

Contents

<i>To the reader</i>	IX
<i>Forward</i> by Sir John Eliot Gardiner.	XI
<i>Preface</i> by Gabriele Cassone	XIII

The Trumpet: Physical Characteristics and History

1. A definition of the trumpet and its physical properties	1
Ancient instruments	2
The harmonic series	3
Length and measurement	4
Other tones.	6
Various methods of producing the complete chromatic scale	6
2. The origins of the trumpet	9
3. The trumpet during the Medieval period	19
4. The Renaissance	28
5. The Baroque	47
Instrument manufacturers	62
6. The Trumpet from the end of the 1700s and in the 1800s	64

- 7. The invention of valves 75
- 8. Nineteenth century orchestral repertoire 93

The Natural Trumpet

- 1. History from the 1600s and 1700s, and
Technique 103
- 2. Embouchure and mouthpiece placement 114
- 3. Articulation 123
- 4. Pitch, Tuning and Temperament 133
 - Pitch 134
 - Tuning and Temperaments 135
- 5. Vibrato 139

Contemporary Music for Trumpet

- 1. Introduction 141
- 2. Problems of interpretation 142
- 3. Physical and theatrical aspects 143
- 4. General technical aspects 143
- 5. The trumpet and electronic music 166
- 6. Non-traditional notation and improvisa-
tion 169
- 7. Theatrical gestures and movement 170

Instrumental equipment

- 1. Introduction 175
- 2. The Mouthpiece 177
- 3. The Parts of the Trumpet 186
- 4. Modern Instruments 191
 - B-flat instruments 194
 - Trumpet or Cornet in A 199
 - C trumpet 199
 - D/E-flat trumpets 201
 - Trumpets in E, F and G 203
 - Trumpets in high G, A, B-flat and C . . 204
 - Low D, E-flat, F and G trumpets 207
- 5. Original instruments and copies in use
today 210
- 6. Maintenance 219

The Mute

1. The mute in early music 223
2. Modern trumpet mutes 229
3. Selecting a mute 237
4. Using mutes in performance. 239
5. Care of mutes 243

Modern Trumpet Technique

1. Introduction 245
2. Breathing and Sound Production 246
3. Arnold Jacobs's *Song and Wind* 260
4. The Embouchure 263
5. Studies, Method Books and the Daily
Warm-up. 268
6. Tonguing and Articulation 279

The Trumpet in Jazz 283

1. The Origins of Jazz. 284
2. Early Jazz 285
3. The Swing Era 289
4. Bebop and Latin Jazz 296
5. Cool Jazz to Hard Bop 301
6. Post Bop, Modal Jazz, and Classical In-
fluences 311
7. Free Jazz. 314
8. Fusion 317
9. Into the New Millennium. 319

Index of names 327

Bibliography 331

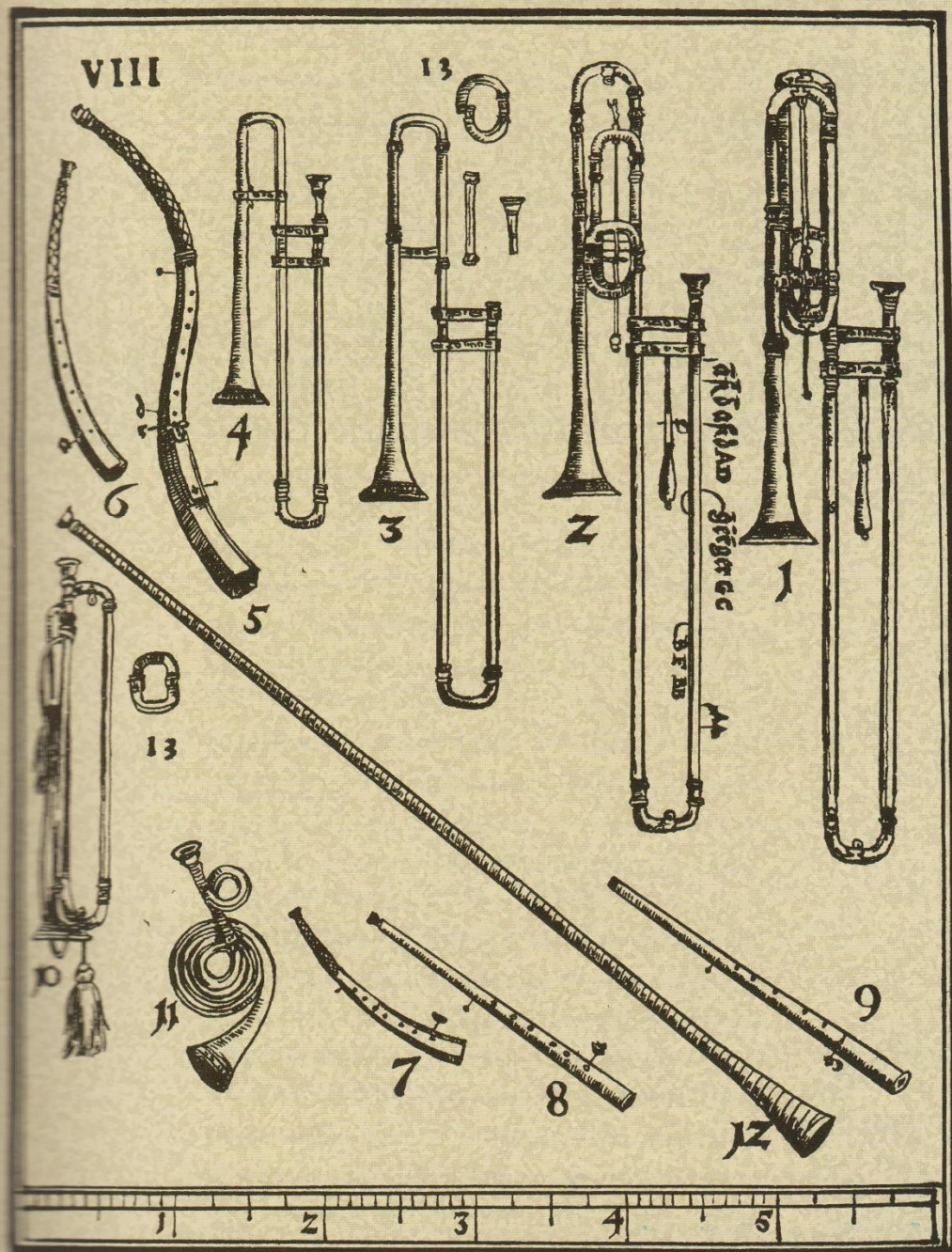
Iconography 335

around seventy members. Serving a primarily military function, the orchestra members were housed in a tent next to the sultan.

Instrument development continued in the Western world, but at a slower pace, as can be seen in the illustrations of a manuscript from the 10th-11th centuries,

The Caliph's guard, miniature from the 13th century. Bibliothèque Nationale de France, Paris

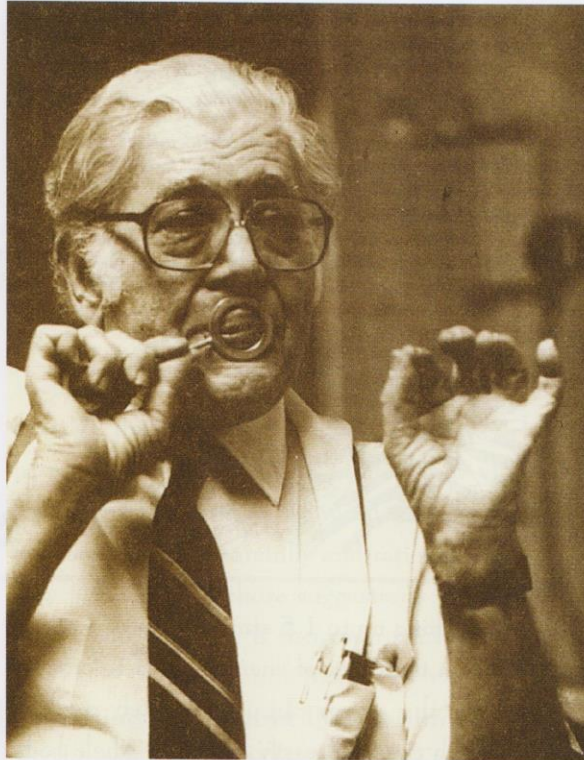




VIII
1. Quart-Posaunen. 2. Rechte gemeine Posaun. 3. Alt Posaun. 4. Corno, Großs Tenor-Cornet. 5. Rechte Chor-
Zinck. 6. Klein Discant-Zinck, so ein Quint höher. 7. Gerader Zinck mit ein Mundstück. 8. Still Zinck.
9. Trommet. 10. Jäger Trommet. 11. Holzern Trommet. 12. Krummbügel auf ein ganz Ton.

Michael Praetorius, Syntagma Musicum II, "De Organographia", 1619. 10. Trumpet (oblong form) 11. "Huntsman's trumpet" (spiral form) 12. Wooden trumpet (straight alphorn) from Brigitte Bachmann-Geiser, Das Alphorn, Haupt 1976

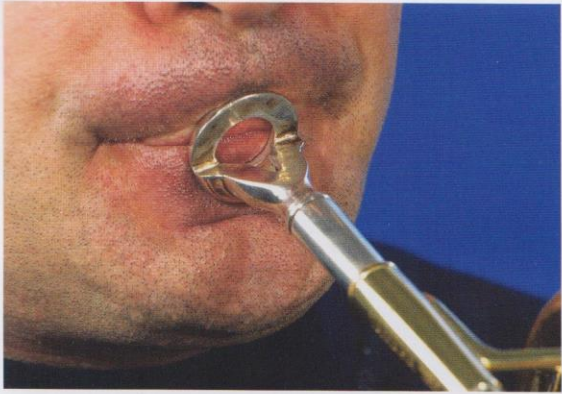
Arnold Jacobs
photo by Rich
Ochs



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 (Polymnia 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-

In addition, it's very useful to use the mouthpiece and the Inspiron together while playing difficult passages,

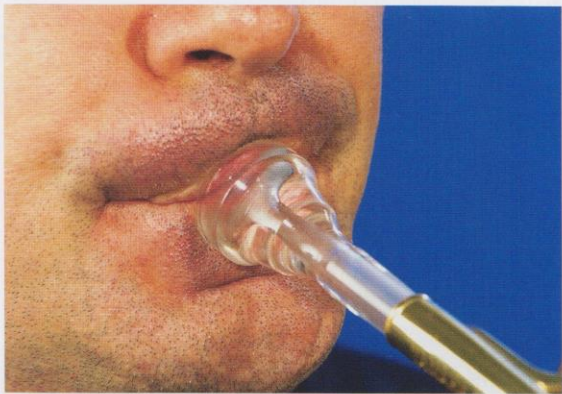


Cut-away mouthpiece
used to observe
embouchure function

regulating the valve opening according to the volume of sound that you want (more open = greater volume).

In order to check the position of the lips when buzzing, some players use an embou-

chure visualizer, which consists of a mouthpiece rim mounted on a handle. With this device, the lips can be clearly seen while buzzing, and in this way the efficiency of the lips can also be checked. This is usually



Transparent mouthpiece

something done by a teacher in cases when a student's embouchure needs to be examined closely, and is not recommended for "self-analysis," which might lead the student to play in an unnatural manner. Playing on

a mouthpiece rim alone generally necessitates an optimal embouchure position, and helps to find the ideal vibration. Practice on an embouchure visualizer should be limited to only two or three minutes, and the high range should be avoided.

3. *Arnold Jacobs's Song and Wind*

Knowledge and awareness of the physiological function and technique should in no way preclude sponta-