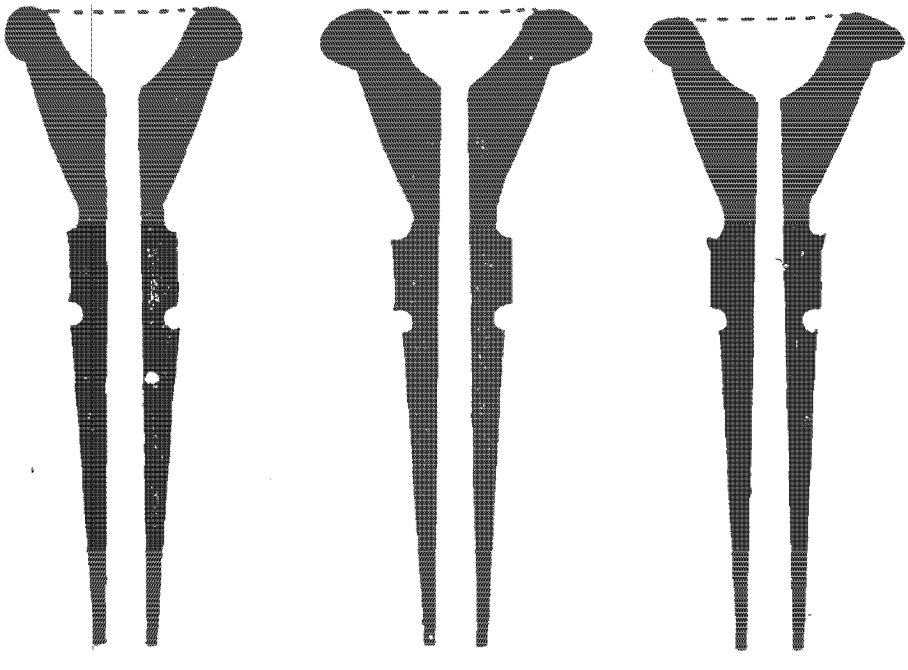
FIGURE 8
MOUTHPIECE COMPARISONS



BAROQUE TRUMPET MOUTHPIECE

1. Cup - (French name - "baissin")
2. Throat/orifice (French name - "grain")
3. Shank (French name - "queue")

MODERN TRUMPET MOUTHPIECES



Bate, p. 72.

FIGURES 9, 10, 11, 12

NATURAL HARMONICS

Figure 9 Natural harmonics for D trumpet

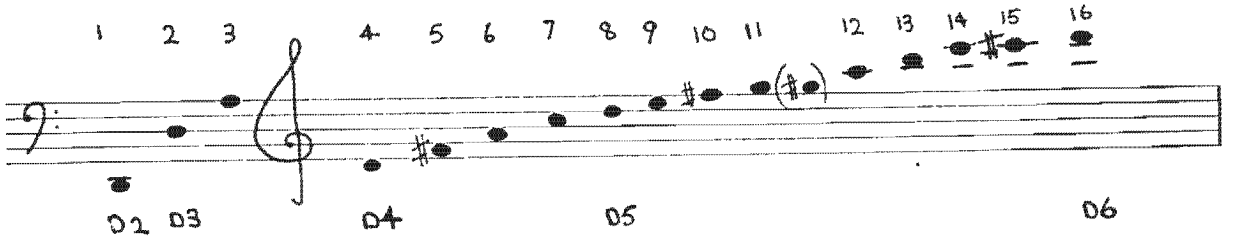


Figure 10 Natural harmonics for C trumpet

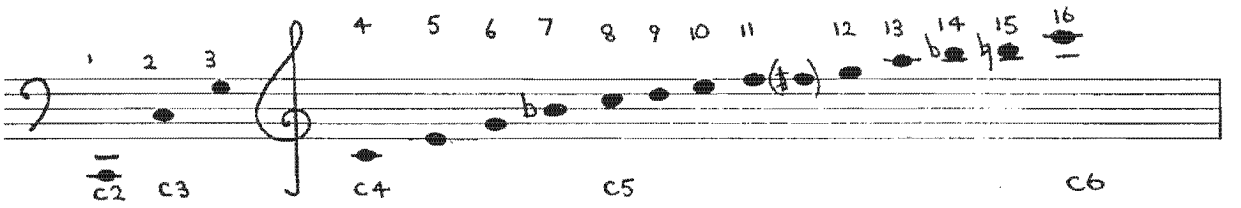


Figure 11 Natural harmonics for F trumpet

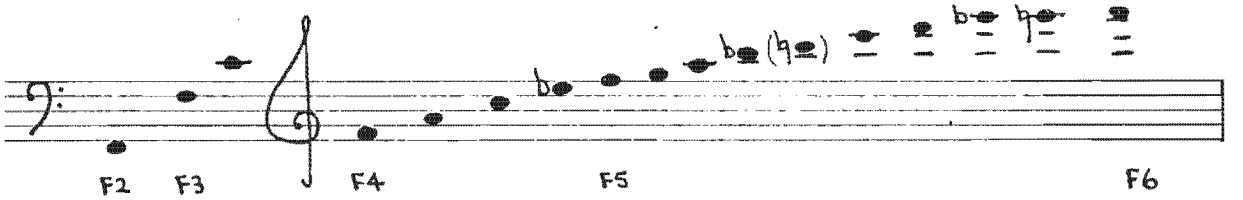


Figure 12 Natural harmonics for G trumpet

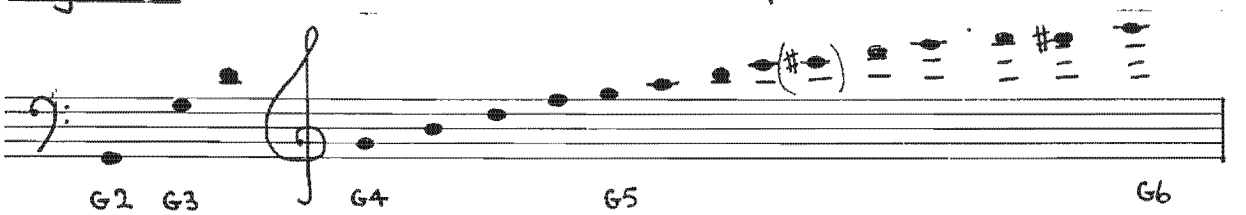
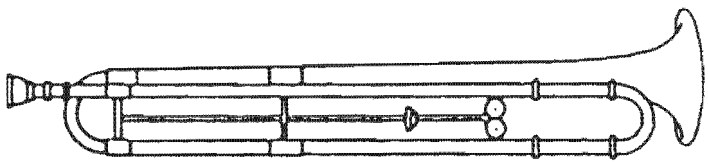
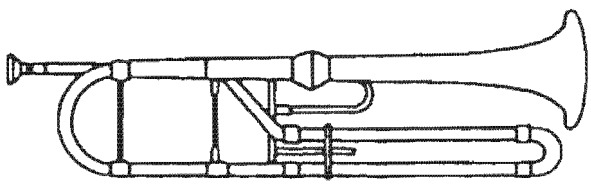


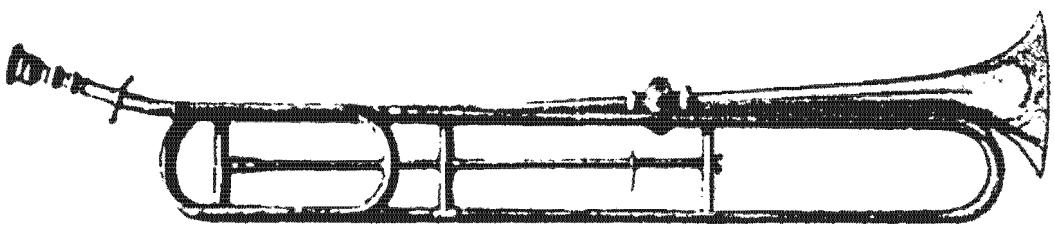
FIGURE 13
SLIDE - TRUMPETS



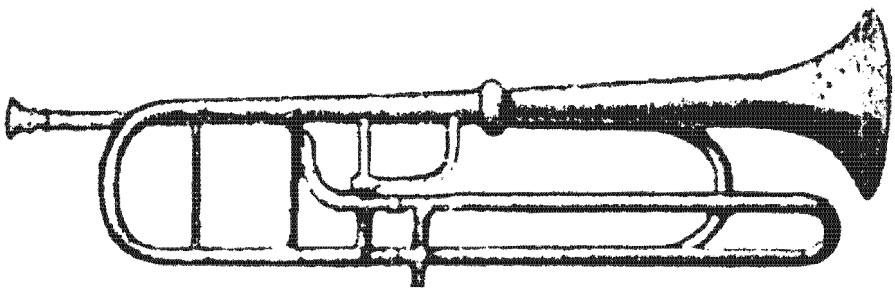
English
Slide - trumpet



French
Slide - trumpet



English Slide Trumpet crooked in D by
Köhler, London 1865



French Slide Trumpet
Dauverné's system

Bate, plate 17.

FIGURE 14
REICHE, WITH COILED TRUMPET

The construction of modern baroque trumpets is based upon the principles discovered by **Otto Steinkopf** in the early 1960's. Upon finding two late 18th century natural trumpets each with two pin holes which were clearly there by design and not corrosion, he found that these instruments yielded their complete harmonic series when they were covered with the fingers, but when one or the other hole was opened, the "defective" harmonics * were suppressed. (1). So in a passage where these harmonics were not required but could easily be mis-hit in attempting other nearby harmonics, the trumpeter could use this system of **nodal venting** (covering or opening the holes) as a security device for pitch accuracy in performance practice. Following these ideas, Steinkopf adapted this principle to his new trumpet but applied it in a different manner. He placed two tiny holes not exactly at nodal points, but where they would encourage the formation of **anti-nodes**, slightly out of their normal position and so bring the defective harmonics into 'just' intonation. (2).

With further experimentation based upon these principles, the two main European baroque trumpet manufacturers, **Ewald Meinl** (Munich) and **Adolf Egger** (Basel), have produced trumpets whose intonation and sound quality make possible the re-learning and practise of it's difficult technique. Both these manufacturers produce two basic models which they term simply **long** and **short**. Meinl trumpets base their construction on the replica of the 17th century by **Wolf Magnus Ehe I**. Egger trumpets base their construction on the natural trumpet from **Johann Leonhard Ehe II** (1663-1724). Both are found in the Germanic National Museum, **Nuremberg**. Refer to **Figure 18** for photographs of Egger and Meinl trumpets.

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(1) P. Bate, **Op. cit.**, p. 24 .

(2) P. Bate, **Ibid.**, p. 123-124 .

* The two basic defective harmonics were the 11th and 13th which varied quite considerably in intonation upon how they were lipped.

The long model has two nodal holes (named transposing holes) piercing the third yard with detachable tuning crooks for the keys of C, Ces, D and Des * which join the first yard. The short model has three holes on a detachable crook which when attached to the body of the instrument forms the first and third yards. The crooks come in the same keys as those mentioned above and if needed, crooks in E, F & A can also be constructed in order to play in the varied keys required by the repertoire of Bach. There are two leadpipes which come with the short model trumpets. The longer one is normally only used with the Ces crook so it can be tuned flatter if required. The thumbhole of the underside of the crook is called (**Transponier loch** or transposing hole) but the other two smaller pin-holes on the upper side are termed **overblowing holes** by the manufacturers. In explaining the fingering technique of **Figure 19**, I have used the terms used in the Egger brochures - **Überblasloch für Zeigefinger** (hole nearest the leadpipe to be covered with the forefinger) and **Überblasloch für Ringfinger** (the second hole to be covered with the ring finger but for the comfort of the performer, it is normally covered with the end rather than the fourth finger).

These transposing and over-blowing holes serve four other functions besides pitch correction.

(1) To prevent the mis-pitching of awkward intervals within the harmonic series.

(2) To provide a more open and brighter tone to certain harmonics whose pitch can also be produced when all holes are closed (e.g.: C5, C6, G5).

(3) To aid in the production of non-harmonic notes such as A4, B4, C#5 en Eb5.

(4) To aid as a starting mechanism in the production of the lip-trill.

---

* Ces and Des are the german terms indicating Cb and Db.
Baroque trumpeters use these crooks for playing in baroque pitch which is about a semitone lower than concert pitch. Instead of A = 440 it now equals 415. Refer to chapter 2 pages 14 and 15.

On the Egger short model, there are four over-blowing holes piercing the upper side of the crook, two of which have screws inserted into them (Refer to **Figure 18**). The purpose of this is to provide more accurate intonation. Orchestral baroque trumpeters who are required to play in different pitches (ranging between 415 and 430) may, by changing the position of the holes, the lead pipe and/or the crook, bring certain notes of the harmonic series more accurately in tune. **As a general rule, the higher the pitch of the instrument, the more exaggerated the tuning problems**, a dictum which also applies to modern brass instruments.

The long model baroque trumpets are of course far more limited in their ability to achieve these pitch correction objectives because of their lack of over-blowing holes. However their physical construction and original scaling results in the production of a dark and heavy mellow tone which was very characteristic of the sound required by field players. It is for this reason that English baroque orchestras still use these long models (although not necessarily of German manufacture). *
Despite the considerably higher price of the short-model baroque trumpets, they seem to be far more popular in Europe, Scandinavia and the United States. It has been my experience along with that of my colleagues, that these particular models offer the performer the security of more accurate intonation, compactness in transportation but most importantly, a lighter, freer feeling when blowing and a brighter acoustic for more brilliant clarino playing.

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* Some long model trumpets such as those produced by J. Monke (Cologne) and Phil Parker (London) have bells of modern design along with three finger holes on the yards.

Authenticity

It can be argued that since these modern replicas force players to adopt techniques which were not used by trumpeters of the baroque period, * this entire concept of endeavouring to be authentic is only a half-baked idea verging on hypocracy. The popular young Israeli-Canadian cellist, **Ofra Harnoy** in an interview with Helen Wallace for Profile Magazine 1991, entitled **"A Model Musician"**, scoffs at the musical controversy over authentic performance practice and dismisses it as an excuse for people who don't play well. She feels that baroque composers would be excited by the new instruments now available and comments; "Those old wind instruments sound like animals in pain".

If the baroque trumpet is used solely as a means of symbolizing authenticity and history with little regard for the perfection of the technique, then I would say that this cellist's comments possess a degree of truth. But if the instrument is used in a way to highlight its magical acoustical and heroic qualities, the listener will soon begin to understand and appreciate that this instrument can be equally if not more passionate than modern valved instruments in performing the musical ideas of the baroque period. It all depends upon the motives for using the instrument.

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* Refer to Footnote 10 in Chapter 2.

With regard to interpretation and performance practice of baroque music, it can also be argued that there are many different definitions on what approach is authentic. It is impossible to be dogmatic on the subject. If, in Nicholas Temperley's words, "we cannot please Bach or Händel now - or even know whether the aim to please would please them, how much less can we please the implacable anonymous creator of so vast a quantity of earlier repertoire?" (3). **I see the concept of interpretation not so much the matter of employing more historically accurate techniques but being more effective, clear and personal in one's communication of musical ideas.**

This is why I advocate in my teaching of baroque trumpet that students to continually question and justify their interpretations not so much as to whether they conform to the historic principles of performance practice as outlined by the famous Quantz and Altenburg but on how to use these principles to create specific musical affects, emotions and atmospheres. This is what I consider to be the true meaning of authentic performance practice. Only by continual experimentation can one evaluate which musical ideas and techniques are more appropriate and suitable than others in different contexts.

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(3) R. Shewan, **Aspects on Authenticity** (Time Watch-Music Magazine, Feb. 1991 No. 4. First of a six part series on authenticity) p. 6.

Performance Practice and Teaching Techniques

The major emphasis of performance practice and teaching strategies for baroque trumpet and any other instrument for that matter, all revolve around two questions:

(1) **How to play the instrument effectively**

(2) **How to interpret the music**

It is interesting to note that when comparing old trumpets texts with modern methods in an attempt to answer these two questions, one finds that in general:

(1) Historic texts are not very specific when it comes to technique but very specific when it comes to musical interpretation. *

(2) Modern trumpet methods are very specific and informative when it comes to technique but rather generalised when talking about individual interpretation.

In an attempt to integrate the ideas of both the baroque period and the twentieth century on trumpet playing I would like to elaborate on the following points which I consider to be the essential skills in perfecting and refining this art.

(1) The ability to **attack** a note cleanly and release it so it will ring without instability in intonation in all registers of the instrument at both a loud and soft dynamic.

(2) The ability to distinguish between **Field** and **Clarino** playing and how to integrate both approaches in interpreting baroque music.

(3) An awareness of **different stylistic approaches** necessitated by baroque music from different countries (e.g.: Italy, Germany, England).

(4) The ability to properly administer your own instruction in order to change your practice emphasis from that of routine, repetition and drill to mental awareness, analysis and musicianship.

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* Historic texts do contain a lot of technical information but little written instruction on how physically to perform and perfect technical difficulties. This situation is not surprising since trumpet playing was considered an exclusive noble art and only a Master Trumpeter could impart information on how to play the instrument.

The four historical trumpet methods I will specifically refer to in the following discussion are:

* Cesare Bendinelli
  Volume di tutta l'arte della Trombetta 1614
  (The Entire Art of Trumpet Playing)
  Fasclmile-Bärenreiter publication.
* Girolamo Fantini
  Modo per imparar o sonare di Tromba 1638
  (Method for Teaching to Play the Trumpet)
  Facsimile Milan 1934. Facsimile reprint 1972-Brass Press.
* Johann Ernst Altenburg
  Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker Kunst 1795
  Published in Halle. (Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art)
  Facsimile - The Brass Press 1974.
* F.C.A. Dauverné
  Méthode pour la Trompette, 1857

Other historical texts:

(1) Notebooks of two Danish Court Trumpeters, **Hendrich Lübeck** (1596-1609) and **Magnus Thomsen** (1598).

(2) **Claudio Monteverdi's** Orfeo-toccata (1607). Preserved record of improvisation in a five part trumpet ensemble.

(3) **Michael Praetorius** - Syntagma musicum (1619) - valvable instructions.

But the question in debate is not so much concerned with what qualities are needed to be a good trumpeter but on how to develop and perfect these qualities. One factor mentioned by all these historical methods is the correct formation of the embouchure. **But what is the correct embouchure and why is it so important?** Embouchure is a French term meaning mouthpiece. In English it refers to the interaction between mouth and mouthpiece. In discussing the embouchure we need to briefly look at lip formation, mouthpiece placement and the chin. The idea of placing the lips in an "M" like position (a pucker) by slightly rolling them in towards the teeth, seems to be supported by many brass textbooks (5). There is also wide agreement regarding the importance of making the upper part of the chin flat so that the lower half of the **aperture** * (i) will be controlled. This will also have the effect of preventing the lower lip rolling in too much and thus cutting off the vibrating surface * (ii). Where much disagreement lies, is in the exact placement of the mouthpiece on the lips. Many teachers adopt the formula ranging from one third upper lip, two thirds lower lip to one-half upper lip, one half lower lip. However, it has been my experience * (iii) that the opposite position (two-thirds upper, one third lower) has brought considerable benefits in terms of endurance and flexibility. For the beginner, experimentation with physical manipulations of the embouchure, seems to play a very dominant role in the pedagogy, but far more important is one's ability to discover how the breath and embouchure work together in creating the attack, resonance and sustaining qualities on different notes.

The Attack

Whilst the speed of the lip vibrations are controlled by different embouchure positions, the initial activation is by the tongue and breath. The position of the tongue will determine one's ability to change from a dark sound in the low register, to a brighter sound in the high register.

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(5) R. Sherman, **The Trumpeter's Handbook**, (Accura Music, Athens Ohio, 1979) p. 12.

(i) * The distance between the small vibrating surface of the upper and lower lips.

(ii) * R. Sherman, **Op cit.**, p. 13 .

(iii)* Not only personal experience but the experience of other trumpeters through master-class demonstrations.

The syllables that I suggest using in creating this transition from dark to bright are **DA**, **DOR** and **DI** (English pronunciations "Dar", "Door", "Dee"). Figure 19

On baroque trumpet, there is such a fine line between the centre of the note and the harmonic that if one doesn't attack with 100 per cent accuracy, the harmonic will make an obvious split or crack and sound far more exposed than a similar crack on a modern brass instrument.

The other aspect of attack is how we breathe. I make it a practice not only to fill the lower half of my stomach and chest cavity but even have the feeling of the air circulating in my head. When a column of air moves and vibrates in an enclosed space it is said to resonate. Consequently, the technique of developing a "beautiful sound" on one's instrument must involve bringing under control and afterwards blending together the activity of the air in all four sets of sinuses. This is what is known in vocal technique as "placement". * The lowest is in the mouth below the hard palate, the second is in the nose above the hard palate and the two upper in the sinuses above the nasal position (i.e.: the forehead). In endeavouring to direct the vibrating air into my sinuses, I have adopted the technique of lifting my eyebrows. However, I do not recommend this as a teaching approach as it is only something that works personally for me to give this feeling of openness. Such movements are called **Synkinesias** (i.e.: muscular movements unrelated to the act of tone production. They are generally removed from the student's playing by his or her teacher. I however find these movements beneficial from the viewpoint of developing a strong mental focus).

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* F. Husler and Y. Rodd-Marling, Singing: **The Physical Nature of the Organ** , (Hutchinson Publishers, London, 1976) p. 69,70.

So when attacking the note, no matter what syllable I use, my attention is focussed on resonating the sound in my face and forehead, and the diaphragmic support needed to channel the required velocity of air, is firm without me having to consciously think of forcing it to do so. The exercises I use to achieve this method of attack and to familiarize myself with the changing interval distances on the baroque trumpet, are illustrated in **Figures 20 and 21**. The method of **leading one's chin** (6) (advocated by Bendinelli in the exercises on tonguing), may refer to the practice of using different jaw positions in order to centre notes of different pitch. (Refer back to page 31 which outlines the reasons for keeping the chin flat when setting the correct embouchure).
As well as helping in the attack and pitching process, syllable pronunciations also aid in the memorization of rhythmic patterns typical of "Field Music". Bendinelli advocated such a learning technique in the performance of the military signals found in his method ("Tocade di Guerra") (7). According to Altenburg, it was common practice for a trumpet pupil to collate the daily repertoire using syllable notation. "The teacher should have the pupil write the short pieces in a special book and see to it that he acquires a good collection of such pieces" (8).

In the **Tocade di Guerra** of Bendinelli, the vowel sounds and syllable pronunciations written underneath the notes, differ slightly from those already mentioned. In the examples illustrated in **Figure 22**, the word lingua (tongue) is written below the groups of quavers. **Tarr** comments that this was just a short-hand notation for the double tonguing syllables ("**Thega-Thega**") * (i). Notice that the vowel and consonant sounds employed here are softer and darker than in the modern double tonguing syllables ("**Tika-Tika**") * (ii) which are generally pronounced very short and even.

---

(6) E. Tarr, **Critical English Translation and Commentary on Bendinelli's Trumpet Tutor** (Brass Press, Nashville 1975) p. 5.

(7) E. Tarr, Critical Commentary, **Op. cit.**, p. 11-12.

(8) J.E. Altenburg, **Op. cit.**, p. 118.

(i) * The english pronunciation would make the (h) silent.

(ii)* Other modern double tonguing syllables include "Tuku-Tuku", "Du-ga Du-ga", "Da-ka Da-ka".

Clarino Technique

It would be safe to assume that many good trumpeters in the baroque period desired to escape the tonic-dominant syndrome that was so characteristic of field music and play real tunes like the violin or flute. Whilst Monteverdi made a small contribution in this direction, it was the Italian, **Alessandro Scarlatti** and the Englishman **Henry Purcell**, who first employed trumpets to double or imitate the violins. (10). Because such music required the playing of higher harmonics in a melodic style, trumpeters were obliged to cultivate what we now call the **clarino register**.

The cultivation of this technique on modern natural trumpets requires being able to:

(1) Play softly and in tune

(2) Articulate the melodic line in the same manner as would a vocalist or violinist.

We have already discussed how the use of thumb-holes and smaller mouthpieces contribute to being able to play softly and in tune. Reference has also been made to the way in which the trumpeter's lips function much like the singer's larynx, resulting in a number of similarities between the techniques used by the coloratura soprano and those used in clarino trumpeting (e.g.: tongue positions and syllable pronunciations).

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(10) D. Smith, **Op. cit.**, p. 594.

In order to bridge this strong correlation between vocal production and clarino playing, two things must be strived for in **articulation**.

(1) The elimination of a harsh staccato

(2) A cantabile, legato feeling in fast semiquaver passages.

These two principles are best practised if one first makes a **distinction between principal and passing notes** in the musical literature (11).

In the modern school of orchestral trumpet playing, we are used to tonguing all semiquavers equally hard and detached, for the purposes of speed and egality. However, if one looks at examples A and B in **Figure 25** taken from the writings of Altenburg and Fantini, one will notice from the articulations that some notes are given more importance than others. One should not conclude from this that all semiquavers be treated in groups of two although the syllable pronunciations might suggest this. The syllable pronunciations should assist only in vocalising the passage and creating a legato sound otherwise the passage will still possess a degree of uniformity and evenness.

---

(11) J.E. Altenburg, **Op. cit.**, p. 96.

By placing emphasis on different notes within the semi-quaver passages as suggested in **Example C Figure 25**, one creates small but significant dynamic expressions which are important in phrasing, producing certain inflections and highlighting the direction of the melody. This will also assist performers to overcome problems associated with being unable to tongue fast unless playing staccato. It may be argued that this technique of **stress emphasis** creates too much syncopation which may in effect contradict with the concept of cantabile. Fortunately the acoustics of the baroque trumpet causes a ringing delay (by virtue of its length) even when notes are played short. Thus when the melodic line is supported by a continual air stream and one varies one's use of accents and stresses without over-exaggeration, the effect comes across as both lyrical and balanced.

With regard to the question of slurring intervals of a second and combining this with a legato form of tonguing, I would counsel caution. Altenburg does suggest slurring on very fast passages such as in example A (on demisemiquavers, hemi-demisemiquavers and certain triplet rhythms) for special effects, but does say that "since the high notes in particular require a stronger thrust of air than the lower ones, slurring is thus better applied to descending passages and tonguing to ascending ones". (12). It has been my experience that accuracy, clarity and definition are sacrificed by relying on slurring to articulate fast passages on baroque trumpet. The intervals between C5-D5, and G5-A5 are especially vulnerable to splits when slurred. The unequal harmonic distances on the instrument may be responsible for this. Moreover, one is already creating a slurred effect through this legato articulation. In **Example B Figure 26**, I have however, suggested slurring in one sequence of semiquavers altering between only two pitches. The slur on the first two semiquavers is designed to create the desired contrast in dynamic affect. The one important thing to remember above all else with clarino articulation is that although certain notes are more important than others, all need to be heard and not just skipped over.

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(12) J.E. Altenburg, **Op. cit.**, p. 97.

Ornamentation

In defining **ornamentation**, Altenburg says that it is "nothing other than certain additions to existing notes for the sake of embellishment and adornment". (13). There is no indication within this definition of ornaments being complex devices of melodic reconstruction. They are merely additions. A distinction is made between **compositional ornaments** (those which the composer expressly dictates and writes out) and **performance ornaments** (those introduced at the player's discretion). (14). But in making this comparison, Altenburg also makes the comment that "in general the French composers are accustomed to writing down very many ornaments while the Italians use them sparingly, perhaps entrusting too much to the discretion of the player". (15).

The best known and most difficult compositional ornament is the **trill**. Speer's definition of it, being a trembling or shivering process initiated by the chin, still leaves us confused as to how to actually play it. Altenburg is more specific by stating that it is a rapid alteration between two adjacent notes (16) and he illustrates this by writing it out in exact rhythm. **Refer to Example A Figure 31.**

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(13) J.E. Altenburg, **Op. cit.**, p. 108.

(14) **Ibid.**

(15) **Ibid.**

(16) D. Smith, **Op. cit.**, p. 594.

In Fantini's day (1638) however, the modern trill did not yet exist. Instead he called for the **trillo** which involved a fast kind of **huffing** on one pitch. (17). **Example A, Figure 29** illustrates this. Once again, vowel pronunciations were written to indicate how to articulate the huffing. **In Example B and C of Figure 29**, I have suggested using a rhythmical method of performing such trills. The trill starts with the tongue but changes to the "**hi**" * syllable in order to separate the notes in an extremely legato fashion.

With regard to the later baroque trill, there is still much debate on how exactly it was performed. Today, some baroque trumpeters play it in exact rhythm whilst others create a rapid type of huffing on the unstable harmonic in between the two intervals concerned. The method I use makes the following assumptions:

(1) The trill must start on the upper-note in order to create dissonance.

(2) The trill must not sound like a non harmonic flutter otherwise it will come across as a mistake.

(3) The trill must have some type of structure in it so as to define the tempo and rhythm at cadence points.

In practising this difficult slurring technique between two close harmonics, one must take care that in the desire to gain speed the tongue action doesn't move faster than the necessary speed required by the alteration. Otherwise the trill will get out of control and the notes will not alternate clearly.

---

(17) E. Tarr, **Op. cit.**, p. 93.

* English pronunciation is "**hee**".

The main observation to make about teaching the trill is that it doesn't have to be fast to be effective; indeed it is slower than one would think. In **Figure 30**, I have written out an exercise to help the performer adjust to the small interval distance required by the trill. The E-D trill is the most common so this is why I suggest starting with this interval first. Make sure you **think of the lower note** and pay particular attention to the stress and accent markts. The alteration is made easier by arching the tongue high in the mouth and using the vowel syllable "**joo-i**". * The holes on the baroque trumpet may be used to start the trill but unlike recorder technique, its completion must be done with the use of the tongue, chin and air velocity. In **Example B of Figure 31**, the tempo of the music will determine what rhythm to use in the performance of the trill. Number (i) can be played in the trill rhythm of Number (iii) if the tempo is Adagio. Likewise Number (iii) has to be played in the trill rhythm of Number (i) if the tempo is Allegro.

The **performance ornaments** mentioned by Altenburg include several different types of mordents. However the more common musical ornaments used by baroque trumpeters today involve adding passing notes between written intervals and thus altering the rhythms. The ornaments in **Figure 27** are most effective when kept melodically simple and introduced at repeated sequences for the sake of variety and contrast. **Example A Figure 28** is another ornament which functions as a specific device for rhythmical contrast. The **hemiola** as it is called, changes the division of the beats on repeated rhythmical sequences in triple time so that the accent falls on different notes.

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* English pronunciation may be written as "**Yaw-i**".

The use of **vibrato** on notes of longer duration is often intended to create passion in the music. Vibrato produces an exaggerated vocal quality which in effect highlights the communication and dialogue found within the melodic lines. Coupled to this symbolism is the idea of swelling and sighing on certain notes. Such **rhetorical devices** are particularly important in the Italian style of playing (i.e.: Interpreting the music by imagining the vocal dynamics, intonation and rubato used in human conversation). **Example C Figure 28** suggests that the best way of creating this swelling and sighing affect is by changing the harsh attack accents on notes and making them ring by employing much softer contact syllables such as "Dwar". In German music however, the approach to such rhetorical devices is far more structured with less freedom of expression. Altenburg mentions an ornament called the **Bebung** or **Schwebung** (18) which involves a continuous increasing and decreasing of the volume of a given tone, sustained according to its value. He writes is out rhythmically as he does with the **trill**, the **slide** and the **appoggiatura** indicating exactness in its execution.

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(18) J.E. Altenburg, **Op. cit.**, p. 112.

Practising on the Baroque Trumpet

The final two chapters of Altenburg's book are very helpful for teachers and pupils of baroque trumpet today, in defining the priorities of instruction. These instruction priorities can be summarized in the following points:

(1) Trumpeters should acquire skills in other areas of instrumental vocal performance.
(2) Trumpet playing not only involves perfecting the instrumental technique but is a lifestyle which requires the development and discipline of character.
(3) Instruction on the instrument must proceed gradually from easy to more difficult. First the knowledge about the instrument, next the technique of blowing and then the repertoire.
(4) Memory work is essential in learning the pattern and structures of pieces.
(5) Basic techniques must be continually reviewed.
(6) Group performance lessons are valuable for refining intonation skills. (19).

It is very easy for one's lips to tire quickly on baroque trumpet. One explanation for this is that the baroque trumpet has about the same length of air column as the modern trombone, but the clarino register of the instrument is at least an octave higher than the highest notes most trombonists today ever have to play. To overcome these difficulties of endurance, I have found the following practice suggestions very beneficial.

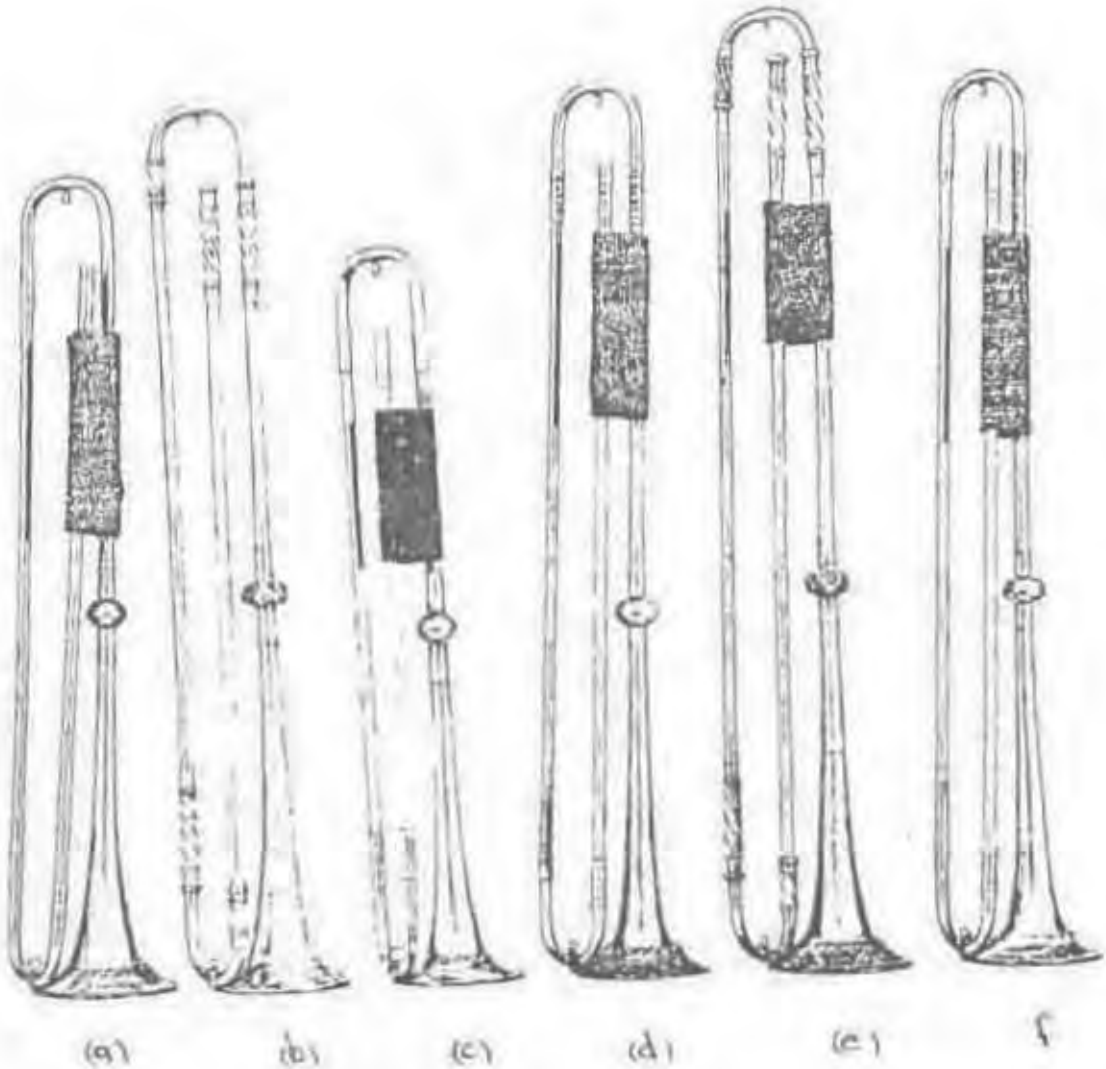
(1) Play a short warm-up, slurring between harmonics (3-8) at a slow tempo making sure the connection between notes is exact.
(2) After playing clarino passages, warm-down to the pedal harmonics (1 and 2).
(3) Divide your practice sessions into smaller time intervals. For example, six lots of 20 minute sessions with 15 minute interval breaks is better than two one hour sessions because the embouchure is allowed to rejuvenate before becoming completely fatigued.
(4) When playing pieces, take the mouthpiece away from the lips at every rest opportunity so that the blood can circulate.

Footnotes

(19) J.E. Altenburg, **Op. cit.**, p. 114-119.

Splitting notes on baroque trumpet is almost inevitable but the artist must convince the audience that the beauty and richness of the instrument's sound justifies the occasional minor "slip-ups". I find that it is a lack of concentration and focus which causes excessive inaccuracy and nervousness. We are often too worried about what can go wrong and what difficult passages lay ahead instead of concerning ourselves with the present. If our motives for performing a particular work on a specific instrument are impure (i.e.: we are out there to prove how talented we are) it will become quite obvious in the performance that our energies are not completely focussed on creating a beautiful sound and breathing in an open relaxed manner. As performers we spend years practising technique. We may know how to play the instrument but the hard part is letting go of what one knows in order to play the music. The trumpet is only a piece of metal with no brains. You are the musician.

FIGURE 16
TRUMPETS BY HAAS



* (a), (b), (c) - made by J.W. Haas (1649 - 1723)
* (d), (e) - made by W.W. Haas (1681 - 1760)
* (f) - made by C.E. Haas (1723 - 1792)

Altenburg, p. 11.

FIGURE 17

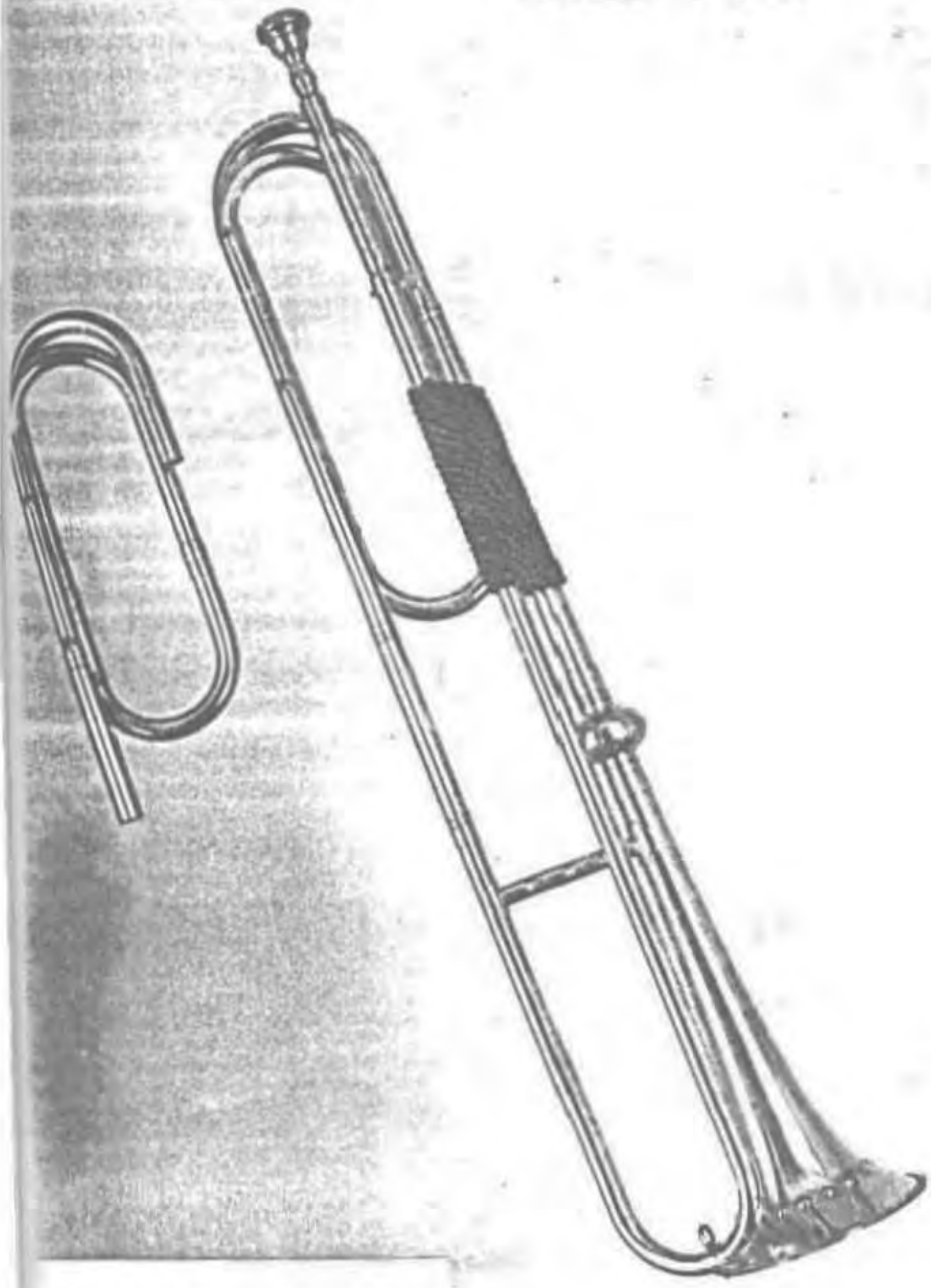
Kaiserlicher Trompeter

Engraving of an Imperial trumpeter, by Johann Christoph Weigel, c. 1700, from the translator's collection. Note the stripes on the uniform, and also the feathers in the hat—just as Altenburg describes them. (Photographic reproduction: University Library, Basel.)

Altenburg p. 56.

FIGURE 18A

Short model Meinl Baroque trumpet pitched in C with an attachable D crook

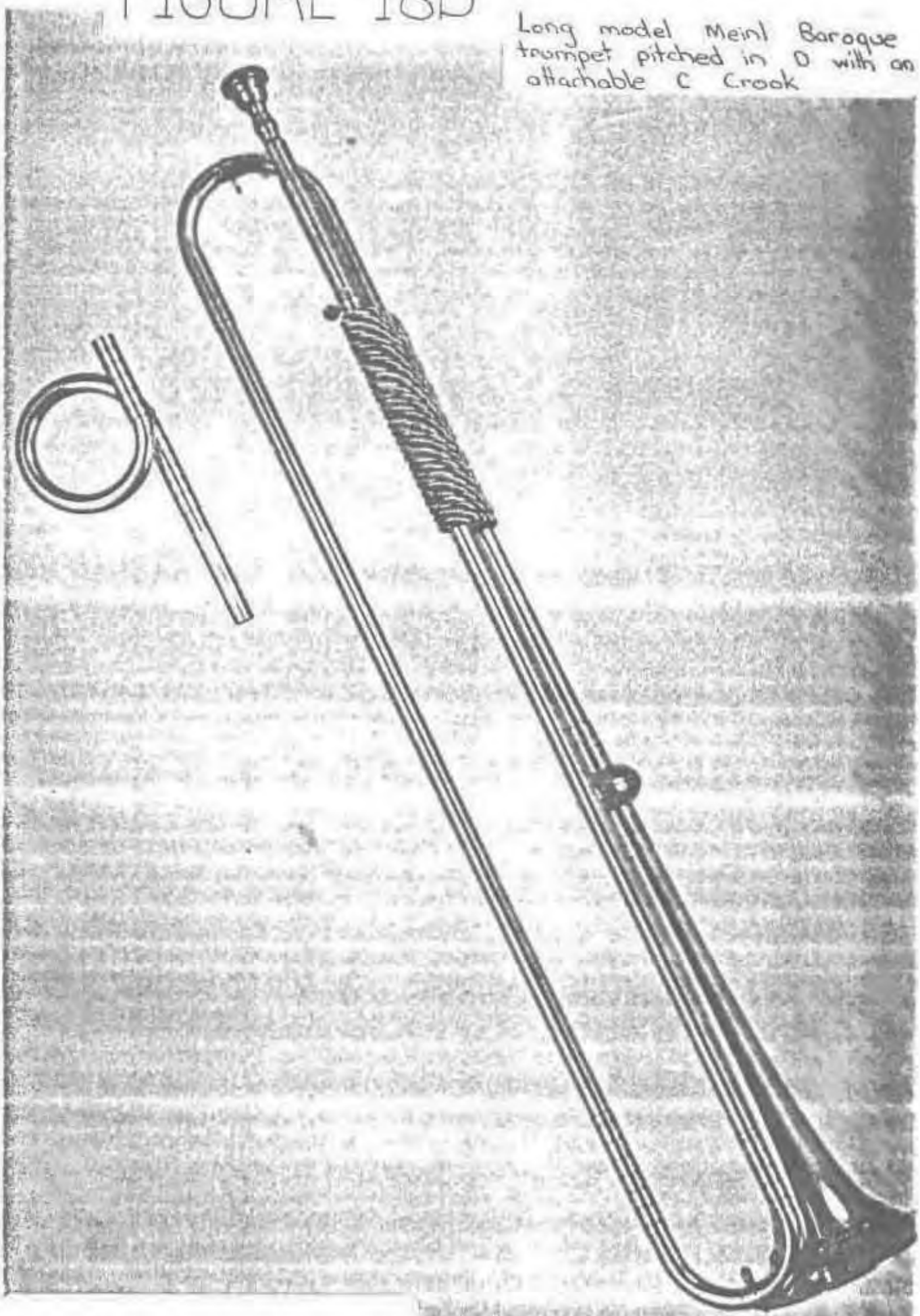


Estimated Price 1992 - DM 2600

Address Ewald Meinl - Lerchenweg 2, Postfach 1342, 8192 Geretsried 1 - Munich West Germany

FIGURE 18B

Long model Meinl Baroque trumpet pitched in D with an attachable C Crook

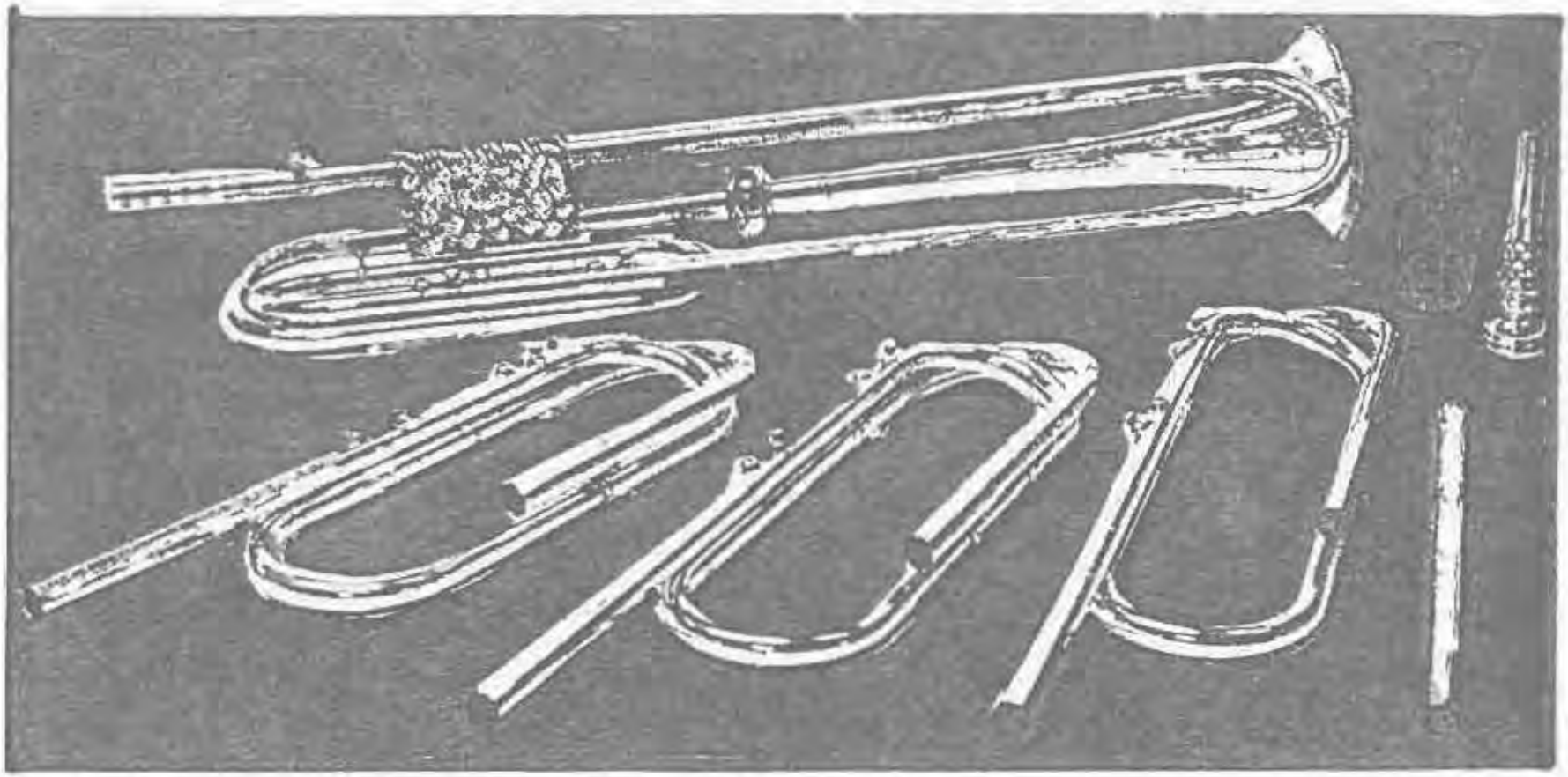


Estimated Price 1992 - DM2300

Address - Ewald Meinl - Lerchenweg 2, Postfach 1342, 8192 Geretsried 1 - Munich West Germany

FIGURE 18C

EGGER SHORT MODEL



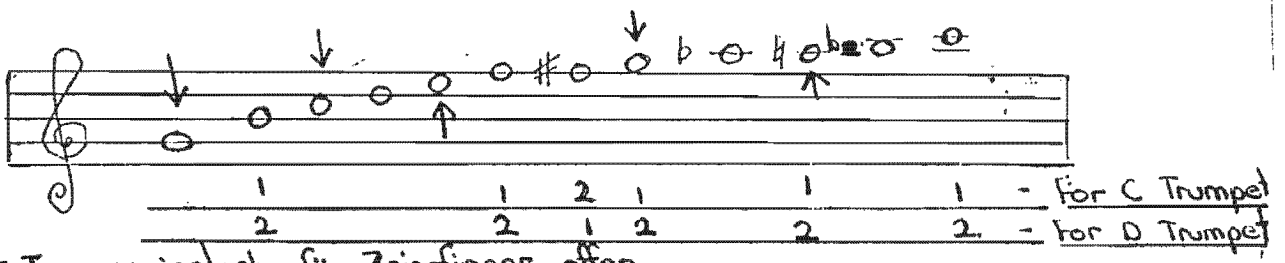
Refer to Appendix 5 for estimated prices and the address of Egger Trumpets

FIGURE 19

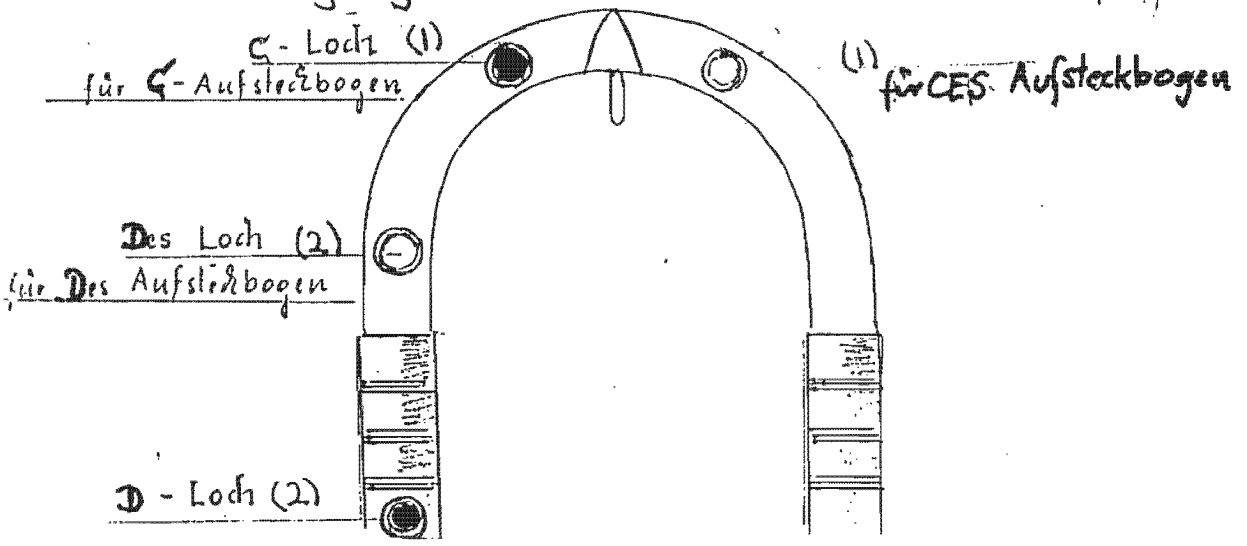
FINGERING CHART - LONG MODEL BAROQUE TRUMPET

Grifftabelle für Barocktrompete

lange Form - Clarino register for C Trumpet



1 = Transponierloch für Zeigefinger offen
2 = Transponierloch für Ringfinger offen
When no fingering is written underneath notes all holes must be closed.



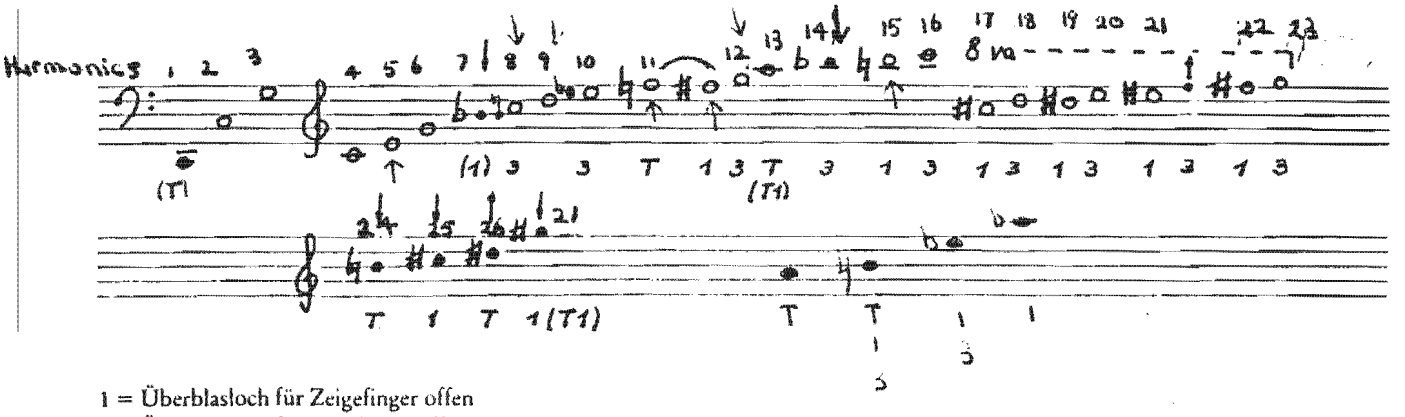
NB: * The arrows indicate which way the note must be lipped to bring the harmonic in tune. However all instruments will differ

* In order to play with two transposing holes, the instrument must be held so that the lead-pipe is supported by the thumb. The instrument can be played with only one hole but then the F# becomes impossible to play.

FIGURE 19 CONTINUED

FINGERING CHART - SHORT MODEL BARAQUE TRUMPET

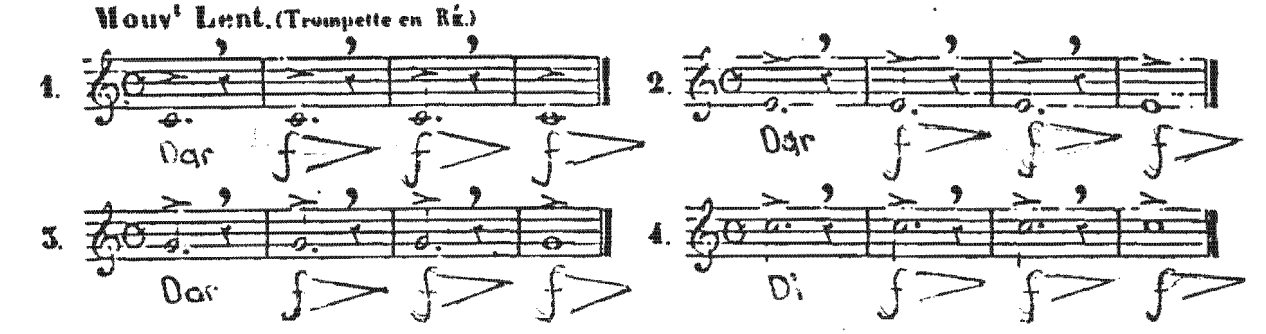
Grifftabelle für Barocktrompete - Short model

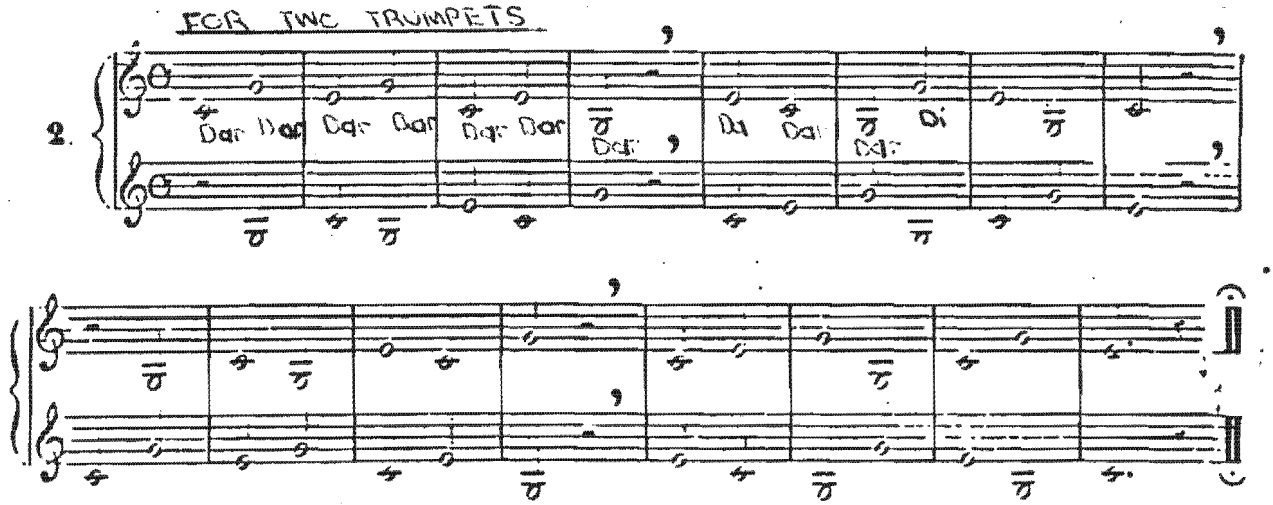


1 = Überblasloch für Zeigefinger offen
3 = Überblasloch für Ringfinger offen
T = Transponierloch für Daumen offen

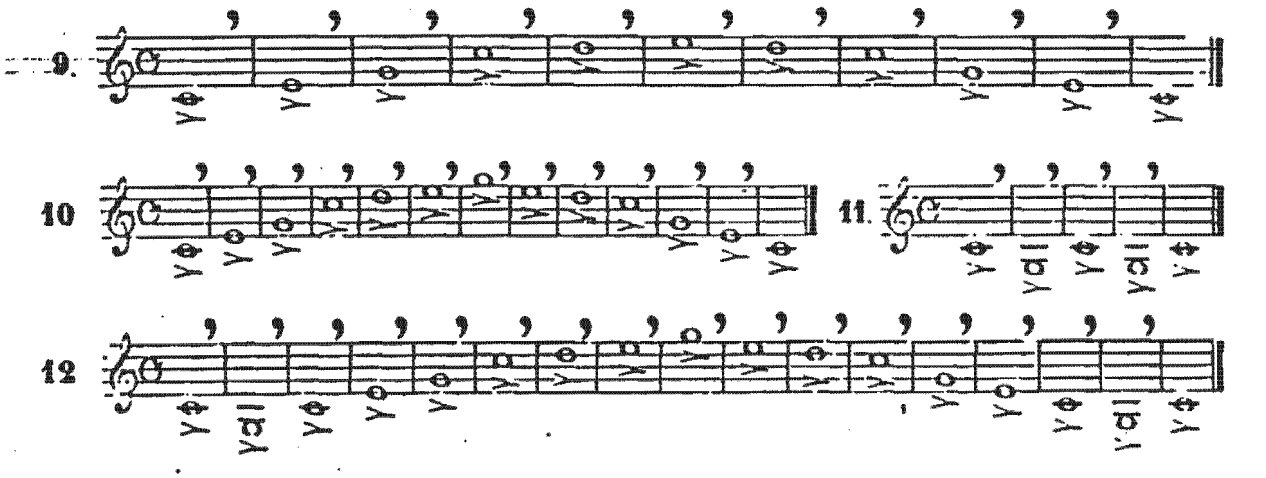
FIGURE 20

EXCERCISES ON ATTACK





NB * The use of different syllables for different pitches may change according to the range of the passage and the type of tone colour required



These exercises are taken from the method by Dauverné on pages 13 and 23. The idea in all these exercises is not to fill out the entire note but to let the notes ring of their own accord after the initial attack. (A bell effect.) The proceedure of attack may take on the following form ÷ ① Moisten lips, ② Place mouthpiece on lips ③ Open mouth like a yawn and inhale a full breath ④ As soon as the breath is complete attack the note at a loud dynamic using the appropriate syllable. There must be no hesitation between the completion of the breath and the attack.

FIGURE 21

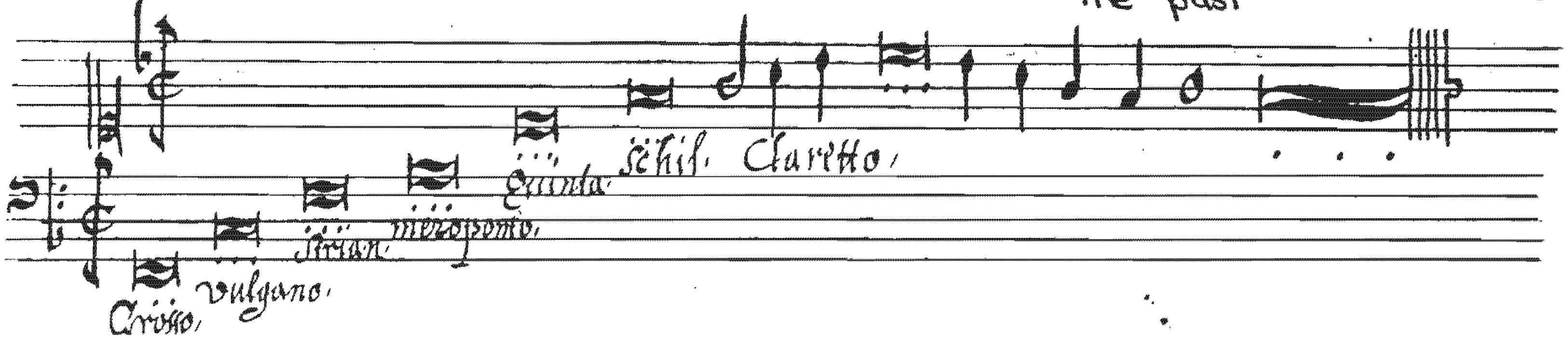
RICERCARS - EXERCISES ON INTERVAL CHANGES

Taken from a fascimilie copy of the first page of the Bandinelli Tutor.

* *L'i nomi et voci della Trombetta Antiqua*

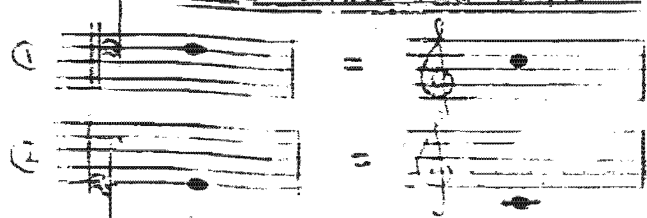
* Translation - The registers and notes of the trumpets of the past

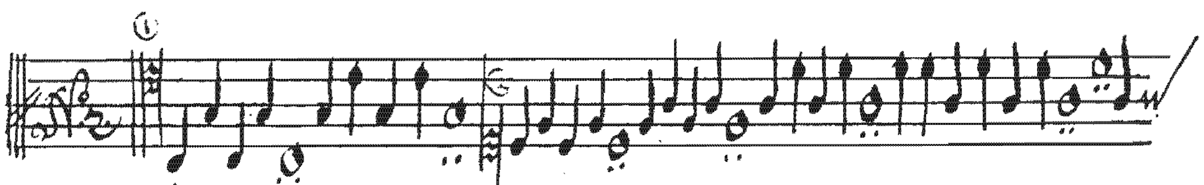
N°. 1.



The notes of the trumpet receive certain names according to their pitch. The chart is pitched in F but the notation of the harmonic series is an octave too low. This obvious mistake is also noted by Tarr in his critical commentary on page 11

* THE CORRECTED NOTATION





middle c in written pitch → It may be easier to read the notes as trebble cleff and transpose down a tone.

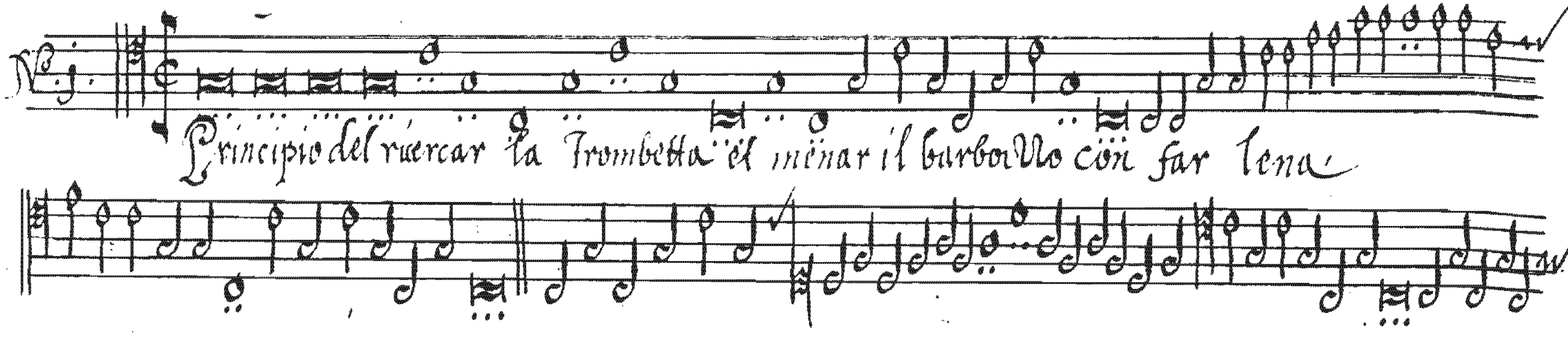
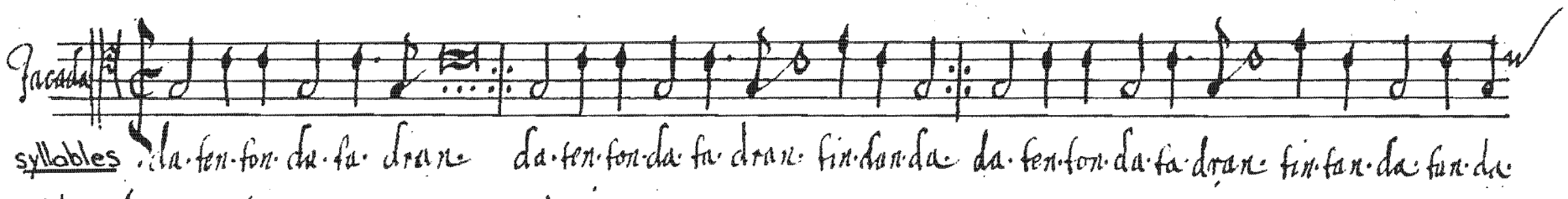


FIGURE 22

TOCADE DI GUERRA - MILITARY CALLS

Taken from a fascimilie copy of the Bendinelli Tutor

* Principio delle, tocade di Guerra con il moto sotto ciascuna notta, modo piu facile per imparare:

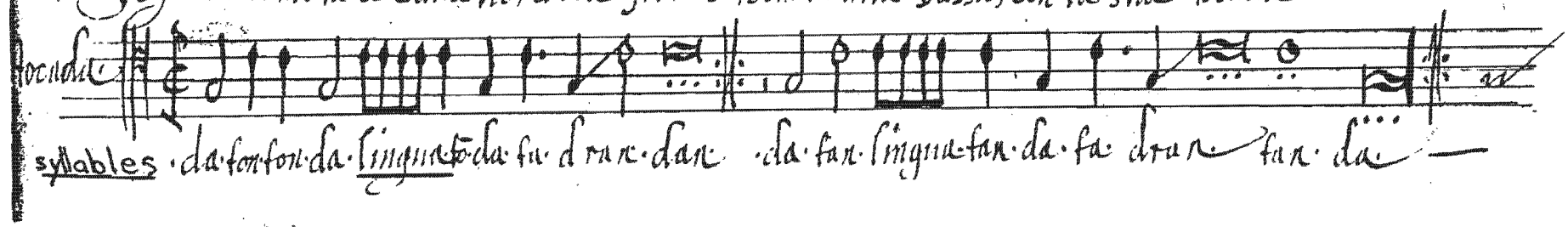


* Title translations

Italian - Principio delle tocade di Guerra, con il moto sotto ciascuna nott
modo piu facile per imparare

English - Beginning of the military signals, with a syllable under each note as an easier method of memorizing.

* Seguita il mota a cavallo, alla francese, sonata alla Bassa, con la sua tocada



* Title translations

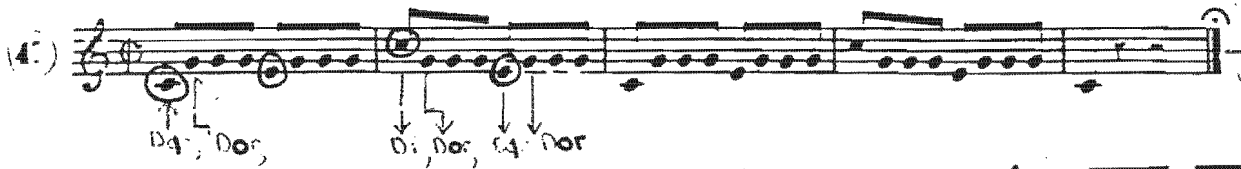
Italian - Seguita il mo/n/ta a cavallo, alle francese, sonata alle Bassa, con la sua tocade.

English - The call "To Horse" follows in the French manner, played in the basso register together with its toccata.

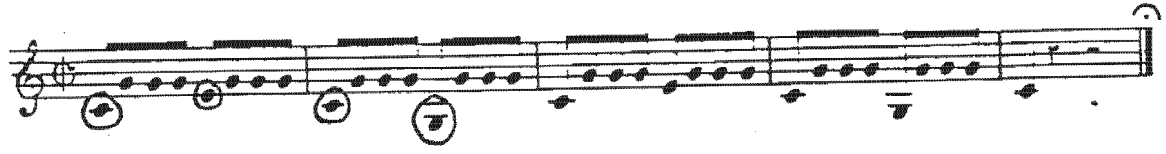
FIGURE 23

EXERCISES - Pour donner de l'agilité et précision à l'action de la langue - Taken from the Dauvern Method.

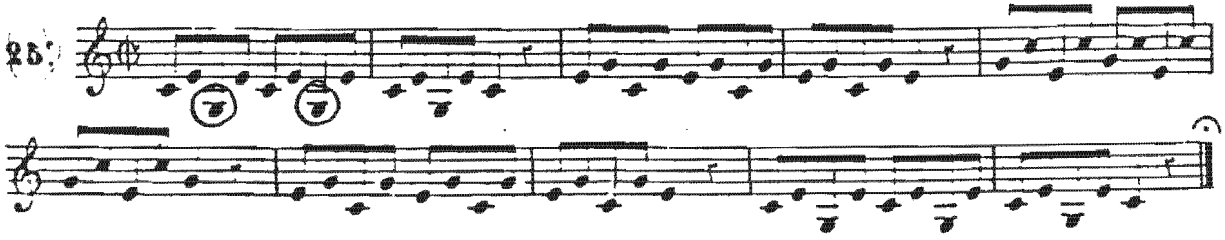
Title translation - In order to give agility and precision to the action of the tongue



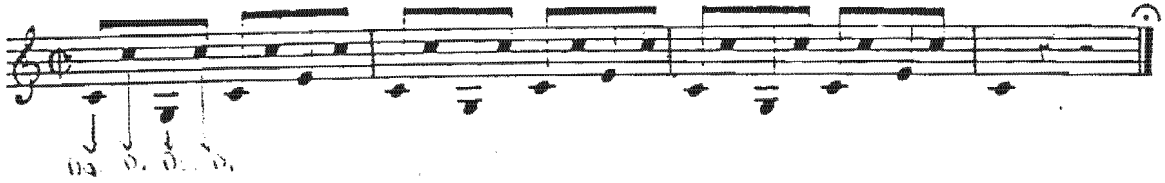
→ The circled notes must stand out and be strongly accented



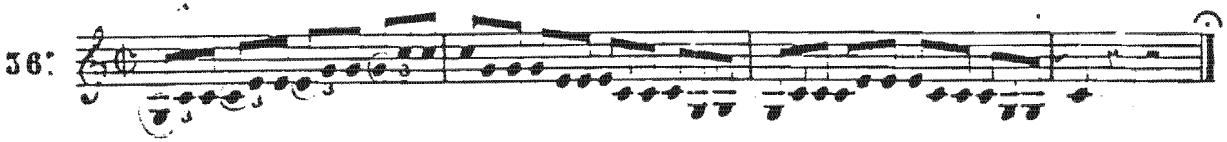
← The notes which are not circled must still ring and not be cut-off with the tongue



→ Concentrate on a clean attack and full sound on the bottom (G^S)



← Play slowly at first making sure that the (C) on the third space does not go too sharp when accented



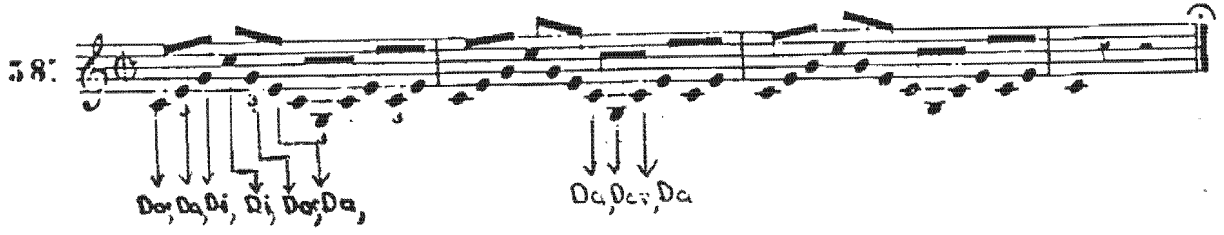
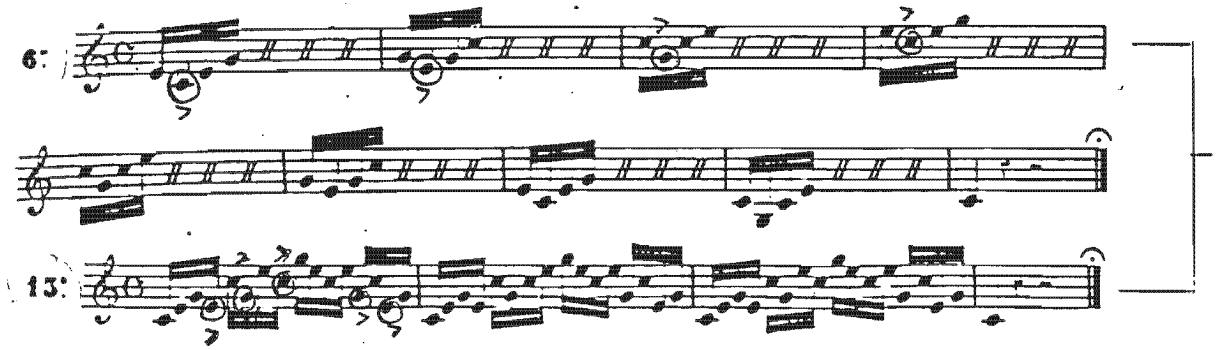


FIGURE 24

EXERCISES. Sur des variétés des traits et d'articulations appliqués aux notes de l'etendue ordinaire de la Trompette - Title translation : About various traits and articulations that are applied to the "long trumpet"



In playing these exercises, experiment with changing the accent stresses on different notes of the semiquaver groups in order that all notes eventually sound centred.

Field piece for two trumpets →

The staccato markings in the second part does not indicate that the notes be played short but rather strongly accented.

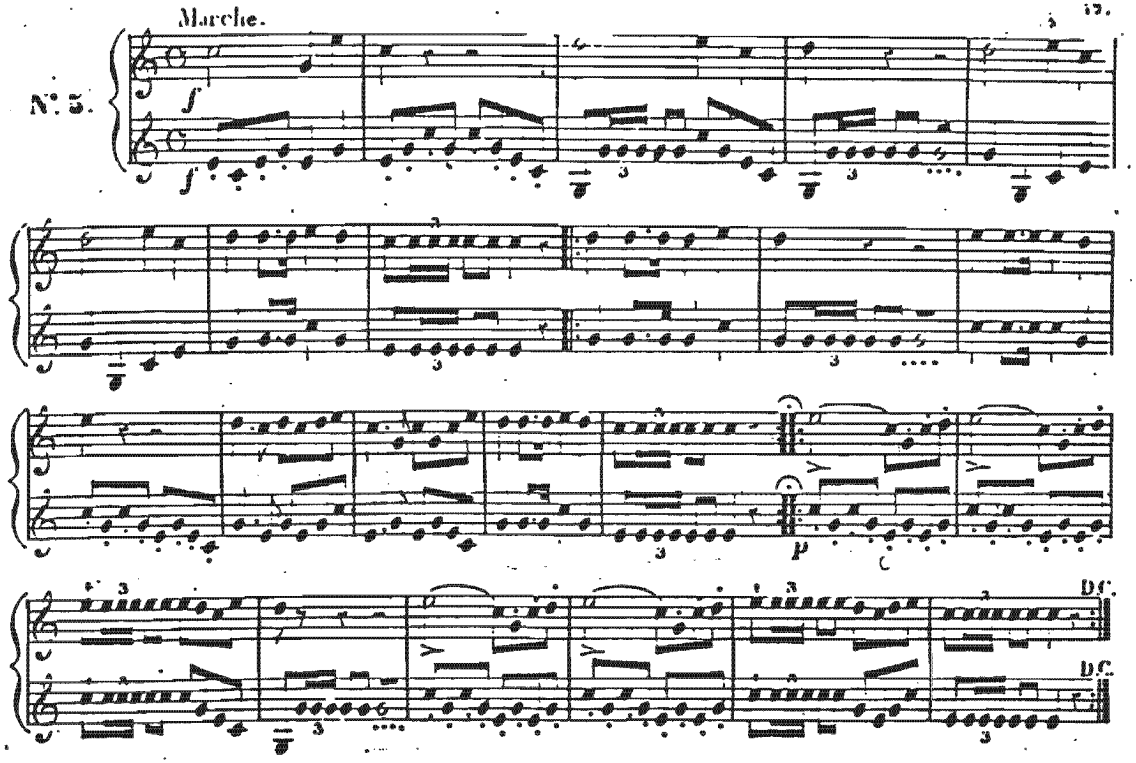
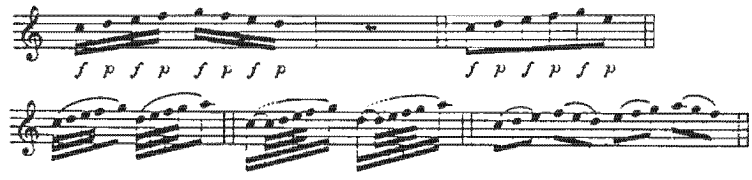


FIGURE 25

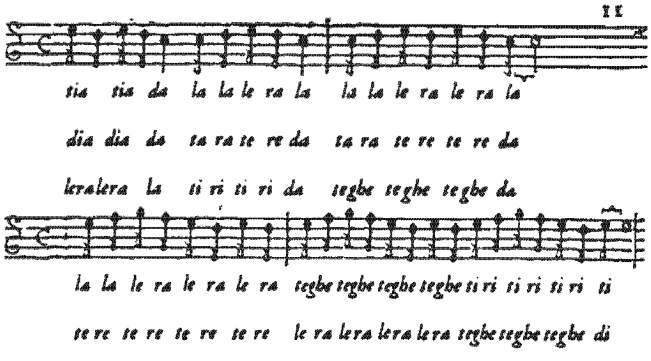
CLARINO ARTICULATION - BAROQUE TRUMPET

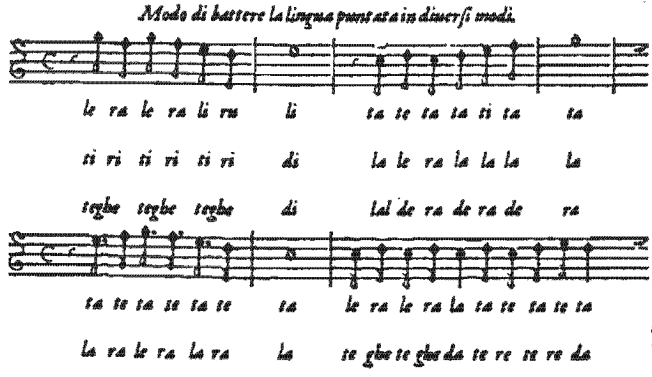
Example A — Taken from Altenburg p.p. 96e97



This exercise illustrates the inegality prefered in baroque articulation and the selective use of slurring

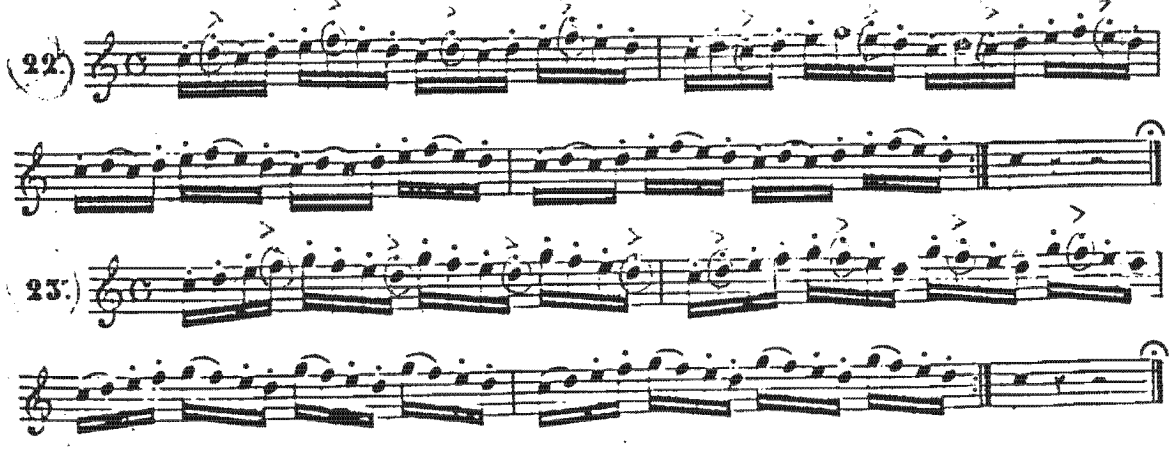
Example B. — Taken from the Fantini Method p.11





The pronunciation syllables advocated in these exercises serve to produce a cantabile feeling in clarino-like melodic lines

Example C. — Taken from the Dauverné Method p.374



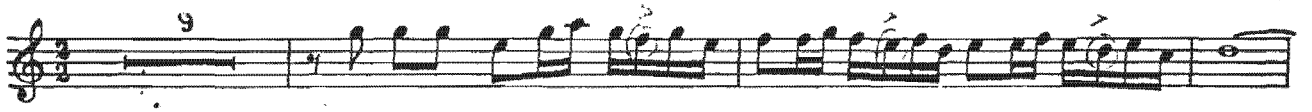
Practise these exercises by changing the accent to different notes so that they all sound clear when performing at faster tempos. Use the accents as a connecting device for continuity within the melody.

FIGURE 26

CLARINO ARTICULATION - BAROQUE TRUMPET

Example A — Excerpt from the Opera - The Indian Queen - by Purcell

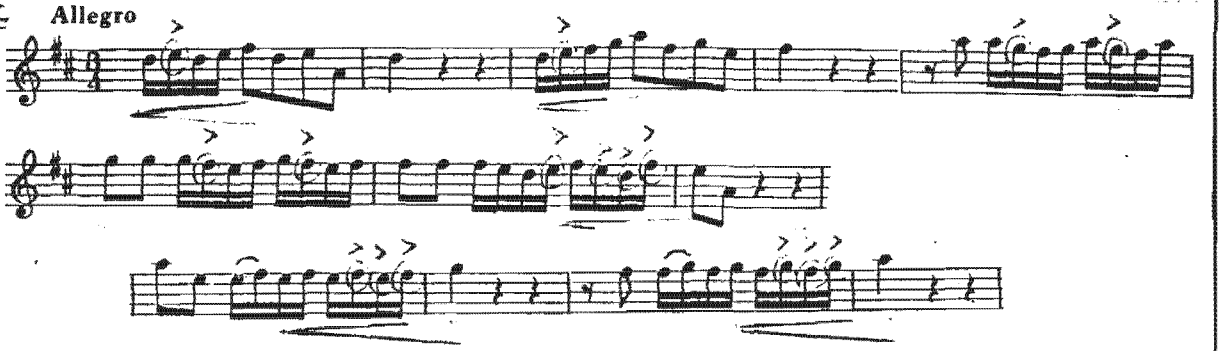
Canzona — Trumpet in C



Example B — Excerpt from the Opera - Amidigi - by Handel

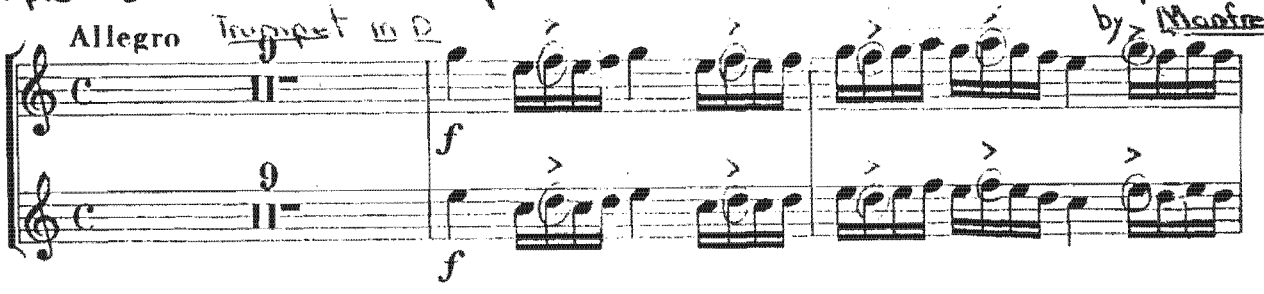
Trumpet in C — Allegro

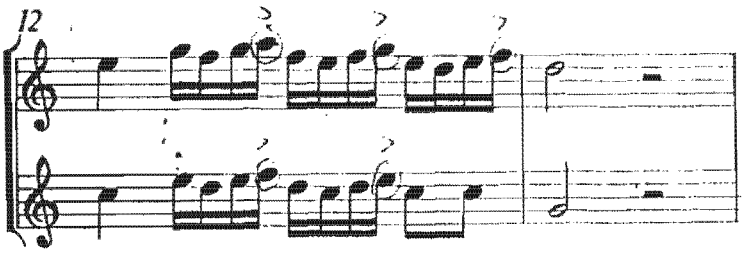
Tromba



Example C — Excerpt from the first Movt - Double Trumpet Concerto by Manfredini

Allegro — Trumpet in D



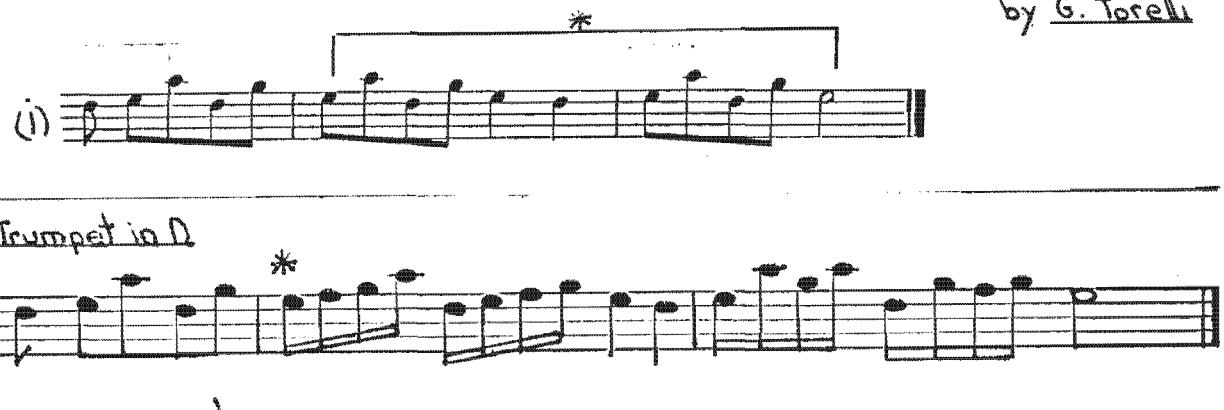


All three excerpts require the performance of semiquaver passages at brisk tempos. Play as light as possible using the accents as a means of producing a swelling vocal effect within the melody.

FIGURE 27

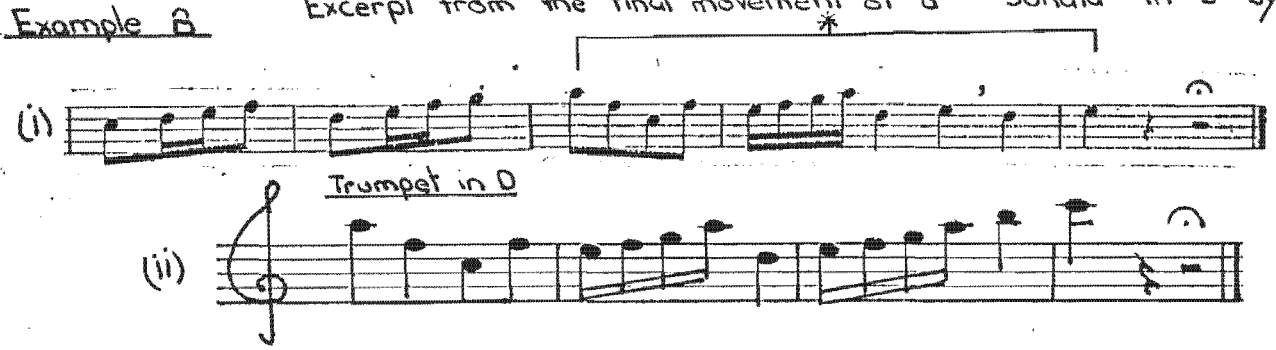
ORNAMENTATION

Example A — Excerpt from the first movement of a Concerto in D by G. Torelli



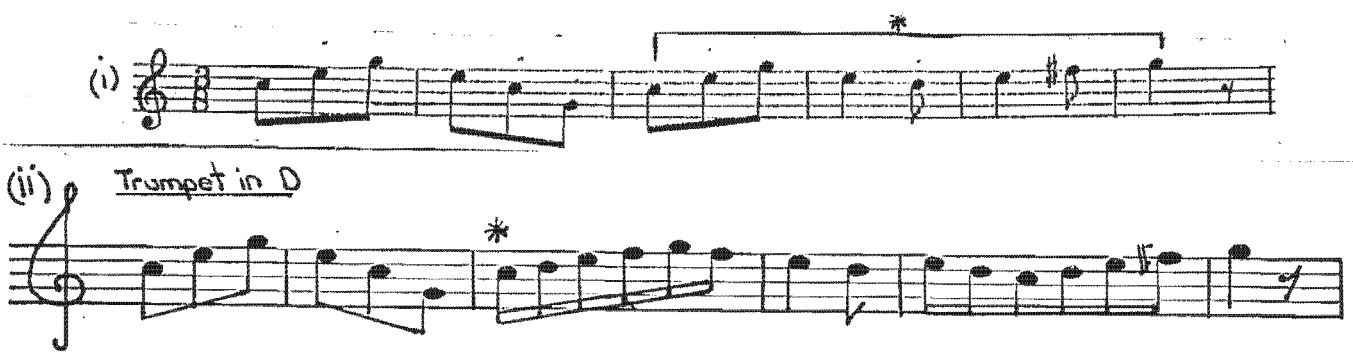
(i) original
(ii) ornamented version

Example B — Excerpt from the final movement of a Sonata in D by G. Torelli



NB : (i) original
(ii) ornamented version

Example C — Excerpt from the final movement of a Concerto in D by G. Torelli



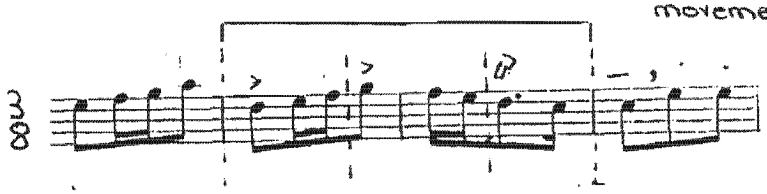
NB : (i) original part
(ii) ornamented version

FIGURE 28

ORNAMENTATION CONTINUED

Example A — The Hemiola

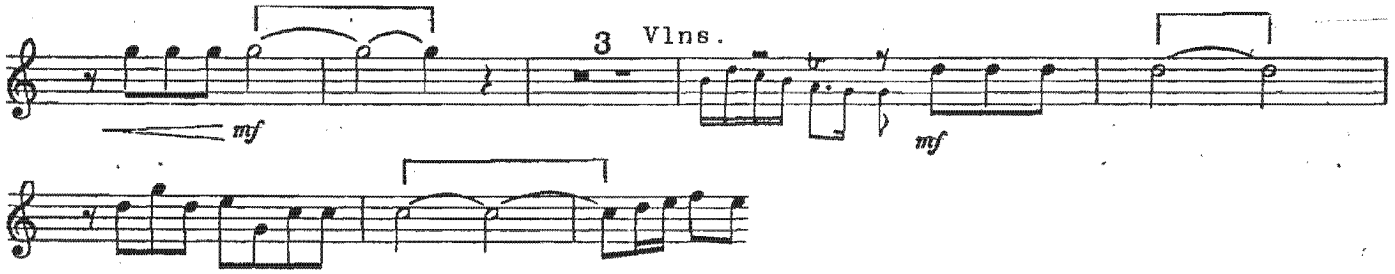
Taken from the final movement of the Torelli Concerto in D



The division of beats from (2×3 ♪.) to (3×2 ♪.) is indicated by the new bar lines

Example B — An Example of where to use vibrato

First movement of the Torelli Concerto



Example C — An Example of where to use the Swelling Technique

Final movement of the Torelli Concerto

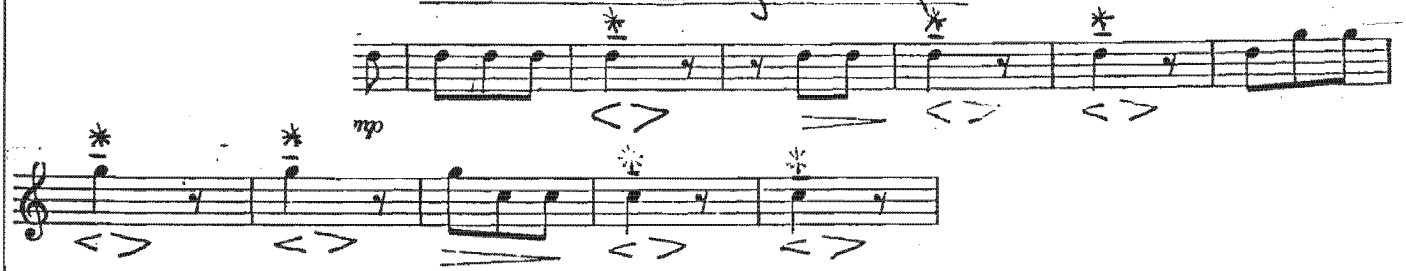
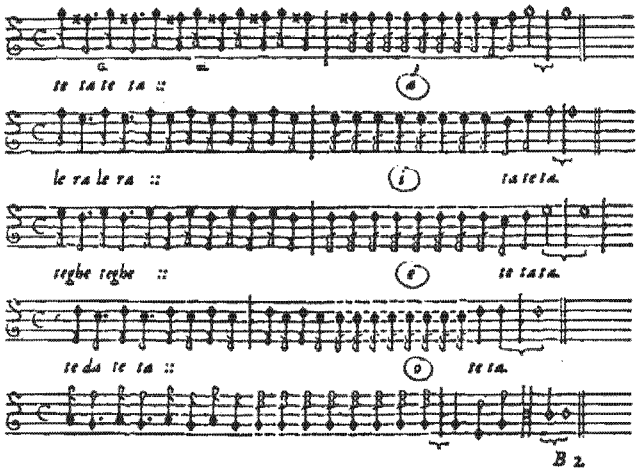


FIGURE 29

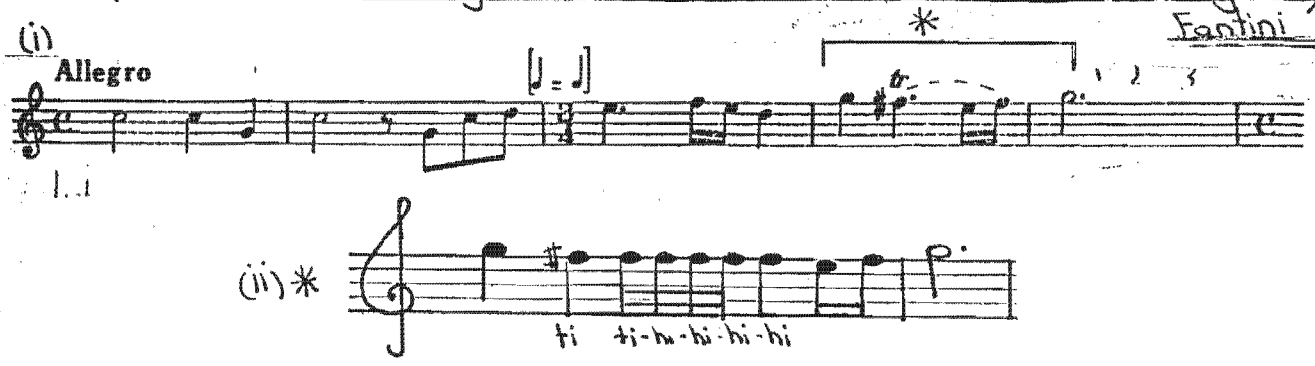
THE FANTINI TRILL AND SWELLING TECHNIQUE

Example A



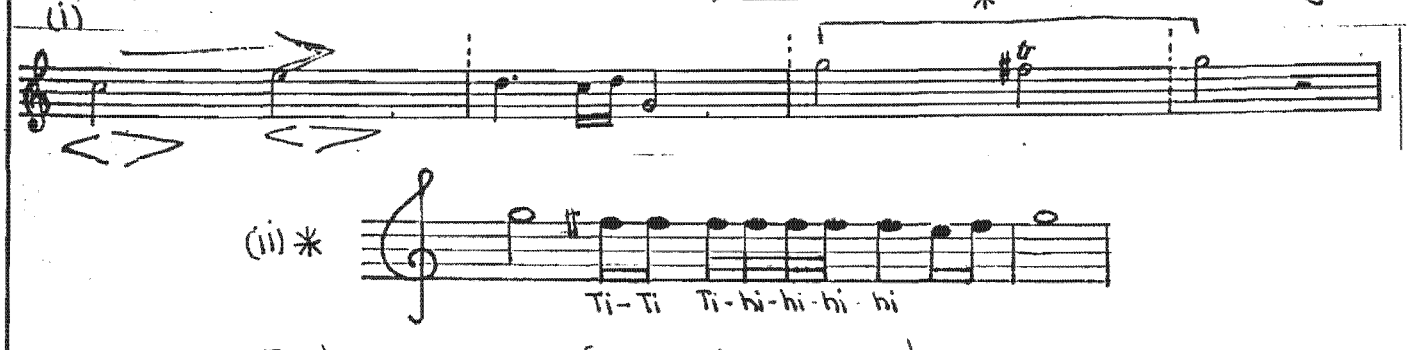
Taken from a fascimile copy of the Fantini method p. 11.

Example B — Opening Section - Sonata No 1 for Trumpet and Organ by Fantini



(i) Edited version from the original score
(ii) Written way of playing the trill

Example C — (Excerpt) Sonata No 1 by Fantini for Trumpet and Organ

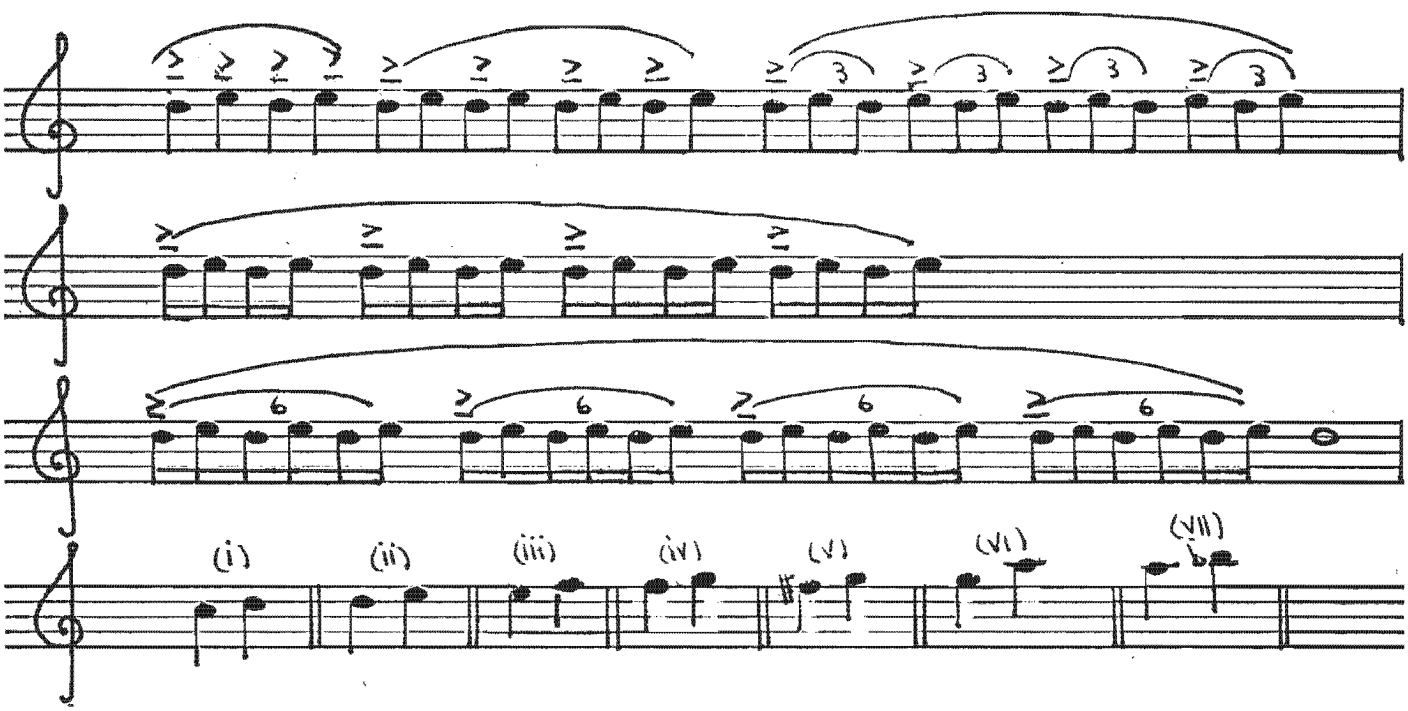


(i) Edited version from the original score
(ii) Written way of playing the trill

FIGURE 30

THE LIP TRILL

Practise with metronome between ♩ = 50 – ♩ = 70



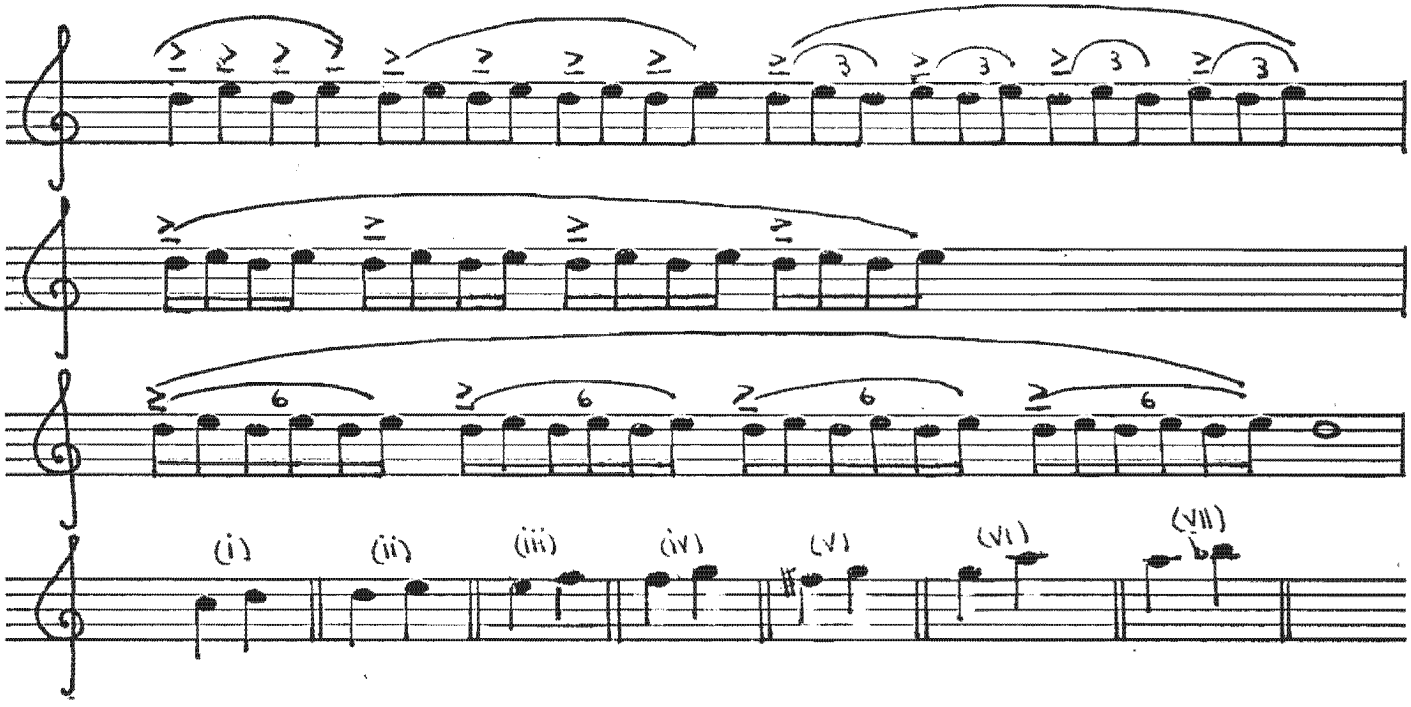
FINGERING

	Practice trill as in the above exercise	Performance Trill – Figure 31
(i)	All holes closed	Two ways: All holes closed / Start trill with all holes closed and complete remaining alteration with only ring finger off
(ii)	All holes closed	start trill with normal (E) fingering (ring finger off) and complete remaining alteration with all holes closed
(iii)	Same as performance trill	start trill with normal (F) fingering (Transposing hole off) and complete remaining alteration with only ring finger off
(iv)	Transposing hole open for both F and G	start trill with normal (G) fingering (ring finger off) and complete remaining alteration with only the transposing hole open
(v)	All holes closed	start trill with normal (G) fingering (ring finger off) and complete remaining alteration with only the first overblowing hole off
(vi)	Transposing hole open for both G and A	start trill with normal (A) fingering (transposing hole off) and complete remaining alteration with only ring finger off
(vii)	All holes closed	start trill with normal (A) fingering and complete remaining alteration with only the first overblowing hole off

FIGURE 30

THE LIP TRILL

Practise with metronome between ♩ = 50 – ♩ = 70

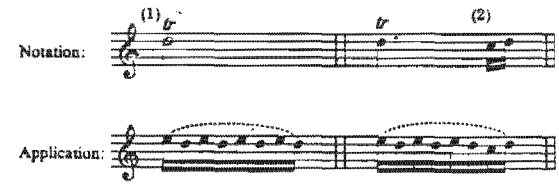


FINGERING

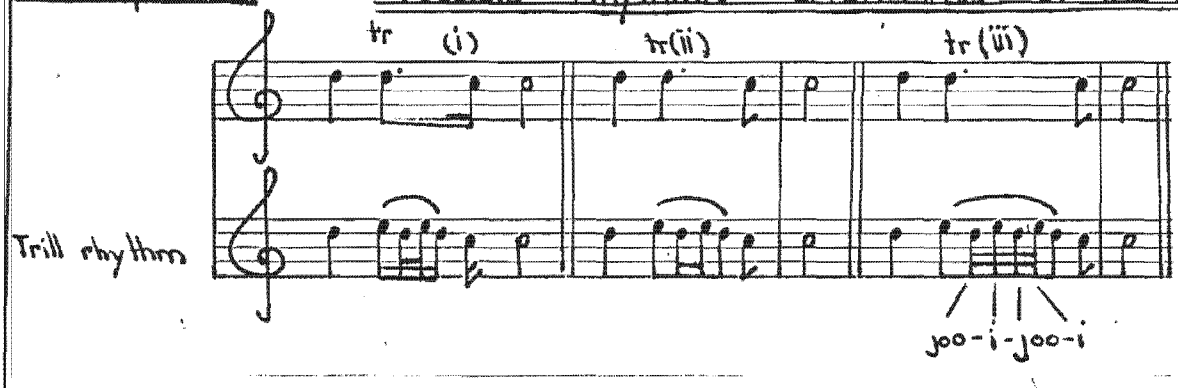
	Practice trill as in the above exercise	Performance Trill – Figure 31
(i)	All holes closed	Two ways: All holes closed / Start trill with all holes closed and complete remaining alteration with only ring finger off
(ii)	All holes closed	start trill with normal (E) fingering (ring finger off) and complete remaining alteration with all holes closed
(iii)	Same as performance trill	start trill with normal (F) fingering (Transposing hole off) and complete remaining alteration with only ring finger off
(iv)	Transposing hole open for both F and G	start trill with normal (G) fingering (ring finger off) and complete remaining alteration with only the transposing hole open
(v)	All holes closed	start trill with normal (G) fingering (ring finger off), and complete remaining alteration with only the first overblowing hole off
(vi)	Transposing hole open for both G and A	start trill with normal (A) fingering (transposing hole off) and complete remaining alteration with only ring finger off.
(vii)	All holes closed	start trill with normal (A) fingering and complete remaining alteration with only the first overblowing hole off

FIGURE 31
PERFORMANCE TRILL

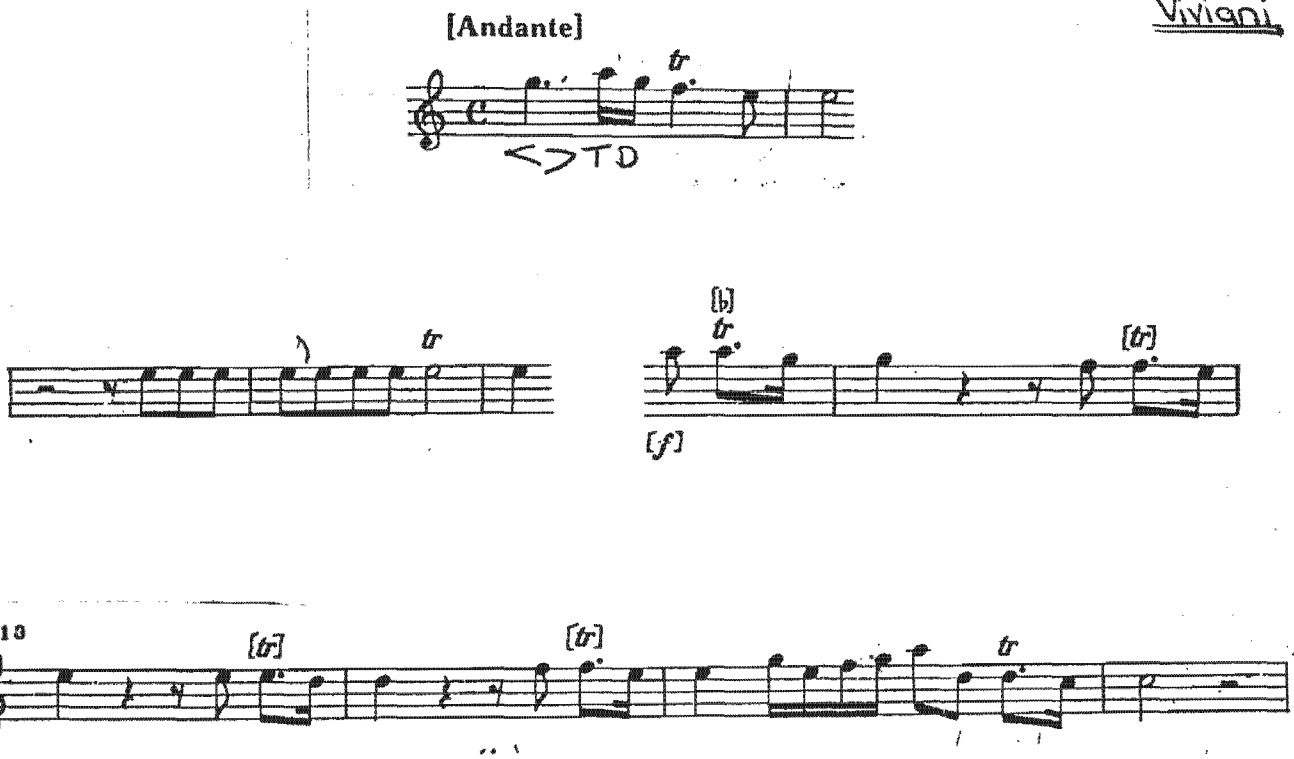
Example A Written out trill as suggested by Altenburg p. 111



Example B Possible Rhythmic Performance of the Trill



Example C (Excerpts) Sonata No. 1 for Trumpet and Organ by Viviani



CHAPTER 4
THE PICCOLO TRUMPET

" A generally high level of performance proficiency is required on the mezzo-soprano trumpets before advancing to the piccolo trumpet".

David Hickman .

Brief History

The valved descendent of the natural trumpet was the long straight F trumpet, as illustrated in **Figure 32.** Whilst composers of the 19th century preferred this instrument for orchestral usage, it appeared to be less popular with the players, for by the end of the century, the valved F trumpet was almost totally extinct in European orchestras; everywhere, that is except England (1). **Walter Morrow** was the first orchestral performer in London to play on a valved trumpet (2). In the 1880's he appeared regularly with the Bach Choir Orchestra for the Händel Festivals at the Royal Albert Hall and was noted for his gift of playing in the upper register. At this time, baroque trumpet parts, especially in the works of Bach, were generally considered unplayable. These difficult parts were either transposed down an octave or played by the clarinets. However, Morrow set out to prove that these parts were playable, for in 1885 he, along with the famous German virtuoso **Julius Kosleck**, performed the Bach Magnificat on the recently-developed two-valved straight trumpet (The Bach Trumpet) pitched in A. Although the instrument was a great success, the writings of music critic **George Bernard Shaw** condemned the second and third trumpeters for using either cornets or slide trumpets and destroying the brilliance of the sound of the "Bach trumpet" played by Morrow. The Bach trumpet is also illustrated in **Figure 32.** It is argued that this may have been one of the reasons why Morrow officially announced his conversion to the F trumpet around 1894, so that all orchestral trumpeters could learn the high clarino technique on matching instruments (3).

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(1) R. Birkemeier, **The F Trumpet and its last Virtuoso, Walter Morrow** (Brass Bulletin, Volume 65, 1989), p. 34.

(2) **Ibid.**, p. 38.

(3) **Ibid.**, p. 40.

Despite Morrow's single-minded advocacy of the F trumpet, performers in London were discovering what the Europeans had previously learned: that this instrument was very difficult to play accurately, especially in the high register, even though its tone resembled more closely that of the natural trumpet (4). Morrow continued to insist that all his students learn F trumpet, even up until the early 1930's, but with the high popularity of the Bb trumpet and cornet, he seemed to be convinced by his famous student and successor **Ernest Hall**, (former principal trumpet of the London Symphony Orchestra L.S.O. - 1890-1984), that the F trumpet was inappropriate for much of the new literature.

The ever increasing demands on the trumpet with the rediscovery of baroque trumpet works and the special musical effects required by many of the Romantic composers, led the Europeans to experiment with the construction and use of shorter, smaller bored * instruments, pitched in higher keys. The D trumpet appears to have been used for the performance of Bach works around 1870 in Brussels, around 1890 in Germany and after 1892 in England, where it was first constructed in a straight form (5). Refer to **Figure 33**. The D trumpet with valves, was half as long as the natural trumpet in D (6). The high G trumpet was built in 1885 by **F. Besson** (Paris) for the trumpeter **Teste**, who played the Bach Magnificat on it. The first trumpeter of the 20th century to successfully perform Bach's Brandenburg Concert was **A. Goeyens** of Brussels. He played it for the first time on the 23rd of February 1902 on a high F trumpet and later around 1906 or 1907 on a piccolo Bb trumpet (7). Whilst this instrument grew in popularity it should also be noted that a gain in accuracy and brilliance in the high register was realized at the cost of fullness of tone (8).

---

(4) R. Birkemeier, **Op. cit.**, p. 42.

(5) E.H. Taar, **Op. cit.**, p. 190.

(6) **Ibid.**

(7) E.H. Tarr, **Op. cit.**, p. 190.

(8) **Ibid.**, p. 191.

* In comparison to the large F trumpet, the piccolo trumpet had a smaller bore but in comparison to the natural trumpet it had a larger bore with more conical proportions.

Performance Practice and Teaching Techniques

There are many differences between the approaches and techniques of piccolo trumpet playing to that of the natural trumpet. With the use of valves to initiate pitch variation, new possibilities exist in ornamentation, trilling and finding correct intonation. Also, the varied keys that piccolo trumpets are pitched in, necessitates the skill of transposition. There are however two factors which unify the approach on these different trumpets. They are:

1. **Interpretation** - endeavouring to imitate the baroque sound on piccolo trumpet through means of various **articulation** and **phrasing** techniques.

2. **Method of Practicing** - a teaching strategy which places emphasis on the basic techniques of **breathing**, **resonating** the sound, **flexibility** and **endurance**.

It is quite surprising to note that there are very few tutors available for learning how to play the piccolo trumpet, despite the instrument's popularity and frequent usage in concert recitals and recordings. The text by **David Hickman** entitled **The Piccolo Trumpet, Duets, Etudes** and **Orchestral Excerpts** * offers a clear, concise approach as well as providing written explanations about the exercises.

Transposition

Even before playing the instrument, I would advocate a thorough understanding of the relationship between the pitch of the piccolo trumpet and the pitch of the musical literature. Without such knowledge the trumpeter may become confused as to:

1. What unison and harmony notes to choose when tuning with keyboard instruments?
2. How to tune with other different pitched trumpets?
3. How to establish the key you are playing in even when transposing by interval.

The two piccolo trumpets I would like to refer to are the G piccolo and the A piccolo.

The basic concept one must understand with transposition is that the written note you play on the piccolo trumpet (based upon the same fingering system as C trumpet) sounds much higher in actual pitch. A G piccolo sounds a **perfect 5th higher** and with an A piccolo a **major 6th higher**. If for example you were to play written middle C (open fingering) * (i) on the G piccolo, it will sound G on the second line. The pitch of G on the second line is the actual pitch you would hear when the piano, organ, oboe or violin plays this note. Likewise, if the same note C was played on an A piccolo trumpet, it would sound A in **actual** or **concert pitch** * (ii). Refer to **Figure 34**. This may help explain why during the first encounter with piccolo trumpet, there is a tendency to play in the incorrect octave of the instrument. (One tries to relate the pitch that is written with how it would sound on lower pitched more frequently used trumpets such as the Bb trumpet). This is what is known as a difference in **tessitura** (9).

(i) * No valves pushed down.

(ii) * Using this "interval difference" concept, if the G piccolo were to play in the key of C Major, the actual pitch would be G Major and if the A piccolo were to play in C Major, the actual pitch would be A Major.

(9) D. Hickman, **The Piccolo Trumpet, Duets, Etudes, Orchestral Excerpts,** (Tromba Publications, Denver Colorado, 1984) p.1.

Written Pitch

The implications of this instrumental pitch difference means that if you are reading concert pitch music on the piccolo trumpet, the written pitch you read is an interval of a **perfect 5th lower** on G piccolo and an interval of a **major 6th lower** on A piccolo. However not all trumpet music is in concert pitch. Much of the baroque literature is written for **Trumpet in D**. The written pitch of such music is one tone lower than concert pitch, so when it is played by a D trumpet it sounds a tone higher. By playing such music on D trumpet as with playing concert pitch music on C trumpet, no transposition is required but if you have a G piccolo and read music written for **Trumpet in D**, the transposition required will be a perfect 4th lower in order that the actual pitch will sound a perfect 5th higher. Likewise when using an A piccolo to read a **Trumpet in D** part, the transposition used will be a perfect 5th lower so that the actual pitch will sound a major 6th higher. **Refer to Figure 35.**

The written pitch of the music does not necessarily mean that this is also the key of the music. Trumpet in D parts are mostly in C major so that the written pitch will sound in D major. Concert pitch (Trumpet in C) parts however can be in either C, D, F, Bb, G, A and even E major as used in the church cantatas of Bach. * The orchestral and solo works of Händel are scored in concert pitch (Trumpet in C) and almost all are pitched in D major. **Figure 36** illustrates the different keys the G and A piccolo trumpets are expected to play in according to the pitch of the written parts.

---

* BWV 20 (No. 7 Choral)	-	Tromba in C	-	Key of F major
* BWV 12 (No. 7 Choral)	-	Tromba in C	-	Key of Bb major
* BWV 19 (No. 5 Aria)	-	Tromba in C	-	Key of G major
* BWV 67 (Chorals Nos 4 and 7)	-	Tromba in C	-	Keys of A and E major

In summary form, these transposition principles could be put into the following five rules:

1. Relate everything to concert pitch.
2. For concert pitch music - To find the transposing interval, establish how far the pitch of the instrument differs from middle C concert pitch.
3. For trumpet in D - To find the transposing interval, establish how far the pitch of the instrument differs from D concert pitch.
4. If the pitch of the music corresponds with the pitch of the instrument, no transposition is required.
5. To find the new key, transpose the old key up or down by the interval established in rules two and three.

Figure 37 provides a comparison of transposed concert pitch notes to be used by different pitched instruments for the purpose of tuning.

How to Teach Transposition

The basic aim of teaching transposition is to get students to read one note and play another with accuracy and without hesitancy. I would encourage students to transpose by **interval** and think in the new key. This approach will also enable the trumpeter to deal with the problems encountered with accidentals. The approach of thinking in different clefs (placing C on a different position on the staff) has the advantage of allowing students to just think of a different note name rather than a new position but it may tend to confuse and result in the trumpeter losing sight of the actual pitch of the notes. Clef transposition is excusively taught in France but their clef reading is based upon solfège.

For a practical approach to interval transposition, I would advocate the following exercises:

1. Practise fingering the new transposed notes without playing the instrument. By doing this, you can devote your entire concentration on **visualizing** the new notes written on their new staff positions.

2. Make up and memorize various arpeggio and scale patterns within a range of two octaves in the two most commonly used transposed keys. * The purpose of this is to familiarize yourself with most frequently used melodic patterns so when you transpose you will think of following the direction of the melodic lines without having to think of each individual note.

In an article interview with trumpeter **Kevin Good** of the Detroit Symphony Orchestra, it is stated that the question of transposition really doesn't enter into the kind of equipment we use. "We never change horns just to avoid certain transpositions" (10). However this is exactly what many trumpeters do, not only to avoid certain transpositions but to avoid certain notes in particular keys which are badly out of tune. The reason why the A piccolo trumpet is more frequently used, is so when reading baroque music pitched for **trumpet in D** (in the key of C major) the interval of transposition is a 5th and the new key is F major. Visually, it is easier to read down a 5th than to use a G trumpet reading the interval of a 4th.

---

* For G piccolo - F major and G major
For A piccolo - Eb major and F major
The two basic concert pitch keys that much of the baroque literature is written in is C and D major.

(10) J.M. Libs, **Transposing Curiosities and Peculiarities** (International Trumpet Guild Journal, February 1991) p. 25.

It may also be argued that it just depends on what instrument one gets use to. The trumpeter playing an A piccolo has to adjust to transposing by the visually difficult interval of a major 6th and the difficult key (intonation wise) of Eb major when reading concert pitch music. The reason why this key is more difficult, is because it makes use of the (2nd and 3rd) valve combination and thus creates greater awkwardness in fingering.

Warming-Up

The main purpose of warming-up on piccolo trumpet should be to familiarize oneself with the difference in tessitura. Embouchure flexibility should have already been achieved during the first warm-up session of the day on Bb or C trumpet. In line with this aim, I use a combination of four exercises (written out in **Figure 38**) when warming up on my G piccolo. These exercises are designed to highlight three basic difficulties when adjusting to these differences in tessitura.

1. Sound Focus
2. Intonation
3. Range

Focussing the sound means centering and stabalizing the pitch of the note. Three factors which affect this process are mouthpiece size, the velocity of air directed into the mouthpiece by the vibrating lips and breath support.

With the piccolo trumpet, the interval distances appear to be much closer together and the harmonic frequencies heard on a particular pitch seem to lack a strong fundamental. This stems from the fact that the instrument is smaller in volume (i.e. air capacity). Less volume in this context means greater resistance (11).

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(11) J.M. Libs, **Diagnostic Procedures for Determining Trumpet and Mouthpiece Selection** (International Trumpet Guild Journal, May 1991) p. 21.

With greater resistance too much or too little air velocity in the instrument disturbs the timbre and tuning. One must therefore find the point of **balanced resistance** that allows the needed velocity and the proper pitch. Both the quantity and speed of air are determined by factors such as aperture, mouthpiece size, lead-pipe size and stomach muscle movement. When practising warming-up exercises (a), (b), (c) I play them slowly and experiment with a dynamic range that allows me to achieve this point of **balanced resistance**. If I become too loud (too much air velocity), my lips tire very quickly and if I play too soft (not enough air velocity) the sound quality becomes thin and sharp in intonation. This is why many professional piccolo players such as **Stacy Blair** * advocate a "lighter" concept of style and attack when playing this trumpet. The dynamic range on the piccolo like that of the natural trumpet is limited when compared with the Bb trumpet. However the ability to immediately find the note centre allows you to make the notes ring when attacking them in shorter written length valves. The principle of resonating the sound in the head as explained in chapter three should be used in practising these exercises.

Using a **smaller mouthpiece** on smaller pitched instruments may for some help in centering the pitch of the note. A shallow cup and a smaller inner diameter helps make the **compression** needed to play in the extreme high register because there is less volume in the cup (13). With less volume the air can travel at a faster velocity to maintain the pitch in the upper register but in the low register the tuning will tend to be sharper.

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(12) J.M. Libs, **Approach and Uses of Piccolo Trumpet** (International Trumpet Guild Journal, September 1989) p. 41.

* Stacy Blair is a well known American Concert Artist who was winner of the 1979 Maurice André Trumpet Competition.

(13) J.M. Libs, **Diagnostic Procedures for Determining Mouthpiece Selection, Op cit.**, p. 22.

In practising warming-up exercise (d) I would suggest dividing it in stages at a slow tempo. For example, playing the first three groups of semiquavers and finishing on the written C of the next group, then coming down in arpeggio form A, F, using crotchet length valves. The next stage would start on the written A of the second group of semiquavers and ascend to written D coming down in arpeggio form Bb, G. The high concert D can only be reached without squeezing and force when the tongue is arched right back in the mouth. If one only thinks of 'pushing-down' on the diaphragm, the tendency will be to create too much force thus closing the throat. It is always advisable to come down after playing high notes, in order to prevent the dangers associated with over-exerting the elasticity of the lips. This exercise when played a faster tempo in its entirety will also help develop finger dexterity.

Many piccolo trumpets possess an additional valve used to extend the lower register of the instrument. The fourth valve lowers the instrument a perfect 4th and is therefore equivalent to the function of the first and third valve combination. It may also act as an alternative valve for intonation problems arising from the sharp (1 and 3) or (1, 2 and 3). * The A piccolo also has shorter lead-pipes which enable the instrument to convert to high Bb and C. Some models have different interchangable valve-slides and bells for these other keys. **Figure 40** illustrates the bottom range of the A and G piccolo trumpets.

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* Valve combinations.

When you compare this range with the notes required in the two excerpts of Bach and Händel **Figure 41**, the A piccolo misses by a semitone and the G piccolo by the equivalent of a major third. There are three possible solutions to this problem:

1. Use a four valved G piccolo trumpet whose range extends to concert Ab below the staff. The only two models of four valved G piccolos that I know of are those made by Blackburn and Scherzer. Both are illustrated at the end of this chapter.
2. Improvise on the instrument you have by transfering the concert A up an octave.
3. Leave out the concert A and repeat the concert D as illustrated in the Bach extract.

Ornamentation

As well as decorating the melody line and providing contrast to repeated sequences, ornamentation can also be used to intensify the climax of the finale of a particular movement. I have termed this **delayed ornamentation (Figure 42,)** reserved only for the final repetition of a particular theme that occurs at the beginning of the movement). In this concerto example by Fasch, I use dynamics and articulation to provide contrast in these repeated motifs when playing it the first time. I use no ornamentation throughout the remainder of the concerto until I come to the seventeenth bar repetition of this opening theme. When releasing all one's ornaments at once, an important compositional technique to consider would involve altering the rhythms, adding harmonic suspensions and carefully planning the position of the highest note. The danger with performing such ornaments on piccolo trumpet is the tendency to use chromatic notes and super fast ascending or descending runs. Whilst they may appear to sound virtuosic, they are somewhat alien to natural trumpet technique and may have the effect of destroying the original theme instead of enhancing and uplifting it. "Over ornamentation that obscures the original line is a sign of poor musicianship" (14). The example in **Figure 43** is possible to be played on natural trumpet, yes, even the high concert E. I personally don't recommend writing the entire ornament out but in helping develop the skill of melodic improvisation at sight, I would suggest only writing in the rhythmic variation and then experimenting with short scale and arpeggio motifs within the key.

The main thing you appreciate about playing piccolo trumpet after baroque trumpet is the ease with which you can trill. The trill sounds cleaner, far more even and you can play it faster. The ability to control your trills and play them in some type of meter will make them sound far more musical and vocal. Otherwise they will come across as **virtuosic mistakes**.

* Footnote 14 on page 57.

Articulation

The principles of baroque articulation as outlined in chapter 3 also apply to piccolo trumpet performance practice with two minor differences.

1. Staccato playing on piccolo trumpet does not seem to have the same resonant acoustical qualities as that of the baroque trumpet. As a result it becomes quite difficult to play a note short whilst still letting it ring, and making sure that the tongue is not used to cut the note off.

2. The practice of combining slurring and tonguing to semiquaver passages is more frequently used in order to assist the trumpeter in gaining speed, clarity and definition to legato vocal lines.

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(14) H.M. Lewis, **Authentic Baroque Interpretation for Trumpet** (Brass Anthology - The Instrumentalist Company February 1978) p. 789.

Three techniques I have found useful in creating a ringing staccato are:

1. Thinking of a "**Dee**" syllable instead of a short abrupt "**Te**" syllable when attacking notes. *
2. Alternating the syllable from "**Dee**" to "**Daar**" when a fast repetition of detached notes is required.
3. Arching the tongue right back to the back of the mouth so when it is engaged to make the syllable, only the tip connects with the upper roof of the mouth. Not only will the throat be more open, but a larger space cavity in the mouth will enhance the possibility of increasing the speed of the tongue action.

As stated previously, there are no set rules which tell you when to slur and when to tongue. My choice of articulation changes according to:

1. Whether I think the passage should be played in a clarino or field-like manner.
2. My interpretation of the direction and focal point of the melody.
3. Which notes need more emphasis than others in creating the desired emotion and providing continuity.

In **Figure 44** (example A), the function of the slur is to create a natural unequal stress between the first two sixteenth notes. The other notes which I have chosen to play detached alternate in their order of stress emphasis.

---

* Because of the difference in pronunciation of these english vowel endings, European texts may write them as **Di**, **Tu**, and **Daa**.

The circled notes with a staccato and accent marking above, indicates that the staccato be played with a greater emphasis than those of the slurred groups. If all these notes were to be slurred in groups of two in order to create a legato vocal line, it will come across as a mere swell of sound with no direction or definition, especially if it is being played in a hall which has good acoustics. The articulation here is designed to depict a busy vocal dialogue that resolves itself only in bar 17 with a different rhythmic structure. The only way to perform this passage at a brisk speed is to practise the articulation slowly, exaggerating the stress marks. Singing the passage, using your particular syllable articulation patterns, may also help in both memory retention and fluency. In example (B) on this same figure, it would appear that I have adopted the traditional classical form of articulation in the performance of the semiquavers by slurring the first two and tonguing the third and fourth; but it depends upon **how** you play the staccato. If you play the third semiquaver with a longer vowel sound you will create a dynamic quality within the groups of semiquavers and prevent the passage from sounding like a strict even orchestral rhythm.

Example (C) demonstrates a lyrical vocal articulation of repeated rhythmic patterns interrupted by a detached sequence of semiquavers. The imagery I use to justify this articulation is a picture of a person sighing or yawning and then having a hiccup. Again, by placing an emphasis on the staccato, a dynamic quality is created within a space of one beat. The yawning effect of the slurred groups is best obtained through thinking of a **Dee-Aar** syllable alternation.

Examples (D) and (E) of **Figure 44** are very much "field-like" passages, which require a more relaxed, free approach in articulation. I view example (e) as an excellent opportunity to loosen-up the embouchure after the rigorous demands of the clarino sections that have just preceeded it. These sections have a far better effect when played on baroque trumpet because they can be played very softly and yet still maintain a ringing staccato. On the piccolo trumpet, one tends to play the sixteenth notes too staccato, too even and too loud in an attempt to gain clarity. Remember that two oboes are playing a clarino-like passage above this and such a contrasting effect will be destroyed if the trumpeter starts acting as the soloist. This is why a soft legato detachment should be employed in the particular section.

Example (D) also illustrates the secondary role the trumpet must take to the oboes. In bar 27, I suggest using a form of articulation which does not require the use of the tongue. This technique which uses only the breath to create a very soft legato detachment on a series of repeated notes is called **huffing**. Altenburg mentions variations of this method in outlining performance practice techniques for Field and Table Music (15). The role of the trumpet in this section is clearly harmonic and if one looks at the continuo part in the score, one finds a much stronger, rhythmic harmonic base. The use of the **"dee"** syllable is designed to provide definition in changing the note of the chord. The remaining figures are coloured photographs of the various models of piccolo trumpets along with the available information on various aspects of their size and present price.

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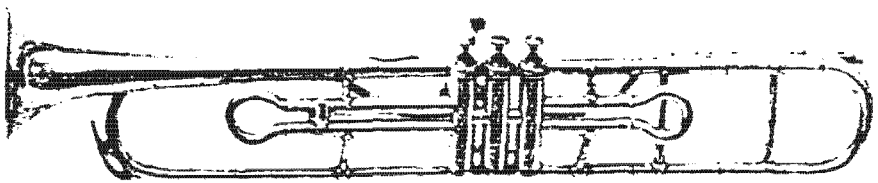
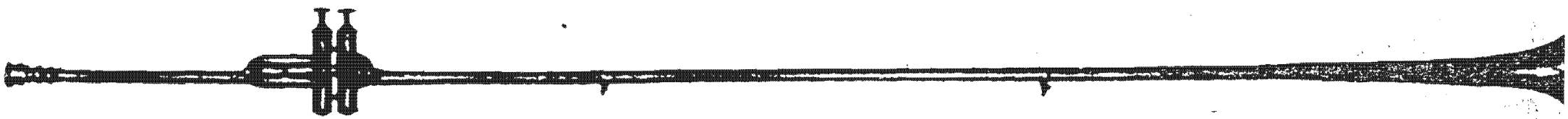
(15) J.E. Altenburg, **Op. cit.**, p. 93.

FIGURE 32

Trumpets of the 19th Century



Trumpet in F. The standard orchestral instrument till early in the present century. Used by performers such Walter Morrow

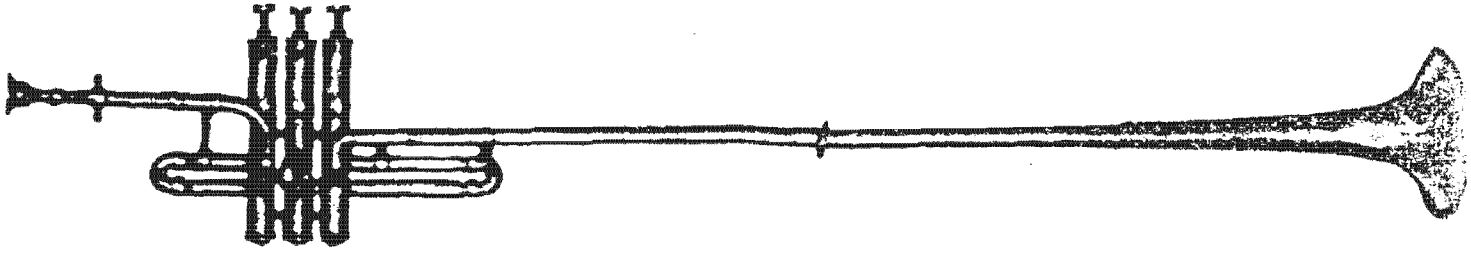


A two valved trumpet in A possibly of French make Post 1884

Bate, plate 15

FIGURE 33

D TRUMPET

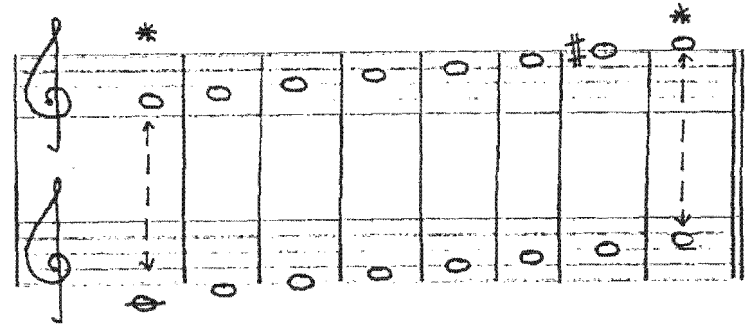


.Trumpet in high D. *Mahillon, Brussels. c. 1892.*

FIGURE 34

THE DIFFERENCE BETWEEN ACTUAL AND WRITTEN PITCH

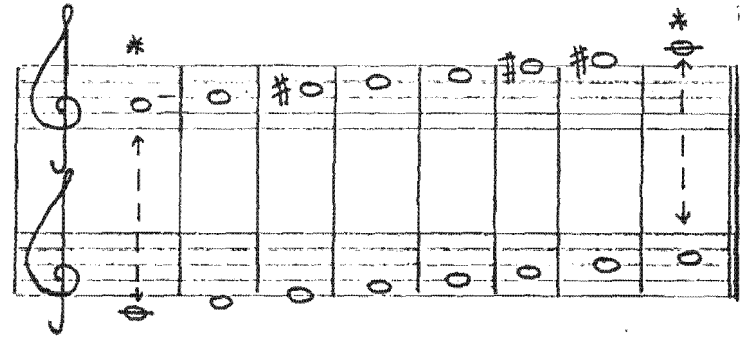
G Piccolo Trumpet



ACTUAL PITCH

WRITTEN PITCH

A Piccolo Trumpet

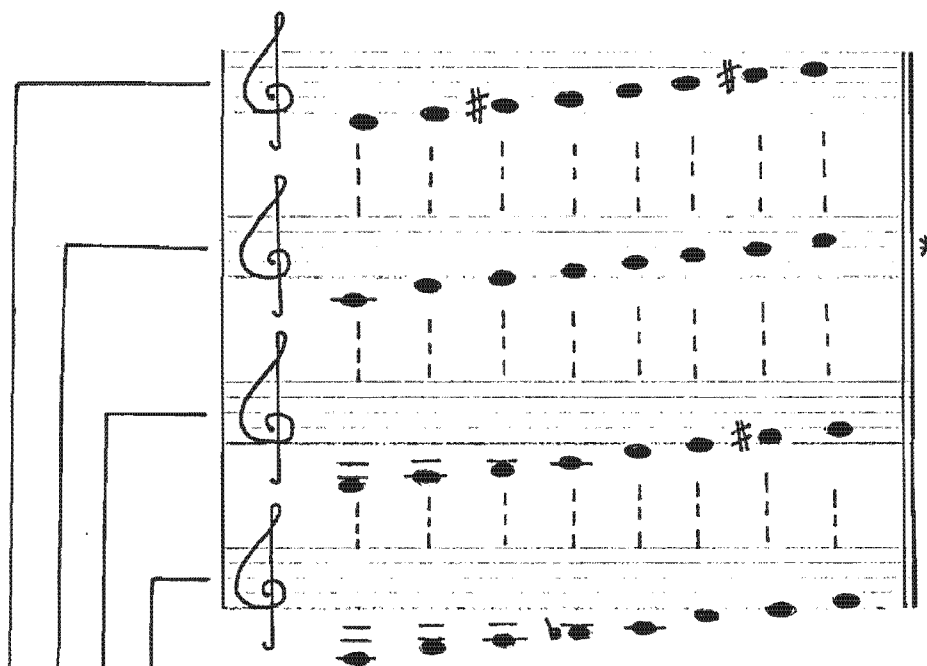


ACTUAL PITCH

WRITTEN PITCH

FIGURE 35

A COMPARISOM OF WRITTEN PITCHES



* Written pitch played by an (A) piccolo = 5th lower when reading a Trumpet in D Score

* Written pitch played by an (G) piccolo = 4th lower when reading a Trumpet in D score

* Trumpet in D Score - one tone down from Concert pitch

* Concert Pitch

FIGURE 36

TRANSPOSED KEYS USED BY PICCOLO TRUMPETS

WRITTEN PITCH	KEY	(G) PICCOLO TRANSPOSED KEY	(A) PICCOLO TRANSPOSED KEY
TRUMPET IN C	C MAJOR	F MAJOR	E^{b} MAJOR
	D MAJOR	G MAJOR	F MAJOR
	F MAJOR	B^{b} MAJOR	A^{b} MAJOR
	G MAJOR	C MAJOR	B^{b} MAJOR
	B^{b} MAJOR	E^{b} MAJOR	D^{b} MAJOR
	E MAJOR	A MAJOR	G MAJOR
	A MAJOR	D MAJOR	C MAJOR
TRUMPET IN D	C MAJOR (written pitch)	G MAJOR	F MAJOR

FIGURE 37

TUNING PITCH TRANSPOSITION CHART

TYPE OF TRUMPET →	$B^{\flat}$		C	D		$E^{\flat}$	
TRANSPOSITION →	UP A TONE	written note	NO TRANSPOSITION	DOWN A TONE	written note	DOWN A MINOR 3rd	written note
CONCERT-PITCH NOTES TONIC NOTES OF MOST FREQUENTLY USED BAROQUE KEYS							
C *	D		C	$B^{\flat}$		A	
D *	E		D	C		B	
F *	G		F	$E^{\flat}$		D	
G *	A		G	F		E	
$B^{\flat}$ *	C		$B^{\flat}$	$A^{\flat}$		G	
E *	F		E	D		C	
A * Orchestral tuning note	B		A	G		$F^{\#}$	

FIGURE 37 CONTINUED

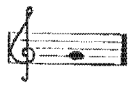
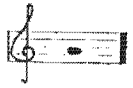
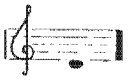
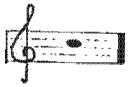
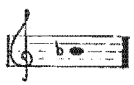
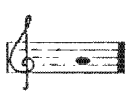
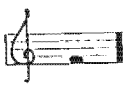
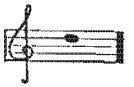
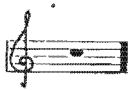
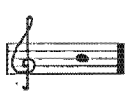
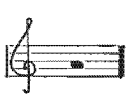
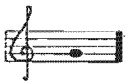
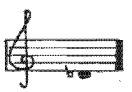
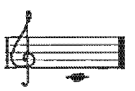
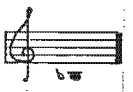
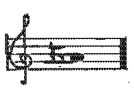
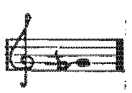
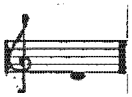
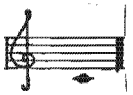
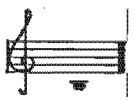
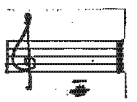
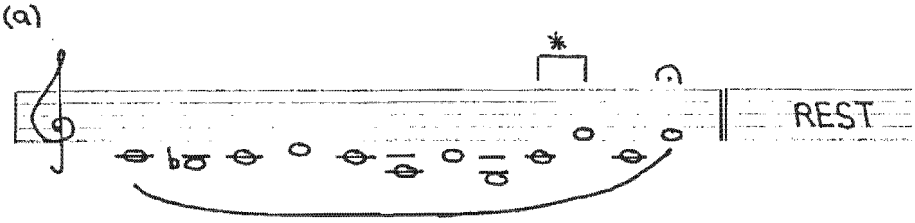
F piccolo		G piccolo		A piccolo		High $B^{\flat}$ piccolo		High C piccolo	
DOWN A PERFECT 4th	written note	DOWN A PERFECT 5th	written note	DOWN A MAJOR 6th	written note	UP A TONE DOWN AN OCTAVE	written note	DOWN AN OCTAVE	written note
G		F		$E^{\flat}$		D		C	
A		G		F		E		D	
C		$B^{\flat}$		A		G		F	
D		C		B		A		G	
F		$E^{\flat}$		$D^{\flat}$		C		$B^{\flat}$	
$B^{\flat}$		$A^{\flat}$		$G^{\flat}$		F		$E^{\flat}$	
E		D		C		B		A	

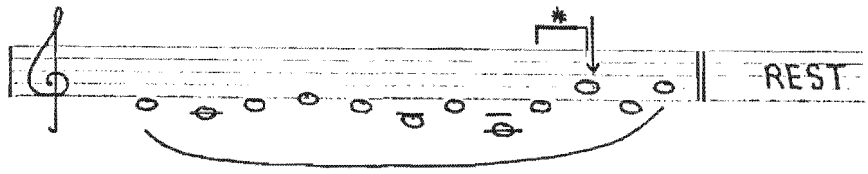
FIGURE 38

WARMING-UP EXERCISES

(a)

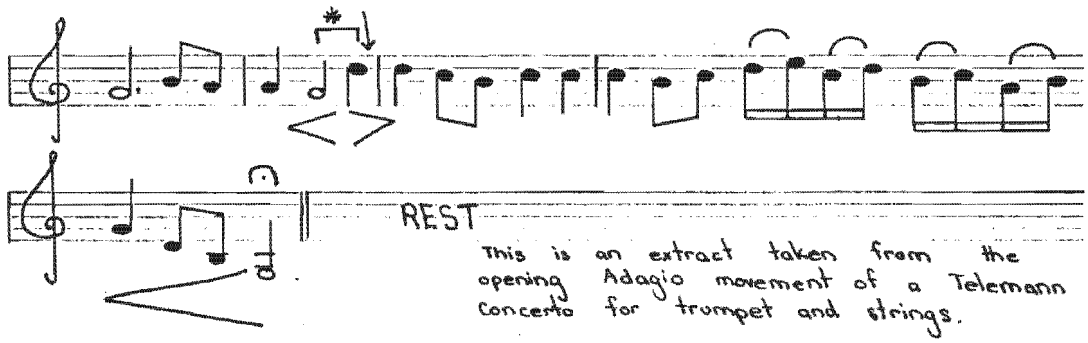


(b)



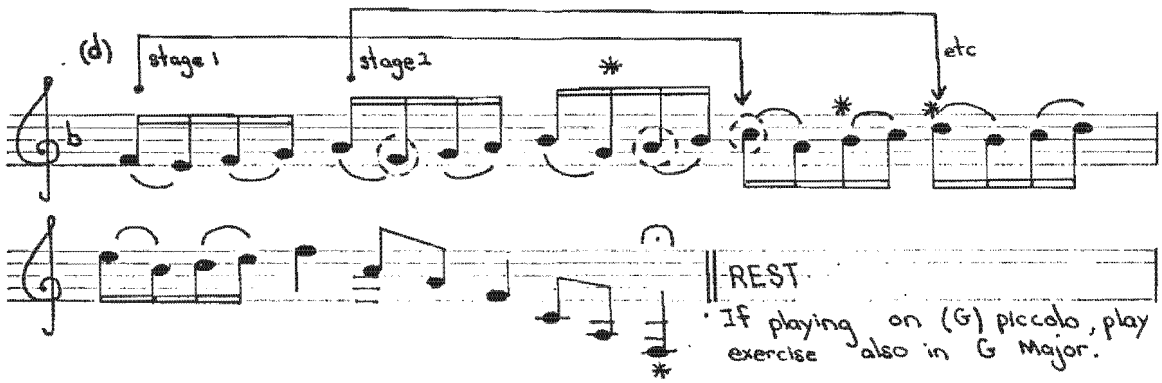
These above exercises are taken from the David Hickman text on piccolo trumpet.

(c) * Written for (G) piccolo. Transpose down a tone if playing (A) piccolo.



This is an extract taken from the opening Adagio movement of a Telemann Concerto for trumpet and strings.

(d)

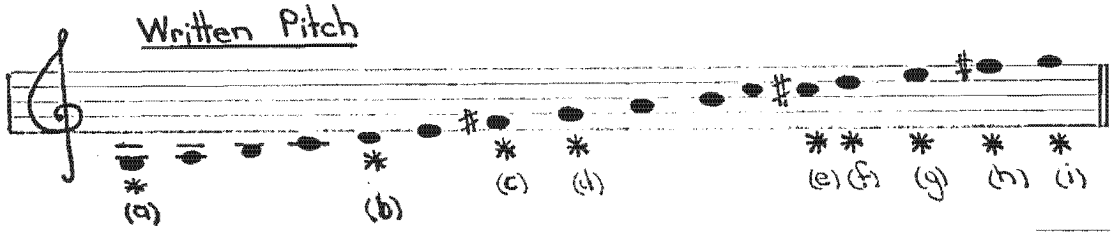


* If playing on (G) piccolo, play this exercise also in G Major.

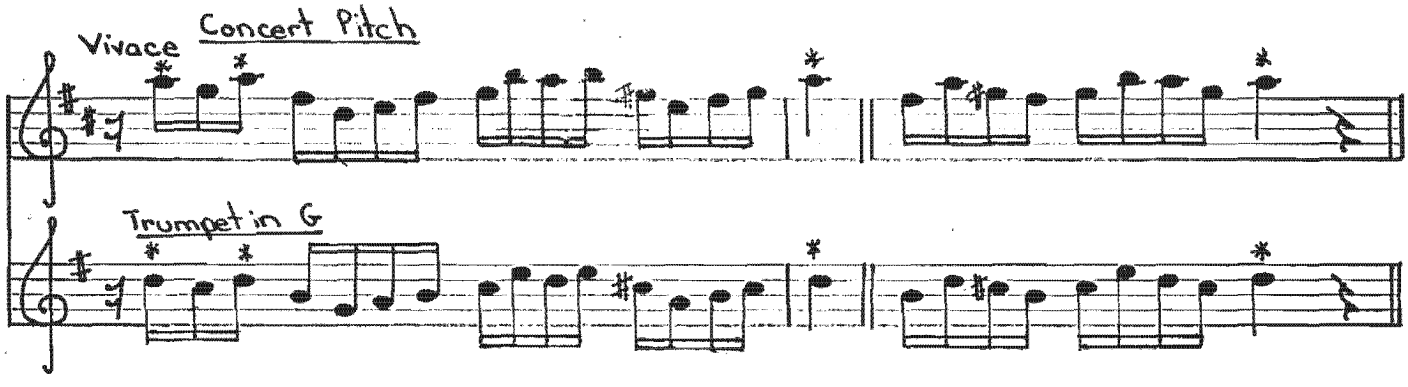
* This note is technically impossible on a three valved (G) piccolo unless treated like a pedal with the extension of the third valve trigger and all fingers down

FIGURE 39

INTONATION PROBLEMS ON (G) PICCOLO



	Fingering	Intonation	Solution
(a)	normal fingering - (1 3)	sharp	(1 3) with 3rd trigger out
(b)	normal fingering - (1 3)	sharp	(1 3) with 3rd trigger out
(c)	normal fingering - (2)	flat	(1 2 3) with 3rd trigger out
(d)	normal fingering - (0)	sharp	(1 3) with 3rd trigger out
(e)	normal fingering - (1 2)	flat	(1 2 3) with 3rd trigger out
(f)	normal fingering - (1)	sharp	(1 3) with 3rd trigger out
(g)	normal fingering - (0)	sharp	Fingering (1 2)
(h)	normal fingering - (2)	flat	(1 2 3) with 3rd trigger out
(i)	normal fingering - (0)	sharp	(1 3) with 3rd trigger out



If a semiquaver passage is marked at this fast tempo, the use of alternative fingerings may create too much awkwardness. In such a passage I would recommend that alternative fingering be only used at the start and on notes of longer length values that stand out. In this way intonation will not be compromised.

FIGURE 40

RANGE POSSIBILITIES ON PICCOLO TRUMPETS

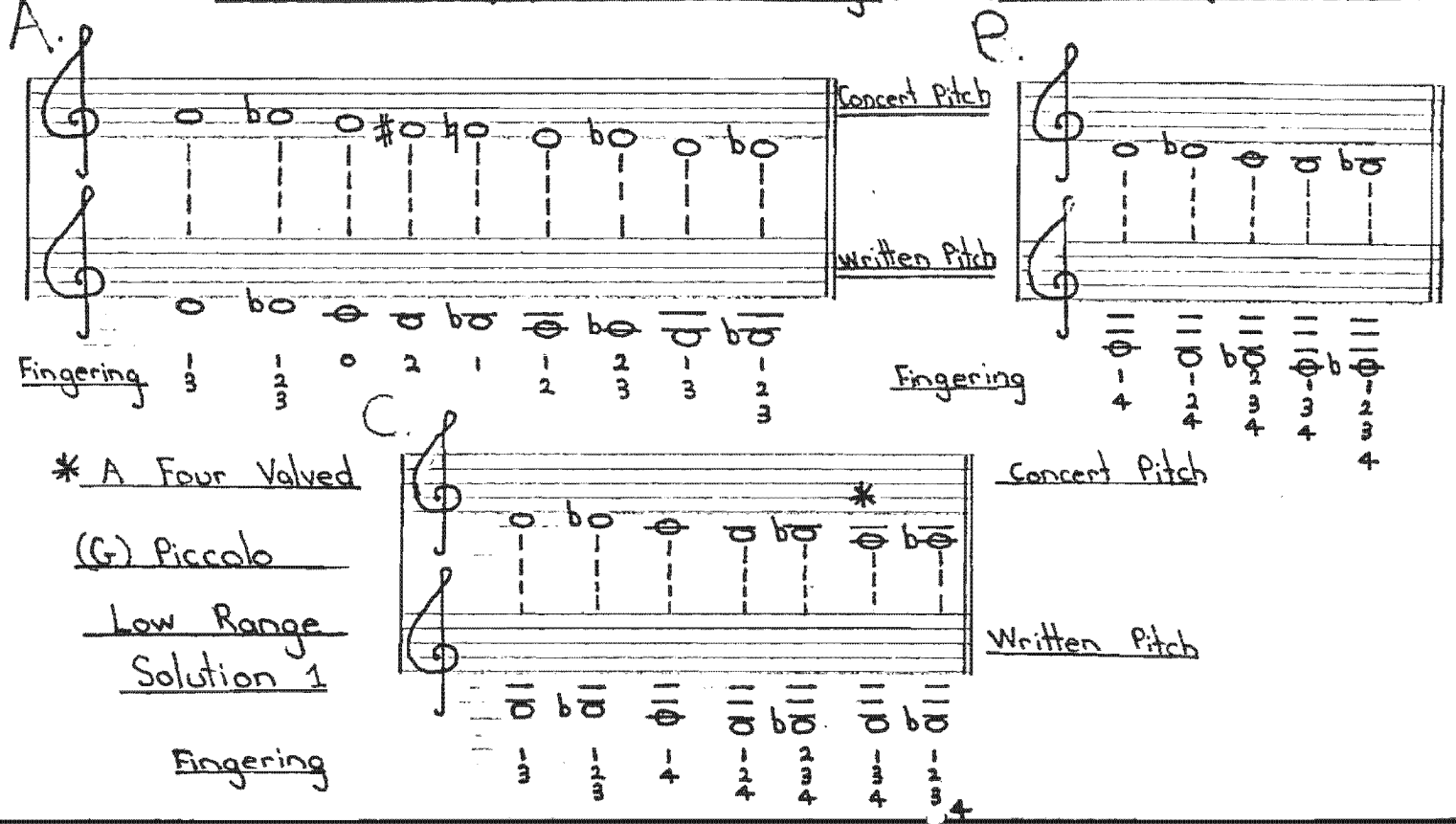


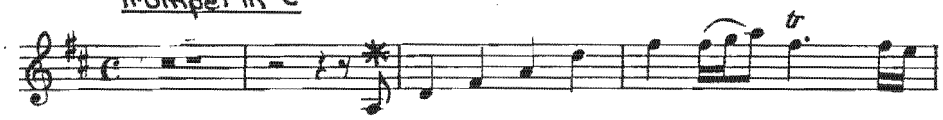
FIGURE 41

G.F. Handel
(Soprano & trumpet aria)

Let the Bright Seraphim - Oratorio 'Samson'

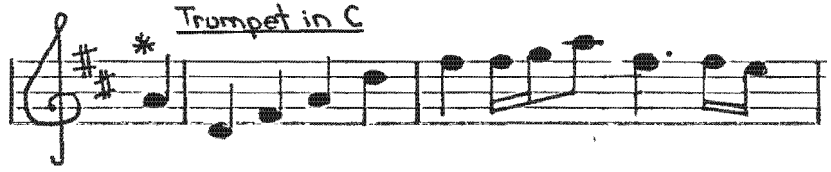
D. Tromba

Trumpet in C



Solution

Trumpet in C



J.S. Bach
(Bass & trumpet aria)

GroBer Gott - 'Christmas Oratorio'

E.

Trumpet in D

Solution

(33) Trumpet in D

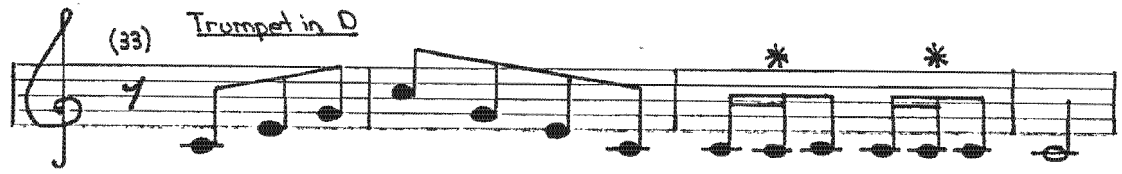


FIGURE 42

DELAYED ORNAMENTATION

Excerpt from the final movement of a Concerto in D Major for Trumpet oboe and strings by Johann Friedrich Fasch

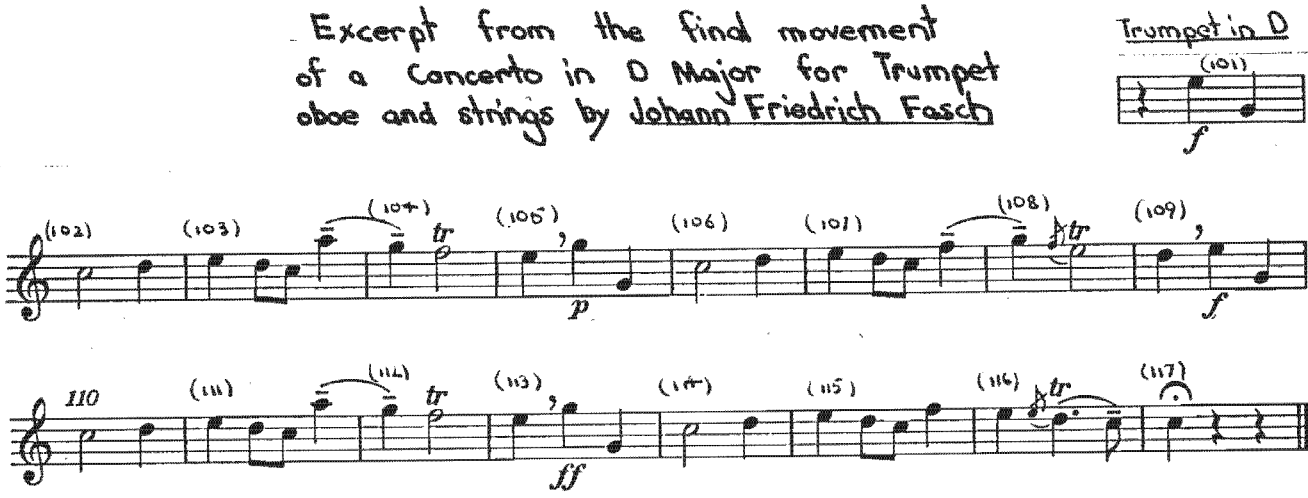


FIGURE 43

Ornamented version of the same excerpt by J.F. Fasch

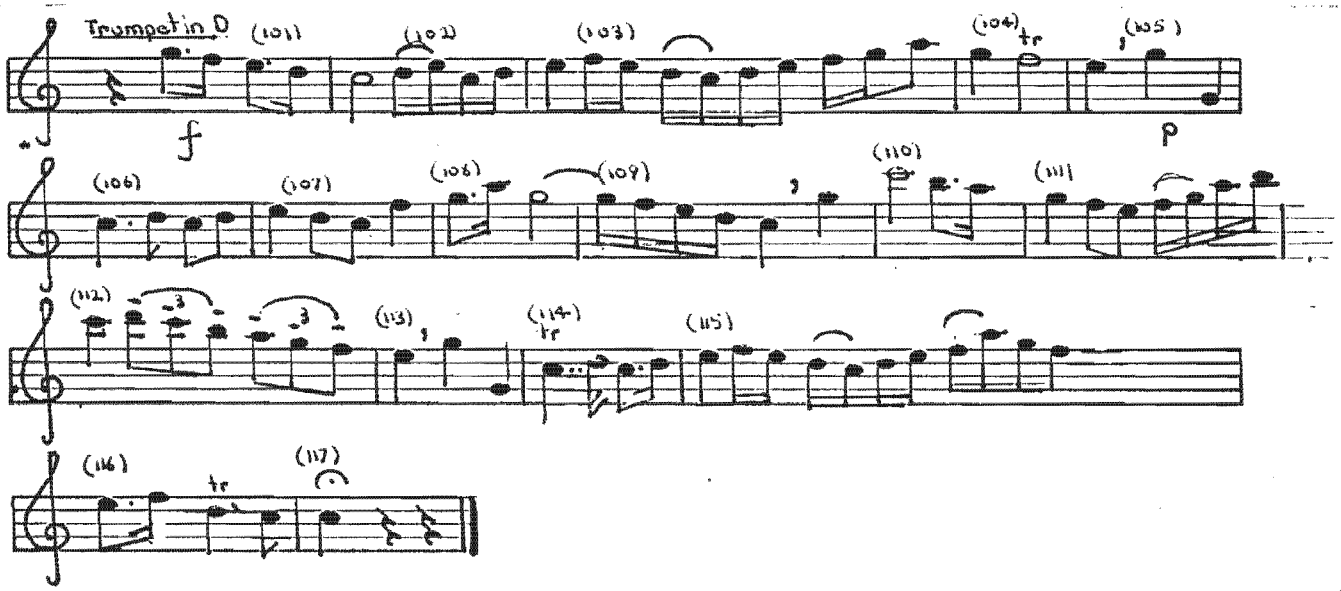
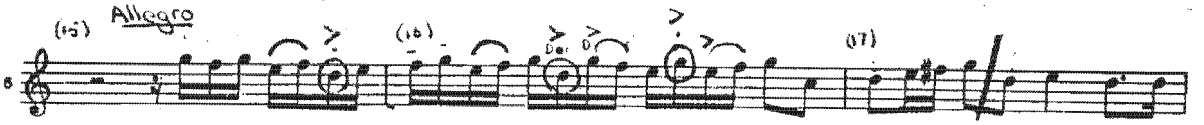


FIGURE 44

ARTICULATION

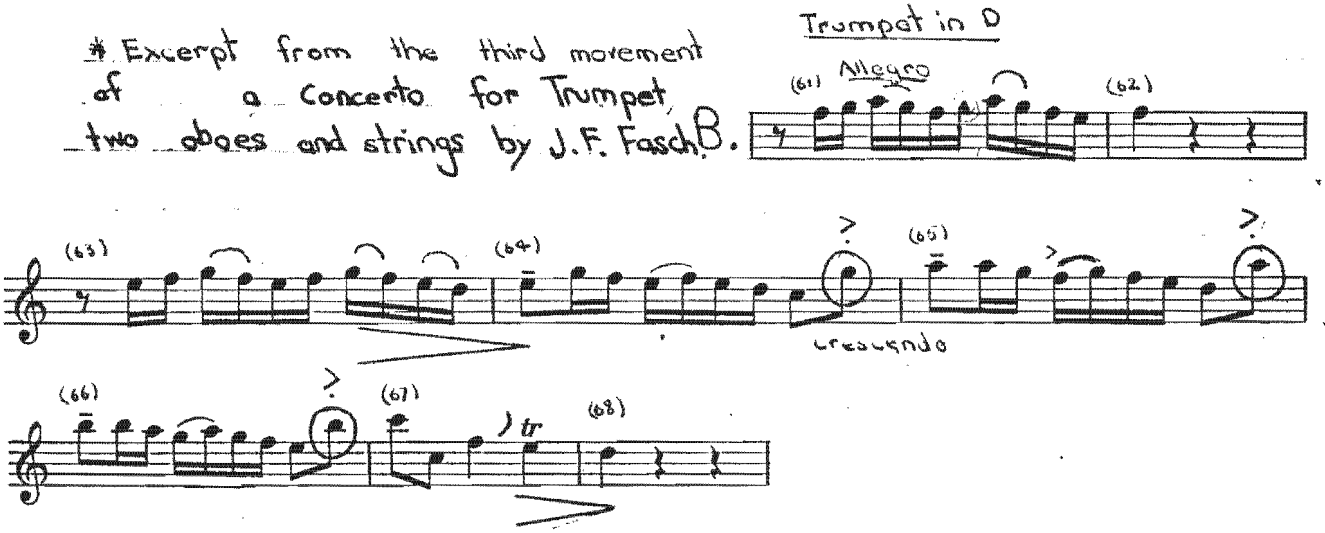
A. * Excerpt from the second movement of a Sonata in D Major by Giuseppe Torelli

Trumpet in D



B. * Excerpt from the third movement of a Concerto for Trumpet, two oboes and strings by J.F. Fasch

Trumpet in D



C. * Excerpt from the third movement of the Concerto for Trumpet, two oboes and strings by J.F. Fasch

Trumpet in D

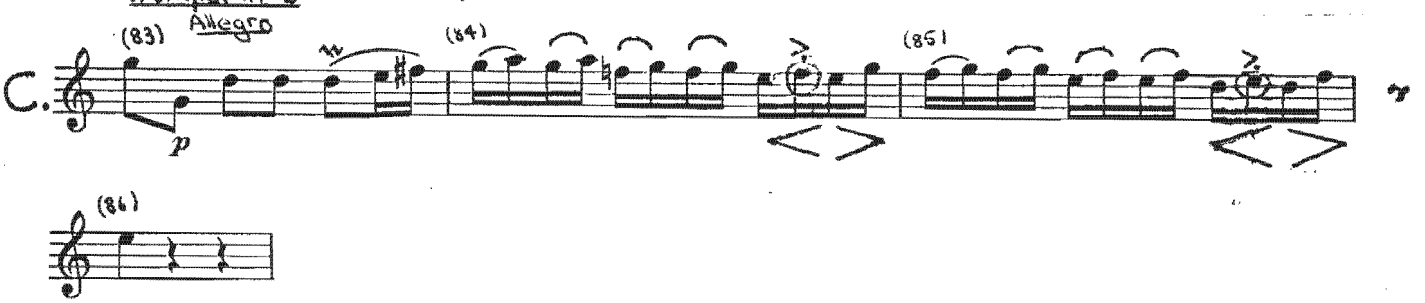
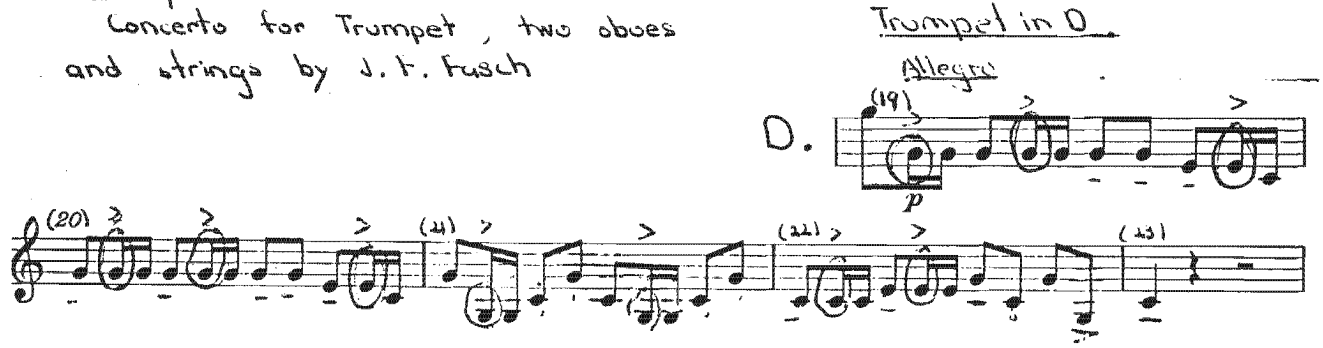


FIGURE 44 ARTICULATION CONTINUED

* Excerpt from the first movement of Concerto for Trumpet, two oboes and strings by J. F. Fasch



* Excerpt from the third movement of the Concerto for Trumpet, two oboes and strings by J. F. Fasch

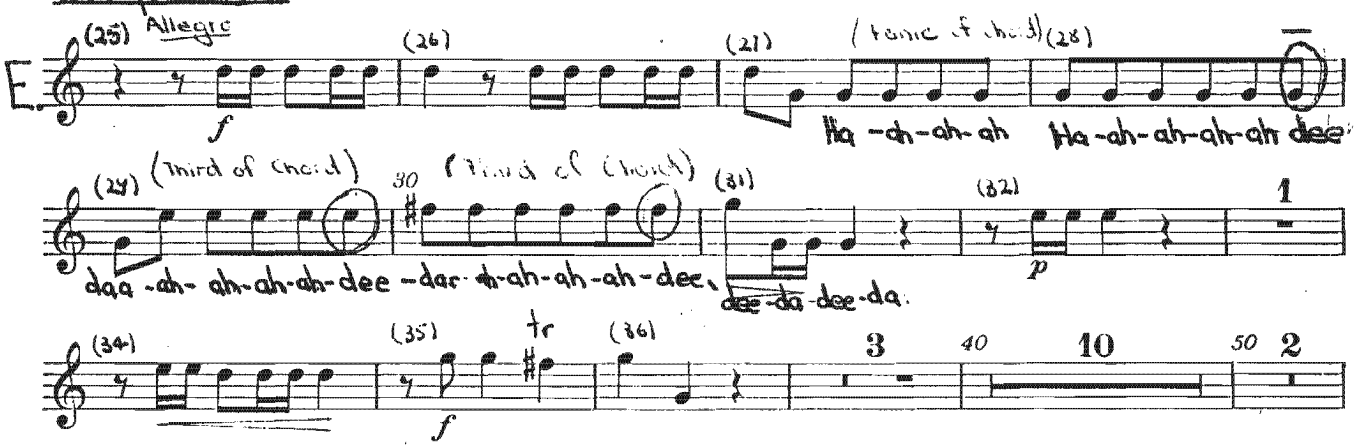
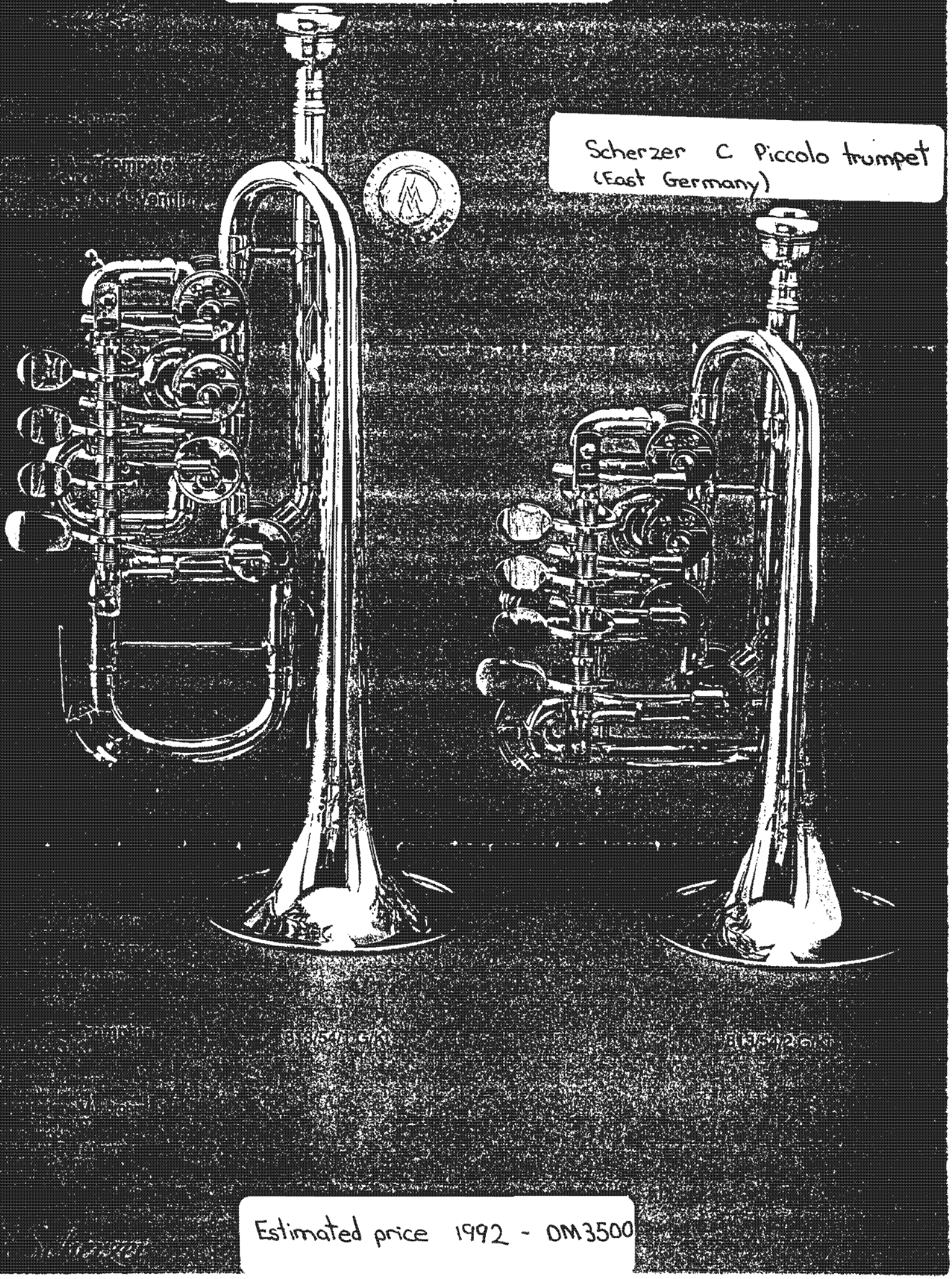


FIGURE 45

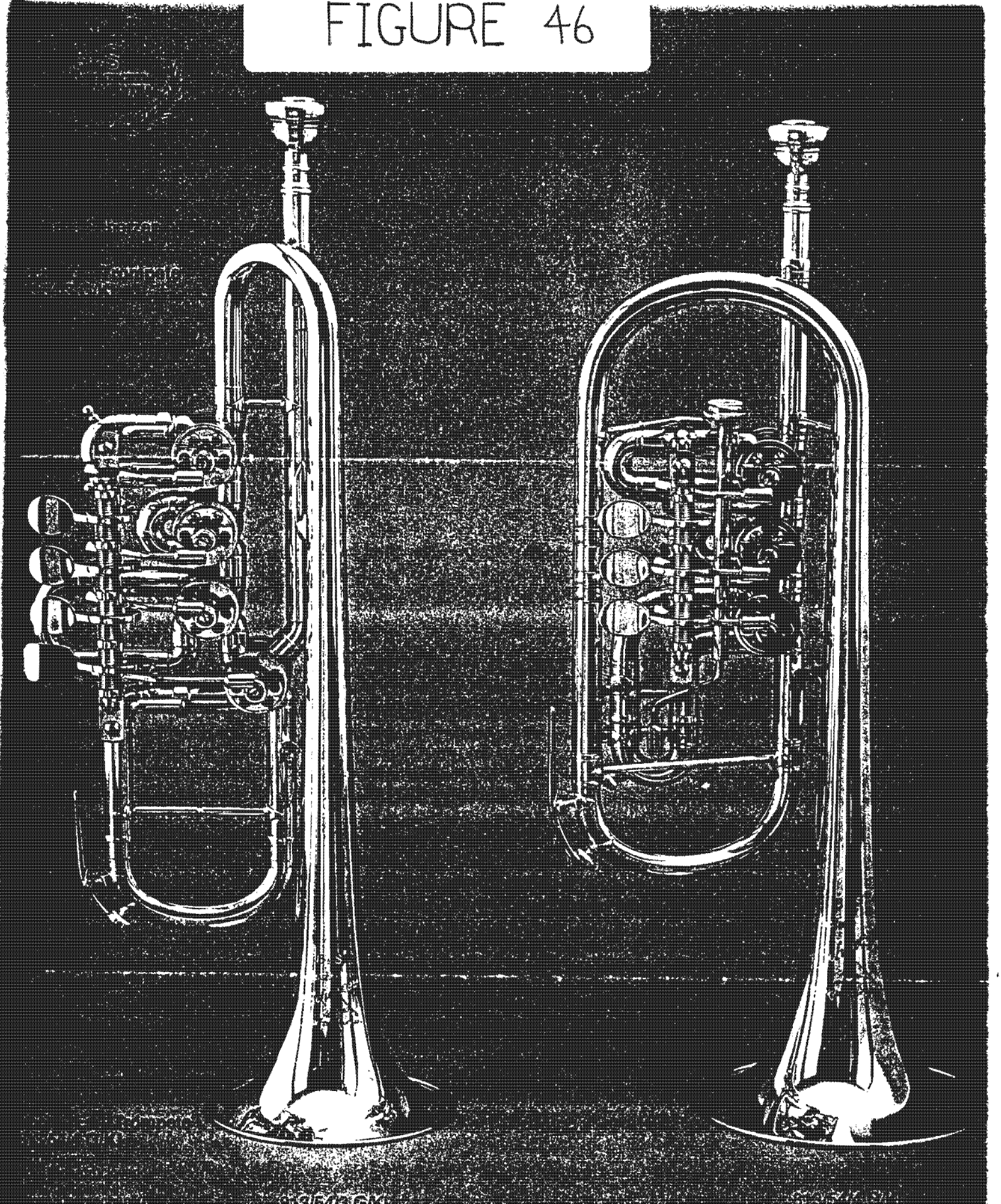
Scherzer B♭/A Piccolo trumpet
(East Germany)



Scherzer C Piccolo trumpet
(East Germany)

Estimated price 1992 - DM3500

FIGURE 46

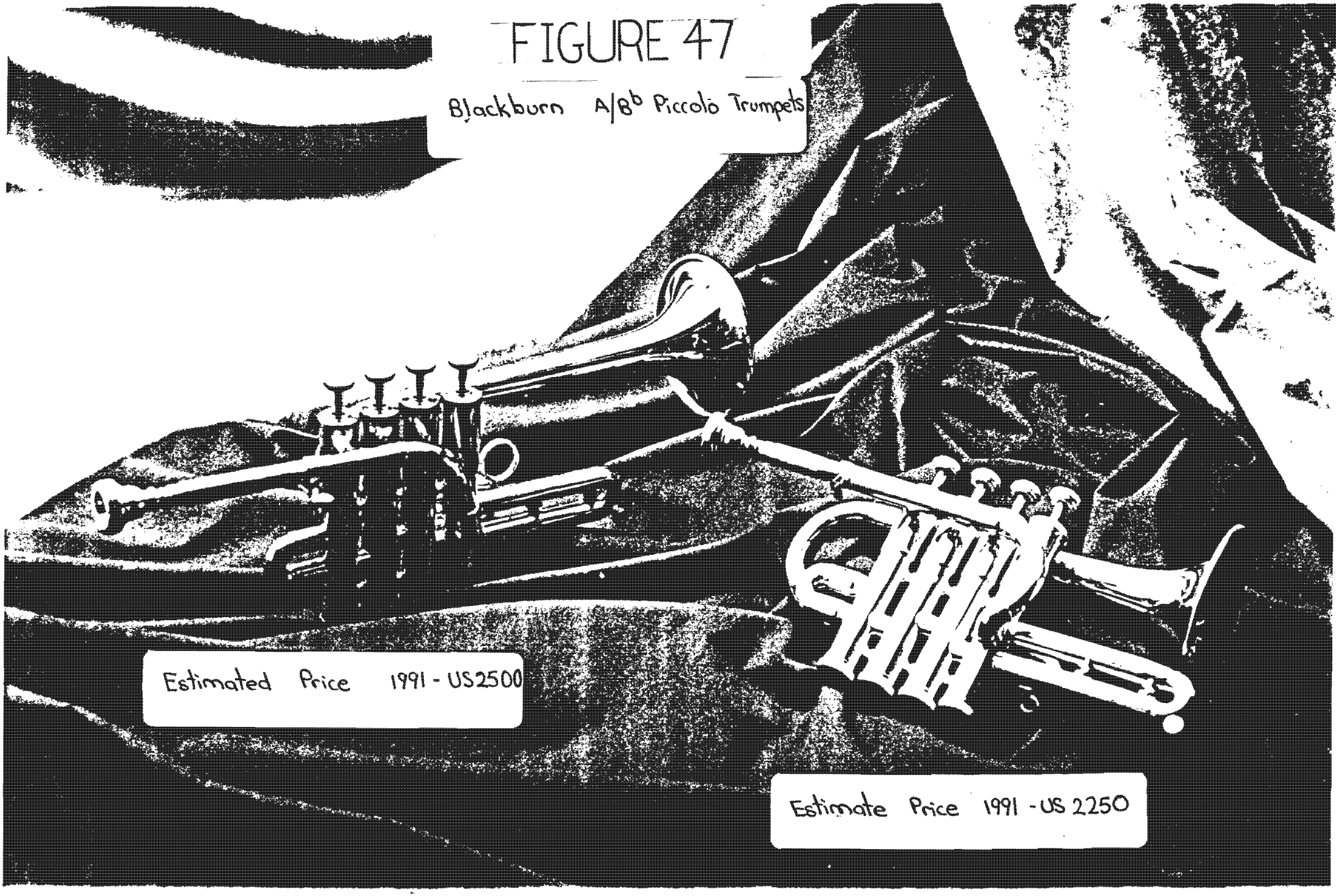


Scherzer G Piccolo Trumpet

Estimated price 1992 - DM3800

FIGURE 47

Blackburn A/B♭ Piccolo Trumpets



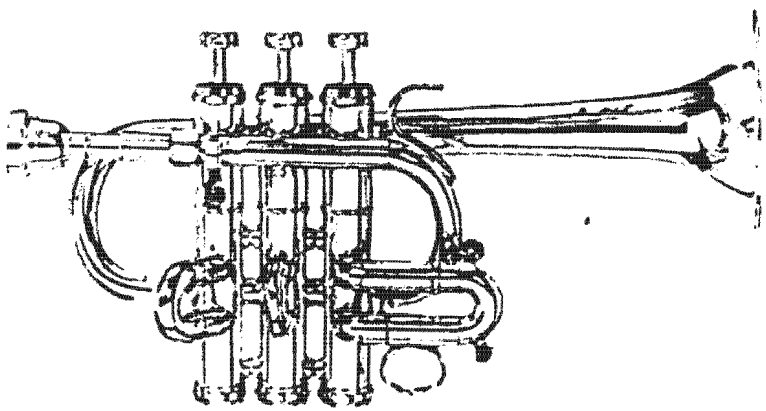
Estimated Price 1991 - US2500

Estimate Price 1991 - US 2250

FIGURE 48

Getzen Piccolo Trumpets

CAPRI 3 VALVE B♭ PICCOLO TRUMPET



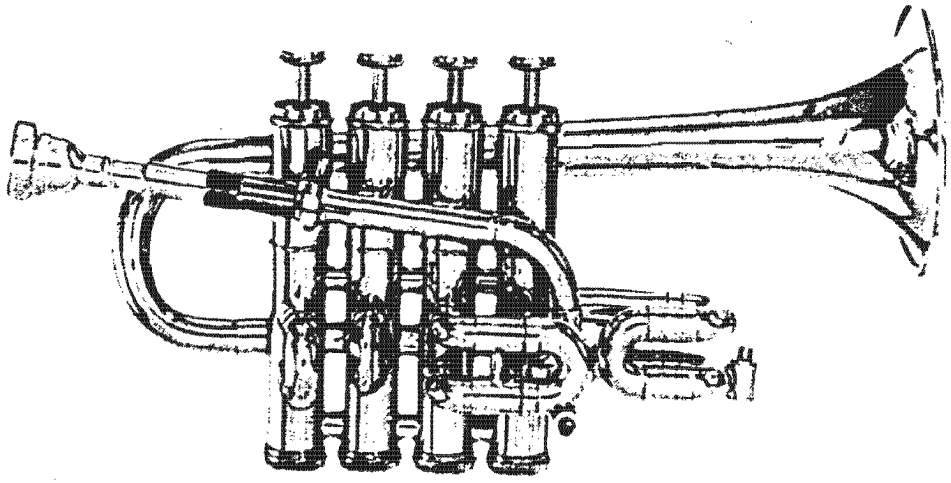
Specifications and Features:

- Bore Size - .420" (10.66 mm)
- Bell Diameter - 3½" (88.9 mm)
- Length with Mouthpiece - 11½" (292.1 mm)
- 3 Valves
- 3rd Valve Slide Finger Ring
- A Mouthpipe Available as an Option
- Artist Case
- Bright Silver Plated or Baked on Epoxy Lacquer

FIGURE 49

Getzen Piccolo Trumpets

ETERNA 4 VALVE B♭/A PICCOLO TRUMPET



Specifications and Features:

- Bore Size - .420" (10.66 mm)
- Bell Diameter - 3½" (88.9 mm)
- Length with Mouthpiece - 11½" (292.1 mm)
- 4 Valves
- Bb and A Mouthpipes
- Artist Case
- Bright Silver Plated or Baked on Epoxy Lacquer

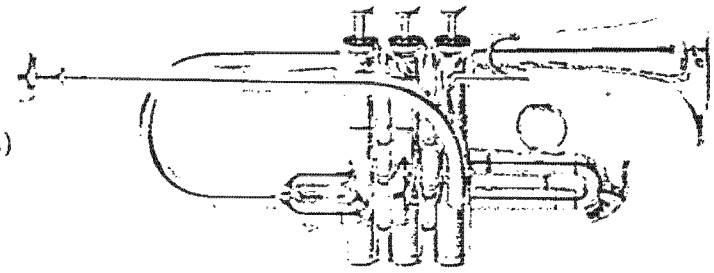
FIGURE 50

Yamaha Custom Piccolo Trumpets

G/F Trumpet

Custom

YTR-9710
G/F
Silver-plated
Bells: 4" (101mm), 4-3/8" (110mm)
Bore: 0.445" (11.3mm)
With interchangeable bells
and 1st- and 3rd-valve
slides for keys of F and G



Estimate Price 1990 - US 3500

Custom

YTR-9820
B♭/A Piccolo
Silver-plated
Bell: 4" (101mm)
Bore: 0.445" (11.3mm)
With B♭ and A leadpipes
*Rotary-valve assembly attachable
to 3rd-valve slide available optionally

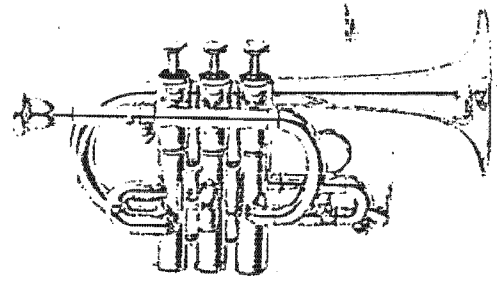
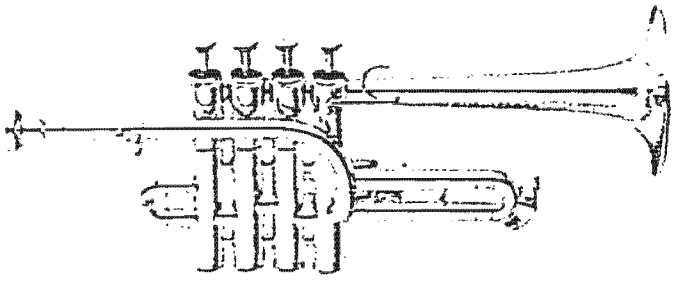


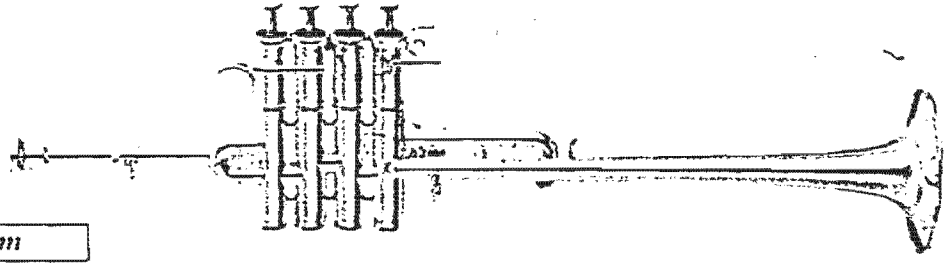
FIGURE 51

Yamaha Custom Piccolo Trumpets

Custom

YTR-9830
B♭/A Piccolo
Silver-plated
Bell: 4" (101mm)
Bore: 0.445" (11.3mm)
With B♭ and A leadpipes





Custom

YTR-9910
C /B♭/A Piccolo
Silver-plated
Bell: 4" (101mm)
Bore: 0.445" (11.3mm)
With leadpipes and 1st- and 3rd-valve slides for keys of C, B♭ and A

Conclusion

The baroque era saw the trumpet used in a brilliant manner with such virtuosity that it will forever challenge those who attempt its performance and a source of great satisfaction to those who succeed. One must call into question comments which suggest that because the baroque trumpet possessed many intonation difficulties, that the audience back then were far more tolerant than the highly critical listeners of today who expect flawless technique. If trumpet students today received the same individual attention by their teacher as the trumpeters of the baroque period (i.e.: a six year apprenticeship, daily instruction, living in their Master's home), there is no reason why they wouldn't have been able to perfect the instrument's difficult technique.

The purpose of relearning the art of baroque trumpeting today is not primarily to satisfy the academic concern for authenticity, but to expand one's stylistic development on modern instruments. Baroque articulation for example bears many similarities to the jazz technique with its reliance on unequal stress. Baroque trumpets can be played much softer than both the Bb and piccolo trumpets.This is to the trumpeters advantage when playing under conductors who continually criticize the brass for being to loud and drowning out the strings. This also makes possible for more effective performances of the large repertoire for trumpet and voice.

Let us not think of this instrument as a dusty heirloom, a reminder of bygone days before the blessings of the valve. Let it be used as a tool to help our playing of modern instruments and to expand our rather specialized musical skills as brass players.

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2. Appendix

FAMOUS BAROQUE TRUMPET PERFORMERS THROUGH THE AGES

COUNTRY	COURT	NAME	DATES OF BIRTH AND DEATH	GENERAL COMMENTS
GERMANY	Leipzig	Ulrich Heinrich Ruhe	died 1787	* Stadtpfeifer * Played for Bach for 16 years
GERMANY	Weissenfels	Johann Ernst Altenburg	1734-1801	* Field trumpeter in the French Army during the Seven Years' War between 1756-1763 * Unable to find proper employment. Later found a position as an organist.
GERMANY	Dresden			* Large Field trumpeters Corps * High level of trumpet playing 1548 - 10 trumpeters 1606 - 12 trumpeters 1629 - 14 trumpeters 1680 - 15 trumpeters 1736 - 13 trumpeters 1771 - 10 trumpeters 1795 - 8 trumpeters * Corps dissolved in 1918.
BOHEMIA	Kremsler	Alessandro Orologio	Not given	* Prague Court trumpeter under Maximilian II, who reigned from 1564-1576, the Habsburg Dynasty.

2. Appendix

FAMOUS BAROQUE TRUMPET

PERFORMERS THROUGH THE AGES

COUNTRY	COURT	NAME	DATES OF BIRTH AND DEATH	GENERAL COMMENTS
BOHEMIA	Kremsler	Pavel Josef Vejvanovsky	1639-1693	* Music director at Kremsler after Biber's departure * Composer
FRANCE				* Court trumpeters under Louis XIV - 12 military trumpeters (4 chamber musicians and 8 servants) - 24 Royal bodyguard trumpeters - The queen only had one trumpet
ITALY	Tuscany	Giralomo Fantini	1600-1675	* Trumpeter at the court of the Grand Duke of Tuscany, Ferdinando II from April 1631 * Fantini was a master of the technique of lipping * Writer and composer
ITALY		Giovanni Pellegrino Brandi	Not given	* employed for festive occasions
ENGLAND		William Bull	Not given	* active between 1676-1707 * Trumpeter in the "King's Musick".

2. Appendix

FAMOUS BAROQUE TRUMPET PERFORMERS THROUGH THE AGES

COUNTRY	COURT	NAME	DATES OF BIRTH AND DEATH	GENERAL COMMENTS
ENGLAND		Simon Beale	Not given	* active between 1660-1680 * Trumpeter in the "King's Musick" Both Beale and Bull were instrument makers
ENGLAND	Court of Charles II and James II	Gervase Price	Died 1687	* Worked as a sergeant trumpeter in the court of Charles II around 1660. In 1685 his position was confirmed when James II became king
ENGLAND	Court of Charles II and James II	Matthias Shore	Not given	* Court trumpeter joining the corps in 1682
ENGLAND	Court of Charles II and James II	William Shore	Not given	* Either a son or brother of Matthias * Court trumpeter joining the corps in 1679.

2. Appendix

FAMOUS BAROQUE TRUMPET

PERFORMERS THROUGH THE AGES

COUNTRY	COURT	NAME	DATES OF BIRTH AND DEATH	GENERAL COMMENTS
				Explanation * English trumpeters divided into 2 categories (a) Life guards (Court trumpeters divided into 4 regiments. One regiment assigned to each of the following: The king, queen, duke and royal children) (b) Mounted trumpeters (Field trumpeters who would accompany the Life guards on trips in battle. They accompanied diplomats to peace negotiations and played at Coronations). * A Sergeant trumpeter was the leader of the Life guards.
ENGLAND	Court of Charles II and James II	John Shore	1662-1752	* Son of Matthias * Regarded as the most famous of English Trumpeters * Sergeant trumpeter between 1700-1707.

2. Appendix

20th CENTURY BAROQUE TRUMPETERS

NAME	COUNTRY	PRESENT OCCUPATION
1. Edward Tarr	American born	* Teacher at the Schola Cantorum, Basel Switzerland
2. Don Smithers	America	* Visiting lecturer in America and abroad on baroque trumpet performance practice
3. Bryan Goff	America	* Chairman of the wind division at Florida State University
4. Fred Holmgren	America	* Baroque trumpet virtuoso. Lecturer at the New England Conservatory in Boston
5. Bruce Dickey	America	* Independent musician and musicologist working with early music ensembles in the U.S. and Europe. * Noted for his brilliant cornetto playing
6. Friedemann Immer	German	* Baroque trumpet lecturer at the Cologne College of Music
7. Bengt Eklund	Sweden	* Trumpet professor and baroque trumpet ensemble director in Göteborg
8. Paul Plunkett	Australia	* Former senior trumpet lecturer at the Canberra School of Music * Virtuosic baroque trumpeter undertaking solo recitals in Switzerland and Europe * Newly appointed as trumpet professor at the Winterthur Conservatory, Switzerland.

2. Appendix

20th CENTURY BAROQUE TRUMPETERS

NAME	COUNTRY	PRESENT OCCUPATION
9. Susan Williams	Australia	* Baroque trumpet lecturer at the Koninklijk Conservatorium in The Hague, Holland. * Independent baroque trumpeter performing as a soloist and orchestral member with a large number of orchestras in France, Germany, Holland, Italy and the U.S.
10. Graham Nicholson	England	* Trained at Oxford * Free lance baroque trumpeter based in The Hague, Holland * Instrument Maker * Numerous recordings with Friedemann Immer * Worked extensively with English baroque trumpeters such as Crispian Steele Perkins * Undertook many tours in Europe, Japan, Australia and the U.S.

3. Appendix

BAROQUE COMPOSERS AND THEIR TRUMPET REPERTOIRE

COUNTRY	COMPOSER	TYPES OF MUSIC	INSTRUMENTATION
Austria	Schmelzer	Equestrian ballet (Arie per il balletto a cavallo)	* For 6 trumpets and strings
Germany	R. Ballestra	Trumpets and Voices, 1616 (Missa con le trombe a 16)	* 2 clarino parts
Germany	S. Scheidt	Church music for trumpets and voices (Christmas Carol - In dulci jubilo)	* 2 clarino parts
Germany	H. Schütz	Symphoniae Sacrae I No. 19, 1629	* clarino trumpet using 16th harmonic
Germany (Leipzig)	S. Knüpfer J. Schelle J. Kuhnau	Festival Cantatas	* Using up to 4 trumpets
Germany (Leipzig)	J. Pezel	6 Sonatinas 1 Sonata	* 2 trumpets and basso continuo * 1 trumpet, bassoon and basso continuo

2.A

2. Appendix

FAMOUS BAROQUE TRUMPET PERFORMERS THROUGH THE AGES

COUNTRY	COURT	NAME	DATES OF BIRTH AND DEATH	GENERAL COMMENTS
AUSTRIA	Vienna	Johann Heinisch	Not known * flourished between 1727-1750	* Regarded as one of the greatest players of all time * "No one could surpass him" * Succeeded the court trumpeter Andreas Pernember on Sept. 27 1927 and joined the Imperial Service
AUSTRIA	Salzburg	Caspar Köstler	Not given	* Student of Heinisch
AUSTRIA	Salzburg	J.A. Schachtner	Not given	* Student of Caspar who was a friend of the Mozart family
AUSTRIA	Salzburg	J.B. Resenberger	Not given	* Court trumpeter * Famous for his mastery of the extreme high register
GERMANY	Leipzig	Johann Pezel	1639-1694	* Stadtpfeifer - Leipzig city piper
GERMANY	Leipzig	Gottfried Reiche	1667-1734	* Stadtpfeifer * Played for Bach for 11 years.

3. Appendix

BAROQUE COMPOSERS AND THEIR

TRUMPET REPERTOIRE

COUNTRY	COMPOSER	TYPES OF MUSIC	INSTRUMENTATION
Germany (Leipzig) (Weimar) (Cöthen)	J.S. Bach	Cantatas eg.: BWV 21, BWV 63 ... Most popular examples BWV 172 BWV 31 BWV 147 BWV 232 - B minor mass BWV 248 - Christmas Oratorio BWV 243 - Magnificat Concerto Brandenburg No. 2	* Most written for 3 trumpets * Two works written for 4 trumpets * One cantata written for 2 trumpets * half written for C trumpet * half written for D trumpet * Numerous cantatas with solo trumpet Solo trumpet with string and wind orchestra - Pitched in F
Bohemia (now called Czechos-lovakia)	H.I.F. Biber	* Suites for trumpets and strings * Trumpet Ensemble (Sonata Sancti Poly-carpi) * Double trumpet Sonatas	8 trumpets (2 choirs of 4 trumpets) kettledrums basso continuo

3. Appendix

BAROQUE COMPOSERS AND THEIR TRUMPET REPERTOIRE

COUNTRY	COMPOSER	TYPES OF MUSIC	INSTRUMENTATION
Italy (Bologna)	Cazzati G.A.V. Aldrovandini	3 Sonatas Sonata No. 3 Sonata No. 7 4 published Sonatas	* For trumpet and strings * 2 trumpets * 2 trumpets * For trumpet and strings
Italy (Bologna)	G. Torelli	at least 36 Sonatas	* Works for 1, 2 and 4 trumpets
France	J.B. Lully	Equestrian ballet	* 4 trumpets, kettledrum and 4 oboes
France	M.A. Charpentier	Ensemble (Te Deum)	* 4 trumpets and strings
England	H. Purcell	Dramatic Productions (Sinfonias and arias) eg.: The Yorkshire Feast Song (1689) Dioclesian (1690) The Fairy Queen (1692) The Indian Queen (1695) Ode for St. Cecilias Day (1692) Te Deum and Jubilate (1694)	* Mostly 2 trumpets

3. Appendix

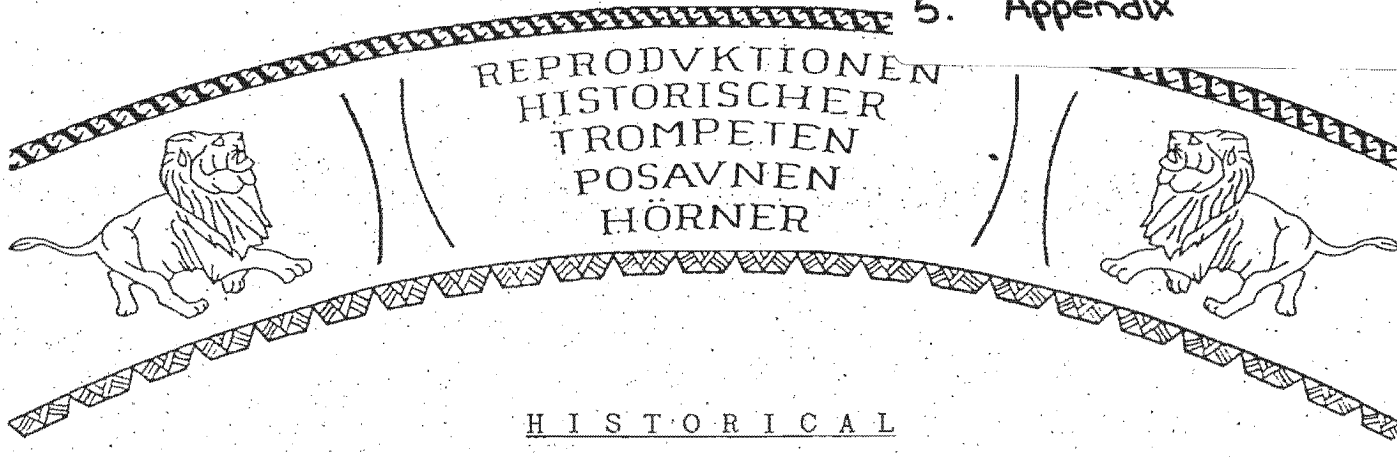
BAROQUE COMPOSERS AND THEIR TRUMPET REPERTOIRE

COUNTRY	COMPOSER	TYPES OF MUSIC	INSTRUMENTATION
England	J. Clarke J. Paisible G. Finger D. Purcell J. Eccles J. Barret W. Corbett	Suite in D (trumpet voluntary) 1 Sonata 4 Sonatas 3 Sonatas 1 Sonata 1 Sonata 6 Sonatas	* For solo trumpet and strings
England (German born)	G.F. Händel	Operas (eg.: Almira, Agrippina)	* 22 of the 40 operas contain trumpet parts
England	G.F. Händel	Oratorios (eg.: The Messiah aria "The Trumpet shall Sound") (eg.: Samson aria "Let the Bright Seraphim")	* Two trumpets * Solo trumpet for arias * Bass voice and trumpet * Soprano voice and trumpet.

4. Appendix

TRUMPET MAKERS IN THE BAROQUE PERIOD

COUNTRY	NAME	DATES
GERMANY (Nuremburg)	1. Hans Doll	
	2. Conrad Droschel	
	3. Isaac Ehe	(1586-1632)
	4. George Ehe	(1595-1668)
	5. Sebastian Hainlein	
	6. Hans Kümmelmann	
	7. Elias Linssner	
	8. Hans Müller	
	9. Anton Schnitzer	
	11. Johann Leonhard Ehe I	(1638-1707)
	12. Johann Leonhard Ehe II	(1663-1724)
	13. Johann Leonhard Ehe III	(1700-1771)
	14. Johann Wilhelm Haas	(1649-1723)
	15. Wolf Wilhelm Haas	(1681-1760)
	16. Ernst Johann Conrad Haas	(1723-1792)
	17. Johann Jacob Frank	Master of 1822
	18. Johann David Frank	Master of 1834
GREAT BRITAIN	1. William Bull	active (1676-1707)
	2. Simon Beale	flourished (1660-1680)
	3. John Ashbury	flourished (1675-1700)
	4. Augustine Dudley	active - 1666
	5. John Harris	flourished (1700-1720)
	6. William Shaw	late 18th century
		early 19th century.



H I S T O R I C A L

T R U M P E T S

We seek to produce historical reproductions with a quality of sound that resembles that of the originals as closely as possible. Accordingly the bell section is chased entirely by hand. (Exceptions are mentioned in the description of the instruments.) Pitch notations refer to a`=440 Hz.

BAROQUE LONG-FORM TRUMPET IN D-flat OR D

Model: Johann Leonhard E h e III, Nuremberg 1746
Original: Germanic National Museum, Nuremberg
Instrument in brass; garland engraved; Haas ornaments on request.

Standard: bell chased; tubes drawn; sleeves and ball with annular engravings; machine buffed.

Instrument	sfr	2 415.-
Crook in C-flat or C	sfr	280.-

MDC: all the tubes with soldered seam; thin bell ((0.3 mm); sleeves and ball richly ornamented; hand buffed.

Instrument	sfr	3 160.-
Crook in C-flat or C	sfr	360.-
Case for long form trumpet	sfr	225.-

KEYED TRUMPET IN G — sfr 3 290.-

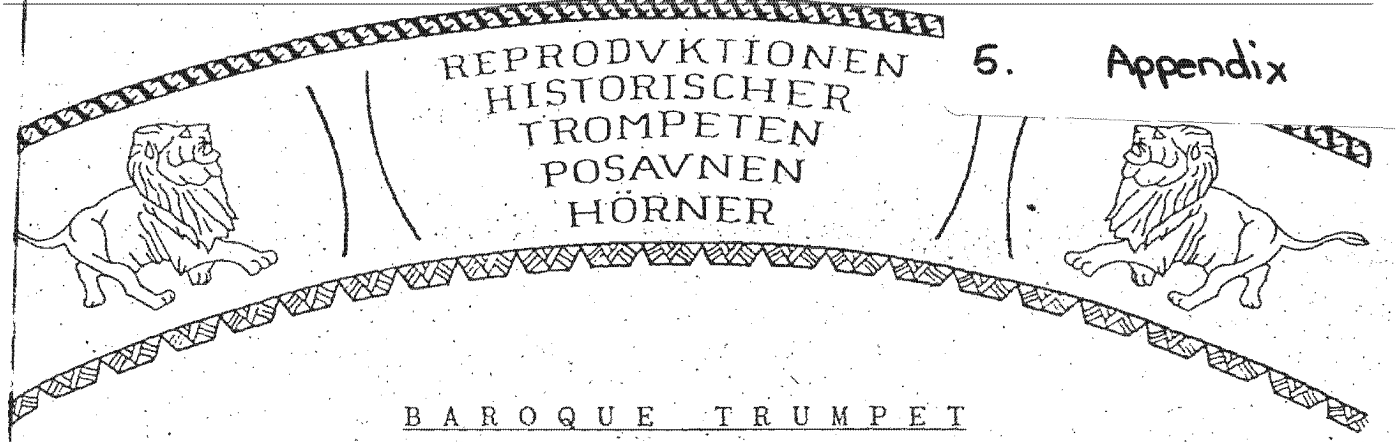
Model: Alois Doke, Linz
(Original: Bernoulli collection, Historical Museum, Basel)
Instrument in brass, with 5 keys; bell also hammered, but not fabricated in historical way; including E- and E-flat crook.

RENAISSANCE SLIDE TRUMPET IN D — sfr 2 750.-

Model: Hans Memling
Measurements taken from the folding organ doors by H.Memmling in Amsterdam, Royal Museum of Art, ca.1490; Instrument in brass; Slide: German silver; brass slide on special request.

April 1, 1992

A. Egger, Turnerstr. 32, CH-4058 Basel Schweiz, Tel. 061 681 42 33



BAROQUE TRUMPET

SHORT MODEL

Instrument in brass, with ball, engraved garland and ornamental cord; chased bell based on a Johann Leonhard Ehe II (Nuremberg 1664-1724) model. Singel crooks are available for both crooking systems.

Instrument with 4 traditional crooks		
Corpus (incl.baroque bell Nr.1)	sfr	1 410.-
Crook in D (440 Hz)	sfr	375.-
Crook in D (415 Hz = D-flat)	sfr	375.-
Crook in C (440 Hz)	sfr	375.-
Crook in C (415 Hz = C-flat)	sfr	470.-
	sfr	3 005.-
Instrument with EGGER crooking system in 6 pitches		
Corpus	sfr	1 410.-
Basic crook for 3 pitches in D	sfr	280.-
Attachment for D at a'=440 Hz	sfr	110.-
Attachment for D at a'=430 Hz	sfr	110.-
Attachment for D at a'=415 Hz	sfr	110.-
Basic crook for 3 pitches in C	sfr	280.-
Attachment for C at a'=440 Hz	sfr	110.-
Attachment for C at a'=430 Hz	sfr	110.-
Attachment for C at a'=415 Hz	sfr	110.-
Mouthpipe for C and D at a'=430 Hz	sfr	95.-
Mouthpipe for C and D at a'=415 Hz	sfr	95.-
	sfr	2 820.-

NEW:
Thick-walled cylindrical branch (original dimensions)
improves response in the higher register,
provides overtone-rich tone colour

Corpus as shown above but with thick-walled branch	sfr	1 445.-
Thick-walled branch	sfr	350.-
Further crooks		
Crook in E	sfr	470.-
Crook in E-flat	sfr	470.-
Crook in B-flat	sfr	470.-
Accessories and extras		
Silver-plating of garland and ball	sfr	135.-
Case	sfr	395.-
Mute	sfr	70.-

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INSTRUMENTENBAU EGGER

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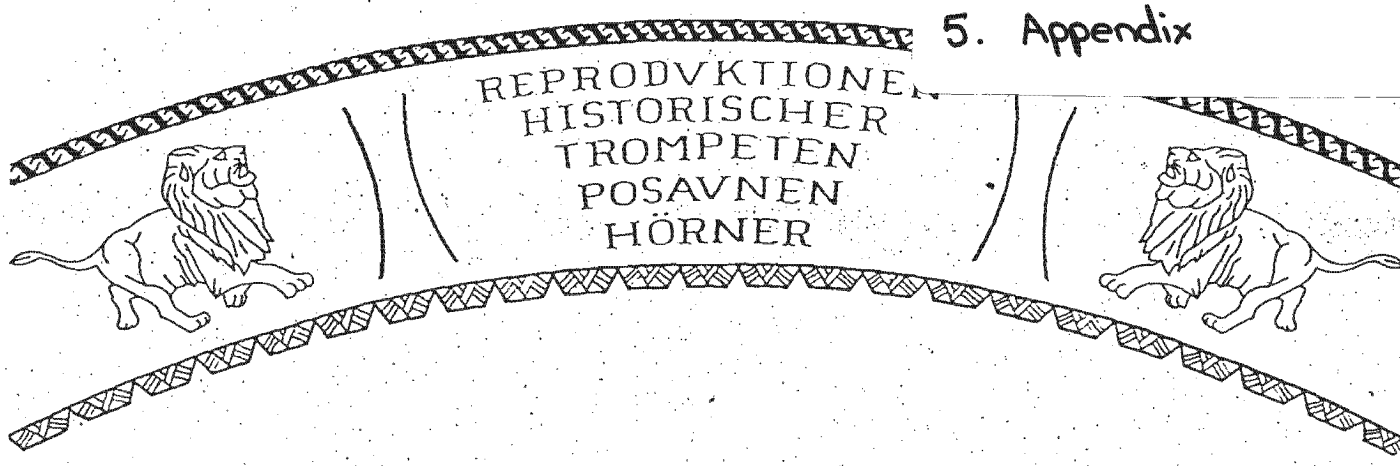

Bell options for short model Baroque trumpet

The instrument can be fitted out with any one or all of the bells listed below. To calculate the price of a corpus with a renaissance bell or other bell, the price of the standard bell (745,-) is subtracted from the price of the corpus (1410,-); the price of the desired bell or bells is then added to the resulting difference of 665,-. When using the bell exchanging mechanism, the chosen bell is fastened with a screw which allows a quick exchange, even during a concert.

1	Baroque bell 0,4 mm (standard bell) Manufactured according to historical techniques, brass. Strong, well centered tone; good tonal penetration and projection; suitable for top part in a trumpet ensemble, especially for processional fanfares.	sfr	745,-
3	Baroque bell, thin 0,3 mm Manufactured according to historical techniques, brass. Intimate, rich sound; the feeling when playing a thin bell resembles more the original instruments. Excellent response, even in the high register. All-round bell, especially for solo and orchestra requirements.	sfr	850,-
4	Renaissance bell 0,3 mm Manufactured according to historical techniques, brass. Renaissance decoration; intimate, dark sound; distiguished by remarkably good intonation in the lower register; appropriate not only for Renaissance music, but also for the lowest part in a Baroque trumpet ensemble.	sfr	900,-
5	Baroque bell 0,3 mm Manufactured according to historical methods, silver. Intimate, soft sound; quick response, especially in pianissimo; minimal projection, ideal for chamber music.	Price on request	
	Exchanging mechanism for bells	sfr	45,-

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REPRODVKTIONEN
HISTORISCHER
TROMPETEN
POSAVNEN
HÖRNER

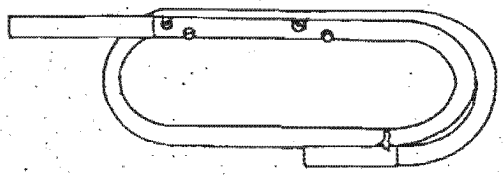
Crooking systems for short model trumpet

Each crook has one tone hole and two octave holes, the octave holes in two positions, one for a'=440 Hz and a little bit higher, the other position for a slightly lower pitch. If the tuning slide (=leadpipe) is pulled out to full length, the correction holes on the crook have to be switched. In this case, the screws are simply switched to the next hole.

1) Traditional crook

When employing traditional crooks, a separate crook is used for each key.

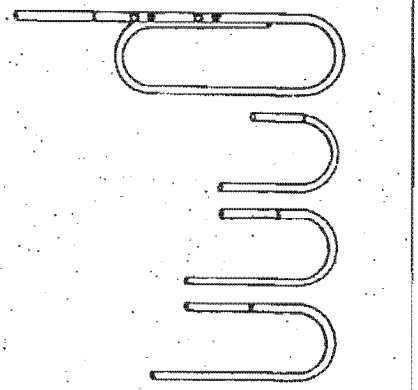
Mouthpipes: short mouthpipe for D 440 Hz, D 415 Hz and C 440 Hz; long mouthpipe for C 415 Hz



2) EGGER crooking system

A single crook of this system requires a basic crook and the corresponding attachment. By adding the second basic crook or further attachments, additional pitches and tonalities can be made available. Only the attachments have to be replaced in order to change from a'=440 to a'=430 or a'=415 Hz.

Mouthpipe: long mouthpipe for a'= 440 Hz(D, C); short leadpipe for a'= 415 Hz (D-flat, C-flat); The long or short mouthpipe can be used for a'= 430 Hz, but in this case we recommend instead a mid-length mouthpipe.



Basic crook for D or C

Attachment for a'=440 Hz

Attachment for a'=430 Hz

Attachment for a'=415 Hz

May 1991

A. Egger, Turnerstr. 32, CH-4058 Basel Schweiz, Tel. 061 681 42 33

Paul Plunkett

«Bachs Mass in B minor»

... the instrumental hero of the evening was the principal trumpeter Paul Plunkett, a brilliant performance in unusually testing music ...

The Sydney Morning Herald
April II. 1990 (Australia)

... Paul Plunkett embellished the Second Brandenburg with astonishing agility on the valveless trumpet ...

The Dominian
19 April 1990 (New Zealand)

... this Concerto (Torelli) ... on the natural trumpet was a brilliantly accomplished performance which justified Plunkett's reputation as the finest baroque trumpeter in this country ...

The Canberra Times
February II. 1991 (Australia)

«Australian Chamber Orchestra typically elegant under Hogwood.»

... Paul Plunkett once again proved his stature as a performer ... quite untroubled by the trumpets high register ... He has the enviable gift of negotiating high trills and passage work without creating discomfort for the listener ...

The Melbourne Age
February II. 1991 (Australia)

Contact:
Grundstrassse 14,
CH-8405 Winterthur
Switzerland
Tel. 052 / 28 18 65

Paul Plunkett has established an outstanding international reputation as trumpet soloist and teacher. Some of his greatest acclaim has come from his baroque trumpet playing, a field in which he is one of the finest exponents.
In his native land Australia, he has performed as soloist with many of its symphony orchestras and performed regularly as Principal Trumpet and Soloist with the Australian Chamber Orchestra.
Study in Europe led to solo performances with the Basel Radio Symphony Orchestra and Winterthur Stadtorchester as well as Principal Trumpet with the Zürich Chamber Orchestra.
He held the position of Principal Trumpet with the Winterthur Stadtorchester, at the same time establishing an excellent reputation as recitalist and recording artist throughout Europe.
Recognised as a leading pedagog, he has held positions at The Victorian College of the Arts (Melbourne) and more recently at The Canberra Institute of the Arts (Canberra).
During his many concert tours, he has given lectures and recitals at the Hannover Hochschule (Germany), Nordwestdeutsche Musikakademie (Detmold, Germany), Europäische Musikakademie (Bonn, Germany), University of Pennsylvania (Philadelphia, U.S.A.), Northwestern University (Chicago, U.S.A.) and Victoria University (Wellington, New Zealand).
Another of Paul's main interests is in performing Australian works, many of which have been especially written for him.
From 1992, Paul took up the position of Professor of Trumpet at the Winterthur Conservatorium, Switzerland.
With a strong demand for his artistry, he continues concert and recording engagements in Europe, U.S.A., New Zealand, Japan and Australia.

Paul Plunkett hat sich einen herausragenden Ruf erworben als Solist und Lehrer für Trompete.
Einige seiner grössten Erfolge verdankt er der beeindruckenden Beherrschung der Barocktrompete. Er ist auf diesem Instrument einer der besten Interpreten unserer Zeit. In seiner Heimat Australien ist er als Solist mit den meisten der dortigen Sinfonie-Orchestern aufgetreten und war auch regelmässig Gastsolist und 1. Trompeter beim Australian Chamber Orchestra.
Seine Studien in Europa führten zu Soloauftritten mit dem Radio Sinfonie-Orchester Basel und dem Stadtorchester Winterthur, sowie als Solotrompeter mit dem Zürcher Kammerorchester. Im Stadtorchester wirkte er als 1. Solotrompeter, wobei er sich gleichzeitig den Ruf eines ausserordentlichen Künstlers für Rezitals und Schallplattenaufnahmen quer durch Europa erwarb. Als führender Pädagoge hatte er Lehraufträge am Victorian College of the Arts (Melbourne) und zuletzt auch am Canberra Institute of the Arts (Canberra).
Während seiner zahlreichen Konzerttourneen gab er Kurse und Rezitals an der Hannover Hochschule, an der Nordwestdeutschen Musikakademie, Detmold, an der Europäischen Musikakademie, Bonn, an der University of Pennsylvania, Philadelphia U.S.A., an der Northwestern University, Chicago U.S.A. und an der Victoria University, Wellington Neuzeeland. Ein weiteres Hauptinteresse von Paul gilt der Interpretation australischer Musik, wobei verschiedene Werke speziell für ihn komponiert worden sind.
Ab 1992 ist Paul als Professor für Trompete an der Musikhochschule Winterthur (Schweiz) tätig.
Daneben wird er, seinem starken Drang für seine Kunst folgend, weiterhin Konzerte und Plattenaufnahmen in Europa, den U.S.A. , Neuseeland, Japan und Australien bestreiten.

Paul Plunkett offers programs as soloist with symphony orchestra, chamber orchestra, organ and piano. He also specializes in chamber works and oratorios for which he has gained outstanding acclaim.

Paul Plunkett bietet Programme für Solotrompete mit Sinfonie-Orchester, Kammerorchester Orgel und Klavier an. Er ist zudem spezialisiert für Kammermusik und Oratorien, was ihm jeweils aussergewöhnlichen Beifall einbrachte.