

A PRACTICAL TUTOR FOR THE DEVELOPING TRUMPET PLAYER:
PERFORMANCE TIPS, ANALYSIS AND DISCOGRAPHY OF
FIVE INTERMEDIATE PIECES FROM
REPRESENTATIVE LISTS OF SOLO LITERATURE

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Title: A Practical Tutor for the Developing Trumpet Player: Performance Tips, Analysis and Discography of Five Intermediate Pieces from Representative Lists of Solo Literature

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Exposure to solo literature is essential to the development of the young trumpet player, since these works provide an outlet for students to grow as individual musicians. Because solo literature, from a technical standpoint, is often significantly more challenging than the parts they perform in ensemble repertoire, students might not consider its additional benefits. Often, young students lack basic approaches to practicing, as well as technical development on their instrument. This study serves to bridge the gap between intermediate trumpet players and the available solo repertoire accessible to students between the ages of 14 to 19.

Many studies have been conducted that explore the history of the trumpet and examine major works from the solo repertoire. However, few have explored the area of intermediate solo works for the instrument. Along with focusing on some fundamental aspects of trumpet playing, this study provides background information on the composer, a general overview of each piece, and practice recommendations for five works of the intermediate level. In addition to the suggestions provided, supplemental exercises have been included to help students increase their technical proficiency on the trumpet. Several figures

have also been included to help illustrate practice examples discussed in each piece.

The world of solo literature is vast in terms of the number of pieces written for the trumpet. These works are of great value in the development of technical and musical playing. This study will allow students to experience success with performing this intermediate solo literature, as well as furthering their musical abilities.

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CHAPTER 1

PURPOSE

The following is a guide intended to help facilitate successful practicing of selected solo trumpet literature. Often, the idea of practicing a new work can be very daunting. Questions arise such as: “Where should I begin?,” “How fast should this go?,” “What is this rhythm?” Younger students especially, can easily become frustrated due to a lack of process when preparing a new piece of music. It is my hope that this guide will help lead its users to a more systematic process of practice as described below.

In this writer’s opinion, exploring the world of solo literature is an important step in the development of any student. Because many young students do not study privately and learn their instrument mainly in public school settings, the “group mentality” is reinforced vigorously with beginning musicians. What many students do not realize is that there is a whole world of solo music that has been specifically written for their individual instruments. I believe solo literature gives younger players an opportunity to explore and develop individual playing styles. It also affords them the opportunity to develop their own interpretations and ideas about music literature. Large ensembles, in addition to the individual musician, will benefit from the further development of style and interpretation. Students, having performed solo repertoire, will gain a further understanding of musical concepts such as complex rhythms, dynamics and phrasing. They will bring these improved concepts back to the larger group, creating a positive musical experience for those players around them.

After experience with playing solo literature, it is often the case that these students are more comfortable playing in the large group setting. They may find they are more able to focus on musical concepts such as tone quality and phrasing, as opposed to merely dwelling over notes and rhythms. In turn, this develops good ensemble leaders, which greatly improves the overall quality of the ensemble.

Solo literature is often more difficult and taxing for a performer than playing a part in a larger ensemble; therefore, regular preparation and correct performance of solo literature builds endurance. One reason for this is that the performer often plays for a longer period of time without the breaks often afforded when playing with a group. Also, when performing solo literature, the composition is often written to showcase the technical and lyrical facility of that instrument. This includes aspects such as increased tessitura, extreme dynamic range, and greater technical demands in terms of rhythmic acuity.

Young players exposed for the first time to solo literature can easily become overwhelmed, even “turned-off” to the music, because of the level of difficulty associated with the pieces.¹ These students often do not have the practice habits necessary to develop a piece of music. Again, the “group” mentality has gotten them accustomed to having someone completely guide them through a piece of music. Simple practice tips can easily be adapted for successful practicing.

As a young trumpet player growing up in a small, rural school district where music was not stressed, I was not exposed to solo literature specific to my

¹ Keith Johnson, *Brass Performance and Pedagogy* (New Jersey: Prentice Hall, 2002), 75.

instrument until almost the end of my secondary education. Unfortunately, when I went to college to study music education, I quickly realized that I was considerably behind other students who had been previously exposed to these types of works in terms of practice preparation and trumpet technique. This left me at a significant disadvantage when auditioning for ensembles.

Throughout my first semester in college I focused primarily on developmental studies, as well as exposure to some of the more basic solo literature. Smaller works such as Balay's *Petite Pièce Concertante*² and the Ropartz *Andante et Allegro*³ eventually led to the larger "staples" of the trumpet literature, including the Haydn⁴ and Hummel⁵ *Concertos*. These pieces, along with several others, are often found on audition lists for high school honors bands as well as being used for college entrance auditions. Though my technique improved steadily, I continued to feel behind most of the other students within my studio.

An area of particular concern was the actual preparation of a piece of music. Like many younger players, I did not really know how to practice. The "play and repeat" method of practicing was no longer producing efficient results. With the help of many great instructors, I learned methods for breaking pieces down into smaller, more manageable segments. I also discovered where to look

² Guillaume Balay, *Petite Piece Concertante* (Miami, Florida: Warner Bros. Publications, 1970).

³ J. Guy Ropartz, *Andante et Allegro: For Trumpet and Piano*, Revised by Mager and Andraud (San Antonio, Texas: Southern Music Company, 1969).

⁴ Joseph Haydn, *Trumpet Concerto*, Edited by Ernest Hill (New York: Boosey & Hawkes, 1945).

⁵ Johann Nepomuk Hummel, *Trumpet Concert: Version for Trumpet and Piano*, Edited by Armando Ghitala (France: Alphonse Leduc Editions Musicales, 1960).

for exercises and examples that specifically targeted the techniques I needed to develop, in order to adequately perform more challenging works. It is my hope that this practicum will serve as a guide to younger players. My goal is to lead them to specific sources and exercises that will help them develop their trumpet playing.

Review of Other Literature Pertaining to the Study and Practice of Solo Literature

There have been extensive studies completed that pertain to the history and practice of trumpet literature. Typically, these are written in reference to larger solo works composed for the trumpet that have become the standards of the repertoire, such as the Johann Hummel *Trumpet Concerto*⁶ or the Halsey Stevens Sonata⁷. There are also studies that have analyzed pieces that are known to trumpet players but not often performed, such as the Joseph Riepel *Concerto in D À Clarino Principale*⁸.

Both types of studies often include a practicum for performing the works. They may reference the kinds of instruments used during the period of history in which the work was written, as well as standard performance practices of the time. For example, Kevin Eisensmith's dissertation dealing with a concerto written by Joseph Riepel includes chapters that recount the trumpets used during

⁶ James Farwell Payne, "Johann Nepomuk Hummel's "Concerto A Tromba Principale": A Lecture Recital; Together with Three Other Recitals" (D.M.A. diss., University of North Texas, 1980).

⁷ Ronald Robert Elliston, "An Analysis of the Trumpet Sonatas of Kent Kennan and Halsey Stevens: Models for Instruction" (D.M.A. diss., University of Oregon, 1978).

⁸ Kevin Eugene Eisensmith, "Joseph Riepel's "Concerto in D a clarino prinicipale": A performing edition with background and commentary" (D.M.A. diss., Temple University, 1994).

the Baroque period, as well the significant trumpet players of the time. In addition, there is a biography of the composer and a list of other compositions written by Riepel.⁹ Eisensmith also includes a theoretical analysis of Riepel's *Concerto in D*, complete with a printed score with corrections.¹⁰ He also gives suggestions related to performance practice for the time period dealing with articulations, dynamics, and style.¹¹

Like Eisensmith's, other dissertations of a similar format have been written in regard to performance practices attributed to major works of solo trumpet literature. Such dissertations include Marc Reed's examination of the Chaynes *Concerto*¹² and James Payne's review of the Hummel *Concerto*¹³. In addition to these works, which feature a thorough coverage of the literature identified, other studies have been written regarding specific aspects of individual compositions. Kristine Harris discusses the aspect of cadenza practices used in the concertos of Joseph Haydn and Johann Hummel. Along with her historical work relating to keyed trumpets and classical cadenzas, the author has compiled, transcribed and published cadenzas for use by the reader.¹⁴

⁹ Kevin Eugene Eisensmith, Joseph Riepel's "Concerto in D a clarino principiale": A performing edition with background and commentary, vii-viii.

¹⁰ Ibid., 39-86.

¹¹ Ibid., 87-95.

¹² Marc Allen Reed, "An historical and stylistic examination of Charles Chaynes' "Concerto pour trompette" and "Deuxieme concerto pour trompette", with an interview of the composer" (D.M.A. diss., University of North Texas, 2007).

¹³ James Farwell Payne, Johann Nepomuk Hummel's "Concerto A Tromba Principale": A Lecture Recital; Together with Three Other Recitals.

¹⁴ Kristine Harris, "A collection of cadenzas for the trumpet concertos of Franz Joseph Haydn and Johann Nepomuk Hummel" (D.M.A. diss., Ball State University, 1999).

In addition to trumpet concerti, many sonatas for trumpet have also been the subjects of review. Because sonatas constitute a substantial portion of the trumpet solo literature, these are often seen grouped in one of two ways: either a group of pieces composed by an individual, or a group of pieces that share the same national background. For example, Iskander Akhmadullin, writer of *The Russian trumpet Sonata*, has reviewed sonatas by composers such as Viviani, Chaynes, and Boehme. Akhmadullin focuses on not only the history and performance practice of such works, but also on the genre of Russian trumpet music.¹⁵ Jennifer Dearden has taken a similar approach using American trumpet sonatas as her focus. She discusses the works of American composers such as Kent Kennan, Halsey Stevens, and Burnet Tuthill. Part of Dearden's review is to point out the trends in 1950s society, which influenced these works.¹⁶ As with works previously mentioned, performance practices are discussed, as well as thematic trends and tonal structures indicative of the time or geographic region.

All of the documents discussed above deal with "major" solo works written for the trumpet, and many of these pieces are not accessible to young trumpet players. These reviews also do not discuss a manner in which to dissect the works for practice purposes. The only work found that is similar to this thesis is

¹⁵ Iskander Vilyamovich Akhmadullin, "The Russian trumpet sonata: A study of selected representative sonatas for trumpet and piano with an historical overview of the Russian trumpet school, together with three recitals of selected work by Viviani, Chaynes, Boehme, and others" (D.M.A. diss., University of North Texas, 2003).

¹⁶ Jennifer Lorien Dearden, "The American trumpet sonata in the 1950s: An analytical and sociohistorical discussion of trumpet sonatas by George Antheil, Kent Kennan, Halsey Stevens, and Burnet Tuthill" (D.M.A. diss., University of North Texas, 2007).

Master Solos Intermediate Level, edited by Robert Getchell.¹⁷ This book was designed with Solo and Ensemble Contest Festivals in mind, utilizing eight pieces from the intermediate literature. Getchell systematically breaks down each piece. He first discusses musical terms used in each work and often includes some historical background on the style in which the piece was written. He then proceeds to discuss aspects of the piece to which students should pay particular attention. Examples and illustrations include tips on phrasing, intonation specific to problematic notes on the trumpet, as well as counting difficult rhythms. Style and dynamics are covered not only with respect to the solo itself, but also to the piano accompaniment, which is also included with the series. A cassette tape or compact disc of these works is also available. This allows students to listen to a professional recording of each work. Additional recorded accompaniment tracks are also supplied, which have the solo part removed to allow the student to play along.

It is this writer's intention to identify a selected list of works that are attainable for performance by young trumpet players at the high school and early college levels. Similar to Getchell's work in scope, the reviews found in this thesis include historical and compositional information, along with performance practice tips about each work and a systematic approach to practicing these works. It is hoped that the practice techniques given will become foundational material upon which students can continue to build and grow as young performers.

¹⁷ Robert Getchell, ed., *Masters Solos Intermediate Level* (Winona, Minnesota: Hal Leonard Publishing, 1975).

Organization of the Study

Chapter 1 of the thesis includes information pertaining to the purpose of this study. Chapter 2 lists information about the physical aspects and musical approaches to playing the trumpet, including supplemental works that can be used to assist young performers with their practice and musical development. In Chapter 3, reviews of the five works selected for this study can be found. These reviews include composer and compositional information, as well as performance preparation suggestions. Chapter 4 includes a summary of the thesis, and encourages the incorporation of solo repertoire at the intermediate level.

CHAPTER 2

A PRIMER TO TRUMPET PLAYING

Physical Aspects of Playing the Trumpet

Along with the specific recommendations for preparation given in Chapter 3, there are some fundamental practice techniques specific to the trumpet that must be developed. To begin: proper air support is the foundation of good trumpet playing. The performer must always adequately support their sound in order to achieve good tone quality and intonation. In addition, by maintaining a steady flow of air, the trumpet player should be more accurate in their placement of pitches, dynamic contrasts will be greater, and flexibility between registers will become seamless. The importance of good breath support should always be considered when any of the above is lacking.

Breathing is, quite possibly, the single most important aspect of trumpet playing. Not only is it needed for producing a tone on the instrument but also it is needed to control all aspects of good performance.¹⁸ Inhaling and exhaling should be in a relaxed motion. Students should strive to take in as much air as possible in a single breath and likewise, dispel a majority of that air before breathing again. The best possible scenario is to always keep the air moving, whether in or out. Air that does not move becomes stagnant, leading to increases in body tension.¹⁹ Yawning is an excellent example of air in

¹⁸ Kevin E. Eisensmith, *A Collection of Information for the Student Trumpet Player*, 3rd edition (Indiana University of Pennsylvania, 2004), 7.

¹⁹ Keith Johnson, *Brass Performance and Pedagogy*, 25-26.

continuous motion.²⁰ It is important to remember that any air that goes “in” must come “out.” If a player inhales but does not immediately begin breathing out, tension will build up. The resultant force of the release of this compression can lead to an “explosion” of sound. This can affect the intended articulation and/or dynamic that the player may have intended. The performer should always use the maximum amount of support possible when playing the trumpet to achieve the biggest, fullest sound possible.

It is also prudent to review some of the fundamentals of trumpet playing including good posture and correct hand position. Often times, these details are overlooked by younger players, which can lead to negative results. Good posture is pivotal to attaining positive results when playing the trumpet. “The primary source of excessive tension in physical performance is poor posture,” according to Daniel Kohut.²¹ Though correct posture is easy enough to attain, younger players may disregard it, leading to bad habits often difficult to break. Posture can easily be measured by players in terms of comfort. Students should ask themselves, “Am I physically comfortable when I play the trumpet?” Players consistently exhibiting good posture will realize a feeling of relaxation rather than tension in the body.²² It is imperative that the spine be kept straight at all times, whether standing or sitting. This allows the player to breathe in the most efficient and easy manner. One must also remain as relaxed as possible. Holding the

²⁰ David R. Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Arizona: Hickman Music Editions, 2006), 27.

²¹ Frank Gabriel Campos, *Trumpet Technique* (New York: Oxford University Press, 2005), 109.

²² Keith Johnson, *Brass Performance and Pedagogy*, 21.

body too rigid can make it difficult to breathe properly.²³ It is the recommendation of this writer that standing to practice is often the best option for the young developing trumpet player. Though performers often sit when in an ensemble, practicing while seated can lead to poor posture if not carefully monitored. Slouching should be avoided; slouching causes the spine to curve which, in addition, leads to the rounding of the shoulders and the tucking of the head. This is an unnatural position for the body, which then must use additional tension in an attempt to correct its orientation. Over a period of time this can lead to a tired mind and body.²⁴

Holding the trumpet with proper hand position can affect most aspects of trumpet playing.²⁵ A common misconception, especially with younger players, is that a tighter grip on the trumpet, accompanied with increased mouthpiece pressure, will aid in the playing of higher notes.²⁶ Of course, with time and practice performers soon discover that exactly the opposite is true. The only pressure necessary between the mouthpiece and the lips is to maintain air from escaping.²⁷

Hand position is usually discussed during a beginning trumpet player's first few lessons. Because students are often small when beginning the trumpet, the correct information is replaced by any method that allows the student to

²³ David R. Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*, 27.

²⁴ Charles Colin, *Vital Brass Notes* (New York: Chas. Colin, 1967), 46.

²⁵ *Ibid.*, 22.

²⁶ Kevin E. Eisensmith, *A Collection of Information for the Student Trumpet Player*, 6.

²⁷ Delbert Dale, *Trumpet Technique*, 2nd edition (New York: Oxford University Press, 1985), 24.

handle the instrument. As trumpet players get older and, consequently bigger, the lesson of how to “properly” hold the trumpet should be revisited and emphasized.

The forearms should be held at approximately forty-five degree angles from the trunk of the body, or ninety degrees from each other.²⁸ When holding the trumpet it is important to remember two primary points: the left hand “holds” the trumpet, while the right hand “plays” the trumpet.²⁹ As an educator, this writer often has to correct students who are clenching the trumpet with both hands. This tension does not allow for the finger flexibility necessary to play the trumpet efficiently.³⁰

The left hand holds the trumpet by first gripping the trumpet around the valve casings. The trumpet is then balanced using the index finger and the thumb. The index finger should wrap itself around the front of the valve casing, while the thumb wraps around the rear of the casing. If the trumpet is equipped with a first valve slide “saddle” or “ring,” the thumb should rest within it.³¹ Either the middle or ring finger can be used to move the third valve slide. If the students find it difficult to manipulate either the first or third valve slides, the student is likely clenching the trumpet too tightly.³²

²⁸ David R. Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*, 23.

²⁹ Kevin E. Eisensmith, *A Collection of Information for the Student Trumpet Player*, 6.

³⁰ Frank Gabriel Campos, *Trumpet Technique*, 120.

³¹ David R. Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*, 23.

³² Frank Gabriel Campos, *Trumpet Technique*, 121.

Players with larger hands may choose to allow one or more fingers to settle underneath the third valve slide. However, it is recommended that younger players especially, who typically have smaller hands, should keep all fingers of the left hand above the third valve slide. Trying to stretch fingers below the slide may result in significant hand tension, making it difficult to manipulate the valve slides. Also, placing fingers below the third valve slide will result in a change of the angle of the instrument. Generally, having more fingers below the third valve slide causes the horn to become more perpendicular with the floor, or even slightly elevated. This change in elevation also changes the amount of pressure existing on the upper and lower lip.³³ There should be space between the palm of the left hand and the valve casing. Leaving this space assures that the hand is relaxed, allowing both the thumb and fingers free to manipulate the first and third valve slides. It is likewise important to keep the left wrist straight at all times; this will allow the weight of the instrument to be evenly distributed.³⁴

The right hand “plays” the trumpet; it does not hold the trumpet in any way. The primary purpose of the right hand is to manipulate the valves.³⁵ The thumb of the right hand should rest underneath the leadpipe, not for the purpose of holding the instrument by as a means of helping to balance it. The fingertips should then be placed on the top of the valve caps. Note that the fingers should be in a curved position, as if holding a small ball. Allowing the fingers to become

³³ Frank Gabriel Campos, *Trumpet Technique*, 121.

³⁴ David R. Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*, 24.

³⁵ Kevin E. Eisensmith, *A Collection of Information for the Student Trumpet Player*, 6.

flat, placing the knuckles about the valves, will greatly hinder the ability of the player to moving the valves properly and efficiently.³⁶ Players should try not to use the leadpipe hook if possible. This is not necessary for holding the trumpet, unless the performer needs his/her left hand free, possibly for changing mutes.³⁷ If the leadpipe hook is used, it is necessary to remind the player that they must not pull the horn towards their face. This will create too much pressure on the embouchure, resulting in decreased lip flexibility and the inability to create the best tone possible.³⁸

When holding the trumpet in playing position, the instrument is at a slight downward angle. The bell of the instrument should fall somewhere between the player's chin and chest.³⁹ This angle is necessary to allow the air to flow straight through the embouchure and into the leadpipe. This angle will be slightly different for each student. The optimal playing angle for each student, which is a combination of equal pressure on both the upper and lower lips and good posture that does not create unnecessary tension, results in the production of the best possible tone quality.

A Systematic Approach to Developing Solo Literature

A systematic approach to practice begins with playing music at slower tempos. This is a favorable technique for all players, regardless of the music

³⁶ Frank Gabriel Campos, *Trumpet Technique*, 120.

³⁷ Kevin E. Eisensmith, *A Collection of Information for the Student Trumpet Player*, 6.

³⁸ David R. Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*, 26.

³⁹ *Ibid.*, 26.

being practiced. The misconception that music must be played at the suggested tempo as soon as possible in the development of the piece often causes players to establish poor playing habits. It should be noted that the tempos indicated by the composer or publisher are merely “suggested.”⁴⁰ Tempos varying ten percent above or below the marked tempo would still be within the scope of the composer’s intentions. Learning rhythms incorrectly or playing wrong pitches can often be the result of practicing “too fast too soon.”

As a rule of thumb, players should find the most difficult section of a piece and pick a tempo which allows them to successfully negotiate that section. One possible approach is to begin developing a difficult passage at half of the intended performance tempo. For example, if the “goal tempo” is quarter note equals 120 beats per minute, they should practice the most challenging sections at quarter note equaling 60 beats per minute. This tempo should become the starting point for working on the rest of the piece. A student must first be able to play a piece perfectly at *some* tempo before they can learn to play a piece perfectly at *any* tempo. Tempo can then be built upon as the player improves their understanding of the workings of the piece. Adding increments of five “clicks” of the metronome, every second or third practice session, will allow the player to methodically and consistently move toward the eventual performance tempo while maintaining the technical and musical details of the music.⁴¹

The above information includes general guidelines for trumpet players. As with most aspects of performance, players will need to establish what best works

⁴⁰ Delbert Dale, *Trumpet Technique*, 68.

⁴¹ Kevin E. Eisensmith, *A Collection of Information for the Student Trumpet Player*, 11.

for them when playing. Variations on body and hand size will greatly affect the way in which a player holds their instrument. The player should strive to hold their trumpet in such a way as to cause as little tension in the arms, hands, and fingers as possible. This will allow them to further refine the skills of breathing, finger dexterity, lip flexibility, and to play the trumpet in the most efficient means possible.

Supplemental Work

Supplemental exercises are recommended for all players. These can be used as warm-up activities and/or to develop technical skills necessary to play difficult technical passages found in any piece of music. Exercises that focus on finger dexterity, flexibility, range, and articulation should be considered.

There are several sources that will be referenced frequently when discussing practice techniques in this document. All trumpet players should be familiar with *Arban's Complete Conservatory Method for Trumpet*.⁴² This text contains exercises for nearly all aspects of trumpet playing. Performers should become familiar with this book so they may quickly reference it when practicing fundamentals related to the literature on which they are working. The Arban book is a ready source of supplemental exercises that are accessible to nearly all trumpet players.

Technical inaccuracies are often a stumbling block for trumpet players. Poor lip flexibility and finger dexterity, to name a few, lead to inconsistent

⁴² J.B. Arban, *Complete Conservatory Method for Trumpet*, ed. Edwin Franko Goldman (New York: Carl Fischer, 1982).

performance. These areas can be remedied by the trumpet player if they know where to look for help. Herbert L. Clarke's book, *Technical Studies for the Cornet*,⁴³ contains a series of patterned (scalar) exercises that focus primarily on finger dexterity, but that are also excellent studies for improving consistent breath support as well as lip flexibility and articulation.

Another excellent book that can be used to supplement any trumpet player's practicing is Max Schlossberg's book *Daily Drills and Technical Studies for Trumpet*.⁴⁴ This book is particularly useful in working on consistent tone quality and air flow. The book covers all manner of interval drills, including octaves and larger. This book also contains many exercises for developing good lip flexibility as well as an etude section for practicing the skills demonstrated in the book.

In addition to the books listed above, there are also numerous developmental studies and etude books. Etude books can be used to help students practice specific techniques, time signatures, key signatures, and styles in a more *musical* format. This is particularly useful as a way to not only cover the above-mentioned developmental techniques but to simultaneously practice phrasing. Robert Getchell's First and Second books of Practical Studies are very accessible to the younger and intermediate trumpet player. The first book makes use of short studies focusing on the development of key centers.⁴⁵ All studies

⁴³ H.L. Clarke, *Technical Studies for the Cornet* (New York: Carl Fischer, 1984).

⁴⁴ Max Schlossberg, *Daily Drills and Technical Studies for Trumpet* (New York: M. Baron Company, 1959).

⁴⁵ Robert W. Getchell, *First Book of Practical Studies for Cornet and Trumpet*. ed. Nilo W. Hovey (New York: Belwin Mills, 1948).

found in the book are in the simple meters of 2/4, 3/4, and 4/4. Etudes in 4/4 could also be performed *alla breve* (cut time) as desired. The book utilizes key signatures up to three sharps and three flats. Getchell's second book is a continuation of the first.⁴⁶ Key signatures extend to four flats and etudes in 3/8 and 6/8 time signatures are included. Rhythmic difficulty also increases with the second volume, including the use of combinations of dotted rhythms, triplets, and syncopation. Getchell has also compiled a book of intermediate trumpet solos.⁴⁷ This compilation includes master lessons for each solo as well as an accompaniment compact disc.

Much like the Getchell books, the Sigmund Hering series⁴⁸ offers trumpet players a sequential course of progressive trumpet etudes. As with Getchell, these books become systematically more difficult as the student progresses from book one to book four. As the rhythmic difficulty increases in each book, new key and time signatures are also introduced. The series also includes duets that the student may perform with their instructor or other trumpet players. More information about Sigmund Hering and his published trumpet literature can be found in Thomas Erdmann's book, *An Annotated Bibliography and Guide to the Published Trumpet Music of Sigmund Hering*.⁴⁹

⁴⁶ Robert W. Getchell, *Second Book of Practical Studies for the Cornet and Trumpet*, ed. Nilo W. Hovey (New York: Belwin Mills, 1948).

⁴⁷ Robert W. Getchell, ed., *Master Solos Intermediate Level*.

⁴⁸ Sigmund Hering, *The Sigmund Hering Trumpet Course: The Advancing Trumpeter Book 2* (New York: Carl Fischer, 1983).

⁴⁹ Thomas R. Erdmann, *An Annotated Bibliography and Guide to the Published Trumpet Music of Sigmund Hering: Studies in the History and Interpretation of Music* (Lewiston, New York: The Edwin Mellen Press, 1997).

Developing a Musical Approach to Playing the Trumpet

The majority of young trumpet players tend to be obsessed with playing in the upper register of their instrument. Certainly due to the demands of intermediate level ensemble literature, students playing first or “top” parts must become comfortable playing high notes. However, range studies should be a very small part of a student’s practice routine. Attention to proper breathing, posture and embouchure, along with consistent practice of one- and two-octave scales, will result in the steady increase of a student’s range.

As a young player begins to work with solo literature, in addition to their technical studies, they should also give ample time to lyrical studies. These etudes will help improve one’s tone quality, as well as aid in the development of free and expressive styles of playing. Many studies in lyrical playing are available, including the *Concone Lyrical Studies for Trumpet or Horn*.⁵⁰ The Concone book contains relatively short exercises that allow students to experiment with lyrical aspects of performance, including stretching phrases and subtle dynamic changes. This also includes the shaping of musical ideas based on the direction of the musical line (i.e. ascending note patterns should tend to crescendo, whereas descending patterns decrescendo). The majority of the etudes found in the Concone book utilizes the middle register of the trumpet (c¹-g²). This is especially important for younger students, allowing them to focus on their tone quality without the added stress of having to perform in the upper register.

⁵⁰ Giuseppe Concone, *Lyrical Studies for Trumpet or Horn*, Transcribed by John F. Sawyer (Nashville, Tennessee: The Brass Press, 1972).

Other sources available for lyrical studies include *Lyrical Etudes for Trumpet* by Phil Snedecor.⁵¹ Similar to the Concone studies, this book utilizes slightly longer etudes and an expanded range (a-c³). Whereas the Concone book primarily incorporates one tempo or style in each etude, Snedecor's compositions employ multiple styles and tempos within the same etude. Also available from the same author is *Low Etudes for Trumpet*.⁵² Similar in content to Snedecor's earlier lyrical etude book, this text focuses on the lower register of the instrument. Because of the "high" note demands placed on most trumpet players, the low register is often not practiced with frequency. This book helps players to develop the lowest trumpet register.

Developing a concept of good trumpet sound is pivotal to the young trumpet player. Listening is a key component to discerning good tone from bad.⁵³ Through listening students can begin to imitate the sounds of professional trumpet players. They can also begin to develop ideas about phrasing and style. Because so many audio recordings exist and are accessible to students today, they will be able to compare several different interpretations of the same piece of music.⁵⁴

As stated earlier, there are a large number of books published for trumpet students. These texts range from beginner to advanced levels and cover a vast spectrum of differing trumpet techniques and approaches. It is this author's

⁵¹ Phil Snedecor, *Lyrical Etudes for Trumpet* (North Easton, Massachusetts: PAS Music, 1990).

⁵² Phil Snedecor, *Low Etudes for Trumpet* (North Easton, Massachusetts: PAS Music, 1997).

⁵³ Keith Johnson, *Brass Performance and Pedagogy*, 15.

⁵⁴ Delbert Dale, *Trumpet Technique*, 45.

opinion that students, with the help of their instructors, should explore this significant “tool” for the betterment of their own trumpet skills.

CHAPTER 3

REVIEW OF SELECTED WORKS

The five reviews found in this study have been organized so that each can be read independently from all other information found in this thesis. They have been designed for young trumpets players and/or their instructors. Trumpet students can use these reviews to gain composer and compositional knowledge in addition to specific practice techniques for each piece listed. Instructors can include these reviews with the specified solos as a point of reference for students. It is suggested that music teachers have a representative group of intermediate solos available for use by their students. By copying and inserting each review found below into the appropriate solo, reviews can then be used to guide student practice in an effort to improve overall student musicianship and playing.

Parameters for Selecting Works

Creating a representative list for this study required selecting pieces from the trumpet solo repertoire that were accessible to students ages 14 to 19. The students being targeted were generally those who were nearing the end of their secondary education and/or early college level students, also of moderate ability. Care had to be taken in regard to the length of the piece, rhythmic difficulties, and tessitura. An additional criterion was that selected pieces were also found on other previously generated recommended solo lists.

Three lists were consulted while selecting pieces for this study (see Appendices A, B, and C). These lists included the Ohio Music Education

Association (OMEA) *Solo and Ensemble Adjudicated Event Music: Required Music for Senior High School*⁵⁵ and the *Texas Graded Contest List for Trumpet and Brass Ensembles*⁵⁶ as provided by the University Interscholastic League (U.I.L.). In the writer's opinion, these lists are inconsistent pertaining to the level of difficulty of the pieces used in each class category. For example, a piece such as Arutunian's *Concerto*⁵⁷, a work of considerable length and difficulty in terms of tessitura, rhythmic acuity, tonguing requirements, and lip flexibility, was found on the same list as Corelli's *Sonata VIII*⁵⁸. The Corelli sonata, though a great work for younger performers, is not necessarily a piece that should be included in the same category as the aforementioned Arutunian. Likewise, the Bozza *Rustiques*⁵⁹ is found on the same list as the Balay *Petite Pièce Concertante*⁶⁰ and the Ropartz *Andante et Allegro*⁶¹. Again, in terms of technical and musical difficulty, this writer believes these pieces should not be included in the same category.

⁵⁵ Ohio Music Education Association, "Solo and Ensemble Adjudication Event Music Required for Senior High School" <http://www.trumpetguild.org/resources.ohio.htm>.

⁵⁶ University Interscholastic League, "Texas Graded Contest List for Trumpet and Brass Ensembles" <http://www.trumpetguild.org/resources.texas.htm>.

⁵⁷ Alexander Arutunian, *Concerto: For Trumpet and Piano*, ed. Roger Voisin (New York: International Music, 1967).

⁵⁸ Arcangelo Corelli, *Sonata VIII: Bb Cornet Solo with Piano Accompaniment*, Transcribed by Bernard Fitzgerald (New York: G. Ricordi & Company, 1953).

⁵⁹ Eugene Bozza, *Rustiques* (France: Alphonse Leduc Editions Musicales, 1995).

⁶⁰ Guillaume Balay, *Petite Piece Concertante*.

⁶¹ J. Guy Ropartz, *Andante et Allegro: For Trumpet and Piano*.

While reviewing these lists it was also discovered that some of the recommended pieces were composed for the C trumpet. Because my list was compiled with high school and early college level performers in mind, many who have not yet been exposed to trumpets in keys other than B-flat, these pieces were not considered. However, it should be noted that some of the pieces selected have both B-flat and C trumpet parts included, such as the Goedicke *Concert Etude*⁶².

Lists were cross-referenced to determine pieces that appear multiple times. All lists reviewed contained pieces such as the Corelli *Sonata VIII*⁶³, Goedicke *Concert Etude*⁶⁴, and the Balay *Petite Pièce Concertante*⁶⁵, to name a few. A complete list of works considered appears in Appendix D. These pieces generally employ a tessitura of c¹ to c³, have two primary contrasting sections, both technical and lyrical, and are of moderate length. I feel that pieces similar to these are generally accessible to the targeted students. They are considered by a majority of trumpet players as intermediate or “stepping stones” to the larger, more well-known pieces of the solo trumpet repertoire.

⁶² Alexander Goedicke, *Concert Etude*, Ed. Stephen L. Glover (South Carolina: The Brass Press, 1979).

⁶³ Arcangelo Corelli, *Sonata VIII: Bb Cornet Solo with Piano Accompaniment*.

⁶⁴ Alexander Goedicke, *Concert Etude*.

⁶⁵ Guillaume Balay, *Petite Piece Concertante*.

Balay: Petite Pièce Concertante

BALAY, GUILLAUME (1871-1943) France
Petite Pièce Concertante Trumpet in B-flat, Piano.

Tessitura:



Composer Information

No biographical information found.

Compositional Information

The piece is in a standard two part form, similar to many works that have an opening section marked *Andante*, followed by a faster *Allegro* section (i.e., the Ropartz *Andante et Allegro* and Barat's *Andante et Scherzo*). It begins with a slow lyrical section in the key of A-flat major. It shifts briefly into the key of E major in measure 38 but returns to A-flat, on the dominant, in measure 43. The piece then changes character in the march-like B section beginning at measure 66. This section begins in the key of F major, a chromatic third from A-flat. At measure 130, the composer adds a codetta for the conclusion of the work.

Performance Preparation

Petite Pièce Concertante has a range of c^1 to g^2 . Because this piece does not employ pitches in the extreme registers, it is accessible to a wide range of players. It begins in the key of A-flat major; therefore, it is appropriate for players to practice exercises in that key. A-flat major exercises are found in the

Arban's⁶⁶ book on pages 66-67. Similar exercises are also found in the Clarke⁶⁷ book.

The first few measures of the solo have leaps of the 6th and 7th as found in measures 5 and 6 (see Figures 1 and 2). Students should practice these intervals independently to gain a good sense of their sound quality before proceeding with the opening of the piece. Studies dealing with larger intervals can be found beginning on page 125 of Arban⁶⁸ as well as page 10 of the Schlossberg⁶⁹ book.



Figure 1. *Petite Pièce Concertante*, Measures 5-6.
Example of wide interval leaps. (Major 6th)



Figure 2. *Petite Pièce Concertante*, Measure 13.
Example of wide interval leaps. (minor 7th)

Some ornamentation is found in the piece in the form of double appoggiaturas, mordents, and trills (see Figures 3, 4, and 5). As always, it is important for the performer to have a strong sense of the prevailing rhythm before inserting ornamentation into the piece. An explanation of these types of

⁶⁶ J.B. Arban, *Complete Conservatory Method for Trumpet*, 66-67.

⁶⁷ H.L. Clarke, *Technical Studies for the Cornet*.

⁶⁸ J.B. Arban, *Complete Conservatory Method for Trumpet*, 125.

⁶⁹ Max Schlossberg, *Daily Drills and Technical Studies for Trumpet*, 10.

ornamentation can be found beginning on page 87 in Arban⁷⁰ as well as exercises employing these techniques.



Figure 3. *Petite Pièce Concertante*, Measure 11.
Example of Double Appoggiatura.



Figure 4. *Petite Pièce Concertante*, Measure 15.
Example of Mordent.



Figure 5. *Petite Pièce Concertante*, Measures 106-109.
Example of Trill.

There are a variety of articulations used in *Petite Pièce Concertante*. The performer should strive to play the staccato passages detached but not “pecky.” The use of the staccato marking is used very sparingly in the piece. It should be noted that the performer should make a stylistic difference between notes with the staccato marking and those without. The composer also uses the marcato marking in the “March” section of the piece. I believe these markings are used to emphasize the dotted eighth/sixteenth rhythm, as opposed to playing the marcato passages in a “punchy” fashion.

⁷⁰ J.B. Arban, *Complete Conservatory Method for Trumpet*, 87.

Beginning in measure 131 the performer encounters sextuplets (see Figure 6). It is important to perform these groupings evenly and in tempo. The tendency will be for the player to rush this passage. A good practice technique would be to remove the tie between beat 1 and 2. In addition, removing the slur and tonguing the notes will help the player control the rhythm more accurately. Students may also divide the sextuplet into two groups of three. This will allow them to count the sextuplet as two triplets, make it easier to keep the rhythm even.



Figure 6. *Petite Pièce Concertante*, Measure 131.

Example of sextuplets.

Corelli: Air and Dance

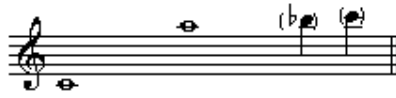
CORELLI, ARCANGELO (1653-1713) Italy
Air and Dance Trumpet in B-flat, Piano.

Tessitura:

Air



Dance



Composer Information

Arcangelo Corelli was an Italian composer and violinist. He was born in 1653 into a family of prosperous landowners. Corelli's musical studies began, most likely, with local clergymen. He traveled to Bologna in 1666 to study composition and by 1675 Corelli had relocated to Rome, possibly studying composition with Mateo Simonelli. He was an active performer and composer, equally renowned for his compositions and his teaching/performing. His students disseminated his works throughout Europe.⁷¹ Corelli's *Air and Dance* was originally scored for solo violin. It was later transcribed for solo B-flat trumpet and piano by Quinto Maganini. In his lifetime, Corelli wrote 67 sonatas and 12 concerti.⁷²

⁷¹ Don Michael Randel, ed, *The Harvard Biographical Dictionary of Music* (Cambridge, Massachusetts: Belknap Press, 1996). s.v. "Corelli, Arcangelo."

⁷² Stanley Sadie, ed, *The New Grove Dictionary of Music and Musicians*, 6th ed., (Washington D.C.: Grove's Dictionaries of Music, 1980). s.v. "Corelli, Arcangelo" by Michael Talbot.

Compositional Information

The composition is set in two movements. The first movement, entitled *Air*, is indicated “Andante Sostenuto e Cantabile.” This movement holds firmly in the key of E minor. The piece ends with an E major chord due to the addition of the Picardy third in the final piano chord.

The second movement, entitled *Dance*, is in a quick, lively tempo marked “Allegro Risoluto.” The primary key is B-flat major; this is very much in contrast to the first movement’s E minor tonality. This movement is marked by many abrupt dynamic changes in the terraced style. Whereas the first movement is largely left open to musical interpretation, with very sparse dynamic indication, the second movement has more specifics written in the score as to how the work should be performed.

Both the *Air* and *Dance* movements have options for octave displacement. This makes the work more accessible to a wider range of players.

Performance Preparation

Air has a range of b to f-sharp². The performer is given the option to play the written notes up an octave at measures 17 – 27 (see Figure 7). This option is particularly useful for a player wishing to work on their lyrical playing who does not yet have the physical endurance to play in the upper register. It is recommended to all players that the written notes be practiced, even if the intention is to play them in the upper octave. This will allow the player to concentrate his/her attention first on the idea of phrasing. The octave

displacement can be added later, as long as it does not detract from the overall musical shape of the piece.



Figure 7. *Air and Dance*, Movement 1, Measures 17-18.

Example of optional octave displacement.

Because the first movement is firmly in the key of E minor, players should familiarize themselves with the key. Exercises in the key of E minor can be found in chapter III of the Arban book on page 75.⁷³ Since the Arban book does not go into the same depth with minor scales as it does with Major scales, it is suggested that trumpet players devise their own practice patterns using all three variations of the E minor scale to include natural, harmonic, and melodic minor (see Figures 8, 9, and 10).



Figure 8.

Example of E-natural minor scale.
(diatonic to key signature)



Figure 9.

Example of E-harmonic minor scale.
(raised 7th scale degree)

⁷³ J.B. Arban, *Complete Conservatory Method for Trumpet*, 75.



Figure 10.

Example of E-melodic minor scale.
(raised 6th and 7th ascending, diatonic to key descending)

Additional scale studies in the key of E minor can be found on page 57 of *Selected Studies for Cornet or Trumpet*, by H. Voxman.⁷⁴ Short etudes in E minor can also be found in the Arban book. Numbers ninety-eight, on page 220, and one hundred and four, page 222, are both in the key of E minor.⁷⁵

The dynamic range of the first movement is quite broad, ranging from *pianissimo* to *fortissimo*. Pacing of these dynamics is essential so that the performer does not “peak” too soon in the piece. Not until the last four measures of the movement should the player reach their maximum dynamic.

The rhythms and phrasing of the movement are straightforward. However, there are trills that may pose a problem for the young player. Since the work was originally composed during the late seventeenth or early eighteenth centuries, the trills should be played accordingly. In the Baroque era, trills were performed beginning on the upper neighboring note and always starting on the beat (see Figures 11 and 12).⁷⁶

⁷⁴ H. Voxman, *Selected Studies for Cornet or Trumpet* (Milwaukee, Wisconsin: Hal Leonard Corporation, 1953), 57.

⁷⁵ J.B. Arban, *Complete Conservatory Method for Trumpet*, 220-222.

⁷⁶ Don Michael Randel, ed, *Harvard Concise Dictionary of Music* (Cambridge, Massachusetts: Belknap Press, 1978), s.v. “Trill.”

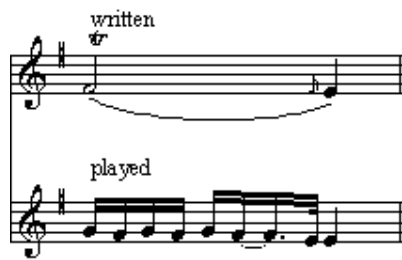


Figure 11. *Air and Dance*, Movement 1, Measure 4.
Example of trill written and played.



Figure 12. *Air and Dance*, Movement 1, Measures 30-31.
Example of trill written and played.

Whereas the first movement allows the performer to “stretch” time in order to make the most of musical phrases, the second movement must be played in a strict tempo. The range of this movement is slightly larger compared to the first, requiring the performer to play up to b-flat². However, this only happens on one occasion (see Figure 13). The “usable” range of the piece calls for the performer to be able to play a² on several occasions. As with the first movement, there is an opportunity for the player to take advantage of octave displacement. By doing so, the performer would not be required to play the c³ (see Figure 14).



Figure 13. *Air and Dance*, Movement 2, Measure 16.

Example of b-flat²



Figure 14. *Air and Dance*, Measures 19-23.

Example of optional octave displacement.

The *Dance* is primarily in the key of B-flat major. At rehearsal number 3 the piece moves into the relative key of G minor. This modulation lasts until rehearsal number 4, at which time the key returns to B-flat major. During this minor section, the player should make note of the addition of several accidentals not found in the original key (see Figure 15). The addition of E-natural and C-sharp should be noted as the composer makes use of the dominant chord of the G minor scale.



Figure 15. *Air and Dance*, Movement 2, Measure 47.

Example of accidentals not found in key signature.

As with the first movement, it would be helpful to practice exercises in these keys. Exercises 23 through 28 found on pages 63-64 of the Arban book

are a good source of B-flat major scale studies.⁷⁷ Scale exercises in G minor can be found on page 75 of Arban.⁷⁸ In addition to practicing in the key of B-flat, it is recommended that the performer also practice in the time signature of 6/8. Though the Arban book does contribute a small section to 6/8 meter, these particular studies would probably not be the most beneficial to the player. Though the first few studies in 6/8 tend to be basic, they quickly move toward more complex rhythmic figures. Also, only one of the studies is in the key of B-flat major.⁷⁹ It is recommended to practice the study 36 found on page 48 of the Arban book.⁸⁰ This exercise is both in the key of B-flat major and also uses rhythmic figures similar to those found in *Dance*.

Articulations have been marked very clearly throughout the movement. Care should be taken by the performer to play the staccato markings lightly and detached. The staccato markings should not become percussive in any way. By doing this, the accented figures will “pop” out of the texture, giving the piece the dance-like feel its name suggests. The movement is marked by several sudden dynamic changes, especially in the G minor section.

⁷⁷ J.B. Arban, *Complete Conservatory Method for Trumpet*, 63-64.

⁷⁸ *Ibid.*, 75.

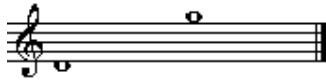
⁷⁹ *Ibid.*, 32-36.

⁸⁰ *Ibid.*, 48.

Corelli: Prelude and Minuet

CORELLI, ARCANGELO (1653-1713) Italy
Prelude and Minuet Trumpet in B-flat, Piano

Tessitura:



Composer Information

Arcangelo Corelli was an Italian composer and violinist. He was born in 1653 into a family of prosperous landowners. Corelli's musical studies began, most likely, with local clergymen. He traveled to Bologna in 1666 to study composition and by 1675, Corelli had relocated to Rome, possibly studying composition with Mateo Simonelli. He was an active performer and composer, equally renowned for his compositions and his teaching/performing. His students disseminated his works throughout Europe.⁸¹ Corelli's *Prelude and Minuet* was originally scored for solo violin and was later transcribed for solo B-flat trumpet and piano by Richard E. Powell. In his lifetime, Corelli wrote 67 sonatas and 12 concerti.⁸²

Compositional Information

The first movement, marked *Andante*, is set in the key of B minor. The movement is in binary form (AB), with each section being repeated once. The

⁸¹ Don Michael Randel, ed, *The Harvard Biographical Dictionary of Music*, s.v. "Corelli, Arcangelo."

⁸² Stanley Sadie, ed, *New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Corelli, Arcangelo."

second movement, marked *Vivace*, is written in contrast to the first. The movement has been composed in a standard song form (ABA). Both A sections are written in the key of D major, while the B section modulates to the key of F-sharp minor.

Performance Preparation

This range of this work is very user friendly for intermediate trumpet players. In fact, only the first movement utilizes the g^2 , and this only happens once in measure 14 (see Figure 16). It is recommended that students practice exercises in the key of D major and B minor. D major exercises can be found in the Arban book on pages 71 and 72.⁸³ The B minor scale exercises can be found on page 75.⁸⁴



Figure 16. *Prelude and Minuet*, Movement 1, Measure 14.

Example of only use of g^2 .

The *Prelude* movement has the suggested tempo marking of *Andante*. It is recommended that students select a relaxed tempo in order to allow the phrases to develop without feeling rushed. Also, the phrasing employed in this movement allows for the student to use rubato time between new phrases and also when moving from the A section to the B section of the piece. This piece

⁸³ J.B. Arban, *Complete Conservatory Method for Trumpet*, 71-72.

⁸⁴ *Ibid.*, 75.

provides an excellent opportunity to allow students to experiment with musical interpretation. With regards to phrasing, the player should take note that this movement primarily employs four bar phrases. This is important so students can plan their breathing accordingly. For additional practice with phrasing, students can find short studies in the Arban book in *The Art of Phrasing* section found on pages 191 through 245.⁸⁵ Exercise 49, found on page 204, would be an excellent etude for this type of practice. It incorporates the same key signature, though it is in D major not B minor, time signature, recommended tempo marking and also utilizes four bar phrasing as found in this piece.⁸⁶

Taking note that the majority of this movement is slurred, consistent air support is necessary. A steady airflow will enable students to move seamlessly through some of the larger intervals found in this movement (see Figures 17, 18 and 19). Also in reference to air support, performers should give attention to the octave leaps found in measures 17 and 35. Because of the eighth rest preceding each change in octaves, the student has the opportunity to take a *quick* breath before playing the note (see Figures 20 and 21). Students can find interval exercises in the Arban⁸⁷ book on pages 125 through 131 as well as the Schlossberg⁸⁸ book on pages 11 through 13.

⁸⁵ J. B. Arban, *Complete Conservatory Method for Trumpet*, 191-245.

⁸⁶ Ibid., 204.

⁸⁷ Ibid., 125-131.

⁸⁸ Max Schlossberg, *Daily Drills and Technical Studies for Trumpet*, 11-13.



Figure 17. *Prelude and Minuet*, Movement 1, Measures 19-20.
Example of wide interval leap (diminished 7th).



Figure 18. *Prelude and Minuet*, Movement 1, Measure 25.
Example of wide interval leap (minor 6th).



Figure 19. *Prelude and Minuet*, Movement 1, Measure 27.
Example of wide interval leap (minor 6th).



Figure 20. *Prelude and Minuet*, Movement 1, Measure 20.
Example of wide interval leap (octave).



Figure 21. *Prelude and Minuet*, Movement 1, Measure 34-35.
Example of wide interval leap (octave).

Though the majority of the movement is slurred, there are a few uses of the tenuto marking contained within a slurred passage. In these cases, students should tongue the notes indicated with the tenuto. These notes have a definite separation from the rest of the notes in the passage; however, they should not be played “short” (see Figure 22).



Figure 22. *Prelude and Minuet*, Movement 1, Measures 41-42.

Example of tenuto markings indicated within a slurred passage.

The second movement, *Minuet*, is in stark contrast to the first. The tempo is marked as *Vivace*, which indicates a quickly and lively tempo. Though the tempo is fast, students should be reminded that the style of this movement is a dance. Therefore, tempo should be moderated accordingly. The time signature of 3/8 may be new to many younger trumpet players. Students should be reminded that the eighth note gets the beat and there are three per measure. Students should count the rhythms in this movement just as they would if it were written in 3/4 time (see Figures 23 and 24). Emphasis should be placed on the downbeat of each measure to add a weighted sense of “lilt” to the dance.



Figure 23. *Prelude and Minuet*, Movement 2, Measures 1-3.
Example of passage written and counted in 3/8 time.



Figure 24. *Prelude and Minuet*, Movement 2, Measures 1-3.
Example of passage rewritten and counted in 3/4 time.

Students should take note of the frequent use of d^1 throughout the movement (see Figure 25). This note presents a problem in regard to intonation, as it is consistently sharp on all trumpets. Students must remember to extent their third valve slide whenever playing this note, and they must also remember to retract the slide after moving on. It is highly recommended that students practice this note using a tuner to ensure that they are manipulating the slide sufficiently to bring the note in tune.



Figure 25. *Prelude and Minuet*, Movement 2, Measure 2.
Example of repeated d^1 , found throughout movement.

Students should practice this movement slowly from beginning to end. Because of the many patterns of running sixteenth notes found throughout the movement and the addition of multiple accidentals found in the B section (see

Figures 26 and 27). Once students become more comfortable with the rhythms and intervals, they should then begin to increase tempo. Performers must remember that at no time should style and musicality be sacrificed for tempo.



Figure 26. *Prelude and Minuet*, Movement 2, Measure 21.
Example of running sixteenth note passage.



Figure 27. *Prelude and Minuet*, Movement 2, Measures 54-56.
Example of accidentals not found in key signature.

As with the first movement, players will encounter some larger interval leaps. Students can use the same supplemental materials listed earlier to help facilitate their practice. Larger intervals found in this movement include the Major and minor sixths (see Figure 28 and 29). Dynamics have been clearly marked throughout this movement. Performers should make every effort to make as much distinction between the *piano* and *forte* dynamics as possible. In the B section dynamics change quickly, sometimes requiring the performer to play only two measures at each dynamic level. This is often referred to as *terraced dynamics* (see Figure 30).



Figure 28. *Prelude and Minuet*, Movement 2, Measure 41.
Example of wide interval leap (Major 6th).



Figure 29. *Prelude and Minuet*, Movement 2, Measure 38.
Example of wide interval leap (minor 6th).



Figure 30. *Prelude and Minuet*, Movement 2, Measures 37-42.
Example of terraced dynamics.

Corelli: Sonata VIII

CORELLI, ARCANGELO (1653-1713) Italy
Sonata VIII Trumpet in B-flat, Piano.

Tessitura:



Composer Information

Arcangelo Corelli was an Italian composer and violinist. He was born in 1653 into a family of prosperous landowners. Corelli's musical studies began, most likely, with local clergymen. He traveled to Bologna in 1666 to study composition and by 1675, Corelli had relocated to Rome, possibly studying composition with Mateo Simonelli. He was an active performer and composer, equally renowned for his compositions and his teaching/performing. His students disseminated his works throughout Europe.⁸⁹ Corelli's *Sonata VIII* was originally scored for solo violin and was later transcribed for solo B-flat trumpet and piano by Bernard Fitzgerald. In his lifetime, Corelli wrote 67 sonatas and 12 concerti.⁹⁰

Compositional Information

Corelli's *Sonata VIII* consists of four contrasting dance styles of the seventeenth century. The *Prelude* is an introductory movement for the entire

⁸⁹ Don Michael Randel, ed, *The Harvard Biographical Dictionary of Music*, s.v. "Corelli, Arcangelo."

⁹⁰ Stanley Sadie, ed, *New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Corelli, Arcangelo."

work. The tempo for the movement is marked *Largo*. This marking is more for stylistic purposes than a tempo indication. In this setting *Largo* signifies a sense of dignity, not necessarily a slow tempo. It also calls for long, connected phrasing by the performer. Movement two, *Allemande*, is a moderate dance in duple meter.⁹¹ This movement is characterized by its light, separated style. *Sarabande*, the third movement, returns to the slower, more dignified style of the *Prelude*. The dance-form of a sarabande is characterized by each of its phrases beginning on the beat, as opposed to starting on the upbeat like the *Prelude*.⁹² The performer should also take note that, in most cases, the second beat of each measure contains a longer note duration that should be stressed. The final movement, *Gigue*, like the *Allemande*, is a quick-step dance. This movement is characterized by running passages centered around a common harmonic base.⁹³ All four movements of *Sonata VIII* are based in the key of E minor.

Performance Preparation

Sonata VIII spans a range of two octaves from b to b². The four movements vary slightly from this overall range; however, each movement requires the student to play the b². Because *Sonata VIII* was written during the same era as Corelli's *Air and Dance* many of the characteristics are similar.

⁹¹ Don Michael Randell, *Harvard Concise Dictionary of Music*, s.v. "Allemande."

⁹² Ibid., s.v. "Saraband."

⁹³ Ibid., s.v. "Gigue."

Articulation styles, for example, found in *Air and Dance* will also be used in *Sonata VIII*.

In the first movement, *Prelude*, students should strive to keep a sense of phrasing despite the changes in tessitura. Continuous breath support is necessary to facilitate a good tone quality in all registers. Players should take time to review the first three studies found in the *Clarke* book.⁹⁴ It is recommended that students begin with the studies in G major and work outward. For example, students would first play number 14 on page 6, then move to number 39 found on page 9, and then finally to number 59 on page 12. Once running through this entire cycle, they should then return to study one and move, either up or down, to the next chromatic key and repeat the cycle for each exercise in the new key signature. Tempo for these studies should be determined by the student's ability to play rhythmically consistent and with a good overall tone quality.

The performer should note the dynamic markings indicated in this movement. Most of the markings are written to indicate the direction of the phrase. For example, *crescendos* generally accompany ascending passages and *decrescendos* descending ones. Also, the written dynamic marks should be used as benchmarks for establishing guidelines for the loudest and softest points of the movement.

There are trills in the first movement that must be executed properly by the player. These are to be played following the rules and styles of the time period in

⁹⁴ H.L. Clarke, *Technical Studies for the Cornet*, 5-13.

which the piece was written. Standard Baroque trills begin on the upper neighbor on the beat (see Figures 31 and 32).



Figure 31. *Sonata VIII*, Movement 1, Measures 21-22.
Example of trill written and played.



Figure 32. *Sonata VIII*, Movement 1, Measures 41-42.
Example of trill written and played.

Movement two is written in contrast to the *Prelude*. Though the *Allemande* is written in common time, it is recommended that the performer play this movement with a cut-time (2/2) feeling, this will allow for better phrasing. As with Corelli's *Air and Dance*, the staccato markings should be played light and detached, not punchy. Keeping this dance-like quality will allow the player to create a larger musical impact with regard to the accented notes, thus allowing them to be emphasized within the texture of the movement. Where notes are marked as both staccato and legato, sometimes referred to as *portato*, the

student should make these notes more pronounced, allowing the repeated staccato notes to serve as accompaniment (see Figure 33).



Figure 33. *Sonata VIII*, Movement 2, Measure 8.
Example of Portato.

In the *Sarabande*, phrasing and dynamic contrast are pivotal. Students should use the same phrasing techniques employed in the first movement. As before, the *Largo* marking signifies a feeling of dignity, not necessarily a slow tempo. Students should take note that the second beat of each measure tends to have a longer note duration. This is typical of a dance in the sarabande style and these notes should be stressed with a feeling of weight but not necessarily accented.

Dynamics throughout this movement are left primarily to the discretion of the performer. Some indications have been given in reference to crescendos and decrescendos but again, the majority is left open to interpretation. The beginning of the movement is labeled *dolce e espressivo*. When practicing this movement it is recommended that students experiment with different levels of dynamic contrast in an effort to become as expressive as possible.

The final movement, labeled *Gigue*, is an upbeat, quickstep dance. This movement is in 12/8 and because it is often difficult to find etudes in 12/8, practicing in the similar time signature of 6/8 will greatly help the student. A collection of etudes in 6/8 can be found on pages 26 through 31 in book three of

the Sigmund Hering trumpet course.⁹⁵ Because the final movement is a quick dance, care must be taken to play lightly throughout the entire movement. At first glance the final movement can be discouraging to younger players because of the number of notes involved. Because of this students tend to focus more on the notes and rhythms rather than to the style of the piece. It is recommended that students practice at a tempo that allows them to do all of the above. Practicing with light articulations at a slower tempo will allow the student to gradually increase tempo without the piece sounding heavy or labored.

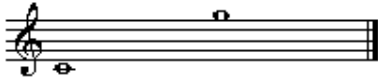
As with previous movements, few dynamics have been written. Again, they serve to mark the mid and high points of phrases. Students should continue to strive for as great a dynamic contrast as possible without affecting the dance-like sense of the piece or the overall quality of sound.

⁹⁵ Sigmund Hering, *The Progressing Trumpeter Book Three* (New York: Carl Fischer, 1959), 26-31.

Telemann: Suite No. 1

TELEMANN, GEORG PHILIPP (1681-1767) Germany
Suite No. 1 Trumpet in B-flat, Piano.

Tessitura:



Composer Information

Georg Philipp Telemann was a talented musician from a very young age. By age 10 he was a proficient performer on the violin, flute, zither, and various keyboard instruments. He began composing his first opera at the age of 12. Despite his talents, Telemann's mother wished for him to study law and forbade him to continue his musical studies. In 1701 he entered Leipzig University intending to study law but by 1702 he had been appointed music director of the Leipzig Opera. During his lifetime Telemann composed many works, including operas, cantatas, and occasional music. According to Wikipedia, "The Guinness Book of World Records lists Telemann as the most prolific composer of all time with more than 800 credited works. More recent studies, for example the thematic catalogues of his works published in the 1980s and 1990s, have shown that Telemann actually wrote over 3,000 compositions, many of which are now lost."⁹⁶ Among his many works are 31 operas, over 100 songs and an equal number of works for solo instrument with keyboard accompaniment.⁹⁷

⁹⁶ Wikipedia, "Georg Philipp Telemann," Wikipedia: The Free Encyclopedia, http://en.wikipedia.org/wiki/Georg_Philipp_Telemann.

⁹⁷ Stanley Sadie, ed, *New Grove Dictionary of Music and Musicians*, 6th ed., s.v. "Telemann, Georg Philipp" by Martin Ruhnke.

Compositional Information

Suite No. 1 is set in six short movements of varying styles. All six of the movements are based in either the key of D minor or F major. All movements, with the exception of movements three and five, use patterns of running sixteenth notes. In addition to 2/4 and common time, students must also perform movements composed in time signatures of 6/8 and alla breve (2/2).

Performance Preparation

Telemann's *Suite No. 1* has an overall range of c¹ to g². Since the piece does not use pitches in the extreme registers of the instrument, it is a work easily accessible to a large range of players. Players wishing to expose themselves to the Baroque style of playing will find this piece very useful. It does not incorporate a great deal of ornamentation, which will allow the student to focus on the style of each movement. Since the movements are either in D minor or F major it is recommended that students practice scale patterns for these two keys. The D minor scale pattern can be found on page 75, exercise 71 in the Arban book.⁹⁸ Additionally, F major scale patterns can be found on pages 62 and 63, exercises 17 through 22, of the same text.⁹⁹ In addition to scale studies, students might also practice etudes in the keys of D minor and F major. Such

⁹⁸ J.B. Arban, *Complete Conservatory Method for Trumpet*, 75.

⁹⁹ Ibid., 62-63.

etudes can be found in Robert W. Getchell's *First Book of Practical Studies for Cornet and Trumpet*, exercises 14 through 24 on pages 9 through 12.¹⁰⁰

Because the majority of the movements contain passages of running sixteenth notes, students should take time to review the first and second studies found in the Clarke book on pages 5 through 9.¹⁰¹ As described in previous reviews, students should begin with mid register exercises; for example, number 14 on page 6 and number 39 on page 9. These exercises should be played first slurred and then articulated. The student's goal should be to maintain consistent breath support throughout the exercise as well as producing a consistent, clean articulation during the articulated passage. Students must try to avoid harsh, "blatty" tonguing caused by the tongue "stopping" the air flow. Students should remember that the tongue's purpose is to briefly interrupt the airflow, but never to stop it.

Throughout several of the movements the student will encounter an eighth note followed by two sixteenth notes pattern (see Figure 34). It is important that students play this rhythm correctly. Two common inconsistencies often occur when performing this rhythm. First, the students make the eighth note too long, and then crush the following sixteenth notes; second, the student does not give the eighth note its full value, thereby rushing the entire rhythm. Students can find several exercise devoted to the study of this rhythm in the Arban book on pages

¹⁰⁰ Robert W. Getchell, *First Book of Practical Studies for Cornet and Trumpet*, 9-12.

¹⁰¹ H.L. Clarke, *Technical Studies for the Cornet*, 5-9.

28 through 31, exercises 19 through 27.¹⁰² As discussed previously, students must remember to not stop the airflow when playing these rhythms.



Figure 34. *Suite No. 1*.

Example of eighth note followed by two sixteenth notes.

The movements of *Suite No. 1* have very little in the way of dynamic indication. In fact, the fourth movement has the most dynamic markings, with five. Each movement gives the performer a recommended starting dynamic, then leaves the dynamic shape of the piece up to the player. Some general direction is given as to where to place *crescendos* and *decrescendos*. Because of the lack of dynamic indicators, the player has the opportunity to explore a wide range of musical possibilities, thus allowing them to interpret the piece primarily on their own.

As stated above, the suite does not contain much ornamentation. There are three trills indicated: one at the end of the first movement, and the other two in movement three. Care should be taken to practice these trills so that they fit in smoothly with the rest of the movement. Practicing the trills slowly and gradually speeding them up will help facilitate their inclusion into the work. These trills should be played in the Baroque style, with the trill beginning on the beat on the upper neighbor tone (see Figures 35 and 36).

¹⁰² J.B. Arban, *Complete Conservatory Method for Trumpet*, 28-31.



Figure 35. *Suite No. 1*, Movement 1, Measures 18-19.
Example of trill written and played.



Figure 36. *Suite No. 1*, Movement 3, Measures 31-32.
Example of trill written and played.

Each movement has some technical passages that should be addressed by the performer. In the first movement, the student must take note of the ties found in many of the phrases. It is important that the player hold the tied notes for the correct duration. Students could practice the passage with the tie removed to get a strong feeling of the sixteenth note pulse (see Figure 37). Once this has been accomplished, the tie should be added back into the work.



Figure 37. *Suite No. 1*, Movement 1, Measure 7.
Example of written and practiced excerpt.

The second movement does not contain many technical issues, other than what has been addressed previously (i.e. sixteenth note passages). However, in this movement, students should strive for as much dynamic contrast as possible. Though the majority of the movement is marked *forte*, it is also indicated that the performer should *crescendo* through certain passages. There is no indication of where to play soft however, so the student will need to make those decisions on their own. Students should also take note of the accented quarter notes found in measures 3 through 4 and again in measures 11 through 12 (see Figure 38). Students must make sure to count correctly to give these notes their full length, as well as to emphasize them within the texture of the line. It is recommended that students perform these notes as quasi “bell-tones.”



Figure 38. *Suite No. 1*, Movement 2, Measures 3-4.
Example of accented quarter notes.

The third movement of this suite can be particularly challenging for younger players. It is highly syncopated and set in the time signature of 2/2 (see Figure 39). Students might find it useful to practice other syncopated studies as preparation for this movement. Syncopated studies can be found in the Arban book on pages 23 through 25.¹⁰³ In addition to these, more exercises are found in Sigmund Hering's: *The Achieving Trumpeter: Book Four* on pages 4 through 9.¹⁰⁴



Figure 39. *Suite No. 1*, Movement 3, Measures 8-9.
Example of syncopation in 2/2.

It is recommended that students begin practicing this movement in 4/4 as opposed to the written 2/2. Many students might be more comfortable counting in four instead of subdividing two (see Figure 40). The piece is marked as half note equals 80; by counting in 4/4 the new tempo would be quarter note equals 160. Students should begin with a slower, steady tempo (i.e. quarter note = 100), and gradually build speed when practicing this movement. Once the movement is consistently played at a faster tempo, the student should then switch from counting in 4/4 to counting in 2/2. This will allow the student to better convey the dance like quality of this movement.

¹⁰³ J.B. Arban, *Complete Conservatory Method for Trumpet*, 23-25.

¹⁰⁴ Sigmund Hering, *The Achieving Trumpeter Book Four* (New York: Carl Fischer, 1961), 4-9.



Figure 40. *Suite No. 1*, Movement 3, Measures 4-5.
Example of counting in 2/2 vs. 4/4.

There are also some lip flexibility issues that the student should address. Several times throughout the movement, the player will encounter the larger intervals of the minor and Major 6th as well as the octave (see Figure 41). As discussed previously with Balay's *Petite Pièce Concertante*, studies dealing with larger intervals can be found in Arban¹⁰⁵, beginning on page 125 and also in Schlossberg¹⁰⁶ on page 10.



Figure 41. *Suite No. 1*, Movement 3, Measures 15-16.
Example of intervals of 6th and Octave.

Movement four of the piece is in the form of a *Siciliano*, a seventeenth century dance typically in 6/8.¹⁰⁷ Studies in 6/8 can be found in the Arban book on pages 32 through 36; however, the rhythmic difficulty found within these exercises increases rapidly.¹⁰⁸ It is this writer's opinion that exercises that

¹⁰⁵ J.B Arban, *Complete Conservatory Method for Trumpet*, 125.

¹⁰⁶ Max Schlossberg, *Daily Drills and Technical Studies for Trumpet*, 10.

¹⁰⁷ Don Michael Randel, *Harvard Concise Dictionary of Music*, s.v. "Siciliana, siciliano."

¹⁰⁸ J.B. Arban, *Complete Conservatory Method for Trumpet*, 32-36.

contain less complex rhythms, and therefore that are more beneficial to the student, can be found in Book Three of the Sigmund Hering series on pages 27 through 30.¹⁰⁹

When performing this movement, it is recommended that the student subdivide each measure into two sets of three counts instead of counting in six. This will help to place emphasis on the strong beats, giving the appropriate “lilt” to the dance (see Figure 42). Students must also ensure that they do not rush the running sixteenth note patterns (see Figure 43). These notes should be played as evenly as possible, while still giving emphasis to the note that falls on the beat. Articulation patterns indicate which notes should be slurred and which notes should be tongued. Students must make sure to follow these articulations specifically, and not allow themselves to tongue and/or slur only when convenient.

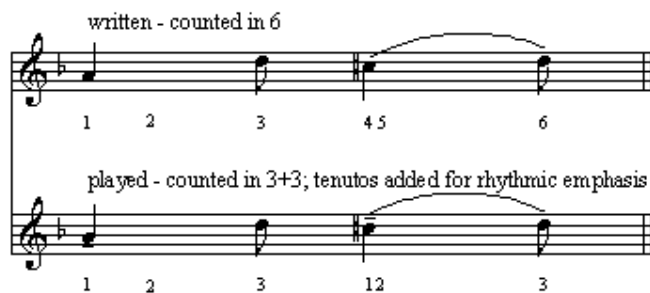
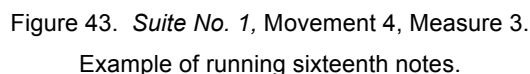


Figure 42. *Suite No. 1*, Movement 4, Measure 1.
Example of counting two sets of three vs. in six.

¹⁰⁹ Sigmund Hering, *The Progressing Trumpeter Book Three*, 27-30.



counted in 4/4

1 2 3 4 1 2 & 3 & 4 &

counted in cut-time

1 & 2 & 1 & a 2 e & a

Students may have difficulty increasing the tempo in this movement due to the frequent use of the first and third valve combination needed to play the d¹ (see Figure 45). The third finger is often the cause of much frustration when

trying to play fast passages of music due to it being the weakest of the three fingers used to play the trumpet. Finger dexterity exercises can be found in the Clarke book. It is recommended that these exercise be made part of every player's daily regimented practice. Exercises 32 through 34 on page 8, though difficult, will help build third valve finger strength.¹¹⁰ These exercises should be practiced slowly. Tempo can be increased as the student's finger dexterity improves.



Figure 45. *Suite No. 1*, Movement 5, Measures 4-5.

Example of multiple uses of the first and third valve combination.

The final movement is possibly the most technically challenging of the six. At first glance, the student will notice that a majority of the movement is comprised of running sixteenth note passages. Though the tempo is marked *Vivace*, the quarter note marking is only 88. Students should begin practicing slowly, with a metronome. It is recommended that students begin practicing at approximately quarter note equals 68 and gradually increase tempo.

Students should practice the scale exercises in F major, found on pages 62 and 63 of the Arban book.¹¹¹ These exercises should also be practiced slowly with a metronome. It is also recommended that students practice these same types of exercises in D minor. Students must be sure to play the sixteenth notes

¹¹⁰ H.L. Clarke, *Technical Studies for the Cornet*, 8.

¹¹¹ J.B. Arban, *Complete Conservatory Method for Trumpet*, 62-63.

accurately. Often times slurred, running sixteenth notes are “crushed.”

Practicing slowly and gradually increasing tempo over time will help the student to internalize the even sixteenth note division within the beat and play evenly. As has been discussed in earlier reviews, it may be helpful for students to remove the ties found throughout the movement for counting purposes (see Figure 46). This will help secure the student’s beat placement. The ties can then be re-added later as the performer becomes more comfortable with the piece.

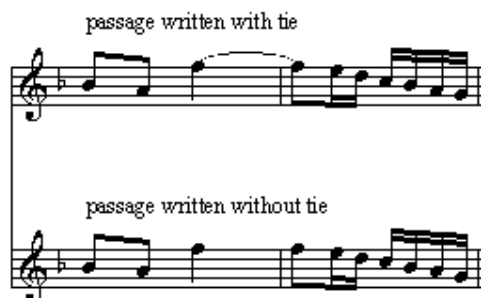


Figure 46. *Suite No. 1*, Movement 6, Measures 6-7.
Example of passage written with and without ties.

Articulations in this movement can also be difficult for students. When practicing slowly, students should over exaggerate the separation of the notes. Players should also be reminded that *separated* does not mean *short*. This is a common misconception, primarily among younger players. As tempo is increased this over exaggeration will naturally go away, allowing the student to play the passages faster and more cleanly.

In measures 22 through 24, students will be required to play a descending sequence of running sixteenth notes. With each new measure the sequence drops one whole step from the previous measure. In addition to practicing this

section slowly, students may also consider isolating and repeating each measure several times to better establish the fingering sequence (see Figure 47). By repeating measures during practice, students are afforded twice the opportunity for their fingers to memorize the patterns needed to play the excerpt. This will be essential when the player increases the tempo, at which point they will have to rely on finger memory.



Figure 47. *Suite No. 1*, Movement 6, Measure 22-24.

Example of isolating and repeating measures for practice of accurate finger dexterity.

CHAPTER 4

SUMMARY AND CONCLUSIONS

The use of solo trumpet literature is often ignored as a step in the development of young trumpet players. These works can be essential in helping performers develop individual playing styles and often provide the opportunity for differing interpretations. Often, students are only aware of the “group” setting; for example, playing in a band and/or orchestra. Though these are valuable mediums, they primarily allow only for the interpretation of the director to be realized. This has led to the creation of “drone” musicians, able only to play what and how they are told.

Performing solo literature specific to one’s instrument not only helps to develop individual musical interpretation, but the solos themselves tend to call for a higher level of virtuosic playing than many standard ensemble pieces. Thus, a greater demand is placed on the technical abilities of the individual. In addition, techniques for practicing must be honed in order for the student to efficiently and effectively prepare a piece. This study serves to direct students toward basic methods of practicing solo literature. These foundational processes can then be used toward practicing pieces not specifically found in this study.

Certain physical aspects of playing the trumpet must be considered in order to most efficiently play the instrument. Proper breathing, first and foremost, must always be stressed when playing the trumpet. Good playing posture is pivotal to successfully playing the trumpet. Students exhibiting poor posture must work harder to play the instrument. Because technical facility is often an

obstacle, especially for younger players, daily supplemental exercises can be of great help. These exercises can be part of a daily routine or used on a case-by-case basis to work on playing aspects specific to individual works.

Often referred to as the “trumpeter’s bible,” J.B. Arban’s *Complete Conservatory Method for Trumpet*¹¹² should be a staple in every trumpet player’s arsenal of practice sources. Aptly named, this text covers nearly all aspects of trumpet playing to some degree. Not only does it include technical exercises such as scales, lip slurs, ornamentation and tonguing, but also phrasing studies, duets, etudes, and even some solo literature.

Also available is H.L. Clarke’s *Technical Studies for the Cornet*.¹¹³ As described in detail earlier, this book is especially useful for practicing consistent breath support and finger dexterity. It is recommended that the exercises found on pages 5 through 13 should become part of each trumpet player’s daily routine. In addition to Arban and Clarke, *Daily Drills and Technical Studies for Trumpet* by Max Schlossberg should be included in trumpeters’ libraries.¹¹⁴ Schlossberg’s book focuses on interval and lip drills. Again, these exercises reinforce consistent breath support as well as flexibility.

Numerous texts have been written regarding trumpet pedagogy and performance. These texts tend to focus on the physical aspects of playing the trumpet; i.e., posture, embouchure, tone production, etc., or they reference

¹¹² J.B. Arban, *Complete Conservatory Method for Trumpet*.

¹¹³ H.L. Clarke, *Technical Studies for the Cornet*.

¹¹⁴ Max Schlossberg, *Daily Drills and Technical Studies for Trumpet*.

specific pieces of the solo trumpet repertoire. In reference to the latter, the pieces selected are often larger works of considerable duration and difficulty. Solos including the Haydn *Concerto*¹¹⁵ or Halsey Stevens *Sonata*¹¹⁶ have been reviewed giving historical background on the work as well as performance practice information. In the case of Kevin Eisensmith's dissertation on a trumpet concerto by Joseph Riepel¹¹⁷, the writer has supplemented the chapters on biographical information about the composer and a theoretical review of the piece with a fully edited score of the work.

The intermediate level solos reviewed in Chapter 3 cover a broad base of trumpet performance applications that, once learned and practiced, can be applied to other literature. These solos incorporate notes that fall into the general range of b-a². Groupings of running sixteenth notes and dotted rhythms are also found within these solos. Young trumpet students do not find these rhythmic combinations in intermediate level ensemble music as frequently. Preparation and performance of these solos allow students to further their technical facilities. The addition of more complex rhythms will also improve students' counting skills.

Generally, the solos reviewed in this study are made up of four or eight measure phrases. Because a great number of intermediate solo literature utilizes this type of phrasing, students working on these solos will further strengthen this concept, which can then be applied to additional solos of the same difficulty. Contained within these four or eight measure phrases are the

¹¹⁵ Joseph Haydn, *Trumpet Concerto*.

¹¹⁶ Halsey Stevens, *Sonata: For Trumpet and Piano* (New York: C.F. Peters Corporation, 1959).

¹¹⁷ Kevin E. Eisensmith, *Concerto in D à clarino principale*.

occasional leaps of 6ths and 7ths. Students will need to isolate these particular intervals and develop a stronger sense of intervallic accuracy in order to produce the proper notes when playing the piece.

The reviews of intermediate level solo literature found in this study include aspects and techniques of trumpet playing that a student will continue to use throughout their music career. In addition to reinforcing breath support and tone quality, these reviews include an introduction to music techniques that may be unfamiliar to young students. These may include ornamentation such as trills, mordents and appoggiaturas. Also, the general concept of dynamic contrast is expanded to include compositional techniques such as terraced dynamics.

There is a decided lack of information for young trumpeters in regard to solo literature. These studies can be used to strengthen concepts for the developing trumpet player. It is hoped that other authors will incorporate a similar format when analyzing more of the works found in the appendices, adding their own performance tips and exercises to the available literature on this subject.

It is the intention of this thesis, in addition to composer information and general background of each composition reviewed, to provide a systematic approach to practicing and developing intermediate level trumpet solos. The pieces selected for review are only a small sampling of the works written for the developing trumpet player. They represent literature that is of moderate length and tessitura. These works introduce rhythmic figures that may be new to younger performers, but which help them to stretch their musical vocabulary.

The reviews include not only practice tips for the selected works but also references to sources, which may be used by the student to strengthen all aspects of their trumpet playing. This study also includes a discography of the works selected for review (see Appendix D).

It should be noted that recordings could not be found for many of the works reviewed. While a multitude of recordings exist for the major solo works of the trumpet repertoire, seemingly few recordings of the intermediate solos have been made. Having recordings of solo works is often a helpful tool when preparing a piece. Hearing another performer's interpretation can often lead to musical ideas not explored previously by younger students. I encourage all professional trumpet artists to revisit intermediate works and record them. I feel these recordings would become an invaluable asset as listening references for younger players beginning their solo careers, as well as for music educators wishing to expose their students to this literature.

In conclusion, it is this writer's opinion that solo repertoire is a paramount step for the musical evolution of the developing trumpet player. Because there is an abundance of literature written for the trumpet at the intermediate level, it should be the goal of every music educator to introduce these works to their students. Through the medium of solo repertoire, students can gain a new, rewarding perspective into not only their instrument but also music as a whole. Students will gain greater insight into aspects of performance such as advanced technical facility and musicality, and will carry that knowledge back to the large ensemble setting where it will be dispersed to other students, raising their own

musical proficiency. It is my sincere hope that this text will present ideas and practice options that may open the door to the world of solo repertoire for the intermediate trumpet player.

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APPENDIX A

James Madison University: Performance Music List Grades 3 & 4

Graded and Selected Solo Literature

GRADE 3

Andrieu	Andante et Allegro
Andrieu	Solo de Concours, No. 1
Andrieu	Solo de Concours, No. 2
Bach-Allain	Jesu, Joy of Man's Desiring
Balay	Petit Piece Concertante
Balay	Piece de Concours
Balay	Prelude et Ballade
Barat	Orientale
Fitzgerald	English Suite
Fitzgerald	Modern Suite
Jacob	Four Little Pieces
Mihalovici	Meditation
Mozart-Voxman	Concert Aria
Parent	Trois Espirits
Petit	Etude de concours
Porret	Concertino No. 1
Porret	Concertino No. 2
Porret	Concertino No. 3
Ropartz	Andante et Allegro
Smith	Suite Classique
Tenaglia-Kreiger	Aria and Allegro

GRADE 4

Alary	Morceau de Concours
Andre-Bloch	Meouuuu-tan Yin
Arutunian	Concert Scherzo
Balay	Contest Piece
Barat	Andante et Scherzo
Barat	Fantasie en Mi Bemol
Bernstein	Rondo for Lifey
Bozza	Badinage
Bozza	Lied
Busser	Andante & Scherzo
Chailleux	Morceau de Concours
Chance	Credo
Childs	Interbalances

Clarke	Bride of the Waves
	From the Shores of the Mighty Pacific
	Cont. French Recital Pieces
Cools	Solo de Concours
Corelli-Fitzgerald	<i>Sonata VIII</i>
Damase	Hymne
Delmas	Chorale & Variations
Donato	Prelude & Allegro
Eben	Fantasia Vespertina
Frackenpohl	Suite
Frackenpohl	Two Proclamations
Frackenpohl	Sonata
Fiocco (trans. Fitzgerald)	Aria and Rondo
Fitzgerald	Introduction and Fantasy
Gedolge	Contest
Geehl	Contest Piece
Gibbons-Cruft	Suite for Trumpet
Goedicke	Concert Etude
Handel-Fitzgerald	Aria con Variazioni
Handel-Musser	Sonata for Trumpet
Hartley	Sonatina
Hlobil	Intermezzo
Hovhaness	Prayer of St. Gregory
Hubeau	Sonata
Hue	Contest Piece
Ibert	Impromptu
Latham	Suite
Larsson, Lars-Erik	Concertino
Marcello	Sonata
Martinu	Sonatina
Mouquet, Jules	Legende Heroique
Parent, Allain	Trois Espirits
Plog	Animal Ditties
Proust, Pascal	Fantasia
Rachmaninoff	Vocalise, Op. 34 #14
Rivier	Aria
Schmidt, A.	Divertissement
Schmidt	The Turkish Lady
Starer	Invocation
Thome	Fantasia
Vidal	Concertino
Vivaldi-Fitzgerald	Allegro
Whitney	Concertino

APPENDIX B

Ohio Music Education Association Solo and Ensemble Adjudication Event Music: Required Music for Senior High School

Trumpet solos Class A

Arban/Goldman	Carnival of Venice
Artunian/Voisin	Concerto
Bach, Vincent	Hungarian Melodies
Baksa, Robert	Sonata
Balay	Piece de Concours
Barat	Andante et Scherzo
Barat	Fantasie in Eb
Bozza	Caprice No. 2
Bozza	Rustiques
Busser	Variations in Db
Campbell, Thomas	4 Brevities
Clarke	Bride of the Waves
Clarke	The Debutante
Corelli/Fitzgerald	<i>Sonata VIII</i>
Delmas	Chorale et Variations
Donato	Prelude and Allegro
Fitzgerald, Bernard	Concertino
Frackenpohl	Three Statements for Trumpet Alone
Gabaye	Boutade
Gallagher	Sonata for Unaccompanied Trumpet
Giannini	Concerto
Goedicke/Glover	Concert Etude
Goeyens	Introduction and Scherzo
Handel/Fitzgerald	Adagio and Allegro
Handel/Fitzgerald	Aria con variazioni
Hartley, Walter	Sonatina
Haydn/Goeyens	Concerto
Hindemith	Sonate
Howarth, Elgar	The Amazing Mr. Arban
Hubeau	Sonate
Hummel/Ghitaila	Concerto
Jager, Karl Heinz	Concertino
Kennan	Sonata
Ketting	Intrada
Latham	Suite for Trumpet
Leahy, Mary Weldon	Little Suite
Mailman	Concertino Op 31

Neruda/Hickman
 Peeters
 Pilss, Karl
 Proust, Pascal
 Sachse/Glover
 Takacs
 Uber, David
 Villette
 Willis
 Winteregg, Steven
 Wormser

Concerto in Eb
 Sonata Op 51
 Sonate
 Fantasia
 Concertino in Eb
 Sonata Breve, Op. 67
 Silhouette
 Concertino
 Sonatina
 Reflections of Quoheleth
 Fantasie Theme and Variations

Trumpet solo Class B

Abel
 Alexius, Carl
 Andrieu
 Bach, J.S./ Fitzgerald
 Balay/Voxman
 Balay
 Barat/Voxman
 Barber, Clarence
 Bozza
 Clarke
 Corelli, A./Dishinger
 DeLong
 Denmark
 DeWolf
 Erlanger
 Fitzgerald
 Fitzgerald
 Goeyens
 Handel/Fitzgerald
 Handel/Musser
 Handel/Morris
 Harris, Floyd
 Haydn/Voxman
 Hook
 Marcello/ed. Getchell
 Marcello/Glover
 Nelhybel
 Porret
 Ropartz
 Schroter
 Sieber, Matyas
 Telemann
 Uber

Sonata
 Sonatina
 Premiere Solo de Concours
 Aria from Cantata No. 1
 Petite Piece concertante
 Prelude et Ballade
 Orientale
 Redbank
 Badinage
 The Maid of the Mist
 Suite in Three Movements
 Sonata Francaise
 Introduction and Polonaise
 Concert Allegro
 Solo de Concert
 Bach Suite
 Gaelic Suite
 All' Antica
 Adagio and Allegro Marziale
 Concerto
 Thrice Happy the Monarch
 Brass Bangles
 Aria and Allegro
 Menuet and Ballo
 Largo and Allegro
 Sonata
 Suite for Trumpet
 Concertino No. 2
 Andante et Allegro
 Fanfarette
 Dance Suite
 Heroic Music
 Silver Trumpet

Vivaldi/Fitzgerald
Young

Allegro
Contempora Suite

Trumpet solos Class C

Walker, Richard
Ameiler
Avignon
Bach/Nagel
Baudrier
Beethoven/Dishinger
Bigot
Boyce/Vedeski
Clerisse
Corelli/Voxman
Dondeyne, Desire
Druschetzky, George
Endreson
Fitzgerald, arr.
Gallet
Gaudron
Greig/Dishinger
Grundman
Holstein
Hook
Krieger/Fitzgerald
Lully/Post
Matthews
Morley
Mozart/Harris
Naulais, Jerome
Picavaia
Proust, Pascal
Purcell/Dishinger
Purcell/Ramsay
Purcell/Vincent
Relin
Uber, David
Uber, David
Vandercook

Concert Piece
Rouyn
Grave et Gigue
Aria from Cantata No. 43
Andante et Allegro commodo
May Song, Op. 52 #4
Comptine
Gavotte from Sym #4
Andante and Allegro
Sarabande and Gavotta
Mars
Allegro from Trio #11
The Dancer
English Suite
Complainte et Cortega
Souvenirs de'Asie
Lyric Suite from Six Lyric Pieces, Op 68
Conversion for Cornet
Chansons
Two Sonatas
Aria And Allegro
Gavotte in Rondeau
Cantilena and Caprice
Alman
Viennese Sonatina #1
Promenade Lyonnaise
Piece pour concours
Air de Fete
Gavotte and Hornpipe
Trumpet Aria
Two Pieces for Trumpet
Premiere
The Neophyte
Theme and Variations
Rigel

APPENDIX C

University Interscholastic League: Texas Graded Contest List for Trumpet and Brass Ensembles

Class 1 Cornet-Trumpet Solos

Alexius	Sonatina for Trumpet
Andrieu	Concertino
Arban	Carnival of Venice
Arban	La Cenerentola
Aroutiounian	Aria et Scherzo
Balay	Andante et Allegretto
Balay	Petite Piece Concertante
Balay	Prelude et Ballade
Barat	Andante et Scherzo
Barat	Fantaisie en Mi Bemol
Barat	Lento et Scherzo
Bariller	Citoyen Mardi-Gras
Baudrier	Suite
Bellstedt/Simon	La Mandolinata
Beversdorf	Sonata
Bitsch	Fantasietta
Bloch	Proclamation
Bohme	Concerto
Bozza	Badinage
Bozza	Caprice
Bozza	Rustiques
Brandt/Voisin	Concert Piece No. 1
Burke	Danza Allegre
Busser	Andante et Scherzo
Busser	Variations in Db, Op. 53
Casterede	Breves Rencontres
Chance	Credo
Charlier	Solo de Concours
Clarke	The Best of Herbert L. Clarke
	The Bride of the Waves
	Carnival of Venice
	The Debutante
	From the Shores of the Mighty Pacific
	The Harp That Once Thro' Tara's Halls
	The Maid of the Mist
	Sounds from the Hudson
	The Southern Cross

Clergue
 Cools
 Corelli
 Dello Joio
 Donato
 Ellis
 Enesco
 Erickson
 Fiocco/Frackenpohl
 Fitzgerald
 Gabaye
 Gabaye
 Giannini
 Gibbons/Cruft
 Goedicke
 Goeyens
 Goeyens
 Goldman
 Gotkovsky
 Gregson
 Hamel
 Handel/Fitzgerald
 Handel/Fitzgerald
 Handel/Musser
 Handel/Musser
 Haendel/Thilde
 Hartley
 Haydn/Goeyens
 Hindemith
 Holmes
 Honegger
 Hubeau
 Hue/Mager
 Hummel/Ghitalla
 Irons
 Irons
 Johnston-Essay [Wit]Kaminski
 Kennan
 Latham
 Lauridsen
 Mahler/Roller
 Mailman
 Mendez
 Mozart/Lillya/Isaac
 Neruda
 O'Reilly

Sarabande et Rigaudon
 Solo de Concours
Sonata VIII
 Sonata
 Prelude et Allegro
 8771-W
 Legende
 Concertino
 Aria and Rondo
 Introduction and Fantasy
 Boutade
 Feu d'Artifice
 Concerto
 Suite
 Concert Etude
 All'Antica
 Introduction and Scherzo
 Scherzo
 Concertino
 Concerto
 Perles de Cristal
 Adagio and Allegro from Sonata *in E*
 Aria Con Variazioni
 Concerto for Trumpet
 Sonata for Trumpet
 Sonate en fa
 Sonatina
 Concerto
 Sonate
 Sonata
 Intrada
 Sonate
 Solo de Concert
 Trumpet Concerto in E Flat
 Song of the Pines
 The Grand Canyon
 Concertino for Trumpet
 Sonata
 Suite
 Sonata
 Songs of a Wayfarer
 Concertino
 Jota
 Concerto
 Concerto in Eb
 Concerto for Trumpet

Peaslee
 Peeters
 Persichetti
 Porrino
 Purcell/Lillya/Isaac
 Reed
 Riisager
 Ropartz
 Rougnon/Voxman and Block
 Saint-Saens
 Scarlatti/Voisin
 Schmidt
 Short
 Simon
 Smith
 Staigers
 Stanley
 Stevens
 Tull
 Turrin
 Vivaldi/Fitzgerald
 Weiner
 Williams
 Williams

Nightsongs
 Sonata
 The Hollow Men
 Concertino
 Sonata
 Ode for Trumpet
 Concertino
 Andante et Allegro
 Concert Solo No. 1
 Fantaisie en Mi Bemol
 Sonata No. 17
 The Turkish Lady
 Liturgical Suite
 Willow Echoes
 Fantasy for Trumpet
 Carnival of Venice
 Concerto
 Sonata
 Three Bagatelles
 Caprice
 Allegro
 Suite
 Prelude and Scherzo
 Second Concerto

Class 2 Cornet-Trumpet Solos

Anderson
 Bach/Fitzgerald
 Barnes
 Barrow
 Berlioz/Dishinger
 Bernstein
 Bozza
 Byrd/Dishinger
 Chaminade/Dishinger

Chopin/Dishinger
 Cimeria
 Corelli
 Corelli/Dishinger
 Corelli/Fitzgerald
 Corelli/Maganini
 Debussy/Jenkins
 Debussy/Maganini
 Donaudy/Fitzgerald

A Trumpeter's Lullaby
 Aria from Cantata No. 1
 Arioso and Caprice
 Tarantelle
 Bolero
 Rondo for Lify
 Lied
 The Earle of Oxford's Marche
 Rigaudon and Novelette

Etude, Op. 10, No. 3
 Carnival Petite
 Suite in Bb Major
 Suite
 Sonata VII
 Air and Dance
 The Maid with the Flaxen Hair
 Air de Lia
 Aria and Allegro

Donaudy/Fitzgerald
Druschetzky/Dishinger
Elgar/Dishinger
Endresen

Fantini/Glassel
Fitzgerald
Fitzgerald
Fitzgerald
Fitzgerald
Fiocco/Fitzgerald
Giovannini
Gounod/Dishinger
Grundman
Handel/Barnes
Handel/Buchtel
Handel/Dishinger
Handel/Dishinger
Handel/Fitzgerald
Handel/Fitzgerald
Handel/Fitzgerald
Handel/Ostrander
Haydn/Voxman
Hovhaness
Louthe
Mozart/Dishinger
Mozart/Dishinger
Mozart/Ernst
Nelhybel
Pethel
Prokofiev/Maganini
Pugnani
Purcell/Vedeski
Purcell/Dishinger
Purcell/Fitzgerald

Arioso and Canzone
Allegro from Trio No. 18
Gavotte, Op. 10, No. 3
Indispensable Folio
Forest Echo
Fox Hunt
Holiday Medley
Moonlight Serenade
Polish Dance
School Musician
Spinning Wheel
The Envoy
Valse Caprice
Whistlin' Pete
Three Sonatas for Trumpet
Ballad
Call
Gaelic Suite
Italian Suite
Legend
Allegro
Romance
Ave Maria
Conversation for Cornet
Sound an Alarm
Cantilena
Bourree
Menuet, Op. 6, No. 5
Adagio and Allegro Marziale
Allegro
Aria from Saul
Honor and Arms from *Samson*
Aria and Allegro
Prayer of Saint Gregory
Concertino
Allegretto
Rondo from Rondo in D
Mozart Sonatina
Suite
Essay
Kije's Wedding
Menuetto
Gavotte from Suite No. 5
Little Purcell Suite
Purcell Suite

Ravel/Orvid
Raymond
Reutter
Robbins
Sanders
Schubert/Dishinger
Smedvig
Smith
Solomon
Stanley
Telemann/Chidester
Voxman (ed)

White
Young

Pavane
Design
Fanfares
Mont Saint-Michel
Square-Dance
Serenade
Fanfare and Lament
Bourree in the Style of Handel
Trumpet of Castille
Trumpet Tune
Presto
Concert and Contest Collection
Air Gai
Andante and Allegro
Elegie
Orientale
Premier Solo de Concours
Romance in Eb
Sarabanda and Gavotta
Serenade
Sonatina
Contempora Suite

Class 3 Cornet-Trumpet Solos

Adams/Lester
Bach/Dishinger
Bach/Fitzgerald
Bach/Fitzgerald
Bartok/Harris
Beethoven/Dishinger
Benson
Borodin/Conley
Broege
Burke
Clarke/Lilya and Isaac
Corelli/Maganini
Cummings (a)
Delguidice

The Midshipmite
Musette from Anna Magdalena
Bist du bei mir
Geistliche Lieder I
Evening in the Country
May Song
Prologue
Polovetzian Dance
Serenata
Amourette
Trumpet Voluntary
Sonata in F Major
Thu Sau
Rondino

Dishinger

Ellis
Fitzgerald (arr)
Getchell

Glinka/Shuman
Goldman
Handel/Dishinger
Handel/Dishinger
Handel/Fitzgerald
Hughes and Pelz
Klein
Knipfel and Leonard

Liadov/Dishinger
Lully/Post
McKay
Montbrun

Medici Masterworks, Vol. I
Ayre
The St. Catherine Rigaudon
Tambourin from Pieces de Clavecin
Courante
Gavotte
La Voltigeuse de Fesch/Kaplan-
Canzonetta
Mark 1-0
English Suite
Master Solo Collection
Andantino
Menuet and Ballo
Baroque Suite
Aria
Sarabande and Gigue
Largo and Allegro
Proclamation, Serenade and Frolic
So Soft the Silver Sound and Clear
Romance Melody
Evening Song
Allegro, Op. 3, No. 4
Where e'er You Walk
Aria and Bourree
Entrance of the Noblemen
English March
La Casa
Ballad in Blue
Caprice
Country Dance
The Little House
Nelda Minuetto
Petite Valse
Prelude
Russian Hymn
Rusty's Song
Scherzo
Trumpet Voluntary
Up and Down and Round About
The Valiant
Valse "Au Printemps"
Dancing Song
Gavotte in Rondeau
Concert Solo Suite
Lied

Mozart/Dishinger
Purcell/Dishinger
Purcell/Dishinger
Rameau/Dishinger
Rosenhaus
Saint-Saens/Smim
Schumann/Dishinger
Shelukov/Gower
Solomon

Tchaikovsky/Balasanian
Tenaglia and Krieger
Thomas
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook
VanderCook

Presto from Divertimento No. 12
Gavotte and Hornpipe
March from Suite No. 5
Rigaudon from Pieces de Clavecin
Ballad in Blue
Romance
Your Ring On My Finger
The Cavalier
Trumpet Solos for the Young Player
The Bugle
Country Dance
Cross Roads
A Little Solo
Marching Song
Miniminet
A Minor Etude
A Modes Mazurka
Polka Time
Someday
Trumpeter's Hymn
Summer Breeze
Tchaikovsky Suite No. 2
Aria and Allegro
El Torero
Albatross
Altair
Antares
Arcturus
Centaurus
Cygnus
Falcon
Kingleet
Lyra
Meadowlark
Mira
Oriole
Orion
Rigel
Sirius
Spica
Starling
Vega
Warbler

Vincent (arr)

Trumpet Solos Level Two

Adonis

Air for Cornet

Diana

Elegy

Firefly

Golden Glow

Kalkaska

Phaethon

Picnic Time

Polka

Russian Hymn

Xebec

Yosemite

Walters

Sakura, Sakura

Weber (arr)

Carnival of Venice

APPENDIX D

List Created for this Study to
Include Cross-references from
Previous Lists

List includes Cross-references from other lists including:

James Madison University: Performance Music List - Appendix

Ohio Music Education Association
Solo and Ensemble Adjudication Event Music:
Required Music for Senior High School - Appendix

University Interscholastic League:
Texas Graded Contest List for Trumpet
And Brass Ensemble – Appendix

* Pieces found on multiple lists will be labeled as follows:

James Madison University J
Ohio Music Education Association O
University Interscholastic League T

SELECTED WORKS

<u>COMPOSER</u>	<u>TITLE</u>	
Andrieu	Andante et Rondo	
Andrieu	Premier Contest Solo	
Andrieu	Concertino	
Artunian/Voisin	Concerto	
Bach-Alain	Jesu, Joy of Man's Desiring	
Bakaleinikoff	Legend	
Balay	Contest Piece	J
Balay	Piece de Concours	J, O
Balay	Petite Piece Concertante	J, O, T
Balay	Prelude et Ballade	
Bernstein	Rondo for Lifey	J, T
Bissell, K.	Little Suite	
Bond	Trumpet Concerto	
Bozza	Badinage	J, O
Bozza	Lied	J, T
Bruckner-Maganini	Ave Maria	
Buesser	Andante & Scherzo	J
Chailleux	Morceau de Concours	

Clarke	Maid of the Mist	O
Clarke	Neptune's Court	
Corelli-Fitzgerald	Sonata VIII	J, O, T
Corelli-Maganini	Air and Dance	
Corelli-Powell	Prelude and Minuet	
Desportes	Introduction and Allegro	
Feld, J.	Intermezzo	
Fiocco (trans. Fitzgerald)	Aria and Rondo	
Fiocco-Fitzgerald	Allegro	
Fiocco-Frackenpohl	Aria and Rondo	
Fitzgerald	Introduction and Fantasy	
Fitzgerald	Rondo Capriccio	
Fitzgerald	Call	
Geodicke	Concert Etude	J, O, T
Goeyens, A.	Introduction and Scherzo	
Goeyens, A.	Melodie Anglaise	
Green, H.B.	Soft-Eyed Dragon	
Handel-Benoy	Concertino	
Handel-Fitzgerald	Aria con Variazioni	
Haydn-Voxman	Aria and Allegro	
Hovhaness	Prayer of St. Gregory	J
Luening	Introduction and Allegro	
Mozart-Voxman	Concert Aria	
Nelhybel, V.	Suite for Trumpet	
Presser	Suite (unaccomp.)	
Ropartz	Andante et Allegro	J, O, T
Telemann-Chidester	Andante & Presto	
Telemann-Wastall/Hyde	Suite No. 1	
Tenaglia-Kreiger	Aria and Allegro	
Vivaldi-Fitzgerald	Allegro	J, O, T

APPENDIX E

Discography of Selected Works

BALAY – Petite Pièce Concertante

Burkart, Richard

Trumpet Solos for Contest

Lamar State College of Technology: F-5009.

Burke, James

1954 National Music Contest Selections CORNET (Education Editions)

Polymusic Records: (PR/EE 101A – PR/EE 101B)

Masters, Edward L.

Contest Music for Trumpet and Cornet

Guide Records: (XCTV-67474/XCTV-67475)

Schwarz, Gerard

Laureate Series Contest Solos – Intermediate Level

Music Minus One: MMO 8034

CORELLI – Air and Dance

No known recording.

CORELLI – Prelude and Minuet

No known recording.

CORELLI – Sonata VIII

Ghitalla, Armando

Music for Trumpet and Piano Laureate Series – Advanced Contest Solos

Music Minus One: MMO 8039

Haynie, John

John Haynie plays Music for Contest

Austin Custom Records: SAM 33-65002

Smith, Leonard B.

Leonard Smith Plays the Cornet

Award Artists Series: AAS 701

Tobe, Yutaka
Yutako Tobe
Toshiba Records: LRS-873

TELEMANN – Suite No. 1

No known recording.