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Essay on an introduction to the heroic and musical trumpeters' and kettledrummers' art, for the sake of a wider acceptance of the same, described historically, theoretically, and practically and illustrated with examples.

Additional Information In lieu of an abstract, here is a brief excerpt of the content: Del sonare sopra il basso. An English and German translation, along with a transliteration of the original Italian text, may be accessed at: Jacobi with preface and appendix. Hermann Moeck Verlag, Julianne Baird as Introduction to the Art of Singing. Cambridge University Press, Rhythm in Italian Monody. Alessandri, Felippo de gli. Discorso sopra il ballo. From Its Origins to Corelli. Oxford University Press, Untersuchungen zur Geschichte der Trompete im Zeitalter der Clarinblaskunst " Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst. A digital reproduction may be accessed at: A transliteration of the treatise may be accessed at: From Beaujoyeux to Rameau. The History of Keyboard Music to Indiana University Press, Italian Violin Music of the Seventeenth Century. The Notation of Polyphonic Music: The Medieval Academy of America, The digital reproduction can be accessed at: Arbeau, Thoinot pseudonym for Jean Tabourot. Kamin Dance Publishers, A digital reproduction of the original may be accessed at: Record of English Court Music. Handbook der Schlag- und Effekinstrumenta. Verlag der Musikinstrument, Institute of Mediaeval Music, You are not currently authenticated. View freely available titles:

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Johann Ernst Altenburg Trumpeters' and Kettledrummers' Art Essay on an Introduction Heroic and Musical. History English translation by Edward H. Tarr.

There are numerous writings about music, trumpeting and life. Here is a list of some of the best which have crossed my path. There are many other great books and websites, these are merely the ones that spoke most directly to me. Medici Music Press, Harris, Aaron, Advanced Studies. Schlossberg, Charles, Daily Drills and Exercises. Vizzutti, Allen, Trumpet Method. Complete English translation by Edward H. Baines, Anthony, Brass Instruments: Their History and Development. Campos, Frank Gabriel, Trumpet Technique. Frederiksen, Brian, Arnold Jacobs: WindSong Press Limited, Green, Barry and W. Hickman, David, Trumpet Pedagogy. Iowa State University Press, Pietzsch, Hermann, Die Trumpet. Ramacharaka, Yogi, Science of Breath. Yogi Publication Society, Southern Illinois University Press, Dee, The Legacy of a Master. The Instrumentalist Publishing Company, Stork, John, Understanding the Mouthpiece. Bruser, Madeline, The Art of Practicing. London, Faber and Faber, King, Robert, Brass Players Guide. Robert King Music Sales, Inc. Nachmanovich, Stephen, Free Play: Improvisation in Life and Art. Ottman, Robert, Music for Sight Singing. Rubinstein, Arthur, My Young Years. Ristad, Eloise, Soprano on her Head. Real People Press, Sherman, Russel, Piano Pieces. Farrar, Straus and Giroux, Tharp, Twyla, The Creative Habit. Jamey Aebersold Jazz, c [http:](http://)

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Sala grew up in Clifton Park, N. In he earned a Bachelor of Music from the Eastman School of Music in music education and trumpet performance and in , a Master of Music from The Florida State University in trumpet performance, where he was a member of the faculty brass quintet. He toured the United States and Costa Rica with Atlantic Brass and Epic Brass , playing recitals and as featured guest artists with symphony orchestras. Currently, he is assistant principal trumpet in the United States Navy Band. He is a frequent soloist with the concert band, and is the leader of the Navy Band Brass Quintet. In addition he was recently appointed principal trumpet in the Annapolis Symphony Orchestra , where he has been a member since Bach 25H Piccolo: How did you get started in music, and who were your first big musical influences? I was in 5th grade when I started on the cornet in my school band program in New York State. My church music director had me playing in services starting in 6th grade. There were some fantastic high school trumpeters at my church that I learned a lot from on the spot "ensemble playing, descant improvising, and transposition. Those trumpeters also encouraged me to try out for youth orchestra when I was in high school and that was when my love for orchestral playing took off. Who did you study trumpet with and what did you learn from them? My first teacher was Doug Underwood who was a saxophone player. He brought me music every week from the local music store; it always seemed to be the hardest-looking material he could find. Paul was a stickler for technique; he introduced me to Clarke and Arban and stressed basic fundamentals. When my family moved in my 10th grade year, I studied with Steve Schiller, who was principal trumpet in the Springfield Massachusetts Symphony. Steve noticed that my sound was small with lots of vibrato I was way into vibrato at that time and he put me on a summer regimen of Maggio System for Brass to help me with power and straighten out my vibrato. With Steve I primarily worked on orchestral excerpts. He had a homemade excerpt book he had made when he was a student at New England Conservatory. He used to check out scores from the library and write out the parts in a manuscript book. Charlie was quick to identify gaps in my knowledge and technique. He is a huge proponent of performing for others as much as you possibly can. We had weekly solo class, weekly excerpt class and often were asked to play in less than ideal circumstances. Charlie would say that your plane could be late for an audition and you get no warm-up, or the hall is freezing cold, or you are sick. No matter what, you need to find a way to make it happen. It was a great move for me. Bryan encouraged me to enter into competitions; and he helped me to hone my solo skills. I absolutely love playing chamber music. I have been in a brass quintet for as long as I can remember. In high school, I played in a professional quintet with four local band directors. At Eastman, I was in a quintet every year and was coached by horn professor Peter Kurau. When I went to Florida State, my assistantship duties were primarily to play second trumpet in the faculty brass quintet. That was a rich experience: I learned a lot from my faculty colleagues and my playing matured as a result. I moved to Boston with my wife and two weeks later I was on the road. We played concerts every night and drove all day. It was fantastic and exhausting at the same time. The sheer amount of performing I did in my first year was unlike any amount I experienced before. I had to learn how to take care of my chops and my body on the road. I also played a lot of different horns during the show: I played with Atlantic Brass in my fourth and final year in Boston. At the time, both groups were sharing players and I was excited to work with Atlantic, which specialized in more serious contemporary repertoire. What did you play? How did you prepare for these competitions? The competition was in magnificent Gothenburg, Sweden, and the finalists got to work with Armando Ghitalla in a special masterclass on the excerpts "that was a treat. To prepare for competitions, I made time every day for my routine practice sessions in order to keep my fundamentals solid. As much as possible, I also would play the pieces for anybody who would listen. After the competition organizers advertised for the event, they only had applicants from Russia. In order to be an international competition, they had to have competitors from other countries as well. I had a very short time to

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learn a lot of pieces that I had never played before: Brandt Concertpiece, Tamberg Concerto, and a slew of Russian orchestral excerpts from operas and ballets, some of which were rarely played in America. The first round went great and then I got really sick probably food poisoning and was confined to my hotel bathroom and bed. I actually resigned from the second round which involved playing in the trumpet section of the Saratov Philharmonic on a throne-like chair set on a riser in the middle of the orchestra. After the round had started, I gathered my strength and decided to give it a go anyway. The judges let me play at the end of the round. I ended up getting through the round, but that was the end of the road for me in that competition. The first round was: Telemann Concerto in D Major, movement I required, and a choice of two other works: The first round was a true test of endurance and nerves and I was fortunate enough to pass on to the second round. That was again as far as I went. Who are some of your favorite trumpet players? Wynton Marsalis was my idol growing up. I was given one of his albums when I was in 7th grade. After that, I was glued to every album that he put out. Mozart album came out, I got ahold of the sheet music for Haydn and Hummel and used to play along on my cornet. I also got to meet Wynton in ninth grade when he came to Albany. After the show, I went backstage to meet him. He was so cool and genuine to me. He focused his attention on me and asked me what pieces I was working on, and I was so star-struck to finally meet my idol. He was another idol from early on. My favorites also include: What are some of your favorite recordings? Mozart was the first classical trumpet recording that I ever heard and definitely was my inspiration for becoming a professional trumpet player. Also, his Carnival album with the Eastman Wind Ensemble was revealing to me on what is possible on our instrument. It was also what made me first want to attend the Eastman School of Music. Other recordings that I love are: Now you are in the Navy Band and you are the leader of the brass quintet there. What are some of the experiences you have had with this group? What are some other notable experiences that you have had with the Navy Band in general? Members of the U. Navy Band trumpet section: Playing in the Navy Band Brass Quintet has been a real honor. Navy at the same time. The group is phenomenal and I am humbled to be put in the position of leader. We play several recitals each year and also high-profile ceremonies. We played for Presidents George W. It was a very moving ceremony. With the band, I always look back fondly on our international trips to Military Tattoo performances. These are large festivals of military bands and ceremonial guards from all over the world. We put on a big variety show that takes a lot of work to put together but getting to know other military musicians around the world makes it worth the effort. I also think that our recent recital of Gabrieli and Gesualdo for large brass ensemble at the Library of Congress was an extremely rewarding concert. Very recently, you won the job of Principal Trumpet with the Annapolis Symphony Orchestra—coming to the audition already as a member of the orchestra. Tell me about how you prepared for the audition and what was asked at the actual audition. It is a bit nerve-wracking to be put in this situation. You are playing for your colleagues and the conductor who know you personally. In a way, I had only something to gain from playing the audition, but I was determined to win the principal spot. I put a lot of pressure on myself. We had less than a month to prepare for the audition.

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References to Part I 1. The instruments themselves have mostly disappeared with the passage of time, surviving instruments have often been altered in more recent years, contemporaneous descriptions of instruments are usually superficial, music theorists were often ill-informed or not very interested in the details of instruments, iconographical depictions of instruments may be inaccurate or fanciful, even in plates in treatises, and musical sources themselves usually provide virtually no information regarding the instruments that are so cursorily and ambiguously identified as the players of particular parts. Archival documents, especially lists of payments to instrumentalists, can be frustratingly vague and even misleading when scribes and notaries who had no particular knowledge of music or interest in the details of organology entered incorrect names for instruments in their account books or arbitrarily chose the name of an instrument simply to indicate that instrumentalists were paid. Often the evidence is indirect and arguments must be made inductively. The present study, bringing together diverse sources, attempts to resolve some problematic issues of terminology and practice regarding wind and brass instruments in Cinquecento Venice. Until this point, no one has known for sure, and until recently modern writers have most often assumed that the phrase *trombe squarciate* was simply another term for trombones. As will be seen below, however, that identification is unsatisfactory and erroneous, despite the few pieces of evidence that have been marshaled in its support. Because the phrase almost invariably appears in connection with Venetian processions and ceremonies, the organological puzzle cannot be resolved without examining the role of trumpets, trombones, drums, other wind instruments often subsumed under the generic rubric *pifferi* and even strings in these Venetian celebrations. Some of these instruments played well-defined roles in various situations and on various occasions. Musical instruments, however, formed only one aspect of these festivities, albeit an indispensable one, and understanding the role of instruments in such events also requires understanding the nature and scope of an entire celebration, sometimes continuing for several days in succession. In typical Venetian fashion, these ceremonies were often both sacred and secular, for the doge, as head of the civic government as well as the ducal chapel of St. This study therefore begins, after a brief synopsis of trumpets and *pifferi* in European cities before the eighteenth century, with a survey of the history and roles of trumpets, drums and *pifferi* in other Italian municipalities. These are often fascinating stories in themselves, sharing many similarities from one city to the next, but frequently with unique local twists and oddities. In creating what has often been called "the myth of Venice," the Venetians emphasized the differences in their history, government and customs from other Italian cities, but this section on instrumental practices in other Italian locales enables us to grasp realistically what was common and what was *sui generis* to Venetian practices and how these practices changed over time in other towns and particularly in Venice. Thus what began as a narrowly focused question has evolved into a much broader study of the whole panoply of Venetian processions and ceremonies, to the role these ceremonies played in Venetian civic and religious life, and to the functions of musical instruments in certain prominent aspects of that life. Further supporting evidence derives from costume books illustrating and describing Venetian dress and the roles played in processions by particular classes of individuals identified by their costumes. Other useful sources have been contemporaneous and later dictionaries of the Italian, i. Tuscan, language and of north Italian dialects as vehicles for understanding the meaning and varied usages of both *tromba* and *squarciata*. Taken together, these sources offer indispensable insight into what the Venetians themselves saw in these sumptuous and colorful festivals of sound and sight that formed an essential part of the experience of Venetians in the sixteenth and seventeenth centuries. Similarly, numerous paintings, woodcuts, engravings, and photographs of extant instruments can be viewed through hypertext

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links. For greater ease of handling in these capacities, S-shaped instruments were developed by c. In the fifteenth century the size of trumpet ensembles tended to expand beyond one or two pairs of instruments to as many as ten or a dozen or more, apart from the assemblage of much larger numbers for special events. Even after double-slide trombones had become distinct from single-slide trumpets, the term tromba was still often used indistinguishably by scribes and diarists for either trumpets or trombones, frequently making precise identification of the specific instrument difficult or impossible see the discussion of terminology in section At times, however, the context, especially the association of trombe with drums, makes it clear that the reference is to some kind of trumpet, since we know of no instance in which drums are associated specifically with double-slide trombones. Drums are mentioned on occasion with pifferi, that is, an ensemble of winds that normally included both shawms and trombones and possibly other instruments as well. Nevertheless, there is evidence in Italy of some trumpeters performing both functions by the fifteenth century, and some trumpeters could also play a variety of other instruments see sections 4 and 5. Moreover, trumpets had been employed in church services and religious processions at least as early as the thirteenth century. The other two instruments in the ensemble are crumhorns, and all three are accompanying a four-part choir with boy sopranos. Pifferi in European Music before the Eighteenth Century 3. By such ensembles were widespread throughout Europe. From about this same period, there is increasing evidence of a single-slide trumpet, capable of playing a full diatonic scale and most chromatic pitches, sometimes substituting for the bombard. By the middle of the fifteenth century wind bands, with slide trumpets as a standard component, were widespread, not only in the courts of princes and as employees of civic governments, but also in the houses of many of the higher nobility and important ecclesiastical authorities. These ensembles were often international in character, had contacts in many locales north and south of the Alps, and had by this time become quite sophisticated in their ability to read and perform polyphonic music. In the sixteenth century other instruments were also sometimes added to the pifferi, and by the middle of the century the term could designate an ensemble of virtually any combination of instruments, including strings and drums, though such groups were still centered on winds. However, numerous studies of the last several years have begun to reveal a rich tradition of instrumental participation in Italian civic and religious life as well as an active trumpet-making industry from at least the fourteenth century onward. It has become apparent that the patterns of patronage and the constitution and use of wind and trumpet ensembles in Italy were quite similar to those of northern Europe. Nevertheless, as context for the specialized examination of trumpets and pifferi in Venetian processions and ceremonies, it will prove useful to survey briefly the role of trumpets and wind ensembles in several other cities in Italy into the early seventeenth century. The Civic Trumpets and Pifferi of Siena 4. Trumpeters had numerous and diverse duties, some of which remained consistent throughout the period in question, while others varied or were occasional. Their duties were not limited to secular affairs, however. In addition to participating in religious processions, they also played at public religious events, played before the cathedral and in the Campo during the fifteen days prior to Assumption Day, played at a daily mass at an outdoor chapel in the Campo, and played at mass in the cathedral. The trumpeters sometimes performed on other instruments, sometimes journeyed to other cities to assist in their religious celebrations, sometimes carried out diplomatic errands, and even were expected to recite poetry, write poetry, sing, and perform other duties when acting as heralds. Trumpeting was enough of an Italian specialty that many trumpeters in German lands were Italians. Pifferi, constituting shawms, bombards, and other wind instruments, appeared in Italy sometime after the turn of the fourteenth century. The term pifferi often spelled piffari or pifari referred to both the wind instruments and their players, most of whom had come from Germany. In Siena, a civic pifferi ensemble was first established in , and its players were paid more than the trumpeters. Information from Naples reveals that court trumpeters ranged in number from three in to thirteen in These salaried trumpeters were augmented by others for such events as coronation processions, investiture processions, royal processions, and welcoming ceremonies for royal visitors. A coronation procession on May 8, reportedly employed as many as forty-six pairs of trumpets and a dozen drums as well ten pifferi, lutes, and harps. Welcoming ceremonies for Queen Joanna of Aragon on

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September 11, included sixty-two trumpets and a large number of drums as well as pifferi. The city of Rome also had a small band of pifferi from as early as the fourteenth century. In addition, there was a small group of municipal trumpeters who, together with tamburini and timpani, led all processions. In the pifferi consisted of three wind instruments probably shawms and a trombone. The earliest evidence of a trumpet ensemble in Florence dates from February 8, According to the document, there were six trombadori, a drum, and an instrument called a cenamella. In contrast to many other cities, the criers and trumpeters in Florence were separate individuals. The statute names specific places in the city where announcements are to be made and also requires the trumpeters to play in the piazza in the morning of all solemn feasts in order to put the populace in a solemn and festive mood. It is striking, in comparing evidence from other major cities in Italy with the information about public processions and other celebrations in Florence, the instrumentation of the Florentine intermedii of the sixteenth century, and surviving inventories of musical instruments of the Medici court in the seventeenth century, that in Florence under the Medici dukes trumpets seem to have played a more limited role than elsewhere despite the fame and prominence of Fantini. In Bologna, the city founded an instrumental ensemble, the Concerto Palatino, in Pifferi were added in , and they included a lutenist or harpist as well as winds. Sometimes the pifferi are mentioned separately from the trombetti and sometimes both groups are mentioned jointly. In a trombonist joined the Concerto. Salary records of 1577 name a total of twelve members, comprising three shawmists, two trombonists, a harpist, five trumpeters and a player of nakers. The most likely interpretation is the last, since slide trumpets had been playing dance and banquet music in conjunction with other pifferi elsewhere ever since the early fifteenth century. The ensemble was to play from the balcony of the Palazzo Pubblico in the morning and evening of every day. On Sundays, other feast days and in honor of important visitors, the Concerto played at court banquets in lieu of their morning performance. Whenever the magistrate exited the palace on official business, he went in procession accompanied by the Concerto Palatino, 82 and the Concerto likewise accompanied processions welcoming and displaying to the public important visitors to Bologna. Trumpeters and pifferi, probably members of the Concerto, played at the awarding of degrees and the installation of rectors at the University of Bologna. By the early sixteenth century the prominence of the Concerto Palatino resulted in Bologna becoming a center for the training of wind players, and by the middle of the seventeenth century, for training string players. Members of the Concerto Palatino were often simultaneously members of the musical ensemble at San Petronio by as early as the s. In Ferrara, the Este court ensemble served civic functions as well. The number of trumpeters grew from two or three in the early fifteenth century to a dozen in The trumpeters were principally Italians, while other instrumentalists and singers were mostly foreigners. The reputation of at least one of these trumpeters was quite widespread. Similar trumpet and wind-band ensembles existed in Mantua from the fifteenth century into the seventeenth century. These musicians could also play other wind instruments and probably string instruments as well. Cornettos are mentioned in conjunction with the trombones as early as Thus, between mid-October of and the end of the year, Vincenzo hosted for a time Luigi Zenobi, one of the most famous cornettists of the period, and in , trumpets, drums, and pifferi were paid for occasional service. In this letter Monteverdi says the prince liked to have his wind band play "in the chambers and in church, along the streets and on the fortresses, now madrigals, now chansons, now airs, and now dances. In Milan, both the duke and the city maintained their own ensembles of trumpets and pifferi. In the trumpeter Sacco competed with the duke at tennis, winning 17 ducats, and in another trumpeter, Diego trombetta, traveled to Spain to try to negotiate the release of hostages. For a political gathering of , there were eleven pifferi, six trombones and thirty-three trumpets. Similarly, trumpets and pifferi played together for a royal marriage mass in and at a tournament in Even a relatively small city such as Bergamo, which was continually subjected to the rule of more powerful neighbors, considered it important to maintain a corps of civic trumpeters and also supported a civic pifferi ensemble for a period of time during the first half of the sixteenth century. These heralds held a high civic position and wore special livery. There were six in , but the number was reduced to four in By their duties included "denunciation of criminals from the steps of the Civic Palace, and proclamation of new laws or

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consiliar decrees. In addition, nine locations for making proclamations were specified in the city and its suburbs. In , the number of trumpeters was increased to three and their duties were expanded to include not only playing in processions, but also a "pleasant seranata" in honor of the Virgin Mary at vespers every Saturday and Marian vigil at the church of Santa Maria Maggiore in the main piazza. Like the trumpeters, the pifferi also played a seranata at Santa Maria Maggiore every Saturday and Marian vigil. A trombone seems to have been added to the ensemble as early as , and a cornetto may have been included in , but the pifferi had a sporadic existence in the first half of the sixteenth century, dependent on economic conditions. One of the trumpeters in the late Cinquecento supplemented his income by owning a bordello very near the city hall. Many cities also employed string ensembles and there is scattered evidence that members of the violin family at times played alongside trumpets, trombones, and pifferi in some processions and ceremonies. Since much of Venetian military activity took place on the high seas, especially prior to the fifteenth century, the counterpart in Venice of the field trumpeters of land-locked cities were signal trumpeters aboard ship. Unfortunately, the evidence of appointment lists, payment records, and other civic documents from Venice that would give us detailed information about such activities is spotty. On the other hand, descriptions of ceremonies by chroniclers and iconographical depictions of state civic and religious events are much richer in Venice than elsewhere. Louis and the author of *The Monteverdi Vespers of Music, Context, Performance* Oxford: Vespers and Compline New York:

Chapter 5 : Don Smithers | Trumpet Journey

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Chapter 7 : Altenburg, Johann Ernst, Trumpetersâ€™™ and Kettledrummersâ€™™ Art - Editions Bim & The E

3. Johann Ernst Altenburg, Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art []. Translated by Edward H. Tarr, This book will help you really understand what a trumpeter did and was allowed to do during the 17th and 18th centuries.

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Tarr as Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art, Nashville: Brass Press, Ancelet, Observations sur la musique, les musiciens, et les instruments, Amsterdam: Aux d'œuvres de la Compagnie, ; repr.

Chapter 9 : A Trumpeter's Reading List

Altenburg achieved musicological importance through his publication Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst (An Essay on the Introduction to Heroic and Musical Trumpeters' and Kettledrummers' Art) (Halle,). These can be considered the oldest printed German trumpet studies and are thus the most.