

THE
Music & History
OF THE
BAROQUE
TRUMPET

BEFORE
1721



DON L. SMITHERS

The Music And History Of The Baroque Trumpet Before 1721

Elisa Koehler



The Music And History Of The Baroque Trumpet Before 1721:

The Music and History of the Baroque Trumpet Before 1721 Don L. Smithers, 1988 **The music and history of the baroque trumpet before 1721** L. SMITHERS, 1988 *The Last Trumpet* James Arthur Brownlow, 1996 The nineteenth century English slide trumpet was the last trumpet with the traditional sound of the old classic trumpet The instrument was essentially a natural trumpet to which had been added a movable slide with a return mechanism It was England's standard orchestral trumpet despite the dominance of natural and ultimately valved instruments elsewhere and it remained in use by leading English players until the last years of the century The slide trumpet's dominating role in nineteenth century English orchestral playing has been well documented but until now the use of the instrument in solo and ensemble music has been given only superficial consideration Art Brownlow's study is a new and thorough assessment of the slide trumpet It is the first comprehensive examination of the orchestral ensemble and solo literature written for this instrument Other topics include the precursors of the nineteenth century instrument its initial development and subsequent modifications its technique and the slide trumpet's slow decline Appendices include checklists of English trumpeters and slide trumpetmakers **The Harvard Dictionary of Music** Don Michael Randel, 2003-11-28 This classic reference work the best one volume music dictionary available has been brought completely up to date in this new edition Combining authoritative scholarship and lucid lively prose the Fourth Edition of The Harvard Dictionary of Music is the essential guide for musicians students and everyone who appreciates music The Harvard Dictionary of Music has long been admired for its wide range as well as its reliability This treasure trove includes entries on all the styles and forms in Western music comprehensive articles on the music of Africa Asia Latin America and the Near East descriptions of instruments enriched by historical background and articles that reflect today's beat including popular music jazz and rock Throughout this Fourth Edition existing articles have been fine tuned and new entries added so that the dictionary fully reflects current music scholarship and recent developments in musical culture Encyclopedia length articles by notable experts alternate with short entries for quick reference including definitions and identifications of works and instruments More than 220 drawings and 250 musical examples enhance the text This is an invaluable book that no music lover can afford to be without *A Performer's Guide to Seventeenth-Century Music* Stewart Carter, 2012-03-21 Revised and expanded A Performer's Guide to Seventeenth Century Music is a comprehensive reference guide for students and professional musicians The book contains useful material on vocal and choral music and style instrumentation performance practice ornamentation tuning temperament meter and tempo basso continuo dance theatrical production and much more The volume includes new chapters on the violin the violoncello and violone and the trombone as well as updated and expanded reference materials internet resources and other newly available material This highly accessible handbook will prove a welcome reference for any musician or singer interested in historically informed performance **Fanfares and Finesse** Elisa Koehler, 2021-12-22 A concise guide linking the history of trumpet to

performance includes information on band music bugle calls orchestral repertoire and jazz American Reference Books Annual Unlike the violin which has flourished largely unchanged for close to four centuries the trumpet has endured numerous changes in design and social status from the battlefield to the bandstand and ultimately to the concert hall This colorful past is reflected in the arsenal of instruments a classical trumpeter employs during a performance sometimes using no fewer than five in different keys and configurations to accurately reproduce music from the past With the rise in historically inspired performances comes the necessity for trumpeters to know more about their instrument's heritage its repertoire and different performance practices for old music on new and period specific instruments More than just a history of the trumpet this essential reference book is a comprehensive guide for musicians who bring that musical history to life A compendium of trumpet history with short fact filled chapters It will serve both amateur and professional musicians alike and few could read this text without learning something Fanfares and Finesse is a thorough sampling of trumpet topics including something of interest for every trumpet player brass enthusiast or curious reader Pan Pipes Trumpet players in a wide variety of situations and at many levels will find a great deal of useful information presented in a clear engaging reader friendly way yet backed by solid research While some topics are covered in more depth than others Koehler's breadth of vision and thoroughness are commendable For all trumpeters and anyone who teaches them Choice Sound the Trumpet, Beat the Drums Bruce P. Gleason, 2016-10-13 Stemming from the tradition of rallying troops and frightening enemies mounted bands played a unique and distinctive role in American military history Their fascinating story within the U S Army unfolds in this latest book from noted music historian and former army musician Bruce P Gleason Sound the Trumpet Beat the Drums follows American horse mounted bands from the nation's military infancy through its emergence as a world power during World War II and the corresponding shift from horse powered to mechanized cavalry Gleason traces these bands to their origins including the horn blowing Celtic and Roman cavalries of antiquity and the mounted Middle Eastern musicians whom European Crusaders encountered in the Holy Land He describes the performance musical selections composition and duties of American mounted bands that have served regular militia volunteer and National Guard regiments in military and civil parades and concerts in ceremonies and on the battlefield Over time the composition of the bands has changed beginning with trumpets and drums and expanding to full fledged concert bands on horseback Woven throughout the book are often surprising strands of American military history from the War of 1812 through the Civil War action on the western frontier and the two world wars Touching on anthropology musicology and the history of the United States and its military Sound the Trumpet Beat the Drums is an unparalleled account of mounted military bands and their cultural significance

Reader's Guide to Music Murray Steib, 2013-12-02 The Reader's Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated by an expert in the field in light of the

history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology *Music and Urban Life in Baroque Germany* Tanya Kevorkian, 2022-10-10 *Music and Urban Life in Baroque Germany* offers a new narrative of Baroque music accessible to non music specialists in which Tanya Kevorkian defines the era in terms of social dynamics rather than style and genre development Towns were crucial sites of music making Kevorkian explores how performance was integrated into and indispensable to everyday routines celebrations such as weddings and political culture Training and funding likewise emerged from and were integrated into urban life Ordinary artisans students and musical tower guards as well as powerful city councilors contributed to the production and reception of music This book illuminates the processes at play in fascinating ways Challenging ideas of elite and popular culture Kevorkian examines five central and southern German towns Augsburg Munich Erfurt Gotha and Leipzig to reconstruct a vibrant urban musical culture held in common by townspeople of all ranks Outdoor acoustic communication often hovering between musical and nonmusical sound was essential to the functioning of these towns As Kevorkian shows that sonic communication was linked to the music and musicians heard in homes taverns and churches Early modern urban environments and dynamics produced both the giants of the Baroque era such as Johann Sebastian Bach and Georg Philipp Telemann and the music that townspeople heard daily This book offers a significant rediscovery of a rich unique and understudied musical culture Received a subvention award from the Margarita M Hanson Fund and the Donna Cardamone Jackson Fund of the American Musicological Society **From Renaissance to Baroque** Jonathan Wainwright, 2017-07-05 Historians of instruments and instrumental music have long recognised that there was a period of profound change in the seventeenth century when the consorts or families of instruments developed during the Renaissance were replaced by the new models of the Baroque period Yet the process is still poorly understood in part because each instrument has traditionally been considered in isolation and changes in design have rarely been related to changes in the way instruments were used or what they played The essays in this book are by distinguished international authors that include specialists in particular instruments together with those interested in such topics as the early history of the orchestra iconography pitch and continuo practice The book will appeal to instrument makers and academics who have an interest in achieving a better understanding of the process of change in the seventeenth century but the book also raises questions that any historically aware performer ought to be asking about the performance of Baroque music What sorts of instruments should be used At what pitch In which temperament In what numbers and or combinations For this reason the book will be invaluable to performers academics instrument makers and anyone interested in the fascinating period of change from the Renaissance to the Baroque

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