THE EARLIEST TRUMPET METHOD BOOK EXTANT:
A LECTURE RECITAL; TOGETHER WITH
THREE OTHER RECITALS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

William D. De Jong

Denton, Texas
May, 1971
Please Note:

Some pages have very light type. Filmed as received.

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Extant: A Lecture Recital; Together with Three Other Recitals.

Doctor of Musical Arts (Trumpet), May, 1971, 66 pp., 30 illustrations, bibliography, 41 titles.

This dissertation consists of four programs: one lecture recital, two recitals for solo trumpet, and one in combination with other instruments and voices.

The first recital featured works from three of the primary sources of trumpet literature:

1. The "Concerto in D," by Giuseppe Torelli, composed for the valveless natural trumpet of the Baroque Era, was performed on a modern, valved D trumpet.

2. Charles Tournemire's "Fantaisie" represents the French Morceau de Concours competition literature, and was played on the C trumpet.

3. Contemporary American literature was represented by the "Sonata for Trumpet and Piano," by Paul Holmes, performed on the B-flat trumpet. Additional contemporary works on the program were an unaccompanied solo, "Intrada," by the Netherlands composer Otto Ketting, and "Divertimento for Five Winds," by American Mel Powell.

The second solo recital consisted entirely of twentieth-century compositions performed on the C trumpet. Two of the works, "Concertino for Trumpet and Orchestra," by Knudage
Riisager and "Proclamation," by Ernest Block, were performed with piano reductions of the original orchestral scores. "Trumpet Voluntary," by Daniel Pinkham was performed with organ, and "Fanfarette," by Heinz Schröter, was unaccompanied. "Der Mystische Trompeter," by Fredrich Wildgans, featured trumpet, soprano voice, and piano, in a cycle of six Walt Whitman poems translated into German.

The chamber music program consisted of performances with various sized ensembles on three different programs. "Pleiades," by Vincent Persichetti, is a composition for choir, solo trumpet and string orchestra, which was performed with the North Texas State University Choir on its 1969 spring tour and home concert. The remainder of the recital program included the following works for chamber ensembles: "Essay for Brass and Winds," William Mayer; "Octet for Wind Instruments," Igor Stravinsky; "Scherzo alla marcia" from Symphony No. 8, Ralph Vaughan Williams; "Tower Music," Alan Hovhaness; "Old Wine in New Bottles," Gordon Jacob; "Concertino," Igor Stravinski; "Octet," John Lessard; and "Divertimento for Winds," Robert Nagel. The fourth recital was a lecture recital: The Earliest Trumpet Method Book Extant.

This lecture was an exploration of the contents of Modo per Imparare a Sonare di Tromba, by Girolamo Fantini, published in 1638. Fantini, who was also a trumpet player, included in his volume a wide variety of music for the natural trumpet.
In addition to military signals and fanfares, the book contains exercises for developing technical ability on the trumpet, a large number of dance pieces with and without accompaniment, duets for two trumpets, and sonatas for trumpet and keyboard.

The lecture pointed up, through demonstration on a recently built natural trumpet similar to those used in the seventeenth century (as well as with other audio and visual illustrations), facets of natural trumpet literature which are not commonly associated with dates as early as the publication of this volume. These include the presence of notes outside the natural harmonic series, the use of the florid clarino range as high as the eighteenth partial, and the early solo sonatas for trumpet and keyboard.
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INTRODUCTION

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NORTH TEXAS STATE UNIVERSITY  
SCHOOL OF MUSIC  

presents  

William D. DeJong  

assisted by  
DOROTHY DOOLEY, Piano  
HELEN ANN SHANLEY, Flute  
JAMES GAVIGAN, Oboe  
RICHARD SHANLEY, Clarinet  
KELBERT TAYLOR, Bassoon  

in  

Graduate Trumpet Recital  

Wednesday, December 18, 1968  
6:30 p.m.  
Recital Hall
Intrada ............................................ Otto Ketting

Unaccompanied trumpet solos are rare in the literature for the instrument. From the earliest known solos for the valveless trumpets to those being written for the modern three valve trumpet, almost all are associated with an ensemble or keyboard accompaniment.

Otto Ketting, one of Holland's young generation of composers, has created here an unaccompanied work that, although brief, displays various facets of expression available from the instrument...from a legato melodic passage to a punctuated fanfare-like passage. The form resembles a rondo through the recurring use of the opening melodic fragment. It was written in 1958 for Theo Laanen, professor of trumpet at the Royal Conservatory of Music in The Hague.

Concerto in D ......................... Guiseppe Torelli

Allegro
Adagio - Presto - Adagio
Allegro

Although Italy abounded in compositions for the trumpet during the late seventeenth century, this work is quite probably the first authentic concerto for the instrument. It was published by Estienne Roger in Amsterdam as the sixth in a collection of concertos by various composers.

The original score calls for the violins to play in unison in both the first and third movements so as to counterbalance the trumpet. The tessitura of the solo line lies primarily in the clarino range above the eighth partial, although it descends at one point to the fourth partial. The second movement shows a hallmark of Torelli's style: a short fast section between two adagios. The trumpet part of this movement is obviously an editor's transcription from the orchestral cores, since the Baroque trumpet was not capable of producing sustained tones between partials.

Fantaisie ..................................... Charles Tournemire

French trumpet solos which have won the composition award in the annual Morceau de Concours competition have become the prime source of high quality trumpet literature. Since 1833 the competition has included composition prizes and subsequent performance competition on the winning solos. Most of France's foremost composers have written for solo trumpet in conjunction with this event.

Although Tournemire was primarily an organ virtuoso, he did a small amount of composing. Fantaisie is one of two solo works which he wrote for brass instruments, and was selected as the winning composition of the 1935 Morceau de Concours competition.

Intermission
Spjata for Trumpet and Piano ...................... Paul Holmes

Allegro
Adagio
Allegro

Written in late 1960 in Beaumont, Texas, the Sonata was premiered, while still in manuscript, in the spring of 1962 by Richard Burkart, professor of brass at Lamar State College.

Each of the three movements is concise and closely knit with emphasis on structural context, projected by the use of melodic development, rich sonorities and rhythmic variety.

The composer states 'My purpose in writing this work is simply to display the finest qualities of the trumpet in the best musical way. A knowledge of the keen interest shown by the trumpet players in contemporary music has made the creation of this work a real pleasure.'

Divertimento for Five Winds ...................... Mel Powell

Allegro Cantabile
Presto
Largo
Vivo

Mel Powell was a formidable studio and recording jazz pianist prior to 1950. This quintet never once speaks a jazz language, however, and the scoring is what one might expect in a woodwind quintet. Instrumental combinations are conservatively used, and each movement is carefully built.

A writer in all media, Mr. Powell has recently become an exponent of the electronic idiom, and he is currently serving as director of the Yale University Electronic Music Studio.

* * *

Presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

William D. De Jong

assisted by

Marta Menn, Piano and Organ

and

Karen Hunt, Soprano

in

GRADUATE TRUMPET RECITAL

Monday, May 12, 1969  6:30 p.m.  Recital Hall
Program

Proclamation (1955) ......................... Ernest Bloch

Ernest Bloch moved from Switzerland to the United States in 1917 and spent most of his adult life as a citizen here. Most of Bloch's early works were in a Hebraic style or on Hebraic subjects and, although his style and subjects eventually changed, most of his later compositions were still characterized by a rhapsodic nature and stirring emotion.

His compositions include many symphonic poems, lyric dramas, operas, a suite for viola and piano, symphonies and one of his best known works, "Schelomo," Hebrew Rhapsody for Cello and Orchestra.

Proclamation bears the inscription "To My Friend Samuel Laderman," and is one of several works which he wrote for solo instrument and orchestra. The solo thematic material consists of fanfare motives and a contrasting melodic fragment of a more lyrical nature. It is a work of modest proportions which was reduced for piano by the composer.

Trumpet Voluntary (1955) .................... Daniel Pinkham

A native of Lynn, Massachusetts, Daniel Pinkham is probably better known as a performer on harpsichord than as a composer. However, his list of composition teachers includes Piston, Copland, Honegger and Boulanger. Among his works are a concerto for celesta and harpsichord soli, one violin concerto, two cantatas, and two symphonies.

Trumpet Voluntary is governed more by the contrapuntal play between trumpet and organ than by harmony. Two brief motives, one lyrical and one staccato, constitute the basis of this exchange. It was composed for Roger Voisin, former principal trumpet in the Boston Symphony Orchestra.

Concertino for Trumpet and Orchestra (1935) .... Knudage Riisager

Allegro
Andante Semplice
Rondo: Vivace

Though born outside of Denmark, Knudage Riisager, whose parents were Danish, is closely identified with Danish music. As a youth he studied violin, but his degree from the University in Copenhagen was in political economy. He later studied composition in Paris with Paul Le Flem and Albert Roussel, which inspired him to experiment with syncopation, polyrhythms and polytonality. His works are mostly for orchestra or chamber music combinations, including four symphonies, an orchestral suite, several overtures, a wind quintet, six string quartets, one opera and three ballets.

After 1931, Riisager began to incorporate elements of the Baroque in many of his compositions, including the Concertino. This work was premiered in its original form for trumpet and string orchestra by George Eskdale at the London Festival of the International Society for Contemporary Music on June 20, 1938. Riisager subsequently prepared the version of Concertino being presented tonight.

INTERMISSION
Fanfarette (1963) .............................. Heinz Schröter

Heinz Schröter, who was born in Berlin in 1907, entered the Leipzig Conservatory at the age of 20. This was later followed by further study in Frankfort. In 1932 he was honored by being the recipient of the Schönberg medal. Since that time he has served on music faculties in Darmstadt and Cologne, and in addition to composing, Schröter has been active in radio and studio programming. One of his most successful shows was a forum, begun in 1945, which was designed to bridge the gap between contemporary compositions and the listening public.

Fanfarette is an unaccompanied solo in simple ABA form with a giocoso, march-like section flanking the short, melodic trio. Punctuated arpeggio passages alternate with brief slurred motives in conjunction with sudden dynamic changes, to provide the light character of this piece.

Der Mystische Trompeter (1963) ............... Fredrich Wildgans

I Dunkel
II Die Geistesfreiheit
III Die Heiterkeit
IV Der Krieg
V Empörung
VI Hymnus

Fredrich Wildgans, a contemporary Austrian composer, has served as composer, performer and teacher at the Salzburg Mozarteum and at the Vienna State Academy of Music. He has written music for many areas of performance, including one opera, a choral symphony, two clarinet concertos and 3 piano sonatas.

The Mystic Trumpeter is a cycle of six poems by Walt Whitman which has been translated into German by Gustav Landauer. The soprano part was written for the composers wife, Ilona Steingruber, a famous Austrian soprano.

Following are the original Whitman poems:

THE MYSTIC TRUMPETER

I

Hark, some wild trumpeter, some strange musician,
Hovering unseen in air, vibrates capricious tunes to-night.

I hear thee trumpeter, listening alert I catch thy notes,
Now pouring, whirling like a tempest round me,
Now low, subdued, now in the distance lost.

II

Come nearer bodiless one, haply in thee resounds
Some dead composer, haply thy pensive life
Was fill'd with aspirations high, unform'd ideals,
Waves, oceans musical, chaotically surging,
That now ecstatic ghost, close to me bending, thy cornet echoing, pealing,
Gives out to no one's ears but mine, but freely gives to mine,
That I may thee translate.
III

Blow trumpeter free and clear, I follow thee,
While at the liquid prelude, glad, serene,
The fretting world, the streets, the noisy hours of day withdraw,
A holy calm descends like dew upon me,
I walk in cool refreshing night the walks of Paradise,
I scent the grass, the moist air and the roses;
Thy song expands my numb'd imbonded spirit, thou freest, launchest me,
Floating and basking upon heaven's lake.

IV

Blow again trumpeter—conjure war's alarums.

Swift to thy spell a shuddering hum like distant thunder rolls,
Lo, where the arm'd men hasten—lo, mid the clouds of dust the glint
of bayonets,
I see the grime-faced cannoneers, I mark the rosy flash amid the smoke,
I hear the cracking of the guns;
Nor war alone—thy fearful music-song, wild player, brings every sight
of fear,
The deeds of ruthless brigands, rapine, murder—I hear the cries for help!
I see ships foundering at sea, I behold on deck and below deck the terrible
tableaus.

V

O trumpeter, methinks I am myself the instrument thou playest,
Thou melt'st my heart, my brain—thou movest, drawest, changest them at will;
And now thy sullen notes send darkness through me,
Thou takest away all cheering light, all hope,
I see the enslaved, the overthrown, the hurt, the opprest of the whole earth,
I feel the measureless shame and humiliation of my race, it becomes all mine,
Mine too the revenges of humanity, the wrongs of ages, baffled feuds and
hatreds,
Utter defeat upon me weighs—all lost—the foe victorious,
(Yet 'mid the ruins Pride colossal stands unshaken to the last,
Endurance, resolution to the last.)

VI

Now trumpeter for thy close,
Vouchsafe a higher strain than any yet,
Sing to my soul, renew its languishing faith and hope,
Rouse up my slow belief, give me some vision of the future,
Give me for once its prophecy and joy.
O glad, exulting, culminating song!
A vigor more than earth's is in thy notes,
Marches of victory—man disenthral'd—the conqueror at last,
Hymns to the universal God from universal man—all joy!
A reborn race appears—a perfect world, all joy!
Women and men in wisdom innocence and health—all joy!
Riotous laughing bacchanals fill'd with joy!
War, sorrow, suffering gone—the rank earth purged—nothing but joy left!
The ocean fill'd with joy—the atmosphere all joy!
Joy! Joy! in freedom, worship, love! joy in the ecstasy of life!
Enough to merely be! enough to breathe!
Joy! joy! all over joy!

Presented in partial fulfillment of the requirements for the
Doctor of Musical Arts Degree
NORTH TEXAS STATE UNIVERSITY CHOIR
FRANK McKinley, Conductor

PROGRAM

I. Sing Ye To The Lord .................................. Johann Sebastian Bach
   Allegro moderato
   Andante sostenuto
   Allegro vivace

II. Benedictus qui venit ................................. Franz Liszt
Where Does The Uttered Music Go? .................. William Walton
The Lamentations of Jeremiah ....................... Alberto Ginastera
   1. O vos omnes qui transitis per viam
   2. Ego vir videns paupertatem meam
   3. Recordare domine quid acciderit nobis

INTERMISSION

III. The Pleiades ........................................ Vincent Persichetti
   William DeJong, trumpet
   Jan Ellerd, piano

IV. Excerpts from Candide .............................. Leonard Bernstein
   Mary Banks, alto
   Linda Catt, soprano
   Jenny Farrell, soprano
   Martha Hartman, soprano
   Diana Herring, soprano
   Karen Hunt, soprano
   Jan Price, alto
   Robert Austin, tenor
   William Burnstead, tenor
   Barry Craft, tenor
   Clark Dugger, tenor
   Ralph Griffin, baritone
   Robert Johnson, bass
   Dan Peavy, bass
   Jan Ellerd and Alvin Cope, piano
   Ralph Griffin and David Nagid, choreography

Program for
Music Educators National Conference, Southwest Region Convention,
St. Louis, Mo.
March 8, 1969

The Pleiades ............................................. Vincent Persichetti
   William DeJong, trumpet
   Jan Ellerd, piano

Benedictus qui venit .................................. Franz Liszt
Where Does The Uttered Music Go? .................. William Walton
The Lamentations of Jeremiah ....................... Alberto Ginastera
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ITINERARY, 1969

March 4—Pine Bluff, Ark.
March 5—Russville, Ark.
March 6—Murray, Ky.
March 7—Martin, Tenn.
March 8—St. Louis, Mo.
March 9—Bartlesville, Okla.
March 14—Denton
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

A FESTIVAL
of
CHAMBER MUSIC

8:15 p.m. Recital Hall
Monday, Tuesday and Wednesday

December 9, 10, 11, 1968
Tuesday Evening, December 10

**Quintet, Op. 43 (1923)** ........................................ Karl Nielson

- Allegro ben moderato
- Menuet
- Tema con variazioni

  - Jo Meyers, flute
  - James Gavigan, oboe
  - Dean Corey, horn

  - James McKiernane, clarinet
  - Kelbert Taylor, bassoon


- Allegro vivace

  - John Schertz, violin
  - George Bartow, viola
  - John Hall, violoncello
  - Howard Johnson, piano
  - Edmundo Garcia, bass

**Sequences pour Quatuor de Saxophones** .............. Franz Constant

- I. Rhythm
- II. Nostalgie
- III. Exultation

  - Chuck Wilson, soprano
  - Paul Watkins, alto

  - Doug Saxon, tenor
  - James Sharpe, baritone

**Intermission**

**Essay for Brass and Winds (1965)** ................. William Meyer

- Sinfonia
- Tema con variazioni
- Finale

  - Helen Ann Shanley, flute
  - Richard Shonley, clarinet
  - Linda Miller, bassoon

  - William DeJong, trumpet
  - Robert Lanese, trumpet
  - Jack Cobb, trombone
  - Ron Snider, percussion

  - Richard Shanley, clarinet
  - Kelbert Taylor, bassoon

  - Jack Cobb, trombone
  - James Clark, trombone

  - Dean Corey, horn

  - David Kuehn, conductor

**Octet for Wind Instruments (1923)** ............... Igor Stravinsky

- Sinfonia
- Tema con variazioni
- Finale

  - Helen Ann Shanley, flute
  - Richard Shanley, clarinet
  - Linda Miller, bassoon

  - William DeJong, trumpet
  - Robert Lanese, trumpet
  - Jack Cobb, trombone

  - Kelbert Taylor, bassoon

  - James Clark, trombone

  - Lee Gibson, conductor

**Scherzo alla marcia**

  from Symphony No. 8 (1956) ......... Ralph Vaughan-Williams

  Chamber Ensemble
  - David Kuehn, conductor
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

THE CHAMBER ENSEMBLE

David Kuehn, conductor
Richard Shanley, graduate assistant

Wednesday, April 16, 1969  8:15 p.m.  Recital Hall

Tower Music ................................. Alan Hovhaness
Prelude
Fugue
Aria
Antiphony
Two Hymns
Postlude

Old Wine in New Bottles  ...................... Gordon Jacob
The Wraggle Taggle Gipsies
Begone, Dull Care
Early One Morning

Mr. Shanley, conducting

Concertino ................................. Igor Stravinsky

INTERMISSION
Octet .............................................. John Lessard
    Overture
    Scherzo
    Air
    Finale

Octandre ........................................ Edgard Varese
    Assez lent
    Tres vif et nerveux
    Grave

Divertimento for Winds ......................... Robert Nagel
    Allegro
    Slow
    Waltz
    Moderate
    Lively

PERSONNEL

Helen Ann Shanley, flute
Suzanne Rollins, flute
Brenda Rager, oboe
James Gavigan, oboe
    and English Horn
Richard Shanley, clarinet
Wayne Bennett, clarinet
William McGuire, clarinet

Kelbert Taylor, bassoon
Sue Houseworth, bassoon
James Taylor, French Horn
Claudia Wood, French Horn
William DeJong, trumpet
Robert Lanese, trumpet
Jack Cobb, trombone
James Clark, trombone

George Jones, tuba

assisted by:

John Schertz, violin
John Hall, cello
Edmundo Garcia, double bass
Dean Corey, French Horn
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC

presents

William D. De Jong

TRUMPET

in

LECTURE RECITAL

assisted by

Gabriel Di Piazza, Harpsichord

Monday, February 8, 1971        6:30 p.m.        Recital Hall
The Earliest Trumpet Method Book Extant

*Modo per Imperare*

*A Sonare Di Tromba* ............... Girolamo Fantini

Girolamo Fantini was a Tuscan court trumpeter during the early seventeenth century. In 1638 he published a collection of nearly one hundred pieces for trumpet which range from simple military signals to sonatas for trumpet and keyboard. Several of the compositions will be performed on a natural trumpet.

*Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts*
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Fig. 1--Excerpt from *Sonata detta del Vitelli*

*Sonata detta del Vitelli* is one of eight such works for trumpet and keyboard contained in the earliest collection of...
trumpet music extant. That collection, titled *Modo per Imparare a Sonare di Tromba*, by Girolamo Fantini, was first published in 1638, and is the primary subject of this lecture.

With the recent rise of interest in the music of earlier times, and especially music of the baroque era, it is of considerable value to the serious performer to search known sources of such music for the purpose of gaining some insight into styles, techniques, and practices of that period.

Beginning in the very early nineteenth century, the introduction of keys and valves onto the trumpet transformed that instrument into the orchestral instrument with three valves that we have today. This physical change in the structure of the trumpet opened to it vast new capabilities. In considering any music written prior to the advent of these mechanisms, one must be aware of the instrument for which it was written and, even more so, the limitations placed upon both composer and performer owing to the restricted capabilities of that instrument.

Considerable controversy exists as to certain aspects of the physical characteristics and performance capabilities of the natural trumpet. It is not intended that this lecture concern itself greatly with that controversy. It is the purpose, rather, to discuss the first known instruction book for trumpet in terms of its contents and how it may be viewed in the sphere of trumpet literature today.
Surviving specimens of natural trumpets prior to late seventeenth- and early eighteenth-century prototypes are rare. Early representations of the instrument which occur in pictures or carvings of the Middle Ages show it as a straight tube about four or five feet long. This would suggest a range up to the sixth or eighth partial, similar to that of the post horn. The need for a greater number of partial tones, however, led to a longer instrument. By 1500 the trumpet reached its typical form, that of a folded instrument approximately seven feet in length. The diameter of the bore was less than that of modern instruments, about .4 inches compared with about .45 inches in today's narrow bore. It was cylindrical except for the last eleven or twelve inches from the bell. The bell was smaller than our bells of today, about four inches instead of four and one-half or five inches.¹

Occasionally trumpets were coiled in a circular fashion like a French horn. Just such an instrument is shown by Praetorius in his Syntagma Musicum (1618), in a plate which has frequently been reproduced. (See Fig. 2, number 11.) It is listed here as a Jäger trommet, or hunting trumpet. A similar instrument is also prominent in the famous E. G. Haussmann portrait of Gottfried Reiche, J. S. Bach's most famous trumpet player.


Fig. 2—Fractorius' plate of instruments
For the purposes of this study there is little difference between the folded and the coiled shapes. It is on an instrument not unlike those two coiled shapes that portions of the material in this lecture will be demonstrated. Perhaps the acoustical designation and the model name of the instrument do not coincide with those frequently accepted. However, as Bessaraboff says,

... the shape into which the tube is bent to form a model is not important, as long as the bore is kept geometrically similar to one with an imaginary straight centerline. As long as this requirement is fulfilled, the acoustical properties of the tube remain unchanged. Therefore, not every instrument in a trumpet shape is a trumpet.²

Likewise, a trumpet need not be in a folded shape in order to be a trumpet.

In order to understand this and further discussions involving the natural trumpet more clearly, it is necessary to dwell briefly on the mechanics of the instrument and the harmonic series.

The reason it is referred to as a natural trumpet is that it utilizes only the natural harmonics of a given series. As long as the length of a given tube remains constant, it can be made to produce only certain sounds. The length of that tube will determine the actual pitches in the series.

The wind player, by varying the intensity of the air stream which he blows into the mouthpiece, can produce

²Nicholas Bessaraboff, Ancient European Musical Instruments, (Cambridge, Massachusetts, 1941), p. 407.
various pitches. Higher pitches are produced by compressing the air stream through tightening the embouchure (formation of the lips), raising the tongue in the mouth, and increasing the rate of flow of the vibrating air column. Conversely, lower pitches are obtained by means of a more relaxed embouchure in conjunction with lowering the tongue and decreasing the rate of the air column.

These sounds are variously referred to as overtones, harmonics, or partials, and the lowest one available, whether theoretical or actual, is called the fundamental. I will use the term partial, with the fundamental tone also being called the first partial.

The particular instrument I am using today was built recently by Helmut Finke, an instrument maker and trumpet-player in Austria. The construction of this trumpet came about as a result of research connected with the reproduction of old instruments. During that research, Otto Steinkopf, a European instrument maker, discovered in Germany two natural trumpets from the eighteenth century, each with two pin holes. These holes were obviously intended to be there and were not the result of corrosion.

On investigation these instruments yielded their complete harmonic series when the pin holes were stopped with the fingers, but when one or the other hole was opened certain of the 'defective' harmonics were suppressed. Clearly some thoughtful player had appreciated the principle of 'nodal venting' and had applied it as an aid to security in performance. It seems equally clear that the idea was never in use among clarinists for, of the very many old natural trumpets that survive
today, only two or three are known with the pin holes. Furthermore, Clarino playing had died out by the date of these examples.3

The shape of this Finke trumpet is then, coiled like a Jäger trommet from the early seventeenth century, with two pin holes approximately two-and-three-fourths inches apart on the upper side, similar to those found on late-eighteenth-century natural trumpets. Each of these pin holes has an opening of one-eighth inch. In addition to these, however, is another hole on the opposite side of the tubing with an opening of almost five-sixteenths inch. This hole is a modern addition and is covered with the thumb, while the two small holes are most easily covered by the index finger and little finger of the right hand.

Pitched in D, this trumpet utilizes what may be called a crook as its leadpipe. However, although Finke does build similar instruments in C and F, there are no crooks available for changing the length of any one instrument. The reason for this has to do with the precise locations of the described holes. Since these holes are for the specific purpose of adjusting intonation on certain out-of-tune partials, even slight adjustments in length noticeably affect the capabilities of these holes to be used for intonation adjustment. For the same reason, the instrument is built without a means of adjusting its length for overall tuning purposes.

With the three holes closed, the partials available are as follows.

\begin{align*}
\text{Fig. 3}--\text{Overtone Series, partials three through sixteen} \\
\text{The series shown is built on C, since that was the customary method of writing for the natural trumpet, no matter what the key. The tones shown are the natural partials numbered three through sixteen. Noticeably out of tune are numbers seven, eleven, and thirteen, the latter two of which prevent the sounding of a reasonably in-tune major scale. By slightly opening the thumb hole on only two partials, eleven and thirteen, and by skipping over partial number fourteen, the following major diatonic scale is available.}
\end{align*}
Parts located primarily in this range from $\frac{2}{3}$ to $\frac{3}{2}$ were considered clarino, or clarion parts. Blandford sums up current thought on this matter:

It has been suggested that the term 'clarion-playing' should be used to denote this kind of trumpeting. This, however, presupposes a special meaning of the word 'clarionon' as the name of an instrument designed for that purpose, and that meaning cannot be accepted as established. It is now generally recognized that in scores the term 'clarino' denotes the register, not the instrument, and this spelling should be retained, even in English, when the equivalent meaning is intended. 4

Although information on this point differs, it is generally accepted that ancient trumpeters specialized in certain registers of their instrument. Bessaraboff lists the following classifications.

<table>
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<th>Partial Tones</th>
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<tr>
<td>Clarino I</td>
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<td>Clarino II</td>
<td>6 to 15 inclusive</td>
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<td>Principle I</td>
<td>4 to 10 inclusive</td>
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<td>Principle II (Toccato, Tucket)</td>
<td>3 to 8 inclusive</td>
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<tr>
<td>Basso</td>
<td>2 to 4 inclusive</td>
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The fundamental and second tones of the series on an instrument such as this are of no value as musical tones, and are too flat to be corrected by the lips. The term given to these pedal tones by old-time German trumpet players—"flattergrob"—is quite appropriate because, when produced, they have a coarse, fluttering tone.


5Bessaraboff, p. 195.
The upper limit of the partial tones on the instrument is somewhat uncertain. Much is dependent upon the natural aptitude of the player, as mentioned by Bessaraboff.

In old scores trumpet and horn parts are written as high as the twentieth partial tone and in some individual instances even higher... In Germany a special practice of producing higher partial tones was cultivated, the so-called 'Clarinblasen'; but such a technique is an accomplishment of exceptional individuals which cannot be taken as a norm.

Since the clarin trumpeter was not responsible for producing the complete range on the instrument, his efforts could be concentrated on the exacting breathing and embouchure requirements of the high register in which he would perform for the remainder of his life.

Just such a player was Girolamo Fantini, chief trumpeter in the service of Ferdinand II, Grand Duke of Tuscany. Although little is known of Fantini, Fétis states that he was born in the late sixteenth or early seventeenth century in Spoleto. He is also described as being the finest military trumpeter of all Italy. Due to an apparent misunderstanding of what Mersenne stated about Fantini in his Harmonicorum, Fétis describes the virtuoso trumpeter's ability to produce all of the pitches of the chromatic scale on the natural trumpet. This has been referred to as an "incredible

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6 Ibid., p. 139.

fairy-tale of musical history."  

If we accept Menke's view that Fantini did not perform feats which are now considered impossible on the natural trumpet, our curiosity will again be whetted when we reach certain musical examples in his book which use tones outside the harmonic series.

The seventeenth century saw the emergence of numerous methods, or tutors, in the techniques of the different instruments. Fantini's *Modo per Imparare a Sonare di Tromba* is the only one known to have emerged regarding the trumpet.

Preceding the actual musical contents are several introductory pages. The title page reads:

Method for Learning to Play the Trumpet, Both Military and Artistic with Organ Accompaniment, with the Muted Trumpet, with the Harpsichord, and Any Other Instrument. In addition there are many sonatas such as Ballads, Branles, Caprices, Sarabandes, Correntos, Ornamentations, and Sonatas with the Trumpet and Organ Together.

Following the title page is some introductory material for the reader in which Fantini states that the volume is intended for those who wish to practice playing the trumpet.

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with accompaniment, and not only for playing out-of-doors as was formerly the case. He speaks of the limitations of the natural harmonic series and cautions that notes outside the series must be avoided by composers.

An additional paragraph of advice to trumpet players is the most instructive one in the entire book. He mentions the necessity of beginning the sounds by using the tip of the tongue because a breath attack will not produce a suitable tone. When a player finds it necessary to take a breath while performing a sonata, he is admonished to do so during the dot of an appropriate dotted note. In reference to the cropppe, he states that it must be tongued, but the trillo must be done "with pressure from the chest and the beating of the throat." A note of great length must be begun softly, "... becoming louder for half the value of the note, and with the other half dying away until at the end of the beat, it can scarcely be heard ... ." He concludes by saying that when a mute is used, the pitch of the instrument is raised from C to D.

On the first page of music are listed almost all of the notes of the natural harmonic series, from the fundamental through the sixteenth partial. (See Fig. 5.) Conspicuous in this listing is the absence of the two B-flats, partials seven and fourteen, as well as listing partials eleven and

10Ibid., p. 6, translated by Douglass, p. 162.
11Ibid., p. 6, translated by Douglass, pp. 162-163.
Fig. 5--Notes of trumpet, as listed by Fantini

thirteen as simply F-natural and A-natural rather than at least noting they were out of tune. Yet, as mentioned in the paragraph to his readers, the author cautioned that the trumpet has only the natural tones available to it, and that one must avoid writing any others.

The first exercises in the book are fourteen toccatas. The term toccata at that time was frequently used for festive brass music as well as for the low trumpet parts which were sometimes played with kettledrums.¹²

The first eleven of these toccatas ascend no higher than the eighth partial and descend to the second partial. The last three utilize not only partials as high as number twelve, but also begin to develop some rhythmic and intervalic

interest. For example, the fifth toccata is as follows.

![Musical notation]

**Fig. 6--Quinta Toccata**

That is quite short as it is written. However, although Fantini made no mention of it in his book, Titcomb states that trumpet signals and fanfares were not meant to be performed only one time. They were always played three times in succession, according to a long-standing tradition.

A similar toccata, number eight, set in six-eight time, is nothing more than four measures repeating a rhythmic pattern. (See Fig. 7.) Toccata number eleven, also in six-eight time, begins the first use of any rhythmic variation. (See Fig. 8.)

The twelfth toccata, which is the first to ascend above the eighth partial, goes up to $\frac{3}{2}$, and the fourteenth toccata,

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in four-four time, includes some slight rhythmic shifting in addition to ascending to the twelfth partial. (See Fig. 9.)
From the standpoint of technique and pedagogy, the next section, concerning different methods of tonguing, is probably the most intriguing. Wind players in the sixteenth century already used a wide variety of tonguing syllables. Ganassi, in Fontegara (1535), listed for the recorder three basic types of tonguing. Horsley describes these:

The first, teche teche teche, is rough and harsh sounding. The second, tere tere tere, gives an effect
that is half-way between the first type and the third, lere lere lere le, which is smooth and pleasant to the ear. For a greater variety these tonguing may be altered. In the first, the initial t may be changed to d and the vowels altered, giving tacha teche tichi Tocho tuchu, or dacha deche dichi docho duchu. For the third type, he changes only the vowels, resulting in the variants lara lere liri loro luru.¹⁴

Dalla Casa, in Book I of Il vero modo di diminuir (1584), gives the same three types of tonguing.¹⁵

It is interesting to note the similarity of those recorder syllables to the ones listed by Fantini more than a century after Fontegara. One of the methods causes no surprise, since it is almost exactly what is used on brass and some woodwind instruments today. That is the te ghe combination, or one of its slight variations, which we usually refer to today as double-tonguing. While not exactly the same as our modern-day tu-ku or te-ka, it obtains the same result. (See Fig. 10.)

Some of the other combinations of syllables, while conceivable on recorder or flute, are extremely difficult to apply to the trumpet, especially in the clarino range. Even allowing for the Italian pronunciation, these call for a technique which may have been only for experimental or practice purposes, since Fantini does not recommend most of them during the remainder of the book. Passages using series such


¹⁵Ibid., 57.
Fig. 10--Different methods of tonguing by Fantini

as la le ra la la, or lal de ra de ra de ra, are totally absent from our modern techniques, and are probably nothing more than slight variations of double tonguing, with a slightly different path taken by the tongue.

Eichborn refers to Fantini's use of most of these syllables as utter nonsense, stating that the only vowels or consonants that are of any value to the performer are the first ones, and that only the t or d are important. 16

Two of the usable syllable combinations are the tia and dia, obviously to be used as a means of slurring from one note to an adjacent note. Although the exercises with

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16 Hermann Eichborn, "Girolamo Fantini, ein Virtuus des Siebzehnten Jahrhunderts und Seine Trompeten-Schule," Monatshefte für Musikgeschichte, XXII (1890), 130.
these combinations do not have slur markings present, there are works later in the book which have slur marks and no indications by the author as to recommended tonguing. The type described above was, presumably, to be applied in those circumstances. Horsley comments on such writing:

Taken as a whole these many instructions offer no simple formula for the wind player of today who is performing sixteenth and seventeenth century compositions. At times they are contradictory, and often bring forth more questions than they answer, but they should at least open the door to more experiments with articulation in the performance of this music. 17

With reference to what Fantini said in the beginning of the book about the trillo, an exercise now occurs, (Fig. 11), in which there are written-out thirty-second notes on a given pitch with simply one vowel written underneath.

![Fig. 11--Vowel articulation for trillo](image)

This is to indicate that that vowel is to be used to execute this ornamentation "with pressure from the chest and the beating of the throat." 18 The effect of rapid reiteration

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17 Horsley, 62.
18 Douglass, p. 162.
of the same pitch, which was an important means of vocal ornamentation at that time called *trillo*, is an effect which is rarely used in vocal music today, and it is certainly never used today on the trumpet. That it was ever really used at all on the trumpet is not at all surprising, however, in view of some of the other effects which were accomplished on this long curved tube. The term *groppo* mentioned by Fantini was a reference to what we understand today as a trill. On the natural trumpet it must be executed in the manner of today's lip-trills, or strictly with embouchure and tongue variation.

Having finished the section on technique, Fantini next spends almost ten pages in reproducing a number of Italian trumpet calls of that time. (These are called bugle calls in the United States today.) The calls are, with very few exceptions, extremely barren of melodic interest. The first one, for example (Fig. 12), has just such a triadic line as we would expect from a fanfare, and rises only to the eighth partial.

Fig. 12—*Prima chiamata di Guerra*
Probably the most interesting is one titled La Marciata (Fig. 13). Again the upper extremity is only the eighth partial, but a bit of interest is created through the use of a rhythmic shift of the alternating eighth and sixteenth notes. For the most part, however, it is a simple variance of the triad tones available on the natural instrument.

![Music notation](image-url)

Fig. 13--Excerpt from La Marciata

The use of such triadic-like figures in other compositions is referred to by Barbour:

It would be gratifying if the triadic trumpet figures in musical compositions could be shown to be derived from specific military signals contemporary with them. From the relatively small amount of source material at hand, it would appear as if the connection were not too close. Even at the beginning of the seventeenth century the trumpet was assigned notes in art music above the eighth harmonic, that is, in the part of its compass in which diatonic melody is possible. So, if a composition contained only triadic melody for trumpets, this was an artistic device, an evocation of
the concept of war or of civil pomp, either literal or figurative.

In the midst of this lengthy section of bugle calls is inserted the title Prima Sonata per Salire dal Basso al Soprano (First Sonata for Ascending from the Bass to the Soprano). The meaning of the term "sonata" for this brief series of five pieces, from seven to fifteen measures each, is a bit vague. It consists mostly of simple rhythmic exercises on the same monotonous triad in varying meters. (See Fig. 14.) The fifth part, however, introduces some pitches which are not readily available in the overtone series. The use of the pitches a, f, and d as upper neighbors comes as somewhat of a surprise at this time. There is no indication in the book as to how such tones were to be produced. The presence and continuing use of these and other "unnatural" notes certainly adds some weight to the published account of Fantini's virtuoso ability on the natural trumpet and, especially, his ability to produce all of the tones. (See Fig. 15.)

Mersenne had referred to such ability:

... some men are found so skillful that they can perform all the degrees of ut, re, me, fa, etc. from the first tone of the trumpet, inasmuch as the industry of man can destroy the harmony of nature to serve his particular designs... 20

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Fig. 14--Parts one, two, three, and four of Prima Sonata per Salire dal Basso al Soprano.
Fig. 15--Part five of 

Whether he or anyone actually produced such tones will probably always remain a matter for speculation. The fact that Fantini is known to have experimented with the Jäger trompet has added a great deal of credence to the theory that he performed these notes by some means of "stopping" the instrument, either partially or completely, in the manner of the French horn player.21

Experimentation with a technique of this type on the Finke instrument, keeping the pin holes stopped, has not been totally unsuccessful in that certain pitches can be somewhat adjusted by the use of the hand alone. By introducing some sort of mute into the bell, it is conceivable that a more accurate adjustment of the pitch could have been made. The page of introduction to this method book stated,

21Menke, p. 53.
after all, that although the works were meant to be performed in the key of C, when a mute was used they would be in D.

No picture or description of such a mute is contained in Fantini's book. Although possible, the rapid insertion and withdrawal of such a device in cases such as the present one, would be extremely difficult. That is not to mention the change in tone color which would result.

Barbour feels these three particular pitches, a, f, and d, were probably produced by forcing the partial below each note upward enough to force it into acceptable intonation.22

The use of these tones was not the only use of tones outside the natural series. The one partial most often recognized as being available for more than one pitch is the eleventh. This note lies almost exactly halfway between f-natural and f-sharp. The use of this tone as either pitch did not become widely used until the eighteenth century,23 yet Fantini frequently utilized it as both pitches in this early collection.

His first introduction of it is in his most ambitious piece, the Seconda Imperiale (Intrada). Utilizing almost exclusively partials eight and above, (only three notes descend to the sixth), these fifty-five measures are far more demanding in endurance than any other single piece in the book. It also includes Fantini's first use of the

22 Barbour, pp. 155-156. 23 Titcomb, 73.
sixteenth partial. (See Fig. 16.)

Fig. 16--Excerpts from **Seconda Imperiale**

In reference to the variable eleventh partial, Titcomb states:

The admission of F♯ into the series of usable tones was significant, for it meant that the leading-tone of the dominant could now be employed to effect a true internal cadence on the fifth degree. Harmonically speaking, the restriction of the kettledrums and lowest trumpets to the tonic and dominant yielded a meagre chordal repertoire. But this F♯ added a fourth basic harmony of [sic] the three existing ones: (1) tonic in root and six-four positions; (2) dominant (or dominant seventh) in root position; (3) subdominant in six-four position; and (4) dominant seventh of the dominant, in its last inversion.\(^{24}\)

It is possible that the **Seconda Imperiale** was meant to be performed by at least two trumpets, with the other player or players improvising their parts. This was frequently done, with the second part usually following the first a third lower.

\(^{24}\)Ibid., 73.
With the limited notes available, the second player would often be required to drop down more than a third, as when the first part goes below $e^2$. 25

Mersenne, in Harmonie Universelle, gave the sixteenth partial as the top note available on the instrument. 26 This height was reached in several other of Fantini's pieces, as well, so it was certainly within the playing range of Fantini. In one piece, Seconda ricercata detta l'Acciaioli, he even wrote the eighteenth partial, $d^3$. (See Fig. 17.)

![Figure 17 - Seconda ricercata detta l'Acciaioli](image)

In this, as in other pieces labeled ricercata, the author probably meant a type of study piece, or etude. As such, it is at least an introduction to a possible upper extremity of the clarino range. For the most part, however, the range was kept no higher than the twelfth with an occasional ascent to the sixteenth partial.

\[25\text{Ibid.}, 73.\]  
\[26\text{Mersenne, p. 339.}\]
In reference to these pieces, Horsley says:

Another musical source of information on early instrumental techniques is the solo ricercar. When these ricercars appear in instrumental tutors such as ..., Girolamo Fantini's *Modo per Imperare a Sonare di Tromba* (Frankfort, 1638) they are clearly in a style distinctive to the specific instrument being taught .... These solo ricercars give us an idea of one type of material used in teaching the different instruments and a clear indication that individual performers were aware of the possibilities and problems of their particular instruments.27

These ricercatas are in noticeable contrast to the preceding calls and functional pieces. Whereas the earlier pieces included a great deal of single-note repetition on various rhythms, the new exercises contain a great deal more curve in the flow of the melodic line. For example, in *Quarta ricercata detta la Torrigiani*, (Fig. 18), after the opening five notes, the use of adjacent notes in a fairly steady pattern of eighth and sixteenth notes demonstrates the

![Musical notation]

Fig. 18--*Quarta ricercata detta la Torrigiani*

27 Horsley, 52.
absence of the tiring triadic usage in addition to avoidance of single-note repetition.

In this series of twelve ricercatas, he introduces his first use of dynamic markings for forte and piano. The first occurrence is in the *Settima ricercata detta la Martellini*, (Fig. 19), which also includes a change of meter. This change is from four-four time to triple time and returns again to four-four time. The entire section in triple time is without bar lines, and one of the four-four measures contains five beats. (The inclusion of an extra beat or the omission of a portion of a measure occurs frequently throughout the volume.)

![Musical notation](image)

*Fig. 19--Excerpt from Settima ricercata detta la Martellini*

The term "allegro," although used rarely in the entire book, does appear at the beginning of the eleventh ricercata.
(See Fig. 20.) This exercise changes time from four-four to twelve-sixteen and returns to four-four, with two measures (two and thirteen) containing too many beats.

![Musical notation]

Fig. 20--Excerpts from Undecima ricercata detta l'Albergotti

The "Balletto" of the early seventeenth century often appeared as an instrumental work of dance-like character. Fantini included twenty-two of these in the next section of his collection, the largest single section of similar works in the book. Although some of them are in triple time, most of them are in four-four time. All of them, however, are provided with a simple, unfigured bass.

One of the early ones in triple time, Balletto detto del Velzer, contains three separate movements. These

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28 Apel, Balletto, p. 72.
sections are rhythmically very similar to each other and the contour of the trumpet line is very much alike in all three, utilizing both a dotted-eighth-and-sixteenth pattern and a quarter-plus-two-sixteenths pattern in all three movements. The most noticeable changes were at the end of the first repeated portion of each movement. In the first and third movements, it cadences on the dominant, but in the second one it remains in the tonic. (See Fig. 21.)

Prima Parte

Seconda Parte

Terza Parte

Fig. 21--Balletto detto del Velzer
The preceding examples were very much of a dance-like character. Not all of the ballettos are of that nature. The Balletto detto il Strasoldo, in four-four time, is very short, and contains some of the florid, running sixteenth-note passages that were characteristic of the unaccompanied ricercatas. It contains only one binary movement instead of three. It also ascends to the sixteenth partial, which appears in pieces more frequently as the book progresses. (See Fig. 22.)

![Musical notation]

Fig. 22--Balletto detto il Strasoldo

There are several other short dance pieces mixed in with the ballettos. Seven brandos of varying length relate closely with the popular sixteenth-century group dance. Five of these are in duple time and two in triple, or six-four time. The term brando is the Italian equivalent of the French "bransle" or English "brawl," and existed in many varieties, including both duple and triple time.29 One of

29Apel, Branle, p. 95.
Fantini's is listed in the table of contents as Brando detto il Mont'Auto, and above the music it is labeled Balletto detto il Mont'Auto. (See Fig. 23.) Some of the ballettos and brandos are, in fact, so similar in character that the two terms may have been used interchangeably.

Fig. 23—Balletto detto il Mont'Auto

In the midst of these dances appears one example, each, of a salterello, (Fig. 24), and a sarabande, (Fig. 25). Both are, of course, in triple meter and are of very similar, light character.

Five capriccios, all in duple time, contain essentially the same triadic arpeggio figures and eighth- and sixteenth-note passages as were present in so many of the toccatas and ricercatas. Capriccio detto del Carducci does include,
however, the use of triplets in conjunction with tones outside the harmonic series. These are the same a, f, and d which were discussed earlier, and are used in almost exactly the same manner. (See Fig. 26.)

Another noticeable aspect of this piece is the dull, static bass line. For eight continuous measures, there is
given only a c in the bass, while the trumpet performs triadic figures in antiphonal fashion with itself.

Fig. 26--Excerpt from *Capriccio detto del Garducci*

The large number of correntes (twenty-two) in the next section are almost all of the same, steady-pulsed Italian type. One interesting exception to this is the
Corrente detta la Volgestain. (See Fig. 27.) Whereas the others are felt in a steady three to a measure, this one contains the rhythmic shift from three to two and returns to three after two measures. The names in all of the titles except this one are Italian. This name, Volgestain, however, may support the theory presented by Eichborn that Fantini traveled around both Italy and Germany performing his virtuoso feats and that he did not actually compose all of the music in his book. Such travels would have given him the opportunity to obtain such a work from another country and to name it after either its composer or a German family. The fact that the

Fig. 27--Corrente detta la Volgestain
entire book was published in Frankfort enhances this theory, although there is no record readily available of a publishing house in Frankfort by the name of Vautsch (or Vaustch, as it is spelled in the book). 30

The *Seconde Imperiale* mentioned earlier may have been intended to be performed by two trumpets, although only one line was written out. There are also eight pieces for two trumpets with both parts written out. Two of these are titled *Gagliarda*, the other six are titled *Sonata*.

Seven of these consist of the expected use of parallelism both in rhythm and in the contour of the lines. One such example, (Fig. 28), shows the parts in parallel throughout. They never cross each other and the second part drops below the eighth partial only once. To quote Barbour, "Through the centuries, parallel thirds have been one of the most common concomitants of the style when a pair of like instruments is heard together." 31

In a recently published modern edition of this duet, 32 there appears a _b_-flat in measure five, (Fig. 28). Although Fantini did use the _b_-flat fourteenth partial on at least one occasion in his book, the original of this duet shows a _b_-natural.

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30 Eichborn, 124.  
31 Barbour, p. 56.  
Fig. 28--Prima Sonata a due trombe detta del Corsi

In contrast to the seven duets mentioned, one example, (Fig. 29), utilizes change of meter, crossing voices, echo dynamics, and some mild rhythmic surprises. This little bit of interest added to the extremely limited notes available on the trumpet attests to the resourcefulness of Fantini as a maturing performer and composer.

Viewing the book as a whole, the lack of instructions given by Fantini concerning the playing of the numerous examples offers the performer of today little assistance in determining either a specific technique or style of performance. The book certainly appeared at a time when techniques and styles were assuming greater importance than they had had
Fig. 29—Excerpt from *Sonata a due trombe* detta del Gucciardini.

in earlier eras. The help which it does provide, however, is that of giving an insight into the range and technical capabilities of trumpet playing in the first half of the
seventeenth century. Some writers feel that we need no more than that. Carse states:

Much has been written about the high clarino parts on account of the difficulties which they offer to players who are not in a position to specialize in acquiring command over the harmonics of the fourth octave. It should be emphasized that for this purpose no special instrument was used by the old players, nor did they carry to their graves any lost secret which has never since been recovered. The sounds of the fourth octave, or even higher are still there, and could be elicited by any player endowed with the right natural gifts, provided he used an instrument of sufficiently great sounding-length, and devoted himself specially to practice in the high register.33

As to the technique of playing the dissonant partials in tune, we cannot know to what extent the greatest players did this. They can be blown sharp or flat, and possibly enough to satisfy the listeners of that era. The notes which are separated by more than a half-step from a tone in the harmonic series, however, present considerably more difficulty in producing such changes. One theory presented by a performing trumpet player is that trumpet players also played zines and that difficult pieces, because of either endurance or nonavailability of pitches, were performed on those instruments instead of the trumpet.34

Unfortunately, the Fantini method book as it is most commonly called, does not help to answer such questions in any way. The few exercises in the beginning of the book and the brief section on different methods of tonguing were the

only areas which might today be considered under the general description, method. Even in the tonguing section, there are more unanswered than answered questions.

The paragraph of advice to trumpet players in the beginning of the book is more enlightening from a pedagogical standpoint than the contents of most of the remainder of the book. That paragraph, at least, gives some idea as to how he expects certain embellishments to be executed.

In spite of the lack of verbal description in the book, it still contains a wealth of information. The mere fact that such a first book of music for the trumpet contained not only a great variety of literature, but also a thorough sampling of floridity in the clarino range, documents the development of clarino technique long before the great compositions of J. S. Bach. The contents clearly indicate that the material is not meant for a newly-established technique, but for a well-developed skill which was acquired only with years of experience.

Most trumpet solo music from the early seventeenth century gives little hint that the true clarino technique might have been as well developed as it apparently was. "... we find high standards of wind and string playing existing long before instrumental style and virtuosity were embodied in composition techniques."  

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35Horsley, 49.
All of these techniques were not necessarily original. The gradual crescendo and decrescendo of a sustained tone was a vocal technique sometimes called "messe di voce," and some of the tonguing syllables had appeared in earlier treatises on performing other instruments.

In order to find any more detailed descriptions of the techniques of playing this natural instrument, one must look into the much later works of Speer\(^{36}\) and Altenburg.\(^{37}\) Even then, Speer says nothing about intonation difficulties or out-of-tune partials, although Altenburg does speak of these and describes how to correct them.

The single area of the book which would seem to be of most interest during our current revival of baroque music is the final section of eight sonatas for trumpet and keyboard. The piece performed at the beginning of this lecture was one of those, *Sonata detta del Vitelli*.

These sonatas exhibit a distinct attempt on the part of Fantini to provide some solo literature of more musical value than the repetitious and triadic bugle-like calls and dance pieces. All eight of the sonatas contain meter changes, concentrate most of the range in the fourth octave of the

\(^{36}\)Daniel Speer, *Unterricht der musikalischen Kunst*, (Ulm, 1687).

harmonic series, provide an occasional rest for the trumpet player, and vary the rhythm and melody enough to create at least some interest for the listener. With a slight bit of editing, these would provide an addition to the very limited repertoire of authentic baroque trumpet solos.

One of those eight sonatas will now be presented as a final selection. This piece is titled Prima Sonata di Tromba et Organ insieme detta del Colloredo, (First Sonata for Trumpet and Organ together, called the Colloredo). It will be performed first on the natural Finke trumpet, and then on a modern-day, valved D trumpet. (See Fig. 30.)

Fig. 30—Excerpt from Prima Sonata di Tromba, et Organ insieme detta del Colloredo.
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