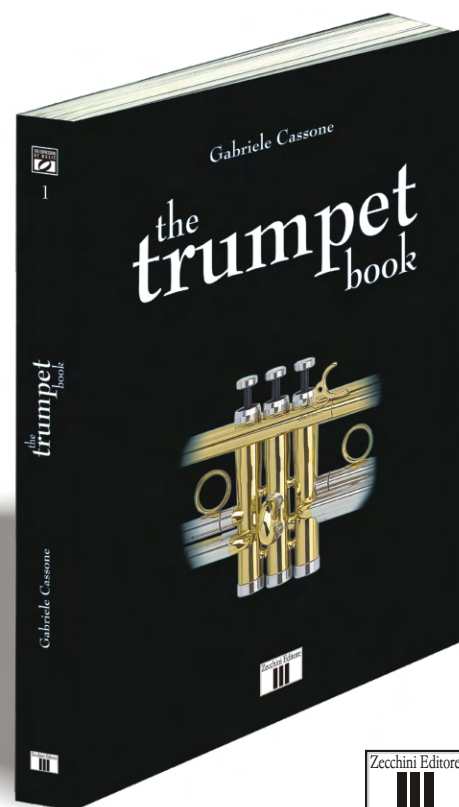
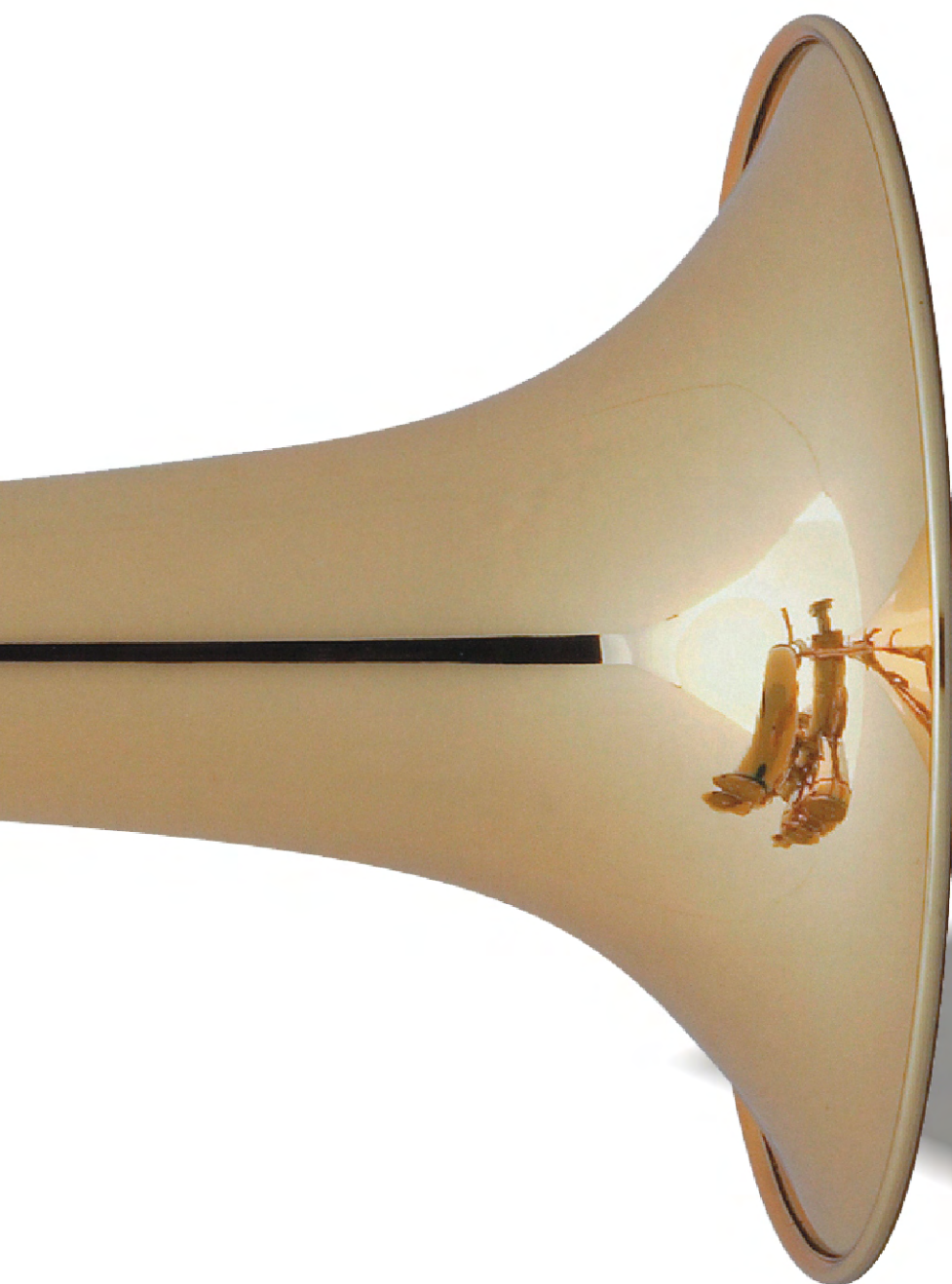


THE NEW ENGLISH EDITION
THE TRUMPET BOOK
BY GABRIELE CASSONE



**THE MOST COMPLETE
BOOK EVER ABOUT TRUMPET**

HARDCOVER, 8,27x11,7 IN (21x29,7 CM), 328 PAGES
400 COLOR PHOTOGRAPHS AND ILLUSTRATIONS

Forward

The trumpet, a noble instrument that has accompanied the most dramatic and joyous moments in the history of humanity, is the subject of this marvelous book, expertly compiled and richly illustrated after meticulous study by one of the great performers on this instrument.

The author brings together a profound knowledge of the history and technique of the trumpet, as well as the practical experience of a true virtuoso: when anyone hears Gabriele Cassone perform the Second Brandenburg Concerto, they will understand my admiration for this marvelous artist.

Gabriele Cassone is a longtime honorary member of the English Baroque Soloists, and it is therefore my great pleasure to present to you his book on the trumpet.

Sir JOHN ELIOT GARDINER





Hand trumpet,
C.F. Eschenbach, Markneukirchen, 1802

2. The origins of the trumpet

The modern trumpet is remarkably similar to its ancient predecessors; regarding the method of producing sound, little has changed in the development of brass instruments. Sound is produced by vibrating the lips, which are placed on an opening leading into the instrument (in the oldest instruments, this opening did not closely resemble a mouthpiece as we know it today). The sound passes through a length of tubing and is dispersed through the opening in the other end of the tube. This principle has remained essentially the same throughout the centuries, although brass instruments have been subject to infinite variations in form.

Instruments similar to the trumpet have been documented in numerous ancient civilizations, some of which are still in use today. For example, Jewish religious ceremonies still employ the *shofar* (an instrument made from a ram's horn), and the Australian Aborigines still use the *didjeridoo* (a simple instrument made from a length of wood that, in its authentic form, is actually hollowed out by termites). While



Shofar (Centro di
Documentazione
Ebraica, Milan, Italy)



The difference between the roles of the two instruments was clearly defined between 1422 and 1462 in the Burgundian court, where there is a distinction made between the occupation of the *trumpette des ménestrels* and that of the *trumpettes de guerre*. Around 1450, the invention of the double slide led to the development of the trombone. The first pictorial evidence of its use comes from around 1450 in a wedding chest painting preserved in Florence, known as *Le nozze degli Adimari*, and in an anonymous painting from 1460-1470, found on the altar of a church in Cologne (now in the Alte Pinakothek in Munich). The term *trumbonus* (trombone) appears for the first time in a document dating from 1439, part of the collection of the Biblioteca Estense in Modena, but it is perhaps used as a nickname for a particular trumpet player (*trombone*, in Italian, literally means “large trumpet”).

The trumpet, which had always been forbidden in the church, was finally allowed in religious services in its new form as a



Above: a tenor trombone; above left: detail of the instrument, circa 1560. Accademia Filarmonica di Verona

“Cassone Adimari”, decorated chest, circa 1450, by Giovanni di ser Giovanni (Lo Scheggia). Galleria dell'Accademia, Florence





Natural trumpet built by Paul Hainlein in Nuremberg in 1664, Bad Säckingen Trumpet Museum

Natural trumpet was made by Henry Potter & Co. (London, c. 1910). Bad Säckingen Trumpet Museum. It bears a banner from Queen Victoria's time (with the initials "V[ictoria] R[egina]").

played almost exclusively in the high range, including the 11th and 13th harmonics and beyond. The term *clarino* or *clarin* is of Germanic origin, and entered into use about halfway through the 1600s. Monteverdi, in his Toccata for *L'Orfeo* (1607), used a variety of terms for this instrument in his trumpet parts (see the figure on page 25).

To play the repertoire from the 1600s and 1700s, trumpet players must have general knowledge of early music performance practice, not just of early trumpet



note actually playable. To achieve this effect, it's necessary to completely extend the 3rd valve slide. If the 3rd valve slide has a stop screw, it should be sufficient to simply unscrew it for the necessary extension. For example, an F₂ is required in the final movement of Henze's *Sonatina*. The 3rd valve slide should be extended carefully, to avoid pulling out the slide completely in haste. The musician should take advantage of the preceding rests to make this change.



Example from Hans
Werner Henze's
Sonatina, Schott

The notes following the low F₂ that require using the 3rd valve (in this case, low C₂), should be transposed up a half tone – using the fingering for an E-flat, because the 3rd valve slide is lowered a semitone, the resulting tone will be a G. Wait for another rest to put the 3rd valve slide back in its normal position, which is somewhat easier than pulling it out to the correct length. Some players prefer to use the 1st and 3rd valve slides together to achieve the same effect. It is also possible to play the low F by bending down a low F-sharp in the fashion of playing fake tones, but the resulting note will probably have diminished volume and tone color and tend to stick out. It is up to the performer to make a decision as to how best to play the low F.

It is also possible to use these slides for short glissandos up to a semitone, by choosing a valve combination that uses the 1st or 3rd valve. These glissandos can either be descending, or, if the slide is extended prior to the passage, ascending. A good example of such glissandos is found in *Solus* by Stanley Friedman.

ist needs an instrument that is somewhere between these two extremes, one that is neither too heavy nor too light.

Modern instrument makers now offer a huge variety of instrument components and designs, allowing for a high degree of customization, to better suit the individual player's needs.

The **cornet** is made in various keys, including of course B-flat. The mouthpiece shank is shorter than that of the trumpet, which means that the mouthpiece backbore is also shorter. The cornet leadpipe is also more conical than a trumpet leadpipe. The cornet, therefore, is a more conical instrument than the trumpet, resulting in less sound projection but a darker sound and more agility.

According to the tradition of the great cornet players of the 1800s and early 1900s, the cornet mouthpiece should be deeper and have a wider throat than the trumpet mouthpiece, which helps in creating the difference in sound. In the orchestral repertoire, there

Courtois CT 722 B-flat cornet



When the stem is removed from the wah-wah mute, the sound is very subdued, with a characteristic timbre most often associated with Miles Davis.

Plunger Mute. The *plunger mute* looks like a toilet plunger. It often comes with a small finger ring attached to make it easier to manipulate. Some plungers have small holes at the edge that help the intonation



Plunger mutes: metal
(Denis Wick) and rubber
(Humes and Berg)

and allow the sound to escape from the bell when the plunger is in a closed position.

Prominent users of the plunger mute include jazz musicians Bubba Miley and Cootie Williams (both trumpet players with Duke Ellington's Orchestra), as well as Snooky Young and Clark Terry.

Plungers are usually made of rubber, fiberboard or metal. When a composer asks for the effect of the plunger hitting the bell, a metal or fiberboard plunger mute should be used.

Instead of a specially-made plunger mute, many players simply use a rubber toilet plunger, often with a hole drilled in the center.

Whisper mute. A *whisper mute* is shaped like a straight mute, but has a continuous strip of cork like

Arnold Jacobs
(photo by Rich
Mays)



To try to cover Arnold Jacobs and his life's work in this text would not do this great man justice, and in fact, it would be impossible. For those who wish to pursue the subject, I recommend the following books: *Arnold Jacobs: Song and Wind* by Brian Frederiksen (WindSong Press Limited), *Arnold Jacobs, Legacy of a Master* by M. Dee Stewart (The Instrumentalist Publishing Company), and *Also Sprach Arnold Jacobs* by Bruce Nelson (Polymia Press).

Tom Crown, renowned mute maker and former trumpet player with the Chicago Radio-Television and Lyric Orchestras as well as the Berlin Deutsche Opera Orchestra, studied with Arnold Jacobs in his youth. Tom relates a significant account of Jacobs's intuitive teaching nature and the importance of his lessons. Jacobs was able to immediately understand the physi-



Louis Armstrong

tainer in the United States and Europe. At the height of her career, her skills on the trumpet were so exceptional that she was given the nickname "Little Louis." In 1934 she was featured in the Broadway show *Rhapsody in Black*, and subsequently performed in the London and Paris productions of the show *Blackbirds*. She remained in Europe, recording several dates as a leader, until the Second World War interrupted her career.

Rowland "Bunny" Berigan (1908-1942) worked as a studio musician in the early 1930s, and contributed

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